



Commission for the Las Vegas Centennial Agenda

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 LuAnn D. Holmes, City Clerk, at the Office of the City Clerk, 495 South Main Street, 2nd Floor or on the city's webpage at www.lasvegasnevada.gov.

1. **Call to Order and Roll Call**
2. **Announcement Regarding: Compliance with Open Meeting Law**
3. **Public Comment:** Comment during this portion of the agenda must be limited to matters on the agenda for action. If you wish to be heard, come forward and 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 Special Meeting of June 8, 2020
5. **CLC-77801 - ABEYANCE ITEM** - Discussion for possible action regarding a grant request by Jim White, Project Director, in the amount of \$106,200 for renovation of Safari Motel signage at 2001 Fremont Street
6. **20-0054-CLC1** - Report by Brian Lovelin, Financial Analyst, City of Las Vegas Finance Department, regarding the Commission for the Las Vegas Centennial budget for Fiscal Year 2019-2020
7. **20-0055-CLC1** - Final Project Report by Jerry Walker, Director of Operations and Maintenance, regarding the restoration and installation of the Blue Angel Motel Sign and Statue, now located at the intersection of East Charleston Boulevard, South Eastern Avenue and Fremont Street - Ward 3 (Diaz)
8. **20-0057-CLC1** - Discussion for possible action regarding a grant request from Bruce Spotleson, Vice President of Fund and Partner Development at the Neon Museum, in the amount of \$300,000 to create a state-of-the-art Archives and Collections Management Center in their newly acquired space at the former Reed Whipple Cultural Center, located at 821 Las Vegas Boulevard North - Ward 5 (Crear)
9. **CLC-78504** - Mid-Project Update Report by Mariana Ruiz, the Architectural Historian for the Nevada Preservation Foundation, regarding the Hugh Taylor Archives Project: Phase II (approved Centennial Grant from January 2018)
10. **20-0058-CLC1** - Discussion for possible action regarding a grant request by Heidi Swank, Executive Director of the Nevada Preservation Foundation, in the amount of \$27,500 for the costs associated with conducting an in-depth survey of the Biltmore Bungalows, approximately bounded by Washington Avenue and Bonanza Road on the north and south and North Main Street and North 9th Street on the west and east, respectively, and the research necessary to establish the neighborhood's significance for local, state and national historic register nominations - Ward 5 (Crear)
11. **20-0066-CLC1** - Discussion for possible action regarding a contract with Boyd Productions for the Las Vegas historical documentary covering the period of the 1930s
12. **20-0059-CLC1** - Report by Diane Siebrandt, Executive Director of the Commission for the Las Vegas Centennial, regarding completed and current projects and announcements relative to the Commission for the Las Vegas

13. **20-0060-CLC1 - Discussion regarding topics for future agenda items.** Comments made during this portion of the agenda by individual members shall refer solely to proposals for future agenda items and any discussion shall be limited to whether or not such proposed items are within the purview of the Commission and/or whether such proposed items 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.
14. **Citizens Participation:** Public comment during this portion of the agenda must be limited to matters within the jurisdiction of the Commission. No subject may be acted upon by the Commission unless that subject is on the agenda and is scheduled for action. If you wish to be heard, come forward and give your name for the record. The amount of discussion on any single subject, as well as the amount of time any single speaker is allowed, may be limited.
15. **Adjournment**

Facilities are provided throughout City Hall for the convenience of persons with disabilities. Reasonable efforts will be made to assist and accommodate persons with disabilities or impairments. If you need an accommodation to attend and participate in this meeting, please call the City Clerk's office at 702-229-6311 and advise of your need at least 48 hours in advance of the meeting. Dial 7-1-1 for Relay Nevada.

THIS MEETING HAS BEEN PROPERLY NOTICED AND POSTED AT THE FOLLOWING LOCATIONS IN ACCORDANCE
WITH THE STATE OF NEVADA EXECUTIVE DEPARTMENT DECLARATION OF
EMERGENCY DIRECTIVE 006

The City of Las Vegas Website – www.lasvegasnevada.gov
and
The Nevada Public Notice Website – notice.nv.gov

AGENDA MEMO

COMMISSION FOR THE LAS VEGAS CENTENNIAL MEETING OF: JULY 27, 2020

DEPARTMENT: PLANNING

EXECUTIVE DIRECTOR: DIANE SIEBRANDT

☒ **Action**
☐ **Report**

SUBJECT:

CLC-77801 - ABEYANCE ITEM - Discussion for possible action regarding a grant request by Jim White, Project Director, in the amount of \$106,200 for renovation of Safari Motel signage at 2001 Fremont Street

PURPOSE:

The applicant is requesting approval of a grant request in the amount of \$106,200 to supplement other funding for the renovation of the Safari Motel signage.

FINDINGS:

The applicant is requesting funds to renovate the signage at Safari Motel, 2001 Fremont Street, as part of their ongoing renovation of the entire site. Per the original budget provided by the applicant, the total cost of the sign renovation is \$126,200, of which \$20,000 is being contributed by the owner, with the remaining covered by this grant request. This item was held in abeyance during the November 18, 2019 meeting when the applicant was asked to obtain three bids for the work and re-present to the Commission. The applicant has obtained the requested bids in the amounts of (1) \$118,000, (2) \$24,108, and (3) \$98,500 for the renovation of the sign.

The renovation of the motel (not including the sign) has a projected budget of \$420,500. A grant towards this project from Economic and Urban Development, Redevelopment Division in the amount of \$95,000 has been approved and will be awarded as a reimbursement upon completion of the motel renovation project.

BACKUP DOCUMENTATION:

1. Application
2. Signage Budget Sheet
3. Original Project Budget Sheet
4. Photos
5. Hartlauer Signs Bid
6. High Impact Sign & Design Bid
7. Yesco Bid

Form Name:	LVCC Grant
Submission Time:	October 22, 2019 5:19 pm
Browser:	Chrome 77.0.3865.90 / Windows
IP Address:	107.77.245.34
Unique ID:	548250816
Location:	33.448398590088, -112.07399749756

GRANT GUIDELINES AND ELIGIBILITY

ELIGIBILITY & EVALUATION CRITERIA

GRANT CONDITIONS UPON AWARD

APPLICATION AND REVIEW PROCESS

GRANT APPLICATION FORM

PART I. Application Cover Page

Name of Organization	2001 Fremont Street - Safari Motel
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Organization's Mission Statement	To renovate and preserve the "Safari Motel" with the original landmark signage, keeping with the City of Las Vegas Fremont District downtown master plan. To provide a safe and sure studio apartment lifestyle in a affordable protocol with all added accessories.
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Funding Amount Request	106200.00
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Authorizing Official	Mary Mashhadi
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Authorizing Official Title	Principal
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Authorizing Official Address	9903 Santa Monica Blvd #961 Beverly Hills, CA 90212
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Authorizing Official Title Phone	(310) 666-4900
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Authorizing Official Title Email	LasVegasApartmentsLLC@Gmail.com
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Primary Contact (If different from above)	Jim White
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Primary Contact Title	Project Director
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Primary Contact Address	3540 W. Sahara #168 Las Vegas, NV 89102
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Primary Contact Phone	(702) 771-1658
Primary Contact Email	jim.white.lva@gmail.com
Project Funding Category and Working Title	Sign Preservation & Renovation
Project Address (if applicable)	2001 Fremont Street Safari Motel Las Vegas, NV 89101
Assessor's Parcel Number (if applicable)	139-35-802-002
Age of Structure (if applicable)	1950ish
Zoning Designation (if applicable)	FBC Fremont East District
Organizations current budget	\$950,000 Purchased : \$ 821,000 Construction. Sign only \$106,200

PART II. Grant Description / Narrative Questions

2. Detail the significance of the project or resource based on its cultural, historic, architectural and/or archaeological quality and significance to the community.	Objective: Bringing back historic Safari Motel Sign which made Freemont Street famous in the 1950's. A new preserved sign with adjacent studio apartments will be a beacon of revival for East Fremont district. Keeping with the Centennial Commission and Master Vision plan of Las Vegas, Nevada. The Structural sign preservation includes interior and exterior electrical; Interior rust repair including patching and watertight integrity processes. Foundation repair. At a minimum four (4) coats of paint and sealers. Attractive sign lettering. Partners have budgeted \$20,000 preservation contribution.
1. Provide a concise description of your project's objectives and timelines. If a preservation project, please include any prior work completed, the specific location on the building that will be affected and what materials will be used in the rehabilitation work. For example, "Wood siding will be glued to repair or replace deteriorated original wood siding on the front façade." Reference the site plans and elevations. Also, include what specific project elements Centennial funds will support.	Preservation of the iconic Safari Sign, its vintage signature reflecting the glimmering of poolside days, parents, their children enjoying vacations and visits to our City of Las Vegas. Las Vegas Apartments Corporation has a standing record of preserving buildings beginning with the Arts District Apartments on Casino Center Avenue. Using the finest supplies available and experts to provide the natural and iconic Safari Sign preservation.
3. Include a listing of project partners, if relevant. List other funding sources, committed and applied for as part of project budget.	We're requesting \$106,200. in Grant and the owners have budgeted \$20,000.

4. Describe how the funds will be used.	Electrical for both the interior and exterior sign. \$43,000 Rust repair- Patching holes. \$16,900. Foundation Repair. \$18,000 Paint and Seales: \$12,000 Boom and safety equipment: @25 days: \$12,500. Insurance: \$3,800.
5. Provide a brief statement of your organization's history and activities. Include your experience successfully managing grants and preservation projects. Include information on any grants previously applied for from the Centennial Commission (amount of funding received; project title; date).	Las Vegas Apartments has been awarded several EDU City of Las Vegas grants for rebuilding beginning with the Arts District Apartments. We've successfully managed to meet costs and oversight on all projects in our City. We meet all permit codes and still manage to provide cost effective resident lifestyles.
6. List key project personnel, including consultants, and briefly describe their responsibilities and qualifications.	A.) All of the key components will be sub contracted. Key components are Metal Work, Electrician and Paint Work. Third party contractor will supervise.
7. Describe the key activities and associated timeline for your plan.	B.) Key activity will be to renovate the existing sign. The metal worker will patch any holes in the metal frame. Electrician will renovate all the electrical components so the lights will work as they did in the 1950's. The painter will clean and paint the sign. Project will take approximately 3-6 months.
8. If the project is to be phased, please describe each phase.	C.) Phasing not necessary.
9. If applicable, please provide any known project limitations that may affect the project timeline or success (i.e. asbestos; drainage; physical and structural concerns). Include plans for continued project funding and/or maintenance and provide a statement regarding the project's potential for long-term sustainability and success.	D.) No limitations at this time.
10. If applicable, please provide sustainability plans for financing the operation and/or maintenance of the project at the conclusion of the grant. Describe the final product resulting from your project. Please provide examples of any collateral material produced by your project.	E.) Property owner will maintain the sign once complete.

PART III. . Budget Worksheet

PART IV. Additional Required Documents

Additional Documents 1	https://clv-aws-webteam-formstack.s3.amazonaws.com/548250816/55147068_budgetfremontsign2019.jpg
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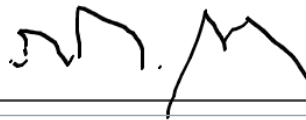
Additional Documents 2	https://clv-aws-webteam-formstack.s3.amazonaws.com/548250816/55196484_2001fremontlilcownerspreservationcosts.docx
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Additional Documents 3	https://clv-aws-webteam-formstack.s3.amazonaws.com/548250816/55196516_2001fremontoldsignage.jpg
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Additional Documents 4	https://clv-aws-webteam-formstack.s3.amazonaws.com/548250816/55196520_streetviewsignpool.png
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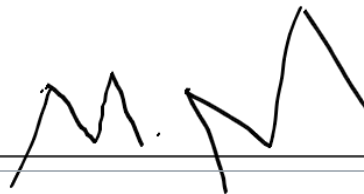
Primary Contact Name & Title	Mary Mashhadi Owner
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Primary Contact Signature & Date



Authorizing Official Name & Title	Mary Mashhadi Owner
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Authorizing Official Signature & Date



2001 Fremont Street Sign Renovation Breakdown

Objective: Bringing back historic Safari Motel sign which made Fremont Street famous in the 1950's.
A new renovated sign and building will be a beacon of revival for East Fremont.

Interior & Exterior Electrical	\$43,500
Interior Rust repair & patching holes	\$16,900
Foundation repair	\$18,000
Paint 4 Coats & sealer	\$12,000
Sign lettering	\$19,500
Boom rental @500 p/day at 25 days	\$12,500
Insurance	\$3,800
Total	\$126,200
Owners Contribution	\$20,000
Grant	\$106,200

“Centennial Commission Review Board”

2001 Fremont Safari Project Preservation

Overall Budget

Including EDU City Council Grant Award Matrix

Studio Apartments: 25.

Expense Breakdown: Owners Cost Analysis.

Plumbing:	\$42,000
Bathroom Fixtures/Vanities:	\$31,000
Kitchen Cabinets/Sink/Faucets:	\$21,000
Kitchen Appliances:	\$21,000
Electrical Upgrading:	\$15,000
New Roof:	\$54,000
Exterior Paint:	\$20,000
Interior Paint:	\$21,000
Flooring/Baseboards:	\$25,000
Foundation Repair:	\$20,000
Contractor/Permits:	\$120,000

Total: \$420,500

EUD Grant Pending: As of 10.22.2019 - \$95,000 deduct;

Total: Owner, minus & once received by EUD: \$ 325,500.















Hartlauer Manufacturing LLC DBA Hartlauer Signs
 3915 W Hacienda Ave #115
 Las Vegas, NV 89118
 (702)880-4328
 NV Contractors License #0072762
 License Monetary Limit: \$200,000.00

Contracting Entity:

2001 Fremont LLC
 2001 Fremont St.
 Las Vegas, NV 89101

310 666-4900

Project Information:

Safari Motel
 2001 Fremont St
 Las Vegas, NV 89101

Sales Associate: Dennis Connor
 Budgetary Numbers

Contract #:

1958

Date:

01/03/2020

Description Of Scope Of Work	Qty	Unit Price	Total Price
Refurbish existing Safari Motel pylon sign back to it's original Vintage Style	1	\$118,000.00	\$118,000.00
SCHEMATIC DESIGN PHASE-			
-Final Design Development to ensure accuracy and "era" controls			
-Font and Color Specifications	1		
-Historic Materials and Fabrication Methods			
-Client Approval to proceed			
PRE-CONSTRUCTION PHASE			
-Final Client Approval of Designs and Shop Drawings			
-Structural Review to ensure all existing structures are of sound physical integrity	1		
CONSTRUCTION PHASE			
-Removal of existing sign elements to be brought back to Hartlauer			
-Renovation of sign elements			
-Re-installation of sign elements			
-Complete punch list and closeout documentation			

Permit, Billed At Cost TBD

Permit Acquisition Fee TBD

Sales Tax is determined at the completion of the job on actual cost of material used and added to the final invoice. Total includes One Year Warranty on material and labor.

Sub Total: \$118,000.00

NV Sales Tax: TBD

Total: \$118,000.00

50% Deposit Due: \$59,000.00

Hartlauer Manufacturing, LLC is hereafter referred to as "Hartlauer Signs"

PAYMENT TERMS: Down payment of half \$59,000.00 of the above total is due at the time of acceptance of Contract. Manufacturing of this order will not begin until deposit is received. The remaining balance of \$59,000.00 PLUS TAX AND PERMIT FEES will be paid on the day of installation, immediately after installation is complete when sign(s) are mounted and internal wiring is ready for external power. If external power is available at the time of install, internal wiring will be connected to external power as part of a complete installation. However, if external power is not available at the time of installation, installation is still complete and payment is due hereunder when sign(s) are mounted and internal wiring is ready. Checks shall be made payable to Hartlauer Signs.

LATE PAYMENT / DEFAULT: A failure to make final payment at the time of installation, unless otherwise agreed to in advance by Hartlauer Signs, shall be deemed late. Customer agrees to pay a 10% late payment surcharge of the subtotal amount of the contract that will be assessed if final balance is not received upon completion of the installation. Hartlauer Signs retains ownership of the signage at all times until final payment is complete. In the event a payment is late, if full balance due (including late payment surcharge) is not paid within 5 business days, then customer will be in material breach of this contract. If material breach occurs, Hartlauer Signs retains and may exercise all legal remedies available to it, including repossession of the signs and/or placement of liens on the property. In the event that the signage is repossessed, Hartlauer Signs may charge additional fees for removal and storage of signage and shall not be held liable for any and all patching and painting associated with the removal of all signage. Upon payment in advance of all balances and fees, Hartlauer Signs shall provide for release of the signage. Customer shall be charged \$75 per hour for reinstallation of stored signage.

PERMITS: Hartlauer Signs shall apply for and obtain permit(s) as per local municipal/county government requirements. The cost for the permit(s) is estimated as listed above in this contract. Hartlauer Signs is not liable if a local municipal/county government agency does not approve the permit application. Hartlauer Signs is not responsible for delays in manufacturing or installation due to unapproved permits.

POWER: Power to any and all signs and expressed in any subsequent change orders is the responsibility of the customer. Customer will make power available for each sign location directly to sign. If power is not provided at the time of installation, an additional fee of \$250.00 will be charged to customer for extra trip to jobsite to hook signage to power.

ACCESS: Customer is responsible for access to be able to install sign before time of installation. If access is not provided, Hartlauer Signs will return with signage for install when access is provided. Access includes but is not limited to a reasonable space for flex, workers, and an opening 2' x 3' in size at the point of access/connection. If Hartlauer Signs has to provide any materials or time for access, a reasonable charge will be assessed.

ARTWORK: All artwork, renderings, or drawings produced for this project are the sole property of Hartlauer Sign's. Hartlauer Sign's reserves all rights to all artwork, renderings, or drawings and may not be used or reproduced without written consent from Hartlauer Signs. Any changes made to the artwork, renderings, or drawings after the date of acceptance from the customer and landlord approval will result in an additional charge for new artwork at a rate of \$50.00 per hour. Customer may purchase any original trademark able artwork that Hartlauer Signs may have produced for customer.

CHANGES TO SCOPE OF WORK: Customer may make changes to the scope of work, including changes to the drawings and specifications, from time to time during construction of the project. Any such changes or modifications shall only be made by written Change Order signed by both parties. Such changes will become part of this contract. Customer agrees to pay any increase in the cost of the project as a result of the Change Order. In the event the cost of the Change Order is not known at the time the change order is executed, Hartlauer Signs shall estimate the cost thereof and customer shall pay the actual cost whether or not it is in excess of the estimated cost. Hartlauer Signs shall not be liable for delays due to circumstances beyond its control including but not limited to strikes, casualty, acts of God, illness, injury, unavailability of materials, weather, landlord approvals/disapprovals, no proper access for sign install, or no power provided.

TERMS: Hartlauer Signs' performance hereunder shall commence upon customer's signing of artwork, signing this contract and receipt of deposit. It shall terminate upon scope completion unless both parties agree otherwise. If for any reason customer elects to stop a project, the deposit is non-refundable and customer is responsible for any and all job costs incurred prior to contract termination. Hartlauer Signs may pursue other legal remedies for damages, (including lost profits) arising from project stoppage.

OTHER TERMS:

1. Interpretation of Documents. The drawings, and specifications signed by the customer pursuant to this contract will be a primary factor for determining installation completion. In the event of a conflict, Hartlauer Signs shall perform the work listed on the contract.
2. Entire Agreement. This contract constitutes the entire agreement of the parties. No other agreements, oral or written, pertaining to the work to be performed under this contract exists between the parties. This contract may be modified only by written agreement signed by both parties.
3. Governing Law. This contract shall be interpreted and governed in accordance with the laws of the State of Nevada.
4. Patching and Painting. Unless stated otherwise in the body of this contract, customer is responsible for any and all patching and/or painting associated with this scope of work.

ATTORNEYS' FEES AND COSTS: If any party to this contract brings a cause of action against the other party arising from or relating to this contract, the prevailing party in such proceedings shall be entitled to recover attorney fees and court costs.

WARRANTY: Hartlauer Signs agrees to repair and replace any part of the signage that is materially defective on workmanship or materials, within ONE (1) year from the date of completion of the above sign project. This warranty does not cover damage caused to the sign(s) by acts of God, war, or vandalism. The warranty will become null and void if repairs, installation and /or removal of any sign parts are performed by others within the initial one year term of the warranty.

SERVICE CALLS: When calling for sign service, allow up to (5) days from the day of your initial call for the service crew to reach the job site. Based on the nature of the service call, additional time may be required for neon repair or to obtain new parts such as ballasts, lamps, transformers, etc. Service calls outside of warranty period will be billed at our normal rate

NOTE: This Contract will be void if not accepted within 30 calendar days.

For Hartlauer Signs:

Dennis Connor

Signature:

Date: 01/03/2020



Hartlauer Manufacturing LLC DBA Hartlauer Signs
3915 W Hacienda Ave #115
Las Vegas, NV 89118
(702)880-4328
NV Contractors License #0072762
License Monetary Limit: \$200,000.00

ACCEPTANCE OF CONTRACT

Project Information: Safari Motel
2001 Fremont St
Las Vegas, NV 89101

Contract #: 1958

The above specifications and conditions are satisfactory and are hereby accepted. Hartlauer Signs is authorized to perform work specified herein for the agreed upon amount of:

\$118,000.00

PLUS APPLICABLE TAX AND PERMIT FEES.

Customer Name (Legal Entity): _____

Authorized Signatory: _____

Printed Name/Title: _____

Date of Acceptance: _____

When completed please fax back all completed pages to (702) 880-4329 or scan and email copy to your Hartlauer Signs sales associate.



Hartlauer Manufacturing LLC DBA Hartlauer Signs
3915 W Hacienda Ave #115
Las Vegas, NV 89118
(702)880-4328
NV Contractors License #0072762
License Monetary Limit: \$200,000.00

CUSTOMER/BILLING INFORMATION FORM

COMPLETED FORM REQUIRED FOR ALL NEW CUSTOMERS

Accounting Contact: _____

Phone _____

Fax: _____

Billing Address _____

Email Address: _____

State Resale Tax Number: _____



HIGH IMPACT SIGN & DESIGN, LLC
820 WIGWAM PKWY #100
HENDERSON, NV 89014
PHONE: 702-736-7446
FAX: 702-644-0678
WWW.HIGHIMPACTSIGN.COM

PROPOSAL

192170-01

Date: 01/02/2020

Expires: 02/24/2020

Drawing Numbers:

Project: Safari Motel
2001 Fremont Street
LV, NV

Client: Safari Motel
2001 Fremont Street
LV, NV

Contact: Robert 310-666-4900 lasvegasapartmentsllc@gmail.com

Thank you for the opportunity to bid your sign project. Please let us know how you would like to proceed.

Project Description:	Item Total:
Refurbish existing pole D/F sign. Paint entire sign & cabinet returns SW Positive Red #6871, paint "Safari" cabinet matte black and paint the "Safari" and "Motel" letters white. M&I new 15 mm neon for all the letters and the zig zag design on the side using yellow and red glass. Remove & discard existing units and transformers and install new transformers. Main cabinet faces to be removed and discarded. M&I 2 new white lexan faces with stainless steel tracks installed and spaced out for change out letters. Supply and install new LED lamps in place of the incandescent lamps in the raceways around the indirect cabinet and on the vertical raceway on the one end. Raceways to be bid for steady burn only, no animation. Bid includes the removal of the fluorescent lamps from the indirect cabinet and supply & install LEDs for internal illumination. M&I 2 sets of FCO address numbers reading "2001" out of .063 white precoat.	\$24,108.00
Deposit Rate: 50% Deposit: \$12,054.00	Subtotal: \$24,108.00
	Total: \$24,108.00

PAYMENT TERMS: 50% DEPOSIT TO BEGIN WORK. PROGRESS BILLING THEREAFTER DUE UPON RECEIPT. BALANCE DUE ON COMPLETION.

THIS PRICE DOES NOT INCLUDE PRIMARY ELECTRICAL OR COMMUNICATIONS (UNLESS OTHERWISE SPECIFIED IN WRITING BY AN AUTHORIZED REPRESENTATIVE), PERMITS, QAA, SPECIAL INSPECTIONS OR ENGINEERING UNLESS SPECIFICALLY STATED.

NOTE: THIS PROPOSAL MAY BE WITHDRAWN IF NOT ACCEPTED WITHIN 30 DAYS. WORK WILL NOT BEGIN UNTIL DOWN PAYMENT AND WRITTEN ACCEPTANCE IS RECEIVED.

ANY ALTERATION FROM THE ABOVE SPECIFICATIONS INVOLVING EXTRA COSTS, WILL BE EXECUTED ONLY UPON WRITTEN ORDERS, AND WILL BECOME AN EXTRA CHARGE OVER AND ABOVE THE ESTIMATE TO BE PAID BY THE PURCHASER.

TERMS AND CONDITIONS

1. UPON DEFAULT IN THE PAYMENT OF ANY SUMS HEREIN AGREED, HIGH IMPACT SIGN (THE COMPANY) MAY, AT ITS OPTION, DECLARE THE ENTIRE BALANCE PRICE FULLY DUE AND PAYABLE WITHOUT FURTHER NOTICE TO CUSTOMER; AND WHEN DECLARED, CUSTOMER AGREES TO PAY INTEREST ON SAID BALANCE, WHEN DECLARED DUE AT THE RATE OF 1.5% PER MONTH. CUSTOMER FURTHER AGREES TO PAY ALL REASONABLE COSTS OF COLLECTION OF SAID BALANCE INCURRED BY THE COMPANY, INCLUDING ATTORNEY'S FEES.
2. IN ORDER TO SECURE PAYMENT OF THE SUMS HEREIN AGREED, OR AS AGREED UNDER ANY SEPARATE WRITING, CUSTOMER HEREBY GRANTS TO HIGH IMPACT SIGN & DESIGN A SECURITY INTEREST IN THE SIGNAGE MATERIALS DESCRIBED IN THIS PROPOSAL, OR SUCH OTHER MATERIALS AS MAY BE ORDERED BY CUSTOMER FROM HIGH IMPACT SIGN & DESIGN, INCLUDING AFTER SUCH MATERIALS HAVE BEEN DELIVERED TO CUSTOMER AND INSTALLED AND UNTIL THE INVOICES RELATING THERETO ARE FULLY PAID. CUSTOMER

Salesperson: Neal Beck

Buyer _____ Seller _____



HIGH IMPACT SIGN & DESIGN, LLC
820 WIGWAM PKWY #100
HENDERSON, NV 89014
PHONE: 702-736-7446
FAX: 702-644-0678
WWW.HIGHIMPACTSIGN.COM

PROPOSAL

192170-01

Date: 01/02/2020

Expires: 02/24/2020

Drawing Numbers:

Project: Safari Motel
2001 Fremont Street
LV, NV

Client: Safari Motel
2001 Fremont Street
LV, NV

Contact: Robert 310-666-4900 lasvegasapartmentsllc@gmail.com

HEREBY CONSENTS TO HIGH IMPACT SIGN & DESIGN FILING AND/OR RECORDING A UNIFORM COMMERCIAL CODE (UCC) FINANCING STATEMENT (FORM UCC1) (A "FINANCING STATEMENT") IN ANY APPLICABLE FILING OFFICES AS HIGH IMPACT SIGN & DESIGN DEEMS NECESSARY TO PERFECT THE SECURITY INTEREST GRANTED BY THIS PARAGRAPH. HIGH IMPACT SIGN & DESIGN MAY REMOVE AND REPOSSESS SIGNAGE WHICH HAS BEEN DELIVERED AND INSTALLED IF NOT TIMELY PAID; AND MAY ENFORCE THE SECURITY INTEREST DESCRIBED HEREIN IN ANY MANNER PERMITTED UNDER APPLICABLE LAW, INCLUDING NRS 104.9101, ET. SEQ. UPON PAYMENT IN FULL OF THE SUMS OWED TO HIGH IMPACT SIGN & DESIGN, THIS SECURITY INTEREST SHALL TERMINATE AND ANY FINANCING STATEMENT PREVIOUSLY FILED AND/OR RECORDED SHALL BE TERMINATED.

3. IT IS FURTHER AGREED BY BOTH PARTIES THAT ALL PROVISIONS IN REGARD TO THE PROJECT ARE CONTAINED IN WRITING HEREIN.

4. ALL TERMS AND CONDITIONS OF THIS CONTRACT SHALL BE BINDING UPON ANY SUCCESSORS, ASSIGNEES OR OTHER LEGAL REPRESENTATIVES OF THE RESPECTIVE PARTIES BUT NO ASSIGNMENT SHALL BE MADE BY THE CUSTOMER WITHOUT THE CONSENT IN WRITING OF THE COMPANY UNLESS FULL PAYMENT OF THE TOTAL CONSIDERATION HAS BEEN MADE.

5. THE COMPANY SHALL SECURE ALL NECESSARY PERMITS, IF REQUIRED, FROM THE JURISDICTIONAL AUTHORITY. PERMISSION FROM LANDLORD AND/OR OTHERS WHOSE PERMISSION IS REQUIRED FOR THE INSTALLATION OF THE SIGN SHALL BE THE RESPONSIBILITY OF THE CUSTOMER AND CUSTOMER SHALL BE LIABLE FOR ANY OBSTRUCTION OF DELIVERY OR COSTS ASSOCIATED WITH FAILING TO OBTAIN SUCH PERMISSION. FURTHERMORE, IF CUSTOMER EXECUTES THIS CONTRACT OF SALES WITHOUT EVER OBTAINING PERMISSION FROM PARTY OR PARTIES NECESSARY FOR THE INSTALLATION OF SAID SIGN, THEN CUSTOMER PURCHASES SAME AND IS BOUND TO THE TERMS AND CONDITIONS OF THIS CONTRACT AS THOUGH SAID PERMISSION WAS OBTAINED AND AGREES TO RELIEVE THE COMPANY FROM ANY LIABILITY FOR ITS FAILURE WITHIN 10 DAYS OF DELIVERY TO ERECT OR INSTALL SAID SIGN.

6. CUSTOMER AGREES TO PROVIDE ELECTRICAL SERVICE FEED WIRE OF SUITABLE CAPACITY AND APPROVED MATERIAL TO LOCATION OF DISPLAY IN ADVANCE OF INSTALLATION, AND TO MAKE CONNECTION OF SAID ELECTRICAL FEED TO DISPLAY.

7. WHEN PIER DRILLING IS NECESSARY, THE COMPANY WILL CONTACT APPROPRIATE AGENCY TO LOCATE PUBLIC UTILITIES. LOCATION OF PRIVATE UTILITIES IS THE SOLE RESPONSIBILITY OF THE CUSTOMER. IN THE EVENT ROCK IS ENCOUNTERED IN THE DRILLING PROCESS, TO THE POINT WHERE SPECIAL EQUIPMENT IS REQUIRED, ADDITIONAL MONIES MAY BE REQUESTED IN WRITING BY THE COMPANY.

8. ALL PRODUCTS MANUFACTURED BY THE COMPANY ARE GUARANTEED UNCONDITIONALLY AGAINST DEFECTIVE PARTS, MATERIALS AND WORKMANSHIP, WITH THE EXCEPTION OF INCANDESCENT AND FLUORESCENT LAMPS, AS THEY ARE NEVER GUARANTEED, FOR A PERIOD OF ONE (1) YEAR. FOR THE NEXT THREE HUNDRED SIXTY FIVE (365) DAYS, AND MATERIAL, WITH THE EXCEPTION OF THE LAMPS, WILL BE REPLACED AT NO COST TO THE BUYER FOR THIS MATERIAL. THE COST OF LABOR, HOWEVER, WILL BE CHARGED AT HOURLY RATES AFTER 30 DAYS.

9. THE COMPANY WARRANTS ALL NEON AGAINST DEFECTS IN MATERIALS AND WORKMANSHIP (EXCLUDES BREAKAGE) FOR A PERIOD OF 90 DAYS FROM DATE OF MANUFACTURE. THE COMPANY'S OBLIGATION UNDER THIS WARRANTY IS EXPRESSLY LIMITED TO REPLACEMENT OR REPAIR OF THE MERCHANDISE INVOLVED, AND ONLY WHEN THE DEFECTS HAVE NOT BEEN CAUSED BY MISUSES, NEGLIGENCE, IMPROPER USE, ALTERATION OR ACCIDENT BEYOND OUR CONTROL.

THIS PROPOSAL BECOMES EFFECTIVE WHEN PROPOSAL OR ARTWORK IS SIGNED, A DEPOSIT IS RECEIVED OR A WRITTEN NOTICE TO PROCEED (INCLUDING BY EMAIL OR FAX); ONCE SIGNED OR OTHER ACTION OF ACCEPTANCE IS RECEIVED THIS PROPOSAL WILL EXPIRE AFTER 30 DAYS IF DEPOSIT IS NOT RECEIVED.

BOTH PARTIES HERETO AGREE THAT THE TITLE TO SAID ELECTRICAL SIGN SHALL REMAIN IN THE COMPANY UNTIL PAID FOR IN FULL, BUT AFTER DELIVERY TO THE CUSTOMER ALL DAMAGE FROM FIRE OR OTHER CAUSES AFTER SAID DELIVERY SHALL BE ASSUMED BY CUSTOMER AND WILL NOT AFFECT THE RIGHTS OF THE COMPANY TO ENFORCE ON THE PURCHASE PRICE THEN UNPAID.

THE ABOVE PRICES, SPECIFICATIONS, AND CONDITIONS ARE SATISFACTORY AND ARE HEREBY ACCEPTED. YOU ARE AUTHORIZED TO DO THE WORK AS SPECIFIED. PAYMENT WILL BE MADE AS OUTLINED ABOVE. CONTRACTOR'S LICENSE NUMBER: 0047418A

WARRANTY

All products actually manufactured by High Impact Sign and Design (e.g. channel letters, cabinets, pylons, etc) are guaranteed against defective parts and materials, except for incandescent and fluorescent lamps, as they are never guaranteed, to the original owner for one year. Individual components that are not manufactured by High Impact Sign and Design are warranted as detailed below.

PARTS

High Impact Sign and Design will repair or replace defective part(s) in a timely manner, at no charge for the materials to the original owner, under the manufacturer's warranty on the following components.

- Power Supplies, Ballasts and Transformers - 1 year

Salesperson: Neal Beck

Buyer _____ Seller _____



HIGH IMPACT SIGN & DESIGN, LLC
820 WIGWAM PKWY #100
HENDERSON, NV 89014
PHONE: 702-736-7446
FAX: 702-644-0678
WWW.HIGHIMPACTSIGN.COM

PROPOSAL

192170-01

Date: 01/02/2020

Expires: 02/24/2020

Drawing Numbers:

Project: Safari Motel
2001 Fremont Street
LV, NV

Client: Safari Motel
2001 Fremont Street
LV, NV

Contact: Robert 310-666-4900 lasvegasapartmentsllc@gmail.com

- LED modules - 1 year
- Neon Tubes - 90 days
- Incandescent and Fluorescent Lamps or Bulbs - No Warranty
- Electronic Message Center Components - 3 years
- Printed Vinyl Graphics (Laminated) - 1 year
- Printed Vinyl Graphics (Non-laminated) - 3 months
- Die Cut Vinyl Graphics - 6 months

LABOR

High Impact Sign and Design will warranty the labor on new signs only, free of labor, during the first 90 days, thereafter labor will be incurred at standard rates.

MISCELLANEOUS

*Extended warranties, if any, will be reflected on the sales proposal.

High Impact Sign and Design's obligation under this warranty is expressly limited to replacement or repair of the merchandise involved, and only when the defects have not been caused by misuses, neglect, improper use, alteration or accident beyond our control, vandalism, hail, violent or electrical storms or high winds.

Vehicle Wraps

High Impact Sign & Design will warranty our Vehicle Wrap materials for 6 months and workmanship for 90 days to the original owner. Vehicle wraps are NOT intended to compare to the quality of paint. Imperfections such as image distortion, seams, bubbles, creases and small cuts are normal. The standard for determining the quality of a vehicle wrap is to look at the overall effect from a distance of 4 to 6 feet.

High Impact Sign and Design does not cover damage to the wrap or graphics from negligence, misuse, accidents, road damage, wear and tear, or any failure not a product of the material. High Impact Sign and Design does not cover warrantable failures due to pre-existing damage to the vehicle.

Reporting Requirements

To secure repairs or replacement of components under the terms of this warranty, High Impact Sign and Design must be notified within 10 days of damage or failure. Photographs or inspection by an authorized agent of High Impact Sign and Design may be required. Inspection or alteration to sign(s) by any persons other than authorized agent of High Impact Sign and Design will void all warranties.

Purchaser's Responsibility

Failure to adhere to terms on the purchasing agreement will void all warranties.

Warranty Does Not Cover

Events caused by the act of nature (hail, high winds, violent storms), vandalism, of misuse, negligence or destruction, willful or otherwise, or alteration in any way without prior authorization from High Impact Sign and Design.

Service Call Work

Service call work is inherently difficult to warranty due to new components being mixed with older components, wiring, etc. Depending on the age and conditions of the existing sign, older components may negatively impact the life of the new components installed during a service call. Consequently, we cannot warranty service call work.

Salesperson: Neal Beck

Buyer's Acceptance _____ Title _____ Date _____

Seller's Acceptance _____ Title _____ Date _____



Agreement

For Work At

2001 Fremont, LLC
2001 Fremont St
Las Vegas NV 89101
United States

Billing Address

2001 Fremont, LLC
2001 Fremont St
Las Vegas NV 89101
United States

Account Executive

040781 Taylor Lamb
YESCO - Las Vegas
5119 South Cameron Street
Las Vegas NV 89118
United States

Date	Project Number	Project Description	Terms	Pricing Valid Until	Deposit
01/02/2020	PRY-22216	Safari Motel Refurbish Existing Pole Sign	Net 30	02/01/2020	

Item	Amount
Nevada - Sign Sales YESCO to refurbish (1) Existing D/F Pylon Sign and change the sign to read "SAFARI APARTMENTS" Pricing includes the following: Repair and replacing neon as needed. Repair and replacing sheet metal as needed. Replacing the attraction panel faces with white polycarbonate faces with snap-lok letters for messages. Repainting the sign. Replacing sockets as needed. Convert internal illumination to LED Converting exposed clear lamps to LED Replacing flashers as needed.	\$98,500.00
Permits - WIP Although YESCO may seek to obtain applicable permits, Customer shall solely bear the risk and cost of obtaining such permits.	\$0.00
Exclusions YESCO's scope excludes any permits, cost and fees associated with the closure of street lanes or pedestrian walkways as may be necessary for YESCO's performance of the Work. Customer agrees to pay YESCO for such permits, cost, and fees at YESCO's standard rates. In the event YESCO encounters unforeseen conditions relating to the intended place of installation (for example, i. underground conditions such as caliche, hardpan, rock, pipelines, unusual soil conditions, sprinkler systems, and underground utilities; and ii. in-wall conditions such as reinforced concrete, false walls, firewalls, fire sprinkler lines, electrical conduit, and EIFS) any additional work necessary to address such conditions is excluded from YESCO's scope and YESCO and Customer agrees to pay YESCO to perform the additional work relating to such conditions on a time and material basis at YESCO's standard time and material rates. Customer waives and releases YESCO from any damage or cost arising from damage from unforeseen underground or in-wall conditions unless YESCO is notified in writing of such conditions in advance. Due to the rapid increase of labor and material, YESCO pricing is valid for 30 days from the date of this proposal. All work to be performed is based on a standard work shift, Monday through Friday, 5:00 a.m. to 1:30 p.m. All other time is considered overtime and is excluded from YESCO's scope. Customer agrees to provide YESCO a sufficiently large site work area and staging area for YESCO's performance of the work and access to such areas using the vehicles and equipment that are customary in the sign and lighting industry. YESCO's scope excludes the repair of sidewalks, curbing, asphalt, sprinkling pipes, underground pipelines, landscaping, or other site repair. If Customer desires site restoration services, Customer agrees to pay YESCO to perform the work on a time and material basis at YESCO's standard time and material rates. In the event that an authoritative requirement prohibits reattachment or reinstallation any portion of the work until a component has been modified to comply with current building or electrical code requirement, such modification is excluded from YESCO's scope. Customer agrees to pay YESCO for the work necessary to perform such modifications at YESCO's standard time and materials rates. YESCO's bid is subject to the review and negotiation of agreement terms. Terms and conditions are subject to change prior to final execution.	

