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NPS Form 10-900 OMB No. 1024-0018

United States Department of the Interior
National Park Service
National Register of Historic Places Registration Form

1. Name of Property

Historic Name: San Antonio Downtown and River Walk Historic District
Other name/site number: NA
Name of related multiple property listing: NA

2. Location

Street & Number: San Antonio River Walk and surrounding blocks, roughly bounded by Camaron, Augusta, Sixth, Bonham, Losoya, and Tolle Pl
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Not for publication: ☐ Vicinity: ☐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**

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5. Classification

Ownership of Property: Private; Public-local

Category of Property: District

Number of Resources within Property

Contributing	Noncontributing	
172	50	buildings
0	0	sites
24	0	structures
1	0	objects
197	50	total

Number of contributing resources previously listed in the National Register: 37 (see list, page 5)

6. Function or Use

Historic Functions (see continuation sheets 6-7)

Current Function (see continuation sheets 6-7)

7. Description

Architectural Classification:
Mid-19th Century: Gothic Revival
Late Victorian: Romanesque, Italianate
Late19th and 20th Century Revivals: Classical Revival, Beaux Arts Classicism, Late Gothic Revival, Mission/Spanish Colonial Revival, Italian Renaissance
Late 19th and 20th Century American Movements: Chicago Style, Commercial Style, Skyscraper
Modern Movement: Art Deco. Moderne, New Formalism, Corporate Modernism
NO STYLE
MIXED

Principal Exterior Materials: Brick, Stone, Stucco, Glass, Metal

Narrative Description (see continuation sheets 8-51)

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8. Statement of Significance

Applicable National Register Criteria: A, C

Criteria Considerations: NA

Areas of Significance: Architecture, Community Planning and Development, Commerce

Period of Significance: 1854-1970

Significant Dates: 1921, 1930, 1939-1941, 1968, 1970

Significant Person (only if criterion b is marked): NA

Cultural Affiliation (only if criterion d is marked): NA

Architect/Builder: Ayers, Atlee B.; Giles, Aflred; Gordon, James Riely; Hugman, Robert H. H.; Green, Herbert; Adams & Adams; Millard Sheets

Narrative Statement of Significance (see continuation sheets 52-71)

9. Major Bibliographic References

Bibliography (see continuation sheets 72-73)

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:
- x State historic preservation office (*Texas Historical Commission*, Austin)
- _ Other state agency
- _ Federal agency
- x Local government
- _ University
- x Other -- Specify Repository: San Antonio Conservation Society

Historic Resources Survey Number (if assigned): NA

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10. Geographical Data

Acreage of Property: 214 acres

Latitude/Longitude Coordinates: (*not yet determined*)

Verbal Boundary Description: (see continuation sheets 74 through 75)

Boundary Justification: The proposed boundaries incorporate previously-unlisted areas which contribute to the significance for Downtown San Antonio. These boundaries have been selected to include the largest number of contributing properties and properties with a high degree of integrity. The boundaries have also been selected to include portions of the San Antonio River which features major public improvements that have shaped the development of Downtown San Antonio. The north boundary of the La Villita Historic District (NRHP 1971) is not well-defined, so the boundary of this district extends to Villita Street between S. Presa and S. Alamo.

11. Form Prepared By (building survey information provided by Mainstreet Architects)

Name/title: Cory Edwards, Jenny Hay, and Claudia Guerra, with NR Coordinator Gregory Smith
Organization: City of San Antonio Office of Historic Preservation
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Date: June 2016

Additional Documentation

Maps (see continuation sheets 77-81)

Additional items (see continuation sheets 82-88)

Photographs (see continuation sheets 89-112)

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.

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Section 5 (continued)

Number of contributing resources previously listed in the National Register: 37 (see list below)

Identifier	Address		Resource Name	Year Listed
101807	314 / 316	E Commerce St.	(Old) Alamo National Bank Bldg.	1984
1046455	105	N St. Marys St.	Alamo National Bank Bldg.	2006
101332	104	N St. Marys St.	Aztec Theater and Building	1992
104134	213	Broadway	Barr Bldg.	1985
103857	200 / 204	E Houston St.	Brady Bldg. - Empire Theater	1999
103832	152	E Pecan	Builders Exchange	1994
104123	401	E Houston St.	Burns Bldg.	1999
104149	202-214	Broadway	Calcasieu Building	1996
1061705	603	Navarro St.	Central Trust Building	1982
103841	201	N St. Marys St.	City Public Service Company Building	1995
1013635	239	E Commerce St.	First National Bank Bldg.	1972
101734	214	W Salinas	Garcia-Garza House	1983
104056	400	E Houston St.	(George) Maverick Building	1995
103872	205	E Houston St.	Gunter Hotel	2007
1150388	1015	Navarro St.	Havana Apts.	1986
104033	300	E Travis St.	Hotel St. Anthony Intercontinental	1986
103861	224	E Houston St.	Majestic Theater & Bldg.	1975
103953	119	Taylor	Maverick-Carter House	1998
101393	115	E Travis	Milam Building	2014
1179658 A	100	Auditorium Cir. A	Municipal Auditorium (former)	1981
101211	111	W Travis St.	Robert E Lee Hotel	1996
101255	432	W Market St	San Antonio Drug Company	1994
101338	235	E Commerce St.	San Antonio Loan & Trust Bldg.	1976
104214	308	E Avenue E	Scottish Rite Cathedral	1996
110964	310	S St. Marys St.	Smith Young Tower	1991
104030 A	315	E Pecan	St. Mark's Episcopal	1998
101679 A	309	E Commerce St.	Staacke Bros. Bldg.	1980
101679 B	315	E Commerce St.	Stevens Bldg.	1984
1139008	102	W Crockett St.	The Casino Club Bldg.	1980
104287	411	E 6th St.	Thiele House	1983
103954	131	Taylor	Toltec Apartments	2010
104152	220	Broadway	Traveler's Hotel	2015
102071	300	Augusta	Ursuline Academy	1969
101625	231	S Alamo St.	Bombach House (La Villita)	1972
101626	515	Villita St.	Henshaw House (La Villita)	1972
101627	511	Villita St.	Dashiell House (La Villita)	1972
101628	503	Villita St.	Cos House (La Villita)	1972

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Section 6 (Continued)

Historic Functions:

DOMESTIC/single dwelling
DOMESTIC/multiple dwelling
DOMESTIC/hotel
COMMERCE/business
COMMERCE/professional
COMMERCE/organizational
COMMERCE/financial institution
COMMERCE/specialty store
COMMERCE/department store
COMMERCE/restaurant
SOCIAL/meeting hall
SOCIAL/clubhouse
SOCIAL/civic
EDUCATION/schools
EDUCATION/college
EDUCATION/library
EDUCATION/education-related
RELIGION/religious facility
RELIGION/church-related residence
RECREATION AND CULTURE/theater
RECREATION AND CULTURE/auditorium
RECREATION AND CULTURE/music facility
INDUSTRY/PROCESSING/EXTRACTION/communications facility
HEALTH CARE/hospital
HEALTH CARE/medical business/office
LANDSCAPE/park
LANDSCAPE/plaza
LANDSCAPE/street furniture/object
TRANSPORTATION/road-related
TRANSPORTATION/pedestrian-related

Current Functions:

DOMESTIC/multiple dwelling
DOMESTIC/hotel
COMMERCE/business
COMMERCE/professional
COMMERCE/organizational
COMMERCE/financial institution
COMMERCE/specialty store
COMMERCE/department store
COMMERCE/restaurant
SOCIAL/meeting hall
SOCIAL/clubhouse
SOCIAL/civic
EDUCATION/college
EDUCATION/education-related
RELIGION/religious facility
RELIGION/church-related residence
RECREATION AND CULTURE/theater

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RECREATION AND CULTURE/auditorium
RECREATION AND CULTURE/music facility
RECREATION AND CULTURE/museum
INDUSTRY/PROCESSING/EXTRACTION/communications facility
HEALTH CARE/hospital
HEALTH CARE/medical business/office
LANDSCAPE/park
LANDSCAPE/plaza
LANDSCAPE/street furniture/object
TRANSPORTATION/road-related
TRANSPORTATION/pedestrian-related

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DESCRIPTION SUMMARY

Downtown San Antonio is located in the heart of Bexar County in South Central Texas. Its historic building stock is a good representation of nearly three centuries of settlement and construction in the central business district. Winding through the center is the San Antonio River, which has not only shaped the development of downtown, but was itself shaped by the very nature of its urban environment. Currently, there are three existing National Register Districts located in the urban core of Downtown San Antonio: The Main & Military Plaza Historic District, The Alamo Plaza Historic District, and the La Villita Historic District. In the proposed Downtown San Antonio District (located centrally within the existing districts) there are 33 resources that have previous individual listings on the National Register. An additional 134 resources have a local historic designation but are not previously listed. There are a total of 247 resources identified in the Downtown San Antonio Historic District. Of these, 172 represent contributing buildings, 24 are contributing structures (includes vehicular bridges and the San Antonio River Walk as a singular resource), and one is a contributing object. The Downtown San Antonio Historic District contains sufficient integrity for listing under Criterion A in the areas of commerce and community planning and development, at the state level of significance and Criterion C, in the area of architecture, at the state level of significance.

GENERAL CHARACTERISTICS

Greater Downtown San Antonio is generally defined by the Interstate Highway system that loops around the central core (IH-10 to the west and south, IH-35 to the west and north, and IH-37 to the east). Immediately surrounding the core, major arterials that were introduced as part of the Urban Renewal movement include Santa Rosa Street, a north-south bypass to the west of downtown, and E Cesar E. Chavez Blvd. (formerly Durango), an east-west bypass to the south of downtown. Commerce and Market Streets serve as the main east-west passages through the core, with Flores, St Mary's, and Navarro Streets serving as the main north-south passages. The Broadway Corridor originates at its intersection with E Houston Street and extends north of downtown towards Brackenridge Park. The S Alamo Corridor originates to the south of Alamo Plaza at its intersection with E Commerce Street and extends south of downtown towards the La Villita, King William, and Lavaca Historic Districts.

The street and lot layout of Downtown San Antonio is largely rectilinear, with a few exceptions where development conformed to the bend of the San Antonio River and the Spanish Colonial Acequias that once traversed the area. For example, Broadway Street (which heading south becomes Losoya Street and S Alamo Street) generally runs parallel to the Acequia Madre system while S St. Mary's follows the path of the Pajalache Acequia heading south from the horseshoe bend of the San Antonio River. Heading North from Downtown San Antonio, all cross streets are perpendicular to the San Antonio River which runs from Northeast to Southwest. As a result, the street grid north of downtown is at a diagonal to the central core of downtown.
The buildings in the district represent a range of building types and uses, but are largely representative of the development of Downtown San Antonio as a destination for commerce and entertainment. Houston Street between St. Mary's and Losoya is particularly intact and contains and dense collection of multi-story retail destinations, theaters, hotels, and office buildings. Institutional destinations, including churches and auditoriums, contribute to the diverse composition of the district. There is a lack of governmental buildings in the district as those building types are centralized around Main & Military Plazas.

The majority (roughly 65%) of buildings in Downtown San Antonio are simple, two-part commercial storefronts ranging from 1 to 3 stories in height. Taller buildings are comprises of both two and three part vertical blocks. About 15% of buildings are midrise, ranging 4-7 stories in height. These are more common along major corridors such as Broadway, Houston Streets, and St. Mary's Streets. High rise buildings of 8 stories or more (roughly 20%) are distributed evenly across the district with the Tower Life building marking the southernmost, high-density resource at 30 stories.

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Stylistically, buildings in the Downtown San Antonio Historic District range from modest storefronts with little architectural expression to dramatic, revival-period buildings from the late 19th and early 20th Centuries. What uniquely characterizes Downtown San Antonio is the presence of its Mid-19th Century vernacular and early revival buildings, such as the Ursuline Academy Campus (1851) and St. Mary's Academy (1855), as well as 19th-Century homesteads. There are 9 residential buildings remaining in the district which were almost completely replaced by commercial buildings by the mid-1920's. Significant homes include the Maverick-Carter House (1894), Flannery House (1899), Wolfson House (1888), and Thiele House (1878).

Although high-density development is sporadic across the Downtown San Antonio District, multiple developmental nodes with common construction periods and building types can be observed within the district. The 100 and 200 blocks of Broadway feature a dense cluster of buildings with a uniform building height. Buildings on the East side of Broadway at this node were constructed within a span of just a few years. Beginning with the 6-story Moore Building (which is located in the Alamo Plaza District), the Broadway Corridor is well-defined by the subsequent Bedell Building (1918) at 6 stories, Calcasieu Building (1914) at 6 stories, and Traveler's Hotel (1914) at 7 stories. Opposite of the Moore Building on Broadway is the Neisner's Brothers Building (c.1940) at 5 stories.

From the 1920's to the 1940's, Houston Street became the premier destination street for retail and entertainment. Even as activity in the downtown core declined, the collection of Department Stores, Theaters, and Office Buildings from this time remains remarkably intact. Although the buildings range in height, type, and scale, Houston Street retains a high degree of integrity and features a relatively intact street wall representing nearly 40 years of development downtown. Notable Buildings include the Peck / Vogue Building (c.1900) at 6 stories, Gunter Hotel (1909) at 12 stories, Burns Building (1912), Brady Building (1914), Frost Brothers Department Store (1917) at 3 stories, Bennett Building (1917) at 4 stories, Central Trust Building (1920) at 12 stories, Maverick Building (1922) at 9 stories, Majestic Theater Building (1929) at 14 stories, and Kress Building (1938) at 5 stories.

The spirit and character of Downtown San Antonio are reinforced by a strong connection to nature. At nearly every street intersection with the river, a public stairway leading below the street level to the River Walk can be found. Many of public stairways, walkways, bridges, and landscape elements are original to the 1941 Hugman improvements and feature unique designs that evoke an "Old World" experience, with handful of elements that are remnants of the original linear River Park that was created during the City Beautiful movement at the turn of the century. The horseshoe bend and northern extension of the River Walk to towards Lexington Avenue feature lush landscaping and mature Bald Cypress tree that predate much of the 1940's River Walk development. Today, the presence of dining patios and shops at the river level contribute to pedestrian activity and convey the history of the park's development over time. The River Walk is a truly significant cultural landscape and a valuable resource in Downtown San Antonio. For the purposes of this nomination, the River Walk is treated as a singular contributing structure. A block-by-block description of River Walk features is included in this section.

ARCHITECTURAL THEMES

The "Old World" feeling and connection to nature established by the River Walk is perpetuated at the street level in the unique and varied architectural interpretations found in the buildings of Downtown San Antonio. The use of revival styles and more exotic architectural details is particularly prevalent during the building boom of 1918-1930 that characterizes the most significant buildings in the district. The majority of revival style commercial buildings in Downtown San Antonio are clad in tan or brown brick, feature natural stone at the ground level, and terra cotta or cast stone ornamentation at uppermost levels or cornice. Buff brick also became a prevalent cladding material during this period and is commonly found on high rise buildings built after 1920. The material was readily available from nearby factories and is thought to contribute to a natural appearance for buildings in Downtown San Antonio.

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Cast Stone

In buildings constructed during the 1920's and beyond, exterior ornamentation was created almost exclusively using cast stone as an alternative to terra cotta. Innovative cast stone designs produced by molds began to characterize commercial and institutional buildings across San Antonio including downtown. Through molds produced by local craftsmen, many buildings in Downtown San Antonio were designed to include intricate cast stone entryways, window surrounds, medallions, and finials intended to mimic the appearance of carved stone.

In Spanish Colonial Revival Buildings, cast stone designs often included elements of Spanish Baroque ornamentation such as shields, Solomonic columns, cherubs, and floral designs. Examples of this Spanish Baroque influence in the Downtown San Antonio District include the Voss Metal Works Showroom (1921), the San Antonio Light Building (1931), the former Texas Theater façade (1926), and Majestic Theater (1929). Auditorium Circle was developed between 1925 and 1929 with several new buildings also exhibiting this unified theme: Municipal Auditorium (1926), Battle Creek Health Center (c.1926), Martin Wright Electric Company (1928), and Jefferson Standard Life Insurance Company (1929). Perhaps the most outstanding example of Spanish Baroque influence is the Southwestern Bell Telephone Building (1929) which features extensive ornamentation (in terra cotta) on the first three stories.

Cast stone is also seen in several high rise buildings as a method for mass-producing gothic revival ornamentation and relief sculptures including the Milam Building (1928) and the Builders Exchange (1925). More exotic interpretations are found in the Casino Club Building (1926) and Aztec Theater (1926) which feature decorative Mayan Revival cast stone elements at their entrances.

Clay barrel tile, glazed ceramic tiles, and other materials common to the Spanish Eclectic style are also commonly used after 1920 and are believed to be popularized by the Spanish Colonial Missions in San Antonio. Examples include the Green Gate Building (1927), the Spires-Douglas Buick Co. (1924), the Plaza Hotel (1926), and the Montgomery Ward Building (1928).

Survey and Evaluation

A historic district listed in the National Register must be a well-defined area which contains a large concentration of resources at least 50 years old, and possess strong associations with at least one of four National Register Criteria for Evaluation: historic events: Criterion A, associated with a historic event or historical pattern; Criterion B, associated with the lives of significant person or persons; Criterion C, be of significant architectural merit, be representative of a building type or style or have associations with a significant architect or builder; and Criterion D, is a site that has or is likely to yield or information important in prehistory or history.

According to the National Register guidelines, for a district to retain integrity as a whole, the majority of the components that make up the district's historic character must possess integrity even if they are individually undistinguished. The relationships among the district's components must be substantially unchanged since the period of significance. The relative number, size, scale, design, and location of non-contributing components must be taken into consideration when evaluating the integrity of the district. A proposed district that contains a large number of components with major alterations or new intrusions that adversely affected its sense of its' historic environment may not be eligible for listing in the National Register. An individual component of a district is not considered to contribute to the significance of the district if it has been substantially altered since the period of the district's period of significance or if it does not share the historic associations of the district.

At least 50% of all sites in the district must be classified as contributing, a category that requires a building or structure to possess adequate original character to be recognizable to the district's period of significance. Properties may have slightly altered, but in general should meet the same standard as an individually nominated

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site. Typically the building form and exterior details should be retained from its original construction or maintained through alterations that are compatible or sympathetic to the historic. While building materials deteriorate over time, restorations and rehabilitations should be sensitive to the historic character of the original exterior of the structure. Over 75% of the buildings in the Downtown San Antonio District are contributing, which is exceptional for a city of its size. An additional 25 contributing structures (bridges and public improvements) are identified which further support the integrity of the district.

Individual buildings within a district must retain a significant portion of their architectural integrity and be recognizable to their period of significance which may be the date of original construction or the date of a significant event at this building or site. In addition, the relationships among the district's components must be substantially unchanged since the period of significance. This district as a whole was evaluated using the following considerations: the area contained a high concentration of properties that retain a high degree of integrity, giving the district a sense of continuity; there exists minimum contemporary infill to intrude upon the district with modern construction dispersed throughout the district; and the district reflects significant aspects of the historical and architectural development of Downtown San Antonio.

In 2015, an initial survey was performed to determine possible boundaries for the district. The survey sought to identify as many buildings as possible which may contribute to a unified downtown district. The survey areas excluded previously-listed districts (Alamo Plaza, Main & Military Plaza, and La Villita) in hopes to identify a new district which would be contiguous with the existing districts.

There are approximately 466 locally-designated landmarks in the greater Central Business District. Survey efforts where focused on areas that contained a highest concentrations these landmarks since they were expected to contribute to a National Register District. As a result, 225 buildings and structures were inventoried as part of the survey which was organized around the central core and Broadway Corridor. Based on the results of the survey, the district boundaries were established based on the following criteria: the boundary represented a distinct change in building scale and/or lot density, the immediate blocks outside of a boundary lacked any contributing resources, or the boundary was shared with an existing district.

Contributing properties to a historic district under Criterion A and B should retain much of the original construction methods and materials and maintain at least four of the seven aspects of Integrity: location, design, setting, materials, workmanship, feeling and association. Such contributing properties should retain the essential physical features that made up its character or appearance during the period of its association with the district. Commercial properties listed as Contributing to a historic district under Criterion C are held to a higher standard of integrity of their original construction methods and materials, and should be exceptional examples of an architectural style, type of method of construction or the noteworthy example of the work of an architect or contractor. These buildings should retain their original form and primary façade, and much of the original fenestrations and exterior materials. Such contributing properties should retain the essential physical features that made up its character or appearance during the period of its association with the district such as the essential characteristics of its architectural style, detailing and massing. Typically, five of the seven aspects of integrity should be maintained: location, design, setting, materials, workmanship, feeling and association.

Contributing properties are constructed within the period of significance for the district and retain a good degree of integrity. A contributing property need not be unaltered, as it is common for commercial buildings to have received some alterations in order to accommodate changes in marketing and use of the buildings over the years. Common changes to historic downtown buildings include replacement of the original storefront with larger glass and metal storefronts, recladding of some or all of the exterior façade materials including painting of brick, replacement of original windows, parapet or roof alterations, removal of architectural details or more extreme changes such as additions that do not complement the original building.

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In a few cases in downtown, metal or wood cladding has been applied to façade, obscuring the original materials and architectural details. Where there is sufficient evidence that this condition can be easily reversed, the resource may be found to be contributing because the original materials remain intact. For instance the Real Estate Building (1927), while fully obscured by a metal screen installed in the 1960's, is listed in the inventory as Contributing because its original terra cotta ornamentation and brick veneer can be observed behind the metal screen. Where there is little evidence that any original materials remain, or the application of a material has permanently damaged or destroyed the original appearance of a building, then Noncontributing status is typically determined.

Noncontributing properties are those which detract from the district's historic character and appearance. These properties may be of recent construction, be historic buildings that possess little or no architectural or historic significance that relate to the district, or have experienced such drastic alterations that the original building is unrecognizable and no longer retains its historic appearance. These properties commonly have been severely altered through multiple changes, resulting in a modification of their original form, massing and overall appearance. Changes that can affect integrity include the replacement of original windows, doors, and storefronts, removal of architectural details or a more extreme change to the building massing or removal of major or all architectural features. Alone, these alterations do not necessarily justify a property's classification as noncontributing, but collectively they may destroy a property's ability to convey the significance of the district's time and place.

In total, **172 contributing buildings** are identified in the Downtown San Antonio District, and an additional 50 buildings are found to be non-contributing. The former Municipal Auditorium at 100 Auditorium Circle is a previously-listed landmark and retains a local historic designation. However, due to extensive alterations to the building, the auditorium is listed as a non-contributing resource. Similarly, the former Texas Theater at 175 E Houston was partially demolished in 1982 to allow for the construction of a modern skyscraper and is listed as non-contributing.

Because the district is large, property identifiers that are keyed to county parcel identification numbers were used in the survey. Use of this number allows for survey data to be joined with property data in GIS which was desirable for map production and record keeping. As in many urban districts, building footprints are often identical to the parcel boundaries. This is frequently the condition in Downtown San Antonio with only a few instances of multiple buildings located on a single parcel. In instances where multiple buildings occur, a unique, sequential resource identifier is provided for each individual building. The resource identifier is keyed to both the map and inventory of resources provided in this section.

The character of the Downtown San Antonio district is defined not only by its buildings, but also by its wealth of historic public amenities. In the survey, 24 contributing structures in the public realm were identified and are labeled in the inventory by an "S" prefix followed by a numerical value. Twenty-two historic, vehicular bridges are located within the Downtown San Antonio District. The majority of these are concrete bridges that were installed during public projects between 1915 and 1929. While other examples of concrete bridges from this timeframe are located outside of the district boundaries, those areas lack a concentration of other contributing resources which would warrant expansion of the boundaries to include additional bridges. Three, 19th-Century Berlin Iron bridges are also located in the Downtown San Antonio District: Augusta Street (S07), Crockett Street (S11), and S Presa Street (S22).

Two important urban parks are also included in the inventory. For the purposes of consistency with the National Register nomination process, the two parks are categorized as structures in this nomination and follow the established enumeration for structures in the district. Travis Park (S30) is one of the oldest municipal parks in the country. The land itself is deeply rooted in the history of San Antonio and the central monument that remains today conveys themes associated with the Reconstruction Period following the Civil War. The San Antonio River

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Walk (S01) has functioned historically has a linear park and retains that classification today. The River Walk is characterized by an extensive collection of unique pedestrian bridges, public stairs, walkways, planters, fountains, and other landscape features. The pedestrian bridges were included in the survey, but not listed as separate elements outside of the River Walk. Not only is the River Walk a recreational amenity, it also serves an important function as it was developed as an important component to the City's greater flood control measures taken following the 1921 flood. More recently, the role of the River Walk has been expanded to include transportation as a designated hike and bike trail extending north and south from downtown.

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INVENTORY OF BUILDINGS
ORDERED BY ADDRESS

Reconnaissance Survey by Mainstreet Architects, OHP Staff
NR=National Register of Historic Places
RTHL=Recorded Texas Historic Landmark
SA=City of San Antonio Landmark

Identifier	Address		Resource Name	Date	Style	Floors	C/NC	Designations
104204	305	W 3rd St.	Lake Flato Parking Garage	c.1935	Commercial Style	1	C	
104205	311	W 3rd St.	Sunset Drug Company	1917	Commercial Style, Spanish Eclectic	3	C	
104309	209	E 6th St.	209 E 6th St.	c.1950	NA	1	N	
104302	317	E 6th St.	Commercial Building	c.1960	Commercial Style	1	C	
104291	407	E 6th St.	Commercial Building	c.1960	Commercial Style	1	N	
104287	411	E 6th St.	Thiele House	1878	Italianate	1	C	NR; RTHL; SA
104286	415	E 6th St.	Engleman / Muench House	1858	Vernacular	1	C	RTHL; SA
104283	421	E 6th St.	Commercial Building	1951	Commercial Style	1	C	SA
104201	200	N Alamo St.	Chesterfield Co. Loan Service	c.1965	Commercial Style	1	N	
104156	211	N Alamo St.	Olgivie Building	1924	Renaissance Revival	5	C	SA
104202	212	N Alamo St.	Henry Terrell Building / YMCA	c.1908	Commercial Style, Sullivanesque	3	C	SA
104157	223	N Alamo St.	Alden Hotel; Ogilvie Building	c.1902	Commercial Style	4	C	SA
104226 A	305	N Alamo St.	Beversdorff House	1854	Vernacular	2	C	SA
104226 B	307	N Alamo St.	Flannery House	1899	Italianate	2	C	SA
104257	402	N Alamo St.	First Presbyterian Church	1909; 1924	Late Gothic Revival	2	C	SA
104297	500	N Alamo	Brahan Building	c.1930	Commercial Style	1	C	
104303	501	N Alamo	First Church-Christ Scientist (Church of Christian Scientist)	1915-16	Italianate	2	C	SA
1040749	518	N Alamo	Commercial Building	c.1950	Commercial Style	1	N	
104341	601	N Alamo	Witherspoon Building	1927	Commercial Style	2	C	SA
1002866	200	S Alamo St.	Hilton Palacio deI Rio Hotel)	1967-68	Mid-Century Modern	18	C	
101625	231	S Alamo St.	Bombach House (La Villita)	c. 1840	Vernacular	1	C	NR; SA
1179658 A	100	Auditorium Cir. A	Municipal Auditorium (former)	1926	Spanish Colonial Revival, Beaux Arts Revival	2	N	NR; SA
1179658 B	100	Auditorium Cir. B	Martin Wright Electric Co.	1928	Spanish Colonial Revival, Spanish Baroque	2	C	SA

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Identifier	Address		Resource Name	Date	Style	Floors	C/NC	Designations
103959	105	Auditorium Cir.	Southwestern Bell Telephone Bldg.	1929-30	Commercial Style, Spanish Baroque	14	C	SA
102071	300	Augusta	Ursuline Academy	1851	Early Gothic Revival, Vernacular	2	C	NR; SA
104216	301	E Avenue E	San Antonio Express News	1929	Art Deco	8	C	SA
104213	304	E Avenue E	304 E Avenue E	c.1950	Commercial Style	2	C	
104214	308	E Avenue E	Scottish Rite Cathedral	1915	Beaux Arts	4	C	NR; SA
104252	403	E Avenue E	Magnolia Oil Company Building	1926	Spanish Eclectic	2	C	SA
104282	504	E Avenue E	Grace Lutheran	1929	Late Gothic Revival	2	C	SA
104120	115	Broadway	Lockwood Bank	1917	Neo-Classical Revival	2	C	RTHL; SA
104158	118	Broadway	Bedell Building	1918	Commercial Style, Renaissance Revival	6	C	SA
104119	119	Broadway	Paris Hatters	c.1915	Commercial Style	2	C	SA
104118	125	Broadway	Goggan Building	1924-25	Commercial Style, Beaux Arts	4	C	SA
104149	202-214	Broadway	Calcasieu Building	1914	Commercial Style	6	C	NR; SA
104135	207	Broadway	Nichols Grocery	c.1945	Commercial Style	1	C	SA
104134	213	Broadway	Barr Bldg.	1912	Renaissance Revival	2	C	NR; SA
104152	220	Broadway	Traveler's Hotel	1914	Commercial Style	7	C	NR; SA
104132	227	Broadway	Gunn Bldg.	c.1920	Commercial Style	2	C	
104220 A	300	Broadway	Herweck's Art Supplies & Picture Framing	1918	Commercial Style	2	C	SA
104236	301	Broadway	Winerich/Three-o-one Broadway Bldg.	1914	Commercial Style	3	C	SA
104220 B	310	Broadway	Firestone Tire & Rubber Co.	c.1927	Commercial Style	2	C	SA
104237	323	Broadway	Barbera Sporting Goods	1926	Commercial Style	2	C	
104246	405	Broadway	Alamo Travelodge Motel	1969	Spanish Colonial Rev., Commercial Style	3	N	
104238	415	Broadway	Saul Wolfson House	1888	Italianate	2	C	RTHL; SA
104250 A	420	Broadway A	San Antonio Light Bldg.	1931	Commercial Style, Spanish Baroque	4	C	SA
104250 B	420	Broadway B	Hearst Newspapers Partnership (San Antonio Light Bldg.)	c.1960	Mid Century Modern	3	C	SA
104312	501	Broadway	Spires-Douglas Buick Co.	1924	Commercial Style, Spanish Eclectic	3	C	SA
104305	521	Broadway	521 Broadway	c.1945	Commercial Style	1	C	
104330	602	Broadway	Goodyear Service Store	1930	Art Deco	1	C	SA
103854 A	112	College St.	Old St. Mary's Academy	1855	Vernacular, Second Empire	4	C	SA
103854 B	112	College St.	La Mansion Del Rio Hotel	1968	Spanish Colonial Revival	7	C	SA

