

Request to Deny Approval of Permit #1033 for the Alamo Plan- Phase 1

Texas Historical Commission Meeting
January 28th and 29th, 2020

Report by Cindy K. Gaskill



I. Background:

In 1983, the Texas Historical Commission (THC) designated the Alamo as a State Archeological Landmark (SAL) under Chapter 191 of the Natural Resources Code (aka the Texas Antiquities Code). That designation applies to all resources (archeological and standing structures) within the boundary, described as “Bound on the west by North Alamo Street; on the north by East Houston Street; on the south by East Crockett Street; on the south by Nacogdoches Street.” Work on, or alterations to, SALs requires the issuance of a permit by the THC. Detailed guidance is provided in Texas Administrative Code Title 13, Part 2, Chapter 26. The Alamo Defenders Cenotaph is included within these boundaries and so is subject to the provisions of the Antiquities Code.

The Cenotaph is also a “Contributing Structure” to Alamo Plaza which has been listed in the National Register of Historic Places. The Lady Bird Fountain (1974) and the Bandstand (1976) are also listed as “Contributing Structures” to Alamo Plaza. The latter two structures are less than fifty years old and do not meet the criteria for designation as a SAL.

General Land Office and the Alamo Trust consultant, HKS has applied for a permit for the RELOCATION of the Cenotaph, the Lady Bird Fountain and the Bandstand (see Attachment 1 – Permit Application). Please note, RELOCATION is the category checked after the applicant was unsure whether to check RESTORATION or NEW CONSTRUCTION. The THC guided the applicant to check RELOCATION.

II. TAC Code; Title 13; Part 2; Chapter 26; Subchapter D Rule 26.22:

The Texas Administrative Code Title 13, Part 2, Chapter 26, Subchapter D Rule 26.22 states, “All work done on historic buildings or structures and their sites will be reviewed, and issued permits when appropriate, in accordance with one or more of the following permit categories. Section 191.054 of the Texas Natural Resources Code authorizes the commission to issue permits for survey and discovery, excavation, restoration, demolition, or study. The following permit categories clarify specific scopes of work within these areas. Restoration is herein understood to include preservation, rehabilitation, restoration, and reconstruction as defined in the Secretary of the Interior’s Standards for the Treatment of Historic Properties (Standards), per 26.20(b) of this title (relating to Application for Historic Buildings and Structures Permits).

*(7) Relocation Permit. Under most circumstances, a permit to relocate a building or structure from its original site **will not be issued** unless the commission has been satisfied that there is a real and unavoidable threat to the building or structure on its original site. If relocation is unavoidable, the building or structure should be relocated to a site that resembles its original setting as closely as possible. A relocation permit will require thorough documentation of the relationship between the building or structure to demonstrate that the new site and setting are comparable to the original. An archeological investigation of both the old and new site locations may also be required. “*

III. Possible Motions for the THC to take regarding the Relocation Permit Application:

- **Denial of Relocation Permit:** Move to deny approval of State Antiquities Landmark Historic Buildings and Structures Permit #1033 for the Alamo Plan – Phase 1, and to request submission of alternate plans to restore the Cenotaph in its historic location
- **Delegation of Authority to Approve Permit:** Move to authorize the Executive Director to issue State Antiquities Landmark Historic Buildings and Structure Permit(s) for The Alamo Plan – Phase 1, including Cenotaph relocation and restoration, as stated in the permit application, provided that the requested construction documents are consistent with the report and presentation to the Commission on January 28, 2019, and contingent upon THC staff satisfaction with the technical details provided.
- **Delegation of Authority to Approve Permit with SAL nomination of the Cenotaph at the New Location:** Move to authorize the Executive Director to issue State Antiquities Landmark Historic Buildings and Structure Permit(s) for The Alamo Plan – Phase 1, including Cenotaph relocation and restoration, as stated in the permit application, provided that the requested construction documents are consistent with the report and presentation to the Commission on January 28, 2019, and contingent upon THC staff satisfaction with the technical details provided. Further, move to require that the City of San Antonio nominate the Cenotaph as a State Antiquities Landmark at its new location prior to staff acceptance of the completion report for Permit #1033.

IV. Relevant Questions to Answer before a Relocation Permit may be granted (according to TAC, Title 13, Part 2, Chapter 26, Subchapter D, Rule 26.22 (7)):

Is there a “Real and Unavoidable threat to the building or structure on its original site”?
The answer is NO...there is not imminent threat to the Cenotaph. It can be restored on its current site.

In November of 2014, a team of conservationists and engineers surveyed the Alamo Cenotaph. As stated in their report, “One of the principal goals of the assessment was to evaluate whether the displacement of the stone at the top of monument presented a safety hazard.” An additional goal was to “develop short term and long-term recommendations for the maintenance, conservation and restoration of the monument.” In the five years since this report, the Cenotaph has not been deemed to be a safety hazard, and no restoration or conservation attempts have been made by the City of San Antonio. According to the NON-ACTION by the City of San Antonio since the 2014 Alamo Cenotaph Condition Assessment Report, there is not a “real and unavoidable threat” to the Cenotaph.

The Conditions and Assessment Report with Treatment Recommendations from the 2014 study gave two options for restoration of the Cenotaph where it stands. It states, “Removal and replacement of all of the marble units should not be necessary unless the concrete frame is exhibiting a level of deterioration that undermines its structural stability. If all of the aluminum anchors appear to be badly corroded but the frame is sound, it should be possible to re-secure the marble panels to the frame without removing all of them. Selective removal of individual units should provide enough access points to add additional anchors to the more vulnerable carved stone panels without removing them” (See Attachment 2 – Conditions Assessment Report pages 3&4).

Alamo CEO, Douglass McDonald, whose company has been paid upwards of \$583,000 of Texas Taxpayer money, admitted the Alamo Plan consultants do not know whether or not the Aluminum fasteners within the Cenotaph are failing. At a January 2020 meeting, McDonald said, “We don’t know the date. And we don’t know how many of these fasteners have failed already. Or, if any (fasteners) have, quite honestly. But, there will be a date when these fasteners will fail, when they will be corroded away.”

Restoration vs. Relocation

The reports by HKS and CVM have not given any justification for Relocation of the Cenotaph. Both reports reference the 2014 study and no new information has been provided since inspection of the Cenotaph has not been invasive of the structure. Restoration is clearly necessary. However, restoring the structure can be performed in the current location of the Cenotaph. No justification has been provided as to WHY relocation is necessary by the GLO/Alamo Trust and Alamo Plan consultants. Although currently unknown, it is possible an entirely new concrete skeleton may be needed to properly restore the Cenotaph, but this can be done where the Cenotaph currently stands, in the location intended for the Cenotaph by the Italian immigrant sculptor, Pompeo Coppini, the City of San Antonio, and the Texas State Board of Control – Texas Centennial Commission.

Does the new site of the Cenotaph resemble its original location as closely as possible?

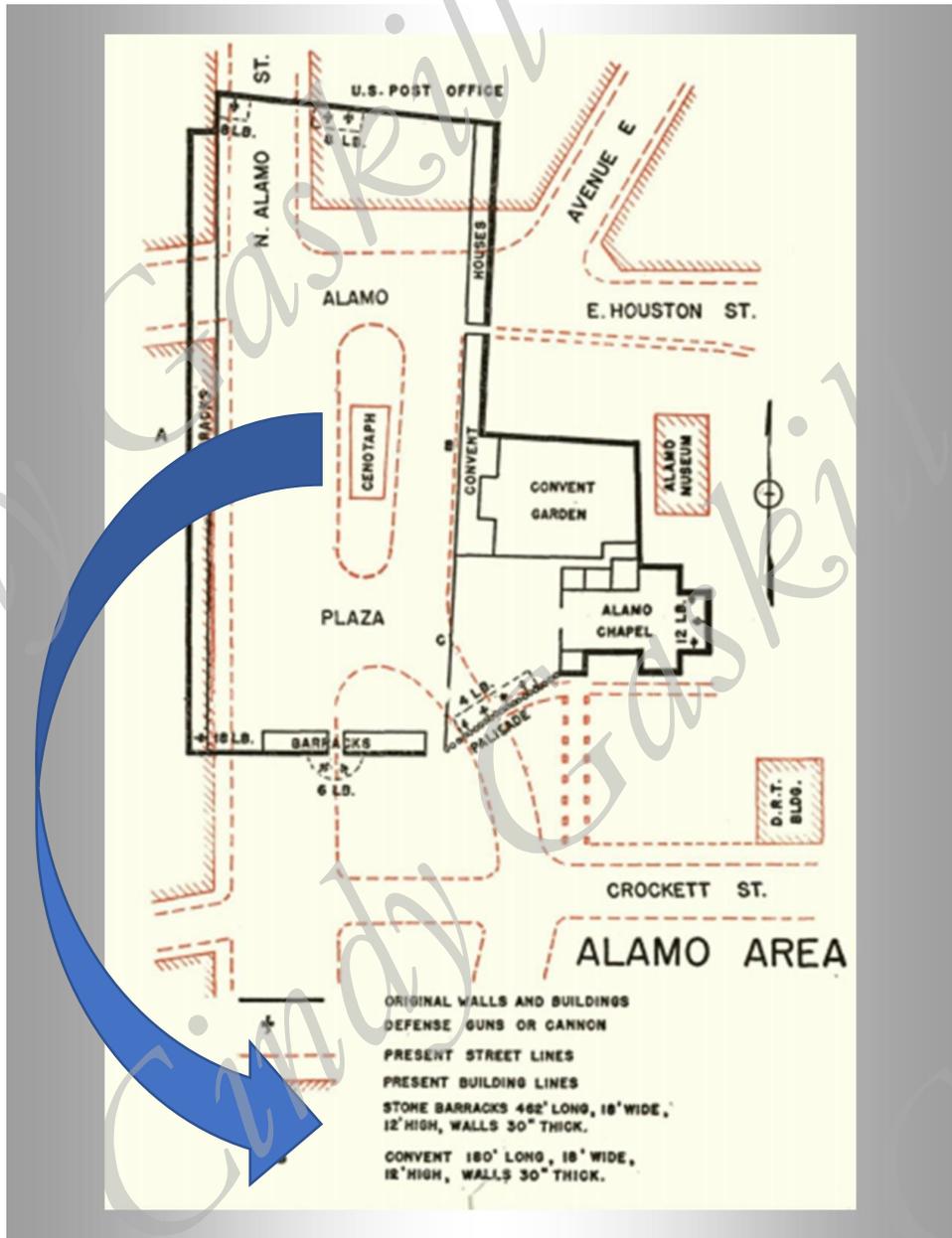
Answer: It is impossible for any new setting to emulate the original setting of the Cenotaph unless that locale is within the Alamo Battlefield footprint; and only if the Cenotaph remains in its current directional configuration (not rotated 180 degrees).

Original Setting of the Cenotaph

In January 1937, architect Carleton Adams stated the Cenotaph was initially planned to be constructed near the location of the Bandstand (see Attachment 3 – 1/8/1937 letter from Adams to Coppini). After Coppini was awarded the job of Sculpting the Cenotaph, he secured the current location on the Alamo Battlefield as part of his design. Pompeo Coppini successfully coordinated with the City of San Antonio, the State Board of Control, property owners in the

region of Alamo Plaza and even representatives from the San Antonio Express Newspaper (See Attachment 4, 5, & 6 – Coppini letters discussing the Cenotaph location change in 1937). Relocating the Cenotaph off the Alamo Battlefield will undermine the design intent of Coppini as well as the difficult negotiations Coppini successfully completed to secure the new location.

The Alamo Plan Phase 1 – calls for the Cenotaph to be moved off the Battlefield to a non-historical location.



In his autobiography, *From Dawn to Sunset*, Coppini wrote, “(I) HAD THE LOCATION CHANGED where it is now, in the center of the battlefield where our heroes’ blood stained that sacred spot” (Coppini, 339). Coppini explains the Cenotaph (empty tomb) is not the same as a mere memorial. Coppini states, “it was decided that the Memorial was to be a Cenotaph, no other logical place could have been given but the spot where the Alamo Heroes were massacred by an overwhelmingly superior number after refusing to surrender. That tomb may be empty, but the soil is sacred...” (Coppini, 339). Moving the Cenotaph off the battlefield soil completely undermines the intent of Coppini and the other entities which insisted the Cenotaph be located indefinitely on the Alamo Battlefield.

New (Proposed) Setting of the Cenotaph

- The Alamo Plan calls for the relocation of the Cenotaph in the area of the current bandstand...exactly where Coppini did not want it placed. Coppini states, “they were half satisfied to have a Cenotaph erected outside of the sacred ground, on the spot called the band stand, but in fact a dirty comfort station, which should have been converted into a tomb of our heroes! The very thought was repulsive to me” (Coppini, 339).
- The new setting has the Cenotaph turned 180 degrees. The intended design relationship to structures as well as direction intended by Coppini will also be lost.
- At a recent meeting, Alamo CEO McDonald spoke of the new Cenotaph location/setting, “We think the entire space is historic. We think the entire space is important. And so, we want to translate that historic site even into the civic plaza section of the South. So we think that does it pretty well. We think, frankly, I know all the figures of the Cenotaph; I feel it (the Cenotaph) will be a lot more respectful in front of the Menger than in front of Ripley’s.” This is the muttering of someone who either does not understand the history of the Cenotaph and Coppini, or, who only reports what he wants the public to hear. Ripley’s is being moved off Alamo Plaza (as McDonald had just explained in the meeting), so this statement is deflective and insulting to the Alamo Heroes as well as the artist, Coppini.