Subtotal	\$98,500.00
Tax (%)	\$0.00
Total	\$98,500.00

Agreement Acceptance

YESCO's Standard Terms and Conditions, available below and at www.yesco.com/terms/standardtermsandconditions.pdf, are an integral part of this agreement and are incorporated by reference. 2001 Fremont, LLC acknowledges that it has accessed and reviewed the Standard Terms and Conditions. Upon acceptance by an authorized agent of YESCO LLC, this agreement becomes effective as of the last date signed below. This document is a complete integration and final expression of the agreement between the parties, and may not be amended, supplemented, or otherwise modified except by written agreement executed by authorized representatives of each.

2001 Fremont, LLC	YESCO LLC
Signature	Signature
Title	Title
Name	Name
Date Signed	Date Signed

Standard Terms and Conditions

1. Terms: The terms and conditions described in this document are incorporated by reference into a written estimate, quotation, proposal, agreement, order, or other transaction form ("Transaction Document") (together with these YESCO Standard Terms and Conditions, the "Agreement"), and pertain to the manufacturing, repair, service, installation, or other goods or services provided by YESCO (the "Work", "goods", and/or "services") as requested by you, the Customer, as further described in the Transaction Document. "YESCO" refers to the entity providing the Work, as identified in the applicable Transaction Document, or in the absence thereof, YESCO LLC, a Utah limited liability company, doing business in California as YESCO Signs LLC.

2. Pricing Exclusions: YESCO's pricing does not include sales and use taxes, tariffs, customs fees, duties, or other charges levied by customs or taxing authorities, including any material cost increases due to the escalation of any of these costs ("Assessments"). Assessments may be noted in the Transaction Document; however, they are only estimates. You agree to pay the actual cost for these Assessments as invoiced by YESCO. You agree to bear the risk of Assessment increases in excess of the amounts included in the Transaction Document, including increases due to changes in sales tax rates, tariff increases, or similar occurrences.

3. Payment: In the absence of specified payment terms in the Transaction Document, you agree to pay 50% of the purchase price upon signing this Agreement and to pay the remaining balance upon completion of the Work. You agree to pay monthly payments, if any, on the first business day of each month in advance. If you choose to make payment(s) by credit card, you agree to pay a 2% surcharge on the total amount of such payment(s).

4. Inspection: You must carefully inspect the Work within ten calendar days after delivery. If the Work does not meet the written requirements as the described in the Transaction Document, or if the Work has any defect in manufacture, installation, or operation, you must give YESCO written notice of the nonconformance or defect claimed within five calendar days. ABSENCE OF SUCH WRITTEN NOTICE SHALL BE CONCLUSIVE EVIDENCE THAT THE WORK IS ACCEPTABLE TO YOU AS DELIVERED. If a third-party carrier delivers any goods, you must inspect the goods and promptly notify YESCO and the carrier if any damage exists before moving the goods from the place of delivery. If damage exists, you must retain the packing materials and otherwise comply with all requirements necessary to preserve all claims against the carrier. If you or your agent moves the goods before inspecting the goods, accept the goods in a damaged condition, or otherwise fail to comply with the requirements of this paragraph, YESCO shall have no responsibility for defects notwithstanding the warranty set forth below.

5. Installation: If the Work involves installation of goods, additional work beyond that contemplated in the Agreement will be required if YESCO encounters subsurface or concealed conditions which are extraordinary or unexpected such as subsurface water, caliche, rock, utilities, or pipelines. You must compensate YESCO for such additional work on a time and materials basis at YESCO's standard rates. Further, YESCO shall not be responsible for damage to underground pipes, sewer lines, sprinkling systems, or any other underground obstructions unless notified of them in writing prior to commencement of the Work. Absent such written notification, you agree to pay for any resulting damage. YESCO is not an Exterior Insulation and Finish System ("EIFS") contractor, and if YESCO's responsibilities hereunder involve penetrations of EIFS, YESCO will seal such penetrations with products and procedures that are common in the sign industry—but which may not meet EIFS warranty requirements. YESCO shall thereafter have no responsibility for damage resulting from the penetrations.

6. Limited Warranty:

A. New Signs, Lighting, and other Manufactured Products. YESCO warrants that goods and services provided by YESCO (other than electronic displays and digitally-controlled lighting products) will be free from material defects in workmanship and materials for a period of one year from the date of delivery. This includes materials and factory labor. On-site labor is included only where YESCO performs the installation. Upon expiration of the one-year warranty, the goods are warranted solely in accordance with the manufacturer's separate warranty, if any. Electronic displays and digitally-controlled lighting products, related controllers, and similar components are warranted solely in accordance with the manufacturer's warranty, if any. B. Service and Retrofit Services. YESCO warrants that service, repair and/or lighting retrofit services will be free from material defects in workmanship for a period of 90 days from the completion of the repair, maintenance, and/or retrofit. This includes on-site labor only; any goods are warranted solely in accordance with the manufacturer's warranty, if any. YESCO's warranties exclude damage caused by ordinary wear and tear, accident, abuse, misuse, misapplication of electricity, extreme winds or rain, hail, wildlife or rodent damage, or other casualty, unless the same is caused solely by YESCO. YESCO SPECIFICALLY DISCLAIMS ANY AND ALL OTHER WARRANTIES OF ANY TYPE, WHETHER EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO ANY IMPLIED WARRANTY OF NON-INFRINGEMENT, MERCHANTABILITY OR FITNESS FOR PURPOSE. YESCO will either repair or replace, at YESCO's election, any part of the goods or services that prove to be materially defective during the warranty period, in accordance with the terms of the above warranties.

7. Extended Warranty: If the Work expressly includes an extended warranty for the recurring maintenance, service, or repair of goods over a term for a one-time, up-front payment or periodic payments over term, the provisions of this paragraph will apply. So long as your payment obligations are current, and you are not in default to YESCO or any YESCO affiliate under any agreement (e.g., a lease agreement), including this Agreement, YESCO agrees to service the goods only as described in the Work. When the goods require service, you agree to notify YESCO in writing, and YESCO shall, if practicable (e.g., parts are immediately available) and unless otherwise provided in this Agreement, acknowledge the request within five business days. YESCO's extended warranty obligations are inapplicable to damage for the same exclusions set forth in the limited warranty above, unless and to the extent the same is caused by YESCO. In the event that parts or materials become unavailable or in the event the goods or any components are or become unusually difficult or unsafe to access, YESCO may cancel its extended warranty obligations with respect to the affected goods or components and your exclusive remedy is for YESCO to proportionately credit any up-front payment or proportionately credit your periodic payment for the same. In the event that service is performed by a third party without the authorization of YESCO, YESCO may, at its option, suspend or terminate its extended warranty or service obligations without any credit to any up-front payment or reduction to any periodic payment upon written notice to you.

8. Risk of Loss, Damage or Destruction; Insurance: Except to the extent of damage caused by the negligent or otherwise wrongful acts of YESCO, you bear all risk of loss or damage to any goods, including, without limitation, loss or damage caused by seizure, casualty, vandalism, terrorism, accident, theft, riot, strike, insurrection, war, fire, and acts of God. Any shipments are FOB YESCO. Until your obligations are fully satisfied, at your sole cost and expense, you must insure any goods against loss or damage at least in the amount owed to YESCO for the Work, and you must name YESCO as loss payee with respect to such insurance.

9. Liens and Taxes: Until your obligations are fully satisfied, at your sole cost and expense you must maintain the Work free and clear of all levies, liens, and encumbrances. You must declare as required, and pay when due all taxes, fees, assessments, charges, and all associated penalties and interest (collectively "Assessments"). If YESCO, at its option, pays any Assessments, you must immediately reimburse YESCO for the same.

10. Security Interest: Until your obligations are fully satisfied, you agree that the Work and related goods are YESCO's property, free of any ownership claim by you, the owner of any adjacent realty, or the creditors of either. To secure the performance of your obligations, including, without limitation your payment obligations, you grant to YESCO a security interest in the goods and permission to perfect, assign, amend, continue, and terminate the security interest in any way allowed by applicable law, both as to personal property and as to fixtures.

11. Default: If you default in the payment of any amount when due, or fail to perform any other obligation in this Agreement after delivery of the Work or after YESCO is ready to perform the Work, whichever first occurs, or if at any time bankruptcy, receivership, or other insolvency proceedings are commenced by or against you or any guarantor, you will, without notice, become obligated to immediately pay to YESCO an amount equal to the sum of 1) all previously billed

but unpaid amounts, and 2) all unbilled remaining amounts and other payments owed to YESCO pursuant to any other agreement between you and YESCO or any of YESCO's affiliates. You agree that these remedies for default are fair and reasonable compensation for the damage to YESCO resulting from your breach, and are not a penalty. YESCO's acceptance of a late payment(s) or forbearance of any other event of default shall not operate as a waiver of YESCO's rights as to any subsequent late payment(s) or any other event of default.

12. Repossession: If you fail to make any payment when due or otherwise default in any of your obligations in this Agreement, YESCO may terminate this Agreement and may (but has no obligation to) repossess the goods or any component(s) thereof, without resort to judicial process, and without liability for trespass. YESCO's right of repossession includes the right to remove the goods, and also to disconnect or otherwise render the goods unusable. Repossession is not an acceptance of your surrender of the goods, and shall not require patching painting, touch up, etc. afterwards. YESCO's rights of termination and repossession shall be in addition to and not as an alternative to YESCO's right to its other remedies in this Agreement and any other remedy available at law or in equity.

13. Indemnification: Except to the extent of YESCO's negligence or willful misconduct, you agree to indemnify, defend, and hold harmless YESCO and its officers, directors, employees, agents, and subcontractors from any and all claims, costs, expenses (including reasonable attorney's fees), damages, and liabilities, at law or in equity arising out of or related to the Work. The provisions of this paragraph shall survive the completion of the Work and/or the termination of the Agreement.

14. Disputes: The parties agree to use good faith efforts to resolve any claims or disputes that may arise. If unsuccessful for any reason, at YESCO's sole option and upon YESCO's written notice to you, such claims or disputes may be submitted to formal mediation, with each party to pay one-half of the costs. In the event of litigation, venue of any action shall be in Salt Lake County, State of Utah. This Agreement shall be governed and construed in accordance with Utah law, without regard to its conflict of laws provisions. YESCO shall not be liable for special, indirect, incidental or consequential damages, including lost profits, irrespective of cause or theory. If YESCO places this Agreement with a collection agency or an attorney for collection or enforcement, you must pay all costs and expenses resulting therefrom, including reasonable attorneys' fees.

15. Possession, Transfers, and Assignment: Until your obligations herein are fully satisfied, you must keep any goods in your sole possession and control, and will not allow the goods to be modified, relocated, removed, or otherwise tampered with in any way without YESCO's prior written consent. If you determine to sell or otherwise transfer ownership (or other rights) to your business assets, the Work, or the real property on which any goods are located, you agree to deliver to YESCO written notice of such intention at least 30 days prior to closing. At the time of closing and with proceeds therefrom, you agree to pay to YESCO all amounts then outstanding and all unbilled remaining amounts owed to YESCO, unless YESCO has previously agreed in writing to your assignment of this Agreement. All the terms and conditions hereof shall be binding upon and inure to the benefit of the successors, assigns, and legal representatives of the respective parties, including, if applicable, successors to your interest in the Work, the real property upon which any goods are located, and any successor owners of interests in any of your business assets. You may transfer your interests, rights, and obligations in this Agreement only upon the prior written consent of YESCO. YESCO may assign its interests, rights, and obligations in this Agreement as may be expedient to perform the Work.

16. Your Special Duties: You agree to warrant and obtain and maintain all necessary access rights (including computer access, if necessary) for YESCO to safely perform the Work on the premises for which the Work is ordered, and to disconnect, render unusable, and/or remove the Work, or any component or part thereof, free and clear of lien, encumbrance, or claim of trespass. You agree to indemnify YESCO against and hold YESCO harmless from damage or expense resulting from a breach of this provision. The Work excludes primary-side electrical and communication wiring, service, controllers (e.g., timers and photo cells), circuit breakers, and fuses. At your own expense, you agree to furnish and maintain power lines, controllers, and data service as necessary for the performance of the goods and compliance with applicable law, and agree to install the same as designated by YESCO ready and in place for connection to the goods at the intended time of installation, if applicable. You must pay all charges for electrical and data service, if required. You agree to provide all necessary reinforcements to any previously existing building, pole, base, or any other object or surface on which the goods will be installed, or which will be utilized by YESCO in the installation or access thereof, if applicable. You agree to advise YESCO in writing of all cellular antennas, microwave, and other equipment or hazards that may be dangerous to workers. YESCO's performance is subject to you properly securing or otherwise rendering safe all such dangers whenever YESCO's employees will be in the area.

You agree to bear all permitting and other compliance costs and risks pertaining to federal, state, or local laws, regulations, and ordinances or authoritative interpretations that relate to the placement, configuration, operation, and use of the goods and services. You acknowledge that outdoor advertising laws generally prohibit advertisements that are not the principal business, products, services, or activities where the advertisement is located. You agree to be solely responsible for the procurement of outdoor advertising permits (if desired) and compliance with outdoor advertising laws. You acknowledge and agree that your rights, whether arising under contract, permit from a land use authority, or otherwise, to install or operate the Work may be or become subject to revocation, limitation, suspension, condemnation, modification, restriction, or adverse interpretation by judicial, governmental agency, or other third party action. Upon the occurrence and during the pendency of any such event, you will not be released from your payment obligations under this Agreement.

17. Miscellaneous Provisions:

A. No statement made by YESCO's account executive(s) will be binding on YESCO unless incorporated in this Agreement in writing. Although the Agreement may be signed by YESCO's account executive(s), the Agreement shall not be binding upon YESCO for any purpose until an executive officer or another authorized agent of YESCO accepts this Agreement by providing a written signature evidencing such acceptance on the applicable Transaction Document.

B. Time is of the essence. All past due amounts shall bear an annual interest rate of the lesser of 18% percent or the maximum rate allowed by law.

C. Performance by YESCO shall be subject to delay by strikes, breakage, fires, unforeseen commercial delays, insurrections, wars, acts of terror, acts of God, governmental regulations, or other causes beyond YESCO's reasonable control.

D. YESCO shall not be responsible for radio or television interference, nor for the replacement of light emitting diodes, neon tubing or other tubing because of color change or reduction of brilliance.

E. YESCO's listing of contractor's licenses available on the Internet at <http://www.yesco.com/licenses.html> is incorporated by reference herein.

F. If any part of this Agreement is found invalid or unenforceable, that part will be amended to achieve as nearly as possible the intent and economic effect of the original provision to the full extent permitted by law, and the remaining provisions shall continue in full force and effect.

G. Except for original works created by you or your agents, all designs, animations, or other advertising content (collectively, "Content") provided by YESCO is the sole property of YESCO. You warrant that you have the full legal right to use any original works created by you and delivered to YESCO by you for your use. You are granted a non-exclusive, non-transferable license to use the YESCO-owned Content for so long as you operate your business. You agree to not create derivative works of the YESCO-owned Content. YESCO may reject any request for Content that YESCO determines may reflect adversely on the character, integrity, or standing of any person or business.

This Agreement is a complete integration and final expression of the agreement between the parties, and may not be amended, supplemented, or otherwise modified except by written agreement executed by authorized representatives of each.



Invoice

Bill To

2001 Fremont, LLC
2001 Fremont St
Las Vegas NV 89101
United States

Ship To

2001 Fremont, LLC
2001 Fremont St
Las Vegas NV 89101
United States

Remit To

YESCO - Las Vegas
5119 South Cameron Street
Las Vegas NV 89118
United States

Project Number

PRY-22216

Terms

DUE UPON ACCEPTANCE

Account Executive

040781 Taylor Lamb

Item**Amount**

Down Payment Invoice for (Prefunding)

Total

ACH Payment Authorization

By completing your ACH information below, you authorize YESCO to withdraw all payment(s) pursuant to the Agreement on the applicable due date (s) from Customer's depository account as described below. Written revocation of this authorization must be received by YESCO with at least 30 days prior notice.

Name on Bank Account

Name of Bank

Checking ☒

Savings ☐

Bank Account Number

Routing Number

Bank City and State

E-mail Address for Receipt

Phone

Authorized Signature

Date

City of Las Vegas

AGENDA MEMO

COMMISSION FOR THE LAS VEGAS CENTENNIAL MEETING OF: JULY 27, 2020

DEPARTMENT: PLANNING

DIRECTOR: ROBERT SUMMERFIELD

EXECUTIVE DIRECTOR FOR THE CENTENNIAL COMMISSION:
DR. DIANE SIEBRANDT

☐ Action

☒ Report

SUBJECT:

20-0054-CLC1 - Report by Brian Lovelin, Financial Analyst, City of Las Vegas Finance Department, regarding the Commission for the Las Vegas Centennial budget for Fiscal Year 2019-2020

PURPOSE

Update regarding the Commission for the Las Vegas Centennial budget for Fiscal Year 2019-2020.

Findings:

Report only

BACKUP DOCUMENTATION:

None



Commission for the Las Vegas Centennial
Budget to Actual
Fiscal Year Ended June 30, 2020 (Preliminary June 2020)

	PROJECTED ACTUAL	July 1, 2020 - June 30, 2021 Budget		Actual	Remaining Grant Funds Encumbered
	For the Year Ended June 30, 2020	License Plate	Total	For the 12 Months Ended 6/30/2021	
Beginning Fund Balance	(3,559,358)		(4,462,565)	(4,462,565)	
Revenue:					
Other Income	(740)		-	-	-
Plate revenue July 1 thru June 30,	(1,878,674)	(2,000,000)	(2,000,000)	-	-
Total Revenue	(1,879,414)	(2,000,000)	(2,000,000)	-	-
Expenditures:					
Grants:					
General Grants					
UNLV	-	988	988	-	988
UNLV - Newspaper (Final Invoice November 2019)	24,194	-	-	-	-
UNLV - Latino Voices	15,455	-	-	-	-
NV Preservation Foundation-Home History	-	215	215	-	215
NV Preservation Foundation-Home History 2019	-	3,749	3,749	-	3,749
NV Preservation Foundation-Hugh Taylor Archives	21,977	25,573	25,573	-	25,573
NV Preservation Foundation - Revolving Fund	-	41,969	41,969	-	41,969
City of Las Vegas - HPC	-	100,000	100,000	-	100,000
Blue Angel Motel Sign Rehab	132,500	-	-	-	-
Las Vegas Springs Preserve - Historic Derricks	-	2,175	2,175	-	2,175
Las Vegas High Academy Renovation	-	90,000	90,000	-	90,000
Whole Enchilada Project	-	100,000	100,000	-	100,000
Education Grants - Junior League	-	24,614	24,614	-	24,614
Boyd Production - Historic Film	200,530	-	-	-	-
CLV Employee for HPC	77,124	245,209	245,209	-	245,209
FSE - Visual Improvements (Reduced from \$300K)	225,000	-	-	-	-
Restore Hay Barn-Floyd Lamb Park (CLC-77798)	150,000	-	-	-	-
NV Preservation Foundation - Home History 2020 (CLC-78190)	-	25,000	25,000	-	25,000
The Mob Musuem - Outreach Vehicle (CLC-78192)	30,750	11,250	11,250	-	11,250
Clv - Historic Preservation Grants (CLC-78193)	75,000	-	-	-	-
CLC-78734 Part III Documentary CLV: The Thirties	-	200,000	200,000	-	200,000
CLC-78512 Harrison House	-	25,000	25,000	-	25,000
CLC-78732 UNLV Oral History Project	-	50,000	50,000	-	50,000
CLC-78741 National Atomic Testing Musuem Exhibit	-	250,000	250,000	-	250,000
Commemorative:					
Las Vegas Days - Rodeo	4,007	175,994	175,994	-	175,994
Helldorado - Parade	90	149,910	149,910	-	149,910
Old Timers	5,000	-	-	-	-
Administrative:					
Accounting and Auditing	3,500	4,000	4,000	-	4,000
Administration Expenses	4,493	10,000	10,000	-	10,000
Legal	-	5,000	5,000	-	5,000
Internal Charges	-	125,000	125,000	-	125,000
Insurance	6,587	6,600	6,600	-	6,600
Total Expenditures	976,207	1,672,246	1,672,246	-	1,672,246
Fund Balance Reserve:		500,000	500,000		
Total Expenditures and/or reserve	976,207	2,172,246	2,172,246	-	
Revenue (over) under Expenditures	(903,207)		172,246	-	
Ending Fund Balance	(4,462,565)		(4,290,319)	Unreserved Amount Available for New Grants	

Notes:

** Grant finished excess budget over actual expenditures stays with Centennial for reallocation

Submitted At Meeting

Date 7/27/20 Item 6
by Staff

City of Las Vegas

AGENDA MEMO

COMMISSION FOR THE LAS VEGAS CENTENNIAL MEETING OF: JULY 27, 2020

DEPARTMENT: PLANNING

DIRECTOR: ROBERT SUMMERFIELD

EXECUTIVE DIRECTOR FOR THE CENTENNIAL COMMISSION: DR.
DIANE SIEBRANDT

☐ Action

☒ Report

SUBJECT:

20-0055-CLC1 - Final Project Report by Jerry Walker, Director of Operations and Maintenance, regarding the restoration and installation of the Blue Angel Motel Sign and Statue, now located at the intersection of East Charleston Boulevard, South Eastern Avenue and Fremont Street - Ward 3 (Diaz)

PURPOSE

The Centennial Commission awarded a grant in the amount of \$140,500 to the City of Las Vegas, Department of Operations and Maintenance during the October 17, 2016 meeting to cover the costs of removing, restoring and re-installing the Blue Angel Motel sign and statue. The sign and statue underwent restoration at Hartlauer Signs and are now standing at the intersection of East Charleston Boulevard, South Eastern Avenue and Fremont Street, collectively known as "The Five Points." A security fence and lights were also installed around both the sign and statue. A ribbon cutting ceremony to officially announce the completion of the project will be held once public gatherings are allowed again due to the COVID-19 pandemic.

Findings:

Report only

BACKUP DOCUMENTATION:

None

CITY OF LAS VEGAS

BLUE ANGEL RESTORATION & RELOCATION

Operations & Maintenance Department

Commission for the Las Vegas Centennial

Submitted at Meeting
Date: 7/27/2020 Item: 7
By: [Signature]



Centennial Fund

Budget: \$140,500

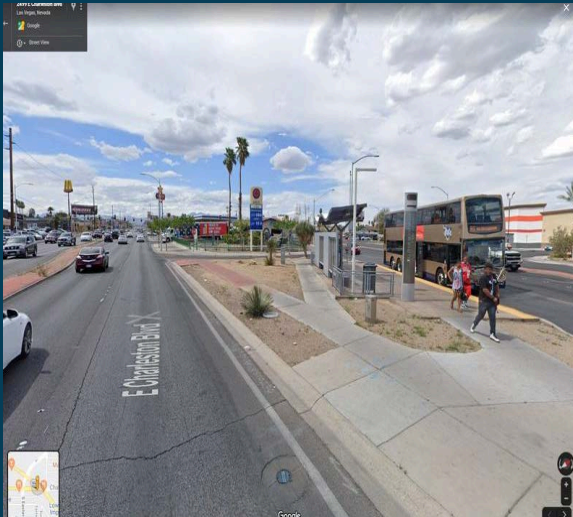
Expenses:

- ◀ \$125,110 to Hartlauer Signs -
Blue Angel Renovation
- ◀ \$6,600 to YESCO -
Remove blue angel motel sign
- ◀ \$1,400 to YESCO -
Remove small motel sign
- ◀ \$24,897 (\$7,390 CF) to Hartlauer Signs -
Footings and installation of two signs
- ◀ \$20,000 to Site Improvements
Material Procurement & internal labor



Before | After





Relocation within 5/P



Site Location
improvement plans



Sidewalks and site
improvements

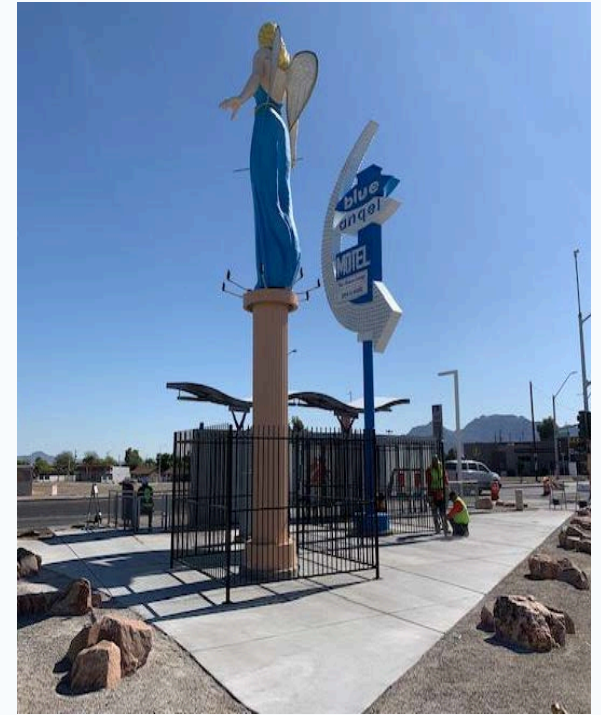
SITE LOCATION ANALYSIS



ORIGINAL LOCATION



REMOVED



NEW LOCATION



City of Las Vegas

AGENDA MEMO

COMMISSION FOR THE LAS VEGAS CENTENNIAL MEETING OF: JULY 27, 2020

DEPARTMENT: PLANNING

DIRECTOR: ROBERT SUMMERFIELD

**EXECUTIVE DIRECTOR FOR THE CENTENNIAL COMMISSION: DR.
DIANE SIEBRANDT**

☒ **Action**

☐ **Report**

SUBJECT:

20-0057-CLC1 - Discussion for possible action regarding a grant request from Bruce Spotleson, Vice President of Fund and Partner Development at the Neon Museum, in the amount of \$300,000 to create a state-of-the-art Archives and Collections Management Center in their newly acquired space at the former Reed Whipple Cultural Center, located at 821 Las Vegas Boulevard North - Ward 5 (Crear)

PURPOSE:

The applicant is requesting approval of a grant request in the amount of \$300,000 to create a state-of-the-art Archives and Collections Management Center for the Neon Museum's historic documents and objects collection.

FINDINGS:

The Neon Museum has acquired long-term rights to occupy the former Reed Whipple Cultural Center located 821 Las Vegas Blvd North (across the street from the Neon Museum) to use as administrative offices, educational and classroom space, exhibit galleries, public demonstration and workshop areas, and archives and collections storage. The building requires remodeling and revitalization to accommodate these new spaces, which began in early 2020. Centennial Commission funding is requested to cover the costs associated with furnishing the archives and collections space with the equipment necessary to properly store and curate historic objects, including (1) a dedicated HVAC system with temperature and humidity control, (2) Low emission LED overhead lighting, (3) Humidity and temperature readers/loggers, (4) fire suppression system, (5) fireproof, waterproof and acid free storage containers, (6) pest monitoring, (7) work tables, and (8) various bookcases and shelving units.

The Neon Museum is dedicated to securing partnerships and funding from diverse resources. The Samsung Foundation of Culture, the Union Pacific Foundation, and a number of private and independent philanthropists will all be contributing to the costs associated with the overall building remodeling and revitalization.

BACKUP DOCUMENTATION:

1. Grant Application
2. Grant Budget

Form Name:	LVCC Grant
Submission Time:	June 1, 2020 10:16 am
Browser:	Chrome 83.0.4103.61 / Windows
IP Address:	24.234.156.40
Unique ID:	619670228
Location:	

GRANT GUIDELINES AND ELIGIBILITY

ELIGIBILITY & EVALUATION CRITERIA

GRANT CONDITIONS UPON AWARD

APPLICATION AND REVIEW PROCESS

GRANT APPLICATION FORM

PART I. Application Cover Page

Name of Organization	The Neon Museum
Organization's Mission Statement	To collect, preserve, study and exhibit iconic Las Vegas signs for educational, historic, arts and cultural enrichment.
Funding Amount Request	300000.00
Authorizing Official	Bruce Spotleson
Authorizing Official Title	Vice President, Fund and Partner Development
Authorizing Official Address	770 Las Vegas Blvd. N Las Vegas, NV 89101
Authorizing Official Title Phone	(702) 476-3477
Authorizing Official Title Email	bspotleson@neonmuseum.org
Primary Contact (If different from above)	Jennifer Kleven
Primary Contact Title	Grants and Gifts Manager
Primary Contact Address	770 Las Vegas Blvd. N Las Vegas, NV 89101
Primary Contact Phone	(702) 476-1197
Primary Contact Email	jkleven@neonmuseum.org

Project Funding Category and Working Title	Historic Preservation; Neon 2020
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Project Address (if applicable)	821 Las Vegas Blvd. N Las Vegas, NV 89101
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Assessor's Parcel Number (if applicable)	139-27-708-019
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Age of Structure (if applicable)	59
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Organizations current budget	\$6,913,855
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PART II. Grant Description / Narrative Questions

2. Detail the significance of the project or resource based on its cultural, historic, architectural and/or archaeological quality and significance to the community.

The Neon Museum is a significant contributor to the arts, cultural, educational and historical landscape of Las Vegas, offering artist and scholar residencies; multi-generational art programs; history lectures for life-long learners; school field trips; exhibitions; and accessible digital tools for mobile learning.

The Museum stands alone in its efforts to conserve and interpret Southern Nevada's vernacular roadside art and architecture.

Through the outdoor Neon Boneyard exhibit, the public learns the history of each of more than 200 Las Vegas signs in an "up close" manner: the creator and his or her inspiration; the business that commissioned it; the employees, patrons and niche of the establishment; and how it fits into the storied social and political history of Las Vegas.

By informing locals of significant people, places and events that shaped Southern Nevada, the Museum's educational resources provide a critical "sense of place" to a local population that has doubled in a single generation, which helps foster a sense of community.

Docent-led tours of the exhibition are offered nightly with a General Admission option available during daytime hours. During the evening, 19 signs are operational and glowing, appropriately illustrating the substantial visual role neon played in the development and legacy of the Las Vegas Strip and Fremont Street. For daytime visitors, a digital tour app, docents and the popular Gallery Talks program provide enhanced historical and educational information.

"Brilliant!" is an audiovisual, immersive evening exhibit that pairs the unique technology of projection mapping with historic non-working signage. The production brings non-operational signs back to life, creating the appearance that hundreds of individual bulbs are once again in working order. Created by Adobe Creative resident artist Craig Winslow, "Brilliant!" celebrates the glittering history of Las Vegas against a backdrop of popular 1950s and 1960s music, creating a memorable visitor experience. Projection mapping also enables the Museum to consider restorations in a new and more cost-effective manner.

In addition to daily program offerings, free and low-cost art and education curricula expand access to the Museum collection for local children, teens, adults and seniors at all levels of the socio-economic strata. Free and reduced-cost field trips are accessible to all Clark County School District teachers and integrate an approved curriculum for pre- and post-field trip assessment. Signature outreach programs -- including the popular bilingual Spanish storytelling event My Las Vegas -- are presented in Title 1 CCSD schools.

The Museum's National Artist in Residence program attracts applicants from around the world to live, study and create in Las Vegas, using the

historic sign collection as esthetic inspiration. The artist's community profile and engagement are a priority and coordinated with other area non-profits, including CCSD high schools, the Boys and Girls Club, Catholic Charities and the Winchester Dondero Cultural Center.

A "teaching artist" outreach program is currently in development, with a goal of bringing art and design to schools with limited current access to such topics. The Museum strives to be a dependable resource for CCSD, highlighting the local art, history and architecture that influence students' daily lives and surroundings, providing context to their environment and offering an enhanced sense of place and identity.

Because the Museum campus has operated primarily as a permanent outdoor exhibition space, special portable and off-site exhibits have been created to transport history to surrounding communities in Southern Nevada, including Laughlin, Moapa and Mesquite. A collaboration with the Las Vegas Convention and Visitors Authority, the Museum's Then and Now exhibit has reached more than 14,000 individuals through its four locations.

Senior art workshops have been well received at two community spaces, Clark County's Winchester Dondero Cultural Center, and the City of Las Vegas's Doolittle Senior Center. These workshops are designed for culturally and socio-economically diverse senior groups.

During the past year, the Museum offered visitors a rare experience, the specially created "Lost Vegas: Tim Burton @ The Neon Museum" exhibit that was underwritten by the Engelstad Family Foundation. It was a transformative event for the Museum, elevating its the profile across the globe and also adding a high-profile arts-related offering for Las Vegas visitors.

As a popular visitor attraction, it is anticipated that the Neon Museum will play an instrumental role in the economic recovery of Las Vegas as a tourist destination.

1. Provide a concise description of your project's objectives and timelines. If a preservation project, please include any prior work completed, the specific location on the building that will be affected and what materials will be used in the rehabilitation work. For example, "Wood siding will be glued to repair or replace deteriorated original wood siding on the front façade." Reference the site plans and elevations. Also, include what specific project elements Centennial funds will support.

The Museum has acquired long-term rights to occupy the former Reed Whipple Cultural Center, ideally located directly across from it at 821 Las Vegas Boulevard North. The building is from the same period of architecture as the La Concha Motel that was built in 1961, and which currently serves as the visitors' center and entry to the Neon Museum.

The Reed Whipple building is both historically and architecturally compatible with the Neon Boneyard, and reflects the Museum's philosophy of paying homage to the local past.

The building was constructed by the Church of Jesus Christ of Latter-day Saints in 1961-62. It initially opened as the Administrative and Cultural Center of the Las Vegas LDS Church, and was a combination administrative building, stake center and multipurpose recreational facility.

After being purchased by the City of Las Vegas in 1970, it was used briefly as a city hall, and later featured offices, a theater, and arts-and-crafts spaces. Galleries, workshops, dressing rooms and storage spaces were eventually added, and events, shows and music lessons were held there.

In 1971, it was renamed in honor of Reed Whipple, a longtime local banker, civic and religious leader who served on the Las Vegas City Commission from 1947 to 1967. Mr. Whipple in 1955 became the city's delegate to what is now the Las Vegas Convention and Visitors Authority. Much of Mr. Whipple's life was devoted to working on behalf of the Church of Jesus Christ of Latter-Day Saints and numerous local charity and service organizations prior to his retirement in 1970. He died in 1986.

The Museum desires to use this building as critical educational and classroom space in line with mission fulfillment; for galleries, archives and additional exhibits; as neon demonstration and workshop areas; as event and public-use space; and to provide staff and administration offices and storage space, allowing it to replace three offsite buildings currently costing \$20,000 per month in rent charges.

While expanding the opportunities and attractions already so popular among visitors, the revitalization of the Reed Whipple building enables the Museum to further advance two critical and unique aspects of its mission:

- As a steward of local history, a priority that is consistent with its mission; and
 - as a provider of valued educational resources that augment local school curricula and directly support new resident orientation and acculturation.
- This expansion provides the education space that has heretofore been lacking for the many classes, programs, training sessions and demonstrations essential to Museum viability.

Vacant for an extended period, the Reed Whipple building requires substantial remodeling and revitalization. Environmental remediation, the initial phase of this large project, was initiated and completed just prior to

the suspension of work in March, a result of the Governor's health-related directive.

With the goals of securing space that will allow fulfillment of its mission, enable it to restore a compatible and conveniently located historic building to full and appropriate usage, consolidate operations, and to protect its future, the Neon Museum has created a NEON 2020 capital campaign with a \$20 million goal and these objectives:

- Construction funding: \$11 million

This represents the estimated completion cost of the Reed Whipple project, including fully equipped technology and furnishings. Toward this goal, \$1.6 million already has been received from the City of Las Vegas. A second payment of \$400,000 will be made by the City upon the issuance of building permits. The remaining \$200,000 payment will be made by the City upon project completion. Construction is projected to resume in the fall of 2020.

- Establishment of an endowment: \$9 million

These funds would create an endowment to secure the future and sustainability of the Museum and allow it to withstand challenges such as those posed by the recent COVID-19 pandemic.

Plans for the exterior of the building are limited to new paint, additional lighting, a new sign and landscaping improvements. The structure itself will not change. Extensive parking lot and lighting improvements are planned. As Ne10 is open to the public daily and into the evening hours, staff and visitor safety is prioritized.

Centennial funds will be used in construction and rehabilitation of the building, and specifically for upgrades to the Archives and Collections room and equipment needed to create a state-of-the-art collections management center.

3. Include a listing of project partners, if relevant. List other funding sources, committed and applied for as part of project budget.	Individual donations: \$75,000 commitment City of Las Vegas: \$2,200,000 commitment; issuance of a long-term lease, with payments of \$1 a year for 25 years. Samsung Foundation of Culture, \$100,000, pending E. L. Wiegand Foundation, \$50,000, pending Andress Family Foundation, \$50,000, pending Robert Z. Hawkins Foundation, \$25,000, pending Engelstad Family Foundation, \$6,000,000, pending Union Pacific Foundation, \$25,000, pending Graef Family Foundation, \$20,000, pending E.L. Cord Foundation, \$50,000, pending Lied Foundation Trust, \$100,000, pending
4. Describe how the funds will be used.	The Neon Museum will use these funds toward the purchase of equipment required for a state-of-the-art Archives and Collections room, which includes: Dedicated HVAC system with temperature and humidity control Low emission LED overhead lighting Work tables Humidity and Temperature readers/loggers Storage containers (fireproof, waterproof and acid free) Various bookcases Various shelving Fire suppression system Pest monitoring

5. Provide a brief statement of your organization's history and activities. Include your experience successfully managing grants and preservation projects. Include information on any grants previously applied for from the Centennial Commission (amount of funding received; project title; date).

The Neon Museum was formed in 1996 by members of the Allied Arts Council, City of Las Vegas, and local historians and preservationists. In 1997, the museum was awarded 501(c)(3) nonprofit status from the Internal Revenue Service.

Over the next 15 years, the museum collected, studied and curated a modest collection of signs in a space that became known as the Neon Boneyard. The collection expanded considerably in 2002 with a major donation from the YESCO sign company.

The iconic La Concha Motel lobby was acquired in 2006, and was later designated to serve as the Neon Museum Visitors' Center. In 2007, the museum began offering private group tours. After generating sufficient support through memberships, philanthropy and grant funding, the Museum formally opened to the public on Oct. 27, 2012.

Since opening as a daytime tour-based museum, operations have expanded to include general admission, evening tours, Brilliant! (audio-visual immersive experience), school field trips, special programs and newly restored signs. Most recently, the Museum was host to the unique "Lost Vegas" exhibition, a rare display of new and old works by acclaimed filmmaker and artist Tim Burton. Inspired by both the Neon Museum and Las Vegas, Mr. Burton's exhibit attracted significant global attention during its five-month run.

The Neon Museum has managed many state and federal grants, including key awards that actually established the museum, from the State of Nevada Commission for Cultural Affairs (now the Commission for Cultural Centers and Historic Preservation), the Nevada Arts Council, Nevada Humanities, Institute for Museum and Library Services and National Endowment for the Arts. Preservation projects including building assessments have been funded in part by the National Trust for Historic Preservation.

Centennial Commission funding received to date includes:
4/1/2014- Curate storage boneyard into North Gallery, \$64,156
12/7/2016- Purchase and demolish LA Street Market, \$425,000

Historic Preservation Commission funding includes:
3/22/2017- Transcribe existing Oral Histories, \$2,750
12/12/2018- Neon Museum Oral History Project, \$3,164.94

6. List key project personnel, including consultants, and briefly describe their responsibilities and qualifications.

KNIT Architecture (formerly SH Architecture)
Architectural firm contracted to redesign and plan the interior of the space, updating the exterior with few modifications, and retention of the mid-century design. Its principals have worked successfully with Clark County School District, College of Southern Nevada, UNLV and University of Utah, among other respected organizations and institutions.

