

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
MULTIPLE PROPERTY DOCUMENTATION FORM**

This form is used for documenting multiple property groups relating to one or several historic contexts. See instructions in How to Complete the Multiple Property Documentation Form (National Register Bulletin 16B). Complete each item by entering the requested information.

☒ New Submission ☐ Amended Submission

A. Name of Multiple Property Listing

Monuments and Buildings of the Texas Centennial

B. Associated Historic Contexts

Monuments and Buildings Erected by the State of Texas to Commemorate the Texas Centennial, 1936-1939

C. Form Prepared by

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D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR Part 60 and the Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation.



Signature and title of certifying official (SHPO, Texas)

3/6/18
Date

I hereby certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

Signature of the Keeper

Date

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Monuments and Buildings of the Texas Centennial

Texas (Statewide)

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The area covered by this multiple property submission includes the State of Texas. Information regarding the acreage of each property, geographic coordinates, and boundary descriptions and justifications are included on each individual nomination form.

H. Summary of Identification and Evaluation Methods*See Continuation Sheet 62***I. Major Bibliographical References***See Continuation Sheets 63-74***Appendices:** *See Continuation Sheets 75-100***Figures:** *See Continuation Sheets 101-104*

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 250 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, PO Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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Section E - Statement of Historic Contexts**Introduction**

The 1936 Texas Centennial was the first statewide, systematic effort by Texans to commemorate historical events, places, and people. Centennial organizers used the year 1836, when Texas became an independent republic from Mexico, as a symbolic starting point for a broad celebration of the state's history. Between 1935 and 1939, more than 1,100 properties—buildings, monuments, and markers—were erected across the state to honor 100 years of Texas independence. The celebration peaked in the centenary year with the opening of two expositions, in Dallas and Fort Worth, where architecture, art, and pageantry showcased the state's industrial capacity. Exhibition-related buildings in both cities, the most recognized vestiges of the Centennial, are listed on the National Register of Historic Places. Fair Park in Dallas is a designated National Historic Landmark ("Texas Centennial Exposition Buildings, 1936-1937"). Hundreds of other commemorative properties, also erected for the Texas Centennial, are found in all but four of Texas' 254 counties.

Historian Kenneth B. Ragsdale described the Texas Centennial as "a study in bad timing...yet the seemingly impossible was accomplished."¹ His statement summarizes the enormity of the Centennial and alludes to the context in which it was celebrated. At the height of the Great Depression, Texans lobbied for and received millions in state and federal funding to throw a statewide celebration of its past for the benefit of its future. The Commission of Control for Texas Centennial Celebrations leveraged its \$6 million allocation to receive assistance from New Deal relief programs offered by the Public Works Administration and the Works Progress Administration, but those grants supported a small portion of the total project. Moreover, many of the commemorative properties were artistic in nature yet none were associated with federal arts programs.

The Century of Progress Fair in Chicago (1933-1935) and the California Pacific International Exposition in San Diego (1935-1937) are noteworthy comparisons for study. Century of Progress in Chicago was held on a three-mile parcel along the Lake Michigan shoreline. Architects designed and built 32 major buildings that celebrated advances in science and technology in the hundred years since Chicago's founding. Subscriptions entirely financed the two-year World's Fair, a model that later inspired organizers of the California Pacific International Exposition. Between 1935 and 1937, San Diego hosted its exposition at a cost of \$2 million. Citizens organized to appeal for federal funding to repair buildings from an earlier 1915 fair to re-use at the California Pacific International Exposition. Some new structures were built to showcase the state's industry.² Although both expositions were widely popular events, each were limited in scope, size, and financing compared to the statewide Centennial in Texas.

In a 15-year period, a total of 12 committees, commissions, divisions, agencies, and boards carried the Texas Centennial from idea to reality. In 1935, the state legislature provided a framework for executing the Centennial, including the division of responsibilities and deadline for its completion. The statewide program of permanent monuments, markers, statues, museums, and restorations benefited from the prescribed organizational structure. However, inflated expectations about the amount of time and resources needed to erect hundreds of properties delayed the work. The monument-building process also involved negotiating political and economic interests with historical and cultural values. The Centennial commemorative properties, then, were imbued with a Texas history narrative that communicated the state's desired identity more than the actual history in which they were built to memorialize.

¹ Kenneth B. Ragsdale, *The Year America Discovered Texas Centennial '36* (College Station: Texas A&M University, 1987), xvii. Ragsdale's book is the definitive survey of the Texas Centennial from its inception to completion. It provides an in-depth look at aspects of the Centennial not pertinent to this MPDF: the Central Centennial Exposition at Dallas Fair Park, San Jacinto Monument, and the Alamo. His analysis of the massive marketing campaign is important to understanding the success of the Centennial.

² San Diego History Center, "California Pacific International Exposition," <http://www.sandiegohistory.org/archives/amero/1935expo/ch1/> (accessed June 5, 2017).

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A Brief History of Texas

Centennial properties commemorate four centuries of Texas history, starting with the arrival of Europeans. For ten thousand years before European entry to Texas, numerous and diverse Native American tribes called the territory “home.”³ In 1528, Spanish *conquistadores* (soldier-explorers) accidentally landed on the Texas coastline and claimed the region as the northern frontier of Spain’s empire in the New World.⁴ From its headquarters in modern-day Mexico, the Spanish government established missions and *presidios* (forts) throughout Texas to convert Native Americans to Catholicism and to protect their land against French incursion. The French, whose North American territory bordered Texas, laid claim to the region in 1685 but its settlement failed five years later. Thus, Spain recovered its control of Texas. By the early 19th century, however, the United States acquired France’s Louisiana territory, and Spain’s grip on its North American empire became increasingly tenuous.⁵

In 1821, Mexico gained its independence from Spain, and the young government welcomed U.S. immigrants to populate its northern borderlands in present-day Texas. Stephen F. Austin, known as the “Father of Texas,” became the first *empresario* (colonization agent) and, in 1821 through 1824, he settled 300 Anglo-American families in what was then known as the *Coahuila y Tejas* province, which included modern-day Texas.⁶ By 1830, 20,000 Anglos and *Tejanos* (Texans of Mexican descent) lived in Texas. When the Mexican government centralized under President Antonio López de Santa Anna in 1834, Texans’ growing political dissent heightened. Santa Anna dispatched federal troops to suppress any potential rebellion, and Texans responded in force.⁷

The Texas Revolution began at the Battle of Gonzales in October 1835, and in the following months, the Texas Army successfully captured strategic forts, causing the Mexican Army to temporarily retreat. In early 1836, Santa Anna’s forces inflicted heavy casualties and forced Texans to surrender at key battles in San Patricio, Agua Dulce, San Antonio, Refugio, and Goliad. Of these, the siege and Battle of the Alamo at San Antonio (February 23 – March 6, 1836) is the most venerated. The Texans—including James Bowie, William B. Travis, and Davy Crockett—all died defending the garrison against Santa Anna. The loss ignited patriotism within the ranks of the Texas Army, and their rallying cry, “Remember the Alamo!” fueled the decisive victory at San Jacinto on April 21, 1836, where the Texans soundly defeated Santa Anna’s army in the eighteen-minute-long battle.⁸ On May 14, 1836, ad interim president David G. Burnet and Santa Anna signed the Treaty of Velasco ending the Texas Revolution.

As an independent nation, the Republic of Texas (1836-1845) struggled politically and economically. The Mexican government refused to recognize the Treaty of Velasco and contested its border with Texas. Skirmishes between Texas volunteers and the Mexican Army plagued the borderlands during this period. The Texas government’s failure to negotiate its independence with Mexico stalled efforts to gain diplomatic recognition from the United States and European nations. Moreover, the Republic incurred \$1.25 million in debt from its revolution and attempts to pay it down were unsuccessful. Texas’ land grant policy gave millions of acres to early settlers and Revolution veterans. Grantees and the government sold property at cheap prices to immigrants and the population increased from

³ Randolph Campbell, *Gone to Texas: A History of the Lone Star State* (New York: Oxford University Press, 2003), 23.

⁴ Campbell, 27.

⁵ *Handbook of Texas Online*, Robert E. Wright, O.M.I., “Spanish Missions,”

<http://www.tshaonline.org/handbook/online/articles/its02> (accessed August 10, 2017); *Handbook of Texas Online*, Robert S. Weddle, “La Salle, Rene Robert Cavelier, Sieur De,” <http://www.tshaonline.org/handbook/online/articles/fla04>, (accessed August 10, 2017).

⁶ Contemporary Texas history scholars use the term “Texian” to differentiate Anglo-American citizens of Coahuila y Tejas or the Republic of Texas from modern Texans. The term was not employed by historians writing inscriptions for Centennial markers and monuments, therefore the Statement of Historic Contexts will not use “Texian.”

⁷ *Handbook of Texas Online*, Jesús F. de la Teja, “Texas In the Age of Mexican Independence,” accessed August 10, 2017, <http://www.tshaonline.org/handbook/online/articles/nptsd>.

⁸ *Handbook of Texas Online*, Eugene C. Barker and James W. Pohl, “Texas Revolution,” accessed August 10, 2017, <http://www.tshaonline.org/handbook/online/articles/qdt01>.

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approximately 50,000 to 140,000 in ten years.⁹ Few newcomers attempted to settle the frontier regions of Texas where Native Americans such as the Comanche roamed, leaving much of Texas sparsely populated. After ten years of diplomatic negotiations, the U.S. annexed Texas on December 29, 1845.¹⁰ The federal government intervened on behalf of its new state and declared war against Mexico in May 1846. Two years later, the governments signed the Treaty of Guadalupe Hidalgo establishing the Rio Grande as the international boundary.¹¹ The U.S. also took over Texas' Native American policy, which amounted to total expulsion of Native Americans from its western territory. With assistance from Texas Rangers, federal forts along the state's frontier borderlands provided security for incoming Anglos wanting to settle further west.

Antebellum Texas was culturally diverse with Tejanos, free and enslaved African Americans, Germans, Irish, Native Americans, and Czechs. Most Anglo immigrants, however, came from the southern United States and Texas' dominant socio-economics reflected that of the Old South. Texas was the third state to secede from the Union ahead of the Civil War. On the other hand, Texas also resembled the American West and adopted cattle-raising from its Spanish heritage. As the Native American population was driven from the state, opportunities for economic growth in ranching expanded throughout the 19th century. Cattle trails stretched from South and West Texas up to Kansas City, Missouri. In the early 20th century, major oil discoveries ushered in a new era of economic growth, and by the 1920s, Texans were seeking ways to encourage more industrial development.

I. Centennial Movement, 1924-1934

Centennial Origins

The initial vision for the 1936 Texas Centennial developed at the annual convention for the Associated Advertising Clubs of America in November 1923. New York *Commerce and Finance* editor Theodore H. Price's keynote speech presented an idea to hold a central exposition to commemorate 100 years of Texas progress and advertise the state's manufacturing and agricultural industries. Price painted a version of the past in which entrepreneurial Anglo settlers "redeemed [Texas] from the wilderness...and Indians." The same individuals later triumphed over the Mexican Army in the 1836 Texas Revolution, to claim their rightful independence and established the Republic of Texas. The story of Texas independence, Price declared, laid the moral foundation, a "godly heritage," on which future generations would build an empire and attract worldwide investment.¹²

The result of the meeting was the formation of the Texas Centennial Survey Committee, a small group advertisers and newspapermen, whose first task was to measure statewide interest in holding a centenary exposition.¹³ They found that fellow Texans overwhelmingly agreed that an event steeped in patriotic appeal would promote economic growth.¹⁴ Bolstered by public endorsement, on January 8, 1924 they met with Governor Pat M. Neff who heartily agreed to support the movement. The committee drafted Neff's proclamation to call for a convention in February. The decree, reproduced in hundreds of periodicals statewide, exalted Texas' valorous beginnings and invited patriotic citizens to honor their ancestors with a "feast of art, history, and industry."¹⁵

⁹ Campbell, *Gone to Texas*, 159.

¹⁰ *Handbook of Texas Online*, Joseph Milton Nance, "Republic of Texas," accessed August 10, 2017, <http://www.tshaonline.org/handbook/online/articles/mzr02>.

¹¹ *Handbook of Texas Online*, K. Jack Bauer, "Mexican War," accessed August 10, 2017, <http://www.tshaonline.org/handbook/online/articles/qdm02>.

¹² "Centennial Suggested for 1924," *Corsicana Daily Sun*, November 6, 1923.

¹³ Between 1924 and 1936, private and public groups organized to plan and execute the Centennial. A chart on page 40 provides an overview of these organizations.

¹⁴ Lowry mailed 10,000 questionnaires across the state and received back approximately 6,000 completed forms. Minutes of a Called Meeting, Texas Centennial Survey Committee, January 8, 1924, in the Jesse Holman Jones Papers, Dolph Briscoe Center for American History, University of Texas at Austin.

¹⁵ Governor's Proclamation, Jones Papers.

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On February 12, 1924, the Texas Centennial Survey Committee held a convention at the Capitol and presented the audience with a business model for the Texas Centennial based on the 1904 Louisiana Purchase Exposition in St. Louis. At the turn of the 20th century, interested St. Louisans campaigned for local bonds and later won state and federal appropriations to underwrite that exposition, and it was considered a great success. The example provided a framework for financing Texas' undertaking. Delegates also passed a resolution in favor of forming the Centennial Governing Board of One Hundred, a democratically-representative administrative board to direct future planning and act as custodian of the Centennial crusade.¹⁶

Centennial Governing Board of One Hundred (1924-1931)

The Centennial Governing Board of One Hundred acted in an official capacity from 1924 to 1931, and its directors were chosen by appointment and public votes. The Governor, Lt. Governor, and Speaker of the House chose nine directors, though their involvement did not yet signal a legislative endorsement. Texas citizens were invited to elect the balance of directors from each of the 31 senatorial districts at county-level and district-level special conventions held in April 1924. They were encouraged to select leaders in business and civics who were free from political prominence.¹⁷ Although politics was "to be completely taboo in all the operations," the elected representatives were, nevertheless, people of influence: philanthropists, entrepreneurs, successful ranchmen, and seasoned politicians. Among the rank and file of the directorate were the Mayor of Houston, Oscar Holcomb; Cullen F. Thomas, former Texas legislator and attorney; Jesse H. Jones, publisher, businessman, and future presidential appointee; and Margie E. Neal, the first female Texas senator. Politics was intimately tied to the future of the Texas Centennial and all decisions related to it.¹⁸

Despite a generally-favorable political climate for the Centennial, the board faced a major hurdle in getting it financed. The 1877 Texas Constitution barred the State from issuing bonds exceeding \$200,000—not nearly enough to stage the extravagant event. It did, however, have the authority to make appropriations for monuments and statues. Governing Board Chairman Jesse H. Jones proposed, in addition to a central exposition, to decentralize the Centennial and include county-level events that focused on building historical memorials. Whatever form it would take, the board understood that statewide public support was, ultimately, the prelude to state and federal appropriations. With the backing of ordinary Texans, they could ensure a legislative endorsement and amend the Texas Constitution.

The onset of the Great Depression energized, rather than discouraged, Centennial supporters who dedicated themselves to showing all Texans that a centenary event would boost the economy. The board initiated a marketing campaign to "Texanize Texans," an education drive to advertise the state's historical and industrial value.¹⁹ They used press releases, local-level meetings, and school curricula, to stimulate Centennial interest in each senatorial district. At the Capitol, board members used their cumulative power to influence politics. House Concurrent Resolution No. 11, introduced by C.E. Dinkle to the Thirty-Ninth Texas Legislature, resolved "that we commend to all our citizens, for their most earnest consideration, the proposed Texas Centennial." Approved on February 2, 1925, it was the first official endorsement for the Texas Centennial.²⁰

In 1931, Senator Margie Neal, at-large director for the Governing Board, introduced two bills to the Forty-Third Legislature in quick succession. First, Senate Bill 106 proposed the creation of the Texas Centennial Committee, a

¹⁶ Ragsdale, *The Year America Discovered Texas Centennial* '36, 8; "Texas Centennial Leaders in Conference," *Austin American Statesman*, February 11, 1924; "Centennial Convention Organized," *Austin American Statesman*, February 12, 1924; "Centennial Plans Will Be Made in Austin on May 21," *Austin American Statesman*, February 13, 1924.

¹⁷ "Centennial Board Elections Held April 24," *Abilene Reporter-News*, April 21, 1924.

¹⁸ "Manner of Naming Centennial Board Outlined by Sells," *The Austin Statesman*, March 21, 1924; *Commemorating Hundred Years of Texas History*, Texas Centennial Commission, undated, 33.

¹⁹ *Ibid.*, 7; Ragsdale, 10-11.

²⁰ *General Laws of the State of Texas, Thirty-Ninth Legislature, Regular Session*, 688.

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temporary group to survey past expositions and World's Fairs.²¹ More significantly, she put forward Senate Joint Resolution 28 that proposed a constitutional amendment which, if adopted, gave the state authority to make appropriations for the 1936 Texas Centennial.²² The amendment did not specify a maximum limit for bonds nor did it define the scope of the future event. Both bills received final approval in May, and the constitutional amendment was set for public vote on the November 1932 ballot.

Texas Centennial Committee (1931-1934)

Ahead of the November vote, the Texas Centennial Committee assumed the Governing Board of One Hundred's administrative powers and shifted its marketing focus to get Texans' support for the amendment. Within the context of the national economic depression, half-page newspaper ads promised Texans "25 years [of economic] growth can be brought to the State within five years."²³ Newspaper editorials provided a sounding board for opponents to the "whoopie celebration," arguing that taxpayers would be unduly burdened. Public works, they said, should be the priority of Texas communities and not the Centennial.²⁴ Pervasive promotion in favor of the Centennial persuaded a majority of Texans to vote for the constitutional amendment.²⁵ Though they were then privileged to do so, legislators did not pursue setting a budget for the Centennial. Instead, they spent the next session focused solely on depression relief efforts to ease unemployment and economic instability.

Texas Centennial Commission (1934-1935)

With two years left until the centenary year, the House approved Senate Bill 22 in 1934 that created the Texas Centennial Commission. It was the first state-organized group organized to plan and conduct the Centennial.²⁶ The thirty commissioners included original members of the Governing Board of One Hundred and the Texas Centennial Committee.²⁷ Passage of SB22 formally signaled the beginning of the state-run effort to hold a Texas Centennial, but there was not yet an appropriation to finance it. During its 15-month existence, the Centennial Commission laid the administrative framework for executing the centenary, a plan carried out between 1935 and 1939 by its successor commission (Commission of Control for Texas Centennial Celebrations). They designated committees—administration, publicity, history—that would be required to pull off complex Centennial events.²⁸

SB 22 also directed the commission to establish the Texas Centennial Advisory Board to serve as "the contact point for the Centennial Commission with the citizenry of Texas."²⁹ Over the summer in 1934, state representatives and senators appointed four people per county to serve the state-level board and a county-level advisory committee. Essentially, it was structured the same as the Governing Board of One Hundred, and, like its predecessor, members of

²¹ Senate Bill No. 106, *General Laws of the State of Texas, Forty-Second Legislature, Regular Session*, 220-222.

²² Senate Joint Resolution No. 28, *General Laws of the State of Texas, Forty-Second Legislature, Regular Session*, 944-945.

²³ "What is the Texas Centennial?" *Austin Statesman*, September 23, 1932.

²⁴ The West Texas Chamber of Commerce led opposition to the constitutional amendment. They petitioned against the Texas Centennial Committee and engaged in a verbal battle with proponents in newspapers across the state. Peter Molyneaux, editor of *Texas Weekly*, published both sides of the argument in his publication. "No Time for Extravagance," *Lubbock Morning Avalanche*, October 21, 1932; Ragsdale, 25-29.

²⁵ The final vote tallied at 277,417 in favor and 218,174 against SJR No. 28, the Proposed Amendment to Authorize the Texas Centennial, "SJR 28, 4nd Regular Session, Election Results," Legislative Reference Library of Texas, <http://www.lrl.state.tx.us/legis/billsearch/amendmentdetails.cfm?legSession=42-0&billtypeDetail=SJR&billNumberDetail=28&billSuffixDetail=&amendmentID=120>, accessed October 27, 2017.

²⁶ Senate Bill No. 22, *General Laws of the State of Texas, Forty-Third Legislature, Second Called Session*, 164-169.

²⁷ Some of the first commissioners who participated in Centennial planning since the 1920s included: Jesse H. Jones, Governor Pat M. Neff, Lowry Martin, Walter D. Cline, Amon G. Carter, and Clara Driscoll Sevier. Senate Bill No. 22, *General Laws of the State of Texas, Forty-Third Legislature, Second Called Session*, 165.

²⁸ "Plan of Operation and Schedule of Appropriations for the Texas Centennial," Texas Centennial Commission, undated.

²⁹ *Commemorating a Hundred Years of Texas History*, 17.

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the Texas Centennial Advisory Board marketed the Centennial in their respective communities. County advisory boards quickly expanded their role from mere “contact point” for the state commission and initiated local Centennial programs affiliated with, and sometimes separate from, the state celebration. In most counties, the four-person advisory board was augmented with the addition of other citizens. These people included members of the local boosters, clubwomen, politicians, local historians, and businessmen.³⁰

The Centennial Commission’s most visible work was its campaign for a state appropriation and the search for a city to host the central exposition. At the time, the possibility of a state appropriation was uncertain and a decision for the central Centennial host city was based on which location could offer the largest monetary commitment. In September, they received proposals from the biggest bidders, Dallas, Houston, and San Antonio. Dallas’ winning proposal was one of “Texanic” proportions: a \$7.9 million total contribution that included the State Fair of Texas grounds, cash incentives, a promise to purchase additional acreage on the property, and a pledge to host the Centennial if the supplementary funds from the state or federal government fell through.³¹

On the floors of the Texas House and Senate, the interests of the Centennial movement, once again, stood in stark contrast against much-needed economic emergency relief bills, but the Texas Centennial Commission urgently pursued a state appropriation. They approached the Forty-Fourth Legislature, convened in January 1935, with a strategy to promise centennial funding in every representative’s constituency. Dallas’ Jeff Stinson introduced House Bill No.11 asking for \$3 million for the Centennial and appealed delegations from San Antonio, originally staunch opponents, with an increased budget to preserve the Alamo.³² District Senators representing Fort Worth leveraged their support in exchange for promised funding to stage a livestock exposition in conjunction with the statewide celebration.³³ Doubtless other politicians were also assured a share of the centenary reserves.

The Texas House and Senate approved a conference committee version of the “Appropriation for Celebration of Texas Centennial” (House Bill 11) in April 1935. Governor James Allred signed HB 11 into law the following month. It approved a \$3 million appropriation from the General Revenue Fund “to be expended for the purpose of creating and conducting celebrations commemorating the heroic period of early Texas history and celebrating a century of the independence and progress of Texas as a Republic and State.” The 10-page law dictated the historical scope, defined “celebrations,” itemized specific commemorative projects, and provided an organizational structure by which to execute the Centennial.³⁴

*Commission of Control for Texas Centennial Celebrations (1935-1938)*³⁵

³⁰ Although each county had a Centennial advisory board there were differences in internal organizational structures. Many advisory boards created various sub-committees to oversee various planning needs. Others, like San Patricio County, partnered with a local historical society to divide responsibilities.

³¹ *Report of Secretary of Texas Centennial Commission, inclusive, March 24, 1934 to January 7, 1935*, in Centennial Materials, Records, Texas Commission of Control for Texas Centennial Celebrations, Archives and Information Services Division, Texas State Library and Archives Commission.

³² An early estimate for staging the Centennial was \$20 million, but the first introduced appropriation bill requested the State Legislature for \$5 million.

³³ “Two Centennial Board Men Quit on Fund Division,” *Austin American*, July 21, 1935.

³⁴ “Appropriation for Celebration of Texas Centennial, H.B.11,” *General and Special Laws of Texas, Forty-Fourth Legislature, Regular Session, January 8, 1935 to May 11, 1935*; 1:427-37.

³⁵ The Commission of Control for Texas Centennial Celebrations was composed of nine members: Lieutenant Governor Walter F. Woodul; Speaker of the House Coke R. Stevenson; Karl Hoblitzelle, a Dallas theater owner, civic leader, and philanthropist; former Governor Pat M. Neff of Baylor; Wallace Perry, editor for the El Paso Herald-Post; Joseph V. Vanderberge an attorney from Victoria; James A. Elkins a prominent attorney and banker in Houston; General John A. Hulen, a railroad executive and director of Texas Technical College (1931-1937) in Lubbock; and, John K. Beretta, a San Antonio banker. These appointments were confirmed by the Texas Senate. Harold Schoen, ed., *Monuments Erected by the State of Texas to Commemorate the Centenary of Texas Independence, The Report of the Commission of Control for Texas Centennial Celebrations* (Austin:

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HB 11 created the Commission of Control for Texas Centennial Celebrations (hereafter Commission of Control, or Commission), a nine-member body chaired by Lieutenant Governor Walter F. Woodul, to approve all plans for Centennial celebrations provided in the act and all allocations of the \$3 million needed to carry out the Legislature's recommendations:

- (1) \$1 million to erect exposition buildings at Fair Park in Dallas, with \$200,000 for its furnishings;
- (2) \$225,000 for exhibits and furnishings at the Texas Memorial Museum at the University of Texas;³⁶
- (3) \$500,000 for a national publicity and advertising campaign;
- (4) \$250,000 for improvements to the Alamo in San Antonio;
- (5) \$250,000 to erect a permanent memorial at the San Jacinto Battlefield.

The Act also set aside \$575,000 for the Commission of Control to allocate for commemorative celebrations of its own selection "outside of Dallas." This phrase became synonymous with the statewide program to build monuments, markers, museums, and historical replicas. Out of this funding, the Commission was to also erect a memorial to the pioneer women.³⁷ HB11 created two boards, the Advisory Board of Texas Historians and the Advisory Board for Advertising, to serve under the Commission, and designated an existing state agency, the Texas State Board of Control, to let contracts and expenditures approved by the Commission.³⁸

Commission of Control for Texas Centennial Celebrations, 1938), 1.

³⁶ The Texas Memorial Museum appropriation was given directly to the University of Texas Board of Regents for exhibit materials, furnishings, and equipment. The board and American Legion Texas chapter raised almost \$90,000 towards its construction from donations and Centennial coin subscriptions. The United States Centennial Commission appropriated an additional \$300,000 for the construction.

³⁷ The enacting law did not specify an amount to construct the memorial to pioneer women. During Senate and House debates in March 1935, however, a \$30,000 appropriation was suggested. Later, the Commission of Control for Centennial Celebrations approved \$25,000 for *Pioneer Woman*. "Committee Votes Yes on Centennial; Will Rewrite Bill," *Dallas Morning News*, March 19, 1935.

³⁸ In 1919, the 36th Texas Legislature combined the roles of six agencies into one office, the Texas State Board of Control. The Board of Control became the purchasing agent for the state and assumed supervision of eleemosynary institutions, the Capitol, and other State office buildings. During the Centennial, it assumed joint supervision of some state historical parks. The Centennial Division of the State Board of Control, organized solely for the Texas Centennial, closed on December 31, 1938; any incomplete Centennial projects were then overseen by the general office of the State Board of Control. For brevity, the Commission of Control for Texas Centennial Celebrations will be referred to as "Commission of Control" or "the Commission." The Texas State Board of Control will be referred to as such or "Board of Control."

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*United States Texas Centennial Commission (1935-1937)*³⁹

In 1935, Texans wielded strong political influence in Washington with its citizens, like Vice President John Nance Garner, holding high federal office positions. Throughout the process to get a state Centennial appropriation, project advocates in Texas broadly assumed there to be future federal participation in the state celebration.⁴⁰ On June 28, 1935 the Seventy-Fourth Congress passed a resolution that established the United States Texas Centennial Commission to supervise a \$3-million allocation for the Texas Centennial. The State Board of Control, through the Commission of Control, became responsible for disbursing the federal allocation in August 1935.

The U.S. Centennial Commission appropriation was budgeted for specific projects, including two allotments for general statewide commemorative projects, like monuments and statues.⁴¹ Funding was made available for commemorative work at sites that were of national significance and the federal body specifically recognized the battlegrounds at Goliad, San Jacinto, and the Alamo in San Antonio with appropriations. The commission was also aware of “other historic and worthwhile projects...of a representative and patriotic character,” and allotted \$200,000 for marking historic sites and erecting monuments to heroic individuals.⁴² W.B. Yeager, the secretary of the federal commission, conferred with the Commission of Control on details for proposed Centennial plans “regardless how small,” that were funded by the U.S. expenditure, and Yeager presented the projects at various meetings of the U.S. commission between August 1935 and April 1936.⁴³ Ultimately, the federal appropriation supported the statewide Centennial celebration through the erection of 26 statues and monuments; restorations of forts, *presidios*, and missions; construction of memorial museums, and improvements to historical parks.⁴⁴ These commemorative properties were also marked, “Erected by the United States and the State of Texas,” to denote the origin of its funding and differentiate those from projects funded solely by the state.

II. Commemorative Properties of the Texas Centennial, 1935-1938

The *Dallas Morning News* announced the official start of Centennial work on June 8, 1935 when the Commission of Control held its first meeting to sign a construction contract for the Hall of State Building at the Texas Centennial Exposition grounds in Dallas. With the approval of the \$1,000,000 for Dallas, the balance of the state appropriation became available to commissioners.⁴⁵ In addition to carrying out the recommendations of the Legislature, the Centennial Act gave the Commission of Control authority to expend \$575,000 on centenary “celebrations” of their choosing. “Celebration” covered a broad array of commemorative work: statue and monument building, marking historical sites, restoring old structures, staging pageants, and purchasing land for Centennial-related projects.⁴⁶ Originally, the Act gave the Commission of Control until May 8, 1937 to complete its work, but the Legislature

³⁹ The U.S. Texas Centennial Commission was established on June 28, 1935 by public resolution 37 of the Seventy-Fourth Congress. Joining Vice President John Nance Garner were four other commissioners: Secretary of State Cordell Hull, Secretary of Agriculture Henry A. Wallace, and Secretary of Commerce Daniel C. Roper. President F.D. Roosevelt also appointed a Commissioner General, Cullen F. Thomas (who chaired earlier state-level Centennial organizations), and three assistant commissioners: E.J. Altgelt, J.P. Rice, and Paul Wakefield. W.B. Yeager was its Executive Secretary.

⁴⁰ Ragsdale, 77.

⁴¹ The original allocation specified funding for improvements to the Alamo, the San Jacinto Memorial, Goliad Memorial, Fort Worth Exposition, \$250,000 for marking historic sites, and \$200,000 for “contingencies.” In 1936, Vice President Garner instructed the Board of Control to use the federal allocation for twenty major monuments. Schoen, 2; Tom C. King, C.P.A., “Report of an Examination of the Texas Centennial, For the Period from March 24, 1934 to February 28, 1939,” (Austin Office of State Auditor and Efficiency Expert, 1939), 9.

⁴² The United States Centennial Commission to Walter Woodul, Texas Centennial Commission, August 24, 1935, Kemp Papers.

⁴³ “Final Centennial Commission Meet Set for April 17,” *Dallas Morning News*, April 16, 1936.

⁴⁴ King, 133-141.

⁴⁵ William Thornton, “Centennial Contract Signed; \$1,000,000 Ready for Start,” *Dallas Morning News*, June 8, 1935.

⁴⁶ Schoen, 9.

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extended its expiration to December 31, 1938 because, as the original deadline neared, many of the properties were still under construction.⁴⁷

With the help of two boards, the Texas Advisory Board of Historians and the Texas State Board of Control, the Commission oversaw the planning and construction of more than 1,100 Centennial properties in three years. The general methodology included a planning process for choosing commemorative subjects and types of properties; an inscription research and writing process; and, finally, the process of constructing and erecting Centennial markers, buildings, and replicas. The public art project—statues and monuments erected for the Centennial—involved its own unique process for choosing sculptors and assessing their artistic merits. The entire project benefitted from organizational structure that assigned responsibility for each process phase to various boards or individuals. However, egos, political interests, and competing values from within the ranks of these groups frequently delayed the process. There were also impractical expectations about the necessary time and manpower needed to complete the project.

