

HISTORIC AND DESIGN REVIEW COMMISSION

November 18, 2020

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

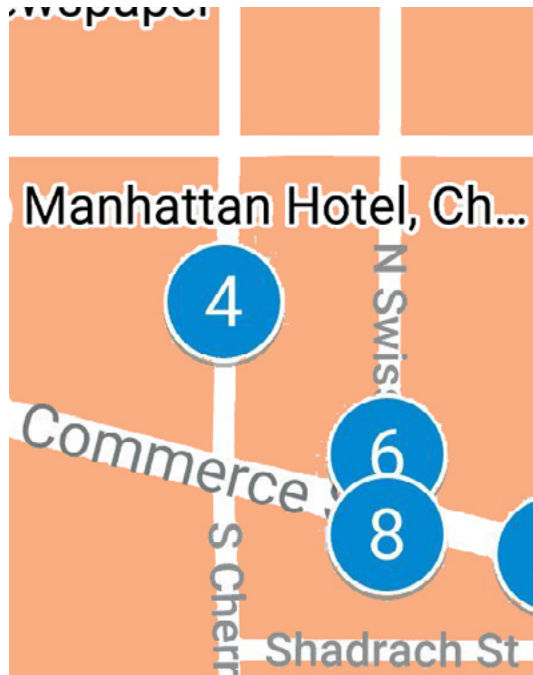
- a. The applicant has proposed to install 5 historical markers on San Antonio's east side as phase 1 of the East Side Markers Project. Douglas Architects is assisting SAGE San Antonio for Growth on the East Side with the implementation of the East Side Markers program. The applicant has proposed to 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 film facilities for Black people in San Antonio. The theater was built in 1940, but the land, the lot, and the building were purchased by the Cameo. The Cameo was a local point for the latest Black films by Black producers and writers. The Cameo served as a movie theater and a nightclub 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 Delux 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 glorified Black civil rights activists and inspiring Black entrepreneurs. The film served as a catalyst for white supremacy across the country. The film was an anti-Reconstruction depicting a false tale that casted Black people in racist derogatory 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). *Birth of a Race* was a direct response 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 accepted 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 (Downtown Station) extending to the edge of the central business district. Since all of the downtown restaurants, such as Joke'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 Terrace 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 1940s were shown on two parts at the Cameo, and during the intermission people would be entertained with the recordings of the latest Black music such as Duke Ellington, T. and the Mikes and others. These films, which were once called "Race films," were the tags applied to Black films between 1915 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 (1885-1969), who made the most well-known "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



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 land, the lot, and the building were purchased by the Cameo. The Cameo was a local point for the latest Black films by Black producers and writers. The Cameo served as a movie theater and a nightclub 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 Delux 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 glorified Black civil rights activists and inspiring Black entrepreneurs. The film served as a catalyst for white supremacy across the country. The film was an anti-Reconstruction depicting a false tale that casted Black people in racist derogatory 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). *Birth of a Race* was a direct response 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 accepted 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 (Downtown Station) extending to the edge of the central business district. Since all of the downtown restaurants, such as Joke'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 Terrace 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 1940s were shown on two parts at the Cameo, and during the intermission people would be entertained with the recordings of the latest Black music such as Duke Ellington, T. and the Mikes and others. These films, which were once called "Race films," were the tags applied to Black films between 1915 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 (1885-1969), who made the most well-known "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



EAST SIDE MARKERS PROJECT

PHASE 1

10/27/20 FINAL DRAFT

Executive Summary

- Project Overview & History
- Public Input Session

List of Locations and Time Line

- Phase 1 & TBD

Marker Prototypes

- Typical Elevation & Installation Location Types
- Universal Anchor Detail - Design Intent
- Installation Location Type A & B
- Installation Location Type C*

Location Maps - Phases 1-3

Locations & Site Data - Phase 1

- Sites 1, 5, 12, 13 & 14

Survey / Engineering Data - (TBD)

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

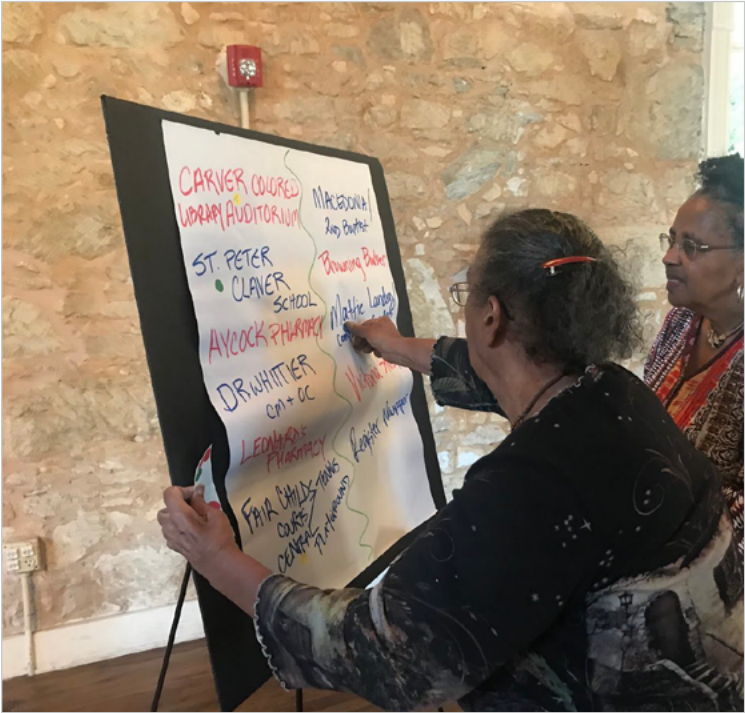
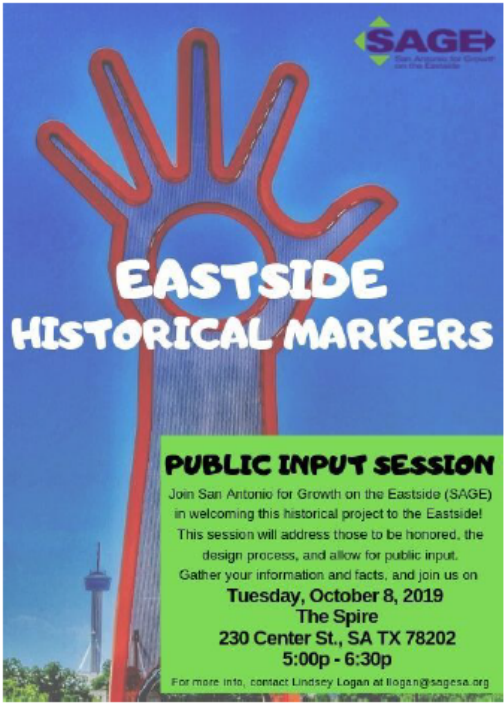
The East Side Markers Project is a project sponsored by San Antonio for Growth on the East Side (SAGE). There is a desire from many residents to commemorate special people and places located on the east side of San Antonio, that were important and influential African American business people and service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



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.



FINAL DRAFT 10/27/20

TIRZ Boundaries:

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

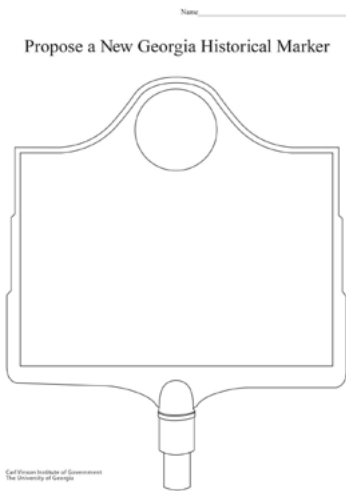
Funding:

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.

List of Locations & Time Line
Phase 1 and TBD

Phase 1

| Sept. - Dec. 2020 | Dec. 2020 | Jan. - March 2020 |
|--|-----------|-------------------|
| 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 | | |
| DESIGN | PERMIT | INSTALL |

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

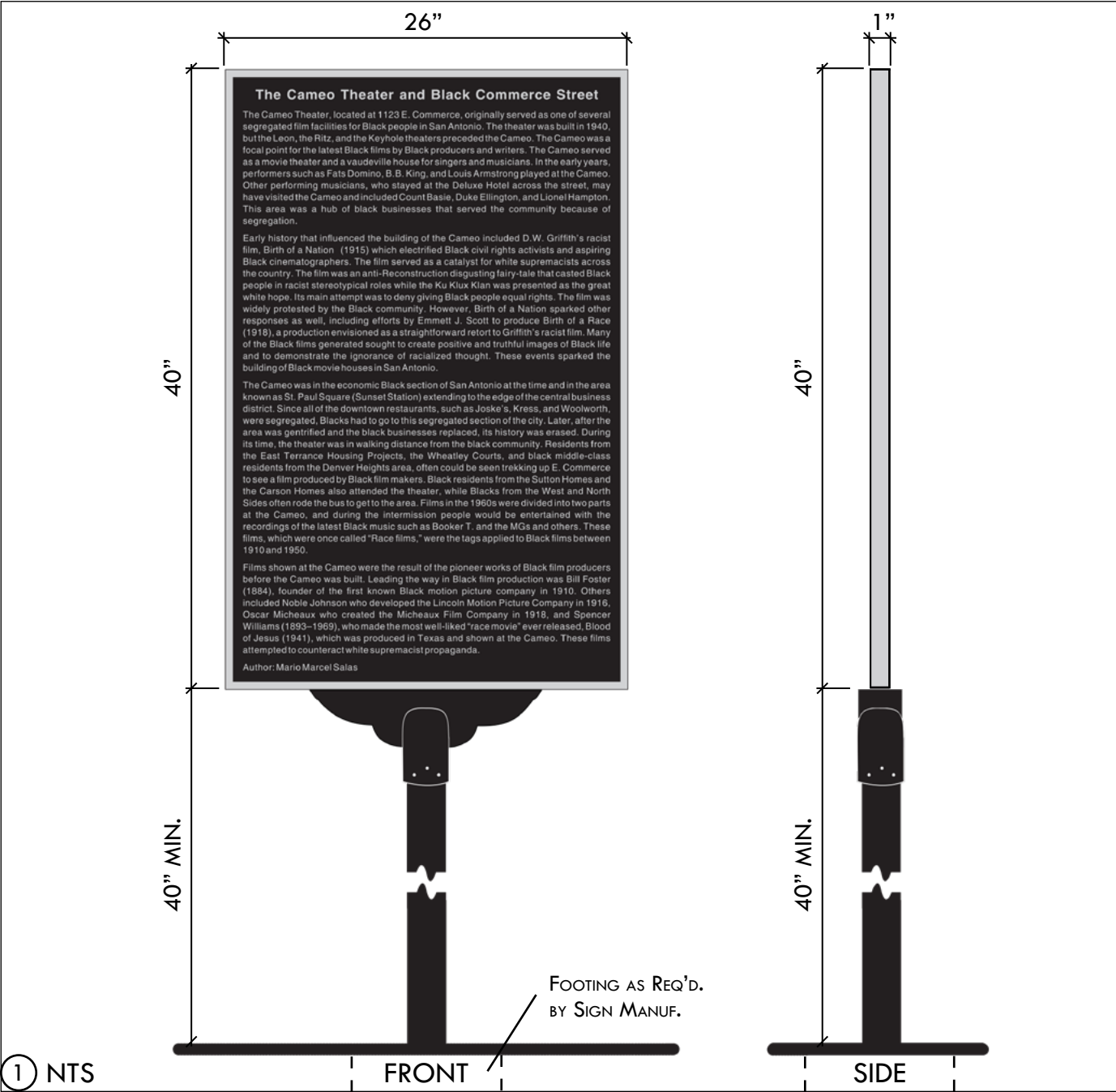
Macedonia Baptist Church, Center St. & Chestnut St.
- 12

