

United States Department of the Interior  
National Park Service

# SBR Draft

## National Register of Historic Places Registration Form

### 1. Name of Property

Historic Name: Institute of Texan Cultures  
Other name/site number: Texas State Exhibits Pavilion/Texas Pavilion  
Name of related multiple property listing: N/A

### 2. Location

Street & number: 801 E. Cèsar Chavez  
City or town: San Antonio State: Texas County: Bexar  
Not for publication:  Vicinity:

### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this  
 nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  meets  does not meet the National Register criteria.

I recommend that this property be considered significant at the following levels of significance:  
 national  statewide  local

Applicable National Register Criteria:  A  B  C  D

\_\_\_\_\_  
State Historic Preservation Officer  
**Signature of certifying official / Title** **Date**  
Texas Historical Commission  
**State or Federal agency / bureau or Tribal Government**

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

\_\_\_\_\_  
**Signature of commenting or other official** **Date**  
\_\_\_\_\_  
**State or Federal agency / bureau or Tribal Government**

### 4. National Park Service Certification

I hereby certify that the property is:

- \_\_\_ entered in the National Register
- \_\_\_ determined eligible for the National Register
- \_\_\_ determined not eligible for the National Register.
- \_\_\_ removed from the National Register
- \_\_\_ other, explain: \_\_\_\_\_

\_\_\_\_\_  
**Signature of the Keeper**

\_\_\_\_\_  
**Date of Action**

## 5. Classification

### Ownership of Property

<input type="checkbox"/>	Private
<input type="checkbox"/>	Public - Local
<input checked="" type="checkbox"/>	Public - State
<input type="checkbox"/>	Public - Federal

### Category of Property

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

### Number of Resources within Property

Contributing	Noncontributing	
1	7	buildings
0	0	sites
5	0	structures
0	0	objects
6	7	total

Number of contributing resources previously listed in the National Register: 0

## 6. Function or Use

**Historic Functions:** RECREATION AND CULTURE/exhibit hall, museum

**Current Functions:** EDUCATION/library; RECREATION AND CULTURE/museum

## 7. Description

**Architectural Classification:** Brutalist Non-residential

**Principal Exterior Materials:** Limestone aggregate concrete, granite

**Narrative Description** (see pages xx)

## 8. Statement of Significance

**Applicable National Register Criteria:** A, C

**Criteria Considerations:** N/A

**Areas of Significance:** A (Recreation & Culture, Education), C (Architecture)

**Period of Significance:** 1967-1974

**Significant Dates:** 1967 (construction); 1968 (use as Hemisfair Texas Pavilion); 1969 (re-opening as the Institute of Texan Cultures)

**Significant Person** (only if criterion b is marked): N/A

**Cultural Affiliation** (only if criterion d is marked): N/A

**Architect/Builder:** Caudill, Rowlett, & Scott

**Narrative Statement of Significance** (see pages xx)

## 9. Major Bibliographic References

**Bibliography** (see pages x)

**Previous documentation on file (NPS):**

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey #
- recorded by Historic American Engineering Record #

**Primary location of additional data:**

- State historic preservation office (*Texas Historical Commission, Austin*)
- Other state agency
- Federal agency
- Local government
- X\_ University (*University of Texas San Antonio Special Collections, Institute of Texan Culture*)
- Other – *San Antonio Conservation Society Foundation Library; San Antonio Public Library*

**Historic Resources Survey Number** (if assigned): N/A

## 10. Geographical Data

**Acreage of Property:** 12.9 acres

### Coordinates

#### Latitude/Longitude Coordinates

NW Corner	29.417961	Latitude	-98.42195	Longitude
NE Corner	29.416717	Latitude	-98.481047	Longitude
Center	20.41600	Latitude	-98.482237	Longitude
SE Corner	29.414776	Latitude	-98.480489	Longitude
SW Corner	29.416195	Latitude	-98.483340	Longitude

Datum if other than WGS84: NAD83

**Verbal Boundary Description:** A 6.4 acre parcel from New City Block 13814, Block 3 Lot PT of 12 ARB 12A and a 6.5 acre parcel from New City Block 13814, Block 3 Lot E Irr 955.2 Ft of 12 & ARB 12F 1.638 acres.

**Boundary Justification:** The parcels correspond to the acreage conveyed to the University of Texas for the Institute of Texan Cultures after HemisFair 1968. Both parcels were part of the HemisFair property when the ITC and berms were constructed. After the property was conveyed to the University, the 6.4 acre parcel was used for outdoor displays associated with the Institute of Texan Cultures educational outreach and to host the Texas Folklife Festival, which became an annual event from 1972 through the 1990s.

## 11. Form Prepared By

Name/title: Nesta Anderson, Ph.D.,  
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Date:

## Additional Documentation

**Maps** (see pages 32 through 37)

**Additional items** (see pages 38 through 44)

**Photographs** (see pages 45 through 85)

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

## Photograph Log

Institute of Texan Cultures/Texas Pavilion  
San Antonio, Bexar County, Texas  
Photographed by Nesta Anderson

### Photo 1

Northwest Elevation (façade)  
Camera facing east

### Photo 2

Oblique view of northwest and southwest elevations  
Camera facing east-northeast

### Photo 3

Oblique view of northeast and northwest elevations  
Camera facing south

### Photo 4

Northeast and berm oblique view  
Camera facing southwest

### Photo 5

Southwest elevation  
Camera facing northeast

### Photo 6

Northwest Elevation (façade) with berms on both sides  
Camera facing southeast

### Photo 7

Fountain and Bridge  
Camera facing north

### Photo 8

Bridge and water feature  
Camera facing southeast

### Photo 9

Waffle slab under third story  
Camera facing southwest

### Photo 10

Northeast elevation  
Camera facing southeast

### Photo 11

Concrete vehicular passway in northeastern berm  
Camera facing northeast

### Photo 12

Planters along northeastern elevation of the building  
Camera facing northwest

### Photo 13

Southeast elevation  
Camera facing northwest

### Photo 14

Garage connected to ITC, Alamodome in background  
Camera facing northeast

### Photo 15

Stairs along southeast elevation leading to picnic area  
Camera facing southwest

### Photo 16

Picnic area  
Camera facing southwest

### Photo 17

Access to northwest elevation beyond picnic area  
Camera facing northwest

### Photo 18

Seating built into southeastern berm  
Camera facing southeast

### Photo 19

ITC interior exhibit

### Photo 20

Interior limestone aggregate concrete pier

### Photo 21

First floor interior

### Photo 22

Third floor conference room

### Photo 23

Third floor interior space between panels and building frame

**Photo 24**

Fence on southwest berm  
Camera facing west

**Photo 25**

Planters along southwestern elevation  
Camera facing west

**Photo 26**

Fountain  
Camera facing southwest

**Photo 27**

Pool with 3-D geometric designs  
Camera facing west

**Photo 28**

Adobe house replica  
Camera facing west

**Photo 29**

Replica of Fort Headquarters  
Camera facing west

**Photo 30**

Replica of schoolhouse  
Camera facing south

**Photo 31**

Replica barn  
Camera facing north-northwest

**Photo 32**

Log cabin replica  
Camera facing northeast

**Photo 33**

Windmill and water tank  
Camera facing northeast

**Photo 34**

Security building at rear of property  
Camera facing northwest

**Photo 35**

Storage building  
Camera facing east

**Photo 36**

City Tower (old Frost Bank building), San Antonio,  
Texas, photo courtesy Google Earth  
Camera facing northeast

**Photo 37**

St. Mary's Rectory, San Antonio, Texas, photo courtesy  
Google Earth  
Camera facing east-northeast

**Photo 38**

Dallas City Hall, Dallas, Texas, photo courtesy Google  
Earth  
Camera facing east

**Photo 39**

Alley Theater, Houston, Texas, photo courtesy Google  
Earth  
Camera facing north-northwest

**Photo 40**

Sid Richardson Hall complex, Austin, Texas, photo  
courtesy Google Earth  
Camera facing northeast

**Photo 41**

El Paso County Detention Center, El Paso, Texas, photo  
courtesy Google Earth  
Camera facing north-northeast

## Narrative Description

Constructed in 1967 in preparation for the 1968 World's Fair (HemisFair '68) held in San Antonio, the Institute of Texan Cultures building was originally known as the Texas Pavilion. The theme of the fair was "The Confluence of Major Civilizations in the American Hemisphere," and the Texas Pavilion was intended to showcase Texas history to fairgoers and to provide a permanent exhibit space after the fair. Designed by architects Caudill, Rowlett, & Scott, this Brutalist building consists of a three-story, inverted pyramid constructed of unfinished limestone aggregate concrete. The upper level of the building was historically devoid of windows. Six vertical, recessed windows were added to the upper level of the façade in 1976. The landscape surrounding the building historically included earthen berms on each side, obscuring the lower stories of the building. In 1991, the berm in front of the building façade was substantially lowered and part of the berm at the rear of the property was removed for ADA access. The interior overall retains the same functions as it had during and after the HemisFair. The lower and upper levels consist primarily of office space, but the second story retains an open plan exhibit space complete with the original projector dome in the middle where a film about the cultures represented in the exhibits is shown. Overall, the building and associated landscape retain historic integrity. The Institute of Texan Cultures is an exemplary building in the Brutalist fashion, balancing the modern with natural materials that provide the overall impression of a strong foundation rising from the earth.

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## Setting

The ITC building is located in downtown San Antonio at 801 East Cèsar Chavez Boulevard (formerly Durango Boulevard) on land that serves as the University of Texas-San Antonio's (UTSA) HemisFair Park campus (**Maps 1-2**). The campus is comprised of two parcels that total 12.9 acres of land (**Map 3**). The larger rectangular parcel (6.5 acres) includes the ITC building and landscaped berms while the smaller, irregularly shaped parcel consists of green space and a few small parking areas. The smaller parcel contains educational replica buildings and was central to the Texas Folklife Festival activities. It surrounds the larger parcel containing the building and berms. The IH-37 southbound frontage road borders the property on the east, Cèsar Chavez Boulevard borders it to the south, and City-owned parking lots border the property to the west and north. The property is in a highly developed urban area that was part of an urban renewal project associated with the 1968 HemisFair, which was a world's fair sanctioned by the Bureau International des Expositions (International Bureau of Expositions) and the only World's Fair to be held in Texas (**Map 4**). The ITC remains associated with the Tower of the Americas, the U.S. Pavilion/Confluence Theater, and the U.S. Civil Service Commission, buildings that were also constructed for the 1968 World's Fair (**Map 5, Figure 1**).

Originally constructed in 1967 as the Texas Pavilion, the ITC resembles an inverted pyramid with the base cantilevered over the first two stories, which are rectangular (**Photos 1 and 2**). The building is situated near the center of the parcel and is surrounded by 30-foot high landscaped berms on three sides. The berm in front of the building façade is substantially lower, reflecting a 1991 alteration. Nestled between the lower berm and the façade is an in-ground fountain and associated water feature. Small parking areas are located immediately north and west of the berms, while a larger green space containing five non-historic age building replicas, two non-historic age storage structures, and another parking area are east of the berms and west of the IH-37 frontage road. A small green space and sidewalk are on the south side of the property south of the berm.

## ITC Building

The ITC is a modern building with Brutalist influences. Surrounded by earthen berms, the majority of the building is not visible from most vantage points, with the exception of the third story (**Photos 3 and 4**). The building itself consists of a heavy massed base resting on concrete piers that extend below grade over a smaller, recessed rectangular body of the building that comprise the first and second stories. The first story extends below grade and is only visible on portions of the southeast elevation. The overall effect is one of a massive foundation rising out of the earth (**Photo 5**). Close-up, the building's details show a blending of reinforced concrete tempered by limestone aggregate that provides what the

architects referred to as a “soft and warm” exterior. Earthen berms enclose the structure on three sides, connecting with a lower berm that runs parallel to the building façade.

## Exterior

The Institute of Texan Cultures building is a three-story, rectangular plan, steel frame building clad in limestone aggregate concrete, polished granite, and burnished metal panels. The roof is flat with a hipped roof projection in the middle. The top story of the building is cantilevered at an angle over the bottom floors and is clad in limestone aggregate concrete panels that slope inward creating the illusion of an inverted pyramid (**Figure 2**). This level is supported by a series of cast in place limestone aggregate concrete piers that extend to the first floor. Vents are cut into the third story to expose the tops of the piers. The piers also support a 360 degree, wrap-around deck at the second story. The recessed second story is clad in polished granite panels topped by polished metal panels while the deck is cast concrete clad in granite. A granite guardrail encircles the outside of the deck. Double glass automatic sliding doors punctuate each elevation on the second story. The first story is below grade and only partially visible on the northwest and southeast elevations. This recessed first story is clad in polished granite panels with several floor to ceiling windows at the south end of the façade. Large, landscaped earthen berms are present on northeast, southwest, and southeast sides of the building. A smaller version of these berms is present on the northwest side of the building.

### Northwest Elevation (Primary Façade)

The primary façade of the building is framed by edges of the two landscaped earthen berms on the northeast and southwest sides of the building (**Photo 6**), and contains the main public entrance which was approached on foot by visitors to Hemisfair. The third story of the façade is punctuated by six narrow, recessed rectangular windows at the northeast corner. The windows are a modification made in 1976<sup>1</sup>. Access to the facility is attained via a limestone aggregate concrete bridge that spans a water feature and fountain (**Photos 7-8**). The precast limestone aggregate concrete bridge deck is overlaid with polished granite panels and is supported by precast limestone aggregate concrete beams. A single girder is present at the eastern end of the bridge where it forms a triangular support with the bridge deck as it meets the slope of the incline going down to the water feature. The bridge rail consists of unfinished limestone aggregate concrete punctuated by metal picket panels. Benches used to be present along both sides of the bridge, but were removed during renovations.<sup>2</sup> Metal posts designed to hang banners are present along the outer edge of the bridge rail.