Planning the Commemorative Properties

House Bill 11 provided basic instructions for the Advisory Board of Texas Historians to plan which Texas history subjects to memorialize and how the final products would take shape. It gave them five months to vet applications for centennial celebrations, authenticate historical claims, and present initial recommendations to the Commission in October 1935. Through 1938, the Advisory Board of Historians and employees researched and wrote inscriptions; revised recommendations when necessary; and coordinated with the county centennial advisory boards, the Board of Control, and the Texas Highway Department on markers. The Advisory Board also helped guide planning on projects at San Jacinto, the Alamo, and for a monument to pioneer women erected in Denton.⁴⁸

At a meeting of the Commission of Control on June 8, 1935 board members elected Louis Wiltz Kemp, Father Paul J. Foik, Ph.D., and J. Frank Dobie to the three-member Advisory Board of Texas Historians. The Act creating the board required its members serve without compensation and be headquartered in Austin, and implied expertise in Texas history. Two University of Texas history professors, Dr. Charles K. Hackett and Dr. Eugene C. Barker, were initially selected to serve with Kemp on the board, and it is unclear why they declined the invitation.⁴⁹ Kemp may have vetted prospective members, noting that “They have asked me to meet with them,” in correspondence to Dobie in June 1935, “I am *anxious* to see you on the board and believe you will be selected. If for any reason you cannot serve I will appreciate it if you will advise me before the...meeting.”⁵⁰ Other particulars of the appointment process for choosing the historians is unknown, but each possessed a degree of prestige that commissioners likely recognized.⁵¹

Father Paul Foik (1880-1941), the only academic historian serving the board, was a professor and librarian at Saint Edward’s College (now University) in Austin. Originally from Canada, he studied theological studies at Holy Cross College before receiving his doctorate in history at Catholic University of America. In 1931, he became a Texas State Historical Association (TSHA) fellow, and it is possible he was recommended for Centennial work through that affiliation.⁵² Foik specialized in the history of Catholic missionary activity in the Southwest and was one of the few

⁴⁷ King’s audit report for Centennial expenditures showed four projects incomplete as of February 1939. King, 68-75.

⁴⁸ Schoen, 11-12.

⁴⁹ *Journal of the Senate of Texas, First-Called Session of the Forty-Fourth Legislature*, September 16, 1935, 843.

⁵⁰ Kemp to Dobie, June 5, 1935, in J. Frank Dobie Papers, Harry Ransom Center, University of Texas at Austin.

⁵¹ Several other candidates were considered to serve the Advisory Board. Kemp to William Curry Holden, a historian and archeologist at Texas Tech University, from October 3, 1935 it states that Holden “lacked but one vote of being elected” to the Advisory Board of Historians. This indicates there was some deliberation between candidates, but names for other nominees are not known. Louis Wiltz Kemp Papers, Texas State Library and Archives Commission.

⁵² In 1934, the Texas Centennial Commission report outlined its plan for carrying out the various celebrations, planning the central exposition, and advertising events. It proposed the Division of History and Biography to essentially carry out what the Advisory Board of Historians would later do. Commissioners planned for the Texas State Historical Association to oversee choosing

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English-speaking Texas historians to research in Mexican archives. Between 1924 and 1936, he worked with historian Carlos E. Castaneda to produce *Our Catholic Heritage in Texas, 1519-1936*, a seven-volume monograph, once considered the definitive source for the history of Spanish and French-era missions in Texas.⁵³

J. Frank Dobie (1888-1964) was the most well-known to commissioners in 1935 and his fame as Texas' storyteller continued to grow throughout his lifetime. Influenced by his upbringing on a South Texas ranch and a literary background, Dobie searched the Southwest for tales he called "authentic lies," saying, "if it isn't true, it should be."⁵⁴ Many accepted the folklorist's writings, which wove together facts with oral testimony, as Texas history. Dobie romanticized the past and viewed the 19th century, with its cowboy culture, as a formative cultural epoch for modern Texas. By the 1930s his books, magazine articles, and newspaper columns were read nationwide; even "pretentious historians" appreciated his work.⁵⁵ When he was appointed to the Advisory Board of Historians, Dobie was professor of literature at the University of Texas and presided over the Texas Folklore Society.

Dobie personified the preeminent Texas intellectual with his white suit, bowed legs, runover boots, and Stetson hat. Many admired the way he spoke "pithily and plainly about the land he loved," and Dobie earned the nickname "Maverick" for his bluntness.⁵⁶ Anyone who, in his eyes, dishonored Texas history or culture was marked for public criticism. In 1929, an Abilene newspaper published an article in which Dobie condemned state officials for their effort to memorize fallen soldiers of the Texas Republic. He described a 1914 monument to the James W. Fannin's 1836 surrender to the Mexican Army in Goliad as an "idiotic, meaningless shaft" that exemplified a pervasive lack of respect for history. The article described the memorial as having low artistic and material quality, and Dobie accused the Texas politicians whose names are inscribed on monument of erecting it for their own self-interest. He argued the "slapdash" monument brought dishonor to the site, adding "a people which takes no pride in the noble achievements of remote ancestors will never achieve anything worthy to be remembered with pride by remote descendants."⁵⁷ In 1935, his passion for Texas history placed him in a unique position to influence commemoration projects for the Texas Centennial, but his brashness often put him at odds with colleagues.

Louis Wiltz Kemp (1881-1956) chairman of the Advisory Board, referred to himself as an "asphalt salesman who makes a hobby out of history."⁵⁸ From 1908 to 1951, the Texas Company (later Texaco, Incorporated) employed Kemp, a trained engineer, to travel the state selling asphalt. Kemp cultivated a passion for Texas history and he studied it in his spare time. The *Houstonian* started a one-man movement in the mid-1920s to find the gravesites of notable Texans, many of whom fought in battles of the Texas Revolution, and reinter their remains at the Texas State Cemetery in Austin. In 1932, he published *Heroes of San Jacinto*, the first biographical study of the officers and

historical subjects for commemoration and writing inscriptions. "Plan of Operation and Schedule of Appropriations for the Texas Centennial," Pat M. Neff Collection, The Texas Collection, Baylor University.

⁵³ In the mid-1920s, the Knights of Columbus sponsored a history of Catholicism in Texas to be prepared in time to celebrate the Texas Centennial. Paul J. Foik, a member of that organization, directed the project and worked closely with Dr. Carlos E. Castaneda of the University of Texas to write the first complete history of the Spanish-French period of Texas. In 1936, historian Eugene C. Barker commented, "[*Our Catholic Heritage*] will have value when the mortar of and stone of present Centennial erections have crumbled and its spectacles are forgotten." *Handbook of Texas Online*, May Ellen Bresie, "Foik, Paul Joseph," accessed June 12, 2010, <https://tshaonline.org/handbook/online/articles/ffo02>.

⁵⁴ "Cowboy Author is Dead," *San Antonio Express and News*, September 9, 1964.

⁵⁵ Walter L. Buenger and Robert A. Calvert, eds., *Texas Through Time: Evolving Interpretations*, College Station: Texas A&M University, 1991, xv; Eugene C. Barker, "Review: A Vaquero of the Brush Country by J. Frank Dobie," *Southwestern Historical Quarterly* 33, no. 3 (Jan 1930): 243-244.

⁵⁶ "Cowboy Author is Dead," *San Antonio Express and News*, September 9, 1964.

⁵⁷ Dobie quoting Lord Thomas Babington Macaulay in, "People of Texas Too Slow to Show Appreciation of Those Who Were Responsible for State's Growth," *Abilene Reporter-News*, April 8, 1928.

⁵⁸ "Texas Collection," *Southwestern Historical Quarterly* 60, no. 4 (April 1957): 551.

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enlisted men that fought with the Texas Army at the Battle of San Jacinto in 1836. The two projects earned Kemp recognition by state officials, scholars, and the public.⁵⁹

Kemp and Dobie subscribed to the prevailing historiographical viewpoint of their day that emphasized Anglo dominance over the frontier and non-white culture.⁶⁰ Kemp, however, believed the cradle of Texas identity was born on the battlefields of the Texas Revolution and nurtured by the leaders who signed the Texas Declaration of Independence. Combining resources in archives, county records, and personal collections made him a crusader for finding the facts behind the “true history” of Texas. In his experience, the drama of the factual past overshadowed any oral history or, the “tall Texas tales” championed by Dobie.⁶¹ Kemp was prepared to honor the Texas patriots that triumphed over Santa Anna’s Mexican Army and formed the Republic for which the Centennial was to celebrate. He found an ally in Foik whose historical perspective and temperament matched his, but both conflicted with Dobie.

The release of Centennial funds in June 1935 inspired Texans from every corner to become interested in local and state history. County Centennial advisory boards anticipated the Centennial appropriation by assembling information on historically-significant places and people within their respective communities. Projects—such as monuments, markers, museums, and replicas—were a way to drive heritage tourism from the Central Exposition in Dallas across Texas. In addition to the economic incentive for marking historic sites, the state-sanctioned Centennial properties also legitimized the role a local community played within the larger history of Texas progress and success. Consequently, counties competed to demonstrate to the Advisory Board of Historians local sites of historical significance to receive a proportional cut of the Centennial allocation.

Requests for appropriations and appointments awaited the Advisory Board of Historians when Louis Kemp arrived in Austin to begin work as chairman. There were letters asking for a pioneer woman statue to be placed at various locations; requests to erect museums; plans for historical pageants; and appeals for sculptors, like Waldine Tauch and Bonnie MacLeary, to be hired for upcoming monuments work.⁶² Kemp estimated these early inquiries totaled several million dollars, well outside the \$575,000 budget available. On June 10, the Advisory Board issued several initial recommendations to the Commission: first, they suggested allocations be approved after a thorough review of proposals and upon completion of a state historical survey; second, they favored funding permanent memorials over pageants or other “ephemeral celebrations;” third, they advised against museum-building outside of the allocation already awarded to the University of Texas Memorial Museum.⁶³

⁵⁹ Kemp, once called the “Father of the State Cemetery,” was honored in 1930 by the Texas Highway Department with a street leading to the Texas State Cemetery. In May 1957, six months after his death, Kemp was reburied alongside the patriots he helped reinter at the cemetery. His published works, *The Heroes of San Jacinto* (1932) and *The Signers of the Texas Declaration of Independence* (1945) were well-reviewed by academic historians in the *Southwestern Historical Quarterly*. Kemp was member of the Sons of the Republic of Texas, President of the Texas State Historical Association, President of the San Jacinto Museum of History Association, and historian general for the National Society of the Sons of the American Revolution. He retired at age 70 as manager of the Asphalt Sales Division for the Texas Company.

⁶⁰ Contemporary Texas historians like Eugene C. Barker and Walter Prescott Webb are among many scholars that supported the general narrative told through Centennial historical inscriptions. For further reading on Texas historiography, see Walter L. Buenger and Robert A. Calvert, eds., *Texas Through Time: Evolving Interpretations* (College Station: Texas A&M University Press, 2011); Laura Lyons McLemore, *Inventing Texas: Early Historians of the Lone Star State* (College Station: University of Texas A&M University Press, 2004); Walter L. Buenger and Arnolde De Leon, eds., *Beyond Texas Through Time: Breaking Away from Past Interpretations* (College Station: Texas A&M University Press, 2011); and Bruce Glasrud, Light Townsend Cummins, and Cary D. Wintz, eds., *Discovering Texas History* (Norma, OK: University of Oklahoma Press, 2014).

⁶¹ “Texas Collection,” *Southwestern Historical Quarterly* 60, no. 4 (April 1957): 551.

⁶² John Q. Adams to Louis W. Kemp, June 30, 1935, in Louis Wiltz Kemp Papers, Texas State Library and Archives Commission, Austin.

⁶³ “Bulletin No. 1,” June 1935, Advisory Board of Historians, Kemp Papers, Texas State Library and Archives Commission, Austin.

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Adina De Zavala, the feisty “Maid of the Alamo,” whose efforts two decades earlier saved the shrine from being razed, also corresponded with the Advisory Board in the first days of its existence. The Texas Historical and Landmarks Association and the Daughters of the Republic of Texas, she argued, were the first groups in the state to undertake monument-building and “Texas owes us some recognition.”⁶⁴ Both societies, primarily comprised of female members, were the original preservationists, but “now it is popular and everyone is pretending to be interested.” She asked the board to consider contracting with their group to oversee the erection of monuments and markers, work they had already been doing for four decades, saying “a new set of people would have much to learn.” Kemp respectfully declined her request.⁶⁵

The process for receiving and vetting applications was inherently political despite Kemp’s announcement that the board would apportion funds based on historical merit. The Commission of Control stressed to the Advisory Board to allocate a minimum of \$14,000 to each of the 31 senatorial districts in Texas. The *Dallas Morning News* accurately predicted “the historical board may become the buffer of the [Commission of Control] as its members are strictly non-political...when the apportionments are made there necessarily will be some disappointment and the board will take blame for the Control Commission.”⁶⁶

County Centennial advisory boards sent delegations to present projects before the board in a series of 10-hour sessions at the Capitol in June and July 1935.⁶⁷ The Gonzales delegation, first to appear on June 18, proposed a “heroic” monument to the First Shot of the Texas Revolution; their request for a \$50,000 grant set a precedent for the counties that followed. With no explicit parameters for requests, many applicants asked for tens of thousands of dollars for projects ranging from historical reconstructions and grand statues to memorial museums. Some submissions, like a city park for Shelby County, had little to do with Texas history. Conservative appeals for historical markers and pageants were also presented. Dobie lamented, “the bulk of requests...have mainly come from communities that are merely joining in the national Democratic movement to grab from the public barrel while it is open—a movement that is making America a nation of sap-suckers instead of upstanding individuals...whom we are supposed to be honoring.”⁶⁸ His comment reflected a personal dislike of New Deal politics, but the rush for Centennial funding created problems for the Advisory Board and angered those who felt they had a legitimate claim for grant money.

One application exemplified the convergence of issues – political, historical, and economic— that the Advisory Board of Historians contended with during the process of recommending memorials to the Commission of Control. A delegation of 62 West Texas counties, many in Senate District 30 and represented by archaeologist Dr. W.C. Holden, asked the Board of Historians to consider a \$50,000 appropriation to build a museum at Texas Technical College (now Texas Tech University) in Lubbock. His presentation argued the Centennial Bill disproportionately appropriated funds to the eastern half of Texas. West Texas, he argued, has “real history...the earliest history of the State—wars and fights and campaigns and early pioneering, upon which...the balance of the State was really founded.” West Texas contributed overreaching movements—westward expansion, the “Buffalo Epoch and Cattle Epochs,” and pre-history—that shaped Texas culture. Holden argued that East Texas cultural traditions were shaped by a brief

⁶⁴ For a discussion of Texas women’s historic preservation work in San Antonio, see Joel D. Kitchen “Making Historical Memory: Women’s Leadership in the Preservation of San Antonio’s Missions,” *Southwestern Historical Quarterly* 121, no. 2 (October 2017): 170-196.

⁶⁵ Although they were turned down to work on state-level Centennial projects, the De Zavala Chapter of the DRT worked with the Commission of Control and the Advisory Board of Historians on local-level projects in San Antonio. De Zavala to Karl Hoblitzelle, June 12, 1935, Kemp Papers; De Zavala to Paul Foik, June 12, 1935, Foik Papers.

⁶⁶ “Historical Board Hears Pleas for Centennial Cash,” *Dallas Morning News*, June 19, 1935.

⁶⁷ “Centennial Body to Get Requests for Funds June 18,” *Austin American Statesman*, June 11, 1935.

⁶⁸ Minority Report, in *Reports of the Advisory Board of Texas Historians to the Commission of Control for Texas Centennial Celebrations, Majority and Minority Reports*, October 7, 1935, Texas State Library and Archives Commission (hereafter called *Reports of the Advisory Board of Texas Historians*).

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formative era, meaning the Texas Revolutionary period. The delegation called for the state to recognize their region by supporting the project at Texas Tech.⁶⁹

The Advisory Board of Historians endorsed a rather different plan for the West Texas senate district: historical markers and several statues, including a large monument to Lubbock County namesake, Thomas S. Lubbock, a prominent military leader in the Republic of Texas. In private correspondence, Kemp admitted he made a mistake when he omitted Senator Duggan's district, which included Lubbock, from major Centennial projects.⁷⁰ Their decision was based on limited available funding for statewide Centennial celebrations. Kemp wrote to Holden saying that they attempted to provide each senate district a minimum apportionment (\$14,000) of Centennial funds, but that equal representation was not going to be the rule. They would meet the minimum requirement by placing statues of "historic men in non-historic sections of the state." After suggesting West Texas had less historical significance than Goliad or San Antonio, Kemp invited the West Texas delegation to campaign against the Advisory Board's recommendation by appealing to its district senator, adding "we, however, are going to make our recommendations fearlessly... irrespective of whom it may please or displease."⁷¹ The West Texas delegation responded, "We favor telling Mr. Kemp and his colleagues to take their \$14,000 and go you-know-where with it."⁷²

The Commission of Control met on October 18, 1935 and took up the matter of Centennial celebrations in West Texas. Wallace Perry, a commissioner from El Paso and editor of the *Herald-Post* newspaper, said "the failure to recognize West Texas in the allocations had resulted in... a feeling the area was being treated like a step-child." The Lubbock statue held no meaning, other than being a county name, for the people of West Texas because Thomas Lubbock achieved historical significance in other regions of the state. The Advisory Board of Historians, Perry said, were making history "where no history existed," and compared it to erecting "a statue of Babe Ruth on a football gridiron."⁷³ He further accused them of basing their recommendations on senatorial patronage, an indictment they denied. Perry's arguments resonated with other commissioners, and they reconsidered the Advisory Board's endorsement for a statue in West Texas.

Lieutenant Governor Walter F. Woodul, chairman of the Commission of Control, let politics influence Centennial funding in several decisions that upset the Advisory Board of Historians. In late July 1935, the Commission unexpectedly voted to take \$250,000 from the monuments fund and award it to Fort Worth for its Frontier Centennial Exposition, a livestock show. The move crippled the advisory board's plans for observance in smaller communities, and Kemp and Foik immediately offered their resignations.⁷⁴ Woodul was likely privy to earlier negotiations with Fort Worth senators when House Bill 11 was moving through the Legislature. The Commission, confident that a federal Centennial appropriation was coming, promised to replenish the monuments budget. Dobie publicly criticized the move saying he did not support using the Centennial allocation for political trades or "furthering the ambitions," of state leaders.⁷⁵ The issue was resolved when a federal appropriation for Texas Centennial returned \$250,000 plus an additional \$200,000 strictly for permanent monuments to the Advisory Board of Historian's budget in August 1935.⁷⁶

⁶⁹ "Will West Texas Be Recognized? (Statement Made to Advisory Board of Texas Historians, June 18, 1935)," Foik Papers.

⁷⁰ Kemp to Dobie and Foik, August 21, 1935, Foik Papers.

⁷¹ Kemp to Holden, October 3, 1935, Kemp Papers.

⁷² "Let's Refuse Their 'Sop'!" *Lubbock Morning Avalanche*, October 8, 1935.

⁷³ "Centennial Control Board Clashes Over Statues and Markers Use to Commemorate Texas Heroes, Events," *Valley Morning Star*, October 19, 1935; "El Pasoan Hits at Monuments," *Austin Statesman*, October 18, 1935.

⁷⁴ "Texas Centennial Control Commission in Secret Session," *Corsicana Daily Sun*, July 20, 1935; "Two Centennial Board Men Quit on Fund Division," *Austin American*, July 21, 1935.

⁷⁵ "Dobie Concerned About Allotment of State Commission," *Dallas Morning News*, July 21, 1935.

⁷⁶ The total appropriation for commemorative properties, not including San Jacinto and the Alamo, was \$775,000. Letter, the United States Texas Centennial Commission to Walter Woodul, August 24, 1935, Kemp Papers.

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In September, the Commission again undermined the Advisory Board and its recommendation for a \$40,000 monument to the First Shot of the Texas Revolution near Cost, in Gonzales County. The Gonzales Chamber of Commerce campaigned instead for a \$30,000 museum and a \$10,000 First Shot monument. The *Paris News* called the move another repudiation of the Advisory Board of Historians and opined, “the historian rather than the Chamber of Commerce executive is best qualified to say how this should be expended.”⁷⁷ The *Dallas Journal* sarcastically criticized Gonzales citizens for their politically-led petition to get a museum and suggested that the monument would have prevailed if battlefields or “the heroic dead” voted.⁷⁸ One editor supported the Commission’s decision and asked, “We wonder if museums and auditoriums in small towns are not better monuments...than shafts of marble and stone far in the country on seldom visited battlefields?”⁷⁹ Dobie was exhausted by the entire process, saying “One listens for days to people wanting to memorialize something or somebody. Then one votes to scatter monuments from hell to breakfast, is sat on promptly...by the all-powerful Centennial Commission [of Control] and then goes off to the hills to try to forget it all.”⁸⁰

Both episodes frustrated the historians, and their resentment towards political interference led to a critical break within the group. A month before they were due to submit the formal recommendations report to the Commission, Dobie defected from Foik and Kemp over the monuments program. He agreed that the endeavor for historical and grave markers was worthy, but the major monuments (large sculptures) memorializing Texas politicians were “not even good for sparrows to roost on.”⁸¹ Dobie envisioned statues commemorating Texas cowboy culture and western folklore, not “county heroes,” and admitted there was a fundamental gulf between his approach to history versus that of Kemp and Foik. Finally, he accused the others of playing politics in recommending some monuments to help “certain senators get reelected.”⁸²

The break revealed long-simmering tensions between the men, including the usually-reserved Foik, who characterized Dobie as “childish” and expressed concern that without a consensus, their recommendations to the Commission would be overruled again. Dobie’s sudden defection angered Kemp. He wrote to Dobie, “you told me once that I do not know Texas history,” but Kemp said he knew enough history to be against memorializing the “cattle thieves” that Dobie revered. Despite this rancor, Kemp, Dobie, and Foik ultimately agreed on the importance of their objective, and committed themselves to carry out the Commission of Control’s directives.

On October 7, 1935, the Commission received the Board of Historian’s report for marking historic sites. Prior to the submittal, Kemp warned commissioners the three historians disagreed on proposals for major projects – the larger statues and monuments planned for the Centennial – and the document included two dissenting reports. The Commission of Control accepted Kemp and Foik’s “Majority Report on Major Projects,” in addition to the recommendations for minor historical markers and the appropriation for marking the Army of the Republic of Texas veterans’ graves.⁸³ The document specified commemorative subjects for markers and monuments by county and

⁷⁷ “Gonzales Funds,” *Paris News*, September 6, 1935; “Centennial Board Overrides Advisers’ Request,” *Dallas Morning News*, September 5, 1935.

⁷⁸ *Denton Record-Chronicle* quoting the *Dallas Journal* (also called *Dallas Dispatch Journal*), September 10, 1935.

⁷⁹ *Ibid.*

⁸⁰ “Dobie at Odds with Board,” *Fort Worth Star Telegram*, November 22, 1935.

⁸¹ Dobie to Borglum, March 2, 1936, Dobie Papers, Briscoe Center for American History.

⁸² Dobie to Kemp, September 11, 1935, Kemp Papers.

⁸³ Centennial commemorative properties are differently categorized in primary sources. The Advisory Board of Historians report lumped commemorative property types in “major” or “minor” categories. “Major monuments,” or “major projects,” were defined as museums, replicas and restoration projects, statues, monuments, or large markers with decorative bas-reliefs. “Minor projects,” included highway and historical markers. A 1938 report published by the Commission of Control, titled *Monuments Erected by the State of Texas to Commemorate the Centenary of Texas Independence: The Report of the Commission of Control for Texas Centennial Celebrations* inventoried all the commemorative properties. It simplified the resource category names as follows: exposition buildings, memorial museums, community centers, restorations, park improvements, statues, monuments, historical markers, highway markers, and grave markers. The report categorized several statues – the Pioneer Woman (Denton), Amon B.

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identified historical reconstruction projects. It suggested physical measurements and materials for markers and statues, approaches for awarding contracts to architects and sculptors, and an estimated cost breakdown for some of the commemorative property types. Finally, the report listed projects approved by the United States Centennial Commission, funded from the \$200,000 federal appropriation, and the Texas Highway Department-led project to erect historical markers along state roadsides.⁸⁴

The Commission approved most of the Advisory Board of Historians's recommendations, but also voted for projects not supported by Kemp, Foik, and Dobie. West Texas, for example, ultimately received museums at Texas Technical College (now Texas Tech University, Lubbock), UT College of Mines and Metallurgy (now University of Texas-El Paso), Sul Ross State Teachers College (now Sul Ross State University, Alpine), and West Texas State College (now West Texas A&M University, Canyon). A memorial museum was also built in Corpus Christi. Additionally, some original projects were revised. For example, an ornate arch dedicated to George Erath, Texas Revolution veteran and Republic of Texas legislator, in his namesake county replaced a planned honorary statue. As Kemp oversaw the work to research and write hundreds of marker inscriptions, many of the originally proposed subject markers changed. Several factors led to the revision or deletion of commemorative markers: not enough historical research to authentic a site or subject; opposition from descendants to marking their relative's grave, or that the grave was already properly marked; and mistakes made on historical inscriptions. In all cases, the Advisory Board presented the Commission recommendations to reallocate approved funds for a comparable project. It was the goal to spend the entire Centennial appropriation on marking as many Texas historic sites, events, and people as possible.

The Commission of Control appropriated \$10,000 for the marking of graves for veterans of the Republic of Texas Army and signers of the Texas Declaration of Independence. Since the mid-1920s, Kemp devoted himself to finding abandoned or unmarked graves of these individuals. He successfully disinterred 76 distinguished Texans for reburial at the State Cemetery in Austin before 1936.⁸⁵ Under the purview of the Centennial, he carried on the same practice, unaided by Foik or Dobie. After locating gravesites Kemp sought consent from direct descendants to reinter, or mark in place with grey granite markers, the honored individuals.⁸⁶ Two types of grave markers, differentiated by cost, were erected based on the relative merits of the deceased. Kemp wrote inscriptions for all the memorials. Between 1935 and 1939, Kemp recommended funds be re-allocated for this work when other Centennial projects were canceled. He later expanded the project to include individuals who obtained prominence separate from military service – preachers, politicians, settlers from Stephen F. Austin's original colony, and those who were killed by Native Americans. The only Centennial property that commemorates a Texan of African descent is a gravestone to William "Bill" Goyens in Nacogdoches. It acknowledges his service to General Sam Houston as a translator, treaty negotiator with the Cherokees, and incorrectly identifies him as a former slave. Although Goyens was of mixed ancestry, the inscription identifies his race: "his skin was black; his heart, true blue."⁸⁷

King's Men (Refugio), and La Salle (Indianola) – as monuments. For consistency, the nomenclature for the various property types presented in this MPDF are derived from the report.

⁸⁴ *Reports of the Advisory Board of Texas Historians*.

⁸⁵ "Louis W. Kemp," Texas State Cemetery website. <http://www.cemetery.state.tx.us/news.asp?newsid=9200>, accessed August 31, 2017.

⁸⁶ The State allocation paid to remove twenty-four bodies from their original graves sites and re-buried at the Austin State Cemetery. The Board of Control contracted an Austin-based mortician, Thurlow Weed, for the reinternment work. Weed's descendants continued the family tradition and currently operate a funeral home in Austin. King, 85-87.

⁸⁷ William Goyens was born to a bi-racial father, who was free, and a white mother. In the 1830s, he served as a lawsuit conciliator and Indian agent. After the Texas Revolution, he was a prominent businessman in East Texas, amassing more than 12,000 acres of land by the time of his death in 1856. "Nacogdoches Erects Negro Slave Marker," *Austin Statesman*, June 5, 1937; *Handbook of Texas Online*, R. B. Blake, "Goyens, William," accessed June 12, 2017, <http://www.tshaonline.org/handbook/online/articles/fgo24>.

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Inscription Process

In November 1935, Kemp (and to a lesser degree Foik and Dobie) agreed to undertake the arduous work of preparing inscriptions for hundreds of markers and memorials. Because he was obligated to his employer and was not compensated for his advisory role, Kemp's participation was conditional. He requested the Commission of Control hire a qualified individual to draft inscriptions. They hired Dr. Lota M. Spell (1885-1972), a well-educated, multi-lingual librarian and classically-trained musician. Spell, a native Texan, earned her Ph.D. in English from the University of Texas in 1923 and was the head librarian for the university's Genaro Garcia Library (now the Benson Latin American Collection) until 1927. In the mid-1930s Spell began research in the history of musical development in the Southwest and Mexico, and the scholarship she produced later brought her acclaim.⁸⁸ Although she was an adept researcher and possessed familiarity with Texas history, Spell was not a Texas historian as originally requested by Kemp.

Kemp established a procedure for Spell that he later modified as challenges arose. First, Spell requested county Centennial advisory boards to "prepare suitable inscriptions, not to exceed 300 letters...[and] with each fact cited...indicate source, whether traditional or documentary" for historical markers within their communities.⁸⁹ Upon receipt, Spell's task was to substantiate all historical facts presented and edit inscriptions. Spell would then seek approval for the final draft from the county advisory board, Kemp, and the Commission of Control. If there was not sufficient evidence to support facts, Kemp cancelled the proposed marker and another subject was commemorated in its place.⁹⁰ Kemp expected all inscriptions be completed by August 1, 1936, when Spell was scheduled to take a research trip to Mexico City.

County inscription submissions showed varied levels of historical accuracy and writing ability that Spell endeavored to correct. Often, counties pushed back against Spell's revisions and slowed the inscription process. Negotiating historical facts frustrated Spell, who wrote "It is very clear that I cannot finish all the inscriptions by August 1 if I continue to stop and... 'thrash out' each point [the county] wants to revise."⁹¹ At times, historical claims were solely based on oral tradition. In her effort to authentic the site of a purported causeway built by General Zachary Taylor in Boca Chica in 1846, Spell pleaded to her local history contact in Cameron County for facts other than "the hearsay evidence of old settlers"⁹² As the deadline approached for completing inscriptions, Kemp instructed Spell to stop sending revisions to the counties for approval, and told her: "I am going to be more lenient than you and pass some of the monstrosities sent in by County Chairmen. I surrender. You will not be held responsible."⁹³

Limited manpower was the principle hindrance to the inscription-writing process. "The task (and it is a task) of preparing inscriptions" Kemp said, "falls to the lot of Mrs. Lota M. Spell and one assistant."⁹⁴ Although Spell received some support from scholars and local historians to fact-check marker text, she alone bore the time-consuming responsibility of authenticating each inscription. Spell earnestly accepted her assignment, once saying "that progress has not been swifter, I regret; but I have tried to write honest inscriptions that would stand the test of time."⁹⁵ Despite

⁸⁸ *Handbook of Texas Online*, Nettie Lee Benson, "Spell, Lota May," accessed February 27, 2018, <http://www.tshaonline.org/handbook/online/articles/fsp08>.

⁸⁹ Spell to S.C. Lackey (De Witt County Centennial Advisory Board), December 3, 1935, Kemp Papers.

⁹⁰ The Advisory Board of Historians' initial recommendations to the Commission of Control for historical markers was revised many times throughout the Centennial process. Kemp regularly submitted requests to the Commission of Control to cancel certain markers and reallocate the funds towards another project. J. Frank Dobie's papers at the Briscoe Center for American History includes the most complete file of these requests.

⁹¹ Spell to Kemp, n.d., Spell Papers.

⁹² Spell to J.W. Puckett (Highway Division Engineer), January 10, 1936, Kemp Papers.

⁹³ Kemp to Spell, July 23, 1936, Spell Papers.

⁹⁴ Spell hired several assistants during her brief tenure: Ona K. Stephenson, Dorothy Kress, and Julia Jirasek. The women provided general office help and transcribed inscriptions. Kemp to Commission of Control, May 25, 1936, Spell Papers.

⁹⁵ Spell to Kemp, April 6, 1936. Spell Papers.