Rob McCoy
President & Chief Executive Officer
Mr. McCoy began his career as a television news reporter and anchor. He joined the corporate world in 1983, working for several high-profile several companies in the areas of public, media and government relations. As a native Las Vegas, the issues of quality of life and sustainability drive Rob's community commitments. He has served on more than 20 non-profit boards, commissions and organizations, including the Salvation Army, Vegas PBS and the City of Las Vegas Arts Commission. He served as Chairman of the Board of Trustees of The Neon Museum before being named its CEO in 2016. He provides administrative leadership and operational oversight of daily operations.

Bruce Spotleson
Vice President of Fund and Partner Development
Mr. Spotleson has had a distinguished career in Las Vegas and Nevada, most recently serving as Director of Corporate Partnerships for Vegas PBS. He previously was Group Publisher for Greenspun Media, and instrumental in the creation and development of numerous local publications. He is a past publisher of both the Las Vegas Business Press and Vegas INC, two competing publications covering the southern Nevada economy. Prior to relocating to Southern Nevada in 1996, he was Publisher of the Tahoe Daily Tribune. He was the 2014 Chairman of the Las Vegas Metro Chamber of Commerce, and founding chairman of Spring Valley Hospital Medical Center in 2003. He leads the organization's capital campaign and serves as its primary individual fundraiser.

7. Describe the key activities and associated timeline for your plan.

Planning: June 2019- February 2020
Remediation and demolition: February-March 2020
Projected restart and completion of demolition: August 2020
Building rehabilitation and restoration: August-December 2020
Exhibits installation: January-March 2021
Neon workshop installation: January-March 2021
Offices completed and move in date: March 2021
Projected grand opening: Summer 2021

8. If the project is to be phased, please describe each phase.

This project will not be phased.

9. If applicable, please provide any known project limitations that may affect the project timeline or success (i.e. asbestos; drainage; physical and structural concerns). Include plans for continued project funding and/or maintenance and provide a statement regarding the project's potential for long-term sustainability and success.

With the roll-out of its "Neon 2020" capital campaign plan, the Museum is aggressively pursuing funding from an array of national and local foundations and individuals. The Museum's strategies include the retention of a respected fundraising consultant and the assembly of a campaign committee comprised of local community leaders and activists, and chaired by former Las Vegas Mayor Jan Jones Blackhurst.

To date, the museum has raised \$2,275,000 with an additional \$6,270,000 in asks awaiting notification of funding.

Asbestos removal was completed by mid-March. There are no remaining project limitations of which we are aware.

10. If applicable, please provide sustainability plans for financing the operation and/or maintenance of the project at the conclusion of the grant. Describe the final product resulting from your project. Please provide examples of any collateral material produced by your project.

A critical element to the "Neon 2020" capital campaign is that it creates a \$9 million endowment for maintenance at Ne10, ensuring its ongoing sustainability. The need for an endowment has never been more apparent than during the recent pandemic and temporary closure. Having seen revenues decline sharply due to the health crisis, the Museum is committed to the creation of an endowment and the generation of ongoing support for it.

The Museum receives funding from daily admission, event rental and commercial photography fees, in addition to memberships, donations, grants and bequests. The museum continues to be a destination for tourists and locals alike, operating daily from 10 am to 10 pm.

PART III. . Budget Worksheet

Budget Worksheet File

https://clv-aws-webteam-formstack.s3.amazonaws.com/619670228/55273897_budgetreedwhippleprojectasof03102020.pdf

PART IV. Additional Required Documents

Additional Documents 1

https://clv-aws-webteam-formstack.s3.amazonaws.com/619670228/55147068_2019.12.11renderings.pdf

Additional Documents 2

https://clv-aws-webteam-formstack.s3.amazonaws.com/619670228/55196484_caseforsupport.pdf

Primary Contact Name & Title

Jennifer Kleven, Grants and Gifts Manager

Primary Contact Signature & Date

 6/1/20

Authorizing Official Name & Title

Bruce Spotleson, Vice President, Fund and Partner Development

Authorizing Official Signature & Date

 6/1/20

Reed Whipple Project Budget				
SR Construction - General Contractor		SQUARE FEET	31,312	Total
Original Contract amount from 2016		\$ 3,096,402.00	22,205	Level 1
			7,332	Level 2
			1,775	Basement
CONSTRUCTION CHANGE ORDERS TOTAL		\$ 4,185,205.26		

Construction Budget						
Division	BID PACKAGE	BIDDER	BASE BID	Cost / SF	% OF TOTAL	COMMENTS
1	GENERAL REQUIREMENTS	SR Construction	\$ 202,826.00	\$ 6.48	1.98%	
2	DEMOLITION	SR Budget	\$ 323,270.00	\$ 10.32	3.16%	
2	SITE DEMO GRADING AND PAVING	Civilwerx	\$ 252,325.00	\$ 8.06	2.47%	
2	SITE AMENITIES	SR Budget	\$ 19,913.40	\$ 0.64	0.19%	new scope
2	FENCES AND GATES	Fencing Specialist	\$ 79,657.00	\$ 2.54	0.78%	scope added
2	LANDSCAPE	SR Budget	\$ 63,750.00	\$ 2.04	0.62%	scope added
3	CONCRETE	Integrity	\$ 93,540.00	\$ 2.99	0.91%	post interview scope confirmed on 2/6
4	MASONRY	Hirschl	\$ 192,230.00	\$ 6.14	1.88%	
5	STRUCTURAL STEEL	Quality Iron	\$ 212,116.00	\$ 6.77	2.07%	
6	ROUGH CARPENTRY	Rafael	\$ 221,246.00	\$ 7.07	2.16%	
6	MILLWORK	Western	\$ 81,999.00	\$ 2.62	0.80%	
7	ROOFING	Commercial Roofers	\$ 97,862.00	\$ 3.13	0.96%	repair option per Knit review on 10/28
7	INSULATION	SR Budget	\$ 125,700.00	\$ 4.01	1.23%	
7	CAULKING	SR Budget	\$ 8,188.00	\$ 0.26	0.08%	
8	DOORS	DSN	\$ 111,783.00	\$ 3.57	1.09%	added scope
8	OVERHEAD DOORS	Lawrence	\$ 14,803.00	\$ 0.47	0.14%	
8	SOLATUBES	SunStone	\$ 10,868.00	\$ 0.35	0.11%	
8	ACCESS CONTROL SYSTEMS	0	\$ -	\$ -	0.00%	
8	GLASS / GLAZING	Nvision	\$ 299,531.00	\$ 9.57	2.93%	
9	METAL STUD & DRYWALL SYSTEMS	PKC	\$ 317,910.00	\$ 10.15	3.11%	
9	STUCCO	K&G	\$ 7,500.00	\$ 0.24	0.07%	
9	FLOORING	Thomas Floors	\$ 112,750.00	\$ 3.60	1.10%	
9	CERAMIC TILE	T Nick	\$ 111,622.00	\$ 3.56	1.09%	
9	TERRAZZO TILE	T Nick	\$ 361,535.00	\$ 11.55	3.53%	
9	ACOUSTICAL CEILING SYSTEMS	Red Cap	\$ 73,600.00	\$ 2.35	0.72%	
9	PAINT & VWC	PKC	\$ 104,180.00	\$ 3.33	1.02%	
10	SPECIALTIES	Blue Ribbon	\$ 43,683.00	\$ 1.40	0.43%	
12	WINDOW TREATMENTS	HOWC	\$ 25,643.00	\$ 0.82	0.25%	new scope
12	STAGE CURTAINS	Protech	\$ 16,170.00	\$ 0.52	0.16%	new scope
14	ELEVATOR	Otis	\$ 98,423.00	\$ 3.14	0.96%	
15	PLUMBING	Gallagher	\$ 192,640.00	\$ 6.15	1.88%	
15	FIRE PROTECTION SYSTEMS	VVFP	\$ 117,600.00	\$ 3.76	1.15%	
15	HVAC / CONTROLS	SMS	\$ 810,000.00	\$ 25.87	7.92%	
16	ELECTRICAL	NUR	\$ 880,000.00	\$ 28.10	8.60%	
16	COMMISSIONING	CVSC	\$ 24,975.00	\$ 0.80	0.24%	
16	FIRE ALARM	CES/NUR	\$ 48,075.00	\$ 1.54	0.47%	
16	NVE	SEE ELECTRICAL	\$ -	\$ -	0.00%	
	CONSTRUCTION SUBTOTAL		\$ 5,757,913.40	\$ 183.89	56.30%	
	General Conditions		\$ 396,173.00	\$ 12.65	3.87%	
	General Liability Insurance	1.00%	\$ 61,540.86	\$ 1.97	0.60%	
	Contingency	10.00%	\$ 621,563.00	\$ 19.85	6.08%	
	Fee	6.50%	\$ 444,417.00	\$ 14.19	4.35%	
	TOTAL CONSTRUCTION COSTS		\$ 7,281,607.26	\$ 232.55	71.20%	

Division	BID PACKAGE	BIDDER	BASE BID	Cost / SF	% OF TOTAL	COMMENTS
Design / Furniture / IT / AV / Security / Art Budget						
	Design - Reed Whipple Expansion	KNIT	\$ 119,800.00	\$ 3.83	1.17%	First floor
	Design - Additional Reed Whipple Services	KNIT	\$ 49,300.00	\$ 1.57	0.48%	Second floor
	Furniture	TBD	\$ 500,000.00	\$ 15.97	4.89%	pending RFPs
	IT (cabling for IT, AV, Security cameras)	TBD	\$ 100,000.00	\$ 3.19	0.98%	quote pending
	AV (Equipment, Installation)	TBD	\$ 500,000.00	\$ 15.97	4.89%	need quote
	Security Cameras (equipment, install)	TBD	\$ 50,000.00	\$ 1.60	0.49%	need quote
	Main Building Sign - facing LVB	TBD		\$ 2.40	0.73%	quote received
	Small sign near front	TBD		\$ -	0.00%	quote received
	Neon tubing down front of building	TBD	\$ 75,000.00	\$ -	0.00%	quote received
	Porte Cochere sign	TBD		\$ -	0.00%	quote received
	Main Art Installation	UAP/TBD	\$ 1,500,000.00	\$ 47.90	14.67%	need revised contract
	Wall Murals	TBD	\$ 5,000.00	\$ 0.16	0.05%	need quote
	Portraits of great sign designers	Martin Kreloff	\$ 30,800.00	\$ 0.98	0.30%	invoice received
	James Stanford Art	James Stanford	\$ 16,000.00	\$ 0.51	0.16%	deposit received

Total Design / Furniture / IT / AV / Security / Art Budget \$ 2,945,900.00 \$ 94.08 28.80%

TOTAL PROJECT BUDGET \$ 10,227,507.26 \$ 326.63 100.00%

Highlighted boxes are estimated



Submitted at Meeting
Date: 7/27/2020 Item: 8
By The Neon Museum



Chronology of The Neon Museum

1980s: Allied Arts Council starts collecting and saving signs.

1996: Museum created as independent non-profit.

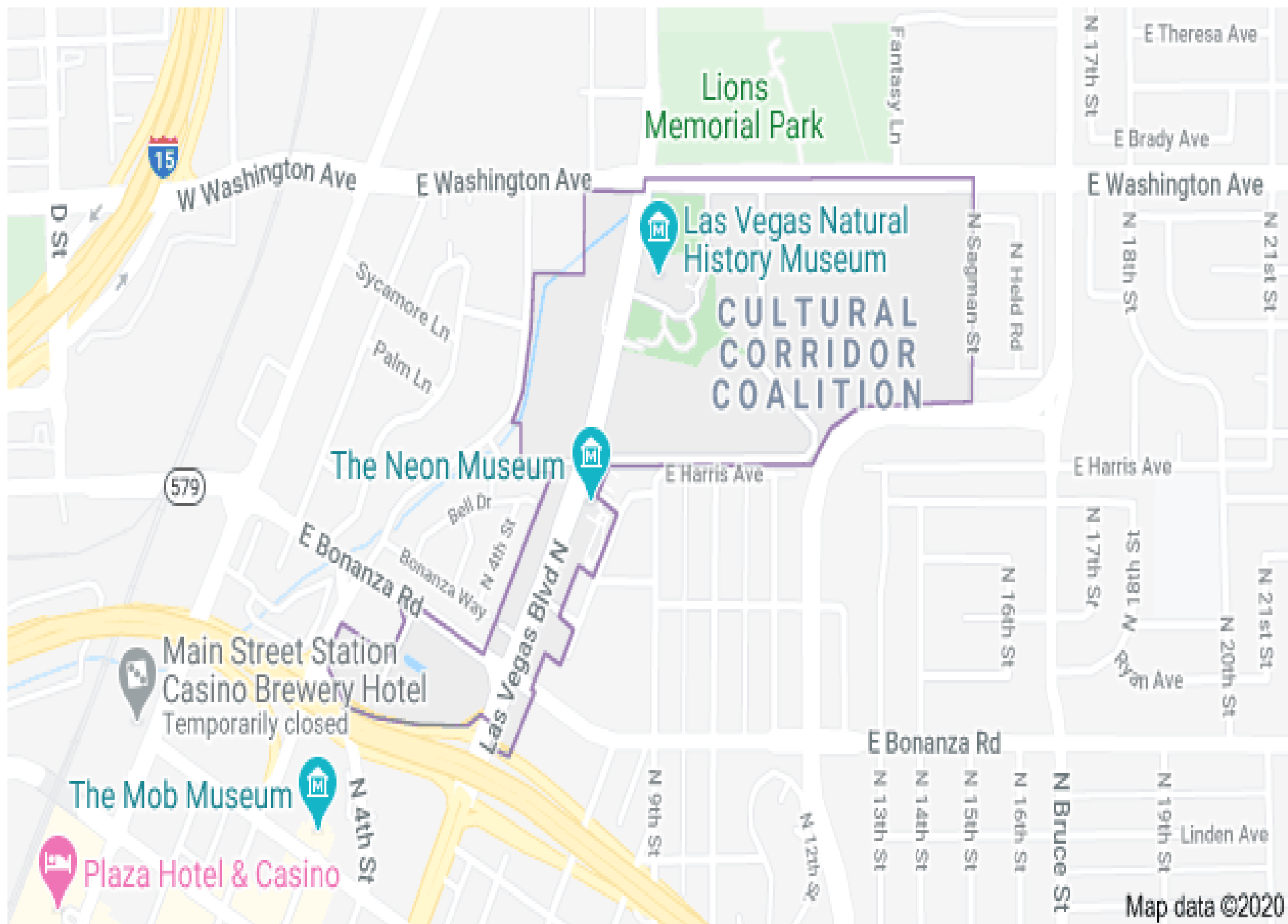
2012: Museum opens to public.

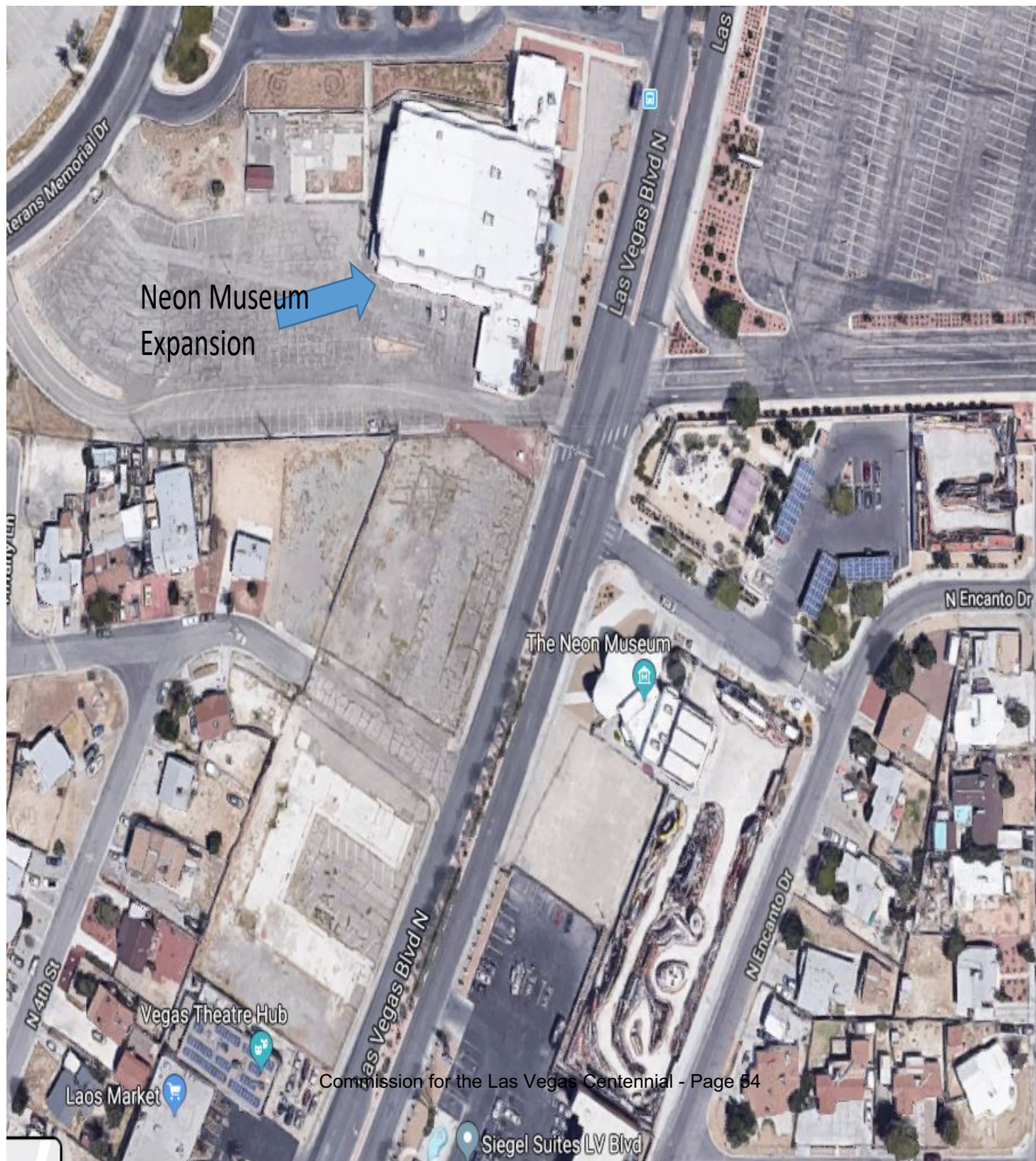
2018: Hard Rock guitar restoration attracts global support.

FY 2019: Museum attracts 251,000 visitors.

FY 2020: Museum attracts 350,000+ visitors.

FY2021: Goal for Reed Whipple completion.

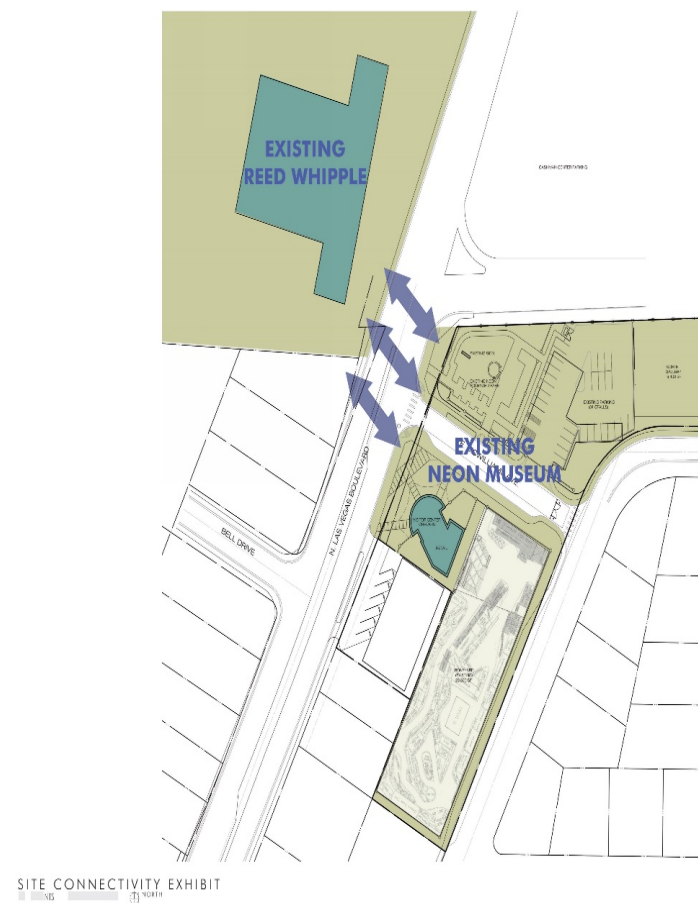












NEON MUSEUM EXPANSION
770 N. LAS VEGAS BOULEVARD, LAS VEGAS, NV 89101

DATE: 07/25/2016 SHEET: 9 OF 9 SH PROJECT NO.: 00001





AERIAL VIEW



EXTERIOR WORKSHOP AND NEON SCULPTURE GARDEN















PAVILION (EXHIBITS, EVENTS, EDUCATIONAL PROGRAMMING)







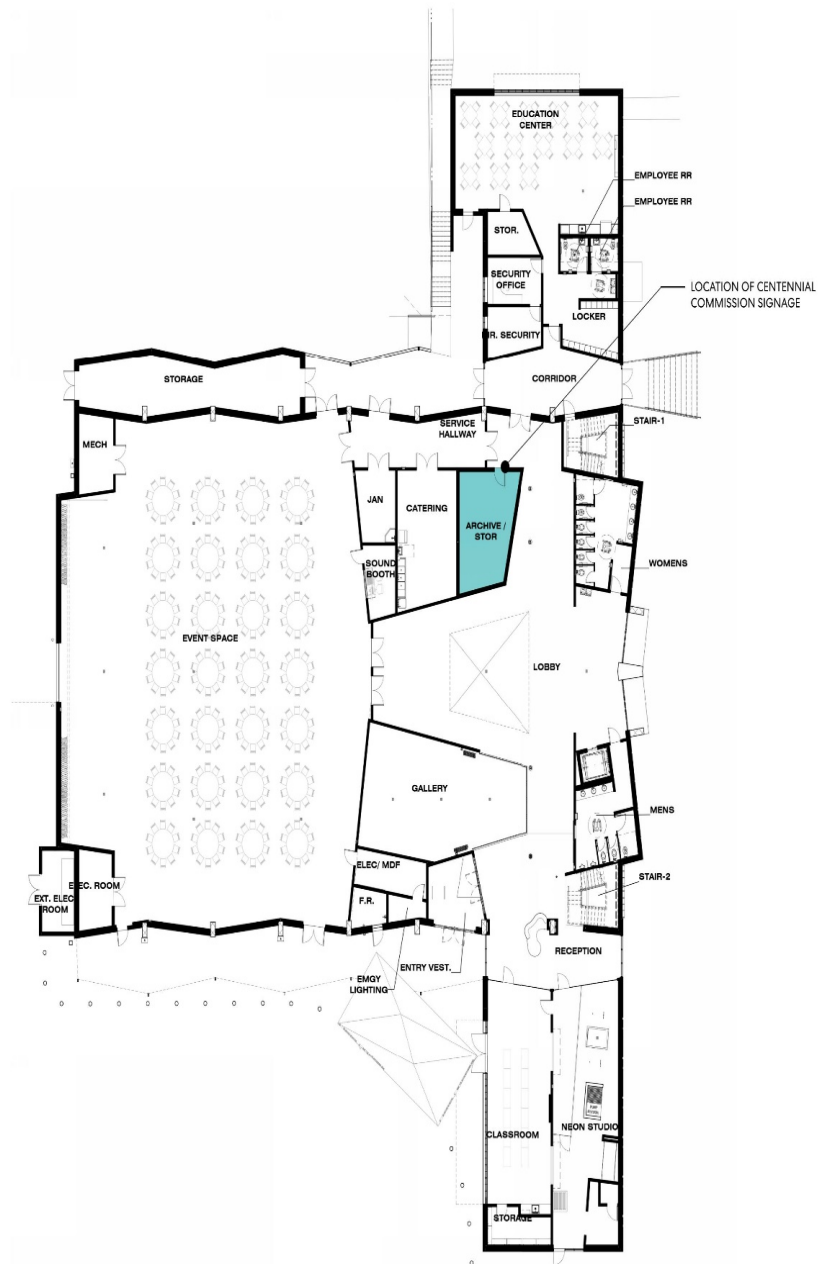




Archives: Preserving our history

- 14,000 photographs, documents and other materials
- 1,000 items in Ephemera Collection: matchbooks, poker chips, stir-sticks, ashtrays, playing cards, napkins, placemats, menus, decanters, glassware, pins, pens, postcards and other objects
- 85 contemporary art pieces, including works by artists in residence, hand-painted signs, mixed media and photographs.
- 350 renderings and architectural drawings
- 100 books, 500+ pieces of research materials
- Collections will grow in the future





Ground Floor Plan

3/32



KNIT

7250 Peak Drive,
Suite 216
Las Vegas, NV 89128
P 702.363.2222
KnitStudios.com

Commission for the Las Vegas Centennial - Page 74



Reed Whipple Expansion
Neon Museum

821 N. Las
Vegas Blvd.
Las Vegas,
NV 89101

KNIT PROJECT #: 190050
PHASE: CONCEPT
DATE: 07.22.2020
SHEET: 1 OF 6



Option 4 Signage



KNIT

7250 Peak Drive,
Suite 216
Las Vegas, NV 89128
P 702.363.2222
KnitStudios.com



Reed Whipple Expansion
Neon Museum

821 N. Las
Vegas Blvd.
Las Vegas,
NV 89101

KNIT PROJECT #: 190050
PHASE: CONCEPT
DATE: 07.22.2020
SHEET: 5 OF 6



Option 5 Signage



KNIT

7250 Peak Drive,
Suite 216
Las Vegas, NV 89128
P 702.363.2222
KnitStudios.com

Commission for the Las Vegas Centennial - Page 76



Reed Whipple Expansion
Neon Museum

821 N. Las
Vegas Blvd.
Las Vegas,
NV 89101

KNIT PROJECT #: 190050
PHASE: CONCEPT
DATE: 07.22.2020
SHEET: 6 OF 6





The Mission

To collect, preserve, study and exhibit iconic Las Vegas signs for educational, historical, arts and cultural enrichment.



City of Las Vegas

AGENDA MEMO

COMMISSION FOR THE LAS VEGAS CENTENNIAL MEETING OF: JULY 27, 2020

DEPARTMENT: PLANNING

DIRECTOR: ROBERT SUMMERFIELD

**EXECUTIVE DIRECTOR FOR THE CENTENNIAL COMMISSION: DR.
DIANE SIEBRANDT**

☐ Action

☒ Report

SUBJECT:

CLC-78504 - Mid-Project Update Report by Mariana Ruiz, the Architectural Historian for the Nevada Preservation Foundation, regarding the Hugh Taylor Archives Project: Phase II (approved Centennial Grant from January 2018)

PURPOSE

The Nevada Preservation Foundation was awarded a Centennial Commission grant in the amount of \$98,600 during the January 29, 2018 meeting. The grant covers the expenses associated with digitizing and uploading archival drawings from the Hugh E. Taylor (a mid-century architect who worked primarily in Las Vegas) Collection into a database. As part of the project, staff have created 3D walkthroughs of six now demolished Hugh E. Taylor Homes. The project is still in progress; therefore, this report serves as an update on all initiatives.

Findings:

Report only

BACKUP DOCUMENTATION:

None

Hugh E. Taylor Archive

Las Vegas Centennial Commission

July 27, 2020 update

Submitted at Meeting

Date: 7/27/2020 Item: 9

By Nevada Preservation Foundation

Architectural Drawings

- Over 5,000 architectural drawings organized into 1062 records – 1 record per project
- All drawings scanned at 300 DPI and uploaded to database records
- Physical archive moved to the Nevada State Museum on permanent loan, available to the public by appointment only
- Past Perfect archive resides in the NPF Office, available for academic research/education by appointment only
- Completed Fall 2018

The screenshot displays the 'Archives Catalog' application window. The top menu bar includes options like Add, Browse, Edit, Spell, Find, Query, Delete, Print, Media, and Exit. A sidebar on the left lists various view options: Archive (selected), Map, Music Collection, Oral History, HET, Other Views, Appraisal, Condition, Container List, Lexicon, Location, Notes & Legal, People - Subjects, Classification, Search Terms, Relations, Source, Lists, Virtual Exhibit, Actions, and View/Set Up Links. The main content area shows details for record 2014.1.1258.1-8, including the collection name 'Hugh E. Taylor', object ID, name 'Drawing, Architectural', and a list of 8 drawing sheets. A thumbnail of a drawing is visible on the right. The bottom status bar indicates 'Record 3 of 5' and provides options for web export and viewing.

Field	Value
Collection	Hugh E. Taylor
Object ID	2014.1.1258.1-8
Object Name	Drawing, Architectural
Reference Code	
Other#	
Old#	
Accession#	2014.1
Home Location	Nevada State Museum:Storage:1:B:3
Date	07/21/1959
Year Range	1959 thru 1959
Catalog Date	10/08/2016
Cataloged by	Swank, Heidi
Status Date	10/08/2016
Status by	Swank, Heidi
Status	OK

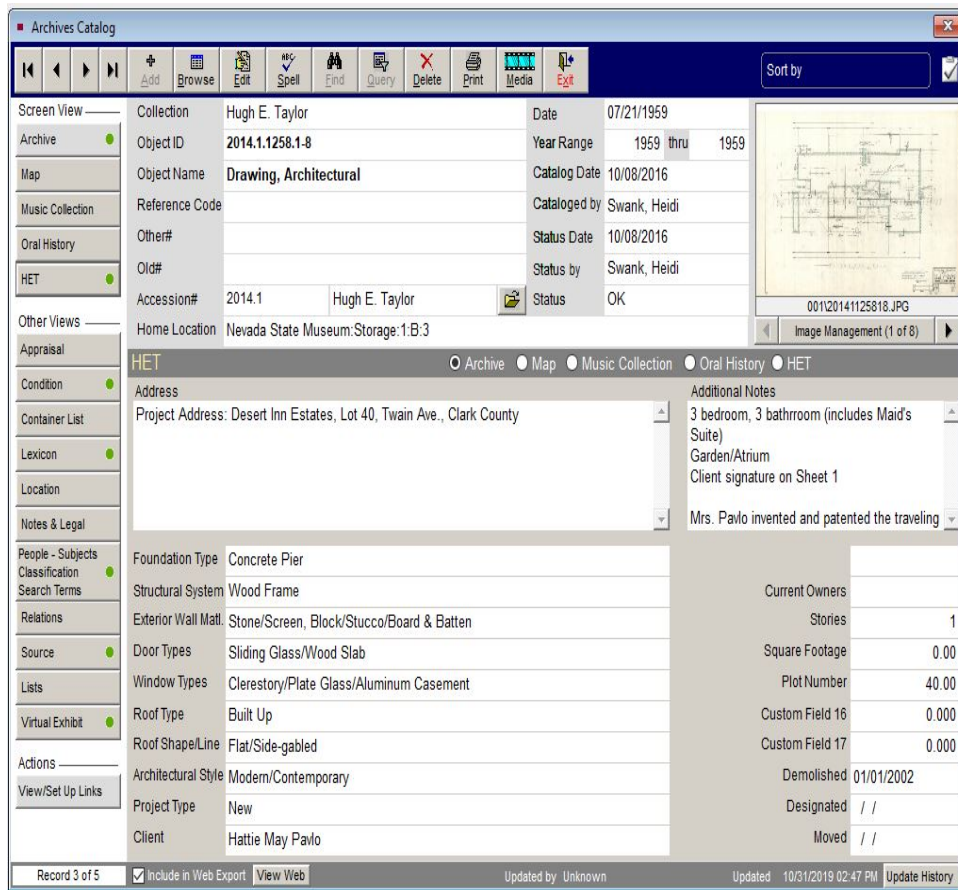
Archive (Selected) | Map | Music Collection | Oral History | HET

Identity Statement	Context	Structure	Conditions of Access and Use	Allied Materials	Description Control
Scope and Content / Abstract 8 sheets of drawings including the following: Sheet 1: Foundation Plan Sheet 2: Floor Plan Sheet 3: North, South, East, & West Elevations, Eave Detail, Fireplace Detail, Fireplace Elevation Sheet 4: Plot & Roof Plan, Footing Detail Sheet 5: Section AA, Section BB, Various Detail Sheet 6: Cabinet Detail, Eave Detail, Various Wall Detail Sheet 7: General Notes, Room Finish Schedule, Skylight Section, Shoji Screen, Other Details Sheet 8: Lighting Plan, Light Fixture Schedule Taylor's Office Address: 1818 Industrial Rd. Las Vegas, NV			Multilevel Linking Level of Description Title Residence Building for Mrs. Hattie May Pavlo Dates of Creation 07/21/1959 Dates of Accumulation 2014 Extent and Medium of the Unit of Description (Quantity, Bulk, or Size) 8 sheets of drawings		

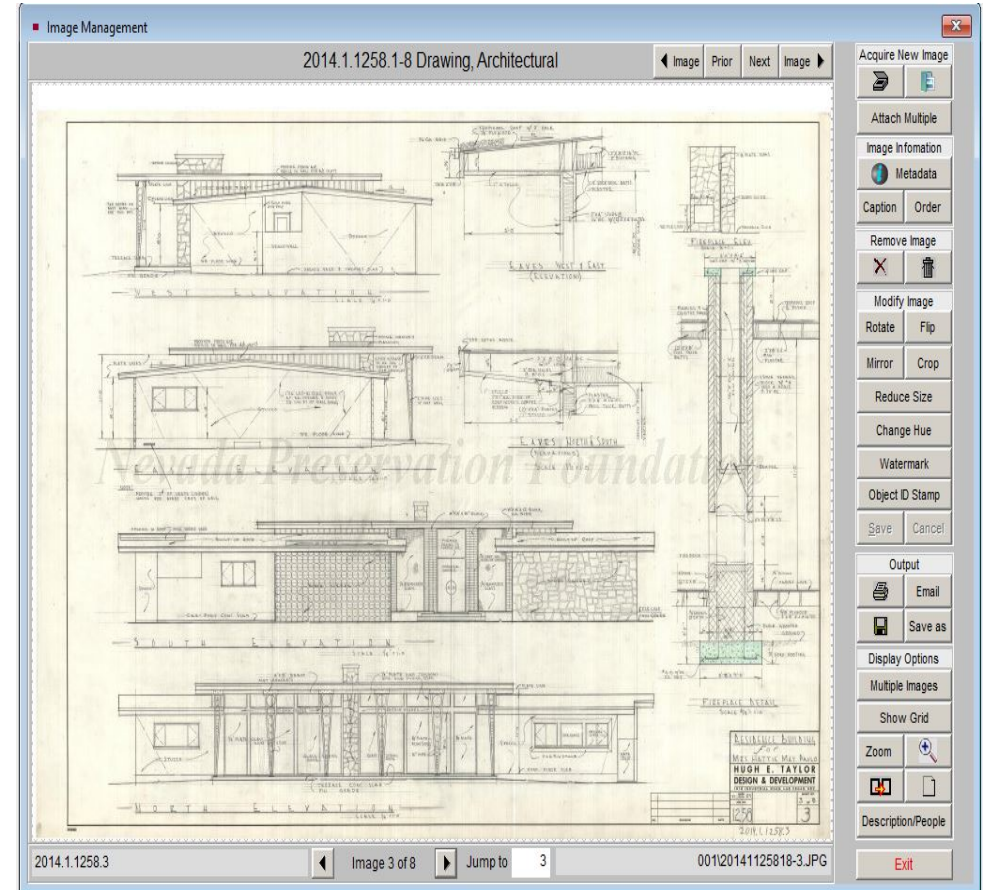
Record 3 of 5 | Include in Web Export | View Web | Updated by: Unknown | Updated: 10/31/2019 02:47 PM | Update History

Example: record 2014.1.1258.1-8, archive tab

HET Architectural Drawings



Example: record 2014.1.1258.1-8, HET tab



Example: record 2014.1.1258.1-8, attached photo

HET Archive Online

- HET archive records uploaded to Past Perfect Online platform.
- Direct link:
<https://nevadapreservation.pastperfectonline.com/>
- Or accessible through NPF's Hugh Taylor page:
<https://nevadapreservation.org/hugh-e-taylor-archives/>
- Browse through all the archive records or conduct an advance search
- Each record displays most important information
- Completed Fall 2019

Welcome to the Hugh E. Taylor Archives Online Database!

Hugh E. Taylor is a renowned mid-century architect whose career spans from 1946 to 1989. Taylor worked in Los Angeles, CA before moving to Las Vegas, NV in 1951 where he lived until his death in October of 2015. He designed a variety of buildings including residential and commercial buildings, additions, renovations, and multi-family homes. Among these architectural drawings are numerous historically important buildings in Southern Nevada including a renovation of the Moulin Rouge, Sunrise Hospital, Wilbur Clark's Palm House, Showboat Bowling Alley, and hundreds of custom and tract homes across the Las Vegas Valley. Although Taylor is well known for designing Wilbur Clark's Desert Inn Casino, no drawings exist of this work.

Tips for Searching

Keyword Search

The **Keyword Search** button allows you to perform a general search across multiple fields for any archive records online. Keyword searches use OR as the default connector between words (e.g. a search for *Hanley Ranch* will return records associated with *Hanley* OR *Ranch*). If you want to find records where both keywords are found, type in AND between the two words. To search for a specific phrase, be sure to put the phrase within quotes (e.g. "Rocky Pine Ranch"). You can also use the asterisk (*) as a wildcard (e.g. a search for *histor** would come up with records containing *history*, *histories*, *historical*, etc.). Searches are not case sensitive.

Term Search

The **Term Search** button allows you to perform a vocabulary search. Click on the first letter of a person's name or search term to view that associated term/name. Then click on the desired term or name to view the associated records.

Advanced Search

The **Advanced Search** button can help you be more specific with your search. You can search for a word or phrase within a particular search category or use multiple categories to further narrow down your search results. For example, searching *White* in the People field will bring up any records associated with a member of the *White* family, without having to sift through black & white photographs. You can also search People and Creator records through Advanced Search. Phrase searching with quotes and use of wildcards (*) are available in Advanced Search.

Random Images

Homepage: <https://nevadapreservation.pastperfectonline.com/>



[Home](#)
[Keyword Search](#)
[Search Term](#)
[Advanced Search](#)
[Random Images](#)
[Archives](#)

Random Images



[Living Quarters and Stable Building for Mr. Mike Hines](#)



[Store Building for Mr. Tony Magrini](#)



[Residence Buildings for Richard J. Michels](#)



[Residence Building for Paradise Construction Corporation Plan #10](#)



[Residence Building for Mr. & Mrs. Bert Toolik](#)



[Building Addition for F. & S. Enterprises CROSS-REFERENCED WITH PROJECT #1545.1](#)



[Residence Building for Paradise Construction Corporation Plan #8](#)



[House Plans for Ed Von Tobel Lumber Company](#)



[Store Building for Mr. Herb Crosby](#)



[Warehouse Building for Interior Remodeling of Residence Buildings for Supreme Mattress Company](#)



[Anjo's Restaurant](#)



[Viking Construction](#)



[Residence Remodel for Mr. M. Fitzgerald](#)



[Condominium Building for LeRoy Property & Development Corporation](#)



[Remodel Atrium Mr. & Mrs. Francis Bradshaw](#)



[Remodel Residence for Mr. & Mrs. Danolfo](#)



[Remodel Office for LeRoy Property & Development Corporation](#)



[Mr. & Mrs. Wesley Simons Addition to Residence](#)



[Residence Building for Mr. & Mrs. John Walker](#)



[Residence Building of Mr. R. B. Jacobsen](#)



[Home](#)
[Keyword Search](#)
[Search Term](#)
[Advanced Search](#)
[Random Images](#)
[Archives](#)

Archive Record

[Return To Search Results](#)

[Email to a Friend](#)

[Send Us Feedback](#)



Title	Residence Building for Mr. & Mrs. John Walker
Catalog Number	2014.1.1024.1-3
Collection	Hugh Taylor Collection
Dates of Creation	09/24/1955
Location of Originals	Nevada State Museum, Las Vegas
Description	3 sheets of drawings including the following: Sheet 1: Plot Plan, Foundation Plan, Footing Details Sheet 2: Floor Plan & General Notes Sheet 3: North, South, Front, & Rear Elevations, Chimney Detail Taylor's Office Address: 1414 Industrial Rd. Las Vegas, NV
Address	Walker's current address listed as: 518 S. 10th Street Las Vegas, NV Project listed as Lot 6 Block 4 Desert Park Tract #3 at the intersection of Griffith Avenue and Fifth Place
Additional Notes	3 bedrooms, 3 bathrooms Stone Chimney
Copyrights	Any use, reproduction or publication of this item requires written permission from the Nevada Preservation Foundation.