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Identifier	Address		Resource Name	Date	Style	Floors	C/NC	Designations
104053	212	College St.	Johnston Welding and Machine Sales Co.	c. 1916	Commercial Style	3	C	
104049	218	College St.	Riverside Hotel	1929	Commercial Style, Renaissance Revival	6	C	SA
1162245	135	E Commerce St.	George Witte Bldg	1893	Italianate	3	C	SA
101243	155	E Commerce St.	The Esquire	1938	NA	1	C	SA
1002868 A	159	E Commerce St.	Dwyer Building	c.1880	Italianate	2	C	
1002868 B	161	E Commerce St.	Sullivan Bank Bldg.	1954; 1961	Commercial Style, Art Deco	2	C	SA
101262	210	E Commerce St.	Market St. Garage	c.1999	NA	9	N	
101338	235	E Commerce St.	San Antonio Loan & Trust Bldg.	1901-03	Renaissance Revival	5	C	NR; SA
1013635	239	E Commerce St.	First National Bank Bldg.	1886	Richardsonian Romanesque, Moorish Revival	2	C	NR; SA
1013634	245	E Commerce St.	Rio Plaza (Presidio Plaza)	c.1996	NA	3	N	SA
101796	300	E Commerce St.	ACME Furniture Co.	c.1920	Commercial Style , Italianate	1	C	
101798	302	E Commerce St.	Flannery Bldg.	c.1927	Commercial Style , Italianate	2	C	SA
101799	308	E Commerce St.	Pancoast Bldg.	1880	Commercial Style , Italianate	3	C	SA
101679 A	309	E Commerce St.	Staacke Bros. Bldg.	1894	Renaissance Revival	3	C	NR; RTHL; SA
101804	312	E Commerce St.	Norman Brock Books	1905-10	Commercial Style	2	C	SA
101679 B	315	E Commerce St.	Stevens Bldg.	1891	Richardsonian Romanesque	3	C	NR; RTHL; SA
1002841 A	403	E Commerce St. A	Bennett Building	1884	Commercial Style	2	C	SA
1002841 B	403	E Commerce St. B	Graphics Gallery	c.1908	Commercial Style	2	C	SA
101661 A	409	E Commerce St.	Dietrich Heye Co.	c.1867	Italianate	2	C	SA
101840	412	E Commerce St.	River Bend Parking Garage	c.1983	NA	9	N	
101661 B	415	E Commerce	Harnish & Baer Building	c.1875	Italianate	2	C	SA
101656	421	E Commerce St.	Shultze Hardware Bldg.	c.1876	Italianate	2	C	SA
101828 A	424	E Commerce St.	Schilos Delicatessen	c.1880	Italianate	1	C	
101654	425	E Commerce St.	Chas H. Clifford Buidling	1893	Richardsonian Romanesque	4	C	SA
109824	602	E Commerce	Tourist Information Center / Chamber of Commerce	1967	Commercial Style	1	C	
101239	139-147	E Commerce St.	Commercial Storefront	c.1935	Commercial Style, Spanish Eclectic	1	C	SA

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Identifier	Address		Resource Name	Date	Style	Floors	C/NC	Designations
101807	314 / 316	E Commerce St.	(Old) Alamo National Bank Bldg.	1902	Renaissance Revival	8	C	NR; SA
101828 B	426 - 430	E Commerce St.	Casa Rio Restaurant	c.1890	Commercial Style	1	C	SA
103945	300	Convent	Bank of America Plaza Bldg.	1984	NA	28	N	
102068	333	Convent	Convent Plaza Bldg.	c. 1938	Commercial Style, Mission Revival	2	C	
1139008	102	W Crockett St.	The Casino Club Bldg.	1926-27	Art Deco, Mayan Revival	6	C	NR; RTHL; SA
101680 A	111	W Crockett St. A	The County Line	c.1994	NA	2	N	
101680 B	111	W Crockett St. B	Barriba Cantina	c.1994	NA	2	N	
101680 C	111	W Crockett St. C	Hard Rock Café	c.1994	NA	2	N	
101680 D	111	W Crockett St. D	Swig Inc.; Howl at the Moon	c.1994	NA	2	N	
101680 E	111	W Crockett St. E	The South Bank	c.1994	Commercial Style	2	N	
101680 F	111	W Crockett St. F	Harley Davidson	c.1994	Commercial Style	2	N	
101353	212	W Crockett St.	Karatkin Furniture Bldg.	c.1900	Commercial Style, Renaissance Revival	7	C	
101209	326	N Flores St.	San Antonio Radiator Co.	c.1929	Commercial Style, Vernacular	1	C	
101733	327	N Flores St.	Villa Hermosa Apt.	c.1972	NA	5	N	
101523	425	N Flores St.	SX Callaghan Bldg.	1913;1916	Art Deco, Vernacular	2	C	SA
103846	150	E Houston St.	Valencia Hotel	2001	NA	14	N	
103824	175	E Houston St.	Former Texas Theater	c.1985	Beaux Arts, Spanish Baroque	1	N	SA
103872	205	E Houston St.	Gunter Hotel	1909	Renaissance Revival	12	C	NR; SA
103873	205	E Houston St. B	Gunter Hotel Parking Structure	1909; 1926	NA	2	N	
103855	208	E Houston St.	Little Brady Bldg.	1928	Commercial Style	3	C	SA
103874 A	217	E Houston St.	Frost Brothers Department Storefront	1912	Art Deco	4	C	SA
103874 B	219	E Houston St.	Bennett Building	1917; 1945	Commercial	4	C	SA
103861	224	E Houston St.	Majestic Theater & Bldg.	1928-29	Commercial Style, Spanish Baroque, Mission Revival	14	C	NR; SA
1104928	300	E Houston St.	Walgreens Drugs	c.2008	Commercial Style	2	N	SA
104034	301	E Houston St.	Peck / Vogue Bldg.	c.1900	Renaissance Revival	6	C	SA
104035	305	E Houston St.	Alamo City Commercial & Business College	c.1921	Commercial Style	2	C	SA
104052	306-310	E Houston St	Herff / Manhattan Building	c.1929	Commercial Style	2	C	SA
104039	315	E Houston St.	Kress Bldg.	1938	Mission Revival, Art Deco	6	C	SA
104054	318	E Houston St.	Buckhorn Museum & Saloon	1912	Commercial Style	2	C	SA

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Identifier	Address		Resource Name	Date	Style	Floors	C/NC	Designations
104056	400	E Houston St.	(George) Maverick Building	1922	Commercial Style	9	C	NR; SA
104123	401	E Houston St.	Burns Bldg.	1912	Chicago Style, Late Gothic Revival	5	C	NR; SA
104122	409	E Houston St.	Neisner's Bros. Bldg.	c.1940	Art Moderne	5	C	SA
104060	420	E Houston St.	Pincus Building	1926	Commercial Style	3	C	SA
103846	160 / 164	E Houston St.	Old Maverick Building	1898	Commercial Style, Spanish Eclectic	2	C	SA
103857	200 / 204	E Houston St.	Brady Bldg. - Empire Theater	1913-14	Commercial Style	9	C	NR; SA
103882	229 / 233	E Houston St.	The Palm (George bldg)	1920; 1931	Art Deco	2	C	SA
103864	230 - 260	E Houston St.	Houston St. Garage	1983	NA	9	N	
101958	500	N Flores St.	Travis Savings & Loan	1967	New Formalism	2	C	
104121 A	128	Jefferson	Litofsky Building	c.1945	Commercial Style	1	C	
104127	202	Jefferson	Hospitality Parking	c.1979	Commercial Style	1	N	SA
109062	110	Lexington	El Tropicano Hotel	1962	International Style	9	C	SA
104062	123	Losoya	Hyatt Regency Hotel	c.1981	Commercial Style	14	N	
110125	207	Losoya	Gage / Chandler Building	c.1965	Commercial Style	2	C	SA
110128	211	Losoya	Spier / Atherton Building	1890	Commercial Style	2	C	SA
110127	215	Losoya	Denman/ Spears Building	1890	Commercial Style, Renaissance Revival	2	C	SA
110132	223	Losoya	Losoya Hotel	1908; 1919	Commercial Style, Romanesque Revival	5	C	SA
1191662 C	231	Losoya	Original Mexican Restaurant	c.1890	Commercial Style, Spanish Eclectic	1	C	SA
1191662 A	237	Losoya A	Original Mexican Restaurant	c.1890	Commercial Style	2	C	SA
1191662 B	237	Losoya B	Farnsworth Building	c.1890	Commercial Style	1	C	SA
101208	322	N Main	Alpha Hotel	c.1947	Commercial Style, Spanish Eclectic	1	C	
101416	415	N Main St.	San Antonio Music Co. / Citynap	c.1900	NA	3	N	
101407	425	N Main St.	Alamo Music Center	c.1930	Commercial Style	2	C	
110100	500	N Main St.	Commercial Storefront	c.1930	Commercial Style, Spanish Eclectic	1	C	SA
110101	504	N Main St.	Beck Building	c.1930	Commercial Style	2	C	
110103	510	N Main St.	Beck Building	c.1941	Commercial Style	1	N	

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Identifier	Address		Resource Name	Date	Style	Floors	C/NC	Designations
110106	514	N Main St.	Beck Building	c.1944	Commercial Style	1	C	
1107597 A	210	W Market St. A	San Antonio Central Library	1930	Art Deco	2	C	SA
1107597 B	210	W Market St. B	The Briscoe Western Art Museum, Jack Guenther Pavilion	2012	NA	2	N	
101811	301	W Market St.	Law Offices (Gustave Heye Buidling)	1921	NA	2	N	
101825	306	W Market St.	Hotel Contessa	c.2005	NA	12	N	
101258	420	W Market St.	The Westin Riverwalk	c.1999	NA	11	N	
101255	432	W Market St	San Antonio Drug Company	1919	Commercial Style	7	C	NR; SA
104030 D	308	E Martin	Battle Creek Health Center	1926	Commercial Style, Spanish Baroque	2	C	SA
103949	411	E Martin St.	National Furniture Co.	c.1950	Commercial Style, Art Deco	2	C	
101601	107	W. Martin	Commercial Storefront	c.1940	Commercial Style	1	C	
104290	210	McCullough Ave	Residential Building	c.1880	Vernacular	1	C	SA
104304	318	McCullough	YMCA	1913-1914	Renaissance Revival	3	C	SA
104247 A	515	McCullough A	First Baptist Church, Auditorium	1925	Romanesque Revival	2	C	SA
104247 B	515	McCullough B	First Baptist Church, Webb Hall	1938	Romanesque Revival	3	C	SA
104247 C	515	McCullough C	First Baptist Church, Offices	1960	Romanesque Revival	3	C	SA
110969	127	Navarro St.	Federal Reserve bank	1928	Neo-Classical Revival	2	C	SA
110967	145	Navarro St.	A.B. Frank Company	1926	Commercial Style	10	C	SA
101812	200	Navarro St.	MCCI Medical Group Texas	c.1950	NA	3	N	
104051	414	Navarro St.	J. M. Nix Professional Bldg.	1929	Commercial Style, Art Deco	22	C	SA
1061705	603	Navarro St.	Central Trust Building	1920	Neo-Renaissance Revival, Sullivanesque	12	C	NR; SA
103928	711	Navarro St.	Travis Park West	1970	Post Modern	8	C	
104029	800	Navarro St.	First Federal Savings	c.1959	Commercial Style	2	C	
102065	1012	Navarro St.	Hagner Tires Building	c.1926	Commercial Style, Spanish Eclectic	2	C	SA
1150388	1015	Navarro St.	Havana Apts.	c.1914	Italianate, Mediterranean Revival	3	C	NR; SA
101585	112	E Pecan	Weston Centre (NBC Bank Plaza)	c.1988	NA	30	N	
103832	152	E Pecan	Builders Exchange	1924-25	Commercial Style, Late Gothic Revival	10	C	NR; SA
103940	219	E Pecan	Valley Transit Company Greyhound (A.B.C. Garage)	c.1930	NA	1	N	
104030 A	315	E Pecan	St. Mark's Episcopal	1865-1878	Gothic Revival	1	C	NR; SA

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Identifier	Address		Resource Name	Date	Style	Floors	C/NC	Designations
104030 B	315	E Pecan	St. Mark's Episcopal	1865-1878	Gothic Revival	4	C	SA
104030 C	315	E Pecan	St. Mark's Episcopal	1865-1878	Gothic Revival	4	C	SA
101808	203	N Presa	Davenport Bar	c.1926	Commercial Style	2	C	SA
101813 A	207	N Presa A	Texas Banner Building	c.1900	Italianate	2	C	SA
101813 B	207	N Presa B	Charles Court	c.1900	Italianate	2	C	SA
101663	310	N Presa	Kangaroo Court Building	c.1960	Commercial Style	1	C	
101734	214	W Salinas	Garcia-Garza House	c.1856,1900	Vernacular	2	C	NR; SA
1058215	425	Soledad St.	Blue Clover	c.1974	NA	8	N	
101590	430	Soledad St.	National Bank of Commerce Bldg.	1958	Commercial Style, Mid-Century Modern	21	C	
101604	450	Soledad St.	National Printing & Stationary	c.1943	Commercial Style	2	C	
101616	451	Soledad St.	Wyndam Parking Garage	1976	NA	9	N	
110105	517	Soledad St.	Schulman Lopez Hoffer	c.1915	NA	2	C	
101332	104	N St. Marys St.	Aztec Theater and Building	1926	Commercial Style, Spanish Eclectic, Mayan Revival	6	C	NR; SA
1046455	105	N St. Marys St.	Alamo National Bank Bldg.	1930	Art Deco	20	C	NR; SA
101266	106	N St. Marys St.	One Alamo Center	c.1981	NA	8	N	
103841	201	N St. Marys St.	City Public Service Company Building	1921	Commercial Style, Renaissance Revival	6	C	NR; SA
103849	202	N St. Marys St.	St. Mary's Catholic Church	1924	Romanesque Revival	3	C	SA
103849	202	N St. Marys St.	St. Mary's Catholic Church Rectory	1967	International	3	C	
1061630	207	N St. Marys St.	Courtyard Marriot	c.2008	NA	17	N	
103839	211	N St. Marys St.	Commercial Storefront	1920	Commercial Style	2	C	SA
103844	217	N St. Marys St.	Holiday Inn Riverwalk	c.1986	NA	23	N	
103834 A	405	N St. Marys St.	Travis Building	1924	Commercial Style	10	C	SA
103834 B	419	N St. Marys St.	Blanco Café / Parking	x	NA	6	N	
103938	420	N St. Marys St.	St. Mary's Parking Garage	x	NA	6	N	
103831	429	N St. Marys St.	Green Gate Building	1927	Spanish Eclectic	1	C	
103939	500	N St. Marys St.	Greyhound Bus Terminal	c.1943	Commercial Style	2	C	
103817	501	N St. Marys St.	Bill Miller Bar-B-Que	c.1935	Commercial Style	1	C	
103815	601	N St. Marys St.	Real Estate Building	1927	Commercial Style, Spanish Baroque	10	C	
103814	607	N St. Marys St.	Commercial Storefront	c.1938	NA	1	N	
103812	617	N St. Marys St.	Voss Metal Works Showroom	c.1921	Commercial Style, Spanish Baroque	2	C	
103946	700	N St. Marys St.	One Riverwalk Place	1981	NA	18	N	
103783	701	N St. Marys St.	Left Bank Condominium	c.1975	NA	3	N	

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Identifier	Address		Resource Name	Date	Style	Floors	C/NC	Designations
109061	1010	N St. Marys St.	Southwestern Bell Co.	1965	Commercial Style, Mid-Century Modern	15	C	SA
101246	203	S St. Marys St.	International Center	1968	NA	2	N	SA
110964	310	S St. Marys St.	Smith Young Tower	1927-1928	Commercial Style, Late Gothic Revival	30	C	NR; SA
110965	310	S St. Marys St.	Parking Tower Garage	c.1955	NA	6	N	
110961	311	S St. Marys St.	Plaza Hotel	1926	Renaissance Revival, Spanish Eclectic	12	C	SA
110977	419	S St. Marys St.	Montgomery Ward Building	1928	Art Deco, Spanish Eclectic	3	C	SA
110976	425 - 427	S St. Marys St.	Casa Paisano	c.1952	NA	1	N	
102025	515	S St. Marys St.	Hermann Son's Assoc. Bldg	1935	Art Deco	2	C	SA
102023	525	S St. Marys St.	Hermann Son's Lodge	1925	Art Deco	2	C	SA
103953	119	Taylor	Maverick-Carter House	1893-94	Richardsonian Romanesque	3	C	NR; RTHL; SA
103954	131	Taylor	Toltec Apartments	1913	Beaux Arts	3	C	NR; SA
103955	135	Taylor	Jefferson Standard Life Insurance Co.	1929	Commercial Style, Spanish Baroque	1	C	SA
101393	115	E Travis	Milam Building	1927-28	Sullivanesque, Late Gothic Revival	16	C	NR; SA
101391	123	E Travis St.	Casseb Building	c.1940	Commercial Style	1	N	
103830	151	E Travis St.	Sidlinger Building	c.1938	Commercial Style	1	C	
103935	213	E Travis St.	Travis Park Plaza Building	c.1970	NA	5	N	
103869	214	E Travis St.	214 Travis Center	x	Commercial Style	4	C	
103880 A	230	E Travis St. A	Travis Park United Methodist Church	1883-86	Early Gothic Revival	3	C	SA
103880 B	230	E Travis St. B	TPUMC Rectory	x	x	3	C	
103880 C	230	E Travis St. C	TPUMC Dependency	x	x	x	C	
104033	300	E Travis St.	Hotel St. Anthony Intercontinental	1909 & later	Commercial Style, Spanish Eclectic	9	C	NR; SA
104121 B	402	E Travis St.	Commercial Storefront	c.1942	Commercial Style, Mission Revival	1	C	
104148	505	E Travis St.	Old San Antonio Light Bldg.	1914	Commercial Style	3	C	
104207	608	E Travis St.	Federal Parking Garage	x	x	6	N	
101211	111	W Travis St.	Robert E Lee Hotel	1928	Commercial Style	10	C	NR; SA
101741	215	W Travis St.	Willer House	c.1906	Vernacular, Romanesque Revival	2	C	SA
101748	233	W Travis St.	Blas Mateo House	c.1865	Vernacular	1	C	SA
101750	237	W Travis St.	Old Sam Houston Elementary	1907	Beaux Arts	2	C	SA
110974	126	Villita St.	Office Building / Western Auto	1935	Commercial Style	1	C	

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Identifier	Address		Resource Name	Date	Style	Floors	C/NC	Designations
110975	112 - 120	Villita St.	Lahood Building	c.1930	Commercial Style	1	N	
1182446	401	Villita St.	Villita Assembly Building	1959	Mid-century Modern	2	C	SA
101628	503	Villita St.	Cos House (La Villita)	c.1830	Vernacular	1	C	NR; RTHL; SA
101627	511	Villita St.	Dashiell House (La Villita)	c. 1840	Vernacular	1	C	NR; SA
101626	515	Villita St.	Henshaw House (La Villita)	c. 1840	Vernacular	1	C	NR; SA

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STRUCTURES & OBJECTS

Identifier	Address	Resource Name	Date	C/NC	Designations
S01	Pedestrian ROW	San Antonio's River Walk & Flood Control System	1930, 1941, 1968	C	
S07	Pedestrian ROW	Augusta Street Bridge	1890 (Bridge Plaque)	C	SA
S08	Pedestrian ROW	Commerce Street Bridge/ Jones Bridge	1914 (SACS)	C	
S09	Pedestrian ROW	Commerce Street Bridge	x	C	SA
S10	Pedestrian ROW	Convent Street Bridge	1929 (Bridge Plaque)	C	SA
S11	Pedestrian ROW	Crockett E Bridge	1891 (Bridge Plaque)	C	SA
S12	Pedestrian ROW	Houston Bridge	x	C	SA
S13	Pedestrian ROW	Lexington Street Bridge	1926 (Bridge Plaque)	C	SA
S14	Pedestrian ROW	Market Street Bridge 1	x	C	SA
S15	Pedestrian ROW	Market Street Bridge 2	1926 (Bridge Plaque)	C	SA
S16	Pedestrian ROW	Martin Street Bridge	1927 (Bridge Plaque)	C	SA
S17	Pedestrian ROW	Mill Bridge	1922 (Bridge Plaque)	C	SA
S18	Pedestrian ROW	Navarro Street Bridge	1922 (Bridge Plaque)	C	SA
S19	Pedestrian ROW	Nueva Street Dam, Marina and Bridge	1987 (Bridge Plaque)	N	SA
S20	Pedestrian ROW	Pecan Street Bridge	1927 (Bridge Plaque)	C	SA
S21	Pedestrian ROW	Presa N Street Bridge	1925 (SACS)	C	
S22	Pedestrian ROW	Presa Street Bridge	1890 (Bridge Plaque)	C	SA
S23	Pedestrian ROW	Richmond Avenue Bridge	1930 (Bridge Plaque)	C	SA
S24	Pedestrian ROW	Romana Street Bridge	1921 (Bridge Plaque)	C	
S25	Pedestrian ROW	St. Mary's Bridge	1925 (Bridge Plaque)	C	
S26	Pedestrian ROW	St. Mary's N Street Bridge	1915 (Bridge Plaque)	C	SA
S27	Pedestrian ROW	St. Mary's S Street Bridge	1915 (Bridge Plaque)	C	SA
S28	Pedestrian ROW	Travis Street Bridge	1929 (Bridge Plaque)	C	SA
S29	Pedestrian ROW	Villita Street Bridge	1927 (Bridge Plaque)	C	
S30	301 E Travis	Travis Park / Confederate Monument	1870; 1899	C	
104340	316 E 6th St	J. Ross Boles Co. Sign (Object)	c.1968	C	

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REPRESENTATIVE BUILDINGS

Contributing Buildings (1856-1917)

Resource Identifier	Address	Resource Name	Year Built
Residential			
101734	214 W Salinas	Garcia-Garza House	c.1856,1900
103953	119 Taylor	Maverick-Carter House	1893-94
Institutional			
104030 A	315 E Pecan	St. Mark's Episcopal	1865-1878
104214	308 E Ave. E	Scottish Rite Cathedral	1915
Entertainment / Theater			
103857	204 (200) E Houston St.	Brady Bldg / Empire Theater	1913-14
Hotel			
104033	300 E Travis St.	Hotel St. Anthony Intercontinental	1909 & later
Commerce / Office			
1013635	239 E Commerce St.	First National Bank Bldg.	1886
101679 A	309 E Commerce St.	Staacke Bros. Bldg.	1894
101679 B	315 E Commerce St.	Stevens Building	1891
101654	425 E Commerce St.	Chas H. Clifford Bldg.	1893
101338	235 E Commerce St.	San Antonio Loan & Trust Bldg.	1901-03
101807	314 E Commerce St. (316 NR)	Alamo National Bank Bldg.	1902
101338	235 E Commerce St.	San Antonio Loan & Trust Bldg.	1901-03
104123	401 E Houston St.	Burns Building	1912
104149	214 Broadway (202-214 NR)	Calcasieu Building	1914
1150388	1015 Navarro St.	Havana Apts.	c.1914

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RESOURCE 101734 – 214 W Salinas (Garcia / Garza House)
The Garcia-Garza House is made up of four main parts and is an excellent example of a mid-19th century home in San Antonio. The earliest, built about 1856, is a one-story series of caliche-block rooms on the northeast corner of the property, facing Salinas Street. A columned veranda runs along the main facade. The second part, built about 1900, is a long, two-story, brick building attached to the southwest corner of the original structure by its double gallery, which faces the inside of the lot. This building parallels the west side of the lot. The third part, erected about 1910, is a two- story, brick-veneer addition to the west end of the original structure. It is of solid brick and has been stuccoed. The fourth addition, made in 1982, consists of limestone- faced rooms which abut the rear (south) wall of the original house. This addition is inconspicuous, and is sited on the rear of the property. Hence it does not seriously compromise the integrity of the older structures. (Previously Listed)

RESOURCE 103953 - 119 Taylor (Maverick-Carter House)
The 1893 Maverick-Carter House is a 3-story limestone building with a basement and a rooftop observatory surrounded by a widow's walk added c. 1925. Designed by San Antonio architect Alfred Giles, the house is only one of two large 19th century residences that remain standing in a once-stylish neighborhood just north of San Antonio's business district. The 23-room house exhibits Richardsonian Romanesque detailing including rusticated stone walls and sills, round and arched windows, and a short tower with a conical roof. The original pink slate roof is gabled with dormers, and the house has six chimneys. Both the exterior and interior of the house remain largely as constructed. The formal entry hall, parlors and dining room retain original coffered ceilings, paneled woodwork, mantles, fireplaces, parquet floors and pocket doors, as do the second floor bedrooms which open off the central hall and 2-story rear porch. Changes include the observatory, conversion of the first floor library to a chapel, and the addition of stained glass windows, all made c. 1925. A glass-enclosed elevator on the rear porch accesses all three floors and is a later addition. The site was modified in 1920 when the San Antonio River channel, immediately west of the house, was altered. Present landscaping in front of the house consists of palm, live oak, and mountain laurel trees. The rock garden behind the house has been replaced with a 45-car parking lot. A driveway encircles the house, passing under a porte cochere, with access through wrought iron gates on the north, south and west sides. The Noncontributing 2-story brick carriage house had its deteriorated second floor removed c. 1940. Since 1968, it has housed the Carter/Specia bunuelo (a Mexican desert) factory. The Maverick-Carter House is in excellent condition and retains a remarkable degree of architectural integrity. (Previously Listed)

RESOURCE 104030 - 315 E Pecan (St. Mark's Episcopal Church)
The sanctuary of St. Mark's Episcopal Church in San Antonio, constructed between 1859 and 1875, is a Gothic Revival building designed by master architect Richard Upjohn. The church and connecting historic additions stand just north of Travis Park in the heart of old residential San Antonio. Tall office buildings and hotels now surround the property, once part of the Alamo mission grounds and now near the center of

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downtown. With its peaked roof, Gothic arches, buttressed walls and deep chancel, the church is an excellent and very early Texas example of 19th century Gothic Revival architecture. Its elaborate interior features wooden trusses, octagonal wooden columns, and art-glass windows, all proceeding toward a chancel and altar area raised above the main floor. In 1949 architect Henry Steinbomer added to the sanctuary a narthex, bell tower, and cloister; in 1959 new organ components necessitated raising the sacristy roof. Connecting additions, detailed by the firm of architect Alfred Giles in complementary Gothic variations, include the 1926 Parish Hall, 1927 Education Building, and the small 1951 Bethlehem Chapel immediately west of the Upjohn church. Despite a non-compatible 1959 addition, plus mechanical upgrades and incremental alterations, St. Mark's Episcopal Church, as a sanctuary and a complex, is preserved in excellent condition, retaining its architectural and historic integrity to a high degree. (Previously Listed)

RESOURCE 104214 - 308 E Avenue E (Scottish Rite Cathedral)
The 1924 Scottish Rite Cathedral is a masonry building of Classical Revival design that rises 5 1/2-stories at its highest point. It was designed by architects Herbert M. Greene and Ralph Cameron with work by sculptor Pompeo Coppini. While flat roofs cap flanking dependencies, the main block has a front facing gable and the projecting, center of the building has a pyramidal terra cotta roof. The exterior walls are stone with terra cotta ornamentation. Most noteworthy is the colonnade of colossal columns that distinguishes the main block. The cathedral's interior is opulent and continues the classical theme. On a corner lot at the edge of San Antonio's central business district, the cathedral faces northwest onto Avenue E. It retains a high level of its historic and architectural integrity. (Previously Listed)

RESOURCE 103857 - 200/204 E Houston (Brady Building – Empire Theater)
The Brady Building constructed as offices and a theater in 1914. It was designed by architects Mauran, Russell and Garden. The building is a rectangular, 8-story steel frame and tan brick building with terra cotta trim. At the southeast corner of Houston and South St. Mary's Streets, the building's original office tower comprises the northern portion of the building. Windows arranged in groups of three between vertical, brick-faced columns define the north and west facades. The column lines rise from the ground to pinnacles above a rooftop balustrade. Brick spandrels separate the floors and windows have soldier course headers and sills of unglazed terra cotta and corbeled brick. The southwest and southeast corners of the building to the fourth floor level form the theater facade and are brick with only a few window openings. The east elevation forms a party wall with the adjacent building. The copper-faced canopy is suspended by chains and eyebolts and is topped by a sheet metal eagle mounted above the west side theater entrance. (Previously Listed)

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RESOURCE 104033 - 300 E Travis (St. Anthony Hotel)
The ten-story St. Anthony Hotel occupies an entire block facing the south side of Travis Park in San Antonio. In 1935, the two reinforced concrete towers - tower 1 built in 1909 and tower 2 built in 1910 - were incorporated into one building with a common facade. Two additional stories were added and a third major tower was constructed. Spanish Colonial Revival details evident in the earlier structures were repeated. Also, a brick colonnade and covered walkway were added to the Navarro Street facade. The hotel became recognized as a "world-class" hostelry. The primary facade is situated on Travis Street, and includes the two main entrances to the hotel. At street level, the ten-story mass of the building steps out toward Travis Street in the form of a single-story unit forming an enclosed loggia across the front facade. The entrances to the hotel are positioned at each end of the Travis elevation. The west entrance is somewhat more elegantly detailed, primarily as it serves as a pedestrian entrance, with the east entrance designed for vehicular traffic. Both of these entrances are capped by segmental, stepped parapets derived from the 18th century Spanish Colonial architecture of the region. The central section of the Travis Street elevation is formed by a series of eight arched openings shaded by a continuous molding carried by a series of Corinthian columns. The large, round-arch, glazed openings in this arcade configuration feature wrought-iron railings. The other street-level bays of the entry facade feature large, fixed sashes in classically detailed frames, with Ionic pilasters supporting segmentally arched pediments. The two entrances are protected from the rain by canopies hung from chains attached to the facade wall. (Previously Listed)

RESOURCE 1013635 - 239 E Commerce (First National Bank Building)
The old San Antonio National Bank building was erected during the years 1885 and 1886 by George W. Brackenridge. This structure which has a long, narrow plan and typical Victorian massing on its facades is decorated on its exterior with a profusion of Moorish or Saracenic elements which make the relatively small commercial structure a delightfully fanciful banking house. This sort of corporate banking image conveyed by the structure was a drastic departure from the new classic edifices usually associated with banking. (Previously Listed)

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RESOURCE 101679 - 315 E Commerce (Stevens Building)
The Stevens Building is a three-story, masonry, commercial building located in downtown San Antonio. The street facade of the building reflects the flamboyant character of commercial architecture in the early 1890s, featuring oriel windows on the second floor and a recessed loggia with a protruding balcony on the third floor. Red granite, pressed brick, and carved limestone are all used on the main facade, providing a variety of finishes and textures. It was designed by architect J. Riely Gordon and built in 1891. (Previously Listed)

RESOURCE 101679 - 309 E Commerce (Staacke Brothers Building)
The Staacke Brothers Building, located at 309 E. Commerce Street, was built in 1894 to house the successful carriage business of A. F. Staacke. The narrow, rectangular building fronts 42 feet on E. Commerce Street and originally extended 300 feet to W. Crockett Street. The three-story, commercial structure with a basement is distinguished by a stone facade which exhibits Renaissance Revival details. The east and west walls, architecturally less significant, are constructed of tan brick and rubble stone. The Staacke Building, as well as the adjoining Stevens Building, were designed by the local architect, James Riely Gordon. (Previously Listed)

RESOURCE 101654 – 425 E Commerce (Chas H. Clifford Building)
The Clifford Building is a four-story, L-plan Romanesque Revival commercial building with rusticated stone at the ground floor and brick at the upper floors. Bricks on the fourth floor are set in a diamond pattern. The eastern ell features a semi-circular plan with a conical roof over this portion. A tower feature is centrally located in the plan and is embellished with rounded arch openings and brick corbels. The building features one-over-one wood sash windows with stone sills and lintels. Windows on the third floor feature rounded arch openings. It was designed by acclaimed architect J. Riely Gordon and built in 1893.

