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 Place
City or town: San Antonio State: Texas County: Bexar
Not for publication: ☐ Vicinity: ☐

1. 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

Mark Wolfe State Historic Preservation Officer 12/20/17
Signature of certifying official / Title **Date**

Texas Historical Commission
State or Federal agency / bureau or Tribal Government

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

Signature of commenting or other official **Date**

State or Federal agency / bureau or Tribal Government

4. National Park Service Certification

I hereby certify that the property is:

___ entered in the National Register
___ determined eligible for the National Register
___ determined not eligible for the National Register.
___ removed from the National Register
___ other, explain: _____

Signature of the Keeper **Date of Action**

5. Classification

Ownership of Property: 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 13-57)

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 58-76)

9. Major Bibliographic References

Bibliography (see continuation sheets 77-78)

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

10. Geographical Data

Acreage of Property: 214 acres

Latitude/Longitude Coordinates: (see continuation sheet 81)

Verbal Boundary Description: (see continuation sheets 79-80)

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

Name/title: Cory Edwards, Jenny Hay, PhD, and Claudia Guerra, with NR Coordinator Gregory Smith
Organization: City of San Antonio Office of Historic Preservation
Street & number: 1901 S Alamo
City or Town: San Antonio State: Texas Zip Code: 78204
Email: cory.edwards@sanantonio.gov
Telephone: 210-207-1496
Date: June 2016

Additional Documentation

Maps (see continuation sheets 82-87)

Photographs (see continuation sheets 88-132)

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. St., NW, Washington, DC.

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

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

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

Photograph Log

San Antonio Downtown and River Walk Historic District
San Antonio, Bexar County, Texas
All digital photos are on file with City of San Antonio Office of Historic Preservation and the THC.

Photos 1-34
Photographed by A. Salinas
August 2015

Photos 35-63
Photographed by Jenny Hay
May 2016

Photos 64-89
Photographed by Cory Edwards
June 2016

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

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

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

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

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

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

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

Photo 8
315 E Commerce, Stevens Building
Camera facing NW

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

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

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

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

Photo 13
401 E Houston, Burns Building
Camera facing NE

Photo 14
214 Broadway, Calcasieu Building
Camera facing NE

Photo 15
1015 Navarro, The Havana
Camera facing N

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

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

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

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

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

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

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

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

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

Photo 25
115 E Travis, Milam Building
Camera facing NE

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

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

Photo 28
315 E Houston, Kress Building
Camera facing NE

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

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

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

Photo 32
601 N St. Mary's, Real Estate Building
Photo taken November 2017 by Ann McGlone
Camera facing NW

Photo 33
405 Broadway, Alamo Travelodge Motel
Camera facing NW

Photo 34
112 E Pecan, Weston Centre
Camera facing SE

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Photo 59
Arneson Theater
Concession building
Camera facing SW

Photo 60
Seating
Camera facing SW

Photo 61
Arneson Theater
Stage house
Camera facing W

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

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

Photo 64
Travis Park, Monument
Camera facing NW

Photo 65
Broadway, with San Antonio Light and YMCA Buildings
Camera facing NE

Photo 66
Augusta Street at San Antonio River
Camera facing SE

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

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

Photo 69
N Alamo Street
Camera facing S

Photo 70
Broadway Street, with Goggan Building
Camera facing SW

Photo 71
Travis Street
Camera facing W

Photo 72
San Antonio Express News Building
Camera facing N

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

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

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

Photo 76
300 Block of E Houston
Camera facing W

Photo 77
George Maverick Building
Camera facing SE

Photo 78
South St. Mary's Street, with St. Mary's Church
Camera facing S

Photo 79
College Street, with Old St. Mary's Academy Building
Camera facing SE

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

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

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

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

Photo 84
San Antonio Drug Company
Camera facing SE

Photo 85
400 Block of E Commerce
Camera facing SE

Photo 86
400 Block of E Commerce
Camera facing NW

Photo 87
Plaza Hotel from Villita Street
Camera facing NW

Photo 88
South end of district, with Smith-Young Tower
Camera facing NW Photo

Photo 89
Hermann Sons Lodge and Association Buildings
Camera facing SW

Description

The San Antonio Downtown and River Walk Historic District is in the heart of the city's central business district, and its historic building stock reflects nearly three centuries of the city's settlement and commercial, physical and architectural development. 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. The district adjoins three National Register districts: Main & Military Plaza Historic District to the west, Alamo Plaza Historic District to the east, and La Villita Historic District to the south. The nominated district includes 172 contributing buildings, and 24 contributing structures, including vehicular bridges and the San Antonio River Walk. The district includes 33 individually-listed resources and 134 locally-designated resources. Overall, the retains a good degree of integrity, and is nominated under Criterion A in the areas of Commerce and Community Planning and Development, and Criterion C, in the area of Architecture, at the state level of significance.

General Characteristics

Downtown San Antonio is generally defined by the Interstate Highways that loop 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 South 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 South 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 blocks ranging from one to three stories in height. Taller buildings include both two- and three-part vertical blocks. About 15% of buildings are midrise, ranging from four to seven stories. These are more common along major corridors such as Broadway, Houston Street, and St. Mary's Street. High rise buildings of eight stories or more (roughly 20%) are distributed evenly across the district with the Tower Life building marking the southernmost, high-density resource at thirty stories.

Stylistically, buildings in the 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 nine

residential buildings remaining in the district which were almost completely replaced by commercial buildings by the mid-1920s. 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 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 six-story Moore Building (in the Alamo Plaza District), the Broadway corridor is well-defined by the Bedell Building (1918) at six stories, the Calcasieu Building (1914) at six stories, and Traveler's Hotel (1914) at seven stories. Opposite the Moore Building on Broadway is the Neisner's Brothers Building (c.1940) at five stories.

From the 1920s to the 1940s, 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 the San Antonio River. 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 Robert Hugman improvements completed in 1941, and feature designs that evoke an "Old World" experience. A few River Walk elements are remnants of the original linear River Park created during the City Beautiful movement at the turn of the century. The horseshoe bend and northern extension of the River Walk towards Lexington Avenue feature lush landscaping and mature Bald Cypress tree that predate much of the 1940s River Walk development. Today's dining patios and shops at the river level encourage pedestrian activity and convey the history of the park's development over time. The River Walk is a significant cultural landscape, and for the purposes of this nomination, it 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 of the River Walk continues at the street level through the unique and varied architecture of downtown San Antonio. Revival styles and exotic architectural detailing were particularly prevalent during the building boom of 1918-1930 that characterizes the most significant buildings in the district, most which are clad in tan or brown brick, and feature natural stone at the ground level, with terra cotta or cast stone ornamentation at uppermost levels or cornice. Buff brick was also prevalent during this period and is commonly found on high rise buildings built after 1920.

In buildings constructed during the 1920s and beyond, exterior ornamentation was created almost exclusively using cast stone as an alternative to terra cotta. 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

Over 75% of the buildings in the district are contributing resources, 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. In 2015, Sue Ann Pemberton of Mainstreet Architects completed an initial survey 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, but 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 focused on areas that contained high concentrations of these landmarks since they were expected to contribute to a National Register district. A total of 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 retain the essential physical features that made up their character or appearance during the period of its association with the district. A contributing property need not be unaltered, as it is common for commercial buildings to have received some alterations to accommodate changes in marketing and use of the buildings over the years. Common changes to historic downtown buildings include replacement of the original storefronts with larger glass and metal storefronts, recladding of some or all 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. In a few cases, metal or wood cladding has been applied to façades, obscuring the original materials and architectural details, but condition could be easily reversed. The Real Estate Building (1927), while fully obscured by a metal screen installed in the 1960s, retains its original terra cotta ornamentation and brick veneer 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, the property is classified as noncontributing.

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. Many of these properties 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 noncontributing.

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 layers and aid in map production and record keeping. As in many urban districts, building footprints are often identical to the parcel boundaries, 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 district is defined not only by its buildings, but also by its wealth of historic infrastructure, including 22 historic vehicular bridges. Most these are concrete bridges, built during public projects between 1915 and 1929. Three 19th Century Berlin Iron bridges are also located in the district, at Augusta Street (S07), Crockett Street (S11), and S. Presa Street (S22).

Two important urban parks are also included in the inventory. Travis Park (S30) is deeply rooted in the history of San Antonio, and the central monument (removed in 2017) conveyed themes associated with the Reconstruction Period following the Civil War. The park nevertheless retains integrity as an important public space. The San Antonio River 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.

REPRESENTATIVE BUILDINGS

Contributing Buildings (1856-1917)

	RESOURCE 101734 – 214 W Salinas (Garcia / Garza House) The Garcia-Garza House is an excellent example of a mid-19th century home in San Antonio. The earliest section, 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. 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. (NR 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. Changes include the observatory, conversion of the first-floor library to a chapel, and the addition of stained glass windows, all made c.1925. The site was modified in 1920 when the San Antonio River channel, immediately west of the house, was altered. The house is in excellent condition and retains a remarkable degree of architectural integrity. (NR 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 stands just north of Travis Park in the heart of old residential San Antonio. 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. Connecting additions 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. (NR 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 5½ 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. (NR Listed)

RESOURCE 103857 - 200/204 E Houston (Brady Blg./Empire Theater)
The Brady Building constructed as offices and a theater in 1914. It was designed by 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. The southwest and southeast corners of the building to the fourth floor form the theater facade and are brick with only a few window openings. The east elevation forms a party wall with the adjacent building. (NR Listed)

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 1935, the two reinforced concrete towers were incorporated into one building with a common facade. Spanish Colonial Revival details evident in the earlier structures were repeated. The hotel became recognized as a "world-class" hostelry. The primary facade is on Travis Street, and includes the two main entrances. The west entrance is somewhat more elegantly detailed, primarily as it serves as a pedestrian entrance, with the east entrance designed for vehicular traffic. (NR 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. (NR Listed)

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. (NR 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 local architect James Riely Gordon. (NR Listed)

RESOURCE 101654 – 425 E Commerce (Chas H. Clifford Blg.)
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.

RESOURCE 101338 - 235 E Commerce (San Antonio Loan & Trust)
San Antonio Loan and Trust Building was built in 1901-1903 and was designed by architect G. Voorhees. The five-story masonry building stylistically blends Victorian and Classic details to form a pleasingly elegant exterior facade. Fronting Commerce to the south, and Crockett to the north, the building is uniquely situated, with the Crockett Street front facing the River Walk. The original door was recessed and raised six steps from the street level. 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. (NR Listed)

RESOURCE 101807 – 314 / 316 E Commerce (Old Alamo National Bank)
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. (NR Listed)

	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 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 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 Burns Building retains a high degree of integrity as an early 20th century commercial building. (NR 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. (NR 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. (NR Listed)

Contributing Buildings (1918-1930)

RESOURCE 104247 A – 515 McCullough A (First Baptist Church)
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, 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. 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. (NR Listed)

RESOURCE 103861 – 216 / 230 E Houston (The Majestic Theater)
The Majestic 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. (NR Listed)

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. 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. (NR 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. (NR 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. (NR Listed)

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. (NR 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, the design combines the Art Deco style with decorative elements borrowed from Mayan culture. 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. (NR Listed)

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. (NR 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. 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 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. (NR 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.

Contributing Buildings (1930-1970)

	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.
	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. Most 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.

Representative Non-contributing Buildings

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 1980s. The Weston Center, and its accompanying parking garage, abut the San Antonio River.

The San Antonio River Walk (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 expansion (completed in 1941) 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. These later additions, however, all use the design vocabulary of Robert Hugman attesting to his masterful landscape design.

Entrances and circulation

The River Walk has multiple points of access throughout downtown San Antonio. 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 existing concrete-covered stone walls intact. 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 mayor was convinced to divert the stone for use in the restoration of the La Villita 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 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

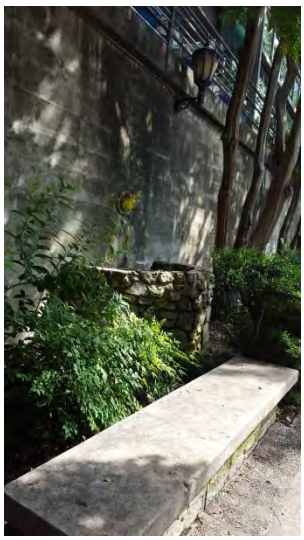
Lighting
No original lighting features remain. Hugman designed several styles of lighting, including poles and suspended from cedar posts. Current lighting fixtures complement the River Walk's design but are not contributing features.

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.

Because the San Antonio River Walk is a complex and contiguous resource, it's characteristics are best described block-by-block.

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).



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.

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.

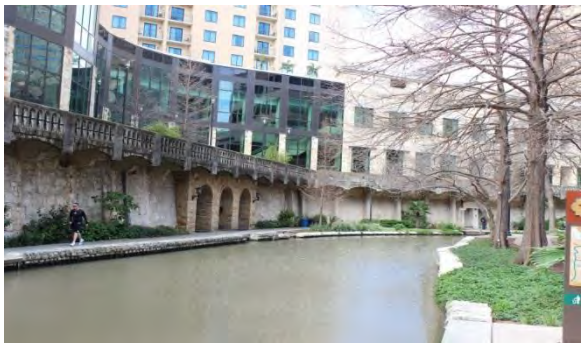
Block 5 (Augusta Street Bridge S07 to Convent Street Bridge S10)
The river curves to the south in block 5, and several tall cypress trees line the northwest bank. Nearest the Augusta Street Bridge S07 on the southeast bank, a splash block and shrub beds are the only Hugman features remaining. An extensive 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 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.

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.

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. Several giant cypress trees lean over the river, and the stump of another has been modified to create a bench, 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 illustrates a common folkloric tale about Ben Milam. The twinned cypress tree in which the sniper that killed Ben Milam supposedly perched remain nearby in block 10. Originally a series of softly curved shrub beds stepped up from the river to the building, 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.

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 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 over the river.

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, except for several shrub beds around the cypress trees. Underneath the Market Street Bridge a bench (type 9) is extant on the west wall, covered in tile.

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.

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.

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 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 (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.

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 close to the waterline to create parklike ambience among several large cypress trees. A small island with a flagstone floor, today called Marriage Island, swells out into the water and is 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.

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 was until 2017 the Confederate Civil War Monument in the center. This monument, honoring the Confederate dead, was erected in 1899 and removed in 2017.