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her best efforts to present factual data, the frenzied pace led to errors. Later research discovered inaccurate information presented on Centennial markers; in one instance, the text of a marker in Fort Davis to “Indian Emily” was found to be a legend, at best.⁹⁶

Foik and Dobie offered her assistance on markers within their respective fields of expertise. Spell sought Foik’s aid for inscriptions related to Spanish-era history, and he helped authentic mission sites for placement of historical markers. Dobie attempted to distance himself from the inscription-writing process, telling Kemp, “I have no desire to [be] spending my time on these markers, but if, as a member of the Historical Board, I am to be held partly responsible by the public for what appears on them, I think I should have a look at them before they are put into everlasting stone.”⁹⁷ Dobie’s imprint is clearly communicated on the “Fort Ramirez” marker in Live Oak County, which shamelessly plugs a book he published in 1930. Carved into the granite for posterity, the marker’s final line notes: “A full account of the fort and its traditions is given in ‘Coronado’s Children,’ by J. Frank Dobie.”⁹⁸

The Board of Control and the Commission of Control pressured Kemp to expedite the process to keep up with the monument maker hired to construct markers. In April 1936, he and Spell devised a new plan to produce inscriptions quickly. Spell worked from home, rather than the office at the State Capitol, to reduce interruptions from the Board of Control, “the mail, the visitors, and the telephone...which takes up more time than expected;” and Kemp took a greater role in finishing inscriptions and fact-checking. The new arrangement was successful. Between April and August, they completed more than 300 marker inscriptions and text for larger monuments compared to the first 5 months of Spell’s employment when the total number of inscriptions written was just 108. On her last day of work, Spell reported to have completed: 263 highway marker inscriptions; all but 13 of the 438 \$200 historical markers; drafts and finished inscriptions for 14 monuments and statues.⁹⁹ In their final correspondence, she expressed her gratitude of Kemp for “the fact that you did understand why inscriptions could not be ground out as from a mill has been a source of much encouragement.”¹⁰⁰

Construction and Placement

The Texas State Board of Control, an agency created in 1919 to be the superintendent for state property, functioned as the oversight agency for building more than 1,100 Centennial properties. Its Centennial-related work, which officially began in May 1935, ran concurrent with the Advisory Board of Historians. As the State’s primary agent for contracting construction, repairs, and improvements, the Board of Control was the logical governmental arm to execute this work. Its three-member board, chaired by Claude Teer, coordinated with the Commission of Control, the United States Texas Centennial Commission, the Commission of Fine Arts, the Advisory Board of Historians, and other centenary-related committees. Because the Board of Control had many other responsibilities, the Centennial Act provided for the creation of a temporary division within the State Board of Control to let, supervise, and disburse all contracts and expenditures directed by the Commission of Control.¹⁰¹ Teer organized the Board of Control’s Centennial Division, and later added a Monuments and Markers Division to oversee the complex variety of projects.

⁹⁶ The marker text reads: “Here lies Indian Emily, an Apache girl whose love for a young officer induced her to give warning of an Indian attack. Mistaken for the enemy, she was shot by a sentry, but saved the garrison from massacre.” It was removed from Fort Davis and is now sits in storage. <http://www.texasescapes.com/MikeCoxTexasTales/Indian-Emily.htm>. In 1966, park superintendent Frank Smith described the Indian Emily story as a “fairytale.” Michael Welsh, *A Special Place, A Sacred Trust: Preserving the Fort Davis Story*, <http://npshistory.com/publications/foda/adhi/>.

⁹⁷ Dobie to Kemp, February 13, 1936. Dobie Papers, Center for American History.

⁹⁸ “Fort Ramirez,” 1938 Report, 140.

⁹⁹ Dr. Spell extended her employment with the Commission of Control by one month and ended her work on August 31, 1936. Although Kemp assigned her the task of writing marker text for the San Jacinto monument, the largest Centennial commemorative property, she was unable to finish the work due to her time constraint. Spell to Kemp, August 31, 1936, Spell Papers.

¹⁰⁰ Ibid.

¹⁰¹ *Minutes of the Texas State Board of Control, Centennial Division*, May 16, 1935, Texas State Library and Archives Commission.

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Teer appointed John V. Singleton as Chief of the Texas State Board of Control Centennial Division to act as the middle man between the chairman and the Commission of Control. Once organized, the Centennial Division prioritized projects recommended by the State Legislature in the Centennial Act and let bids for the State Building at Dallas' Central Centennial Exposition and for the San Jacinto Memorial.¹⁰² The Board of Control approached Centennial projects in the same way it approached all state work: through a competitive bidding process. Bids for all phases of planning and construction were advertised and received by the Centennial Division. The Board of Control reviewed applications and, with the Commission of Control's approval, let contracts for work. The procedure worked efficiently for most of the Centennial property types, including museums, historical reconstructions, park improvements, and various marker types.¹⁰³

When Father Foik observed "that the Centennial is being celebrated in the year 1937 rather than in 1936," he underestimated the time it would actually take to finish the job.¹⁰⁴ The Board of Control managed construction of Centennial historical markers, museums, restorations, and park improvements efficiently and without controversy. The volume and diversity of commemorative projects, however, pushed some construction work into the early months of 1939. Every section of the state, and all but four counties, received projects through the memorials and markers campaign.¹⁰⁵ Singleton organized a Monuments Division within the Centennial Division of the State Board of Control to supervise the installation of more than five-hundred markers and sixty monuments. He hired Webb Roberts, a Dallas memorial-maker, as its director who saw each project from beginning to end.¹⁰⁶ Webb also supervised Centennial work at memorial museums, parks, and historic sites.

The Centennial Division orchestrated all work between contractors, architects, artists, the Board of Historians, and the Commission of Control, with Webb as the primary field contact for all the groups. His correspondence shows he provided technical assistance, coordinated project phases, and supervised installation and construction. Individual communities purchased property for marking their historic spots with Centennial properties, and Webb conferred with county Centennial advisory boards and local governments to choose (and sometimes authenticate) sites for erecting the monuments.¹⁰⁷ In a three-year period, Roberts' Centennial-related travel expenses totaled \$2,520 compared to Singleton whose expenses were approximately \$350.¹⁰⁸ Roberts' frequent site visits across the state were necessary to keep projects on schedule.

The earliest commemorative markers finished were those done by the Texas Highway Department, most of which conveyed information about county origins and namesakes.¹⁰⁹ The department worked with the Board of Historians on the inscriptions, but awarded its own contracts from monument makers. Beginning in March 1936, it erected 264 Texas pink granite highway markers along state roadways. Its centenary program coincided with another project to beautify highway landscapes and create roadside parks in anticipation of the influx of Centennial tourists.¹¹⁰ Many of

¹⁰² "Centennial Contract Signed," *Dallas Morning News*, June 8, 1935.

¹⁰³ An organizational chart appears at the end of this section.

¹⁰⁴ Foik to Kemp, April 27, 1937, Foik Papers.

¹⁰⁵ The four counties without any Centennial commemorative properties are: Glasscock, McMullen, Morris, and Taylor.

¹⁰⁶ "Webb Roberts Named Monuments Director," *The Freeport Facts*, January 30, 1936.

¹⁰⁷ Some Centennial markers were erected on private land. "No Land Buying for Centennial Historic Works," *The Mexia Weekly Herald*, July 12, 1935.

¹⁰⁸ Webb's associate J.W. Rice had the second highest travel expense, and he also helped determine locations for markers and memorials. King, 67; 87.

¹⁰⁹ The Forty-Third Texas State Legislature wanted to encourage auto-tourism during the Centennial to increase gasoline tax revenue. To this end, it instructed the Texas Highway Department to mark historic sites near state highways with Centennial highway markers and provided a total allocation of \$13,557.60. Out of the 264 total markers erected, 220 recount county histories and the balance mark a variety of Texas history subjects. "House Concurrent Resolution No. 7 State Highway Department Instructed to Erect Markers Designating Historic Spots," in Hans Gammel, *The Laws of Texas, 1934-1935* [Volume 29] (Austin: Gammel Book Company, 1935), 506-507. Schoen, 181.

¹¹⁰ The Centennial highway markers are referred to in the MPDF "Historic Road Infrastructure of Texas" (2015); Schoen, 181.

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the highway markers were set in roadside parks with other amenities such as tables, or in smaller pull-over areas with peripheral landscaping and grading.¹¹¹ The State Board of Control let contracts to memorial makers for historical markers a month after the Highway Department started its project. The largest commission was awarded to the Rodriguez Brothers, a monument finishing company in San Antonio.¹¹² In June 1936, the Board approved the bid to design the markers by the Austin architecture firm Page & Southerland.

Webb and Kemp worked together to align the Board of Historians' inscription process with contractors hired to produce markers, monuments, and plaques. Finalized marker text for counties was sent forward from Kemp's department to contractors in batches, organized by county or senate district, to minimize travel between various monument sites.¹¹³ Kemp's overworked staff slowed the Rodriguez Brothers' work, leaving Webb and Singleton to clear up mishaps. Singleton interceded between Kemp and the monument makers when Kemp repeatedly submitted inscription text revisions after historical markers were produced. Singleton reminded Kemp that construction contracts did not cover multiple corrections and that the added time was slowing the whole process.¹¹⁴ By September 1937, approximately 500 historical markers were placed across the state.

Restorations, Museums, Park Improvements and Community Centers

The Centennial Division of the Board of Control managed, or jointly-managed, the construction of two exposition complexes, 16 restorations/replicas, two park improvements, nine memorial museums, five community centers, 20 statues, 45 monuments, and hundreds of markers in a four-year period. Their undertaking required the coordination of hundreds of contractors, negotiating with numerous constituents, and finishing all commemorative work before the end of 1938, when the division's term limit expired.

The Board of Control also oversaw the planning of a diverse array of commemorative buildings between 1936 and 1938: memorial museums, community centers, restorations and replicas of historic buildings, and "improvements" to public parks. In many cases, local communities initiated the projects in proposals to the Advisory Board of Historians during its 1935 public hearings. Other projects, like replicas of federal forts or the restoration of Spanish missions, seemingly originated with the idea of the Centennial itself. Limited by the appropriation budget, however, private donations (money and property) supplemented state or federal funding on many of these projects. The state also applied for New Deal program (PWA and WPA) assistance to complete construction on certain properties.

When the Commission of Control approved statewide projects in October 1935, the Board of Control let bids for work on these various commemorative properties. Architects were some of the first hired to design museums and replicas, and many prestigious Texas firms received contracts for Centennial work. Some projects, like the Gonzales Memorial Museum and Amphitheater, were more complex than others. Architecture firm Phelps and Dewees designed the Texas Cordova (shell stone) and limestone-trimmed Gonzales museum building with grounds that included a reflecting pool, amphitheater, and monument. The Board of Control coordinated work between the community (which provided the land), architects, local contractors, sculptors, monument-makers, landscape architects, and the PWA. Other projects, like the one-room Colonial Style James Smith Memorial Museum in Tyler (now demolished), were simple collaborations between the Board of Control, a local architect, and the community.

¹¹¹ Gibb Gilchrist, *The History of the Texas Highway Department*, (n.p., 1937): 214.

¹¹² The cost for designing, constructing, and erecting all Centennial historical markers was \$133,476, and the Rodriguez Brothers commissioned \$79,364 of that total. Other Texas companies hired for the work include: Stoltz Memorials, Driscoll and Moritz, Meier Brothers, Gould Monument Works, and T.C. Collier. King, 85-87.

¹¹³ Kemp to Singleton, April 20, 1936. Kemp Papers.

¹¹⁴ Kemp to Singleton, August 21, 1936. Kemp Papers.

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Centennial Sculpture and Monuments

For the Board of Historians, there was no more important Centennial work than the statues and monuments commissioned to honor Texan leaders: “No matter how successful the Centennial Exposition in Dallas may prove to be, in but a few years it will be only a memory to the living. Enduring monuments of men whom we were taught to revere will inspire patriotism...in the hearts of children yet unborn.”¹¹⁵ In addition to their recommendations for whom to memorialize in bronze, their October 1935 report to the Commission of Control suggested a general approach to monument-building. They proposed uniformity of materials and design, utilizing bronze and Texas-quarried granite. Contracts, they said, should stipulate each project be “complete and erected in place,” guaranteeing collaborative professional and artistic services under one fixed price. Though Texas sculptors, such as Pompeo Coppini and Waldine Tauch, directly petitioned the Board of Historians and the Board of Control Centennial Division for commissions, the Majority Report did not recommend a procedure for choosing artists for major sculptural works and monuments.¹¹⁶ Admittedly, no one in charge was familiar with “how sculptors work,” and Dobie criticized that the policy ultimately chosen to pick artists was the same employed by the Board of Control “for contracting coffee, lard, [and] flour.”¹¹⁷

Set against the frenzied rush to complete the central exposition in Dallas by June of the centenary year, controversy and bureaucratic red tape delayed the project to erect statues well into 1937. The process began in February 1936 when the Board of Control called a competition for memorial contracts at the State Capitol in April. More than 60 one-foot-tall submissions were presented to the Centennial Art Jury, a group assembled by the Centennial Division, to judge the artistic merits of each model.¹¹⁸ Sculptors competed for several classes of memorials, ranging from \$7,500 monuments to \$14,000 statues, and the \$25,000 monument to the symbolic “pioneer woman” of Texas. Two days later, the Art Jury’s recommendations to the Board of Control made headlines across the country, as newspapers reported on the jury’s decision to support the infamous “nude pioneer woman” statue slated for placement at Texas State College for Women (TSCW) in Denton. William Zorach, a New York sculptor, submitted the winning design that featured a family of four all unclothed, albeit modestly posed. Evaline Sellors, a member of the jury, defended the artist’s representation as an allegorical, not literal, nude.¹¹⁹ Other jurists also publicly supported Zorach’s design as the best sculptural work they had seen. Protests from across the state prevailed, and some characterized the figures as “ape-like” and “an insult to decency.” TSCW President Louis Hubbard said the campus would not accept the unclothed figures. Despite a heated debate, Commission of Control Chairman Woodul announced there would be no nude pioneer woman statue adding, “The pioneer women of Texas may not have been clothed in silks...but they were clothed in modesty.” Kemp told newspapers “Stephen F. Austin, the Father of Texas, never had founded a nudist colony.”¹²⁰

The timing of the nude pioneer woman statue furor coincided with the last meeting of the U.S. Centennial Commission, at which time finalized procedural policies for projects jointly funded by the state and federal governments. The agenda included a review of statues and monuments approved by the Commission of Control and

¹¹⁵ *Reports of the Advisory Board of Texas Historians*, 1.

¹¹⁶ *Ibid.*, 1.

¹¹⁷ John Singleton to Waldine Tauch August 15, 1935, in Chairman Claude Teer files, Texas State Board of Control board members files, Texas State Library and Archives Commission; “New Monument to Alamo,” *Dallas Morning News*, November 19, 1939.

¹¹⁸ The Board of Control assembled the panel of art jurors from associated contacts working for the central exposition in Dallas. Its members included: Evaline Sellors, Fort Worth artist and art teacher; J.C. Hall, a San Antonio attorney; Richard Foster Howard, director of the Dallas Museum of Fine Arts; Goldwin Goldsmith, Austin architect; James Chillman, Jr., art professor and director of the Museum of Fine Arts, Houston; Mary Marshall, artist; and Edmund Kinzinger, chairman of the Baylor University Art Department.

¹¹⁹ “Argument Arises Over Figures in Nude for Pioneer Statue at S.C.W.,” *Denton Record-Chronicle*, April 6, 1936.

¹²⁰ “Figures Naked in Design for Monument,” *Austin Statesman*, April 4, 1936; “Nudity is Argued,” *Valley Morning Star*, April 7, 1936; “Texans Shocked by Nude Art as Pioneer Woman,” *Oakland Tribune*, April 5, 1936.

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which the U.S. commission planned to fund.¹²¹ Vice President Garner did not rule on whether to clothe the Pioneer Woman monument, but the commission did decide to re-organize the manner in which the artists and models for federally-funded public art would be chosen.¹²² Ultimately, they scrapped the Art Jury's recommendations and voted to form a new Arts Committee to work with the Board of Control's Centennial Division.¹²³

The federally-appointed Arts Committee (sometimes called the "Neff Committee") was the second attempt to commission artists for the Centennial public art program. It organized in August 1936, and was chaired by former Texas Governor Pat M. Neff.¹²⁴ Singleton welcomed Neff and his four colleagues in letter that proposed the overall process: upon selecting an artist and approving models for each of the twenty statues, the Arts Committee would provide sculptors with an authorization letter to receive a Board of Control contract. Singleton respectfully urged Neff to work quickly, saying "nothing can be done until your committee has selected the artist and adopted the [sculptural] model."¹²⁵ In September 1936, Neff invited hundreds of nationally-known sculptors to compete for Centennial contracts. Competing sculptors provided the committee with a biographical sketch, photographic examples, and letters of endorsement.¹²⁶ Some of the invited artists, who previously submitted portfolios to the Board of Control, were confused by the new invitation and asked Neff's group to retrieve their work from the State for re-consideration. The Arts Committee narrowed hundreds of responses down by one-third and invited those artists to submit models for the proposed monuments. By mid-December, Neff reported to Singleton the committee had decided on just three artists, adding "but we are blazing the way."¹²⁷

Mindful the Commission of Control's May 1937 termination deadline, Singleton was concerned by the Arts Committee's slow pace. Although it was assumed the State Legislature would extend the commission's life, Singleton looked for ways to speed the process. He appealed to the Commission of Control to clarify the federal government's instructions for the Arts Committee and found a way to take control away from Neff. Singleton believed if the Board of Control could choose the sculptors, in the same way they hired architects, the sculptural work would be completed in shorter time.¹²⁸ Woodul agreed and sought counsel from the United States Texas Centennial Commission.

The revised procedure, provided by the federal government, asked the Arts Committee to prepare a list of recommended sculptures to be approved by the Commission of Fine Arts (CFA), a federal agency organized to advise on matters related to federal art projects.¹²⁹ In turn, CFA was to forward its own recommendations to the State Board of Control that, in Woodul's words, would "get the best job done." The CFA offered 27 nationally-known names for consideration. Neff's Arts Committee provided the Board of Control a list of 45 American sculptors, and its letter of recommendation asked the board not to overlook the Texas artists they named. Neff was frustrated that the Art Committee lost its authority to choose which sculptors were commissioned, complaining in several letters that after months of work, they were left to merely "suggest" artists. "The committee has been an orphan from the day of its appointment...We finally 'dumped' it all into this report which is of no special value." Neff concluded the matter in a

¹²¹ "Garner Opposed to Buying Land," *Lubbock-Avalanche Journal*, April 4, 1936.

¹²² "Garner May Get Nude Group Row," *Austin Statesman*, April 6, 1936.

¹²³ "Final Centennial Commission Meet Set for April 17," *Dallas Morning News*, April 8, 1936.

¹²⁴ The United States Centennial Commission and Commission of Control appointed five Texas Citizens to the "Neff" Art Committee: Former Governor Pat M. Neff, Blanche Adams, a Dallas socialite, Samuel T. Ziegler, Texas Christian University art professor, Samuel E. Gideon, University of Texas professor of architecture, and Peter Mansbendel, master woodcarver. Singleton to Neff, August 12, 1936, Pat M. Neff Collection, The Texas Collection, Baylor University.

¹²⁵ Singleton to Neff, August 12, 1936, Neff Collection.

¹²⁶ Neff to Stirling Calder, November 3, 1936, Neff Collection; Pat M. Neff, "To a Limited Group of Sculptors," September 9, 1936, Neff Collection.

¹²⁷ Neff to Singleton, December 16, 1937, Neff Collection.

¹²⁸ Singleton to Woodul, January 8, 1937, in Chairman Claude Teer files, Texas State Board of Control board members files, Texas State Library and Archives Commission.

¹²⁹ "History of The Commission of Fine Arts," U.S. Commission of Fine Arts, <https://www.cfa.gov/about-cfa/history>, accessed June 5, 2017.

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letter to Blanche Abrams on February 1, 1937, saying “we are just washing our hands [of this] just as nicely as possible.”¹³⁰

By February, the matter appeared settled until 37 members of the State Legislature intervened to support Texas artists. The legislators addressed a letter to Vice President Garner, Texas Governor James Allred, Jesse H. Jones, the Commission of Control, and the Board of Control, and stated “Native Texas Sculptors are not being accorded the right and fair and open competition with alien and non-resident sculptors in connection with our Centennial monuments.” They argued that the Board of Control was considering artists who “had not seen the Alamo before.”¹³¹ The public reproach certainly effected the outcome because nearly half of the commissioned artists were from Texas.¹³² From March to July, the Board of Control worked with the chosen sculptors to approve models and awarded its final contracts for major sculptural monuments. A weary Chairman Woodul recalled of the entire process: “I never did know anything about art and...I hope I never hear anything more about art.”¹³³ With all the contractors in place in June 1937, monuments and sculptures began to be erected in spots across Texas.

The last Centennial statue was dedicated on March 2, 1939 (Texas Independence Day), as 15,000 people joined public officials at Washington-on-the-Brazos to unveil a statue to George C. Childress, principal author of the Texas Declaration of Independence. The celebration included a performance by the local junior college drill corps, patriotic addresses by civic leaders, a barbecue dinner, and a performance by the Texas Governor Pappy O’Daniel’s band the Hillbilly Boys. Lieutenant Governor Coke Stevenson remarked, “landmarks of constitutional government,” like the Childress statue, are permanent reminders of the state’s founding principles.¹³⁴ His comments illustrate the purpose of the Texas Centennial: to build a statewide shrine commemorating one hundred year of progress to market its commercial resources. Towards that aim, Texans had consecrated the landscape by constructing buildings, monuments, and markers imbued with a strategic narrative of state history.

*Architects, Sculptors, and Monument Makers*¹³⁵

Donald S. Nelson and Page & Southerland were the primary architects commissioned for Centennial monuments and markers. This opportunity came relatively early in their careers, and in many ways, their Centennial commissions set the stage for their later accomplishments on high-profile projects.

Dallas architect **Donald Nelson** (1907-1992) was born in Chicago, Illinois. His formal training began at age 19 at the Ecole des Beaux Arts in Fontainebleau, France. Upon his return stateside, he earned a bachelor of architecture degree from Massachusetts Institute of Technology (MIT). After winning the prestigious Paris Prize, Nelson returned to France in 1927 to attend the Ecole Normal Supérieur des Beaux Arts. The young architect began his professional career in 1930 working as a junior member of the Chicago firm Bennett, Parsons, and Frost.¹³⁶ Nelson’s work for the 1933 Chicago Century of Progress Exposition earned him the attention of Dallas architect George Dahl who in 1935 invited Nelson, among others, to assist in the design of the Texas Centennial Exposition complex. When the project

¹³⁰ Neff Art Committee to Texas State Board of Control, January 30, 1937, Neff Collection; Minutes of the Board of Control, n.d., in Chairman Claude Teer files, Texas State Board of Control board members files, Texas State Library and Archives Commission.

¹³¹ Frank E. Mann to centennial officials, in Chairman Claude Teer files, Texas State Board of Control board members files, Texas State Library and Archives Commission; Ragsdale, 173-174.

¹³² A review of the twenty sculptors chosen shows 9 Texans, 10 New Yorkers, and 1 from Chicago.

¹³³ Woodul to Gov. Pat M. Neff, February 6, 1937, in Chairman Claude Teer files, Texas State Board of Control board members files, Texas State Library and Archives Commission.

¹³⁴ “Governor Pays Tribute to Texas Heroes,” *Dallas Morning News*, March 3, 1939; “Governor Will Head Celebrating Texans,” *Lubbock Morning Avalanche*, March 2, 1939.

¹³⁵ This section will address persons who worked on multiple projects, and biographical information on other artists will be included in individual nominations.

¹³⁶ *Handbook of Texas Online*, Christopher Long, “Nelson, Donald Siegfried,” accessed September 01, 2017, <http://www.tshaonline.org/handbook/online/articles/fnejz>.

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concluded in 1936, Nelson remained in Dallas and established a private practice. He responded to the Texas State Board of Control's open call for an architect to design bases for Centennial statues and monuments. Nelson won the contract and, between 1936 and 1939, he collaborated with commissioned sculptors, monument makers, stone quarries, and local communities to plan and execute the foundations for 24 public art projects.

Following World War II, Nelson reached the height of his professional career when he formed an architectural firm with Thomas D. Broad (Broad and Nelson) in Dallas. Nelson became a regionally-significant architect known for adding sculptural elements to his projects. His early career working with Centennial monuments likely introduced him to sculptors, like Raoul Josset, and influenced his architectural aesthetic. He designed many public and commercial buildings across the state, and is recognized for several noteworthy buildings in Dallas and Waco. These projects include: the Dallas Mercantile Bank Complex (1940-1947), a contributing building in the *Dallas Downtown Historic District*; the Texas Memorial Grand Lodge Temple (1950), contributing to the *Waco Downtown Historic District*; the original passenger terminal at Love Field in Dallas (1957); and the Scottish Rite Library and Museum in Waco (1969).¹³⁷

Louis C. Page, Jr. (1909-1981) and **Louis F. Southerland** (1906-1994) met at the University of Texas School of Architecture and were roommates at the Massachusetts Institute of Technology, graduating in 1931 and 1932, respectively. Page, a native of Austin, came from a family of regionally-prestigious architects and interned briefly at his father's architecture firm, Page Brothers. Southerland grew up in Trenton, a small north Texas town in Fannin County, before pursuing a degree in architecture.¹³⁸ In 1933, Page & Southerland established their firm in Tyler, Texas with hopes that the nationwide depression would not affect the prosperous oil town. Unfortunately, as Southerland recalled, "the money was there but they weren't spending it on buildings."¹³⁹ The partners closed the business and temporarily went their separate ways.

The architects learned that getting business during the Depression, was as one journalist called it, "a tight fight with a short stick."¹⁴⁰ Southerland found employment on the WPA-funded San Antonio Federal Building and Post Office. Page, meanwhile, taught architecture at UT and did part-time work for the federally-funded Historic American Buildings Survey (HABS). In 1935, they reopened their firm in Austin and began looking for commissions. Page & Southerland responded to the State Board of Control's 1936 bid to design schemes for Centennial markers and monuments. Although it was not a high-profile account for young firm, the contract for 622 historical markers and 30 monuments paid well.¹⁴¹

Between February and November 1936, the young firm produced schemes for historical markers, grave markers, and monuments that the State Board of Control used to construct these Centennial property types. Working with the prescribed materials, Texas granite and bronze, they designed the official Centennial monument style that made each sub-type easily recognized as being affiliated with the centenary.¹⁴² Stone faces were steeled-finished with rusticated

¹³⁷ *Handbook of Texas Online*, Christopher Long, "Nelson, Donald Siegfried," accessed September 01, 2017, <http://www.tshaonline.org/handbook/online/articles/fnejz>.

¹³⁸ "History," Page, <https://pagethink.com/v/history/> (accessed October 12, 2017).

¹³⁹ "Louis Southerland Still Holding Fast to Drawing Pen That Paints Success," *The Austin Statesman*, December 29, 1947.

¹⁴⁰ Ibid.

¹⁴¹ They earned \$2,346.65 for historical and grave marker blueprint schemes and \$1,568.17 for Type X and Y monuments. Due to the incomplete audit records, it is not known how much Page & Southerland was paid for six large monuments. "Minutes of the Texas State Board of Control, Centennial Division," April 17, 1936, Centennial Division 1935-1949, Texas State Board of Control records, Archives and Information Services Division, Texas State Library and Archives Commission; King, 84 and 87.

Architectural drawings by Page & Southerland and Page Southerland Page are housed at the Alexander Architectural Archive at the University of Texas and the Austin History Center. The Texas State Library & Archives Austin has drafts of Centennial monuments and marker schemes drawn by Page & Southerland in February-June 1936. The only business records pertaining to their Centennial work is in the Texas State Board of Control, Centennial Division minutes and Tom C. King's audit report for the Centennial.

¹⁴² See Figures 2-4.

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sides and most schemes taper or slope from the base. Blueprints included drawings of bronze embellishments—the official Seal of Texas and sunflowers—and mock-ups of Josset’s bas-relief designs.¹⁴³ In addition to 622 markers, Page & Southerland designed a total of six unique monuments and 24 granite slab monuments.¹⁴⁴ The two scheme sub-types for slab monuments—Type X and Y—are differentiated by size (8’-feet-tall versus 6’-feet-tall) and the style of bronze plaque.¹⁴⁵ Type Y monuments (Figure 4), sometimes called “county monuments” for the subject of most of the markers, were adorned with individually-designed bronze bas-relief plaques. Josset designed a template for all plaques attached to Type X monuments. Plaques on both monument sub-types had individualized marker text. Page & Southerland’s Centennial commission, a job outside their typical area of expertise, imparted a lasting contribution to the Texas cultural landscape.

There are few documents that record Page & Southerland’s Centennial work, but other records show that 1936 marked the beginning of their productive careers.¹⁴⁶ In addition to many residential projects, they received two big commissions before 1940: the City of Austin Municipal Building (1937) and the Public Works Administration-funded Rosewood Courts public housing project (1938). Louis Page’s brother George joined the firm in 1939 and, after WWII, Page Southerland Page moved to large commercial, medical, and public building projects while they continued their practice designing residential buildings. Their success in the 1950s and 1960s allowed Page Southerland Page to open additional offices in Houston (1973) and Dallas (1975). Today, the firm operates as Page and designs projects worldwide.

Architectural designs for sculptural bases, monuments, historical and grave markers were constructed and erected by Texas-based monuments makers. **Rodriguez Brothers Monument Works** of San Antonio completed more than 80% of the Centennial marker work.¹⁴⁷ Louis Rodriguez worked various odd jobs and was “the poorest of the poor” in San Antonio before becoming an apprentice to a monument maker in 1908.¹⁴⁸ In 1921, he started his own monument business with his brother James. Louis Kemp personally recommended Rodriguez Brothers to the State Board of Control for Centennial monuments in June 1935, and they secured a contract the following spring.¹⁴⁹ The monument makers erected hundreds of markers across the state and worked on larger projects, like the Alamo Cenotaph in San Antonio and First Shot Monument in Cost. Rodriguez Brothers purchased new equipment and hired an additional crew of granite cutters, truck drivers, artists, and staff to undertake the exhaustive 15-month-long Centennial commission. Because of the work, they earned new business outside of San Antonio and the state.¹⁵⁰ During this period, Louis Rodriguez studied under Centennial sculptor Waldine Tauch, and he earned commissions for sculptural

¹⁴³ See Figures 1 and 4.

¹⁴⁴ Page & Southerland worked with sculptors Raoul Josset and Charlotte Tremper to design six unique monuments: Fort Griffin (Schackelford Co.), Juan de Padilla (Potter Co.), New Braunfels (Comal/Guadalupe Counties), Spanish Fort (Montague Co.), Victoria (Victoria Co.). The Tremper/Page & Southerland-designed John O. Meusebach in Gillespie Co. is considered a statue, but unlike others in this category, it consists of a bust set within a large granite monument slab.

¹⁴⁵ Fifteen Type Y monuments and nine Type X monuments were completed for the Centennial. The blueprints include a third sub-type, Type Z, but it does not appear any of these were ever produced nor do these differentiate from Type Y monuments.

¹⁴⁶ Architectural drawings by Page & Southerland and Page Southerland Page are housed at the Alexander Architectural Archive at the University of Texas and the Austin History Center. The Texas State Library & Archives Austin has drafts of Centennial monuments and marker schemes drawn by Page & Southerland in February – June 1936. The only business records pertaining to their Centennial work is in the Texas State Board of Control, Centennial Division minutes and Tom C. King’s audit report for the Centennial (see bibliography).

¹⁴⁷ The Board of Control signed contracts for the balance of monuments and markers with Stolz Memorial Co. of La Grange, T.O. Collier South Plains Monument Co. in Plainview, Gould Monument Works in Jacksonville, Meier Bros in San Antonio, and Driscoll & Moritz in Austin.