Have the Alamo Plan Consultants (HKS and CVM) provided documentation of the relationship between the building or structure to the proposed location or the current location?

Answer: No. The only information provided in the paperwork by the Alamo Plan Consultants state the Cenotaph will be turned 180 degrees so the front of The Spirit of Sacrifice will continue to face the general direction of the Alamo. No historical documentation has been provided.

In paperwork provided to the City of San Antonio for the 10/10/2018 HDRC meeting, the consultants stated, “It is well documented through 1936 that the bandstand location to the south of the historic Mission site was the originally-selected site for the Alamo Defenders memorial. The announcement of a new location for the memorial in north Alamo Plaza came in July 1937. **There is little documentation of why the change in location had occurred.**” Numerous sources document why the change occurred. The Alamo consultants failed to provide this information to the San Antonio HDRC and it is not provided to The Texas Historical Commission. Coppini worked on this change because the Spirit of Sacrifice was a CENOTAPH (empty tomb).

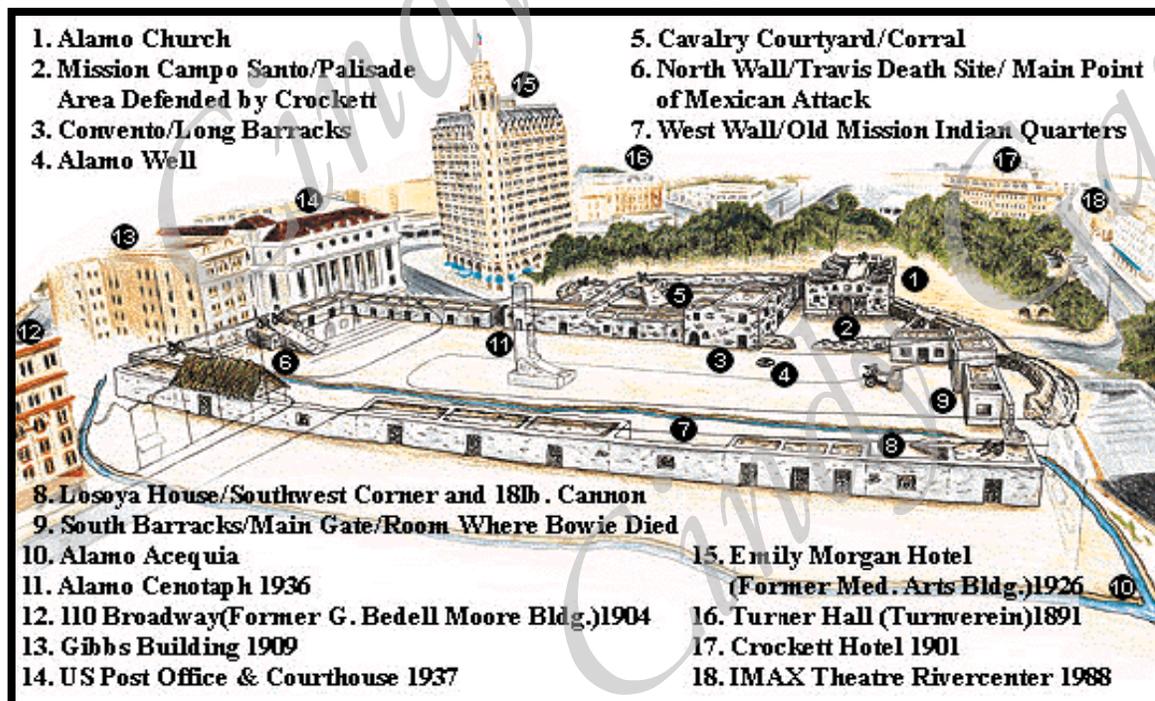
At the end of this report, a series of letters found in the Coppini-Tauch Collection detailing Cenotaph and Coppini history found at the UT-Austin Briscoe Center for American History will be included and presented in chronological order. The HDRC panel of San Antonio admitted they did not know of this history since the Alamo consultants did not provide this basic research.

V. The Secretary of the Interior's Standards for the Treatment of Historic Properties

The CVM documentation states the scope of work will comply with The Secretary of the Interior's Standards for the Treatment of Historic Properties. Relocation is not listed as an option in the Standards for the Treatment of Historic Properties. The Standard categories include preservation, rehabilitation, restoration, and reconstruction. Both the Alamo and the Cenotaph are considered State Archeological Landmarks. Hence, the Cenotaph is considered a Historic Property as much as the Alamo itself. The changes to the Cenotaph simply cannot meet the Standards. The National Park Service published an interpretation of the Secretary of the Interior's Standards for the Treatment of Historic Properties regarding a historic 1935 Railroad Depot which may be applied to the relocation of the Cenotaph (See Attachment 8 – 1935 Rail Depot Sec. of Int). Similar to the Alamo Plan proposal for the Cenotaph, work was done to the Depot that included relocation of the Depot, a change in grade as well as changes to the landscaping. The interpretation concluded, "Setting is essential to a historic property's significance. Drastic changes to the surrounding grading, landscape features, or incompatible new construction on the site, diminish a historic property's ability to convey its historic significance. Therefore, such alterations do not conform to the Secretary of the Interior's Standards for Rehabilitation." Relocating the Cenotaph, while ignoring its relationship to the battleground and the design intent of both Adams and Coppini, changing the grade, turning the Cenotaph 180 degrees and adding landscape features are NOT IN COMPLIANCE with The Secretary of the Interior's Standards for the Treatment of Historic Properties.

VI. Relocation for the Purpose of Restoring a Sense of the Original Setting of the Alamo.

As this map shows, a large portion of the footprint of the Alamo grounds are underneath existing buildings, especially to the North and West of the Alamo chapel.



There are two problems with this premise of relocation for the purpose of restoration. First, there are multiple time periods of significance for the Alamo. The second issue with the Alamo Plan is piecemealing the restoration to include only some of those features, which results in confusion for the visitor seeking history.

Which time period of the Alamo are the Alamo Plan Consultants going to focus on? The ORIGINAL SETTING is in 1724 when the Alamo was the Mission San Antonio de Valero. The Alamo façade as we see today did not exist in 1724. The structure was a three story mission with twin bell towers with an exterior appearance that can only be estimated. It was completed in 1757, but did not remain long when it fell in on itself. The iconic façade known around the world was added by the United States Army, years after Texas entered the Union of the United States. In addition, this façade was also not present during the 1836 version of the Alamo during the iconic battle for Texas freedom. To accurately return the Alamo to the “original setting” of 1836, the roof of the Alamo would need to be removed and the front humps at the top of the Alamo would need to be altered so the building looked as it did when Crockett, Bowie, Bonham, Travis and our Texas Heroes graced the walls of the structure (see Alamo rendition below). Obviously, this is not recommended, but the argument exists for inaccurate piecemealing of historic aspects of the Alamo.



The foundation of the mission walls are underneath the buildings to the west of the Alamo chapel, under the Federal building as well as underneath Houston Street. The Alamo Plan does not propose razing the Federal Building located at 615 E Houston St. (Alteration to the Federal Building would put a stop to the entire Alamo “reimagine” plan; so it is obvious why the GLO/Alamo Plan will not include the Federal Building). As a result of this piecemealing, it is impossible to restore a sense of the original setting of the 1836 Alamo by cherry picking which buildings as well as the Cenotaph will be razed/relocated as an attempt to PARTIALLY RESTORE the original setting of the Alamo. Interpretive panels already exist in front of the Long Barrack to explain the different time periods and accompanying facades of the Alamo. Finally, as previously stated, this option of restoration ignores the history of the Cenotaph itself as a State Antiquities Landmark.

VII. The Alamo Plan is Lacking Detail and is Still “To Be Determined”

Although the Alamo Reimagine Plan has been in the works for many years, the consultants are asking for permits without providing adequate details to permitting agencies and to the public.

Texas Historical Commission, employee Elizabeth Brummett (State Coordinator for Project Review) took notes during the December 4, 2019 HDRC meeting in San Antonio which were obtained through an open record request. Her own notes indicate plans deficient in details that should be required of one of the most important landmarks in the State of Texas (See Attachment 9 – Elizabeth Brummett notes).

Notes of Elizabeth Brummett from 12/4/19 HDRC meeting:

- Perimeter may or may not be expressed with glass – don’t have data yet to make a decision
- No decision made re: Crockett blk. + museum report remains in draft form
- Paving material affect entire plaza – no selections yet
- Planting – low shrub and low ground cover – TBD
- Boundaries – more or less same alignment
- Piecemealing?
- FUTURE PHASES NOT YET FULLY DEFINED
- Conservator on CM team – protection of pieces; ID system – not prep yet
- Add names to base – to be determined/studied
- Suppl. Panels? Both? Placem & mat. TBD
- (from Appendix B – Supplemental interpretive panels?; Final Design TBD)

The open record request also produced a letter to Mark Wolfe from HKS dated December 13, 2019 (See Attachment 10 – Mark Wolfe/HKS letter). More examples are found within this letter to indicate a lack of detail and planning for the Alamo Reimagine plan by the GLO/Alamo Trust as follows:

- “Please note that based on potholing and other discoveries during construction, there could be minor shifts in the final monument location and/or other landscape elements.”
- “Exact design of the panels, narrative copy, and site are yet to be Finalized.”
- (Regarding the names added to the Cenotaph), “Exact details such as layout, font choice, etc. are yet to be finalized.”

This is **The Alamo and the Alamo Cenotaph**, two of the **most important Historical Landmarks** in Texas and these anxious contractors and “investors” want permit approval without providing complete detail. This is unacceptable to the public and it should NOT be acceptable to the Texas Historic Commission. In addition, some documentation was withheld from the open record request (See Attachment 11 – Letter to Gaskill from THC). What could possibly be withheld from the public regarding the Alamo and Alamo Cenotaph, two important structures owned by the Taxpayers of Texas? Every dollar and every detail regarding the Cenotaph and the Alamo should be completely transparent to the public and to the taxpayers of Texas.

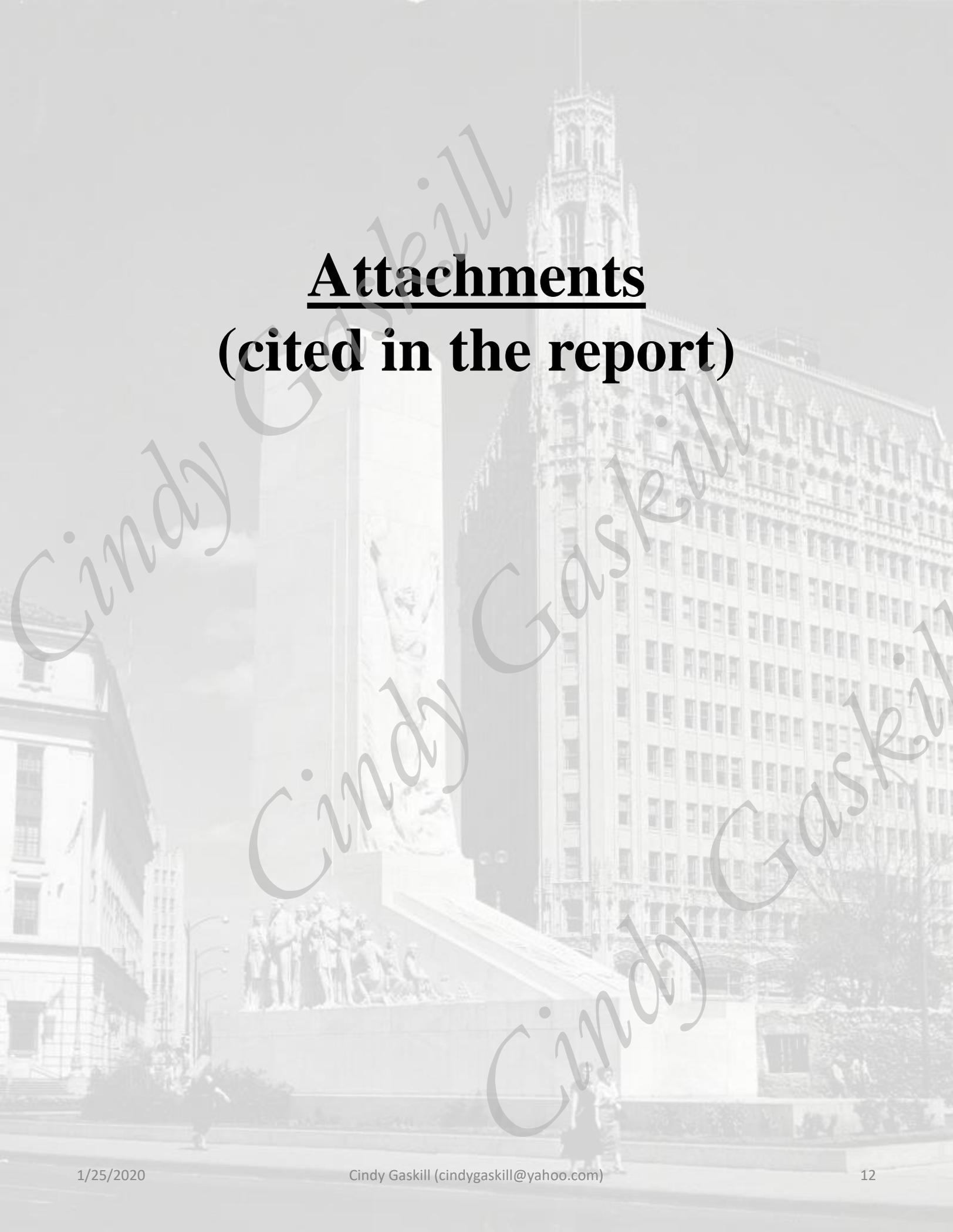
Conclusion

Our Texas statutes are written and designed to protect our State Antiquities Landmarks. In addition to Texas Regulations, The Secretary of the Interior's Standards for the Treatment of Historic Properties are employed to ensure our Historic Properties are not ADVERSELY AFFECTED. The Texas Historical Commission must do their duty to follow the law and the guidelines required to protect historical landmarks including the Cenotaph. Relocating the Cenotaph will forever change the setting and the reason the Spirit of Sacrifice was placed in its historic location on the battlefield where our Texas Heroes died.