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	4th St.	Sunset Drug Company	1917	Commercial Style, Spanish Eclectic	3	C	
104309		209	E	6th St.	209 E 6th St.	c.1950	No Style	1	C	
104302		317	E	6th St.	Commercial Building	c.1960	Commercial Style	1	C	
104291		407	E	6th St.	Commercial Building	c.1960	Commercial Style (altered)	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	Other: Settlement House	1	C	RTHL; SA
104283		421	E	6th St.	Commercial Building	1951	Commercial Style	1	C	SA
104201		200	N	Alamo	Chesterfield Co. Loan Service	c.1965	Commercial Style (altered)	1	N	
104156		211	N	Alamo	Olgivie Building	1924	Renaissance Revival	5	C	SA
104202		212	N	Alamo	Henry Terrell Building / YMCA	c.1908	Commercial Style, Sullivanesque	3	C	SA
104157		223	N	Alamo	Alden Hotel; Ogilvie Building	c.1902	Commercial Style	4	C	SA
104226	A	305	N	Alamo	Beversdorff House	1854	Italianate	2	C	SA
104226	B	307	N	Alamo	Flannery House	1899	Italianate	2	C	SA
104257		402	N	Alamo	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 (altered)	1	N	
104341		601	N	Alamo	Witherspoon Building	1927	Commercial Style	2	C	SA
1002866		200	S	Alamo	Hilton Palacio del Rio Hotel)	1967-68	Mid-Century Modern	18	C	
101625		231	S	Alamo	Bombach House (La Villita)	c. 1840	Other: Settlement House	1	C	NR; SA
1179658	B	100		Auditorium Cir.	Martin Wright Electric Co.	1928	Spanish Colonial Revival, Spanish Baroque	2	C	SA

Identifier		Address			Resource Name	Date	Style	Floors	C/NC	Designations
1179658	A	100		Auditorium Cir.	Municipal Auditorium (former)	1926	Spanish Colonial Revival, Beaux Arts Revival	2	C	NR; SA
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	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
104250	A	420		Broadway	San Antonio Light Bldg.	1931	Commercial Style, Spanish Baroque	4	C	SA
104250	B	420		Broadway	Hearst Newspapers Partnership (San Antonio Light Bldg.)	c.1960	Mid Century Modern	3	C	SA
104330		602		Broadway	Goodyear Service Store	1930	Art Deco	1	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 (altered)	3	N	
104238		415		Broadway	Saul Wolfson House	1888	Italianate	2	C	RTHL; 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	

Identifier		Address			Resource Name	Date	Style	Floors	C/NC	Designations
103854	A	112		College	Old St. Mary's Academy	1855	Second Empire	4	C	SA
103854	B	112		College	La Mansion Del Rio Hotel	1968	Spanish Colonial Revival	7	C	SA
104053		212		College	Johnston Welding and Machine Sales Co.	c. 1916	Commercial Style	3	C	
104049		218		College	Riverside Hotel	1929	Commercial Style, Renaissance Revival	6	C	SA
1002841	A	403	E	Commerce	Bennett Building	1884	Commercial Style	2	C	SA
1002841	B	403	E	Commerce	Graphics Gallery	c.1908	Commercial Style	2	C	SA
1162245		135	E	Commerce	George Witte Bldg	1893	Italianate	3	C	SA
101239		139 - 147	E	Commerce	Commercial Storefront	c.1935	Commercial Style, Spanish Eclectic	1	C	SA
101243		155	E	Commerce	The Esquire	1938	Commercial Style (altered)	1	C	SA
1002868	A	159	E	Commerce	Dwyer Building	c.1880	Italianate	2	C	
1002868	B	161	E	Commerce	Sullivan Bank Bldg.	1954; 1961	Commercial Style, Art Deco	2	C	SA
101262		210	E	Commerce	Market St. Garage	c.1999	No Style	9	N	
101338		235	E	Commerce	San Antonio Loan & Trust Bldg.	1901-03	Renaissance Revival	5	C	NR; SA
1013635		239	E	Commerce	First National Bank Bldg.	1886	Richardsonian Romanesque, Moorish Revival	2	C	NR; SA
1013634		245	E	Commerce	Rio Plaza (Presidio Plaza)	c.1996	Commercial Style	3	N	SA
101796		300	E	Commerce	ACME Furniture Co.	c.1920	Commercial Style , Italianate	1	C	
101798		302	E	Commerce	Flannery Bldg.	c.1927	Commercial Style , Italianate	2	C	SA
101799		308	E	Commerce	Pancoast Bldg.	1880	Commercial Style , Italianate	3	C	SA
101679	A	309	E	Commerce	Staacke Bros. Bldg.	1894	Renaissance Revival	3	C	NR; RTHL; SA
101804		312	E	Commerce	Norman Brock Books	1905-10	Commercial Style	2	C	SA
101807		314 - 316	E	Commerce	(Old) Alamo National Bank Bldg.	1902	Renaissance Revival	8	C	NR; SA
101679	B	315	E	Commerce	Stevens Bldg.	1891	Richardsonian Romanesque	3	C	NR; RTHL; SA
101661	A	409	E	Commerce	Dietrich Heye Co.	c.1867	Italianate	2	C	SA
101840		412	E	Commerce	River Bend Parking Garage	1977	No Style	9	N	
101661	B	415	E	Commerce	Harnish & Baer Building	c.1875	Italianate	2	C	SA
101656		421	E	Commerce	Shultze Hardware Bldg.	c.1876	Italianate	2	C	SA
101828	A	424	E	Commerce	Schilos Delicatessen	c.1880	Italianate	1	C	
101654		425	E	Commerce	Chas H. Clifford Buidling	1893	Richardsonian Romanesque	4	C	SA
101828	B	426 - 430	E	Commerce	Casa Rio Restaurant	c.1890	Commercial Style	1	C	SA
109824		602	E	Commerce	Tourist Information Center / Chamber of Commerce	1967	Commercial Style	1	C	
103945		300		Convent	Bank of America Plaza Bldg.	1984	Skyscraper	28	N	

Identifier		Address			Resource Name	Date	Style	Floors	C/NC	Designations
102068		333		Convent	Convent Plaza Bldg.	c. 1938	Commercial Style, Mission Revival	2	C	
1139008		102	W	Crockett	The Casino Club Bldg.	1926-27	Art Deco, Mayan Revival	6	C	NR; RTHL; SA
101680	A	111	W	Crockett	The County Line	c.1994	Commercial Style	2	N	
101680	B	111	W	Crockett	Barriba Cantina	c.1994	Commercial Style	2	N	
101680	C	111	W	Crockett	Hard Rock Café	c.1994	Commercial Style	2	N	
101680	D	111	W	Crockett	Swig Inc.; Howl at the Moon	c.1994	Commercial Style	2	N	
101680	E	111	W	Crockett	The South Bank	c.1994	Commercial Style	2	N	
101680	F	111	W	Crockett	Harley Davidson	c.1994	Commercial Style	2	N	
101353		212	W	Crockett	Karatkin Furniture Bldg.	c.1900	Commercial Style, Renaissance Revival	7	C	
101209		326	N	Flores	San Antonio Radiator Co.	c.1929	Commercial Style	1	C	
101733		327	N	Flores	Villa Hermosa Apt.	c.1972	Commercial Style	5	N	
101523		425	N	Flores	SX Callaghan Bldg.	1913;1916	Art Deco	2	C	SA
101958		500	N	Flores	Travis Savings & Loan	1967	New Formalism	2	C	
103846		150	E	Houston	Valencia Hotel	2001	Commercial Style	14	N	
103846		160 - 164	E	Houston	Old Maverick Building	1898	Commercial Style, Spanish Eclectic	2	C	SA
103824		175	E	Houston	Former Texas Theater	c.1985	Beaux Arts, Spanish Baroque	1	N	SA
103857		200 - 204	E	Houston	Brady Bldg. - Empire Theater	1913-14	Commercial Style	9	C	NR; SA
103872		205	E	Houston	Gunter Hotel	1909; 1926	Renaissance Revival	12	C	NR; SA
103873		205	E	Houston	Gunter Hotel Parking Structure	1985	No Style	2	N	
103855		208	E	Houston	Little Brady Bldg.	1928	Commercial Style	3	C	SA
103874	A	217	E	Houston	Frost Brothers Department Storefront	1917	Commercial Style, with Art Deco storefront	4	C	SA
103874	B	219	E	Houston	Bennett Building	1917; 1945	Commercial	4	C	SA
103861		224	E	Houston	Majestic Theater & Bldg.	1928-29	Commercial Style, Spanish Baroque, Mission Revival	14	C	NR; SA
103882		229 - 233	E	Houston	The Palm (George bldg)	1920; 1931	Art Deco	2	C	SA
103864		230 - 260	E	Houston	Houston St. Garage	1983	No Style	9	N	
1104928		300	E	Houston	Walgreens Drugs	c.2008	Commercial Style	2	N	SA
104034		301	E	Houston	Peck / Vogue Bldg.	c.1900	Renaissance Revival	6	C	SA
104035		305	E	Houston	Alamo City Commercial & Business College	c.1921	Commercial Style	2	C	SA
104052		306 - 310	E	Houston	Herff / Manhattan Building	c.1929	Commercial Style	2	C	SA
104039		315	E	Houston	Kress Bldg.	1938	Mission Revival, Art Deco	6	C	SA
104054		318	E	Houston	Buckhorn Museum & Saloon	1912	Commercial Style	2	C	SA

Identifier		Address			Resource Name	Date	Style	Floors	C/NC	Designations
104056		400	E	Houston	(George) Maverick Building	1922	Commercial Style	9	C	NR; SA
104123		401	E	Houston	Burns Bldg.	1912	Chicago Style, Late Gothic Revival	5	C	NR; SA
104122		409	E	Houston	Neisner's Bros. Bldg.	c.1940	Art Moderne	5	C	SA
104060		420	E	Houston	Pincus Building	1926	Commercial Style	3	C	SA
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	Original Mexican Restaurant	c.1890	Commercial Style	2	C	SA
1191662	B	237		Losoya	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	San Antonio Music Co. / Citynap	c.1900	No Style (altered)	3	N	
101407		425	N	Main	Alamo Piano Co. / Alamo Music Center	c.1930; c.1965	Commercial Style; Significant Slipcover added	2	C	
110100		500	N	Main	Commercial Storefront	c.1930	Commercial Style, Spanish Eclectic	1	C	SA
110101		504	N	Main	Beck Building	c.1930	Commercial Style	2	C	
110103		510	N	Main	Beck Building	c.1941	Commercial Style	1	N	
110106		514	N	Main	Beck Building	c.1944	Commercial Style	1	C	
1107597	A	210	W	Market	San Antonio Central Library	1930	Art Deco	2	C	SA
1107597	B	210	W	Market	The Briscoe Western Art Museum, Jack Guenther Pavilion	2012	Commercial Style	2	N	
101811		301	W	Market	Law Offices (Gustave Heye Buidling)	1921	No Style (altered)	2	N	
101825		306	W	Market	Hotel Contessa	c.2005	Commercial Style	12	N	
101258		420	W	Market	The Westin Riverwalk	c.1999	Commercial Style	11	N	
101255		432	W	Market	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	National Furniture Co.	c.1950	Commercial Style, Art Deco	2	C	
101601		107	W	Martin	Commercial Storefront	c.1940	Commercial Style	1	C	

Identifier		Address			Resource Name	Date	Style	Floors	C/NC	Designations
104290		210		McCullough	Residential Building	c.1880	No Style (altered)	1	C	SA
104304		318		McCullough	YMCA	1913-1914	Renaissance Revival	3	C	SA
104247	A	515		McCullough	First Baptist Church, Auditorium	1925	Romanesque Revival	2	C	SA
104247	B	515		McCullough	First Baptist Church, Webb Hall	1938	Romanesque Revival	3	C	SA
104247	C	515		McCullough	First Baptist Church, Offices	1960	Romanesque Revival	3	C	SA
110969		127		Navarro	Federal Reserve bank	1928	Neo-Classical Revival	2	C	SA
110967		145		Navarro	A.B. Frank Company	1926	Commercial Style	10	C	SA
101812		200		Navarro	MCCI Medical Group Texas	c.1950	Commercial Style	3	N	
104051		414		Navarro	J. M. Nix Professional Bldg.	1929	Commercial Style, Art Deco	22	C	SA
1061705		603		Navarro	Central Trust Building	1920	Neo-Renaissance Revival, Sullivanesque	12	C	NR; SA
103928		711		Navarro	Travis Park West	1970	New Formalism	8	C	
104029		800		Navarro	First Federal Savings	c.1959	Commercial Style	2	C	
102065		1012		Navarro	Hagner Tires Building	c.1926	Commercial Style, Spanish Eclectic	2	C	SA
1150388		1015		Navarro	Havana Apts.	c.1914	Italianate, Mediterranean Revival	3	C	NR; SA
101585		112	E	Pecan	Weston Centre (NBC Bank Plaza)	c.1988	Skyscraper	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	1-Part Commercial Block (altered)	1	N	
104030	A	315	E	Pecan	St. Mark's Episcopal	1865-1878	Gothic Revival	1	C	NR; SA
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	Texas Banner Building	c.1900	Italianate	2	C	SA
101813	B	207	N	Presa	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	Other: Center Passage Dwelling	2	C	NR; SA
1058215		425		Soledad	Blue Clover	c.1974	Brutalism	8	N	
101590		430		Soledad	National Bank of Commerce Bldg.	1958	Commercial Style, Mid-Century Modern	21	C	
101604		450		Soledad	National Printing & Stationary	c.1943	Commercial Style	2	C	