¹⁴⁸ Veronica Salazar, “Louis Rodriguez,” *Dedication Rewarded Vol. 2*, Mexican American Cultural Center, San Antonio, 1981.

¹⁴⁹ Louis Rodriguez to Louis Kemp, June 12, 1935, Kemp Papers; “Minutes of the Texas State Board of Control, Centennial Division,” March 31, 1936, Centennial Division 1935-1949, Texas State Board of Control records, Archives and Information Services Division, Texas State Library and Archives Commission

¹⁵⁰ “Marker Firm Completes Large Job,” *San Antonio Light*, n.d.

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works in San Antonio.¹⁵¹ Louis and James' descendants continue to operate the firm, now called Rodriguez Brothers Marble and Granite Memorials.

Many talented sculptors, eager for work during the Great Depression, competed for Centennial projects. Twenty sculptors were commissioned to design 63 monuments for Texas Centennial celebrations, not including those at Fair Park in Dallas. The memorials exhibit a variety of artistic styles, sculptural methods, and presentations. Two monuments—the Alamo Cenotaph and Pioneer Woman—were made of Georgia marble, but most were cast bronze on grey, pink, or red Texas granite bases.¹⁵² Sculptors coordinated with architects and contractors to design and erect the monuments.¹⁵³

Biographical information on the various sculptors will be included in the nominations for individual statues and monuments, but the biography of **Raoul Jossset** is highlighted in this document because his work accounts for half of all the Centennial monuments and statues. “Frenchman by birth, American by law, and Texan by preference,” Raoul Jossset (1899-1957) was born in Fours, Nièvre, France.¹⁵⁴ Jossset's art education at the École des Beaux-Arts in Paris was interrupted by World War I, and he served in the French Army from 1914-1918. He returned to his studies in 1919 and apprenticed under Émile-Antoine Bourdelle (1861-1929), an influential sculptor of many French monuments.¹⁵⁵ From 1921 to 1925, Jossset completed his first commissions for 15 war memorials in France and won the prestigious Prix de Rome, a scholarship to study at the French Art Academy in Rome. In 1927, Jossset immigrated to Chicago after the Northwestern Terra Cotta Company recruited him and other French artists to design templates for the company's popular decorative architectural moldings.¹⁵⁶ Although he did not work for the company, he remained in the United States for the rest of his life.

Jossset's aesthetic, influenced by French Art Deco and classical sculpture, was popular to American architects who employed the young sculptor to create architectural decorations for prominent Chicago buildings, such as Palmolive (1929) and Carbon & Carbide (1929). His career gained momentum in the early 1930s with several commissions for the Century of Progress International Exposition in Chicago (1933); two granite sculptures of Tecumseh and Tenkwatawa for the Lincoln Memorial Bridge in Vincennes, Indiana (1934); and a memorial to Lithuanian-American aviators in Chicago's Marquette Park (1935). During this period, he was introduced to architect Donald Nelson and the two collaborated on projects for the Century of Progress fair. On Nelson's recommendation, architect George Dahl invited Jossset to Texas in 1935 to create commemorative statues for the Central Centennial Exposition at Fair Park in Dallas.

The Texas Centennial was the most intensely-creative period of Jossset's career. In three years, he completed 35 monuments and 5 statues (including some at Fair Park), all commemorating major subjects in Texas history. At Fair Park, Jossset created three of six 20-foot-tall allegorical stone statues for the pavilion of Electricity, Communication, and Industry that represented nations—France, Mexico, and the United States—which have governed over Texas. He and Jose Martin, frequent collaborator and friend, designed *Spirit of the Centennial* for the Pavilion of Government

¹⁵¹ Louis Rodriguez' works in San Antonio include: *Lion* (1930s), *San Antonio de Padua* (1930s) and Sunken Garden Theater Entrance Arch (1936).

¹⁵² Schoen, 57-122.

¹⁵³ Architects independently designed and built five commemorative monuments: C.V. Head, Erath Memorial Arch; Page & Southerland, Juan de Padilla monument; Schoen's 1938 Report does not provide credit to the designers of the James Gillespie, Presidio del Norte, and El Camino Real monuments; it is thought these were designed by Page & Southerland.

¹⁵⁴ “Raoul Jossset Completes His 8-Foot Childress Memorial,” *Dallas Morning News*, April 3, 1938.

¹⁵⁵ Jossset would later work with Antoine Bourdelle's son, Pierre, on the *Mier Expedition and Dawson's Men* Monument in La Grange, Texas for the Centennial.

¹⁵⁶ Francois Lagarde, ed., *The French in Texas: History, Migration, Culture* (Austin: University of Texas Press, 2003), 287.

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and *American Eagle* that adorns the top of the Federal Building. The artist was also chosen to create a bas-relief for the Negro Life Building to represent the accomplishments of African Americans in Texas and the United States.¹⁵⁷

Upon completion of his commissions at Fair Park in 1936, the Texas State Board of Control hired Josset to design monuments and statues for the statewide Centennial. Most of these works were individually-designed bronze bas-relief plaques that illustrate seminal events and people in Texas history. He also created several large monuments and statues: *Mier Expedition and Dawson's Men* (La Grange, Fayette County), *Amon B. King's Men* (Refugio, Refugio County), *George Childress* (Washington-on-the-Brazos, Washington County) and *Rene Robert Cavalier Sieur de La Salle* (Indianola, Calhoun County).

Following the Centennial, Josset's commissions slowed and he briefly pursued work outside of Texas. He returned to Dallas permanently in 1948 to share a studio with Martin. There he created his final works that included: a 75-foot-long stone bas-relief for the Nelson-designed Grand Lodge Masonic Temple in Waco (1949), statue of *St. Francis of Assisi* in Lubbock (1953), and a statue of *Sam Houston* for the Masonic Temple in Waco (1957). Just as he was enjoying renewed professional success, Josset died suddenly in 1957. He told friends that he felt Texans appreciated his talents, saying "Texans seek [art] with meaning and...they choose with an eye of permanence, thinking in terms of years, generations, maybe forever."¹⁵⁸

III. Early Commemoration in Texas and an Analysis of the Centennial Properties

*Early Commemoration in Texas*¹⁵⁹

Local communities or individuals were the first to commemorate events at Texas historic sites in the nineteenth century, including two sites of pivotal military events in Gonzales and Goliad counties which later became part of the Centennial commemorative landscape. Shortly after the 1836 Battle of Coleto Creek in Fannin County, William L. Hunter, a Texan survivor, marked the battle site with a pile of rocks. In 1894, Solomon Parks replaced the rocks with a large cotton gin screw, and Governor Oscar Colquitt erected a state-sponsored monument at the same site in 1911.¹⁶⁰ The unusual cotton gin screw memorial, 1911 obelisk, and Centennial park improvements represent several generations of commemoration practices at one site.

In 1903, Gonzales schoolchildren, with guidance from their academic advisors, promoted a project to erect a monument at the "First Shot" battle site in the community of Cost, near Gonzales, where Texans defiantly fired a small cannon at Mexican soldiers who had come to retrieve it. The children dedicated a small granite marker near the famous skirmish and inspired members of the local Chamber of Commerce to build a road from the highway to the site.¹⁶¹ A large monument to the historic event, designed by Waldine Tauch, was erected in a highway park near the site for the 1936 Centennial and the Texas Highway Department improved the road between the old and new memorials as a state highway spur.

Patriotic women's organizations undertook most of 19th and early 20th-century monument-building in Texas. The United Daughters of the Confederacy (UDC) erected the first statue honoring Texas Civil War veterans in Sherman in 1896 and various Texas chapters were active through the 1950s. Historian Kelly McMichael asserts that almost every

¹⁵⁷ Anne-Laure Garrec, "Fair Park, Dallas, 1936," French Sculpture Census, <https://frenchsculpture.org/dallas-fair-park-1> (accessed October 12, 2017).

¹⁵⁸ "Texas Mourns Tragic Loss of Raoul Josset, Sculptor," *Lubbock Avalanche-Journal*, July 21, 1957.

¹⁵⁹ For more on the history of commemoration in Texas, see Theodore Banks, "Lest We Forget: Commemorative Movements in Texas, 1893-1936," M.A. thesis, Texas A&M University, 2015.

¹⁶⁰ "Cotton Gin Screw," Texas Historical Commission, <http://www.thc.texas.gov/historic-sites/fannin-battleground/history/cotton-gin-screw> (accessed August 9, 2017).

¹⁶¹ "First Shot Monuments Historic District," Cost, Gonzales County, Texas, National Register of Historic Places, 2016, 11.

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Texas UDC chapter endeavored at one point to erect a monument to honor the southern soldier.¹⁶² Confederate monuments dot courthouse squares and city parks across the state and convey UDC's aim to preserve the memory of those "who died in vain" for the South during the Civil War.¹⁶³

The Daughters of the Republic of Texas (DRT), led by preservationist Adina de Zavala, is credited for saving the Alamo from being razed in 1903. The action set a precedent for the Texas shrine, and the Historical and Landmarks Association, a local arm of the DRT, sponsored other historical markers, plaques, and monuments around the mission in San Antonio. Between 1915 and 1918, the Texas Daughters of the American Revolution (DAR) and the State of Texas co-sponsored a project to place 123 pink granite markers along the *Camino Real* (King's Highway), a 17th century Spanish trail. Commonly referred to as the "Zively markers," for the surveyor who mapped the route, many still exist along the route.¹⁶⁴

Before the Centennial, the State of Texas sponsored monuments for at sites associated with the Texas Revolution around anniversaries of the event. In 1856, near the 20th anniversary, the Texas Veterans Association lobbied the State Legislature to designate the San Jacinto battleground as a historic site, the first official commemorative property in Texas. Several decades passed, however, before more monuments were erected. Texas lawmakers anticipated the 50th anniversary of the Texas Revolution (1886) by enacting legislation in 1884 that provided annual pensions for veterans of the conflict, acquired portions of critical battle sites, and appropriated funds for memorials at gravesites of fallen veterans.¹⁶⁵ The memorial allocation led to the construction of several marble obelisks in Goliad, La Grange, and Refugio that honored men who died fighting during the 1835-1836 revolution.

State-sponsored memorial activity, led by Governor Oscar Colquitt, increased in the second decade of the 20th century, and the 1910s are considered the beginning of a century of statewide historical markers.¹⁶⁶ The 75th anniversary of the Texas independence in 1911, inspired the widely-publicized event in which Stephen F. Austin's remains were moved to the State Cemetery and a large monument was erected in his honor.¹⁶⁷ Legislators also made improvements to the Alamo and erected a monument to Davy Crockett's wife, Elizabeth, in Acton, Texas. Communities, inspired by the Governor's work, donated battle sites and other public grounds for state parks to commemorate the events of 1836.¹⁶⁸ In 1910, Pompeo Coppini made his first artistic mark on the Texas landscape through state-commissioned, sculptural works to Hood's Texas Brigade (State Capitol grounds), the Texas Heroes Monument (Galveston), and the grave of Sam Houston (Huntsville).¹⁶⁹

Geographic Distribution of Centennial Properties

The Advisory Board of Historians used the state's 31 senatorial districts, each roughly equal in population size, to guide their recommendations for disbursing commemorative properties. They did not advise spending equal amounts of the Centennial appropriation across districts since some "embrace more counties of historical importance than

¹⁶² For more information about the UDC's activity in Texas see Kelly McMichael's essay, "'Memories Are Short but Monuments Strengthen Remembrances': The United Daughters of the Confederacy and the Power of Civil War Memory", in *Lone Star Pasts*, ed. Gregg Cantrell and Elizabeth Hayes Turner (College Station: Texas A&M University Press, 2007) 95-118.

¹⁶³ McMichael, 95.

¹⁶⁴ "History of State of Texas Historical Markers," Texas Historical Commission, <http://www.thc.texas.gov/preserve/projects-and-programs/state-historical-markers/history-state-texas-historical-markers> (accessed October 20, 2017).

¹⁶⁵ The 18th Texas State Legislature appropriated \$20,000 to acquire the Alamo chapel; \$1,500 for a 10-acre cemetery at the San Jacinto battlegrounds; a \$1,500 monument at Goliad to Fannin's Men, a \$1,000 monument at Refugio to King's Men; and a \$1,000 monument at LaGrange to Dawson's Men. *Laws of Texas: 1822-1897*, Vol. 9, (Austin: the Gammel Book Company, 1898) 129.

¹⁶⁶ Ibid.

¹⁶⁷ Gregg Cantrell, "The Bones of Stephen F. Austin: History and Memory in Progressive-Era Texas," in *Lone Star Pasts*, 39-74.

¹⁶⁸ James Wright Steely, *Parks for Texas: Enduring Landscapes of the New Deal* (Austin: University of Texas Press, 1999) 4-5.

¹⁶⁹ Coppini designed six statues and monuments to the Civil War and Texas Revolution between 1903 and 1917. Ibid.

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others.”¹⁷⁰ Their recommendations, most of which the Commission of Control adopted and some of which later changed, provide an understanding of the original intention for the geographical distribution of these resources. Two other reports, the 1938 Report (the master inventory for Centennial properties) and the 1939 state auditor’s report on Centennial expenditures, add more precise information about the completed commemorative landscape.

The 1938 Report identifies the following number of property types:

Property Type	Total
Exposition Buildings	3
Community Centers	5
Park Improvements	2
Restorations	16
Statues	20
Monuments	45
Historical Markers	495
Highway Markers	264
Grave Markers	273
Total	1,123

The average number of commemorative properties per senatorial district is 36. District 3, in far East Texas, has the most Centennial resources (89) across its eight counties.¹⁷¹ Despite having the most commemorative properties, District 3 did not receive the most Centennial funding, which signals the majority of its resources are small markers. Dallas and Tarrant counties, home to the Texas Centennial Exposition at Dallas and the Fort Worth Texas Centennial Livestock Exposition, are individual districts that received the least number of commemorative properties. Because each district received large appropriations for its expo buildings, the Commission of Control favored apportioning Centennial funds elsewhere. If those are removed from the study, District 10 in North Texas has the fewest, with six. Perhaps an oversight by the Commission of Control, four Texas counties received no Centennial projects.¹⁷²

When Kemp said that some areas of Texas were “more historical” than others, he referred to the eastern half the state where the first Anglo immigrants settled, battles for Texas independence were fought, and the new Republic of Texas established its “seat of empire.”¹⁷³ Most memorials were erected in and most money was apportioned to the half of Texas that extends east from San Antonio.¹⁷⁴ Of the five districts with the most numerous commemorative properties, two districts are along the Gulf Coast in southeast Texas, one is in far East Texas, and one includes the State Capitol in Central Texas.¹⁷⁵ The Commission of Control also apportioned more Centennial funds to this region. District 28,

¹⁷⁰ *Report of the Advisory Board of Historians*, 1.

¹⁷¹ The analysis uses a Texas senate district map for 1935, which is the same information used by the Advisory Board of Historians when it recommended commemorative properties. The count for District 3 includes highway markers, grave markers, historical markers, a community center (James Smith Memorial Building) in Tyler, a reconstruction (Old Stone Fort) in Nacogdoches, statues (James Pickney Henderson) in San Augustine, and a county monument at Jasper.

¹⁷² Morris County (District 1), Taylor County (District 24), McMullen Co. (District 27), and Glasscock Co. (District 29).

¹⁷³ The second president of the Republic of Texas Mirabeau B. Lamar famously used the phrase “seat of empire” to describe the capital city of Austin and his vision for the independent republic. See Jeffrey Stuart Kerr’s *Seat of Empire: The Embattled Birth of Austin, Texas*. Texas Tech University Press, 2013.

¹⁷⁴ San Antonio is located between the 99th and 98th meridians, a line which historians and geographers cite as a cultural and environmental division for Texas. These lines are also roughly as far west as most Anglo settlements extended to in 1845. Thus, most of the historical events commemorated in the Centennial happened east of these lines.

¹⁷⁵ Districts with most commemorative properties are in order, as follows: District 3 (includes Nacogdoches Co.), District 29 in far West Texas, District 20 (includes Travis Co.), District 18 (includes Goliad Co.) and District 17 (includes Galveston Co.)

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which includes the Alamo restoration and the Alamo Cenotaph, received the largest amount (\$350,000).¹⁷⁶ District 16, home to the San Jacinto Battlefield monument in Harris County, received the second-largest appropriation. Each of the above districts claimed a site that was significant within the Centennial narrative.

District 29, in far West Texas, has the second highest number of Centennial properties spread out across its 28 counties. It received more than \$90,000 in state and federal funds for its projects and is in the top five for most money received by a Texas district. The Advisory Board of Historians' recommendations to the Commission of Control reflected Kemp's dismissive attitude towards West Texas history, but regional constituents campaigned on behalf of West Texas. The Commission overrode the Advisory Board of Historians, resulting in the largest apportionment outside of East Texas to this far-reaching district. Conversely, a district's location in the eastern half of the state did not guarantee more Centennial monies. Districts along the Oklahoma-Texas border have the fewest commemorative properties and received the least amount of the appropriation.

Analysis of the Centennial Historical Narrative

Centennial commemorative properties were intended as permanent symbols of a century of Anglo progress in the making of modern Texas, and hundreds of markers, monuments, statues, historical replicas, and museums convey this curated message today. In the process of choosing what to commemorate and how to present it, a narrative emerged that simplified four centuries of Texas history and gave it meaning to support the Centennial agenda. An analysis of Texas history, as told through Centennial inscriptions, shows the narrative silenced some voices while giving agency to others. For the Texas Centennial, the Anglo-centric plot is plainly stated and, overwhelmingly, the central voice is that of the "white hero figure." Native Americans, African Americans, Mexicans, Tejanos (Texans of Mexican descent), and women are presented as either supporting or hindering Anglo destiny. Although the narrative generally lacks nuance, some inscriptions evidence the contradictions, complexities, and discontinuities that belie an otherwise tidy story Anglo progress.

By 1936, a fixed interpretation of Texas' past dominated popular and scholarly history books and influenced the Centennial historical narrative. Prominent Texas historians like George P. Garrison, Eugene C. Barker, and Walter Prescott Webb institutionalized the idea that history demonstrated progress and applied Frederick Jackson Turner's frontier thesis to the history of the state. They romanticized Texas' frontier heritage, depicting it as a unique experience of "Anglo-Saxon males wresting the wilderness from savage Indians and venal Mexicans."¹⁷⁷ All events within the chronology of Texas history, like the battle for Texas independence, were argued as the inevitable developments of Anglo Texans exerting their natural dominance. Like the Centennial organizers who touted that commemoration would inspire in Texans "taller thinking and noble living," professional historians viewed the frontier as "a source of positive values relevant to modern life."¹⁷⁸ Texans readily embraced historical scholarship and folklore, like that championed by J. Frank Dobie, as evidence of their Texas exceptionalism. For the historians of the Centennial, there was no reason to deviate from the popular and academic interpretation of Texas history, and the historical narrative that developed fit neatly into the 1930s historiography.

Commemorating a Hundred Years of Texas History, published in 1934 to stimulate support for the state centenary appropriation, broadcast the fundamental narrative adopted for the Centennial, to "celebrate one hundred years of unexampled progress, from barren wilderness to modern commonwealth." The lineal interpretation argued that Anglo-Saxons civilized the state, conquered the frontier, and their victorious battle for independence from Mexico opened the West for the nation. It was embellished with concepts of frontier self-reliance—sacrifice, perseverance, and rugged individualism—and woven into language within Centennial marketing publications and historical inscriptions.

¹⁷⁶ This does not consider the funding appropriated to Dallas or Fort Worth because those allocations are a separate study. This analysis solely examines commemorative properties outside of the central expositions.

¹⁷⁷ Buenger and Calvert, eds., *Texas Through Time*, xiv-xv.

¹⁷⁸ *Commemorating a Hundred Years of Texas History*, 1; Buenger and Calvert, eds., *Texas Through Time*, xiv.

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The message, supported by contemporary scholarship and popular myth, was also unapologetically gendered and ethnocentric. A review of historical inscriptions reveals themes of progress, frontier experience, and triumphant victory over Mexican aggressors, as well as that generation's cultural values, ambitions, and prejudices.

The Anglo-Texan origin narrative begins in 1824 with Stephen F. Austin, the "Father of Texas." A statue to Austin at San Felipe State Park in San Felipe, eulogizes his strength of character and devotion to colonizing Texas, adding, "No other state... owes its existence to one man more than Texas does to Austin."¹⁷⁹ If Austin is the father of Anglo settlement, *Pioneer Woman* monument at Texas Woman's University in Denton, is the symbolic mother who "with casual unawareness of her value," contributed beauty, culture, religion, and "life abundant" to the new civilization.¹⁸⁰ Markers also celebrate the first generation of white Texans. The Centennial gravestone to Thaddeus Constantine Bell distinguished him for no other reason than his claim for being the first white male born in one of Austin's colonies. Similar distinctions for other children are included as supplementary evidence of Anglo civilization-building on other markers. The *DeWitt County* monument lists Charles Burns, its first Anglo child, in addition to other information regarding the county's formation and prominent citizens.¹⁸¹ Overall, Anglo children are mostly absent from the Centennial narrative, but their existence is implied in the larger discussion of civilization building (first communities, schools, and churches) in contrast to the seemingly-childless Native Americans.

The Centennial public art and marker program demonstrated the march of Anglo civilization as it revered "the plain pioneer men and women who first trekked the unpeopled wilds, with ax and plow and rifle and spelling book and Bible to lay the mudsills of civilization."¹⁸² Monuments to these ordinary individuals commemorated their sacrifice and testified that modern Texans descended from courageous and resourceful ancestors. The pioneer experience was defined in marker text by their perseverance over obstacles to build an Anglo-Saxon commonwealth:

In this first cemetery of Donley County, sixteen roads west lie the first dead of Old Clarendon. Here white civilization sank its roots in sadness and from the graves in this sacred acre strong pioneer spirits turned to face the future with greater love for the land and a firmer determination to build a tomorrow which we know today.¹⁸³

A monument to the settlers of Burnet County similarly chronicles the Centennial pioneer narrative:

To those pioneers who pushed into this wilderness and established here the first traces of human habitation, unknown planters sowing seeds for a new civilization. They marked for us channels of trade and industry, built the first schools and churches, and after tumult of Indian depredations and the terrible scars of civil war, returned and again took up the ax and plow... Most of them died in obscurity.¹⁸⁴

The same pioneer fathers who "staked the boundaries of an empire of vision," also sacrificed themselves for the future of the nation when they fought for Texas independence in 1836.¹⁸⁵ The Centennial, which celebrated 100 years since the 1836 battle of San Jacinto, was the peak public celebration of that decisive period. To that end, the largest centenary commemorative properties—the San Jacinto Monument in San Jacinto, the Alamo Cenotaph in San Antonio, the Gonzales Memorial Museum in Gonzales, and the First Shot Monument in Cost—memorialize military and political events associated with Texas independence. Moreover, approximately one-third of historical markers

¹⁷⁹ *Stephen F. Austin* statue, 1938 Report, 57

¹⁸⁰ *Pioneer Woman* monument, 1938 Report, 96.

¹⁸¹ *DeWitt County* monument, 1938 Report, 116.

¹⁸² *Commemorating a Hundred Years of Texas History*, 1.

¹⁸³ "Old Clarendon," 1938 Report, 178

¹⁸⁴ *Burnet County* monument, 1938 Report, 108.

¹⁸⁵ *Commemorating a Hundred Years of Texas History*, 2.

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erected for the Centennial mention a site related to Texas independence or an individual's participation in the Army of the Texas Revolution. Half of the large monuments, including buildings and statues, are dedicated to the revolutionary-era political or military campaign. Of the 20 statues erected for the Centennial, 17 portray public servants and veterans of this era.

Monuments gave added dimension to the story of Texas independence as physical places for the public to grieve revolutionary patriots. Decades after the last battles, Kemp's grave marker program, for example, sought to pay respect to Texas Army veterans by giving them military burials. The act was one generation's eulogy to the self-sacrifice of an earlier generation. The symbolism and language of each commemorative property offered the message that these Texans were patriots, heroes, and martyrs. As there was no known burial site for the defenders of the Alamo, the Centennial program erected its second-largest memorial, the Alamo Cenotaph, to those Texans in San Antonio. The primary inscription on the monument, a 60-foot-tall marble shaft featuring the 23-foot-tall Spirit of Sacrifice sculptural figure, exemplifies the public sentiment for all participants of the revolution, and similar language exists on Centennial markers across Texas: "They chose never to surrender nor retreat, these brave hearts with flag still proudly waving perished in the flames of immortality that their high sacrifice might lead to the founding of this Texas."¹⁸⁶

The Centennial invited a national audience to celebrate a century of Texas progress, and claimed that Texas independence, and its subsequent entry into the United States, precipitated national westward expansion. The U.S., it seemed, was indebted to Texans, "since in succession 1836 was followed by 1845, San Jacinto by Chapultepec and American domain and destiny pushed westward from the Sabine River to the Pacific Ocean."¹⁸⁷ At the First Shot monument in Cost the message is explicitly stated: "This shot started the [Texas Revolution] and was directly responsible for adding more territory to the United States than was acquired by the freeing of the original thirteen colonies from England."¹⁸⁸ By focusing the historical interpretation on skirmishes between the Mexican Army and Texan volunteers, the Centennial narrative suggested the U.S.-Mexican War quickly followed the Texas Revolution. Indeed, monuments and markers commemorating the Republic of Texas-era (1836-1845), a period marked by political and economic instability, are framed as an extension of the war for independence from Mexico. One of the larger Centennial monuments, commemorating the *Mier Expedition and Dawson's Men* in La Grange, memorializes a group of Texas volunteers who, in 1842, attacked Mexican border towns to retaliate against the recent raids by Mexican Army into the disputed Texas territory.

While few monuments and markers distinguish specific significant events of the Republic period, commemorated individuals are recognized from Texas independence through statehood. Centennial statues and markers to prominent Texans chronicle their early contributions to the Republic of Texas before becoming public servants for the U.S. on behalf of the State of Texas. The *Peter Hansbrough Bell* statue in Belton outlines his role in each important period of Texas history:

Fought at San Jacinto...Captain of Texas Rangers and Lieutenant Colonel of mounted volunteers in the Mexican War...Governor of Texas...United States Congressman. He fought bravely to establish the Republic and with tact and skill he helped to steer the ship of state through the troubled waters of its early years.¹⁸⁹

With a nod to the rocky Republic years, Belton's professional trajectory mimics the larger story that wove Texas progress into the larger narrative of U.S. history. Themes of Anglo progress, manifest destiny, and frontier self-

¹⁸⁶ *Cenotaph*, 1938 Report, 84-85.

¹⁸⁷ The storming of Chapultepec Castle in Mexico City by U.S. forces on September 13, 1847 struck a decisive blow to the Mexican Army defense line during the U.S.-Mexico War. *Commemorating a Hundred Years of Texas History*, 1.

¹⁸⁸ *Site of the First Shot of the Texas Revolution*, 1938 Report, 95.

¹⁸⁹ *Peter Hansbrough Belton*, 1938 Report, 71.

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reliance converge in the historical interpretation of West Texas. Approximately 40 markers at forts, and several historical fort reconstructions, mark sites that were established by the federal government to aid Anglo-Texans in their advancement west. A marker at Fort Gates in Coryell County describes its primary function to protect settlers “against hostile Indians,” and that it was abandoned as the frontier line has advanced further westward.¹⁹⁰ Markers at forts and camps across the state share strikingly similar language, and each represent the literal movement of Anglo settlement west.¹⁹¹ Federal servicemen who died in defense of the frontier were eulogized in the same manner as Texas revolutionary war heroes. A historical marker in Spur is a striking example: “With no hope of honor if victorious, no dream of mercy if they fell, and the certainty of death by torture if taken alive, they fought the savage Comanche and cleared the plains for the white men.”¹⁹²

Ultimately, the Centennial history of the westward expansion was about the legacy of the Texas frontier experience and the contributions of Anglo-Texans, as shown on the monument to Spanish Fort: “Let the grandeur of the pioneer be discerned in the safety he has secured, in the good he has accomplished, in the civilization he has established.”¹⁹³ No monument better encapsulates the romanticism of the frontier experience than the *General Ranald Slidell MacKenzie* monument in Hale County. The Josset-designed bronze plaque includes a bas-relief of MacKenzie, a U.S. military border patrolman, flanked by depictions of pioneer life in West Texas. Its inscription is also distinctive because it bears a literary verse by William Larry Chittendon, a 19th century “poet-ranchman,” called “The Old MacKenzie Trail:”

Stretching onward toward the sunset,
o’er prairie, hill and vale,
far beyond the double mountains
winds the old MacKenzie Trail.

Ah, what thoughts and border memories
does that dreaming trail suggest,
thoughts of travelers gone forever
to the twilight realms of rest.

Where are now the scouts and soldiers,
and those wagon trains of care,
those grim men and haggard women
and the echoes whisper-where?

¹⁹⁰ “Site of Fort Gates, 1938 Report, 140.

¹⁹¹ “Site of Fort Merrill,” 1938 Report, 138; “Site of Fort Griffin,” 1938 Report, 135; “Black’s Fort,” 1938 Report, 135; “Site of Fort McKavett,” 1938 Report, 131; “Site of Fort Martin Scott,” 1938 Report, 128.

¹⁹² “In memory of Privates Gregg, William Max, W.H. Kilpatrick...,” 1938 Report, 126.

¹⁹³ *Spanish Fort* monument, 1938 Report, 101.

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Tales of hunger, thirst, and anguish
 tales of skulking Indian braves,
 tales of fear, and death, and danger,
 tales of lonely prairie graves.

Where are now that trail's processions,
 winding westward sure and slow?
 Lost: Ah, yes, destroyed by progress.
 gone to realms of long ago.

Nevermore shall bold MacKenzie,
 with his brave and dauntless band,
 guide the restless, roving settlers
 \through the Texas borderland.

Yes, that soldier's work is over,
 and the dim trail rests at last,
 but his name and trail still lead us
 through the borders of the past.¹⁹⁴

The Centennial historical narrative, and the scholarship that underwrote it, was sponsored by a culture dominated by white men. Thus, its portrayal of Anglo men, women, African Americans, Mexicans, and Tejanos in commemorative historical inscriptions is colored by the prevailing cultural values and prejudices held by that group.

Despite a long history of cultural, political, and economic contributions to the state, African Americans are the least represented in commemorative properties (outside of the central exposition in Dallas.)¹⁹⁵ Black Texans organized the Texas State Negro Centennial Committee in the early 1930s to seek representation in the Texas Centennial celebrations, and lobbied the State Legislature for a portion of the Centennial appropriation.¹⁹⁶ W.R. Banks, chairman of the Negro Centennial Committee, appealed to the Commission of Control in September 1935 for "a suitable sum to erect a permanent memorial to the contribution of Negroes in the history and development of Texas," on the campus of Prairie View State Normal School, a historically-black university campus. Although the Commission responded favorably, no record of a follow up to the discussion exists.¹⁹⁷

The entire effort to commemorate African Americans through the markers and monuments program is limited to a single grave marker, even though enslaved African Americans made up 13% of the Republic of Texas population in 1836, and in 1845 several hundred freedmen were also enumerated.¹⁹⁸ Only three markers mention slaves or slavery, one of which was the plaque on "Wyalucing," the Marshall home of Beverly Lafayette Holcomb, which noted that the building was "purchased for Bishop College in 1880 by illiterate ex-slaves of this county."¹⁹⁹ The marker at the site of a Confederate gun factory in Cherokee County obliquely refers to slaves by stating that "a number of Negroes were

¹⁹⁴ The poem originally appeared in Chittenden's 1893 *Ranch Verses*. *Handbook of Texas Online*, Shay Bennett, "Chittenden, William Lawrence," accessed August 9, 2017, <http://www.tshaonline.org/handbook/online/articles/fch34>; 1938 Report, 98.

¹⁹⁵ A federal allocation provided funds for construction of the Hall of Negro Life at the Central Centennial Exposition.

¹⁹⁶ The Negro Centennial Committee eventually won a federal allotment to construct the Hall of Negro Life Building at the central exposition in Dallas.