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RESOURCE 101338 - 235 E Commerce (San Antonio Loan & Trust Building)
San Antonio Loan and Trust Building was built in 1901-1903 and was designed by architect G. Voorhees. The five story masonry structure stylistically blends Victorian and Classic details to form a pleasingly elegant exterior facade. Fronting on two streets, Commerce to the south, and Crockett to the north, the building is uniquely situated, with the Crockett Street front facing the well-known San Antonio River Walk. The paired window stacking repeats on the four floors above the street entrance, with enlarged door-scaled openings on the third story. The original door was recessed and raised six steps from the street level. Projecting horizontal bands of smoothly dressed stone break the facade above the massively- scaled ground floor and again above the third story. These courses are continuous at both ends of the building. The first three windows from the Commerce Street corner on the side are contained within the same dressed ashlar block coursing as the front of the building. With the central window being slightly wider than the two flanking windows, this tripartite arrangement repeats on the four upper stories. The fifth story windows are emphasized at this end of the building by smooth dressed stone moldings for further elaboration. The molded tin cornice that caps the south end of the building has scroll bracketing in a manner reminiscent of Italianate Victorian, and is topped by a solid balustrade. (Previously Listed)

RESOURCE 101807 – 314 / 316 E Commerce (Alamo National Bank, Old)
The Old Alamo National Bank Building is an eight-story office building whose street elevations are faced with gray granite. It was constructed in 1902 and designed by San Antonio architect James Wahrenberger, in association with the firm of Coughlin and Ayres. The structure features Renaissance details, including giant-order Corinthian engaged columns on the fourth and fifth floors. It was relocated to accommodate the widening of Commerce Street in 1913. The uppermost three floors were added in 1916. (Previously Listed)

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RESOURCE 104123 - 401 E Houston (Burns Building)
The Burns Building was constructed in 1918 and was designed by Fort Worth architects Sanguinet and Staats in association with San Antonio architect Charles Boelhauwe. The rectangular, 5-story building is of reinforced concrete and masonry construction with terra cotta, cast-stone and marble trim. The building originally consisted of four stories, however a fifth floor was added sometime between 1950 and 1955. The exterior is modern in appearance with regularly spaced Chicago-style windows. The large ground floor display windows are separated from the upper floors by a suspended metal awning. The lower four floors are constructed of brick on a reinforced concrete frame and the fifth floor is built of brick directly on the original building's parapet. Gothic details and classical moldings decorate the otherwise simple exterior. The interior of the building was constructed as an open plan retail space with few partitions. A mezzanine projects over the northern 1/3 of the first floor space. The Burns Building retains a high degree of integrity as an early 20th century commercial building. (Previously Listed)

RESOURCE 104149 - 214 Broadway (Calcasieu Building)
The 1914 Calcasieu Building is a 6-story 2-part vertical block commercial building with basement, built in the Chicago style. The building is on the southernmost edge of Broadway in downtown San Antonio at the northeast corner of Broadway and Travis Streets. The building fronts east onto Broadway and is set close to the street. Character defining features of the brick veneer facade include terra cotta ornamentation, a metal and neon sign, and metal fire stairs. The plan is L-shaped and the gravel roof is flat. The exterior displays an ebullient frieze with decorative brackets and dentils. The interior contains decorative tile in the lobby as well as classical detailing at the cornice level. The building retains a high degree of historic integrity, and is an early and important commercial work of a master, Atlee B. Ayres. (Previously Listed)

RESOURCE 1150388 - 1015 Navarro (The Havana)
The Havana is a free-standing, three-story Mediterranean Revival building located on the southern bank of the San Antonio River at the Romano Street Bridge in northern downtown San Antonio, Texas. It was constructed in 1914 by German immigrant, Edward Franz Melcher. Originally built as a hotel, its most prominent features are its red pressed metal shingle roofs, the twin three-story towers at the west elevation, and its interior porches and cast stone balustrades. White cast stone window sills and lintels accent the light tan brick exterior of the building. In the interior, a lobby with an elaborate diagonally coffered ceiling connects the main entry on the west with the central stair core at the center of the building around which the building's rooms are organized. (Previously Listed)

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Contributing Buildings (1918-1930)

Resource Identifier	Address	Resource Name	Year Built
Institutional			
104247 A	515 McCullough A	First Baptist Church, Auditorium	1925
Entertainment / Theater			
101332	104 N St. Marys (201 E Commerce St. building entrance)	Aztec Theater and Building	1926
103861	216 / 230 E Houston	The Majestic Theater	1929
Hotel			
101211	111 W Travis St.	Robert E Lee Hotel	1928
Commerce / Office			
1061705	603 Navarro St.	Central Trust Building	1920
103841	201 N St. Mary's	City Public Service Company Building	1921
103832	152 E Pecan	Builders Exchange Building	1924-25
1139008	102 W Crockett St.	The Casino Club Building	1926-27
103815	601 N St. Marys	Real Estate Building	1927
110964	310 S St. Marys St. A	Smith-Young Tower	1927-1928
101393	115 E Travis	Milam Building	1927-28
103959	105 Auditorium Cir.	Southwestern Bell Telephone Bldg.	1929-30

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RESOURCE 104247 A – 515 McCullough A (First Baptist Church, Auditorium)
The auditorium / sanctuary building for the First Baptist Church is an octagonal, auditorium-style building with Byzantine / Romanesque Revival ornamentation. The exterior features brick cladding with cast stone ornamentation and a clay tile roof. Rounded arch window and door openings are supported by Corinthian columns on the south and west façades. Blind arches are located along the perimeter of the second story and on the gabled portion over the southwest entrance. The building was designed by architect Will Noonan and completed in 1925.

RESOURCE 101332 - 104 N St Mary's (Aztec Theater and Building)
The 1926 Aztec Theater is a 6-story masonry, 2-part vertical block commercial building with applied Mayan Revival detailing. A flat roof caps exterior walls of brown scored brick with cast stone ornamentation. The theater's interior is noteworthy for its opulent references to Mesoamerican design influences. On a corner lot in San Antonio's central business district, the theater and office building faces west onto North St. Mary's Street. It retains a high level of its historic integrity, with few alterations. Constructed in 1926, the Aztec Theater is a notable example of the distinctly American motion picture palace, a product of the prosperous and extravagant 1920s. The theater is a spectacular representative of the "exotic theme" motion picture palace, which took its stylistic direction from cultures distant in time or place. (Previously Listed)

RESOURCE 103861 – 216 / 230 E Houston (The Majestic Theater)
The Theater was built as a part of a 15-story office building, capped by a three-story residential penthouse. The Theater occupies parts of the first six floors of the office building. Except for the marquee and ornamental ticket kiosk, the Theater is not architecturally elaborate on the exterior. Exterior walls are of solid brick or of brick with clay tile back-up. The brick facade is trimmed with cast stone. It was designed by Chicago architect John Eberson and opened in 1929. (Previously Listed)

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RESOURCE 101211 - 111 W Travis (Robert E Lee Hotel)
Constructed in 1922-23 to the designs of prominent architect Herbert S. Green, this 3-part vertical block features detailing drawn from the Classical Revival style. The 10-story U-plan composition conforms to Longstreths' typology for 3-part vertical blocks, a dominant urban form in the early 20th century. Cast stone sheathing on the first two floors provides a visual base for seven floors of red brick masonry surmounted by a richly ornamented upmost floor. The building occupies a prominent site in San Antonio's downtown commercial center. Partial demolition in 1988 removed a lateral 1-story retail wing and most historic fenestration. Although original interior finishes suffered from deterioration through exposure to the elements, the property retains a sufficient level of its integrity of location, design, setting, workmanship, feeling and association to be recognizable to its period of significance. (Previously Listed)

RESOURCE 1061705 - 603 Navarro (Central Trust Company Building)
The Central Trust Company Building at 603 Navarro Street is a twelve-story, Beaux Arts Style commercial/office building in San Antonio's central business district. It was constructed in 1919 and designed by the architectural firm of Sanguinet and Staats in association with local architects, Atlee B. Ayers and Charles T. Boelhauwe. With a steel and reinforced concrete frame, the structure's tripartite composition features a different exterior finish in each section: green granite veneer base, buff brick shaft, and terra-cotta capital. The streetside (east and south) facades are symmetrical and display ornate, terra- cotta detailing. The rear (north and west) sides are significantly less grand in their ornamentation and exterior finishes but exhibit some Classical elements. (Previously Listed)

RESOURCE 103841 – 201 N St. Mary's (City Public Service Building)
The San Antonio City Public Service Company (CPS) Building was constructed in 1921 as a 3-story building, and was enlarged to six stories in 1927 as the city's utility needs increased. After CPS outgrew the building in the middle 1950s, it was sold and remodeled for commercial offices and called the Petroleum Commerce Building. The original 1921 building was designed by Atlee B. Ayres, who together with his son Robert M. Ayres, designed the 1927 addition. Ayres and Ayres also designed basement and ground floor remodelings in 1930, 1937, and 1942. The building is in the center of the downtown business district at 201 North St. Mary's Street within the original "Horseshoe Bend" of the San Antonio River that forms the south and west boundaries of the site. (Previously Listed)

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RESOURCE 103832 – 152 E Pecan (Builders Exchange)
The Builder's Exchange is a 10-story office building with cast stone at the first two floors, brick cladding on floors 3 through 9, and terracotta ornamentation with gothic revival influences at the tenth floor. One-over-one wood sash windows with squared openings are paired between vertical piers. The roof parapet features terracotta pinnacles at each pier. It was designed by architects Emmitt T. Jackson and George Willis and completed in 1925. (Previously Listed)

RESOURCE 1139008 - 102 W Crockett (San Antonio Casino Club)
The Casino Club was constructed in 1926 and designed by the Kelwood Company. Similar to the Aztec Theater, combines the Art Deco style with decorative elements borrowed from Mayan culture. The brown brick over poured concrete building rises six stories above a basement and features a distinguished front tower and special decorative on the first and sixth floor facades. An outstanding feature of the building is its flatiron shape, a sensitive response to the shape of the city block and its relationship to the San Antonio River bordering the building. The primary visual emphases are the verticality and flared side elevations from the main entrance elevation. Paired, vertical window openings and the surmounting domed tower distinguishing the entrance elevation augment the visual interest. Except on the first and sixth floors, where eight-over-eight windows are found, fenestration consists of one-over-one sashes. The crowned appearance of the front tower, the detailed concrete castings which ornament the crest of the sixth floor, the tower terraces, and the first floor level compliment the streamlined midsection of the body. (Previously Listed)

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RESOURCE 110964 - 310 S St Mary's St A (Smith-Young Tower; Tower Life Building)
The 1927-1928 Smith-Young Tower is a 31-story Late Gothic Revival office tower. The exterior walls are brick with terra cotta and black granite ornamentation. The interior embellishments, particularly in the first floor lobby, also reflect Late Gothic Revival design. The Smith-Young Tower is one block east of the Bexar County Courthouse at the southernmost edge of San Antonio's central business district. It is bounded by Villita Street to the south, St. Mary's Street to the west, the San Antonio River to the north, and an adjoining parking garage to the east. The building faces southwest onto the intersection of Villita and St. Mary's streets. In excellent physical condition, the Smith-Young Tower retains a high level of architectural integrity. (Previously Listed)

RESOURCE 101393 – 115 E Travis (Milam Building)
The Milam Building is a 21-story reinforced concrete and brick-clad structure with elaborate cast stone decoration. The Milam Building was completed in late 1927 and opened in January 1928. The three-part building is U-shaped in plan and consists of sixteen-story towers flanking a vertical center slab. The ground level of the two-story base is faced in polished granite, and the mezzanine level is clad in decorative cast stone. Above the base, the upper floors to the 16th-story level are of uniform tan brick. The 17th through 21st floors are clad in elaborately decorated cast stone. The cast stone decoration throughout is primarily Spanish Revival in character. Fenestration is original and consists of Browne center-opening steel frame windows. The window arrangement is uniform on the south, east and west facades and varies on the north façade. The building is topped with an approximately 50-foot tall flag pole. Except for storefront changes since the 1970s and interior alterations to office space configurations and materials, the Milam Building retains a high degree of integrity as a 1920s office building that remains viable eighty-seven years after its completion. (Previously Listed)

RESOURCE 103959 – 105 Auditorium Circle (Southwestern Bell Telephone Bldg)
The Southwestern Bell Telephone Building is a 14-story tower clad in tan brick and elaborate cast stone ornamentation. It was designed by architect Irving R. Timlin and completed in 1930. Originally constructed at seven stories, the building's height was doubled by a later addition. The entrance and windows of ground floor feature round arches trimmed with elaborate cast stone in imitation of Spanish Baroque Ecclesiastical Architecture. Spandrel panels between the windows of the central bays are of multicolor tile in geometric designs.

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Contributing Buildings (1930-1970)

Resource Identifier	Address	Resource Name	Year Built
104250	420 Broadway A	San Antonio Light Bldg.	1931
104039	315 E Houston St.	Kress Building	1938
101590	430 Soledad St.	National Bank of Commerce	1958
109062	110 Lexington	El Tropicano Hotel	1962
1002866	200 S Alamo	Hilton Palacio del Rio	1968

RESOURCE 104250 A – 420 Broadway (San Antonio Light Building)
The San Antonio Light Building is a 5-story brick and stucco commercial building with elements of the Spanish Colonial Revival Style. It was constructed in 1931. The building uses concrete pier and spandrel construction with regularly spaced double hung windows. Tower elements at each corner are articulated by brick quoins and intricate cast stone ornamentation at the upper levels. The ground floor is clad in brick with cast stone ornamentation at arched openings and porthole windows. The cast stone coursing and ornamentation features Spanish Baroque designs, characteristic to Downtown San Antonio.

RESOURCE 104039 – 315 E Houston (Kress Building)
The Kress Building in San Antonio was constructed in 1938. It was designed by notable Kress Company architect Edward Sibbert in the grand Art Deco style. Consistent with stored constructed across the country, the street-facing façade features glazed terra cotta panels organized to create strong vertical lines. The building's two tower elements feature decorative terra cotta that incorporates some Spanish Colonial Revival elements in addition to gold "KRESS" lettering. The sides of the building are clad in buff brick and lack any windows or ornamentation.

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RESOURCE 101590 – 430 Soledad (National Bank of Commerce)
The National Bank of Commerce Building is a 21-story office tower (converted to hotel) completed in 1958. Designed by Kenneth Franzheim and Ayres & Ayres, it was the first major downtown construction project following the Great Depression. The original, 3-story podium remains intact, although it has been modified to include window openings and granite panels. The majority of the tower is clad in tan brick and cast stone. The building retains much of its integrity and is a good example of a Mid-Century Modern office tower.

RESOURCE 109062 – 110 Lexington (El Tropicano Hotel)
The El Tropicano Hotel is a 9-story, flat roof, brick and stucco structure with horizontal window groupings and prominent porte cochere. The building is influenced by the International Style and feature a large, curvilinear, mosaic tile sign board facing Lexington Ave. It was constructed in 1962 and is an excellent example of a destination hotel influenced by the automobile culture.

RESOURCE 1002866 – 200 S Alamo (Hilton Palacio del Rio)
The Hilton Palacio del Rio was constructed in 1968 in anticipation of the 1968 World's Fair (HemisFair '68). Design by Cerna & Garza Architects, the unique modular design is considered a modern feat of engineering by builder H.B. Zachry Company. The majority of the structure consists of individual, pre-fabricated units which were stacked into place in a period of only 46 days. Located just across S Alamo Street from the HemisFair grounds, it is both an excellent example of Mid-Century Modern design in Downtown San Antonio and a visible reminder of the influence of HemisFair '68.

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Representative Non-contributing Buildings

Resource Identifier	Address	Resource Name	Year Built
103815	601 N St. Mary's	Real Estate Building	1927
104246	405 Broadway	Alamo Travelodge Motel	1969
101585	112 E Pecan	Weston Centre	1988

RESOURCE 103815 – 601 N St. Mary's (Real Estate Building)
The Hedrick Building (also known as Great American Life Insurance Building and Franklin Life Insurance Building) is a ten-story, brick office tower with terra cotta ornamentation on the upper floor. It was constructed in 1928 for the San Antonio Real Estate Board. The ground floor storefront has been replaced, and a metal and glass screen has been added to the south and east facades. There is evidence that the original exterior materials remain intact behind the screen. It was designed by architects Adams & Adams and is believed to have been constructed as a companion to the Exchange Building which is located to the south of the Hedrick Building and features Spanish Baroque ornamentation similar to that of 617 N St. Mary's.

RESOURCE 104246 – 405 Broadway (Alamo Travelodge Motel)
The Alamo Travelodge Motel was constructed in 1969 as a modern motor court hotel. While constructed within the proposed period of significance, the property has been substantially modified including changes to the first floor fenestration pattern and addition of a clay-barrel tile roof.

RESOURCE 101585 – 112 E Pecan (Weston Centre / NBC Bank Plaza)
The Weston Centre is a contemporary, 32-story skyscraper and the third tallest building in San Antonio. It was completed in 1988. The building is clad in precast concrete and granite panels which is common for other skyscrapers constructed in Downtown San Antonio in the 1980's. The Weston Center, and its accompanying parking garage, abut the San Antonio River.

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REPRESENTATIVE STRUCTURES

RESOURCE S01 - River Walk and Flood Control System

The San Antonio River Walk is a linear city park that follows the channelized San Antonio River through the center of the city. As a designed historic landscape located below street level, the River Walk is a pedestrian-exclusive park that has provided respite from noisy city streets for nearly a century. Originally referred to as the "River Park" when first opened as a three-block park without sidewalks in 1914, the San Antonio River Walk is best known for its 1941 expansion to twenty-one blocks of walkways and improvements designed by Robert H. H. Hugman. The Hugman-era portion retains a high degree of historical integrity and consists of 17,000 linear feet of concrete sidewalks, 31 stairways, stone-faced banks, wrought iron fixtures, water features, and the outdoor Arneson River Theater. Since 1941, the River Walk has been expanded several times beyond the Hugman portion. However, these later additions all use the design vocabulary of Robert Hugman attesting to his masterful landscape design.

Entrances and circulation

Stairs

Access to the River Walk in downtown is seemingly everywhere. Since the River Walk is one story below street level in the walled or terraced river channel below street traffic, all access is by stairs or elevator. Robert Hugman designed thirty- one stone-faced staircases that provide entrance to this linear park. Since then, many more have been added, and most in harmony with his design. Of the thirty-one Hugman staircases, many remain open and seventeen are immediately adjacent to the historic concrete, steel or iron vehicular bridges that cross the San Antonio River above this portion of the River Walk. Hugman modified several pre-existing cantilevered walkways, adding decorative balustrades to harmoniously connect new staircases to the elevated paths.

Walls

Hugman's plans detail no fewer than seven different wall types. In some cases, he left intact Surkey's Sea Walls, which were composed of stone covered in concrete. Places where these walls remain include Block No. 10, on the south bank upriver from the South St. Mary's Street bridge. The use of stone in Hugman's plans caused some controversy during construction. Despite his repeated assertions that the stonework would not remain the dominant feature, as over time other elements of the landscape would soften the effect, the current Mayor was convinced to divert the stone for use in La Villita (National Register Historic District). In nearly every block, Hugman retained portions of existing walls, including Surkey's Sea Walls, rock walls, and building walls. As streets were expanded throughout downtown, stones from the facades of demolished buildings were reused in the walls. In Block 9, a variety of carved stones are visible including a cornerstone with the name of the architect Alfred Giles inscribed upon it. Examples representative of each water wall type are as follows:
Type A: Block 19
Type C: Marriage Island, Block 18
Type E: Boat Landing, Block 5
Type F : Block 4
Type G: Block 3
Representative examples of types B and D could not be located, although type D appears to be associated with protruding shrub beds in Hugman's original drawings.

Draining and Engineering Structures

Flood gates

Two floodgates sit at the junction of the Great Bend and cutoff. Both gates have been modified by modern flood control and river improvement projects, but still retain some original features. Both gates serve as bridges over the river as well. The upriver gate still has cedar posts above its walkway. The downriver floodgate features circular

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cast stone rail, cantilevered walkway with decorative posts, tiered earthen shrub beds, and a large urn at the foot of the stairs on the south bank.

Drainage wells
Hugman retained existing storm sewers and other drainage pipes, often constructing slash pads and rock retaining walls to incorporate the runoff into the landscape. In two locations, runoff from adjacent buildings is directed through a decorative cascade (see water features discussion). Splash pads were formed from either concrete or rock. The rock retaining walls create a visual illusion of a well, and most are located near or under bridges.

Landscaping

Vegetation
Species include floral accents such as jasmine, lantana, firebush, hibiscus, cannas, and esperanza, and evergreens such as sago palms, palmettos, ferns, cast iron plants, and elephant ears. Hugman's drawings do not prescribe plantings but instead provide spaces with general descriptions for shrubs, ferns, lilies and desirable existing trees.

Trees
Other landscaping elements have been highly modified over time. Images of River Park confirm that similar species likely were present including palms, cypress, pecan, and banana trees. Other tree species include mountain laurel, fig, magnolia, hackberry, and Mexican olive.

Furnishings and Small Scale Elements

Lighting
No original lighting features remain. Hugman designed several styles of lighting, including poles and suspended from cedar posts. Current lighting fixtures complement the River Walk's design but are not contributing features.

Benches
Several types of benches were installed in a variety of sizes, ranging from 6 to 10 feet. While none of the rustic benches remain, examples of type 1 flagstone benches (Block 19), type 4 stone benches (location), type 7 concrete benches (Block 17, urns missing), and type 8 concrete benches with decorative finials (Block 18) still contribute to the landscape. A type 9 bench, originally brick, is still extant under the Market Street bridge (Block 16) but has been altered substantially and is now covered with small tiles.

Art
Two tile murals designed and installed by Ethel Wilson Harris, an artist and conservationist, are located in the River Walk. Ethel Wilson Harris served as the technical supervisor of Arts & Crafts projects for the WPA in San Antonio, employing as many as 60 artisans at the Mexican Arts & Crafts workshop at an old barn located on the site of El Tropicano Hotel on N St. Mary's Street. Each mural shares a story and serves as a folkloric reflection of the natural environment. Harris also produced the tiles on the roof of the Arneson Theater stage house.

Block 0 (Hugman's Dam to Lexington Street Bridge S13)
Hugman designed a single stone dam which is the farthest upriver element of his river improvement plan. In order to allow barge traffic to pass to the new Museum Reach segment of the River Walk, a portion at the center of the dam has been removed. Interpretive panels and submerged lighting serve as an educational reminder of the existence of the dam. A typical and contributing staircase is found at the Lexington Street bridge as it leads off of the southeast corner in Block 0 (Figure 3, Photo 2).

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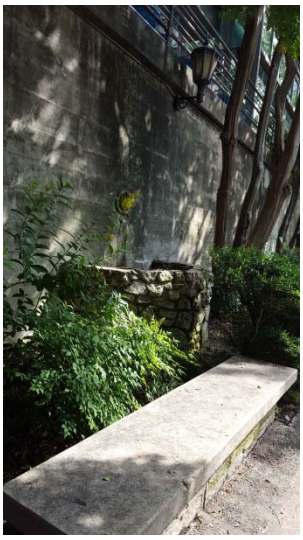
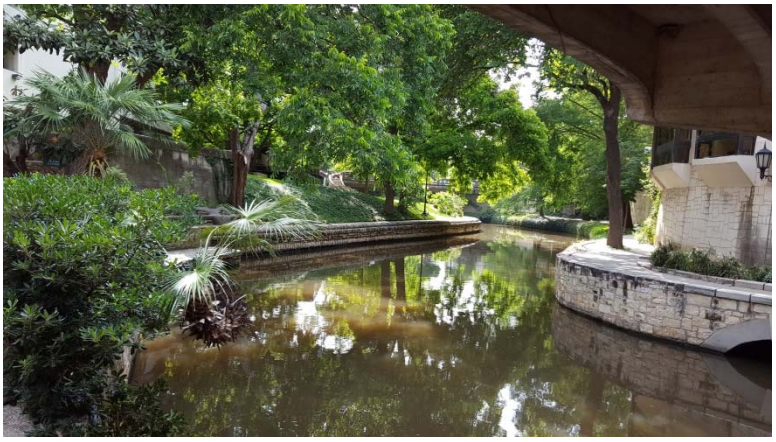


Block 1 (Lexington Street Bridge S13 to Richmond Avenue Bridge S23)
This block has been heavily modified due to the construction of the Hotel Indigo – San Antonio Riverwalk in 1997 as well as the outdoor plaza for the Tobin Center for the Performing Arts in 2014. In fact, this stretch of river was artificially straightened between 1924 and 1928. The original course is reflected in the shape of Auditorium Circle. The street loops around the façade of the Municipal Auditorium, which is now incorporated into the new Tobin Center for the Performing Arts. The rock retaining wall was removed from the southern bank and a new faux bois sculpture by local artist Carlos Cortes was installed over the walkway.



Block 2 (Richmond Avenue Bridge S23 to Romana Street Bridge S24)
There is no street level pedestrian access to this block. Both sides of the river are lined with water wall type F, described by Hugman as "irregular of large rocks, with as little cut stone or mortar visible as possible." Below this rough top, however, a smoother stone wall drops into the water. Along the southern bank, two type 4 concrete benches sit against a tall concrete wall, which predates the Hugman improvements, underneath the Havana Apartments 1150388. Several large crepe myrtles were likely planted in 1939-1940. A storm drain empties into a semicircular rock well between the two benches. Shady and sheltered, the original walkway is intact, defined by large shrub beds both between the wall and the sidewalk and between the sidewalk and the river filled with banana trees, palms, and more crepe myrtles. On the northern bank, a splash block under the Richmond Street Bridge S24 provides a visual and auditory accent to the underpass. All other features were later additions, as Hugman's plans do not include a pedestrian walkway on the northern bank of Block 2. Palm trees, crepe myrtles, roses and other shrubs interrupt a stark, pre-1939 concrete wall. The division between sidewalk and river is narrower on this side, creating a brighter and more exposed pedestrian experience. Modern sidewalk sections feature decorative geometric designs as prescribed by Hugman to delight the eye in every direction. A metal bench and directional signage sit mid-block, and a large tile mural portrait of José Antonio Navarro adorns the wall nearest the Romana Street Bridge S24.

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Block 3 (Romana Street S24 to N St Mary's Street Bridge S26)
Traveling downriver, the special effect of Hugman's creation of a series of progressive rooms is particularly evident as you emerge from the bridge on the south bank. The north bank is a later addition, with Hugman-like elements such as a series of arches underneath the sidewalk creating a bridge-like feel. A particularly handsome mid-block entrance is the Hugman-designed staircase at Navarro Street in Block 3. Here, the access point was made through an existing concrete retaining wall made earlier in 1914 as part of Surkey's Sea Walls. This staircase entrance is still open and invites the pedestrian to climb the steps through a well of sunlight. The staircase that was designed for the south bank of Block 4 appears to have been relocated to the upriver side of the St. Mary's Street Bridge S26. On the river level, a tall stone drainage well disguises another storm sewer on the south bank. Nearby sits a faux bois bench, a modern installation designed and created by local artist Carlos Cortés. The wall type on the north bank is type G, which is rough rocks from the waterline to the walkway. Several of the features noted in Hugman's plans are missing, including a rustic bench, flagstone path, and concrete steps near the St. Mary's Street Bridge S26. Vegetation in this area consists of several tall pecan trees, ivy, shrubs, palmettos, loquat, and cypress.

Block 4 (N St Mary's Street Bridge S26 to Augusta Street Bridge S07)
A single extant staircase predates the Hugman-era improvements. In Block 4 adjacent to the Augusta Street bridge, narrow stone steps connected the street level with the river park and were maintained by Hugman. Currently metal gates prevent public access although the staircase remains visible. Also in block 4, a Hugman staircase leads pedestrians down to a flagstone landing on the north bank nearest the St. Mary's Street Bridge S26. This is the start of the river level promenade on the north bank. At the opposite end of this block, nearest the pre-Hugman stairs, a large wagon wheel landing stretches partially under the Augusta Street Bridge S07, with cedar posts at the terminus of each spoke. A small splash block is just upriver from the wagon wheel landing. On the north bank, two new mid-block staircases provide access to the Ursuline Academy 102071, one of which has a tile bench. At the Augusta Street Bridge S07, another staircase with regular stone walls carries pedestrians to the street level. The water walls in block 4 are fine examples of type F, as in Block 2. Vegetation in this block includes numerous flowering shrubs, palms, mountain laurel, Texas sage, and ivy.

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Block 5 (Augusta Street Bridge S07 to Convent Street Bridge S10)
The river curves to the south in block 5, and several tall cypress trees line the northwest bank. Nearest the Augusta Street Bridge S07 on the southeast bank, a splash block and shrub beds are the only Hugman features remaining. An extensive improvement project in 2002 led to the installation of a plaza with an acequia-like water feature flowing into the river. Large, local stone, deco detailing on new light fixtures, and radial sidewalks around the simulated springs help these modern amenities blend well with the Hugman designed landscape visible across the banks. Much of the original rock wall on the north bank remains, although it is clear some portions have been rebuilt in later years. Traveling downriver from the Augusta Street Bridge S07, the walkway slowly climbs and curves around a series of shrub beds with trees including oak and fig, ivy, ferns, and flowering bushes. Another faux bois bench by artist Carlos Cortes sits on one of the beds. The walkway is flagstone, and this portion of the block feels secluded and natural. A mid-block staircase features tiered shrub pockets and an impressive entrance gate at Soledad Street with built in benches, flagstone columns, although the cedar poles and sign are now absent. The boat landing at the foot of the stairs is an excellent example of water wall type E, with flagstones jutting out over a stone wall near the water line.

Block 6 (Convent Street Bridge S10 to Martin Street Bridge S16)
Block 6 is a relatively small section and nearly straight. Its distinctive features are crepe myrtles along the east bank and a single bench on the west bank with flagstone steps leading up to it. Under the Martin Street Bridge S16, splash blocks are extant on both sides, as well as a bench on the west wall.

Block 7 (Martin Street Bridge S16 to Pecan Street Bridge S20)
Tall rock walls predating Hugman's plans create a unique feel for this block. The river curves again just below the Pecan Street Bridge, creating a corridor feel to this section. A bench sits up against the west wall. Block 8 (Pecan Street Bridge S20 to Travis Street Bridge S28). More crepe myrtles, palms, and shrubs divide the walkway from the walls, but the path here reaches all the way to the water.