Browse through the 1,062 records

Example of record 2014.1.1024.1-3

HET 3D Home Tours

- Six 3D home tours of Desert Inn Estate homes designed by Hugh Taylor
- Combination of custom and tract homes
- Each home contains 8-10 viewpoints with 360-degree renderings
- Renderings completed in 2015 by Nsite Studios.
- Tours uploaded to NPF site:
<https://nevadapreservation.org/hugh-taylor-home/>
- Completed Fall 2019



Hugh Taylor 3D Home Tour Collection



Elizabeth Taylor
Home



Bliss Family Home



Edwards Family
Home



Plan 10 Tract
Home



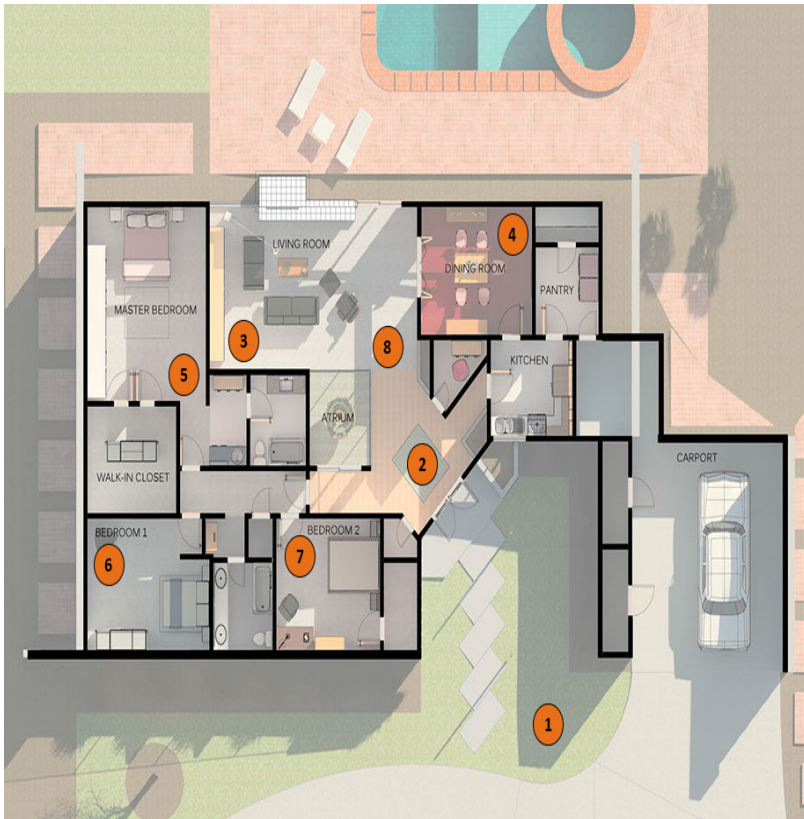
Plan 5 Tract Home

Plan 6 Tract Home

The Nevada Preservation Foundation was made the steward of the more than 5,000 architectural drawings of residential and commercial buildings, additions, renovations, and multi-family homes that were designed starting in 1946 by renowned mid-century architect Hugh E. Taylor. Among these architectural drawings are numerous historically important buildings in Nevada including a renovation of the Moulin Rouge, Sunrise Hospital, Wilbur Clark's Palm House, Showboat Bowling Alley, and hundreds of custom and tract homes across the Las Vegas Valley. Taylor also designed custom and tract homes located in the Desert Inn Country which stood where the Wynn is currently located. These home tours are snapshots of some of those demolished homes. Partnering up with [N]Site Studios, we were awarded a grant from the Las Vegas Centennial Commission to make these 3D models and educate the public about the architectural history of Las Vegas.



webpage: <https://nevadapreservation.org/hugh-taylor-home/>



Rendering of Elizabeth Taylor Home with 8 labeled viewpoints

Webpage: <https://nevadapreservation.org/hugh-e-taylor-archives/elizabeth-taylor-home/>



Viewpoint #2 Home Entryway

Webpage: <http://pano.autodesk.com/pano.html?mono=jpgs/24a29cda-7c39-49fb-9e9e-a13679dd608c>

Hugh Taylor Oral History

- Interview with Hugh Taylor and Priscilla Taylor conducted by Dr. Heidi Swank
- Part 1: January 5, 2015, approx. 90 min.
- Part 2: January 8, 2015, approx. 80 min.
- Topic of discussion: Hugh's childhood, military career, architectural career in Los Angeles and Las Vegas, clients, and family life.
- Transcriptions available on the website
- Webpage:
<https://nevadapreservation.org/hugh-taylor-oral-history/>
- Oral Historic uploaded to website, completed Fall 2019



Hugh E. Taylor Oral History

Interview with Hugh E. Taylor and Priscilla J. Taylor

Conducted by: Dr. Heidi Swank

Location: Hugh E. Taylor residence in Las Vegas, NV

Date: January 5, 2015 and January 8, 2015

Transcript: part 1 - 34 pages / part 2 - 66 pages

Medium: MP3 file

Duration: Part 1 - 1:24:45. Part 2 - 2:19:12

The following oral history transcript is the result of a recorded interview with architect Hugh E. Taylor and his wife, Priscilla J. Taylor on January 5th and January 8th, 2015. The interview took place at the Taylor's residence in Las Vegas, NV, and was conducted by Dr. Heidi Swank for the Nevada Preservation Foundation Hugh E. Taylor archive.

Funding for this oral history was provided in part by a grant from the [Las Vegas Centennial Commission](#).

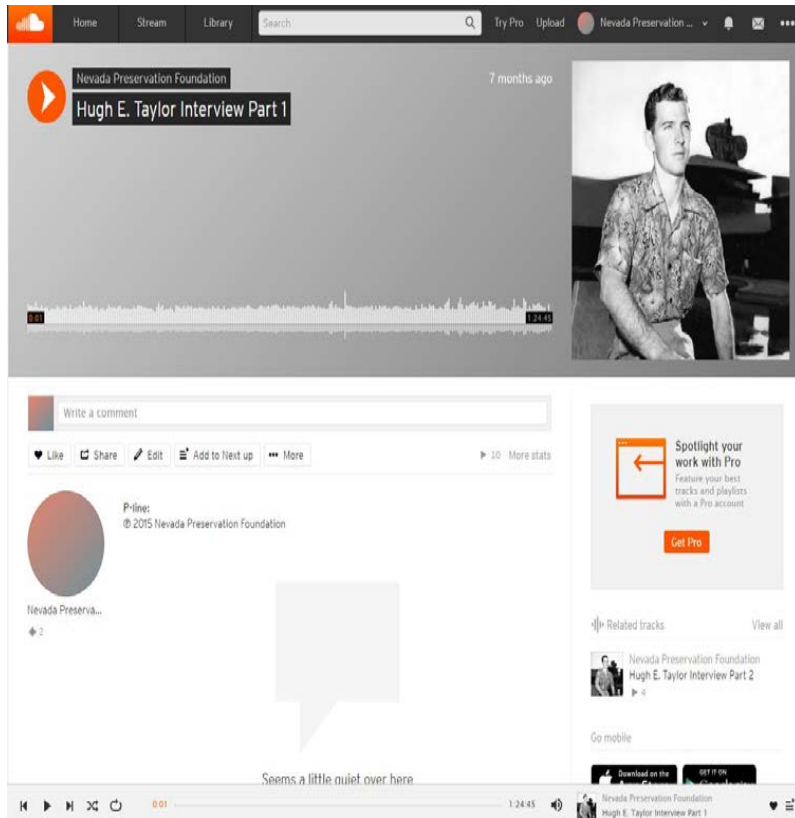
Part 1: January 5, 2015

Taylor discusses his childhood, military career, early architectural drafting career, family life, and architectural work in Los Angeles.

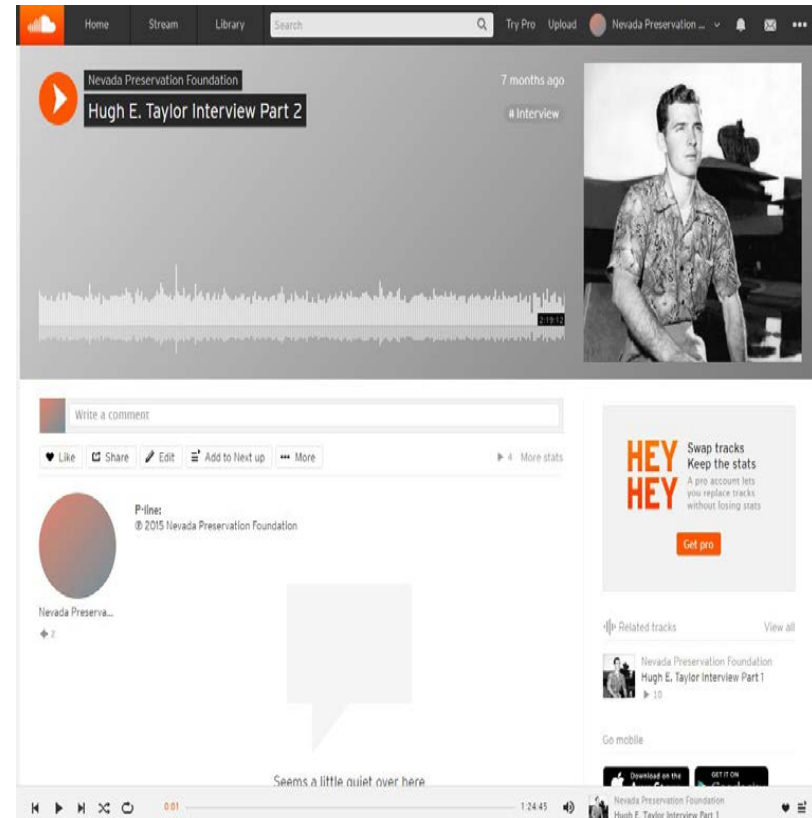


Webpage: <https://nevadapreservation.org/hugh-taylor-oral-history/>

Hugh Taylor Oral History



<https://soundcloud.com/user-853717078/hugh-e-taylor-interview-part-1>



<https://soundcloud.com/user-853717078/hugh-e-taylor-interview-part-2>

Recording uploaded to Soundcloud and linked to NPF website.

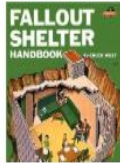
Virtual Exhibits

- Virtual Exhibits curated to explore thematic elements of Hugh Taylor's work and to interpret the drawings
- Completed exhibits: April 2019
 - Fallout Shelters in the Atomic Era
 - Women Owned: Women's role as social-economic players in postwar America
- Future exhibits: Tentative Dec. 2020
 - Low-density apartment housing
 - Commercial Architecture of the 1960's
 - Minimal Traditional: Single-family housing in Las Vegas
- Webpage:
<http://npfvirtual.dreamhosters.com/VirtualExhibits/index.htm>



NEVADA PRESERVATION
F O U N D A T I O N

Hugh E. Taylor Virtual Exhibits



Fallout Shelters in the Atomic Era: Private residences in the Las Vegas Valley

This exhibit showcases domestic projects designed by Hugh E. Taylor that feature fallout shelters or bomb shelters in the wake of the Atomic Era. From the end of WWII to the early 1990's, a period of international heightened tension and scientific in... [View Exhibit Page](#)



Women Owned: Women's role as social-economic players in postwar America

From a sprawling mid-century modern home in the luxurious Desert Inn estate, to a vernacular commercial building, to minimal traditional residences, the following exhibit showcases a sample of Hugh Taylor designs commissioned by women in the Las Veg... [View Exhibit Page](#)

Copyright 2017 Nevada Preservation Foundation

Webpage: <http://npfvirtual.dreamhosters.com/VirtualExhibits/index.htm>

Virtual Exhibits

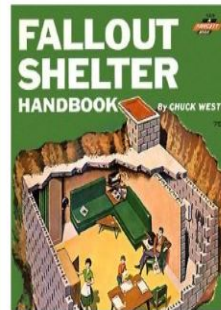
- Exhibits home page includes a historic/social context of the theme, references, and links to multimedia content
- NPF contact information at the bottom of the page
- Click the link to start the exhibit

Fallout Shelter home page:

<http://npfvirtual.dreamhosters.com/VirtualExhibits/vex1/index.htm>

Fallout Shelters in the Atomic Era : Private residences in the Las Vegas Valley

[Start Exhibit](#) [Table of Contents](#) [List of Exhibits](#) [Museum Home Page](#)



This exhibit showcases domestic projects designed by Hugh E. Taylor that feature fallout shelters or bomb shelters in the wake of the Atomic Era. From the end of WWII to the early 1990's, a period of international heightened tension and scientific innovation known as the Cold War, led many Americans living in suburban areas to commission or construct private subterranean shelters as advised by the US Office of Civil Defense under the Eisenhower Administration. Such structures were outlined in detail through survival literature provided by the Office of Civil Defense to prepare Americans for a nuclear war considering the events at Hiroshima and Nagasaki.

The Family Fallout Shelter booklet published in June of 1959, at the peak of the cold war, urged Americans to furnish their own security in preparation for a nuclear attack. This civil defense initiative was modeled on a do-it-yourself ideology that presented Americans with a DIY project that "combined home improvement with family safety." Home shelters were available in a variety of designs. They ranged from lean-tos, to basic basement boxes, to large metal subterranean pipes, and to more elaborate designs. The affordable model detailed in the booklet called the Basement Concrete Block shelter, required basic hardware store materials including 535 solid concrete blocks, five bags of ready mix mortar, six wooden posts, 95 ft. of board sheathing, and six pounds of nails. The accompanying visuals provided step-by-step instruction for the construction of these simple structures.

Typically, DIY shelters were small. The modest basement concrete shelter, for example, measured sixty square feet and offered four feet of head clearance. The walls were constructed of rough, unpainted concrete blocks and ventilation was provided by small gaps in the walls or through hand-operated air blowers. Bunk beds were commonly used to save space, and lanterns or flashlights provided the only illumination. Shelters also had no running water, so light-lidded containers sprinkled with chlorine were used as latrines. This model, though small and cramped, was presented as an option to shelter a family of six people.

Like much of the gender stereotypes presented in mass media during the post-war era, civil defense initiatives also provided gender-specific tasks through survivor literature. Men assumed the role of protectors and providers while women were anointed a homemaker role, perpetuating gender stereotypes in the post-nuclear era.

For southern Nevadans, the fear of the Cold War was very close to home with the Nevada Atomic Test site located only 65 miles north of Las Vegas. With the proximity of these tests, many businesses in Las Vegas capitalized on the cold war by catering to tourism, while upper middle-class families commissioned private fallout shelters like the ones presented here.

References:

Lichtman, Sarah A. "Do-It-Yourself Security: Safety, Gender, and the Home Fallout Shelter in Cold War America." *Journal of Design History*, vol. 19, no. 1, 2006, pp. 39-55. JSTOR, www.jstor.org/stable/3630672. Accessed 27 Mar. 2020.

Hassebrook, Naomi Kroll. "Kennedy, Rockefeller, and Civil Defense (U.S. National Park Service)." *National Parks Service*, U.S. Department of the Interior, 1 Sept. 2008. www.nps.gov/articles/coldwar_civildefense_kennedyrockefellerandcd.htm.

"Nevada Test Site." *Atomic Heritage Foundation*, 2019, www.atomicheritage.org/location/nevada-test-site.

[June 1959 The Family Fallout Shelter booklet](#)

[Timeline: Fallout Shelter Images of the 1950's](#)

Disclaimer: This website contains links to other third-party websites. Such links are only for the convenience of the reader, user or browser; the Nevada Preservation Foundation and its members do not recommend or endorse the contents of the third-party sites.

Please visit our online archives to explore the vast collections of architectural drawings from over 1,000 projects across the Las Vegas Valley designed by Hugh Taylor.

[Hugh Taylor Online Archives](#)

Nevada Preservation Foundation
info@nevadapreservation.org
(855) 968-3973, x. 703
330 W. Washington Avenue, Ste. 106, Las Vegas, NV 89106

[Click Here to Start the Exhibit.](#)

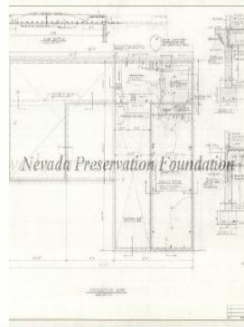
Virtual Exhibits

- Each exhibits contain 5-8 records from the Past Perfect Database
- An architectural context and client history is included
- Additional information includes: Title of project, object ID, date, client name, and a link to the Online Archive record
- Google Earth imagery and Newspaper archive records supplement the multimedia content
- Any additional links that supplement the history of the building, neighborhood, or clients are included at the end.


NEVADA PRESERVATION
FOUNDATION

Fallout Shelters in the Atomic Era : Private residences in the Las Vegas Valley

[Jump to Beginning](#) | [Prior Record](#) | [Next Record](#) | [Jump to End](#) | [Table of Contents](#) | [Exhibit Home Page](#) | [Museum Home Page](#)

Click to Enlarge  2014.1.1485.1  2014.1.1485.2  2014.1.1485.3  2014.1.1485.4  5. Google 850 Fairview Dr	Title: Residence Building for Dr. & Mrs. Stanley Jones Object ID: 2014.1.1485.1-4 Date: 4/10/1962 Client: Stanley Jones Architectural Context: Hugh Taylor designed this ranch style home for Dr. and Mrs. Stanley Jones in April of 1962 located in the Fairview Estates neighborhood of Henderson, NV. The house originally consisted of four bedrooms, three baths, encompassing 2,305 square feet of livable space. It is seated on a concrete slab foundation with a subterranean fallout shelter and an adjacent 716 square foot family room. The structural system is of wood frame construction, the exterior walls are of split rock and concrete block construction, and the roof line is cross hipped originally finished with white rock and a tropicool sealant. The subterranean fall out shelter consists of 380 square feet and it was originally equipped with three bunk beds, a fold-out table, a sink with a formica counter top, a chemical toilet, two small closets, a freezer, several shelving units, a hand-cranked blower for outdoor ventilation, a sump pump, and a 500 gallon subterranean water tank. Compared to the humble DIY basement shelters detailed in the Office of Civil Defense's Family Fallout Shelter pamphlet, upper middle-class families had the means to commission built-in shelters, albeit small, with storage for food and supplies and basic residential amenities. From Google Earth's street view, we note the home has undergone an addition to the west elevation, converting the original garage into livable space and adding an adjacent two-car garage. The original split-block finish is still visible on the front and rear elevation of the house and on the chimney, as well as the original decorative block flanking the now enclosed garden space. The modern garage addition is clearly distinguishable, finished with contemporary wood siding and two roll-up doors. Though the integrity of the front elevation has been compromised, we can still identify the massing, materials, and original fenestration of Hugh Taylor's ranch style home of the 1960's. Client History: Dr. Stanley Emrys Jones was an active resident of Henderson, NV, practicing dentistry in the local community for over 40 years. Dr. Jones commissioned Hugh Taylor to design his family home located at 850 Fairview Drive in April of 1962. His home was one of the first residences developed in the Fairview Estates subdivision in Henderson, NV.
---	--

Example of record: Residence Building for Dr. and Mrs. Stanley Jones

<http://npfvirtual.dreamhosters.com/VirtualExhibits/vex1/D0A0551E-2C1E-4C74-BE2C-662928614043.htm>

Hugh Taylor Collateral Material

- Contracts, budget sheets, engineering documents, client correspondence, sketches, material brochures, etc.
- 478 records, approx. 10,000 sheets of collateral
- Collateral material support Taylor's architectural projects
- Archival work completed Dec. 2019
- Transfer physical archive to the Nevada State Museum – tentative Fall 2020
- Record all archive records into Past Perfect Database – tentative October 2020
- Upload archive records to Past Perfect online platform– tentative Dec. 2020

The screenshot displays the 'Archives Catalog' application window. The top menu bar includes options like Add, Browse, Edit, Spell, Find, Query, Delete, Print, Media, and Exit. A toolbar on the right allows sorting by 'Object ID'. The main interface is divided into several sections:

- Screen View:** A sidebar on the left with buttons for Archive, Map, Music Collection, Oral History, and HET (selected).
- Other Views:** A sidebar with buttons for Appraisal, Condition, Container List, Lexicon, Location, Notes & Legal, People - Subjects, Classification, Search Terms, Relations, Source, Lists, and Virtual Exhibit.
- Actions:** A sidebar with buttons for View/Set Up Links and Virtual Exhibit.
- Record Details:** A central area showing metadata for 'Hugh E. Taylor Collateral'. Fields include:
 - Collection: Hugh E. Taylor Collateral
 - Object ID: 2014.2.4.1-18
 - Object Name: Letter
 - Reference Code:
 - Other#:
 - Old#:
 - Accession#: 2014.2
 - Home Location: Nevada State Museum
 - Date: 2/7/1975
 - Year Range: 1975 thru 1975
 - Catalog Date: 08/11/2019
 - Cataloged by: Trouwborst, Sarah
 - Status Date: 08/11/2019
 - Status by: Trouwborst, Sarah
 - Status: OK
- Archive Section:** A tabbed interface with 'Archive' selected. It contains:
 - Identity Statement:** Scope and Content / Abstract, 18 documents, 44 pages; a list of 11 items including contracts, cost sheets, and letters.
 - Context:** Multilevel Linking Level of Description.
 - Structure:** Title: Heat pump addition to residence for Mr and Mrs. Charles Miles.
 - Conditions of Access and Use:** Dates of Creation: 2/7/1975; Dates of Accumulation: 2014.
 - Allied Materials:** Extent and Medium of the Unit of Description (Quantity, Bulk, or Size): 44 pages.
 - Description Control:** Site / Site# and Event fields.

The bottom status bar shows 'Record 1068 of 1078', 'Include in Web Export', 'View Web', 'Updated by Unknown', and 'Updated 06/11/2020 04:54 PM'.

Example of record: 2014.2.4.1-18

Wilbur and Toni Clark Photo Collection

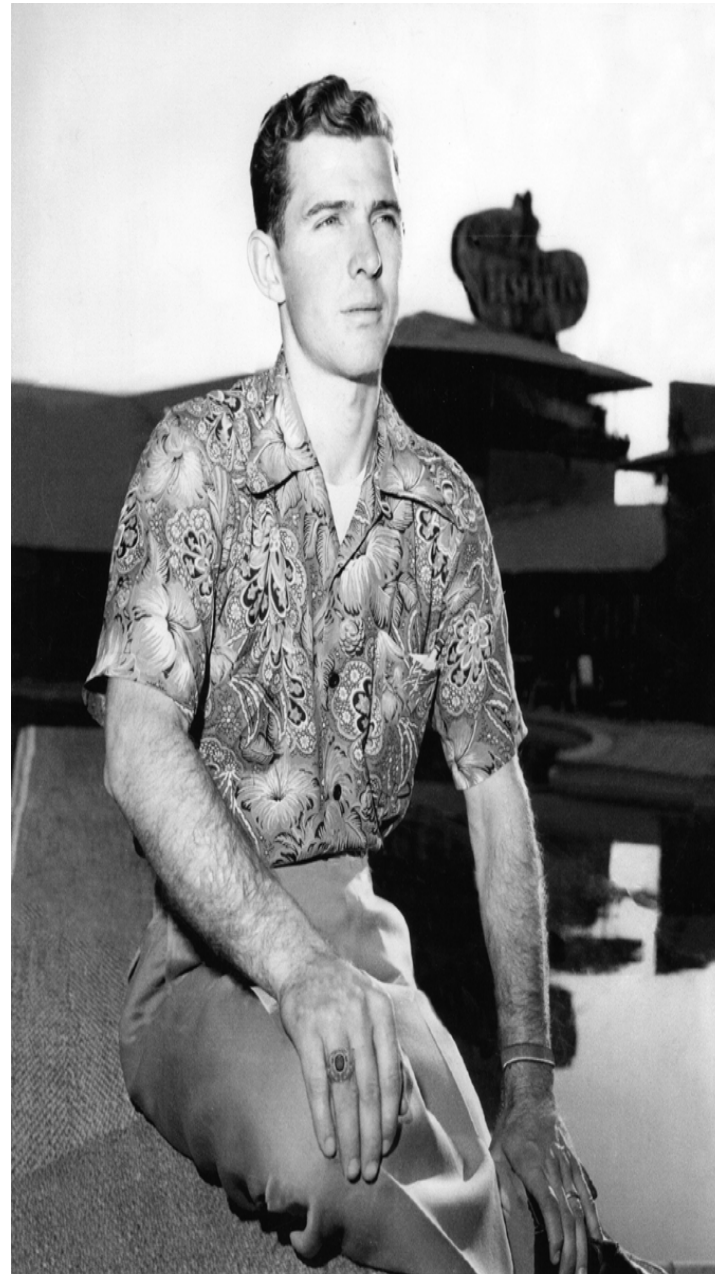
- 259 Photographs from the Wilbur and Toni Clark Estate donated to NPF in 2015
- Photographs include:
 - Desert Inn Casino
 - Wilbur and Toni Clark
 - Celebrities
 - Clark's residence
 - Friends and family
- Photographs digitally scanned – completed 2018
- Archive of photographs completed June 2020
- Currently recording archive records into Past Perfect database – 50% complete
- Upload archive records to Past Perfect online platform – tentative Sept. 2020



Example of record: 2015.1.041.1-3

Work to complete

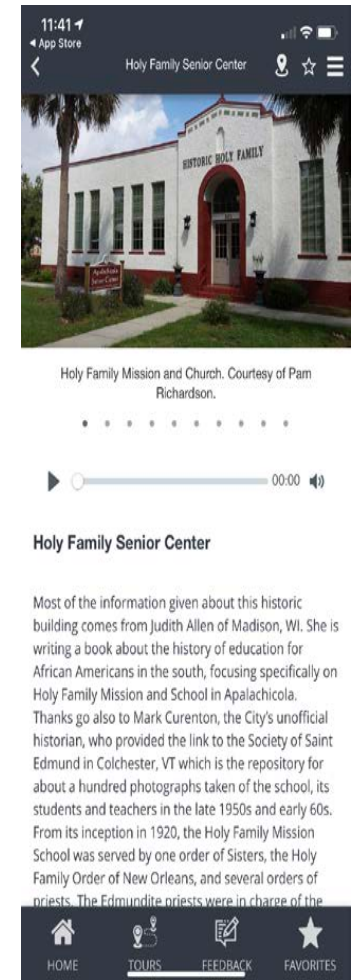
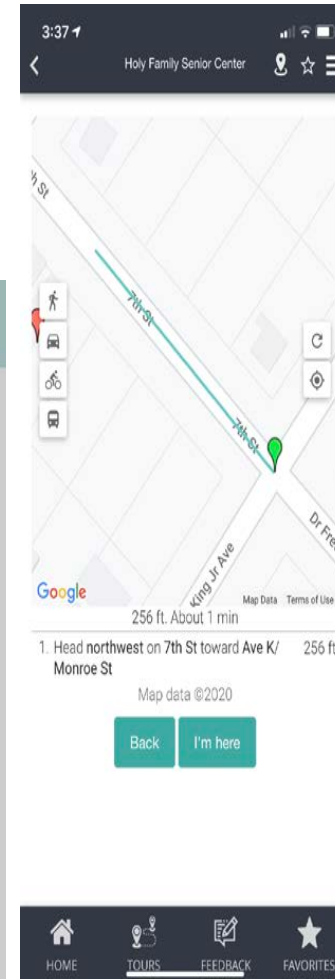
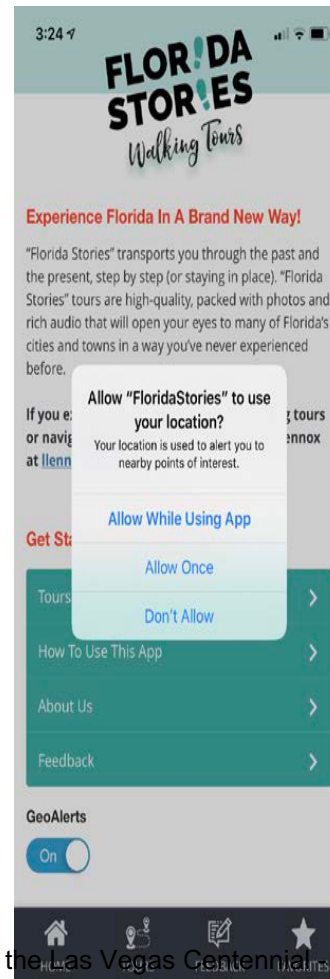
- Record HET Collateral record into Past Perfect Database and upload to online platform – tentative December 2020
- Record Wilbur Clark Photo Collection records into Past Perfect and upload to online platform – tentative September 2020
- Archive Misc. records and objects donated from Hugh Taylor and Wilbur Clark estate – tentative September 2020
- Compile three additional virtual exhibits – tentative December 2020
- Upload all Past Perfect Database records to Amazon Glacier – tentative December 2020



Hugh E. Taylor at the Desert Inn Casino, age 25

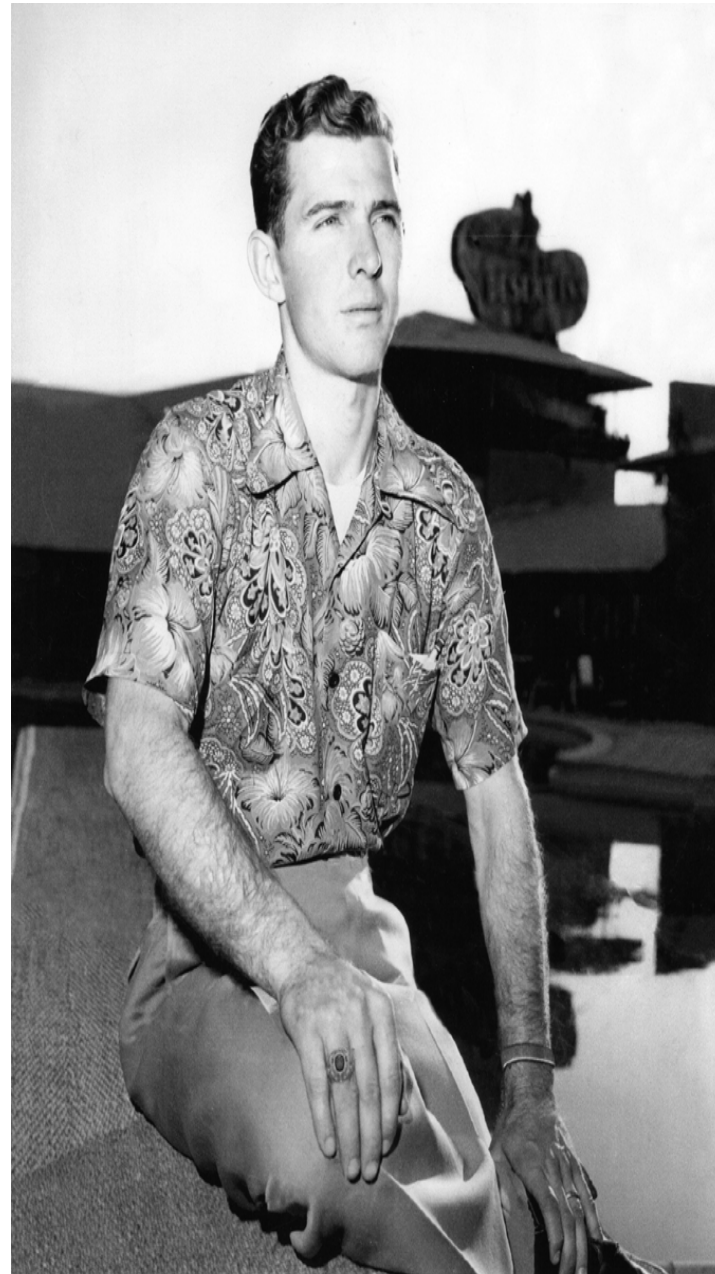
Next Steps:

- National Endowment for the Humanities: Digital Projects for the Public (Dec. 2020)
 - Prototyping Grant: \$80,000
 - Production Grant: \$400,000 (2021)
- Develop prototype for app that will allow locals and visitors to visit Hugh Taylor resources
 - Individual resources, tours
 - Text and recorded history information
- Narrative will link Hugh Taylor into the larger Modernist Movement
 - Situate Modernism within global reactions to the TB pandemic
 - Tie Taylor's work into Modernism in US
 - Highlight Modernist features of Taylor's work



Thank you, Centennial Commission!

- Digital tour of the Hugh Taylor Archive recorded for History @ Home on April 17, 2020:
https://www.youtube.com/watch?v=0W1x_zr1WO2M&feature=youtu.be
- Contact Information:
Mariana Ruiz, Architectural Historian
mariana@nevadapreservation.org
(855) 968-3973 x.703



Hugh E. Taylor at the Desert Inn Casino, age 25
Commission for the Las Vegas Centennial - Page 97

City of Las Vegas

AGENDA MEMO

COMMISSION FOR THE LAS VEGAS CENTENNIAL MEETING OF: JULY 27, 2020

DEPARTMENT: PLANNING

DIRECTOR: ROBERT SUMMERFIELD

EXECUTIVE DIRECTOR FOR THE CENTENNIAL COMMISSION: DR.
DIANE SIEBRANDT

☒ Action

☐ Report

SUBJECT:

20-0058-CLC1 - Discussion for possible action regarding a grant request by Heidi Swank, Executive Director of the Nevada Preservation Foundation, in the amount of \$27,500 for the costs associated with conducting an in-depth survey of the Biltmore Bungalows, approximately bounded by Washington Avenue and Bonanza Road on the north and south and North Main Street and North 9th Street on the west and east, respectively, and the research necessary to establish the neighborhood's significance for local, state and national historic register nominations - Ward 5 (Cear)

PURPOSE:

The applicant is requesting approval of a grant request in the amount of \$27,500 to conduct an in-depth survey of the Biltmore Bungalow Neighborhood and establish the basis for significance for local, state and national historic register nominations.

FINDINGS:

In 2003, a reconnaissance level survey was conducted of the Biltmore Homes/Bungalows Neighborhood, which concluded that the area required a more in-depth study for possible inclusion into the National Register of Historic Places as well as a City of Las Vegas historic district. Centennial Commission funding is requested to build upon the original survey and conduct in-depth research into the history of the neighborhood and the historic integrity of the homes. This includes hiring the personnel and providing the supplies necessary to (1) conduct a historic resource survey of 168 houses, (2) research 8-12 notable houses, (3) work with the neighborhood association to conduct a historic designation campaign in order to collect homeowners' votes regarding designation, and (4) write local, state, and national register nominations.

The Nevada Preservation Foundation is dedicated to securing partnerships and funding from diverse resources. A Biltmore Bungalows Fundraising Campaign, Derek Stevens and the Nevada Preservation Foundation will all be contributing to the costs associated with the Biltmore Bungalows Survey and Historic Register Nomination Project.

BACKUP DOCUMENTATION:

1. Grant Application
2. Grant Budget
3. 2003 Biltmore Homes Survey

GRANT GUIDELINES AND ELIGIBILITY

ELIGIBILITY & EVALUATION CRITERIA

GRANT CONDITIONS UPON AWARD

APPLICATION AND REVIEW PROCESS

GRANT APPLICATION FORM

PART I. Application Cover Page

Name of Organization	Nevada Preservation Foundation
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Organization's Mission Statement	The Nevada Preservation Foundation promotes the appreciation and preservation of our architectural and cultural heritage through community building & outreach, educational programming, heritage tourism, and historic designation assistance. We see preservation and promotion of Nevada's heritage as important to the vitality of our state. Retention and restoration of our built environment fosters not only a sense of place but also helps to build an engaged community. The Foundation provides assistance to neighborhoods, organizations, businesses, and individuals in navigating the process of obtaining historic designation at the city, county, state, or national levels. The Foundation also works to expand the understanding and appreciation of Nevada's architectural history through various educational programming such as tours, workshops, conferences, and architectural resources.
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Funding Amount Request	27500.00
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Authorizing Official	Heidi Swank
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Authorizing Official Title	executive director
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Authorizing Official Address	330 W. Washington Avenue Ste. 106 Las Vegas, NV 89106
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Authorizing Official Title Phone	(855) 968-3973
Authorizing Official Title Email	Heidi.Swank@NevadaPreservation.org
Project Funding Category and Working Title	Biltmore Bungalows Survey and Historic Register Nomination
Age of Structure (if applicable)	79 years
Zoning Designation (if applicable)	Residential
Organizations current budget	206,000

PART II. Grant Description / Narrative Questions

2. Detail the significance of the project or resource based on its cultural, historic, architectural and/or archaeological quality and significance to the community.

"As a result of the [2003] survey, 20th Century Preservation ... determined that the Biltmore Homes, specifically the first three phases, contain great historic value as representatives of World War II and post-World War II "defense city" housing development in the city of Las Vegas, and should be considered for a more in-depth study for possible inclusion into the National Register of Historic Places, as well as a City of Las Vegas historic district."

The Biltmore Bungalows are a collection of homes that were built in the 1940s spanning the World War II and post-World War II eras in Las Vegas. They are modest homes that housed Las Vegasans with modest means. They were part of the 20th century efforts at the American Dream. These homes played a significant role in the Las Vegas war and post-war years. They provided homes for the families of workers helping with the war effort and were part of the early years of Las Vegas expansion into the city it is today.

This history of Biltmore Bungalows that appears below was taken from the 2003 survey of the neighborhood conducted by 20th Century Preservation (pp. 7-11):

World War II

In the early 1940s, the federal government seized upon the opportunity led by Hoover Dam which provided inexpensive power and water to a remote area. The government, fearing an attack on the western coast began feverishly building military bases and war industry plants throughout the western United States. Las Vegas received Basic Magnesium and the Army Air Gunnery Range. Both opened in 1941. The construction and operation of these military endeavors had an enormous effect on Las Vegas.

Las Vegas Army Air Force Gunnery School

In 1940 the United States Army Air Corps came to Las Vegas to determine whether the community airport could be used as a training facility. The existing airport was owned by Western Air Express who then sold the land to the city who in turn leased the land to the government. In 1941, the Las Vegas Army Air Force Gunnery School opened with nearly 2,000 men stationed at the airfield. Over the course of the war, the influx of workers, contractors, business and military personnel nearly doubled the population of Las Vegas which, in 1940, was 8,422. By 1943 approximately 8,000 servicemen were stationed at the airfield, rising to nearly 11,000 by 1946. The servicemen and workers for the related industries did much to boost the Las Vegas economy as they spent money on entertainment, casinos and bars. After the war ended, the city asked the government to make the airfield a permanent facility and commercial air traffic was moved to another facility, now McCarran Airport. In 1950 the air base became Nellis Air Force Base, named after William Harrell Nellis, a soldier from Las Vegas who was killed in WWII.

Basic Magnesium Plant

In 1941 Basic Magnesium Incorporated, a company that mined magnesium in Gabbs, Nevada for the production of military weapons, signed a contract with the federal government to construct a processing plant in the Las Vegas valley halfway between Las Vegas and Boulder City. Again, the location was convenient due to the availability of water and power from Hoover Dam. By July of 1941 the plant was under construction, employing nearly 14,000 workers. Upon completion in 1943, the plant employed more than 6,000 workers. Most of the employees were housed in a newly constructed company town called Henderson but were contributing to the Las Vegas economy in much the same way as the servicemen. Basic Magnesium closed in 1944 leaving as many as 13,000 employees to search for work elsewhere, many of whom moved into Las Vegas for this purpose.