The bridge leads the visitor to the deck surrounding the second floor of the ITC building. The deck is cast concrete clad in polished granite with a limestone aggregate cast concrete rail supported by metal picket panels between limestone aggregate support piers. Benches originally present along the guardrails were removed during the 1990s.<sup>3</sup> A single pair of metal and glass automatic sliding doors allow entry into the building. The third story overhang consists of molded concrete waffle slabs reinforced by concrete beams that connect with the concrete piers (**Photo 9**).

### Northwest elevation

Only the second and third stories are visible on this elevation; landscaping blocks a view of the first story (**Photo 10**). The third story consists of a steel frame with sloped limestone aggregate concrete panels that are cantilevered over the first and second stories. Cast limestone aggregate support piers extend vertically from the third story to the second story. No fenestration is present within the third story. The recessed second story consists of polished granite panels topped by burnished metal panels. It is punctuated by a set of double sliding doors. The concrete deck has a projection opposite the doors that extends northeast toward the berm and the cast concrete vehicular passway cut into the berm (**Photo 11**).

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<sup>1</sup>Peggy McCaskill, “Jack McGuire: ‘Mr. ITC’,” *San Antonio Conservation Society Newsletter*. 1983

<sup>2</sup> Tom Shelton, personal communication, October 21, 2022.

<sup>3</sup> Shelton, 2022.

Staircases to the north and to the east lead down to areas with landscaping and hardscape (**Photo 12**). The hardscape areas are fenced so that direct access is prohibited. An earthen berm runs parallel to the building.

## **Southeast elevation**

Three stories are visible along the northeastern third of the elevation. As with the other elevations, the third story consists of limestone aggregate concrete panels over the steel frame that are supported by cast limestone aggregate support piers. No fenestration is present in this story, although the plan set for the building shows that originally the design called for a series of windows on the third story of this elevation (**Figures 3-4**). The second story of this elevation has two sets of double sliding doors providing entrance to the building. One set is located at the north end of the elevation, the other at the south. The visible portion of the first floor shows a recessed area of unfinished limestone aggregate concrete with a bay door covering a freight elevator (**Photo 13**). On either side of the recess, the wall projects out to be flush with the rear of the support columns and is clad in polished granite panels. This loading area connects to an asphalt driveway. A small, square, limestone aggregate concrete garage is situated behind the building at the northern end of this elevation; cooling equipment is adjacent to the garage (**Photo 14**). The garage has a shed roof and two bay doors on the southern elevation. It is attached to the building via a horizontal concrete girder.

The southern two-thirds of this building is accessed via a flight of concrete stairs that lead from the loading dock up to a concrete hardscape plaza just below the second level of the building. The plaza contains picnic tables and is shaded by an awning (**Photos 15-17**). At the rear of the plaza, concrete bleacher seats have been built into the berm to provide a seating area to watch performances and presentations in the plaza (**Photo 18**). A concrete sidewalk leads from the plaza past the north side of the bleacher seats to the “back 40.” A concrete ramp provides ADA access to the second floor of the building from the plaza; it is flanked by two sets of shallow concrete steps that also provide pedestrian access to the deck.

## **Southwest elevation**

Two stories are visible along this elevation, with the first floor hidden underground (**see Photo 17**). The third story, like the northeast and southeast elevations, is clad in limestone aggregate concrete panels with no fenestration. Cantilevered over the second story, the third story slopes at an angle resembling an inverted pyramid. Limestone aggregate concrete support piers extend to the second story, which is recessed and clad in polished granite topped with polished metal panels. A single set of glass double sliding doors provides access to the facility. The deck is clad in polished granite panels. Two sets of concrete stairs lead from the deck down to a concrete hardscape paving containing a row of trees and a French drain.

## **Interior**

Primary entry into the building is via the northwestern side of the building. The interior configuration remains much the same as it was during the HemisFair (**Figure 5**). The second story is open to the public as a museum, with displays arranged by ethnic group throughout the floor (**Photo 19**). The projection dome is still present near the center of the space, with a large open area where school groups or visitors can watch the film about the cultures the ITC represents (**Figure 6**). Heavy horizontal concrete beams support the ceiling of the second floor, with open space between them. Lighting has been dropped to be on the beams rather than above. Limestone aggregate concrete support piers are present throughout the interior (**Photo 20**) and have been integrated into the displays as much as possible.

Near the entrance, stairs covered in granite tile lead down to first floor, which is divided into office space to for much of the area. Publicly accessible bathrooms are present at the base of the stairs at the northwestern side of the building. Bathrooms retain the original finishes, including pink tile and vinyl countertops. Wood paneling is present throughout the first level (**Photo 21**). An elevator provides access to the second and third floors as well.

The third floor consists of administrative offices, a conference room, and the archives. The original wood paneling and

glass is present throughout much of this space, with no natural lighting save for the conference room where the six recessed windows let in natural light (**Photo 22**). The conference room, located in the northwest corner of the building, was originally part of an apartment built for Governor Connally during HemisFair and later used as a residence for ITC directors Jack and Pat McGuire. The windows are an alteration that occurred during the McGuires residency. The third floor offices and archives remain within the rectangular building plan, but the space between the rectangular plan and the sloped exterior concrete panels is accessible in a few places (**Photo 23**).

## Landscape Features

### Berms

The ITC building is surrounded by earthen berms on three sides. Originally, these berms were in place on all four sides, but in 1991, the berm in front of the façade of the building was substantially lowered. In addition, part of the berm at the rear was removed to better accommodate deliveries and to make ADA access improvements. The berms are about 16 feet high,<sup>4</sup> with metal security fencing running along their summits (**Photo 24**). The berms provide a sense of security around the building, and there is open space on all sides between the building and the berms.

The berm on the northeastern side of the building contains a concrete vehicle pass through that provides access to the loading dock and rear parking area. A set of decaying wooden stairs also leads from the top of the berm down to the cooling building area, but is no longer accessible. Between the berms and the building on the northeast and southwest sides, trees are present within circular subsurface wells (**Photo 25**).

### Water Feature

The water feature consists of a large, shallow, rectangular pool feature divided into a smaller rectangular retaining pool on the south and a larger rectangular pool on the north (**Photos 26-27**). The southern retaining pool is lined with concrete panels on the bottom with sloped sides and a fountain in the middle. The pool tapers to a triangle at its north end where it connects to the northern pool. The northern pool has a geometric pattern that includes both raised geometric 3-D shapes and linear trenches, all clad in polished granite. According to an exhibition report to the HemisFair Director of Exhibitor and Visitor relations, this arrangement of “merging waters” shows the confluence of people, reflecting the theme of HemisFair.<sup>5</sup> Though the water is turned off due to restrictions, when active, water flows from the southern pool through and around the raised granite 3D geometric shapes within the linear trenches in the northern portion of the pool (**Figure 7**). Polished granite panels surface the areas surrounding the pool. The geometric pattern provides a mid-century modern aesthetic, combining the modernity of design within the natural granite and water. Red tile lines the area between the edge of the pool and the building.

## Relationship of ITC to Landscape Features

Surrounding the building on three sides are earthen berms, which largely block the bottom two stories of the building from view from outside the property. A metal fence runs along the top of the berms and connects to the building in several places so that access to the ITC cannot be gained by climbing over the berms. On the southwestern side, the berm remains unbroken, providing a very limited view of the ITC from Cèsar Chavez Street.

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<sup>4</sup> “Plans for State’s HemisFair Exhibit Building, with Enclosed Dome, Unveiled,” *San Antonio Express*, Wednesday, July 13, 1966, p.58-1.

<sup>5</sup> William Philips, European Director for Hemisfair, no date. “BIE Report,” to Jack Newman, Director of Exhibitor and Visitor Relations.

Within the berms are landscaped areas that have been hardscaped to varying extents. On the northeastern side, the area between the berm and the building is filled with planters set below grade. On the southeastern side, stairs lead from the loading dock to a raised, hardscaped plaza containing a picnic area that connects to the building via another set of concrete stairs. The plaza includes raised seating built into the eastern berm and awnings shading the picnic area. Adjacent to the berm and above the drive leading to the loading dock, a path leads to Back 40 where several replica interpretive structures sit on maintained green space. A staff parking lot is situated at the east of the green space. On the southwestern side, the berm and the building are divided by planters and hardscape as well as a French drain.

The berm on the northwestern side of the building was graded and lowered in 1991 as part of improvements made to make the building more ADA accessible and for better visibility.<sup>6</sup> The overall effect of the relationship between the berms and the building is that of a massive platform rising out of the earth. Upon approach, details of the property, including the fountains, planters, and seating, show the balance between the natural and the artificial, an interplay and playful interpretation of balance between the rustic and the modern. The entire effect serves to balance the two sides rather than just marry the two. The sheer size of the earthworks, accompanied by the massive platform rising above it, evokes feelings of awe and nods to the architecture and engineering humans have been accomplishing prior to the advent of modern materials of glass, steel, and concrete. The rustic gives way to the contemporary, but both are equally impressive.

### **The Back 40 and Non-historic age structures**

Immediately behind the berm running along the southeastern side of the building is open green space the staff refer to as “the Back 40.” This area consists of manicured lawn with five buildings placed in a loose arrangement. These buildings include replicas of a schoolhouse, an adobe house, a fort headquarters, a barn, and a log cabin that are used for educational purposes. All of these structures are non-historic age, but they are included in the larger space that has been historically used for educational programming and for the Texas Folklife Festival. At the rear of the back 40 are two non-historic age storage buildings (**Photos 28-35**).

#### D. Adobe House

Constructed in 1988, the replica Adobe house is a flat-roof, one-story, two room, rectangular adobe structure. The foundation appears to be a stacked stone masonry foundation that extends a foot above the ground on the exterior of the adobe walls. Access is via two recessed wooden doors with wood lintels. Single wood shuttered windows are present on the other elevations, recessed with wooden lintels. A plaque identifies Carmen Orozco of Presidio as the builder.

#### E. Fort Headquarters

Situated north of the Adobe house, the Fort Headquarters building is a scaled-down replica of frontier-era, post-Civil War headquarters building. Constructed in 1981, this single story, native limestone building has a gable roof and stone chimney. The roof extends from the façade to form a shed roof extension over the porch. Five wood porch supports connect the roof and the wood deck porch. The porch and the building sit on a stone foundation. Access is via two wood doors with wooden lintels overhead. Windows are wood frame six over six single hung recessed with wood lintels.

#### F. Schoolhouse

Located south of the sidewalk leading from the ITC to the Back 40, the schoolhouse is a single story, wood-frame, rectangular plan structure with a gable roof that was constructed in 1990. A single metal chimney vent is at apex of the gable, and a bell sits at the apex of the northern gable end. Louvered vents are in gable ends, and the structure is on a red brick foundation. Access is via single entry wood door with overhead transom. A single row of five two over two

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<sup>6</sup> “And the Berms Came Down...”, *The Texican*, 1-4.

wood frame windows are located on the east and west elevations.

G. Barn

Constructed in 1984, the barn is a 1 ½ story, wood-frame, rectangular plan building with a gable roof. Shed roof extensions with exposed rafters on the north and south are supported by wood posts. The structure sits on piers, and is accessed via gambrel doors on the east and west elevations. A rectangular entry appears to be framed on the east elevation, though it does not appear to be functional. Smaller, rectangular entries (hayloft doors) are on the east and west elevations at the transition between floors. Access to the hayloft entry on the east side is via an external wooden staircase with wood balustrades and railing that ends in a balcony supported by wood posts.

H. Log House

Situated adjacent to the barn, the log house is a dogtrot constructed in 1992. A plaque on the front notes it was modeled after the Williams-Buck house in Williamson County. The structure is a single-story double-pen dogtrot house constructed of hewn, half dovetailed logs and a cedar shake gable roof. The rooms are divided by a breezeway and shed roof porches run the length of the north and south elevations. The porch is supported by wooden supports and cross rails. Stone fireplaces and chimneys are at the north and south ends of the structure. Each side is accessed through a single wood frame entry. Small, square two over two windows are on the west, north, and south elevations; square wood frames are present in the gable ends.

I. Windmill and Storage Tank

Adjacent to the dogtrot cabin is a wood frame windmill and raised wooden water cistern. The windmill sits upon a wooden scaffold and connects to the cistern via metal pipe. Another metal pipe extends into the ground and connects to the cistern pipe to replicate how windmills could be used to pump water for irrigation. The cistern sits on a wooden scaffold and is a circular structure comprised of vertical wooden slats held together with metal barrel straps.

J. Security shed

Adjacent to the rear parking lot near its entrance off Cèsar Chavez, a single-story, wood-frame building with a metal gable roof sits atop a pier and beam foundation. Access is through a single-entry wood door. Small, square two-over-two windows are on each elevation.

K. Storage shed

At the rear of the property near the IH-37 frontage road, sits a single-story, rectangular plan corrugated metal storage building with a shed roof. Access is via a single wood frame door and two metal bay doors. The structure sits among other temporary storage units.