Block 8 (Pecan Street Bridge S20 to Travis Street Bridge S28) The bend in the river here combined with a mid-block staircase to the street fosters a sense of discovery for the pedestrian. The east bank is nearly totally covered in ivy, and a modern bench designed to match Hugman's rustic style seats is tucked into the greenery. An entrance for the Travis Building 103834 A was added later, cutting through the east wall. On the west bank, the staircase at Armistead Street features an arched entrance. The stairs themselves are curved so that rather than providing a direct perpendicular entrance to the promenade, the view is concealed from pedestrians until the final few steps. A boat landing with flagstone floor still has the cedar posts punctuating its steps. Continuing downriver, several large trees including pecan and crepe myrtle flank either side of the walkway on the west bank. A new fountain feature

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and access to a private plaza was added with the construction of the Weston Centre in 1989. Rounding the curve, a water cascade uses runoff from the Milam Building 101393. Large, uncut stones are arranged per Hugman's instruction to resemble a natural spring. Stairs guide pedestrians over the feature, making the view substantially different from the opposite side of the river. This recycled water cascade was likely influenced by a similar feature in block 12. Across the river, a steel ladder which predates the Hugman improvements still protrudes from the stone wall near the Travis Street Bridge S28.

Block 9 (Travis Street Bridge S28 to Houston Bridge S12)

Block 9 has been highly modified due to the construction of the Embassy Suites on the west side and the Republic Bank Plaza on the east side. A modern urban plaza now abuts the east bank, with tiered rectangular beds holding crepe myrtles flanking each side. Cypress and palm trees separate the walkway from the river. On the west side, a staircase was added at the Travis Street Bridge S28. A mid-block entrance is now closed, but still visible in the wall. The boat landing at the foot of the former staircase is still in place, with cedar posts present along its curved edge. The cantilevered walk at street level featuring starburst cutouts (type A), arched cutouts with metal accents, and semicircular (type C) balustrades directs the eye upward. Similar to the previous block, additional entrances were cut into the wall to accommodate pedestrian access to the adjacent properties as the skyscrapers were constructed. In Block 9, a small almost cave-like entrance with brass light fixtures provides elevator access to the Embassy Suites building, and new stairs lead to Houston Street. Between this and the former staircase, tall arched doorways frame another new water wall feature. Under the Houston Street Bridge S12, two fifteen foot benches (type 4) sit against the west wall.

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Block 10 (Houston Bridge S12 to Upper Flood Gate)
The Book Building opened the first river level business, a saloon and billiards, later providing a café and boat rentals. Boat rentals were also available across the river, so it is no surprise that a large boat landing can be found in Block 10. Hugman added a new staircase on the west bank, providing access from the Houston Street Bridge S12 to the river level. These stairs are parallel to the river, so pedestrians are afforded an immediate view of this stunning portion of the River Walk. The wrought iron balustrade ties together the balcony, stairway, and landing. The landscaping along the west bank is particularly spectacular, with seats built into planters and walls curving around giant cypress trees. In 1904, then Parks Commissioner Mahncke transplanted several hundred cypress trees from the Guadalupe River and Cibolo Creek to the banks of the San Antonio River. Several of these specimens remain on this block as well as block 11. An alley in Block 10, just south of the Solo Serve Building, was previously connected to the River Walk by staircase but has been filled in with concrete (potentially reversible). This alley to Soledad Street was once a cattle trail to the river. A lily pool and lush vegetation make the west walkway feel quite tropical. The western wall past the Book Building is unique in that its stones are recycled from the facades and walls of demolished structures downtown. Carved patterns and cut stone are visible from the path, including at least one former cornerstone. On the east bank, the overhanging restaurant patio predates the Hugman improvements. Near the floodgate, an enormous twinned cypress tree emerges from the tiered shrub beds. This tree holds a prominent place in popular folklore as the perch from which a Mexican shot Ben Milam, an Alamo defender. Although it is commonly called the Geronimo tree, there is no known association with the famous Apache warrior.

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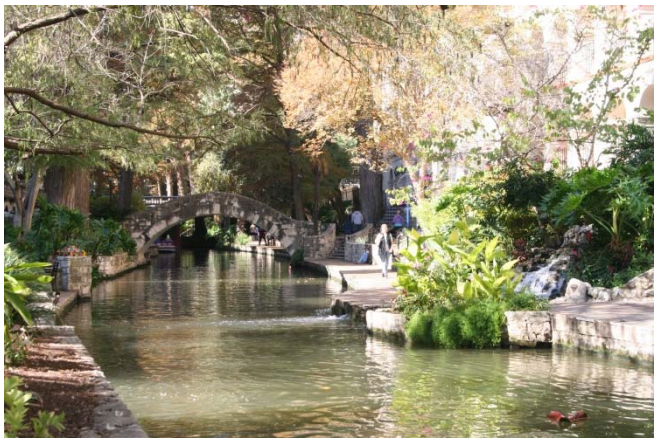
Block 11 (Upper Flood Gate to St. Mary's Bridge S25)
The river turns sharply to the east here, although a bypass excavated in 1924 now allows water to flow directly south as well. A flood gate protects this entrance to the Great Bend (also called the Big Bend). Several giant cypress trees lean over the river, and the stump of another has been modified to create a bench, giving a unique seating option amongst newer limestone and cement bench installations. A tile mural produced by the studio of Ethel Wilson Harris, located at Mission San José, and installed by the WPA is located on the wall here. The mural illustrates a common folkloric tale about Ben Milam. The twinned cypress tree in which the sniper that killed Ben Milam supposedly perched still remains nearby in block 10. Originally a series of softly curved shrub beds stepped up from the river to the building with no walkway, but today a sidewalk wanders between the cypress, ferns, and palms. Other vegetation includes banana and magnolia trees on both sides. A curved staircase was also added at the St. Mary's Bridge S25 on the north bank, as well as a small landing. On the south bank, the old flood control wall is still visible, with a particularly resilient fig tree protruding between the stones near the center of the block. Several of the businesses along the south bank added river level entrances through the stone walls. The effect of the human scale of the entrances along the promenade on both with tall overhanging trees is striking, creating a distinctly separate feel from the street level above. This separation persists throughout the Great Bend.



Block 12 (St. Mary's Bridge S25 to Navarro Street Bridge S18)
The south bank of Block 12 has been modified to incorporate openings into the stone wall which accommodate river level restaurants and shops. Pedestrian access is available in a variety of staircases as well as elevators on this block. Tiered shrub beds have been slightly modified from Hugman's plans to be somewhat straighter, but the effect on the view shed is minimal. Two contributing features include the cascade below La Mansion Del Rio Hotel 103854B as well as the pedestrian bridge nearly mid-block. The water feature uses the runoff from the Majestic Theater and Building 103861 which flows down several stone tiers then through thin rivulets in the sidewalk into the river. This unique drainage method differs from other common features such as splash pads and rock beds directing the flow of water underneath the walkway. This cascade predates Hugman's proposal, having been a prominent feature on the river park. Its presence likely influenced Hugman to include another cascade utilizing recycled water in block 8. The bridge features a center landing with steps leading up and down either side, all in flagstone. A small curved staircase on either side provides access from the walkway to a primary landing. Originally a lamppost stood on the south side of the bridge, but it has since been removed.

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Block 13 (Navarro Street Bridge S18 to Presa N Street Bridge S21)
Block 13 is a busy section full of restaurants and shops. The river turns south again at the end of the block. Cypress and magnolia trees and lush ferns make up most of the vegetation in this block, with large planters filled with seasonally rotating flowers filling some of the shrub beds on the south bank. The walkway on the south bank is an excellent example of Hugman's type A design.

Block 14 (Presa N Street Bridge S21 to Crockett E Bridge S11)
The turn between blocks 13 and 14 creates a very small room here, bringing the visual focus to the striking lenticular pony truss Crockett E Bridge S11. Stretching between Blocks 13 and 14, a concrete walkway on paired concrete piers appears to float just above the water. Projecting slightly into the river, pedestrians are pushed away from the curve, providing distinctively angular viewpoints from each direction. Traveling upriver, it is nearly impossible to see around the bend at all as the walkway turns sharply at the corner, creating a moment of suspense before crossing under the Presa Street bridge. Pedestrians walking downriver, however, are treated to a dramatic vista from a vantage point that feels almost suspended in the middle of the channel.

Block 15 (Crockett E Bridge S11 to Commerce Street Bridge / Jones Bridge S08)
The twisted brick column supporting the staircase adjacent to the Crockett Street Bridge in Block 15 provides a striking contrast to the organic columns of nearby cypress and pecan trees. The waterway is lined with restaurants and shops, many with brightly colored umbrellas shading their patio seating. The pedestrian bridge in this block was a later addition. Near the stairs under the Commerce Street Bridge / Jones Bridge S08 on the west bank, a bust of Robert H.H. Hugman stands near his office in the Chas. H. Clifford Building 101654. Block 15 also features several boat landings, and a curved flagstone path on the north bank jettisons out over the river to create a unique vantage point on the water.

Block 16 (Commerce Street Bridge / Jones Bridge S08 to Market Street Bridge 2 S15)
Tall cypress and palm trees accentuate the walkway in block 16. The feel of this room is wide and bright, although that is likely a product of the modifications to the east bank necessitated by the extension constructed in the late 1960s for HemisFair. The oldest river level restaurant, Casa Rio 101828B, opened on this block in 1946. Its iconic patio tables with brightly colored umbrellas create one of the most recognizable images of the River Walk. The expansion of this restaurant over time has removed much of the original fabric of the west bank, with the exception of several shrub beds around the cypress trees. Underneath the Market Street Bridge a bench (type 9) is extant on the west wall, though today it is covered in tile.

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HemisFair / Convention Center Extension
In preparation for HemisFair ’68, the City excavated an extension of the San Antonio River to flow from Block 16 through the new Convention Center to the grounds of the fair. The full project stretched the flow approximately 1800 feet and created a pool large enough to accommodate a full turn for river taxis carrying fairgoers. Similar materials including stone and native landscaping elements helped blend the new channel with the old. Pedestrian bridges and exposed aggregate walk facilitated pedestrian access. Four street-level bridges for automobile traffic were also constructed as part of this project, over the new waterway at S. Broadway (now Losoya), S Alamo, Market, and Convention Way (demolished). River level access into both the Convention Center and the new Tourist Center was intended to encourage pedestrians to move between HemisFair and the hotels and restaurants along the River Walk.

Block 17 (Market Street Bridge 2 S15 to Presa Street Bridge S22)
The river bends to the west in block 17. A large ticket booth for the river barges is on the west bank just below the Market Street Bridge 2 S15. Hugman’s curved stone staircase on this side is still extant, and in fact Hugman did not intend for the walkway to continue along the west bank. The sidewalk here was added later. Much of the east bank was modified in 1968 when the Hilton Palacio del Rio 1002866 was constructed. A new pedestrian bridge, the Hilton Palacio del Rio Bridge S06, was also built at that time. Vegetation along this stretch includes palm, magnolia, and several impressive cypress trees on the west bank.

Rosita’s Bridge S02 Located in Block 17 just downriver of the Arneson Theater, a similar stone bridge now called “Rosita’s Bridge” stretches across the river. In contrast to the bridge in Block 12, this bridge features concrete steps and landing, and the curved stairs from the walkway to the first landing are missing. Similarly, a lamppost was located on the stage side of the bridge but is now absent.
The north bank has been modified recently with the renovations of the San Antonio Public Library 1107597 A to house the new Briscoe Western Art Museum. A sculpture depicting cattle fording the river and a water feature are all recent additions. Hugman-era features in this area include a type 7 bench tucked into the wall beneath two large trees. Continuing downriver toward the Presa Street Bridge S22, giant cypress trees line both sides of the water.

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Arneson Theater
Hugman's 1929 proposal did not include a theater, but project engineer Edwin Arneson assisted in the request for funding for the feature from the WPA in 1939.

Concession
Originally conceived as a studio for projecting films and recording and broadcasting radio shows, the white stucco building marking the entrance from La Villita into the Arneson Theater served simply as a concessions stand. Its exterior reflects the stage house across the river and avoided making a dominant statement by incorporating more modest detail such as a thatched roof over the balcony (now replaced with standing seam metal) and an exterior fireplace (now used as a bar).

Seating
The location chosen required some additional preparatory work, since its previous use as junkyard left the space littered with car parts and metal tools. Similar to an amphitheater in form, curved concrete benches could accommodate 1,000 spectators at the Arneson Theater. In order to blend the bleacher-style tiers with the natural atmosphere of the River Walk, the concrete was blemished and grass was planted over the wide tops of the seats. Aisles ascend on either side of the benches as well as directly through the center. On the periphery, tiered stucco boxes could accommodate several chairs for special guests.

Stage
The stage of the Arneson Theatre has a concrete floor, although it is now covered by a raised wooden floor. Flagstone surrounds the stage house, stretching all the way to the bridge. The stage house features a painted wooden pine Juliet balcony originally designed to be wrought iron. The house and adjacent dovecote have clay tile roofs. The backdrop to the stage is a large stone wall with three arched openings holding five bells (not original), representing the five Spanish missions of San Antonio.

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Block 18 (Presa Street Bridge S22 to Mill Bridge S17)
In spite of the river's relatively straight path through this block, Hugman designed a meandering walkway very close to the waterline to create a parklike ambience among several enormous cypress trees. A small island with a flagstone floor, today called Marriage Island, swells out into the water and can be accessed by a tiny bridge. On the south bank, a gentle curve around the cypress trunks combines with a tiered stone wall to create a unique and private garden. The second Harris tile mural identifies the Old Mill Crossing, a low spot where cowboys would ford the river as they traveled through San Antonio with herds of cattle. Three benches, type 8, provide seating below the mural.

Block 19 (Mill Bridge S17 to St. Mary's S Street Bridge S27)
Emerging from underneath the Mill Bridge S17, the river becomes quite wide in this section. Along the south bank a precast concrete railing in a semi-circular pattern which lines the walkway for approximately 100 feet creates a focal point at a more human scale than the surrounding buildings. Hugman also included a circular staircase providing mid-block access to the Smith Young Tower in Block 19. Carpet grass, a fairly unusual ground cover, lines the north bank. Trees are young and include palm and cypress. Absent are Hugman's suggested floating islands, which were probably intended to be similar to those found at San Pedro Park, which served as homes to ducks and other waterfowl.

Block 20 (St. Mary's S Street Bridge S27 to Lower Floodgate)
The final block of Hugman's design is open and airy. The north bank was highly modified when the International Building was renovated in 1998, including the addition of an ADA compliant ramp from St. Mary's Street to the river level. A new waterway beneath the International Center shelters and stores river barges. The cantilevered walk along the Plaza Hotel 110961 was in place before Hugman's work in 1939. The mechanical system of the floodgate has been replaced, but the balustrade along the walkway features Hugman's original design, as well as the shrub beds on either side of the floodgate.

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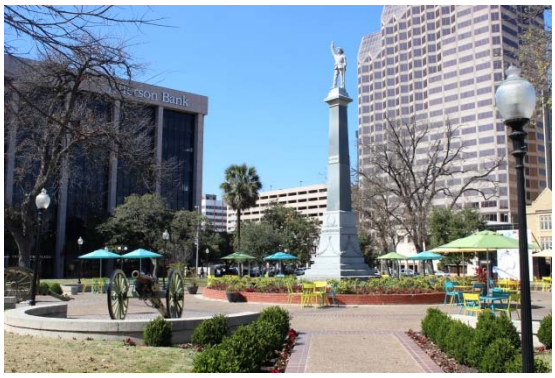

RESOURCE S30 – Travis Park

Travis Park is one of the oldest municipal parks in the country. The land originally belonged to Samuel Maverick, a signer of the Texas Declaration of Independence, who used the property for his orchard. The land was deeded to the city in 1870 after Maverick's death. The focal point of Travis Park is the Confederate Civil War Monument in the center. This monument, honoring the Confederate dead, was erected in 1899. Two restored cannons, reportedly used during the Civil War battle of Val Verde, New Mexico, are positioned to the south of the monument

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Statement of Significance

The San Antonio Downtown and River Walk Historic District includes the commercial core of one of Texas's largest cities, and connects three previously-listed districts (Alamo Plaza, Main and Military Plaza, and La Villita), to collectively represent the establishment and continued development of the city center. The nominated district is the most intact reflection of the city's commercial and architectural development and growth between 1854 and 1970, and includes the San Antonio River Walk, one of the most influential public works projects of its type in the state. Buildings within the district served commercial, educational, and religious functions, and express the manner in which San Antonio quickly grew from a frontier town to the fastest-growing city in Texas with paved streets, a bustling business district, and a streetcar system in fewer than 40 years. The district includes fine examples of a variety of architectural styles, designed by some of the state's most significant architects, including Alfred Giles, Atlee Ayers, J. Riely Gordo, and Robert H. H. Hugman. Most of the buildings in the district were constructed between 1912 and 1930, and reflect the social and economic conditions that developed wealth for San Antonio, including increased immigration, transportation advances, establishment and growth of the tourism industry, and the rise of transnational commerce which resulted in a flow of people, money, culture and products between San Antonio and Mexico. The effect of flooding and concerns for safety spurred significant development during this time period, most notably, the San Antonio River Walk. The River Walk and the vast infrastructure improvements needed to complete it, including rebuilding bridges, straightening sharp bends, and excavating a bypass channel, funded in part through New Deal programs, helped create what is arguably the state's most significant public space and a national model for urban riparian parks.

The San Antonio Downtown and River Walk Historic District is nominated under Criterion A in the area of Commerce at the state level of significance, for the area's contributions to the commercial and financial environment of the city, resulting in unprecedented economic growth and building development surpassing all other Texas cities during the early 20th century. It also is nominated under Criterion A in the area of Community Planning and Development at the state level of significance for the city planning programs, including flood control and related infrastructure improvements, that resulted in the San Antonio River Walk. The district is also nominated under Criterion C in the area of Architecture at the state level of significance, as it contains one of Texas' most significant urban concentrations of high style, large-scale buildings designed by prominent architects, along with the unparalleled River Walk. The period of significance begins in 1854, the date of the oldest extant property, the Beversdorff House. The period of significance extends through 1970 in order to incorporate the full extent of postwar growth, including development spurred by HemisFair, the 1968 World's Fair which coincided with the 250th anniversary of the founding of the city, and includes Travis Park Plaza, erected in 1970 at the end of the district's midcentury growth spurt. Criterion Consideration G does not apply, as the majority of properties within the period of significance are greater than fifty years of age and the district exhibits the continuity of development and architectural trends from the 19th century through 1970.

YANAGUAGA: BEFORE THE SPANISH ARRIVAL

The first people to utilize the area we now call San Antonio, were various groups of people who called themselves Payaya (Peyaya), Pamaya, Sijame, Xarame and Mesquite among other bands of people. The Payaya, in particular, called this home[1]. Their name for the area, *Yanaguana*, roughly translates to place of refreshing water and may refer not only to the land, but specifically to waterways themselves. For the Payaya, the water was a necessary element for physical health as much as for spiritual nourishment. The Payaya and other Coahuiltecan groups who understood the sacredness of the waters, had gathered here since soon after the Ice Age, according to archaeological records.

[1] (Foster, 2009)

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In addition to the proximity to water, they were attracted here because of the abundance of pecans which were an important source of food. Buffalo herds, fish and turkey also provided sustenance. Several Spanish explorers report, in their diaries, of having encountered large gatherings of a band of friendly and gentle people who called themselves Payaya. The diaries state that the area was filled with "Mulberry trees, willows, live oaks and other oaks." Large herds of buffalo were also reported throughout the area.[2] The people who lived here before the Spanish were nomadic, following food sources as they ebbed and flowed with the seasons. They would form groups based on kinship and often congregated in extensive numbers[3] in encampments called *Rancherias.* This lifestyle required mobility, and no description of permanent structures appears in the Spanish exploration diaries.

These first peoples of the Americas had created a system of trading routes throughout the continent, including all parts of Texas and extending to the Northeast, Florida, the Southwest and south to Meso-America.[4] These routes, including those in San Antonio, would become part of the Spanish roadways known as El Camino Real, many which continue in use today as part of the Texas Highway system. The pathways followed rivers and connected the various groups of the Americas at trading centers where they would exchange goods amongst themselves and eventually, the French and the Spanish.[5]

The bountiful springs and river which flow through the area along with the existence of the Payaya were powerful enticements to the Spanish Missionaries. Where else could they find so many souls to "save" and so much water to serve agricultural and physical needs? The Spanish would rename the area *San Antonio de Padua*, which we have come to know as the city of San Antonio. Yanaguana, the river, it tributaries, springs, and the many creeks in the area would lay the geological and geographical foundations for the future built environment of the city.

Spanish Exploration and Early Settlement: 1691-1731

The river and nearby creeks of Yanaguana formed an oasis in an arid landscape that became a stopping place for Spanish expeditions exploring the area in the 17th and early 18th centuries. The arrival in south Texas of the Frenchman Rene Robert Cavalier, Sieur de La Salle, who founded a colony near Matagorda Island in 1684, and the activities of Louis Juchereau de San Denis during the early eighteenth century appear to have spurred the Spanish to colonize the region north of the Rio Grande. In June 1691, Governor Domingo Terán de los Ríos, accompanied by soldiers and priests, camped north of today's downtown, near San Pedro Springs, and because it was the feast of Saint Anthony de Padua, they named the place "San Antonio." In an often-quoted report to the viceroy, explorer Domingo Terán de los Rios described the territory:

> We marched five leagues over a fine county with broad plains---the most beautiful in New Spain. We camped on the banks of an arroyo, adorned by a great number of trees, cedars, willows, cypresses, osiers, oaks and many other kinds. This I called San Antonio de Padua, because we reached it on his day.

Fray Damian Massanet, a member of the Terán expedition, recorded in his journal encountering a very large tribe of Payaya Indians. This encounter may have occurred along the San Antonio River as the Terán expedition moved through the area. Several more preliminary expeditions into Texas were conducted by the Spanish during the next few decades. A 1716 expedition led by Captain Ramon was accompanied by Fray Espinoza, a prolific chronicler who described the San Antonio River valley as lush and fertile abundant with catfish, sea fish, alligator and other aquatic life in "its copious waters, which are clear, crystal and sweet." Espinoza would encourage the area as ideal for a settlement. Expeditions that followed would also recommended that a town be founded along the river, and

[2] (Foster, 1995)
[3] Captain Domingo Ramon's 1716 Expedition recounts encountering a Rancheria of over 2000 individuals in Milam County near the Brazos River.
4 (La Vere, 2004).
[5] (Foster, 1995).

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in 1718, Governor Don Martín de Alarcón, accompanied by soldiers and their families and livestock, followed by Father Olivares, would do just that.[6]

The Spanish were responsible for establishment of the first military outposts, civilian settlements, and religious institutions in the San Antonio area. The early Spanish explorers chose the location for San Antonio based on its wealth of natural resources, especially fertile soil and a readily available supply of water suitable for human consumption and irrigation. Starting near San Pedro Springs in 1718 with the tiny settlement of San Antonio de Padua, the Spanish constructed the first mission, presidio, and village initially named after the Italian saint renowned for his salubrious powers. The first mission built in the area, San Antonio de Valero, was named in honor of the Marquis de Valero, Viceroy of New Spain. It was founded in 1718 near San Antonio de Padua[7].

In addition to the presidio and mission, this Spanish was supported by an agricultural system employing Indian labor and a gravity-fed irrigation system. This subsistence base was used by the Spanish for virtually the entire time they controlled the San Antonio area. Archeological comparisons of findings at others local sites of this period suggest that the fortress walls and associated fortification structures were likely built of wood posts and earthen berms or platforms. Its other structures, the mission church, and the nearby homes were probably jacales. Jacal construction in the San Antonio area during the Spanish era consisted almost exclusively of single-story structures with wood post walls reed or brush thatch roofing. The walls were sometimes covered with a rude plaster known as waddle and daub. As they were in later times, fireplaces, chimneys, and ovens may have been stone or adobe. So far as is known, roads, courtyard patios, and plazas were initially of the unpaved earthen variety.

By the early 1720s, the Spanish began a southward progression of residential and agricultural development along the San Pedro Creek and San Antonio River corridors. The fact that neither of these waterways had high banks facilitated construction of a gravity-fed irrigation system consisting of earthen-lined transmission ditches, or *acequias*, wooden check dams, or *desagues*, and aqueducts. Acequia water was split from the natural channels at various diversion points and the main acequia channels were aligned basically parallel to the two natural waterways. Homesteads with residential structures and agricultural fields were plotted in the resulting irrigated lands.

The City of San Antonio, as we recognize it today, can trace the beginnings of its built environment to 1722 when the Marqués de Aguayo relocated *Presidio San Antonio de Béxar* from south of San Pedro Springs to the area that would become known as *Plaza de Armas*. During this time, Mission San Antonio de Valero was moved to a new location on the west side of the San Antonio River. The community was renamed San Antonio de Bexar, probably in about 1722, the year that the Marquis de Valero retired and returned to Spain. The mission (today the Alamo) was reestablished in 1719 east of the river near today's St. Joseph's Church, and moved to its final location slightly to the north in 1721.[8] Like most cities first settled by Spanish soldiers, San Antonio's first plaza was designed to follow a typical military grid pattern with a parade ground for soldiers surrounded by the presidio. The *Plaza de Armas*, Military Plaza, established San Antonio's first public place and provided housing for soldiers, priests and approximately 30 civilian and soldiers' families in and around the presidio

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[6] I. Waynne Cox. *The Spanish Acequias of San Antonio*. (San Antonio: Maverick Publishing Company, 2005) 10; . Fray Francisco Céliz, *Diary of the Alarcón Expedition into Texas, 1718-1719*, trans. Fritz Leo Hoffman (Los Angeles: The Quivira Society, 1935) 49.

[7] In 2015, archaeological investigations conducted under the oversight of the City of San Antonio Office of Historic Preservation determined the probable site of the settlement to be near the current location of the Christopher Columbus Society along the banks of the San Pedro Creek.

[8] Susan Prendergast Schoelwer, "San Antonio de Valero Mission," *Handbook of Texas Online* (http://www.tshaonline.org/handbook/online/articles/uqs08), accessed September 10, 2015; Erika Murr, "San Antonio de Bexar Presidio," *Handbook of Texas Online* (http://www.tshaonline.org/handbook/online/articles/uqs02), accessed September 10, 2015.

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Also in 1722, the community of La Villita was founded on the east side of the San Antonio River a short distance south of Mission Valero. The first residences at La Villita are likely to have been jacales, some of which were eventually converted to soft limestone block structures known colloquially as adobes. Although traditional Southwest-style, sun-dried, mud bricks were commonly used for construction in San Antonio until the early twentieth century, the term adobe, as applied to structures built during the Spanish Colonial through the mid-nineteenth-century Anglo Settlement periods, refers primarily to cut soft limestone, or tufa block construction. By 1726, citizens of the crown numbered about 200 in the San Antonio area.

Spanish Mission and Secularization Period: 1731-1810

This period began with a rapid expansion of the mission system in the San Antonio area followed by the gradual decline and termination of that system toward the end of the period. On March 9, 1731, fifty-six colonists from the Canary Islands arrived and organized the *Villa de San Fernando de Béxar*, situated east of the presidio and west of the river. Additionally, three Spanish missions were relocated to San Antonio from the east Texas frontier. Missions Nuestra Senora de la Purisima Concepcion de Acuna, San Juan de Capistrano, and San Francisco de la Espada, were reconstructed along the San Antonio River south of San Jose. The relocation constituted a final impetus for Spanish settlement in the San Antonio area.

Under the direction of the Spanish Crown, the 1583 compilation of *Las Leyes de los Reynos de Indias*, the Law of the Indies, detailed specific design guidelines for town planning. Known as *El Plano de la Población*, these urban planning documents regulated the built environment and ensured that a thriving colonial settlement revolved around a central location. For the settlement of San Fernando de Béxar, like all Spanish Colonial settlements, that central location was *La Yglesia*, the church.

El Plano de la Población called for a rectangular plaza with corners at the cardinal points of the compass, streets meeting at right angles, farmlands, pastures, and commons all totaling 12 square miles. (McComb). Crops were irrigated by *acequias* (irrigation ditches) that carried water diverted from San Pedro Creek and the San Antonio River. The town's major thoroughfare, and the only river crossing at the time, was a pathway that followed the route now known as Commerce Street.[9]

The town of San Fernando was named after the Spanish royal heir, who later became monarch as Ferdinand VI, and was designed according to the 1730 decree of the Marques de Casafuerte, then Viceroy of New Spain. This decree, known as the *Cartilla de Particion*, was derived from the Laws of the Indies, the royal regulations for selection and development of colonial settlements in the New World initially promulgated by King Felipe II. On a broad scale, the town was basically quadrilateral shaped and the city limits were established by measuring approximately 3,015 feet along each of the cardinal directions from a point near the church door. Streets were typically unpaved and about 40 feet wide.

Starting with the survey of a southwest to northeast trending base line, in just a few days the locations of San Fernando church, the Royal House, three customs houses, the town common, various streets, and the city limits were established. The acequia system was expanded through the area and the so-called long lots that extended between San Pedro Creek and the San Antonio River were surveyed. Each of the long lots was about 290 feet (105 varas) wide, and from 1,300 to 5,000 feet long. Some of the patterns of the acequias and long lots still survive in today's public street configurations.

[9] Jesus De la Teja, *San Antonio de Béxar: A Community on New Spain's Northern Frontier* (Albuquerque: University of New Mexico, 1995) 33-34; "Canary Islanders," *Handbook of Texas Online* (http://www.tshaonline.org/handbook/online/articles/poc01), accessed September 10, 2015.

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Although the plan dictated an orderly urban grid, the actual development built outward in a seemingly haphazard fashion. When Fray Juan Agustin Morfi visited the Villa in 1777 he noted "the town consists of fifty-nine houses of stone and mud and seventy-nine of wood, but all poorly built, without any preconceived plan . . . The streets are tortuous and are filled with mud the minute it rains." (Castaneda). The city's irregular street pattern earned a reputation for having been created from the meandering pattern of cow paths.

Despite the perception, the community's built environment was logical. In actuality, the original town survey and subsequent development created this irregular grid of streets to accommodate meanders of the river, creek, and acequias. Property lots were long and narrow in order to have access to the water, but adding to the haphazard look. Between the San Antonio River and Flores Street (known as Calle del Norte at the time) emerged Calle Real, to be known as Calle de la Soledad (today's Soledad street) by the end of the century. It was on this street that the home of the prominent merchant, Fernando Veramendi was built. Like most elite residences in the area, it was a spacious, one-story residence featuring walled courtyards of stone and plaster with flagstone patios and wooden arbors.

Most of the city's citizens were of modest means and continued to build and live in simple jacales or mud brick homes. In 1778, Padre Juan Augustin de Morfi, described the Mission Valero settlement as consisting of a spacious church with a vaulted roof, but poorly constructed, with 59 mud and stone houses and 79 wooden jacales. By that time San Antonio consisted of a main town developed around the two central plazas and the Mission Valero community and La Villita suburbs.

Several census polls were taken by Spanish and Mexican entities in the early years of the Villa de San Antonio de Bexar. A 1790 census of Texas reports 3,169 total population, indicating the sparse density in Texas of two people per nine square miles. (Tjarks). Bexar reported 1,878 inhabitants.