The State Antiquities Landmark Alamo and the State Antiquities Landmark Cenotaph are mutually related in the current setting and their historical relationship will be adversely affected by relocation of the Cenotaph. An engineering demand to relocate The Cenotaph does not exist and the historic structure may be restored in its current location according to the 2014 study. Relocation for the purpose of restoration of the original battlefield is disingenuous unless all structures including the Federal Building are razed to recapture the Alamo Footprint. Unlike the San Antonio HDRC, the Texas Historical Commission requires a Historian to review permit applications. On permit application #1033, the "Historical Information" box was not checked. Although the Alamo plan consultants have failed to provide historical information, this report includes Historical Letters from the Coppini-Tauch collection found at the UT Austin Briscoe Center for American History which provides additional documentation of the historical design and setting of the Cenotaph. This data was simple to find and convey. It is disturbing the documentation has not been presented by the Alamo Reimagine Plan consultants.

Pompeo Coppini prophetically wrote on 1/22/1939, "it is wrong to believe that the sculptor of such an important work as this Memorial, should be considered not above an ordinary contractor, and to even think that other people not even connected with his work should pretend to know more of what his conception is of the Memorial he is creating."

The Alamo Plan consultants and contractors **should not pretend** to know more of the design intent of Coppini. The history and setting cannot be ignored. In order to protect the history of the Alamo and The Cenotaph, the Texas Historical Commission must **move to deny approval of Permit #1033 for the Alamo Plan – Phase 1** and to request submission of alternate plans to restore the Cenotaph in its historic location.



Attachments

(cited in the report)

ATTACHMENT 1; page 1

TEXAS HISTORICAL COMMISSION

ANTIQUITIES PERMIT APPLICATION Historic Buildings and Structures

GENERAL PROJECT INFORMATION

Please complete the following. See detailed instructions, How to Complete the Antiquities Permit Application for Historic Buildings and Structures, for additional information.

1. Property Name and Location			
NAME OF STATE ANTIQUITIES LANDMARK The Alamo			
ADDRESS 300 Alamo Plaza	CITY San Antonio	COUNTY Bexar	ZIP CODE 78205

2. Project Name
NAME OR BRIEF DESCRIPTION OF PROJECT WORK The Alamo Plan - Phase 1, Cenotaph Restoration and adjacent Alamo Plaza & street improvements

3. Applicant (Owner or Controlling Agency)			
OWNER/AGENCY City of San Antonio	REPRESENTATIVE Rhea Roberts	TITLE Special Projects Manager	
ADDRESS PO Box 839966	CITY San Antonio	STATE TX	ZIP CODE 78283
PHONE 830.796.5499	EMAIL rhea.roberts@sanantonio.gov		

4. Architect or Other Project Professional			
NAME/FIRM HKS, Inc.	REPRESENTATIVE Morgan Newman	TITLE Project Architect	
ADDRESS 350 North St. Paul Suite 100	CITY Dallas	STATE TX	ZIP CODE 75201
PHONE 817.403.2411	EMAIL mnewman@hksinc.com		

5. Construction Period	
PROJECT START DATE 02/24/20	PROJECT END DATE 11/20/20

PERMIT CATEGORY

Please select the category that best describes the proposed work. (Pick one.)

- | | | |
|---|--|--|
| <input type="checkbox"/> Preservation | <input type="checkbox"/> Reconstruction | <input checked="" type="checkbox"/> Relocation |
| <input type="checkbox"/> Rehabilitation | <input type="checkbox"/> Architectural Investigation | <input type="checkbox"/> Demolition |
| <input type="checkbox"/> Restoration | <input type="checkbox"/> Hazard Abatement | <input type="checkbox"/> New Construction |

ATTACHMENTS

For all projects, please attach the following:

- Written description of the proposed project;
- Project documents (plans, specifications, etc.); and
- Photographs of the property showing areas of proposed work.

Application reports may be required based on the project work or at the request of Texas Historical Commission staff. Please indicate if the following are provided with your application:

- | | |
|---|---|
| <input checked="" type="checkbox"/> Historic Structure Report | <input checked="" type="checkbox"/> Architectural Documentation |
| <input type="checkbox"/> Historical Documentation | <input type="checkbox"/> Archeological Documentation |

ATTACHMENT 1; page 2

Antiquities Permit Application for Historic Buildings and Structures, Continued

PROPERTY NAME: The Alamo

COUNTY: Bexar

CERTIFICATIONS

The applicant and project professional must complete, sign, and date the following certifications. The Texas Historical Commission's Rules of Practice and Procedure and the Secretary of the Interior's Standards for the Treatment of Historic Properties are available through links from the Antiquities Permits page on our website at www.thc.texas.gov/preserve/projects-and-programs/state-antiquities-landmarks/antiquities-permits. Standard permit terms and conditions are listed in the detailed instructions, How to Complete the Antiquities Permit Application for Historic Buildings and Structures. Special conditions may also be included in a permit. Please contact Texas Historical Commission staff with any questions regarding the Rules, our procedures, and permit requirements prior to signing and submitting a permit application.

Applicant's Certification

I, Rhea Roberts, as legal representative of the Applicant, City of San Antonio, do certify that I have reviewed and approved the plans and specifications for this project. Furthermore, I understand that failure to conduct the project according to the approved contract documents and the terms of this permit may result in cancellation of the permit.

Signature  Date 12-13-19

Project Professional's Certification

I, Morgan Newman, as legal representative of the Firm, HKS, Inc., do certify that I am familiar with the Texas Historical Commission's Rules of Practice and Procedure and the Secretary of the Interior's Standards for the Treatment of Historic Properties. Furthermore, I understand that submission of a completion report is required for all Historic Buildings and Structures Permits. Furthermore, I understand that failure to conduct the project according to the Rules, Standards, approved contract documents, and the terms of this permit may result in cancellation of the permit.

Signature  Date 12/13/19

SUBMISSION

Please submit the completed permit application in hard copy with original signatures to the mailing or physical address below, or electronically with scanned signatures to hsp permit@thc.texas.gov. Attachments, including plans and photographs, must be sent to the mailing address below or delivered to 108 West 16th St., Second Floor, Austin, TX 78701.

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ATTACHMENT 2: CONDITIONS ASSESSMENT REPORT

Executive Summary

Summary of conditions and evaluation of safety concerns

As a whole the monument is in fair to good condition but it is suffering the effects of long deferred maintenance. The displacement of the marble large units at the top of the monument (see photos on photo page 2) is directly tied to water infiltration into open and failed mortar and sealant joints. The displacement of the panels ranges from 1/4" to 3/4" and does not in itself represent an immediate safety hazard because the units that have shifted are supported either by the slab at the top of the frame or by the ledges that project from the frame. The movement of the units however has caused some cracking and spalling (detachment of small pieces of stone) of the marble over the years. (See photo pages 3 and 4) While none of the existing cracks in the stone represents an immediate safety concern, if the root cause of the displacement of the panels – water infiltration through open joints - is not addressed in the near future, then larger cracks and greater fragmentation of the stone can be expected. Given the almost 60 foot height of the monument, even a small piece of stone detaching from the monument has the potential to cause injury.

The original drawings indicate that the anchors tying the stone back to the structural concrete core were to be fabricated from aluminum. It was not possible to view one of the original anchors but there is a good reason to suspect that the anchors are no longer functioning as intended. Aluminum is known to deteriorate when it is in contact with, or embedded in cement. The fact that the large panels at the top of the monument have shifted is an indication that the anchors at the top of the monument may have failed.

In summary, while the monument is not presently unsafe, continued water infiltration into the core will result in potentially unsafe conditions as well as advanced deterioration of the exterior stone. Additional consequences of unchecked water infiltration include damage to the cement and brick frame that supports the stone panels as well as the deterioration of the aluminum anchors lower down in the structure. The carved figures are the most vulnerable to cracking and loss because the heads of the figures span the joints between units. Movement in the units directly above the heads of the figures will result in the cracking and eventual loss of the heads and faces of the carved figures.

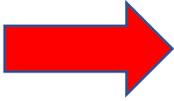
Treatment Options:

Conceptually there are two possible approaches to conserving and restoring the monument. The first approach is a conservation and stabilization program that stops, or at least dramatically slows down, the shifting and cracking of the marble units. This approach includes an investigation into the condition of the frame and anchors but does not correct defects in the frame, replace the anchors that may have failed, or reset the panels in their original locations.

ATTACHMENT 2: CONDITIONS ASSESSMENT REPORT

The second option would involve removing the marble units that have shifted in order to reset them in their original locations. Removing the units would provide the opportunity to correct any defects in the concrete and brick frame behind the removed units as well as the chance to replace the existing aluminum anchors with new stainless steel anchors.

In the second option we have anticipated that the upper four courses would have to be removed and reset but the amount of units that require removal and resetting could increase if, when the upper courses of stone are removed, the concrete frame and/or the aluminum anchors below the bottom four courses are found to be defective.



Removal and replacement of all of the marble units should not be necessary unless the concrete frame is exhibiting a level of deterioration that undermines its structural stability. If all of the aluminum anchors appear to be badly corroded but the frame is sound, it should be possible to re-secure the marble panels to the frame without removing all of them. Selective removal of individual units should provide enough access points to add additional anchors to the more vulnerable carved stone panels without removing them.

The scope of work in both options would entail cleaning the stone and repointing 100% of the joints with a softer and more compatible pointing mortar that matches the appearance of the historic mortar.

Regardless of which option is selected, tremendous skill will be required on the part of the conservators and masons to remove the existing failed mortars and sealants from the joints without damaging the stone. The joints intersect the carved figures at a variety of angles producing many locations where the edges are exceedingly thin. While the joints in the flat units can be removed by skilled restoration masons, conservators and specially trained conservation masons will be required to remove the failed mortar and sealant by hand from the joints within and between the figures. Cutting with grinders and or pneumatic tools in the conventional manner will result in chipped edges, lost details and permanently altered joint widths.

Option 1 - Scope: Conservation and stabilization of the monument

1. Removal of one of the units at the top of the monument on the south side that has shifted in order to investigate the condition of the concrete and brick frame as well as the original aluminum anchors and determine what would be required to eventually reset the shifted marble units in their original locations.
2. Removal of all sealants from the mortar joints.
3. Raking out and removal of failed mortar located beneath the failed sealants.
4. Repointing of 100% of the mortar joints with an appropriate conservation mortar that matches the appearance of the original historic mortar but is softer and more permeable than the original mortar.

ATTACHMENT 2, pg 3

ATTACHMENT 2: CONDITIONS ASSESSMENT REPORT

5. Installation of stainless steel cramp anchors at the joints between the marble units on top of the slab in order to prevent any additional outward movement. Cramps will not be visible from the ground.
6. Reattachment of cracked pieces of stone with a clear stone epoxy used in art conservation.
7. Grouting of cracks and filling of areas of loss with compatible hydraulic lime based mortars and grouts.
8. Removal of discolored and non-matching prior repairs and replacement with new better matching and more compatible repairs utilizing carved Georgia Marble and/or specially formulated hydraulic lime based patching materials.
9. Cleaning of marble and granite to remove biological growths and general soiling and staining.
10. Application of lead or polymer covers to skyward facing joints to prevent water infiltration in the future. Joint covers will not be visible from the ground.
11. Removal of failed sealants at the drain and vent at the roof of the monument and installation of new sealants.
12. Inspection of the existing drain pipe using a video camera to determine if it is corroded and/or leaking.
13. Documentation of all treatments with photographs and notes as well as documentation of the condition of the concrete frame and aluminum anchors.

Budget for Option 1: \$140,000 to \$160,000 based on 10 weeks of site time using a mixed crew of restoration masons and sculpture conservators. The budget does not include any landscaping, tree trimming, abatement of hazardous materials, police details or permits.

Option 2 - Scope: Conservation, stabilization, resetting of shifted units and repairs to the exposed portion of the frame.

1. Removal of the upper four courses of the monument as well as the unit on top of the roof slab.
2. When the units are removed the concrete and brick frame would be evaluated by the project engineer. Repairs would be made at locations where the cement has spalled or cracked or where the brickwork is defective - as directed by the engineer.
3. The roof slab and the exposed section of the concrete frame would be waterproofed prior to resetting the marble slabs in their original locations with new stainless steel anchors.
4. Reattachment of cracked pieces of stone with a clear stone epoxy used in art conservation.
5. Grouting of cracks and filling of areas of loss with compatible hydraulic lime based mortars and grouts.
6. Removal of discolored and non-matching prior repairs and replacement with new better matching and more compatible repairs utilizing carved Georgia Marble and/or specially formulated hydraulic lime based patching materials.

ATTACHMENT 3

ADAMS & ADAMS
ARCHITECTS
A. I. A.



SAN ANTONIO, TEXAS

Jan. 8, 1937.

Mr. Pompeo Coppini,
New York City, N.Y.

Dear Pep:

We are enclosing herewith confirmation of telegram sent you this afternoon, and in connection therewith, I want to explain that the time has finally come when I think we can make definite progress in reference to the Cenotaph.

