

# HISTORIC AND DESIGN REVIEW COMMISSION

November 18, 2020

<b>HDRC CASE NO:</b>	<b>2020-473</b>
<b>ADDRESS:</b>	1123 E COMMERCE ST
<b>LEGAL DESCRIPTION:</b>	NCB 588 BLK 1 LOT 9
<b>ZONING:</b>	D
<b>CITY COUNCIL DIST.:</b>	2
<b>DISTRICT:</b>	St Paul Square Historic District
<b>APPLICANT:</b>	Melissa Douglas/Douglas Architects, Inc.
<b>OWNER:</b>	CITY TRIBE
<b>TYPE OF WORK:</b>	Historic Marker installation
<b>APPLICATION RECEIVED:</b>	October 15, 2020
<b>60-DAY REVIEW:</b>	Not Applicable Due to City Council Emergency Orders
<b>CASE MANAGER:</b>	Rachel Rettaliata

## REQUEST:

The applicant is requesting conceptual approval to install 5 historical markers as part of phase 1 of the proposed East Side Markers Project.

## APPLICABLE CITATIONS:

*Sec. 35-645. - Signs and Billboards on Public Property or Right-of-Way.*

(a) General Provisions. All non-regulatory signage on public property, on the public right-of-way, or overhanging the public right-of-way shall conform to all city codes and must be approved by the historic preservation officer prior to installation. Permits must be obtained following approval of the application. The historic preservation officer may submit an application under this section to the historic and design review commission for their recommendation prior to approving, denying, or approving with conditions the application. Memorials, markers, naming rights of public property, and recognition of charitable donations given to the City of San Antonio shall be additionally governed by existing policies for memorials and markers and/or any formal action passed by city council. Temporary displays approved by the department exercising control of the public property are authorized if in accordance with chapter 28 of the City Code of San Antonio, Texas.

## FINDINGS:

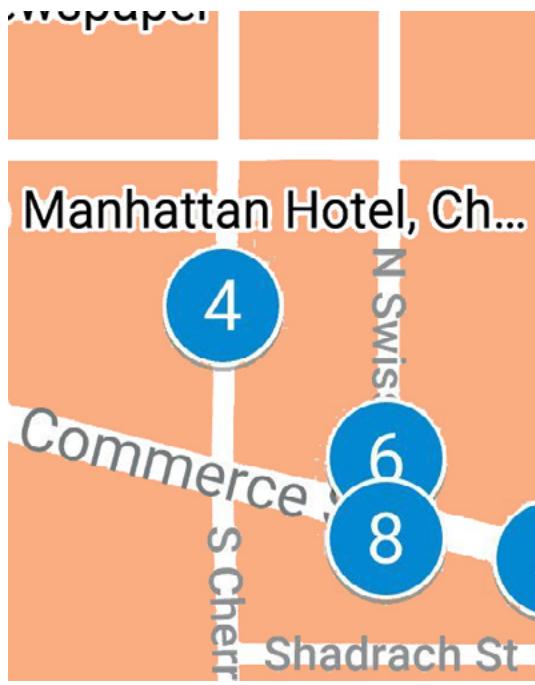
- a. The applicant has proposed to install 5 historical markers on San Antonio's east side as phase 1 of the East Side Markers Project. Douglas Architects is assisting SAGE San Antonio for Growth on the East Side with the implementation of the East Side Markers program. The applicant has proposed to install the first 5 markers near 1123 E Commerce, 1416 E Commerce, 207 N Center, 709 S Pine, and 333 Martin Luther King. A public input session was facilitated by the applicant and community feedback was incorporated in the project proposal. It is anticipated that the Eastside Historical Markers Project will include thirteen markers in total. At this time, 14 sites have been considered for this project.
- b. CONCEPTUAL APPROVAL – Conceptual approval is the review of general design ideas and principles. Specific design details reviewed at this stage are not binding and may only be approved through a Certificate of Appropriateness or final approval.
- c. DESIGN REVIEW COMMITTEE – The project was reviewed by the Design Review Committee on October 27, 2020. Overall, the project received positive feedback. The Committee discussed the proposed marker locations, marker design and text formatting, and questioned whether the proposed marker installation would require the nearby properties to be designated as historic landmarks. The Committee recommended that the markers feature a uniform font size, similar to the design of the Texas Historical Commission plaques, and that the applicant explore including QR codes or website information so that the public can find additional information about the sites.
- d. MARKER DESIGN – The applicant is requesting approval to install five (5) adorned bronze plaques. The plaques will be similar in design to the Texas Historical Commission plaques and will be mounted on posts that are installed into a footing embedded in concrete. The signage area will be approximately 7 square feet and the

post will be a minimum of 40 inches. The total height of the pole-mounted plaque will be approximately 6' – 7". The text has not been finalized at this time but should be uniform in font and size. Staff finds that the proposed plaque is in accordance with UDC Section 35-645 and is appropriate.

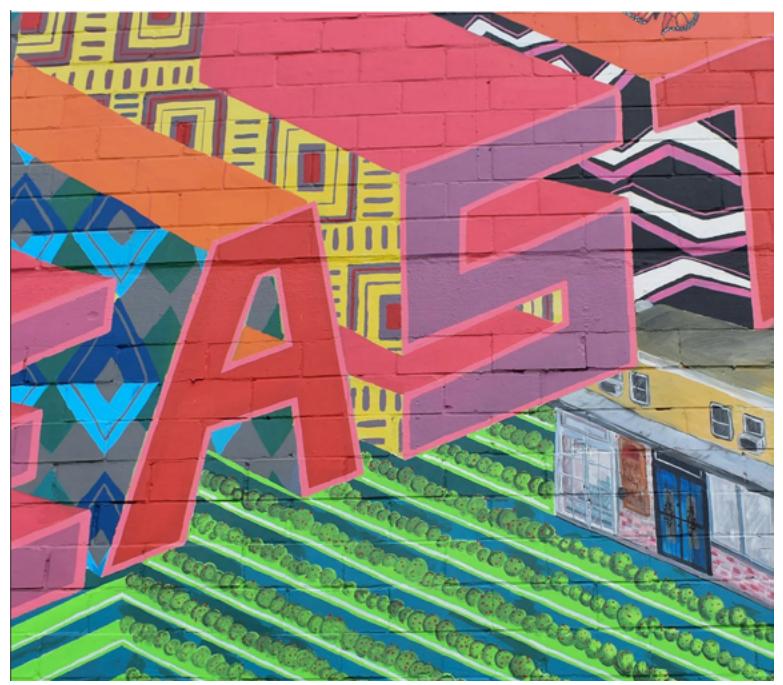
- e. **MARKER LOCATION** – The applicant has proposed to install the markers nearby the locations associated with the person, place, or event being commemorated. The requested markers will be placed near 1123 E Commerce, 1416 E Commerce, 207 N Center, 709 S Pine, and 333 Martin Luther King. The applicant has proposed 2-3 precise locations for each marker. Location A is reserved for when a marker is to be located near a building in the public right-of-way, Location B is reserved for markers located at a vacant lot or park location, and Location C is reserved for locations where Location A or B is not possible. Location C calls for the marker to be located next to an existing tree well, fixed bench or bus shelter. Staff finds the preliminary proposed marker locations appropriate and consistent with the UDC.
- f. **MARKER POLICY** – The applicant has met all requirements of the City of San Antonio Monuments, Memorials, Markers and Plaques Policy. The applicant has assumed financial responsibility for the complete design, manufacturing, installation, and maintenance endowment to ensure the adequate quality care for the marker. The applicant has provided evidence of existing funding for the proposed adorned bronze plaques and all associated costs. Improvements made on City lands become the property of the City of San Antonio. The final text on the plaque will be reviewed by the City's Cultural Historian.

**RECOMMENDATION:**

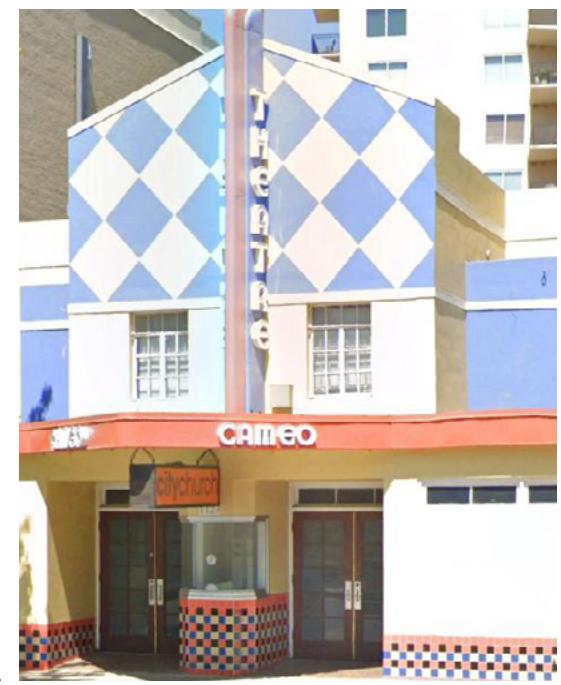
Staff recommends approval based on findings a through f.



**The Cameo Theater and Black Commerce Street**  
 The Cameo Theater, located at 1123 E. Commerce, originally served as one of several segregated theaters for Black people in San Antonio. The theater opened in 1940, but the Loew, the Ritz, and the Keyes theaters also served Black people. The Cameo was a focal point for the latest Black films by Black producers and writers. The Cameo served as a hub for Black performers and audiences. In the 1940s and 1950s, many famous Black performers such as Fats Domino, B.B. King, and Louis Armstrong played at the Cameo. Other performing musicians, who stayed at the Deluxe Hotel across the street, may have performed at the Cameo as well. The Cameo was a place where Black people could go to see Black films and Black performers. This area was a hub of Black businesses that served the community because of segregation.  
 Events that influenced the building of the Cameo included D.W. Griffith's racist film, Birth of a Nation (1915) which educated Black civil rights activists and aspiring Black cinematographers. The film served as a catalyst for white supremacists across the country to discriminate against Black people. The film also educated Black people in racist stereotypical roles while the Ku Klux Klan was presented as the great white hope. Its main message was to deny giving Black people equal rights. The film was endorsed by the NAACP and the National Council of Negro Women. It inspired many responses as well, including efforts by Emmett J. Scott to produce Birth of a Race (1919) and Birth of a Nation (1921). The film was a response to the negative portrayals of the Black film generated enough to create positive and truthful images of Black life and to demonstrate the ignorance of racialized thought. These events sparked the movement for Black civil rights.  
 The Cameo was in the economic Black section of San Antonio at the time and in the area known as St. Paul Square (Sunset Station) extending to the edge of the central business district. Since all the downtown theaters, such as Josie's, Kress, and the Ritz, were segregated, Blacks had to go to this segregated section of the city. Later, after the area was gentrified and the Black businesses replaced, its history was erased. During the 1950s, the area was known as the East Side. It was a mix of Black middle-class families in the East Terrace Housing Projects, the Whaley Courts, and Black middle-class residents in the Denver Heights area, often could be seen walking up E. Commerce street. Black families who resided in the West Side, such as the Johnsons and the Caron Homes also attended the theater, while Blacks from the West and North Side would also go to the area. Families from the West and North Side would go to the Cameo, and during the intermission, people would be entertained with the recordings of the latest Black music such as Booker T. and the MGs and others. These recordings, once called "race music," were the rage beyond to Black families between 1910 and 1950.  
 Films shown at the Cameo were the result of the pioneer works of Black film producers such as Oscar Micheaux, a leading Black film producer in the 1910s and 1920s. Micheaux (1884), founder of the first known Black motion picture company in 1910. Others included Noble Johnson who developed the Lincoln Motion Picture Company in 1916. Oscar Micheaux and Noble Johnson produced many films, including Blood of Jesus (1910-1919), who made the most well-liked "race movie" ever released, Blood of Jesus (1941), which was produced in Texas and shown at the Cameo. These films informed the Black civil rights movement and Black civil rights.  
 Author: Maria Marcel Salas



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## EAST SIDE MARKERS PROJECT PHASE 1 10/27/20 FINAL DRAFT

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- Installation Location Type C\*

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### Locations & Site Data - Phase 1

- Sites 1, 5, 12, 13 & 14

### Survey / Engineering Data - (TBD)

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**On October 8, 2019, an Eastside historical markers public input session was held at The Spire, 230 Center St, San Antonio.**

The information and the images on the following pages depict the results:

**The following locations listed below were the subjects at hand for discussion:**

1. The Cameo (1123 E Commerce St) \*\*
2. The Walking Bridge Over Commerce St. (1149 E Commerce St) \*\*
3. The Deluxe Hotel at Hoefgen and E. Commerce \*\*
4. The Manhattan Hotel at Cherry and E. Commerce
5. Charles Bellinger's gas station at Swiss and E. Commerce
6. Cunningham Pharmacy, Paul White's Barbershop, Dr. Madison Preacher's office, and Hattie Briscoe's law office - all in building at the corner of Mesquite and E. Commerce
- Homer Rodger's office \*\*
8. The Lifesaver Grill, between Mesquite and Cherry on E. Commerce
9. Reus Liquor Store and Restaurant at S. Hackberry and E. Commerce
10. Sunset Station. (1174 E Commerce St) \*\*
11. Macedonia Baptist Church (Center and Chestnut St.) \*\*
12. Office of G. W. Bouldin Newspaper, by the Viddora \*\*
13. SNCC

**Community Input:**

The following were additionally listed and briefly discussed for possible inclusion into the Historical Markers Project:

- Carver Colored Library Auditorium
- St. Peter Claver School
- Aycock Pharmacy
- Dr. Whittier CM + OC
- Leonard's Pharmacy
- Fair Childs Tennis Courts Central Playground
- Macedonia/2nd Baptist
- Browning Barber
- Mattie Landry/Campfire Campfounders Girls
- Victoria St.
- Register Newspaper
- Cactus and MLK / Abernathy Texas Landmark
- Green Book Lodging
- Colored YWCA
- E. Commerce as a corridor
- Pullman Porters (Sunset Station)
- Parks - Lincoln Park
- Kennon BBQ
- Mint's Beauty Nook
- Bellinger Mansion
- Pittman Sullivan (Sunken Garden)
- Ezell land
- Brackenridge Colored High School
- Douglas High School

**Project Overview**

The East Side Markers Project is a project sponsored by San Antonio for Growth on the East Side (SAGE). There is a desire from many residents to commemorate special people and places located on the east side of San Antonio, that were important and influential African American business people and service providers in the past.

Many of the places are no longer standing, and it is the hope that these markers will connect current and future residents to the past and the people who lived through and were affected by a difficult and painful period in the history of the United States, and San Antonio in particular.

These markers will be installed in various location on the Eastside. This document strives to illustrate the background and the detail needed to inform the City and installers as to the intent of SAGE and the members of the team spearheading the effort.

**History**

This project is part of a TIRZ Board Initiative.

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## Executive Summary

### Public Input Sessions



#### Goals of the Public Input Session:

The ultimate goals of the public input session were:

#### Goal 1: Educate the community about the Eastside Historical Markers Project.

The most important first step of the public input session was to inform the public about the Eastside Historical Markers Project - how it will actually be done, and what it will mean for those in the community. It is important to inform the public about who will be conducting the process (SAGE through approval from the TIRZ department, Neighborhood and Housing Services Department, Office of Historic Preservation, and Arts & Culture Department), what that process looks like, and to communicate the initiation of historic landmark or district designation.