Post-World War II Las Vegas

The end of World War II was a mixed blessing for Las Vegas, as the city began to prepare for the loss of a large portion of its population due to the possible closing of the Army Air Gunnery Range. City boosters, including Mayor E. W. Cragin, traveled to Washington D.C. to assess the feasibility of maintaining the air base for permanent military use. Eventually, an agreement was reached and Western Express, the civilian airport, was moved and the air base was deeded to the federal government for one dollar. Due to mounting tensions with the Russians, the base remained open and active. By 1951 the total personnel at Nellis had risen to from 2,200 in 1949 to 4,800, including civilian employees. Under the Federal Housing Act, the federal government assumed responsibility for the construction of 400 houses on base for officers and enlisted men. In addition, approximately 1,100 units were built on base by private developers for military families, with the remaining personnel to live off base, many purchasing Biltmore Homes.

The air base was only one worry. Basic Magnesium Incorporated was ordered closed in 1944, resulting in a mass exodus of many of its employees. School enrollment fell by more than two-thirds and more than half of the homes in surrounding Henderson became vacant. Local government scrambled to find several industrial firms to rent the vast complex. It was difficult to find a private buyer for the plant because the city of Henderson was included in the assets.

Eventually, A new Basic Management Incorporated was created to manage the plant. The new company was made up of representatives from each tenant corporation. The government assumed non-interest mortgages and notes and advanced the corporation \$300,000 as a reserve fund. In 1948, the title was transferred to the state of Nevada for 24 million dollars and one dollar down. The plant remained open as tenants were found and the population of Henderson boomed with the sale of private lots. Many families returned to Las Vegas and Henderson to work for the air base and at the industrial plant, also finding homes within the Biltmore development.

Housing Shortage and the FHA

Before and especially during World War II Las Vegas, much like the rest of the country, began to experience an increasingly alarming shortage of available housing for the incoming laborers, families of servicemen and employees in the service industry, which was enjoying a resurgence in Las Vegas. Much like the Depression years, families were living in cars and hotel rooms, doubling up in accommodations or partaking in the "share your home" programs where families with extra rooms rented to those in need. Rent hiking reached scandalous proportions and tourists were being turned away as there were no available accommodations.

President Roosevelt signed an amendment to the Federal Housing Act in 1941 creating Title VI, making possible the mass construction of FHA financed homes. In order to qualify for Title VI, a town had to be declared a defense area by the President of the United States and in 1941, Las Vegas was declared as such. Under the scope of Title VI, the FHA was permitted to finance construction of homes by private builders and contractors. Under normal circumstances, the FHA could finance only homes which were occupied by the owners. This system of financing will permit a builder to secure financing of as many houses as the builder would like. In addition, a Title IV mortgage allowed the home buyer to purchase the home without a down payment, by paying equity payments over and above the rent until the equity payments amount to 10% of the purchase price, after which the buyer would discontinue the equity payments and pay only the amount of the FHA mortgage payments. The purchase price of the homes could not exceed \$4,000 for a single-family home. The Biltmore neighborhood was one of a few tracts that qualified for Title IV financing, all of which were built specifically to house non-commissioned officers, civilian employees of the air base and Basic Magnesium and their families. These developments received "priority" status under H-3, a division of Title IV. Priority status meant that all available housing funding and materials goes to returning soldiers and their families.

The Biltmore Addition

In 1941, the first phase of the Biltmore Addition was platted by Biltmore Homes, Inc., on property formerly owned by the Union Pacific Railroad. A. E. Tiffany was Vice President and Orville A. Bell, an architect, was listed as secretary. The original Biltmore Addition is bounded by the west side of North First Street and the west side of Biltmore Drive on the west and east, and the south side of Palm Lane on the north, extending slightly below Bonanza Drive on the south, just north of the I-15 and I-95 interchange. The first phase consisted of roughly 100 homes, most of which were completed in 1942. The street layout and housing style was designed and approved according to FHA regulations, as this was a federally funded housing development.

The Biltmore Addition was laid out with narrow curvilinear streets with ample provision for a consistent landscape plan. Sixteen elevations were designed by Orville Bell and ideally, the homes were to be placed so that

homes with identical elevations were not adjacent to each other (notwithstanding neighborhood evolution over the years, it appears as though this was not the reality). Housing setback from the street varied to "avoid the old time uniformity of house fronts".

The houses were small and one story, reflecting the FHA prescribed "Minimal House" developed during the early 1930s which were designed in order to reduce cost by mass producing standardized housing components and minimizing labor. The first phase of the Biltmore Homes were typically constructed of concrete block with brick exterior (although advertised with a concrete tile exterior), and metal frame casement windows. The second through the final phases were typically wood frame construction with stucco exterior, and six-over-one sash windows. Some had modest colonial style decorative elements. The houses had five rooms including two bedrooms, a living room, dining room, kitchen, bath and service porch. The homes were sold for \$4,500 and \$5,000, which might have required special permission in order to qualify for the Title IV funding.

The original newspaper advertisement for the Biltmore Homes shows the homes with a distinct minimal Cape Cod, or cottage style, however the vast majority were built in the popular Minimal Traditional style, which is essentially a scaled-down version of the Period Revival styles such as Colonial Revival and Tudor that became popular during the late 1920s and early 1930s. The Minimal Traditional style is typically one story and generally recognized by low or intermediate roof pitches with close or no eave overhang, usually one front-facing gable, sometimes a large chimney, and little or no decorative detail.

The final phase of the Biltmore Homes contains a few homes built in the immensely popular Ranch style, which succeeded the Minimal Traditional as the most common World War II and post World War II suburban housing type and style. The Ranch style traces its origins to the 1930s, when several internationally-renown modernist architects were designing highly technical, low, spare houses in Southern California. It also drew inspiration from Spanish Colonial forms of the American southwest, with influences of later Craftsman and Prairie designs. The "rambling" Ranch style was well suited to the sprawling suburban subdivisions and the more casual lifestyle of the postwar era, reflecting a consumer preference for a larger, more open and informal floor plan. This style is typically one story with a U- or L-shaped plan, and generally recognized by a low roof pitch with an emphasis on horizontality, represented by wide eave overhangs and in more modern examples, horizontal window proportions.

There were three consecutive annexations to the Biltmore Addition, all built to the same standards as the first phase. The Biltmore Addition Annex #1 was platted in 1942 and included roughly 43 homes. The boundaries are the west side of North First Street and the east side of Biltmore Drive on the west and east, and roughly Washington Avenue and the south side of Sycamore Lane on the north and south, respectively. Annex #1 included

the Helen J. Stewart Elementary School, now the Biltmore Alternative School, or Opportunity Biltmore, built in 1942 with WPA funds in response to the overwhelming overcrowding of Las Vegas schools due to the outbreak of World War II.⁴ The majority of the homes of Annex #1 were built in 1942 and 1943.

The Biltmore Addition Annex #2 was also platted in 1942. Annex #2 included roughly 55 homes and is bounded by the west side of Bell Drive and the east side of North Fourth Street on the west and east. Bell drive curves to the northeast, the south side of which becoming the northern border, with the south side of Bonanza Way forming the southern border. The homes of Annex #2 were built primarily in 1942 and 1943, also similar in construction and design as the first two Biltmore phases.

The Biltmore Addition Annex #3 was the last addition. Annex #3 originally contained approximately 61 commercial and residential lots. The boundaries are the west side of North Fifth Street, now Las Vegas Boulevard, and North Ninth Street on the east and west, and roughly McWilliams Avenue and Bonanza Road on the north and south, respectively. Like the previous two phases, Annex #3 was platted in 1942, however the majority of the homes were not completed until 1946 and later. Many of the original homes have been replaced with multi-family housing. These blocks, being closer in to the first phases, could have been developed earlier. Annex #3 included the North Ninth Street School on the corner of Bonanza Drive and North Ninth Street. The original price of these homes was advertised at \$5,000 to \$6,000. (Biltmore Homes: Historic Resource Survey and Inventory, 2003)

The Biltmore Bungalows are among the best remaining examples of World War II and post-World War II architecture in Las Vegas. As simple Minimal Traditional homes, their historic significance is often overlooked because they lack the grandeur often associated with historic homes. However, we know that in Las Vegas homes built in the 1940s are those that set the foundation for the large metropolis of today. These are our historic homes, and the Biltmore Bungalows Neighborhood Association would like to recognize the history of their homes and neighborhood.

1. Provide a concise description of your project’s objectives and timelines. If a preservation project, please include any prior work completed, the specific location on the building that will be affected and what materials will be used in the rehabilitation work. For example, “Wood siding will be glued to repair or replace deteriorated original wood siding on the front façade.” Reference the site plans and elevations. Also, include what specific project elements Centennial funds will support.	Project Objective: Build upon the 2003 survey for in-depth research into the history of Biltmore Bungalows and the historic integrity of the homes in the first three phases of the neighborhood. Work with the neighborhood association to conduct a historic designation campaign to collect homeowner votes regarding designation. Write local, state, and national register nominations. October - December 2020: Conduct Historic Resource Survey December 2020: Conduct research on 8-12 notable original homeowners January - February 2021: Compile State and National Register nominations January - May 2021: Launch campaign for the local register. This will continue in the spring and fall months for about two years. Upon reaching 51% of homeowners' written support: Complete Las Vegas Register application and historic context, adapting from the National Register nomination.
3. Include a listing of project partners, if relevant. List other funding sources, committed and applied for as part of project budget.	Biltmore Bungalows Neighborhood Association: \$2,000 fundraising goal Derek Stevens: \$10,000 pledged, contingent upon Centennial Commission grant Nevada Preservation Foundation: \$5,000 neighborhood discount

4. Describe how the funds will be used. The project will include conducting the in-depth survey and research recommended by the successful 2003 historic resource survey of the neighborhood and working with the Biltmore Bungalows Association to have the neighborhood named to the Las Vegas Register of Historic Places and the State and National Registers of Historic Places. The 2003 survey made specific recommendations for further research that the neighborhood would like to have done:

"As a result of this survey, [we have] determined that the Biltmore Homes, specifically the first three phases, contain great historic value as representatives of World War II and post-World War II "defense city" housing development in the city of Las Vegas, and should be considered for a more in-depth study for possible inclusion into the National Register of Historic Places, as well as a City of Las Vegas historic district."

This recommended research will involve the completion of the first section of an individual Architectural Resource Assessment form for each building in the first three phases of the Biltmore Bungalows: the Biltmore Addition, Annex #1, and Annex #2. Findings in the 2003 survey did not find that Annex #4 possessed sufficient historic integrity for further research.

We will also expand upon the historic context from the 2003 survey to establish the basis for significance for the State and National Registers and Las Vegas Register. The resulting survey and documentation will provide clear direction for placing boundaries around the historic district and will lay out the historic context and indicate which criterion/criteria should be used in the nominations to demonstrate historic significance.

After the survey is completed, we will begin to work with the Biltmore Bungalows Neighborhood to conduct a historic designation campaign. Obtaining a place on the Las Vegas Historic Property Register is - for good reason - a detailed process. After the historic survey has been completed, it is important that the process of obtaining historic designation allow for significant time to educate residents on the protections designation will and will not provide them, deliver information on how the process works, present financial benefits that exist for historic districts, and allow all residents the time and opportunity to voice their opinions and cast their vote.

While it is important to provide time for discussion and education, the requirement that a neighborhood demonstrate that 51% of the homeowners in a proposed historic district support the formation of the district requires that residents have the time, skills, and training to undertake a lengthy and complex community organizing project. We assist the homeowners with canvassing their neighborhoods for votes, holding neighborhood meetings where questions can be asked, and tracking the votes of the homeowners to determine if support is sufficient for the different designations being pursued. Nevada Preservation supplies organizing and advocacy oversight, a means for neighborhoods to collaborate in their efforts, and brings much

needed expertise in historic preservation campaigns.

Lastly, our staff has experience writing local, state, and national register nominations. As the neighborhood works with our campaign staff to talk to their neighbors and collect votes on historic designation, our research staff will begin to pull together the register nomination. Once the nomination is completed, Nevada Preservation will represent the neighborhood in government meetings for the designation as much or as little as the neighborhood is comfortable with. As part of our organizing and advocacy efforts, the Nevada Preservation Foundation will guide the neighborhood from start to finish in their bid for historic designation.

5. Provide a brief statement of your organization's history and activities. Include your experience successfully managing grants and preservation projects. Include information on any grants previously applied for from the Centennial Commission (amount of funding received; project title; date).

In this section, we are giving the brief statement on Nevada Preservation Foundation as they will be managing the grant for the Biltmore Bungalows Neighborhood Association because the Association is not a registered nonprofit.

NPF's executive director, Heidi Swank, has almost twenty years of grant writing and administration with grants ranging from less than \$1,000 to over \$100,000. Below are the grants we have received in the last year:

National Trust for Historic Preservation :\$50,000

African-American Cultural Heritage Action Fund Grant for the Threatened Properties Program (Historic Westside Las Vegas)

Las Vegas Centennial Commission: \$25,000

LV Centennial Commission Grant for Home + History 2020

1772 Foundation: \$75,000

Historic Redevelopment Program Seed Money Grant for the Threatened Properties Program (Historic Westside Las Vegas)

Boulder City: \$5,000

Boulder City Advertising Grant for Home + History 2020

Clark County: \$20,000

Clark County Outside Agency Grant for Home + History 2020

National Trust for Historic Preservation: \$5,000

Emergency Intervention Grant for the Mountain View Hotel Stabilization, Pioche

NPF has also been generously supported by the Centennial Commission. Without these grants, we could not have educated over 3,000 people in the last few years about Las Vegas's heritage, and Hugh Taylor's important legacy would most likely have been lost. In fact, much of the reason that Nevada Preservation is still functioning and is now expanding is because of the grant funds we received from the Centennial Commission. For a new organization, the impact of these funds cannot be overstated.

6. List key project personnel, including consultants, and briefly describe their responsibilities and qualifications.

Project Oversight: Heidi Swank, executive director

- Qualifications: Heidi holds a Ph.D. in anthropology and has conducted historic resource surveys and written register nominations as well as overseen community outreach as the lead for Nevada Preservation. She has almost 20 years of experience in writing and managing grants.
- Responsibilities: Oversee the work of Ms. Lidard and Ms. Ruiz, lead the historic resource survey, and speak at neighborhood meetings and answer questions about designation.

Campaign Staffer: Rosie Lidard

- Qualifications: Rosie has 15 years of experience in historic preservation. She specialized in community outreach and communication of our past to communities today. She previously worked at the Eastern State Penitentiary historic site leading conversations on history and contemporary criminal justice. She works on NPF heritage tourism offerings and oversees all neighborhood designation campaigns.
- Responsibilities: Conduct the historic resource survey, coordinate with the Las Vegas Historic Preservation Officer, lead the on-the-ground campaign efforts (e.g. canvassing, meeting logistics, homeowner outreach), track historic designation votes.

Nomination Staffer: Mariana Ruiz

- Qualifications: Mariana has over 10 years of experience in art and historic preservation. As our staff architectural historian, Mariana curates the Hugh Taylor Archive, researches and writes our register nominations, conducts historic resource surveys and works with individual building owners to rehabilitate their historic resource.
- Responsibilities: Conduct historic resource survey, research and write the local, state, and national register nominations.

7. Describe the key activities and associated timeline for your plan.

October - December 2020: Conduct Historic Resource Survey
December 2020: Conduct research on 8-12 notable original homeowners
January - February 2021: Compile State and National Register nominations
January - May 2021: Launch campaign for the local register. This will continue in the spring and fall months for about two years.
Upon reaching 51% of homeowners' written support: Complete Las Vegas Register application and historic context, adapting from the National Register nomination.

8. If the project is to be phased, please describe each phase.

This project is not phased

9. If applicable, please provide any known project limitations that may affect the project timeline or success (i.e. asbestos; drainage; physical and structural concerns). Include plans for continued project funding and/or maintenance and provide a statement regarding the project's potential for long-term sustainability and success.

The only limitation is related to the Las Vegas Historic Property Register. Part of this project is to collect the votes for a local historic designation from the Biltmore homeowners. Should there not be 51% of homeowners in support or should 20% or more be in opposition, then the local designation could not move forward. However, given the early support from the Neighborhood Association, we do not anticipate that this will happen but it is always possible.

10. If applicable, please provide sustainability plans for financing the operation and/or maintenance of the project at the conclusion of the grant. Describe the final product resulting from your project. Please provide examples of any collateral material produced by your project.

Not applicable

PART III. . Budget Worksheet

Budget Worksheet File

https://s3.amazonaws.com/files.formstack.com/uploads/2775571/55273897/626167224/55273897_biltmorebungalows-budgetworksheettemplate.pdf

PART IV. Additional Required Documents

Additional Documents 1

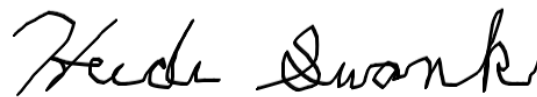
https://s3.amazonaws.com/files.formstack.com/uploads/2775571/55147068/626167224/55147068_biltmore_final_report_20031.pdf

Primary Contact Signature & Date

Authorizing Official Name & Title

Heidi Swank, executive director

Authorizing Official Signature & Date



Personnel (List by type of labor and include hourly rates of all individuals working on the grant project). Include salaries & wages, payroll taxes and benefits and professional services.

Expense Description	Total Hours	Total Amount	Grant Request
Historic Resource Survey of 168 houses, using the first page of the SHPO ARA form	252	12,600.00	7,600.00
Research and writing: 8-12 Notable Biltmore Bungalow original residents	48	2,400.00	400.00
State and National Register Nomination	160	10,000.00	8,000.00
Las Vegas Register Nomination	50	4,500.00	4,000.00
Las Vegas Register Campaign	240	12,000.00	6,000.00
Total Personnel		41,500.00	26,000.00

Project Supplies & Materials (At least three (3) competitive bids must be obtained for any procurement of services that exceed \$50,000. Justifications must be provided for all sole source procurements).

Expense Description	Total Amount	Grant Request
LV Register Campaign Printing	3,000.00	1,500.00

Contracted Services (Describe and attach subcontractor estimates including design/engineering).

Expense Description	Total Amount	Grant Request
None		
Total Contracted Services		

Revenue (Include all sources of project support including grant awards, private support, corporate support and LVCC grant request).

Revenue Description	Total Amount
Derek Stevens (pledge, contingent upon the Centennial Commission grant)	\$10,000.00
Biltmore Bungalows Fundraising	\$2,000.00
Nevada Preservation Neighborhood Discount	\$5,000.00
LVCC Grant Request	27,500.00
Total Revenue	\$44,500.00

Biltmore Homes

Historic Resource Survey and Inventory

City of Las Vegas

March, 2003



TABLE OF CONTENTS

I.	Introduction	2
	Survey Objective	2
	Methodology and Resources	2
	Summary and Conclusion	5
	Historic Context Report	6
	Bibliography	18
II.	List of surveyed buildings	20
III.	Nevada State Historic Resource Inventory Forms*	
	Photograph Indexes with Building Photographs	
	Forms	
	Maps	

“This survey has been financed in whole or in part with Federal Funds from the National Park Service, a division of the United States Department of the Interior, and administered by the State Historic Preservation Office. The contents and opinions, however, do not necessarily reflect the views or policies of the United States Department of the Interior or the State Historic Preservation Office.”

“This program receives Federal funds from the National Park Service. Regulations of the U.S. Department of the Interior strictly prohibit unlawful discrimination in departmental Federally Assisted Programs on the basis of race, color, national origin, age, or handicap. Any person who believes he or she has been discriminated against in any program, activity, or facility operated by a recipient of Federal assistance should write to: Director, Equal Opportunity Program, U.S. Department of the Interior, National Park Service, P.O. Box 37127, Washington, D.C. 20013-7127.”

* Nevada State Historic Resource Inventory Forms, Maps, Photograph indexes and black and white original photographs are archived at the City of Las Vegas Planning and Development Department, Comprehensive Planning, Historic Preservation.

INTRODUCTION

Survey Objective

20th Century Preservation, an independent historic preservation consulting firm under the employ of the City of Las Vegas Planning and Development Department, conducted a historic resource survey of the Biltmore Homes neighborhood, located in Downtown North Las Vegas, to formally inventory and document the existing historic properties. The results of this Reconnaissance Level survey will be used by the Planning and Development Department, as well as the Neighborhood Services Department as a preservation planning tool during future revitalization and development efforts for this historically rich area. The boundaries for the survey are roughly Washington Avenue and Bonanza Drive on the north and south, and North Main Street and North Ninth Street on the west and east, respectively. For visual boundary reference please see historic plat maps, page 12.

The intent of this survey is to complete one part of a continuing endeavor to document the rich history of Las Vegas' World War II and post World War II housing tracts. Because Las Vegas was declared a "defense city" in World War II, special funding opportunities and priority status on materials and land was received to complete several housing tracts which were built to significant specific standards using the most up-to-date information on mass-production and streamlined construction techniques, usable compact space configurations, neighborhood planning design, and architectural style.¹ This type of housing was the hallmark of the era and is represented in many neighborhoods in Las Vegas.

Methodology and Resources

The comprehensive field survey and research was conducted between the months of October 2002 and March 2003. The field survey was completed block by block throughout the survey boundaries. Using information provided by the Clark County Assessor's Office, each property determined to retain a significant level of historic integrity, and representative of the significant historic context, was photographed. Preliminary data, such as building descriptions, were also collected, and a Historic Resource Inventory Form (HRIF) provided by the Nevada State Historic Preservation Office was subsequently completed for each property. A definite focus of the survey was to determine whether the neighborhood as a district could be eligible for inclusion on the National Register of Historic Places.

The standards for determining which buildings were to be included in the survey are not always obvious by viewing the building's exterior conditions. A building was first judged on the extant historic materials and architectural elements such as windows. Occasionally a building would appear to lack some of the original historic materials, but by virtue of being a Biltmore Home, was determined to have a high probability for future revitalization and/or development. It is for this reason that the standards for inclusion were liberal and most of the Biltmore Homes were recorded, some regardless of the level of extant historic material and detail.

¹ See Biltmore Homes Historic Context Report, page 5

Archival research for the Historic Context Report and individual survey forms was conducted at the Nevada State Museum and Historical Society, and the Special Collections library at the Lied Library, University of Nevada, Las Vegas (UNLV). The Clark County Assessor's office was consulted for additional historic information; specifically, year of construction and historic owner information. Additional research was conducted through academic journals and other published works and reference manuals.

The Clark County Assessor's Office website:

The official information provided on this website generally includes the legal description and use of each parcel, and current and historic ownership. If the parcel is used for residential purposes, the information will include building materials and whether there have been additions or conversions. If the building has been converted from residential to commercial use, this information will not be included.

Although generally accurate, the year of building construction shown on the website can be misleading because sometimes it refers to the date of the last physical change to the building on the parcel. Without visiting the City of Las Vegas Building and Records department, it is impossible to confirm the year of construction listed on the website. The HRIFs that were completed for each building use the year of construction given on the Clark County Assessor's Office website. Fortunately, the Biltmore Homes tract has plat documentation on file, and is known to have been built within a specific time period, so estimation of construction year was minimal.

In addition, the historic owner information offered on the website usually does not reflect the original owner(s) during time of construction. Again, this information can only be obtained at the City of Las Vegas Building and Records department. The information listed on the HRIF, under Section 3A. Original Owner, is the earliest recorded owner given by the Clark County Assessor's Office website.

Finally, as minor alterations can occur to the exterior of buildings in a relatively quick manner, or without proper permits, the Clark County Assessor's Office website will occasionally list incorrect building materials. Typically this relates to roofing materials or siding. Care was taken in the field to note current building materials, and were listed as viewed in the HRIFs.

Summary and Conclusion

As a result of this survey, 20th Century Preservation has determined that the Biltmore Homes, specifically the first three phases, contain great historic value as representatives of World War II and post World War II “defense city” housing development in the city of Las Vegas, and should be considered for a more in-depth study for possible inclusion into the National Register of Historic Places, as well as a City of Las Vegas historic district.

The final phase of the Biltmore Homes, the Biltmore Addition Annex #3, was not included in the above statement for several reasons. Not only do these homes lack consistency of style, as some are built in the later Ranch style which followed the Minimal Traditional as an immensely popular style for suburban housing developments all over the United States, but unfortunately these Biltmore homes have been separated from their original historic context by the later construction of large apartment and commercial buildings on the site of demolished Biltmore homes along North Las Vegas Boulevard, essentially cutting the existing homes off from the earlier Biltmore additions. The removal of more than half of the original homes built within the Biltmore Addition Annex #3 has seriously compromised the original boundaries of this portion of the subdivision. Because these properties have been removed from their historic context, the sense of association with a historic time and place has been lost.

BILTMORE ADDITION HISTORIC CONTEXT REPORT

Early History

The Biltmore housing tract, located just north of present downtown Las Vegas, is near the site of the first settlement in the Las Vegas valley. In 1855 Mormons traveled to the area in order to establish a mission and a rest stop on the existing mail route to Southern California. The mission, located at the southeast corner of present Las Vegas Boulevard and Washington Avenue, was not as successful as the settlers had hoped, and the Indians would frequently raid their fields to steal the crops. In 1857 the Mormons abandoned the fort due to internal dissension regarding leadership and failed attempts to mine useable lead from Mt. Potosi, 35 miles to the southwest.

The fort, now called the Mormon Fort, lay abandoned and at the mercy of passing travelers and Indians who stole lumber and supplies until 1860 when a California party of prospectors rediscovered the Potosi mining area. The miners formed the Colorado Mining Company and used the fort until the outbreak of the Civil War in 1861. The fort remained largely unused until a former miner named Octavius Decatur Gass and two partners took over the site to raise cattle and recultivate the deserted fields. As the fort was largely in ruins, Gass and his partners rebuilt the original adobe building and constructed another, which Gass eventually lived in with his wife and family. In the 1870s Gass bought out his two partners and continued to farm and raise cattle on the 640 acres. The fort was eventually named the "Las Vegas Ranch", and became a rest stop for weary travelers where they could camp and obtain a decent meal for a nominal fee.

In the 1860s and 1870s Gass served four consecutive terms as legislature in the Arizona Territory, as the 640 acres was located in Mojave County, Arizona at the time. As legislator, he backed a bill to remove a large portion of land from Mojave County to create Pah-Ute County on the border of the new state of Nevada. By 1872 the land in question had been given to Nevada and became Lincoln County. The State of Nevada demanded back taxes from all former Arizona residents of this area and this, along with extravagant spending and poor management, forced Gass into debt causing him to eventually lose the ranch in 1881 to one of his debtors, Archibald Stewart from Pioche, Nevada.

Archibald Stewart and his wife, Helen, moved to the Las Vegas Ranch in 1882 and began a prosperous ranching operation until 1884 when Stewart was killed under suspicious circumstances at the neighboring Kyle ranch. As a widow with five children, a member of the School Board and women's club leader, Helen Stewart continued operating the now 2,000-acre ranch and farm for another 18 years, becoming the largest landowner in Lincoln County. Mrs. Stewart sold much of the ranch in 1902 to Montana Senator William Clark, for whom Clark County is named, for his San Pedro, Los Angeles & Salt Lake Railroad.

That same year a civil engineer named J. T. McWilliams purchased 80 acres of land adjacent to Mrs. Stewart's property. Based on rumors of a railroad that was being built between Salt Lake City and Los Angeles, McWilliams laid out a townsite and began to sell the lots. When the railroad was completed through Las Vegas in 1905, McWilliams' land was on the west side of the tracks. Clark's Las Vegas Land and Water Company, the company who owned the railroad, laid out a townsite of its own on the opposite side of the tracks from McWilliams' land and auctioned off the

lots. The townsite, called “Clark’s Las Vegas Townsite”, was closer to and more accessible from the train station and depot, eventually forcing the demise of the McWilliams’ townsite as early residents began to move their buildings across the tracks to Clark’s Las Vegas Townsite. The McWilliams’ townsite was further doomed when, in September 1905, much of the remaining business district was destroyed by fire.

The area north and northwest of downtown, comprised of McWilliams’ townsite as well as the land previously owned by Helen J. Stewart, was slow to rebuild and did not begin to repopulate significantly until the early 1940s with the outbreak of World War II. In 1911 Mrs. Stewart sold a small parcel of land to the U.S. Bureau of Indian Affairs for use as a colony for Las Vegas Paiutes, which is still in use today. In 1915 the Woodlawn cemetery was built, and in 1939 “Helldorado Village”, the headquarters of the annual Helldorado Days festival, was relocated near the intersection of Bonanza and Las Vegas Boulevard.

World War II

In the early 1940s, the federal government seized upon the opportunity led by Hoover Dam which provided inexpensive power and water to a remote area. The government, fearing an attack on the western coast, began feverishly building military bases and war industry plants throughout the western United States. Las Vegas received Basic Magnesium and the Army Air Gunnery Range. Both opened in 1941. The construction and operation of these military endeavors had an enormous effect on Las Vegas.

Las Vegas Army Air Force Gunnery School

In 1940 the United States Army Air Corps came to Las Vegas to determine whether the community airport could be used as a training facility. The existing airport was owned by Western Air Express who then sold the land to the city who in turn leased the land to the government. In 1941, the Las Vegas Army Air Force Gunnery School opened with nearly 2,000 men stationed at the airfield. Over the course of the war, the influx of workers, contractors, business and military personnel nearly doubled the population of Las Vegas which, in 1940, was 8,422. By 1943 approximately 8,000 servicemen were stationed at the airfield, rising to nearly 11,000 by 1946. The servicemen and workers for the related industries did much to boost the Las Vegas economy as they spent money on entertainment, casinos and bars. After the war ended, the city asked the government to make the airfield a permanent facility and commercial air traffic was moved to another facility, now McCarran Airport. In 1950 the air base became Nellis Air Force Base, named after William Harrell Nellis, a soldier from Las Vegas who was killed in WWII.

Basic Magnesium Plant

In 1941 Basic Magnesium Incorporated, a company that mined magnesium in Gabbs, Nevada for the production of military weapons, signed a contract with the federal government to construct a processing plant in the Las Vegas valley halfway between Las Vegas and Boulder City. Again, the location was convenient due to the availability of water and power from Hoover Dam. By July of 1941 the plant was under construction, employing nearly 14,000 workers. Upon completion in 1943, the plant employed more than 6,000 workers. Most of the employees were housed in a newly constructed company town called Henderson but were contributing to the Las Vegas economy in

much the same way as the servicemen. Basic Magnesium closed in 1944 leaving as many as 13,000 employees to search for work elsewhere, many of whom moved into Las Vegas for this purpose.

Post World War II Las Vegas

The end of World War II was a mixed blessing for Las Vegas, as the city began to prepare for the loss of a large portion of its population due to the possible closing of the Army Air Gunnery Range. City boosters, including Mayor E. W. Cragin, traveled to Washington D.C. to assess the feasibility of maintaining the air base for permanent military use. Eventually, an agreement was reached and Western Express, the civilian airport, was moved and the air base was deeded to the federal government for one dollar. Due to mounting tensions with the Russians, the base remained open and active. By 1951 the total personnel at Nellis had risen to from 2,200 in 1949 to 4,800, including civilian employees. Under the Federal Housing Act, the federal government assumed responsibility for the construction of 400 houses on base for officers and enlisted men. In addition, approximately 1,100 units were built on base by private developers for military families, with the remaining personnel to live off base, many purchasing Biltmore Homes.

The air base was only one worry. Basic Magnesium Incorporated was ordered closed in 1944, resulting in a mass exodus of many of its employees. School enrollment fell by more than two-thirds and more than half of the homes in surrounding Henderson became vacant. Local government scrambled to find several industrial firms to rent the vast complex. It was difficult to find a private buyer for the plant because the city of Henderson was included in the assets. Eventually, A new Basic Management Incorporated was created to manage the plant. The new company was made up of representatives from each tenant corporation. The government assumed non-interest mortgages and notes and advanced the corporation \$300,000 as a reserve fund. In 1948, the title was transferred to the state of Nevada for 24 million dollars and one dollar down. The plant remained open as tenants were found and the population of Henderson boomed with the sale of private lots. Many families returned to Las Vegas and Henderson to work for the air base and at the industrial plant, also finding homes within the Biltmore development.

Housing Shortage and the FHA

Before and especially during World War II Las Vegas, much like the rest of the country, began to experience an increasingly alarming shortage of available housing for the incoming laborers, families of servicemen and employees in the service industry, which was enjoying a resurgence in Las Vegas. Much like the Depression years, families were living in cars and hotel rooms, doubling up in accommodations or partaking in the "share your home" programs where families with extra rooms rented to those in need. Rent hiking reached scandalous proportions and tourists were being turned away as there were no available accommodations.

President Roosevelt signed an amendment to the Federal Housing Act in 1941 creating Title VI, making possible the mass construction of FHA financed homes. In order to qualify for Title VI, a town had to be declared a defense area by the President of the United States and in 1941, Las Vegas was declared as such. Under the scope of Title VI, the FHA was permitted to finance construction of homes by private builders and contractors. Under normal circumstances, the FHA could finance only homes which were occupied by the owners. This system of financing will permit a builder to

secure financing of as many houses as the builder would like. In addition, a Title IV mortgage allowed the home buyer to purchase the home without a down payment, by paying equity payments over and above the rent until the equity payments amount to 10% of the purchase price, after which the buyer would discontinue the equity payments and pay only the amount of the FHA mortgage payments. The purchase price of the homes could not exceed \$4,000 for a single-family home. The Biltmore neighborhood was one of a few tracts that qualified for Title IV financing, all of which were built specifically to house non-commissioned officers, civilian employees of the air base and Basic Magnesium and their families. These developments received "priority" status under H-3, a division of Title IV. Priority status meant that all available housing funding and materials goes to returning soldiers and their families.

The Biltmore Addition

In 1941, the first phase of the Biltmore Addition was platted by Biltmore Homes, Inc., on property formerly owned by the Union Pacific Railroad. A. E. Tiffany was Vice President and Orville A. Bell, an architect, was listed as secretary. The original Biltmore Addition is bounded by the west side of North First Street and the west side of Biltmore Drive on the west and east, and the south side of Palm Lane on the north, extending slightly below Bonanza Drive on the south, just north of the I-15 and I-95 interchange. The first phase consisted of roughly 100 homes, most of which were completed in 1942. The street layout and housing style was designed and approved according to FHA regulations, as this was a federally funded housing development. Please see historic plat maps, page 12.

The Biltmore Addition was laid out with narrow curvilinear streets with ample provision for a consistent landscape plan. Sixteen elevations were designed by Orville Bell² and ideally, the homes were to be placed so that homes with identical elevations were not adjacent to each other (notwithstanding neighborhood evolution over the years, it appears as though this was not the reality). Housing setback from the street varied to "avoid the old time uniformity of house fronts".³ The houses were small and one story, reflecting the FHA prescribed "Minimal House" developed during the early 1930s which were designed in order to reduce cost by mass producing standardized housing components and minimizing labor. The first phase of the Biltmore Homes were typically constructed of concrete block with brick exterior (although advertised with a concrete tile exterior), and metal frame casement windows. The second through the final phases were typically wood frame construction with stucco exterior, and six-over-one sash windows. Some had modest colonial style decorative elements. The houses had five rooms including two bedrooms, a living room, dining room, kitchen, bath and service porch. The homes were sold for \$4,500 and \$5,000, which might have required special permission in order to qualify for the Title IV funding.

The original newspaper advertisement for the Biltmore Homes shows the homes with a distinct minimal Cape Cod, or cottage style, however the vast majority were built in the popular Minimal Traditional style, which is essentially a scaled-down version of the Period Revival styles such as Colonial Revival and Tudor that became popular during the late 1920s and early 1930s. The

² No additional historic information was found for Orville Bell.

³ *Homes Arising in Biltmore Tract, First to be Ready in 40 Days*. Las Vegas Review Journal. February 10, 1942.

Minimal Traditional style is typically one story and generally recognized by low or intermediate roof pitches with close or no eave overhang, usually one front-facing gable, sometimes a large chimney, and little or no decorative detail. See advertisement, page 16.

The final phase of the Biltmore Homes contains a few homes built in the immensely popular Ranch style, which succeeded the Minimal Traditional as the most common World War II and post World War II suburban housing type and style. The Ranch style traces its origins to the 1930s, when several internationally-renown modernist architects were designing highly technical, low, spare houses in Southern California. It also drew inspiration from Spanish Colonial forms of the American southwest, with influences of later Craftsman and Prairie designs. The “rambling” Ranch style was well suited to the sprawling suburban subdivisions and the more casual lifestyle of the postwar era, reflecting a consumer preference for a larger, more open and informal floor plan. This style is typically one story with a U- or L-shaped plan, and generally recognized by a low roof pitch with an emphasis on horizontality, represented by wide eave overhangs and in more modern examples, horizontal window proportions.

In addition to the homes, a hotel and shopping center were planned for the site, although most of these buildings were either never built, or have been demolished. Currently, there are two hotels built within the boundaries of the original Biltmore plat, although only one, the Motel Regency at 700 N. Main Street, was constructed within the significant time period of the Biltmore Homes (1941-1946). The only commercial buildings remaining that were constructed during this time are located on N. Main Street and are all warehouse structures housing automotive or industrial services.

There were three consecutive annexations to the Biltmore Addition, all built to the same standards as the first phase. The Biltmore Addition Annex #1 was platted in 1942 and included roughly 43 homes. The boundaries are the west side of North First Street and the east side of Biltmore Drive on the west and east, and roughly Washington Avenue and the south side of Sycamore Lane on the north and south, respectively. Annex #1 included the Helen J. Stewart Elementary School, now the Biltmore Alternative School, or Opportunity Biltmore, built in 1942 with WPA funds in response to the overwhelming overcrowding of Las Vegas schools due to the outbreak of World War II.⁴ The majority of the homes of Annex #1 were built in 1942 and 1943.

The Biltmore Addition Annex #2 was also platted in 1942. Annex #2 included roughly 55 homes and is bounded by the west side of Bell Drive and the east side of North Fourth Street on the west and east. Bell drive curves to the northeast, the south side of which becoming the northern border, with the south side of Bonanza Way forming the southern border. The homes of Annex #2 were built primarily in 1942 and 1943, also similar in construction and design as the first two Biltmore phases.

The Biltmore Addition Annex #3 was the last addition. Annex #3 originally contained approximately 61 commercial and residential lots. The boundaries are the west side of North Fifth Street, now Las Vegas Boulevard, and North Ninth Street on the east and west, and roughly McWilliams Avenue and Bonanza Road on the north and south, respectively. Like the previous two

⁴ See North Ninth Street Elementary School Historic Resource Survey Report, submitted July 2002. Copy located at City of Las Vegas Planning and Development Department, Comprehensive Planning, Historic Preservation.

phases, Annex #3 was platted in 1942, however the majority of the homes were not completed until 1946 and later. Many of the original homes have been replaced with multi-family housing. These blocks, being closer in to the first phases, could have been developed earlier. Annex #3 included the North Ninth Street School on the corner of Bonanza Drive and North Ninth Street.⁵ The original price of these homes was advertised at \$5,000 to \$6,000.⁶

The Developers

The Biltmore Addition Annex #s 1-3 were developed by A. C. Grant, A. E. Cahlan and E. W. Clark. All three of these men were extremely well known and powerfully connected local businessmen and politicians who were linked personally through various project collaborations and civic affairs.