Although it may inconvenience you, I feel that it is to your interest to fully conform to the conditions set forth in the telegram, especially as to getting the sketches off on the twelfth.

For your convenience we are enclosing herewith blue print; and as you know the Cenotaph will be located where the present band-stand is shown.

You are free to submit your ideas according to your own inspiration, as it is not desired to place restrictions on the Artists.

Looking forward to hearing from you, and seeing your ideas on the subject, I am, in haste,

Sincerely yours,

Carleton Adams.

HP

ATTACHMENT 4



OFFICE OF
CITY ATTORNEY

T. D. CORRS, JR.
CITY ATTORNEY

WM. C. DAVIS
JACK DAVIS
ASSOCIATES

July 29, 1937.

1286 Cenotaph

Hon. Claude Teer,
State Board of Control,
Austin, Texas.

My dear sir:-

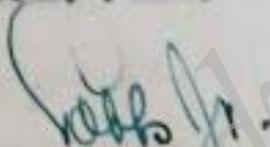
Herewith enclosed you will find the original ordinance creating the agreement between the State and City of San Antonio for the construction of the Cenotaph for the Alamo Heroes on the north plot of Alamo Plaza, and the plan of the plot as it will be when enlarged, and a copy thereof, which has been approved by Mr. Coppini.

Will you please have this document executed by the Board of Control and approved by the Attorney General and returned to this office for delivery to the City Clerk for preservation among the records of the City, and at that time a certified copy of the completed instrument will be returned to you for your files?

This is in the same form and substance as the former enactments on this subject.

With the hope that you will find this arrangement entirely satisfactory, and that the completion thereof will be accomplished with dispatch, we beg to remain,

Very truly yours,


City Attorney.

TDC:A
Encls.

ATTACHMENT 5

153 East Gramercy Pl.

August 1 - 1937

Hon. Claude D. Teer
Chairman of the State Board of Control
Austin - Texas -

Dear Mr. Teer:

I am sure that you or Mr. Singleton must have received from Mr. Cobb, City Attorney, the San Antonio City Ordinance to be signed by your Board regarding the change of the location for the Cenotaph to the North end of the Alamo Plaza, which Ordinance we were there to see it passed by unanimous vote.

Of course, I had to go slow in order to avoid complications. You left the matter to Mr. Adams and myself, and as Mr. Adams left it to me, and as I was personally anxious that the Memorial to the Heroes of the Alamo should stand in the very spot where the famous battle was fought, I was very careful first to get the consent of all the property owner of the Plaza and of the San Antonio Express. Mr. J. H. Kirkpatrick helped me considerably in securing these consents as we had secured first that of Mr. Ernest Altgelt. Mr. Huntress and Mr. Calvert at first objected, but they finally saw the light and at last withdrawn all opposition. It was only then that we asked the Mayor to bring the petition before the Commissioners and the result was what I expected.

However, it is to you and Mr. Singleton that the honor should go to have been able to secure the sacred of all Texas Landmarks and the ability to rededicate that blood stained ground in the struggle for Texas Independence, to those who made the supreme sacrifice, knowing of no hope of immediate victory or wanting to escape, but who gave their lives on that very spot fighting as great heroes in order that Texas may be born.

Now it is up to us to make a work that will really honor them.

Thank you again for the great opportunity.
Very sincerely yours,

ATTACHMENT 6

CLAUDE D. TEER, CHAIRMAN
W. P. WALLACE, MEMBER
HENRY C. MEYER, MEMBER
L. R. HAM, SECRETARY



GOVERNING BOARD
FOR ELEEMOSYNARY INSTITUTIONS
PURCHASING AGENCY
FOR ALL STATE INSTITUTIONS
AND DEPARTMENTS

STATE BOARD OF CONTROL
AUSTIN

August 3, 1937

Mr. Pompio Coppini
155 East Gramercy Place
San Antonio, Texas

Dear Mr. Coppini:

We are in receipt of your letter advising of your success in securing a more desirable location for the cenotaph. We wish to thank Mr. Cobb, the Mayor and others who contributed to our success in getting this location.

Mr. Singleton and the Board realize that it was largely through your efforts that this was accomplished and we wish to thank you for your efforts.

Wishing for you continued success and happiness,
I am

Yours sincerely

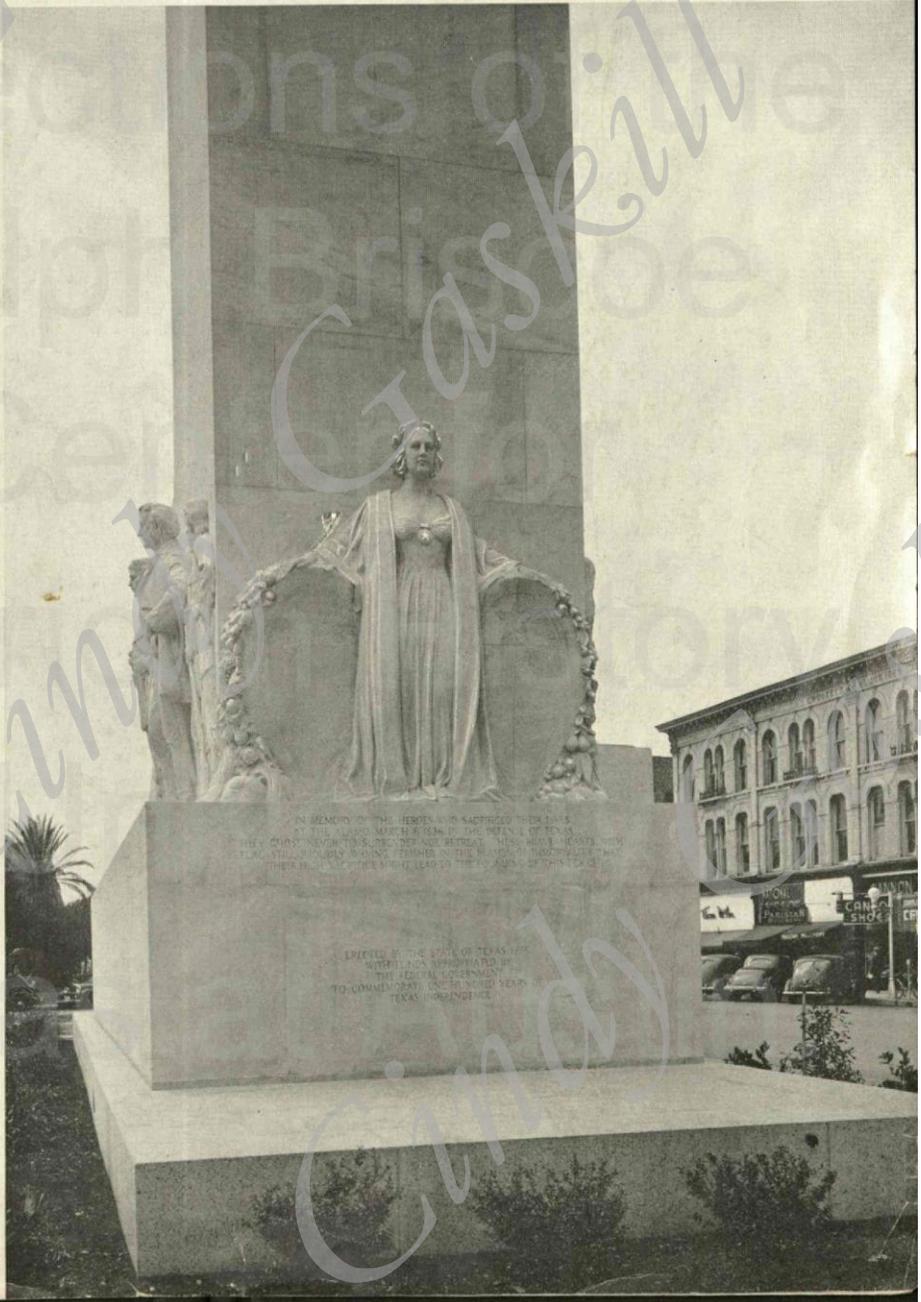
Claude D. Teer
Chairman

GDT:DS

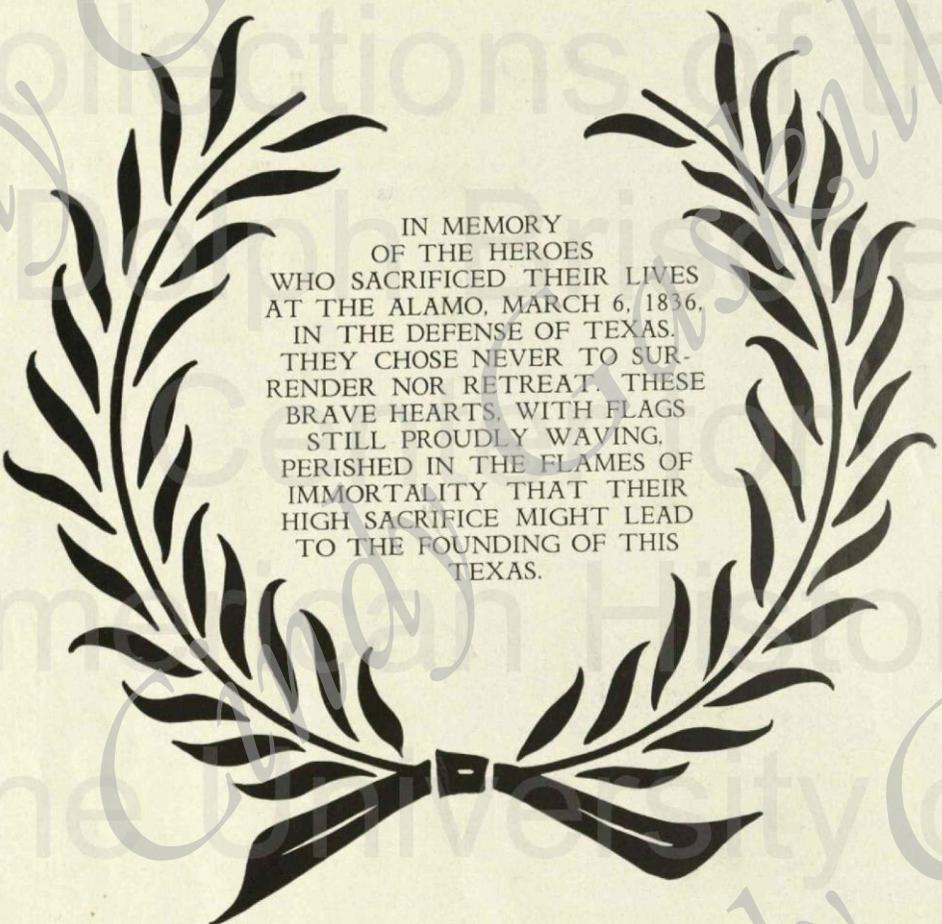
THE MEMORIAL SALESMAN

MAY, 1940

The Alamo Cenotaph, San Antonio, Tex. Pompeo Coppini, Sculptor; Rodriguex Bros., contractors. Webb Roberts, director of purchases. Erected in White Georgia Marble.



THE FLAME OF IMMORTALITY



IN MEMORY
OF THE HEROES
WHO SACRIFICED THEIR LIVES
AT THE ALAMO, MARCH 6, 1836,
IN THE DEFENSE OF TEXAS.
THEY CHOSE NEVER TO SUR-
RENDER NOR RETREAT. THESE
BRAVE HEARTS, WITH FLAGS
STILL PROUDLY WAVING,
PERISHED IN THE FLAMES OF
IMMORTALITY THAT THEIR
HIGH SACRIFICE MIGHT LEAD
TO THE FOUNDING OF THIS
TEXAS.

*Inscription on the Alamo Ceno-
taph, recently dedicated at San
Antonio, Texas.*

The Alamo Cenotaph

By POMPEO COPPINI, Sculptor

(A Radio Talk On Station KTSA, Delivered January 23 at 1:30-1:45 P. M.)

A Cenotaph is a revived type of public memorial which has become better known, like the tomb of the Unknown Soldier, after the World War. A few have been erected in Europe. Ours in San Antonio is the only outstanding one that has been erected to heroes not of recent date in our American history, and because all of them perished in one spot, and their bodies had been cremated by a pyre fire built by the enemy to eliminate a burial. The ashes, or the few bones which remained unexhumed, were never collected by anyone, so the building of a Cenotaph over the same land of the Alamo, where they so valiantly fought and died, was decided as the type of tomb most appropriate for our Alamo heroes.

I am sure that after the dedication, which will give far and wide publicity to the existence of it in our city, that our Cenotaph will be not only nationally known, but internationally. On all patriotic occasions, wreaths will be placed at the foot of the Cenotaph as a tribute to the supreme sacrifice of our heroes for liberty and independence, and I hope that every year a pilgrimage of grateful and true patriots will take place on March 6, the anniversary of the fall of the Alamo, and that the front of the Cenotaph will be covered with floral contributions, not only from adults and patriotic organizations, but also from our school children in mass, so we may be able to impress their young minds of the reward that they may expect for any sacrifice they may be called to make when grown up for the maintenance of our liberty and independence.

An Inspiration to Youth

Love of country, or love of anything beautiful, once seeded in the young people's hearts and minds, can never be erased for the duration of their lives, and we can never do enough in bringing to their attention examples that are bound to mould their character in the right direction, as if it is not done at their tender age, they will be made easy prey for subversive propaganda by the demagogues whose interest it is to destroy any attempt to build by striking at the foundation.