### Inventory of Resources (see Map-6)

Map Reference	Resource	Type	Status	Date/Date of Alteration
A	Institute of Texan Cultures	Building	Contributing	1967
B	Berms	Structure	Contributing	1967
C	Fountain/Water Feature	Structure	Contributing	1967
D	Replica House	Building	Noncontributing	1988
E	Replica Fort Headquarters	Building	Noncontributing	1981
F	Replica Schoolhouse	Building	Noncontributing	1990
G	Barn	Building	Noncontributing	1984
H	Replica Log House	Building	Noncontributing	1992
I	Windmill and Storage Tank	Structure	Noncontributing	c.1992
J	Shed	Building	Noncontributing	c.1995
K	Shed	Building	Noncontributing	c.1985

### Alterations and Integrity

In 1976, windows were added to the third story façade at the request of directors Jack and Pat McGuire<sup>7</sup> (See Figure 7). These windows are recessed in keeping with the overall Brutalist influence. Additional alterations to the building and landscape occurred in 1991, when the berm in front of the façade was lowered. Other alterations that occurred during this period included partial removal of the berm along the southeastern elevation to facilitate delivery access and the addition of a sidewalk from the rear parking area to provide staff access to the building. The benches were also removed from the bridge and the deck at this time.<sup>8</sup> A detailed conditions assessment by John Allender of Architexas is in progress.

While the berm lowering altered the landscape configuration, the overall setting and relationship to the building remains. The berms on the northeastern, southeastern, and southwestern sides continue to provide continuity in the scale of the building and its associated earthworks, as well as the perception of the building rising from the earth. The feeling of entering an enclosure remains as the visitor crosses the bridge and sees the rising berms on the periphery. The bench removal does not alter circulation patterns to and around the building. Even the addition of the recessed windows do not significantly alter the setting or design, as they are stylistically consistent with the overall Brutalist design. As a result, the building retains integrity of setting, design, and workmanship.

<sup>7</sup> Evelyn Sawyer, "Music Affairs Mark Weekend," *San Antonio Express*, Feb, 1976; McCaskill 1983

<sup>8</sup> "And the Berms Came Down...", 1992, 4

Inside the building, the interior remains very similar to the original configuration. The first floor retains its original paneling, office, and restroom finishes. The original wood paneling remains. On the second floor, the exhibit layout has not been significantly altered since 1968, though some displays have changed. The projection screen arrangement remains in place. While the third floor configuration has remained nearly identical, the apartment constructed for the governor to receive visitors at HemisFair and used later as a residence by the McGuires has been converted to a training room. The other areas remain intact with original finishes, including wood paneling for the offices and tiles in the restroom. Both the interior and exterior of the ITC, then, retain integrity of materials.

While the temporary structures associated with HemisFair '68 were removed following the fair's closure, several buildings, including the ITC, the U.S. Pavilion, and the Tower of the Americas, were designed with the intent of being a permanent part of the downtown landscape. These buildings remain visual and physical anchors of the HemisFair campus, which provides integrity of location and association.

The building retains its original construction materials and design, both on the exterior and in the interior. The main interior change is the conversion of the third floor apartment into a training area. Original cladding and fixtures are present in all areas, and the projection screen theater remains in place. On the exterior, two berms have been modified, but the overall configuration remains and provides a sense of scale. Overall, this contributes to the property's integrity of feeling.

## Statement of Significance

The Institute of Texan Cultures (ITC) was constructed as the Texas pavilion for the 1968 World's Fair in San Antonio to represent Texans and Texas. As the theme for the fair was "The Confluence of Major Civilizations in the American Hemisphere," abbreviated to "HemisFair", Governor John Connally and R. Henderson Shuffler, the ITC's first director, envisioned a place where Texas cowboy and oil tycoon myths would be replaced by a diverse, multi-ethnic history of the people of Texas. Shuffler worked to assemble a space that would integrate technology and history to engage the visitor rather than to present a static museum display. Combining multimedia presentations on a state of the art projection dome, performers, and hands-on visitor experiences, Shuffler presented the contributions of 25 ethnic groups in forming Texan identity. Architects Caudill, Rowlett, & Scott (CRS) collaborated with the HemisFair committee, coordinating architect Allison Peery, the governor, and Shuffler to design a building that would express an integration of traditional and modern elements into a unique building and setting, reflecting the overall theme of the HemisFair. CRS's focus on traveling to their clients' locations and spending time working through the design together to ensure their designs were both functional and met their clients' visions allowed them to weave together the different elements of the historic and the modern on an impressive scale. The ITC is nominated for the National Register of Historic Places under Criterion A for Recreation/Culture and Education at the state level of significance for its association with HemisFair (Texas's only World Fair) and for its instrumental role in establishing an institution with statewide reach and scope that resulted in founding a major state university in San Antonio. In addition, the ITC is nominated for the National Register under Criterion C Architecture as an excellent example of Brutalism at the local level of significance.

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The Institute of Texan Cultures (ITC) is an excellent example of the Brutalist architectural styles popularized after World War II. In Brutalist architecture, raw, modern materials, including glass, steel, and concrete, were showcased instead of hidden. Brutalism emphasized the marriage of the modern and the rustic, using modern materials like concrete but leaving it unfinished, allowing the coarse native material temper to shine through.<sup>9</sup> Contemporary materials including concrete, glass, and steel, became part of the structural framing and spacing of Brutalist buildings, further providing a contrast between refined precision and material coarseness.<sup>10</sup>

During the latter half of the 20<sup>th</sup> century, Brutalist buildings in the United States were perceived as dramatic, heavy, and dignified, even heroic in some instances. Perceptions have changed in the 21<sup>st</sup> century, with those same structures often identified as overbearing and monolithic. As Kurbo et al. note, "Through their very durability, Heroic buildings remind us of our changing attitudes, for better and for worse."<sup>11</sup> The ability to contextualize Brutalist buildings in a historic framework is essential in understanding the significance of a building like the ITC, which was designed to represent Texas and Texans to an international audience.

Constructed in association with the 1968 World's Fair in San Antonio, the ITC (along with the United States Pavilion and the Tower of the Americas) was intended to remain onsite as a permanent structure after the fair ended.<sup>12</sup> The planning committee proposed an impressive design, suggesting "Around the perimeter of the park-like site, major industrial, business, and government exhibits will be housed in modern pavillions (sic) expressing the promise of the future of the hemisphere so closely linked "to the harvest and legacy of the past."<sup>13</sup> Brutalism was a logical design choice to express this link between the rustic past and the technology of the present, and the ITC, then known as the Texas Pavilion, was a way to showcase Texas's achievements in a city and a state that was still widely perceived as primarily rural and

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<sup>9</sup> Reyner Banham, *The New Brutalism*, 1966, p.16.

<sup>10</sup> Ibid., p.17

<sup>11</sup> Michael Kurbo, Mark Pasnik, and Chris Grimley, "Tough Love: In Defense of Brutalism," *The Journal of the American Institute of Architects*.

<sup>12</sup> Garth Jones, "Texas Fair Exhibit is Budget Item," 1968.

<sup>13</sup> Planning Document, San Antonio Fair, Inc. Records, Folder 58-1, University of Texas San Antonio Libraries Special Collections, 1965.

agricultural.

## Brutalist architecture in Texas

As Dase noted in her evaluation of the HemisFair property, “The Tower of the Americas, Institute of Texan Cultures, and U.S. Pavilion are part of a distinguished tradition of large-scale buildings that are very public and dramatic expressions of unforgettable innovation and novelty. These masterworks represent design and engineering ambitions and achievements that define key world cultural events like HemisFair ’68.”<sup>14</sup> Like the ITC, these properties anchored the fair as iconic, immediately recognizable, physical components of the event that were intended to be permanent structures. Among these buildings, the ITC stands out as the best example of Brutalist influences within the campus. The Wood Courthouse, designed by Marmon Mok, is more aligned with New Formalism, though it uses naturally derived materials like marble and bronze with cast concrete. Likewise, the Exhibit Hall nods to Brutalism with recessed windows and unfinished concrete, but displays more characteristics of the New Formalism.<sup>15</sup> In comparison, the ITC incorporates a modern concrete and steel structure with natural elements both by blending modern materials and techniques with natural (e.g., limestone aggregate in the concrete, polished granite), and through incorporating earthworks with modern architecture.

Other examples of Brutalist influenced buildings in San Antonio include the City Tower (Frost Bank Building) and the St. Mary’s Catholic Rectory Building next to the church (**Photos 36-37**). City Tower is a 300 ft tall concrete building completed in 1973.<sup>16</sup> Emphasizing the vertical plane, the building is constructed from cast concrete punctuated by rows of recessed windows under concrete overhangs. It is located a few blocks northwest of the HemisFair campus, in the midst of downtown. While certainly impressive, with heavy massing and liberal use of glass and concrete, the structure lacks the ITC’s tension between the modern and the natural. Likewise, the St. Mary’s Catholic Rectory Building displays many brutalist characteristics, including heavy concrete piers and exposed aggregate concrete cantilevered over a recessed first story. However, the decorative elements belie the functional approach of Brutalism, giving the building a feeling of whimsy and lightness instead of heavy, grand scale architecture. In addition, while the Rectory building does incorporate exposed aggregate in the concrete and utilizes brick on the first story, like City Tower, it lacks the balance of the modern and natural materials as evidenced in the ITC.

Elsewhere in Texas, extant examples of mid-century modern and Brutalist buildings include Dallas City Hall, the LBJ Library, Perry Castaneda Library, and Sid Richardson Hall at the University of Texas, Langford Architecture Center at Texas A&M, the Alley Theater in Houston, Burnett Plaza in Fort Worth, and the El Paso County Detention facility (**Photos 38-41**). These resources constitute civic and educational resources, the most common structure type for United States Brutalist expression. These resources, like the ITC are typically in urban settings, where other buildings of similar scale are located in close proximity. However, they are all presented as works that are literally elevated from their surroundings, either by being placed on a high point of the landscape like LBJ Library and Sid Richardson Hall, or in a prominent place where 270 to 360 degree views of the building are part of the landscape, like the Dallas City Hall, Langford, and the Alley Theater. The ITC’s unique relationship to the urban landscape, in a setting where other buildings of similar scale are in close proximity, but also where the scale of the ITC is further emphasized by the earthen berms that obscure the bottom floors, sets it apart as an excellent example of how the natural and modern landscapes are intertwined to elevate the design.

The architectural significance of the ITC is rooted in its conceptualization as a representation of the emergence of Texan identity. CRS’s approach of working closely with their clients to ensure both building form and function embodied their needs meant the firm did not necessarily have a distinctive design footprint. Their other buildings demonstrate this. For example, the Willis Library at the University of North Texas, Houston Center, Fulbright Tower, 1177 West Loop South

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<sup>14</sup> Amy Dase, *Historical Resource Studies: Proposed HemisFair Park Area Redevelopment*, Prewitt & Associates, 2013, p.61

<sup>15</sup> *Ibid*, p.38

<sup>16</sup> Council on Tall Buildings and Urban Habitat, 2023.

(Houston), Jones Hall, and the Albert Thomas Convention Center (now Bayou Place) do not resemble each other or the ITC.

## HemisFair 1968

The ITC was constructed in 1967 as part of HemisFair, the 1968 World's Fair in San Antonio. In February 1962, an initial interest meeting for hosting the World's Fair was held at the Granada Hotel in San Antonio with a group of some of the city's most prominent businessmen, including current and future mayors, an editor from the *San Antonio Express News*, bankers, military men, construction contractors, and many others. This meeting served as a forum for a discussion of whether it was in the City's interest to make a bid to host a World's Fair. Enough interest was generated that attendees of the meeting agreed to appoint an Executive Committee consisting of William Sinkin, Tom Frost Jr. James Gaines, Walter McAllister, H.B. Zachry, Morris Jaffee, and John Daniels to further explore the feasibility of hosting the World's Fair. At the same meeting, Congressman Henry B. Gonzalez created a statement about the possibilities for hosting a Fair of the Americas in San Antonio.<sup>17</sup>

By July the committee had arranged for national leaders to come in and speak to the membership. L. Edward Scriven, the Director of the Bureau of International Business Operations and the Office of International Trade Fairs in Washington D.C. and Department of Commerce Houston Field Office Manager George L. Malherbe traveled to San Antonio to discuss how to get congressional support for the effort.<sup>18</sup> Logistical matters such as hiring a PR Firm and underwriting committee travel to Seattle and Chicago (the most recent U.S. host cities for World's Fairs), as well as scouting site locations for the fair in San Antonio, were discussed. John Daniels reported that he had looked at 40 acres of land downtown that had been designated for urban renewal as a possible site.<sup>19</sup>

The committee chose 1968 as the fair year because it was San Antonio's 250<sup>th</sup> anniversary of its founding. Other factors that influenced the selection of this year were the 1968 Olympics being held in Mexico City, the Texas Tourist Development Agency would have been established and running for 4 years, and the Pan-American highway would be completed enough to assist with the traffic attracted by the fair.<sup>20</sup>

A November 1963 memorandum from the Executive Committee to the HemisFair Board of Directors noted the underwriting to date had been extremely successful.<sup>21</sup> San Antonio Fair (the private fundraising arm of the HemisFair effort) had managed to raise \$7.5 million within four short months.<sup>22</sup> Perhaps more importantly, however, the memo references the site selection as "100 some odd acres" downtown in an area the City had already earmarked for the urban renewal program. Plans for the area included a convention center, which San Antonio felt would help increase tourism and which dovetailed with the needs of the World's Fair. While the committee fully supported these plans, a major effort was required to convince San Antonio citizens to agree to vote for the bond to finance much of this development.<sup>23</sup>

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<sup>17</sup> "Minutes of Initial Meeting of Interested Citizens Pertinent to the 'Fair of the America's'" (sic). San Antonio Fair, Inc. Records, Folder 5-7, Correspondence 1962-1963, p.1-2, University of Texas San Antonio Special Collections.