Archie C. Grant

Archie Grant arrived in Las Vegas in the late 1920s and opened a Ford automobile dealership, eventually building a new dealership near the Biltmore neighborhood at Las Vegas Boulevard and Stewart Streets. He served twice in the state legislature in the senate in 1941 and the assembly in 1943. He joined the American Legion and served as adjutant under commander Al Cahlan. He was president of the Las Vegas Chamber of Commerce and served on the state planning and school boards. He was continually involved in the local and county planning boards and is remembered for his achievements as chairman of the Housing Authority.⁷

Al E. Cahlan

Al Cahlan was a rare second-generation native Nevadan from Reno. After graduating from University of Nevada in Reno, he worked many years for the state highway department as an engineer. He moved to Las Vegas in 1921 where he was offered a job teaching school. He left briefly to return to the state highway department in Elko where he met Frank Garside, the publisher of the *Tonopah Times – Bonanza*, who was contemplating purchasing a newspaper in Las Vegas. When the deal was completed, Garside offered Cahlan a job taking over operations of the *Las Vegas Review*, then a four-page weekly. By 1928 the paper had become a daily and Cahlan was made a partner. Cahlan was deeply concerned with civic issues and used the newspaper to voice his strong opinions and back various projects. In 1933 he was elected to the state assembly, and became majority floor leader. He was also involved with the American Legion, was president of the Rotary Club, and served on several local committees. He was chairman of the state central committee from 1940 to 1942, and he succeeded Ed Clark as democratic national committeeman in 1946. He is most remembered for his collaboration with U.S. Senator Pat McCarran in drafting the FAA Aviation bill regarding air mail contracts, and as a member of the Colorado River Commission he played an important role in plans for Nevada to purchase the Basic Magnesium, Inc. plant after World War II, allowing for industrial development in Henderson, Nevada.

⁵ See North Ninth Street Elementary School Historic Resource Survey Report, submitted July 2002. Copy located at City of Las Vegas Planning and Development Department, Comprehensive Planning, Historic Preservation.

⁶ _____ *Work on Ten New Homes to Start Today*. Las Vegas Review-Journal. March 19, 1945.

⁷ _____ *Vegas Vignettes: Archie C. Grant*. Las Vegas Review Journal. November 20, 1947.

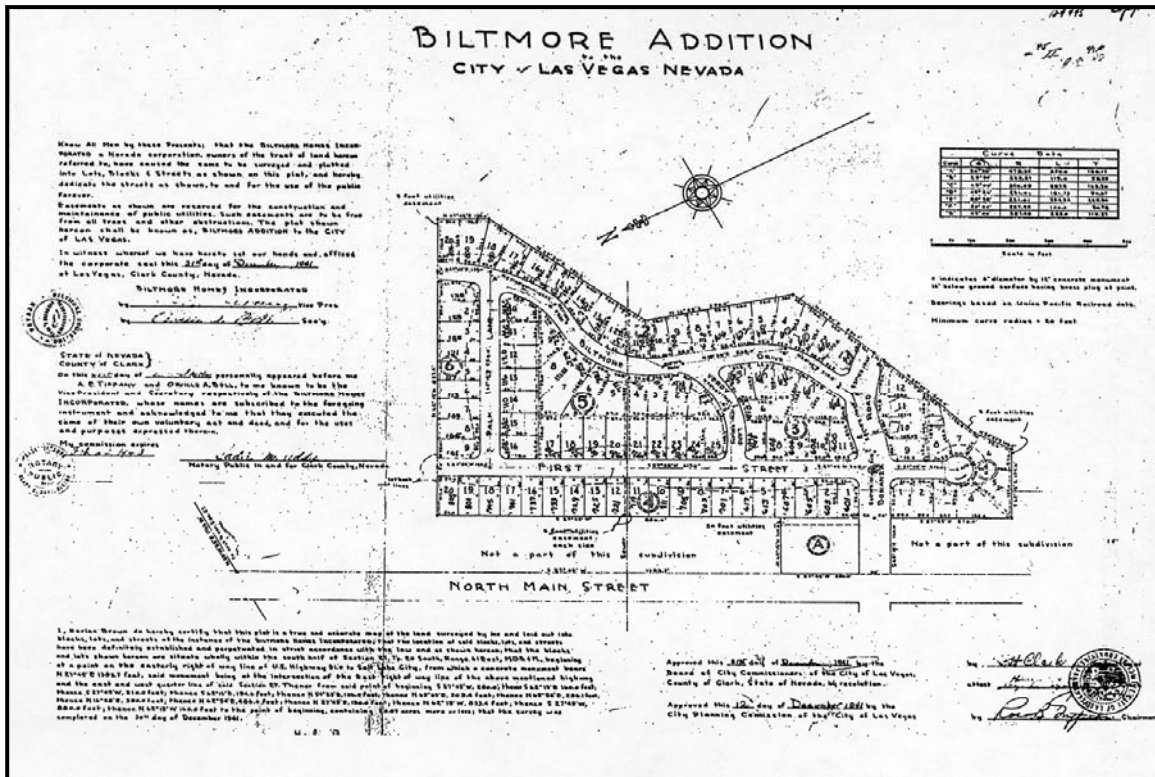
Ed. W. Clark

In 1908 Ed Clark was living in Caliente, Nevada and operating his freight business, Ed. W. Clark Forwarding Company. He became acquainted with politicians from Las Vegas when, in 1908 he joined forces with Harley A. Harmon, B. I. Earl, and Martin Bunker to create Clark County with Las Vegas as the county seat. In 1911 he helped organize the movement for the incorporation of the City of Las Vegas. As a member of the Colorado River Commission, Clark conceived the "Nevada Amendments" to the Swing-Johnson Act which gave Nevada and Arizona the right to share in the power and water from Hoover Dam, and the revenue from the sale of power. He served as president of the First State Bank from 1922 to 1937, at which time he became manager of the Southern Nevada Power Company. Like Cahlan and Grant, Clark was active in civic affairs, including the Rotary Club, American Legion and the Las Vegas Chamber of Commerce.

Biltmore Addition 2002

The Biltmore Addition housing tract consisted largely of single-family residences until the 1960s when large apartment complexes began to appear. Today roughly one-half of the units are multi-family housing, including converted single-family homes. The condition of the homes is moderate to poor, with many of the homes fairly dilapidated. Much of the original landscaping is gone, and several driveways and fences are in desperate need of repair. Safety has always been a concern, starting in the mid-1940s when several Biltmore residents presented petitions to the city commission to request crosswalks, sidewalks and streetlights. It was stated that the narrow, winding streets were responsible for many accidents involving children because they had to walk in the street, often after dark. The cost of the homes was to have included street improvements, however, due to the war it was difficult to obtain materials. Many of the areas still lack sidewalks and street lighting, continuing to be a major safety concern, as this neighborhood has a particularly high crime rate. Currently there is a large turnover of ownership in the area with 61 percent of the total units changing owners in the last six years. However, 75 percent of the residents own their homes and resale price continues to rise, giving an indication that the neighborhood is experiencing a revival.

HISTORIC PLAT MAP of BILTMORE ADDITION (Phase 1)



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NOT PART OF THIS SUBDIVISION

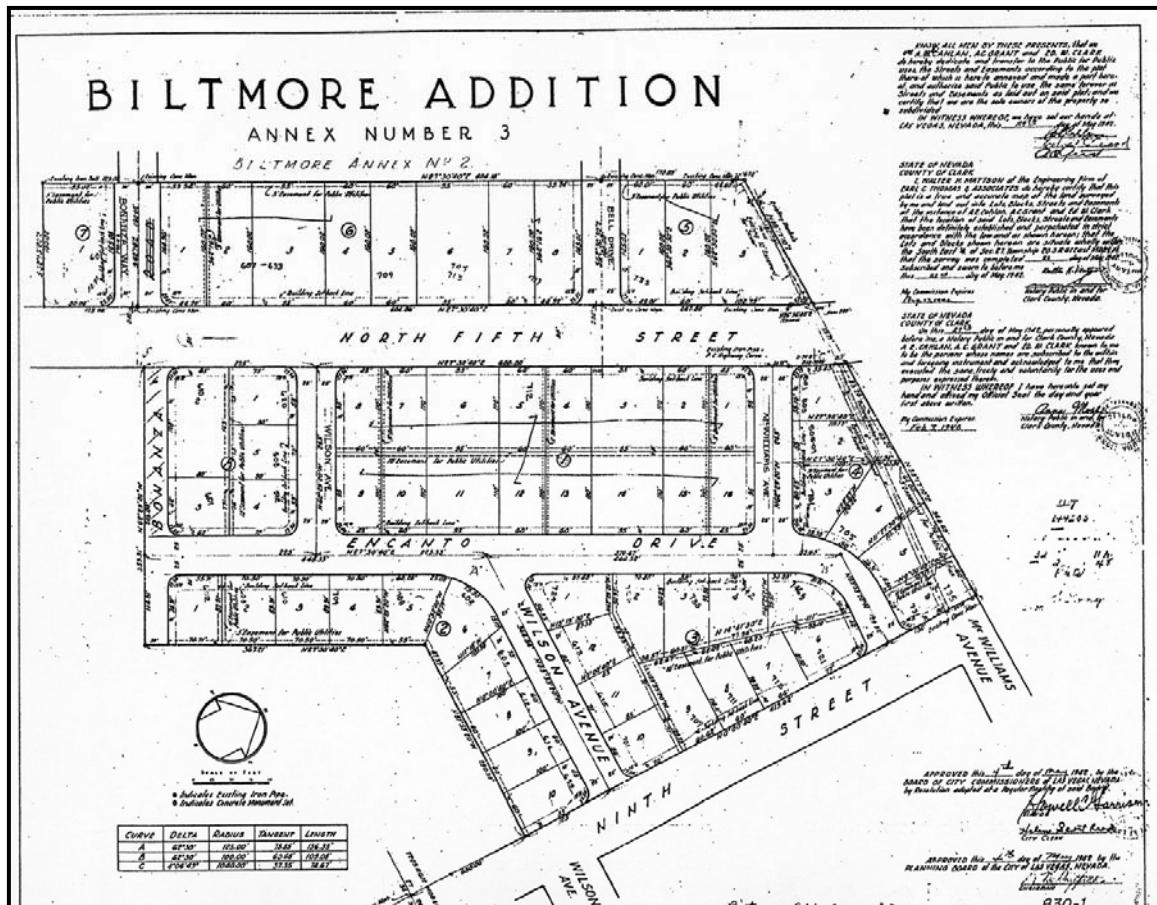
**BILTMORE ADDITION
ANNEX NO. 2
CITY OF LAS VEGAS, NEV.**

LOT	AREA	AREA	AREA	AREA
1	1.21	1.21	1.21	1.21
2	1.21	1.21	1.21	1.21
3	1.21	1.21	1.21	1.21
4	1.21	1.21	1.21	1.21
5	1.21	1.21	1.21	1.21
6	1.21	1.21	1.21	1.21
7	1.21	1.21	1.21	1.21
8	1.21	1.21	1.21	1.21
9	1.21	1.21	1.21	1.21
10	1.21	1.21	1.21	1.21

CITY ENGINEER

City Engineer

HISTORIC PLAT MAP of BILTMORE ADDITION ANNEX #3 (Phase 4)



CONTEMPORARY ADVERTISEMENT FOR BILTMORE HOMES

LAS VEGAS REVIEW-JOURNAL, February 2, 1942

Looking for a New Home?

THEN DON'T FAIL TO SEE
THE BEAUTIFUL NEW

BILTMORE HOMES

Corner Main Street and Clark Avenue



Homes Available for Sale or Rent

EASY TERMS

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LIST OF SURVEYED BUILDINGS—Biltmore Addition (Phase 1)

<u>N. Main Street</u>	<u>Biltmore Drive</u>	117
700	600	123
700	601	127
718	606	135
722	607	
804	610	<u>Verdy Lane</u>
808	611	108
812	612	110
950	615	111
	618	
<u>N. First Street</u>	622	<u>Bonanza Road</u>
513	626	10
515	630	100
516	631	110
518	700	114
523	701	
600	704	
604	707	
606	708	
700	711	
704	712	
708	715	
711	717	
712	721	
716	722	
719	725	
720	729	
721	730	
724	742	
728	746	
729	750	
732	800	
733	804	
737		
741	<u>Palm Lane</u>	
745	100	
801	101	
805	104	
	105	
	109	
	110	
	113	
	116	
	<u>Palm Lane, cont.</u>	

LIST OF SURVEYED BUILDINGS—Biltmore Addition Annex #1 (Phase 2)

N. First Street

811
813
900
907
910
911
914
915

Sycamore Lane, cont.

116
120
124
128

Veteran's Memorial Drive

801

Biltmore Drive

808
811
816
820
824
900
901
904
907
908
912
915
916
918
920

Melrose Avenue

904
910
911
915
919
925

Sycamore Lane

100
104
107
108
109
112

LIST OF SURVEYED BUILDINGS—Biltmore Addition Annex #2 (Phase 3)

Bell Drive

603
604
607
609
610
611
617
618
621
622
627
628
633
634
637
647
648
701
704
705
711
715
721

Bonanza Way

201
204
301
305
307
310
312
315
320
321
324
328
400
404

Tiffany Lane

601
606
609
610
618

N. Fourth Street

601
604
610
615
616
621
624
625
634

N. Fourth Street, cont.

638

LIST OF SURVEYED BUILDINGS—Biltmore Addition Annex #3 (Phase 4)

Encanto Drive

608
610
704
708
738
742
746

N. Ninth Street

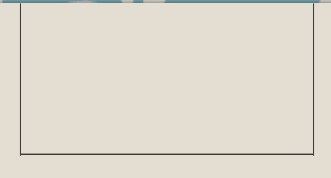
600-601
639
707
711
715
721

Wilson Avenue

602
608
612
613
614
615

N. Las Vegas Boulevard

705



BALTIMORE BUNGALOWS

Neighborhood Historic Survey + Designation Campaign

Submitted at Meeting

Date: 7/27/2020 Item: 10

By Nevada Preservation Foundation

A Brief History:



- 1941: First phase of the Biltmore Addition platted by Biltmore Homes, Inc.
- 1942: Biltmore Addition Annexes #1 and #2 were platted
- Construction completed by 1943 with roughly 168 homes making up these three phases
- Architectural styles: Minimal Traditional and transitioned into a Ranch style.
- Followed FHA guidelines with a preference for the "minimal house" and curvilinear streets.
- Many residents worked at Basic Magnesium and the Gunnery Range or in Post-War Las Vegas were returning GIs

2003 Biltmore Bungalows Survey

- City of Las Vegas hired 20th Century Preservation to inventory and document Biltmore Bungalows
 - October 2002 – March 2003
- Focus: Determine possible eligibility for the National Register
- Conclusion 1: First 3 phases “contain great historic value as representatives of World War II and post World War II ‘defense city’ housing development in the city of Las Vegas.” (Mooney, 2003)
- **Conclusion 2: An in-depth study was needed for possible inclusion in the National Register of Historic Places and a City of Las Vegas Historic District. (Mooney, 2003)**



Biltmore Bungalows Neighborhood

- Nevada Preservation worked with City of Las Vegas Neighborhood Services to pull together a meeting for Biltmore Bungalows
- Neighborhood Services ran the meeting and talked with members about services and collaborations with the City
- Nevada Preservation proposed this project to attendees, receiving warm response

It was decided that NPF would apply for the grant, conduct the survey, and then work with the neighborhood on designation.

Expense Description	Total Amount	Grant Ask
Historic Resource Survey of 168 houses, using the first page of the SHPO ARA form	\$ 12,600.00	\$ 7,600.00
Research and writing: 8-12 Notable Biltmore Bungalow original residents	\$ 2,400.00	\$ 400.00
State and National Register Nomination	\$ 10,000.00	\$ 8,000.00
Las Vegas Register Nomination	\$ 4,500.00	\$ 4,000.00
Las Vegas Register Campaign	\$ 12,000.00	\$ 6,000.00
LV Register Campaign Printing	\$ 3,000.00	\$ 1,500.00
Totals	\$ 44,500.00	\$ 27,500.00

Revenue Description	Total Amount	Source
Donation	\$ 10,000.00	Derek Stevens
Fundraising	\$ 2,000.00	Biltmore Bungalows
Neighborhood Discount	\$ 5,000.00	Nevada Preservation

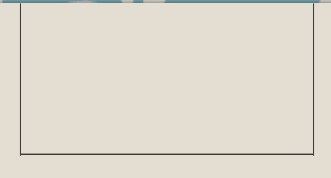
Project Budget

LVCC: Covers mostly hard costs

Derek Stevens: Donate the last \$10k

Biltmore Bungalows: NPF will help them raise these funds

Neighborhood Discount:
As our core mission, we aim to only cover our costs on neighborhood campaigns



BALTIMORE BUNGALOWS

Neighborhood Historic Survey + Designation Campaign

18 FREMONT STREET ACQUISITION, LLC

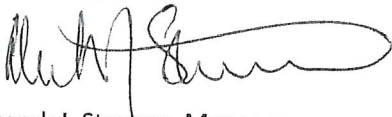
For item # 10

July 23, 2020

Dear Assemblywoman Swank,

Thank you for your assistance in working with the Biltmore neighbors to approve our Warehouse at 634 Main Street. Additionally, I want to reiterate our support for the Historic Designation of the Biltmore Bungalow neighborhood and our pledge of the last \$10,000.00 needed towards the designation process. Good luck with everything and let me know if you need any further assistance.

Sincerely,



Derek J. Stevens, Manager

1 Fremont Street Las Vegas, NV 89101

Commission for the Las Vegas Centennial - Page 142

Submitted At Meeting

Date 7/27/20 Item 10
by Nevada Preservation
Foundation

City of Las Vegas

AGENDA MEMO

COMMISSION FOR THE LAS VEGAS CENTENNIAL MEETING OF: JULY 27, 2020

DEPARTMENT: PLANNING

DIRECTOR: ROBERT SUMMERFIELD

EXECUTIVE DIRECTOR FOR THE CENTENNIAL COMMISSION: DR.
DIANE SIEBRANDT

☒ Action

☐ Report

SUBJECT:

20-0066-CLC1 - Discussion for possible action regarding a contract with Boyd Productions for the Las Vegas historical documentary covering the period of the 1930s

PURPOSE:

To approve a contract with Boyd Productions to produce Part III (The 1930s) of the documentary film series, "The City of Las Vegas."

FINDINGS:

During the June 8, 2020 Special Centennial Commission Meeting, the Commission approved funding in the amount of \$200,000 for the production of Part III of the documentary film series about the City of Las Vegas, to cover the time period of the 1930s. During the same meeting, the Commission also approved retaining Boyd Productions, who produced Part I and Part II of the series, to also produce Part III. Similar to Part I and Part II, an additional cost of \$530 has been added to the contract in order to cover the expenses of preserving the film on DVD and Blu-ray digital media. The Commission may opt out of this additional cost.

BACKUP DOCUMENTATION:

1. Boyd Productions Proposal
2. Contract for Part III



Proposal for Part III Las Vegas (1930-1940)

Project Number - 180382-PH

Date submitted - 7-13-20

Team Members

Boyd Productions looks forward to working on Part III of the Las Vegas history series, covering the timeframe from 1930-1940. We bring to this new installment our track-record and experience producing *The City of Las Vegas: 1905-1920* and *The City of Las Vegas: The Twenties*, as well as established relationships with local film crews, archivists and experts. We are ready to hit the ground running!

With this experience comes the groundwork for success. Strong lines of communication exist with the Commission's documentary working group. An efficient production process is in place, enabling our team to produce a 75-minute documentary in a six-month time frame with hundreds of photographs and extensive archival footage.

We have learned a tremendous amount about Las Vegas history and developed a clear understanding of the documentary working group's primary goals and objectives for the Las Vegas film history series. From pre-production through post-production, this is truly a team effort with valuable input coming from many directions.

It is our expectation that Part III of the Las Vegas history series will continue to captivate audiences and attract large viewership online, on television, and through social media. Collectively, the previous two documentaries have close to 2-million views to date. In these unprecedented, challenging times, it is more important than ever for Las Vegas to remember its history and the pioneering people who built it.

Below are the resumes and bios of key members of the production team. Each of these individuals has contributed to the success of the previous two projects and share Executive Producer Jennifer Boyd's commitment to storytelling and excellence in filmmaking.

This team has a strong working relationship and a reputation for producing high-caliber films.

Jennifer Boyd-Executive Producer/Director/Company Representative who will handle all business matters

Ken Chowder-Scriptwriter

Cecilia Préstamo-Editor

Catherine Sager-Producer/Project Manager/Commission Contact
Aaron Ardley, Las Vegas-based Ph.D. candidate-Head of Archival Research

Bios of Team Members

JENNIFER BOYD – DIRECTOR/EXECUTIVE PRODUCER

Jennifer Boyd is owner of Boyd Productions, LLC. For more than 20 years, she has traveled throughout the world creating documentaries for public television, governmental agencies, corporations, NGOs and non-profits. *Good Morning America* called her most recent documentary, *3 Seconds Behind the Wheel*, “[groundbreaking](#).” The documentary is currently in distribution through American Public Television, PBS International and Amazon Prime Video. Las Vegas project team members Catherine Sager (co-Producer) and Cecilia Préstamo (editor) were important contributors to that documentary.

Ms. Boyd has won nine EMMY Awards and has been nominated more than 25 times. She was the Director/Executive Producer of *The City of Las Vegas: The Early Years, 1905-1920* and *The City of Las Vegas: The Twenties*.

KEN CHOWDER - SCRIPTWRITER

Ken Chowder has scripted over 30 documentary films (and one feature film) broadcast on PBS, NBC, TBS, Discovery, A & E, and BBC, over a dozen films for the National Park Service, and has published three novels to glittering reviews. His credits include seven films for PBS’ *The American Experience*, one *American Masters*, and seven National Geographic films. Ken was also the writer of *The City of Las Vegas: The Early Years, 1905-1920* and *The City of Las Vegas: The Twenties*.

One of his [films](#) was nominated for an Academy Award for Best Documentary, and he’s won a Primetime Emmy, the Peabody Award, and the Columbia/DuPont Prize. In addition, his documentaries have been named Best Documentary or Best History Film at many festivals, including the American Film Festival. Mr. Chowder’s experience with clients including National Geographic, PBS and the National Park Service will play a central role in the success of this project.

CATHERINE SAGER –PRODUCER/PROJECT MANAGER

Ms. Sager was the producer/project manager on *The City of Las Vegas: The Early Years, 1905-1920* and *The City of Las Vegas: The Twenties*. Over the course of Ms. Sager’s career, she has worked on long and short form television programming for Fortune 100 companies, NOVA, PBS, American Public Television and The Discovery Channel. This work has garnered national awards including a Peabody, Telly and EMMY Awards. She is currently working with Ms. Boyd on a short film for Mesa Verde National Park.

She has worked on numerous historical documentaries for national broadcast, including *MacArthur for American Experience*; *Building Big*, a multi-part series on the history of engineering for NOVA; and a one-hour documentary on the history of medicine --- all airing nationally on PBS.

Her one-hour, public television documentary, *Autism: Coming of Age*, was chosen by judges from CBS, NBC, ABC and the PBS *News Hour* as the winner of the 2012 National Institute for Health Care Management Television Journalism Award. Recent recipients of this prestigious award include *Frontline*

and *60-Minutes*. The scope of her work covers science, engineering, history, healthcare, and financial services.

CECELIA PRÉSTAMO – EDITOR

“Everything around you is telling you a story. You just need to learn how to hear it.”

These were the words of Cecilia's childhood piano teacher — as she explained how to use her life experience to find a story. At that time, the story was the music that lives behind the notes on a page. She's been chasing after stories ever since as an editor working on both short and long form television programming.

Ms. Boyd and Ms. Préstamo have collaborated on numerous documentary projects. Most recently they worked together on *The City of Las Vegas: The Early Years, 1905-1920*, *The City of Las Vegas: The Twenties, 3-Seconds Behind the Wheel* and *The Toolbox of America*.

Cecilia started her career as a classical pianist. Then she learned to craft stories as a photojournalist, photo editor, as a newspaper graphic designer and projects editor. This diverse background has given her a unique skillset that she brings to her work as a video editor and script supervisor for documentary, narrative and commercial projects.

HEAD OF ARCHIVAL RESEARCH/ASSOCIATE PRODUCER, ARCHIVAL RESEARCHER, PH.D CANDIDATE, AARON ARDLEY

Aaron Ardley, a Ph.D. Candidate at University of Nevada, Las Vegas, will serve as associate producer and lead researcher. Aaron worked on the *City of Las Vegas: 1905-1920*. He will again scour Las Vegas based archives in search of film and photographs to help tell the story of Las Vegas in the years 1930-1940.

Aaron Ardley is currently a PhD student in the history of modern American West at the University of Las Vegas, Nevada. While his research interests are broad, he is primarily concerned with the intersection of geography, urban settlement, resource-use, transportation, and demographic patterns in Southern Nevada and the greater U.S. Southwest. Combining qualitative, quantitative, and spatial research methodologies, Aaron hopes to enrich and expand the historiographical dialogue on the subject, engaging both an interdisciplinary and public audience. Recently, he completed extensive research for the documentary *The City of Las Vegas: The Early Years, 1905-1920* – the first full length treatment of the subject, which premiered on May 15, 2019.

Aaron has been an active member of the U.S. Military. After completing Officer Candidate School, he was commissioned as an Intelligence Officer in the United States Navy, where he rose to the rank of Lieutenant (O-3) before departing in 2011. While on active duty he provided direct intelligence support to Operation Enduring Freedom and Operation Iraqi Freedom, supervising many Intelligence and Force Protection watch duty stations, both from the sea and on the shore in the Middle East.

KEY PERSONNEL RESUMES

Jennifer Boyd, President of Boyd Productions- Executive Producer, Director

Jennifer@boydproductions.net

<http://boydproductions.net/>

860-233-5870

WORK HISTORY

Owner-Boyd Productions, LLC

1993-Present

Executive Producer/Director/Writer of feature length documentaries, multicamera productions (music, political debates), corporate and educational videos, branded content, social media. Project partners include the City of Las Vegas, PBS International, American Public Television, NASA, Lawrence Berkeley Labs, Mesa Verde National Park, Caltech, the State of Maryland, Argonne National Laboratory and the Joint Genome Institute.

Connecticut Public Television

Executive Producer, Local and National Production

2008-2016

Executive Producer-National Music Unit

2015-2016

Creator/Executive Producer/Series Producer of National Public Television music series Infinity Hall Live. Interview and concert series (6 Seasons). Distribution in 92% of U.S. Public TV markets, 2 million annual viewers on-line. Experience working with high profile talent. Managed a production team (including staff and freelancers) of 26.

Executive Producer/Producer/Director of local and national documentaries, magazine shows and specials for public television audiences. Managed staff of 7, in addition to 20 plus freelancers.

RECENT PROJECTS

The Street Project - In production

Boyd Productions, LLC Original with funding provided by Travelers and General Motors

Project: Feature length documentary on the impact of distracted driving on cyclists and pedestrians

Title: Executive Producer, Director, Writer

The City of Las Vegas: The Early Years: 1905-1920 (2019)

Client: Commission for the Las Vegas Centennial

Project: Feature length documentary and vignettes highlighting the early history of Las Vegas

Title: Executive Producer, Director

Maryland Judiciary Access to Justice Self-Help Videos (2018-Present)

Client: Maryland Judiciary

Project: Educational videos on various legal topics for use by the general public

Title: Executive Producer, Director

3 Seconds Behind the Wheel (2018)

Client: A Boyd Productions, LLC and CPTV/American Public Television partnership project

3 Seconds Behind the Wheel is a documentary and podcast series that follows the lives of eight drivers over 6 months to monitor the often-hidden behavior of distracted drivers. PBS International, American Public Television, Amazon Prime Video Release. <http://3seconds.org/>

Title: Executive Producer, Director, Writer

The Toolbox of America, (2017)

Client: Telemark Films

Project: This documentary focuses on the birthplace of the American manufacturing system and one city's rise to prominence as the "Hardware Capital of the World," as well as the impact of the Stanley family on American ingenuity – locally, nationally and internationally.

Title: Producer, Director, Writer

HPC Matters Series (2014-2017)

Client: IEEE/ACM – (IEEE is the world's largest technical professional organization for the advancement of science.)

Project: Produced 23 videos for Supercomputing Conferences held in 2014, 2015, 2016, 2017 The videos were utilized on numerous social media platform and shown to thousands of conference attendees.

<https://boydproductions.net/videos/ligo-physicists-win-2017-nobel-prize/>

Title: Producer, Director, Writer

Vision for a Digital Future (2015)

Client: Internet2 & PBS

Producer/Director

Shot 14,000 feet above the Hawaiian beaches of Big Island, this 4k uncompressed video project was the first video edited at the newly created Center for Advanced Formats at NPR in Washington, DC

Title: Producer, Director

CPTV/APT/PBS Documentaries (1998-Present)

Producer/Director/Writer of more than 25 documentaries for local and national public television, and 40 concerts (still in distribution internationally). Nine Emmy Awards. Produced 11 environmental documentaries. Five of those documentaries hosted by Ed Asner.

EDUCATION

Syracuse University, Newhouse School

Cum Laude

ADDITIONAL BACKGROUND

<http://www.boydproductions.net/about>



Ken Chowder - Scriptwriter

Recent Projects:

- 1) **THE 38TH PARALLEL**, a two-hour documentary for WETA/BBC3 (funded by NEH)
- 2) **NORMAN MINETA: AN AMERICAN STORY**, one-hour documentary for Bridge Productions, in post-production
- 3) **CHANGES OF STATE: BLACK DIPLOMATS AND THE FACE OF AMERICA**, a one-hour documentary for Flowstate Films (funded by NEH)
- 4) **THE CITY OF LAS VEGAS THE EARLY YEARS: 1905-1920**, 75-minute documentary, Boyd Productions, LLC, (funded by the Commission for the Las Vegas Centennial)
- 5) **THE CITY OF LAS VEGAS: THE TWENTIES**, 75-minute documentary, Boyd Productions, LLC, (funded by the Commission for the Las Vegas Centennial)

Broadcast:

- 1) **JAMESTOWN'S DARK WINTER**, one-hour documentary for WNET and PBS series *Secrets of the Dead*, broadcast on national PBS in 2016
- 2) **RIISING VOICES**, a one-hour documentary for Florentine Films/Hott Productions (funded by NEH, Native American Public Telecommunications fund), broadcast by PBS in 2015
- 3) **THE LATINO AMERICANS** (co-writer), six-part documentary series by WETA (funded by CPB, NEH, Rockefeller Foundation); winner, 2014 Peabody Award
- 4) **FREDERICK LAW OLMSTED: DESIGNING AMERICA**, 60-minute documentary by Florentine Films/Hott Productions for WNED, funded by NEH; broadcast on national PBS June 2014
- 5) **ANITA: SPEAKING TRUTH TO POWER** (co-writer), 90 minute feature documentary by Freida Mock, released in theatres 2013, distributed by Samuel Goldwyn Films
- 6) **THE WAR OF 1812**, two-hour documentary by Florentine Films/Hott Productions for WETA/WNED, broadcast on PBS in 2012
- 7) **THE FIRST FREEDOM** (co-writer), 90-minute documentary by Groberg Films for WETA, broadcast on PBS in December 2012
- 8) **HAVE YOU HEARD FROM JOHANNESBURG?** (co-writer), seven-part, ten-hour series by Clarity Films (funded by NEH, Ford Foundation, NEA, MacArthur Foundation)
Winner, Primetime Emmy for Exceptional Merit in Documentary Filmmaking, 2012
I.D.A. Award, Best Documentary Series
Winner, Best Documentary Feature (Vancouver Film Festival; National Film Board of Canada)
Winner, Best Documentary Feature (Pan-African Film Festival)
- 9) **THROUGH DEAF EYES**, two-hour documentary by Florentine Films for WETA (PBS)
Winner, duPont/Columbia Award 2008
Winner, Erik Barnouw Prize 2008
- 10) **ANNIE OAKLEY**, one-hour documentary by Riva Productions for *The American Experience* (WGBH)
- 11) **DRAWN FROM NATURE: THE LIFE OF JOHN JAMES AUDUBON**, one-hour documentary by Florentine Films/Hott Productions for *American Masters* (WNET – PBS)
- 12) **THE SHAPE OF LIFE**, National Geographic/Sea Studios series (PBS), scripted two of seven parts
- 13) **THE AMERICAN DREAM** (co-writer), five-hour documentary series for Discovery/BBC
- 14) **THE RETURN OF THE CUYAHOCA**, one-hour documentary by Florentine Films (PBS)
- 15) **NIAGARA FALLS**, 1-hour documentary by Florentine Films/Hott Productions for WNED (PBS)
- 16) **JOHN BROWN'S HOLY WAR**, 90-min. documentary by Robert Kenner for *American Experience* (PBS)
- 17) **THE HARRIMAN ALASKA EXPEDITION RETRACED**, two-hour documentary by Florentine Films/Hott Productions (PBS)
- 18) **INFLUENZA 1918**, a one-hour documentary by Kenner Films for *The American Experience*

(PBS)

19) HUBBLE AND BEYOND, one-hour documentary for National Geographic Channel (NGC)

20) DON'T SAY GOODBYE: AMERICA'S ENDANGERED SPECIES, one-hour *National Geographic Special* (NBC)

21) DEFENDING EVERYBODY: THE STORY OF THE ACLU, one-hour documentary by Florentine Films (PBS). Golden Apple, Nat. Educational Film Festival

22) **THE BOYHOOD OF JOHN MUIR**, 90-minute dramatic film by Florentine Films (PBS). Gold Hugo (Best Children's Feature Film), Chicago Television Festival; Silver Award (Best Adult Feature Film), Charleston Television Festival

23) TREASURES OF THE LIBRARY OF CONGRESS, 1-hour film by Wentworth Films, (PBS)

24) THE LAST TSAR, one-hour *National Geographic Special* (NBC)

25) DINOSAUR HUNTERS, one-hour *National Geographic Explorer* (TBS)

26) THE PEOPLE'S PLAGUE: TUBERCULOSIS IN AMERICA, series of two one-hour documentaries by Florentine Films (PBS)

27) THE LOST FLEET OF GUADALCANAL, 105-minute *National Geographic Explorer* (TBS) Gold Award, WorldFest Film Festival – Best Documentary

Best Documentary Feature, Hong Kong Film Festival/Script nominated for Humanitas Award

28) KNUTE ROCKNE, one-hour documentary by Florentine Films for *The American Experience* (PBS). Golden Apple Award, National Educational Film Festival

29) WILD BY LAW, one-hour documentary by Florentine Films for *The American Experience* (PBS) Nominated for Academy Award -- Best Documentary Feature

Telluride Film Festival; CINE Golden Eagle Award

30) THE WILDERNESS IDEA, 1-hour documentary by Florentine Films for *The American Experience* (PBS)

Blue Ribbon (Best History Film), American Film Festival

Golden Apple Award (Best History Film) Nat. Educ. Film Fest.

Golden Gate Award (Best History Film), San Francisco Film Festival

Golden Plaque (Best History Film), Chicago Film Festival

31) SIBERIAN SOUL ON ICE, half-hour *National Geographic Explorer* (TBS)

National Park Service Films:

1) River Raisin National Battlefield Park — in progress (Monroe, Michigan)

2) Cabrillo National Monument — in progress (San Diego, California)

3) Tuskegee Airmen National Historic Site (Alabama)

4) Ulysses S. Grant National Historic Site (Grantwood Village, Missouri)

5) Appomattox Court House National Historical Park (Virginia)

6) Lowell (Massachusetts) National Historic Park

7) World War II Valor in the Pacific National Monument (Pearl Harbor, Hawaii)

8) Klondike Gold Rush National Historical Park (Skagway, Alaska)

9) Klondike Gold Rush National Historical Park (Seattle)

10, 11) Fort Donelson (Tennessee) National Battlefield (two films: one in 2002 and one in 2012)

12) Fort Scott (Kansas) National Historic Site

13) Gettysburg National Military Park (Pennsylvania)

14) Fort McHenry National Monument and Historic Shrine (Maryland)

15) Kings Canyon National Park (California)

SCRIPT CONSULTANT credits include: TYPHOID MARY, one-hour *NOVA* program (PBS); REBUILDING THE TEMPLE: CAMBODIANS IN AMERICA, award-winning documentary by Florentine Films; THE SECRET LIFE OF A GEISHA, documentary by A&E

PRIZES & AWARDS: National Endowment for the Arts Fellowship (twice)

Ingram Merrill Foundation Fellowship (twice)
Ludwig Vogelstein Foundation Fellowship
Shifting Foundation Fellowship
Artists Foundation Fellowship
Oregon Arts Commission Grant
Mary Roberts Rinehart Foundation Fellowship
Harper-Saxton Prize
O. Henry Prize
NEA-PEN award (twice)
Pushcart Prize

ARTIST RESIDENCIES: Djerassi Foundation (eight times); Yaddo(twice); MacDowell Colony (three times); Montalvo Center for the Arts; Centrum Foundation; Ossabaw Island Project; Fondation Valparaiso (Spain)

Catherine Sager-Producer/Project Manager

Awards:

New England Emmy Award, Telly Awards, 2012 National Institute for Health Care Management Foundation Television Journalism Award (Recent recipients include *Frontline* and *60 Minute*.)

Professional Experience: Select Credits

Producer, Corporate Liaison / Boyd Productions

2017-2020

Producer/Project Manager *The City of Las Vegas: The Early Years: 1905-1920. The City of Las Vegas: The Twenties*. Managed all aspects of production and project management. Producer/Project Manager on new film for Mesa Verde National Park. Produced and project managed Maryland Judiciary Access to Justice Self-Help video series. Managed script re-write, production, scheduling, casting, point person for Maryland Judiciary. Co-produced public television documentary “*3 Seconds Behind the Wheel*” for distribution nationally by American Public Television/PBS International/Amazon Prime Video.

Producer, Director, Writer / Veritech Corporation

2016

Easter Seals: Many Faces of Caregiving Study/MassMutual

Produced, directed, and wrote educational outreach video about Easter Seals’ recent caregiving study. The study and the video were funded by MassMutual. The video will be shown at public events to raise awareness about caregiving issues. Managed project from start to completion. Oversaw all aspects of pre-and post-production: budgeting, scouting locations, creating production schedule, booking crews, supervising production team, directing shoots, conducting on and off-camera interviews, interfacing with client to assure scripts were on-target, color-correction, graphics production, music composition, distribution, and promotion.

Producer, Director, Writer / Veritech Corporation

Educational Outreach Videos

MassMutual

2010 –2016

Produced, directed, and wrote educational outreach videos for consumer market. Topics range from special needs issues to planning for college. Took leadership role developing programs. Supervised pre-production and post-production. Supervised creative support staff. Directed field shoots. Conducted on and off-camera interviews. Supervised studio shoots. Tracked budget expenditures. Oversaw graphics and music composition.

Producer, Director, Writer / Veritech Corporation

"Autism: Coming of Age" American Public Television 2009-2010

Produced, directed, and wrote one-hour documentary for national broadcast exploring the impact of U.S. health care policy on adults with autism. **2012 Winner of the National Institute for Health Care Management Foundation Television Journalism Award.** Managed television production from start to completion. Developed show concept. Hired top-notch creative support team. Cast participating families. Conducted on-camera interviews. Directed field shoots, including multiple re-creations. Oversaw post-production, music, and graphics. Worked closely with broadcast distributor to assure compliance with editorial and technical standards.

Director, Co-Producer / Boyd Productions

"Parents and Teens: Behind the Wheel" Americana Public Television 2007-2008

One-hour **New England Emmy Award**-winning documentary distributed nationally by American Public Television. The program explores how families address the issue of teen driving. Supervised pre-production and production. Generated stories ideas. Directed field production, including multiple re-creations. Conducted on and off-camera interviews. Assisted with program promotion.

Producer, Director, Coordinating Producer / Horizon Entertainment

"House Detective" Home and Garden Television 2001-2006

Created production and post-production schedule for long-running, half-hour, reality-based television series. Oversaw production and post-production schedule to assure delivery of series on time and on budget. Developed story ideas. Booked crews. Scouted locations. Managed team of freelance producers and writers. Directed field shoots. Conducted on and off-camera interviews. Managed client deliverables. Assisted with project budgeting.