Patriotic memorials are as necessary as school

textbooks, if made beautiful and expressing a philosophical thought in a manner as to be easily read by the illiterate as well as the highly educated. A good memorial should be pleasing and inspiring; it should hold you, and improve in your estimation, as you see it more and more, and should be held in the same devotion as we hold a prayer book or our Bible, not with the vulgar desire to criticize it, but to revere it for what it stands, once it has been erected.

The Real Alamo

I know I was chosen to build the sculptural part of this Cenotaph in competition with some of the leading sculptors of America, not only for my artistic merits, but also because of my proven love and almost fanatic admiration for the heroes of the Alamo, and when I say, the Alamo, I do not mean the chapel alone, as in 1836 it was only a mass of debris, and only a room of it, used as a powder magazine by the defenders, and only at the last hours used as a refuge for the women and children and the sick Bowie.

Very few died there, and only when the Alamo, or Presidio, (to which that name was given by the Mexicans, as cottonwood trees were growing there, which in their language are called Alamo), had completely fallen into the hands of the enemy. Some people have been and still are of the opinion that the Alamo Chapel was enough monument to the heroes of the Alamo and that we could have dispensed with the Cenotaph.

The Alamo Chapel, which real name is San Antonio de Valero, was the only portion of the Alamo that remained the property of the Catholic Church which was kept free from commercial use, and the state of Texas bought it. Naturally it became the symbol of the whole Alamo ground, until the second portion was bought also by the state to prevent the continuation of commercial encroachment, the rest of the Alamo being that portion of Alamo Plaza in which stands the Cenotaph, and belonging and being used by the city. It was in this Plaza that nearly all

the heroes died fighting, after the enemy scaled the walls of the Alamo.

I hope that from now on our own children, grownups and visitors will be taught that the Chapel was only a small part of the Alamo and not the whole Alamo itself, and that the Cenotaph now stands right in the center of the Alamo as an everlasting tribute to the greatest heroes in our Texas history.

My Conception of the Alamo

Now as to my conception of the memorial: It was my intention at first to portray that most tragic, inspiring event of Travis drawing the line in the Alamo, asking those who wanted to die with him in defense of the Presidio that they should cross it, and depict Bowie asking his companions to bring the cot on which he was lying sick, on the other side. All crossed it, and to my own mind it was then, and only then, that that group of men became the greatest heroes in our history, as they refused to escape their tragic fate.

It is a shame that some modern historians intend now to discount that inspiring event that was written up and narrated from people who heard of it before the fall of the Alamo and after in 1836, and never before now repudiated. I hope it will remain in our history school books and continue to be an inspiration to our coming generations. However, being prevented to portray it, all that was left for me to do was to portray and glorify the leaders and their men by treating each individual separately and try to picture their character, emotion and sense of responsibility through their faces, figures and countenances, and glorify the leaders with the background of some of their men, representatives of the types of the whole group that stood by them in that tragic struggle.

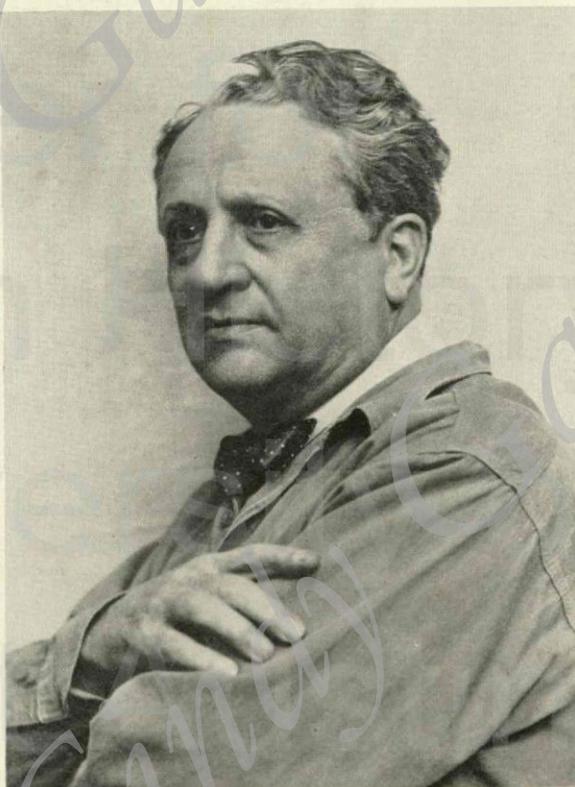
I took particular care to dress them in the costumes worn by all, the pioneers of the time, refraining to send them to posterity as a group of ugly, shabby, rough-looking men, looking more like cut-throats, drunkards, or individuals of the lowest type of humanity, as among them were many well educated, intelligent young and middle-aged men of noble souls and inherited culture. I could not conceive idealism, true patriotism or love of liberty and independence except among the highest type of manhood.

Men of Character

Please notice the figure of Travis, the only one wearing a costume that has any

May, 1940

semblance of a military uniform of the United States Army type in the thirties of the last century; his sword unsheathed to allude to the time he used it to draw the famous line in the Alamo and invite his men to cross it or make for safety while there was still time. I want you to study his face and see if I have been successful in putting in it that grim determination and sense of grave responsibility he felt to have assumed of all the lives of his men, and compare it with the figure of Crockett, the man willing with the smile and jokes that cheered them all during the siege, to gamble his own life, full of past disappointments, and give it calmly and bravely for the sake of liberty and freedom so another big American state may be born. His costume is the scout and hunter type so popular in the days of Daniel Boone in which Crockett has been more than once immortalized in paintings. Back of these two leading figures, carved in the west panel, you also will observe middle-aged men leading the younger ones, or comforting them, or telling each other experiences of their lives during other struggles, as there were not such thing in those days for our Texas pioneers as being at any time free from danger or assaults by various enemies, Indians or



POMPEO COPPINI

invaders, besides numerous white criminals who were bent in robbing the homesteaders or settlers of the big ranges.

While at this west panel, study the two last seated figures at the south end, where I tried to portray how those young heroes felt after knowing they had dedicated themselves to a certain death. In their far-away look, they express how their mind wandered far, far away, thinking of their dear ones who they left far in other states, or of the effect that their supreme sacrifice may have in the ultimate result of that titanic struggle in the face of such superior enemy forces. I have attempted to show that our Alamo heroes were not common, everyday bravados, but people with a great soul, full of sentiment, and fully realizing the value of their patriotism.

The East Panel

On the East panel you will stand before the figure of Bowie. I am sorry that I could not have portrayed him lying on his cot at the last hours of his life when he fought as a well man and made the taking of his then feeble sick body pay dear with the taking of the lives of more than one enemy. However, it was only in that cot that he became a great hero. But he stands before you at the time he was a well and happy respected man in the San Antonio community, having married the daughter of the Mexican governor, Verimendi.

Alongside of him is Bonham, a young lawyer before he joined the fight for Texas freedom, and who became the almost private scout of Travis. It was he who shortly before the battle, brought that little band of 32 men from Gonzales and managed to evade the enemy line and slip them through the walls of the Alamo. He also knew that by returning he would meet a certain death, but wanted to die by the side of his friend Travis. The men in the back also were placed there as a sort of just glorification of all of those who took part, and you could study for yourself what I intended to express before the coming generations.

The Figure of Texas

On the back, facing the postoffice, there stands the allegorical figure of Texas, the State of the Union, not the Texas of 1836, purposely facing

north, as a token of gratitude to the federal government which furnished all the money (\$100,000) for the project. I endeavored to make it a figure of a majestic matron, strong in body as in character, expressing determination, power, courage, dignity; capable of charity and justice, or restraint and super-intellectuality; beautiful enough to be admired and loved by all; holding the emblems of state and federal patriotism; adorned by samples of the fruits of her land and of the grand Union of which she is so proud of being now a part.

These emblems, or national and state coats of arms, are in the form of reverted shields, as symbols of peace. She is the Queen of Plenty, the Mother of Heroes, and one of the strongest vertebrae in the backbone of the greatest nation on earth.

Spirit of Sacrifice

Now let us look to the front and face that group which I call "The Spirit of Sacrifice." The top figure is symbolic of that heroic, noble, sublime sacrifice, rising from the death of the flesh, from the funeral pyre on which all of the bodies were burned by the victor, after being killed in the fiercest, uneven struggle for their adopted country's liberty and independence ever put up by a small band of the greatest heroes ever known in our history, as they were not surprised, but refused to surrender, and as they dedicated themselves to such a fate, so by their death the state of Texas may be born.

Their soul ascends into heaven, emanating from their mangled burning flesh. The Spirit of Sacrifice goes on and on to reach glorious immortality, and it shall continue to furnish an inspiration, patriotic devotion and a sense of gratifying pride to the present and future generations.

I put all that was in me in this group, hoping that all who will look at it will feel as if the Spirit of Sacrifice shall continue to climb before us into eternity. I am also proud that my own inscription was accepted and carved below this group, which reads: "From the fire that burned their bodies rose the eternal spirit of sublime, heroic sacrifice which gave birth to an Empire State."

POMPEO COPPINI, Sculptor

May, 1940



Just to the right of the base of the Cenotaph is shown the ruins of the old Alamo. Here, and on the spot where the Cenotaph stands, on March 6, 1836, Davey Crockett, Travis and Bowie made their gallant stand for Texas independence.



South side of the sixty-foot pylon of the Alamo Cenotaph, showing the figure symbolizing the Spirit of Sacrifice rising from the shrouded figures of the Alamo dead. This figure is twenty feet high.

**“FROM THE FIRE
 THAT BURNED THEIR BODIES
 ROSE THE ETERNAL SPIRIT OF
 SUBLIME, HEROIC SACRIFICE
 WHICH GAVE BIRTH TO AN
 EMPIRE STATE”**

East view of the base of the Alamo Cenotaph, with figures of Travis and Davey Crockett in full relief. Behind them, in engaged sculpture, are a group of unnamed heroes of the Alamo.



May, 1940

National Park Service
U.S. Department of the Interior



Technical Preservation Services

ITS
NUMBER 41

Interpreting The Secretary of the Interior's Standards for Rehabilitation

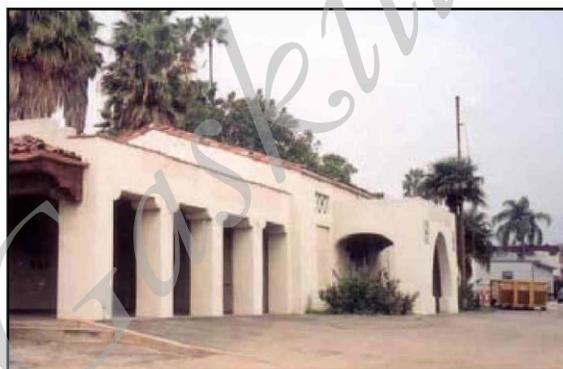
Subject: Incompatible Alterations to the Setting and Environment of a Historic Property

- Applicable Standards:
- 2. Retention of Historic Character
 - 9. Compatible New Additions/Alterations
 - 10. Reversibility of New Additions

Issue: Setting is essential to a historic property's significance. Drastic changes to the surrounding grading, landscape features, or incompatible new construction on the site, diminish a historic property's ability to convey its historic significance. Therefore, such alterations do not conform to the Secretary of the Interior's Standards for Rehabilitation.

Application (*Incompatible treatment*): The rehabilitation of this 1935 Spanish Colonial Revival-style railroad depot involved temporarily removing the structure from the site in order to prepare the site for redevelopment, and then returning the building to the site in a slightly different location. The depot would be relocated about 85 feet south and 21 feet west of its original location, but otherwise it would maintain the same orientation to the street and to the railroad tracks. Relocation of the depot, which required approval from the National Register of Historic Places, did not have a significant impact on the historic setting of the building and appeared to meet the Standards.

However, as more details of the project were provided, it became apparent that the proposed site development would have a negative impact on the historic character of the prop-



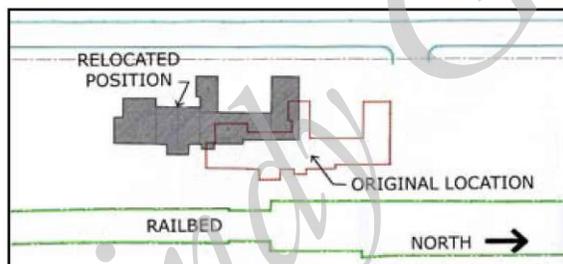
Passenger waiting area before rehabilitation.

erty. The proposed relocation of the building was not a matter of simply moving the building some distance south and west from its original location. The rehabilitation project also involved excavating the site in order to build an underground parking structure and placing the historic building on top of it. In addition, extensive new landscaping features and new construction several stories taller than the historic depot were also proposed on the site.

The extensive reconfiguration of the site significantly altered the historic setting of the depot. Originally, the building sat

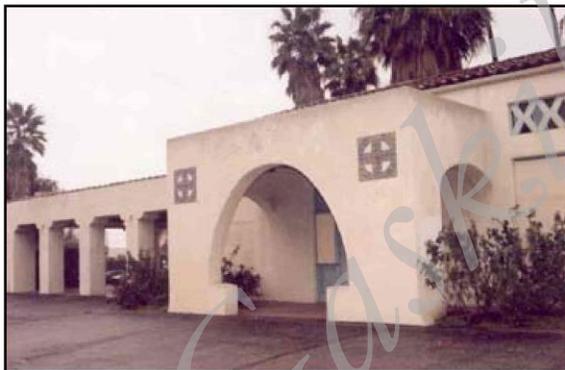


Primary street elevation before rehabilitation.



Site plan showing the relocation of the depot on the site.