G. W. Bouldin Newspaper, 207 N. Center St.
- 13

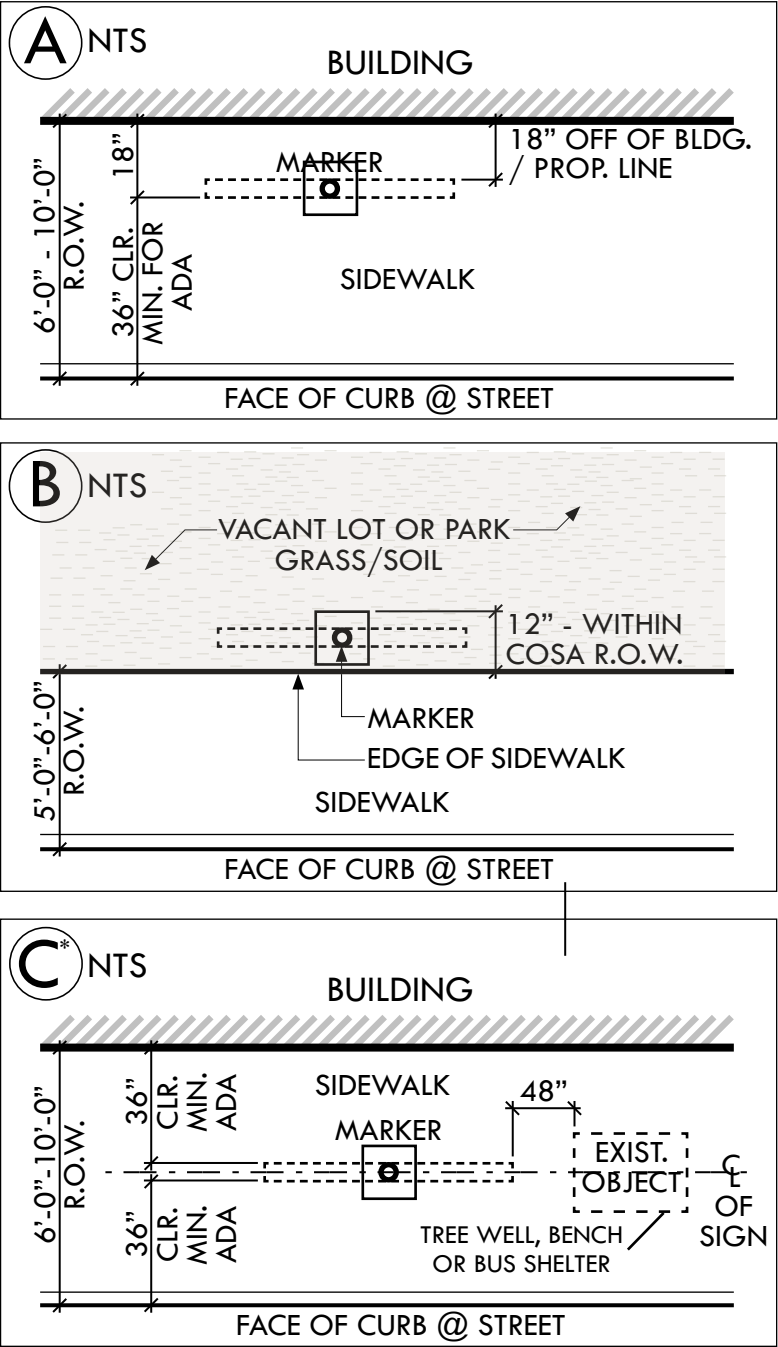
The SNCC Legacy Project, 709 S. Pine St.
- 14

John Inman, Fighter for Human Rights, 333 Martin Luther King Dr.

FINAL DRAFT 10/27/20



DESIGN INTENT, NOT FOR CONSTRUCTION



DESIGN INTENT, NOT FOR CONSTRUCTION

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

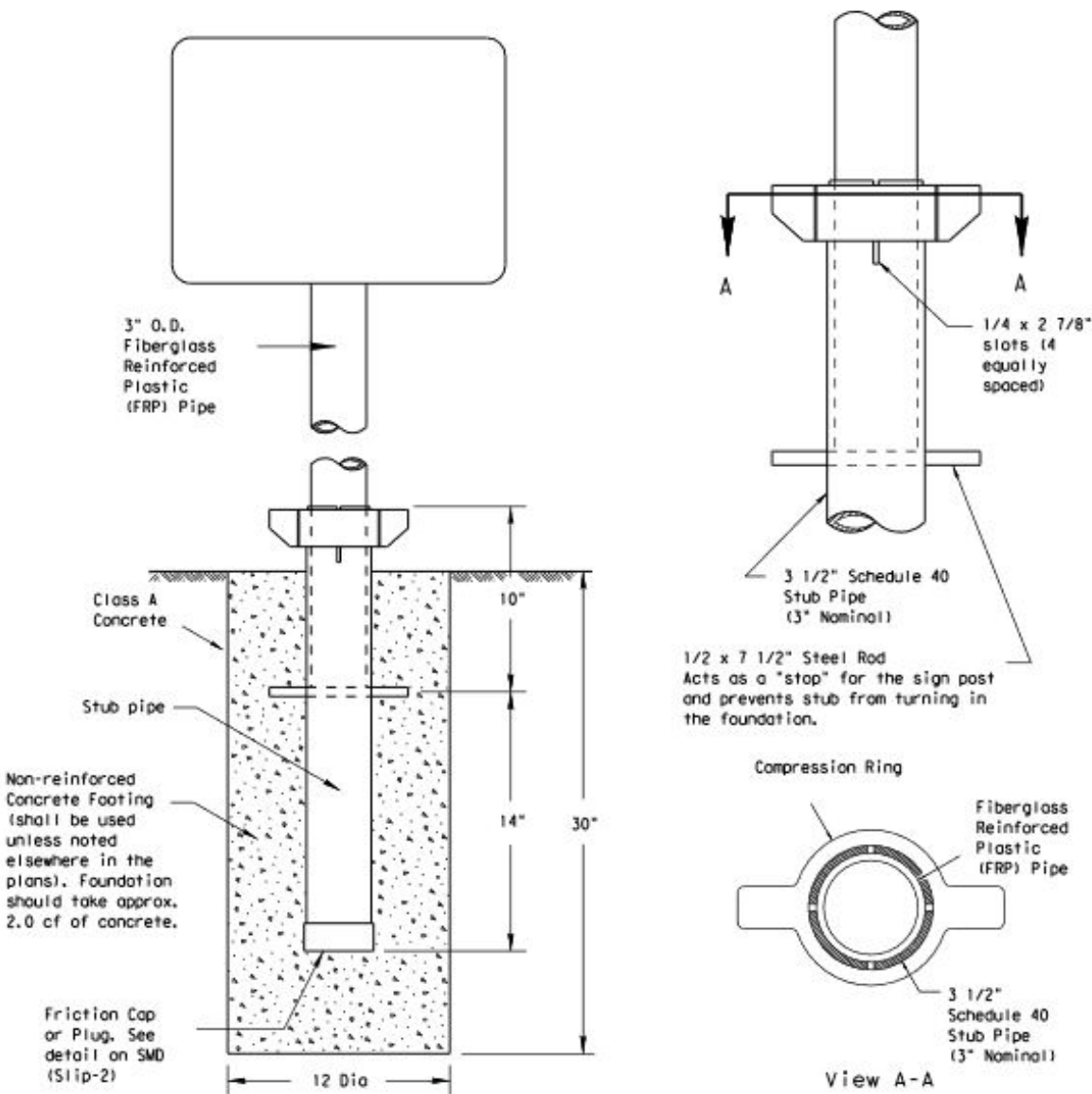
- ① Typical Sign Elevations
- Ⓐ Plan @ Building / Sidewalk
- Ⓑ Plan @ Vacant Lot / Park Sidewalk Edge
- Ⓒ *Plan Near Existing Sidewalk Object

Follow Manufacturer's Mounting / Footing instructions.