Identifier		Address			Resource Name	Date	Style	Floors	C/NC	Designations
101616		451		Soledad	Wyndam Parking Garage	1976	Other: Store with Dwelling	9	N	
110105		517		Soledad	Schulman Lopez Hoffer	c.1915	Commercial Style	2	C	
101332		104	N	St. Marys	Aztec Theater and Building	1926	Commercial Style, Spanish Eclectic, Mayan Revival	6	C	NR; SA
1046455		105	N	St. Marys	Alamo National Bank Bldg.	1930	Art Deco	20	C	NR; SA
101266		106	N	St. Marys	One Alamo Center	c.1981	Commercial Style	8	N	
103841		201	N	St. Marys	City Public Service Company Building	1921	Commercial Style, Renaissance Revival	6	C	NR; SA
103849		202	N	St. Marys	St. Mary's Catholic Church	1924	Romanesque Revival	3	C	SA
103849		202	N	St. Marys	St. Mary's Catholic Church Rectory	1967	International	3	C	
1061630		207	N	St. Marys	Courtyard Marriot	c.2008	Commercial Style	17	N	
103839		211	N	St. Marys	Commercial Storefront	1920	Commercial Style	2	C	SA
103844		217	N	St. Marys	Holiday Inn Riverwalk	c.1986	Skyscraper	23	N	
103834	A	405	N	St. Marys	Travis Building	1924	Commercial Style	10	C	SA
103834	B	419	N	St. Marys	Parking Garage	1982	No Style	6	N	
103938		420	N	St. Marys	St. Mary's Parking Garage	2004	No Style	6	N	
103831		429	N	St. Marys	Green Gate Building	1927	Spanish Eclectic	1	C	
103939		500	N	St. Marys	Greyhound Bus Terminal	c.1943	Commercial Style	2	C	
103817		501	N	St. Marys	Bill Miller Bar-B-Que	c.1935	Commercial Style	1	C	
103815		601	N	St. Marys	Real Estate Building	1927	Commercial Style, Spanish Baroque	10	C	
103814		607	N	St. Marys	Commercial Storefront	c.1938	1-part Commercial Block (altered)	1	N	
103812		617	N	St. Marys	Voss Metal Works Showroom	c.1921	Commercial Style, Spanish Baroque	2	C	
103946		700	N	St. Marys	One Riverwalk Place	1981	Skyscraper	18	N	
103783		701	N	St. Marys	Left Bank Condominium	c.1975	Post-Modern	3	N	
109061		1010	N	St. Marys	Southwestern Bell Co.	1965	Commercial Style, Mid-Century Modern	15	C	SA
101246		203	S	St. Marys	International Center	1968; 1997	Commercial Style	2	N	SA
110964		310	S	St. Marys	Smith Young Tower	1927-1928	Commercial Style, Late Gothic Revival	30	C	NR; SA
110965		310	S	St. Marys	Parking Tower Garage	c.1955	No Style	6	C	
110961		311	S	St. Marys	Plaza Hotel	1926	Renaissance Revival, Spanish Eclectic	12	C	SA
110977		419	S	St. Marys	Montgomery Ward Building	1928	Art Deco, Spanish Eclectic	3	C	SA
110976		425 - 427	S	St. Marys	Casa Paisano	c.1952	No Style	1	C	
102025		515	S	St. Marys	Hermann Son's Assoc. Bldg	1935	Art Deco	2	C	SA
102023		525	S	St. Marys	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

Identifier		Address			Resource Name	Date	Style	Floors	C/NC	Designations
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
104340		316	E	Travis	J. Ross Boles Co. Sign (Object)	c.1968	No Style	NA	C	
101211		111	W	Travis	Robert E Lee Hotel	1928	Commercial Style	10	C	NR; SA
101741		215	W	Travis	Willer House	c.1906	Romanesque Revival	2	C	SA
101748		233	W	Travis	Blas Mateo House	c.1865	Other: Settlement House	1	C	SA
101750		237	W	Travis	Old Sam Houston Elementary	1907	Beaux Arts	2	C	SA
S30		301		Travis	Travis Park	1870; 1899	NA	NA	C	
101393		115	E	Travis	Milam Building	1927-28	Sullivanesque, Late Gothic Revival	16	C	NR; SA
101391		123	E	Travis	Casseb Building	c.1940	Commercial Style	1	N	
103830		151	E	Travis	Sidlinger Building	c.1938	Commercial Style	1	C	
103935		213	E	Travis	Travis Park Plaza Garage	c.1970	No Style	5	N	
103869		214	E	Travis	Frost Bros. Annex; Travis Park Lofts	1935; 2002	Commercial Style (altered)	4	C	
103880	A	230	E	Travis	Travis Park United Methodist Church	1883-86	Early Gothic Revival	3	C	SA
103880	B	230	E	Travis	Harmony Hall; TPUMC Youth Building	c. 1890; 1950	Commercial Style; Mid Century Modern	3	C	
103880	C	230	E	Travis	TPUMC Dependency	c. 1910; c. 1950	Commercial Style (altered)	3	C	
104033		300	E	Travis	Hotel St. Anthony Intercontinental	1909 & later	Commercial Style, Spanish Eclectic	9	C	NR; SA
104121	B	402	E	Travis	Commercial Storefront	c.1942	Commercial Style, Mission Revival	1	C	
104148		505	E	Travis	Old San Antonio Light Bldg.	1914	Commercial Style	3	C	
104207		608	E	Travis	Federal Parking Garage	2012	No Style	6	N	
110975		112 - 120		Villita	Lahood Building	c.1930; c. 1980	Commercial Style (altered)	1	N	
110974		126		Villita	Office Building / Western Auto	1935	Commercial Style	1	C	
1182446		401		Villita	Villita Assembly Building	1959	Mid-century Modern	2	C	SA
101628		503		Villita	Cos House (La Villita)	c.1830	Other: Settlement House	1	C	NR; RTHL; SA
101627		511		Villita	Dashiell House (La Villita)	c. 1840	Other: Settlement House	1	C	NR; SA
101626		515		Villita	Henshaw House (La Villita)	c. 1840	Other: Settlement House	1	C	NR; SA

Identifier		Address			Resource Name	Date	Style	Floors	C/NC	Designations
S01					San Antonio's River Walk & Flood Control System	1930, 1941, 1968	NA	NA	C	
S07					Augusta Street Bridge	1890	Other: Lenticular Pony-Truss Iron Bridge	NA	C	SA
S08					Commerce Street Bridge/ Jones Bridge	1914 (SACS)	Other: Concrete Bridge	NA	C	
S09					Commerce Street Bridge	1929	Other: Concrete Bridge	NA	C	SA
S10					Convent Street Bridge	1929	Other: Concrete Bridge	NA	C	SA
S11					Crockett E Bridge	1891	Other: Lenticular Pony-Truss Iron Bridge	NA	C	SA
S12					Houston Bridge	1921	Other: Concrete Bridge	NA	C	SA
S13					Lexington Street Bridge	1926	Other: Concrete Bridge	NA	C	SA
S14					Market Street Bridge 1	1929	Other: Concrete Bridge	NA	C	SA
S15					Market Street Bridge 2	1926	Other: Concrete Bridge	NA	C	SA
S16					Martin Street Bridge	1927	Other: Concrete Bridge	NA	C	SA
S17					Mill Bridge	1922	Other: Concrete Bridge	NA	C	SA
S18					Navarro Street Bridge	1922	Other: Warren Pony-Truss Iron Bridge	NA	C	SA
S19					Nueva Street Dam, Marina and Bridge	1987	Other: Concrete Bridge	NA	N	SA
S20					Pecan Street Bridge	1927	Other: Concrete Bridge	NA	C	SA
S21					Presa N Street Bridge	1925 (SACS)	Other: Warren Pony-Truss Iron Bridge	NA	C	
S22					Presa Street Bridge	1890	Other: Lenticular Pony-Truss Iron Bridge	NA	C	SA
S23					Richmond Avenue Bridge	1930	Other: Concrete Bridge	NA	C	SA
S24					Romana Street Bridge	1921	Other: Concrete Bridge	NA	C	
S25					St. Mary's Bridge	1925	Other: Concrete Bridge	NA	C	
S26					St. Mary's N Street Bridge	1915	Other: Concrete Bridge	NA	C	SA
S27					St. Mary's S Street Bridge	1915	Other: Concrete Bridge	NA	C	SA
S28					Travis Street Bridge	1929	Other: Concrete Bridge	NA	C	SA
S29					Villita Street Bridge	1927	Other: Concrete Bridge	NA	C	

INVENTORY OF BUILDINGS
ORDERED BY PROPERTY ID NUMBER

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
101208		322	N	Main	Alpha Hotel	c.1947	Commercial Style, Spanish Eclectic	1	C	
101209		326	N	Flores	San Antonio Radiator Co.	c.1929	Commercial Style	1	C	
101211		111	W	Travis	Robert E Lee Hotel	1928	Commercial Style	10	C	NR; SA
101239		139 - 147	E	Commerce	Commercial Storefront	c.1935	Commercial Style, Spanish Eclectic	1	C	SA
101243		155	E	Commerce	The Esquire	1938	Commercial Style (altered)	1	C	SA
101246		203	S	St. Marys	International Center	1968; 1997	Commercial Style	2	N	SA
101255		432	W	Market	San Antonio Drug Company	1919	Commercial Style	7	C	NR; SA
101258		420	W	Market	The Westin Riverwalk	c.1999	Commercial Style	11	N	
101262		210	E	Commerce	Market St. Garage	c.1999	No Style	9	N	
101266		106	N	St. Marys	One Alamo Center	c.1981	Commercial Style	8	N	
101332		104	N	St. Marys	Aztec Theater and Building	1926	Commercial Style, Spanish Eclectic, Mayan Revival	6	C	NR; SA
101338		235	E	Commerce	San Antonio Loan & Trust Bldg.	1901-03	Renaissance Revival	5	C	NR; SA
101353		212	W	Crockett	Karatkin Furniture Bldg.	c.1900	Commercial Style, Renaissance Revival	7	C	
101391		123	E	Travis	Casseb Building	c.1940	Commercial Style	1	N	
101393		115	E	Travis	Milam Building	1927-28	Sullivanesque, Late Gothic Revival	16	C	NR; SA
101407		425	N	Main	Alamo Piano Co. / Alamo Music Center	c.1930; c.1965	Commercial Style; Significant Slipcover added	2	C	
101416		415	N	Main	San Antonio Music Co. / Citynap	c.1900	No Style (altered)	3	N	
101523		425	N	Flores	SX Callaghan Bldg.	1913;1916	Art Deco	2	C	SA
101585		112	E	Pecan	Weston Centre (NBC Bank Plaza)	c.1988	Skyscraper	30	N	
101590		430		Soledad	National Bank of Commerce Bldg.	1958	Commercial Style, Mid-Century Modern	21	C	
101601		107	W	Martin	Commercial Storefront	c.1940	Commercial Style	1	C	

Identifier		Address			Resource Name	Date	Style	Floors	C/NC	Designations
101604		450		Soledad	National Printing & Stationary	c.1943	Commercial Style	2	C	
101616		451		Soledad	Wyndam Parking Garage	1976	Other: Store with Dwelling	9	N	
101625		231	S	Alamo	Bombach House (La Villita)	c. 1840	Other: Settlement House	1	C	NR; SA
101626		515		Villita	Henshaw House (La Villita)	c. 1840	Other: Settlement House	1	C	NR; SA
101627		511		Villita	Dashiell House (La Villita)	c. 1840	Other: Settlement House	1	C	NR; SA
101628		503		Villita	Cos House (La Villita)	c.1830	Other: Settlement House	1	C	NR; RTHL; SA
101654		425	E	Commerce	Chas H. Clifford Buidling	1893	Richardsonian Romanesque	4	C	SA
101656		421	E	Commerce	Shultze Hardware Bldg.	c.1876	Italianate	2	C	SA
101661	A	409	E	Commerce	Dietrich Heye Co.	c.1867	Italianate	2	C	SA
101661	B	415	E	Commerce	Harnish & Baer Building	c.1875	Italianate	2	C	SA
101663		310	N	Presa	Kangaroo Court Building	c.1960	Commercial Style	1	C	
101679	A	309	E	Commerce	Staacke Bros. Bldg.	1894	Renaissance Revival	3	C	NR; RTHL; SA
101679	B	315	E	Commerce	Stevens Bldg.	1891	Richardsonian Romanesque	3	C	NR; RTHL; SA
101680	A	111	W	Crockett	The County Line	c.1994	Commercial Style	2	N	
101680	B	111	W	Crockett	Barriba Cantina	c.1994	Commercial Style	2	N	
101680	C	111	W	Crockett	Hard Rock Café	c.1994	Commercial Style	2	N	
101680	D	111	W	Crockett	Swig Inc.; Howl at the Moon	c.1994	Commercial Style	2	N	
101680	E	111	W	Crockett	The South Bank	c.1994	Commercial Style	2	N	
101680	F	111	W	Crockett	Harley Davidson	c.1994	Commercial Style	2	N	
101733		327	N	Flores	Villa Hermosa Apt.	c.1972	Commercial Style	5	N	
101734		214	W	Salinas	Garcia-Garza House	c.1856,1900	Other: Center Passage Dwelling	2	C	NR; SA
101741		215	W	Travis	Willer House	c.1906	Romanesque Revival	2	C	SA
101748		233	W	Travis	Blas Mateo House	c.1865	Other: Settlement House	1	C	SA
101750		237	W	Travis	Old Sam Houston Elementary	1907	Beaux Arts	2	C	SA
101796		300	E	Commerce	ACME Furniture Co.	c.1920	Commercial Style, Italianate	1	C	
101798		302	E	Commerce	Flannery Bldg.	c.1927	Commercial Style, Italianate	2	C	SA
101799		308	E	Commerce	Pancoast Bldg.	1880	Commercial Style, Italianate	3	C	SA
101804		312	E	Commerce	Norman Brock Books	1905-10	Commercial Style	2	C	SA
101807		314 - 316	E	Commerce	(Old) Alamo National Bank Bldg.	1902	Renaissance Revival	8	C	NR; SA
101808		203	N	Presa	Davenport Bar	c.1926	Commercial Style	2	C	SA
101811		301	W	Market	Law Offices (Gustave Heye Buidling)	1921	No Style (altered)	2	N	
101812		200		Navarro	MCCI Medical Group Texas	c.1950	Commercial Style	3	N	