The public input session provided recommendations for potential historic designations and preservation priorities. Educating the community about the public about the Eastside Historical Markers Project will answer questions, clarify misconceptions, and ensure transparency throughout the project.

#### Goal 2: Garner public interest in the culture of Eastside history and identify potential monumentalizations.

In addition to educating the public, a significant component of the public involvement process is stimulating interest, enthusiasm, and support from the community for the Eastside Historical Markers Project.

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## Executive Summary

### Public Input Sessions

#### TIRZ Boundaries:

All historical markers identified through this Eastside Historical Markers Project must be located within the TIRZ boundaries, San Antonio, TX.

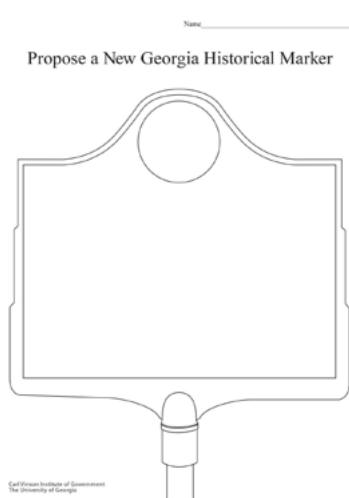
#### Funding:

Discussion of \$100,000 in TIRZ funding allotted for this Eastside Historical Markers Project (anticipated to include thirteen markers). Participants were explained that SAGE is managing the Eastside Historical Markers Project.

#### Age/Historical Significance:

1. Subject markers must date back at least 50 years, historic events may be marked after 30 years, and individuals may be marked or mentioned in a historical marker text after they have been deceased for 10 years.
2. Historical significance: A topic is considered to have historical significance if it had influence, effect or impact on the course of history or cultural development; age alone does not determine significance. Age alone is not sufficient for marker eligibility.

#### Types/styles of markers: Markers size, cost, and design



This project is an excellent way to share information regarding the architectural and cultural significance of the Eastside. The public was asked to share and shed light on overlooked areas/significant people within the Eastside community.

There is a strong need to preserve and protect Eastside history, which in turn, should generate a greater pride of place and a sense of connectivity to the community.

**Goal 3: Determine from the public the historical and cultural significance within nearby neighborhoods and their importance.** After educating the public for the reason of the public input session, the goal was to then determine which areas, corridors, individuals, buildings, structures, sites and objects are most significant to their community and share its importance. This information plays a pertinent role in determining the historical significance.

**Goal 4: Provide the public with a platform for sharing significant information about their community's history.** The final goal of the public input session was to provide a mechanism for the community to adequately share information about their communities with the SAGE staff. Each public input session attendee provided their contact information for further input and follow-up. SAGE may opt to continue some of the public input sessions to continue to gather information about the historical narrative of the Eastside areas at hand for discussion.

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## List of Locations & Time Line

Phase 1 and TBD

### Phase 1

Sept. - Dec. 2020	Dec. 2020	Jan. - March 2020
DESIGN	PERMIT	INSTALL
Site 1 - The Cameo Theater		
Site 5 - Black Commerce Street		
Site 12 - G. W. Bouldin Newspaper		
Site 13 - The SNCC Legacy Project		
Site 14 - John Inman, Fighter for Human Rights		

There are fourteen sites that have been considered for this project, many of which were identified at the East Side Markers meeting.

This packet included the details the first - Phase 1 set of markers and illustrates five locations, Site 1, Site 5, Site 12, Site 13 and Site 14 which are shown in green at left.

### Phase 2

5 Sites to be Determined	DESIGN	PERMIT	INSTALL

The remaining sites will be included in a future Phase 2 and Phase 3, and will need to be illustrated and detailed in the same manner, once they are decided and funding is available to construct them.

### Phase 3

5 Sites to be Determined	DESIGN	PERMIT	INSTALL

The locations noted with a green bullet are included in Phase 1. Locations noted with a blue bullet are sites to be determined (TBD).

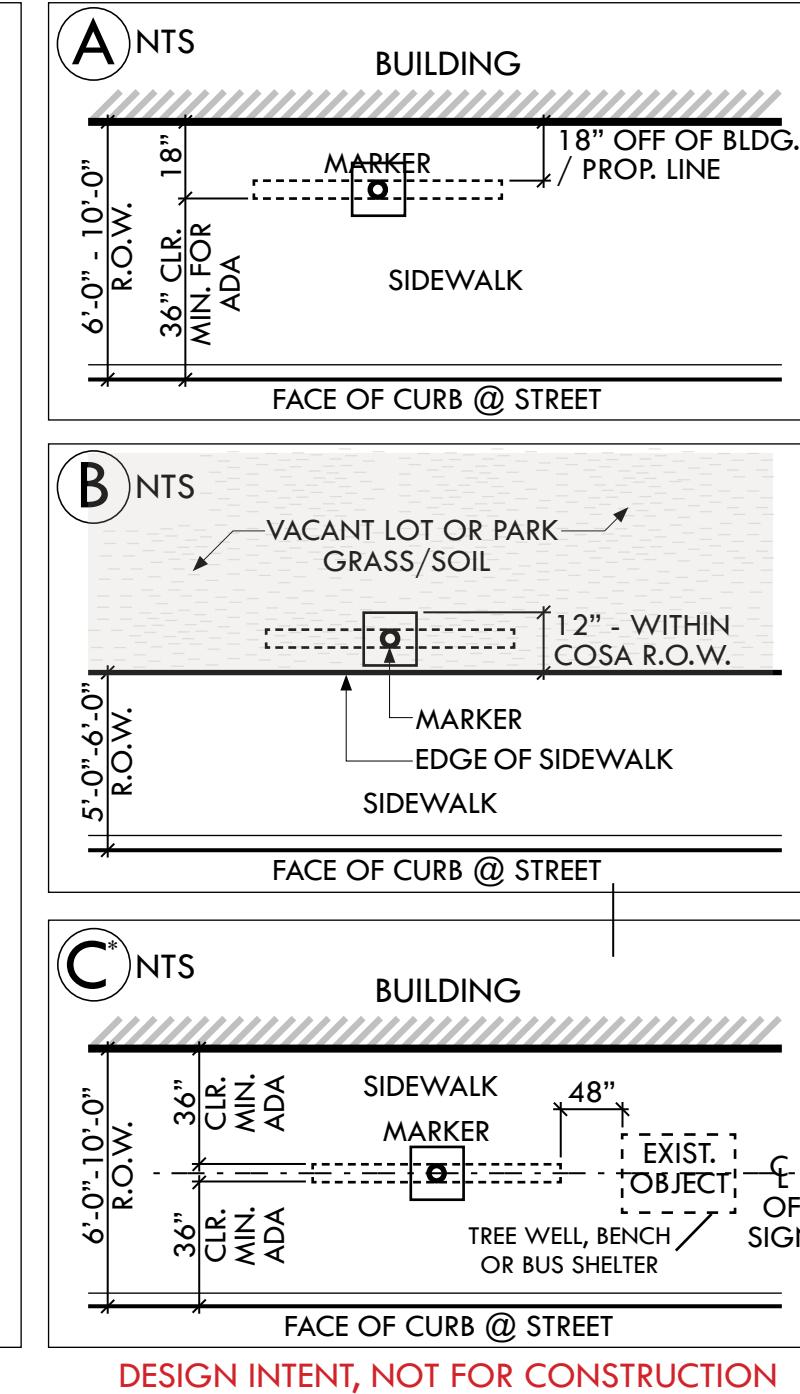
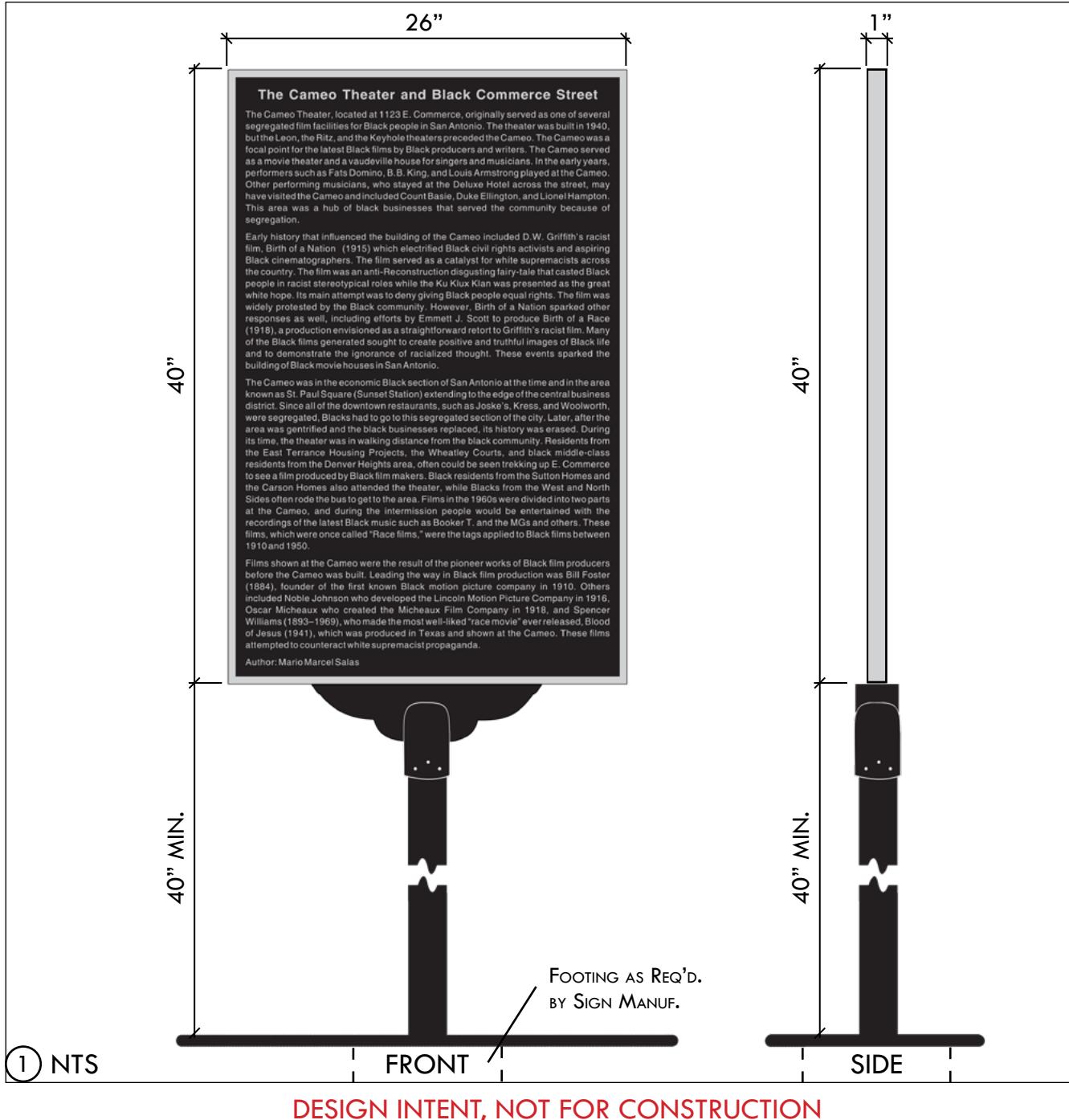
### Location List of Monuments

- 1 The Cameo Theater, 1123 E. Commerce St.
- 2 Walking Bridge Over Commerce, 1149 E. Commerce St.
- 3 The Deluxe Hotel, N. Hoefgen Ave. & E. Commerce St.
- 4 The Manhattan Hotel, Cherry & E. Commerce St.
- 5 Black Commerce Street, 1416 E. Commerce St.
- 6 Charles Bellinger Gas Station, N. Swiss St. & E. Commerce St.
- 7 Homer Rodgers Office, E. Commerce St.
- 8 The Lifesaver Grill, N. Swiss St. & E. Commerce St.
- 9 Reus Liquor Store, S. Hackberry and E. Commerce St.
- 10 Sunset Station, 1174 E. Commerce St.
- 11 Macedonia Baptist Church, Center St. & Chestnut St.
- 12 G. W. Bouldin Newspaper, 207 N. Center St.
- 13 The SNCC Legacy Project, 709 S. Pine St.
- 14 John Inman, Fighter for Human Rights, 333 Martin Luther King Dr.

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## Marker Prototypes

### Typical Elevations & Installation Types



### Typical Marker Elevation

At left are front and side elevations of a typical monument showing dimensions. Footing per Manufacturer's requirements.

### Installation Locations:

#### Location Type A:

When a monument is to be located near a building, marker should be placed in the City sidewalk ROW. A 36" clear dimension must be maintained in front of the marker. Marker to be 18" from building for building maintenance, but out of pedestrian traffic.

#### Location Type B:

When a monument is to be located at a vacant lot/park location, locate along the sidewalk edge, in the soil or grass and within the City's ROW area, maintaining 36" clear dimension in front of the sign.

#### Location Type C \*:

In cases where A and B are not possible, and if approved by the City, the sign could be mounted next to an existing tree well, fixed bench or bus shelter. Maintain 48" away from object, and maintain 36" clear walkway around sign. \*CoSA must approve.

### LEGEND

- 1 Typical Sign Elevations
- (A) Plan @ Building / Sidewalk
- (B) Plan @ Vacant Lot / Park Sidewalk Edge
- (C) \*Plan Near Existing Sidewalk Object

Follow Manufacturer's Mounting / Footing instructions.