¹⁹⁷ W.R. Banks to Walter F. Woodul, September 4, 1935, Kemp Papers.

¹⁹⁸ *Handbook of Texas Online*, W. Marvin Dulaney, "African Americans," accessed August 10, 2017, <http://www.tshaonline.org/handbook/online/articles/pkaan>.

¹⁹⁹ The house was demolished in the early 1960s, and the plaque, with the offending phrased chiseled off, is in storage.

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employed.” The “Battleground Prairie” marker near Seguin mentions that African Americans joined Mexicans and Native Americans in rebellion against Texans in 1839, but were defeated.²⁰⁰ While two men are identified as “Negro” at two historical sites (James Robinson, a participant at San Jacinto, and Joe Griffin, one of Dawson’s Volunteers), there is no mention of African American women on any Centennial marker. African American periodicals, notably the *Chicago Defender* and Kansas City’s *Plaindealer* both published frequently about the Texas Centennial, but did not comment on the lack of representation, or misrepresentation, in statewide centenary memorials.²⁰¹

White women, and a few Tejanas, received predictably-benign attention in the Centennial narrative as mothers, wives, and other supporting roles. Gravestones provide the largest concentration of references to women. In most cases, however, the inscription records the husband’s accomplishments followed by, “His Wife,” and her name.²⁰² When the remains of some Texas patriots were missing, the Commission of Control marked graves of their wives instead. The burial for Candace Midkiff Bean in Cherokee County honors her marriage to Peter Ellis Bean and notes her as “one of those pioneer women who braved the Indian menace and rocked the cradle of Texas liberty.”²⁰³ Interestingly, and not noted in the Centennial marker, her husband’s remains rest in a burial plot next to his other wife in Mexico. The lives of Bean, and other Texas women, are reduced to respectable traits (“brave,” “innocent,” “good,” “spiritual,”) and established gender roles (daughter, wife, mother, widow) often under the label “pioneer.” The only monument designed to commemorate Texas women is the *Pioneer Woman* monument at Texas Woman’s University in Denton. The thirteen-foot white marble sculpture embodies that generation’s vision frontier womanhood with her hand over heart, stepping towards the western horizon.

Despite the Centennial’s focus on the period beginning with the arrival of Stephen F. Austin’s first colonists in 1825, the markers also celebrate European explorers and Spanish missionaries as the harbingers of civilization and western expansion. The monument to the French explorer La Salle near Port Lavaca credits him as the pioneer who gave the United States its first claim to Texas.²⁰⁴ France is given the distinction over Spain, which occupied the region longer, because the United States first acquired small parts of what became the State of Texas in the 1803 Louisiana Purchase. Texas’ Spanish Era (1535-1821) is recognized as a period for western exploration and early settlements. Fifty-four historical markers and monuments commemorate various missions where Spain attempted “to civilize and Christianize” Native Americans. Other markers note Spanish place names for rivers, roads, and towns. The Centennial narrative honors ethnic Spanish contributions until it recounts the period of Mexican independence (1800-1821). Markers to the Battle of Medina and the Battle of Rosillo in Bexar County are examples of how the narrative shifted to claim Spain obstructed the freedom of future Texans. That portrayal is secondary to the larger narrative of Spain’s contributions. Although Texans inherited Spanish culture—particularly its land grant system and ranching methods—the Centennial properties do not acknowledge any such influence.

Few markers distinguish between the diverse Native American cultures and complex nations that once occupied every region of Texas. Apache, Jumanos, Wichita, Karankawa, Creek, Taovayas, Jaraname, and Comanche are a few that are named in various inscriptions, but no effort is made to differentiate the groups from one another. Marker text for Indian Rock Village, near Gilmer in East Texas shows reverence for the “ancient Indian people,” and says, “their successors in the land—the Texans of 1936—salute the industry and skill of these original inhabitants.”²⁰⁵ Often Native Americans are portrayed as passive subjects of Christianizing missionaries, as seen on historical markers at Spanish-era mission and *presidio* sites. The marker at Mission Nuestra Señora del Esprito Santo de Zuniga notes how

²⁰⁰ The skirmish was part of the larger Cordova Rebellion in the Nacogdoches region. It hints at the tumultuous Republic of Texas days, but is not explored any deeper.

²⁰¹ For more about the Hall of Negro Life and the African American experience at the Texas Centennial in Dallas, see Jesse O. Thomas, *Negro Participation in the Texas Centennial Exposition* (Boston: Christopher Publishing House Boston, 1938.)

²⁰² Approximately 30% (83 out of 273) grave markers include the name of wives.

²⁰³ “Candice Midkiff Bean,” 1938 Report, 176.

²⁰⁴ *Rene Robert Cavalier de La Salle* monument, 1938 Report, 104.

²⁰⁵ “Indian Rock Village,” 1938 Report, 150.

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the Franciscan friars “attempted to civilize and Christianize even the cannibalistic Indians of the region,” one of eight instances where the phrase “civilize and Christianize” appears on a marker. Whether there was generalized ignorance of Native American cultures or rejection of their rich heritage, the Centennial narrative denies the ethno-group of any complexity of lifeways and humanizing attributes outside of pottery-making.

The Centennial presented a simplified characterization of Native Americans influenced by the violent Texas-Comanche clashes of the late-19th century, and in doing so, justified the systematic expulsion all Native Americans from the state during that period. Within the narrative of Texas progress, the Comanche were cast as enemies to Anglo westward expansion, and historical inscriptions described the terror and barbarism that whites suffered at the hands of their Comanche aggressors. Approximately 30% of all historical and highway markers include a discussion of the dynamic between the groups. The history chronicles negotiations, peace treaties, and, more often, “the tumult of Indian depredations.”²⁰⁶ Centennial grave markers to nameless Anglo victims, especially women and children, and references to kidnappings, fueled animosity for the historical adversaries.²⁰⁷ A replica of Fort Parker in Limestone County, “drawn and authenticated by the National Park Service” and built for the Centennial, was planned as a living history museum observing the kidnapping of Cynthia Ann Parker by Comanche.²⁰⁸ In a few instances, the narrative attempted to reconcile Texans’ complex relationship with Native Americans. A marker to Comanche County, for example, typifies this when it applauds the Comanche as “successful hunters, superb horsemen, and courageous warriors,” and in the same sentence re-casts them as “the terror of Texas frontier settlements.”²⁰⁹

Mexicans are the central foil in the Centennial story, as the enemies to Texas independence. Historian John Morán argues the negative portrayal of Mexicans in the Centennial narrative was a catalyst for the emergence of a distinct Mexican American identity, and points to 1930s Texas-Mexican writers who used literature and journalism to re-cast their ancestors as significant and positive historical figures who positively contributed to modern Texas.²¹⁰ In 1936, however, their pushback was not publicized in English periodicals. One notable critique, however, shows how the prevailing public memory in the 1930s shaped the Centennial narrative.

On October 8, 1935, days after the Advisory Board of Historians’ Recommendations for Major and Minor Projects was publicized by the Commission of Control, Harbert Davenport, a prominent Brownsville attorney and avocational historian, wrote to Dobie with concerns about the board’s recommendation for a statue to Ewen Cameron, a participant in the 1842 Mier Expedition. The Advisory Board proposed it to be erected in Cameron County along the Texas-Mexico border. In 1936, most Texans recalled the Mier Expedition as a justified response to Mexican raids in the years after independence that ended with the execution of Texas patriots. In contrast, South Texans, both Anglo and Tejano, remembered that participants of the Mier Expedition terrorized and victimized a Mexican settlement that was comprised mostly of women. For Dobie, the proposed \$14,000 statue represented “an idea, a tradition...and imagination-shaking,” befitting Cameron who “in his fearlessness, his gay recklessness...daring and energy he was altogether admirable.”²¹¹ For Davenport, Cameron “and his associates were...in no better position than pirates.”²¹²

Davenport laid out a different version of the narrative and added, “Dobie’s account...is good folklore, but bad history.” He argued the Mier Expedition was an insubordinate act that victimized otherwise friendly Mexicans. A Centennial statue “just at the time we of the Lower Border are striving to win the friendship and recapture the commerce of Northern Mexico” would “insult our Mexican friends,” and would be “impolitic, unwise, and in

²⁰⁶ Burnet County, 1938 Report, 108

²⁰⁷ There are two markers to the Webster Massacre in Williamson County (1938 Report, p.164 and 196).

²⁰⁸ The Fort Parker replica was dismantled and completely rebuilt in 1967.

²⁰⁹ “Comanche County,” 1938 Report, 192.

²¹⁰ John Morán González, *Border Renaissance: The Texas Centennial and the Emergence of Mexican American Literature* (University of Texas Press, 2010).

²¹¹ Minority Report, *Report of the Advisory Board of Historians*, 30.

²¹² Harbert Davenport to Foik, October 14, 1935, Foik Papers.

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exceeding bad taste.”²¹³ To be sure, Davenport did not object to the overall version of Texas Independence that cast the Mexican Army as enemies. He did, however, urge the Advisory Board to reconsider the complexity of the border situation in the 1840s in which “good” and “bad” lines blurred, and he recommended they take early 20th century geopolitics into account. In a letter to the Commission of Control, Kemp reported Davenport’s critique to his colleagues and commented:

I have been laboring under the impression that the principal object of the Centennial is to celebrate our independence from Mexico and in doing so I do not anticipate that Mexico will offer any objections. But whether she should or not is immaterial to me. Each 4th of July we celebrate the independence of the United States from England, and so far England has not sent any warships to stop us and Liverpool still buys cotton.²¹⁴

He concluded with a recommendation that they should only erect a statue that the people of Cameron County would want. The final product was a Raoul Josset-designed bas-relief monument that depicts three centuries of county’s significance as a coastal and border point of entry.²¹⁵ It includes the following inclusive inscription:

Since 1535, men of all nations of the Earth sailed the blue waters of the Gulf of Mexico to the green valley of the Rio Grande in search of happiness, and each found it in his own time and his own way.²¹⁶

Some Centennial markers reveal that not all native Texans were Anglo and not all Mexicans were enemies to independence. Jose Antonio Navarro, Lorenzo de Zavala, and Francisco Ruiz are the three most prominent Mexican Texans of the 19th century. Each signed the Texas Declaration of Independence and served the Republic in high-ranking military or political positions. Interestingly, the Centennial narrative does not indicate that Navarro and Ruiz were the only native Texans, out of 59 men, to sign the document. De Zavala, the Republic’s first vice president, is remembered on several historical markers, as is Ruiz. Furthermore, Navarro is the only non-white man (and Texas native) to be honored with a Centennial statue. Nineteenth-century Nacogdoches, San Antonio, and border settlements in South Texas were culturally-diverse regions, but the Centennial rarely recognized even the prominent non-white citizens of those areas. Markers with Hispanic names like Musquiz, Gil y Barbo, Olivarri, Menchaca, and Padilla hint at Texas non-white culture, but make up less than 1% of the commemorative properties.²¹⁷ While churches are common markers subjects, no references to other faiths - notably Jewish Texans - are noted. Five short-lived Mormon settlements are commemorated. Germans and German settlements are the primary subject of 23 markers and monuments, while Polish, Czech, Norse, and Wendish settlers are the subject of one marker each.

Modern historical analyses of the Texas Centennial examine the commemorative properties as interpretative products through which Texans negotiated their western and southern identities. Texans were upfront about throwing an inclusive centenary celebration, stating “In Texas were blended the fine romance and tradition of the Old South, and the full fervor and enthusiasm of the New West.” The Centennial narrative, though focused on U.S. westward expansion, also celebrated its Confederate past. A statue to Richard Dowling, who gained notoriety in an 1863 naval battle against Union ships, in Sabine Pass is the largest Centennial monument to observe the Civil War.²¹⁸ Historians

²¹³ Davenport to Dobie, October 8, 1935, Foik Papers; Davenport to Foik, October 14, 1935, Foik Papers.

²¹⁴ Kemp to Commission of Control, October 18, 1935, Kemp Papers.

²¹⁵ Schoen, 110.

²¹⁶ “Cameron County,” 1938 Report, 110.

²¹⁷ “Juan Antonio Padilla Homesite” 1938 Report, 162; “Jose Antonio Menchaca and Teresa Ramon Menchaca,” 1938 Report, 167; Jose Francisco Ruiz, 1938 Report, 169; Placido Olivarri, 1938 Report, 164; “Ruins of ranch home of Manuel Musquiz,” 1938 Report, 133; “Rancho Viejo,” 1938 Report, 147; “Antonio Gil y Barbo,” 1938 Report, 161.

²¹⁸ *Handbook of Texas Online*, James R. Ward, “Dowling, Richard William,” accessed August 09, 2017, <http://www.tshaonline.org/handbook/online/articles/fdo28>.

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note that the lack of Centennial Civil War commemorative properties might be attributed to the earlier successful efforts by Texas chapters of the United Daughters of the Confederacy and the Sons of Confederate Veterans to erect statues in many Texas counties in previous decades. Furthermore, they note a resurgence in popular interest in Texas Revolution-era memorials in the years including, and leading up to, 1936.²¹⁹

Although marketed as a celebration of 100 years of progress, the Centennial properties provide an overview of several centuries of Texas heritage. Various markers at archeological sites point to an ambiguous period, prior to European contact, noting where the state's "original inhabitants" left cultural artifacts.²²⁰ The first date recorded on a marker is 1535, when Spaniards first explored the Gulf of Mexico.²²¹ Twentieth-century markers were also erected. Of those, a majority reference the Texas oil industry with noteworthy well discoveries, such as the McClesky Well discovered in Ranger in 1917. Two markers honored contemporary politicians that were influential in the state. A marker at Vice President John Nance Garner's birthplace in Detroit, Texas is the only one dedicated to someone living at the time. William Jennings Bryan, who found statewide populist support in the first decades of the 20th century, was also honored with a marker at his home near Mission, Texas, where he lived from 1910 to 1916.

Conclusion

During the Great Depression Texans put on the 1936 Centennial, the first statewide effort to commemorate historical events, places, and people. Some of the state's most recognizable cultural resources, including the San Jacinto Battlefield Monument and the Alamo Cenotaph, are products of the event. Between 1935 and 1939, more than 1,100 commemorative properties—buildings, monuments, and markers—were planned and erected across the state to honor 100 years of Texas independence. The monument-building process was complicated by its limited resources and involved negotiating political interests with historical and cultural values. Thus, the Centennial commemorative properties were imbued with a Texas history narrative that communicated the state's desired identity more than the actual history in which they were built to memorialize. Centennial commemorative properties tell a version of Texas history that only recent historians are pushing against. However, the legacy of Centennial monument building lies in modern state-sponsored programs, like the Texas Historical Commission's Historical Marker Program, to commemorate the people, places, and events that shaped modern Texas.

²¹⁹ Three historians have studied the Centennial within the context of regional identity: Walter L. Buenger, "Texas and the South," *Southwestern Historical Quarterly* 103, no. 3 (January 2000): 308-324. Gregg Cantrell, "The Bones of Stephen F. Austin: History and Memory in Progressive-Era Texas," in *Lone Star Pasts*, 39-74. Light Townsend Cummins, "History, Memory, and Rebranding Texas as Western for the 1936 Centennial," in *This Corner of Canaan: Essays on Texas in Honor of Randolph B. Campbell* (Denton: University of North Texas Press, 2013) 37-53.

²²⁰ "Indian Rock Village," 1938 Report, 150.

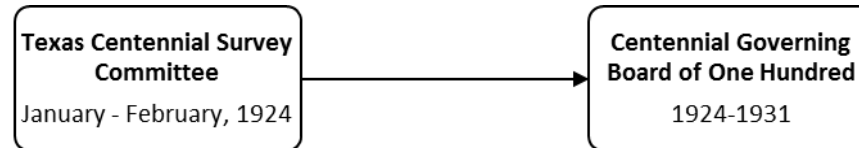
²²¹ "Cameron County," 1938 Report, 110.

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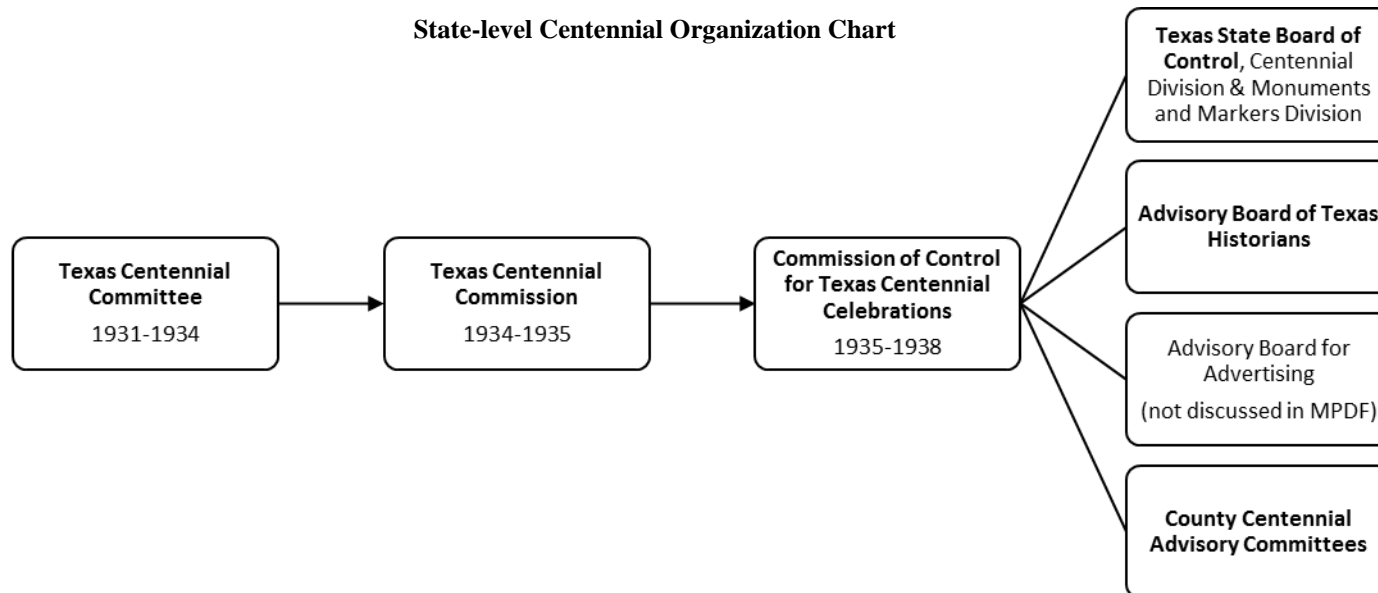
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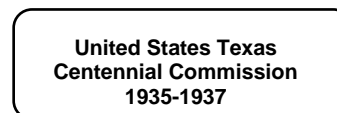
Privately-Run Centennial Organizations



State-level Centennial Organization Chart



Federal-level Centennial Organization



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Section F - Associated Property Types

The properties covered by this multiple property form are those buildings, objects, structures, and districts that were built (or in some cases restored) as part of the official state-sponsored Texas Centennial program, and which were inventoried in the publication *Monuments Erected by the State of Texas to Commemorate the Centenary of Texas Independence: The Report of the Commission of Control for Texas Centennial Celebrations*, published by the Commission of Control in 1938.²²²

Registration Requirements and Areas of Significance for all Texas Centennial Properties

Despite the diversity of property types outlined in this section, all associated properties that retain sufficient integrity are eligible under Criterion A in the area of Social History as the product of the concerted statewide effort whereby state and local governments, a variety of private organizations, and individuals worked to commemorate historic persons and events important to Texas history. These commemoration efforts reflect state and community pride; public interest in expanding tourism through the marking of destinations; enhancement of visitor experience through the creation and enhancement of museums, parks, and other public facilities; and the promotion of Texas culture in general to a national audience. The area of Conservation (defined as the “preservation, maintenance, and management of natural or manmade resources”) may be applied to those Centennial projects that involved the preservation or restoration of a historic property’s built features. For many properties, a more specific area of significance under Criteria A and C may be applicable and therefore claimed in lieu of Social History.

Centennial properties consisting of new buildings (such as museums) and large functional structures (such as amphitheaters) need not meet Criteria Consideration F (Commemorative Properties), as these properties’ functions are not primarily commemorative. Individual objects, such as monuments and historical markers, which are primarily commemorative in function must meet Criteria Consideration F through the application of Criterion C as significant works of art, or under Criterion A in the area of Social History as objects that reveal the manner in which the State of Texas and its citizens commemorated historical events of local and statewide importance through the Centennial program. Recommendations on the range of applicable criteria and areas of significance for specific property types are outlined below.

The period of significance for individual properties associated with the Texas Centennial will generally begin and end with construction or placement of the Centennial resource. The period of significance may begin at an earlier point for properties located within districts or at historic sites, and may be extended to reflect the historic significance of subsequent use, especially in the cases of Centennial buildings and related districts. Centennial property boundaries may be limited to the individual resource and the ground upon which it sits, especially in the case of objects such as markers, statues, and monuments, but boundary selection should always consider inclusion of property beyond the footprint of the Centennial resource. Larger boundaries may be warranted if multiple objects are installed at a single location (such as in a cemetery), if the property includes significant historic features not associated with the Centennial (including parks, public squares, and landscapes associated with buildings such as courthouses), or when the setting of a Centennial property is part of a landscape designed to enhance its presentation.

Several properties are already listed in the National Register for their association with the Texas Centennial. Others are within the boundary of individually-listed properties (such as statues and monuments on courthouse grounds), or are located within historic districts. While some of these properties are identified as contributing

²²² Hereafter referred to as the “1938 report” in the document text. This publication is available at: <http://www.thc.texas.gov/public/upload/preserve/TexasCentennial1938.pdf>

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resources, in many cases they are not mentioned in the NR documentation or they fall outside the nomination's stated period of significance. These Centennial properties should be considered contributing resources if they retain integrity and, time permitting, should be formally listed through the NR amendment process.

Centennial Property Types

Property type classifications within this MPDF are derived from the official 1938 Centennial report:

1. Exposition Buildings
2. Community Centers
3. Memorial Museums
4. Park Improvements
5. Restorations
6. Statues
7. Monuments
8. Historical Markers
9. Grave Markers
10. Highway Markers

1. Property Type: Exposition Buildings

Three properties are classified as "Exposition Buildings" in the 1938 report. One was demolished and two are listed in the National Register.

- The Commission allocated \$50,000 to the Texas Centennial Livestock and Frontier Days to partially fund **Casa Manana**, a large outdoor amphitheater and restaurant with a large moat surrounding a stage. Most of the complex was demolished before World War II, and was replaced by an aluminum-domed theater in 1958.
- The **State of Texas Building** in Dallas (also known as the Hall of State) was built for the 1936 Texas Centennial Exposition in Fair Park, and is included in the *Texas Centennial Exposition Buildings* district (NHL 1986).
- The **Will Rogers Memorial Tower, Coliseum, and Auditorium** was built for the Fort Worth Frontier Centennial, that city's counterpart to the official Centennial expo that was awarded to its rival city. The property was listed as a single building as the centerpiece of the *Will Rogers Memorial Center* (NRHP 2016).

Criteria and Registration Requirements: All extant properties are listed in the National Register.

2. Property Type: Community Centers

The five Centennial projects identified as "Community Centers" in the 1938 report are a diverse collection of buildings and structures that functioned, in whole or part, as public meeting places.

Two of the Community Centers have been demolished:

- The **David Crockett Memorial Building** (Crockett, Houston County) was designed by the Moore & Lloyd architecture firm, and was completed in July 1937. Both the building and park where it was located were named in honor of the famous Alamo defender and statesman. Before it was demolished sometime after 1985, it provided the public an auditorium, public library, museum space, and meeting rooms.

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- The **James Smith Memorial Building** (Tyler, Smith County), a Colonial Style one-room wood building named for the Republic of Texas-era politician, was demolished in the 1970s.

The remaining Community Centers are listed in the National Register:

- **Sunken Garden Amphitheater** (San Antonio, Bexar County) was originally constructed in 1930 and expanded and renovated in 1937 using Texas Centennial funding. WPA and Centennial funding supported construction of dressing rooms, stage support buildings, restrooms, concrete floor, and seating. Listed within the *Brackenridge Park Historic District* (NR 2011).
- The **Texas Pioneers-Trail Drivers-Rangers Memorial** (San Antonio, Bexar County) is a Mediterranean-influenced limestone building with red tile roof. The Old Trail Drivers Association of Texas, the State Association of Texas Pioneers, and the Texas Ex-Rangers Association were each designated a room within the building. In 2011, the Witte Museum, which now owns the building, renovated the interior and constructed an addition at rear elevation of the Memorial Building. Listed under the name "Pioneer Hall" within the *Brackenridge Park Historic District* (NR 2011).
- **Memorial Auditorium and Stadium** (Goliad, Goliad County) is a contributing resource in the *Goliad State Park Historic District* (NR 2001). Architects Raiford Stripling and Samuel Vosper designed the building to compliment neighboring 18th-century buildings: Mission Espiritu Santo and Presidio La Bahia chapel. The building has an auditorium, lobby/museum area, and a stadium that spans its east elevation.

Criteria and Registration Requirements: All extant properties are listed in the National Register.

3. Property Type: Memorial Museums

Nine properties classified as "memorial museums" received Centennial funds to cover the total or partial cost of construction and exhibits.

Property	City	County	NR Status
Alamo Museum	San Antonio	Bexar	<i>Alamo Plaza Historic District</i> (1977)
Museum of the Big Bend	Alpine	Brewster	-
El Paso Memorial Museum	El Paso	El Paso	-
Gonzales Memorial Museum	Gonzales	Gonzales	<i>Gonzales Memorial Museum and Amphitheater Historic District</i> (2003)
West Texas Museum	Lubbock	Lubbock	-
Corpus Christi Memorial Museum	Corpus Christi	Nueces	-
Panhandle Plains Museum	Canyon	Randall	-
Texas Memorial Museum	Austin	Travis	-
Sam Houston Memorial Museum	Huntsville	Walker	<i>Sam Houston House "Woodland"</i> (NR 1974; noncontributing at time of listing)

Eight of these projects were completed in the 1930s, but only the foundation of the **West Texas Museum** in Lubbock was built before World War II, and the building was finished with revised plans in the 1950s. The **Texas Memorial Museum** on the University of Texas campus was funded in part through the Texas legislature (\$225,000), and the United States Texas Centennial Commission (\$300,000). The remaining seven memorial museums are extant, although some have been altered, typically with additions built to support expanded programming. Memorial Museums are located on public land (state parks, municipal parks, or on the campus of a

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public university). All but one of the properties (Corpus Christi Centennial Museum) continue to function as museums.

The **Sam Houston Memorial Museum**, designed by architect Harry D. Payne, was built as an “improvement” to the Sam Houston Shrine that occupied approximately 15 acres of Houston’s homestead in Huntsville. Allocations for other Sam Houston-related projects in Huntsville included relocation and repair of the Houston’s house (known as the “Steamboat House”), and the purchase of land adjacent to the cemetery where Houston is buried. The U.S. Centennial Commission allocated funds to construct the **Alamo Museum** next to the historic Mission San Antonio de Valero (the Alamo). The **El Paso Memorial Museum** was designed by architect Percy McGhee in a rustic variation of the Bhutanese architecture of the College of Mines and Metallurgy (now University of Texas at El Paso) to house the school’s paleontological, archeological, natural, and mineral collections. One of the last museums to receive Centennial funding, the modest **Corpus Christi Centennial Museum** was designed by the firm Brock, Roberts, and Anderson and completed in 1940. In recent years, the building was leased to the Police Athletic League for a youth boxing program.

The **Gonzales Memorial Museum and Amphitheater** was partially funded by the federal Public Works Administration (PWA). The architectural firm Phelps & Dewees designed the Texas Cordova (shell stone) and limestone-trimmed building with grounds that include a reflecting pool, amphitheater, and a Raoul Josset-designed monument. In 1932, the State of Texas authorized funding to build the original portion of the **Panhandle Plains Museum** at West Texas State College (now West Texas A&M University), and under the Centennial program, the Commission of Control allocated additional money to increase its museum space. To supplement a Centennial allocation, the Works Progress Administration (WPA) provided funds for construction of the **Big Bend Historical Museum** (now Museum of the Big Bend) in 1937. The native stone building, designed by Victor J. Smith, was built to house and display a variety of cultural and natural artifacts from the region.

Criteria and Areas of Significance: Each of the seven memorial museum buildings completed with partial or full funding from the Commission of Control are significant under Criterion A in the area of Social History at the state level of significance as major projects of the Texas Centennial. As facilities built to house museum collections and exhibits, often in association with a public university, each museum building is also significant in the area of Education at the state level of significance (museums with a statewide or regional mission), or in the case of the Corpus Christi museum, the local level of significance as a museum with a county-level mission. As architect-designed public buildings exhibiting classical, moderne classical, and/or variations of regionally-popular styles, each museum is significant at the state level under Criterion C in the area of Architecture.

Registration Requirements and Integrity: To be individually listed in the National Register, a museum building must retain integrity of location, setting, design, material, workmanship, association and feeling, but need not currently function as a museum. Those museums that have post-Centennial additions may be eligible if the original building is discernibly intact, if the addition does not obscure character-defining features, and if the property otherwise exhibits a high degree of integrity. Some museum properties may have continued to achieve significance after their initial construction, and additions made during the post-Centennial period of significance may be historically significant and therefore not render a property ineligible for listing. Alteration to the interior features of these buildings is common, especially in exhibit areas, but primary public spaces should be largely intact and retain most of the original decorative features and finishes. Several of the museums may be eligible as contributing buildings within historic districts that include significant properties that predate or postdate the Centennial era and are associated with other significant events, such as the development and use of a college campus or park.

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4. Property Type: Park Improvements

Two Centennial projects were classified as “park improvements.” **Fannin State Park** (listed in the NRHP as *Fannin Battleground State Historic Site* in 2017) received a new shelter/picnic pavilion designed by the its lower level. At **Washington-on-the-Brazos State Park** near Brenham, site of the signing of the Texas Declaration of Independence in 1835, Centennial improvements included the construction of an amphitheater, storage house, and rest rooms, repair and renovation of the caretaker’s house and auditorium, and addition of park amenities such as sidewalks, benches, tables, and a barbecue pit. Like those at the Fannin site, Centennial-era properties retaining integrity at Washington-on-the Brazos State Historic Site would be classified as contributing properties were the park to be nominated to the National Register as a district.

Criteria and Areas of Significance: Park improvements completed under the Texas Centennial program are significant under Criterion A in the area of Social History at the state level of significance as major projects of the Texas Centennial. Fannin Battleground State Historic Site was listed only in part for its association with Centennial, as it was the site of other significant events, including an important battle that took place in 1836, and its subsequent commemoration beginning in the late 19th century. Therefore, the nomination identified two periods of significance: 1836 (the year of the battle), and the period 1894-1938, during which the property was first permanently marked as a commemorative site and subsequently acquired and improved as a state park. Because the Centennial park improvements took place at a historic site, the park was listed under Criterion A in the area of Conservation, as they reflect late 19 and early 20th century strategies to preserve, interpret, and program historic places in Texas. The property was also listed under Criterion D as archeological investigations confirmed the site as the actual location of the Battle of Coleto Creek and have shown the potential for more deeply-buried artifacts in the park. Likewise, a substantial portion of Washington-on-the Brazos State Historic Site could be listed in the National Register under Criterion A in the area of Conservation as a historical park with improvements funded and built through the Centennial program, and under Criterion D as the site an early Texas settlement with high potential for important archeological sites.

Registration Requirements and Integrity: Major features of the Washington-on-the Brazos State Historic Site built through the Centennial program and retaining a good degree of integrity (such as the amphitheater) may be listed individually under Criterion A in the area of Social History for their association with the Centennial, but, like the park improvements at Fannin, should most appropriately be considered as contributing features within a historic district that includes properties associated with the settlement, occupation, and subsequent commemoration and interpretation of the site.

5. Property Type: Restorations

Sixteen properties identified as “Restorations” in the 1938 report include historic buildings that were restored or recreated under the Centennial program.²²³ The 1935 Texas Centennial legislation included funds for “the restoring of all or parts of old houses, forts, Indian villages, and other old structures connected with the history of the territory now embraced within the State of Texas...” and sixteen such properties are identified in the final report.