<sup>18</sup> "Minutes of Breakfast Meeting Held Wednesday, July 11, 1962 in the Read and Watch room of the Granada Hotel." San Antonio Fair, Inc. Records, Folder 5-7, Correspondence 1962-1963, University of Texas San Antonio Special Collections.

<sup>19</sup> "Minutes of Trade Fair Committee Meeting Held Thursday, August 2, 1962, in the Auditorium of the San Antonio Savings Building." San Antonio Fair, Inc. Records, Folder 5-7, Correspondence 1962-1963, University of Texas San Antonio Special Collections.

<sup>20</sup> William Sinkin, "Hemisfair \$200 Million Dollar Dream," University of North Texas Libraries.

<sup>21</sup> "Report to the Board Directors of San Antonio Fair, Inc.," November 12, 1963. University of Texas San Antonio Libraries Special Collections.

<sup>22</sup> William Sinkin, "Hemisfair \$200 Million..." 1964.

<sup>23</sup> "Report to the Board Directors of San Antonio Fair, Inc., 1963.

## Urban Renewal

By 1964, the Urban Renewal Agency was acquiring land tracts within the proposed project footprint, and the City had passed a \$30 million bond, \$10 million of which was earmarked for construction of a new convention center. Included in the package were allocations for construction of a performing arts center, improvements to the link with the San Antonio River, and general infrastructure improvements that would be required for the HemisFair event.<sup>24</sup>

San Antonio had been an early adopter of urban renewal in Texas. It was also recognized as the Texan city with the worst housing conditions.<sup>25</sup> As early as 1937, San Antonio supported the state Housing Authorities Law and created their own housing authority to buy property or use eminent domain to acquire property, borrow money, and issue bonds. The Housing Authority, appointed in 1938, surveyed the city for substandard living conditions, and proposed two housing projects for African American residents, one for Mexican American residents, and one for white residents.<sup>26</sup> During the Depression, San Antonio, like Dallas and Houston, focused on the needs of the City as a comprehensive unit, viewing slums and areas with substandard housing as a reflection and responsibility of the larger city.<sup>27</sup> However, this view shifted in the 1950s to prioritize cultural individualism, leading Dallas and Houston to largely abandon redevelopment projects. Fairbanks suggests that San Antonio's continued participation in urban renewal may have bolstered by downtown businessmen who saw an opportunity for development in a downtown that was slowly receding into decay. He also suggests that the Mexican American population may have been supportive of the program as frequent recipients,<sup>28</sup> a suggestion that is belied by the realities of the disproportionate effect of urban renewal on people of color.

Nationwide, the urban renewal program displaced hundreds of thousands of families, the majority of whom were people of color. The redevelopment projects that evicted these families were mostly commercial, industrial, or highway projects. Analysis of the distribution of urban renewal projects in the United States shows the heaviest concentration in the northeast and Midwest; however, between 1950-1966, Texas had 17 cities that had participated in the program. Initially, it appears that these projects displaced more white families;<sup>29</sup> however, when considering that many Mexican American immigrants would have been counted as white by the government, it is likely the majority of people affected in Texas would have been people of color as well.

The urban renewal area selected for HemisFair was a mixed ethnic enclave for people of Polish, German, Alsatian, Mexican, and African American descent, and was known specifically for its association with sizeable German and Polish communities. While this area may not have primarily affected more people of color, traditional communities were affected, and the area wasn't widely regarded as a slum.<sup>30</sup> In selecting this site, the organizers were focused less on improving the neighborhood and more on both practical and long-term goals for the City's tourist economy. With 150 acres, there was room for construction of a convention center along with temporary and permanent buildings. A portion of IH-37 was in close proximity to provide access to the fair from Corpus Christi and the Gulf Coast, and the proximity of the River Walk and La Villita could allow for additional commercial development that would support increased tourism for the fair and afterward. The city began studies for the viability of developing the River Walk as a commercial tourist attraction, including how it could connect with La Villita.<sup>31</sup>

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<sup>24</sup> William Sinkin, "HemisFair \$200 Million..." 1964

<sup>25</sup> Robert B. Fairbanks, "Public Housing for the City as a Whole: The Texas Experience, 1934-1955" *Southwestern Historical Quarterly*, Vol.103, p. 409, 2000.

<sup>26</sup> Ibid, p.411-413

<sup>27</sup> Ibid, p.420.

<sup>28</sup> Ibid, p.424

<sup>29</sup> Digital Scholarship Lab, "Renewing Inequality," *American Panorama*, 2023.

<sup>30</sup> Steve Bennett, "The Neighborhood that HemisFair '68 erased", *San Antonio Express-News*, August, 2017.

<sup>31</sup> Lewis F. Fisher, *Saving San Antonio: The Preservation of a Heritage*, 2016.

## Preservation

The neighborhood slated for HemisFair was part of Urban Renewal Area #5, bounded by Lavaca and Victoria Streets on the south, South Alamo and South Presa Streets on the west, East Commerce Street on the north, and Peach Street and an irregular boundary that bisected several streets on the east (see Map 4). In addition to being ethnically diverse, the area contained a range of architecture, from caliche block houses to Victorian homes.<sup>32</sup> The San Antonio Conservation Society was vocal in stating that as many of these structures should be preserved as possible, as it would provide a unique component and aesthetic to the fair.<sup>33</sup> O'Neil Ford, who was initially HemisFair's Coordinating Architect,<sup>34</sup> supported this idea. However, as tensions emerged between the City and Ford on other projects, Ford's position became more precarious and, along with other executive staff changes, Ford was demoted to Consulting Architect,<sup>35</sup> undermining his preservation attempts.

While discussions between the City, the HemisFair committee, and the Conservation Society continued in regard to the buildings, architect Henry Steinbomber assembled a list of 81 significant properties within Urban Renewal Area #5, providing a conditions assessment for each property.<sup>36</sup> The Urban Renewal Agency hired Marvin Eickenroht to do the same; this list contained 75 properties. Unfortunately, the process for deciding which buildings would be preserved was marred by political tension between the City and the Conservation Society over other projects that bled over into the HemisFair discussions.<sup>37</sup> Ultimately, Senator Ralph Yarborough, a political rival of Mayor McAllister, attached a historic preservation amendment onto the bill designating Federal funds for construction of the U.S. Pavilion. He also attached a second amendment that prohibited elected officials from being officers or executive committee members for the HemisFair project, effectively limiting the mayor's influence.<sup>38</sup>

Following this legislation, those involved came to an agreement to preserve 20 buildings within the HemisFair grounds.<sup>39</sup> Twenty-seven structures were actually saved, however.<sup>40</sup> During and after the fair, this preservation brought the City national attention, as many visitors remarked on the "local" feeling this created for the fair.<sup>41</sup> Ironically, in removing the multi-ethnic neighborhood but preserving some of the architecture, San Antonio provided visitors with a feeling of authenticity. Furthermore, this neighborhood's removal for the fair created pressure to accelerate San Antonio's steps toward integration to ensure visitors from a variety of backgrounds would come to enjoy the fair. In 1960, small restaurants began serving both African American and white populations.<sup>42</sup> Woolworth's near the Alamo was one of the first lunch counters in the South to be peacefully and voluntarily integrated during the 1960 sit-in movement. The City passed an ordinance in 1965 desegregating all public accommodations,<sup>43</sup> which paved the way for a more diverse HemisFair audience.

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<sup>32</sup> Bennett, 2017

<sup>33</sup> Fisher, 2016, p.299

<sup>34</sup> William Sinkin, "Letter to C.C. Callaway Jr.," William and Faye Sinkin Papers 1920-2014, Folder 510-6, University of Texas San Antonio Special Collections.

<sup>35</sup> Fisher 2016, p.300

<sup>36</sup> Henry Steinbomber, "Steinbomber Report," 1964 On file at San Antonio Conservation Society Foundation Library.

<sup>37</sup> Fisher, 2016, p.304

<sup>38</sup> "Hemisfair Bill Change Proposed," *San Antonio Express*, September 18.

<sup>39</sup> Lloyd Larrabee, "20 Old Structures in HemisFair Area to be Preserved," *San Antonio Express*, August 1966; "Hemisfair Bill Change Proposed," *San Antonio Express*, September, 1966.

<sup>40</sup> "City Council, HemisFair Compile Exemplary Conservation Record," *San Antonio Express*, September, 1966.

<sup>41</sup> Fisher, 2016, p.316

<sup>42</sup> Madalyn Mendoza, "62 Years Ago, San Antonio was the First Southern City to Integrate Lunch Counters," *San Antonio Express News*, March, 2022.

<sup>43</sup> Scott Huddleston, "Hemisfair '68 Transformed the City," *San Antonio Express News*, April, 2018.

## **Funding**

Initial meetings and discussions among the HemisFair Executive Committee and interested parties acknowledged that private funding could provide the seed money to start the exploration process of hosting the World's Fair, but that serious investments by the City, State, and Federal government would be necessary to successfully complete the HemisFair project. San Antonio Architect O'Neil Ford recognized that beyond the fair, a significant redevelopment effort involving civic and private properties would provide the City with an opportunity for future growth and could lay the foundations for a stronger tourism trade.<sup>44</sup> As a result, several projects were proposed that would draw from diverse funding sources to complete different components of the overall fair infrastructure.

In 1964, San Antonio residents approved a \$2 million bond to go toward urban renewal projects in the city. This money was specifically earmarked for the construction of a new civic and convention center that was to be situated within Urban Renewal Area 5, where HemisFair was to be located. Federal urban renewal grants paid for land acquisition and relocation costs associated with moving the families living in the area to new locations as well as street improvements. The City paid for construction of a new chilled water plant in association with the development as well.<sup>45</sup>

Sinkin directly appealed to the state to assist and participate financially and in planning. The HemisFair plan emphasized a permanent component, estimating about \$40 million would be spent on construction of permanent buildings.<sup>46</sup> In 1965, the committee requested \$7.5 million from the Texas Legislature, but received only \$4.5 million. In 1967, based on preliminary sketches developed by Caudill, Rowlett, & Scott (CRS), Governor Connally went to the state legislature to request an additional \$5.5 million for a new permanent building that would serve as the Texas Pavilion for the fair.<sup>47</sup> With this additional funding, the fair continued to move forward toward completion and the construction of the Texas Pavilion was ensured, as was its status as a permanent structure. CRS was hired to design the building with local support from associate architects Callins and Wagner, and Los Angeles Firm Usher-Follis and San Francisco Firm The Office of Gordon Ashby were hired to design and install the displays.<sup>48</sup>

## **Caudill, Rowlett, and Scott, Architects**

Founded in 1946 by William Wayne Caudill and John Miles Rowlett, Caudill, Rowlett, & Scott became a well-regarded firm and the first to be traded on the stock market.<sup>49</sup> The founding partners met at Texas A&M and following World War II, established a partnership. Caudill's exuberant nature was balanced by Rowlett's reserved, technical focus.<sup>50</sup>

William Wayne Caudill, an Oklahoma native, earned his B.S. in Architecture from Oklahoma State University in 1937, and his M. Arch. from M.I.T. in 1939.<sup>51</sup> At M.I.T., Caudill was educated in European modernism.<sup>52</sup> He subsequently joined the faculty of Texas A&M University for six years, during which time he formed a partnership with colleague John

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<sup>44</sup> Fisher 2016, p.300

<sup>45</sup> John A. Bitters, Jr. "Presentation to City Council," September 28, 1967.

<sup>46</sup> William Sinkin, "Hemisfair \$200 Million Dollar Dream." 1964

<sup>47</sup> Jo Eckerman, "A Story within a Story," *Texas Passages* Vol.3, 1988.

<sup>48</sup> Joe Rust, "Connally Envisions HemisFair Institute. Exhibit to Cost \$10 Million," *San Antonio Light*, January, 1966; "Texas on 38 Screens," *Industrial Photography*, Vol.17, 1968.

<sup>49</sup> Jonathan King and Philip Langdon, editors; *The CRS Team and the Business of Architecture*, Texas A&M University Press, 2002, p.8.

<sup>50</sup> Ibid, p.3

<sup>51</sup> Stephen Fox, "William Wayne Caudill," *Handbook of Texas Online*, 1994.

<sup>52</sup> King and Langdon, 2002, p.4

Miles Rowlett, a graduate of the University of Texas.<sup>53</sup> Rowlett, born in Georgetown, Texas attended the University of Texas, receiving degrees in education and architecture.<sup>54</sup>

While the practice was initially located in Austin, they moved it from Austin to College Station in 1947, so that Rowlett could supplement his income by teaching.<sup>55</sup> Caudill was teaching and serving as a research architect at the Texas Engineering Experiment Station (TEEP) at that time. They reorganized the practice in 1948 when Wallie E. Scott joined as a partner, becoming Caudill, Rowlett, & Scott.<sup>56</sup>

By 1949, the firm had started designing school buildings, and added William Merriweather Peña as a fourth partner. Pena suggested keeping the original name rather than making it longer. They began with residential projects, all designed in mid-century modern design, before moving into designing educational facilities. This work received positive attention from national press and other architects, bringing CRS into a national gaze for their work on their educational facilities, and allowing the practice to grow substantially in the 1950s.<sup>57</sup>

Part of the firm's success in designing these facilities stemmed from Caudill's research at TEEP, in which he had studied how natural lighting, ventilation, and other practical considerations applied to school buildings.<sup>58</sup> He authored a book, "Space for Teaching" in 1941 based on his research, but the book did not become popular until after the war, when the baby boom increased the need for additional educational institutions and the emergence of the middle class began to shape how decision making occurred for public institutions. Caudill's book provided educational institutions with new ideas, and CRS was able to respond to address these new concerns in their approach and designs.<sup>59</sup>

Caudill believed that each project had three equal components: design, technology, and management. Each project team had a designated representative for each of these components who were designated leads with equal responsibility.<sup>60</sup> While Caudill focused on process and implementing this three component approach, Rowlett became instrumental in opening several branch offices and ensuring that their ideas were implemented at these branches.<sup>61</sup> By 1969, the firm had worked in 26 states and eight countries.<sup>62</sup>

These early projects forced CRS to rethink their strategy on client relationships in order to ensure their design plans could be approved. Their first schools in Oklahoma required frequent travel, and early designs were met with revisions instead of approval. In order to better facilitate the project, and to avoid significant financial losses, Caudill and Scott went up to Oklahoma and stayed there to work with their clients through the planning process. Later referred to as "squatting", this process of client engagement became central to the CRS approach.<sup>63</sup> Caudill actually learned to pilot small planes to better serve his remote Texas clients.<sup>64</sup>

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<sup>53</sup> Texas A&M School of Architecture, "John Rowlett," 2023.