Identifier		Address			Resource Name	Date	Style	Floors	C/NC	Designations
101813	A	207	N	Presa	Texas Banner Building	c.1900	Italianate	2	C	SA
101813	B	207	N	Presa	Charles Court	c.1900	Italianate	2	C	SA
101825		306	W	Market	Hotel Contessa	c.2005	Commercial Style	12	N	
101828	A	424	E	Commerce	Schilos Delicatessen	c.1880	Italianate	1	C	
101828	B	426 - 430	E	Commerce	Casa Rio Restaurant	c.1890	Commercial Style	1	C	SA
101840		412	E	Commerce	River Bend Parking Garage	1977	No Style	9	N	
101958		500	N	Flores	Travis Savings & Loan	1967	New Formalism	2	C	
102023		525	S	St. Marys	Hermann Son's Lodge	1925	Art Deco	2	C	SA
102025		515	S	St. Marys	Hermann Son's Assoc. Bldg	1935	Art Deco	2	C	SA
102065		1012		Navarro	Hagner Tires Building	c.1926	Commercial Style, Spanish Eclectic	2	C	SA
102068		333		Convent	Convent Plaza Bldg.	c. 1938	Commercial Style, Mission Revival	2	C	
102071		300		Augusta	Ursuline Academy	1851	Early Gothic Revival	2	C	NR; SA
103783		701	N	St. Marys	Left Bank Condominium	c.1975	Post-Modern	3	N	
103812		617	N	St. Marys	Voss Metal Works Showroom	c.1921	Commercial Style, Spanish Baroque	2	C	
103814		607	N	St. Marys	Commercial Storefront	c.1938	1-part Commercial Block (altered)	1	N	
103815		601	N	St. Marys	Real Estate Building	1927	Commercial Style, Spanish Baroque	10	C	
103817		501	N	St. Marys	Bill Miller Bar-B-Que	c.1935	Commercial Style	1	C	
103824		175	E	Houston	Former Texas Theater	c.1985	Beaux Arts, Spanish Baroque	1	N	SA
103830		151	E	Travis	Sidlinger Building	c.1938	Commercial Style	1	C	
103831		429	N	St. Marys	Green Gate Building	1927	Spanish Eclectic	1	C	
103832		152	E	Pecan	Builders Exchange	1924-25	Commercial Style, Late Gothic Revival	10	C	NR; SA
103834	A	405	N	St. Marys	Travis Building	1924	Commercial Style	10	C	SA
103834	B	419	N	St. Marys	Parking Garage	1982	No Style	6	N	
103839		211	N	St. Marys	Commercial Storefront	1920	Commercial Style	2	C	SA
103841		201	N	St. Marys	City Public Service Company Building	1921	Commercial Style, Renaissance Revival	6	C	NR; SA
103844		217	N	St. Marys	Holiday Inn Riverwalk	c.1986	Skyscraper	23	N	
103846		150	E	Houston	Valencia Hotel	2001	Commercial Style	14	N	
103846		160 - 164	E	Houston	Old Maverick Building	1898	Commercial Style, Spanish Eclectic	2	C	SA
103849		202	N	St. Marys	St. Mary's Catholic Church	1924	Romanesque Revival	3	C	SA
103849		202	N	St. Marys	St. Mary's Catholic Church Rectory	1967	International	3	C	
103854	A	112		College	Old St. Mary's Academy	1855	Second Empire	4	C	SA
103854	B	112		College	La Mansion Del Rio Hotel	1968	Spanish Colonial Revival	7	C	SA
103855		208	E	Houston	Little Brady Bldg.	1928	Commercial Style	3	C	SA

Identifier		Address			Resource Name	Date	Style	Floors	C/NC	Designations
103857		200 - 204	E	Houston	Brady Bldg. - Empire Theater	1913-14	Commercial Style	9	C	NR; SA
103861		224	E	Houston	Majestic Theater & Bldg.	1928-29	Commercial Style, Spanish Baroque, Mission Revival	14	C	NR; SA
103864		230 - 260	E	Houston	Houston St. Garage	1983	No Style	9	N	
103869		214	E	Travis	Frost Bros. Annex; Travis Park Lofts	1935; 2002	Commercial Style (altered)	4	C	
103872		205	E	Houston	Gunter Hotel	1909; 1926	Renaissance Revival	12	C	NR; SA
103873		205	E	Houston	Gunter Hotel Parking Structure	1985	No Style	2	N	
103874	A	217	E	Houston	Frost Brothers Department Storefront	1917	Commercial Style, with Art Deco storefront	4	C	SA
103874	B	219	E	Houston	Bennett Building	1917; 1945	Commercial	4	C	SA
103880	A	230	E	Travis	Travis Park United Methodist Church	1883-86	Early Gothic Revival	3	C	SA
103880	B	230	E	Travis	Harmony Hall; TPUMC Youth Building	c. 1890; 1950	Commercial Style; Mid Century Modern	3	C	
103880	C	230	E	Travis	TPUMC Dependency	c. 1910; c. 1950	Commercial Style (altered)	3	C	
103882		229 - 233	E	Houston	The Palm (George bldg)	1920; 1931	Art Deco	2	C	SA
103928		711		Navarro	Travis Park West	1970	New Formalism	8	C	
103935		213	E	Travis	Travis Park Plaza Garage	c.1970	No Style	5	N	
103938		420	N	St. Marys	St. Mary's Parking Garage	2004	No Style	6	N	
103939		500	N	St. Marys	Greyhound Bus Terminal	c.1943	Commercial Style	2	C	
103940		219	E	Pecan	Valley Transit Company Greyhound (A.B.C. Garage)	c.1930	1-Part Commercial Block (altered)	1	N	
103945		300		Convent	Bank of America Plaza Bldg.	1984	Skyscraper	28	N	
103946		700	N	St. Marys	One Riverwalk Place	1981	Skyscraper	18	N	
103949		411	E	Martin	National Furniture Co.	c.1950	Commercial Style, Art Deco	2	C	
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
103959		105		Auditorium Cir.	Southwestern Bell Telephone Bldg.	1929-30	Commercial Style, Spanish Baroque	14	C	SA
104029		800		Navarro	First Federal Savings	c.1959	Commercial Style	2	C	
104030	D	308	E	Martin	Battle Creek Health Center	1926	Commercial Style, Spanish Baroque	2	C	SA

Identifier		Address			Resource Name	Date	Style	Floors	C/NC	Designations
104030	A	315	E	Pecan	St. Mark's Episcopal	1865-1878	Gothic Revival	1	C	NR; SA
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
104033		300	E	Travis	Hotel St. Anthony Intercontinental	1909 & later	Commercial Style, Spanish Eclectic	9	C	NR; SA
104034		301	E	Houston	Peck / Vogue Bldg.	c.1900	Renaissance Revival	6	C	SA
104035		305	E	Houston	Alamo City Commercial & Business College	c.1921	Commercial Style	2	C	SA
104039		315	E	Houston	Kress Bldg.	1938	Mission Revival, Art Deco	6	C	SA
104049		218		College	Riverside Hotel	1929	Commercial Style, Renaissance Revival	6	C	SA
104051		414		Navarro	J. M. Nix Professional Bldg.	1929	Commercial Style, Art Deco	22	C	SA
104052		306 - 310	E	Houston	Herff / Manhattan Building	c.1929	Commercial Style	2	C	SA
104053		212		College	Johnston Welding and Machine Sales Co.	c. 1916	Commercial Style	3	C	
104054		318	E	Houston	Buckhorn Museum & Saloon	1912	Commercial Style	2	C	SA
104056		400	E	Houston	(George) Maverick Building	1922	Commercial Style	9	C	NR; SA
104060		420	E	Houston	Pincus Building	1926	Commercial Style	3	C	SA
104062		123		Losoya	Hyatt Regency Hotel	c.1981	Commercial Style	14	N	
104118		125		Broadway	Goggan Building	1924-25	Commercial Style, Beaux Arts	4	C	SA
104119		119		Broadway	Paris Hatters	c.1915	Commercial Style	2	C	SA
104120		115		Broadway	Lockwood Bank	1917	Neo-Classical Revival	2	C	RTHL; SA
104121	A	128		Jefferson	Litofsky Building	c.1945	Commercial Style	1	C	
104121	B	402	E	Travis	Commercial Storefront	c.1942	Commercial Style, Mission Revival	1	C	
104122		409	E	Houston	Neisner's Bros. Bldg.	c.1940	Art Moderne	5	C	SA
104123		401	E	Houston	Burns Bldg.	1912	Chicago Style, Late Gothic Revival	5	C	NR; SA
104127		202		Jefferson	Hospitality Parking	c.1979	Commercial Style	1	N	SA
104132		227		Broadway	Gunn Bldg.	c.1920	Commercial Style	2	C	
104134		213		Broadway	Barr Bldg.	1912	Renaissance Revival	2	C	NR; SA
104135		207		Broadway	Nichols Grocery	c.1945	Commercial Style	1	C	SA
104148		505	E	Travis	Old San Antonio Light Bldg.	1914	Commercial Style	3	C	
104149		202 - 214		Broadway	Calcasieu Building	1914	Commercial Style	6	C	NR; SA
104152		220		Broadway	Traveler's Hotel	1914	Commercial Style	7	C	NR; SA
104156		211	N	Alamo	Olgivie Building	1924	Renaissance Revival	5	C	SA
104157		223	N	Alamo	Alden Hotel; Ogilvie Building	c.1902	Commercial Style	4	C	SA
104158		118		Broadway	Bedell Building	1918	Commercial Style, Renaissance Revival	6	C	SA

Identifier		Address			Resource Name	Date	Style	Floors	C/NC	Designations
104201		200	N	Alamo	Chesterfield Co. Loan Service	c.1965	Commercial Style (altered)	1	N	
104202		212	N	Alamo	Henry Terrell Building / YMCA	c.1908	Commercial Style, Sullivanesque	3	C	SA
104204		305	W	3rd St.	Lake Flato Parking Garage	c.1935	Commercial Style	1	C	
104205		311	W	4th St.	Sunset Drug Company	1917	Commercial Style, Spanish Eclectic	3	C	
104207		608	E	Travis	Federal Parking Garage	2012	No Style	6	N	
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
104216		301	E	Avenue E	San Antonio Express News	1929	Art Deco	8	C	SA
104220	A	300		Broadway	Herweck's Art Supplies & Picture Framing	1918	Commercial Style	2	C	SA
104220	B	310		Broadway	Firestone Tire & Rubber Co.	c.1927	Commercial Style	2	C	SA
104226	A	305	N	Alamo	Beversdorff House	1854	Italianate	2	C	SA
104226	B	307	N	Alamo	Flannery House	1899	Italianate	2	C	SA
104236		301		Broadway	Winerich/Three-o-one Broadway Bldg.	1914	Commercial Style	3	C	SA
104237		323		Broadway	Barbera Sporting Goods	1926	Commercial Style	2	C	
104238		415		Broadway	Saul Wolfson House	1888	Italianate	2	C	RTHL; SA
104246		405		Broadway	Alamo Travelodge Motel	1969	Spanish Colonial Rev., Commercial Style (altered)	3	N	
104247	A	515		McCullough	First Baptist Church, Auditorium	1925	Romanesque Revival	2	C	SA
104247	B	515		McCullough	First Baptist Church, Webb Hall	1938	Romanesque Revival	3	C	SA
104247	C	515		McCullough	First Baptist Church, Offices	1960	Romanesque Revival	3	C	SA
104250	A	420		Broadway	San Antonio Light Bldg.	1931	Commercial Style, Spanish Baroque	4	C	SA
104250	B	420		Broadway	Hearst Newspapers Partnership (San Antonio Light Bldg.)	c.1960	Mid Century Modern	3	C	SA
104252		403	E	Avenue E	Magnolia Oil Company Building	1926	Spanish Eclectic	2	C	SA
104257		402	N	Alamo	First Presbyterian Church	1909; 1924	Late Gothic Revival	2	C	SA
104282		504	E	Avenue E	Grace Lutheran	1929	Late Gothic Revival	2	C	SA
104283		421	E	6th St.	Commercial Building	1951	Commercial Style	1	C	SA
104286		415	E	6th St.	Engleman / Muench House	1858	Other: Settlement House	1	C	RTHL; SA
104287		411	E	6th St.	Thiele House	1878	Italianate	1	C	NR; RTHL; SA

Identifier		Address			Resource Name	Date	Style	Floors	C/NC	Designations
104290		210		McCullough	Residential Building	c.1880	No Style (altered)	1	C	SA
104291		407	E	6th St.	Commercial Building	c.1960	Commercial Style (altered)	1	N	
104297		500	N	Alamo	Brahan Building	c.1930	Commercial Style	1	C	
104302		317	E	6th St.	Commercial Building	c.1960	Commercial Style	1	C	
104303		501	N	Alamo	First Church-Christ Scientist (Church of Christian Scientist)	1915-16	Italianate	2	C	SA
104304		318		McCullough	YMCA	1913-1914	Renaissance Revival	3	C	SA
104305		521		Broadway	521 Broadway	c.1945	Commercial Style	1	C	
104309		209	E	6th St.	209 E 6th St.	c.1950	No Style	1	C	
104312		501		Broadway	Spires-Douglas Buick Co.	1924	Commercial Style, Spanish Eclectic	3	C	SA
104330		602		Broadway	Goodyear Service Store	1930	Art Deco	1	C	SA
104340		316	E	Travis	J. Ross Boles Co. Sign (Object)	c.1968	No Style	NA	C	
104341		601	N	Alamo	Witherspoon Building	1927	Commercial Style	2	C	SA
109061		1010	N	St. Marys	Southwestern Bell Co.	1965	Commercial Style, Mid-Century Modern	15	C	SA
109062		110		Lexington	El Tropicano Hotel	1962	International Style	9	C	SA
109824		602	E	Commerce	Tourist Information Center / Chamber of Commerce	1967	Commercial Style	1	C	
110100		500	N	Main	Commercial Storefront	c.1930	Commercial Style, Spanish Eclectic	1	C	SA
110101		504	N	Main	Beck Building	c.1930	Commercial Style	2	C	
110103		510	N	Main	Beck Building	c.1941	Commercial Style	1	N	
110105		517		Soledad	Schulman Lopez Hoffer	c.1915	Commercial Style	2	C	
110106		514	N	Main	Beck Building	c.1944	Commercial Style	1	C	
110125		207		Losoya	Gage / Chandler Building	c.1965	Commercial Style	2	C	SA
110127		215		Losoya	Denman/ Spears Building	1890	Commercial Style, Renaissance Revival	2	C	SA
110128		211		Losoya	Spier / Atherton Building	1890	Commercial Style	2	C	SA
110132		223		Losoya	Losoya Hotel	1908; 1919	Commercial Style, Romanesque Revival	5	C	SA
110961		311	S	St. Marys	Plaza Hotel	1926	Renaissance Revival, Spanish Eclectic	12	C	SA
110964		310	S	St. Marys	Smith Young Tower	1927-1928	Commercial Style, Late Gothic Revival	30	C	NR; SA
110965		310	S	St. Marys	Parking Tower Garage	c.1955	No Style	6	C	
110967		145		Navarro	A.B. Frank Company	1926	Commercial Style	10	C	SA
110969		127		Navarro	Federal Reserve bank	1928	Neo-Classical Revival	2	C	SA
110974		126		Villita	Office Building / Western Auto	1935	Commercial Style	1	C	
110975		112 - 120		Villita	Lahood Building	c.1930; c. 1980	Commercial Style (altered)	1	N	