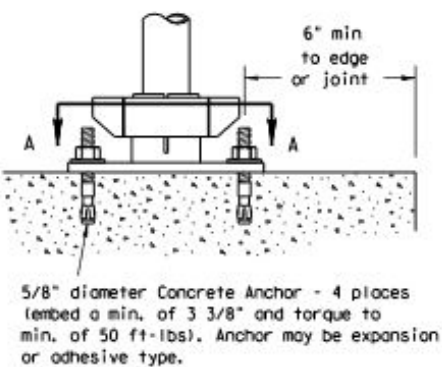
FINAL DRAFT 10/27/20

Universal Anchor System

with Fiberglass Reinforced Plastic (FRP) Post

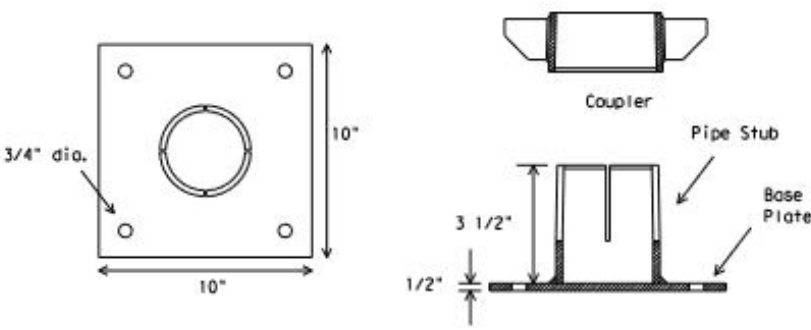


SM RD SGN ASSM TY FRP(X)UA(IP) DESIGN INTENT, NOT FOR CONSTRUCTION



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(IP)

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.

Design Intent, Not for Construction.

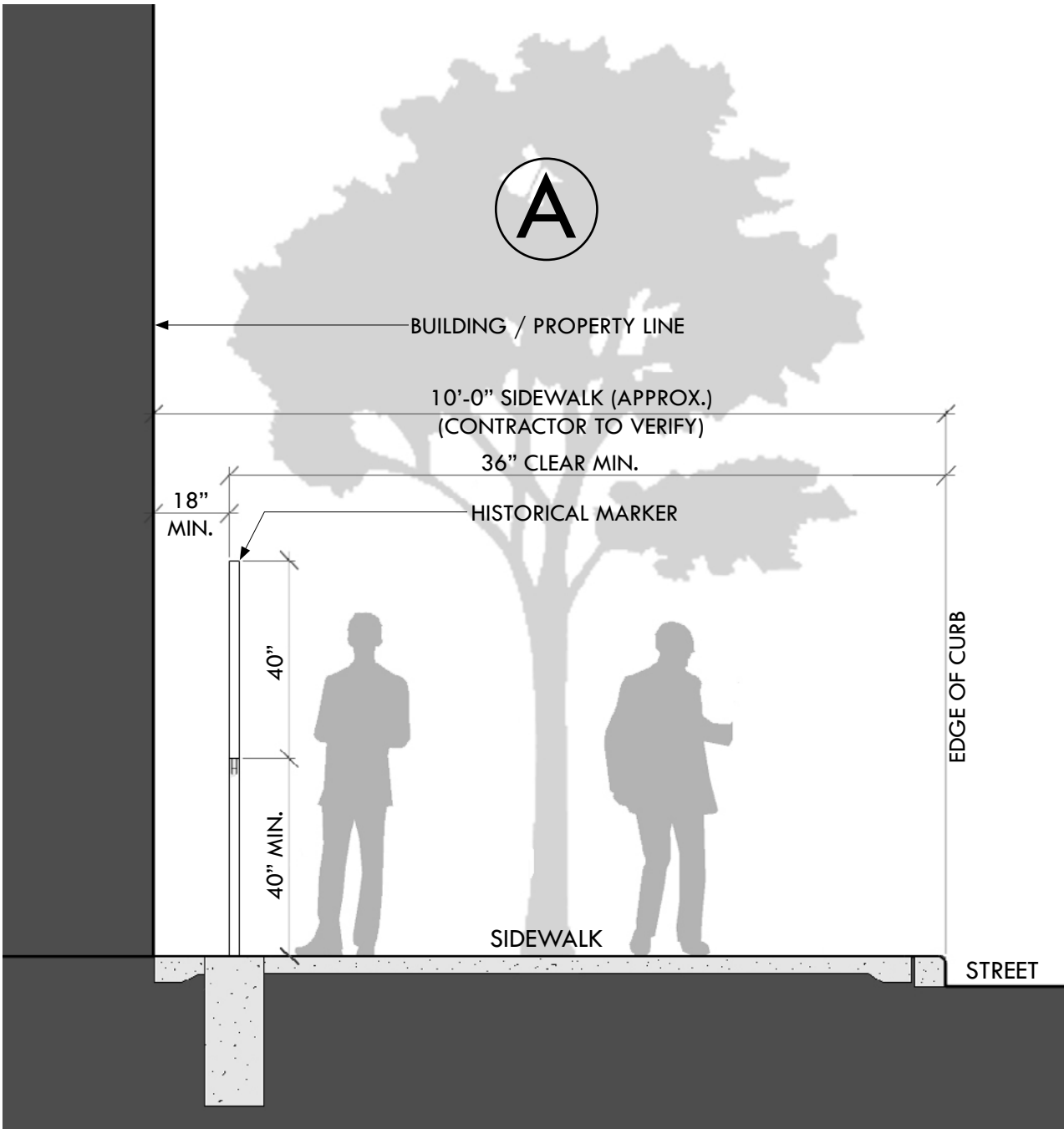
FINAL DRAFT 10/27/20

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.

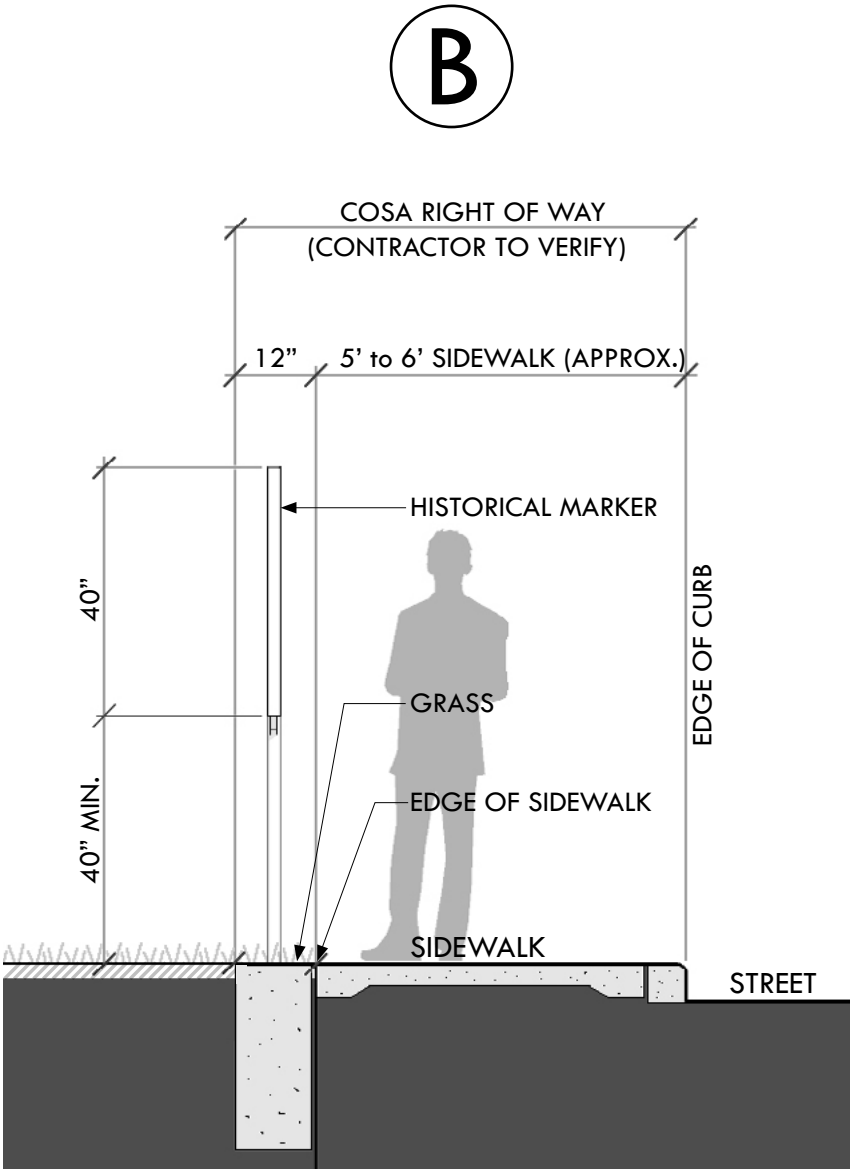
Installation Locations:

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



DESIGN INTENT, NOT FOR CONSTRUCTION

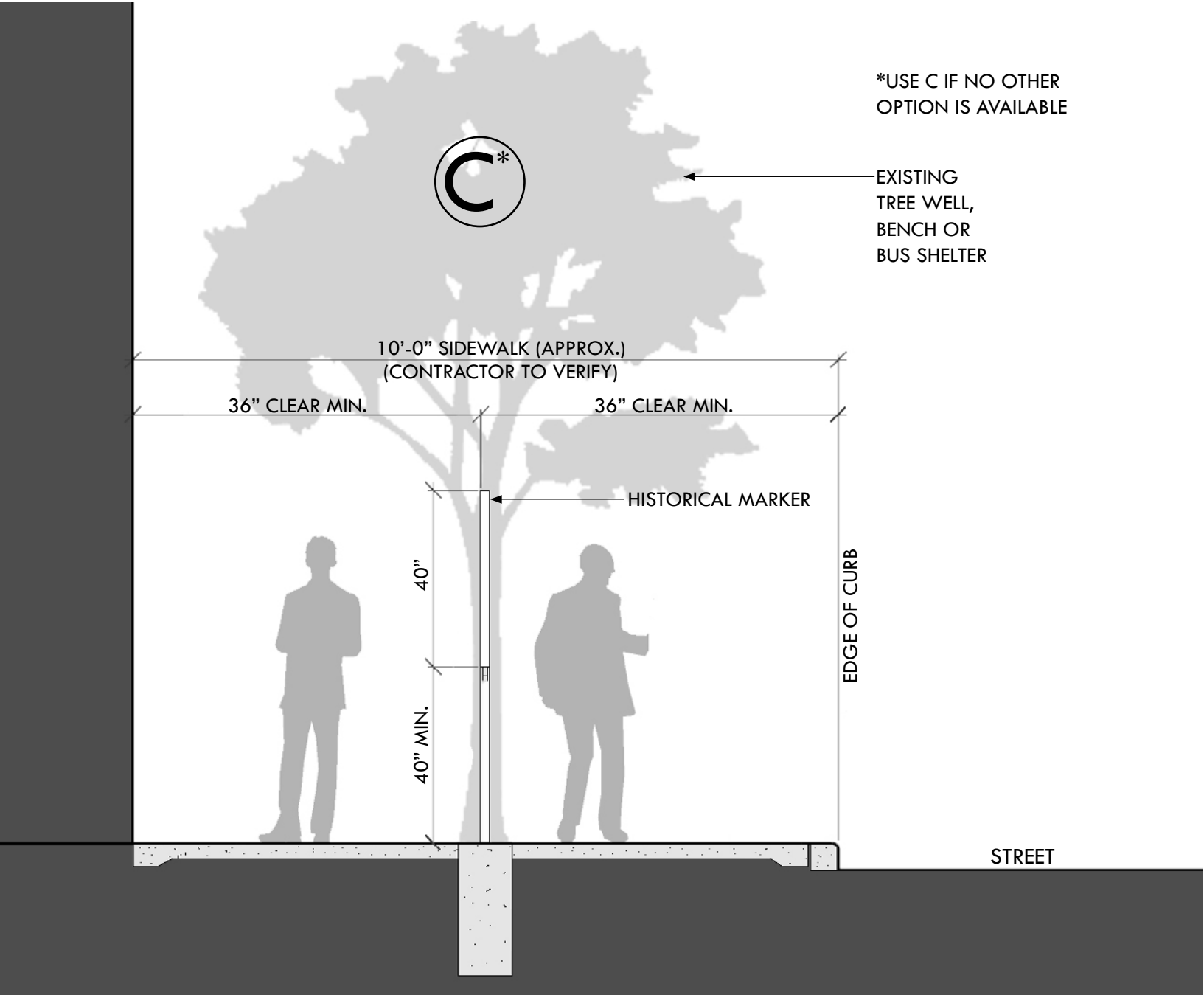
Design Intent, Not for Construction.

FINAL DRAFT 10/27/20

Location C is depicted on a 10 foot Sidewalk

Installation Locations:

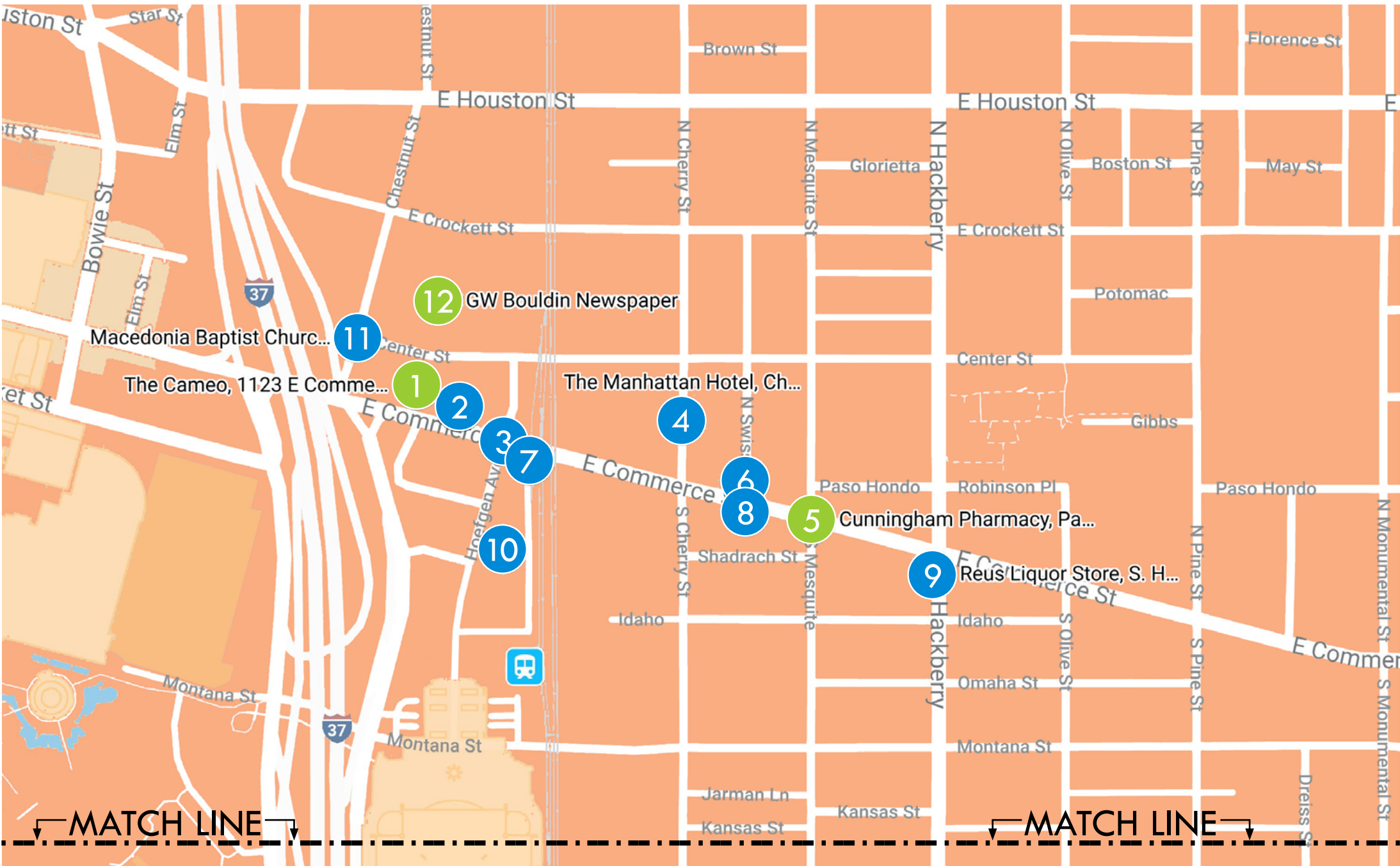
Location C:
In cases where A and B are not possible, and if approved by the City, the sign could be mounted next to an existing tree well, fixed bench or bus shelter. Maintain 48" away from object, and maintain 36" clear walkway around sign. *CoSA must approve.



DESIGN INTENT, NOT FOR CONSTRUCTION

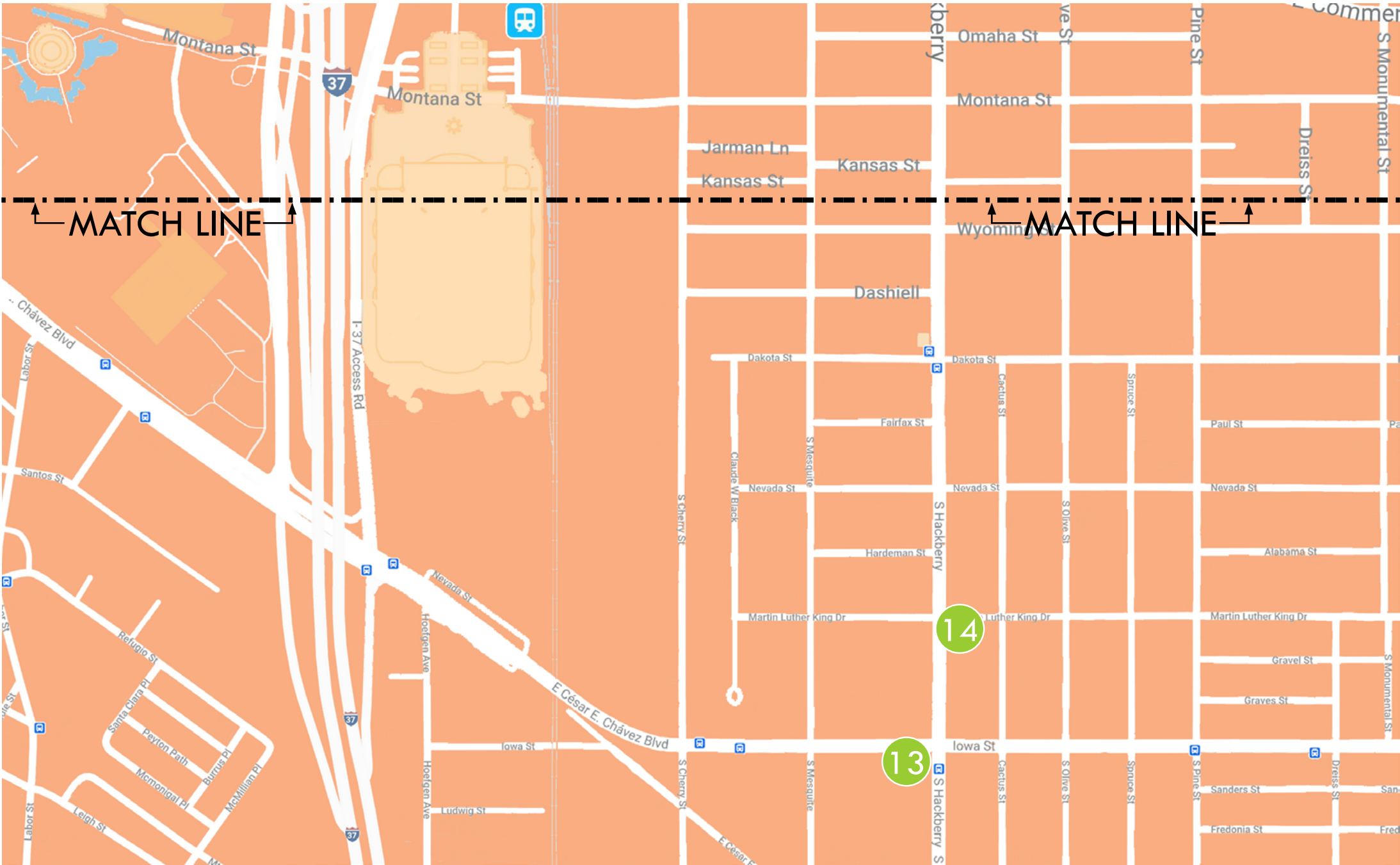
Design Intent, Not for Construction.