Seven properties that were subject to “restoration” under the Centennial program are listed in the National Register, are designated as National Historic Landmarks, or fall within the boundary of listed districts.

²²³ Properties classified as “restorations” in this MPDF should not be assumed to be the product of accurate restoration or reconstruction projects that would meet the current Secretary of the Interior’s Standards.

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Centennial Restorations

Property	City	County	Status
The Alamo	San Antonio	Bexar	NHL 1966
Mission San Jose	San Antonio	Bexar	NHL 1966; San Jose Mission National Historic Site
Camp Colorado (replica)	Coleman	Coleman	NR nomination in progress (2018)
Collin McKinney Home (replica)	McKinney	Collin	Nonextant
Fort Inglish Replica	Bonham	Fannin	Nonextant - rebuilt at new location
Vereins Kirche (replica)	Fredericksburg	Gillespie	<i>Fredericksburg Historic District</i> (NR 1972; considered noncontributing when listed) ²²⁴
Fort Graham	Whitney vicinity	Hill	Nonextant - rebuilt at new location
Fort Richardson	Jacksboro	Jack	NHL 1966
Mirabeau B. Lamar Home (replica)	Paris	Lamar	Nonextant
Fort Parker	Fort Parker	Limestone	Nonextant – rebuilt on site
Real Presidio de San Saba	Menard	Menard	<i>Site of the Presidio San Luis de las Amarillas</i> (NR 1974; considered noncontributing when listed)
Old Stone Fort (replica)	Nacogdoches	Nacogdoches	Extant; determination of eligibility required.
Fort Concho	San Angelo	Tom Green	NHL 1966
Finis C. Wills Cabin (replica)	Wills Point	Van Zandt	Extant; moved three times.
Sam Houston Steamboat House	Huntsville	Walker	<i>Sam Houston House ("Woodland")</i> (NR 1974)
Fort Belknap	Newcastle	Young	NHL 1966

The restoration of the Alamo, together with the Alamo Museum and the Alamo Cenotaph, was considered by the Centennial Commission to be one of the most important projects of the Commission:

The Act creating the Commission of Control appropriated the sum of \$250,000 to be used for improving the Alamo. The Commission allocated this sum for the purchase of the city block on which the Alamo is located. The acquisition of the property restores, as nearly as possible, the entire original site occupied by the Mission San Antonio de Valero creating a park to surround the most famous historical shrine of Texas. Plaques set in the sidewalks surrounding the square mark the exact original boundaries of the mission. Approximately \$20,000 of a federal allocation of \$75,000 for improvements to the Alamo was used for a new roof and to make other necessary repairs to the chapel, for building rock walks, and for restoring the old acequia.²²⁵

Beginning in 1933, the Civil Works Administration and later, the Works Progress Administration provided the labor to rebuild and restore the grounds of **Mission San Jose**, with a \$20,000 Centennial allocation to fund reconstruction of mission walls and Indian quarters, and restoration of the granary. Plans for the overall projects were drawn by San Antonio architect Harvey P. Smith.²²⁶ The Centennial project at the site of the **Presidio San**

²²⁴ The NR nomination states "This reconstruction, which is now in ruins itself, is of questionable authenticity."

²²⁵ *Monuments Erected by the State of Texas to Commemorate the Centenary of Texas Independence*, 41. A comprehensive discussion of the extensive Centennial Era work at the Alamo is beyond the scope of this document.

²²⁶ *Ibid.*, 53.

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Luis de las Amarillas in Menard County included funds to purchase the 25-acre site and “restore the stone building as it was in 1761” for use as a museum operated by the county. Architect F. L. Napier drew plans for the building’s reconstruction, apparently based on conjecture.²²⁷

Sam Houston spent his final days and died in the **Steamboat House** in Huntsville, which was later donated to the Board of Regents of the Sam Houston State Teachers College (now Sam Houston State University) by J. E. Josey. The Commission allocated \$4,000 to relocate and repair the building to the “Sam Houston Shrine” on the college campus. The architectural firm Wilkinson & Nutter supervised the work.²²⁸

The state acquired the 11-acre site of **Fort Belknap** and reconstructed “seven of its buildings, including three identical barracks and a stone fence around the land...supervised by Voelcker & Dixon, architects, and financed by an allocation by the Commission of \$14,000 in federal funds, and a Works Progress Administration project approximating \$12,000.”²²⁹

The Centennial Commission allocated \$12,800 (and the City of Jacksboro donated \$300) for the purchase of the forty-one acre **Fort Richardson** site near Jacksboro, and the repair of the bakery, officers' quarters, morgue, and hospital building, a process described in the Commission report as “reconditioning of the buildings.” Architect Terrill Isbell supervised the work, and the buildings were used by a unit of the Texas National Guard, while the city maintained the grounds as a public park.²³⁰

The Centennial restoration project at **Fort Concho** focused on repairs to the headquarters building under architect John G. Becker. At the time, Fort Concho was notable as one of the best-preserved west Texas forts, with many intact buildings, and housed the historical collections of the Fort Concho Museum.²³¹

Five of the Centennial projects identified as “restorations” are no longer extant:

- The **Mirabeau B. Lamar Home** (Paris, Lamar County) was a miniature replica of the original Lamar home on the site of the First Presbyterian Church. It was one-third actual size and designed by architect E.J. Revell.
- The replica of the **Collin McKinney Home** (McKinney, Collin County) was moved from its original location to Finch Park and restored, but was destroyed by fire in 1980.
- The **Fort English** replica (Fannin, Bonham County) was built at a site thought to be near the fort’s location on land donated by the heirs of Smith Lipscomb. Architect L. Ross Garner designed the log building, which was demolished c.1960. A replica of the replica was built on Sam Rayburn Drive in the 1970s.²³²
- The **Fort Parker** replica (Fort Parker State Park, Mexia, Limestone County) was “completely dismantled and reconstructed again in 1967 by state prisoners from Huntsville,” according to a web posting by William F. Reagan, *member of the Old Fort Parker Board of Directors and Chair of the Limestone County Historical Commission*.²³³
- The **Fort Graham** barracks reconstruction (Whitney vicinity, Hill County) reportedly included stone from original building. In 1953, the fort site was partially inundated by Lake Whitney, and the U.S. Army Corps of Engineers operated a park on the property until 1982. In 1983, the replica was dismantled and rebuilt at a nearby site.²³⁴

²²⁷ Ibid., 45.

²²⁸ Ibid., 49.

²²⁹ Ibid., 43.

²³⁰ Ibid., 51.

²³¹ Ibid., 44.

²³² “Fort English to Rise Again!” *Bonham Daily Favorite*, August 29, 1975, p. 9.

²³³ Bullock Museum website, <https://www.thestoryoftexas.com/discover/texas-story-project/the-reconstruction-of-fort-parker>

²³⁴ https://en.wikipedia.org/wiki/Fort_Graham

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The three remaining Centennial projects identified as “restorations” are known to exist in whole or part. These properties are fully reconstructed buildings (often referred to as “replicas” at the time of construction), but in most instances their designs are based solely on conjecture:

- **Camp Colorado Replica**, Coleman City Park, Coleman, Coleman County
The replica of the 1856 Camp Colorado administration building was built in a city park approximately twelve miles southwest of the original site. Nomination in progress.
- **Old Stone Fort Replica**, Nacogdoches, Nacogdoches County
The original Old Stone Fort was demolished in 1901, but the stones were saved by the Cum Concilio Club of Nacogdoches. The Centennial Commission allocated \$20,000 to reconstruct the fort (designed by architect H. B. Tucker, and built in part with stones from the original) on the campus of the Stephen F. Austin State Teachers College (now Stephen F. Austin State University) about one mile from its original site.
- **Finis C. Wills Cabin Replica**, N.E. Commerce at Third, Wills Point, Van Zandt County
A replica of the pioneer log home of Wills Point settler William Wills was built near the site of the original cabin in Wills Point, but was identified as the “Finis C. Wills Cabin” (Finis was the son of William Wills). The building has been moved three times, and is currently in a city park.

Criteria and Areas of Significance: Any intact building sponsored by the Centennial program as a full “restoration” may be nominated under Criterion A in the area of Social History at the state level as the product of the statewide effort to commemorate historic persons and events in the 1930s. The properties may also be eligible under Criterion C in the area of Architecture as examples of buildings based on ideas (well-founded or otherwise) about what nonextant historic buildings once looked like, often mixed with the influence of contemporary trends in architectural design, specifically the rustic style popularized by the National Park Service in the early 20th century. These properties need not meet Criteria Consideration E (Reconstructed Properties) because they are primarily significant for their association with Centennial activities, and are now more than fifty years old. According to the NRHP publication *How to Apply the National Register Criteria for Evaluation*, “after the passage of fifty years, a reconstruction may on its own attain significance for what it reveals about the period in which it was built, rather than the historic period it was intended to depict. On that basis, a reconstruction can possibly qualify under any of the Criteria.”²³⁵

Registration Requirements and Integrity: To be individually listed in the National Register, a property in this category must retain integrity of location, setting, design, material, workmanship, association and feeling. Some of these properties may have continued to achieve significance after their initial construction, and changes made during the post-Centennial period of significance may be historically significant and therefore may not render a property ineligible for listing. Alteration to the interior features of these buildings may have occurred, but primary public spaces should be largely intact and retain most of the original decorative features and finishes. Properties in this category may be classified as contributing buildings within historic districts that include significant properties that predate or postdate the Centennial era and are associated with other significant events, such as the development and use of a state, county, or municipal park.

²³⁵ How to Apply the National Register Criteria for Evaluation

https://www.nps.gov/nr/publications/bulletins/nrb15/nrb15_7.htm#crit%20con%20e

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6. Property Type: Statues

Twenty statues were erected by the State of Texas between 1937 and 1939 to celebrate the Centennial. Although each property exhibits the unique artistry of the nineteen sculptors who executed the statuary designs, all artists followed a classical figurative aesthetic in their portrayal of historic Texans. Centennial sculptures have uniformity of materials: all feature bronze-cast sculptured figures on Texas-quarried granite bases, set on reinforced concrete foundations. The work of 18 different sculptors, the statues exhibit a variety of artistic styles, sculptural methods, and presentations, but all are classically figurative and larger than life-size. Each base bears an inscription (or inscriptions) relating the history of the individual honored. The bases on the first four statues approved in 1936 (Richard Dowling, James Bowie, Richard Ellis, and John O. Meusebach) bear the inscription "Erected by the State of Texas 1936," while all other statue bases bear the inscription "Erected by the State of Texas 1936 with funds appropriated by the Federal Government to commemorate one hundred years of Texas independence."

Centennial statues are often - but not exclusively - located on public property, including courthouse grounds, state and municipal parks, school grounds, and within the public right-of-way. The boundary for nominated statues might include only the footprint of the object, but historic landscape features should be considered part of the nominated area whenever possible. In many cases a Centennial statue may be nominated within a historic district.²³⁶ Because the statues were constructed of durable materials, it is expected that all are in good condition, although some may require conservation treatments.

Criteria and Areas of Significance: Any work of art classified as a statue sponsored by the Texas Centennial program may be nominated individually under Criterion A in the area of Social History at the state level of significance, as the product of the statewide effort to commemorate historic persons and events in the 1930s. Each statue is individually eligible under Criterion C in the area of Art at the state level of significance, as the work of a master sculptor and/or as a representative example of public art of the period. As important works of art that are also significant as products of the statewide Texas Centennial program, each statue meets Criteria Consideration F (Commemorative Properties).

Registration Requirements and Integrity: To be individually listed in the National Register, a property in this category must retain integrity of setting, design, material, workmanship, association and feeling. Works that have been moved to a new location are eligible only if they retain physical integrity and are installed in an outdoor setting that is similar in character and function to the original location. Properties in this category may be classified as contributing objects within historic districts that include significant properties that predate or postdate the Centennial era and are associated with other significant events. The eligibility of each statue is not affected by the eligibility of adjacent buildings if the above aspects of integrity are met.

²³⁶ In most cases, statues within already-listed districts should be considered as objects that contribute to the significance of the district, but often the statues are not mentioned in the nominations and do not fall within the expressed period of significance. Such nominations may be amended to include the statues as contributing properties.

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Centennial Statues

Subject	City	County	Sculptor	Architect	NR Status
Stephen F. Austin	San Felipe	Austin	John Angel	Donald Nelson	<i>San Felipe de Austin Historic and Archeological District (2017)</i>
Peter H. Bell	Belton	Bell	Agop M. Agopoff	Donald Nelson	<i>Belton Commercial Historic District (1990)</i>
Ben Milam	San Antonio	Bexar	Bonnie MacLeary	Donald Nelson	-
Moses Austin	San Antonio	Bexar	Waldine Tauch	Donald Nelson	<i>Main and Military Plazas Historic District (1979)</i>
James Bowie	Texarkana	Bowie	William M. McVey	William Ward Watkin	-
Henry Smith	Brazoria	Brazoria	Hugo Villa	Donald Nelson	-
Richard Ellis	Waxahachie	Ellis	Attilio Piccirilli	-	<i>Ellis County Courthouse Historic District (1975)</i>
James B. Bonham	Bonham	Fannin	Allie Tennant	Donald Nelson	-
Mirabeau B. Lamar	Richmond	Fort Bend	Sidney Waugh	Donald Nelson	<i>Fort Bend County Courthouse (1980)</i>
Sidney Sherman	Galveston	Galveston	Gaetano Cecere (statue); Pierre Bourdelle (intaglio)	Donald Nelson	-
John O. Meusebach	Fredericksburg	Gillespie	Charlotte A. Tremper	Page & Southerland	<i>Fredericksburg Historic District (1970)</i>
Richard Dowling	Sabine Pass	Jefferson	Herring Coe	William Ward Watkin	-
Anson Jones	Anson	Jones	Enrico Cerracchio	Donald Nelson	<i>Jones County Courthouse (2003)</i>
R.E.B. Baylor	Waco	McLennan	Pompeo Coppini	Donald Nelson	-
Ben Milam	Cameron	Milam	Bryant Baker	Donald Nelson	<i>Cameron County Courthouse (1980)</i>
Jose Antonio Navarro	Corsicana	Navarro	Allie Tennant	Donald Nelson	<i>Navarro County Courthouse (2004)</i>
David G Burnet	Clarksville	Red River	Julian Muench	Donald Nelson	-
Thomas J. Rusk	Henderson	Rusk	Charles Keck	Donald Nelson	<i>Henderson Commercial Historic District (1995)</i>
James Pickney Henderson	San Augustine	San Augustine	Gaetano Cecere	Donald Nelson	<i>San Augustine Commercial Historic District (2007)</i>
George C. Childress	Washington-on-the-Brazos	Washington	Raoul Josset	Donald Nelson	-

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7. Property Type: Monuments

Complete inventory on pages 54-56.

Properties in this eclectic category were identified as “monuments” by the Centennial program and are classified as objects per the National Register guidelines, except for one building (San Jacinto Monument, Harris County). Most of the monuments are unique works of art. The forty-five properties included within this category share associative characteristics as Centennial monuments but exhibit dramatically different physical characteristics. Variations are evident in artistry, workmanship, scale, proportion, materials, and structural type. The Commission of Control for Texas Centennial Celebrations dictated monuments subjects and material finishes, but allowed some artist/architect discretion. Although most finished projects are made of bronze and Texas-quarried granite, a few are limestone, marble, or other native Texas stone.

Projects within this category include two of the most prominent Centennial resources: the 570-foot-tall **San Jacinto Monument** (Houston vicinity, Harris County), included in the *San Jacinto Battlefield* NHL district, designated in 1966; and the marble Alamo **Cenotaph** (San Antonio, Bexar County), a contributing resource in the *Alamo Plaza Historic District*. Nineteen additional Centennial monuments are within listed districts (*see table, below*). The San Jacinto Battlefield NHL documentation (compiled in 1976) should be updated with a revised period of significance, as it fails to recognize the significance of the monument nor related Centennial improvements, such as the reflecting pool.

Two other monument projects are structurally unique compared to other properties within this category. The Commission of Control allocated Centennial funds for the construction of the **Erath Memorial Arch** (Stephenville, Erath County), a tribute George B. Erath, veteran of the Texas Revolution and politician. Local architect C.V. Head designed the native field stone structure in two parts to straddle Erath Street in Stephenville. Sculptor Leo Friedlander’s **Pioneer Woman** statue at Texas Woman’s University in Denton is a thirteen-foot-tall statue of white Georgia marble that depicts a plainly-dressed woman with her left foot stepping forward, symbolizing her journey westward. The Pioneer Woman was the only major Texas Centennial project to recognize the historical contributions of Texas women, and one of only two Centennial projects sculpted of marble (the other being the Cenotaph).

Most Centennial monuments are simple, proportional shafts, but vary in scale and proportion. Artists commissioned to provide artwork for Centennial monuments employed a variety of sculptural techniques: *intaglios* (a form of engraving or sunken-relief), high-reliefs in stone, bronze bas-reliefs, and (in the Mier Expedition monument, Fayette County), a plaster mural. High-relief carvings on Texas-quarried granite are found in William McVey’s **David Crockett** monument (Ozona, Crockett County), Raoul Josset’s **LaSalle** monument (Port Lavaca vicinity, Calhoun County) and the monument to **James Walker Fannin’s Men** monument in Goliad State Park (Goliad County). The **First Shot Fired for Texas Independence** monument (Cost, Gonzales County) by Waldine Tauch, features two relief-style carving types in granite and bronze. Josset and architect Donald Nelson designed the **Amon B. King’s Men** monument in Refugio with a squatting bronze warrior figure atop a 20-foot-tall octagonal polished granite shaft. Page & Southerland complimented the engraved **Juan de Padilla** monument (Amarillo, Potter County) with short blocked columns on either side of the large granite block.

Centennial monuments are often - but not exclusively - located on public property, including courthouse grounds, state and municipal parks, school grounds, and in the public right-of-way. The boundary for nominated monuments might include only the footprint of the object, but historic landscape features should be considered part of the nominated area whenever possible. In many cases a Centennial monument may be nominated within a

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historic district.²³⁷ Because the statues were constructed of durable materials, it is expected that all are in good condition, although some may require conservation treatments.

Subtype: Monument Slabs

Twenty-four Centennial monuments are identified in the inventory as “monument slabs,” and each feature bronze bas-relief sculpture by Raoul Jossset on pink granite bases designed by Austin architects Page & Southerland. The first contract resulted in fifteen 8-foot-tall polished and chamfered Texas pink granite slabs with individually-designed bronze panels that illustrate the chosen historical subject.²³⁸ Below the plaques, Jossset embellished each monument with five bronze sunflowers as a symbol of glory and adoration. The second contract produced nine, 6-foot-tall polished Texas pink granite monuments with bas-relief plaques that all have a five-pointed star within a wreath surrounded on each side by cactus plants, a cow skull, and buckled scroll above the marker text. These smaller monument slabs share identical artwork but different text, devoted to a variety of subjects.²³⁹

Typical Monument Slabs

Type 1 (8-foot-tall)

Matagorda County Monument
Bay City²⁴⁰

Type 2 (6-foot-tall)

Missions Monument
Zilker Park, Austin²⁴¹

Criteria and Areas of Significance: Monuments were objects of pride for towns and cities where these were erected, and many are featured prominently on public land. Because this property type was constructed of durable natural materials, it is expected that all are in good condition.

²³⁷ In most cases, monuments within already-listed districts should be considered as objects that contribute to the significance of the district, but often the statues are not mentioned in the nominations and do not fall within the expressed period of significance. Such nominations may be amended to include the statues as contributing properties.

²³⁸ Thirteen of the large monument slabs commemorate specific Texas counties; one celebrates Felipe Enrique Neri (“Baron de Bastrop”), and one marks the settlement of San Patricio.

²³⁹ The smaller slabs mark 3 mission sites, 2 churches, 2 battles, 1 town, and 1 individual (Robert Jones Rivers).

²⁴⁰ https://upload.wikimedia.org/wikipedia/commons/6/69/Matagorda_County_Texas_Centennial_Monument.jpg

²⁴¹ https://upload.wikimedia.org/wikipedia/commons/f/f6/Zilker_Missions_Texas_Centennial_Monument.jpg

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Any work of art classified as a monument sponsored by the Texas Centennial program may be nominated individually under Criterion A in the area of Social History at the state level of significance, as the product of the statewide effort to commemorate historic persons and events in the 1930s. Each monument may also be individually eligible under Criterion C in the area of Art at the state level of significance, as the work of a master sculptor and/or as a representative example of public art of the period. As important works of art that are also significant as products of the statewide Texas Centennial program, each statue meets Criteria Consideration F (Commemorative Properties).

Registration Requirements and Integrity: To be individually listed in the National Register, a property in this category must retain integrity of setting, design, material, workmanship, association and feeling. Works that have been moved to a new location are eligible only if they retain physical integrity and are installed in an outdoor setting that is similar in character and function to the original location. Properties in this category may be classified as contributing objects within historic districts that include significant properties that predate or postdate the Centennial era and are associated with other significant events. The eligibility of each statue is not affected by the eligibility of adjacent buildings if the above aspects of integrity are met.

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Centennial Monuments

Monument Subject	City	County	Sculptor	Architect	Type	NR Status ²⁴²
Pilgrim Predesintar Regular Baptist Church	Elkhart	Anderson	Raoul Josset	Page & Southerland	Monument Slab Type 2	-
Felipe Enrique Neri, Baron de Bastrop	Bastrop	Bastrop	Raoul Josset	Page & Southerland	Monument Slab Type 1	<i>Bastrop County Courthouse and Jail Complex (1975)</i>
Cenotaph	San Antonio	Bexar	Pompeo Coppini	Adams & Adams		<i>Alamo Plaza Historic District (1977)</i>
Burnet County	Burnet	Burnet	Raoul Josset	Page & Southerland	Monument Slab Type 1	<i>Burnet County Courthouse (2000)</i>
La Salle	Indianola	Calhoun	Raoul Josset	Donald Nelson		- in progress
Cameron County	Brownsville	Cameron	Raoul Josset	Page & Southerland	Monument Slab Type 1	<i>Cameron County Courthouse (1980)</i>
Colorado County, City of Columbus	Columbus	Colorado	Raoul Josset	Page & Southerland	Monument Slab Type 1	<i>Colorado County Courthouse Historic District (1978)</i>
New Braunfels	New Braunfels	Comal	Charlotte A. Tremper	Page & Southerland		-
David Crockett	Ozona	Crockett	William M. McVey	Donald Nelson		-
Crosby County	Crosbyton	Crosby	Raoul Josset	Page & Southerland	Monument Slab Type 1	-
Pioneer Woman	Denton	Denton	Leo Friedlander	Donald Nelson		- in progress
DeWitt County	Cuero	DeWitt	Raoul Josset	Page & Southerland	Monument Slab Type 1	<i>Cuero Commercial Historic District (1988)</i>
Erath Memorial Arch	Stephenville	Erath	unknown	Carroll Vernon Head		- in progress
Mier Expedition	LaGrange vic.	Fayette	Raoul Josset (sculpture); Pierre Bourdelle (mural)	Donald Nelson		-

²⁴² Most nominations prepared prior to 1987 do not mention the Centennial Monuments within districts or on courthouse grounds.

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Monument Subject	City	County	Sculptor	Architect	Type	NR Status ²⁴²
Fannin's Men	Goliad	Goliad	Raoul Josset	Donald Nelson		<i>Goliad State Park Historic District</i> (2001)
First Shot	Cost	Gonzales	Waldine Tauch	Phelps & Dewees		<i>First Shot Monuments Historic District</i> (2017)
MacKenzie Trail	Plainview	Hale	Raoul Josset	Page & Southerland		<i>Plainview Commercial Historic District</i> (1992)
San Jacinto	Houston vic.	Harris	William M. McVey	Alfred C. Finn	Building with reflecting pool	<i>San Jacinto Battlefield</i> (NHL 1966). Monument not specified as a contributing building.
Town of Scottsville	Scottsville	Harrison	Raoul Josset	Page & Southerland	Monument Slab Type 2	-
Missions	San Marcos	Hays	Raoul Josset	Page & Southerland	Monument Slab Type 2	-
Jackson County	Edna	Jackson	Raoul Josset	Page & Southerland	Monument Slab Type 1	- in progress
Jasper County	Jasper	Jasper	Raoul Josset	Page & Southerland	Monument Slab Type 1	<i>Jasper County Courthouse</i> (1984)
Liberty County	Liberty	Liberty	Raoul Josset	Page & Southerland	Monument Slab Type 1	<i>Liberty County Courthouse</i> (2002)
El Camino Real	Normangee	Madison	unknown	unknown		
Marion County	Jefferson	Marion	Raoul Josset	Page & Southerland	Monument Slab Type 1	<i>Jefferson Historic District</i> (1971)
Matagorda County	Bay City	Matagorda	Raoul Josset	Page & Southerland	Monument Slab Type 1	- in progress
Spanish Fort	Spanish Fort	Montague	Raoul Josset	Page & Southerland		-
Texans Killed at Agua Dulce	Banquette vic.	Nueces	Raoul Josset	Page & Southerland	Monument Slab Type 2	-
Juan de Padilla	Amarillo	Potter	unknown	Page & Southerland		<i>Potter County Courthouse and Library</i> (1996)
Presidio del Norte	Presidio	Presidio	unknown	unknown		-
Amon B. King's Men	Refugio	Refugio	Raoul Josset	Donald Nelson		- in progress

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Monument Subject	City	County	Sculptor	Architect	Type	NR Status ²⁴²
Mission Nuestra Senora del Refugio	Tivoli vic.	Refugio	Raoul Josset	Page & Southerland	Monument Slab Type 2	- in progress
McMahan's Chapel	Geneva vic.	Sabine	Raoul Josset	Page & Southerland	Monument Slab Type 2	-
Sabine County	Hemphill	Sabine	Raoul Josset	Page & Southerland	Monument Slab Type 1	-
San Patricio de Hibernia	San Patricio	San Patricio	Raoul Josset	Page & Southerland	Monument Slab Type 1	- in progress
Texans Killed at San Patricio	San Patricio	San Patricio	Raoul Josset	Page & Southerland	Monument Slab Type 2	- in progress
Fort Griffin	Albany vic.	Shackleford	Raoul Josset	Page & Southerland		<i>Fort Griffin</i> (1971)
Shelby County	Center	Shelby	Raoul Josset	Page & Southerland	Monument Slab Type 1	<i>Shelby County Courthouse</i> (1971)
Spanish Missions	Austin	Travis	Raoul Josset	Page & Southerland	Monument Slab Type 2	<i>Zilker Park Historic District</i> (1997)
Van Zandt	Canton	Van Zandt	Waldine Tauch	Donald Nelson		<i>Van Zandt County Courthouse</i> (2017)
Victoria County	Victoria	Victoria	Raoul Josset	Page & Southerland		- in progress
James Gillaspie	Huntsville	Walker	unknown	unknown		-
Washington County	Brenham	Washington	Raoul Josset	Page & Southerland	Monument Slab Type 1	<i>Brenham Downtown Historic District</i> (2004)
Laredo	Laredo	Webb	Pierre Bourdelle	Donald Nelson		<i>San Augustin de Laredo Historic District</i> (1973)
Robert Jones Rivers	Georgetown	Williamson	Raoul Josset	Page & Southerland	Monument Slab Type 2	<i>Williamson County Courthouse Historical District</i> (1977)

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8. Property Type: Historical Markers

Complete inventory in Appendix 1 (Page 75).

Four sub-types of historical makers were used to designate sites across Texas.

The first and second sub-types, nearly identical except for scale, are the most common Centennial historical markers, and were designed by Austin architectural firm Page & Southerland. These gray granite slabs feature sand-blasted inscriptions in Roman classic letters on an axe-finished surface. Centered above the inscription, below the monument apex, is a bronze wreath and star. Below the subject text, the following is inscribed on both sub-types: "ERECTED BY THE STATE OF TEXAS 1936." Both types are set in a concrete base.

- The first sub-type measures 5'3" at its center height, declines by 5" to each side; 2'10" wide; and 10" deep.
- The smaller, second sub-type is 4'5" at its center height, 2'6" in width, and 10" in depth. The third sub-type is rustic-finished gray granite block that measures 1'10" in height and 2'2" in width. Its depth is 1'1" at ground level and narrows to a depth of 3" at its tallest point. A bronze plaque is affixed to the sloped side and is decorated with 3" wreath and star. Marker inscriptions appear below the wreath and are followed by: "Erected by the State of Texas 1936." The marker is set in a concrete base.
- The fourth sub-type are historical plaques. Although included on the inventory of Centennial products, plaques (the fourth sub-type) are not eligible apart from the buildings or structures to which they are attached. Many of these plaques were attached to buildings that have since been demolished, and one is on a metal post marking the "Columbus Oak" in Columbus, Texas. A sponsored plaque was added to base of the Wilbarger Memorial in Bartholomew Park in Austin.

No Centennial historical markers are yet individually listed in the National Register, but numerous examples are within listed districts; others are classified as contributing objects in nominations of individually-listed buildings, such as county courthouses. Marker condition varies widely, as these smaller property types were more prone to vandalism (including graffiti, bullet holes, toppling, breakage, and theft of star & wreath appliques), relocation to inappropriate sites, and the application of additional plaques and medallions.

Standard Historical Markers

Subtype 1 ("Old Eighteen" on left) and Subtype 2 ("Come and Take It" on right), Gonzales.²⁴³

²⁴³ <http://www.thc.texas.gov/public/upload/images/photo-gallery/GonzalesSiteMarkers.jpg>

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Criteria and Areas of Significance: Unlike those Centennial objects classified as statues or monuments, historical markers are physically identical to one another within the marker subtypes, and are not significant as individual works of art. Each Texas Centennial marker is significant under Criterion A in the area of Social History at the state level of significance, and meets Criteria Consideration F (Commemorative Properties) as the product of the statewide effort to commemorate historic persons and events in the 1930s.

Registration Requirements and Integrity: While properties in this category that retain all aspects of integrity may be individually listed in the National Register, it is more appropriate in that they be evaluated in the context of their setting and nominated whenever possible as contributing objects in districts, as contributing objects within nominations for individual buildings (such as courthouses), or as objects that contributes to the significance of designed landscapes (such as roadside parks). Whenever possible, nominations should assess the historical accuracy of the marker text, and the nominations should highlight local efforts to seek marker funding and have marker content approved through the state Centennial program. Markers that have been moved to a new location are eligible only if they retain physical integrity and are installed in an outdoor setting that is similar in character and function to the original location. Markers should also include their original (or reproduction) bronze star-and-cluster appliques and be free of any large attached supplemental markers that detract from their integrity of design. Properties in this category may be classified as contributing objects within historic districts that include significant properties that predate or postdate the Centennial era and are associated with other significant events. The eligibility of each marker is not affected by the eligibility of adjacent buildings if the above aspects of integrity are met.

9. Property Type: Grave Markers

Complete inventory in Appendix 2 (Page 87)

Grave markers commemorate 274 Texans (and any spouses buried with them), many of whom were celebrated for their efforts during the Texas Revolution, the Mexican War, and/or the Civil War. Most of these markers serve as gravestones. Some of these markers are at the site of multiple burials associated with events such as massacres, while one marker commemorates the establishment of the first cemetery in Donley County. At least one grave marker was not placed near any burials.²⁴⁴ Centennial grave markers are found in 67 of the state's 254 counties. The Commission allocated \$100 to \$200 for each individual marker. In a few cases, specially-designed monuments were used, and inscriptions on existing monuments were revised.