Identifier		Address			Resource Name	Date	Style	Floors	C/NC	Designations
110976		425 - 427	S	St. Marys	Casa Paisano	c.1952	No Style	1	C	
110977		419	S	St. Marys	Montgomery Ward Building	1928	Art Deco, Spanish Eclectic	3	C	SA
1002841	A	403	E	Commerce	Bennett Building	1884	Commercial Style	2	C	SA
1002841	B	403	E	Commerce	Graphics Gallery	c.1908	Commercial Style	2	C	SA
1002866		200	S	Alamo	Hilton Palacio del Rio Hotel)	1967-68	Mid-Century Modern	18	C	
1002868	A	159	E	Commerce	Dwyer Building	c.1880	Italianate	2	C	
1002868	B	161	E	Commerce	Sullivan Bank Bldg.	1954; 1961	Commercial Style, Art Deco	2	C	SA
1013634		245	E	Commerce	Rio Plaza (Presidio Plaza)	c.1996	Commercial Style	3	N	SA
1013635		239	E	Commerce	First National Bank Bldg.	1886	Richardsonian Romanesque, Moorish Revival	2	C	NR; SA
1040749		518	N	Alamo	Commercial Building	c.1950	Commercial Style (altered)	1	N	
1046455		105	N	St. Marys	Alamo National Bank Bldg.	1930	Art Deco	20	C	NR; SA
1058215		425		Soledad	Blue Clover	c.1974	Brutalism	8	N	
1061630		207	N	St. Marys	Courtyard Marriot	c.2008	Commercial Style	17	N	
1061705		603		Navarro	Central Trust Building	1920	Neo-Renaissance Revival, Sullivanesque	12	C	NR; SA
1104928		300	E	Houston	Walgreens Drugs	c.2008	Commercial Style	2	N	SA
1107597	A	210	W	Market	San Antonio Central Library	1930	Art Deco	2	C	SA
1107597	B	210	W	Market	The Briscoe Western Art Museum, Jack Guenther Pavilion	2012	Commercial Style	2	N	
1139008		102	W	Crockett	The Casino Club Bldg.	1926-27	Art Deco, Mayan Revival	6	C	NR; RTHL; SA
1150388		1015		Navarro	Havana Apts.	c.1914	Italianate, Mediterranean Revival	3	C	NR; SA
1162245		135	E	Commerce	George Witte Bldg	1893	Italianate	3	C	SA
1179658	B	100		Auditorium Cir.	Martin Wright Electric Co.	1928	Spanish Colonial Revival, Spanish Baroque	2	C	SA
1179658	A	100		Auditorium Cir.	Municipal Auditorium (former)	1926	Spanish Colonial Revival, Beaux Arts Revival	2	C	NR; SA
1182446		401		Villita	Villita Assembly Building	1959	Mid-century Modern	2	C	SA
1191662	C	231		Losoya	Original Mexican Restaurant	c.1890	Commercial Style, Spanish Eclectic	1	C	SA
1191662	A	237		Losoya	Original Mexican Restaurant	c.1890	Commercial Style	2	C	SA
1191662	B	237		Losoya	Farnsworth Building	c.1890	Commercial Style	1	C	SA
S01					San Antonio's River Walk & Flood Control System	1930, 1941, 1968	NA	NA	C	
S07					Augusta Street Bridge	1890	Other: Lenticular Pony-Truss Iron Bridge	NA	C	SA

Identifier		Address			Resource Name	Date	Style	Floors	C/NC	Designations
S08					Commerce Street Bridge/ Jones Bridge	1914 (SACS)	Other: Concrete Bridge	NA	C	
S09					Commerce Street Bridge	1929	Other: Concrete Bridge	NA	C	SA
S10					Convent Street Bridge	1929	Other: Concrete Bridge	NA	C	SA
S11					Crockett E Bridge	1891	Other: Lenticular Pony-Truss Iron Bridge	NA	C	SA
S12					Houston Bridge	1921	Other: Concrete Bridge	NA	C	SA
S13					Lexington Street Bridge	1926	Other: Concrete Bridge	NA	C	SA
S14					Market Street Bridge 1	1929	Other: Concrete Bridge	NA	C	SA
S15					Market Street Bridge 2	1926	Other: Concrete Bridge	NA	C	SA
S16					Martin Street Bridge	1927	Other: Concrete Bridge	NA	C	SA
S17					Mill Bridge	1922	Other: Concrete Bridge	NA	C	SA
S18					Navarro Street Bridge	1922	Other: Warren Pony-Truss Iron Bridge	NA	C	SA
S19					Nueva Street Dam, Marina and Bridge	1987	Other: Concrete Bridge	NA	N	SA
S20					Pecan Street Bridge	1927	Other: Concrete Bridge	NA	C	SA
S21					Presa N Street Bridge	1925 (SACS)	Other: Warren Pony-Truss Iron Bridge	NA	C	
S22					Presa Street Bridge	1890	Other: Lenticular Pony-Truss Iron Bridge	NA	C	SA
S23					Richmond Avenue Bridge	1930	Other: Concrete Bridge	NA	C	SA
S24					Romana Street Bridge	1921	Other: Concrete Bridge	NA	C	
S25					St. Mary's Bridge	1925	Other: Concrete Bridge	NA	C	
S26					St. Mary's N Street Bridge	1915	Other: Concrete Bridge	NA	C	SA
S27					St. Mary's S Street Bridge	1915	Other: Concrete Bridge	NA	C	SA
S28					Travis Street Bridge	1929	Other: Concrete Bridge	NA	C	SA
S29					Villita Street Bridge	1927	Other: Concrete Bridge	NA	C	
S30		301		Travis	Travis Park	1870; 1899	NA	NA	C	

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 way 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, James Riely Gordon, 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 period. The San Antonio 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 one of the state's most significant public spaces 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 period. Criterion Consideration G does not apply, as nearly all 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 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)

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]

San Antonio de Padua: 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 country 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.[6]

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 in 1718, Governor Don Martín de Alarcón, accompanied by soldiers and their families and livestock, followed by Father Olivares, would do just that.[7]

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[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).
[6] Jennings, Frank. "Naming San Antonio in 1691." http://www.uiw.edu/sanantonio/jenningsnaming.html
[7] 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.

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[8].

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 low banks of these waterways 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 known as 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.[9] 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. 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* with vertical wood post construction, some of which were eventually upgraded to soft limestone block structures known colloquially as adobes.[10] 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.

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[8] 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.

[9] 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.

[10] Although traditional 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.

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 compass points, streets meeting at right angles, farmlands, pastures, and commons all totaling 12 square miles. 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.[11]

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. 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 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. 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, and the original town survey and subsequent development created this irregular grid to accommodate meanders of the river, creek, and acequias. Property lots were long and narrow to allow access to the water. Most of the city's citizens were of modest means and continued to build and live in simple jacales or mud brick homes. A 1790 census reports 3,169 total population in the whole of Texas (a density of two people per nine square miles), while Bexar alone 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, 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 Curbieres, the Delgados, and other Canary Islander families. Additionally, settlers from the failed Adaes Mission (near present-day Robeline, Louisiana), such as brothers Miguel and Cipriano Losoya received grants to *labores* which are identified as *Labores de Arriba* and *Labores de los Adaesanos*. 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.

[11] 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.

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, and the Alamo was probably named after this company. Several structural changes occurred during this period. 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.

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. Pike notated observations of places he visited, and wrote of Bexar, noting "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 occurred as the community was to enter a most turbulent period.

Mexican Independence 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's famous insurrection of 1810 would meet with failure, including Hidalgo's 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. San Antonio was swept into the bloody conflict between Spanish royalist and Mexican revolutionary forces during this period. Most of the townspeople fled to the hinterlands. The central administrative and commercial district near Main and Military Plazas remained without major alterations. Many properties, however, would be seized and confiscated in retaliation for any disloyalty to the Spanish crown. 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 principal military skirmishes in the area occurred south of town, 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.

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. Most 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 development of 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. Under Mexico, San Antonio at first became a regional capitol, and under the Federalist Constitution of 1824 was allowed to manage local affairs. But the state capitol of Coahuila and Texas was soon moved to Saltillo and in 1833 Antonio Lopez de Santa Anna became 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 ended the empresario program.

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. Most of the physical 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.

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, Texians seized the presidio at Goliad. After suffering defeat during an encounter between about 275 Mexican troops and a contingent of about 90 Texians near Mission Concepcion (south of San Antonio), Cos and his army took refuge within the Alamo and in and around the downtown plazas. The Cos Army remained entrenched and besieged for many weeks until food and water ran dangerously low. At the end of the siege in early December, about 300 Texians waged a house-to-house assault and the Mexicans surrendered after four days. 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 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. The above-ground portions of these military structures existed for less than a year, so during that time the Alamo and the other fortified locations in San Antonio had a unique appearance never seen before or since.

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.*

Republic of Texas Period (1836-1845)

The population of San Antonio experienced virtually no net growth during the Republic period. Despite an agreement made by Santa Anna after the decisive Battle of San Jacinto in April 1836, residents of Texas remained apprehensive about the threat of 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)

Demographics dramatically changed in the next decade, as new waves of European immigrants settled in the area. The first U.S. census of San Antonio in 1850 indicated the city's population was 3,488, 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. The remaining 6 percent of the population were slaves that typically had accompanied natives of the United States. An influx of significant numbers of German immigrants to central Texas began in the late 1830s and reached a peak in the early 1850s. Newly-arrived German families built mostly single-story, one- or two-room stone cabins around the city's central core. They operated most 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.[12] In 1852, the Marianists created St. Mary's Institute, the oldest Catholic school in Texas and in the American Southwest. Teachers and administrators from the Society of Mary were brought in from France, Ohio as well as San Antonio. Enrollment consisted of students of Anglo, French, German and Mexican heritage.[13]

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. San Antonio would not see its first chartered bank until after the Civil War.

Civil War Period (1861-1865)

San Antonio became a Confederate headquarters during the Civil War, but no fighting occurred in the vicinity and allegiance both for and against secession were reported to be fairly equal.[14] Although Confederate recruits from surrounding regions gathered in San Antonio, most of them 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 percentage 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 fled the 1848 revolution. With them, they brought many of their cultural institutions, including architecture and music. Throughout the war, San Antonio trade with Mexico was robust. 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. [15]

[12] (St. Mary's Church, unknown)
[13] (Central Catholic, 2014)
[14] (Odom, 1985)
[15] (Odom, 1985)

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 heralded significant structural changes in the city itself. Commerce 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 opened the National Bank of San Antonio in 1866 on Commerce, and was later housed in the contributing historic 1886 building Commerce. In spite of all this activity, the 1870 population of San Antonio was only about 12,000. Religion continued to be a major contributor to the building development of San Antonio with one significant church, St. Mark's Episcopal breaking ground in 1868 along what would become Travis Square in 1870.

Former mayor, legislator, and businessman Samuel Augustus Maverick (1803-1870) bequeathed his beloved orchard to become a public square after his death. 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. Maverick built his homestead at one corner of the property. Garcia's daughter sought but failed to recover ownership, after which the Maverick family donated the land, naming it Travis Square after William Barrett Travis who fought with Maverick during the Battle of the Alamo.

Late Victorian Era and Early 20th Century (1877-1919)

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, and here the names of business owners tell a story of multiple nationalities and ethnicities existing side by side. Grocery store owner Jacob Dullnig 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 notice in an 1877 edition of the *San Antonio Express* called for "a number of Irish girls" to be brought to the city to work as cooks, washers and ironers, house servants & etc." 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, and San Antonio, literally became the stomping ground for provisions needed by ranchers and their

vaqueros.[16] Dollars earned on the cattle and trail rides poured into saloons, businesses, and banks, raising the value of downtown 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 first pulled into town on February 19, 1877.[17] 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, and 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. At this time, the government maintained its status as the largest employer.[18]

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.[19]

San Antonio became a significant destination for regional and even international visitors and immigrants, many of which saw the city as a destination for health. As tuberculosis ravaged the country, San Antonio's many fresh water springs and warm climate were touted for their beneficial effects. 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.[20] The number of hotels rose from 22 in 1907 to 58 in 1913.

The start of the Mexican Revolution of 1910 attracted revolutionaries, counterrevolutionaries, and refuges from war-torn Mexico to San Antonio. Francisco Madero, President Porfirio Diaz's political opponent, wrote his fiery letter that ignited the revolution while in downtown San Antonio. The desertion from Mexico brought many skilled artisans and workers to the city. During World War I, 70,000 World War I soldiers were stationed in the city, and through the end of the decade, the economic impact of the migration and the military presence created unparalleled opportunities for private enterprise.

[16] (Odom, 1985)
[17] (Hemphill, 2006)
[18] (Odom, 1985)
[19] Gunter Hotel, National Register of Historic Places listing; Milam Building, National Register of Historic Places listing; Heusinger, 40-49.
[20] 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.

The Roaring Twenties (1920-1929)

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.[21]

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.[22]

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 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.[23]

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.

San Antonio Skyscrapers

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	

[21] 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.
[22] Alamo National Bank Building, National Register of Historic Places listing.
[23] 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).

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 led to the loss of Kessler's services, 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."[24] 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:

Navarro Street	1922
N Presa Street	1925
S St. Mary's Street	1925
Market Street	1926
Pecan Street	1927
Travis Street	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:[25]

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, was to be demolished in order to double the street width to 70 feet. While the architectural style was not representative of most contemporary structures, its contribution as a contrast to the wide variety of other European styles was important to a small group of women who organized to save the building. Led by artists Emily Edwards and Rena Maverick Green, the young organization 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.[26]

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.

[24] "$3,950,000 Bond Issue Election Is Ordered," *Express* (San Antonio, TX), June 24, 1919.
[25] (Fisher 2015)
[26] (Fisher 1996)

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.[27] He 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.[28] 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 priority projects, including 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 thirty 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 were both extended. Losoya Street was also extended to the southeast, connecting with South Alamo Street at Market Street.

Architect Robert H.H. Hugman and the Origins of the River Walk

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.

Born in San Antonio in 1902, 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.

In 1929, Hugman presented his river improvement plan, called the "Shops of Aragon and Romula," to the president of the San Antonio Conservation Society. With the backing of the society president, Amanda Cartwright

[27] (Fisher 2015)
[28] (Fisher 2015)

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.[29] 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 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.[30] 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. During the Depression, Hugman took a position with the federal Works Progress Administration (WPA).

The Depression and New Deal in San Antonio

After 1929, public works construction generally came to a halt in the city, and those projects already 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.[31] One bend remained at Trenton Street (now McCullough Ave) and North St. Mary's Street. The potential 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.[32]

While San Antonio's geographic location and relatively healthy business sector sheltered it somewhat from the worst 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. Progressive congressman Maury Maverick (elected mayor in 1939) helped bring the city a large portion of New Deal dollars. Depression-era programs of the New Deal including the National Youth Administration (NYA), Civil Works Administration (CWA), and the WPA employed thousands of residents who completed wide-ranging projects, many of which 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.