FINAL DRAFT 10/27/20



- LEGEND**
- 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.
- COLOR KEY**
- Phase 1 Monuments
 - Phase 2-3 Monuments

FINAL DRAFT 10/27/20



LEGEND

- 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.

COLOR KEY

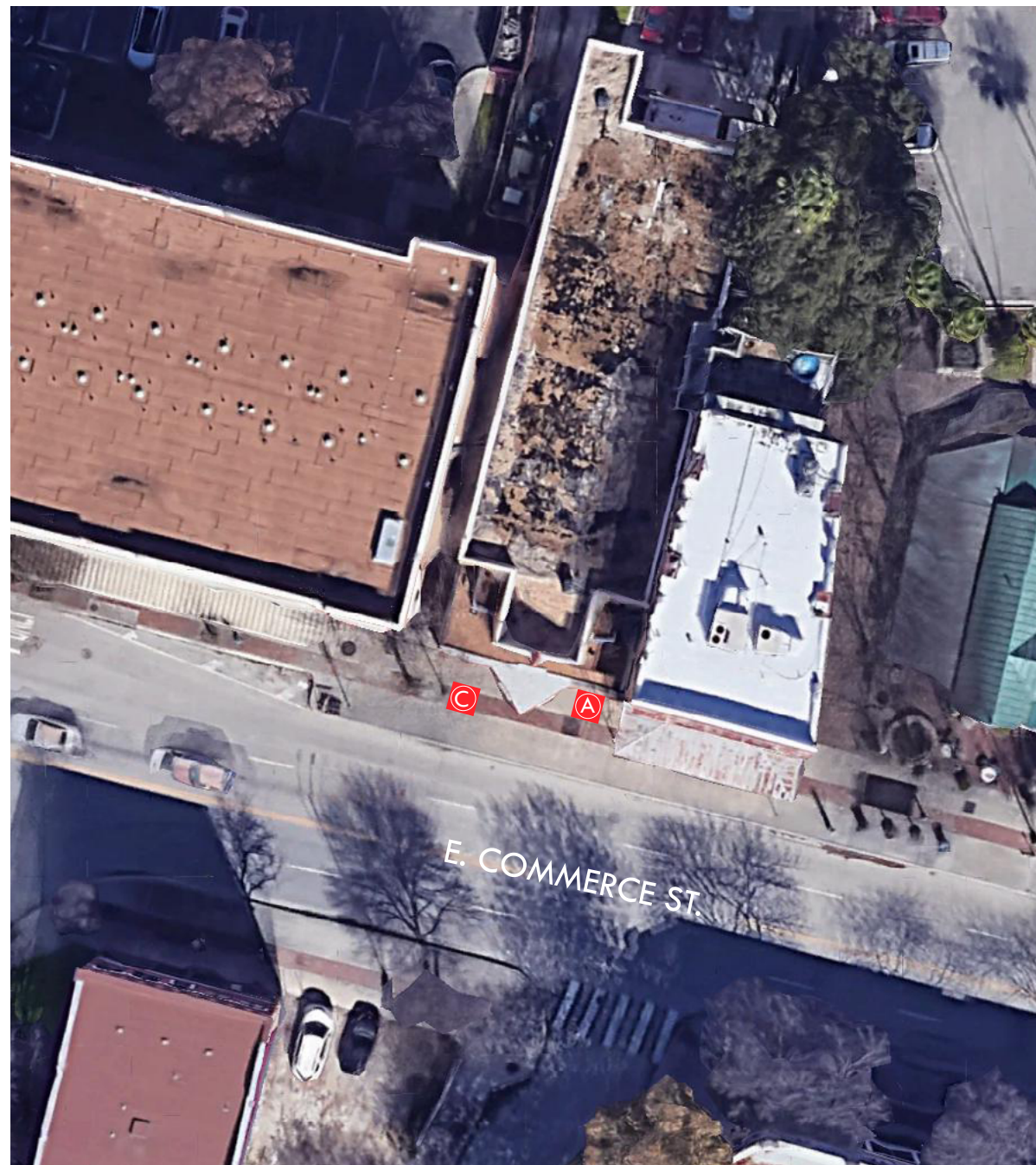
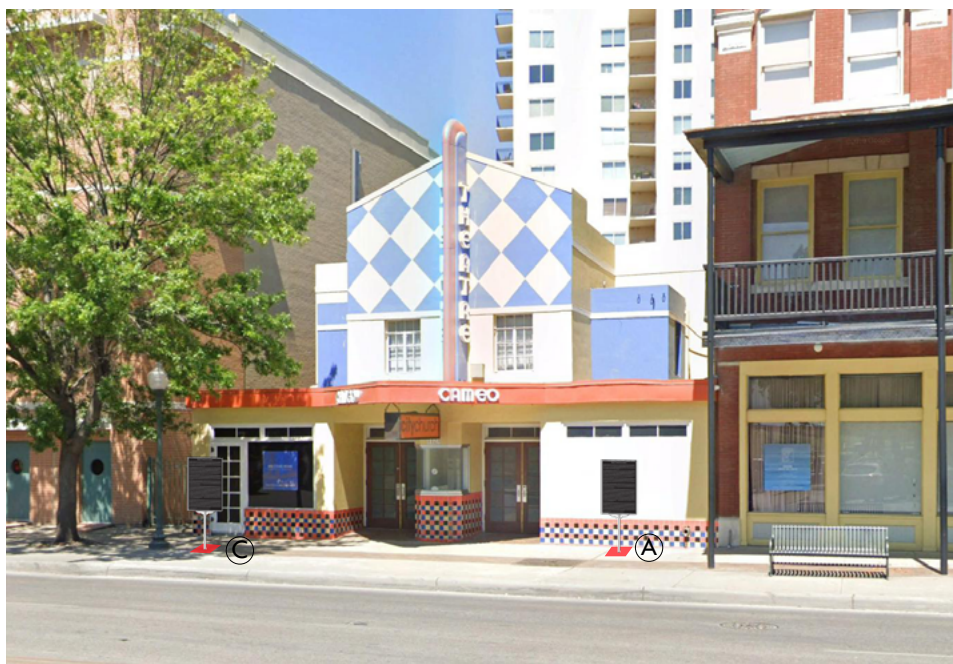
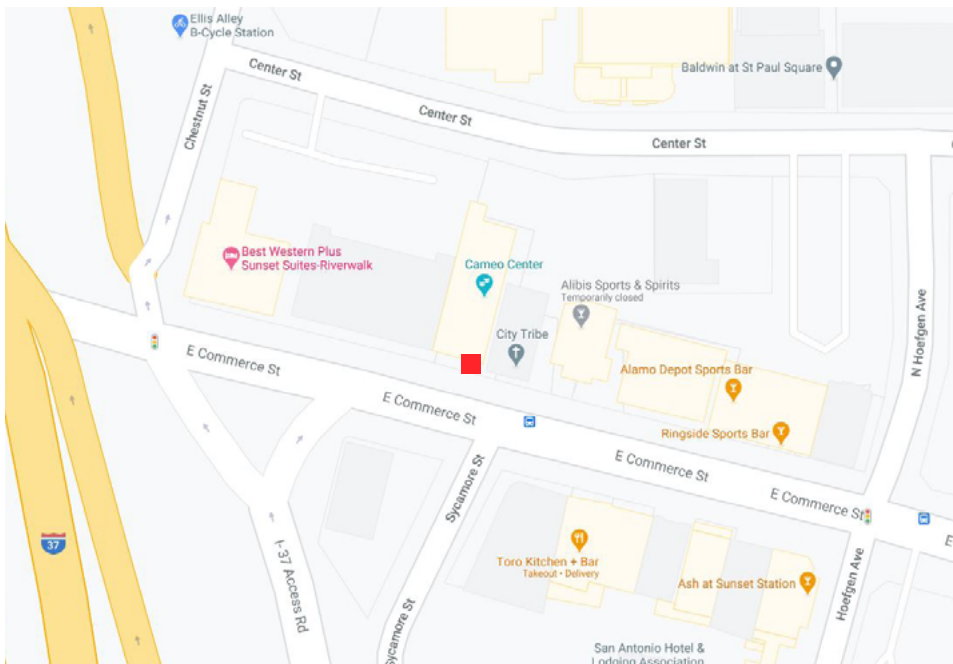
- Phase 1 Monuments
- Phase 2-3 Monuments

FINAL DRAFT 10/27/20

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

FINAL DRAFT 10/27/20

Locations & Site Data

1 - Cameo Theater

1123 E. Commerce St.

Monument Text:

The text for the monument is shown at left.



E. COMMERCE ST. LOOKING NORTHWEST



E. COMMERCE ST. LOOKING NORTHEAST

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.

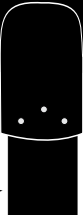
The Cameo was in the economic Black section of San Antonio at the time and in the area known as St. Paul Square (Sunset Station) extending to the edge of the central business district. Since all of the downtown restaurants, such as Joske's, Kress, and Woolworth, were segregated, Blacks had to go to this 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 Terrace 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"

2.375" ID galvanized tube painted to match plaque background shipping separately



Small colonial mounting flange and cap painted black to match plaque background

(3) 1/4" set screws staggered with JB weld in screws after mounting

FINAL DRAFT 10/27/20

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.