There are three sub-types of grave markers:

- Standardized markers commissioned by the State of Texas (260 examples). This design is similar to the common Centennial historical marker and features a gray granite slab on a concrete base that measures 4'5" at its center height, declines by 5" at each side of the center, is 2'6" in width, and 8-10" deep. The monument face is axe-finished and a 9" bronze wreath and star is set above the inscription.
- The second sub-type consists of five specially-designed gray granite grave markers that vary in size and shape. The smallest within this category honors the final resting place of Indian Emily, later determined to be a fictional person, in Fort Davis. In 2010, it was removed and placed in storage. Three of this sub-type are located at the Texas State Cemetery in Austin and mark burials for: Francis McCulloch and her son Benjamin; General Alexander W. Terrell; and John Ireland. The final example is at Old Stone Church cemetery in Pendleton, South Carolina, and is the largest Centennial grave marker and the only Centennial property located outside of Texas. Erected in 1937, it marks the burials of John and Mary Rush whose son, Thomas

²⁴⁴ The grave marker of General Edward Tarrant in Italy, Texas, notes that Tarrant was buried "three miles northeast" before ultimate being reburied in Tarrant County in 1928.

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Jefferson Rusk, was a prominent early statesman of Texas. As this marker is not in Texas, it should be evaluated by the South Carolina SHPO.

- The third sub-type consists of are nine existing monuments that were revised with new inscriptions with funds from the Centennial program.

No Centennial grave markers are yet individually listed in the National Register, but numerous examples are within listed cemeteries. Of the 273 total grave markers, 31 are located at the Texas State Cemetery (Austin, Travis County), nine are in the Oak Grove Cemetery in the Zion Hill Historic District (Nacogdoches County), and four are in the Matagorda Cemetery (Matagorda County), all of which are listed in the NRHP. An additional 27 grave markers are in Houston's Founders Memorial Cemetery (Harris County). Smaller groups and individual examples of cemetery monuments are found throughout the state in private, municipal, abandoned, or unmarked cemeteries. Grave marker condition varies widely, as these smaller property types were more prone to vandalism (including graffiti, bullet holes, toppling, breakage, and theft of star & wreath appliques), relocation to inappropriate sites, and the application of additional plaques and medallions.

Standard Grave Marker



Captain William S. Fisher monument, Galveston.²⁴⁵

Criteria and Areas of Significance: Standard type Centennial grave markers are physically identical to one another within this marker subtype, and are not significant as works of art. Each Texas Centennial marker made under the program is significant under Criterion A in the area of Social History at the state level of significance, and meets Criteria Consideration F (Commemorative Properties) as the product of the statewide effort to commemorate historic persons and events in the 1930s.

Registration Requirements and Integrity: As objects that are inherently associated with human burials, Centennial grave markers must be evaluated along with the graves that they mark, and thus must meet Criteria Consideration C (Birthplaces and Graves) if nominated individually. If such monuments contribute to the significance of a cemetery, then the entire cemetery must be evaluated under Criteria Consideration D. Where multiple Centennial grave markers are installed at a single location, the larger landscape or the portion of the site where they are concentrated may be considered an eligible property. Markers should also include their original (or reproduction) bronze star-and-cluster

²⁴⁵[https://commons.wikimedia.org/wiki/Category:1936_Texas_Centennial_Markers#/media/File:Captain_William_S._Fisher,_Galveston,_Texas_Historical_Marker_\(8177809092\).jpg](https://commons.wikimedia.org/wiki/Category:1936_Texas_Centennial_Markers#/media/File:Captain_William_S._Fisher,_Galveston,_Texas_Historical_Marker_(8177809092).jpg)

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appliques and be free of any large attached supplemental markers that detract from their integrity of design. Properties in this category may be classified as contributing objects within historic cemeteries. Existing grave markers that were modified with new inscriptions under the Centennial program are not eligible under this MPDF but may be significant under other contexts.

10. Property Type: Highway Markers

*Complete inventory in **Appendix 3** (Page 93).*

The Texas Highway Department (now the Texas Department of Transportation) erected 264 highway markers as part of its agency's recognition of the Centennial. Its centenary program coincided with another departmental project to beautify highway landscapes and create roadside parks in anticipation of the influx of Centennial tourists. The Forty-Third Legislature authorized the Highway Department in November 1934 to mark historical sites near state highways, and the agency used its funds and manpower to carry out the project. Highway Department Chief Landscape Engineer, Jac L. Gubbels, designed the markers and small park areas that surrounded many of them. Of the 264 highway markers, 220 describe local country history and the balance mark a variety of historic subjects.

Highway markers are rusticated blocks of Texas pink granite with a bronze tablet attached to the top beveled face. These Centennial properties are uniform in construction apart from slight measurement discrepancies due to the natural shape of the material. Each block is approximately 41-47" tall and slopes down 6"; 30-36" wide; and 24"-30" deep. The inscription is cast on an 18" x 24" bronze tablet. An 18" circular bronze Texas Highway Department insignia is centered on the front face of each marker.

The Texas Highway Department placed at least one marker in 250 Texas counties, typically within the right-of-way ("near" per Texas law) of state highways or within roadside parks. Many of the markers have been moved, and are often found on courthouse grounds or other prominent public spaces. Physical integrity of highway markers varies with some retaining good condition and others missing historic plaques or insignias.

Standard Highway Marker



Baylor County Highway Marker²⁴⁶

²⁴⁶ https://commons.wikimedia.org/wiki/File:Baylor_County_Texas_Centennial_Marker.jpg

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Criteria and Areas of Significance: Highway markers are physically identical to one another within this marker subtype, and are not significant as works of art. Each Texas Centennial marker is significant under Criterion A in the area of Social History at the state level of significance, and meets Criteria Consideration F (Commemorative Properties) as the product of the statewide effort to commemorate historic persons and events in the 1930s.

Registration Requirements and Integrity: While properties in this category that retain all aspects of integrity may be individually listed in the National Register, it is more appropriate in that they be evaluated in the context of their setting and nominated whenever possible as contributing objects in districts, as contributing objects within nominations for individual buildings (such as courthouses), or as objects that contributes to the significance of designed landscapes (such as roadside parks). Markers that have been moved to a new location are eligible only if they retain physical integrity and are installed in an outdoor setting that is similar in character and function to the original location. Markers should also include their original (or accurate reproduction) bronze Texas Highway Department insignia and inscription tablet, and be free of any large attached supplemental markers that detract from their integrity of design. Properties in this category may be classified as contributing objects within historic districts that include significant properties that predate or postdate the Centennial era and are associated with other significant events. The eligibility of each marker is not affected by the eligibility of adjacent buildings if the above aspects of integrity are met.

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Section H - Summary of Identification and Evaluation Methods

In 1938, the Commission of Control for Texas Centennial Celebrations published a detailed report entitled *Monuments Erected by the State of Texas to Commemorate the Centenary of Texas Independence*, which was distributed copies to schools, organizations, libraries, and political leaders.²⁴⁷ This publication inventoried all the Centennial projects (organized in the ten categories referenced in Section F of this MPDF) and is the primary reference regarding Centennial monuments and buildings. In 1939, Tom C. King (Office of State Auditor and Efficiency Expert), published *Report of an Examination of the Texas Centennial for the period March 24, 1934 to February 28, 1939*, which itemized Centennial expenses and was used to confirm and clarify which Centennial projects and categories were carried out. The audit includes references to five markers not included in the 1938 report, and does not address the highway markers created through the Texas Highway Department.

When the Texas Legislature created the Texas State Historical Survey Committee (now the Texas Historical Commission, or THC) in 1953, the new agency was given oversight of the state's Centennial markers, some of which had already been damaged or lost. Official Texas Historical Markers, including 1936 Texas Centennial markers, are property of the State of Texas (state ownership does not necessarily extend to other Centennial property types). No legal restriction is placed on the use of the property or site not owned by the state, although the THC must be notified if a marker is proposed for relocation.²⁴⁸

The Texas State Historical Survey Committee surveyed all historical markers in 1964, including Centennial markers and monuments, and coordinated repair and replacement for many through the 1960s and early 1970s. Centennial properties were included in the scope of field surveys conducted in 1996-1998 as under the THC's Historical Markers 2000 project, although some were not accessible at the time. The goal of this project was to locate each historical marker approved by the state, assess their condition, take GPS coordinates, and create a database recording the locations and duplicating the marker texts of more than 11,000 markers state-wide. The GPS readings were taken from hand-held devices and in many cases, these will be updated with more accurate coordinates. The data is now maintained by the staff of the THC's State Historical Marker Program and is available through the THC's online Historic Sites Atlas.²⁴⁹ The THC has coordinated repair, restoration, and promotion of Centennial markers.²⁵⁰

In 2008, Texas citizen Sarah Reveley obtained a copy of the 1938 Centennial report and began to research the markers, with the assistance of THC Marker Coordinator Bob Brinkman. Reveley established a website to help facilitate the gathering of current photographs through crowdsourcing.²⁵¹ Marian Daughtry and Ruth Cade donated photos for reference until new photos could be taken. Barclay Gibson, with the help of Cade's notes, located more obscure markers. Property owners granted permission to photograph markers on private property. By December 2012, the project was largely completed, with all but 23 historical markers located. Reveley provided the THC with a detailed list of all damaged markers and established a restoration project with the nonprofit "Friends of the Texas Historical Commission."²⁵²

Through these efforts, as well as recent reconnaissance surveys by THC staff, almost every Centennial property has been accounted for.

²⁴⁷ This publication is available at: <http://www.thc.texas.gov/public/upload/preserve/TexasCentennial1938.pdf>

²⁴⁸ See "Texas Centennial Marker Policies, Adopted by the Texas Historical Commission July 31, 2009" in Appendix 4.

²⁴⁹ <https://atlas.thc.state.tx.us/>

²⁵⁰ <http://www.thc.texas.gov/preserve/projects-and-programs/state-historical-markers/1936-texas-centennial-markers>

²⁵¹ http://www.picturetrail.com/neglected_tx_centennial

²⁵² <http://www.thcfriends.org/special-projects/1936-texas-centennial-marker-restoration-project>

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Centennial Markers Collection, Records, Texas Historical Commission. Archives and Information Services Division, Texas State Library and Archives Commission.

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Foik, Paul Joseph, Papers. Catholic Archives of Texas, Texas Catholic Conference of Bishops.

Kemp, Louis Wiltz, Papers. Archives and Information Services Division, Texas State Library and Archives Commission.

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Jones, Jesse Holman Papers. Briscoe Center for American History, University of Texas at Austin.

Josset, Raoul, Records and Photographs. Alexander Architectural Archives, the University of Texas Libraries, the University of Texas at Austin.

McVey, William M., Papers. Woodson Research Center, Fondren Library, Rice University.

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Nelson, Donald S., Records. Alexander Architectural Archives, the University of Texas Libraries, University of Texas at Austin.

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Annotated Bibliography of Collections

A contemporary researcher studying the statewide Texas Centennial monuments and markers program might hope that the state-sponsored event, funded by tax dollars and overseen by state agencies, would be painstakingly documented and its activity preserved within a single archive. Instead, the extant primary sources are located at numerous repositories and are sometimes spread across collections within the same institution. The Office of State Auditor and Efficiency Expert's 1939 report examining Centennial expenditures noted the "inadequate and most un-satisfactory" record-keeping practices for many major centenary projects, and the audit required visits to several state agencies to gather information necessary to complete the final statement. This annotated bibliography, organized by repository, is intended to enlighten researchers as to the relative merits of Centennial-related holdings in selected Texas archives, and includes analysis of which collections might support studies for individual nominations under the multiple property listing.

In addition to the primary sources presented below, nomination preparers should visit community libraries, museums, and archives for information relating to the history of individual Centennial properties and the local context within which these were produced. Newspapers have proven to be the most accessible method for gleaning valuable information about Centennial monuments and buildings. Two commercial websites (newspapers.com and newspaperarchive.com) and the free Texas Digital Newspaper Program of the University of North Texas' online *Portal to Texas History* are important resources for periodicals. Finally, the annotated bibliography references other available collections that include relevant holdings.

Baylor University, The Texas Collection (Waco)

Neff, Pat M. Collection. Interim Years (1920-1947), Subseries 3 Texas Centennial (1932-1942), The Texas Collection, Baylor University.

The Pat M. Neff Collection contains material relevant to the study of individual Centennial properties, particularly statues. Within the larger collection, the Texas Centennial Subseries consists of documents collected by Neff that detail different aspects of the Texas Centennial, from 1935 to 1939. These documents contain official correspondence, newspaper clippings, official notes, minutes, bills, notebooks, and ephemera. Boxes 33-35 include documents (correspondence, reports, and minutes) related to his participation on the Commission of Control for Texas Centennial Celebrations and the Centennial Arts Committee, both of which provide insight to the general decisions regarding all Centennial commemorative properties and the process for selecting artists to design individual statues.

Catholic Archives of Texas, Texas Catholic Conference of Bishops (Austin)

Foik, Paul Joseph, Papers. Catholic Archives of Texas, Texas Catholic Conference of Bishops.

This well-organized collection includes resources that chronicle Father Foik's work as member of the Advisory Board of Texas Historians, 1935-1938 with Louis Kemp and J. Frank Dobie. The papers include correspondence, applications for funding historical local Centennial projects, reports, site surveys of historical markers, publications, clippings, and ephemera. Much of Foik's correspondence is focused on researching the locations and history of Spanish missions in Texas, and providing the information to Kemp for the erection of markers at those historic sites. Members of the advisory board received many letters from communities seeking Centennial funding for various projects and various Centennial officials. The Kemp, Dobie, and Foik's collections each contain correspondence, or other official documents, that are missing in the others. It is of value to the researcher to review each collection.

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Rice University, Fondren Library, Woodson Research Center (Houston)

McVey, William M., Papers. Woodson Research Center, Fondren Library, Rice University.

The State of Texas commissioned William M. McVey (1905-1995) to complete several Centennial monuments and statues for the 1936 Centennial. The McVey collection at Rice University documents this period of his career through correspondence, newspaper clippings, photographs, and sketches. It is an insightful record of his experience as a commissioned artist working with State Board of Control to complete commemorative art.

Watkin, William Ward, Papers. Woodson Research Center, Fondren Library, Rice University.

Architect William Ward Watkin's (1903-1952) collection at Rice University has a small, but insightful series of documents that record his work for the statewide Centennial. The series titled, "Architectural Career," includes project files for the James Bowie and Richard Dowling statues. Each subset contains correspondence, sketches, and measured drawings of monuments.

Texas State Library and Archives Commission (Austin)

Blueprints and Drawings Collection. Archives and Information Services Division, Texas State Library and Archives Commission.

The Blueprints and Drawings Collection offers a historical perspective on the construction of public works and public expenditure on art and architecture. The bulk of the series are Centennial projects and records comprise blueprints, plats, linen prints, drawings, Photostats, specifications, contracts, leases, bonds, notes and schedules that document the construction of buildings and monuments managed by the State Board of Control. Centennial projects covered in the series include: Alamo Cenotaph; Corpus Christi Centennial Museum; David Crockett Memorial Building; El Paso Centennial Museum; Erath Arches; Fannin Battleground Memorial Monument; First Shot Fired for Texas Independence Monument; Fort Belknap; Fort Concho Museum; Fort Graham; Fort English; Fort Parker; Fort Richardson; Goliad Memorial Auditorium; Gonzales Memorial Museum and Amphitheater; Sam Houston Shrine Complex; Mier Expedition and Monument Hill Tomb; Old Stone Fort; Panhandle-Plains Historical Museum; Presidio San Saba; San Jacinto Monument and Museum; San Jacinto Monument and Museum; James Smith Memorial Building; Sunken Garden Amphitheater; Pioneer Woman Monument at Texas Woman's University; Washington-on-the-Brazos State Historic Site.

Donald S. Nelson's blueprints for 17 Centennial statue projects are included under the title "Centennial Memorials." These include: Anson Jones, Jones County; Peter H. Bell, Bell County; James Butler Bonham, Fannin County; Henry Smith, Brazoria County; Ben Milam, Milam County; Mr. and Mrs. Isaac Van Zandt, Van Zandt County; David Burnet, Red River County; J. Antonio Navarro, Navarro County; Sidney Sherman, Galveston County; Thomas Jefferson Rusk, Rusk County; Mirabeau B. Lamar, Fort Bend County; Moses Austin, Bexar County; Ben Milam, Bexar County; James Pinckney Henderson, San Augustine County; Stephen F. Austin, Austin County; Robert Emmett Bledsoe Baylor, McLennan County; George C. Childress, Washington County,

Centennial Markers Collection, Records, Texas Historical Commission. Archives and Information Services Division, Texas State Library and Archives Commission.

The Centennial Markers Collection is an unprocessed series of 76 drawings created by Page & Southerland, architects, for the State Board of Control in 1936. It comprises of blueprint, linen prints, pencil drawings, and specifications for historical marker schemes, monuments, and bronze plaques. Page & Southerland and sculptor Raoul Jossset were commissioned to design 15 monument slabs with decorative bronze-cast bas-relief plaques, and many of the blueprints

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are draft versions of these designs. There is no finding aid for the collection, but an internal TSLAC database is available upon request. The Alexander Architectural Archives at the University of Texas and the Austin History Center also have Page & Southerland project files, but the above is the only collection that includes the architects' Centennial work

Kemp, Louis Wiltz, Papers. Archives and Information Services Division, Texas State Library and Archives Commission.

The State Archives has a small collection of unprocessed records that relate to Louis Kemp's Centennial activity.²⁵³ Relevant materials within the three boxes are: correspondence (1935-1937), reports on the distribution of *Monuments Erected by the State of Texas to Commemorate the Centenary of Texas Independence: The Report of the Commission of Control for Texas Centennial Celebrations*, and *Monuments to Veterans*, a bounded listing of all Centennial grave markers. Members of the advisory board received many letters from communities seeking Centennial funding for various projects and with various Centennial officials. As chairman, Kemp recommended commemorative projects and oversaw the inscription-writing process for historical or grave markers. The correspondence reflects a broad range of activity as he communicated with the public, government officials, monument makers, the Commission of Control, and the Board of Control Centennial Division. The Dolph Briscoe Center for American History also has a Kemp collection. Of the two, the Kemp papers at TSLAC are the most relevant to Centennial research.

*Texas Centennial Commission. Archives and Information Services Division. Texas State Library and Archives Commission.*²⁵⁴

The Texas Centennial Commission (TCC) preceded the Commission of Control for Texas Centennial Celebrations and was the formal state entity for organizing the Centennial between 1934 and 1935. The few TCC records within this collection pre-date the monuments and buildings program. However, the file includes reports of the Advisory Board of Historians that post-date its active existence. The *Reports of the Advisory Board of Texas Historians to the Commission of Control for Texas Centennial Celebrations*, (Majority and Minority Reports) can also be found in its entirety in the Dobie Papers at the Briscoe Center for American History and in the Foik Papers at the Catholic Archives of Texas. A correspondence file within this collection includes proposals from several sculptors to the Commission of Control for sculptures, but none these individuals' bids were accepted.

Texas Commission of Control for Texas Centennial Celebrations, Records. Archives and Information Services Division, Texas State Library and Archives Commission.

The Commission of Control collection appears promising but holds few materials that relate directly to the monuments and building program. Most materials are associated with the Texas Centennial Commission (1934), the Woodul Historical Essay Contest, and the commission's Department of Publicity. Useful records include: newspaper clipping scrapbooks, *Centennial News* articles, and a small file of correspondence with the Advisory Board of Historians.

Texas State Board of Control. Archives and Information Services Division, Texas State Library and Archives Commission.

In 1919, the 36th Texas Legislature combined the roles of 6 agencies into one office, the Texas State Board of Control. The Board of Control became the purchasing agent for the state and assumed supervision of eleemosynary institutions, the Capitol, and other State office buildings. During the Centennial, it assumed joint supervision of some state

²⁵³ This collection did not have a finding aid as of November 2017.

²⁵⁴ No finding aid was available as of November 2017.

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historical parks and the Centennial Division was organized to let contracts and oversee the production of commemorative monuments and buildings. The enormity of the now extant state agency is reflected in its holdings at the Texas State Library and Archives, and archivists have created useful finding aids to navigate the entire series. The collection includes some records that pertain to Centennial properties already listed on the National Register, such as the San Jacinto Monument and Gonzales Memorial Museum. It is also possible that some Centennial-related records are filed elsewhere within the collection. Several relevant sub-series which were used in the multiple property listing are discussed individually below.

Centennial Division, Texas State Board of Control. Archives and Information Services Division, Texas State Library and Archives Commission.

The Centennial Division was created by the Texas State Board of Control to handle duties assigned to the board regarding the Centennial, which included: reviewing and presenting to the board plans and expenditures for the exposition in Dallas, for buildings to be built or renovated elsewhere in the state, and for the erection of historical markers and memorials. Final approval on such Centennial activities was given by the board. Records consist of two books of minutes covering the period May 16, 1935, the meeting at which the board established the Division, through August 15, 1939. It provides specific information regarding contracts, bids, and costs for doing such work. It does not, however, provide transcripts of board deliberations that would be helpful to understanding the reasons behind their decisions, but it is a good resource for chronicling the Centennial projects. Also present is a folder of associated materials containing letters concerning the Division and invitations to the opening of Centennial activities, dated 1938.

Chairman Claude Teer Files, Texas State Board of Control board members files. Archives and Information Services Division, Texas State Library and Archives Commission.

The tenure of Texas State Board of Control Chairman Claude Teer covered all active years of the Texas Centennial. Correspondence is organized topically, including the Centennial Division-related work, and his papers provide some information not found in other collections. However, much of the correspondence are carbon copies of letters that are in Kemp's papers. For researchers, it holds the most complete records of John Singleton, manager of the Centennial Division, whose work was otherwise not preserved. In general, it lacks specific information related to history of individual commemorative properties.

Records on monuments, 1935-1937, Texas State Board of Control building records. Archives and Information Services Division, Texas State Library and Archives Commission.

The Board of Control was charged with the construction of monuments, both on the grounds of public buildings and at the State Cemetery in Austin. Despite the promising title, this subseries only includes correspondence, contracts, contractor's estimates, receipts, job orders, and photographs for a limited number of Centennial grave markers. The projects therein were commissioned under two contracts for the Texas State Board of Control: a 1935 contract with the firm of Driscoll and Moritz was for a total of eight monuments; and the second contract, signed in 1937 with Rodriguez Brothers Memorials, was for the Jacob De Cordova and the James A. Sylvester monuments, both at the State Cemetery in Austin. The information is helpful for the showing the process by which other historical markers were planned and erected.

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University of Texas at Austin, Alexander Architectural Archives

Nelson, Donald S., Records. Alexander Architectural Archives, the University of Texas Libraries, University of Texas at Austin.

The Donald S. Nelson collection is vast inventory of more than 6,000 drawings, 80 linear feet of architectural records, and 1,200 photographs that cover his entire professional career. Nelson designed statuary and monument bases for the Centennial and blueprints for those projects are in the Blueprints and Drawings Collection at the Texas State Library and Archives. The Nelson series at the Alexander Archives has photographs and negatives of completed monuments and pencil drawings of monuments designed by Page & Southerland and Raoul Josset.

Josset, Raoul, Records and Photographs. Alexander Architectural Archives, the University of Texas Libraries, the University of Texas at Austin.

Raoul Josset's records provide valuable insight into the sculptor's creative process, and the strength of the collection are photographs that document Centennial monuments at various stages—drawings, maquettes, plaster models of bas-reliefs, and completed memorials. The most prolific sculptor of the Centennial, Josset's musings provide intellectual insight into his general approach toward art, but there are few records that directly discuss statewide the Centennial monuments and markers for which he was commissioned.

See also: George Dahl Papers. Alexander Architectural Archives, University of Texas Libraries, The University of Texas at Austin

University of Texas at Austin, Dolph Briscoe Center for American History

Dobie, J. Frank, Papers. Briscoe Center for American History, University of Texas at Austin.

The Dobie Papers at the Center for American History are a valuable resource for locating information about individual statewide Centennial monuments and building projects. Well-organized, the small sub-series is comprised of correspondence, reports, notes, and lists from 1937-1938. As one of the most colorful Texans of his era, Dobie's notes and correspondence provide amusing insight into his character. Dobie received letters from communities across Texas regarding local Centennial projects proposed or recommended by the Advisory Board of Historians. In many cases, the correspondence shows the unique process for each local project and the citizens that helped secure Centennial monuments for their communities. Correspondence files with artists Pompeo Coppini, Gutzon Borglum, Waldine Tauch, and Bonnie MacLeary provide insight for research on statues. Although the Harry Ransom Center has a few Centennial-related records in its Dobie collection, this is the most complete grouping of his participation in the program.

Kemp, Louis Wiltz, Papers. Briscoe Center for American History, University of Texas at Austin.

The Kemp Collection at the Center for American History includes scrapbooks, committee papers, correspondence, biographical and historical files, diaries, research material, page proofs, photographs and other material related to Kemp's historical pursuits (1920s-1956). The research material may have aided Kemp in writing inscriptions for hundreds of Centennial historical markers. Overall, the collection lacks Centennial-related material and researchers are advised to review the unprocessed Kemp collection at the Texas State Library and Archives Commission.

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Spell, Lota May Harrigan, Papers. Briscoe Center for American History, University of Texas at Austin.

The Lota May Harrigan Spell Papers is one of two collections Dr. Spell donated to the University of Texas before her death in 1972. The above referenced collection contains notes, correspondence, reports, clippings, and maps that relate to her employment by the State of Texas with the Advisory Board of Texas Historians. Her documents record the advisory board's process for writing hundreds of marker inscriptions for the Centennial. Many of the files are arranged by county and some inscription records include insightful correspondence that document negotiating historical interpretation.

See also:

- *Artist Vertical Files*
- *Coppini-Tauch Papers, 1892-1988.* Dolph Briscoe Center for American History, University of Texas at Austin.
- *Elmer J. Edwards Photograph Album, c.1935-1938.* Dolph Briscoe Center for American History, University of Texas at Austin.
- *Jesse Holman Jones Papers.* Dolph Briscoe Center for American History, University of Texas at Austin.
- *Sarah Reveley Texas Centennial Collection, 1926-1958, 1979-2012 (bulk 1936).* Dolph Briscoe Center for American History, University of Texas at Austin.
- *Vertical Files/Subject: Centennial Celebration (1936)* for Anderson County, Austin, Bay Cities, Brazoria County, Calhoun County, Cameron, Canadian, El Paso, Fort Worth, Gonzales, Henderson, Houston, Huntsville, Matagorda County, Midland, Milam County, Nacogdoches County, Paris, Port Arthur, Refugio, San Antonio, San Felipe de Austin, San Jacinto, Seguin, UT, Vernon, Victoria County, Walker County, Wilbarger County, Williamson County, Yorktown, Young County

University of Texas at Austin, Harry Ransom Humanities Research Center

Dobie, J. Frank, Papers. Harry Ransom Humanities Research Center, University of Texas at Austin.

The J. Frank Dobie Papers at the Ransom Center contain numerous manuscripts for his writings, voluminous correspondence files, research materials, personal papers, and Dobie family letters and papers. Limited Centennial-related information can be found in correspondence files, which is indexed by recipient and sender on the finding aid.

Additional Repositories and Collections²⁵⁵**Amon Carter Museum of American Art, Fort Worth**

- Roman Bronze Works Papers

Corpus Christi Public Library Digital Archives

- General Photograph Collection
- Doc McGregor General Photo Collection

²⁵⁵ Selected sources listed are referenced by historian Light Townsend Cummins in *Allie Victoria Tennant and the Visual Arts in Dallas* (College Station, TX: Texas A&M University Press, 2015.)

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Houston Public Library, Metropolitan Research Center

- Artist Files
- Houston Newspaper Clippings Files
- Microfilm Artist Files
- Texas Centennial Collection

Old Jail Art Center, Albany, Texas

- Evaline Sellors Papers

San Antonio Public Library

- Artist Files

Victoria College/University of Houston-Victoria Regional History Center

- Digital Collections
- Photograph Collection

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Appendices

Appendix 1 – Historical Markers²⁵⁶

Page references from *Monuments Erected by the State of Texas to Commemorate the Centenary of Texas Independence: The Report of the Commission of Control for Texas Centennial Celebrations*, published by the Commission of Control in 1938.²⁵⁷

Historical Marker Subject	City ²⁵⁸	County	Page	Subtype ²⁵⁹
McLean Massacre	Elkhart	Anderson	156	
Kickapoo Battlefield	Frankston	Anderson	155	
Fort Houston - Reagan Home	Palestine	Anderson	148	
Marion	Huntington	Angelina	154	
Jonesville	Huntington	Angelina	155	
Homer	Lufkin	Angelina	153	
G. W. Fulton Home	Fulton	Aransas	130	
Power Home	Rockport	Aransas	135	
Lamar	Rockport	Aransas	153	
Old Goodnight Ranch	Goodnight	Armstrong	159	Type 3 (short)
Cat Spring	Cat Spring	Austin	154	
Industry	Industry	Austin	155	
New Ulm	New Ulm	Austin	148	
Town Hall	San Felipe	Austin	128	
SF Austin Home	San Felipe	Austin	135	
Bandera Pass	Bandera	Bandera	142	
Coleman Home	Bastrop	Bastrop	141	
Baron de Bastrop	Bastrop	Bastrop	147	
Confederate Arms Factory	Bastrop	Bastrop	148	
Bastrop Military Institute	Bastrop	Bastrop	156	
Fort Griffin	Little River	Bell	135	
Barton Home	Salado	Bell	135	
Tyler Home	Salado	Bell	136	
Robertson Home	Salado	Bell	141	
Bird Creek Indian Battle	Temple	Bell	152	
Childers-Shanklin Mill	Belton	Bell	159	Type 3 (short)
Davis Mill	Salado	Bell	158	Type 3 (short)
Battle of the Medina	Losoya	Bexar	127	
Battle of Rosalis	San Antonio	Bexar	126	
Stephen F. Austin camp	San Antonio	Bexar	130	
Battle of Salado	San Antonio	Bexar	135	
Mission San Francisco Xavier de Najera	San Antonio	Bexar	136	

²⁵⁶ Complete inventory as published in 1938. The THC maintains records on these markers, but the current status of each is not indicated in this table.

²⁵⁷ This publication is available at: <http://www.thc.texas.gov/public/upload/preserve/TexasCentennial1938.pdf>

²⁵⁸ Nearest city indicated; vicinity not noted. Locations on file with THC.

²⁵⁹ All markers Type 1 or 2 (grey granite) except as noted.