Producer, Director, Writer / Summer Productions

"Battling for Babies" Discovery Health 2000

Nominated for Discovery Health's "Best of Award." Battling for Babies was one of five, one-hour, documentaries in Discovery Health's popular *Nurses* series. *Battling for Babies* takes viewers behind closed doors in the Obstetrics and Neonatology Wards at Johns Hopkins Hospital where the best and the brightest fight to keep babies alive. Shot 2nd camera. Developed storyline. Managed production team. Wrote script. Oversaw post-production. Interfaced with client, internal management, and support staff. Assisted with program promotion.

Field Producer / Hedrick Smith Productions

"Critical Condition" PBS 1999-2000

Four-part series examining the quality of health care delivery in the United States. Developed and researched stories. Booked crews. Directed field shoots. Wrote show segment. Played key role in high-pressure investigative reporting series. **Nominated for an Emmy.**

Associate Producer, Proposal Writer / Production Group

"Building Big" NOVA 1996-1999

Five-part series hosted by acclaimed author David Macaulay about engineering projects throughout history that have pushed the limits of science. **George Foster Peabody Award** winner. Managed international production schedule with complex needs. Developed stories. Researched and wrote film treatments. Played key role in writing successful National Science Foundation (NSF) proposal. Project awarded a \$3 million grant by NSF. During this period, also worked on public television documentary on

the history of Medicine and “American Experience,” *MacArthur* with Production Group colleague, Sarah Holt; Holt Productions.

Education: B.A. Communications, Hampshire College, Amherst, MA

Cecilia Préstamo -Editor

Video Editor / Producer

Adobe/ Avid / Premiere Pro — Freelance 2001 - to present. Clients include Boyd Productions, PBS World, MIT, Connecticut Public Television, Providence Journal, and a variety of independent documentary companies.

Awards

“Paid for By” Episode I — Pushback Films, political advertising comedy Web Series Best Editor in a Web Series — **2018 New York City Independent Film Festival**

“Hope Regenerated — A Life-Saving Discovery at MIT MechE” Massachusetts Institute of Technology, **2016 New England Emmy Award — Health / Science Program Special**

“The War on Terror: Coming Home” The Providence Journal and WSBE (RI PBS) **2011 Regional Edward R. Murrow Award — News Documentary**

“A ‘Housing First’ Solution to Chronic Homelessness” **The Providence Journal, 2012 Editor & Publisher — Best Enterprise / Investigative Video Award**

“Marathon Man” The Providence Journal, 2010 **New England Emmy Award — News Specialty Report: Sports News**

Video Editor and Digital Script Supervisor
Film / Television / Commercial / Corporate

2020 – The City of Las Vegas: The Twenties/ Dir. Jennifer Boyd, Boyd Productions. The City of Las Vegas

2019 – The City of *Las Vegas The Early Years: 1905-1920*/Dir. Jennifer Boyd, Boyd Productions. The City of Las Vegas

2018 “3 Seconds Behind the Wheel” - Dir. Jennifer Boyd, Boyd Productions. PBS International/Amazon Prime Video release.

“Christopher Kimball’s Milk Street”- Dir. Jan Maliszewski, Exec. Prod. Stephanie Stender, DGA Productions (TV)

2017/18 “Paid For By”- Dir. Dawn Smith, Prod. Devra Sari Zobot, Pushback Films (Pilot, EP2 - Web Series)

2017 “Rest” — Dir. Joan Cassin, DP Matt Dorris, 1st AD Vladimir Minuty, Prod. Diana LaBrecque (Short Film)

2016 “Roche Bros” - Dir. Benjamin Zidel, DP Nick Kolinsky, Producer Alecia Orsini, Good Natured Dogs (Corporate)

2016 “Midnight Rebel” — Dir. Scott Lebeda, DP Nick Kolinsky, Producer Alecia Orsini, Good Natured Dogs (Short Film) 2016 “Snowflake” — Dir. Cate Carson, DP Joseph Lavallee, Producer Kristen Lucas (Short Film) 2016

“The Audit” — Dir. Marcus Slabine, DP Benjamin Heald, Producer David Morwick (Short Film)

2015 “Hedgehog” — Dir. Lindsey Copeland, DP P.H. O’Brien, Producer Sally Northrop (Feature Film)

2015 “It’s Not Funny Anymore” — Dir. Mark Phinney, DP P.H. O’Brien, Producer Sally Northrop (Feature Film) 2014/15

Journalism

The Providence Journal and The Sunday Providence Journal 1998 – 2012

Video Editor / Producer and Manager of Video Department (2009 – 2012) Managed the operation of video production for the Visuals Department — trained staff, assigned daily and long-term stories, coordinated coverage with other departments, and monitored metrics. Primary editor for breaking news videos and the Producer / Editor for special multimedia projects.

Project Editor and Page Designer / Photo Editor for Sunday editions (1998 – 2009) Developed long-term projects — collaborating with section editors, reporters, photographers and illustrators for the Sunday

Edition and Special Projects. Originated illustration concepts, edited photographs and designed the Sunday A section and weekly Issues & Ideas commentary section.

The Hartford Courant 1990 – 1998

Assistant Photography Editor and Designer / Features (1996-1998) Photo Editor and Designer for all Feature sections, including weekly Travel and Food covers. Creative producer for section front photo illustrations and director of photo studio shoots.

Staff Photojournalist (1990-1996) Produced and shot the daily coverage for the city of Hartford and five neighboring towns.

Education

Ohio University — Master of Arts in Photojournalism **University of Miami** — Bachelor of Music in Applied Piano

Aaron Ardley-Head of Research/Associate Producer

SUMMARY OF EXPERIENCE

Second-year PhD student in History, North American West, Modern Period. Primary research interests in geography, resource-use, transportation, and demographic patterns in Southern Nevada and the U.S. West. Working part-time as professional and volunteer in various historical, education, and media fields, to include recent research work on the documentary *The City of Las Vegas: The Early Years, 1905-1920*. Former commissioned military intelligence officer with proven stand-out leadership and organizational skills in research, analysis, writing, presentation, and teaching in the fields of history, international affairs, threat analysis, and ESL.

EDUCATION

- **PhD, History, University of Nevada, Las Vegas – Expected Completion: Dec 2021**
 - Concentration: North American West; North American History since 1850
 - Research Areas: Environmental History, Urban Development, Demographics, Nevada
 - Minor Field: Public History – Archival Science, Museums, Media
- **Master of Arts (M.A.), History, American Military University, 05/2009**
 - Concentration: Global History; 4.0 GPA, *with Honors*
- **Bachelor of Science (B.S.), Political Science, Arizona State University, 12/2002**
 - Barrett Honors College, 3.77 GPA, *Magna Cum Laude*; Minor: Philosophy
 - Honors Thesis: *Torture and the Rights of Citizens and Humanity: A Conceptual History*
- **Other Coursework**
 - 16 credit hours MA in Teaching, Western Governor's University, 2016-2017
 - 19 credit hours PhD in International Relations, Arizona State University, 2012-2013
- **Awards:** Phi Beta Kappa Society, Delta Epsilon Tau International Honor Society, ETS Praxis Excellence, WGU Excellence, National Society of Collegiate Scholars, Golden Key International Honour Society, ASU Scholarship; GRE Verbal 169/170, Analytical 6.0/6.0

TEACHING/RESEARCH EXPERIENCE

- **Documentary Researcher, *The City of Las Vegas: The Early Years: 1905-1920*, Boyd Productions, Dec 2018-Feb 2019**
 - Primary researcher for 1000s of image and text sources on first full-length feature documentary chronicling the early years of the city, funded by LV Centennial Commission

- **Substitute Teacher, Teaching Assistant**, Faith Lutheran High School, American Government and History, Spring 2017-Present
- **Private Tutor**, high school/adult: AP World History, AP Geography, American History, English, Literature, Essay-Writing, English as a Second Language, Sociology, Test-Prep, PRAXIS, SAT, and Spanish; 2016-Present
- **Teaching and Research Associate**, Arizona State University, Political Science, 2012-2013
 - Collaborated with faculty on research projects; managed online courses; lectures, grading
- **ESL Instructor** – Teaching English as a Foreign Language (TEFL) Certified with Via Lingua, 2003
 - Volunteer English instructor/tutor with Imagine Schools, Tempe, AZ, assisting with language development for Phoenix-area refugee communities, 2012-2015
 - English instruction/tutoring experience in Spain, Russia, Finland, 2003-2005

MILITARY EXPERIENCE

- **Naval Intelligence Officer** (1830), United States Navy, 11/2005 – 09/2011
 - Rank at discharge: Lieutenant/O-3; Civilian Grade Equivalent: GS-11
 - **CP/WMD Issue Manager** (DXI-4), Defense Intelligence Agency, 2010-2011
 - **Intelligence Operations Officer** (J2), Chief Intelligence Advisor to 2-Star Security Assistance Organization (SAO), United States Military Training Mission to Saudi Arabia, 2008-2010
 - **Assistant Intelligence Officer** (N2A), Amphibious Squadron One, 2006-2008
 - Collateral: Special Security Officer (SSO), Intelligence Collections Manager
- Qualified as Information Dominance Warfare Officer after successful completion of Naval Intelligence Professional Qualification Program, October 2010
- Cleared by US Government for Top Secret information and granted access to Sensitive Compartmented Information based on Single Scope Background Investigation, June 2006
- Awards: Commissioned Officer of the Year, Saudi Arabia, 2009; Joint Service Commendation Medal (2), Joint Service Achievement Medal (2), Navy/Marine Corps Achievement Medal

SERVICE

- Archives, Education, Special Event Volunteer, **Nevada State Museum**, Las Vegas, 2018-Present
- Site Steward, Nevada State Historic Preservation Office (**SHPO**), Lincoln County, 2017-Present
- Community Outreach, Front Desk, **Volunteers in Medicine Southern Nevada**, 2016-Present
- National Weather Service, SKYWARN Storm Spotter, 2016-Present

- Travel Grant Program Application Reviewer for ASU Graduate and Professional Student Association – reviewed and graded 100+ applications for travel grants, 2012-2013

LANGUAGES

- Spanish: Advanced proficiency
- Defense Language Proficiency Test Score Level 3 (max. tested level), 2006
- French, Russian: Intermediate Beginner proficiency
- Portuguese, Romanian: Beginner proficiency

PROFESSIONAL ASSOCIATIONS

- American Historical Association (AHA), 2017-Present
- American Society of Environmental History (ASEH), 2017-Present
- Western History Association (WHA), 2017-Present
- Southwest Oral History Association (SOHA), 2017-Present
- National Council on Public History (NCPH), 2018-Present
- Nevada Historical Society, 2018-Present

END OF RESUMES

(b) Timeline (This Schedule may need to be adjusted in response to Covid-19 restrictions. We will carefully monitor the situation and adjust accordingly.)

August 19– City Council Ratifies Documentary Part III

(Project Jump Start: If Feasible - August 19 –September 1) – While Contact is being executed Writer Ken Chowder, Producer, Catherine Sager and Associate Producer/researcher, Aaron Ardley begin story development and archival image research. Research includes delving into oral history, newspaper, film and video archives to discover stories and memorable visual moments, as well as talking with historians, writers, members of the community and ancestors of notable families to develop a more comprehensive narrative.

September 1 – Official Start of Pre-Production. Schedule kick-off meeting for September 3rd. Boyd Productions to discuss story content, interview subjects, archival assets, etc. Following kick off meeting, Boyd Productions will seek written approval of some story elements presented in proposal in order to move research and story development forward.

September 14 - Submit Experts to Interview to Commission for Review

September 21 - Commission feedback on Experts

October 12- Treatment/Story outline delivered to Commission.
(Ken Chowder may be able to get this in a little sooner)

October 19th – Commission Comments on treatment/story outline due

October 26th – Treatment/Outline Revisions submitted

October 29th – Commission Sign off on Treatment/Outline

November 2-6 Shoot interviews. Mob Museum recommended.

November 15-Transcripts provided to writer. Bins created.

November/December - Script Writing

December 21-Majority of footage and still photos identified and available. Additional family/community images may need extra time for transfer.

January 4-7 - Editor does rough audio edit.

January 7-11-Script tweaked based on sound track.

January 11th –Script submitted for Commission approval.

January 18th – Commission comments due on script

January 18-22 - Script revisions

January 22- Submit 2nd draft script

January 25th - Commission Approval of 2nd draft due

January 25–Feb. 5- Script adjustment made, narration recorded, assets delivered to editor

Feb 8 – March 22nd (6 weeks)-Editing, sound design, graphics

March 22nd First cut submitted to commission

March 22nd – 25th Edit 2-minute reel and promos

March 25th – Commission comments due on rough cut

March 26th – April 5 -Address any issues, finish edit (1 week)

April 5th -2nd/ final edit submitted to commission

April 7th -Commission comments due- Final issues addressed before picture lock.

April 9-Lock picture, files sent for captioning

April 12-Vignette scripts delivered to commission

April 19 -Vignette scripts approved.

April 9-23 Color correction, Audio Mix

April 26 Deliver fine cut to commission for final review, noting that picture lock as already occurred.

April 29 -Commission feedback on final doc. Minor issues addressed

May 10 -Files delivered for screening, streaming and broadcast.

May 15th -Premiere Event

May 17- Post Mortem

May 29th-Vignettes lifted from show, delivered

Deliverables

- 1) Monthly Progress Reports
- 2) Story Outline and Revisions as needed
- 3) Creative Design
- 4) Final Approved Script
- 5) 1st Cut
- 6) 2nd Cut
- 7) 10 Vignettes pulled from the longer documentary
- 8) Archival Source Documentation
- 9) Final show master: Apple Pro Res 422LT or H262 at 720p at 59.94 fps

In addition, we would like to create a 30-second promo for the documentary

Payment Schedule

Upon execution of contract	\$50,000	(noted as 2nd draft in time line) \$50,000
Commission acceptance of outline	\$20,000	After Commission Rough Cut
Commission acceptance of final draft script		Comments \$40,000

Commission Acceptance of Final Film, Vignettes and Raw Content	\$40,000
Blu Rays (If desired)	\$530

Conceptual Outline/Potential Expert Interviews

Las Vegas 1930-1940

Part III of the Las Vegas documentary series will cover the time frame between 1930 and 1940. We will explore how this pivotal decade shaped the City's future. The film, with a running time between 75 and 90-minutes, will provide viewers with a better understanding of Las Vegas history and how it developed as a result of the Boulder Dam, changing State and Federal laws and an entrepreneurial spirit. Ten 1 ½ to 3 - minute vignettes will be drawn from the longer film, highlighting key moments.

As with *The City of Las Vegas: The Twenties*, the stories and archives of founding families that helped shape the City will play an important role in chronicling of this decade. These stories will enhance the human element, helping viewers understand what it was like to live in Las Vegas at the time and how the city evolved into what it is today. We will delve into oral histories, newspaper archives, and still photo and film libraries to discover stories and memorable visual moments. We will talk with historians, writers, members of the community and ancestors of notable families to develop a more comprehensive narrative.

Boyd Productions' award-winning team will weave together a dynamic film that will be brought to life through an intensive research process, expert interviews, archival still images, rare film clips, customized sound design and graphics. An original music score will provide an emotional foundation, lifting the audience and carrying them from one scene to the next.

Below is a proposed conceptual outline of some of the stories that may be explored. This is a preliminary outline of possible program content. Shortly after award of the contract, Boyd Productions would like to hold a brainstorming session with the documentary working group members and consultant/historians to discuss film content. Content research for this project will be ongoing, as we look for experts to include on-camera and important stories to tell.

The focus of the documentary will be on the people of the City and how their lives were impacted during this decade. In our research, we will look for stories that are reflective of what life was like in the 1930's in Las Vegas. Our approach will be story-driven, the goal being to tell a story that resonates with the audience and conveys the exuberance that took hold during this time.

1) Open - From Dreams to Reality: The Boulder Dam - For the City of Las Vegas, the 1930s were a game changer. With construction of the Boulder Dam underway, Las Vegas was on the rise. It was an exciting time for many and the possibilities seemingly endless. We will capture this excitement with footage showing a bustling city on the move and massive Dam construction taking place just 35 miles away.

2) The Stock Market Crash/Depression – Las Vegas felt the effects of the stock market crash very differently than the rest of the country. While the depression took hold across the country, people poured into the City with hopes of finding work on the Dam. For Las Vegas, this was transformative, forever changing the trajectory of the City and its economy. The challenge for City leaders: managing a rapidly expanding population. New Deal programs paved streets and ran much needed sewer lines. Lack of an adequate sewer system was a serious health issue for the town and workers, and residents were aware of the possibility of infectious disease. Some, however, were lulled into a false sense of security. In 1931 a columnist reported, "Years of good fortune have lulled us into a sense of false

security and we have come to believe that because serious epidemics and pestilence have not resulted from the present sewer conditions, they never will.”

3) A Party Town for Boulder City Workers: With the completion of the Boulder Highway, dam workers, looking to spend their construction dollars in the “big city” headed to Las Vegas in droves. The City quickly became much more than a railroad town. While the Federal Government tried to keep the revelers at bay, the workers found their way to Fremont Street and businesses were more than happy to have them. The Hoover administration, however, was adamant about enforcing Prohibition in Las Vegas. The government regarded alcohol as “inimical to efficient and safe operation of laboring forces on the great Boulder Dam project.” In 1931, the Federal Justice Department had had enough. They had already shut down the Arizona Club for one year and then led a raid, arresting fifty-nine people for violating the Volstead Act. We will explore this ongoing tension and look for oral histories of those who have fond memories of days off in Las Vegas.

4) The Ingredients of Growth - From the beginning, Las Vegas and water were inextricably tied. With the Hoover Dam came the water and electricity needed for the growth. We will explore this ongoing theme and what the Dam meant for Las Vegas’ infrastructure and growth.

5) Free at Last – The early 1930s saw a wave of changes that allowed Las Vegas to be Las Vegas. The relaxing of the divorce laws, the repeal of gambling laws, and prohibition. We will explore what this meant for Las Vegas and people like Mayme Stocker, who had the first official gaming license at the Northern Club.

6) The Neon King – Thomas Young and his company Yesco left an indelible mark on the Las Vegas landscape. In 1931, he saw what was happening in Las Vegas and told his wife, “They’ve just legalized gambling in Las Vegas, and we have got to build Casino signs.” And he did.

7) The Mob – We will explore the changing world of Las Vegas as the Mob raises its head in the thirties. With the likes of Tony “The Hat” Cornero and his club Meadows (the town’s first major casino) and Guy McAfee, a cop who ran Pair-O Dice on Route 91, “The Strip.”

8) Reinvention: A Pathway to the Future – While the Dam brought great prosperity, the economy could not rely on construction dollars forever. Following the Dam’s dedication in 1935 and the departure of many workers to Grand Coulee and other projects, business owners were left facing a new challenge - how to keep the economy humming. They would find their way with destination tourism and events like Hellsdorado, the Boulder Lake Regatta and The Phoenix Open. We will explore how Las Vegas, once again, re-invented itself.

9) The Beginnings of Segregation – With the influx of Dam workers, came many African Americans looking for work. We will explore how the town received the new arrivals and the stage that was set for full scale segregation.

10) Union Strong – Las Vegas’ prosperity meant a boon for Unions. They won a forty-hour work week and strong wages. By the late 1930s, hotel workers formed Local 226 of the Culinary Union, that still represents thousands of resort workers in Las Vegas.

11) The First Federal Building – The new US Post Office Building was a symbol of permanence and staying power for the City of Las Vegas. We will touch on this event and what it meant for the City.

12) Marriage and Divorce in the Desert - Ria Langham's divorce from the notorious Clark Gable helped cement Las Vegas as the divorce capital of the world. We will explore this sensational tabloid event and what it meant for the future of Las Vegas.

13) The build-up to World War II and the foreshadowing of the next big game changer for Las Vegas.

Potential Interviews

For Las Vegas Part III, we will be looking for new on-camera experts. More research is necessary to determine who will be a good fit for the show. We are hoping to find on-camera experts who are as dynamic as those we worked with in the past. While we are committed to bringing in new faces, we may continue to feature some of the best talent available. This could include some old and some new on-camera interviews:

Michael Green - Associate Professor, University of Las Vegas
Geoff Schumacher – Writer, Historian and Museum Executive
Bob Stoldal – Historian
Mark-Hall Patton- Clark County Museum
Eric Nystom – Associate Professor, University of Arizona
Dennis McBride – Former Director of Nevada State Museum
Lynn Nook – Author, *Gambling on A Dream*
Steve Fisher, Author, *When the Mob Ran Las Vegas*
Michelle Turk, UNLV
Claytee White, UNLV

**PROFESSIONAL SERVICES CONTRACT
FOR HISTORICAL DOCUMENTARY FILMMAKING SERVICES
PART III LAS VEGAS 1930-1940**

THIS CONTRACT is being entered into this _____ day of _____, 2020, by and between the COMMISSION FOR THE LAS VEGAS CENTENNIAL (hereinafter the "Commission"), a non-profit organization having its principal office at 495 South Main Street, Las Vegas, Nevada 89101, and BOYD PRODUCTIONS, LLC, (hereinafter the "Company"), a Connecticut limited liability company having its principal office at 52 Wells Road, West Hartford, Connecticut 06107.

SECTION A – Contract Overview

A-1 Summary of Contract [CAO-8/28/19]

This Contract sets forth the terms and conditions for the performance of services described herein, and the execution hereof by the parties hereto forms a legally binding contract. This is a Non-Exclusive Contract.

(a) Contract Synopsis The legally binding Statement of Work is more fully defined in Section C	Historical Documentary of Las Vegas, Part III of the Las Vegas documentary series, which will cover the time frame between 1930 – 1940. Looking at the events that influenced the building and development of the City over the decade.		
Performance Dates The Performance Period is more fully defined in Section A-2	Award Date See first paragraph	Expiration Date June 30, 2021	
Contract Type As defined in Section B-1, "Definitions"	The contract type is <i>Firm Fixed Price</i> or <i>Lump Sum Contract</i>		
Contract Amount This Not-to-Exceed Amount is subject to Section C-2	\$200,530.00		

(b) Contract Exhibits / Attachments The following documents are hereby incorporated into this Contract
Exhibit A - Scope of Work Attachment 1 - Certificate of Disclosure

(c) Commission Project Manager See Section D-4, (a)	Name Diane Siebrandt	Phone 702-229-2476	Email dsiebrandt@lasvegasnevada.gov
Company Representative See Section D-4, (b)	Name Jennifer Boyd	Phone 860-233-5870	Email Jennifer@boydproduction.net

A-2 Performance Period

- (a) The performance period commences on the Award Date and continues through the expiration date.
- (b) The Commission may at its sole discretion, exercise the option to renew this Contract. The Commission shall provide written notice to the Company of such renewal(s), and the Company may not assume an automatic renewal. Exercise of an option does not commit the Commission to exercise further options.
- (c) The Commission reserves the right to temporarily extend this Contract for up to one hundred eighty (180) calendar days from the expiration date, for any reason.

SECTION B – Basic Terms

B-1 Definitions [CAO-08/28/19]

The following definitions apply to this Contract:

- (a) *“Award Date”* means the date that a Contract becomes effective. It is the date entered into the first paragraph of a Contract upon execution by an authorized representative of the Commission.
- (b) *“Contract”* means this document, consisting of Sections A through E, and the exhibits and attachments attached hereto, which is binding and effective only upon execution by the Commission.
- (c) *“Contract Amount”* means the maximum amount of compensation that may be paid to the Company for performance of the Contract, which includes, without limitation, compensation for all direct and indirect expenses.
- (d) *“Deliverable”* means any report, software, hardware, data, documentation or other tangible item that the Company is required to provide to the Commission under the terms of the Contract.
- (e) *“Fixed Fee Contract”* means a contract that provides for a firm price that is not subject to any adjustment on the basis of the Company’s cost experience in performing the Contract.

SECTION C – Statement of Work

C-1 Scope of Work

- (a) Services will be provided in accordance with the Scope of Work attached as Exhibit A.

C-2 Deliverables/Schedule/ Payment Schedule

The Company shall provide the following Deliverables in accordance with the following delivery schedule and the Commission shall pay the following amounts, which shall include all incidental expenses, in accordance with Section D-2 “Payment”.

August 5 – City Council Ratifies Documentary Part III

August 19– City Council Ratifies Documentary Part III

(Project Jump Start: If Feasible - August 19 –September 1) – While Contract is being executed Writer Ken Chowder, Producer, Catherine Sager and Associate Producer/researcher, Aaron Ardley begin story development and archival image research. Research includes delving into oral history, newspaper, film and video archives to discover stories and memorable visual moments, as well as talking with historians, writers, members of the community and ancestors of notable families to develop a more comprehensive narrative.

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Payment Schedule

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Commission acceptance of final draft script (noted as 2nd draft in time line)	\$50,000
After Commission Rough Cut Comments	\$40,000
Commission Acceptance of Final Film, Vignettes and Raw Content	\$40,000
Blu Rays (If desired)	<u>\$530</u>
Total Not-To-Exceed Amount	\$200,530

SECTION D – Special Conditions

D-1 Payment [CAO-4.2020]

- (a) Payment Payment to the Company will be made only for the actual services performed and accepted by the Commission, upon receipt of an invoice submitted in accordance with Section D-3, "Invoices".
- (b) Reimbursable Travel Expenses There are no reimbursable travel expenses authorized or payable under this Contract.

D-3 Invoices [CAO-4/2020]

- (a) The Company will submit a detailed invoice to the Commission upon completion of Deliverables, in accordance with Section C-2, "Deliverables/Schedule/Pricing". Each invoice shall contain the following information:
 - (i) the date of the invoice and invoice number;
 - (ii) the Purchase Order number;
 - (iii) the Contract Item against which charges are made; and
 - (iv) the performance dates covered by the invoice.
- (a) Upon reconciliation of all errors, corrections, credits, and disputes, payment to the Company will be made in full within thirty (30) calendar days. **Invoices received without a valid Purchase Order number will be returned unpaid.**

Commission for the Las Vegas Centennial - Page 167

The Company shall submit the original invoice to:

Department of Finance
ATTN: Accounts Payable
City of Las Vegas
495 South Main Street, 4th Floor
Las Vegas, NV 89101–2986

- (b) The Company shall forward a copy of the invoice to the Commission's Project Manager, identified in Section D-4, "Project Manager/Company Representative", with the following items:
- (i) receipts for any Reimbursable Travel Expenses, if applicable, associated with the invoice; and
 - (ii) copy of the applicable Deliverable associated with the invoice

D-2 Project Manager/Company Representative [CAO-06/20/19]

- (a) The Commission's designated Project Manager for this Contract is named in Section A-1 (c). The Commission will provide written notice to the Company should there be a subsequent Project Manager change. The Project Manager will be the Company's principal point of contact at the Commission regarding any matters relating to this Contract, will provide all general direction to the Company regarding Contract performance, and will provide guidance regarding the Commission's goals and policies. *The Project Manager is not authorized to waive or modify any material scope of work changes or terms of the Contract.*
- (b) The Company's designated Company Representative for this Contract is named in Section A-1 (c). The Company will provide written notice to the Commission should there be a subsequent Company Representative change. The Commission has the right to assume that the Company Representative has full authority to act for the Company on all matters arising under or relating to this Contract.

D-5 Insurance [CAO-04/2020]

- (a) The Company shall procure and maintain, at its own expense, during the entire term of the Contract, the following coverage(s):
- (i) Industrial/Workers' Compensation Insurance protecting the Company and the City from potential Company employee claims based upon job-related sickness, injury, or accident, during performance of this Contract, and must submit proof of such insurance on a certificate of insurance issued by an insurer qualified to underwrite workers' compensation insurance in the State of Nevada, in accordance with NRS 616A-616D, inclusive. If Company is a sole proprietor, it will be required to submit an affidavit indicating that the Company has elected not to be included in the terms, conditions and provisions of NRS 616A-616D, inclusive, and is otherwise in compliance with those terms, conditions and provisions. The Company's Workers' Compensation policy shall have a waiver of subrogation endorsement in favor of the City of Las Vegas.
 - (ii) Commercial General Liability Insurance (bodily injury, property damage) with respect to the Company's agents assigned to the activities performed under this Contract in a policy limit of not less than \$1,000,000 per occurrence and \$2,000,000 in the aggregate, for bodily injury, products, completed operations, personal injury and property damages. Such coverage shall be on an "occurrence" basis and not on a "claims made" basis, and be provided on either a Commercial General Liability or a Broad Form Comprehensive General Liability (including a Broad form CGL endorsement) insurance form. The form must be written on an ISO Form CG 00 01 10 01, or an equivalent form. The Company's General Liability policy shall have a waiver of subrogation endorsement in favor of the City of Las Vegas, and shall be endorsed to include the City, its officers, and employees as additional insured.
 - (iii) Commercial Automobile Liability Insurance of limits no less than \$1,000,000 combined single limit per occurrence for bodily injury and property damage to include, but not be limited to, coverage against all insurance claims for injuries to persons or damages to property which may arise from services rendered by Company and any auto used in the performance of services under this Contract. The policy must insure all vehicles **owned** by the Company

and include coverage for **hired** and **non-owned** vehicles. If the services requested do not require the use of the vehicle to perform, the Commercial Automobile Liability Insurance requirements as described in this paragraph do not apply. The Company's Automobile Liability policy shall have a waiver of subrogation endorsement in favor of the City of Las Vegas, and shall be endorsed to include the City, its officers, and employees as additional insured.

- (b) The Company must provide compliant certificates of insurance and required endorsements to the City or its designated certificate tracking service immediately upon request. The Company shall maintain coverage for the duration of this Contract, and any renewal periods if applicable. The Company shall annually provide the City's designated certificate tracking service with a certificate of insurance and endorsements as evidence that all insurance requirements have been met. A certified, true, and exact copy of each of the project specific insurance policies (including renewal policies) required under this Section shall be provided to the City or its designated certificate tracking service if so requested.
- (c) All required aggregate limits must be disclosed and amounts entered on the certificate(s) of insurance. The certificates must identify the Contract number and the Contract description. The Company and/or insurance carrier shall provide the City with a 30-day advance notice of policy modification, cancellation, or erosion of insurance limits, sent by certified mail "return receipt requested".
- (d) The certificates and endorsements for each insurance policy are to be signed by a person authorized by that insurer and licensed by the State of Nevada. Each insurance carrier's rating as shown in the latest Best's Key Rating Guide shall be fully disclosed and entered on the required certificate of insurance. The City requires insurance carriers to maintain a Best's Key minimum rating of A- VII, A- VIII, A- IX, A- X, or higher. The adequacy of the insurance supplied by the Company, including the rating and financial health of each insurance carrier providing coverage, is subject to the approval of the City.
- (e) All deductibles and self-insurance retentions shall be fully disclosed in the certificate of insurance. No deductible or self-insured retention may exceed \$25,000 without the prior written approval of the City.
- (f) **Companies requesting increased deductibles or self-insured retentions must provide the City a written request stating the desired amounts along with recent audited financial statements for review. The City will review the request and determine if the requested deductibles or self-insured retentions are acceptable. In the event the request for increased deductibles or self-insured retentions is denied, the Company is obligated to provide the deductibles or self-insured retentions established in the Contract at no additional expense to the City.**
- (g) If the Company fails to carry the required insurance, the City may (i) order the Company to stop further performance hereunder, declare the Company in breach, pursuant to Section E-5, "Event of Default", terminate the Contract if the breach is not remedied and, if permitted, assess liquidated damages, or (ii) purchase replacement insurance and withhold the costs or premium payments made from the payments due to the Company or charge the replacement insurance costs back to the Company.
- (h) Any subcontractor or subconsultant approved by the City shall be required to procure, maintain, and submit proof of insurance to the City of the same insurance requirements as specified above, and as required in this paragraph.
- (i) The Company is encouraged to purchase any additional insurance it deems necessary.
- (j) The Company is required to remedy all injuries to persons and damage or loss to any property of the City caused in whole or in part by the Company, its subcontractors or anyone employed, directed, or supervised by the Company.

D-6 Warranty – Services [CAO-4/2020]

Company warrants that the services shall be performed in full conformity with this Contract, with the professional skill and care that would be exercised by those who perform similar services in the commercial marketplace, and in accordance with accepted industry practice. In the event of a breach of this warranty, or in the event of non-performance or failure of the Company to perform the services in accordance with this Contract, the Company shall, at no cost to the Commission, re-perform or perform the services so that the services conform to the warranty. **If services are IT/software related add** The Company warrants that the services and Deliverables will be free of harmful code such as viruses, time bombs, disabling code, malware, and the like.

D-7 through D-17 – Reserved

D-18 Holidays/Weekends [CAO-01/20/16]

The Company is excused from performance on weekends and the following legal holidays (on the actual day the holiday is observed):

Martin Luther King's Birthday (observed)

President's Day

Memorial Day

Independence Day

Labor Day

Nevada Admission Day

Veterans Day

Thanksgiving Day and Friday After

Christmas Day

New Year's Day

D-19 Liquidated Damages [CAO-01/20/2016]

Assessment of liquidated damages does not apply to this Contract.

SECTION E – General Conditions

E-1 Legal Notice [CAO-4/2020]

- (a) Any notice required to be given hereunder shall be deemed to have been given when written notice is (i) received by the party to whom it is directed by personal service; (ii) three (3) days after deposit with the United States Post Office, by registered or certified mail, postage prepaid and addressed to the party to be notified at the address for such party; (iii) one (1) day after deposit with a nationally recognized air courier service such as FedEx; or (iv) by an email sent to the email address of the recipient stated in this Section. All notices shall be effective upon receipt by the party to which notice is given or if it is delivered by email, when the recipient acknowledges having received that email, with an automatic "read receipt" not constituting acknowledgment of an email for notice purposes. Either party hereto may change its address by giving ten (10) days advance notice to the other party as provided herein. Phone and fax numbers, if listed, are listed for information only:

FOR THE COMMISSION: Finance Director
City of Las Vegas
495 South Main Street, 4th Floor
Las Vegas, Nevada 89101-2986
Fax: (702) 384-9964
Email: purchasing@lasvegasnevada.gov

FOR THE COMPANY: As Noted in Section A-1 (f) of the Contract:

- (b) The parties shall provide written notification of any change in the information stated above.
- (c) For purposes of this Contract, legal notice shall be required for all matters involving potential termination actions, litigation, indemnification, and unresolved disputes. This does not preclude legal notice for any other actions having a material impact on the Contract.
- (d) Routine correspondence should be directed to the Project Manager or the Company Representative, as appropriate.

E-2 Disputes [CAO-4/2020]

- (a) For each claim or dispute arising between the parties under this Contract, the parties shall attempt to resolve the matter through escalating levels of management. In the event the matter cannot be successfully resolved in this manner, the Commission is granted the sole right, regardless of which party is asserting the claim or dispute, to determine between arbitration and litigation as the forum in which the party desiring to proceed further shall file to resolve the claim or dispute. For any and all claims or disputes asserted by the Company, the Company shall notify the Commission of its

intent to proceed further with the claim or dispute and in response thereto, the Commission shall notify the Company as to its selected forum for resolution. For any and all claims or disputes asserted by the Commission, the Commission shall notify the Company in the notice of its intent to proceed with further resolution whether it has selected arbitration or litigation as the forum to resolve the claim or dispute. In the event arbitration is the designated forum, such arbitration shall be binding on the parties.

- (b) If arbitration is selected by the Commission as the forum for further resolution, the claim or dispute shall be filed with the American Arbitration Association under its then current Commercial Arbitration Rules, Expedited Procedures, regardless of the amount of the claim or dispute.
- (c) The laws of the State of Nevada shall govern the validity, construction, performance, and effect of this Contract, without giving effect to its conflict of law provisions. If arbitration is selected, each party hereto consents to, and waives any objection to, venue being the offices of the American Arbitration Association located in Las Vegas, Nevada, or other venue mutually agreed by the parties. If litigation is selected, each party hereto consents to, and waives any objection to, the State courts located in the County of Clark, State of Nevada as the proper and exclusive venue for any disputes arising out of or relating to this Contract or any alleged breach thereof. Each party hereby waives trial by jury in any action, proceeding or counterclaim brought by either of them against the other on any matters whatsoever arising out of or in any way connected with this Contract.

E-3 Notice of Delay [CAO-01/20/16]

- (a) If timely performance by the Company is jeopardized by the non-availability of Commission provided personnel, data, or equipment, the Company shall notify the Commission immediately in writing of the facts and circumstances causing such delay. Upon receipt of this notification, the Commission will advise the Company in writing of the action which will be taken to remedy the situation.
- (b) The Company shall advise the Commission in writing of an impending failure to meet established milestones or delivery dates based on the Company's failure to perform. Notice shall be provided as soon as the Company is aware of the situation; however, such notice shall not relieve the Company from any existing obligations regarding performance or delivery.

E-4 Termination for Convenience [CAO - 08/22/2019]

The Commission shall have the right at any time to terminate further performance of this Contract, in whole or in part, for any reason whatsoever (including no reason). Such termination shall be effected by written notice from the Commission to the Company specifying the extent and effective date of the termination. On the effective date of the termination, the Company shall terminate all work and take all reasonable actions to mitigate expenses. The Company shall submit a written request for incurred costs for services performed through the date of termination, and shall provide any substantiating documentation requested by the Commission. In the event of such termination, the Commission agrees to pay the Company within thirty (30) days after receipt of a correct, adequately documented written request. The Commission's sole liability under this Section is for payment of costs for goods and services requested by the Commission and actually performed by the Company.

E-5 Event of Default [CAO-4/2020]

- (a) If, during the term of this Contract, the Company (i) fails to deliver services that comply with the specifications, (ii) fails to deliver the services within the time specified in the Purchase Order or any extension thereof, (iii) fails to make progress so as to endanger the performance of this Contract, (iv) becomes insolvent, bankrupt or makes an assignment for the benefit of creditors, or if a receiver or trustee in bankruptcy is appointed for the Company, or if any proceeding in bankruptcy, receivership, or liquidation is instituted against the Company and is not dismissed within thirty (30) days following commencement thereof, or (v) fails to perform any of the other obligation or requirement of this Contract, then any of the aforementioned failures shall constitute an "Event of Default" under this Contract.
- (b) If there occurs an Event of Default, the Company shall be entitled to ten (10) calendar days from written notice thereof to remedy the Event of Default, provided, however, such is capable of being remedied within that period. If the Event of Default can be remedied, but the remedy cannot be completed within the ten (10) day period, the Company may be allowed such additional time as may be reasonably necessary to remedy the Event of Default, provided, however, the remedy is commenced within the ten (10) day period and is diligently pursued to completion but in no event later than thirty (30) days after such written notice. Said time period may be extended at Commission's sole discretion. If the Event of Default is incapable of remediation, or is not remedied as required herein, the Commission may, in addition to any

other remedies available in law or equity, invoke any of the remedies provided for under Section E-6, "Termination for Default", below.

E-6 Termination for Default [CAO-4/2020]

- (a) If the Event of Default is not remedied as required pursuant to Section E-5, "Event of Default", the Commission may, by written notice to the Company pursuant to Section E-1, "Legal Notice", terminate this Contract in whole or in part.
- (b) If this Contract is terminated in whole or in part because the Company has failed to provide goods in compliance with the specifications by the deadline of remediation period, the Commission may acquire, under reasonable terms and in a manner it considers appropriate, replacement goods that are comparable to the goods that the Company failed to deliver to the Commission, and the Company shall be liable to the Commission for any excess costs related thereto. If the Commission terminates this Contract only in part, the Company shall continue to perform the un-terminated obligations or portions of this Contract.
- (c) The Company shall not be liable for any excess costs if the failure to perform the Contract arises from circumstances beyond the control of, and without the fault or negligence on the part of, the Company. These circumstances are limited to such causes as (i) acts of God or of the public enemy, (ii) acts of governmental bodies, (iii) fires, (iv) floods, (v) epidemics/pandemics, (vi) quarantine restrictions, (vii) labor strikes, (viii) freight embargoes, or (ix) unusually severe weather. The time of performance of the Company's obligations under this Contract shall be extended by such period of enforced delay; provided, however, that such reasonably extended time period shall not exceed sixty (60) days. If the foregoing circumstances result in a delay greater than 60 days, the Commission may terminate the affected portion of the Contract pursuant to the terms of Section E-4, "Termination for Convenience".
- (d) The Commission retains the right to terminate for default immediately if the Company fails to maintain the required insurance, and/or bonding, fails to comply with applicable local, state, and federal statutes governing performance of these services, or fails to comply with statutes involving health or safety.
- (e) If the Commission fails to perform any of its obligations required under this Contract, and the Commission does not remedy the failure after notice thereof is provided to the Commission by the Company pursuant to the requirements of Section E-1, "Legal Notice" above, the Company shall have the right to treat the failure as a claim or dispute subject to the resolution provisions of E-2, "Disputes" of this Contract. During the period of such resolution, the Company shall continue with its performance under the Contract.