**FINAL DRAFT 10/27/20**

## Marker Prototypes

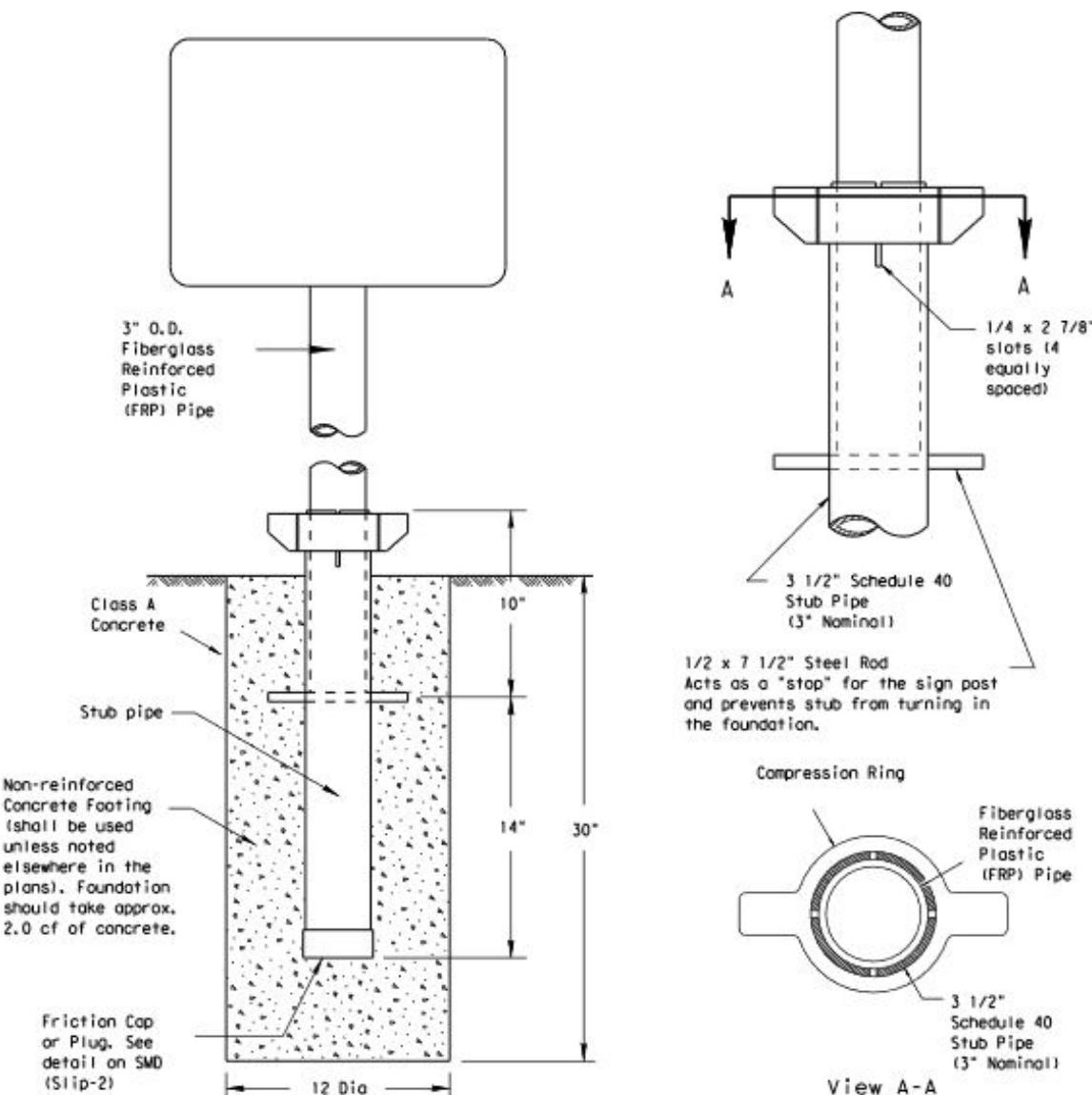
### Universal Anchor Detail Design Intent

Each marker will need to be installed into a footing that is embedded in concrete. This detail will be provided by the signage manufacturer. The details at left are from typical signage details used by Tx-DOT for sign installation and are shown for design intent only.

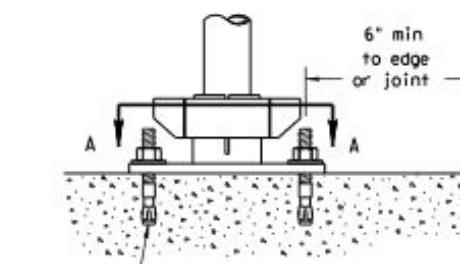
It is recommended that the base be a break away type base, so that if by chance the sign is struck by a vehicle, the sign breaks away from the base.

**Refer to Signage Manufacturer's Details for Specific Footing / Installation requirements.**

#### Universal Anchor System with Fiberglass Reinforced Plastic (FRP) Post



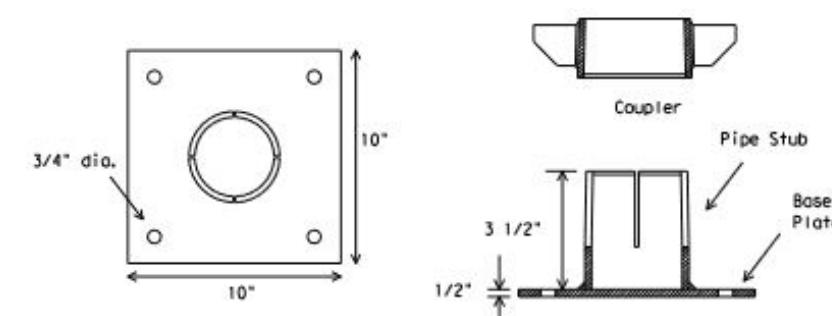
SM RD SGN ASSM TY FRP(X)UA(P) DESIGN INTENT, NOT FOR CONSTRUCTION



5/8" diameter Concrete Anchor - 4 places (embed a min. of 3 3/8" and torque to min. of 50 ft-lbs). Anchor may be expansion or adhesive type.

Concrete anchor consists of 5/8" diameter stud bolt with UNC series bolt threads on the upper end. A heavy hex nut per ASTM A563 and hardened washer per ASTM F436. The stud bolt shall have minimum yield and ultimate tensile strengths of 50 and 75 ksi, respectively. Nuts, bolts and washers shall be galvanized per Item 445, "Galvanizing." Top of bolt shall extend at least flush with top of nut when installed. The anchor, when installed in 4000 psi normal-weight concrete with a 3 3/8" minimum embedment, shall have a minimum allowable tension and shear of 2450 and 1525 psi, respectively. Adhesive type anchors shall have stud bolts installed with Type III epoxy per DMS-6100, "Epoxies and Adhesives." Adhesive anchors may be loaded after adequate epoxy cure time per the manufacturer's recommendations.

#### BOLT-DOWN DETAILS



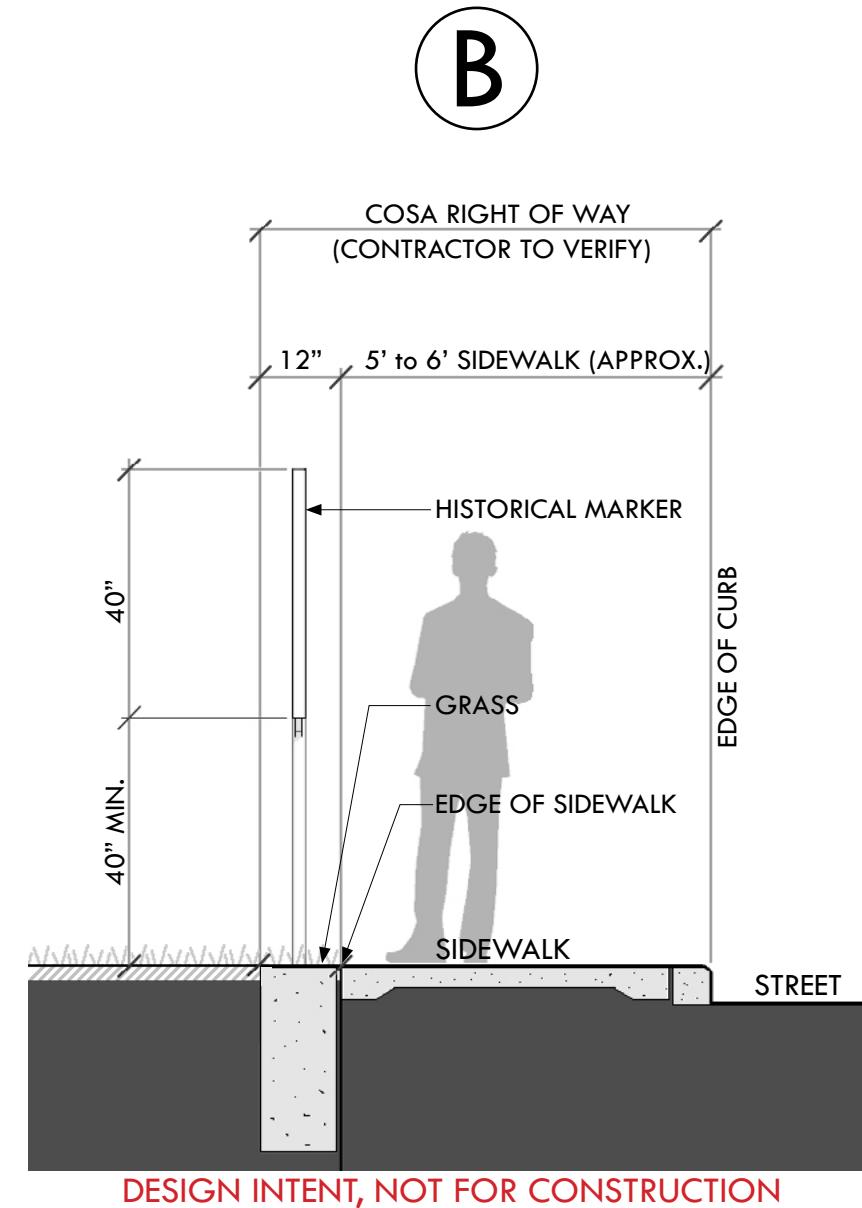
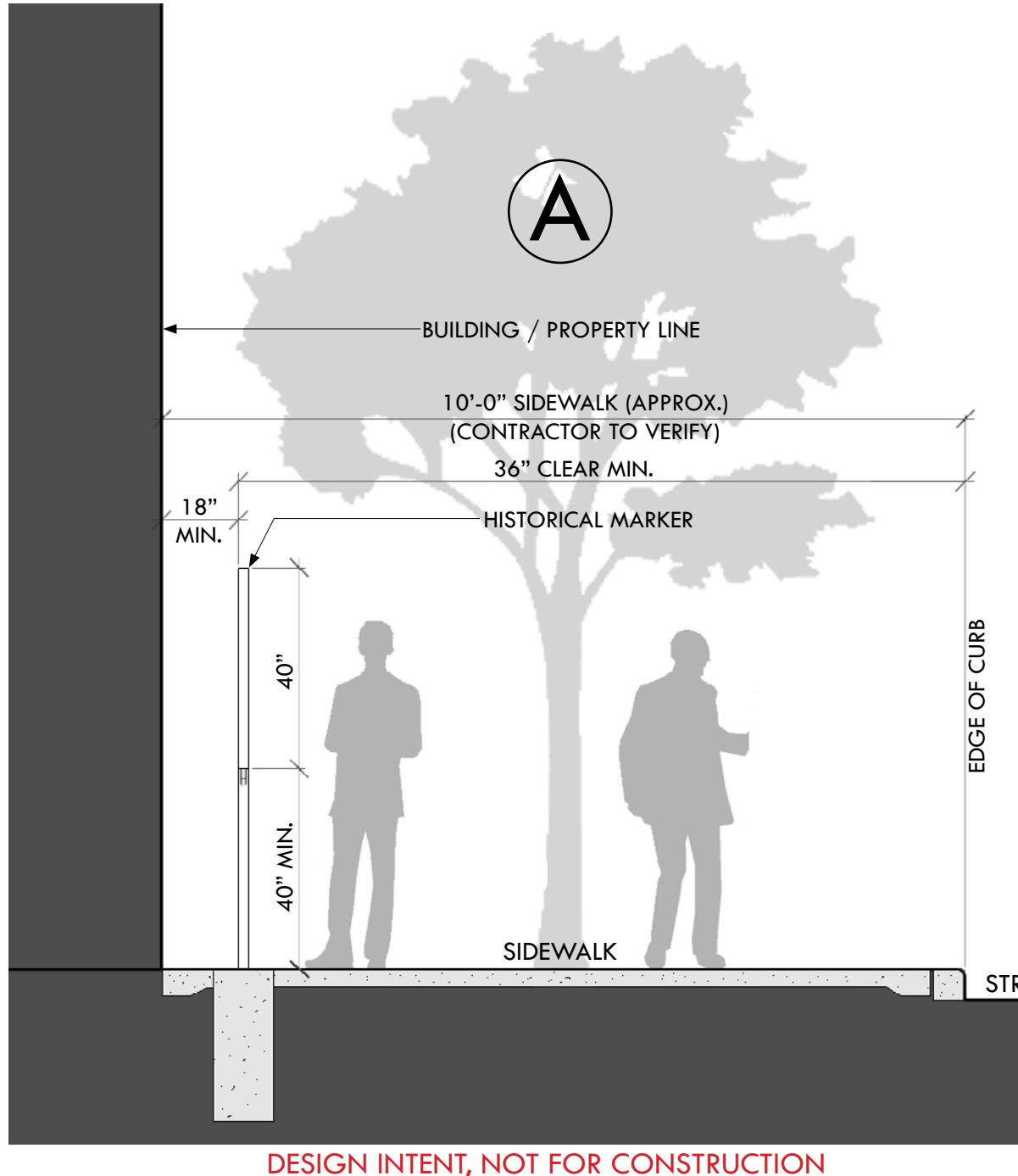
SM RD SGN ASSM TY FRP(X)UB(P)

Design Intent, Not for Construction.

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## Marker Prototypes

Installation Location Sections A + B



Location A & B are depicted on an approximate 10 foot wide and 5-6 foot wide sidewalk, respectively. Widths may vary by location and should be verified by Contractor / Sign Installer.

### Installation Locations:

#### Location A:

When a monument is to be located near a building, marker should be placed in the City sidewalk ROW. A 36" clear dimension must be maintained in front of the marker. Marker to be 18" from building for building maintenance, but out of pedestrian traffic.

#### Location B:

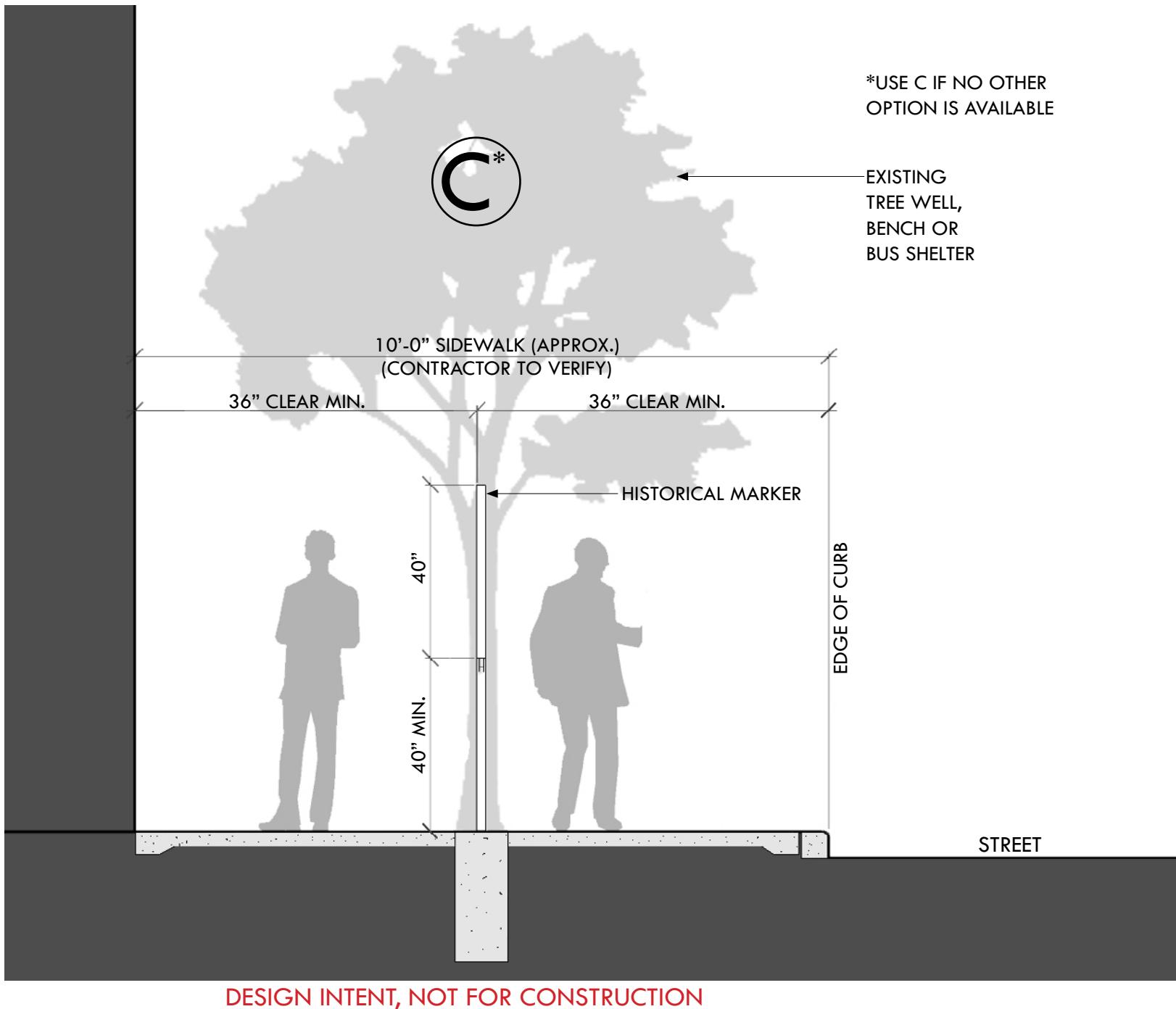
When a monument is to be located at a vacant lot/park location, locate along the sidewalk edge, in the soil or grass and within the City's ROW area, maintaining 36" clear dimension in front of the sign.