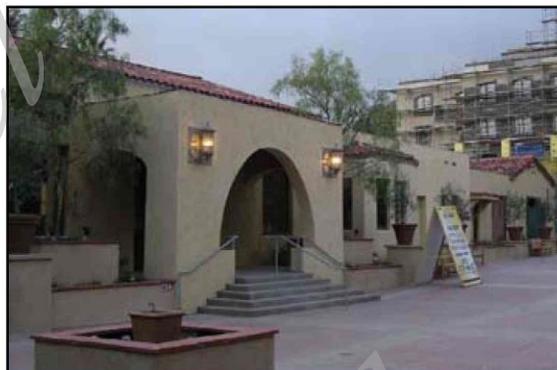
SETTING



Exit leading to train platform before rehabilitation.

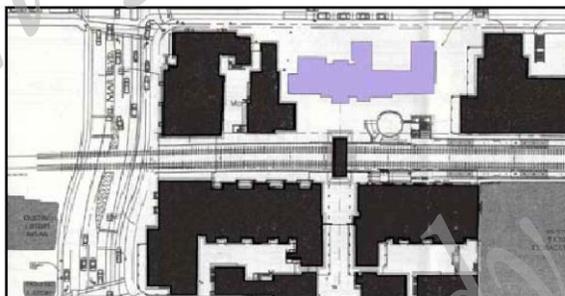
on a slab poured at grade. Historically, minimal changes in elevation between the surrounding grade and the interior floor permitted passengers to pass smoothly from the sidewalk through the building and on to the railroad platform. This gradual, almost imperceptible, change in grade was a significant aspect of the building's design.

When the building was relocated on the site, it was placed



Exit with new steps to former train platform after rehabilitation.

on a raised foundation. Because the moved building sits higher than the surrounding grade, steps have been added at the depot's exit onto the former train platform. The new difference in grade also required adding railings between the columns of the formerly open arcaded area. New planters, fountains, diverse paving patterns, and other new features also created an elaborate landscape that is not compatible with the simple and functional setting of the historic depot.



Site plan showing new construction as dark shaded areas.



New landscape plan showing new paving patterns and raised planters (shown in green).



View from northwest corner of depot after rehabilitation showing the surrounding new construction.

Furthermore, the formerly expansive, almost pastoral, landscape that surrounded the depot consisting largely of grass-covered areas dotted with small shrubs, olive trees, and clusters of palm trees has been drastically reduced by the new construction. In addition, the height, massing, scale, and proximity of the new construction dwarf the historic depot building. The cumulative effect of all these changes negatively impacts the historic character of the former depot. Accordingly, the project does not meet the Standards.

Antonio Aguilar, Technical Preservation Services, National Park Service

These bulletins are issued to explain preservation project decisions made by the U.S. Department of the Interior. The resulting determinations, based on the [Secretary of the Interior's Standards for Rehabilitation](#), are not necessarily applicable beyond the unique facts and circumstances of each particular case.

October 2006, ITS Number 41

Elizabeth Brummett meeting notes
 meeting w/ Alamo Trust, City of San Antonio,
 and design team
 Alamo Mtg 12/4/19

design grade for Church -
 will help set grade for site
 excav. only part of urban fill
 perimeter may or may not be
 expressed w/ glass - don't have
 data yet to make decision
 intend to leave enough room for
 subgrade prep. of plaza material
 trees to reduce impact of newer
 perimeter bldgs.

no decision made re: Crockett blk + ^{museum}
 report remains in draft form
 primary / secondary entrances during op. ^{museum}
 Civic plaza when closed
 edges - low fence w/ gates @ south (gates)
 railing at museum - west
 Houston St - raised grade to sidewalk
 railing @ edge level

Cenotaph → bandstand @ c.

Phase I - City project

- Trust now w/ City + City to exec. plan

I = Crockett + Bonham St improv.

Cenotaph - to retain largest oaks @ new site
 rotated 180° - spirit of sacrifice
 toward church

paving material affect entire plaza
no selections yet

planting — live oak canopy
low shrub + low groundcover — TBD

lighting — highlight sculpt. elem.
parade route retained

Crockett → pedestrian to Menger
drop off; ped to ^{Commerce} ~~Atasco~~ St.
paving cont. past

wall @ garden to go away —
long term — not please!

lady b ftw to be reloc.

boundaries — Nacogdoches vs Bonham
more or less same alignm.

piecemealing? (future phases not yet
(future bonds - City) fully defined

Comm. reg. — one permit for phase I
asac ~~charter~~ vs. Commission
Committee

Restoration —

conc. superstr. w/ brick infill

dim stone — TX pink granite,

Georgia white marble

~~over~~ shelves — cramps — may be alumin.

conc. carbon + reinf. com. suspected

displacement visible

mortar formulation

(exper: Washington Monument)

water mgmt. needed

3D modelling of structure + laser scan →
extensive excav. for foundation ^{design new supers.}

dismantling needed to repl. crimps,
hidden damage, repair displaced stone

Specialized rigging will be needed
goal to minimize ^{restor/conserv. in public} # times moved

Concrete - improve durab. of super-st.

stainless steel crimps

Conservator on CM team - final proposal.

protection of pieces → not prep
to system yet

will submit narrative + backup of mat. to det

interp - missing names + missp.

add names to base? to be det./

suppl. panels? both? studied

addtl. content - context

placem. + mat. TBD



December 13, 2019

Mark Wolfe
Texas Historical Commission
PO Box 12276
Austin, TX, 78711

Re: The Alamo Plan – Phase 1
HKS Project No. 23434.100

Dear Mark:

Please see below for the narrative accompanying The Alamo Plan – Phase 1 Historic Buildings and Structures THC Permit Application.

Property Name and Location:

The Alamo, 300 Alamo Plaza, San Antonio, TX 78205

Project Name:

The Alamo Plan – Phase 1, Cenotaph restoration and relocation and adjacent plaza/street improvements

Scope of Work:

The Alamo Plan – Phase 1 includes the Cenotaph restoration and adjacent plaza & street improvements in the City of San Antonio’s Right of Way. There will be grading & trees on the sidewalks north of East Crockett St. and Bonham outside of the City’s R.O.W. included in the limits of construction for Phase 1 but not included for this permit application.

Pursuant with prior approvals by San Antonio City Council, the Alamo Citizens Advisory Committee (ACAC), the San Antonio Planning Commission, and the Historic and Design Review Commission (HDRC), we propose dismantling, conserving & restoring the Cenotaph in a new location within Alamo Plaza on a new foundation and new superstructure. See Appendix A for a more detailed description of the proposed process & attached images from prior presentations to THC and HDRC. See included foundation drawings with new proposed foundation for the Cenotaph. Please note that based on potholing and other discoveries during construction, there could be minor shifts in the final monument location and/or other landscape elements.

In addition to the new Cenotaph location, we propose the adjacent streets and plaza to be improved with underground utilities, an accessible grade, lighted pathways at night and added trees for shade during the day. Improvements to the streets and plaza include the relocation by the City of San Antonio of the Alamo Plaza Bandstand (constructed in 1976) and the Lady Bird Johnson Fountain (dedicated in 1974). See included Landscape drawings for scope, tree drawings and details.

We also propose an interpretive scope which can be divided into two separate categories – Cenotaph Additional Names and Interpretive Graphic Panels. See Appendix B for supporting images and diagrams.

Reason for the Cenotaph restoration:

The Cenotaph has acquired some noticeable damage and deterioration, briefly summarized as follows:

- *Planar displacement of the topmost dimensioned marble.*

NO REASON FOR RELOCATION????

- At the top of the Cenotaph, open/cracked mortar joints allow water to penetrate the uppermost stones, negatively affecting the suspected aluminum anchors tying the stone to the concrete superstructure within. Aluminum corrodes rapidly in a wet, high pH environment and these anchors are essential to maintaining the integrity of the Cenotaph, long-term. It is recommended that all aluminum anchors be replaced with non-corroding anchors (e.g., Grade 304 stainless steel), and to accomplish this in the least destructive manner (to the marble), the Cenotaph will need to be carefully dismantled. Performing this work from the exterior without de-cladding would require cutting through undamaged marble, which is highly undesirable.
- Open/cracked joints also allow more water to reach the concrete superstructure and sustain or accelerate carbonation-induced corrosion of the concrete reinforcement. The original 1930s concrete superstructure was unlikely to have been designed with enhanced durability, by considering either corrosion-resistant reinforcement or better quality concrete. At that time, concrete was perceived only as an economical, structural material and deterioration mechanisms like carbonation-induced corrosion were not understood. To reset the service life of the Cenotaph, a new, durable concrete superstructure is recommended to provide 100+ years of maintenance-free service as backup to the marble cladding.
- *Fine chips and cracks in the marble cladding along marble joint lines:* The *Structural Assessment & Stone Conservation Report* performed by JQ for the City of San Antonio Transportation and Capital Improvements (Appendix C) ascribes much of this damage to previous repair cycles, where mortar replacement work was performed with mortar that was too hard for the marble. Careful removal of this mortar is recommended, and replacement in full with natural hydraulic lime mortar, or a similarly soft mortar.
- *Cracks in marble arising from stone movement or constraint:* Interlocked sculptural and dimensioned stone elements might not have been designed to allow small adjustments, and cracks have formed to relieve the stresses. Careful dismantling of the marble cladding will allow these constraints to be fully understood and relieved with restored backup conditions or visually transparent movement joints. The intent is to mitigate or eliminate ongoing damage to the marble cladding from these structural constraints.
- *Other miscellaneous damage or concerns with previous marble conservation work* is fully summarized in *The Structural Assessment & Stone Conservation Report* performed by JQ for the City of San Antonio Transportation and Capital Improvements (Appendix C). It is the design team's opinion that conservation of the Cenotaph is best handled as a comprehensive project, addressing marble and structural concerns together, and preserving the Cenotaph for generations to come.

HKS

Reason for the adjacent plaza & street improvements:

Currently the majority of Alamo Plaza is not accessible and has multiple grade changes making traversing the site difficult for those not able-bodied. The plaza & street improvements include barrier free design and added trees for shade during the day with added lighting for security and safety at night.

Reason for the Cenotaph Monument Name evaluation:

Cenotaph Additional Names

- There are approximately 35 inaccuracies on the list of defenders on the Cenotaph – including 10 defenders' names that are not included.
- As presented to the recent ACAC and HDRC meetings, we are NOT proposing modifying names on the Cenotaph.
- As presented at the recent ACAC and HDRC meetings, we are NOT proposing including additional names on a small plaque separate from the Cenotaph.
- Per the attached Appendix B, the design team is currently pursuing multiple design options utilizing the marble slabs below the existing sculptures and engravings. Exact details such as layout, font choice, etc. are yet to be finalized.
- Information regarding research for the existing/original names as well as additional names/spelling is being considered for a supplemental graphic panel to be located nearby.

Interpretive Graphic Panels

- The design team has identified top line messages to be shared including stories of Defenders and greater explanation of the Cenotaph as memorial art.
- Per the attached Appendix B, the design team has worked together with Alamo Trust, Inc. (ATI) to outline the potential content to be told via interpretive panels.
- The intent of panel design and locations will work together with the landscaping and site design intent.
- Exact design of the panels, narrative copy, and site are yet to be finalized.

Sincerely,



Morgan Newman
AIA, RID, LEED AP, BD + C
Associate

Enclosures

Appendix A

Appendix B

Appendix C

Landscape drawings (L000, L100, L200)

Foundation drawings (F100, F200)

ATTACHMENT 11

TEXAS HISTORICAL COMMISSION
real places telling real stories

January 8, 2020

Mr. Justin Gordon
Chief, Open Records Division
Office of the Attorney General
P.O. Box 12548
Austin, Texas 78711

Public Information Request, received by the Texas Historical Commission on December 25, 2019 (relating to any documentation to or from the Commission pertaining to approval, or justification for approval, of the Alamo Cenotaph)

Dear Mr. Gordon:

Pursuant to Section 552.301 of the Texas Government Code, the Texas Historical Commission (Commission) requests a decision of the Attorney General as to the potential application of exceptions to disclosure regarding information responsive to the request from Cindy Gaskill. A copy of Ms. Gaskill's request is attached as Attachment A. The request was received by the Commission on December 25, 2019. This submission is made within 10 business days of receipt of the request.

Pursuant to Section 552.305 of the Texas Government Code, the Commission notified third parties that some of the information responsive to the request may involve the third parties' privacy interests and advised the third parties of the request and of their right to object to the release of the information. A copy of this communication is enclosed as Attachment B.

In response to the request, the Commission released some information responsive to Ms. Gaskill's request, but withheld third party documentation that may be subject to exceptions from disclosure, which had not been previously released to the public. Third party documentation that was not disclosed to the requestor is attached as Attachment C. The Commission does not take a position on whether the information may be withheld and will not raise any arguments on behalf of any third party.

Thank you for your attention to this matter. Should you need additional information concerning this request, please contact Nick Barrett at 512-475-0129.