E-7 Limitation of Funding/Non-Appropriation [CAO-4/2020]

The Company acknowledges that Commission is a governmental entity and the Contract's validity is based upon the availability of public funding under its authority. The Commission reserves the right to reduce estimated or actual quantities, in whatever amount necessary, without prejudice or liability to the Commission, if funding is not available or if legal restrictions are placed upon the expenditure of monies for the services required under this Contract. In addition, and without prejudice or liability to the Commission, if funds are not appropriated or otherwise made available to support continuation in any fiscal year succeeding the first fiscal year, this Contract will be deemed to have been terminated automatically **when appropriated funds expire and** are not available. The Commission shall notify Company in writing of any such non-allocation of funds at the earliest possible date and shall pay Company any reasonable fees earned and costs incurred in performing this Contract for any period prior to such notice.

E-8 Changes - Fixed-Price Goods or Services [CAO-4/2020]

- (a) The Commission may at any time, by written order, and without notice to the sureties, if any, make changes within the general scope of this Contract in any one or more of the following:
 - (i) Description of services to be performed or goods to be provided.
 - (ii) Time of performance (i.e., hours of the day, days of the week, etc.).
 - (iii) Place of performance of the services.
 - (iv) Time or place of delivery of goods
- (b) If any such change causes an increase or decrease in the cost of, or the time required for, performance of any part of the work under this Contract, the Company shall provide current, complete, and accurate documentation to the Commission in support of any request for equitable adjustment.

- (c) The Company must assert its right to an adjustment under this clause within thirty (30) days from the date of receipt of the written order, or shall otherwise be barred and shall have waived any right to an adjustment under this clause.
- (d) The parties shall negotiate a timely requested equitable adjustment by mutual written agreement and the change will be effected by purchase order revision. Failure to agree to any adjustment shall be a dispute under Section E-2, "Disputes"; however, nothing in this clause shall excuse the Company from proceeding with the Contract as changed.

E-9 Entire Contract, Section and Paragraph Headings [CAO-4/2020]

- (a) This Contract represents the entire and integrated agreement between the Commission and the Company. It supersedes all prior and contemporaneous understandings, negotiations, communications, representations, and agreements, whether oral or written, relating to the subject matter of this Contract.
- (b) The section and paragraph headings appearing in this Contract are inserted for the purpose of convenience and ready reference. They do not purport to define, limit, or extend the scope or intent of the language of the sections and paragraphs to which they pertain.

E-10 Order of Precedence [CAO-7/24/08]

In the event of a conflict between the specific language set forth in Sections A through E of this Contract and any Attachment or Exhibit, the specific language in Sections A through E shall prevail. Any exception to this order of precedence will be addressed through specific language elsewhere in Sections A through E.

E-11 Severability [CAO-7/24/08]

The invalidity, illegality, or unenforceability of any provision of this Contract or the occurrence of any event rendering any portion or provision of this Contract void shall in no way affect the validity or enforceability of any other portion or provision of this Contract. Any void provision shall be deemed severed from this Contract, and the balance of this Contract shall be construed and enforced as if this Contract did not contain the particular portion or provision held to be void. The parties further agree to amend this Contract to replace any stricken provision with a valid provision that comes as close as possible to the intent of the stricken provision. The provisions of this clause shall not prevent this entire Contract from being void should a provision which is of the essence of this Contract be determined void.

E-12 Waiver [CAO-7/24/08]

Waiver of any of the terms of this Contract shall not be valid unless it is in writing signed by each party. The failure of the Commission to enforce any of the provisions of this Contract, or to require performance of any of the provisions herein, shall not in any way be construed as a waiver of such provisions or to affect the validity of any part of this Contract, or to affect the right of the Commission to thereafter enforce each and every provision of this Contract. Waiver of any breach of this Contract shall not be held to be a waiver of any other or subsequent breach of this Contract.

E-13 Modification/Amendment [CAO-7/24/08]

This Contract shall not be modified or amended except by the express written agreement of the parties, signed by a duly authorized representative for each party. Any other attempt to modify or amend this Contract shall be null and void, and may not be relied upon by either party.

E-14 Assignment [CAO-7/24/08]

Neither party may assign their rights nor delegate their duties under this Contract without the written consent of the other party. Such consent shall not be withheld unreasonably. Any assignment or delegation shall not relieve any party of its obligations under this Contract.

E-15 Indemnification [CAO-4/2020]

- (a) In addition to the insurance requirements set forth in Section D-5, "Insurance", and not in lieu thereof, the Company shall protect, defend, indemnify and hold harmless the Commission, its elected officials, officers, employees, agents, and consultants (collectively herein the "Commission") from and against any and all claims, liabilities, damages, losses, suits, actions, decrees, arbitration awards and judgments including attorney's fees, court costs or other expenses of

any and every kind or character (collectively herein the "Liabilities") which may be recovered from or sought against the Commission, as a result of, by reason of, or as a consequence of (i) any act or omission, negligent or otherwise, on the part of the Company, its officers, employees, independent contractors, vendors, suppliers, consultants, or agents in the performance of the terms, conditions and covenants of the Contract; or (ii) a breach of any agreement between the Company and its employees, vendors, independent contractors, suppliers, consultants or agents; or (iii) any default in the performance of any obligation on Company's part to be performed under the terms of this Contract, regardless of whether the Liabilities were caused in part by the Commission. Company agrees that it is assuming the sole risk of any Liabilities related to the contraction by Company's officers, employees, vendors, suppliers, agents, independent contractors, and consultants or any other person of any viral infection or other disease, including, without limitation, COVID 19, related to the performance of this Contract and that Company's indemnity obligations contained herein cover any such Liabilities. In no event shall the language in this Section constitute or be construed as a waiver or limitation of the Commission's rights or defenses with regard to sovereign immunity, governmental immunity, or other official immunities and protections as provided by the Federal and State Constitutions or by law.

- (b) If a third party claim against the Commission for negligent performance by the Company is within the limits of its liability insurance, and the insurance company has accepted the Commission's tender of defense, then the Commission will pay the Company what is due and owing to them within the payment method specified in this Contract. However, if the claim is greater than the coverage amount, the Commission, for its protection, may retain any money due and owing the Company under this Contract, until the claim has been resolved. In the event no money is due and owing, the surety, if required, of the Company, may be held until all of the Liabilities have been settled and suitable evidence to that effect furnished to the Commission.
- (c) It is expressly agreed that the Company shall defend the Commission at Company's expense, by legal counsel reasonably satisfactory to Commission, against the Liabilities and in the event that the Company fails to do so, the Commission shall have the right, but not the obligation, to defend the same and to charge all direct and incidental costs, including attorney's fees and court costs, to the Company. Company's indemnity obligations herein are not intended to nor shall they relieve any insurance carrier of its obligations under policies required to be carried by Company pursuant to the provisions of this Contract. Company's obligations under this Section shall survive any termination of this Contract.

E-16 Patent Indemnity [CAO-4/2020]

The Company hereby indemnifies and shall defend and hold harmless the Commission and its representatives respectively from and against all claims, losses, costs, damages, and expenses, including attorney's fees, incurred by Commission and its representatives, respectively, as a result of or in connection with any claims or actions based upon infringement or alleged infringement of any patent and arising out of the use of the equipment or materials furnished under the contract by the Company, or out of the processes or actions employed by, or on behalf of the Company in connection with the performance of the Contract. The Company shall, at its sole expense, by legal counsel reasonably satisfactory to Commission, promptly defend against any such claim or action unless directed otherwise by the Commission or its representative; provided that the Commission or its representatives shall have notified the Company upon becoming aware of such claims or actions, and provided further that the Company's aforementioned obligations shall not apply to equipment, materials, or processes furnished or specified by the Commission or its representatives.

E-17 Audit of Records [CAO-5/2/12]

- (a) The Company agrees to maintain the financial books and records (including supporting documentation) pertaining to the performance of this Contract according to standard accounting principles and procedures. The books and records shall be maintained for a period of three (3) years after completion of this Contract, except that books and records which are the subject of an audit finding shall be retained for three (3) years after such finding has been resolved. If the Company goes out of business, the Company shall forward the books and records to the Commission to be retained by the Commission for the period of time required herein.
- (b) The Commission or its designated representative(s) shall have the right to inspect and audit (including the right to copy and/or transcribe) the books and records of the Company pertaining to the performance of this Contract during normal business hours. The Commission will provide prior written notice to the Company of the audit and inspection. If the books and records are not located within Clark County, the Company agrees to deliver them to the Commission, or to an address designated by the Commission within Clark County. In lieu of such delivery, the Company may elect to reimburse the Commission for the cost of travel (including transportation, lodging, meals, and other related expenses) to inspect and audit the books and records at the Company's office. If the books and records provided to the Commission are incomplete, the Company agrees to remedy the deficiency after written notice thereof from the Commission, and to

reimburse the Commission for any additional costs associated therewith including, without limitation, having to revisit the Company's office. The Company's failure to remedy the deficiency shall constitute a material breach of this Contract. The Commission shall be entitled to its costs and reasonable attorney fees in enforcing the provisions of this Section.

- (c) If at any time during the term of this Contract, or at any time after the expiration or termination of the Contract, the Commission or the Commission's designated representative(s) find the dollar liability is less than payments made by the Commission to the Company, the Company agrees that the difference shall be either: (i) repaid immediately by the Company to the Commission or (ii) at the Commission's option, credited against any future billings due the Company.

E-18 Confidentiality – Commission Information [CAO-4/2020]

- (a) All information, including but not limited to, oral statements, computer files, databases, and other material or data supplied to the Company is confidential and privileged. The Company shall not disclose this information, nor allow it to be disclosed to any person or entity without the express prior written consent of the Commission. The Company will use at least the same standard of care and exercise equivalent security measures to maintain the confidentiality of the Commission's information that it uses to maintain the confidentiality of its own confidential information; provided in no event shall such standard be less than reasonable care. The Company shall have the right to use any such confidential information only for the purpose of providing the services under this Contract, unless the express prior, written consent of the Commission is obtained. Commission shall be and remain the sole owner of such confidential information. Nothing contained in this Contract shall be construed as granting or conferring any right or license in the Commission's information or in any patents, software, or other technology, either expressly or by implication to the Company. Upon request by the Commission, the Company shall promptly return to the Commission all confidential information supplied by the Commission, together with all copies and extracts. Company is required to employ the highest ethical standards and shall avoid those actions that are inconsistent with the Commission's best interest.
- (b) The confidentiality requirements shall not apply where (i) the information is, at the time of disclosure by the Commission, then in the public domain; (ii) the information is known to the Company prior to obtaining the same from the Commission; (iii) the information is obtained by the Company from a third party who did not receive the same directly or indirectly from the Commission; or (iv) the information is subpoenaed by court order or other legal process, but in such event, the Company shall notify the Commission. In such event the Commission, in its sole discretion, may seek to quash such demand.
- (c) The obligations of confidentiality shall survive the termination of this Contract.

E-19 Marketing Restrictions [CAO-4/2020]

The Company shall at all times be in compliance with Las Vegas Municipal Code 1.08.050, and shall not publish or sell any information from or about this Contract without the prior written consent of the Commission. This restriction does not apply to the use of the Commission's name in a general list of customers, so long as the list does not represent an express or implied endorsement of the Company or its services. The Commission logo shall not be used without the prior written consent of the Commission.

E-20 Intellectual Property Rights [CAO-4/2020]

All deliverables produced under this Contract, as well as all data, notes and documentation collected on behalf of the Commission, are exclusively the property of the Commission. The Company shall have no property interest in, and may assert no claim or lien on, or right to withhold from the Commission, or right to use said data other than in performance of its obligations pursuant to this Contract, any data it receives from, receives access to, or stores on behalf of the Commission. At any time during the term of this Contract, and within thirty (30) days of the expiration or termination of this Contract, the Company will upon request return the data to the Commission at no charge in the format held by Company. On Commission request, the Company will delete all Commission data and will provide appropriate certification to the Commission to document the disposal. The Company shall promptly notify the Commission if the Company becomes aware of any unauthorized access, acquisition, disclosure, use, modification, destruction or other misuse of the Commission's data or other confidential information, and shall fully cooperate with the Commission in any legal action taken by the Commission to enforce its rights therein. This Section shall survive termination or expiration of this Contract.

E-21 Taxes/Compliance with Laws [CAO-08/01/13]

- (a) The Commission is exempt from paying Sales and Use Taxes under the provisions of Nevada Revised Statutes 372.325(4), and Federal Excise Tax, under Registry Number 88-87-0003k. The Company shall pay all taxes, levies, Commission for the Las Vegas Centennial - Page 175

duties and assessments of every nature and kind which may be applicable to any work under this Contract. The Company shall make any and all payroll deductions required by law. The Company agrees to indemnify and hold the Commission harmless from any liability on account of any and all such taxes, levies, duties, assessments, and deductions.

- (b) The Company, in the performance of the obligations of this Contract, shall comply with all applicable laws, rules and regulations of all governmental authorities having jurisdiction over the performance of this Contract including, but not limited to, the Federal Occupational Safety and Health Act.

E-22 Licenses/Registrations [CAO-01/20/16]

During the entire performance period of this Contract, the Company shall maintain all federal, state, and local licenses, certifications and registrations applicable to the work performed under this Contract, including maintaining an active Commission of Las Vegas business license if required by Las Vegas Municipal Code 6.02.060.

E-23 Non-Discrimination and Fair Employment Practices [CAO-07/31/13]

- (a) Discrimination: The Commission of Las Vegas is committed to promoting full and equal business opportunity for all persons doing business in Las Vegas. The Company acknowledges that the Commission has an obligation to ensure that public funds are not used to subsidize private discrimination. Company recognizes that if the Company or their subcontractors or subconsultants are found guilty by an appropriate authority of refusing to hire or do business with an individual or company due to reasons of race, color, religion, sex, sexual orientation, gender identity or expression, age, disability, national origin, or any other legally protected status, Commission may declare the Company in breach of contract and terminate Contract.
- (b) Fair Employment Practices: In connection with the performance of work under this Contract, the Company agrees not to discriminate against any employee or applicant for employment because of race, color, religion, national origin, sex, sexual orientation, gender identity or expression, age, disability, national origin, or any other legally protected status. Such agreement shall include, but not be limited to, the following: employment; upgrading; demotion or transfer; recruitment or recruitment advertising; layoff or termination; rates of pay or other forms of compensation; and selection for training, including apprenticeship.
- (c) The Company further agrees to insert this provision in all subcontracts hereunder. Any violation of such provision by a Company shall constitute a material breach of this Contract.

E-24 Employment of Unauthorized Aliens [CAO-01/20/16]

In accordance with the Immigration Reform and Control Act of 1986, the Company agrees that it will not employ unauthorized aliens in the performance of this Contract.

E-25 Conforming Services [CAO-4/2020]

The services performed under this Contract shall conform in all respects with the requirements set forth in this Contract. The Company shall furnish the Commission with sufficient data and information needed to determine if the services performed conform to all the requirements of this Contract.

E-26 Independent Contractor [CAO-4/2020]

In the performance of its obligations under this Contract, the Company and any other person employed by it shall be deemed to be an independent contractor and not an agent or employee of the Commission. The Company shall be liable for the actions of any person, organization, or corporation with which it subcontracts to fulfill this Contract. Accordingly, Company shall be responsible for payment of all taxes including federal, state and local taxes arising out of the Company's activities in accordance with this Contract, including by way of illustration but not limitation, federal and state income tax, Social Security tax, unemployment insurance taxes, and any other taxes or business license fees as required under existing or subsequently enacted laws, rules or regulations. Company shall not be entitled to any benefits afforded to Commission's employees, including without limitation worker's compensation, disability insurance, health insurance, vacation, or sick pay. Company shall be responsible for providing, at Company's expense, and in Company's name, unemployment, disability, worker's compensation, and other insurance, as well as licenses and permits usual or necessary for performance of its obligations pursuant to this Contract. Company shall hereby defend, indemnify, and hold the Commission harmless from any claims, losses, costs, fees, attorney's fees, liabilities, damages or injuries suffered by the Commission arising out of

Company's failure with respect to its obligations in this Section. Company, upon request, shall furnish evidence satisfactory to the Commission that any or all of the foregoing obligations have been fulfilled. During Company's contacts with third parties they shall identify themselves as an independent party and not as an employee for the Commission. Company understands and agrees that they do not have the power or authority to bind Commission in any capacity. The Commission shall hold the Company as the sole responsible party for the performance of this Contract. The Company shall maintain complete control over its employees and all of its subcontractors. Nothing contained in this Contract or any subcontract awarded by the Company shall create a partnership, joint venture, or agency with the Commission. Neither party shall have the right to obligate or bind the other party in any manner to any third party.

E-27 Official, Agent and Employees of the Commission Not Personally Liable [CAO-01/20/16]

It is agreed by and between the parties of this Contract, that in no event shall any official, officer, employee, or agent of the Commission in any way be personally liable or responsible for any covenant or agreement therein contained whether expressed or implied, nor for any statement, representation or warranty made herein or in any connection with this Contract.

E-28 Conflict of Interest (Commission Officials) [CAO-4/2020]

- (a) An official of the Commission, who is authorized on behalf of the Commission to negotiate, make, accept or approve, or take part in negotiating, making, accepting, or approving this Contract, payments under this Contract, or work under this Contract, shall not be directly or indirectly interested personally in this Contract or in any part hereof. No officer, employee, architect, attorney, engineer or inspector of, or for the Commission, who is authorized on behalf of the Commission to exercise any legislative, executive, supervisory or other similar functions in connection with this Contract, shall become directly or indirectly interested personally in this Contract or in any part hereof, any material supply contract, subcontract, insurance contract, or any other contract pertaining to this Contract.
- (b) Each party represents that it is unaware of any financial or economic interest of any public officer or employee of the Commission relating to this Contract. Notwithstanding any other provision of this Contract, if such interest becomes known, the Commission may immediately terminate this Contract for default or convenience, based on the culpability of the parties.
- (c) The Company represents and warrants that it has, in accordance with the current policy of the Commission, disclosed the ownership and principals of the Company on Attachment 1 (Certificate – Disclosure of Ownership/Principals), and that it has a continuing obligation to update this disclosure whenever there is a material change in the information contained therein. Throughout the Contract Term, Company shall notify Commission in writing of any material change in the above disclosure within ten (10) days of any such change.

E-29 Public Records [CAO-5/2/12]

The Commission is a public agency as defined by state law. As such, it is subject to the Nevada Public Records Law (Chapter 239 of the Nevada Revised Statutes). The Commission's Records are public records, which are subject to inspection and copying by any person (unless declared by law to be confidential). This Contract and all supporting documents are deemed to be public records.

E-30 Use By Other Government Entities [CAO-01/20/16]

A governing body or its authorized representative and the State of Nevada may join or use the contracts of local governments located within or outside this State with the authorization of the contracting vendor. In the event the Company allows another governmental entity to join the Contract, it is expressly understood that the Commission shall in no way be liable for the obligations of the joining governmental entity.

E-31 Certification – No Israel Boycott [CAO – 4/2020]

(Applicable to contracts with an estimated annual amount over \$100,000)

By signing this Contract, the Company certifies that it is not engaged in, and agrees for the duration of the Contract not to engage in, a boycott of the State of Israel per NRS 332.065.

"Boycott of Israel" means refusing to deal or conduct business with, abstaining from dealing or conducting business with, terminating business or business activities with or performing any other action that is intended to limit commercial relations with Israel; or a person or entity doing business in Israel or in territories controlled by Israel, if such an action is taken in a manner that discriminates on the basis of nationality, national origin or religion. It does not include an action which is based

on a bona fide business or economic reason; is taken pursuant to a boycott against a public entity of Israel if the boycott is applied in a nondiscriminatory manner; or is taken in compliance with or adherence to calls for a boycott of Israel if that action is authorized in 50 U.S.C. § 4607 or any other federal or state law.

“Company” means any domestic or foreign sole proprietorship, organization, association, corporation, partnership, joint venture, limited partnership, limited-liability partnership, limited-liability company, or other domestic or foreign entity or business association, including, without limitation, any wholly owned subsidiary, majority owned subsidiary, parent company or affiliate of such an entity or business association, that exists for the purpose of making a profit.

A violation of this Section by Company shall be considered an incurable Event of Default of this Contract, thereby allowing the Commission to immediately terminate this Contract upon giving Legal Notice to Company.

E-32 Counterpart Signatures [CAO-9/24/08]

This Contract may be executed in counterparts. All such counterparts will constitute the same contract and the signature of any party to any counterpart will be deemed a signature to, and may be appended to, any other counterpart. Executed copies hereof may be delivered by facsimile or e-mail and upon receipt will be deemed originals and binding upon the parties hereto, regardless of whether originals are delivered thereafter.

E-33 Miscellaneous [CAO – 4/2020]

- (a) In the event of a dispute under this Contract which results in litigation or other formal dispute resolution proceedings, the prevailing party shall be entitled to reimbursement of its or their actual reasonable attorney’s fees and costs in connection with such proceeding.
- (b) Time is of the essence of the Contract and each of its provisions.

IN WITNESS WHEREOF, the parties hereto have caused this Contract to be executed by their duly authorized representatives.

COMMISSION FOR THE LAS VEGAS CENTENNIAL

COMPANY - BOYD PRODUCTIONS, LLC

CAROLYN GOODMAN
President

Date

JENNIFER BOYD, Executive Producer

Date

ATTEST:

MICHAEL HOWE
Secretary

Date

APPROVED AS TO FORM:

Deputy City Attorney

Date

EXHIBIT A – SCOPE OF WORK
HISTORICAL DOCUMENTARY FILMMAKING SERVICES
PART III LAS VEGAS 1930-1940

Part III of the Las Vegas documentary series will cover the time frame between 1930 and 1940. We will explore how this pivotal decade shaped the City's future. The film, with a running time between 75 and 90-minutes, will provide viewers with a better understanding of Las Vegas history and how it developed as a result of the Boulder Dam, changing State and Federal laws and an entrepreneurial spirit. Ten 1 ½ to 3 - minute vignettes will be drawn from the longer film, highlighting key moments.

As with *The City of Las Vegas: The Twenties*, the stories and archives of founding families that helped shape the City will play an important role in chronicling of this decade. These stories will enhance the human element, helping viewers understand what it was like to live in Las Vegas at the time and how the city evolved into what it is today. We will delve into oral histories, newspaper archives, and still photo and film libraries to discover stories and memorable visual moments. We will talk with historians, writers, members of the community and ancestors of notable families to develop a more comprehensive narrative.

Boyd Productions' award-winning team will weave together a dynamic film that will be brought to life through an intensive research process, expert interviews, archival still images, rare film clips, customized sound design and graphics. An original music score will provide an emotional foundation, lifting the audience and carrying them from one scene to the next.

Below is a proposed conceptual outline of some of the stories that may be explored. This is a preliminary outline of possible program content. Shortly after award of the contract, Boyd Productions would like to hold a brainstorming session with the documentary working group members and consultant/historians to discuss film content. Content research for this project will be ongoing, as we look for experts to include on-camera and important stories to tell.

The focus of the documentary will be on the people of the City and how their lives were impacted during this decade. In our research, we will look for stories that are reflective of what life was like in the 1930's in Las Vegas. Our approach will be story-driven, the goal being to tell a story that resonates with the audience and conveys the exuberance that took hold during this time.

1) Open - From Dreams to Reality: The Boulder Dam - For the City of Las Vegas, the 1930s were a game changer. With construction of the Boulder Dam underway, Las Vegas was on the rise. It was an exciting time for many and the possibilities seemingly endless. We will capture this excitement with footage showing a bustling city on the move and massive Dam construction taking place just 35 miles away.

2) The Stock Market Crash/Depression – Las Vegas felt the effects of the stock market crash very differently than the rest of the country. While the depression took hold across the country, people poured into the City with hopes of finding work on the Dam. For Las Vegas, this was transformative, forever changing the trajectory of the City and its economy. The challenge for City leaders: managing a rapidly expanding population. New Deal programs paved streets and ran much needed sewer lines. Lack of an adequate sewer system was a serious health issue for the town and workers, and residents were aware of the possibility of infectious disease. Some, however, were lulled into a false sense of security. In 1931 a columnist reported, "Years of good fortune have lulled us into a sense of false security and we have come to believe that because serious epidemics and pestilence have not resulted from the present sewer conditions, they never will."

3) A Party Town for Boulder City Workers: With the completion of the Boulder Highway, dam workers, looking to spend their construction dollars in the "big city" headed to Las Vegas in droves. The City quickly became much more than a railroad town. While the Federal Government tried to keep the revelers at bay, the workers found their way to Fremont Street and businesses were more than happy to have them. The Hoover administration, however, was adamant about enforcing Prohibition in Las Vegas. The government regarded alcohol as "inimical to efficient and safe operation of laboring forces on the great Boulder Dam project." In 1931, the Federal Justice Department had had enough. They had already shut down the Arizona Club for one year and then led a raid, arresting fifty-nine people for violating the Volstead Act. We will explore this ongoing tension and look for oral histories of those who have fond memories of days off in Las Vegas.

4) The Ingredients of Growth - From the beginning, Las Vegas and water were inextricably tied. With the Hoover Dam came the water and electricity needed for the growth. We will explore this ongoing theme and what the Dam meant for Las Vegas' infrastructure and growth.

5) Free at Last – The early 1930s saw a wave of changes that allowed Las Vegas to be Las Vegas. The relaxing of the divorce laws, the repeal of gambling laws, and prohibition. We will explore what this meant for Las Vegas and people like Mayme Stocker, who had the first official gaming license at the Northern Club.

6) The Neon King – Thomas Young and his company Yesco left an indelible mark on the Las Vegas landscape. In 1931, he saw what was happening in Las Vegas and told his wife, "They've just legalized gambling in Las Vegas, and we have got to build Casino signs." And he did.

7) The Mob – We will explore the changing world of Las Vegas as the Mob raises its head in the thirties. With the likes of Tony "The Hat" Cornero and his club Meadows (the town's first major casino) and Guy McAfee, a cop who ran Pair-O Dice on Route 91, "The Strip."

8) Reinvention: A Pathway to the Future – While the Dam brought great prosperity, the economy could not rely on construction dollars forever. Following the Dam's dedication in 1935 and the departure of many workers to Grand Coulee and other projects, business owners were left facing a new challenge - how to keep the economy humming. They would find their way with destination tourism and events like Helldorado, the Boulder Lake Regatta and The Phoenix Open. We will explore how Las Vegas, once again, re-invented itself.

9) The Beginnings of Segregation – With the influx of Dam workers, came many African Americans looking for work. We will explore how the town received the new arrivals and the stage that was set for full scale segregation.

10) Union Strong – Las Vegas' prosperity meant a boon for Unions. They won a forty-hour work week and strong wages. By the late 1930s, hotel workers formed Local 226 of the Culinary Union, that still represents thousands of resort workers in Las Vegas.

11) The First Federal Building – The new US Post Office Building was a symbol of permanence and staying power for the City of Las Vegas. We will touch on this event and what it meant for the City.

12) Marriage and Divorce in the Desert - Ria Langham's divorce from the notorious Clark Gable helped cement Las Vegas as the divorce capital of the world. We will explore this sensational tabloid event and what it meant for the future of Las Vegas.

13) The build-up to World War II and the foreshadowing of the next big game changer for Las Vegas.

Potential Interviews

For Las Vegas Part III, we will be looking for new on-camera experts. More research is necessary to determine who will be a good fit for the show. We are hoping to find on-camera experts who are as dynamic as those we worked with in the past. While we are committed to bringing in new faces, we may continue to feature some of the best talent available. This could include some old and some new on-camera interviews:

Michael Green - Associate Professor, University of Las Vegas
Geoff Schumacher – Writer, Historian and Museum Executive
Bob Stoldal – Historian
Mark-Hall Patton- Clark County Museum
Eric Nystom – Associate Professor, University of Arizona
Dennis McBride – Former Director of Nevada State Museum
Lynn Nook – Author, *Gambling on A Dream*
Steve Fisher, Author, *When the Mob Ran Las Vegas*
Michelle Turk, UNLV
Claytee White, UNLV

ATTACHMENT 1 - CERTIFICATE - DISCLOSURE OF OWNERSHIP/PRINCIPALS

1. Definitions

"City" means the City of Las Vegas.

"City Council" means the governing body of the City of Las Vegas.

"Contracting Entity," means the individual, partnership, or corporation seeking to enter into a contract with the City of Las Vegas.

"Principal" means, for each type of business organization, the following: (a) sole proprietorship – the owner of the business; (b) corporation – the directors and officers of the corporation; but not any branch managers of offices which are a part of the corporation; (c) partnership – the general partner and limited partners; (d) limited liability company – the managing member as well as all the other members; (e) trust – the trustee and beneficiaries.

2. Policy

In accordance with Resolutions 79-99, 105-99 and RA-4-99, adopted by the City Council, Contracting Entities seeking to enter into certain contracts with the City of Las Vegas must disclose information regarding ownership interests and principals. Such disclosure generally is required in conjunction with a Request for Proposals (RFP). In other cases, such disclosure must be made prior to the execution of a contract.

3. Instructions

The disclosure required by the Resolutions referenced above shall be made through the completion of this Certificate. The Contracting Entity shall complete Block 1, Block 2, and Block 3. The Contracting Entity shall complete either Block 4 or its alternate in Block 5. Specific information, which must be provided, is highlighted.

4. Incorporation

An updated and notarized Certificate shall be incorporated into the resulting contract, if any, between the City and the Contracting entity. Upon execution of such contract, the Contracting Entity is under a continuing obligation to notify the City in writing of any material changes to the information in this Certificate. This notification shall be made within fifteen (15) days of the change. Failure to notify the City of any material change may result, at the option of the City, in a default termination (in whole or in part) of the contract, and/or a withholding of payments due the Contracting Entity.

Block 1: Contracting Entity	
Name: Boyd Productions, LLC	
Address: 52 Wells Road	City / ST / Zip: West Harford, CT 06107
Telephone: 860-233-5870	EIN or DUNS : 965901986
Block 2: Description / Subject Matter of Contract	
Services for:	Project Number:

Block 3:	<u>Type of Business</u>
☐ Individual ☐ Partnership ☐ Limited Liability Company ☐ Corporation ☐ Trust ☐ Other:	

CERTIFICATE – DISCLOSURE OF OWNERSHIP/PRINCIPALS (CONTINUED)

Block 4: Disclosure of Ownership and Principals

In the space below, the Contracting Entity must disclose all principals (including partners) of the Contracting Entity, as well as persons or entities holding more than one-percent (1%) ownership interest in the Contracting Entity.

	FULL NAME/TITLE	BUSINESS ADDRESS	BUSINESS PHONE
1			
2			
3			
4			
5			
6			
7			
8			

The Contracting Entity shall continue the above list on a sheet of paper entitled "Disclosure of Ownership/Principals – Continuation" until full and complete disclosure is made. If continuation sheets are attached, please indicate the number of sheets: _____

Block 5: Disclosure of Ownership and Principals – Alternate

If the Contracting Entity, or its principals or partners, are required to provide disclosure (of persons or entities holding an ownership interest) under federal law (such as disclosure required by the Securities and Exchange Commission or the Employee Retirement Income Act), a copy of such disclosure may be attached to this Certificate in lieu of providing the information set forth in Block 4 above. A description of such disclosure documents must be included below.

Name of Attached Document: _____

Date of Attached Document: _____ Number of Pages: _____

Contracting Party Certification (*Notarized signature required in event of contract award per section 4, "Incorporation"*)

I certify under penalty of perjury, that all the information provided in this Certificate is current, complete and accurate. I further certify that I am an individual authorized to contractually bind the above named Contracting Entity.

Signature

Date

Subscribed and sworn to before me this _____ day of _____, 20_____

Notary Signature

City of Las Vegas

AGENDA MEMO

COMMISSION FOR THE LAS VEGAS CENTENNIAL MEETING OF: JULY 27, 2020

DEPARTMENT: PLANNING

DIRECTOR: ROBERT SUMMERFIELD

EXECUTIVE DIRECTOR FOR THE CENTENNIAL COMMISSION: DR.
DIANE SIEBRANDT

☐ Action

☒ Report

SUBJECT:

20-0059-CLC1 - Report by Diane Siebrandt, Executive Director of the Commission for the Las Vegas Centennial, regarding completed and current projects and announcements relative to the Commission for the Las Vegas Centennial

PURPOSE

Update regarding completed and current projects and announcements relative to the Commission for the Las Vegas Centennial.

Findings:

Report only

BACKUP DOCUMENTATION:

1. Project Update List



Project Updates

Commission for the Las Vegas Centennial

Updated 08 July 2020

Project Or Site Name	Status	Next Milestone	Project Deadline	Comments/Notes
Commission for the Las Vegas Centennial Grants				
The City of Las Vegas: The thirties (Part III) Documentary Film	Contract currently being drafted	City Council Ratification in August	May 15, 2021	
UNLV Asian American and Pacific Islander (AAPI) Oral History Project	Grant signed by all required parties	Start date of August 1, 2020	August 31, 2021	
National Atomic Testing Museum Planning & Development Project	Grant signed by all required parties	Scheduled for ratification by City Council on 22 July	June 2021	
Harrison House Restoration and Refurbishment Project	Waiting for final signatures on grant	Obtain all grant signatures	September 15, 2020	
Blue Angel Motel Statue and Sign Restoration	Restoration completed and installed on Charleston Blvd.	Jerry Walker presenting final report at 27 July Commission Meeting	June 30, 2021	Will have ribbon cutting ceremony when COVID-19 restrictions allow gatherings
Floyd Lamb Park Hay Barn Project	Design completed	Final approval from SHPO still pending.	Originally May 30, 2020 – Delayed and may now be November 2020	SHPO requested further changes and clarifications on submission, which are currently in progress

Fremont Street Experience LED Sign	Completed and running 24/7	Project completed	December 31, 2019	While the design and installation of the sign has been completed, grantee is still required to get approval from the Commission for additional images
Historic Preservation Commission Funding	Awarded 27 January 2020	Award grants for historic preservation projects	December 31, 2020	Grant Agreement paperwork has been signed and is fully executed
Home & History Las Vegas 2020	Awarded 27 January 2020	Original April dates cancelled due to COVID-19. Will now be held September 11-13, 2020	Due to COVID-19 given until December 2020	You can access the list of events here: https://nevadapreservation.org/hhlv2020/
Hugh Taylor Archive Project	Currently in-progress	Grantee will present a progress report during the 27 July 2020 Commission Meeting	December 2020	
Junior League Educational Mini Grants	Interrupted due to COVID-19 – currently on hold.	Attendance at Commission Meeting to give report	December 2020	Tentatively on 28 September meeting schedule, but subject to change.
Las Vegas Days Parade	Cancelled due to COVID-19	Parade was cancelled and due to staffing issues, unable to be rescheduled this year.	No specification	
Las Vegas Days Rodeo	Preparations in-progress	Due to COVID-19 dates changed from 6-9 May 2020 to 8-10 October 2020	Grant does not specify	
The City of Las Vegas: The Twenties (Part II) Documentary Film	Completed	Part II completed	End of May 2020	Premiered on May 15, 2020. Due to COVID-19 unable to have in-person event, but film was released on KCLV Channel 2, YouTube, Facebook and several streaming channels.
Las Vegas High School Auditorium and Entryway Renovation	Currently in-progress	Work started in March 2020	Grant does not specify	

Mob Museum Educational Outreach Vehicle	Delayed due to COVID-19	Museum closed due to COVID-19 – work on the car on-hold as well.	Extended to end of 2020	Soon as able to return to work, the project will continue.
Project Enchilada Sign Restorations	Currently in-progress	Refurbishment of Alicia I-III (Formally Las Vegas/Fremont/Starview Motels)	No specification	Two signs (Travelers and Lucky) of the seven have been refurbished as of February 2020. Alicia I-III undergoing restorations now.
UNLV Latinx Voices Oral History Project	Currently in-progress	Continued collection of oral histories	Grant does not specify	
Updates on Historic Properties				
Historic Westside	Survey in-progress by consulting agency [Not at CLV project]		End of Summer 2020	Survey in-progress by North Wind Consultants via Nevada Preservation Foundation grant
Harrison House	Received SHPO grant for repairs to house			Owner awarded a Centennial Commission Grant Request that will go before the board on 8 June 2020
Huntridge Theater	Sale to private developer in escrow		TBD	
Old Mormon Fort	Have expressed interest in submitting grant requests		TBD	
Old Motel Signs in East Yard	Pending interest in refurbishment of signs		TBD	Signs include: Par-A-Dice; Rummel; Vegas Motel; the Blue Angel Gateway Arch; Fun City; Arcade [from NY]
Moulin Rouge Columns	Stored at old Cashman Center		TBD	Will be moved to East Yard in the near future
Reed Whipple Building	In-Progress		TBD	Being converted into administrative space for the Neon Museum
Safari Motel Sign	Submitted for Centennial Grant – Abeyance until May meeting	Was asked to present updated report to Commission but still on shut-down due to COVID-19	TBD	

Scenic Byway Signs	Delayed due to COVID-19	Field documentation completed but letters to owners delayed.	March 2020	Planning Department Staff (including HPO) were completing the inventory but is now delayed due to COVID-19
Victory Hotel	Demolished 21 April 2020			The building was a hazard and was demolished by the city.
Westside School	Possible new wooden floor project			HPO in initial discussions with Operations & Maintenance about guidelines - however this is on hold due to COVID-19
Vegas Heights Community Center [1201 Miller Ave]	Interest in listing it on the historical register			Was a union building for African-American Firefighters [ca.1950s]
Future Agenda Items				
Strategic Workshop	Scheduled for 10 August 2020			

Updates 27 July 2020

- Mob Museum: Waiting for final vehicle wrap
- Junior League of Las Vegas: Will attend September meeting
- HPC Funding: Meetings reinstated and will be voting on projects
- Harrison House: Grant fully signed, started project planning
- UNLV Oral History Project: Still scheduled to start August 1
- Floyd Lamb Park Hay Barn: SHPO approved roof shingles
- Project Enchilada: Las Vegas Motel sign completed
- National Atomic Testing Museum: Ratified by City Council July 22

Submitted at Meeting
Date: 7/27/2020 Item: 12
By Staff

Las Vegas High School Performing Arts Center Renovation Project



City of Las Vegas

AGENDA MEMO

COMMISSION FOR THE LAS VEGAS CENTENNIAL MEETING OF: JULY 27, 2020

DEPARTMENT: PLANNING

DIRECTOR: ROBERT SUMMERFIELD

EXECUTIVE DIRECTOR FOR THE CENTENNIAL COMMISSION: DR.
DIANE SIEBRANDT

☐ Action

☒ Report

SUBJECT:

20-0060-CLC1 - Discussion regarding topics for future agenda items. Comments made during this portion of the agenda by individual members shall refer solely to proposals for future agenda items and any discussion shall be limited to whether or not such proposed items are within the purview of the Commission and/or whether such proposed items 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.

PURPOSE

Comments made during this portion of the agenda by individual members shall refer solely to proposals for future agenda items and any discussion shall be limited to whether or not such proposed items are within the purview of the Commission and/or whether such proposed items 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.

Findings:

Report only

BACKUP DOCUMENTATION

None