Design Intent, Not for Construction.

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**Marker Prototypes**  
Installation Location Section C

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Location C is depicted on a 10 foot Sidewalk

**Installation Locations:**

**Location C:**

In cases where A and B are not possible, and if approved by the City, the sign could be mounted next to an existing tree well, fixed bench or bus shelter. Maintain 48" away from object, and maintain 36" clear walkway around sign. \*CoSA must approve.

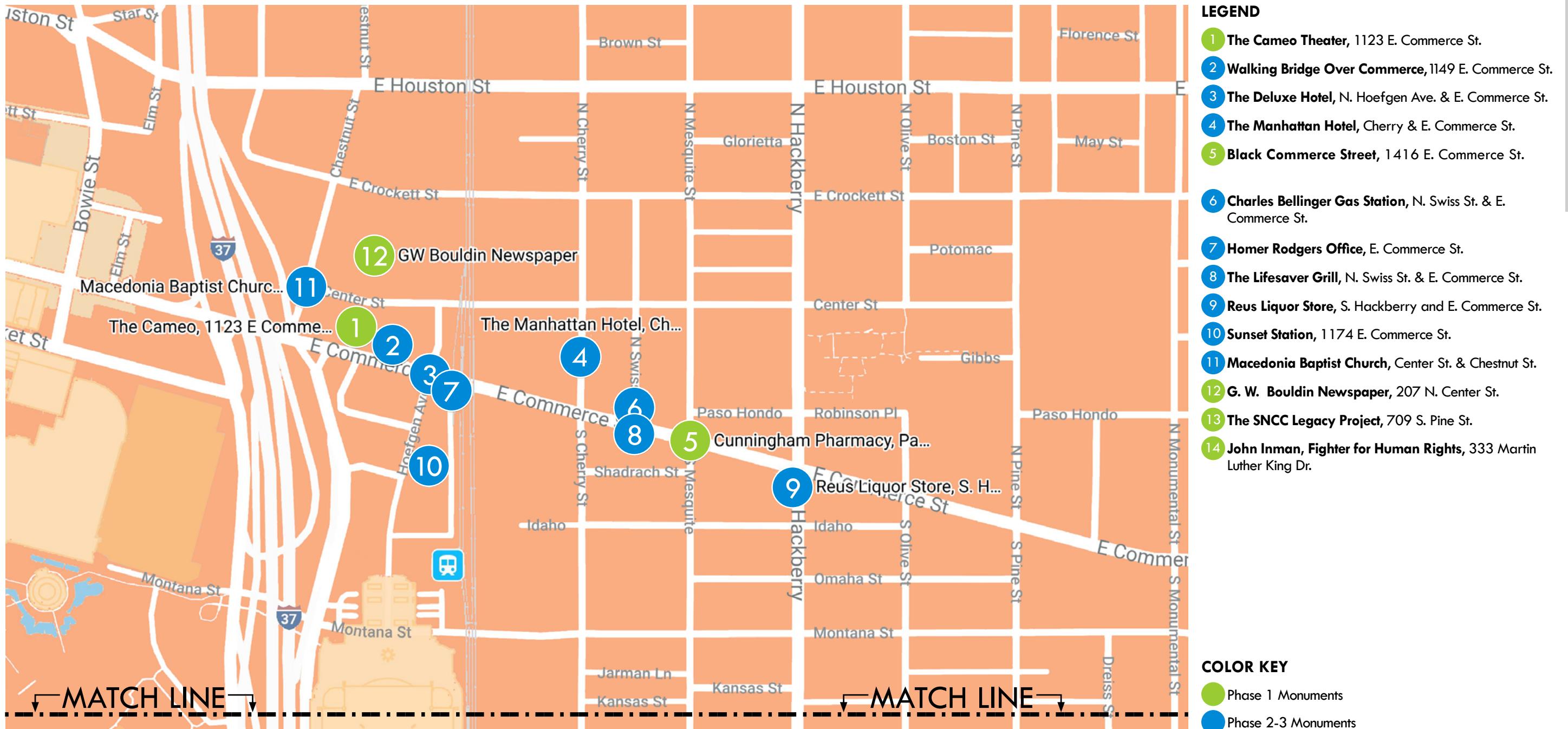
Design Intent, Not for Construction.

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## Location Maps Phase 1-3

### Site Location Map

11

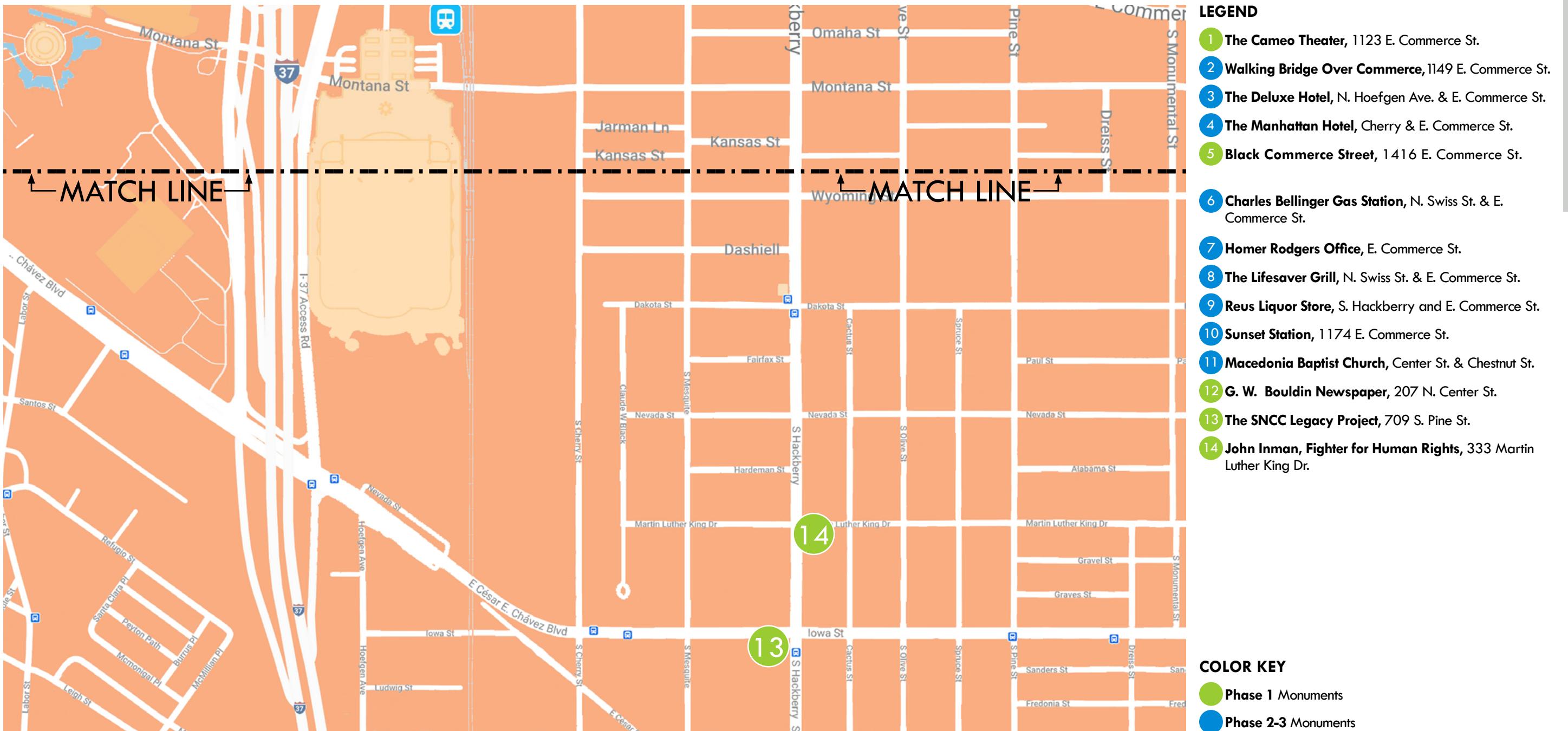


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## Location Maps Phase 1-3

### Site Location Map

12

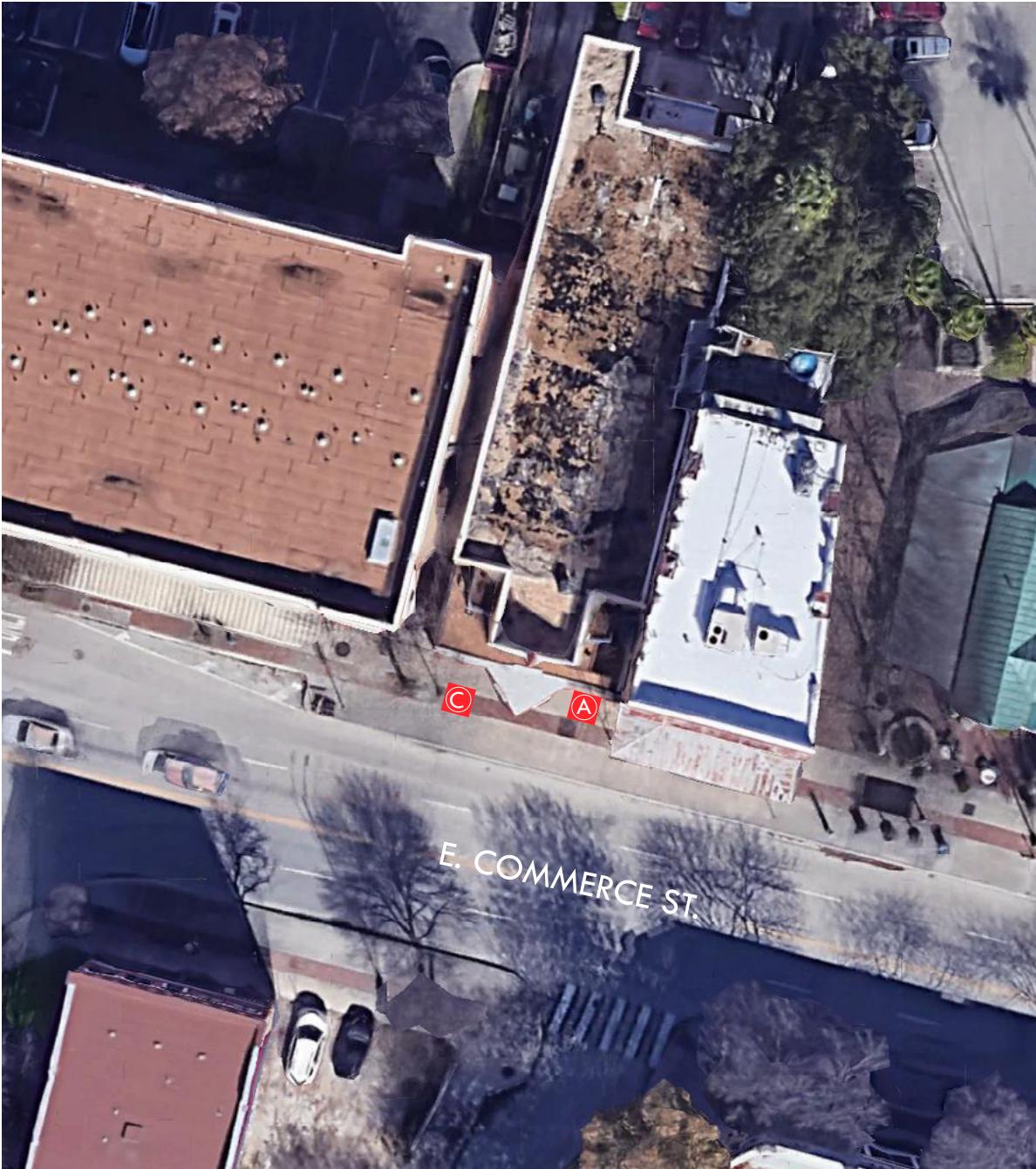
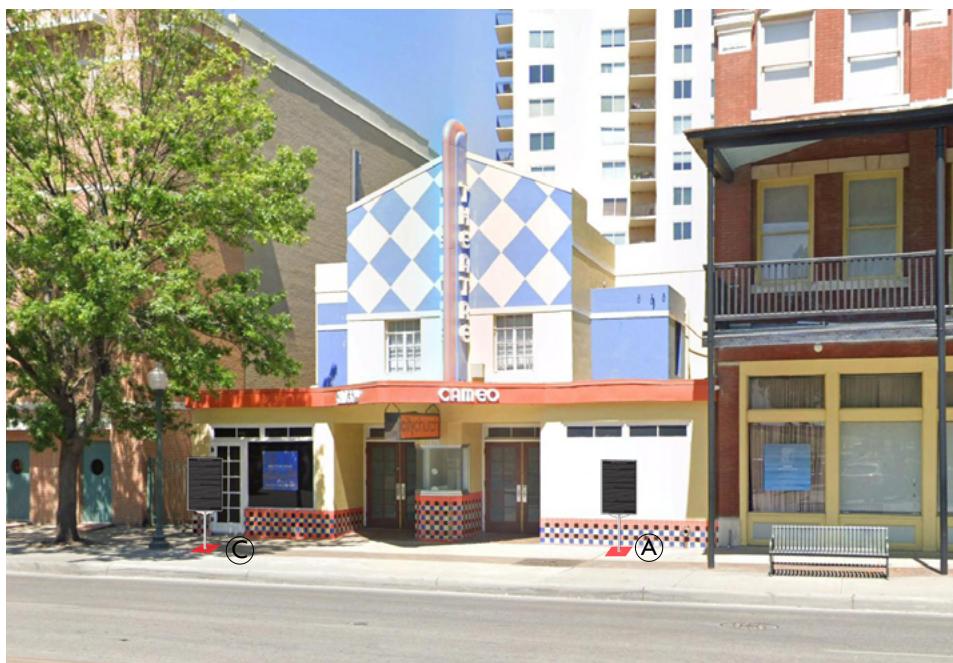
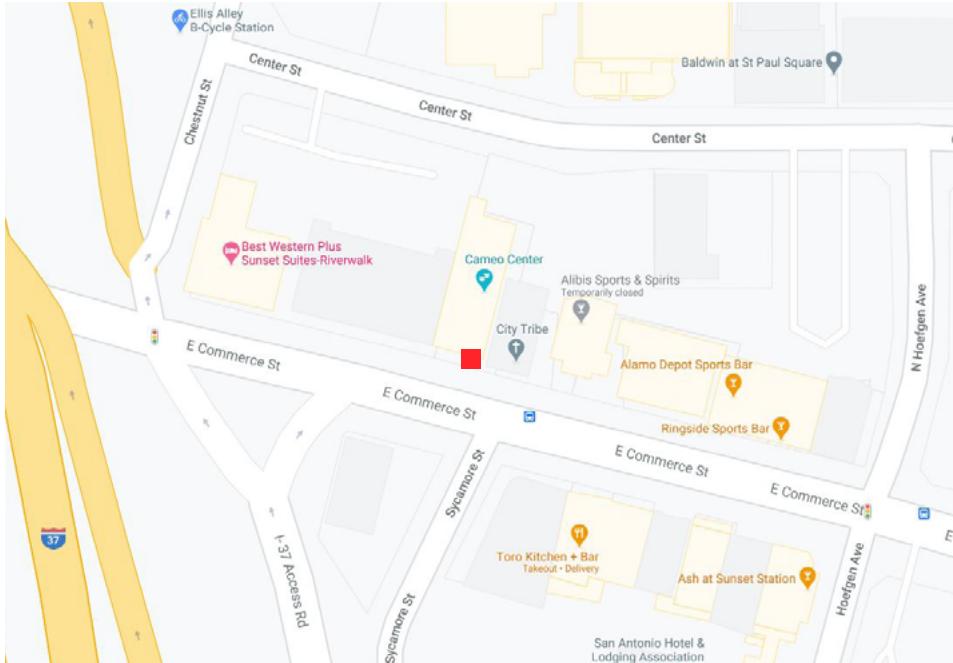


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## Locations & Site Data

### 1 - Cameo Theater

1123 E. Commerce St.



The first monument on the list is the Cameo Theater, located on the west end of St. Paul Square, on the north side of Commerce Street, at 1123 East Commerce. The site is next door to a hotel and across from several restaurants and shops. This building is intact and has been renovated / restored. The site visit review with SAGE and former City Councilman Mario Salas indicated that the marker would most likely be best located close to the building side (Location Type A). The second option for the markers placement would be best located next to the light post on the sidewalk (Location Type C), but would require City approval.