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

[29] (Fisher 1996)
[30] (Fisher 2015)
[31] (Fisher 2015)
[32] "Refinery Denied Addition Permit: City Commission Accepts Swiss Plaza Proposal to Cut River Channel." *Express* (San Antonio, TX), Jan 28, 1930; (Fisher 2015)

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 a dense collection of commercial buildings that were, on average, shorter in height 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 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 acknowledge the increase in automobile ownership, the majority of residents remained reliant on streetcars and buses. 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 relied on these options, 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 utilized bus service. 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 River Walk as conceived by Hugman, the City of San Antonio 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 about 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 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 died, and 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 mayor Maury Maverick, 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, much 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.

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.

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.

San Antonio's military history dates back to the mid-nineteenth century, but the military presence grew rapidly during the years leading up to and during WWII. Fort Sam Houston, first established in 1876 just northeast of downtown, expanded significantly to house thousands of soldiers in the 1930s and 1940s. On the northwest side of the city, Camp Bullis served as a training facility for infantry and heavy artillery, and included a prisoner of war camp in the early 1940s. Long recognized as the birthplace of military aviation, San Antonio offered flight training at four airfields. Previously established fields Kelly and Brooks expanded to accommodate thousands of new airmen. Randolph opened in 1930 and soon became known as the "West Point of the Air." Lackland was formed originally as an extension of Kelly, but split off in 1942 to become the San Antonio Aviation Cadet Center. Because of the congestion in the skies caused by the proximity of these airfields, Kelly shifted its mission to become an industrial complex specialized in repair and retrofits of aviation equipment. The local population increased approximately 60% by this influx of an estimated one million military personnel during WWII. Housing developments quickly popped up near these busy military bases. After discharge, many veterans returned to live in San Antonio, some remaining near the bases and others moving into newly developed residential suburbs.

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, the Civil Rights Movement, and a Worlds' Fair to the Alamo City.

Postwar Development and a World's Fair for San Antonio

The first postwar 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.[33]

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

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 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.

Despite 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. 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 lengthy planning process required in advance of HemisFair ’68 brought together business and political leaders in intense discussions about funding, design, promotion, and logistics. Simultaneously, attention increased on the development of the River Walk into a tourist destination. The River Walk Commission, established in 1962, was monitoring alterations using legislation based on the design review ordinances in Carmel, CA and New Orleans, LA. Property and business owners encouraged their neighbors to make improvements and open new restaurants and music venues. The Hotel Tropicano opened in 1962 on the north end of the River Walk. The Landing Jazz Club opened in 1963, hosting the Jim Cullum Jazz Band in the basement of the Nix Hospital Parking Garage (later the Hyatt Regency Hotel) and eventually spawning a weekly radio show called Riverwalk Jazz. New businesses began building development momentum. The Paseo del Rio Association is established in 1964, a membership and advocacy organization made up of businesses located on the River Walk, the same year a $500,000 bond was passed by voters to fund improvements to the attraction. The restaurant Casa Rio, which had opened in 1946, began managing the boats that carried tourists down the river. The Little Rhein Steak House opened in 1967 in the Otto Bombach House (built c1855), owned and restored by the San Antonio Conservation Society. The Hotel La Posada (now La Mansion del Rio) opened in the former campus of St. Mary’s College in 1968. The River Walk expansion led visitors from the historic Great Bend near Casa Rio and the brand-new hotel Palacio del Rio into the grounds of HemisFair '68 via a special entrance gate within the Convention Center. Additional bond funds are dedicated to beautification in the 1970s, and a third expansion opened a route from the River Walk to Alamo Plaza. A fourth expansion to the River Walk would carry visitors into a lagoon within the new Rivercenter Mall, which opened in 1988. The hospitality industry along the River Walk continued to grow with new restaurants and hotels filling in the historic structures along its banks, eventually becoming one of the most popular tourist attractions in the state.

The permanent nature of the structures built for HemisFair '68 meant new opportunities for downtown San Antonio once the fair closed. The new Convention Center made the city competitive with other convention destinations such as New Orleans. Though it has been continuously updated and expanded in order to remain attractive to visitors, artistic elements including the Carlos Merida mosaic, Fred Samuelson painted mural, and Juan O'Gorman's spectacular mural called "Confluence of Civilizations in the Americas" remain. Until it was demolished in 1995, HemisFair Arena hosted the basketball games of the San Antonio Spurs. The Texas Pavilion became the home of the Institute of Texan Cultures, and the US Pavilion today is used as the John H. Wood, Jr. Federal Courthouse. Though HemisFair '68 was over, its legacy through the use and adaptive reuse of these structures continued to attract locals and tourists downtown.

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 outside the central business district began to relocate even farther 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.[34]

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

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

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.

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States, U. (n.d.). 1940 Census Bexar County San Antonio. Retrieved October 1, 2014, from National Archives 1940 Census: http://1940census.archives.gov/search/?search.county=Bexar%20County&search.page=1&search.result_type=map&search.state=TX#searchby=location&searchmode=browse

States, U. (1860). United States Eighth Census (1860), Bexar County, Texas, Population Schedules. United States.

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 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.

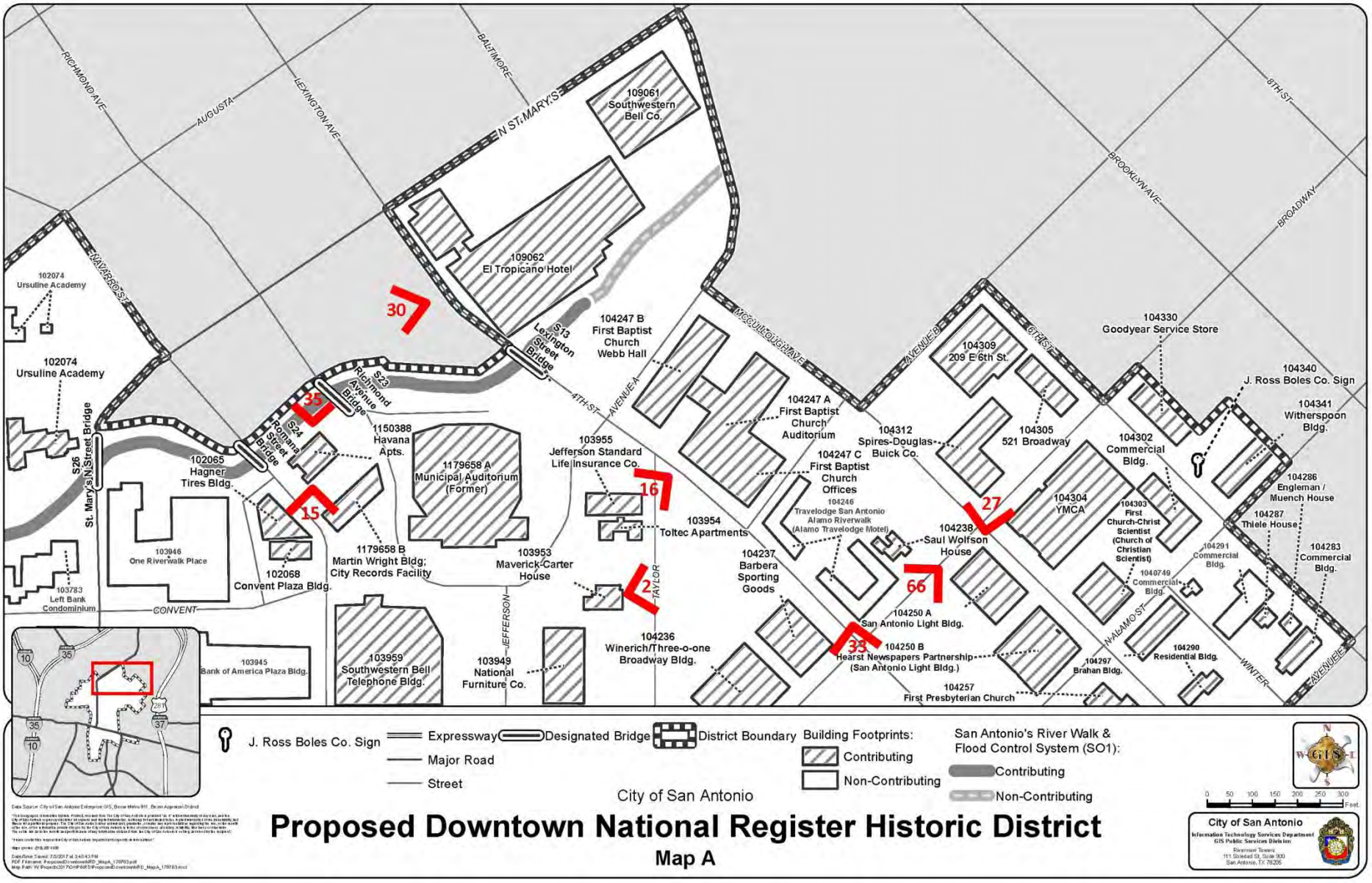
Boundary Justification

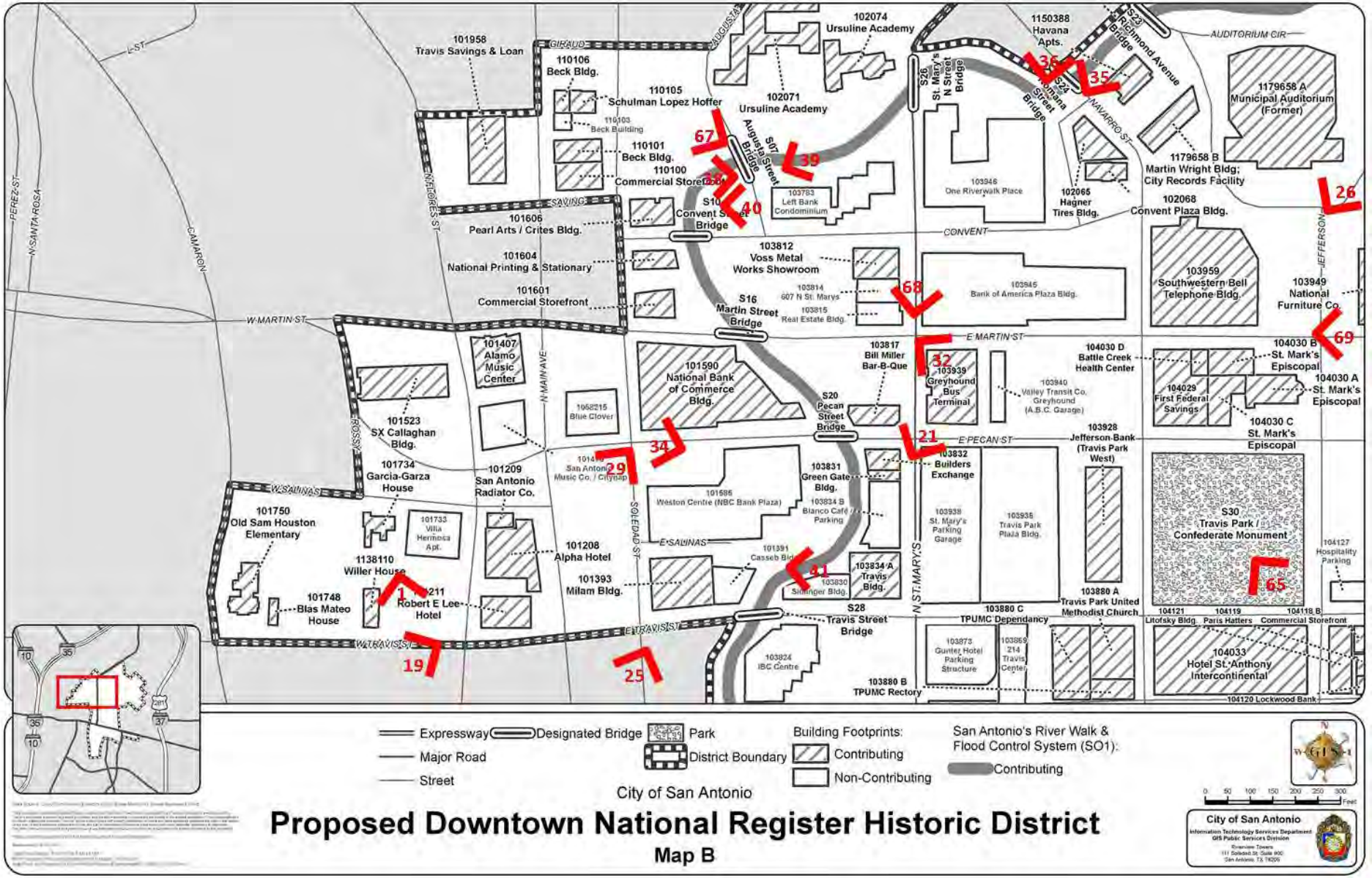
The proposed boundaries incorporate previously-unlisted areas which contribute to the significance for Downtown San Antonio. These boundaries have been selected to include the largest number of contributing properties and properties with a high degree of integrity. The boundaries have also been selected 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.