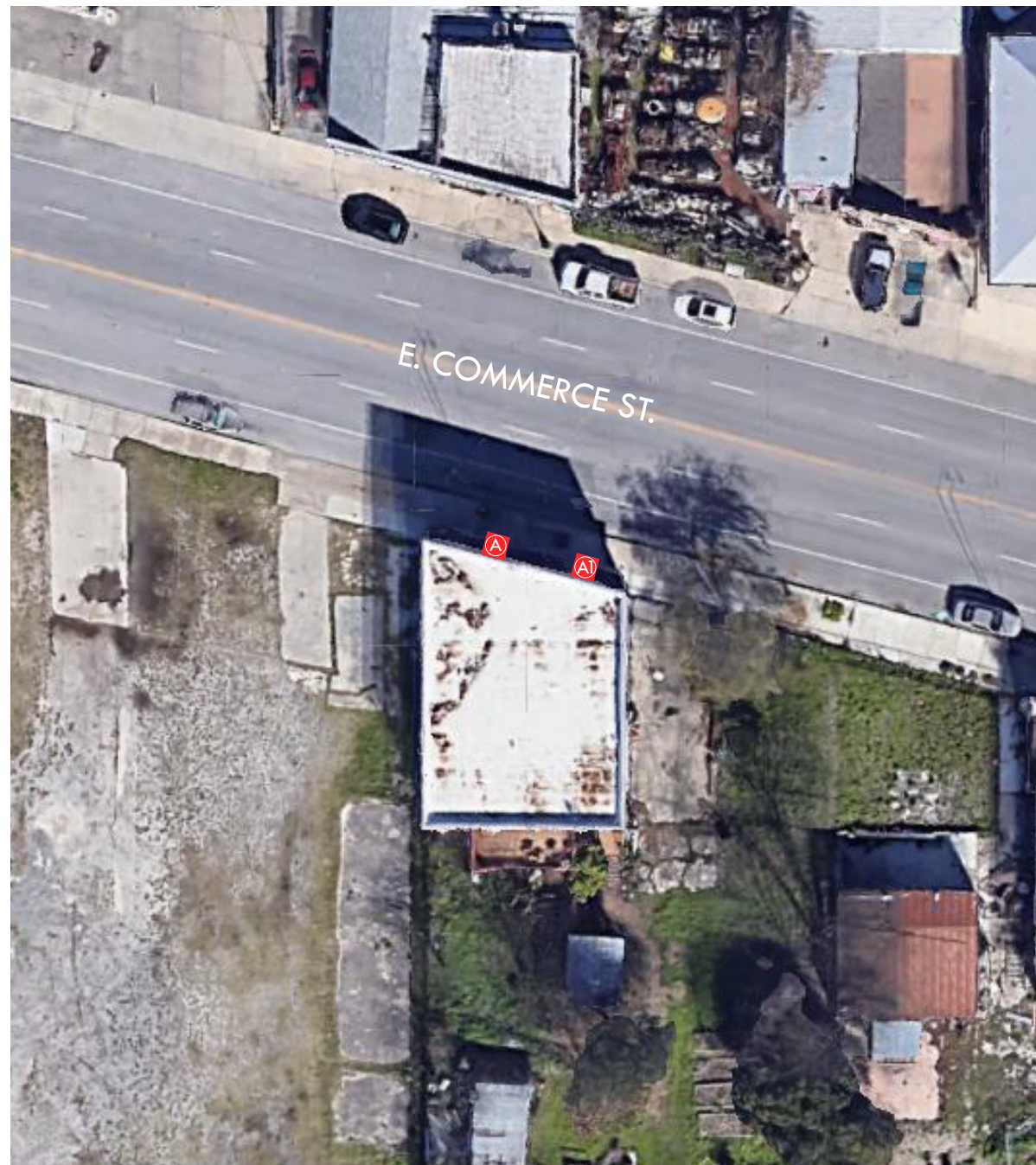
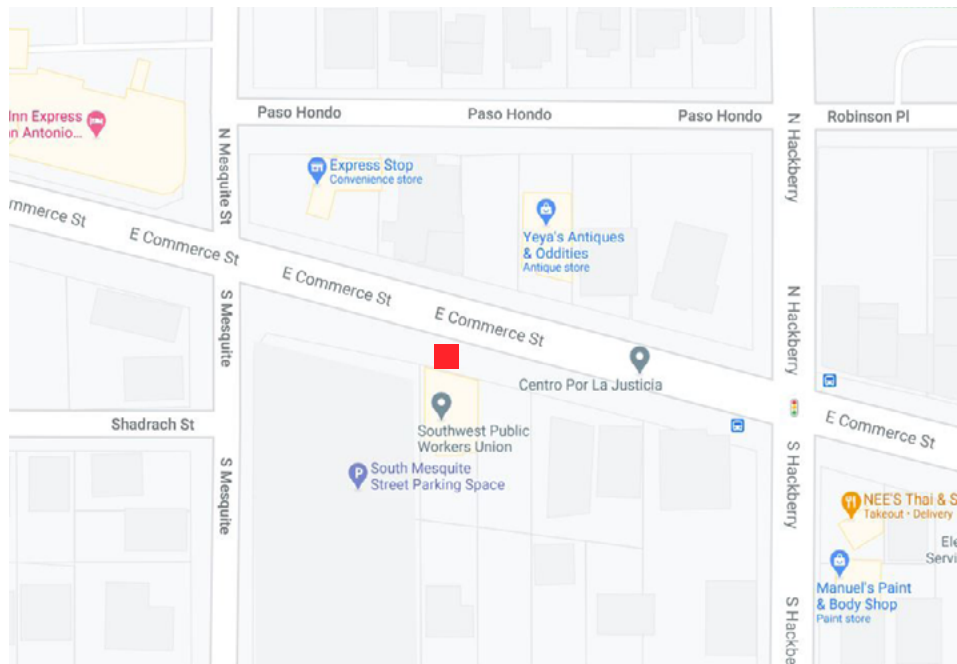
The marker could be located against the building at Locations Type A or A1.

Address: 1416 E. Commerce St.

Owner: Centro Por La Justicia

Zoning Overlay Info: Vacant Bldg. Program Area

Neighborhood: Historic Gardens



FINAL DRAFT 10/27/20

Locations & Site Data

5 - Black Commerce Street

1416 E. Commerce St.

Monument Text:

The text for the monument is shown at left.



E. COMMERCE ST. LOOKING SOUTHEAST



EAST COMMERCE ST. LOOKING NORTHWEST



FINAL DRAFT 10/27/20

Survey Text
(This will be added surveys are completed).