**Address:** 1123 E. Commerce St.

**Owner:** City Tribe

**Zoning Overlay Info:** St. Paul Square Historic District, Individual Landmark, Downtown Design Area

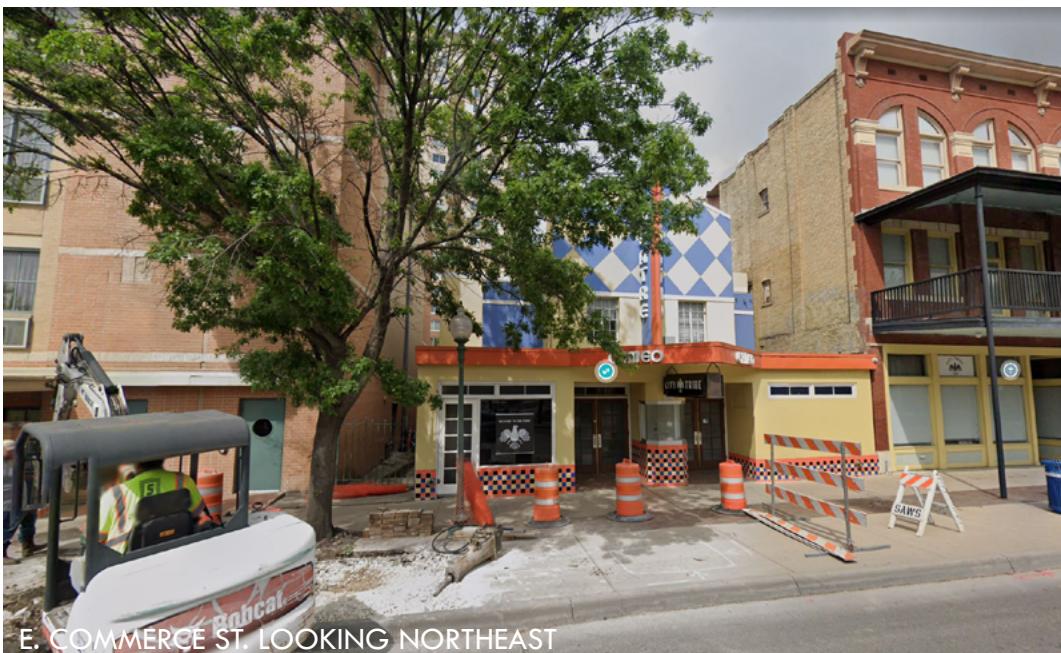
**Neighborhood:** St. Paul Square

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## Locations & Site Data

### 1 - Cameo Theater

1123 E. Commerce St.



40.00"

#### The Cameo Theater and Black Commerce Street

The Cameo Theater, located at 1123 E. Commerce, originally served as one of several segregated film facilities for Black people in San Antonio. The theater was built in 1940, but the Leon, the Ritz, and the Keyhole theaters preceded the Cameo. The Cameo was a focal point for the latest Black films by Black producers and writers. The Cameo served as a movie theater and a vaudeville house for singers and musicians. In the early years, performers such as Fats Domino, B.B. King, and Louis Armstrong played at the Cameo. Other performing musicians, who stayed at the Deluxe Hotel across the street, may have visited the Cameo and included Count Basie, Duke Ellington, and Lionel Hampton. This area was a hub of black businesses that served the community because of segregation.

Early history that influenced the building of the Cameo included D.W. Griffith's racist film, Birth of a Nation (1915) which electrified Black civil rights activists and aspiring Black cinematographers. The film served as a catalyst for white supremacists across the country. The film was an anti-Reconstruction disgusting fairy-tale that casted Black people in racist stereotypical roles while the Ku Klux Klan was presented as the great white hope. Its main attempt was to deny giving Black people equal rights. The film was widely protested by the Black community. However, Birth of a Nation sparked other responses as well, including efforts by Emmett J. Scott to produce Birth of a Race (1918), a production envisioned as a straightforward retort to Griffith's racist film. Many of the Black films generated sought to create positive and truthful images of Black life and to demonstrate the ignorance of racialized thought. These events sparked the building of Black movie houses in San Antonio.

The Cameo was in the economic Black section of San Antonio at the time and in the area known as St. Paul Square (Sunset Station) extending to the edge of the central business district. Since all of the downtown restaurants, such as Joske's, Kress, and Woolworth, were segregated, Blacks had to go to this segregated section of the city. Later, after the area was gentrified and the black businesses replaced, its history was erased. During its time, the theater was in walking distance from the black community. Residents from the East Terrance Housing Projects, the Wheatley Courts, and black middle-class residents from the Denver Heights area, often could be seen trekking up E. Commerce to see a film produced by Black film makers. Black residents from the Sutton Homes and the Carson Homes also attended the theater, while Blacks from the West and North Sides often rode the bus to get to the area. Films in the 1960s were divided into two parts at the Cameo, and during the intermission people would be entertained with the recordings of the latest Black music such as Booker T. and the MGs and others. These films, which were once called "Race films," were the tags applied to Black films between 1910 and 1950.

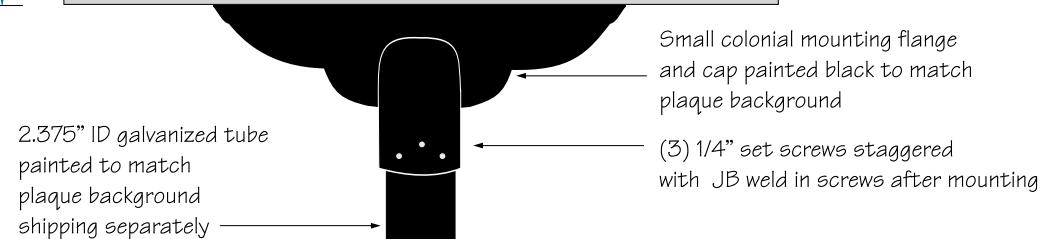
Films shown at the Cameo were the result of the pioneer works of Black film producers before the Cameo was built. Leading the way in Black film production was Bill Foster (1884), founder of the first known Black motion picture company in 1910. Others included Noble Johnson who developed the Lincoln Motion Picture Company in 1916, Oscar Micheaux who created the Micheaux Film Company in 1918, and Spencer Williams (1893–1969), who made the most well-liked "race movie" ever released, Blood of Jesus (1941), which was produced in Texas and shown at the Cameo. These films attempted to counteract white supremacist propaganda.

Author: Mario Marcel Salas

5/8"  
7/16"

#### Monument Text:

The text for the monument is shown at left.



FINAL DRAFT 10/27/20

**Locations & Site Data**

**1 - Cameo Theater**

1123 E. Commerce St.

15

Survey Text

(This will be added surveys are completed).

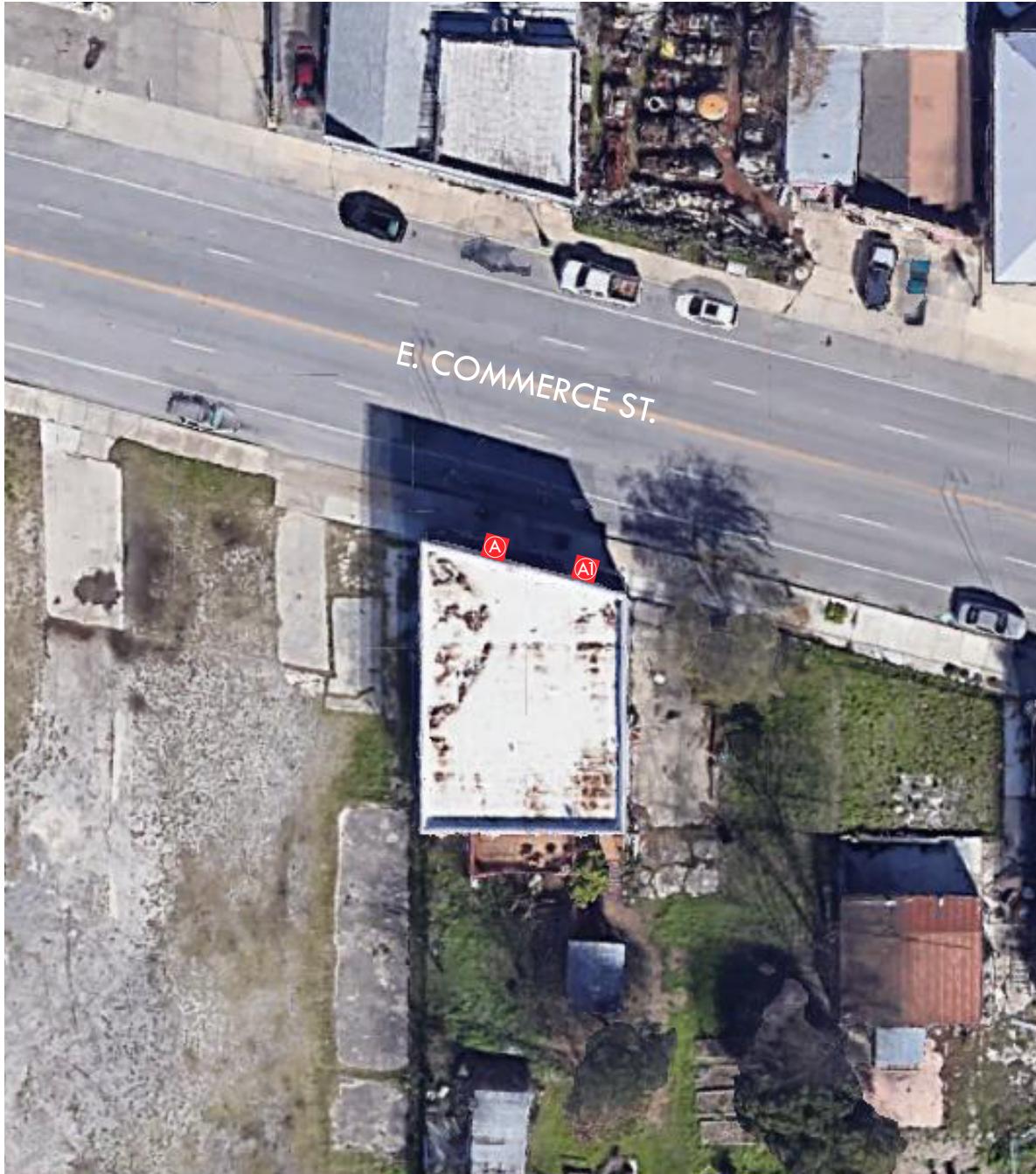
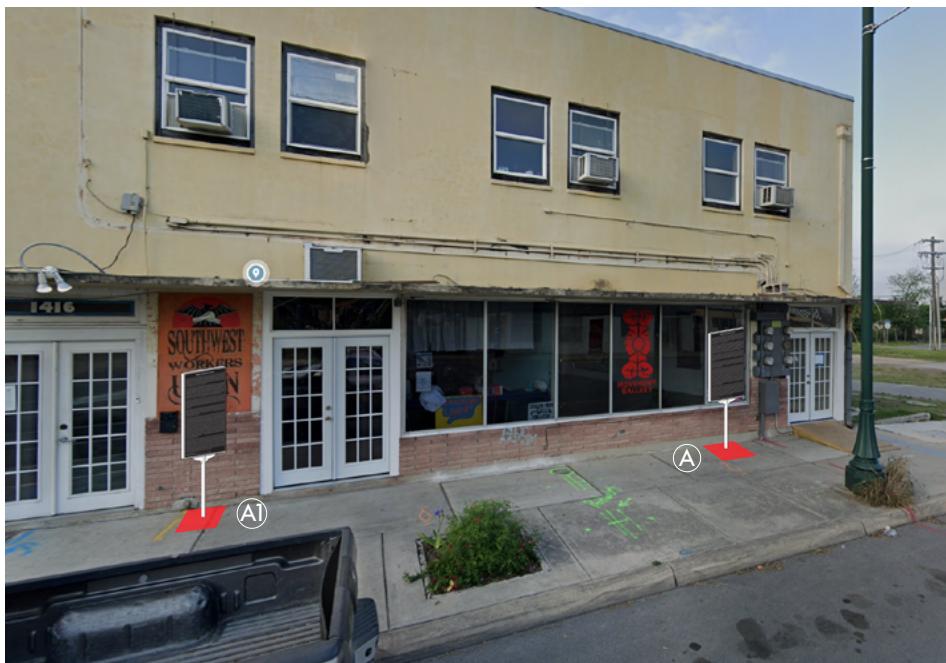
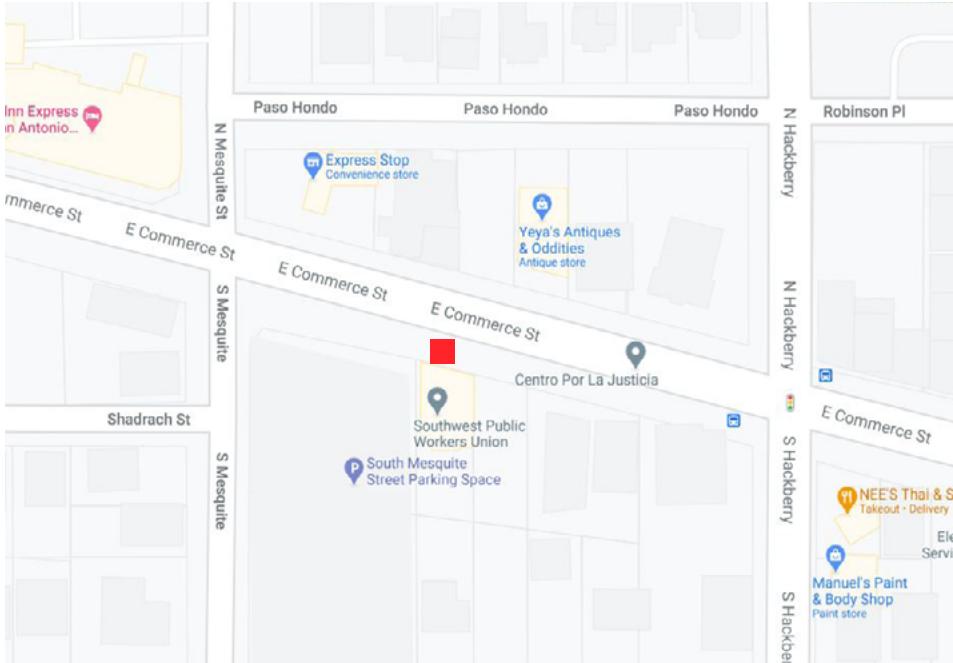
**SURVEY TO BE ADDED  
UPON COMPLETION**

**FINAL DRAFT 10/27/20**

## Locations & Site Data

### 5 - Black Commerce Street

1416 E. Commerce St.



"Black Commerce Street" is a site that marks the location of several black-owned businesses that were located in the same building, along a section of East Commerce Street that had many other black-owned businesses on both sides of it. This particular building housed several professional offices and services.