<sup>54</sup> King and Langdon, 2002, p.3; Texas A&M School of Architecture 2023

<sup>55</sup> King and Langdon, 2002, p.15

<sup>56</sup> Fox, 1994; Andrew Brodie Smith, Ph.D. "Gold Medalist 1985, William Wayne Caudill FAIA," In *Architecture INTL: Celebrating the Past, Designing the Future*, 2008.

<sup>57</sup> King and Langdon 2002, p.15-17; Fox 1994

<sup>58</sup> King and Langdon 2002, p.17-18

<sup>59</sup> Brian Schermer, "The Program as Problem: Origins and Impact of CRS's Problem Seeking," Paper presented at the Association of Collegiate Schools of Architecture 103<sup>rd</sup> Annual Meeting, 2015, p.623.

<sup>60</sup> Katherine Logan, "The Culture of Listening," *Architecture Week*, May, 2001.

<sup>61</sup> Texas A&M School of Architecture, 2023

<sup>62</sup> Fox, 1994

<sup>63</sup> Schermer, 2015, p.624

<sup>64</sup> Smith, 2008, p.272

As the process evolved, CRS separated the programming from the design and worked as a team to gather information that would allow them to define the problem in order to implement ideas.<sup>65</sup> It was a form of architectural analysis in which they distinguished between the clients wants and needs, and sought to define the problem; the design was meant to provide solutions. They are recognized as one of the pioneers in the field of architecture to successfully develop this strategy in approaching projects.<sup>66</sup>

While CRS developed standard procedures for approaching client interactions and programming, they deliberately avoided developing a distinctive style. Instead, “the esthetic chosen for a project varied with the team, the assignment, the place, and the climate.”<sup>67</sup> Their practice was research based, and they hired architects to become specialists in particular building types. Specialists were expected to publish and present their ideas, as well as to continue to look for new ideas and materials. This increased visibility in both architectural and public circles, allowing marketing of their new ideas and research to elevate the firm profile.<sup>68</sup>

Their research-based and client-centric approach was received well in post-War America, where an emphasis had been placed on scientific discovery, progress, and overall, with function. In creating modern responses that were functional and addressed client needs, CRS emerged as a leader in architecture King and Langdon note, “The firm influenced entire categories of buildings, including schools, hospitals, hotels, commercial buildings, and performance halls.”<sup>69</sup>

CRS moved to Houston by 1960, and had branched out into hospital and civic design by 1970. Caudill moved from A&M to direct Rice University’s School of architecture from 1961-1969, then became the William Ward Watkin professor of architecture at the same school.<sup>70</sup> During this decade, the goal was to grow the firm. By then the partners believed that business growth was as important as design.<sup>71</sup> Prior to the 1960s, CRS specialized in schools, but their approach allowed them to not only to specialize, but to expand into other areas of design.<sup>72</sup> The firm developed or brought in architects with specialties that included not just education, but in city planning, performing arts centers, construction management, hospitals, and industrial building systems.<sup>73</sup> Undoubtedly, the concept behind the Texas Pavilion as a permanent educational exhibit dovetailed with CRS’s educational specialization and research-based approach. The project’s international visibility reflected CRS’s increasing presence in other countries, including their work in Saudi Arabia on the University of Petroleum and Minerals, which was begun a few years before Hemisfair.<sup>74</sup>

CRS’s work on the Texas Pavilion coincided with the firm’s expansion plans. Former managing partner Tom Bullock noted, “We decided in ’69, ’70 to start planning for expansion beyond what we ever expected to do. Our projects were getting larger, more complex, and the idea at that time was to consider becoming a public corporation.”<sup>75</sup> Shortly after this, in 1971, the firm’s board of directors moved away from the research-based approach to a more business-focused effort

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<sup>65</sup> King and Langdon 2002, p.20

<sup>66</sup> Schermer, 2015, p.626-628

<sup>67</sup> King and Langdon 2002, p.67

<sup>68</sup> Avigail Sachs, “Marketing through research: William Caudill and Caudill, Rowlett, Scott (CRS),” *The Journal of Architecture*, vol.13, p.743-744.

<sup>69</sup> King and Langdon 2002, p.7-9

<sup>70</sup> Fox 1994

<sup>71</sup> King and Langdon 2002, 34

<sup>72</sup> Robert E. Johnson, “Research as the Fountainhead of Innovation: A Case Study of CRS,” 85<sup>th</sup> ACSA Meeting and Technology Conference, 1997, p.574-575

<sup>73</sup> King and Langdon, 2002, p.105-106

<sup>74</sup> Ibid, p.139-140

<sup>75</sup> Ibid, p.34

that placed increased emphasis on profit.<sup>76</sup> This decision was coupled by the firm's debut as a publicly traded company, the first of its type and size to be publicly traded.<sup>77</sup>

## **Post-HemisFair and the Beginning of the Institute of Texan Cultures**

As part of the state legislature's 1967 agreement to fund the additional \$5.5 million needed for the construction of the Texas Pavilion, the city agreed to convey the property to the state in 1969.<sup>78</sup> The funding included costs for operating the exhibit for two and a half years following HemisFair. While the number of employees was expected to drop from 200 to about 70 to operate the facility post-HemisFair, the proposal to the legislature was actively planning for a permanent exhibit to be managed by the state.<sup>79</sup> Governor Connally initially called the post-HemisFair Texas Pavilion, the "Texas Institute of Living Culture," which became the Institute of Texan Culture.<sup>80</sup>

After HemisFair, the property did not immediately convey to the state. The city tried to change its mind about the conveyance, and the state ended up suing the city to receive the property as previously agreed.<sup>81</sup> On May 27, 1969, the City formally conveyed the HemisFair property to the state. The conveyance stipulated a "Texas State Exhibits" building would be maintained as part of the transaction.<sup>82</sup> The property was specifically put under the University of Texas System on June 5, 1969, the same day that the University of Texas San Antonio was established.<sup>83</sup> As a museum and educational institution, ITC was the first program and first building associated with the new university, and the impetus for its formation. The main campus location was not set until 1970, when the university received a 600 acre donation in northwest San Antonio. Main campus construction began in 1972.<sup>84</sup> The Back 40 was conveyed to the University of Texas San Antonio in 1980.<sup>85</sup> The ITC's position as a planned permanent fixture of the downtown landscape was instrumental in establishing the university's presence within the city.

## **ITC Directors**

### ***R. Henderson Shuffler***

R. Henderson Shuffler started his professional career as a newspaper reporter in Odessa. He founded the *Odessa American* in 1940.<sup>86</sup> By 1945, he had sold the paper and returned to Texas A&M to become the executive director of the Texas A&M College Development Fund.<sup>87</sup> In 1947, Shuffler was named Director of Publications for A&M, where he remained until 1962.<sup>88</sup>

In addition to being a journalist, Shuffler had been publishing articles on Texas archaeology and history since 1929.<sup>89</sup> His work included contributions to *Southwestern Historical Quarterly*, *Southwest Review*, *Ford Times*, *Texas Bar Journal*,

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<sup>76</sup> Sachs, 2008, p.749

<sup>77</sup> King and Langdon, 2002, p.5

<sup>78</sup> James McRory, "Jury Ponders Contractors' Case Against City," *San Antonio Express*, June, 1969.

<sup>79</sup> Garth Jones, "Texas Fair Exhibit is Budget Item," unnamed newspaper clipping 1968, ITC collection.

<sup>80</sup> Rust, 1966

<sup>81</sup> McRory, 1969

<sup>82</sup> Bexar County Deed Records, Vol.6165, p.473

<sup>83</sup> David C. Tiller, "University of Texas Institute of Texan Cultures," *Handbook of Texas Online*, 2015

<sup>84</sup> Linda J. Whitson, "University of Texas at San Antonio," *Handbook of Texas Online*, 2020.

<sup>85</sup> Bexar County Deed Records, Vol.2146, p.754

<sup>86</sup> "Institute Director Appointed," *Express-News Austin Bureau*, no date.

<sup>87</sup> Keith Elliot, "Institute Chief 'A Bowl of Red,'" *San Antonio Express-News*, May 1967; "Reception Here Today for Shuffler," *Waco Tribune Herald*, November, 1968.

<sup>88</sup> "Institute Director Appointed," no date.

<sup>89</sup> *Ibid*, "Newsman-Author Heads Institute at Hemisfair," *Tribune Herald*, no date.

Texana Magazine, and Texas Quarterly. He also published several monographs and a book entitled *The Houstons at Independence*. Shuffler also regularly contributed articles on Texas history to Texas Parade Magazine from 1965-1967.<sup>90</sup>

Shuffler attracted the attention of University of Texas President Harry Ransom, who first noticed him reading a pioneer Texan's biography on a flight, and was impressed by Shuffler's insights into Texas history.<sup>91</sup> Ransom recruited Shuffler to serve as the Texana collection curator at the newly established Humanities Research Center (renamed the Harry Ransom Center in 1983). Shuffler accepted, and focused on building a collection focused on the underrepresented aspects of Texas history.<sup>92</sup> Shuffler remained at the university until 1966, when Governor Connally appointed Shuffler as the research consultant for the Texas Pavilion at the 1968 HemisFair. Shuffler had come to be regarded as "that rarest of creatures, a scholar who can do. With only a bachelor's degree, in English, he is regarded by many as one of the ablest historians in Texas."<sup>93</sup> His long resume of writing about Texas history had helped him firmly establish his reputation as a Texas historian.

Connally and Shuffler worked together to convince the Texas Legislature to approve an additional \$5.5 million for the Texas Pavilion construction and display, bringing the total raised for the Texas Pavilion to \$10 million.<sup>94</sup> The primary argument for the additional funding was that the display at the Pavilion would become permanent, though the state legislature was to decide what type of permanent exhibit would be housed in the structure.<sup>95</sup> While he was a passionate advocate for the ITC in later years, initially Shuffler was hesitant to take the position given the accelerated schedule for the project. However, he committed to the project, taking a leave of absence to fulfill the governor's request.<sup>96</sup> He assembled a staff that included professional researchers, field crews, and a group of people who focused on contacting historical societies and ethnic organizations.<sup>97</sup>

Shuffler's goal was to build an institute that will "bridge the gap between the academic historian and the people of Texas." He wanted to ensure that people understood that Texas culture was an amalgamation of many different ethnic groups, and pointed out that Native American, Spanish, Irish, British, and African American people were in the region before the first Anglo American crossed the Sabine River into the state. He focused on 25 major cultural groups that helped lay the foundations for the state.<sup>98</sup>

In 1971, the ITC was so successful that one of the museum directors at the National Park Service was quoted as saying the ITC was "the most sophisticated museum in America."<sup>99</sup> Four years into the ITC, the 80-person staff included craftspeople, artists, researchers, scholars, photographers, and administrators. The institute united Texans and provided representation for those who hadn't been previously represented.<sup>100</sup> The staff worked on projects such as a 30 minute film showing the history of African Americans in Texas that could be available for schools to show, along with a slide show on the Alabama Coushatta. They planned to develop additional slide shows for other topics, like German Architecture, and the Tigua Indians.<sup>101</sup>

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<sup>90</sup> R. Henderson Shuffler, "Biographic Data," Institute of Texan Cultures Records, 1968.

<sup>91</sup> Elliot, 1967

<sup>92</sup> Matthew S. Darby, "Extending Archives: Folklife, Social History, and the Work of R. Henderson Shuffler," Provenance, *Journal of the Society of Georgia Archivists* Vol.17, p.8-9

<sup>93</sup> Elliot, 1967

<sup>94</sup> Jones, 1968

<sup>95</sup> Jones, 1968

<sup>96</sup> Darby 1999, p.11

<sup>97</sup> John Ford, "History Is Coming Alive," *San Antonio Express*, June, 1967.

<sup>98</sup> Garth Jones, "Not Just Oil: Exhibit to Tell Story of Texas," *Dallas Times Herald*, August, 1967.

<sup>99</sup> Sue Flanagan, "The Allure of Our Heritage. History of the State and its Diverse peoples unfolds dramatically at this Unique museum," *Texas Parade*, 1971.

<sup>100</sup> "ITC Draws True Picture of Texas History," *San Antonio Express*, no date.