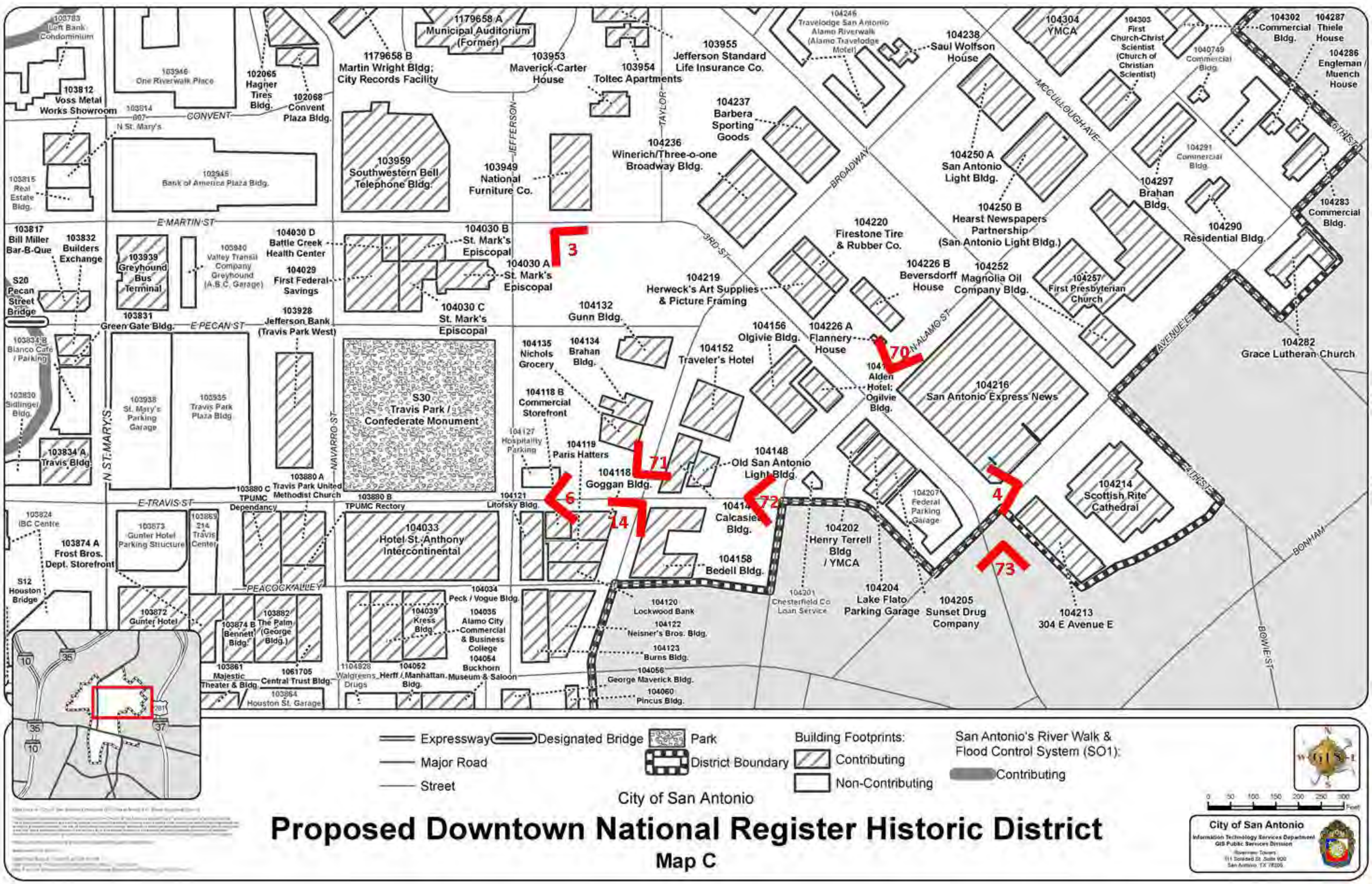
UTM Coordinates

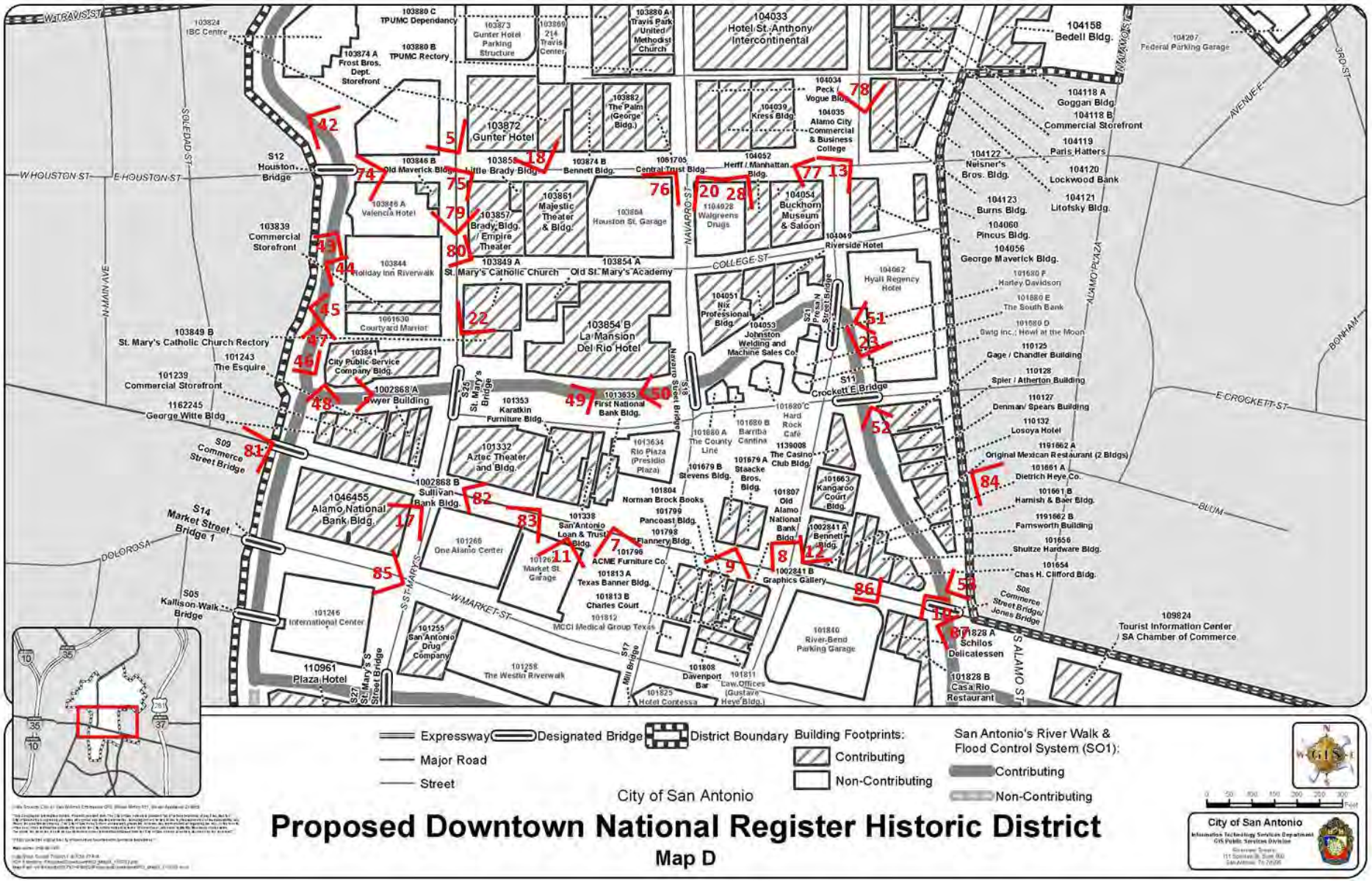
1.	29.433441°	-98.487315°
2.	29.430803°	-98.483145°
3.	29.429685°	-98.482779°
4.	29.428993°	-98.482781°
5.	29.427526°	-98.483708°
6.	29.427034°	-98.484579°
7.	29.427012°	-98.486831°
8.	29.423111°	-98.484716°
9.	29.422410°	-98.484900°
10.	29.421732°	-98.487809°
11.	29.421993°	-98.489784°
12.	29.419930°	-98.491069°
13.	29.419954°	-98.492567°
14.	29.426984°	-98.492778°
15.	29.427625°	-98.492582°
16.	29.427482°	-98.496173°
17.	29.428311°	-98.496032°
18.	29.429279°	-98.495261°
19.	29.430599°	-98.494652°
20.	29.430964°	-98.493850°
21.	29.432228°	-98.491596°

Google Earth Map, accessed December 20, 2017


RICHMOND AVE
AUGUSTA
LEXINGTON AVE
BALTIMORE
N ST. MARY'S ST
6TH ST
BROOKLYN AVE
BROADWAY
NAVARRO ST
McCULLOUGH AVE
AVENUE B
4TH ST
AVENUE A
TAYLOR
JEFFERSON
CONVENT
NAVARRO ST
WINTER
AVENUE E
102074 Ursuline Academy
102074 Ursuline Academy
109061 Southwestern Bell Co.
109062 El Tropicano Hotel
104247 B First Baptist Church Webb Hall
104247 A First Baptist Church Auditorium
104247 C First Baptist Church Offices
104246 Travelodge San Antonio Alamo Riverwalk (Alamo Travelodge Motel)
104309 209 E 6th St.
104330 Goodyear Service Store
104340 J. Ross Boles Co. Sign
104341 Witherspoon Bldg.
104312 Spires-Douglas Buick Co.
104305 521 Broadway
104302 Commercial Bldg.
104304 YMCA
104303 First Church-Christ Scientist (Church of Christian Scientist)
104286 Engleman / Muench House
104287 Thiele House
104291 Commercial Bldg.
104283 Commercial Bldg.
104740 Commercial Bldg.
104238 Saul Wolfson House
104237 Barbera Sporting Goods
104250 A San Antonio Light Bldg.
104250 B Hearst Newspapers Partnership (San Antonio Light Bldg.)
104290 Residential Bldg.
104297 Brahan Bldg.
104257 First Presbyterian Church
1150388 Havana Apts.
1179658 A Municipal Auditorium (Former)
1179658 B Martin Wright Bldg; City Records Facility
103955 Jefferson Standard Life Insurance Co.
103954 Toltec Apartments
103953 Maverick-Carter House
104236 Winerich/Three-o-one Broadway Bldg.
103949 National Furniture Co.
103959 Southwestern Bell Telephone Bldg.
103945 Bank of America Plaza Bldg.
103946 One Riverwalk Place
103783 Left Bank Condominium
102065 Hagner Tires Bldg.
102068 Convent Plaza Bldg.
S13 Lexington Street Bridge
S23 Richmond Avenue Bridge
S24 Romana Street Bridge
S26 St. Mary's Street Bridge
30
35
15
16
2
27
66
33
J. Ross Boles Co. Sign
Expressway
Major Road
Street
Designated Bridge
District Boundary
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 A
City of San Antonio
Information Technology Services Department
GIS Public Services Division


Expressway
Designated Bridge
Park
Major Road
District Boundary
Street
Building Footprints:
Contributing
Non-Contributing
San Antonio's River Walk & Flood Control System (SO1):
Contributing
City of San Antonio
Proposed Downtown National Register Historic District
Map B
City of San Antonio


103783 Left Bank Condominium
103946 One Riverwalk Place
102065 Hagner Tires Bldg.
102068 Convent Plaza Bldg.
103812 Voss Metal Works Showroom
103814 807 N St. Mary's
CONVENT
1179658 A Municipal Auditorium (Former)
1179658 B Martin Wright Bldg; City Records Facility
103953 Maverick-Carter House
103954 Toltec Apartments
103955 Jefferson Standard Life Insurance Co.
104246 Travelodge San Antonio Alamo Riverwalk (Alamo Travelodge Motel)
104238 Saul Wolfson House
104304 YMCA
104303 First Church-Christ Scientist (Church of Christian Scientist)
1040749 Commercial Bldg.
104302 Commercial Bldg.
104287 Thiele House
104286 Engleman / Muench House
104237 Barbera Sporting Goods
104236 Winerich/Three-o-one Broadway Bldg.
103959 Southwestern Bell Telephone Bldg.
103949 National Furniture Co.
103945 Bank of America Plaza Bldg.
103815 Real Estate Bldg.
JEFFERSON
TAYLOR
BROADWAY
MCCULLOUGH AVE
6TH ST
104250 A San Antonio Light Bldg.
104250 B Hearst Newspapers Partnership (San Antonio Light Bldg.)
104291 Commercial Bldg.
104297 Brahan Bldg.
104283 Commercial Bldg.
104290 Residential Bldg.
E MARTIN ST
103817 Bill Miller Bar-B-Que
103832 Builders Exchange
103939 Greyhound Bus Terminal
103940 Valley Transit Company Greyhound (A.B.C. Garage)
104030 D Battle Creek Health Center
104029 First Federal Savings
104030 B St. Mark's Episcopal
104030 A St. Mark's Episcopal
104030 C St. Mark's Episcopal
103928 Jefferson Bank (Travis Park West)
3RD ST
104220 Firestone Tire & Rubber Co.
104219 Herweck's Art Supplies & Picture Framing
104226 B Beversdorff House
104252 Magnolia Oil Company Bldg.
104257 First Presbyterian Church
S20 Pecan Street Bridge
103831 Green Gate Bldg.
E PECAN ST
104132 Gunn Bldg.
104156 Olgivie Bldg.
104226 A Flannery House
N ALAMO ST
AVENUE E
104282 Grace Lutheran Church
103834 B Blanco Cafe / Parking
103830 Sidlinger Bldg.
103938 St. Mary's Parking Garage
103935 Travis Park Plaza Bldg
S30 Travis Park / Confederate Monument
104135 Nichols Grocery
104134 Brahan Bldg.
104152 Traveler's Hotel
Alden Hotel; Ogilvie Bldg.
104216 San Antonio Express News
N ST MARY'S
NAVARRO ST
104118 B Commercial Storefront
104127 Hospitality Parking
104119 Paris Hatters
104118 Goggan Bldg.
104148 Old San Antonio Light Bldg.
104207 Federal Parking Garage
104214 Scottish Rite Cathedral
4TH ST
103834 A Travis Bldg.
103880 A Travis Park United Methodist Church
103880 C TPUMC Dependancy
103880 B TPUMC Rectory
104121 Litofsky Bldg.
Calcasieu Bldg.
104202 Henry Terrell Bldg / YMCA
E TRAVIS ST
103824 IBC Centre
103873 Gunter Hotel Parking Structure
103869 214 Travis Center
103874 A Frost Bros. Dept. Storefront
104033 Hotel St. Anthony Intercontinental
104158 Bedell Bldg.
BONHAM
S12 Houston Bridge
PEACOCK ALLEY
103872 Gunter Hotel
103874 B Bennett Bldg.
103882 The Palm (George Bldg.)
104039 Kress Bldg.
104034 Peck / Vogue Bldg.
104035 Alamo City Commercial & Business College
104054 Buckhorn Museum & Saloon
104120 Lockwood Bank
104122 Neisner's Bros. Bldg.
104123 Burns Bldg.
104056 George Maverick Bldg.
104060 Pincus Bldg.
104201 Chesterfield Co Loan Service
104204 Lake Flato Parking Garage
104205 Sunset Drug Company
104213 304 E Avenue E
BOWIE ST
103861 Majestic Theater & Bldg.
1061705 Central Trust Bldg.
1104928 Walgreens Drugs
104052 Herff / Manhattan Bldg.
103864 Houston St. Garage
3
70
71
6
14
72
4
73
10
35
37
281
Expressway
Designated Bridge
Park
District Boundary
Major Road
Street
Building Footprints:
Contributing
Non-Contributing
San Antonio's River Walk & Flood Control System (SO1):
Contributing
City of San Antonio
Proposed Downtown National Register Historic District
Map C
0 50 100 150 200 250 300 Feet
City of San Antonio
Information Technology Services Department
GIS Public Services Division