The marker could be located against the building at Locations Type A or A1.

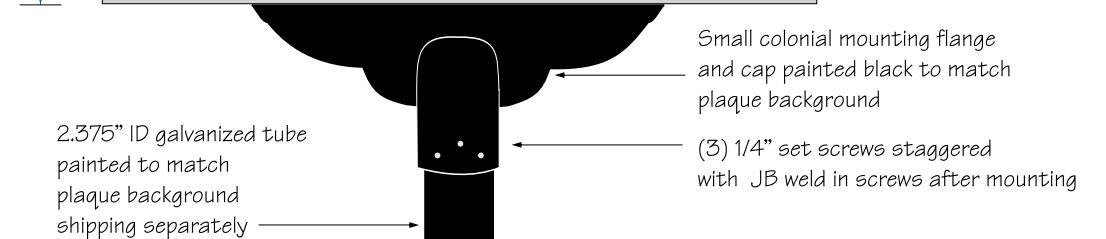
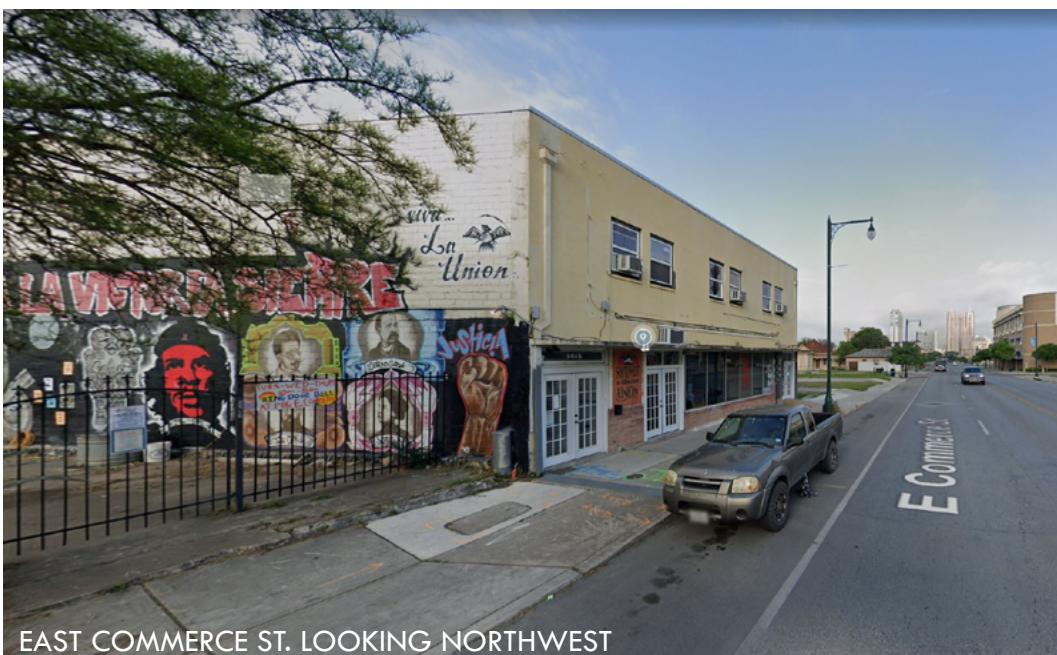
**Address:** 1416 E. Commerce St.

**Owner:** Centro Por La Justicia

**Zoning Overlay Info:** Vacant Bldg. Program Area

**Neighborhood:** Historic Gardens

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## Locations & Site Data

### 5 - Black Commerce Street

1416 E. Commerce St.

#### Monument Text:

The text for the monument is shown at left.

FINAL DRAFT 10/27/20

**Locations & Site Data**

**5 - Black Commerce Street**

1416 E. Commerce St.

**18**

**SURVEY TO BE ADDED  
UPON COMPLETION**

Survey Text

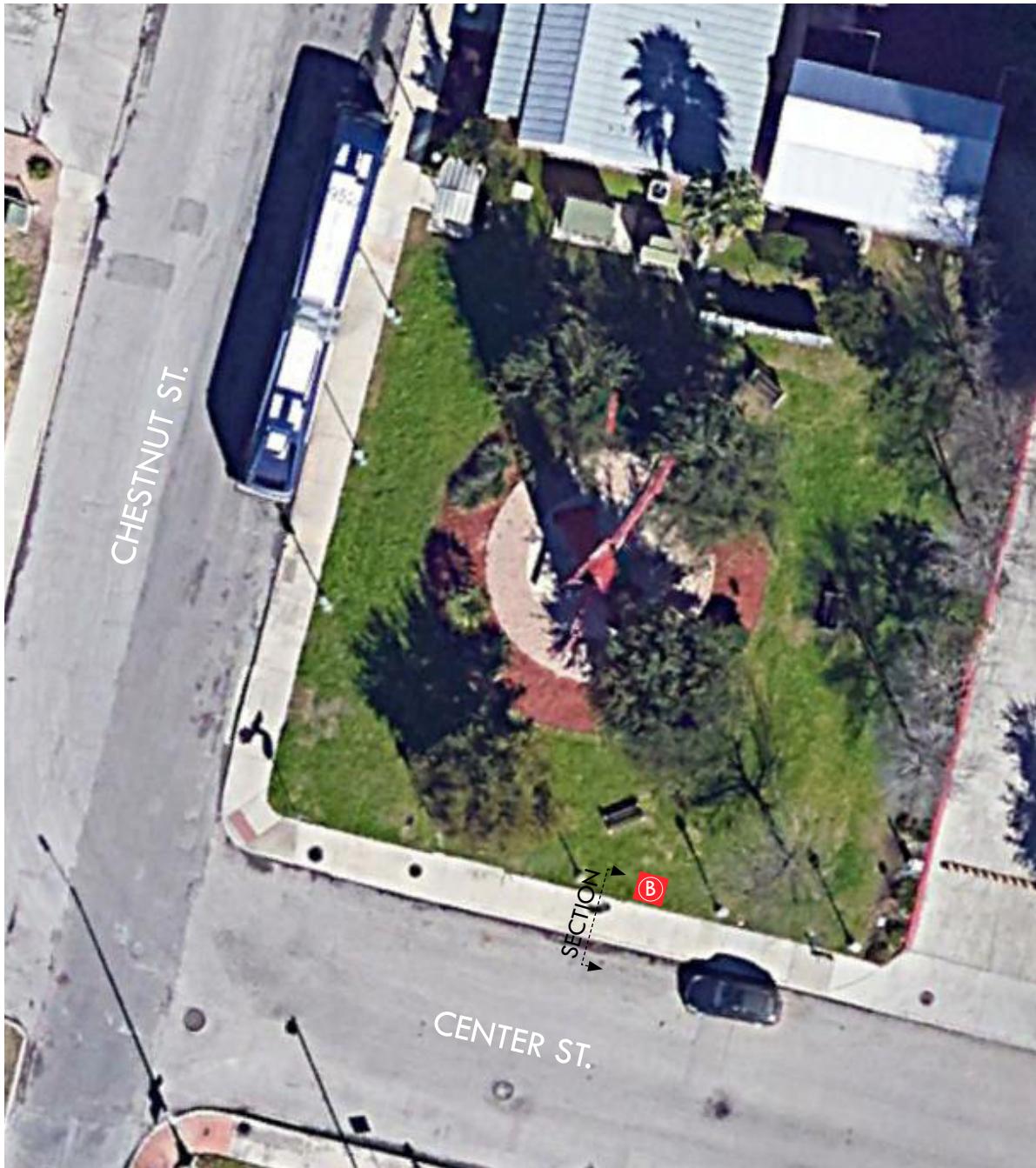
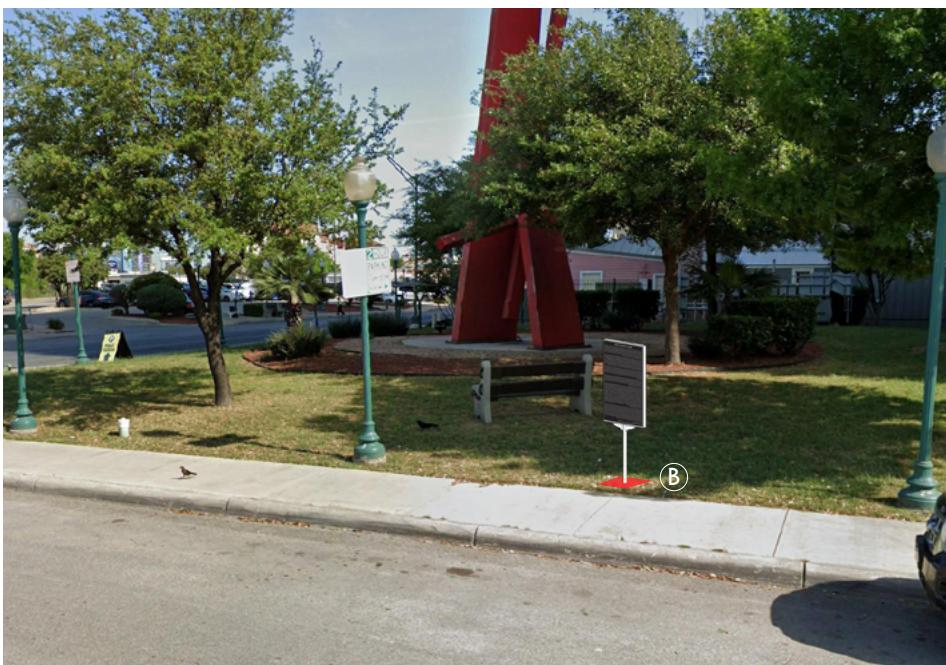
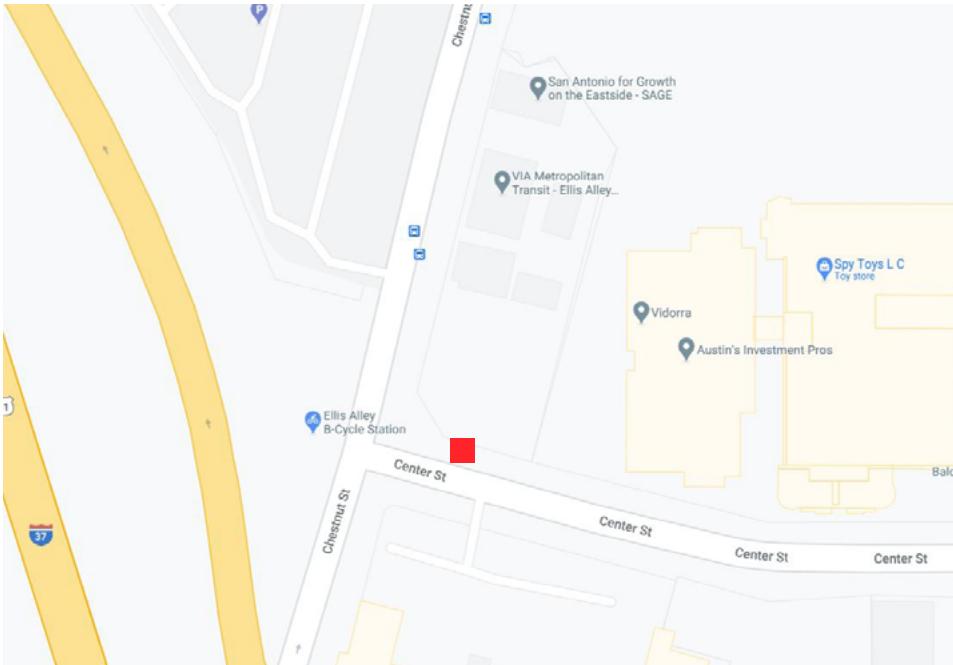
(This will be added surveys are completed).

**FINAL DRAFT 10/27/20**

## Locations & Site Data

### 12 - G. W. Bouldin Newspaper

207 N. Center St.



This site is located next to the site of what is now the Baldwin Apartments, which is privately owned. It is also one of the sites where the original building that housed the G. W. Bouldin Newspaper is no longer there, so the marker could be as shown below, in the City's sidewalk ROW, on the grass next to a small park (Location type B), or it could be located a short distance to the East, in front of some relatively new brownstone styled urban housing, (where a Location type A would be needed). These buildings are condominiums, so it may be more difficult to gain approval.

The park site is owned by VIA and is adjacent to some of the historic Ellis Alley structures, therefore, the location next to the park may be more feasible.