<sup>101</sup> Jones, 1968

One of Shuffler's biggest legacies is the Texas Folklife Festival. After the fair, the ITC was set to reopen in eight to nine months. However, teacher demand for school trips was so great, the facility reopened after only a four month break.<sup>102</sup> Henderson's team was reduced, but did not lose steam, continuing to produce short films, presentations, and other educational materials that could be shared with news organizations, educational facilities, and the public. His vision extended beyond the walls of the ITC, as well. Following the fair, Shuffler organized a trip of 30 people to go to Washington D.C. to participate in the 1968 Festival of American Folklife.<sup>103</sup> He brought people who made custom saddles, handmade tortillas, performed Native American dances, etc., and all of whom were wildly popular at the festival.<sup>104</sup>

Following this trip, Shuffler's staff organized the Texas Folklife Festival, which debuted in 1972. With 2,000 participants the first year, this event attracted 64,000 visitors, and became an annual tradition. In 1990, over 120,000 visitors attended, and by 1996, there were 10,000 participants. The purpose of the festival was to serve as an extension of the ITC, demonstrating traditional folklife activities from all over the state in order to help preserve ethnic and cultural practices.<sup>105</sup>

### ***Jack R. Maguire and Patsy Maguire***

In 1976, Jack R. and Patsy Maguire were hired to serve as the Executive Director and Publications Advisor, respectively. Jack Maguire had previously served as the director of the Ex-students' Association at the University of Texas at Austin, while Pat Maguire had been a director of communications of the Ex-Students' Association at the University of Texas at Austin. Both were very successful in their roles. Jack grew the Alumni association from a staff of four to a staff of 30, and used \$96 to establish a permanent endowment fund that grew to \$1 million. In addition to his role at the University of Texas, Jack Maguire wrote a weekly syndicated newspaper column starting in 1962. Called the "Talk of Texas," the column focused on Texas history. Mrs. Maguire was honored as one of Austin's Outstanding Women in 1974 for her contributions to the communications field.<sup>106</sup>

The Maguires had the windows in the ITC façade installed during their tenure. They lived in the apartment that had been designed for Governor Connally during HemisFair on the third floor of the facility.<sup>107</sup> Current archivist Tom Shelton recalls stepping off the elevator for work some mornings and being able to smell the bacon the Maguires had cooked for breakfast, highlighting how integrated their lives were with the ITC.<sup>108</sup> Of course, this wasn't always perceived as a positive by the people working there. In the late 1970s-early 1980s, some of the ITC workers accused the Maguires of using the ITC staff to do personal chores for them, including mending clothes, ironing, and washing dishes. This resulted in an internal investigation. The results seem to be that the claims were unsubstantiated, as one of the complainants received a letter that had been sent to a state senator from the university chancellor saying no significant deficiencies had been found.<sup>109</sup> Patsy Maguire retired from the ITC in 1984 and died in 1985.<sup>110</sup> Jack Maguire retired that year and

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<sup>102</sup> Marion Travis, "Cultures Institute's Full Role Revealed," *Waco Tribune Herald*, November, 1968.

<sup>103</sup> Jim Beal Jr., "25 years of celebrating diversity. Texas Folklife Festival gets to the roots of fun," *San Antonio Express-News*, July 28, 1996.

<sup>104</sup> Reed Harp, "Meet the Folks from Texas," *Texas Parade*, September, 1968,

<sup>105</sup> Beal, 1996

<sup>106</sup> Marion Travis, "Husband-Wife Team to Head Staff," *People, publication of the University of Texas at San Antonio Institute of Texan Cultures*, vol.6, 1976.

<sup>107</sup> McCaskill, 1983

<sup>108</sup> Shelton, 2022

<sup>109</sup> Frank Patrick, "Probe may cause official to talk to DA. Texan Cultures' brass boiling," *Express-News*, November 3, 1981.

<sup>110</sup> "Pat Maguire dead at 59," *North San Antonio Times*, July 11, 1985.

remarried to Ann Roddy Quint in 1986.<sup>111</sup> John R. McGiffert was named director in 1987 after being interim for 2 years.<sup>112</sup>

## Conclusion

The Texas Pavilion was constructed in 1967 as a component of HemisFair in 1968. Planned as a permanent fixture of the property along with the Tower of the Americas and the U.S. Pavilion, this structure represents one of the showcase properties that anchored the HemisFair landscape. Architects Caudill, Rowlett, & Scott worked with Governor John Connally, the HemisFair Committee, architect Allison Peery, and Director R. Henderson Shuffler to create a building that would reflect Shuffler's vision of Texas history as an amalgamation of 25 diverse ethnic groups that contributed to an overall Texan identity. The result was an excellent representation of a Brutalist building that successfully integrated natural materials into the overall design, reflecting Shuffler's ability to weave the stories of diverse groups within the state into a cohesive narrative of Texan identity. The ITC's reach beyond San Antonio as a result of the HemisFair provided the city and the state with the means to expand its influence and scope into a major state university in San Antonio. Largely unchanged since 1968, the facility continues to provide an experience not found elsewhere.

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<sup>111</sup> Michael J. Parker, "Maguire, 80, steered Institute of Texan Cultures," *San Antonio Express News*, August 29, 2000.

<sup>112</sup> Patrick, 1981

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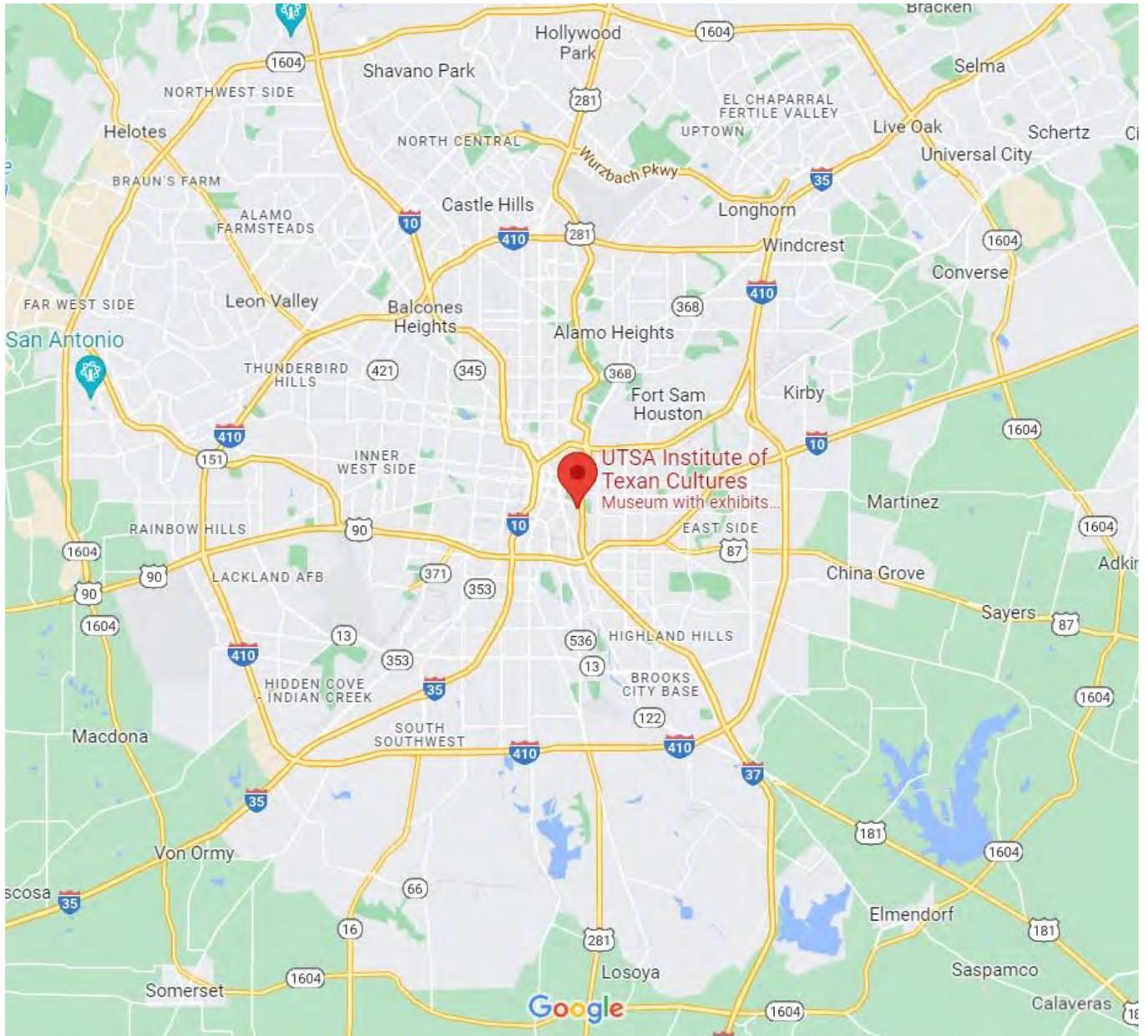
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# SBR Draft

United States Department of the Interior  
National Park Service / National Register of Historic Places REGISTRATION FORM  
NPS Form 10-900 OMB No. 1024-0018

The Institute of Texan Cultures, San Antonio, Bexar County, Texas



Map 1 The Institute of Texan Cultures, 801 E. Cesar Chavez Boulevard, San Antonio, TX 78205

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United States Department of the Interior  
National Park Service / National Register of Historic Places REGISTRATION FORM  
NPS Form 10-900 OMB No. 1024-0018

The Institute of Texan Cultures, San Antonio, Bexar County, Texas

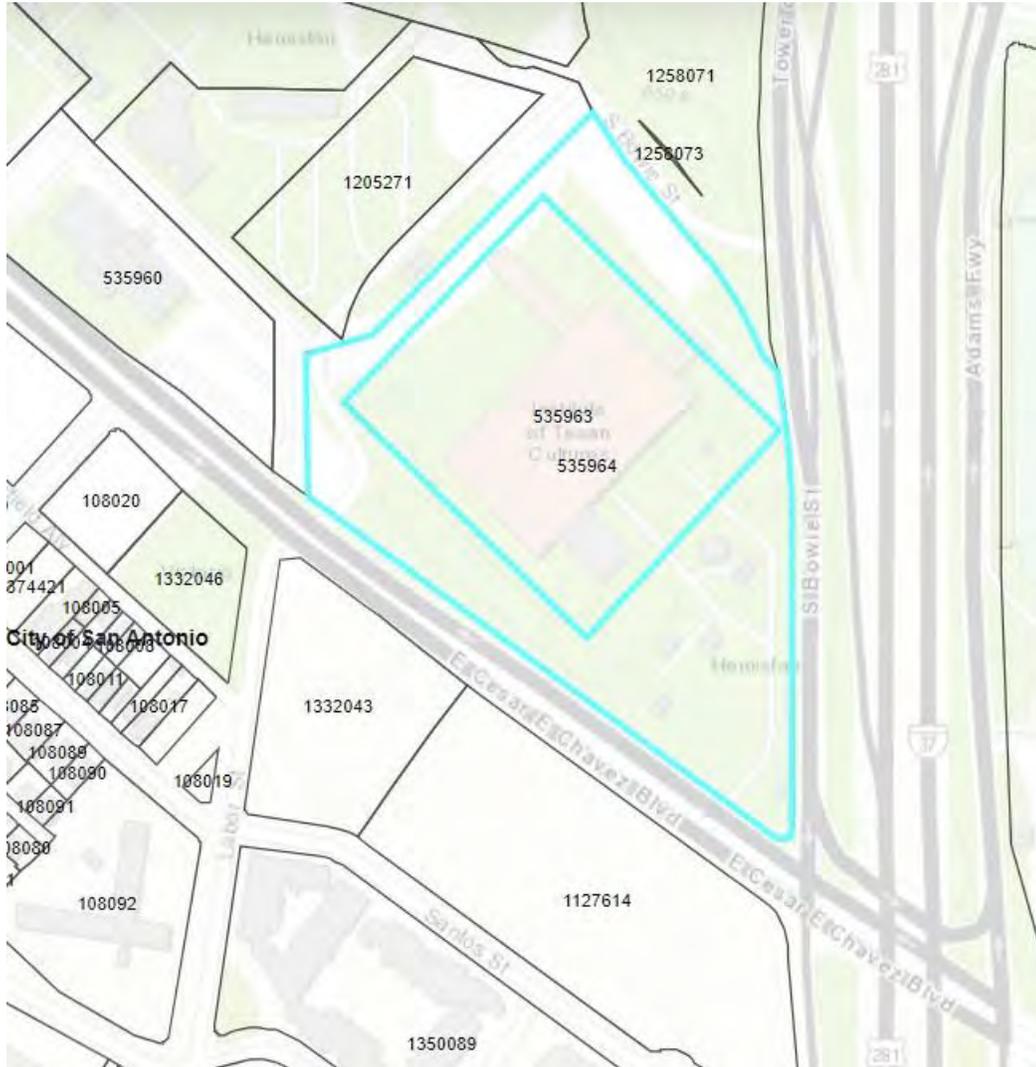


Map 2 HemisFair boundaries, Google Earth, accessed 01.30.2023

# SBR Draft

United States Department of the Interior  
National Park Service / National Register of Historic Places REGISTRATION FORM  
NPS Form 10-900 OMB No. 1024-0018

The Institute of Texan Cultures, San Antonio, Bexar County, Texas



Map 3 Parcel boundaries for the Institute of Texan Cultures

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NPS Form 10-900 OMB No. 1024-0018

The Institute of Texan Cultures, San Antonio, Bexar County, Texas



Map 4 Map Showing Urban Renewal Area for HemisFair, on file at the San Antonio Conservation Society Foundation Library