W TRAVIS ST
E HOUSTON ST
W HOUSTON ST
SOLEDAD ST
N MAIN AVE
NAVARRO ST
COLLEGE ST
E CROCKETT ST
ALAMO PLAZA
AVENUE E
3RD ST
BONHAM
BLUM
DOLOROSA
W MARKET ST
S ST MARYS
S ALAMO ST
N SAINT MARYS ST
103824 IBC Centre
103880 C TPUMC Dependancy
103880 B TPUMC Rectory
103874 A Frost Bros. Dept. Storefront
103873 Gunter Hotel Parking Structure
103860 214 Travis Center
103880 A Travis Park United Methodist Church
104033 Hotel St. Anthony Intercontinental
104158 Bedell Bldg.
104207 Federal Parking Garage
104034 Peck / Vogue Bldg.
104039 Kress Bldg.
104035 Alamo City Commercial & Business College
104118 A Goggan Bldg.
104118 B Commercial Storefront
104119 Paris Hatters
104120 Lockwood Bank
104121 Litofsky Bldg.
103872 Gunter Hotel
103882 The Palm (George Bldg.)
103846 B Old Maverick Bldg.
103858 Little Brady Bldg.
103874 B Bennett Bldg.
1061705 Central Trust Bldg.
104052 Herff / Manhattan Bldg.
104122 Neisner's Bros. Bldg.
104123 Burns Bldg.
104060 Pincus Bldg.
104056 George Maverick Bldg.
S12 Houston Bridge
103846 A Valencia Hotel
103857 Brady Bldg. / Empire Theater
103861 Majestic Theater & Bldg.
103864 Houston St. Garage
104028 Walgreens Drugs
104054 Buckhorn Museum & Saloon
104049 Riverside Hotel
103839 Commercial Storefront
103844 Holiday Inn Riverwalk
103849 A St. Mary's Catholic Church
103854 A Old St. Mary's Academy
104062 Hyatt Regency Hotel
101680 F Harley Davidson
101680 E The South Bank
101680 D Swig Inc.; Howl at the Moon
110125 Gage / Chandler Building
110128 Spier / Atherton Building
110127 Denman/ Spears Building
110132 Losoya Hotel
1191662 A Original Mexican Restaurant (2 Bldgs)
101661 A Dietrich Heye Co.
101661 B Harnish & Baer Bldg.
1191662 B Farnsworth Building
101656 Shultze Hardware Bldg.
101654 Chas H. Clifford Bldg.
1061630 Courtyard Marriot
103849 B St. Mary's Catholic Church Rectory
101243 The Esquire
101239 Commercial Storefront
1162245 George Witte Bldg.
103841 City Public Service Company Bldg.
1002868 A Dwyer Building
103854 B La Mansion Del Rio Hotel
104051 Nix Professional Bldg.
104053 Johnston Welding and Machine Sales Co.
S11 Crockett E. Bridge
S25 St. Mary's Bridge
S26 Navarro Street Bridge
S24 Presa N Street Bridge
101353 Karatkin Furniture Bldg.
1013635 First National Bank Bldg.
1013634 Rio Plaza (Presidio Plaza)
101680 A The County Line
101680 B Barrita Cantina
101680 C Hard Rock Cafe
1139008 The Casino Club Bldg.
101679 A Staacke Bros. Bldg.
101679 B Stevens Bldg.
101663 Kangaroo Court Bldg.
101807 Old Alamo National Bank Bldg.
1002841 A Bennett Bldg.
1002841 B Graphics Gallery
S09 Commerce Street Bridge
1002868 B Sullivan Bank Bldg.
101332 Aztec Theater and Bldg.
101804 Norman Brock Books
101799 Pancoast Bldg.
101798 Flannery Bldg.
101796 ACME Furniture Co.
101813 A Texas Banner Bldg.
101813 B Charles Court
101812 MCCI Medical Group Texas
1046455 Alamo National Bank Bldg.
101338 San Antonio Loan & Trust Bldg.
101265 One Alamo Center
101267 Market St. Garage
S14 Market Street Bridge 1
S05 Kallison Walk Bridge
101246 International Center
101255 San Antonio Drug Company
101258 The Westin Riverwalk
S27 St. Mary's S Street Bridge
S17 Mill Bridge
101808 Davenport Bar
101811 Law Offices (Gustave Heye Bldg.)
101825 Hotel Contessa
101840 River-Bend Parking Garage
110961 Plaza Hotel
S08 Commerce Street Bridge/ Jones Bridge
101828 A Schilos Delicatessen
101828 B Casa Rio Restaurant
109824 Tourist Information Center / SA Chamber of Commerce
Expressway
Designated Bridge
District Boundary
Major Road
Street
Building Footprints:
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Non-Contributing
San Antonio's River Walk & Flood Control System (SO1):
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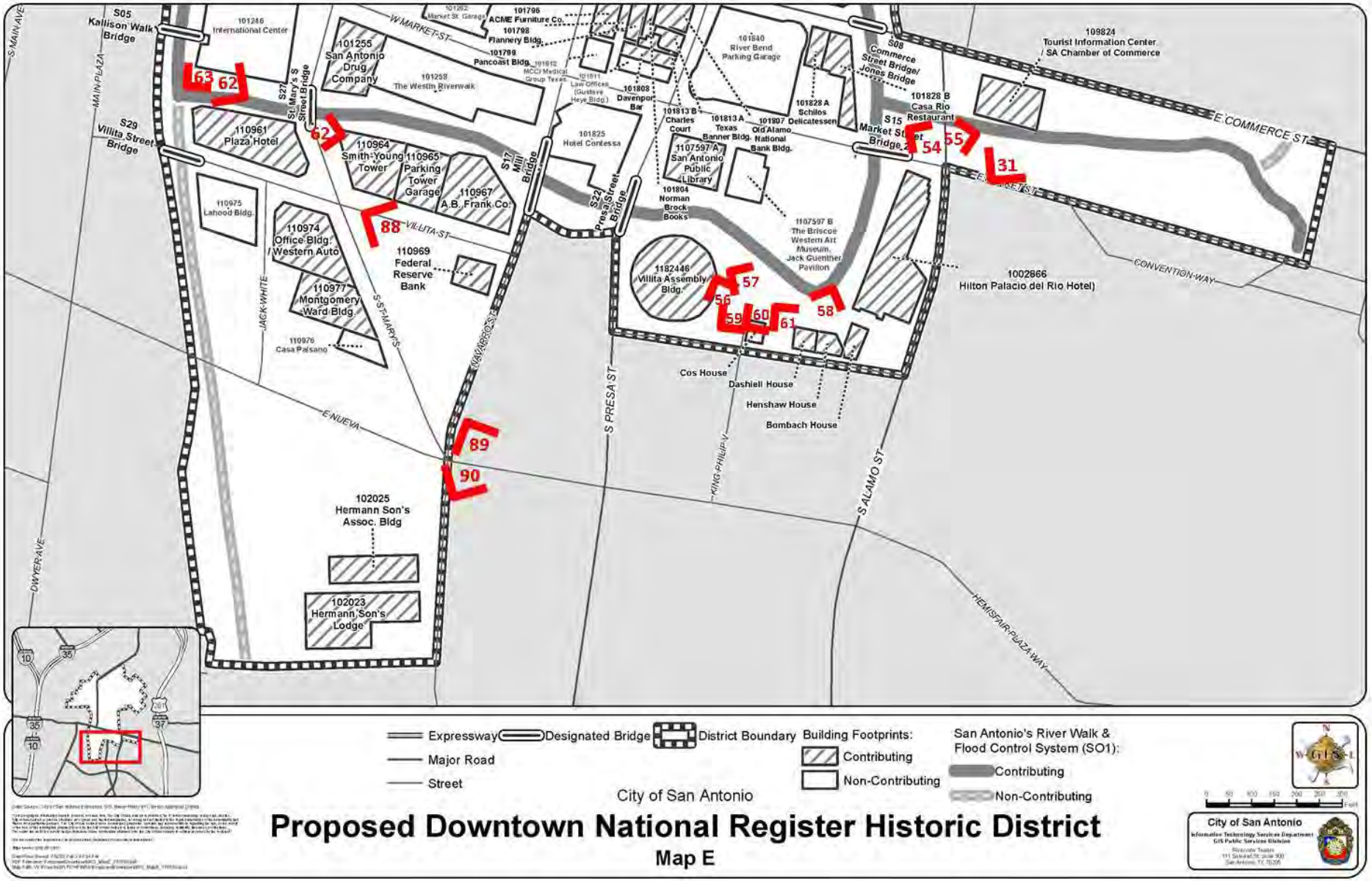
City of San Antonio
Proposed Downtown National Register Historic District
Map D
City of San Antonio


S05 Kallison Walk Bridge
101246 International Center
101255 San Antonio Drug Company
101258 The Westin Riverwalk
101796 ACME Furniture Co.
101798 Flannery Bldg.
101799 Pancoast Bldg.
101840 River Bend Parking Garage
109824 Tourist Information Center / SA Chamber of Commerce
S08 Commerce Street Bridge/ Jones Bridge
101828 B Casa Rio Restaurant
101828 A Schilos Delicatessen
S27 St. Mary's Street Bridge
S29 Villita Street Bridge
110961 Plaza Hotel
110964 Smith-Young Tower
110965 Parking Tower Garage
110967 A.B. Frank Co.
101825 Hotel Contessa
101803 Davenport Bar
101813 B Charles Court
101813 A Texas Banner Bldg.
101807 Old Alamo National Bank Bldg.
S15 Market Street Bridge
S17 Mill Street Bridge
S22 Presa Street Bridge
1107597 A San Antonio Public Library
101804 Norman Brock Books
1107597 B The Briscoe Western Art Museum, Jack Guenther Pavilion
110975 Lahood Bldg.
110974 Office Bldg. / Western Auto
110977 Montgomery Ward Bldg.
110976 Casa Paisano
110969 Federal Reserve Bank
1182446 Villita Assembly Bldg.
1002866 Hilton Palacio del Rio Hotel)
Cos House
Dashiell House
Henshaw House
Bombach House
102025 Hermann Son's Assoc. Bldg
102023 Hermann Son's Lodge
63
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90
S MAIN AVE
MAIN PLAZA
W MARKET ST
E COMMERCE ST
VILLITA ST
JACK WHITE
S ST MARY'S
NAVARRO ST
S PRESA ST
E NUEVA
KING PHILIP V
SALADO ST
CONVENTION WAY
HEMISFAIR PLAZA WAY
DWYER AVE
Expressway
Major Road
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City of San Antonio
Proposed Downtown National Register Historic District
Map E
City of San Antonio

Photographs

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

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

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

x

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

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

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

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

Photo 8
315 E Commerce, Stevens Building
Camera facing NW

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

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

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

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

Photo 13
401 E Houston, Burns Building
Camera facing NE

Photo 14
214 Broadway, Calcasieu Building
Camera facing NE

Photo 15
1015 Navarro, The Havana
Camera facing N

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

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

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

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

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

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

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

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

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

Photo 25
115 E Travis, Milam Building
Camera facing NE

Photo 26
105 Auditorium Circle, Southwestern Bell Building
Camera facing SW

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

Photo 28
315 E Houston, Kress Building
Camera facing NE

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

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

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

Photo 32
601 N St. Mary's, Real Estate Building (November 2017; Photo by Ann McGlone)
Camera facing N

Photo 33
405 Broadway, Alamo Travelodge Motel
Camera facing NW

Photo 34
112 E Pecan, Weston Centre
Camera facing SE

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Photo 59
Arneson Theater
Concession building
Camera facing SW

Photo 60
Seating
Camera facing SW

Photo 61
Arneson Theater
Stage house
Camera facing W

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

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

Photo 64
Travis Park, Monument
Camera facing NW

Photo 65
Broadway, with San Antonio Light and YMCA Buildings
Camera facing NE

Photo 66
Augusta Street at San Antonio River
Camera facing SE

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

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

Photo 69
N Alamo Street
Camera facing S

Photo 70
Broadway Street, with Goggan Building
Camera facing SW

Photo 71
Travis Street
Camera facing W

Photo 72
San Antonio Express News Building
Camera facing N

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

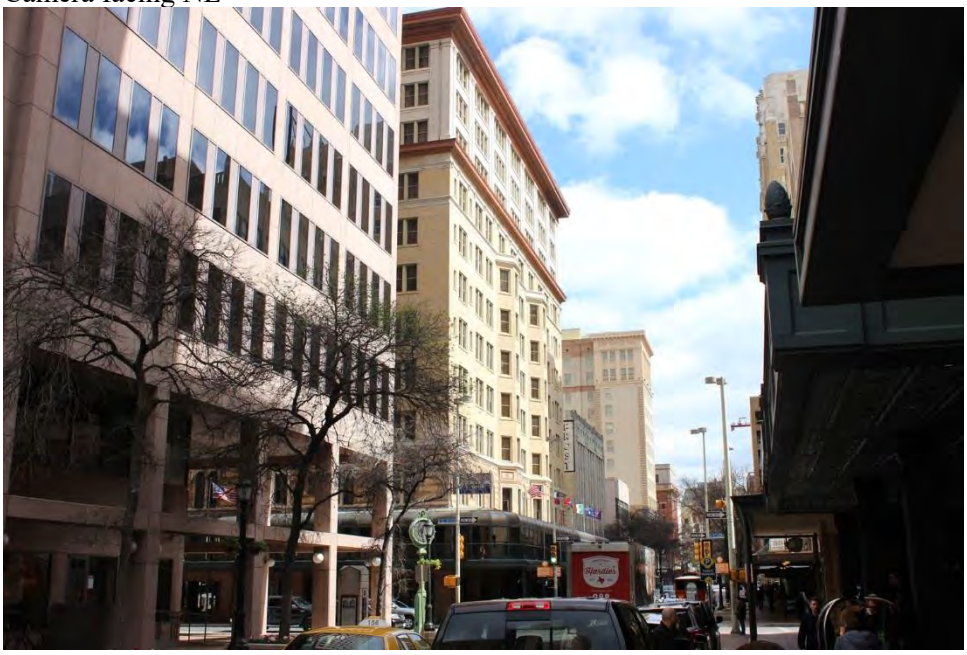

Photo 74
200 Block of E Houston, with Frost Brothers Dept. Store
Camera facing NE

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

Photo 76
300 Block of E Houston
Camera facing W

Photo 77
George Maverick Building
Camera facing SE

Photo 78
South St. Mary's Street, with St. Mary's Church
Camera facing S

Photo 79
College Street, with Old St. Mary's Academy Building
Camera facing SE

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

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

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

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

Photo 84
San Antonio Drug Company
Camera facing SE

Photo 85
400 Block of E Commerce
Camera facing SE

Photo 86
400 Block of E Commerce
Camera facing NW

Photo 87
Plaza Hotel from Villita Street
Camera facing NW

Photo 88
South end of district, with Smith-Young Tower
Camera facing NW Photo

Photo 89
Hermann Sons Lodge and Association Buildings
Camera facing SW

- end -