**Address:** 207 N. Center St.

**Owner:** VIA Metropolitan Transport

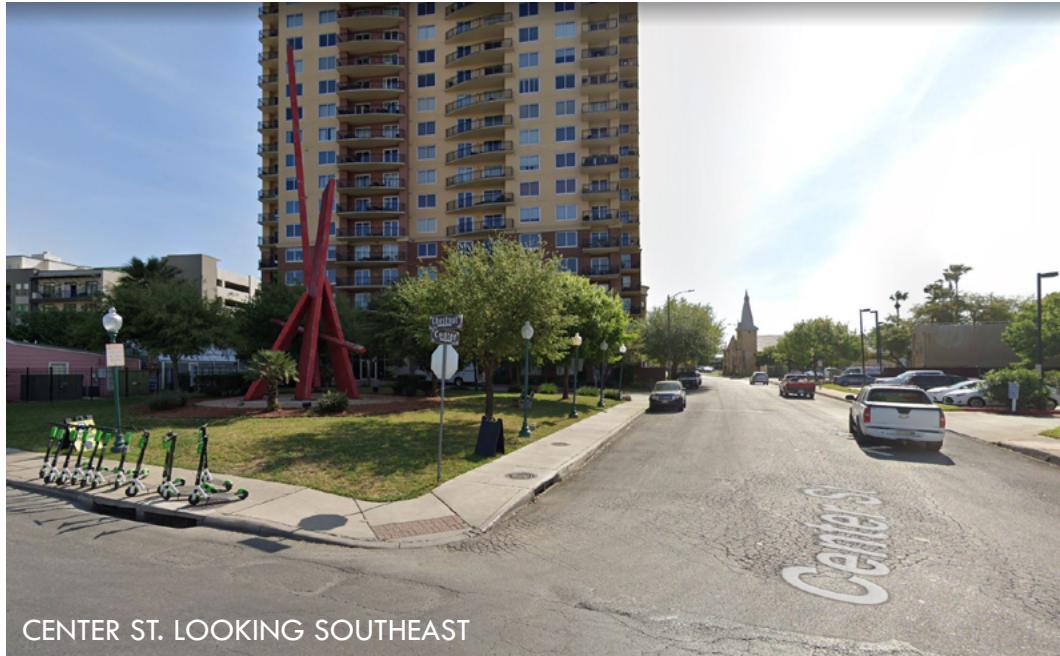
**Zoning Overlay Info:** St. Paul Sq. Historic District, Individual Landmark, Downtown Design Area, Vacant Bldg. Program Area

**Neighborhood:** St. Paul Square

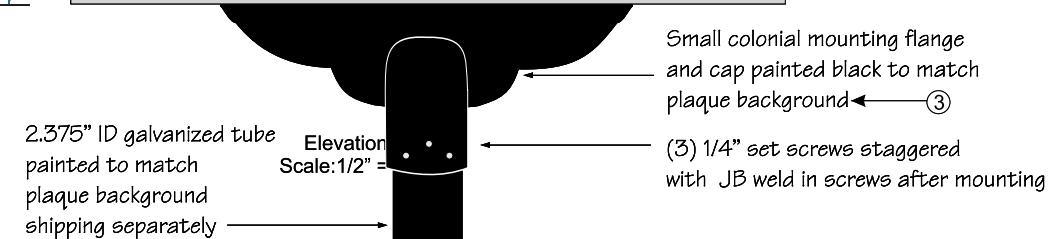
FINAL DRAFT 10/27/20

## Locations & Site Data

**12 - G. W. Bouldin Newspaper**  
207 N. Center St.



5/8"  
7/16"



### Monument Text:

The text for the monument is shown at left.

FINAL DRAFT 10/27/20

**Locations & Site Data**

**12 - GW Bouldin Newspaper**

207 N. Center St.

21

**SURVEY TO BE ADDED  
UPON COMPLETION**

Survey Text

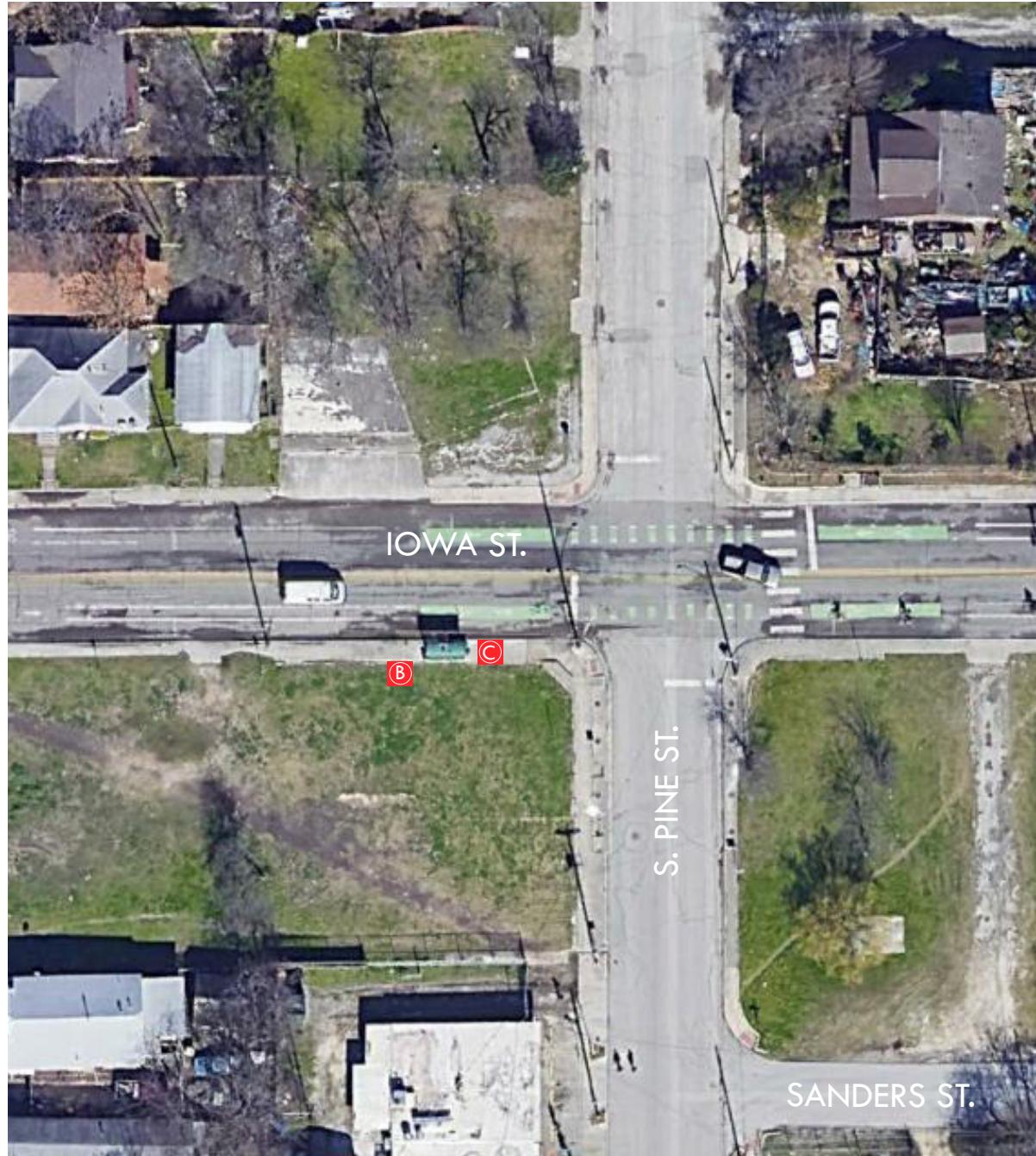
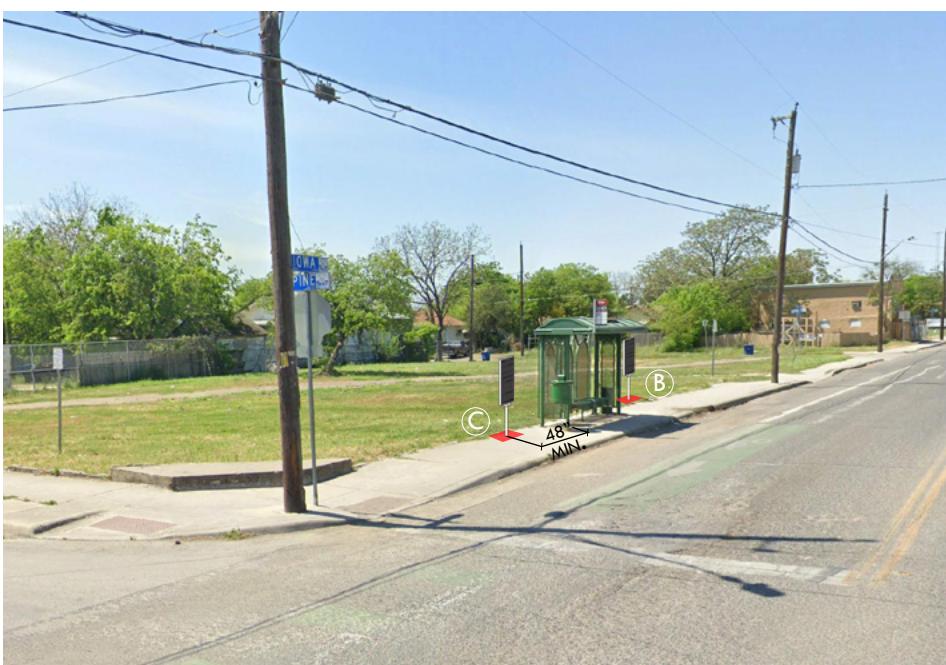
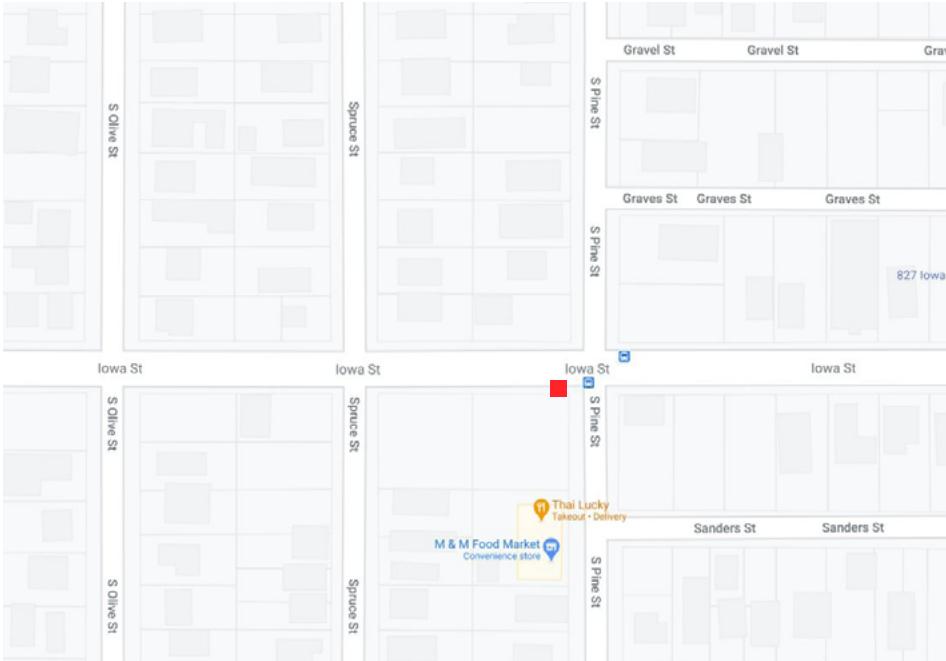
(This will be added surveys are completed).

**FINAL DRAFT 10/27/20**

## Locations & Site Data

### 13 - The SNCC Legacy Project

709 S. Pine St.



The site of the San Antonio office of the Student Non Violent Coordinating Committee, or SNCC, was located in a building located on Iowa Street and S. Pine. The block of buildings no longer remain, save the curb step for one of the buildings.

Former City Councilman Mario Salas noted where the SNCC office had stood (near where the bus shelter is currently located), which is shown roughly at the left. The sign should be placed in the City's sidewalk ROW, since the sidewalk is minimal here, but if that is not accepted by the landowner of the property, then it might be located adjacent to an existing VIA bus shelter, and positioned 48" away from the shelter and at the edge of the sidewalk, in a modified Location Type C\*. This location also would require City approval. A survey will determine the property line and ROW.

**Address:** 709 S. Pine St.

**Owner:** East Side Development LLC

**Zoning Overlay Info:** Individual Landmark, Vacant Building Program Area.

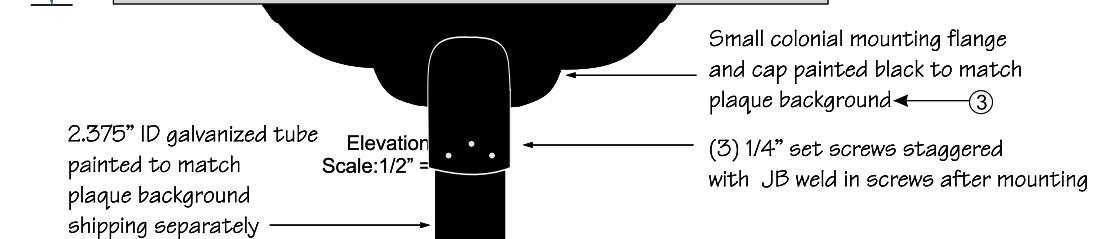
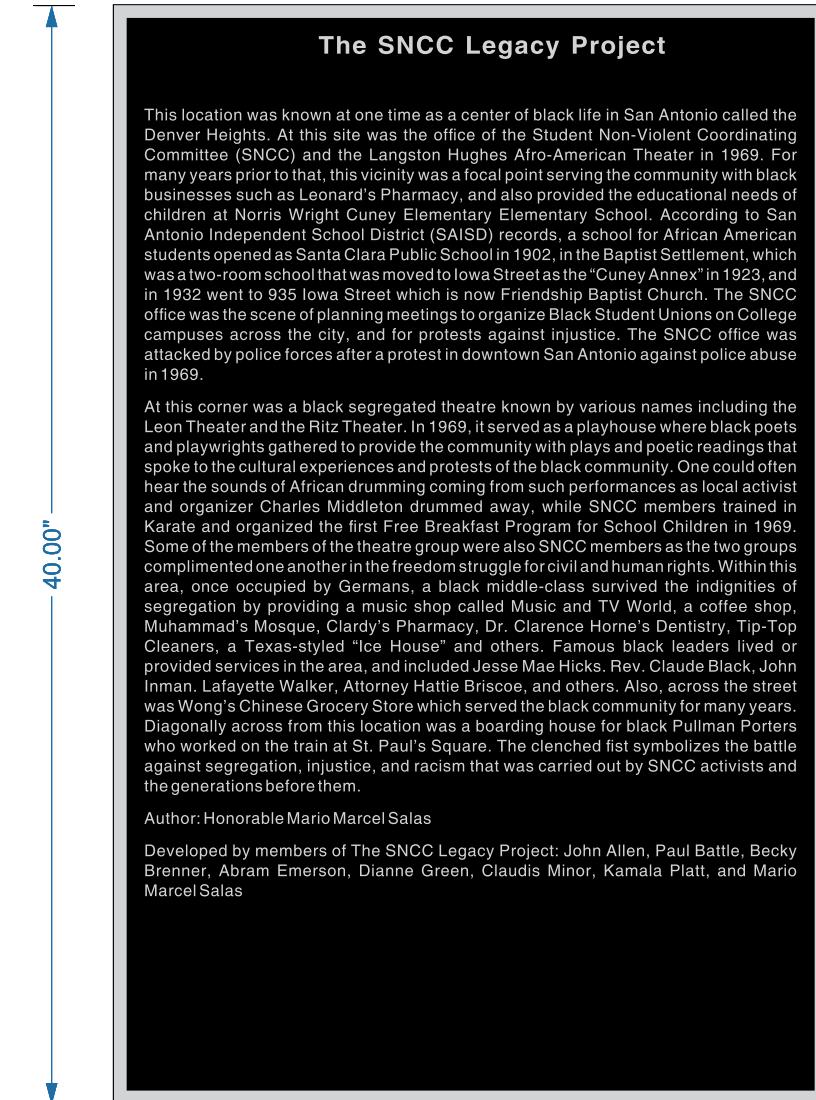
**Neighborhood:** Denver Heights, Nevada St.