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United States Department of the Interior  
National Park Service / National Register of Historic Places REGISTRATION FORM  
NPS Form 10-900 OMB No. 1024-0018

The Institute of Texan Cultures, San Antonio, Bexar County, Texas

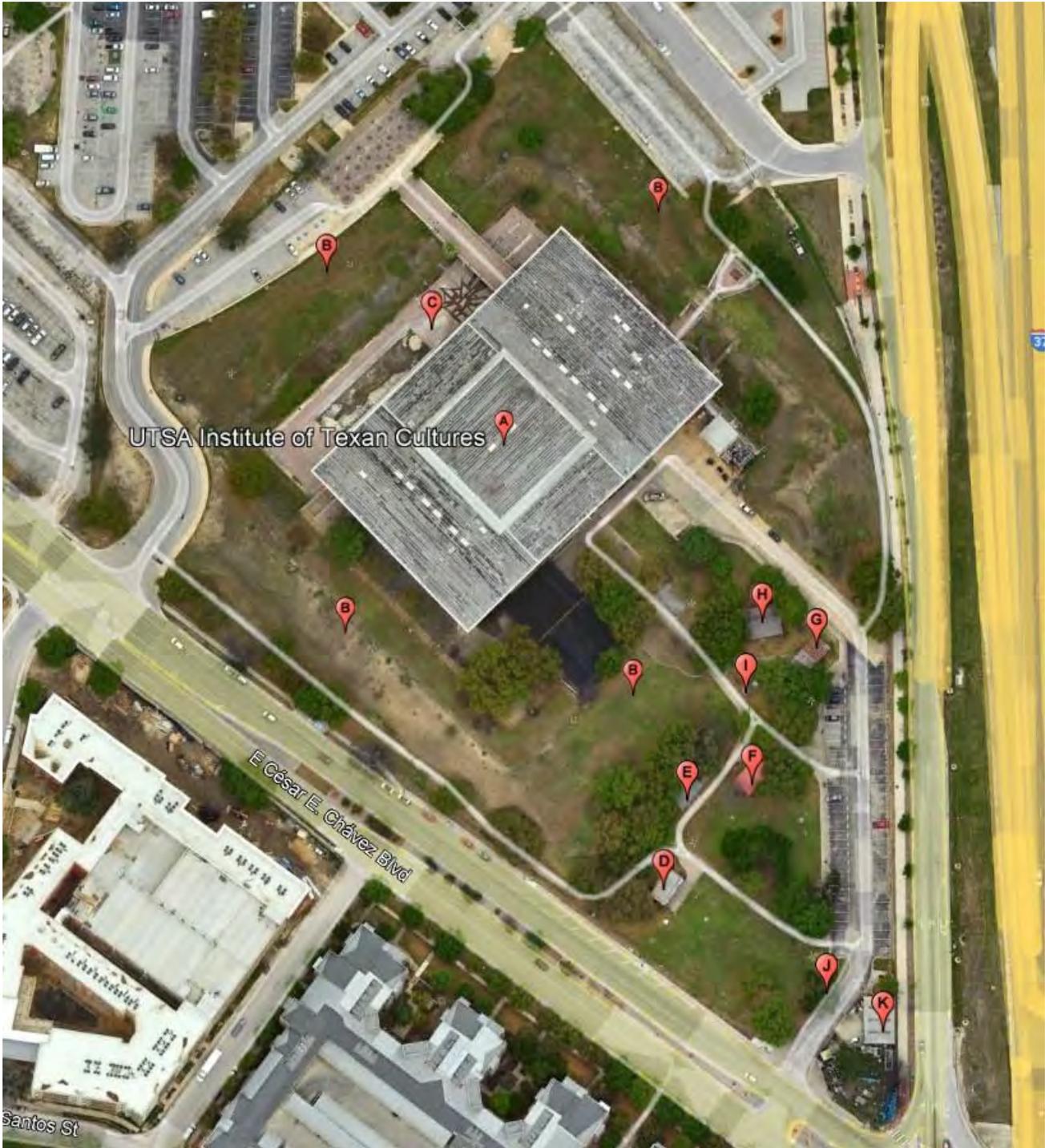


Map 5 Aerial showing locations for the U.S. Pavilion, the Tower of the Americas, and the Institute of Texan Cultures, Google Earth, accessed 01.30.23

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The Institute of Texan Cultures, San Antonio, Bexar County, Texas



Map 6 Structures map for ITC property, Google Earth, accessed 10/18/2023

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The Institute of Texan Cultures, San Antonio, Bexar County, Texas

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**Figure 1 HemisFair Site Plan**

Source: San Antonio Conservation Society Foundation Library

The Institute of Texan Cultures, San Antonio, Bexar County, Texas

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**Figure 2 ITC during construction**

**Source: Institute of Texan Cultures Special Collections, University of Texas San Antonio.**

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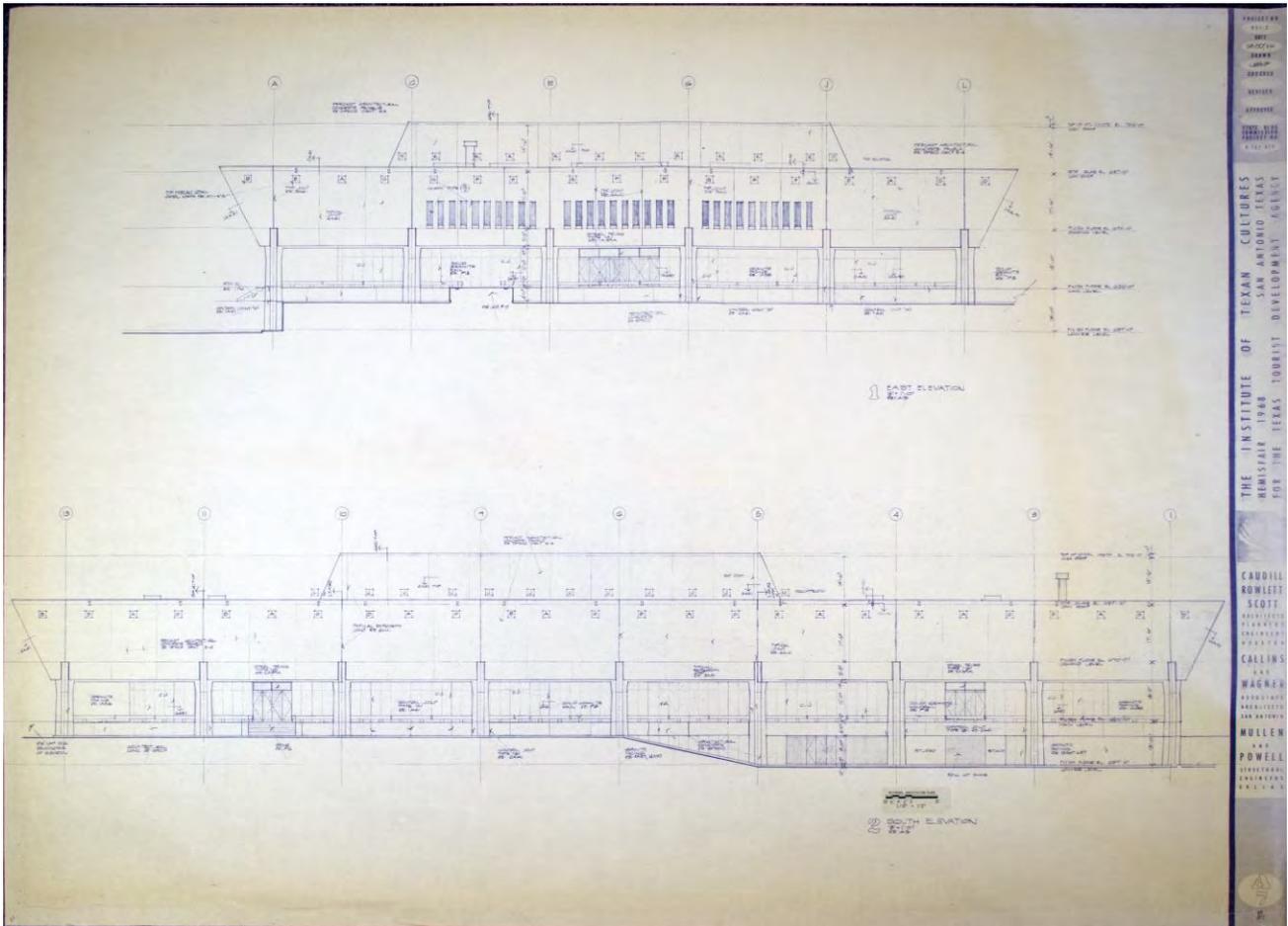


Figure 3 East and South Elevation drawings from plan set.

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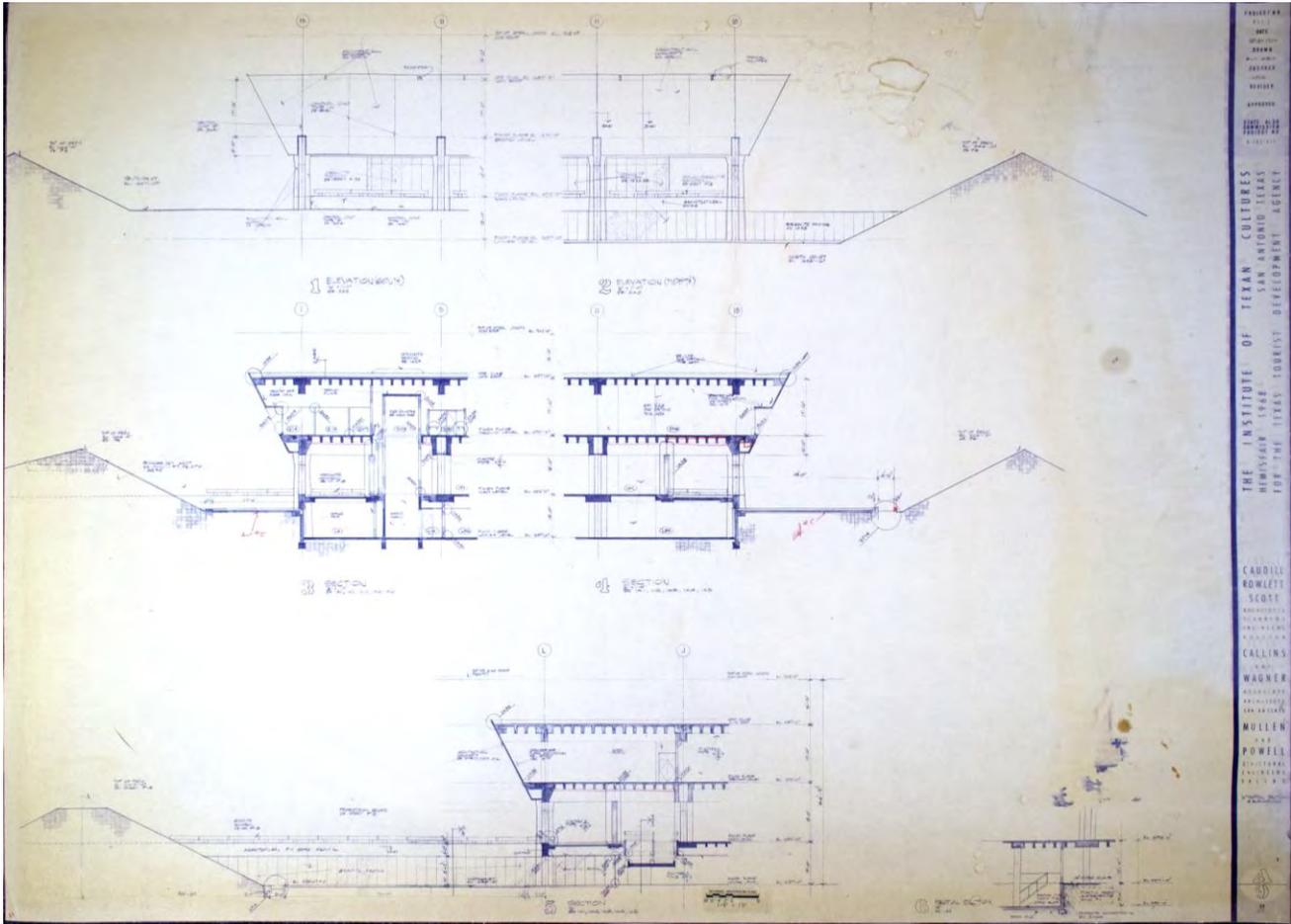
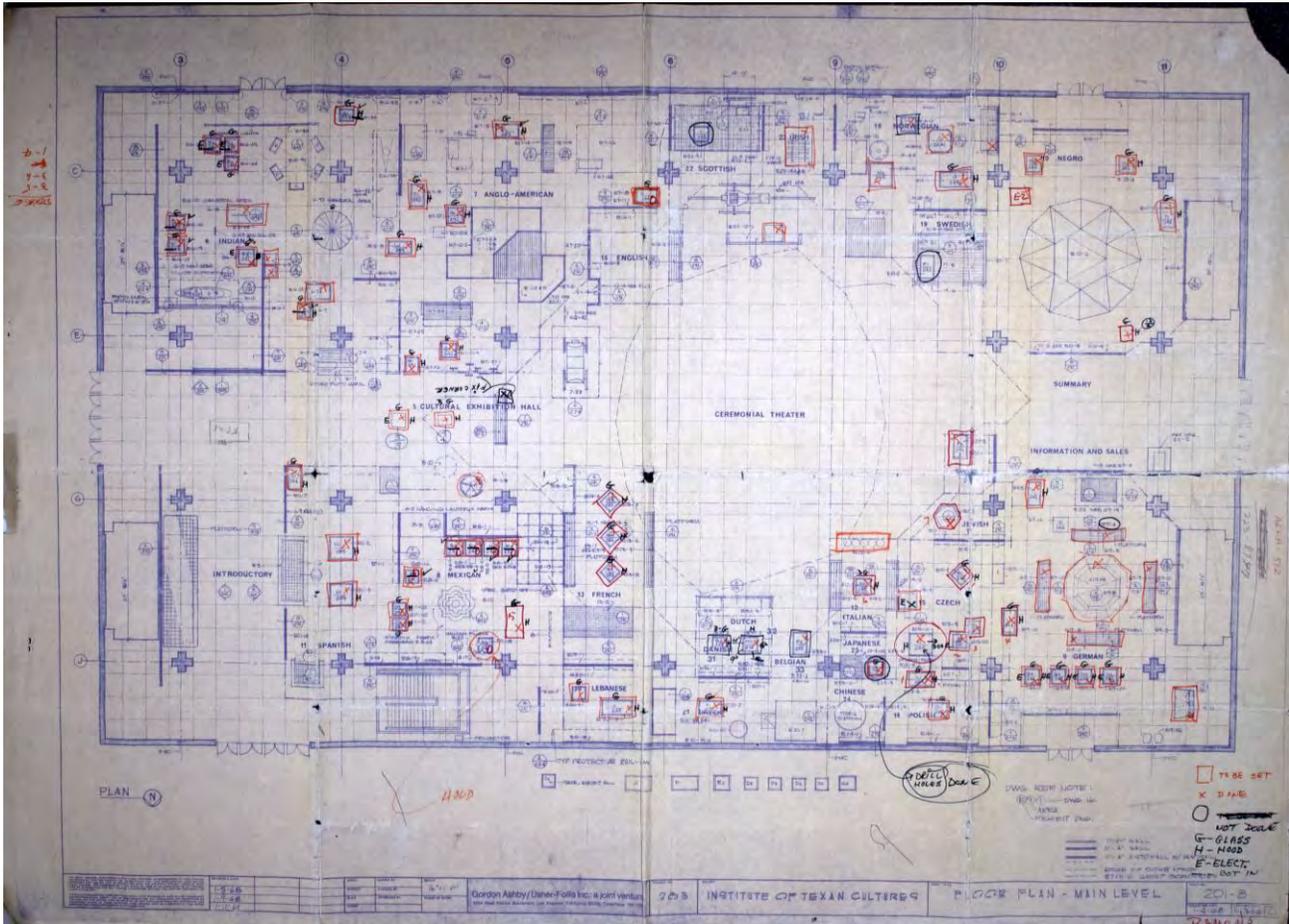