Much of the land which would eventually form downtown San Antonio were the *labores* (farmlands) of Mission San Antonio de Valero. The *labores* would be active through the remainder of the eighteenth century. Near the end of the period, and continuing until about 1824, in a process known as secularization, the missions were abandoned by the church and their lands divided among the former mission populations. Land grants were given to settlers such as Jose Antonio Navarro, the Curbiere's, Delgados, and other Canary Islander families. Additionally, settlers from the failed Adaes Mission, such as brothers Miguel and Cipriano Losoya would petition and receive grants to *labores* which are identified as *Labores de Arriba* and *Labores de los Adaesanos* (Rullman). The ranges of these two *labores* would comprise most of today's commercial downtown core.

The *labores* formed the largest component of the community's commerce, with military, ranching, blacksmithing, gunsmithing, freight and mercantile adding to the commercial environment which was tenuous and fragile for most of the Spanish period.

Napoleon Bonaparte's military activities in Europe and the purchase of Louisiana by the United States in 1803 caused the Spanish to become increasingly fearful of an invasion from the north. Thus, San Antonio became an official Spanish military outpost when the Second Flying Company of San Carlos del Alamo de Parras established its new frontier headquarters at the Alamo in 1803. The company was apparently named for the small town of San Jose y Santiago del Alamo in southern Coahuila. The Alamo was probably named after this company.

Several structural changes occurred in association with the stationing of Spanish troops in San Antonio and the appointment of Antonio Cordero y Bustamonte as regional governor. The first two-story buildings in San Antonio were constructed on the north side of the central plazas. These were along what is now Commerce street, then called Calle del Presidio. Some of the old Valero Mission structures were renovated or converted for military purposes.

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In 1807, United States Army Lieutenant Zebulon M. Pike, under military orders set out in exploration of the land west of St. Louis. Captured by Spanish soldiers as he ventured into Spanish territory, Pike and his troops would be escorted across Texas to Natchitoches. Along the way, Pike notated observations. Of Bexar he wrote "it contains perhaps 2,000 souls most of whom reside in miserable mud-wall houses covered with thatched grass roofs." Pike however found San Antonio "agreeable" and "laid out on a very grand plan." (Coe). Pike's capture and foray into San Antonio would happen as the community was to enter possibly it's most turbulent period.

Mexican Revolutionary Period: 1810-1821

The defeat of Spain by Napoleon in 1808 created vulnerability for Spanish territories throughout the globe, both within its European borders and those in far flung locations. In Mexico, Father Hidalgo famous insurrection of 1810 would meet with failure, including Hidalgo's death and decapitation by Spanish authorities, but it promoted destabilization and opportunities for ongoing revolt in the Northern territories. A violent period of embattlement throughout the Northern territories would leave much of Tejas barren, abandoned and bereft of populations, with only San Antonio standing as a "ghost of urban expression" in Spanish Texas. (McComb, Mcgee-Gutierrez, Almaraz).

San Antonio was swept into the bloody conflict between Spanish royalist and Mexican revolutionary forces during this period. Because most of the townspeople fled to the hinterlands and the presidio was already well established, apparently there was very little or no structural change to the city or the immediately surrounding areas. The central administrative and commercial district in the vicinity of Main and Military Plazas remained without major alterations. However, many properties would be seized and confiscated in retaliation for any disloyalty to the Spanish crown. Miguel Losoya's *suerte* which comprised a large area of downtown would be one such example. Losoya, whose property was adjacent to Jose Antonio Navarro's and was granted to him in 1791, was a revolutionary forced to flee when General Joaquin de Arredondo's army swiftly and brutally swept into Bexar. Losoya's property would be sold to Spanish Royalist and Arredondo's loyal soldier, Francisco Garcia for a price of $35. During the height of hostilities around 1813-1818, the city's population is estimated to have decreased from several thousand to only about 800. The secularization of the missions was already begun.

The principal military skirmishes in the area occurred south of town, out of populated areas along the Medina River and along Salado and Rosillo Creeks. These were essentially spontaneous running battles that did not entail the creation of any fixed fortification features or structures. Virtually no traces of the conflicts have been discovered by archeologists who have looked for them.

Mexican Centralist/Texas Revolutionary Period: 1821-1836

The end of the Mexican revolution ushered in a brief period of gradual recovery and modest growth for the urban population of San Antonio. The majority of those who left the city during the Mexican Revolution returned by about 1823. The empresario grant program begun by Moses Austin in 1821 and continued by his son Stephen F. Austin stimulated fairly intensive development of the Austin area and encouraged settlement in surrounding areas as well. Each empresario was given free land for distribution to new settlers provided a yearly quota of immigrants was satisfied. It was this availability of land that would, ten years later, attract a young man by the name of Samuel A. Maverick.

Under Mexico, San Antonio at first retained its status as regional capitol, and under the Federalist Constitution of 1824 was allowed basically a free hand to manage local affairs. But the state capitol of Coahuila and Texas was soon moved to Saltillo and real trouble began in 1833 with the ascendancy of Antonio Lopez de Santa Anna to absolute dictator of Mexico. Soon after Santa Anna seized power, the Constitution of 1824 was replaced with a new Centralist constitution that revoked or severely curtailed the powers of local governments in the frontier districts and the empresario program was abruptly ended.

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Prior to these setbacks, the population of San Antonio had increased to a few thousand from its low of about 800 during the height of the Mexican revolt against Spain. Most of the growth was at the residential level, and there were apparently few, if any, major developments in the central administrative and commercial zones. The increase in population was likely due to the availability of land which attracted men of European and European-American descent. Maverick, a descendant of English colonists who settled in the New World in 1624, arrived in San Antonio in 1835, on the cusp of major events that would forever change the city.

In mid-fall of 1835 the town was turned into an armed fortress by the Mexican Army under the command of Santa Anna's brother-in-law, General Martin Perfecto de Cos. Cos and about 500 soldados were sent by Santa Anna to quell the Texian rebellion after the town militia at Gonzales refused to surrender a cannon to the Mexican commander at San Antonio. A few days later, on October 9, the battle of Goliad ensued. Francisco Garcia, loyal soldier and the new owner of the Miguel Losoya *suerte* in downtown San Antonio would participate in the battle and die, not from battle wounds, but from cholera.

After suffering defeat during an encounter between about 275 Mexican troops and a contingent of about 90 Texians near Mission Concepcion, Cos and his army took refuge within the Alamo and in and around the downtown plazas of San Antonio. The Cos Army remained entrenched and besieged for many weeks until food and water were running dangerously low. At the end of the siege about 300 Texians, Maverick among them, waged a house to house assault in early December and the Mexicans surrendered after four days of struggling in their weakened state to avoid defeat. Under the terms of surrender, Cos' command immediately returned to Mexico City via Laredo, leaving the fortifications in place for use by the Texians during the 1836 Mexican campaign.

Other than the partial burning of San Fernando Cathedral that occurred in 1828, and subsequent reconstruction, the construction of the Alamo fortifications is probably about the only significant structural change that occurred in San Antonio during the period. Although the above-ground portions of these military structures existed for less than a year, during that time the Alamo and the other fortified locations in San Antonio had a unique appearance never seen before or since.

There is little change in the population's demographics between the Spanish arrival and the year 1832. The population before 1832 is primarily composed of the First People who inhabited the area—the various groups of Coahuilatecans that called this place Yanaguana—added to by the colonists who arrived in the early 18th century.

While the downtown district doesn't contain buildings from this period of San Antonio's growing community, it continues to reflect the Spanish proportions laid out in the *Plano de la Poblacion*. Street grids and the "haphazard" layout perceived by early visitors to the city, continue to reflect the meanders of the San Pedro Creek and San Antonio River. One of San Antonio's oldest thoroughfares, Calle del Presidio (now known as Commerce) connecting the Alamo and San Fernando Cathedral carried citizens back and forth to these important city destinations and continues to connect San Antonio's East and West sides. Likewise Calle del Camaron, still known as Camaron, directed people to the Presidio and out of the city and along the Old Spanish Trail, now called Fredericksburg Road in San Antonio. The old Spanish land grants, *suertes*, are also discernible in many places, most notably Travis Park which began as part of Mission de Valero's *labores*. It is important to have an understanding of this morphology in order to completely understand and honor the commercial center of historic downtown.

Republic of Texas Period: 1836-1845

The population of San Antonio experienced virtually no net growth during this period. In spite of the agreement made by Santa Anna at San Jacinto in April of 1836, residents of Texas remained apprehensive about the threat of

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Mexican retribution for the Texian revolt. Their fears were justified by several Mexican invasions of the new Republic of Texas that occurred in the early 1840s, including the capture and two-day occupation of San Antonio in mid-September, 1842, by Mexican troops under the command of General Adrian Woll. The uncertain times were not conducive to structural development and apparently very little change occurred. Nevertheless, the city of San Antonio was incorporated as part of the Republic of Texas and the official municipal boundaries were established.

Texas Statehood/Antebellum Period: 1845-1861

The demographics would dramatically change in the next decade as Texas began to prosper after the Civil War and new waves of European immigrants would settle in the area. The first federal census of San Antonio conducted by the United States occurred in 1850. It indicated the city's population to consist of 3,488 people, including 262 slaves. The percentage of people identified as Hispanic was 48%, reflecting the population of immigrant Canary Islanders, Franciscan missionaries, Mexican soldiers and their families, as well as old Spanish families that had arrived in 1718. Natives of the United States and Natives of Europe accounted for 23 percent each reflecting the settlers from the United States that had begun to trickle in after the 1836 battle at the Alamo. The remaining 6 percent of the population were slaves that typically had accompanied natives of the United States from slave owning states.

The improved prosperity and growth of San Antonio during this period was due to several factors. The first to have a positive impact was the influx of significant numbers of German immigrants to central Texas that began in about the late 1830s and reached a peak in about the early 1850s. Newly arriving German families built mostly single-story, one- or two-room stone cabins around the city's central core. They operated the majority of their small craft or retail businesses from previously existing structures in the downtown area. By the mid-1850s, most of San Antonio's inhabitants were Germans or Alsatians and German was the city's most commonly spoken language.

The annexation of Texas to the United States in 1845 and the defeat of Mexico by the United States in 1848 restored the stability and security of the city and surrounding regions. In addition to protecting against future Mexican invasions, the presence of the army deterred the Indian raids that had become commonplace. Following Texas statehood, most modifications by the Army were of a temporary character and resulted in no significant changes to the city. An exception is the U. S. Army Arsenal complex on South Main Avenue. The complex of six buildings, including commander's home, officer's quarters, servant's quarters, office building, storehouse, and magazine, were built between 1858 and 1860.

There were a few significant structural developments in the city's central core. A city hall building, later known as the Bat Cave, was built in 1850 on the northwest corner of Military Plaza. Several massive stone churches were constructed in the heart of the city. Notable among these is the St. Mary's Catholic Church. The need for a second Catholic Church was related to the growing number of non-Spanish speaking Catholics. The land for the church, originally part of the Ambrosio Rodriguez Spanish land grant, was purchased in 1852 by the Brothers of the Society of St. Mary's (Marianists). Groundbreaking occurred in 1855 and the cornerstone was laid in 1856. Eventually, the devastating flood of 1921 would damage the original structure beyond repair and a new church would be erected in 1924.[10]

Concurrently, the Marianists also recognized the need for sufficient education for a growing population. Focused on the education of young men, the Brothers created the St. Mary's Institute. Opened in 1852, St. Mary's is the oldest Catholic school in Texas and in the American Southwest. The school began at a time what the city lacked any school for boys. Teachers and administrators from the Society of Mary were brought in from France, Ohio as

[10] (St. Mary's Church, unknown)

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well as San Antonio. Originally, the school was housed for a short time near San Fernando Cathedral, but by March 1, 1853, a school behind St. Mary's Church was built. Situated along the banks of the San Antonio River, the school was designed by Francois P. Giraud.[11] Enrollment consisted of students from various cultural backgrounds including Anglo, French, German and Mexican heritage while "South Texas ranch boys" boarded at the school.[12]

Even though the population experienced a ten-fold increase to over 8,000 by the end of the period, that figure is very modest in comparison with today's population. The most successful entrepreneurs were merchants, whose customers were not only settlers, but also soldiers and traders who moved goods in and out by mule train. Farming continued to be a major trade, but the influx of European immigrants brought in mechanics, tradesmen, attorneys, hides traders and tanners. Based on building development, military, government, and religion continued to be the major contributors to commercial structures. This was also the time when the banking business began to thrive, offered as a sideline service provided by merchants, though the first building dedicated to banking had yet to be erected.

Civil War Period: 1861-1865

San Antonio would not see its first chartered bank until after the Civil War. San Antonio became a Confederate headquarters during the Civil War, but no virtually actual fighting occurred in the vicinity and allegiance both for and against secession were reported to be fairly equal.[13] Although Confederate recruits from surrounding regions gathered in San Antonio, at times in fairly large numbers, most of them apparently were housed in tents or other temporary quarters. There were few significant structural changes to San Antonio and the city's core population remained stable and relatively small during this period.

The 1860 census tabulated a population of 7,142 and reflected a dramatic decline in the population of Hispanic population. The percentage of population identified as Hispanic had fallen to 29% while the European population had increased to 44%, mostly composed of German immigrants. Many of the Germans were of an educated class who were fleeing the 1848 revolution. With them, they brought many of their cultural institutions, including architecture, mercantile and music. In a speech made by Angel Navarro as a state representative for Bexar County that year (Knight), he stated that San Antonio was dominated by three major ethnic groups that he dubbed the Americans, the Mexicans and The Germans, the greater part being Germans and Mexicans. Each of these groups determined the image, the identity, and the built environment of San Antonio.

Throughout the war, despite being cut off from trade to the Northeast, San Antonio trade remained robust through trade with Mexico. Freight companies and muleteers ferried cotton and hides back and forth, but of course, the revenues were just enough to keep the economy from collapse. After the war, San Antonio's strategic military location continued as a vital component of the economy and spurred trade and traffic revolving around soldier's needs, including gunsmiths, locksmiths, saddleries, blacksmiths and dry goods. [14]

Postbellum/Reconstruction Period: 1865-1877

While much of the Old South struggled to rebuild and rebound during this period, San Antonio, which had escaped much of the war's devastation, rapidly became a center for cattle production and distribution to Midwestern markets. The rise of the local cattle industry resulted in significant growth and prosperity in the ranching communities near the city and also heralded significant structural changes in the city itself. Commerce

[11] Giraud had arrived in San Antonio in 1847, by 1848 he was the City's first surveyor. He would also work on Ursuline's first buildings. At the end of the Reconstruction Period, Giraud held office as Mayor from 1872 to 1875.
[12] (Central Catholic, 2014)
[13] (Odom, 1985)
[14] (Odom, 1985)

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Street was rapidly built into a nearly unbroken stand of two- and three-story hotels, shops, theaters, and other business establishments. The city established a system of mule drawn street cars at about that same time.

George Washington Brackenridge would open The National Bank of San Antonio in 1866 on Commerce, though the significant existing structure on Commerce would not be built until 1886.

In spite of all this activity, the 1870 population of San Antonio was only about 12,000 people. Religion continued to be a major contributor to the building development of San Antonio with one significant church, St. Marks Episcopal breaking ground in 1868 along what would become Travis Square in 1870.

Samuel August Maverick, after his death, bequeathed his beloved orchard to become a public square. Maverick acquired the property sometime in the 1850s after the widow of Francisco Garcia died in about 1849 and the property was considered either abandoned or seized by the state. Garcia who had died intestate at Goliad from cholera had left behind a widow and young daughter who left Texas in its turbulent state to live with family in Mexico. Maverick, once gaining ownership, would build his homestead at one corner of the property and enjoy the rest of the once *labor de Mission de Valero* as his orchard. The property would later become contested in a Supreme Court case over ownership when Garcia's daughter sought to recover ownership. The Maverick family would donate the land, after the Supreme Court decided in their favor, naming it Travis Square after William Barrett Travis who fought with Maverick during the Battle of the Alamo.

Industrialization and Victorian Eras: 1877-1914

This was a period of unprecedented population growth and economic prosperity for San Antonio. The city was substantially transformed by the new technologies of the Industrial Revolution from an isolated frontier agrarian market town into a modern commercial center. The accumulation of wealth among local cattle and sheep barons that began in earnest during the previous period greatly accelerated during this period. The Gilded Age arrived in the city as San Antonio's new upper classes quickly developed expensive tastes and desires for imported goods and exotic services.

By the mid-1870s, Commerce Street transitioned from a residential to a commercial corridor lined with multi-story structures. The population increased to 20,500 by 1880, and to accommodate this growth, new homes and businesses were constructed on previously undeveloped land on all sides of the town.
The commercial core of the city remained around Main and Military Plazas however. Here the names of business owners tell a story of multiple nationalities and ethnicities existing side by side. Jacob Dullnig who owned a grocery store was Austrian by birth. F. Kalteyer, a chemist and pharmacist was a German immigrant. William Krempkau was Texan born of Prussian parents. Hungarian Joseph Varga ran a saddlery shop next door to the home of Jose Francisco Ruiz's, a signer of the Texas Declaration of Independence. Antonio Bruni, an Italian grocer and Ed Kotula, a Polish dry goods merchant also ran businesses in the area. Indeed, there were so many nationalities represented that scholar Judith Berb Sobre, in her book *San Antonio on Parade: Six Historic Festivals*, explains that San Antonians of this era had to be multilingual in order to thrive.
A curious notice in an 1877 edition of the *San Antonio Express* states:

To the Citizens of San Antonio

Who employ labor, cooks, washers
And ironers, house servants & etc.
We will make application in New Orleans
for a number of Irish girls, to be
brought to this city, for all who desire good
servants, by calling at our office, leaving

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their names, stating what duties they
wish them to perform, and wages they
wish to give.
Call early. Applicants list will go to
New Orleans on the 30th June

M. J. Silbert & Co.
Intelligence Office
South Side Main Plaza

The employment of help imported from Ireland indicated not only economic and environmental woes in Ireland, it also indicated a growing wealthy population in San Antonio.

The postwar fortunes of cattle barons fueled San Antonio's economy. Cattle prices increased from $3 a head to $30.[15] San Antonio, literally, became the stomping ground for provisions needed by ranchers and their vaqueros. Their dollars earned on the cattle and trail rides poured into saloons, businesses, and banks giving rise to the value of downtown San Antonio real estate. The 1870 population of under 13,000 would triple by 1890 to 37,673. Adding to the Cattle Kings profits was the long-awaited entry of the railroad in 1877. The Galveston, Harrisburg & San Antonio Railroad pulled into town on February 19, 1877 for the first time. [16] San Antonio was the last major American city to be serviced by rail. Later, other railroads like the San Antonio & Aransas Pass, the San Antonio & Gulf Shore, and San Antonio, Uvalde & Gulf and the International & Great Northern connected San Antonio to all points on the continent. The coming of the railroad would bring to the city new building materials. The appearance of the city would change dramatically. No longer was limestone the only material readily available. Brick, lumber, cement, sand, grave, iron and steel would transform both the look and the height of the city's buildings.

Commerce Street remained San Antonio's major east/west thoroughfare until the Maverick family began developing multi-story office structures along Houston Street in the 1880s. Expansion of the commercial district was constrained by nonexistent or weak bridges crossing the river and creek until modern iron bridges were constructed to span the waterways in the late 1800s. With the introduction of horse-drawn streetcars in 1878, followed by electric streetcars in 1890, Houston Street, with its wider right-of-way, began to surpass narrow, congested Commerce Street as the town's premier business thoroughfare. The wider street allowed horse-drawn vehicles, and later automobiles, to mix with streetcars. These vehicles brought shoppers and office workers to Houston Street and Commerce Street never regained its preeminence as the city's commercial center. Even at this time, the government maintained its status as the largest employer.[17]
With the development boom came a burgeoning real estate trade that attracted speculators who bought property in and around the city's commercial core for short term investments and quick profits, and for subdivision. Municipal facilities and services, including the city's sewer and water systems, waste collection and disposal, city-funded fire and police forces, and telephone and electrical networks, parks and recreation department, public works and road maintenance, were developed. San Antonio's population increased nearly ten-fold during this period.

By 1900, there were over 53,000 residents in San Antonio.[18] San Antonio became a significant destination for regional and even international visitors and immigrants. The railroads were bringing in more and more tourists, especially those who saw the city as a destination for health. Tuberculosis was ravaging the country and the city's

[15] (Odom, 1985)
[16] (Hemphill, 2006)
[17] (Odom, 1985)
[18] Gunter Hotel, National Register of Historic Places listing; Milam Building, National Register of Historic Places listing; Heusinger, 40-49.

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many fresh water springs and warm climate were touted for their beneficial effects. During this time the number of hotels rose from 22 in 1907 to 58 only five years later.
With the development boom came a burgeoning real estate trade that attracted speculators who bought property in and around the city's commercial core for short term investments and quick profits, and for subdivision. Municipal facilities and services, including the city's sewer and water systems, waste collection and disposal, city-funded fire and police forces, and telephone and electrical networks, parks and recreation department, public works and road maintenance, were developed. San Antonio's population increased nearly ten-fold during this period.

The start of the Mexican Revolution of 1910 created another population growth—revolutionaries, counterrevolutionaries and refuges from war-torn Mexico would find their way to San Antonio. Francisco Madero, President Porfirio Diaz's political opponent, would write his fiery letter that ignited the revolution in downtown San Antonio. The desertion from Mexico would bring many skilled artisans and workers who would create a living here. Additionally, 70,000 World War I soldiers were stationed here. The economic impact of the migration and the military base created unparalleled opportunities for private enterprise.

The 1911 City Directory indicated enormous growth of the city in the past ten years. Building activity had increased by 600 percent. Street improvements were calculated at 900 percent, hotels and office buildings both increased by 500 percent. In 1905, 968 building permits were issued, but by 1910 the total amount was estimated to be 3243 permits. Much of this development was occurring in the downtown district. The directory that year proudly explains that the greatest advancement in the area were hotels, with the building of the Gunter, the St. Anthony, the Crockett and the Hutchins Hotels. [19]

1921-1929

1920 marked the start of the final decade during which San Antonio's population outnumbered all other Texas cities. Despite a series of droughts and floods in the 1910s, its economy flourished and a downtown building boom was well underway. A series of infrastructure improvements begun in the mid-1910s supported the growth in business. The devastating 1921 flood added new urgency to long-discussed flood control measures, more buildings were demolished for construction of a flood bypass channel east of Main Plaza.[20]

These infrastructure and flood control projects, coupled with the largest building boom in San Antonio's history, resulted in the demolition or alteration of many old landmarks. As a result, both the character of downtown and its skyline changed dramatically. Just as structural steel made it possible to construct multi-story buildings in the first two decades of the 1900s, reinforced concrete construction raised structures to greater heights. By the time the building boom ended with the onset of the Great Depression in 1929, San Antonio's skyline was defined by the Smith-Young Tower, Nix Hospital, Alamo National Bank, Maverick Building, Burns Building, Central Trust Company Building, Majestic Theater, Brady Building, Gunter Hotel, Robert E. Lee Hotel, Milam Building, and Travis Building to name a few.[21]

The building boom of the 1920s also redefined the boundary of downtown. Travis Street was established as a new east/west corridor, while Broadway became the city's major north/south thoroughfare. As automobile ownership increased, dealers constructed two and three story sales and service structures along Broadway, the corridor that

[19] The Hutchins Hotel at Garden Street (now St. Mary's) and Nueva would be where Madero would write his revolutionary letter. The hotel is now demolished.
[20] Milam Building, National Register of Historic Places listing; Old Alamo National Bank Building (316 E. Commerce Street), National Register of Historic Places listing; Lewis F. Fisher, *Saving San Antonio, the Precarious Preservation of a Heritage* (Lubbock: Texas Tech University Press, 1996) 185.
[21] Alamo National Bank Building, National Register of Historic Places listing.

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carried motorists north from downtown to Austin Highway and out of the city. Businesses boomed as San Antonians took to the road, forming automobile clubs and touring the state and nation.[22]

As contractors began to adopt modern construction methods, abandoning masonry and frame structures for reinforced concrete and structural steel (Gunter Hotel and Brady Building), the San Antonio skyline began to change dramatically.

Central Trust Company Building	12-story	1918	NR 1982
San Antonio Drug Company Building	7-story	1919	NR 1994
Frost National Bank Building	12-story	1922	Main/Military Plaza NRHD
Maverick Building	9-story	1922	NR 1995
Medical Arts Building	13-story	1924	Alamo Plaza NRHD
Milam Building	21-story	1927	NR 2015
National Bank of Commerce	13-story	1919	Main/Military Plaza NRHD
Majestic Theater & Building	15-story	1929	NHL 1975
Smith-Young Tower	31-story	1929	NR 1991
Nix Hospital	23-story	1929	

The City's economic center also shifted two blocks north as retail businesses on Houston Street, which was wide enough to accommodate streetcars and automobiles, multiplied. The busy thoroughfare boasted clothing, luggage, shoes, hats, and home goods stores, making it a shopping destination. Department stores filled in from Wolff and Marx in the Rand Building on the western end to Washer Brothers in the Burns Building near Alamo Plaza.

Mayor Augustus Jones established in the City Plan Committee two weeks after his election in 1912, chaired by local architect Atlee B. Ayres. River beautification represented one of their highest priorities, and the committee recommended George Kessler be hired to produce a master plan for the city. Mayor Jones' death just eight months after his election meant retaining Kessler was no longer a possibility, but subsequent leaders continued to advocate for river and infrastructure improvements, following the lead of places like Kansas City, Fort Worth, and Dallas in pursuing City Beautiful inspired projects.
In order to modernize downtown, the City used bond funds approved in 1919 to improve and expand streets, update and install new bridges, and begin standardizing the river downtown through "widening, deepening, altering, and changing the channel."[23] As part of the widening of the channel, River Commissioner George Surkey constructed concrete covered stone walls, commonly called "Surkey's Sea Walls." Some of the stone used in the walls came from the facades of buildings being demolished for the Commerce Street widening project.

Over the next decade, six bridges were improved or installed between 1922 and 1929. Commerce Street had been widened 1912-1915, and its narrow 1880 bridge was replaced in 1915. The Navarro Street bridge was destroyed in the flood of 1921, along with twelve other downtown bridges.[24]

Navarro Street	1922
N Presa Street	1925
S St. Mary's Street	1925

[22] Milam Building, National Register of Historic Places listing; The first automobile was registered in Bexar County in 1907. By early 1910, the county registered 789 vehicles and by 1922, there were 31,730 local registrations. Texas House Bill 93, signed into law in 1907, required that all vehicles operating on public roads to be registered with county clerks. Motor vehicle registration in Texas was transferred to the State Highway Department when that agency was created in 1917 (HB 93, 30th Leg, RS, 1907; San Antonio *Light and Gazette*, March 6, 1910. (HB 37. 35th Leg., RS, 1917).
[23] "$3,950,000 Bond Issue Election Is Ordered," *Express* (San Antonio, TX), June 24, 1919.
[24] (Fisher 2015)

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Market Street	1926
Pecan Street	1927
Travis Street	1929

The proposed widening of Market Street prompted the creation of the San Antonio Conservation Society in 1924. The Market House, a large Greek Revival stone structure, would be demolished in order to expand Market Street from 35 feet to 70 feet. While the architectural style was not representative of most contemporary structures, its contribution as contrast to the wide variety of other European styles was important to a small group of women who organized in order to save the building. Led by Emily Edwards and Rena Maverick Green, both artists, the young organization of women called the San Antonio Conservation Society began advocating for the preservation of the city's historic resources by offering to purchase the Market House. Parks Commissioner Ray Lambert, a stonemason, pledged to assist them by moving the building back from the street, but as the plans for the widening of Market Street over the proposed river bypass continued to evolve, the Conservation Society lost their purchase option on the property. The Market House was demolished in 1927, and despite promises to save the stone façade for installation on a smaller fine arts auditorium, the material was too badly damaged for the proposed use. In 1929, the façade of the new Playhouse in San Pedro Park (NR 1979) paid homage to the Market House.[25]

In 1920, the City hired Metcalf & Eddy, a nationally recognized engineering firm, to complete a study and recommendations for flood control improvements. The engineers concluded that the underground cutoff and filling in of the Great Bend proposed Willard Simpson in 1911 was both ineffective and financially impractical. Instead, their plan would deepen and widen the channel to a uniform 70 feet, and eliminate several bends with cutoffs throughout downtown, as well as remove many of the trees and pave the entirety of the channel. Even before plan was accepted by the City Commissioners they began to implement its top priorities. First they approached C.H. Guenther & Sons Pioneer Flour Mills to discuss demolishing the upper mill and dam used by the firm near the U.S. Arsenal. The second task was to call for bids on the excavation of a cutoff between Navarro Street and Lexington Avenue; the reclaimed land was earmarked as the site of the Municipal Auditorium, and Auditorium Street traces the former route of the river around the facility.

In 1924, the City passed a $2.8 million bond package to build the Olmos Dam and implement much of the Metcalf & Eddy plan. The city hired Samuel Crecelius, a retired colonel from the Army Corps of Engineers, for the new position of flood control engineer.[26] Crecelius began work immediately on the Olmos Dam, an 80 foot high barrier northeast of downtown that had first been suggested in 1845 but never constructed.[27] Numerous other flood control projects were completed across the city, including improvements to Alazan Creek, San Pedro Creek, and the San Antonio River south of downtown. The aforementioned priority projects (removal of the mill dam and cutoff channel for the Municipal Auditorium) were also quickly completed. Mayor John W. Tobin suffered from ill health and traveled to San Diego to recover, and in his absence Crecelius encountered new challenges to the adopted plans. After returning from California, Mayor Tobin died and Crecelius found himself under attack for claiming erroneously that the improved channel required a width of only 50 feet, rather than the 70 feet prescribed by Metcalf & Eddy. After a messy public battle with new Mayor C.M. Chambers, Crecelius resigned in 1928, resulting in a nearly year-long pause on all flood improvement projects.

While a few of the streets in the downtown business district had been widened before 1925, during the next four years the City completed over 30 street widening projects at a cost of $5 million. Main Avenue had been widened to 80 feet from Romana Plaza to the north all the way to Houston Street and South Alamo stretched to 75 feet between Market and South Presa. Dolorosa and Market Streets were both widened, and Travis and Martin Streets

[25] (Fisher 1996)
[26] (Fisher 2015)
[27] (Fisher 2015)

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were both extended. Losoya Street was also extended to the southeast, connecting with South Alamo Street at Market Street.

Architect Robert H.H. Hugman

Born in San Antonio in 1902, Robert H.H. Hugman attended Brackenridge High School and studied art under Emily Edwards, who would later become one of the founders of the San Antonio Conservation Society. Hugman completed coursework in the architecture department at the University of Texas at Austin as well as the Massachusetts Institute of Technology, but before completing his degree took a position as a drafter in New Orleans where he worked for three years. In 1927, Hugman returned to San Antonio to practice architecture, designing an impressive Spanish Colonial Revival residence in Olmos Park for William A. Turner in 1928. Due to financial constraints brought on by the depression, however, Hugman's firm failed to thrive. Between 1911 and 1929, several plans were submitted to local leaders suggesting improvements to River Park. These proposals were influenced by boosterism, the drive to promote San Antonio as a premier tourist destination as well as a desirable home for upwardly mobile Americans and business investors. In addition to Page's plan, local architect Alfred Giles, nationally renowned planner Harland Bartholomew, and local businessman Alvah B. Davis produced designs for the river park, but it was local architect Robert H. H. Hugman's improvement plan that finally earned an endorsement from the mayor in 1929. He presented his river improvement plan, called the "Shops of Aragon and Romulus," in 1929 to the president of the San Antonio Conservation Society. With the backing of the society president, Amanda Cartwright Taylor, Hugman took his proposal to Mayor Chambers. After presenting his vision to the city commissioners with a nearly unanimous positive response, Hugman was surprised when the city called for a design competition.[28] At this point Hugman realized that he had inadvertently entered into a political battle with the City Plan Committee.