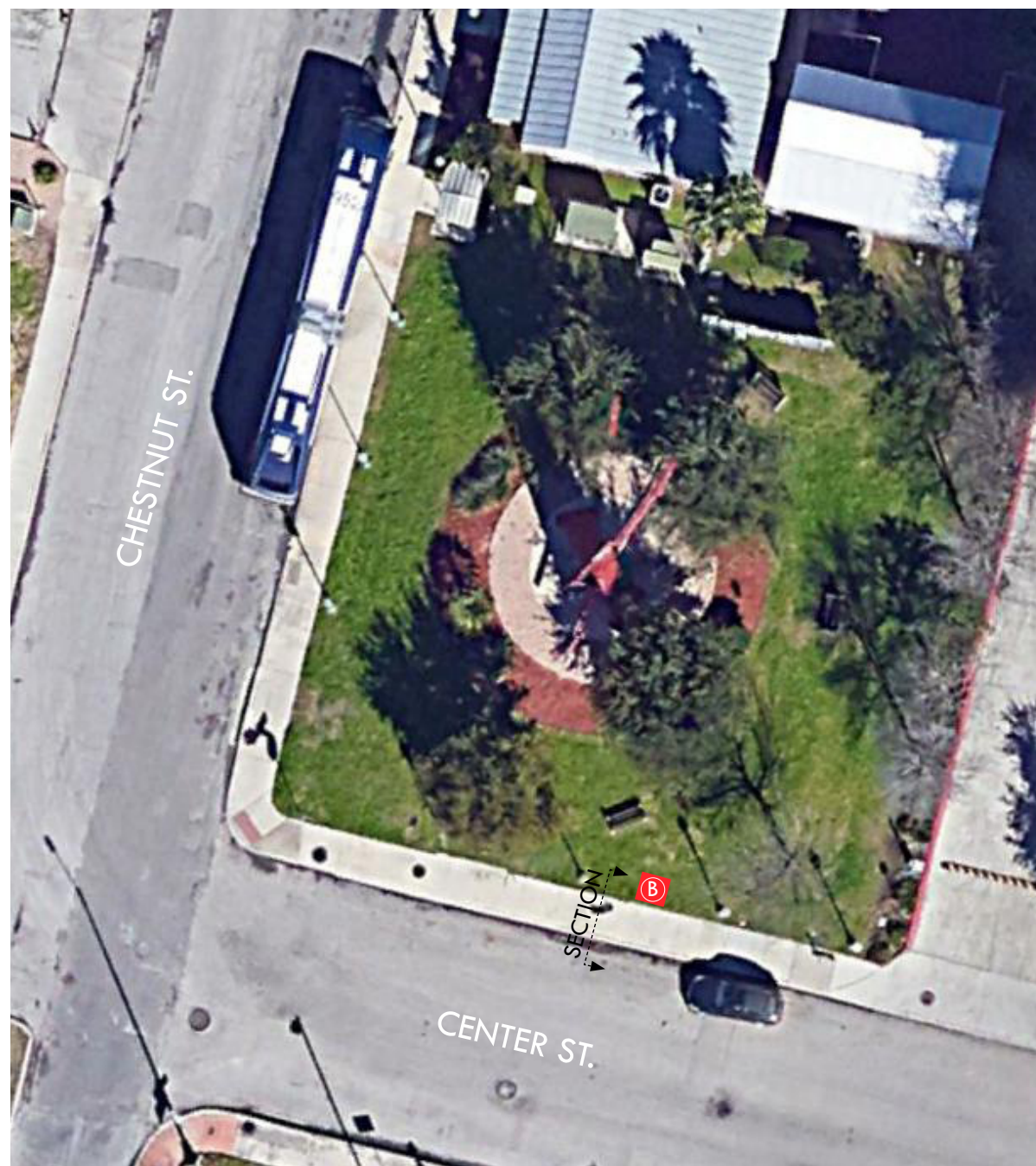
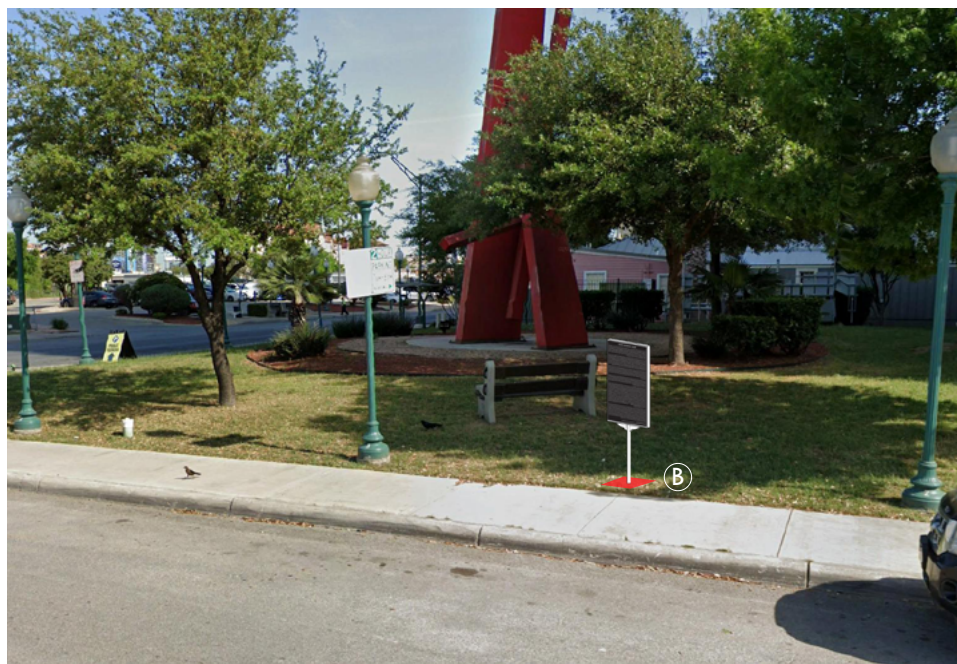
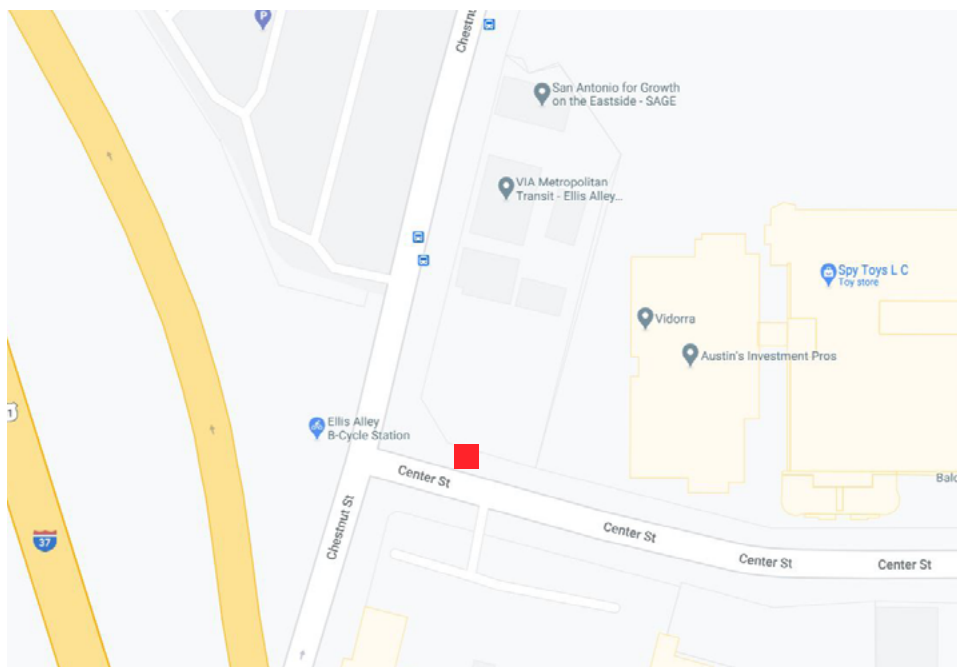
SURVEY TO BE ADDED
UPON COMPLETION

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.

Monument Text:

The text for the monument is shown at left.



CENTER ST. LOOKING SOUTHEAST



CENTER ST. LOOKING NORTHWEST

G.W. Bouldin
An Important African Leader in San Antonio

This area known as St. Paul Square is steeped in history. This vicinity once teemed with black businesses, and several African American churches including 2nd Baptist Church and St. Paul's Colored Methodist. It was also the place where civil rights leader G. W. Bouldin housed several businesses and his newspaper. In 1936, G. William Bouldin once lived at 1730 East Houston Street where he would have meetings with mayors and civil rights leaders. He arrived in San Antonio in 1908 and worked as a Pullman Porter for the segregated railroad system. He was born in Hondo, Texas on June 29, 1895, and soon after coming to San Antonio established an African American newspaper called the San Antonio Inquirer which was located in this block at 207 N. Center Street. Later, the paper moved to the corner of E. Commerce and Hackberry Streets. It was while he was the editor of the paper that the Bureau of Investigation began harassing him for articles that appeared in his paper critical of the treatment of black soldiers at Fort Sam Houston who were eventually hanged on the Salado Creek for their part in protecting the black community of Houston, Texas. In a courtroom at the Fort Sam Houston Post Chapel, 19 black soldiers were racially railroaded to the gallows. This barbaric act was condemned across the country and was also spotlighted in an article in Bouldin's paper.

G. W. Bouldin was tried and convicted under the Espionage Act in 1919, at a time when the First Amendment was compromised, and sent to Leavenworth Prison for simply allowing an article critical of the mistreatment of these African Americans soldiers to be printed in his paper. Bouldin was a fighter for civil rights and black uplift, and refused to give up even after serving his time in prison. Bouldin went on to become a builder, a real estate man, a mortician, and a newspaper man. In fact, Bouldin operated and owned funeral homes throughout the state of Texas and established Mount Zion Funeral Parlor with the famous businessman Frank E. Lewis in San Antonio. This structure was formally St Paul Colored Methodist Church across the street at 230 N. Center.

According to another black newspaper, the San Antonio Register, of July 10, 1936, Bouldin established funeral homes in Hallettsville, Lockhart, Luling, Gonzales, Yoakum, San Marcos, Kenedy, Goliad, and Corpus Christi. G. W. Bouldin stood out as a light and a beacon in the African American community of San Antonio and should be honored for his contributions to San Antonio as a whole. Bouldin died on July 5, 1936 and his death certificate was signed by the famous black medical doctor, Madison L. Preacher. Bouldin was buried on July 9, 1936 and was an active member of the United Brothers of Friendship, a black lodge.

The harassment that Bouldin received at the hands of the Bureau of Investigation in the early 1900s was documented in a research book called "Investigate Everything" by Theodore Kornweibel. The legacy Bouldin left behind helped to create foundational opposition to white supremacy. Bouldin was a member of West End Baptist Church and had a large send off on the occasion of his death. Bouldin did not forget where his roots were and was not ashamed of his activities for the betterment of African Americans.

Author: Honorable Mario Marcel Salas

Sponsors: City of San Antonio, TIRZ Board 11
San Antonio for Growth on the East Side (SAGE)

5/8"

7/16"

2.375" ID galvanized tube
painted to match
plaque background
shipping separately

Elevation
Scale: 1/2"

Small colonial mounting flange
and cap painted black to match
plaque background ③
(3) 1/4" set screws staggered
with JB weld in screws after mounting

FINAL DRAFT 10/27/20

Survey Text

(This will be added surveys are completed).

SURVEY TO BE ADDED
UPON COMPLETION

FINAL DRAFT 10/27/20

Locations & Site Data

13 - The SNCC Legacy Project

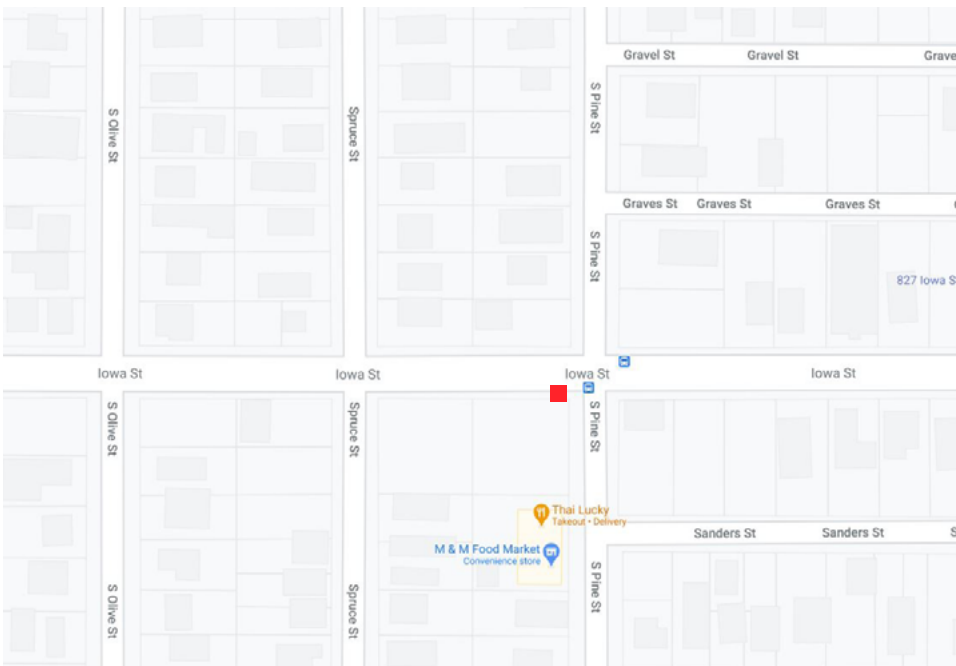
709 S. Pine St.