Figure 4 Profile drawing of berms and building elevation

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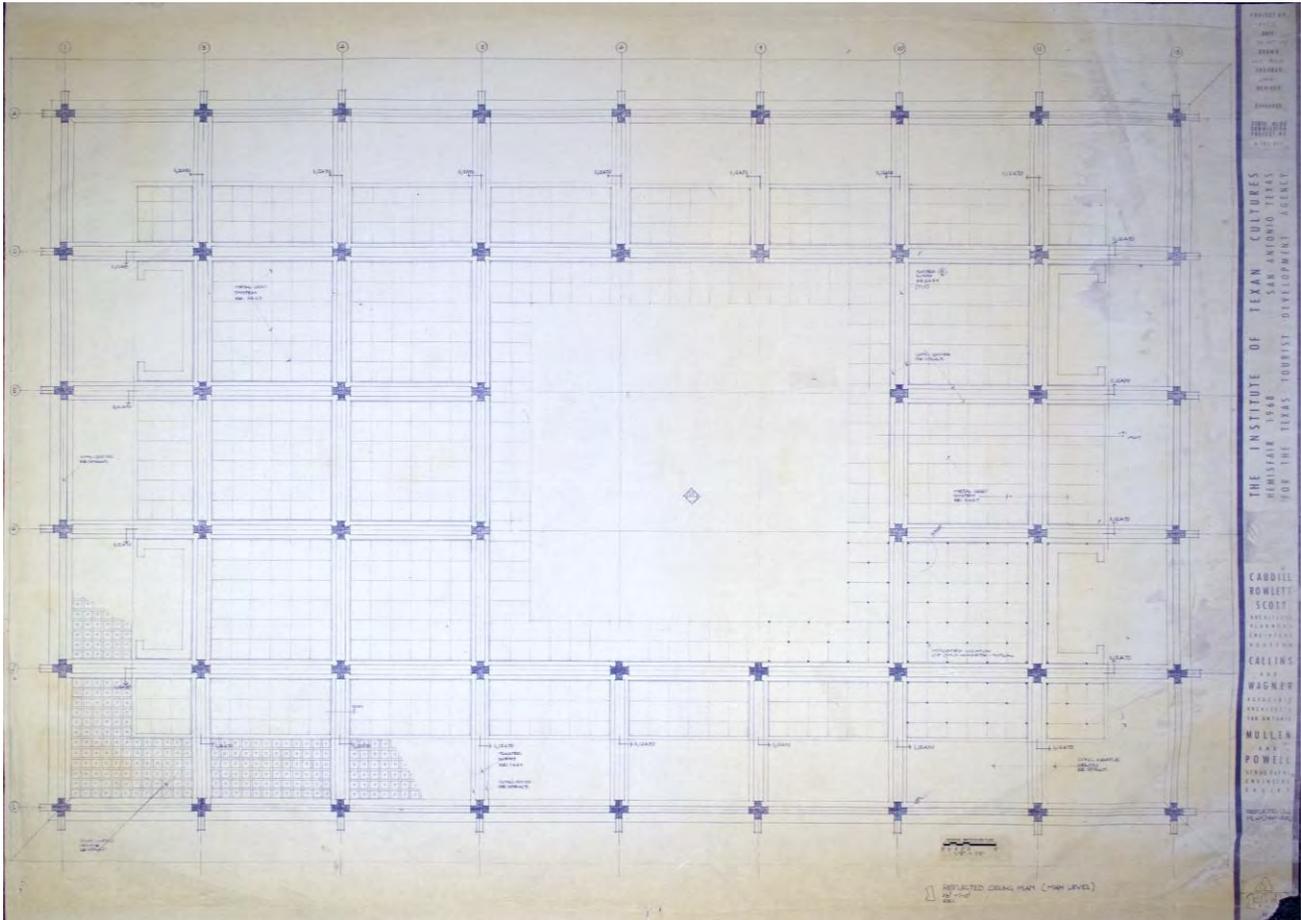


Figure 6 Ceiling configuration for the Texas Pavilion

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**Figure 7 ITC facade showing fountain and pool, sometime before 1976**

Source: Institute of Texan Cultures, Special Collections, University of Texas San Antonio

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**Photo 1 ITC facade, camera facing east**



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**Photo 2 Oblique of ITC northwestern and southwestern elevations, camera facing east-northeast.**



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**Photo 3 Oblique of ITC northwestern and northeastern elevations, camera facing south**



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**Photo 4 ITC northeastern elevation and berm, camera facing southwest**



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**Photo 5 ITC southwestern elevation, camera facing northeast**



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**Photo 6 ITC facade with berms on both sides, camera facing southeast**



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**Photo 7 Fountain and Bridge, camera facing north**



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**Photo 8 Bridge and water feature, camera facing southeast**



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**Photo 9 Waffle slab under third story, camera facing southwest**



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**Photo 10 Northeastern elevation, camera facing southeast**



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**Photo 11 Concrete vehicular passway in northeastern berm, camera facing northeast**



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**Photo 12 Planters along northeastern elevation of the building, camera facing northwest**



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**Photo 13 Southeastern elevation, camera facing northwest**



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**Photo 14 Garage connected to ITC, Alamodome in background. Camera facing northeast**



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**Photo 15 Stairs along southeast elevation leading to picnic area, camera facing southwest**



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**Photo 16 Picnic area, camera facing southwest**



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**Photo 17 Access to northwest elevation beyond picnic area, camera facing northwest**



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**Photo 18 Seating built into southeastern berm, camera facing southeast**



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**Photo 19 ITC interior exhibit**



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**Photo 20 Interior limestone aggregate concrete pier**



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**Photo 21 First floor interior**



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**Photo 22 Third floor conference room**



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**Photo 23 Third floor interior space between panels and building frame.**



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**Photo 24 Fence on southwest berm, camera facing west**



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**Photo 25 Planters along southwestern elevation, camera facing west**



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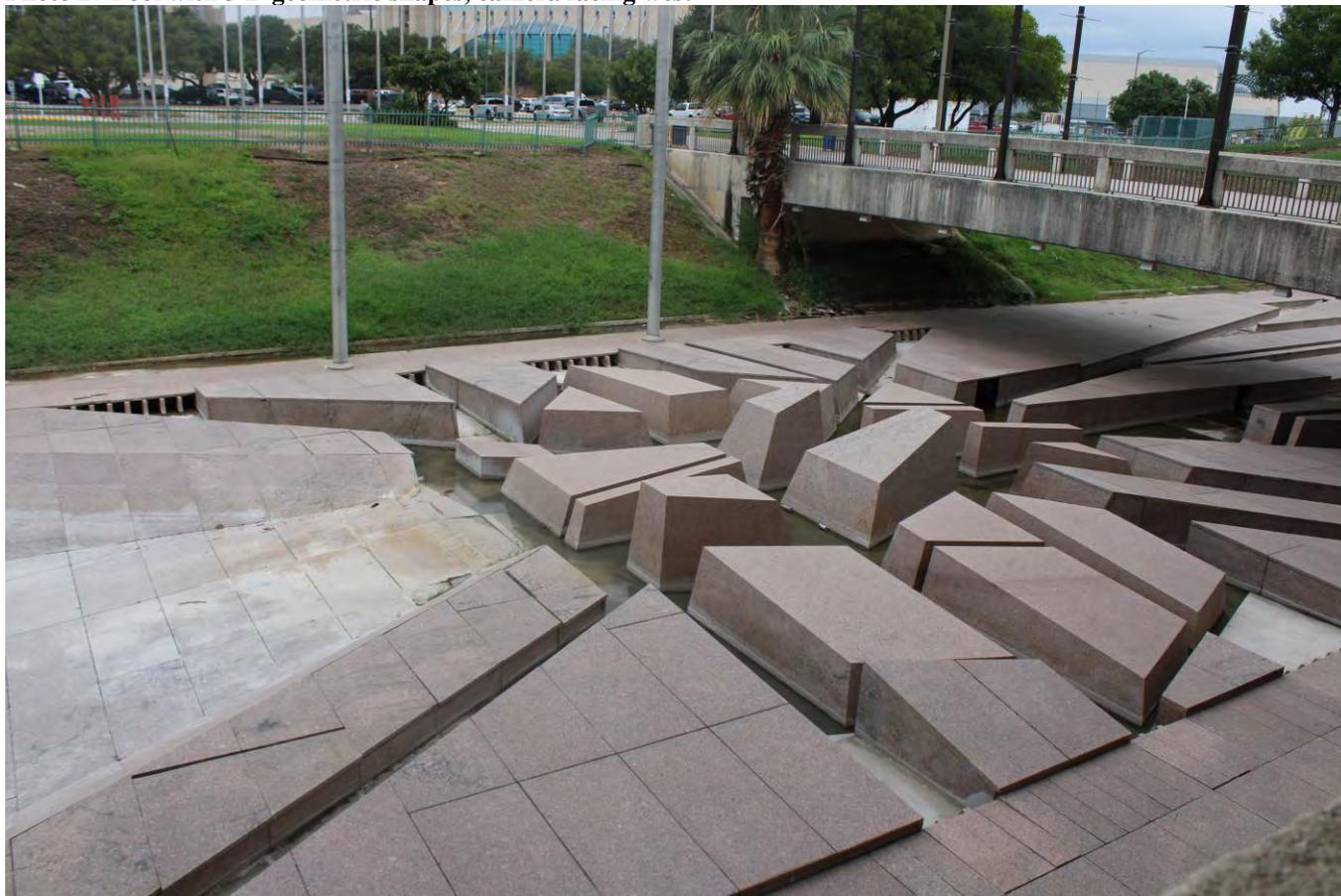
**Photo 26 Fountain, camera facing southwest**



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**Photo 27 Pool with 3-D geometric shapes, camera facing west**



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**Photo 28 Adobe house replica, camera facing west**



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**Photo 29 Replica of Fort Headquarters, camera facing west**



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**Photo 30 Replica of schoolhouse, camera facing south**



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**Photo 31 Replica barn, camera facing north-northwest**



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**Photo 32 Log cabin replica, camera facing northeast**



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**Photo 33 Windmill and water tank, camera facing northeast**



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**Photo 34 Security building at rear of property, camera facing northwest**



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**Photo 35 Storage building, camera facing east**



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**Photo 36 City Tower (old Frost Bank Building), San Antonio, Texas, photo courtesy Google Earth (02/2023), camera facing northeast**



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Photo 37 St. Mary's Rectory, San Antonio, Texas photo courtesy Google Earth (02/2023), camera facing



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**Photo 38 Dallas City Hall, Dallas, Texas, photo courtesy Google Earth (02/2023)**



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Photo 39 The Alley Theater, Houston, Texas, photo courtesy Google Earth (02/2023)



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## Photo 40 Sid Richardson Hall complex, Austin, Texas, photo courtesy Google Earth (02/2023)



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Photo 41 El Paso County Detention Center, El Paso, Texas, photo courtesy Google Earth (02/2023)