Mayor Chambers had revived the City Plan Committee in 1928, which had been dormant since the death of Mayor Jones in 1913. Harland Bartholomew, one of the nation's best known urban planners, received the endorsement of the committee. Bartholomew's vision for the river, however, differed substantially from Robert H.H. Hugman's proposal, which was gaining in popularity. Rather than encourage strolling along a newly designed promenade lined with shops and restaurants, Bartholomew intended to maintain the river park's traditional landscaping and create spectacular vistas for pedestrians at the street level.[29] Bartholomew was hired in 1929 and presented a 400 page master plan to the city 1933; while some portions had been implemented during the composition stages, the combination of the sudden death of Mayor Chambers and the economic strain on the city due to the Depression left most of the recommendations in limbo, despite being adopted. Without funds to finish the master plan – indeed the city had to request a temporary halt from Bartholomew in 1931 until funds were again available to pay the firm – there was no immediate sign that Hugman's plan would ever come to fruition. With the onset of the Depression, Hugman took a position with the Works Progress Administration (WPA) program.

While San Antonio's geographic location and relatively healthy business sector sheltered it somewhat from the immediate impact of the Great Depression, its fate was still tied to the tourist industry which suffered greatly as the nation's economy struggled to stay afloat. The election of progressive former congressman Maury Maverick as mayor in 1939 would eventually bring the city a large portion of New Deal dollars. After 1929, however, construction generally came to a halt in the city as those projects underway were completed as quickly as possible. Mayor Chambers, in an attempt to bring to a close the last of the flood control projects, oversaw the straightening of two more bends north of downtown, just below Josephine Street and between Eighth and Tenth Streets.[30] One bend remained at Trenton Street (now McCullough Ave) and North St. Mary's Street. The potential

[28] (Fisher 1996)
[29] (Fisher 2015)
[30] (Fisher 2015)

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real estate play attracted the Swiss Plaza Company, who proposed to donate some of their property and lend the city $200,000 to complete the project. However, the required removal of trees and alteration of the river's course was opposed by several local women's clubs, and ultimately the plan was abandoned as the Swiss Plaza Company's economic power diminished under the influence of the Depression.[31]

1930-1945: The New Deal in San Antonio

Depression-era programs of the New Deal including the National Youth Administration (NYA), Civil Works Administration (WPA), and Works Projects Administration (WPA) employed thousands of residents who completed wide-ranging projects, many focused on infrastructure improvement and historic preservation. Mayor Maury Maverick's vision to restore the city's historic La Villita neighborhood as an arts village was fulfilled. Most notably, the city's long-standing dream to create the San Antonio River Walk according to the plans of architect Robert H.H. Hugman was realized. However, the opportunities offered by New Deal programs did not reach all residents, marginalizing portions of the labor force that had previously been participants in the city's formal and informal economies. Specifically, people of color and women found themselves excluded, and a few residents began to organize, starting the Civil Rights movement in San Antonio.

With few exceptions, ongoing development in San Antonio during World War II was concentrated in residential areas and at military establishments. Still, downtown remained the gathering point where streets, stores, and movie houses were filled with local residents, soldiers, and airmen.

Bartholomew & Associates' comprehensive plan would be largely unrealized with two exceptions: major street changes, and zoning recommendations. The Comprehensive Master Plan included a variety of recommendations that would have a long lasting impact on downtown, as the next planning effort would not take place for another 17 years. As the planning process commenced, the City chose to implement these crucial sections before adopting the entirety of the plan. Bartholomew produced a street plan that coordinated new city streets with the state highway system. Zoning recommendations were incrementally realized, beginning with an emergency measure to prevent commercial investors from encroaching upon neighborhoods. Later measures included dividing land use among residential, commercial, and industrial, and indicating future preferred uses for properties.

The zoning recommendations within the 1933 master plan laid the groundwork for the city's growth over the next two decades. The downtown business district was described as a dense collection of commercial buildings that were, on average, lower than those in similar sized cities across the country. On average, Bartholomew found that buildings within this area reached heights of only 2.5 stories. The Houston Street and St. Mary's Street corridors were outliers, averaging 3.7 and 5.3 stories, respectively. Bartholomew attributed San Antonio's unusual stature to four local peculiarities: low values of land; a warm climate calling for natural circulation as a cooling mechanism; narrow streets that restrict traffic density; and the negative economic impact taller buildings were known to have on older, more distant structures. Land use patterns in the 1930s were more typical, with most nuisance industries pushed to the margins of the city as single family residences spread to the desirable higher ground north and east of downtown, and near the military installations. Multifamily residences clustered around the two large parks, San Pedro and Brackenridge, which also had direct streetcar and later bus access to downtown. Ethnic enclaves of Mexican and Black residents thrived on the near west and east sides, where utilities were scarce and markets with businesses catering to these marginalized communities produced financial opportunities for people otherwise excluded from the economy. Bartholomew's plan proposed four residential, three commercial, and four industrial categories. In addition to density and use, the categories were further divided by height. All categories limited the volume of buildings. Within the central business district, the tallest allowable commercial structure reached 100 feet or 8 stories, and light industrial buildings could be as tall as 150

[31] "Refinery Denied Addition Permit: City Commission Accepts Swiss Plaza Proposal to Cut River Channel." *Express* (San Antonio, TX), Jan 28, 1930; (Fisher 2015)

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feet or 12 stories. The zoning ordinance also laid out a process for exceptions, including setbacks to allow for significantly taller buildings.

In several public presentations promoting the plan, Bartholomew noted that while the change to personal automobile use was important, the majority of residents remained reliant on streetcars and buses to commute to work. Routes traveled between the most prominent suburbs of the 1930s, including West End (now Woodlawn Lake), Tobin Hill and Monte Vista, Government Hill and Fort Sam Houston, and Alamo Heights. The labor force needed these options to remain available in order to function, so Bartholomew suggested revisions to streamline their efficiency. Combining and extending routes could increase ridership and provide focus for available resources, while eliminating overlapping tracks would help consolidate operations. Before the completion of the plan, however, the streetcar was abandoned in 1933 and public transit consisted entirely of bus service. Bartholomew praised the city for its efforts to make these routes more efficient. Passenger depots for rail travel were located out the outskirts of the downtown area in accessible locations, while the intercity bus terminal at 500 N St. Mary's provided a convenient central station.

River Park to River Walk

Prior to the invention of the River Walk as conceived by Hugman, the City of San Antonio had created a manicured linear greenway along a portion of the San Antonio River called River Park. Unlike its successor, the River Park did not have a continuous promenade, but rather provided a view to pedestrians on the street level. While the park was being finished, the first river-level businesses began to appear. The Book Building at Houston and Soledad streets opened its basement floor first as a billiards parlor, then as the Riverside Athletic and Social Club, and finally as The Coffee House. Directly across the river, the Blue Bird Boat Company set up a small rental facility for canoes and rowboats.

Debate over the management of the San Antonio River was fierce from the 1890s through the turn of the century. Droughts in 1887, 1897-99, 1904, and 1911 rendered the channel muddy and unsightly. Some speculated that the springs that fed the river had been clogged, and suggested a cleaning of the debris lining the riverbed. The inconsistent nature of the river's flow prompted a wide spectrum of public opinion on remedies, with proponents at either end viewing the waterway as a hazard. On one hand, uncontrolled flooding continued to cause severe property damage in the highly desirable downtown, and business interests demanded that the river be buried to create new development opportunities and ensure the safety of the real estate along the banks. Local boosters and proponents of the City Beautiful movement, on the other hand, saw the river as an underutilized amenity that could be harnessed to attract tourists. While the City Beautiful movement had reached its zenith by 1910, an organized group of progressive citizens in San Antonio pursued a reform platform with the support of both local newspapers beginning in 1911. The San Antonio River Improvement Association was established, and a pump installed at a well in Brackenridge Park revived the flow of water, but the reformers success came with the election of Augustus Jones after the sudden death of seven-term Mayor Bryan Callaghan. Within weeks, Mayor Jones established a City Plan Committee chaired by architect Atlee B. Ayres, who pledged to incorporate river improvements into the committee's recommendations. Architect Harvey L. Page proposed a plan to standardize the banks with a concrete channel and dams accented by bridges, and after receiving the committee's endorsement, river commissioner George Surkey began implementation in 1913. By 1915, much of the river's downtown course was expanded to a 70 foot channel intended to not only produce a more regular flow but also prevent the silt and gunk from being stuck in the riverbed.

While funds were still short, in 1936 Texas celebrated its centennial of statehood. Despite being passed over as host of the Centennial Exposition (Dallas received the honor), the Alamo City was determined to make up for the snub by hosting their own spectacular festivities. Organizers, mostly made up of the Daughters of the Republic of Texas and the Daughters of the American Revolution, put together a river parade to highlight the natural beauty of the linear park. The parade was a huge success, demonstrating the incredible potential of the river in attracting

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tourists as well as business investors. A month later the cause received an additional boost when Fiesta also chose to throw a parade on the river. Plaza Hotel manager Jack White and Mexican Business Men's Association president Andrew Morales co-chaired the parade which attracted over 10,000 viewers. Their support, combined with the ongoing advocacy efforts by local women's organizations, meant that a critical moment was approaching for the river park. Hugman had continued to promote his improvement plan to local organizations, and he was now employed by the WPA as an architect. He received positive feedback on the potential project from the local WPA office which was headquartered in the Gunter Hotel. Along with engineer Edwin Arneson, also employed by the WPA, Hugman began drawing up detailed plans for the improvements in 1938. Their work was financially supported by the newly organized San Antonio River Beautification Association, led by Jack White. Funding for the project would be provided in part by the WPA, but one-third of the money needed to be provided by local interests including both the city and property owners along the river. Although the political atmosphere was less than favorable and White initially failed to gather the necessary $90,000, he convinced the commissioners to approve an improvement district that could sell bonds to cover the remainder. With the help of Congressman Maury Maverick, an ally to President Franklin D. Roosevelt, the WPA funds were approved and they broke ground on March 29, 1939. In addition to Hugman, the project leadership included construction superintendent Robert H. Turk and engineer Edwin P. Arneson. Within months, however, Arneson was diagnosed with cancer and died shortly thereafter; he was replaced by Walter H. Lilly. Construction progressed quickly, but criticism of Hugman's designs began to surface as the River Walk took shape. Emily Edwards and Rena Maverick Green, two founders of the San Antonio Conservation Society, voiced concerns about the elaborate stonework being incorporated into the linear park. Green complained to Maury Maverick, now mayor, and Ruth White, wife of Jack White, began to express disapproval as well. After a Conservation Society motion critiquing Hugman's work was distributed to local leaders, Mayor Maverick encouraged Hugman to hire Maverick's cousin, a landscape architect. When Hugman refused, the mayor diverted the stone from the River Walk project to La Villita, another New Deal-funded improvement adjacent to the River Walk and supported by the Conservation Society. Hugman's efforts to recover his materials resulted in his termination by the oversight committee in March 1940.

By this point, however, most of Hugman's design was already in place. Architect J. Fred Buenz was hired to finish the project, and he made no attempt to either undo the work already completed or affect drastic change to the remainder of the plan. On March 13, 1941, the WPA officially transferred the River Walk to the City of San Antonio. The next month, over 50,000 people watched the first annual Texas Cavaliers' River Parade kicking off the Fiesta season.

While some portions of the population saw their economic fortunes begin to turn away from the Great Depression, others watched their incomes continue to suffer and jobs disappear. A young Mexican American woman named Emma Tenayuca had been arrested after participating in the Finck Cigar Company strike in 1933. Tenayuca started work as an elevator operator at the Gunter Hotel and continued to engage with local labor unions. She organized a sit-in at the WPA headquarters in the Gunter Hotel, protesting the unfair distribution of available positions to Anglo workers over Hispanic workers and the exclusion of Hispanic families from the financial relief made available by the WPA. Tenayuca would go on to organize the 1938 pecan sheller strike, prompted by the threat of cut wages to the mostly Hispanic factory workers. Her role in the Chicano Civil Rights movement earned her the name "La Pasionara" for her unfailing efforts to improve the lives of the working poor in San Antonio.

Despite Bartholomew & Associates' recommendation to retain streetcar lines, San Antonio became the first major American city to replace all streetcars with buses in 1933. As reliance on personal automobiles grew, changes to the transit system continued to increase in pace and impact. Oil companies began to make a strong appearance in the downtown real estate market, requiring both office space and retail outlets for their product. Magnolia (Mobil) Oil and Grayburg Oil both had headquarters downtown, and filling stations became ubiquitous on busy corners of commercial corridors. Downtown building managers found themselves in need of a new amenity: parking. Garages and parking lots began to appear, beginning with the St. Anthony Hotel in 1941.

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As military bases grew, the population increased, and suburbs expanded outward from the city center, downtown San Antonio remained the cultural and social core of the city. Public celebrations like Fiesta continued to occupy downtown streets and public spaces. Although the downtown building stock did not experience significant changes during this time, retail stores and theaters were still thriving. Racial segregation persisted, restricting access of Hispanic and Black residents to lunch counters, main entrances, and orchestra seating, among other violations of civil rights. The 1950s and 1960s would bring a new master plan, Urban Renewal, Civil Rights, and a Worlds' Fair to the Alamo City.

1946-1970: A World's Fair for San Antonio

The first post-war downtown structure of significance, the Neisner Building, was completed at the northwest corner of Houston Street and Broadway in 1947. Building permits in 1940 totaled $17 million; by 1950 they had reached $86 million. It was not until 1958 that the National Bank of Commerce (NBC) building became the city's first post-Depression skyscraper.[32] In 1951, the City of San Antonio revised its Charter and adopted a Council-Manager form of governance under the guidance of Mayor Jack White. This same year, the City Council adopted a new comprehensive plan composed by Walter H. Lilly. The 1951 planning process was overseen by the Committee on Slum Clearance and Urban Redevelopment, related to the availability of urban renewal funds for economic development projects. San Antonio looked to bring in grant dollars just as they had in 1939 through the New Deal programs, this time with proposals for widespread demolitions of substandard structures that largely housed people of color. The federal Urban Renewal Program would eventually fund the construction of a downtown convention center and HemisFair '68.

The 1951 Master Plan relied heavily upon the new expressway system for its transportation proposals. As in 1933, a bypass route for downtown was paramount, but major east-west corridors were transitioned to one way traffic to accommodate heavier use. The first major freeway had opened in 1949 on the northwest side of town (it would eventually become part of Interstate 10) with expressways to the north and southeast anticipated. Lilly proposed strict limits on curbside parking and loading/unloading in the central business district. Parking garages dominated the development scene, as many new structures were dedicated to automobiles. In 1951 there were already 109 surface lots and 14 garages downtown, which could park over 12,000 cars. Recognizing that the city had already installed over 2,000 parking meters, Lilly identified permanent garages as the only logical solution for the already overcrowded streets. Additionally, the traffic light system which dated from the 1920s was recommended for updating.

In spite of the committee's promise to respect and preserve the city's historic sites and structures, the 1951 Master Plan called for the demolition of both City Hall and the Bexar County Courthouse. These important public structures were outdated and beyond fiscally viable repair, lamented the plan's authors, who argued that the most responsible strategy would be to abandon these sites for green space and identify a new civic center with appropriately modern facilities. The proposed location was north and east of the Alamo, taking cues from the Post Office and US Courthouse on Alamo Plaza which had opened in 1937. This portion of the Master Plan never came to fruition.

Discussion of the "Big Bend" of the San Antonio River was limited to maintaining the beautiful amenity as a park and tourist attraction. Casa Rio, a riverside Mexican restaurant, opened just upriver from the Commerce Street Bridge in 1946; a second restaurant, Lung Jeu, would not open until 1959.

[32] Burns Building, National Register of Historic Places listing.

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Construction remained slow through the 1960s, despite the expected boom associated with HemisFair in 1968. First proposed by local businessman Jerome K. Harris, the idea of hosting an international fair or festival to celebrate San Antonio's link with Latin American countries and cultures appeared in 1958. The event did not gain traction until Congressman Henry B. Gonzalez reintroduced the idea in 1962. Its theme, the "Confluence of Civilizations in the Americas," celebrated the long tradition of economic and cultural collaboration between the United States and Latin America. Funding through the Urban Renewal Administration precluded any significant burden on local tax dollars, and whatever investment was necessary was purported to be offset by projected profits as well as the inheritance of the permanent structures on the site for future public use.

The fair's proposed location contained hundreds of homes, business, and churches and over 1,500 residents. Local leaders extolled the virtue of simultaneously eliminating blight and constructing the fair site, while local preservationists opposed the demolition of these historic neighborhoods. Along the path of the proposed extension of the River Walk, more than a dozen buildings had to be removed for excavation. St. Joseph's Society Hall, also known as the Friedrich Groos House, at 314 E Commerce was demolished in 1966 after a prolonged battle between the City and the Conservation Society over its fate. Both parties agreed to move the structure to La Villita, another recipient of Urban Renewal funding, but too many of the stones were broken or missing and the remaining materials were ultimately discarded.

The population remained high in San Antonio even after the conclusion of WWII because the military presence required by the onset of the Cold War. By the 1960s, however, an exodus of downtown and near downtown residents, mostly white, and businesses began to follow modern expressways to newly built suburbs and shopping malls to the north. The first major interchange at Interstates 35 and 10 on the northeast side of downtown would not be completed until 1968, but highway construction was rapid in the following decade on new portions and interchanges for Interstates 10, 25, and 37 and the McAllister Freeway. The central business district began to decline in the 1970s. Retail stores closed or moved closer to the suburbs, several theaters shut their doors, and hotels began to deteriorate.

The decline of downtown reached a critical point in the 1970s. No major new buildings were constructed in the business district, and Broadway's automobile-related businesses began to relocate to less congested, more highly trafficked suburban locations. Almost twenty years elapsed before the NBC Bank Plaza and parking garage, now the Weston Centre, was completed in 1988.[33]

This slow pace of development was largely attributable to the decline of downtown San Antonio, as well as national economic upheavals, notably in the 1980s—fates shared by many inner cities in the post-war years. More recently, contrary to trends in some other parts of the country, San Antonio has exhibited strong economic resilience. Factors including the city's large military presence, the convention and tourism industry, an influx of new residents, a robust housing market, the success of development along the river, and the innovative revival of Pearl Brewery have helped breathe new life into downtown and the Broadway corridor. Today, these factors, coupled with the availability of local, state, and national tax credits for the rehabilitation of historic structures, have created a favorable climate to expand San Antonio's National Register historic districts. To do so will maximize access to this important economic incentive that will help to further revitalize downtown San Antonio and assure the ongoing preservation of the city's rich inventory of historic building stock.

[33] Ibid; Milam Building, National Register of Historic Places listing.

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Boundary Description

Beginning at the northernmost point at the corner of N St Mary's St and McCullough Ave, proceed southeast along McCullough Ave for approximately 630 feet to where McCullough Ave meets Avenue A. From there, proceed east on McCullough Ave for one block to the corner of McCullough Ave and Avenue B. From this point, proceed northeast on Avenue B for one block to the corner of Avenue B and 6th St. From that intersection, proceed southeast along 6th St for one block the intersection of 6th St and Broadway St. From that point, proceed northeast along Broadway St for approximately 140 feet to the northwest corner of Building 104331 located entirely on NCB 441 Block 7 Lot 2. Following the northeastern boundary of NCB 441 Block 7 Lot 2, proceed for approximately 156 feet, terminating at NCB 441 Block 7 Lot 8 & 10. From that point, proceed to the northwest corner of the property for approximately 40 feet. From there, proceed southeast along the unnamed alley for approximately 180 feet to N Alamo St. At N Alamo St, proceed southwest for approximately 190 feet to the intersection of N Alamo St and 6th St. From that intersection, proceed southeast along 6th Street for approximately 380 feet to the intersection of 6th St and Avenue E. From that intersection, proceed southwest along Avenue E for approximately 200 feet, stopping at the intersection of Avenue E and Winter Ln. From there, proceed southeast for approximately 160 feet along the Northeastern edge of Building 104282 to the southeastern boundary of NCB 435 Block 13 Lot 11. From there, proceed southwest along the property line of NCB 435 Block 13 Lot 11 for approximately 190 feet to McCullough Ave. From that point, proceed northwest for approximately 140 feet to the intersection of McCullough Ave and Avenue E. From that intersection, proceed southwest along Avenue E for approximately 375 feet to the intersection of Avenue E and 4th St. From that intersection, proceed southeast along 4th Street for approximately 300 feet (terminating at the northernmost corner of the Alamo Plaza Historic District). Following the established boundary of the Alamo Plaza Historic District, proceed southwest along the southeast property line of NCB 426 Block 21 Lots 2, 4, 6, 8, 10, & 12 for approximately 230 feet to the southernmost corner of the property. From there, proceed west for approximately 30 feet across the alley to the easternmost corner of Building 104213. From the easternmost corner of the building, proceed southwest for approximately 65 feet to the southernmost corner of the building. From the southernmost corner of the building, proceed northwest along the southern façade of the building for approximately 245 feet to the centerline of Avenue E. From that point, proceed southwest along Avenue E for approximately 208 feet to the intersection of Avenue E and E Travis Street. From that point, proceed northwest along E Travis St (following the westward bend of the street) for approximately 220 feet to the intersection of E Travis St and N Alamo St. From that intersection, proceed south along N Alamo St for approximately 195 feet to Peacock Alley. From that intersection, proceed west along Peacock Alley for approximately 330 feet to the intersection of Peacock Alley and Broadway St. From that intersection, proceed southwest along Broadway St for approximately 195 feet to the intersection of Broadway St and E Houston St (Broadway St turns into Losoya St at this point). From that intersection, proceed south along Losoya St for approximately 1,020 feet to the intersection of Losoya St and E Commerce St (at the southwest boundary of the Alamo Plaza Historic District). From that intersection, proceed east along E Commerce St (along the southern boundary of the Alamo Plaza Historic District) for approximately 1,000 feet, terminating at a point at approximately 29°25'23.0"N 98°29'05.0"W. From that point, proceed south for approximately 268 feet to the centerline of E Market St at a point at approximately 29°25'20.4"N 98°29'05.8"W. From that point, proceed west along E Market St for approximately 840 feet to the intersection of E Market St and the centerline of S Alamo St. From that point, proceed south along S Alamo for approximately 475 feet to the intersection of S Alamo and Villita Street. From that intersection, proceed west along Villita Street for approximately 650 feet to the intersection of Villita Street and S Presa Street. From that intersection, proceed north along S Presa Street for approximately 220 feet to the point where the street meets the south edge of the San Antonio River which is defined by a retaining wall at approximately 29°25'21.2"N 98°29'23.0"W. From that point proceed west along the southernmost boundary of the San Antonio River which is defined by a retaining wall for approximately 200 feet arriving at the centerline of Navarro Street. From that point, proceed south along Navarro St for approximately 575 feet to the intersection of Navarro St and E Nueva (Navarro Street turns into S St Mary's St at this point.) From that intersection, proceed south along S St Mary's St for approximately 450 feet to the southern property line of NCB 179 Lots 5 & 6. From this point, proceed west for approximately 480 feet to

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the western edge of the San Antonio River Walk flood channel which is defined by a concrete retaining wall. From that point, proceed north for approximately 2,800 feet following the easternmost boundaries of the parcels abutting the western edge of the San Antonio River until the river meets Nueva Street. North of Nueva, a concrete retaining wall along the western edge of the River Walk Flood Channel defines the boundary which aligns with the eastern edge of the Main & Military Plaza Historic District. Proceed north along this western edge of the flood channel to the intersection of E Travis St and the San Antonio River (a portion of the public sidewalk is cantilevered past the retaining wall between E Houston St and E Travis St and is included in the district). From that point, proceed west along W Travis St for approximately 1,100 feet to the intersection of W Travis St and Camaron St. From that intersection, proceed north along Camaron St for approximately 340 feet to the intersection of Camaron St and W Salinas St. From that intersection, proceed east along W Salinas St for approximately 270 feet to the intersection of W Salinas St and Rossy St. From that intersection, proceed north along Rossy St for approximately 390 feet to the centerline of W Martin St. From that point, proceed east along W Martin St for approximately 620 feet to the intersection of W Martin St and Soledad St. From that intersection, proceed north for one block to the intersection of Soledad St and Saving St. From that intersection, proceed west along Saving St for approximately 400 feet to the intersection of Saving St and N Flores St. From that intersection, proceed north along N Flores St for approximately 210 feet to the northern property line of NCB 172 Lots 18-20. From that point, proceed east along the northern property line of NCB 172 Lots 18-20 for approximately 260 feet to the centerline of N Main Ave. From that point, proceed north on N Main Ave for approximately 150 feet to the intersection of N Main Ave and Giraud St. From that intersection, proceed east along Giraud St for approximately 385 feet to the intersection of Giraud St and Augusta St. From that intersection, proceed northeast along Augusta St for approximately 600 feet to the intersection of Augusta St and Navarro St. From that intersection, proceed southeast along Navarro St for one block to the intersection of Navarro St and N St. Mary's St. From that intersection, proceed southwest along N St Mary's St to for approximately 210 feet to the southwestern corner of NCB 180 Lot 18. From that point, proceed upriver (east) following the southernmost edge of the properties that abut the northern edge of the San Antonio River Walk, which is generally defined by a retaining wall, for approximately 930 feet to the intersection of the San Antonio River and Lexington Ave. Proceed northwest along Lexington Ave for approximately 390 feet to the intersection of Lexington Ave and N St. Mary's. From that intersection, proceed northeast along N St. Mary's St for approximately 775 to the intersection at N St. Mary's St and McCullough Ave to close the boundary.

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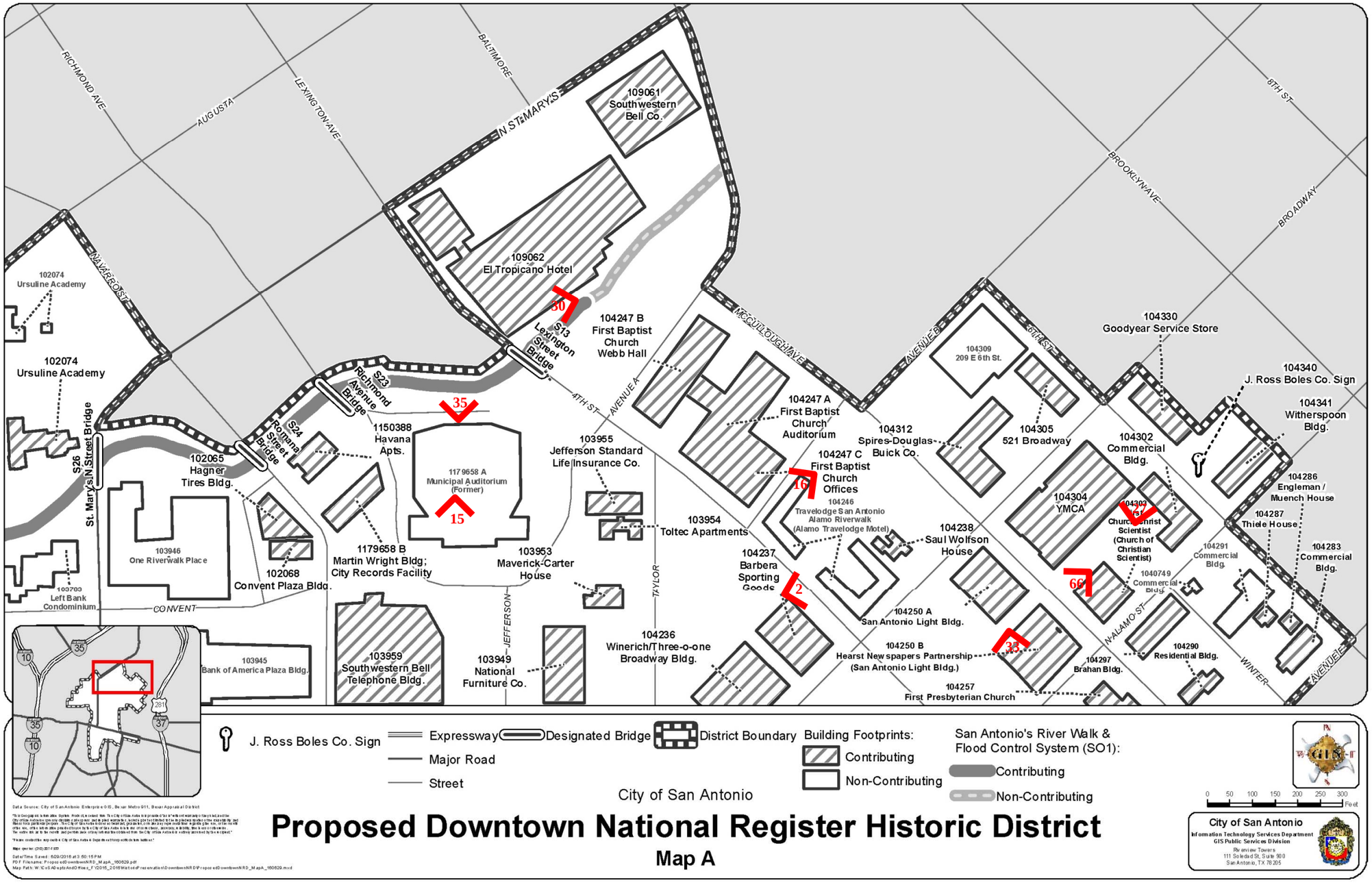