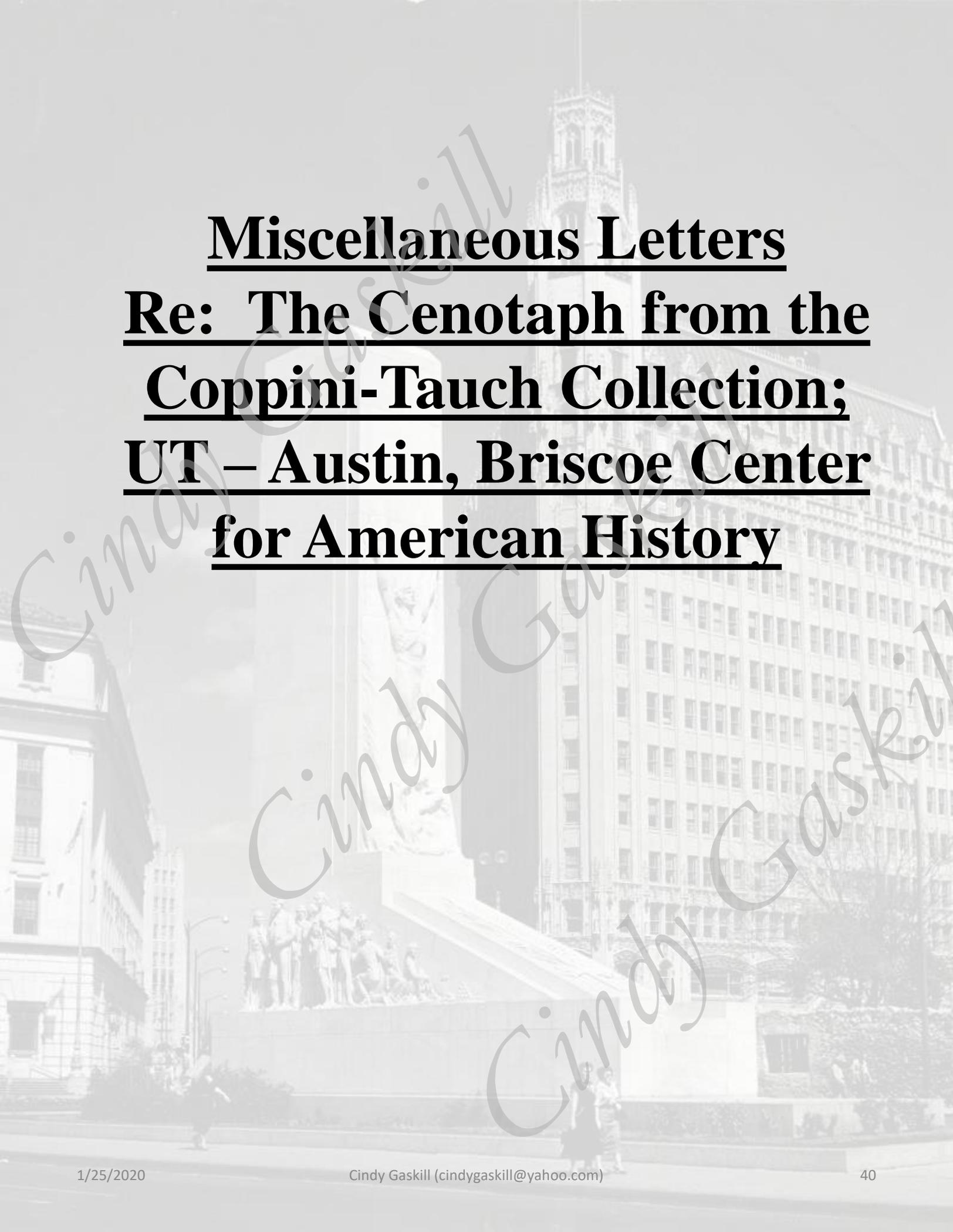
Sincerely,

Nick Barrett
Program Specialist

Enclosures:
cc: w/ enclosures except Attachment C
Cindy Gaskill
City of San Antonio
HKS, Inc



GREG ABBOTT, GOVERNOR • JOHN L. NAU, III, CHAIR • MARK WOLFE, EXECUTIVE DIRECTOR
P.O. BOX 12276 • AUSTIN, TEXAS • 78711-2276 • P 512.463.6100 • F 512.475.4872 • thc.texas.gov



Miscellaneous Letters
Re: The Cenotaph from the
Coppini-Tauch Collection;
UT – Austin, Briscoe Center
for American History

EVENING MORNING AND SUNDAY
San Antonio Express

EVERY EVENING EXCEPT SUNDAY
SAN ANTONIO EVENING NEWS

EXPRESS PUBLISHING COMPANY

PUBLISHERS

FRANK D. MORTIMER
PRESIDENT

January 4, 1937

Mr. Pompeo Coppini
New York

My dear Pompeo:

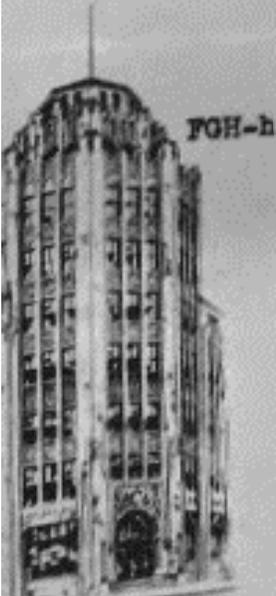
I have your letter of December 29.

This matter has been taken up with Mr. Altgelt, who informs me that the Alamo memorial and other Centennial works of art are in the hands of the State Board of Control. Mr. J. K. Beretta is the San Antonio member of that board. I telephoned him this morning and expressed regret that I lacked time to call upon him personally, as I am leaving the city tomorrow morning. I requested Mr. Beretta to recommend you and do everything possible towards getting you the work on the Alamo memorial and other Centennial sculptures. He said he would be glad to do this for me personally, and that he would like to see you get some of the work.

I am sending you clipping from The Sunday Express, advising that work on the memorial statues will be given out this week.

With kind regards to all,

Sincerely,
Frank D. Mortimer



*Not answered as he and
Mrs. were at dinner with me
Jan 7 - 1937*

Baylor University
Waco, Texas
Pat M. Naff
President

January 8, 1937

Pompeo Coppini
210 West 14th. Street
New York, New York

Dear Friend:

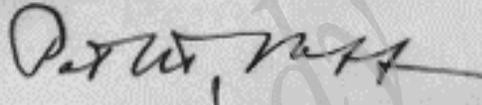
I know you think that I have forgotten you, but such is not the case. Nothing has been done by the committee in the selection of the sculptors for the seventeen statues, except for two statues and these selections have been blocked by the Federal Government. We are waiting until we can find out just how the sculptors are to be selected. The Federal Government insists that the selection of the sculptors must be by competitive bidding, and they define what they mean by competitive bidding. The committee has not thought that the way outlined was the best way to select these sculptors. Watchful waiting is the policy just now of our committee until we can find out in just what direction to move.

My committee has nothing to do with the selection of the sculptor for the Alamo memorial. I understand that some committee is meeting in San Antonio today for that purpose. This matter has never been presented to a committee of which I am a member.

While writing I must be frank with you and say that the members of the committee do not seem friendly to your selection. They base their views on the fact that you have done more than your allotted share of work in Texas. I have not received encouragement from any other member of the committee. I am still hopeful that our Baylor work can be turned to you. I hope on final hearing that I can be of some service to you not only because you are one of my friends but also because you are an outstanding artist.

PMN:hf

Yours sincerely,



CENOTAPH DESIGN MEETS APPROVAL

Architect Expects Developments Within Week

Developments with regard to the proposed cenotaph to memorialize the Alamo garrison are expected within a week or so, Carleton Adams, architect, said Monday following a long distance call to Austin where he talked with John Singleton, head of the Centennial committee of the state board of control.

Among the anticipated developments, Adams quoted Singleton as saying, may be the employment of a sculptor.

Adams said he was assured his tentative plans and design had been approved. The Federal Government appropriated \$100,000 for the project and H. P. Drought, state WPA director, has promised as much aid from that department as possible. The cenotaph is to be erected in Alamo Plaza where the bandstand is now.

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EVERY MORNING AND SUNDAY

San Antonio Express

EVERY EVENING EXCEPT SUNDAY

SAN ANTONIO EVENING NEWS

EXPRESS PUBLISHING COMPANY

PUBLISHERS

FRANK G. HUNTRESS
PRESIDENT & GENERAL MANAGER



April 1

1927

Heartiest congratulations, my friends. My satisfaction is not entirely unselfish: I am expecting something which will delight my eyes. Every good wish to you both and to Mrs. Coppini.

Monte Harris

April 4, 1937

Mr. Monte Harris,
Editor of the S. A. Express
San Antonio - Texas -

Dear Monte:

Your air mail letter of congratulation enclosing the clipping and your Editorial were more than welcomed. I may have not told you, but I bought a lot in Melrose Court, 150 feet from Mc Cullough Ave. and 300, feet from the City limit, where I am building a studio where our works will be made. We will return to San Antonio some time in May and I hope during our stay we will have many chances to see you as often as you can spare the time.

Mrs. Coppini and Miss Tauch joins me in sending our love and thanks to you,

With sincere best wishes,

Affectionately yours,

April 28, 1937.

Mr. John V. Singleton,
Austin, Texas.

Dear Mr. Singleton:

I am in receipt of copy of letter dated April 27th, from Mr. Coppini, discussing the time element in the sculptural contract on the Cenotaph. I suggest that if the contract is actually signed about May 1st, and dated April 30th, that a letter of extension be given Mr. Coppini for the days lost between the dating of the contract and the signing of same.

In addition to this he is worrying about the fact that he cannot properly start work until the building of the studio. It is true that when we worked out the time schedule included in the specifications, it was thought that Mr. Coppini would start the studio at once, and have it ready without much loss of time. Later it seemed unbusinesslike to start the construction of the studio until the contract was signed.

We estimate that it will be two months before he can actually build the studio, and if it meets with your approval, we presume it would be fair to extend his time accordingly.

If you do not feel warranted in extending the full time requested, we assume that you will allow what seems fair, and authorize him accordingly; so that he may get busy on the work.

I think that Mr. Coppini already had a copy of the specifications as written by this office, but we also send him a copy of same upon receipt of this letter.

As soon as convenient we would like to have a copy of the contract as written in this office.

Yours very truly,

ADAMS & ADAMS.

CWA
Carlton W. Adams.

HP

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS

1201-S

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION (50)

SYMBOLS	
DL	= Day Letter
NM	= Night Message
NL	= Night Letter
LC	= Deferred Cable
NLT	= Cable Night Letter
	Ship Radiogram

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

Received at 203 West 14th Street, New York

1937 MAY 21 PM 12 01

NN85 27=AUSTIN TEX 21 1034A

POMPEO COPPINI=
210 WEST 14 ST=

WE WERE INFORMED BY YOU THAT YOU WERE LEAVING NEWYORK ON THE FIFTEENTH STOP BOARD IS BECOMING ALARMED OVER DELAY IN GETTING ACTUALLY STARTED ON THE CENOTAPH=

JOHN V SINGLETON=

Please return this for my file -


WESTERN UNION GIFT ORDERS SOLVE THE PERPLEXING QUESTION OF WHAT TO GIVE

VIA AIR MAIL
CHARGE COLLECTED

May 21-1937

Hon. John V. Singleton
Chief Centennial State Board of Control
Austin - Texas.

My dear Mr. Singleton:

Just a few minutes ago I received from you the following telegram :

WE WERE INFORMED BY YOU THAT YOU WERE LEAVING NEW YORK ON THE FIFTEEN. STOP. BOARD IS BECOMING ALARMED OVER DELAY IN GETTING ACTUALLY STARTED ON GEBOTAPH.

I will be only one week late in starting and you already begining to get after me. I have my doubt if the Board have even signed the contract. At least You have not given me any evidence of it. I have no knowledge of ever having caused you or the Board any delays.

I have even tried to get hold of the Trackenridge Park Studio in San Antonio, but without success. I thought it may save me time and considerable money as it cost me to build that studio almost double than I expected; but I have not made any complains with the Board and I am willing to go ahead and the Studio should be now under construction. My presence there would not accelerate matters, as Carlton Adams is the Architect, and my interest should be his interest, and I am sure he will do all he can not to allow any delays.

I would have started last Monday the 17th.; but as we were preparing to leave, last Sunday afternoon the wife-to-be of my wife's brother, who is to take charge of my studio and Building here, died in less than an hour of heart attack and he went to New Haven and has not been back since. We were expecting tomorrow and we will leave as soon as he comes.

We intend to take the Chicago Route so I may see once more my aunt, my father's sister who is over 90 years of age and I expect to show up at your Office the first part of June.

Please do not worry about me disappointing you, I would not do that, and you will see that I will be able to make up for all the time that was lost in giving me the contract and the little I have been loosing in building a studio to please you. Miss Touch also will arrive at the same time as we do.

Wishing you a world of good things, with regards

to all,

Very sincerely yours,

E. GARGANI & SONS, Inc.

Statuary Bronze Foundry

Cire Perdue (Lost Wax) Process

375 GREEN STREET

BROOKLYN, N. Y.

June 14th, 1937

Pompeo Coppini, Sc.,
151 Gramercy Place East,
San Antonio, Texas

My dear Mr. Coppini:

We heard on Friday from Mr. Joseph Kisel-
ewski, Sc. that you were awarded a contract in competition
against Paul Manship, Lee Laurie, and Gaetano Cesere. May
we be among the first to offer our sincere congratulations.

With kindest personal regards, we remain,

Yours very truly,
E. GARGANI & SONS, INC.,

per:

Eugene Gargani

January 22- 1939

Hon. John V. Singleton
Chief Cent. Div. State Board of Control
Austin - Texas -

Dear Mr. Singleton :-

I have been giving a serious thought in regard to the inscriptions which are to appear in the North-side of the Cenotaph under the figure of TEXAS. It is as well that I should come out to you frankly. That selected inscription does not fit that particular place. First of all it was inspired by my own inscription, which it is accepted and made part of the contract and which explains the conception of the group SPIRIT OF SACRIFICE. I had it typed with my conception on the wall of my studio during the exhibition of that first group and met the enthusiastic approval of all the people who read it, including many members of the Daughters of the Republic of Texas, among whom was the Lady who was asked to submit the inscription for the North-side of the Cenotaph.