FINAL DRAFT 10/27/20

## Locations & Site Data

### 13 - The SNCC Legacy Project

709 S. Pine St.



FINAL DRAFT 10/27/20

**Locations & Site Data**

**13 - The SNCC Legacy Project**

709 S. Pine St.

**24**

**SURVEY TO BE ADDED  
UPON COMPLETION**

Survey Text

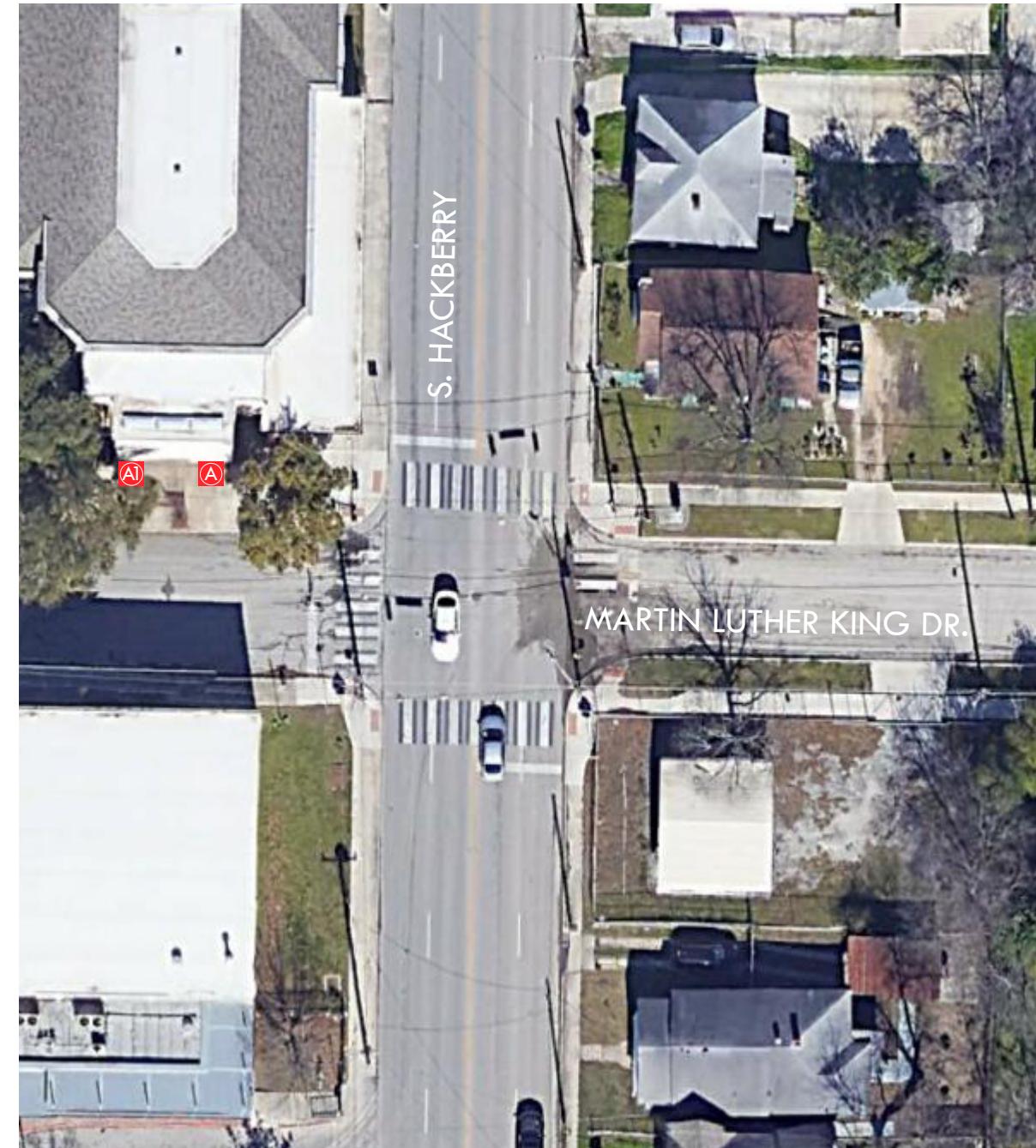
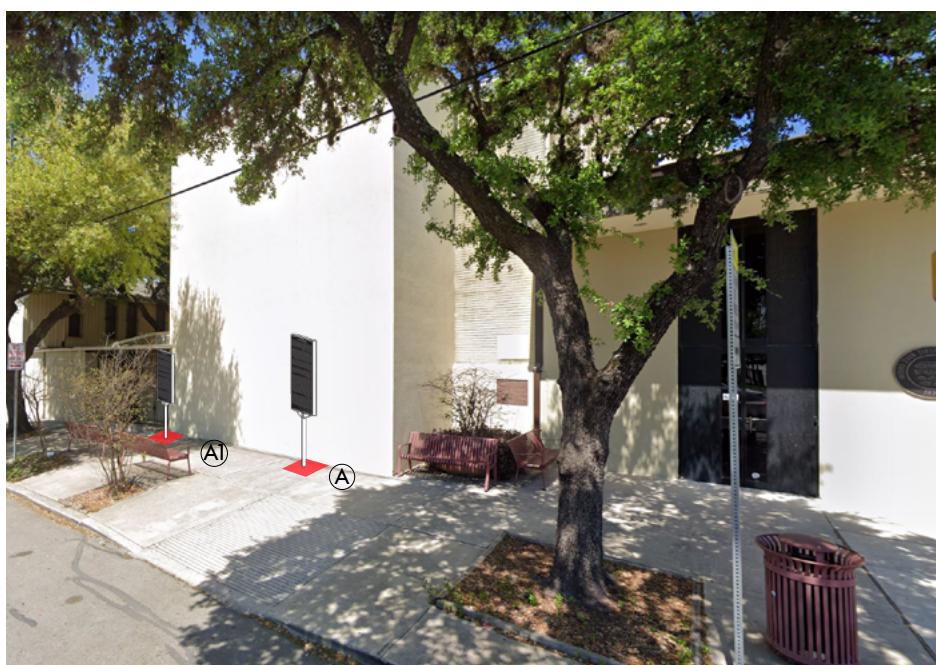
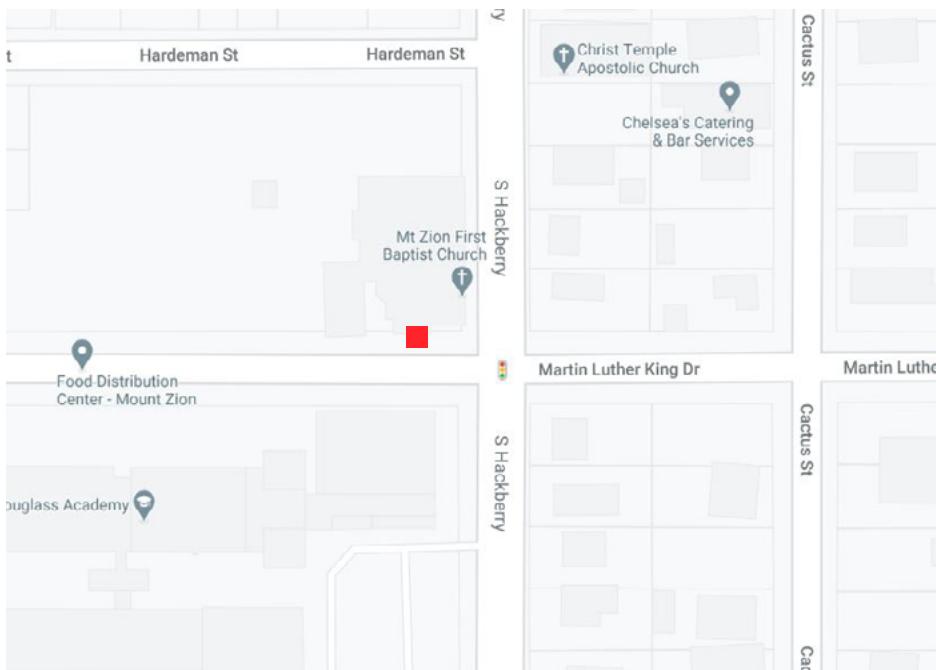
(This will be added surveys are completed).

**FINAL DRAFT 10/27/20**

## Locations & Site Data

### 14 - John Inman Human Rights

333 Martin Luther King Dr.



This monument is to mark the home where the prominent San Antonio civil rights advocate, John Inman once lived. However, the building is no longer standing, so on the site visit with SAGE and former Councilman Mario Salas, it was determined that the monument could also be placed across the street to the northwest, along the sidewalk in front of Mt. Zion Baptist Church. Mr. Inman was a long-time member of the church.

It is important to maintain a 36" minimum clear distance from any object at this location, since this sidewalk area is where many congregants enter and exit the building, the sign should be visible, but out of the pedestrian way, and far enough away to allow for building maintenance / upkeep.

Tentative Locations A and A1 are shown in plan and in the street photos.

**Address:** 333 Martin Luther King Dr.

**Owner:** Mt. Zion First Baptist Church

**Zoning Overlay Info:** Individual Landmark, Vacant Bldg. Program Area

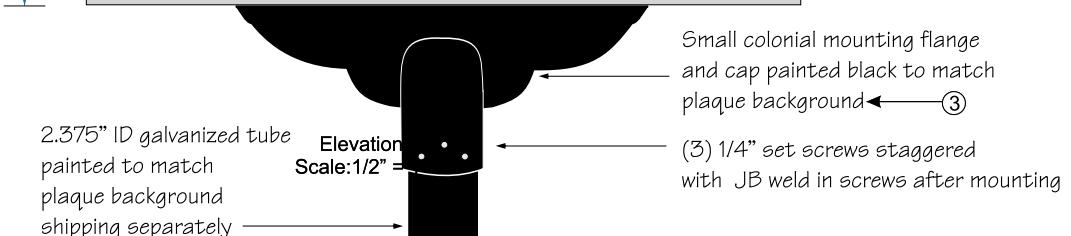
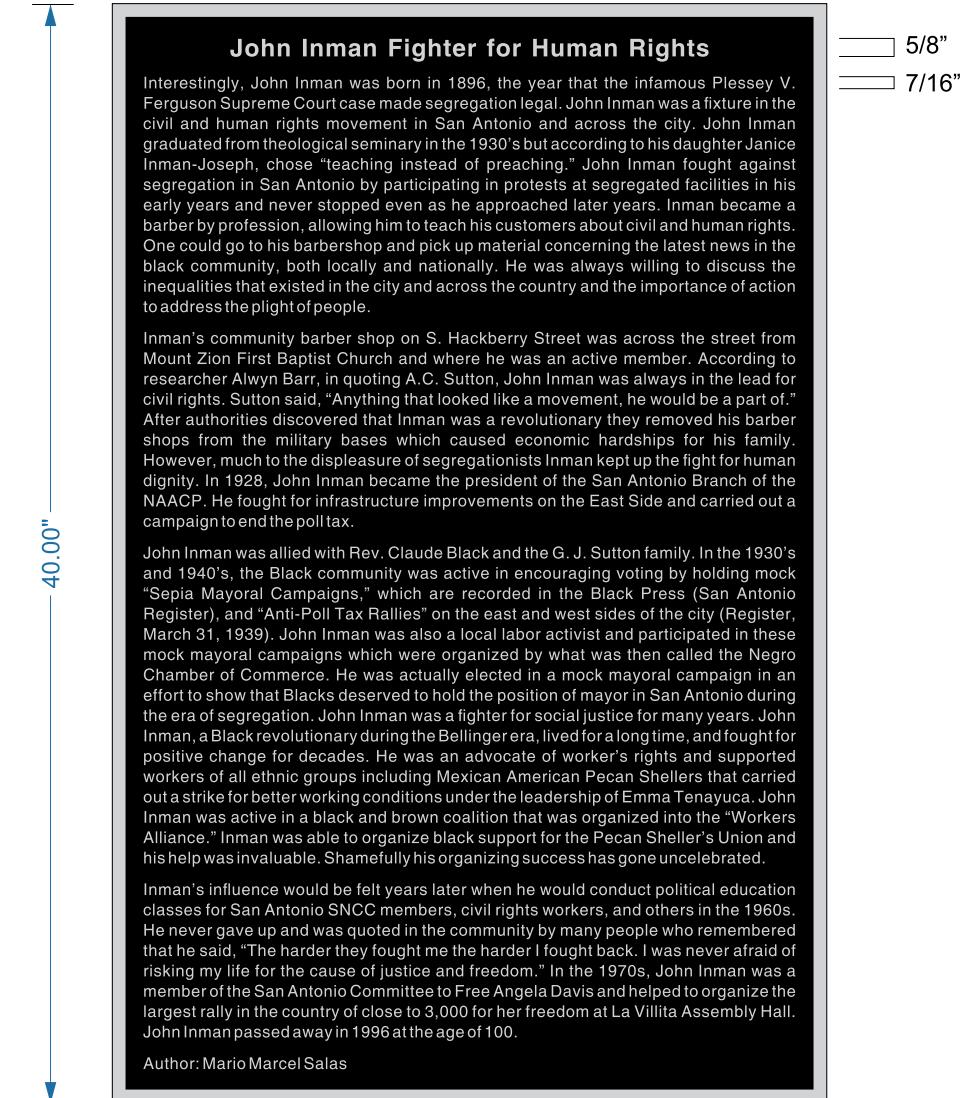
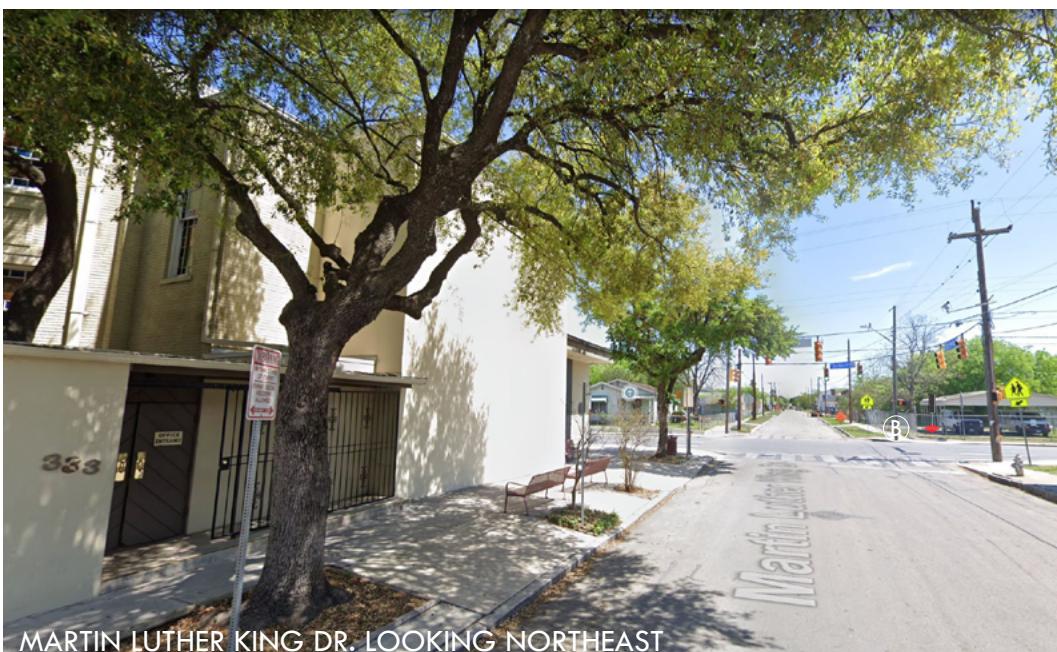
**Neighborhood:** Historic Gardens, Nevada St.

FINAL DRAFT 10/27/20

## Locations & Site Data

### 14 - John Inman Human Rights

333 Martin Luther King Dr.



FINAL DRAFT 10/27/20

## SURVEY TO BE ADDED UPON COMPLETION

Survey Text

(This will be added surveys are completed).

**FINAL DRAFT 10/27/20**