Proposed Downtown National Register Historic District

Map A

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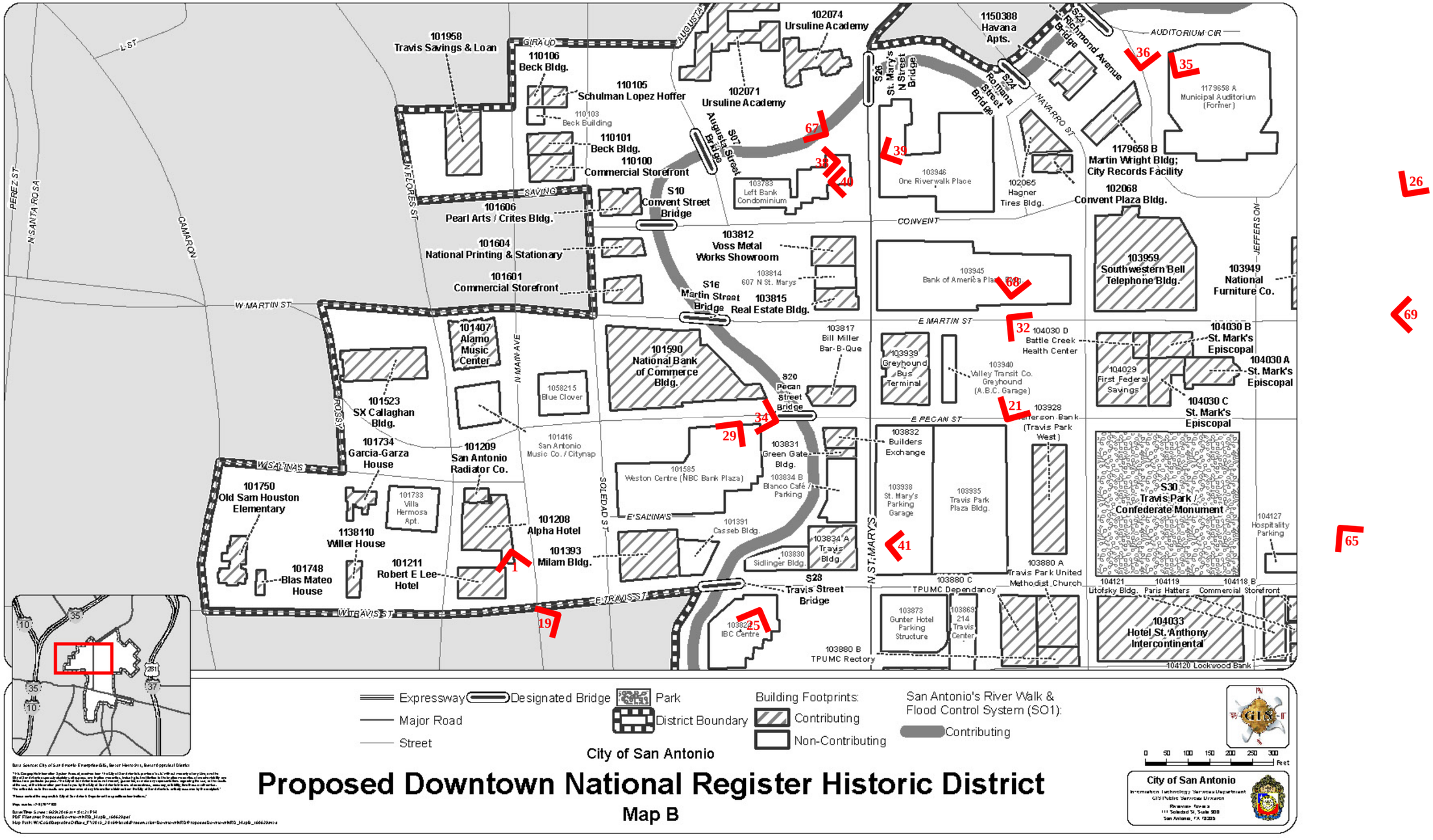

Proposed Downtown National Register Historic District

Map B

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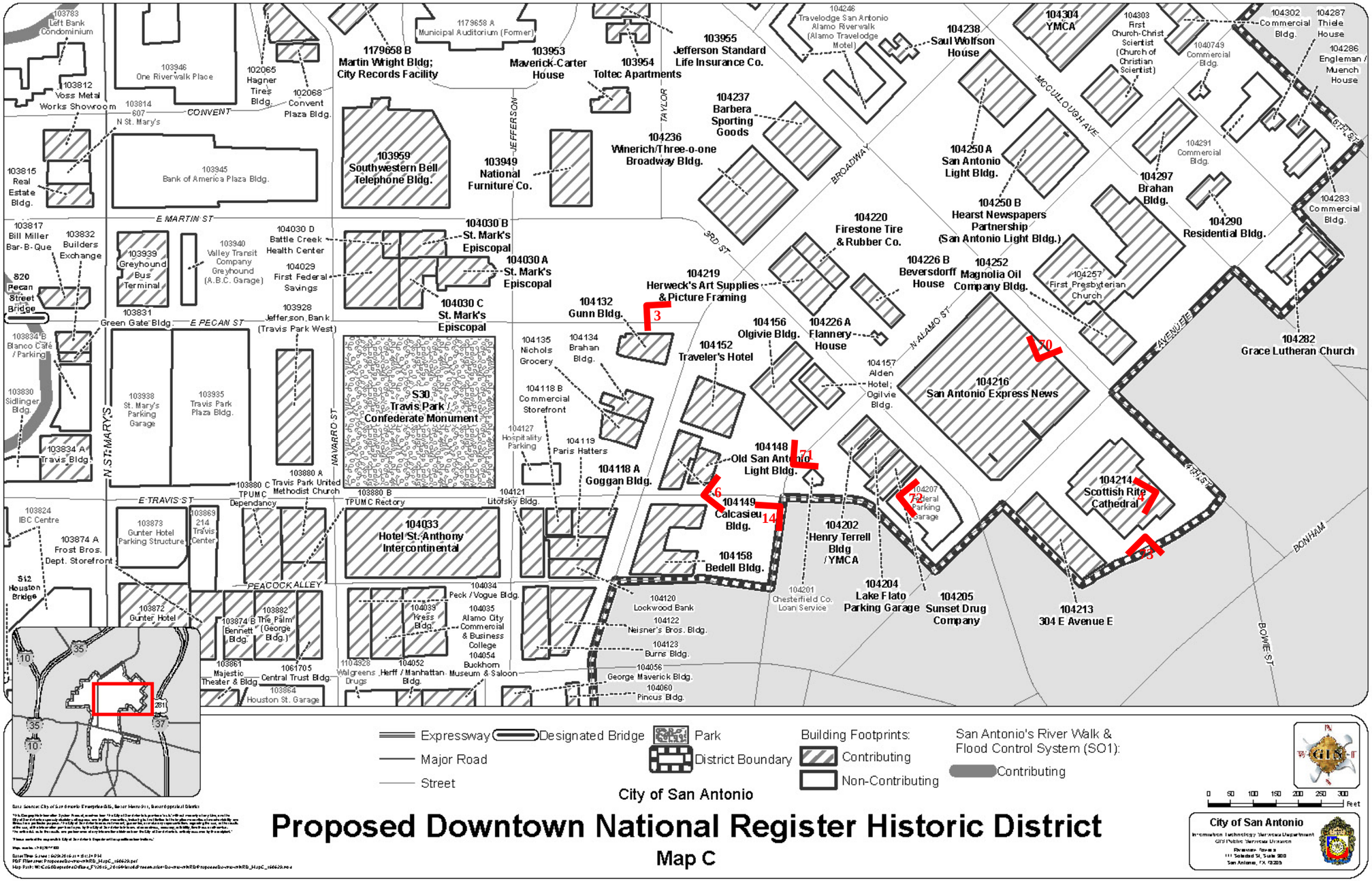

Proposed Downtown National Register Historic District

Map C

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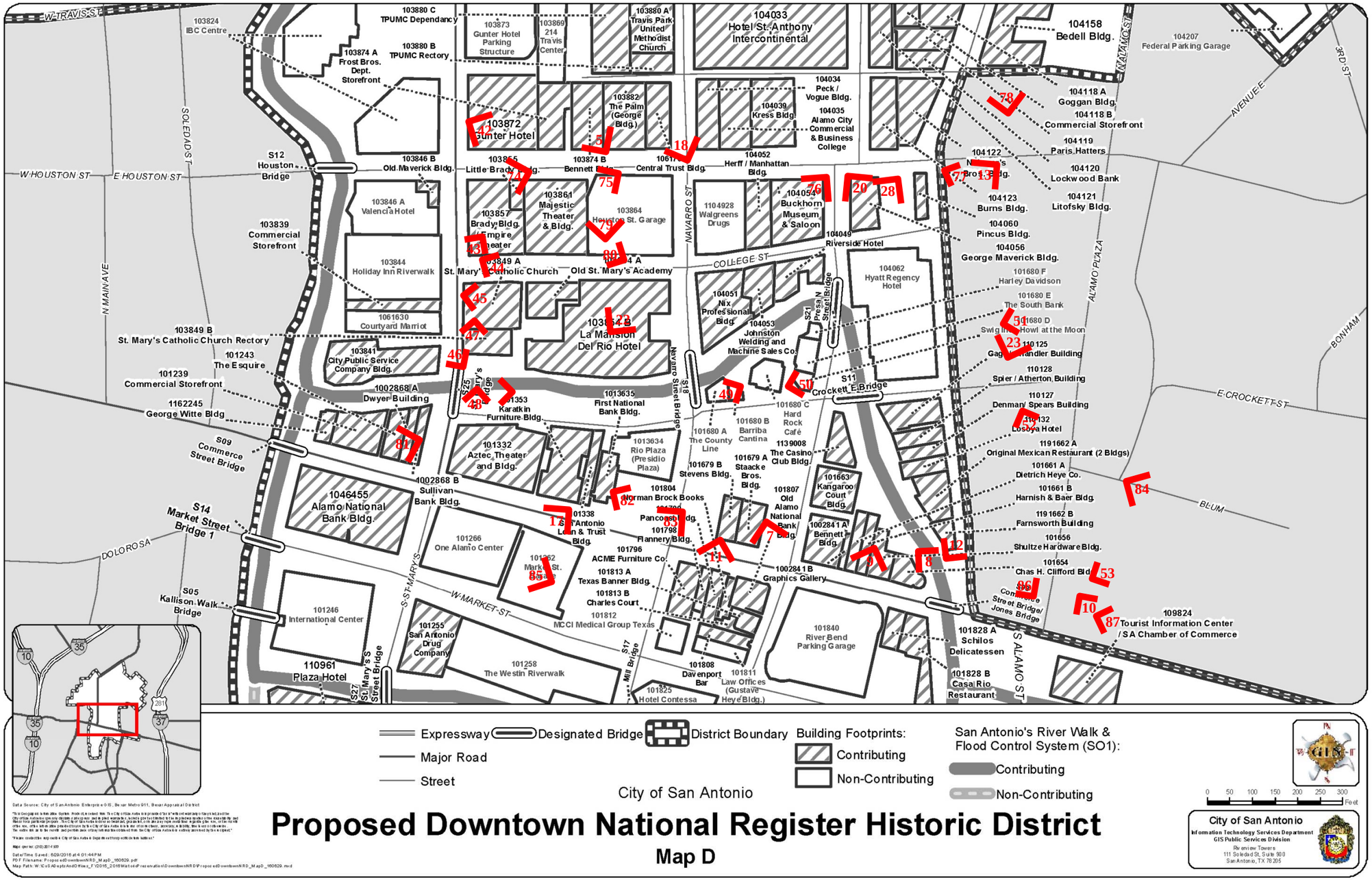

Proposed Downtown National Register Historic District

Map D

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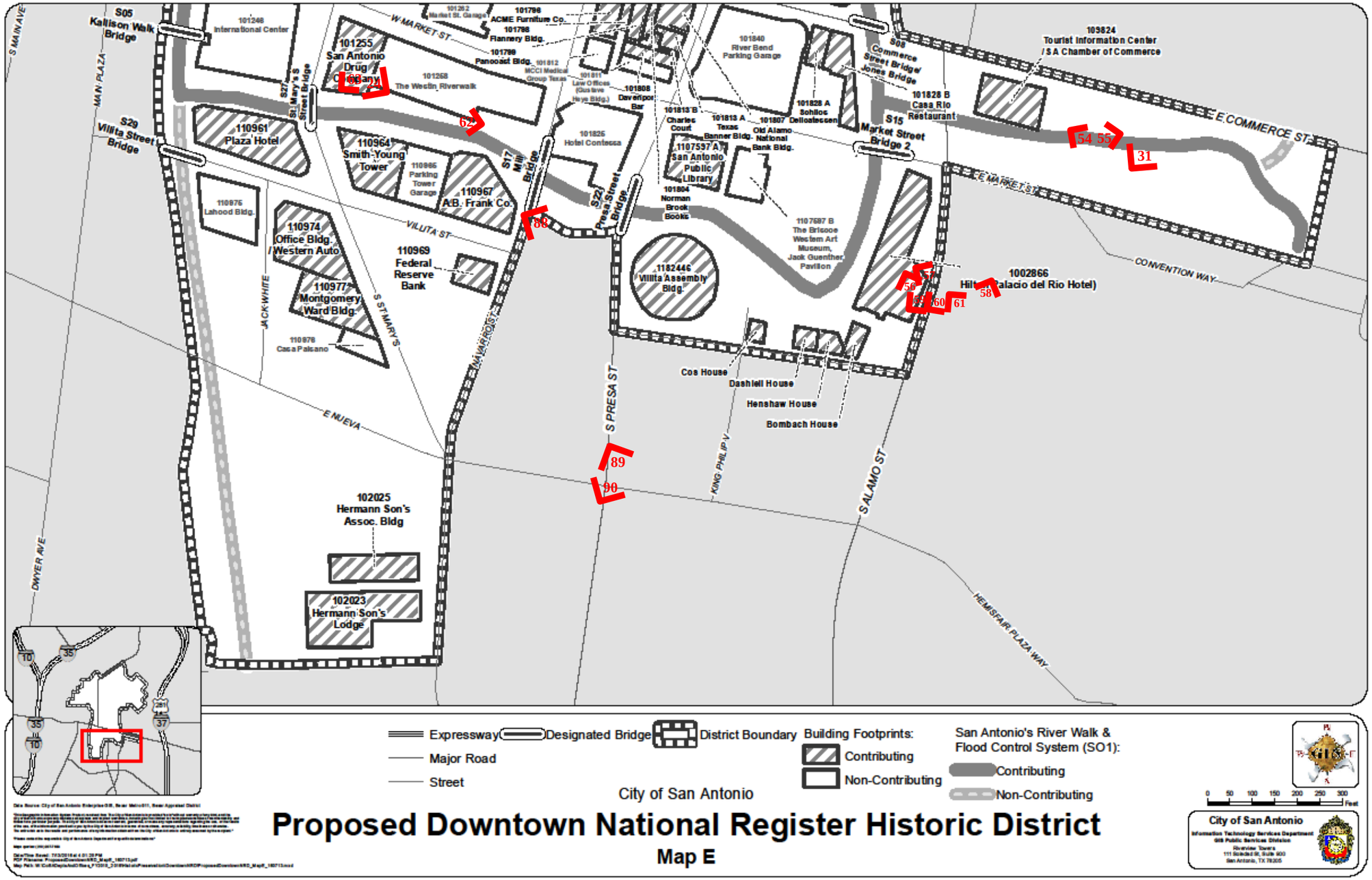
S05 Kallison Walk Bridge
S29 Villita Street Bridge
S27 St. Mary's Street Bridge
S17 Mill Bridge
S22 Presa Street Bridge
S08 Commerce Street Bridge/ Jones Bridge
S15 Market Street Bridge 2
101248 International Center
101255 San Antonio Drug Company
101268 The Westin Riverwalk
110961 Plaza Hotel
110964 Smith-Young Tower
110965 Parking Tower Garage
110967 A.B. Frank Co.
110975 Lahood Bldg.
110974 Office Bldg. / Western Auto
110977 Montgomery Ward Bldg.
110969 Federal Reserve Bank
110976 Casa Paisano
101796 ACME Furniture Co.
101798 Flannery Bldg.
101799 Panoaact Bldg.
101812 MCCI Medical Group Texas
101811 Law Offices (Gustave Heye Bldg.)
101808 Davenport Bar
101826 Hotel Contessa
101813 B Charles Court
101813 A Texas Banner Bldg.
101807 Old Alamo National Bank Bldg.
1107537 A San Antonio Public Library
101804 Norman Brook Books
101840 River Bend Parking Garage
101828 A Schilos Delicatessen
101828 B Casa Rio Restaurant
1107687 B The Briscoe Western Art Museum, Jack Guenther Pavilion
1182446 Villita Assembly Bldg.
105824 Tourist Information Center / S A Chamber of Commerce
1002866 Hilton (Palacio del Rio Hotel)
102025 Hermann Son's Assoc. Bldg
102023 Hermann Son's Lodge
Cos House
Dashiell House
Henshaw House
Bombach House
S MAIN AVE
MAIN PLAZA
W MARKET ST
VILLITA ST
JACK WHITE
S ST MARY'S
E NUEVA
DWYER AVE
S PRESA ST
KING PHILIP V
SALAMO ST
E COMMERCE ST
E MARKET ST
CONVENTION WAY
HEMISFAIR PLAZA WAY
62
88
89
90
54 55
31
56
57
58
59
60
61
Expressway
Designated Bridge
District Boundary
Major Road
Street
Building Footprints:
Contributing
Non-Contributing
San Antonio's River Walk & Flood Control System (SO1):
Contributing
Non-Contributing
City of San Antonio
Proposed Downtown National Register Historic District
Map E
City of San Antonio

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MAP KEY
Organized by resource identifier #)

Reconnaissance Survey by Mainstreet Architects, OHP Staff
NR=National Register of Historic Places
RTHL=Recorded Texas Historic Landmark
SA=City of San Antonio Landmark

Identifier	Address		Resource Name	Date	Style	C/NC
101208	322	N Main	Alpha Hotel	c.1947	Commercial Style, Spanish Eclectic	C
101209	326	N Flores St.	San Antonio Radiator Co.	c.1929	Commercial Style, Vernacular	C
101211	111	W Travis St.	Robert E Lee Hotel	1928	Commercial Style	C
101239	139 - 147	E Commerce St.	Commercial Storefront	c.1935	Commercial Style, Spanish Eclectic	C
101243	155	E Commerce St.	The Esquire	1938	NA	C
101246	203	S St. Marys St.	International Center	1968	NA	N
101255	432	W Market St	San Antonio Drug Company	1919	Commercial Style	C
101258	420	W Market St.	The Westin Riverwalk	c.1999	NA	N
101262	210	E Commerce St.	Market St. Garage	c.1999	NA	N
101266	106	N St. Marys St.	One Alamo Center	c.1981	NA	N
101332	104	N St. Marys St.	Aztec Theater and Building	1926	Commercial Style, Spanish Eclectic, Mayan Revival	C
101338	235	E Commerce St.	San Antonio Loan & Trust Bldg.	1901-03	Renaissance Revival	C
101353	212	W Crockett St.	Karatkin Furniture Bldg.	c.1900	Commercial Style, Renaissance Revival	C
101391	123	E Travis St.	Casseb Building	c.1940	Commercial Style	N
101393	115	E Travis	Milam Building	1927-28	Sullivanesque, Late Gothic Revival	C
101407	425	N Main St.	Alamo Music Center	c.1930	Commercial Style	C
101416	415	N Main St.	San Antonio Music Co. / Citynap	c.1900	NA	N
101523	425	N Flores St.	SX Callaghan Bldg.	1913;1916	Art Deco, Vernacular	C
101585	112	E Pecan	Weston Centre (NBC Bank Plaza)	c.1988	NA	N
101590	430	Soledad St.	National Bank of Commerce Bldg.	1958	Commercial Style, Mid-Century Modern	C
101601	107	W. Martin	Commercial Storefront	c.1940	Commercial Style	C
101604	450	Soledad St.	National Printing & Stationary	c.1943	Commercial Style	C
101616	451	Soledad St.	Wyndam Parking Garage	1976	NA	N
101625	231	S Alamo St.	Bombach House (La Villita)	c. 1840	Vernacular	C
101626	515	Villita St.	Henshaw House (La Villita)	c. 1840	Vernacular	C
101627	511	Villita St.	Dashiell House (La Villita)	c. 1840	Vernacular	C
101628	503	Villita St.	Cos House (La Villita)	c.1830	Vernacular	C

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Identifier	Address		Resource Name	Date	Style	C/NC
101654	425	E Commerce St.	Chas H. Clifford Building	1893	Richardsonian Romanesque	C
101656	421	E Commerce St.	Shultze Hardware Bldg.	c.1876	Italianate	C
101663	310	N Presa	Kangaroo Court Building	c.1960	Commercial Style	C
101733	327	N Flores St.	Villa Hermosa Apt.	c.1972	NA	N
101734	214	W Salinas	Garcia-Garza House	c.1856,1900	Vernacular	C
101741	215	W Travis St.	Willer House	c.1906	Vernacular, Romanesque Revival	C
101748	233	W Travis St.	Blas Mateo House	c.1865	Vernacular	C
101750	237	W Travis St.	Old Sam Houston Elementary	1907	Beaux Arts	C
101796	300	E Commerce St.	ACME Furniture Co.	c.1920	Commercial Style , Italianate	C
101798	302	E Commerce St.	Flannery Bldg.	c.1927	Commercial Style , Italianate	C
101799	308	E Commerce St.	Pancoast Bldg.	1880	Commercial Style , Italianate	C
101804	312	E Commerce St.	Norman Brock Books	1905-10	Commercial Style	C
101807	314 / 316	E Commerce St.	(Old) Alamo National Bank Bldg.	1902	Renaissance Revival	C
101808	203	N Presa	Davenport Bar	c.1926	Commercial Style	C
101811	301	W Market St.	Law Offices (Gustave Heye Buidling)	1921	NA	N
101812	200	Navarro St.	MCCI Medical Group Texas	c.1950	NA	N
101825	306	W Market St.	Hotel Contessa	c.2005	NA	N
101840	412	E Commerce St.	River Bend Parking Garage	c.1983	NA	N
102023	525	S St. Marys St.	Hermann Son's Lodge	1925	Art Deco	C
102025	515	S St. Marys St.	Hermann Son's Assoc. Bldg	1935	Art Deco	C
102065	1012	Navarro St.	Hagner Tires Building	c.1926	Commercial Style, Spanish Eclectic	C
102068	333	Convent	Convent Plaza Bldg.	c. 1938	Commercial Style, Mission Revival	C
103783	701	N St. Marys St.	Left Bank Condominium	c.1975	NA	N
103812	617	N St. Marys St.	Voss Metal Works Showroom	c.1921	Commercial Style, Spanish Baroque	C
103814	607	N St. Marys St.	Commercial Storefront	c.1938	NA	N
103815	601	N St. Marys St.	Real Estate Building	1927	Commercial Style, Spanish Baroque	C
103817	501	N St. Marys St.	Bill Miller Bar-B-Que	c.1935	Commercial Style	C
103824	175	E Houston St.	Former Texas Theater	c.1985	Beaux Arts, Spanish Baroque	N
103830	151	E Travis St.	Sidlinger Building	c.1938	Commercial Style	C
103831	429	N St. Marys St.	Green Gate Building	1927	Spanish Eclectic	C
103832	152	E Pecan	Builders Exchange	1924-25	Commercial Style, Late Gothic Revival	C
103839	211	N St. Marys St.	Commercial Storefront	1920	Commercial Style	C
103841	201	N St. Marys St.	City Public Service Company Building	1921	Commercial Style, Renaissance Revival	C
103844	217	N St. Marys St.	Holiday Inn Riverwalk	c.1986	NA	N
103846	150	E Houston St.	Valencia Hotel	2001	NA	N

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Identifier	Address		Resource Name	Date	Style	C/NC
103846	160 / 164	E Houston St.	Old Maverick Building	1898	Commercial Style, Spanish Eclectic	C
103849	202	N St. Marys St.	St. Mary's Catholic Church	1924	Romanesque Revival	C
103849	202	N St. Marys St.	St. Mary's Catholic Church Rectory	1967	International	C
103855	208	E Houston St.	Little Brady Bldg.	1928	Commercial Style	C
103857	200 / 204	E Houston St.	Brady Bldg. - Empire Theater	1913-14	Commercial Style	C
103861	224	E Houston St.	Majestic Theater & Bldg.	1928-29	Commercial Style, Spanish Baroque, Mission Revival	C
103864	230 - 260	E Houston St.	Houston St. Garage	1983	NA	N
103869	214	E Travis St.	214 Travis Center	x	Commercial Style	C
103872	205	E Houston St.	Gunter Hotel	1909	Renaissance Revival	C
103873	205	E Houston St. B	Gunter Hotel Parking Structure	1909; 1926	NA	N
103882	229 / 233	E Houston St.	The Palm (George bldg)	1920; 1931	Art Deco	C
103928	711	Navarro St.	Travis Park West	1970	Post Modern	C
103935	213	E Travis St.	Travis Park Plaza Building	c.1970	NA	N
103938	420	N St. Marys St.	St. Mary's Parking Garage	x	NA	N
103939	500	N St. Marys St.	Greyhound Bus Terminal	c.1943	Commercial Style	C
103940	219	E Pecan	Valley Transit Company Greyhound (A.B.C. Garage)	c.1930	NA	N
103945	300	Convent	Bank of America Plaza Bldg.	1984	NA	N
103946	700	N St. Marys St.	One Riverwalk Place	1981	NA	N
103949	411	E Martin St.	National Furniture Co.	c.1950	Commercial Style, Art Deco	C
103953	119	Taylor	Maverick-Carter House	1893-94	Richardsonian Romanesque	C
103954	131	Taylor	Toltec Apartments	1913	Beaux Arts	C
103955	135	Taylor	Jefferson Standard Life Insurance Co.	1929	Commercial Style, Spanish Baroque	C
103959	105	Auditorium Cir.	Southwestern Bell Telephone Bldg.	1929-30	Commercial Style, Spanish Baroque	C
104029	800	Navarro St.	First Federal Savings	c.1959	Commercial Style	C
104033	300	E Travis St.	Hotel St. Anthony Intercontinental	1909 & later	Commercial Style, Spanish Eclectic	C
104034	301	E Houston St.	Peck / Vogue Bldg.	c.1900	Renaissance Revival	C
104035	305	E Houston St.	Alamo City Commercial & Business College	c.1921	Commercial Style	C
104039	315	E Houston St.	Kress Bldg.	1938	Mission Revival, Art Deco	C
104049	218	College St.	Riverside Hotel	1929	Commercial Style, Renaissance Revival	C
104053	212	College St.	Johnston Welding and Machine Sales Co.	c. 1916	Commercial Style	C

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Identifier	Address		Resource Name	Date	Style	C/NC
104054	318	E Houston St.	Buckhorn Museum & Saloon	1912	Commercial Style	C
104056	400	E Houston St.	(George) Maverick Building	1922	Commercial Style	C
104060	420	E Houston St.	Pincus Building	1926	Commercial Style	C
104062	123	Losoya	Hyatt Regency Hotel	c.1981	Commercial Style	N
104118	125	Broadway	Goggan Building	1924-25	Commercial Style, Beaux Arts	C
104119	119	Broadway	Paris Hatters	c.1915	Commercial Style	C
104120	115	Broadway	Lockwood Bank	1917	Neo-Classical Revival	C
104122	409	E Houston St.	Neisner's Bros. Bldg.	c.1940	Art Moderne	C
104123	401	E Houston St.	Burns Bldg.	1912	Chicago Style, Late Gothic Revival	C
104127	202	Jefferson	Hospitality Parking	c.1979	Commercial Style	N
104132	227	Broadway	Gunn Bldg.	c.1920	Commercial Style	C
104134	213	Broadway	Barr Bldg.	1912	Renaissance Revival	C
104135	207	Broadway	Nichols Grocery	c.1945	Commercial Style	C
104148	505	E Travis St.	Old San Antonio Light Bldg.	1914	Commercial Style	C
104149	202-214	Broadway	Calcasieu Building	1914	Commercial Style	C
104152	220	Broadway	Traveler's Hotel	1914	Commercial Style	C
104156	211	N Alamo St.	Olgivie Building	1924	Renaissance Revival	C
104157	223	N Alamo St.	Alden Hotel; Ogilvie Building	c.1902	Commercial Style	C
104158	118	Broadway	Bedell Building	1918	Commercial Style, Renaissance Revival	C
104201	200	N Alamo St.	Chesterfield Co. Loan Service	c.1965	Commercial Style	N
104202	212	N Alamo St.	Henry Terrell Building / YMCA	c.1908	Commercial Style, Sullivanesque	C
104204	305	W 3rd St.	Lake Flato Parking Garage	c.1935	Commercial Style	C
104205	311	W 3rd St.	Sunset Drug Company	1917	Commercial Style, Spanish Eclectic	C
104207	608	E Travis St.	Federal Parking Garage	x	x	N
104213	304	E Avenue E	304 E Avenue E	c.1950	Commercial Style	C
104214	308	E Avenue E	Scottish Rite Cathedral	1915	Beaux Arts	C
104216	301	E Avenue E	San Antonio Express News	1929	Art Deco	C
104236	301	Broadway	Winerich/Three-o-one Broadway Bldg.	1914	Commercial Style	C
104237	323	Broadway	Barbera Sporting Goods	1926	Commercial Style	C
104238	415	Broadway	Saul Wolfson House	1888	Italianate	C
104246	405	Broadway	Alamo Travelodge Motel	1969	Spanish Colonial Rev., Commercial Style	N
104252	403	E Avenue E	Magnolia Oil Company Building	1926	Spanish Eclectic	C
104257	402	N Alamo St.	First Presbyterian Church	1909; 1924	Late Gothic Revival	C

SBR Draft

Identifier	Address		Resource Name	Date	Style	C/NC
104302	317	E 6th St.	Commercial Building	c.1960	Commercial Style	C
104303	501	N Alamo	First Church-Christ Scientist (Church of Christian Scientist)	1915-16	Italianate	C
104304	318	McCullough	YMCA	1913-1914	Renaissance Revival	C
104305	521	Broadway	521 Broadway	c.1945	Commercial Style	C
104309	209	E 6th St.	209 E 6th St.	c.1950	NA	N
104312	501	Broadway	Spires-Douglas Buick Co.	1924	Commercial Style, Spanish Eclectic	C
109061	1010	N St. Marys St.	Southwestern Bell Co.	1965	Commercial Style, Mid-Century Modern	C
109062	110	Lexington	El Tropicano Hotel	1962	International Style	C
110100	500	N Main St.	Commercial Storefront	c.1930	Commercial Style, Spanish Eclectic	C
110101	504	N Main St.	Beck Building	c.1930	Commercial Style	C
110103	510	N Main St.	Beck Building	c.1941	Commercial Style	N
110105	517	Soledad St.	Schulman Lopez Hoffer	c.1915	NA	C
110106	514	N Main St.	Beck Building	c.1944	Commercial Style	C
110125	207	Losoya	Gage / Chandler Building	c.1965	Commercial Style	C
110127	215	Losoya	Denman/ Spears Building	1890	Commercial Style, Renaissance Revival	C
110128	211	Losoya	Spier / Atherton Building	1890	Commercial Style	C
110132	223	Losoya	Losoya Hotel	1908; 1919	Commercial Style, Romanesque Revival	C
110961	311	S St. Marys St.	Plaza Hotel	1926	Renaissance Revival, Spanish Eclectic	C
110964	310	S St. Marys St.	Smith Young Tower	1927-1928	Commercial Style, Late Gothic Revival	C
110965	310	S St. Marys St.	Parking Tower Garage	c.1955	NA	N
110967	145	Navarro St.	A.B. Frank Company	1926	Commercial Style	C
110969	127	Navarro St.	Federal Reserve bank	1928	Neo-Classical Revival	C
110974	126	Villita St.	Office Building / Western Auto	1935	Commercial Style	C
110975	112 - 120	Villita St.	Lahood Building	c.1930	Commercial Style	N
110976	425 - 427	S St. Marys St.	Casa Paisano	c.1952	NA	N
110977	419	S St. Marys St.	Montgomery Ward Building	1928	Art Deco, Spanish Eclectic	C
1002866	200	S Alamo St.	Hilton Palacio deI Rio Hotel)	1967-68	Mid-Century Modern	C
1013634	245	E Commerce St.	Rio Plaza (Presidio Plaza)	c.1996	NA	N
1013635	239	E Commerce St.	First National Bank Bldg.	1886	Richardsonian Romanesque, Moorish Revival	C
1046455	105	N St. Marys St.	Alamo National Bank Bldg.	1930	Art Deco	C
1058215	425	Soledad St.	Blue Clover	c.1974	NA	N
1061630	207	N St. Marys St.	Courtyard Marriot	c.2008	NA	N