You may have not noticed, but I know too well of the efforts being made to prevent the carving of my own conception under the SPIRIT OF SACRIFICE. But let us forget that, as I have been trying to forget all the strong underhanded opposition of a very few to keep me from being given this contract, and I am only asking you in the name of justice and common sense who is better fitted to express the thought which convey the artist own work ?

The North-side is represented by the figure of TEXAS, the Texas of all times, before and after the Alamo. Many heroic acts made Texas, and possibly many more will be made to continue to preserve it as the Great Empire State she is, now part of the Union. Would it not be more instructive to those who will come up to admire this memorial and that will be standing in front of the figure of TEXAS to learn a bit of its history and greatness by reading an inscription that will start some thing like this: TEXAS - Under six flags - France - Spain - Mexico - Republic of Texas - Confederacy - United States- Possibly adding the same dates as in the six seals now on the wall of the Texas American Legion Museum Hall in Austin.? Then after dropping a space, the following:
Dedicated to the Alamo Heroes who by their Patriotism- Bravery and Martyrdom contributed to the Texas Independence .
and after, dropping an other space:
Erected by the State of Texas with funds appropriated

by the federal Government etc. I would eliminate 1936 as it never was erected then nor even the contract given that year, and as the wording that follows: " to commemorate one hundred years of Texas Independence is sufficient.

These three separated and spaced inscriptions on the North-side under the figure of TEXAS would then be dedicated to TEXAS as the State and would be educational, historical and dignified, while the one which was already carved would be such out of place and a poor repetition in thought of the one that will go under the SPIRIT OF SACRIFICE as an essential explanation of the idealistic and artistic conception of that group.

As much as the Georgia Marble people made an error and the whole carving of that inscription will have to be done over again, why not correct the mistake with a more appropriated inscription?

It was wrong that I should not have been consulted when that inscription was approved, as it is wrong to believe that the sculptor of such an important work as this Memorial, should be considered not above an ordinary contractor, and to even think that other people not even connected with his work should pretend to know more of what his conception is of the Memorial he is creating.

I hope you will pardon my frankness, as I am your friend and prefer to see you criticized as little as possible. Please help me to avoid serious criticisms.

Very sincerely yours,

I am sending a copy to Mr. Teer for his record.

COPPINI
& TAUCH
111 Melrose Place
New York City
N. Y.
BEA 3-5544

Coppini Studios

111 Melrose Place
San Antonio, Texas

Hon. Singleton 2

I will not accept any more changes, unless they may be minor details in any of the figures, but not in the dimensions, and unless foretold that I am to be paid for the making of other models, and paid extra, I will not enter in the study of an other scheme, even if promised a pay, unless authorized in writing by you and the State Board of Control, as I am and always been satisfied with my original contract.

Of course you would have gained a great work of art with this last study I made, but if it is no more quantity of art that you want, but more quantity of material, or more architecture, that is your privilege and in your power to do so; but these two hot months I lost, not only will be deducted from the time allowed in my contract, in fact all the time you will let me loose before telling me to go ahead with some plan or an other, and that the two months of this extra hard work should be also compensated and the expenses of all these models, for which I have paid, will be also deducted from my expenses.

Some how, I feel that I have not been treated with the full confidence of the Board, as my side of the story has always been told by some one else.

I wish Mr. Roberts have tried to see me also, as I certainly was vitally concerned. However I nurse the kindest feeling for all. Possibly again I was at fault.

Very sincerely yours,

Copy to Hon. Claude Teer
Chairman of the Board of Control



THE ALAMO
SAN ANTONIO, TEXAS

LEITA SMALL
CUSTODIAN

July 25, 1939.

*copy sent to
Mrs. Lee B. Miller
401 N. San Saba Street
San Antonio, Texas*

Mr. Pompeo Coppini
111 Melrose Place,
San Antonio, Texas.

Dear Mr. Coppini:

At a meeting of the Alamo Committee of the Daughters of the Republic of Texas yesterday morning mention was made of the newspaper article concerning the completion of the Alamo Cenotaph and time stated for its dedication, about September 15th.

Our organization will be happy to cooperate in making this an outstanding occasion and if our services are desired, please advise us.

Cordially yours,

Mattie M. Miller

Mrs. Lee B. Miller, Secretary
Alamo Committee.
401 N. San Saba Street
San Antonio, Texas.

POMPEO COPPINI-SCULPTOR,
STUDIO - III MELROSE PLACE
SAN ANTONIO, TEXAS

July 27- 1939

Mrs. Lee B. Miller,
Sec'y Alamo Committee
401 N. San Saba Street
City.

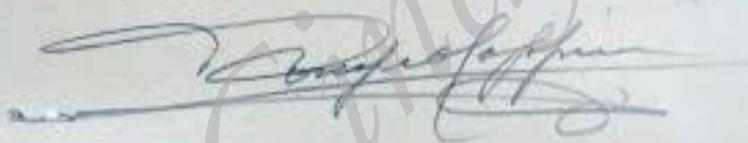
Dear Mrs. Miller:

I deeply appreciate your offer, addressed to me personally, of help in making of the unveiling of the Alamo Cenotaph an outstanding occasion. I hope the Memorial will be found worthy of public appreciation for its artistic qualities; but independently of that, its dedication deserves a National attention on account of its historical value, and of being a tribute to the greatest heroes of any Wars; their voluntary submission to martyrdom having contributed not only independence to Texas, but of having later added to the Union one of the largest, richest and most beautiful State in the Federation.

However, no date was set for such ceremony. The News-papers misunderstood the 15th. of September for being only the approximate date when the Memorial proper will be completed; but the the Park on the West side will have to be widen fifteen feet, the electric reflectors located so the Memorial will be flooded with light at night and make of Alamo Plaza a real Civic Center, the present electric posts removed, the island landscaped and flowers planted. Not until all this is done, should the Cenotaph be officially dedicated. At least that is what I personally hope for, and beg you to cooperate with the State Board of Control, the Architect, the Contractor and myself until all this has been perfected.

Thanking you for your Alamo Committee of
the Daughters of the Republic of Texas,

Very sincerely yours,



POMPEO COPPINI-SCULPTOR
STUDIO - III MELROSE PLACE
SAN ANTONIO, TEXAS

August 11 - 1939

Hon. Maury Maverick
Mayor of San Antonio
City .

Dear Mr. Mayor:

I would much prefer to address you as "Dear Maury" as having known you since you were a child, and having been almost adopted by your dear mother and father as one of their family, I dislike to address you as a stranger. However, being this an appeal I am making to you in your official capacity, I intend to give you the right to treat me as a stranger, or a mere San Antonian.

There is no need of my trying to impress you of my devotion to the City or to the State that I have long ago adopted as my home. You are public spirited and trying to show your devotion and pride for San Antonio. You love the beautiful, as it is in your blood, and you would encourage beautiful things for the supremacy of our Community in all fields which are contributing to that end.

The Cenotaph is nearing completion. Forgetting modesty, it will be one of the outstanding Memorials in the whole Union. We should make the most of it in advertising our glorious history and our town, justly called the Cradle of Texas Liberty and Independence. We can not allow to let one of the greatest opportunity that have knocked at our doors, to pass un-noticed. We are spending every year hundreds of Thousands of Dollars to advertise this glorious home of ours. The unveiling of this Memorial could bring us a Nation wide publicity for the asking. All our Centennial State different Memorials have been almost dumped in our different towns, and even in our City without showing sufficient appreciation of the giver. With you as our leader, this should not be repeated with the unveiling of the Alamo Heroes Memorial. It should be a big event; even our President of the United States should be invited with a great number of dignitaries from all over the Land. You should have charge of it and make of it an historical event.

But it should not be dedicated until the parking surrounding the Memorial is properly landscaped and finished after adding the fifteen feet of street in the West side of it. The lamp posts and electric poles should be

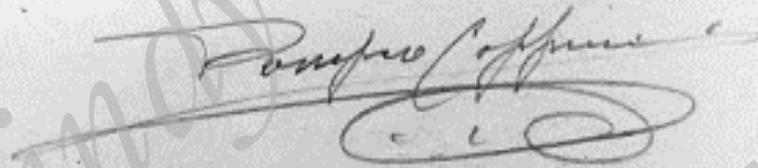
"Hon. Mayor "

removed and a few flood lights installed to make of it a great attraction at night. Other schemes I have in mind to make a real Civic Center of Alamo Plaza I would like to discuss with you in order to get you to be the full hearted leader of this particular movement; but I will not try impose on you with my old friendship, unless you are to believe the way I believe and ask for my cooperation for whatever advises an Artist you may think could aid you.

Will you not talk this matters over with me & at any time you may find convenient in the very near future ?

With sincere good wishes for your success,

Very sincerely yours,

A handwritten signature in cursive script, appearing to read "Pompeu Colom", with a large, decorative flourish underneath.

RAY DAVIS,
COMMISSIONER OF TAXATION
FRY F. HEIN,
COMMISSIONER OF SANITATION, PARKS
AND PUBLIC PROPERTY



LOUIS W. LIPSCOMB,
COMMISSIONER OF FIRE AND POLICE
PAUL E. STEFFLER,
COMMISSIONER OF STREETS
AND PUBLIC IMPROVEMENTS

City of San Antonio

MAURY MAVERICK, MAYOR
FLOYD MCCOWN,
EXECUTIVE ASSISTANT

August 26, 1939

Hon. Pompeo Coppini
Coppini Studios
111 Melrose Place
San Antonio, Texas

Dear Mr. Coppini:

First, let me apologize for the unnecessary lateness of this answer. I hope that you will forgive me for such inefficiency.

I have referred the different parts of your letter to proper departments with instructions to see that proper publicity is arranged for and that the parking is landscaped as you suggest.

I have also instructed Mr. Burke, who is acting as my secretary, to give you an appointment whenever you wish to come in and discuss this matter. I have mailed the President an invitation to the dedication services, and feel sure that we can build it up a great deal.

Thanking you for your interest and cooperation, and with best wishes, I am

Very truly yours,

Maury
Maury Maverick, Mayor

MM:bc

State Board of Control Accepts Alamo Cenotaph



ONE OF THE LARGEST MEMORIAL MONUMENTS IN THE STATE

was accepted officially today by members of the State Board of Control when a delegation inspected the Alamo Cenotaph that recently was completed at the north end of Alamo Plaza. In the picture, left to right, are Louis Guido, of the contracting firm that did the foundation and mechanical work on the \$100,000 project; Carleton Adams Jr., of the architect's firm of Adams and Adams; Frank Davis of Itaska, member of the board of control; Sen. Tom A. DeBerry of Bogato, another board member; Carleton Adams Sr., Pompeo Coppini, sculptor; Louis Rodriguez, of Rodriguez Brothers, memorial contractors on construction; and Maj. Clark Wright, engineer of the board of control.

Coppini Academy of Fine Arts



115 MELROSE PLACE - SAN ANTONIO, TEXAS

78212

August 11, 1975

TO THE MEMBERS OF THE COPPINI ACADEMY AND ALL OTHERS INTERESTED IN PRESERVING SAN ANTONIO'S ART HERITAGE:

The San Antonio Bi-Centennial Committee, for next year's celebration, came up with the idea of redoing Alamo Plaza. The Plaza has not been worked on for years and could use improvement. The proposed plans are questionable in looking at the drawings and model. The planners; Tuggle, Graves and Keeter say the plans are wonderful and will clear the clutter in front of the Alamo. At the same time they plan to add 80 more trees and create many more traffic problems that they have no answers for.

Our interest is Pompeo Coppini's Cenotaph 1936 monument.

These planners are setting themselves up as art critics. They do not like the monument and according to the published plan last Sunday are going to put a row of trees around three sides of the monument. From the front of the Alamo you will see a grove of trees and a square marble shaft sticking out of the top of the trees.

The Cenotaph is one of the best known monuments in the country. The tourists from all over the world pose and look at the heroes around the base all the time. All the city publicity and motion pictures include the Cenotaph as an outstanding work of art and most representative of the San Antonio scene.

If we let these so called city planners act as our art censors where is it going to end? Local architects, censoring a sculptor of international reputation!

As an artist and as a member of the Coppini group try and write immediately a personal letter to the various city officials and others you think might help in stopping this form of art censorship.

City Manager Sam Granata City Hall San Antonio, Texas

Mayor Lila Cockrell City Hall San Antonio, Texas

[Handwritten signature]



CITY OF SAN ANTONIO

SAN ANTONIO, TEXAS 78285

OFFICE OF THE MAYOR

June 4, 1987

Mr. William Sandidge
115 Melrose
San Antonio, Texas 78212

Dear Mr. Sandidge:

The City of San Antonio is fully aware of the importance of Pompeo Coppini and his work as a sculptor. We have claimed him for many years as a distinguished American who made San Antonio his home during much of his lifetime.

The Cenotaph is a landmark work of art which draws many to its site throughout the year.

The recent proposal regarding the monument to the Heroes of the Alamo was not made to denigrate the "Empty Tomb" but to study the possibility of placing it in close proximity to its current location while creating a site for the Cenotaph which might better highlight its importance.

Please rest assured, the Cenotaph will not be moved due to a casual suggestion.

We thank you for your letter and want you to know we share your concern.

Sincerely,


HENRY G. CISNEROS
Mayor

HGC/GC/ar

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God may grant you
and all of the ^{members of the} Board all
the best wishes of your life, as
you have granted me this
the greatest in my career.

Very gratefully Yours

Cindy Gaskill