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.

Monument Text:

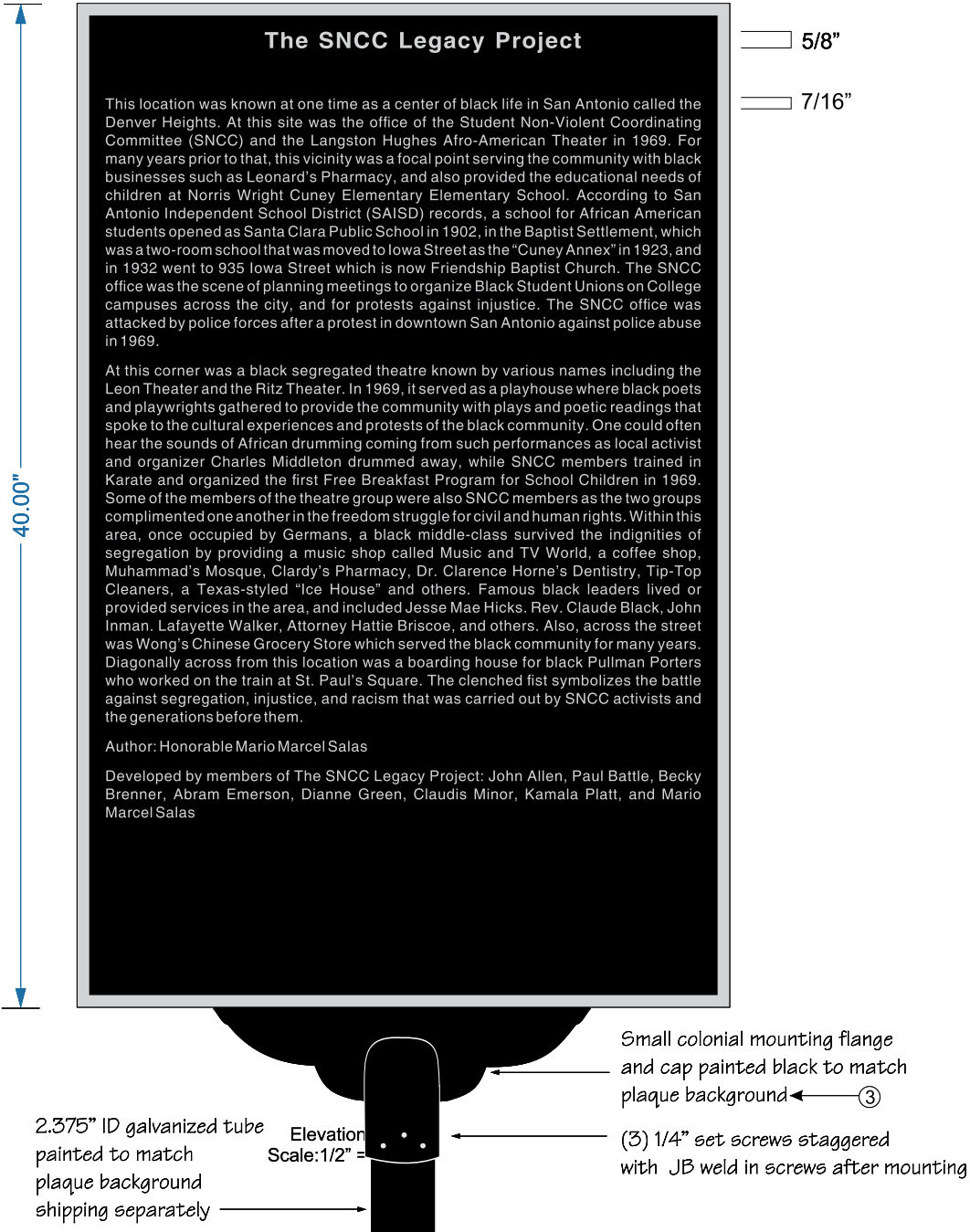
The text for the monument is shown at left.



IOWA ST. LOOKING SOUTHWEST



IOWA ST. LOOKING SOUTHEAST



FINAL DRAFT 10/27/20

Survey Text

(This will be added surveys are completed).

SURVEY TO BE ADDED
UPON COMPLETION

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.

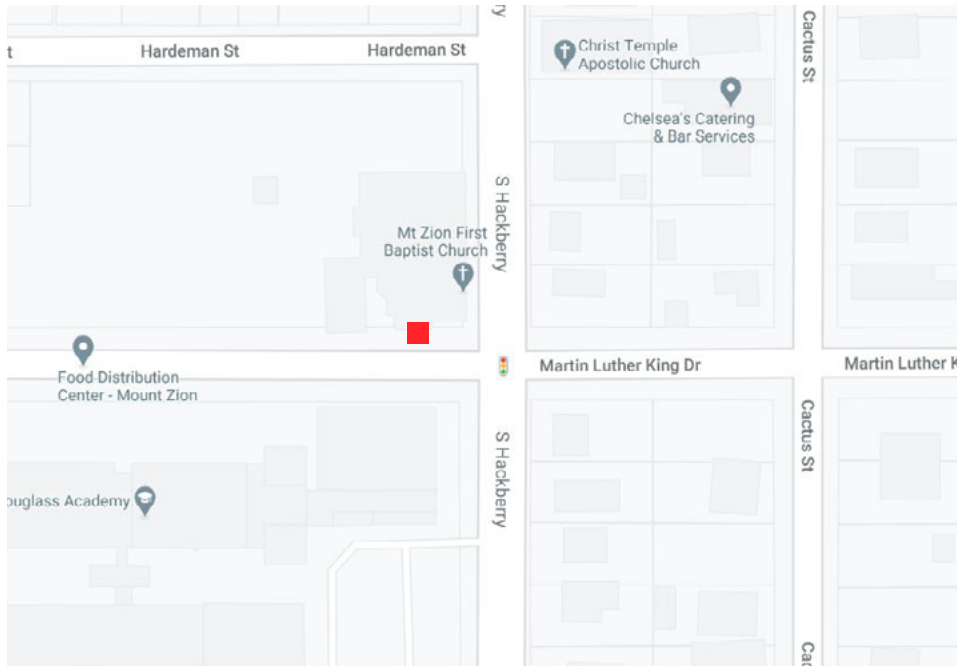
Tentative Locations A and A1 are shown in plan and in the street photos.

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.

Monument Text:

The text for the monument is shown at left.



MARTIN LUTHER KING DR. LOOKING NORTHWEST



MARTIN LUTHER KING DR. LOOKING NORTHEAST

John Inman Fighter for Human Rights

Interestingly, John Inman was born in 1896, the year that the infamous Plessey V. Ferguson Supreme Court case made segregation legal. John Inman was a fixture in the civil and human rights movement in San Antonio and across the city. John Inman graduated from theological seminary in the 1930's but according to his daughter Janice Inman-Joseph, chose "teaching instead of preaching." John Inman fought against segregation in San Antonio by participating in protests at segregated facilities in his early years and never stopped even as he approached later years. Inman became a barber by profession, allowing him to teach his customers about civil and human rights. One could go to his barbershop and pick up material concerning the latest news in the black community, both locally and nationally. He was always willing to discuss the inequalities that existed in the city and across the country and the importance of action to address the plight of people.

Inman's community barber shop on S. Hackberry Street was across the street from Mount Zion First Baptist Church and where he was an active member. According to researcher Alwyn Barr, in quoting A.C. Sutton, John Inman was always in the lead for civil rights. Sutton said, "Anything that looked like a movement, he would be a part of." After authorities discovered that Inman was a revolutionary they removed his barber shops from the military bases which caused economic hardships for his family. However, much to the displeasure of segregationists Inman kept up the fight for human dignity. In 1928, John Inman became the president of the San Antonio Branch of the NAACP. He fought for infrastructure improvements on the East Side and carried out a campaign to end the poll tax.

John Inman was allied with Rev. Claude Black and the G. J. Sutton family. In the 1930's and 1940's, the Black community was active in encouraging voting by holding mock "Sepia Mayoral Campaigns," which are recorded in the Black Press (San Antonio Register), and "Anti-Poll Tax Rallies" on the east and west sides of the city (Register, March 31, 1939). John Inman was also a local labor activist and participated in these mock mayoral campaigns which were organized by what was then called the Negro Chamber of Commerce. He was actually elected in a mock mayoral campaign in an effort to show that Blacks deserved to hold the position of mayor in San Antonio during the era of segregation. John Inman was a fighter for social justice for many years. John Inman, a Black revolutionary during the Bellinger era, lived for a long time, and fought for positive change for decades. He was an advocate of worker's rights and supported workers of all ethnic groups including Mexican American Pecan Shellers that carried out a strike for better working conditions under the leadership of Emma Tenayuca. John Inman was active in a black and brown coalition that was organized into the "Workers Alliance." Inman was able to organize black support for the Pecan Sheller's Union and his help was invaluable. Shamefully his organizing success has gone uncelebrated.

Inman's influence would be felt years later when he would conduct political education classes for San Antonio SNCC members, civil rights workers, and others in the 1960s. He never gave up and was quoted in the community by many people who remembered that he said, "The harder they fought me the harder I fought back. I was never afraid of risking my life for the cause of justice and freedom." In the 1970s, John Inman was a member of the San Antonio Committee to Free Angela Davis and helped to organize the largest rally in the country of close to 3,000 for her freedom at La Villita Assembly Hall. John Inman passed away in 1996 at the age of 100.

Author: Mario Marcel Salas

5/8"

7/16"

40.00"

2.375" ID galvanized tube
painted to match
plaque background
shipping separately

Elevation
Scale: 1/2"

Small colonial mounting flange
and cap painted black to match
plaque background

(3) 1/4" set screws staggered
with JB weld in screws after mounting

FINAL DRAFT 10/27/20

Survey Text

(This will be added surveys are completed).

SURVEY TO BE ADDED
UPON COMPLETION

FINAL DRAFT 10/27/20