SBR Draft

Identifier	Address		Resource Name	Date	Style	C/NC
1061705	603	Navarro St.	Central Trust Building	1920	Neo-Renaissance Revival, Sullivanesque	C
1139008	102	W Crockett St.	The Casino Club Bldg.	1926-27	Art Deco, Mayan Revival	C
1150388	1015	Navarro St.	Havana Apts.	c.1914	Italianate, Mediterranean Revival	C
1162245	135	E Commerce St.	George Witte Bldg	1893	Italianate	C
1002841 A	403	E Commerce St. A	Bennett Building	1884	Commercial Style	C
1002841 B	403	E Commerce St. B	Graphics Gallery	c.1908	Commercial Style	C
1002868 A	159	E Commerce St.	Dwyer Building	c.1880	Italianate	C
1002868 B	161	E Commerce St.	Sullivan Bank Bldg.	1954; 1961	Commercial Style, Art Deco	C
101661 A	409	E Commerce St.	Dietrich Heye Co.	c.1867	Italianate	C
101661 B	415	E Commerce	Harnish & Baer Building	c.1875	Italianate	C
101679 A	309	E Commerce St.	Staacke Bros. Bldg.	1894	Renaissance Revival	C
101679 B	315	E Commerce St.	Stevens Bldg.	1891	Richardsonian Romanesque	C
101680 A	111	W Crockett St. A	The County Line	c.1994	NA	N
101680 B	111	W Crockett St. B	Barriba Cantina	c.1994	NA	N
101680 C	111	W Crockett St. C	Hard Rock Café	c.1994	NA	N
101680 D	111	W Crockett St. D	Swig Inc.; Howl at the Moon	c.1994	NA	N
101680 E	111	W Crockett St. E	The South Bank	c.1994	Commercial Style	N
101680 F	111	W Crockett St. F	Harley Davidson	c.1994	Commercial Style	N
101813 A	207	N Presa A	Texas Banner Building	c.1900	Italianate	C
101813 B	207	N Presa B	Charles Court	c.1900	Italianate	C
101828 A	424	E Commerce St.	Schilos Delicatessen	c.1880	Italianate	C
101828 B	426 - 430	E Commerce St.	Casa Rio Restaurant	c.1890	Commercial Style	C
101958	500	N Flores St.	Travis Savings & Loan	1967	New Formalism	C
102071	300	Augusta	Ursuline Academy	1851	Early Gothic Revival, Vernacular	C
103834 A	405	N St. Marys St.	Travis Building	1924	Commercial Style	C
103834 B	419	N St. Marys St.	Blanco Café / Parking	x	NA	N
103854 A	112	College St.	Old St. Mary's Academy	1855	Vernacular, Second Empire	C
103854 B	112	College St.	La Mansion Del Rio Hotel	1968	Spanish Colonial Revival	C
103874 A	217	E Houston St.	Frost Brothers Department Storefront	1912	Art Deco	C
103874 B	219	E Houston St.	Bennett Building	1917; 1945	Commercial	C
103880 A	230	E Travis St. A	Travis Park United Methodist Church	1883-86	Early Gothic Revival	C
103880 B	230	E Travis St. B	TPUMC Rectory	x	x	C
103880 C	230	E Travis St. C	TPUMC Dependency	x	x	C
104030 A	315	E Pecan	St. Mark's Episcopal	1865-1878	Gothic Revival	C
104030 B	315	E Pecan	St. Mark's Episcopal	1865-1878	Gothic Revival	C
104030 C	315	E Pecan	St. Mark's Episcopal	1865-1878	Gothic Revival	C

SBR Draft

Identifier	Address		Resource Name	Date	Style	C/NC
104030 D	308	E Martin	Battle Creek Health Center	1926	Commercial Style, Spanish Baroque	C
104051	414	Navarro St.	J. M. Nix Professional Bldg.	1929	Commercial Style, Art Deco	C
104052	306-310	E Houston St	Herff / Manhattan Building	c.1929	Commercial Style	C
1040749	518	N Alamo	Commercial Building	c.1950	Commercial Style	N
104121 A	128	Jefferson	Litofsky Building	c.1945	Commercial Style	C
104121 B	402	E Travis St.	Commercial Storefront	c.1942	Commercial Style, Mission Revival	C
104220 A	300	Broadway	Herweck's Art Supplies & Picture Framing	1918	Commercial Style	C
104220 B	310	Broadway	Firestone Tire & Rubber Co.	c.1927	Commercial Style	C
104226 A	305	N Alamo St.	Beversdorff House	1854	Vernacular	C
104226 B	307	N Alamo St.	Flannery House	1899	Italianate	C
104247 A	515	McCullough A	First Baptist Church, Auditorium	1925	Romanesque Revival	C
104247 B	515	McCullough B	First Baptist Church, Webb Hall	1938	Romanesque Revival	C
104247 C	515	McCullough C	First Baptist Church, Offices	1960	Romanesque Revival	C
104250 A	420	Broadway A	San Antonio Light Bldg.	1931	Commercial Style, Spanish Baroque	C
104250 B	420	Broadway B	Hearst Newspapers Partnership (San Antonio Light Bldg.)	c.1960	Mid Century Modern	C
104282	504	E Avenue E	Grace Lutheran	1929	Late Gothic Revival	C
104283	421	E 6th St.	Commercial Building	1951	Commercial Style	C
104286	415	E 6th St.	Engleman / Muench House	1858	Vernacular	C
104287	411	E 6th St.	Thiele House	1878	Italianate	C
104290	210	McCullough Ave	Residential Building	c.1880	Vernacular	C
104291	407	E 6th St.	Commercial Building	c.1960	Commercial Style	N
104297	500	N Alamo	Brahan Building	c.1930	Commercial Style	C
104330	602	Broadway	Goodyear Service Store	1930	Art Deco	C
104341	601	N Alamo	Witherspoon Building	1927	Commercial Style	C
109824	602	E Commerce	Tourist Information Center / Chamber of Commerce	1967	Commercial Style	C
1104928	300	E Houston St.	Walgreens Drugs	c.2008	Commercial Style	N
1107597 A	210	W Market St. A	San Antonio Central Library	1930	Art Deco	C
1107597 B	210	W Market St. B	The Briscoe Western Art Museum, Jack Guenther Pavilion	2012	NA	N
1179658 A	100	Auditorium Cir. A	Municipal Auditorium (former)	1926	Spanish Colonial Revival, Beaux Arts Revival	N
1179658 B	100	Auditorium Cir. B	Martin Wright Electric Co.	1928	Spanish Colonial Revival, Spanish Baroque	C

SBR Draft

Identifier	Address		Resource Name	Date	Style	C/NC
1191662 A	237	Losoya A	Original Mexican Restaurant	c.1890	Commercial Style	C
1191662 B	237	Losoya B	Farnsworth Building	c.1890	Commercial Style	C
1191662 C	231	Losoya	Original Mexican Restaurant	c.1890	Commercial Style, Spanish Eclectic	C
1182446	401	Villita St.	Villita Assembly Building	1959	Mid-century Modern	C
S01	Pedestrian ROW		San Antonio's River Walk & Flood Control System	1930, 1941, 1968	na	C
S07	Pedestrian ROW		Augusta Street Bridge	1890 (Plaque)	na	C
S08	Pedestrian ROW		Commerce Street Bridge/ Jones Bridge	1914 (SACS)	na	C
S09	Pedestrian ROW		Commerce Street Bridge	x	na	C
S10	Pedestrian ROW		Convent Street Bridge	1929 (Plaque)	na	C
S11	Pedestrian ROW		Crockett E Bridge	1891 (Plaque)	na	C
S12	Pedestrian ROW		Houston Bridge	x	na	C
S13	Pedestrian ROW		Lexington Street Bridge	1926 (Plaque)	na	C
S14	Pedestrian ROW		Market Street Bridge 1	x	na	C
S15	Pedestrian ROW		Market Street Bridge 2	1926 (Plaque)	na	C
S16	Pedestrian ROW		Martin Street Bridge	1927 (Plaque)	na	C
S17	Pedestrian ROW		Mill Bridge	1922 (Plaque)	na	C
S18	Pedestrian ROW		Navarro Street Bridge	1922 (Plaque)	na	C
S19	Pedestrian ROW		Nueva Street Dam, Marina and Bridge	1987 (Plaque)	na	N
S20	Pedestrian ROW		Pecan Street Bridge	1927 (Plaque)	na	C
S21	Pedestrian ROW		Presa N Street Bridge	1925 (SACS)	na	C
S22	Pedestrian ROW		Presa Street Bridge	1890 (Plaque)	na	C
S23	Pedestrian ROW		Richmond Avenue Bridge	1930 (Plaque)	na	C
S24	Pedestrian ROW		Romana Street Bridge	1921 (Plaque)	na	C
S25	Pedestrian ROW		St. Mary's Bridge	1925 (Plaque)	na	C
S26	Pedestrian ROW		St. Mary's N Street Bridge	1915 (Plaque)	na	C
S27	Pedestrian ROW		St. Mary's S Street Bridge	1915 (Plaque)	na	C
S28	Pedestrian ROW		Travis Street Bridge	1929 (Plaque)	na	C
S29	Pedestrian ROW		Villita Street Bridge	1927 (Plaque)	na	C
S30	301 E Travis		Travis Park / Confederate Monument	1870; 1899	na	C
104340	316 E 6th St		J. Ross Boles Co. Sign (Object)	c.1968	na	C

SBR Draft

Photograph Log

San Antonio Downtown and River Walk Historic District
San Antonio, Bexar County, Texas

Photos 1-34 (Included as thumbnails in text)
Photographed by A. Salinas
August 2015

Photos 35-65 (Included as thumbnails in text)
Photographed by Jenny Hay
May 2016

Photos 65-92 (on following continuation sheets)
Photographed by Cory Edwards
June 2016

The following photographs are included in the continuation sheets for Section 7, pages 9 through 59. All digital photos are on file with City of San Antonio Office of Historic Preservation and the THC.

1
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_BUILDINGS_0001
214 W Salinas, Garcia-Garza House
Camera facing NW

2
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_BUILDINGS_0002
119 Taylor, Maverick-Carter House
Camera facing W

3
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_BUILDINGS_0003
315 E Pecan, St. Mark's Episcopal
Camera facing NW

4
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_BUILDINGS_0004
308 Ave E, Scottish Rite Cathedral
Camera facing NE

5
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_BUILDINGS_0005
200/204 E Houston, Brady Building / Empire Theater
Camera facing SE

6
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_BUILDINGS_0006
300 E Travis, St. Anthony Hotel
Camera facing SW

SBR Draft

7
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_BUILDINGS_0007
239 E Commerce, First National Bank
Camera facing N

8
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_BUILDINGS_0008
315 E Commerce, Stevens Building
Camera facing NW

9
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_BUILDINGS_0009
309 E Commerce, Staacke Brothers Building
Camera facing N

10
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_BUILDINGS_0010
425 E Commerce, Chas. H. Clifford Building
Camera facing NW

11
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_BUILDINGS_0011
235 E Commerce, San Antonio Loan & Trust Building
Camera facing N

12
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_BUILDINGS_0012
314/316 E Commerce, (Old) Alamo National Bank Building
Camera facing SW

13
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_BUILDINGS_0013
401 E Houston, Burns Building
Camera facing NE

14
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_BUILDINGS_0014
214 Broadway, Calcasieu Building
Camera facing NE

15
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_BUILDINGS_0015
1015 Navarro, The Havana
Camera facing N

16
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_BUILDINGS_0016
515 McCullough, First Baptist Church, Auditorium
Camera facing E

SBR Draft

17
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_BUILDINGS_0017
104 N St. Mary's, Aztec Theater
Camera facing NE

18
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_BUILDINGS_0018
216/230 E Houston, The Majestic Theater
Camera facing SE

19
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_BUILDINGS_0019
111 W Travis, Robert E. Lee Hotel
Camera facing NE

20
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_BUILDINGS_0020
603 Navarro, Central Trust Company Building
Camera facing NW

21
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_BUILDINGS_0021
152 E Pecan, Builder's Exchange Building
Camera facing SW

22
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_BUILDINGS_0022
201 N St. Mary's, City Public Service Building
Camera facing SW

23
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_BUILDINGS_0023
102 W Crockett, San Antonio Casino Club Building
Camera facing SW

24
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_BUILDINGS_0024
310 S St. Mary's, Smith-Young Tower
Camera facing SE

25
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_BUILDINGS_0025
115 E Travis, Milam Building
Camera facing NE

26
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_BUILDINGS_0026
105 Auditorium Circle, Southwestern Bell Telephone Building
Camera facing SW

SBR Draft

27
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_BUILDINGS_0027
420 Broadway, San Antonio Light Building
Camera facing S

28
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_BUILDINGS_0028
315 E Houston, Kress Building
Camera facing NE

29
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_BUILDINGS_0029
430 Soledad, National Bank of Commerce Building
Camera facing NE

30
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_BUILDINGS_0030
110 Lexington (El Tropicano Hotel)
Camera facing NE

31
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_BUILDINGS_0031
200 S Alamo, Hilton Palacio del Rio
Camera facing SW

32
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_BUILDINGS_0032
601 N St. Mary's, Real Estate Building
Camera facing NW

33
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_BUILDINGS_0033
405 Broadway, Alamo Travelodge Motel
Camera facing NW

34
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_BUILDINGS_0034
112 E Pecan, Weston Centre
Camera facing SE

35
TX_BEXARCOUNTY_SANANTONIO_RIVERWALK_0001
Block 2 (Richmond Ave Bridge S23 to Romana Street Bridge S24),
Bench, drainage well, and crepe myrtles
Camera facing SW

36
TX_BEXARCOUNTY_SANANTONIO_RIVERWALK_0002
Block 3 (Romana Street S24 to N St. Mary's Street Bridge S26)
Navarro stairs, Camera facing SW

SBR Draft

37
TX_BEXARCOUNTY_SANANTONIO_RIVERWALK_0003
Block 3 (Romana Street S24 to N St. Mary's Street Bridge S26)
Looking downriver around bend
Camera facing SW

38
TX_BEXARCOUNTY_SANANTONIO_RIVERWALK_0004
Block 4 (N St Mary's Street Bridge S26 to Augusta Street Bridge S07)
Pre-Hugman staircase
Camera facing E

39
TX_BEXARCOUNTY_SANANTONIO_RIVERWALK_0005
Block 4 (N St Mary's Street Bridge S26 to Augusta Street Bridge S07)
Wagon wheel landing
Camera facing W

40
TX_BEXARCOUNTY_SANANTONIO_RIVERWALK_0006
Block 5 (Augusta Street Bridge S07 to Convent Street Bridge S10)
Tiered shrub beds, boat landing, and Soledad Street entrance
Camera facing W

41
TX_BEXARCOUNTY_SANANTONIO_RIVERWALK_0007
Block 8 (Pecan Street Bridge S20 to Travis Street Bridge S28)
Milam springs
Camera facing W

42
TX_BEXARCOUNTY_SANANTONIO_RIVERWALK_0008
Block 9 (Travis Street Bridge S28 to Houston Bridge S12)
Cantilevered walkway
Camera facing NW

43
TX_BEXARCOUNTY_SANANTONIO_RIVERWALK_0009
Block 10 (Houston Bridge S12 to Upper Flood Gate)
Balcony
Camera facing NE

44
TX_BEXARCOUNTY_SANANTONIO_RIVERWALK_0010
Block 10 (Houston Bridge S12 to Upper Flood Gate)
Cypress trees
Camera facing W

SBR Draft

45
TX_BEXARCOUNTY_SANANTONIO_RIVERWALK_0011
Block 10 (Houston Bridge S12 to Upper Flood Gate)
Recycled walls
Camera facing W

46
TX_BEXARCOUNTY_SANANTONIO_RIVERWALK_0012
Block 10 (Houston Bridge S12 to Upper Flood Gate)
Twinned cypress tree
Camera facing SE

47
TX_BEXARCOUNTY_SANANTONIO_RIVERWALK_0013
Block 10 (Houston Bridge S12 to Upper Flood Gate)
Lagoon, cypress trees, and Houston Street Bridge S12
Camera facing N

48
TX_BEXARCOUNTY_SANANTONIO_RIVERWALK_0014
Block 11 (Upper Flood Gate to St. Mary's Bridge S25)
Tile Mural
Camera facing N

49
TX_BEXARCOUNTY_SANANTONIO_RIVERWALK_0015
Block 12 (St. Mary's Bridge S25 to Navarro Street Bridge S18)
Majestic cascade
Camera facing NE

50
TX_BEXARCOUNTY_SANANTONIO_RIVERWALK_0016
Block 12 (St. Mary's Bridge S25 to Navarro Street Bridge S18)
Pedestrian bridge
Camera facing E

51
TX_BEXARCOUNTY_SANANTONIO_RIVERWALK_0017
Block 14 (Presa N Street Bridge S21 to Crockett E Bridge S11)
Floating walk
Camera facing W

52
TX_BEXARCOUNTY_SANANTONIO_RIVERWALK_0018
Block 15 (Crockett E Bridge S11 to Commerce Street Bridge / Jones Bridge S08)
Twisted stair column
Camera facing N

SBR Draft

53
TX_BEXARCOUNTY_SANANTONIO_RIVERWALK_0019
Block 15 (Crockett E Bridge S11 to Commerce Street Bridge / Jones Bridge S08)
Hugman Bust and office
Camera facing W

54
TX_BEXARCOUNTY_SANANTONIO_RIVERWALK_0020
HemisFair / Convention Center Extension
Pedestrian bridge
Camera facing W

55
TX_BEXARCOUNTY_SANANTONIO_RIVERWALK_0021
HemisFair / Convention Center Extension
Visitors Center / SA Chamber of Commerce (109824)
Camera facing E

56
TX_BEXARCOUNTY_SANANTONIO_RIVERWALK_0022
Block 17 (Market Street Bridge 2 S15 to Presa Street Bridge S22)
Rosita's Bridge
Camera facing NW

57
TX_BEXARCOUNTY_SANANTONIO_RIVERWALK_0023
Block 17 (Market Street Bridge 2 S15 to Presa Street Bridge S22)
Plaque on Rosita's Bridge
Camera facing W

58
TX_BEXARCOUNTY_SANANTONIO_RIVERWALK_0024
Block 17 (Market Street Bridge 2 S15 to Presa Street Bridge S22)
Palacio del Rio and pedestrian bridge
Camera facing N

59
TX_BEXARCOUNTY_SANANTONIO_RIVERWALK_0025
Arneson Theater
Concession building
Camera facing SW

60
TX_BEXARCOUNTY_SANANTONIO_RIVERWALK_0026
Arneson Theater
Seating
Camera facing SW

SBR Draft

61
TX_BEXARCOUNTY_SANANTONIO_RIVERWALK_0027
Arneson Theater
Stage house
Camera facing W

62
TX_BEXARCOUNTY_SANANTONIO_RIVERWALK_0028
Block 19 (Mill Bridge S17 to St. Mary's S Street Bridge S27)
Curved midblock stairway
Camera facing E

63
TX_BEXARCOUNTY_SANANTONIO_RIVERWALK_0029
Block 20 (St. Mary's S Street Bridge S27 to Lower Floodgate)
Floodgate
Camera facing SW

General district photographs are included in the following continuation sheets. All digital photos are on file with City of San Antonio Office of Historic Preservation.

64
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0001
Travis Park, Monument
Camera facing NW

65
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0002
Broadway, with San Antonio Light and YMCA Buildings
Camber facing NE

66
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0003
Augusta Street at San Antonio River
Camera facing SE

67
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0004
St. Mary's Street, with Builder's Exchange Building
Camera facing S

68
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0005
E Martin Street, with National Bank of Commerce Bldg
Camera facing W

69
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0006
N Alamo Street
Camera facing S

SBR Draft

70
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0007
Broadway Street, with Goggan Building
Camera facing SW

71
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0008
Travis Street
Camera facing W

72
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0009
San Antonio Express News Building
Camera facing N

73
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0010
100 Block of E Houston, with Gunter Hotel
Camera facing NE

74
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0011
200 Block of E Houston, with Frost Brothers Dept. Store
Camera facing NE

75
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0012
300 Block E Houston, with Peck / Vogue Building
Camera facing NE

76
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0013
300 Block of E Houston
Camera facing W

77
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0014
George Maverick Building
Camera facing SE

78
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0015
S St. Mary’s Street, with St. Mary’s Church
Camera facing S

79
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0016
College Street, with Old St. Mary’s Academy Building
Camera facing SE

SBR Draft

80
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0017
100 Block of E Commerce, with George Witte Building
Camera facing NE

81
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0018
100 Block of E Commerce, with Sullivan Bank Building
Camera facing NW

82
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0019
200 Block of E Commerce, with Karatkin Furniture Building
Camera facing NE

83
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0020
200 Block of Losoya, with Losoya Hotel Building
Camera facing NW

84
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0021
San Antonio Drug Company
Camera facing SE

85
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0022
400 Block of E Commerce
Camera facing SE

86
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0023
400 Block of E Commerce
Camera facing NW

87
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0024
Plaza Hotel from Villita Street
Camera facing NW

88
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0025
South end of district, with Smith-Young Tower
Camera facing NW Photo
89
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0026
Hermann Sons Lodge and Association Buildings
Camera facing SW

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TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0001

TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0002

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TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0003

TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0004

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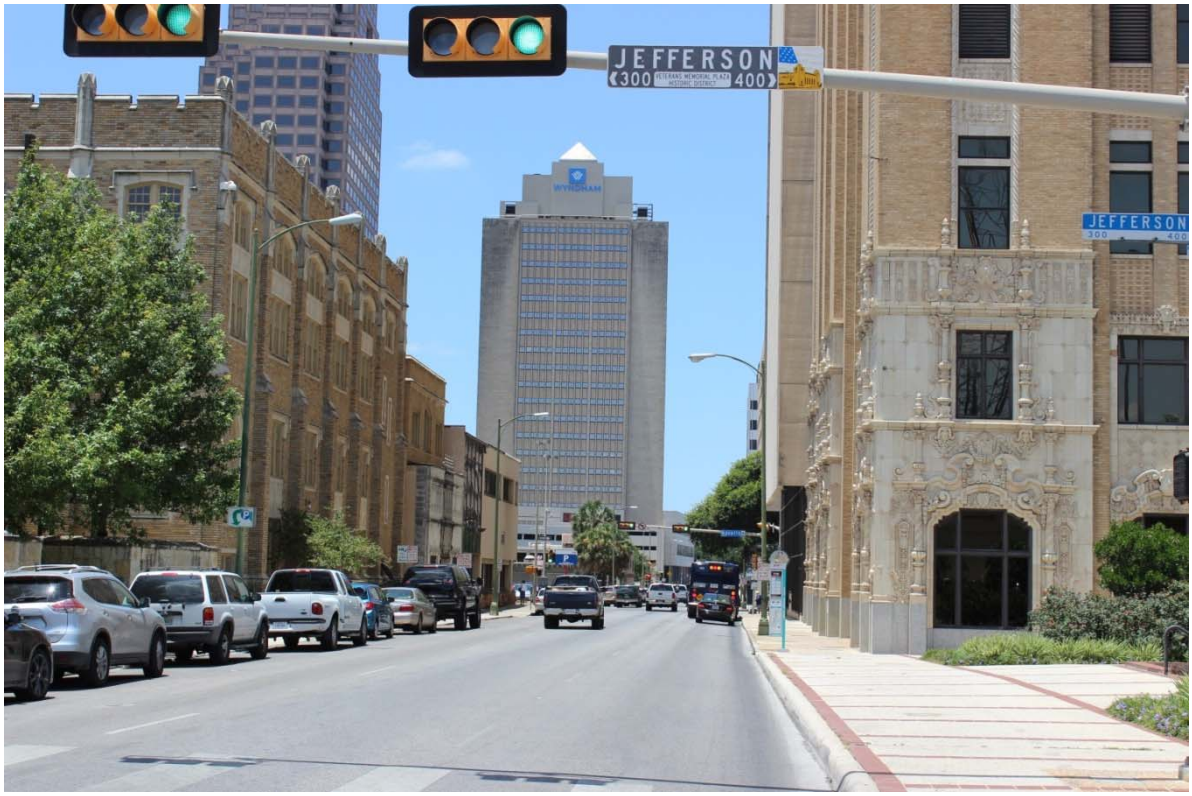

TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0005

TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0006

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TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0007

TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0008

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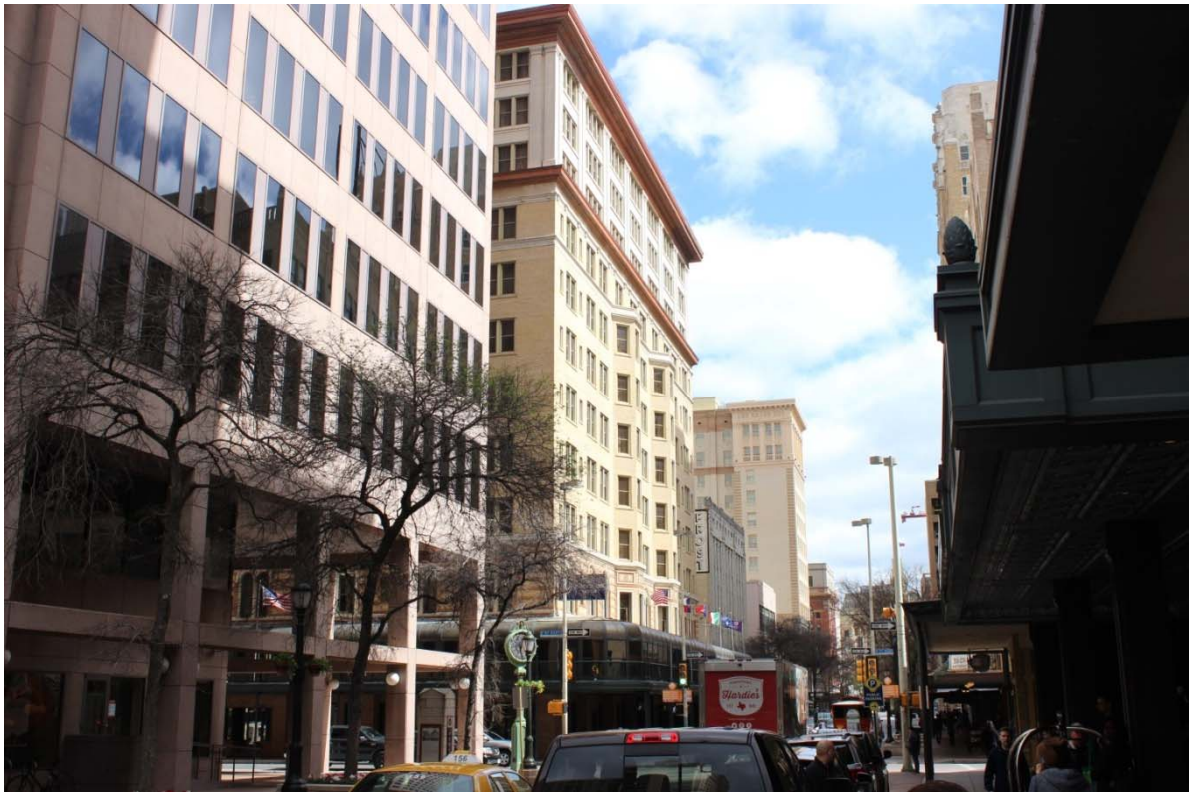
TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0009


TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0010

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TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0011

TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0012

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TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0013

TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0014

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TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0015

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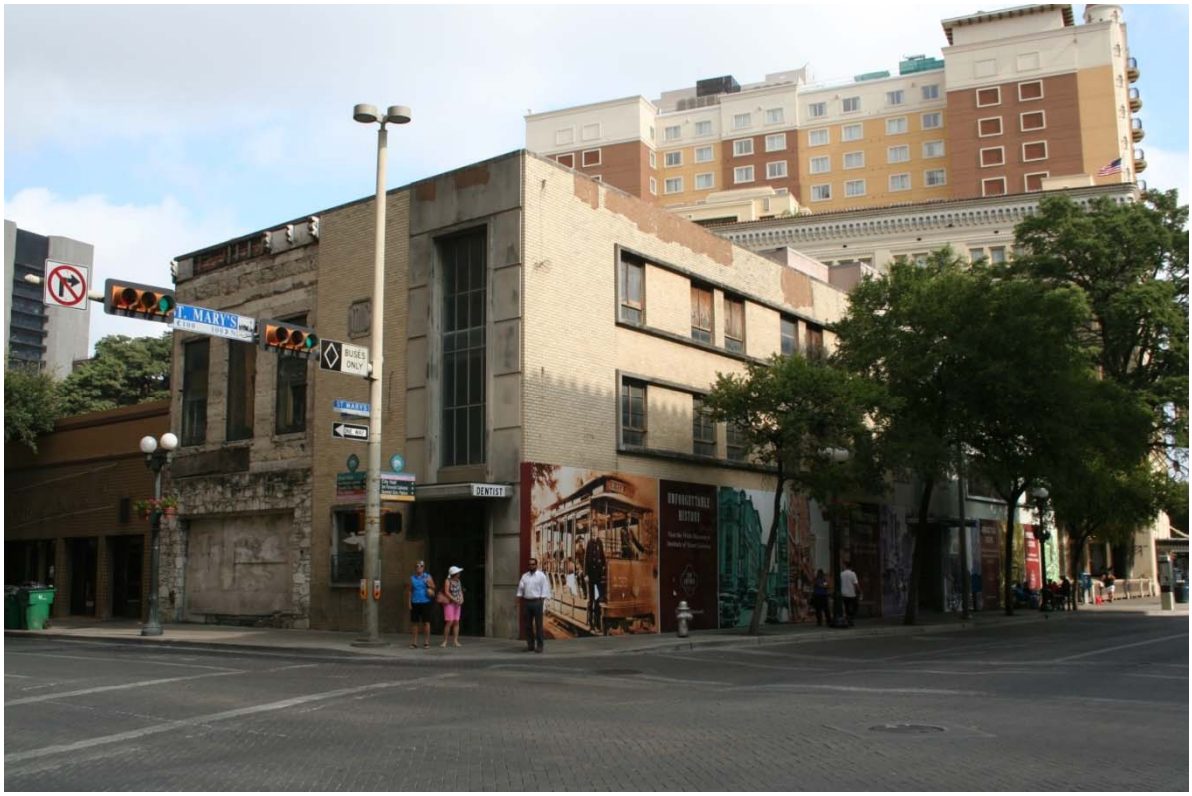

TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0018

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TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0019

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TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0020

TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0021

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TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0022

TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0023

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TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0024

TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0025

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TX_BEXARCOUNTY_SANANTONIO_DOWNTOWN_GENERAL_0026