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Historical Marker Subject	City ²⁵⁸	County	Page	Subtype ²⁵⁹
Moses Lapham	San Antonio	Bexar	148	
Dawson Massacre	San Antonio	Bexar	154	
Pajalache Acequia	San Antonio	Bexar	159	Type 3 (short)
Pajalache Acequia Mill	San Antonio	Bexar	159	Type 3 (short)
Epperson's Ferry	Maud	Bowie	126	
Richard Ellis Home	New Boston	Bowie	143	
Hardin Runnels Home	New Boston	Bowie	146	
Henry Smith Home	Angleton	Brazoria	130	
John Austin Home	Brazoria	Brazoria	148	
Fannin Home	Brazoria	Brazoria	156	
Eagle Island Plantation	Clute	Brazoria	144	
J. H. Bell Home	West Columbia	Brazoria	130	
Orozimbo	West Columbia	Brazoria	145	
McKinstry Home	West Columbia	Brazoria	147	
Velasco	Surfside	Brazoria	162	Type 4 (plaque)
Boonville	Bryan	Brazos	143	
Burgess' Water Hole	Alpine	Brewster	158	Type 3 (short)
Fort Pena Colorada	Marathon	Brewster	159	Type 3 (short)
Comanche Trail	Marathon	Brewster	159	Type 3 (short)
Leoncita Springs	Marathon	Brewster	159	Type 3 (short)
Fort Tenoxtitlan	Rita	Burleson	124	
Black's Fort	Bertram	Burnet	135	
Mormon Settlement	Marble Falls	Burnet	156	
Indianola	Indianola	Calhoun	144	
Linnville	Port Lavaca	Calhoun	131	
Cox's Point	Port Lavaca	Calhoun	154	
Belle Plain	Baird	Callahan	135	
Military Telegraph Line	Baird	Callahan	154	
Charles Stillman Home	Brownsville	Cameron	131	
Fort Brown	Brownsville	Cameron	132	
Battle of Resaca de la Palma	Brownsville	Cameron	138	
Boca Chica Crossing	Brownsville	Cameron	141	
Santa Rita	Brownsville	Cameron	144	
Thornton Skirmish	Brownsville	Cameron	145	
Rancho Viejo	Brownsville	Cameron	148	
Battle of Palmito Hill	Brownsville	Cameron	151	
Battle of Palo Alto	Brownsville	Cameron	153	
Las Rucias	Las Rucias	Cameron	155	
Point Isabel Lighthouse	Port Isabel	Cameron	146	
Stephenson's Ferry	Bassett	Cass	145	
Perry's Point	Anahuac	Chambers	135	
Chambers Home	Anahuac	Chambers	153	
Houston Home	Baytown	Chambers	148	
Mission Nuestra	Wallisville	Chambers	149	
Taylor White Ranch	Wallisville	Chambers	156	

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Hasini Indians	Alto	Cherokee	124	
Mission San Francisco de los Tejas	Alto	Cherokee	136	
Neches Indian Village	Alto	Cherokee	139	
Chief Bowles	Alto	Cherokee	150	
Delaware Indian Village	Alto	Cherokee	153	
Lacy's Fort	Alto	Cherokee	154	
Old Larissa College	Mount Selman	Cherokee	124	
Cook's Fort	Rusk	Cherokee	126	
Mountain Home	Rusk	Cherokee	151	
Confederate Gun Factory	Rusk	Cherokee	158	Type 3 (short)
Buck Creek Stage Stand	Childress	Childress	149	
Buffalo Springs	Buffalo Springs	Clay	126	
Hayrick	Robert Lee	Coke	152	
Fort Chadbourne	Bronte	Coke	157	Type 3 (short)
Camp Colorado	Coleman	Coleman	145	
Alleyton	Alleyton	Colorado	143	
Borden Plant	Borden	Colorado	154	
Site of the Camp	Columbus	Colorado	144	
Beason's Crossing	Columbus	Colorado	144	
Frelsburg	Frelsburg	Colorado	138	
Columbus Oak	Columbus	Colorado	161	Type 4 (plaque)
Torrey Mill	New Braunfels	Comal	127	
Lindheimer Home	New Braunfels	Comal	129	
Mission Nuestra Señora de Guadalupe	New Braunfels	Comal	142	
Kendall Home	New Braunfels	Comal	158	Type 3 (short)
Mission San Clemente	Concho	Concho	145	
Pictograph	Paint Rock	Concho	155	
Fort Gates	Gatesville	Coryell	140	
Fort Lancaster	Ozona	Crockett	142	
Estacado	Estacado	Crosby	134	
Pinery	Pine Spring	Culberson	155	
Van Horn Wells	Van Horn	Culberson	147	
Buffalo Springs	Dalhart	Dallam	130	
Cedar Springs	Dallas	Dallas	132	
Cooke Army camp	Dallas	Dallas	154	
Texian Land & Emigration Co.	Farmers Branch	Dallas	152	
Confederate Arms Factory	Lancaster	Dallas	149	
Chisum Home	Bolivar	Denton	155	
Kleberg Home	Cuero	DeWitt	150	
Trail Drivers	Yoakum	DeWitt	154	
York Home	Yorktown	DeWitt	142	
Comanche battle, Spur Cemetery	Spur	Dickens	126	
Andersons Fort	Spur	Dickens	150	

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Historical Marker Subject	City ²⁵⁸	County	Page	Subtype ²⁵⁹
Espantosa Lake	Carrizo Springs	Dimmit	145	
First Oil Well	Ranger	Eastland	124	
Fort Bliss	El Paso	El Paso	126	
El Paso del Rio	El Paso	El Paso	133	
El Camino Real	El Paso	El Paso	134	
Mission San Lorenzo	El Paso	El Paso	137	
Mission San Antonio de Senecu	El Paso	El Paso	142	
Stage Station	El Paso	El Paso	149	
Salt War	San Elizario	El Paso	144	
San Elizario	San Elizario	El Paso	149	
Mission Socorro	Socorro	El Paso	125	
Hueco Tanks	Hueco St Pk	El Paso	158	Type 3 (short)
E .H. Tarrant Home	Forreston	Ellis	126	
Chambers Creek	Forreston	Ellis	132	
Confederate Powder Mill	Waxahachie	Ellis	137	
Fort Milam	Marlin	Falls	124	
Indian Battlefield	Marlin	Falls	146	
Morgan Home	Marlin	Falls	154	
Marlin Home	Marlin	Falls	155	
Round Top	Fayetteville	Fayette	132	
Fayetteville	Fayetteville	Fayette	133	
Czech Settlement	Hostyn	Fayette	154	
Burnam's Ferry	La Grange	Fayette	130	
Twin Blockhouse	La Grange	Fayette	131	
Moore Home	La Grange	Fayette	133	
Rutersville College	Rutersville	Fayette	124	
Wood's Fort	West Point	Fayette	124	
First Rural Mail Route	La Grange	Fayette	159	Type 3 (short)
Quitaque Ranch	Quitaque	Floyd	157	Type 3 (short)
Margaret	Margaret	Foard	146	
Pease River Battlefield	Margaret	Foard	151	
Powell Home	Beasley	Fort Bend	142	
Thompson's Ferry	Richmond	Fort Bend	142	
Jones Home	Richmond	Fort Bend	147	
Long Home	Richmond	Fort Bend	151	
Lamar Home	Richmond	Fort Bend	156	
Fort Bend	Richmond	Fort Bend	156	
Barnett Home	Rosenberg	Fort Bend	151	
Fairfield Female Collage	Fairfield	Freestone	155	
Woodland College	Kirvin	Freestone	128	
William Wallace	Bigfoot	Frio	155	
Texas Ranger Camp	Frio	Frio	156	
Frio Town	Frio Town	Frio	138	
Cedar Lake	Seminole	Gaines	136	
T. H. Borden Home	Galveston	Galveston	125	

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Historical Marker Subject	City ²⁵⁸	County	Page	Subtype ²⁵⁹
Lafitte's Grove	Galveston	Galveston	138	
First Navy	Galveston	Galveston	138	
Wharf	Galveston	Galveston	138	
Gail Borden Home	Galveston	Galveston	145	
Menard Home	Galveston	Galveston	155	
Point Bolivar	Port Bolivar	Galveston	150	
Lange's Mill	Castell	Gillespie	154	
Fort Martin Scott	Fredericksburg	Gillespie	128	
Zodiac	Fredericksburg	Gillespie	139	
Enchanted Rock	State Park	Gillespie	143	Type 4 (plaque)
Mission Nuestra	Goliad	Goliad	144	
Mission Nuestra ..del Rosario	Goliad	Goliad	154	
Santa Anna Mound	Gonzales	Gonzales	135	
Sam Houston Oak	Gonzales	Gonzales	137	
Old Eighteen	Gonzales	Gonzales	140	
Come & Take it	Gonzales	Gonzales	149	
Gonzales Cannon	Gonzales	Gonzales	154	
Indian Battlefield	Pampa	Gray	156	
Baldwin Troops	Lefors	Gray	156	
Holland Coffee Trading Post	Pottsboro	Grayson	130	
Fort Johnson	Pottsboro	Grayson	134	
Republic Pioneers	Anderson	Grimes	128	
Fanthorp Inn	Anderson	Grimes	150	
Munition Factory	Anderson	Grimes	155	
Grimes Home	Navasota	Grimes	127	
Groce Home	Navasota	Grimes	154	
Battleground Prairie	Seguin	Guadalupe	143	
Hardscramble	Seguin	Guadalupe	157	Type 3 (short)
Cator Buffalo Camp	Spearman	Hansford	156	
Lorenzo de Zavala Home	Channelview	Harris	125	
Sidney Sherman Home	Houston	Harris	139	
Patrick Home	La Porte	Harris	144	
McCormick Home	LaPorte	Harris	138	
Oakland	Lynchburg	Harris	151	
Houston crossed Buffalo Bayou	Pasadena	Harris	147	
New Kentucky	Tomball	Harris	139	
First White House	Houston	Harris	162	Type 4 (plaque)
Whetstones	Marshall	Harrison	160	Type 4 (plaque)
Walter Lane	Marshall	Harrison	161	Type 4 (plaque)
Wyalucing	Marshall	Harrison	159	Type 3 (short)
Marshall University	Marshall	Harrison	159	Type 3 (short)
San Marcos	San Marcos	Hays	146	
Hidalgo	Hidalgo	Hidalgo	131	
Mission San Joaquin	Hidalgo	Hidalgo	148	
Bryan Home	Mission	Hidalgo	143	

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Historical Marker Subject	City ²⁵⁸	County	Page	Subtype ²⁵⁹
Fort Smith	Itasca	Hill	146	
Casa Amarillas	Levelland	Hockley	124	
Crockett Home	Granbury	Hood	155	
Add-Ran Christian College	Thorp Spring	Hood	131	
Old Block House	Austonio	Houston	151	
Stage Coach Inn	Crockett	Houston	135	
Alabama	Crockett	Houston	138	
Madden Massacre	Grapeland	Houston	149	
Moss Spring	Big Spring	Howard	130	
Eagle Springs	Hot Wells	Hudspeth	143	
El Paso Salt War	Salt Flats	Hudspeth	138	
Adobe Walls Battle	Stinnett	Hutchinson	147	
Dove Creek Battlefield	Mertzon	Irion	146	
Coughlin's Stage Stand	Mertzon	Irion	149	
Butterfield Stage	Jacksboro	Jack	155	
Camp Independence	Edna	Jackson	127	
Johnston Huston Duel	Edna	Jackson	128	
Texana	Edna	Jackson	132	
Mission Nuestra... Zuniga	Edna	Jackson	141	
Millican's Gin House	Edna	Jackson	145	
Bevilport	Bevilport	Jasper	130	
Everitt Home	Jasper	Jasper	124	
Zavala	Jasper	Jasper	151	
Smyth Home	Jasper	Jasper	152	
Musquiz Home	Fort Davis	Jeff Davis	133	
Wild Rose Pass	Fort Davis	Jeff Davis	157	Type 3 (short)
Fort Davis	Fort Davis	Jeff Davis	158	Type 3 (short)
Spindle Top Hill CSA Camp	Beaumont	Jefferson	124	
Tevis Home	Beaumont	Jefferson	137	
Lucas Gusher	Beaumont	Jefferson	153	
Fort Phantom Hill	Hawley	Jones	157	Type 3 (short)
Panna Maria	Panna Maria	Karnes	143	
College Mound Church	Terrell	Kaufman	145	
Post Oak Spring Ranch	Boerne	Kendall	161	Type 4 (plaque)
Gen Zachary Taylor	Sarita	Kenedy	152	
Camp Verde	Camp Verde	Kerr	132	
Fulton's Trading Post	Arthur City	Lamar	151	
Lafayette	Paris	Lamar	138	
Mount Vernon	Paris	Lamar	151	
Sod House Springs	Earth	Lamb	150	
Spring Lake	Earth	Lamb	152	
Littlefield	Littlefield	Lamb	156	
Hughes' Springs	Lampasas	Lampasas	149	
Fort Ewell	Cotulla	LaSalle	132	
Nueces River	Cotulla	LaSalle	144	

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Historical Marker Subject	City ²⁵⁸	County	Page	Subtype ²⁵⁹
Petersburg	Hallettsville	Lavaca	153	
Texas Army Camp	Moulton	Lavaca	145	
Serbin	Serbin	Lee	156	
Fort Boggy	Centerville	Leon	143	
Courthouse	Leona	Leon	153	
French Settlers	Liberty	Liberty	126	
Mexican Hill	Liberty	Liberty	131	
Atascosito	Liberty	Liberty	152	
Concord Baptist Church	Moss Hill	Liberty	127	
Grand Cane	Moss Hill	Liberty	145	
Fort Merrill	Dinero	Live Oak	138	
Fort Ramirez	George West	Live Oak	140	
Oakville	Oakville	Live Oak	138	
Enchanted Rock	Fredericksburg	Llano	162	
Packsaddle Mountain	Kingsland	Llano	150	
Loving County	Mentone	Loving	139	
Yellowhouse Canyon	Lubbock	Lubbock	146	
Trinidad	Madisonville	Madison	153	
First Ice Factory	Jefferson	Marion	148	
Early Bell Foundry	Kellyville	Marion	139	
Kellyville	Kellyville	Marion	155	
Mustang Spring	Stanton	Martin	151	
Fort Mason	Mason	Mason	153	
Caney Post Office	Caney	Matagorda	155	
Matagorda	Matagorda	Matagorda	127	
Christ Church	Matagorda	Matagorda	133	
Battle Island	Matagorda	Matagorda	152	
Fort Duncan	Eagle Pass	Maverick	151	
Camp San Saba	Brady	McCulloch	143	
Indian Battle-Jim Bowie	Calf Creek	McCulloch	152	
Torrey's Trading Post	Waco	McLennan	125	
Waco Indians	Waco	McLennan	137	
Fort Lincoln	D'Hanis	Medina	126	
D'Hanis	D'Hanis	Medina	140	
Quihi	Hondo	Medina	132	
Mountain Valley	Medina River Dam	Medina	160	Type 4 (plaque)
Fort McKavett	Fort McKavett	Menard	131	
Mission Santa Cruz de San Saba	Menard	Menard	124	
Real Presidio de San Saba	Menard	Menard	45	Type 3 (short)
Bryant Station	Buckholts	Milam	132	
Steamboat Washington	Cameron	Milam	147	
Nashville	Gause	Milam	138	
Port Sullivan	Port Sullivan	Milam	152	
Mission San Francisco Xavier de los Dolores	Rockdale	Milam	141	

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Mission San Ildefonso	Rockdale	Milam	141	
Mission Nuestra Señora de la Candelaria	San Gabriel	Milam	141	
Col. Moore - Indian Raid	Colorado City	Mitchell	144	
Seven Wells	Colorado	Mitchell	158	Type 3 (short)
Queen's Peak	Bowie	Montague	139	
Brushy Mound	Bowie	Montague	149	
Forestburg	Forestburg	Montague	138	
C. B. Stewart Home	Montgomery	Montgomery	125	
Montgomery	Montgomery	Montgomery	144	
Teepee City	Matador	Motley	127	
Roaring Spring	Roaring Springs	Motley	124	
Mission San Jose de los Nazonis	Cushing	Nacogdoches	134	
Mission Nuestra Señora de Purisima Concepcion	Douglass	Nacogdoches	134	
Mount Sterling	Douglass	Nacogdoches	135	
Presidio Nuestro Señora de Dolores	Douglass	Nacogdoches	139	
Rusk Home	Nacogdoches	Nacogdoches	125	
Old North Church	Nacogdoches	Nacogdoches	126	
Mission Nuestra Señora Guadalupe	Nacogdoches	Nacogdoches	133	
Taylor Home	Nacogdoches	Nacogdoches	136	
Bean Home	Nacogdoches	Nacogdoches	137	
Dill Home	Nacogdoches	Nacogdoches	137	
Old Red House	Nacogdoches	Nacogdoches	142	
La Calle Real del Norte	Nacogdoches	Nacogdoches	152	
Nacogdoches University	Nacogdoches	Nacogdoches	160	Type 4 (plaque)
Barbo Home	Nacogdoches	Nacogdoches	160	Type 4 (plaque)
Roberts Home	Nacogdoches	Nacogdoches	161	Type 4 (plaque)
Sam Houston Home	Nacogdoches	Nacogdoches	162	Type 4 (plaque)
Old Soledad	Nacogdoches	Nacogdoches	162	Type 4 (plaque)
McKinney Home	Nacogdoches	Nacogdoches	162	Type 4 (plaque)
Padilla Home	Nacogdoches	Nacogdoches	162	Type 4 (plaque)
Clark Home	Nacogdoches	Nacogdoches	162	Type 4 (plaque)
Old Spanish Cemetery	Nacogdoches	Nacogdoches	162	Type 4 (plaque)
Old Stone Fort	Nacogdoches	Nacogdoches	161	Type 4 (plaque)
Sterne Home	Nacogdoches	Nacogdoches	157	Type 3 (short)
Petroleum Industry Birthplace	Corsicana	Navarro	142	
Court House	Burkeville	Newton	128	
Belgrade	Sandjack	Newton	139	
Fort Lipantitlan	Banquette	Nueces	131	
Fort Lipantitlan	Banquette	Nueces	152	
Buried City	Perryton	Ochiltree	142	
Trading Post	Perryton	Ochiltree	146	
Tascosa	Tascosa	Oldham	136	

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Boot Hill Cemetery	Tascosa	Oldham	139	
Loving Home	Mineral Wells	Palo Pinto	148	
Bethany	Carthage	Panola	144	
Church Bethel	Clayton	Panola	125	
Pulaski	DeBerry	Panola	146	
Parker, Isaac	Weatherford	Parker	130	
Double Log Cabin	Weatherford	Parker	136	
Veal's Station	Weatherford	Parker	147	
District Court	Weatherford	Parker	149	
Farwell	Farwell	Parmer	144	
Fort Stockton	Fort Stockton	Pecos	127	
Horse Head Crossing	Imperial	Pecos	140	
Indian Village	Livingston	Polk	129	
Swartwout	Livingston	Polk	134	
Moscow Academy	Moscow	Polk	153	
Mission San Francisco	Presidio	Presidio	124	
Mission Santiago Apostosel	Presidio	Presidio	128	
Leaton Home	Presidio	Presidio	141	
Faver Ranch	Shafter	Presidio	142	
Apaches	Valentine	Presidio	145	
Grierson Spring	Mertzon	Reagan	151	
Courthouse	Stiles	Reagan	139	
Camp Wood	Camp Wood	Real	136	
Mission San Lorenzo de la Santa Cruz	Camp Wood	Real	139	
Sam Houston - Jonesboro	Albion	Red River	152	
McKenzie College	Clarksville	Red River	127	
Demorse Home	Clarksville	Red River	129	
Northern Standard	Clarksville	Red River	143	
Shiloh Church	Clarksville	Red River	155	
Garner birthplace	Detroit	Red River	137	
Anglo Settlement	Novice	Red River	139	
Pope's Crossing	Red Bluff Dam	Reeves	132	
Copano	Bayside	Refugio	134	
Westover Home	Refugio	Refugio	145	
Captain Amon King & his Men	Refugio	Refugio	180	
Bower Home	Vidaurri	Refugio	135	
Wheelock	Wheelock	Robertson	155	
Runnels - First County Seat	Ballinger	Runnels	149	
Shawnee Town	Henderson	Rusk	125	
Discovery Well	Joinerville	Rusk	143	
Bowles Indian Village	Henderson	Rusk	NA ²⁶⁰	
Milam	Milam	Sabine	152	

²⁶⁰ This marker is not listed in the 1938 Commission of Control report, but is in the state auditor's report. Tom C. King, C.P.A. *Report of an Examination of the Texas Centennial*, 1939.

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Sabinetown	Sabinetown	Sabine	131	
San Augustine University	San Augustine	San Augustine	126	
Presbyterian Church	San Augustine	San Augustine	128	
Wesleyan College	San Augustine	San Augustine	130	
J P Henderson	San Augustine	San Augustine	131	
Mission Nuestra Señora de los Dolores de los Ais	San Augustine	San Augustine	132	
McFarland Home	San Augustine	San Augustine	133	
Blount Home	San Augustine	San Augustine	133	
Cartwright Home	San Augustine	San Augustine	134	
Methodist Church	San Augustine	San Augustine	137	
Roberts Home	San Augustine	San Augustine	144	
Council Hill	Coldspring	San Jacinto	139	
Raven Hill	Oakhurst	San Jacinto	145	
Wood Home	Pointblank	San Jacinto	137	
McGloin Home	San Patricio	San Patricio	140	
Meusebach & Comanches	San Saba	San Saba	131	
Battle - Regulators & Moderators	Shelbyville	Shelby	126	
Last Battle - Regulators	Shelbyville	Shelby	136	
Army Rep. Camp before Bowles killed	Flint	Smith	150	
Vial-Fragoso Trail	Lindale	Smith	156	
Camp after Bowles fight	Tyler	Smith	124	
Harris Place - Scouts	Winona	Smith	151	
Confederate Arms Factory	Tyler	Smith	157	Type 3 (short)
Camp Ford	Tyler	Smith	159	Type 3 (short)
Fort Ringgold	Rio Grande	Starr	134	
Jose de Escandon	Rio Grande	Starr	134	
Mission San Agustin	Rio Grande	Starr	148	
Old Rancho Davis	Rio Grande City	Starr	133	
Mier Expedition	Roma	Starr	154	
Mission Mier a Vista	Roma	Starr	156	
Camp Elizabeth	Sterling City	Sterling	150	
Rayner	Aspermont	Stonewall	144	
Fort Terrett	Sonora	Sutton	149	
Palo Duro Canyon	Tulia	Swisher	140	
Bird's Fort	Arlington	Tarrant	134	
Gen Tarrant	Handley	Tarrant	132	
Camp Cooper	Throckmorton	Throckmorton	127	
Comanche Indian Reserve	Throckmorton	Throckmorton	147	
Ben Ficklin	San Angelo	Tom Green	126	
Hornsby Home	Austin	Travis	138	
Andersons Mill	Austin	Travis	150	
Fort Colorado (Coleman's Fort)	Austin	Travis	153	
US Army HQ	Austin	Travis	156	

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Lamar Home	Austin	Travis	162	Type 4 (plaque)
First Capitol	Austin	Travis	162	Type 4 (plaque)
Indian Attack - Wilbarger	Austin	Travis	162	Type 4 (plaque)
General Land Office	Austin	Travis	158	Type 3 (short)
Sumpter	Groveton	Trinity	147	
Steele's Academy	Pennington	Trinity	154	
Sebastopol	Trinity	Trinity	156	
Fort Teran	Chester	Tyler	150	
Indian Village	Gilmer	Upshur	144	
Indian Rock Village	Gilmer	Upshur	150	
Sand Hill	Gilmer	Upshur	153	
Mission Candelaria	Sabinal	Uvalde	128	
Camp Sabinal	Sabinal	Uvalde	147	
Hays Rangers	Sabinal	Uvalde	151	
Fort Inge	Uvalde	Uvalde	127	
Camp Hudson	Comstock	Val Verde	132	
Chief Bowles killed	Redland	Van Zandt	145	
Fort St. Louis	Inez	Victoria	128	
Mission Nuestra Señora del Espirito Santo de Zuniga	Victoria	Victoria	124	
First Church	Victoria	Victoria	140	
Linn Home	Victoria	Victoria	144	
Round Top House	Victoria	Victoria	146	
Martin de Leon Home	Victoria	Victoria	152	
Guadalupe River	Victoria	Victoria	155	
Victoria Advocate	Victoria	Victoria	161	Type 4 (plaque)
Cincinnati	Huntsville	Walker	139	
Andrew Female College	Huntsville	Walker	146	
Yoakum Home	Huntsville	Walker	155	
Newport	Riverside	Walker	153	
Austin Hall	Huntsville	Walker	160	Type 4 (plaque)
Donoho Plantation	Hempstead	Waller	139	
Edwin Waller Plantation	Hempstead	Waller	142	
Liendo	Hempstead	Waller	146	
Groce's Ferry	Hempstead	Waller	153	
Chappel Hill College (sic)	Chappell Hill	Washington	151	
Soule University	Chappell Hill	Washington	151	
Old Baptist Church	Independence	Washington	127	
Baylor University for Boys	Independence	Washington	128	
Seward Home	Independence	Washington	133	
Houston Home	Independence	Washington	138	
Holly Oaks	Independence	Washington	145	
Hoxey Home	Independence	Washington	145	
Gen. Robertson Home	Independence	Washington	148	
Sam Houston Baptism	Independence	Washington	149	

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Historical Marker Subject	City ²⁵⁸	County	Page	Subtype ²⁵⁹
Baylor University State Park	Independence	Washington	160	Type 4 (plaque)
Baylor University Female Department	Independence	Washington	161	Type 4 (plaque)
Replica of Convention Hall	Washington-on-the-Brazos	Washington	161	Type 4 (plaque)
Poblacion De Dolores	Dolores	Webb	149	
Deaf Smith	Laredo	Webb	154	
Shanghai Pierce Ranch	Pierce	Wharton	147	
Williamson Home	Wharton	Wharton	139	
Fort Elliott	Mobeetie	Wheeler	151	
Doan's Crossing	Vernon	Wilbarger	145	
Great Salt Lake	Raymondville	Willacy	138	
Manuel Flores	Georgetown	Williamson	156	
Block House	Leander	Williamson	144	
Kenney's Fort	Round Rock	Williamson	134	
Pioneer Builders	Round Rock	Williamson	147	
George Glasscock	Georgetown	Williamson	160	Type 4 (plaque)
Casa Blanca	Casa Blanca	Wilson	132	
Mission Las Cabrerias	Floresville	Wilson	132	
Military Road - to El Paso	Graham	Young	127	
Military Road - to San Antonio	Graham	Young	138	
Butterfield Stage	Graham	Young	139	
Military Road - to Fort Worth	Graham	Young	148	
Cattle Raisers Oak	Graham	Young	150	
Camp Van Camp	Newcastle	Young	136	
Mission Dolores	Laredo	Zapata	148	
Mission Revilla	Revilla	Zapata	148	

One historical marker appears to be authentic but is not identified in the 1938 Commission of Control Report nor the 1939 state auditor's report: *William Logan, Liberty, Liberty County*.

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Appendix 2 – Cemetery Markers²⁶¹

Page references from *Monuments Erected by the State of Texas to Commemorate the Centenary of Texas Independence*, published by the Commission of Control in 1938. Inscriptions added to existing markers at end of table. One out-of-state marker in South Carolina not included.

Cemetery Marker Subject²⁶²	City²⁶³	County	Page²⁶⁴
Bennett, Miles	Elkhart	Anderson	170
Fields, Henry	Palestine	Anderson	175
Kimbrow, Capt. William	Palestine	Anderson	173
Parker, Dickinson	Elkhart	Anderson	173
Parker, Rev Daniel	Elkhart	Anderson	173
Sadler, William Turner	Slocum	Anderson	166
Pilley, Michael	Bellville	Austin	175
Reamos, Sherwood	Buckhorn	Austin	174
Shelby, David	Shelby	Austin	175
Highsmith, Benjamin F.	Utopia	Bandera	165
Burleson, James	Bastrop	Bastrop	168
Dunbar, William	Bastrop	Bastrop	177
Hunt, John Campbell	Smithville	Bastrop	176
Mordoff Henry	Smithville	Bastrop	174
Reding, Robert Love	Bastrop	Bastrop	175
Standifer, William B.	Elgin	Bastrop	174
Caddell, Andrew	Belton	Bell	166
Hardin-Kelton, Sarah Ann	Belton	Bell	169
Isbell, James	Belton	Bell	171
Alsbury, Young Perry	San Antonio	Bexar	167
Arnold, Hendrick	San Antonio	Bexar	175
Baylor, George Wythe	San Antonio	Bexar	176
Fisk, James N.	San Antonio	Bexar	172
Fisk, Simona Smith	San Antonio	Bexar	177
King, Charles F.	San Antonio	Bexar	172
Menchaca, Jose Antonio	San Antonio	Bexar	168
Navarro, Jose Antonio	San Antonio	Bexar	170
Olivarri, Placido	San Antonio	Bexar	164
Ruiz, Jose Francisco	San Antonio	Bexar	170
Smith, Samuel S.	San Antonio	Bexar	171
Price, Robert	Round Mountain	Blanco	177
Archer, Branch Tanner	Clute	Brazoria	174
Barrett, Don Carlos	Brazoria	Brazoria	167
Bell, Thaddus	W Columbia	Brazoria	165
Byrom, John S. D.	W Columbia	Brazoria	176
Callihan, Thomas J.	Liverpool	Brazoria	172
Darst, Abraham	Damon	Brazoria	176

²⁶¹ Complete inventory as published in 1938. Current status not indicated in this table.

²⁶² The primary subjects of most grave markers are men. In 61 instances, wives are also identified by name.

²⁶³ Nearest city indicated; vicinity not noted. Locations on file with THC.

²⁶⁴ Four markers not listed in the 1938 Commission of Control report are listed in the state auditor's report. Tom C. King, C.P.A. *Report of an Examination of the Texas Centennial*, 1939.

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Cemetery Marker Subject²⁶²	City²⁶³	County	Page²⁶⁴
Darst, Edmund C.	Damon	Brazoria	175
Douglass, Freeman	Angleton	Brazoria	167
Hazen, Nathaniel	W Columbia	Brazoria	176
Phelps, Dr James	W Columbia	Brazoria	173
Sweeny, Thomas J.	Sweeny	Brazoria	176
Wharton, William Harris	Clute	Brazoria	170
Chiles, Lewis L.	Caldwell	Burleson	170
Fentress, James	Fentress	Caldwell	171
Beaumont, Jefferson	Port Lavaca	Calhoun	172
Hatch, Sylvanus	Port Lavaca	Calhoun	169
Berry, Andrew Jackson	Baird	Callahan	177
Bean, Candace Midkiff	Linwood	Cherokee	176
Bowman, James H.	Wells	Cherokee	174
Throckmorton, William E.	Melissa	Collin	169
Lindheimer, Ferdinand J.	New Braunfels	Comal	171
Denton, John B.	Denton	Denton	168
Caruthers, Allen	Clinton	DeWitt	171
York & Bell	Yorktown	DeWitt	178
Old Clarendon Colony	Old Clarendon	Donley	178
Hardeman, John	Italy	Ellis	165
Jordan, Thomas	Milford	Ellis	166
McDaniel, James	Milford	Ellis	164
Rankin, Frederick	Ennis	Ellis	170
Tarrant, Gen. Edward	Italy	Ellis	169
Pate, William H.	De Leon	Erath	170
Jones, John Rice	Fayetteville	Fayette	171
Moore, John Henry	La Grange	Fayette	169
Robinson, Joseph	Westpoint	Fayette	175
Wertzner, Christian G.	La Grange	Fayette	173
Lyon, Henry	Roby	Fisher	178
Beard, Andrew Jackson	Richmond	Fort Bend	167
Martin, Wyly	Richmond	Fort Bend	165
McNabb, John	Rosenberg	Fort Bend	176
Winters, James W.	Bigfoot	Frio	168
Winters, William Carvin	Bigfoot	Frio	172
Allen, John M.	Galveston	Galveston	177
Cherry, Wilbur	Galveston	Galveston	172
Fisher, William S.	Galveston	Galveston	177
Journeay, Henry	Galveston	Galveston	175
Sherman, Catherine Cox	Galveston	Galveston	177
Dedmon, William	Harper	Gillespie	174
Barnett, George W.	Gonzales	Gonzales	168
Coe, Philip	Monthalia	Gonzales	173
Cunningham, Leander C.	Waelder	Gonzales	171
Davis, Jesse Kencheloe	Gonzales	Gonzales	165
DeWitt, Sarah Seely	Gonzales	Gonzales	178
Lee, Theodore	Harwood	Gonzales	168
Ponton Andrew	Gonzales	Gonzales	164

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Cemetery Marker Subject²⁶²	City²⁶³	County	Page²⁶⁴
Zumwalt Andrew	Gonzales	Gonzales	177
Wilmouth, Louis	Sadler	Grayson	176
Kennard, Anthony Drew	Anderson	Grimes	173
Benton, Nathaniel	Seguin	Guadalupe	166
Dale, Elijah Valentine	Seguin	Guadalupe	164
Neill, James Clinton	Seguin	Guadalupe	169
Smith, Ezekiel	Seguin	Guadalupe	174
Bancroft, Jethro	Houston	Harris	172
Barr, Robert	Houston	Harris	170
Brigham, Moses	Houston	Harris	177
Burnet, Hannah Este	Lynchburg	Harris	169
Cheevers, John	Houston	Harris	172
Duncan, Peter	Houston	Harris	167
Durham, William	Houston	Harris	167
Edson, Amos	Houston	Harris	167
Ehlinger, Joseph	Houston	Harris	171
Gammell, William	Houston	Harris	170
Gray, Edwin	Houston	Harris	170
Grieves, David	Houston	Harris	174
Homan, Harvey	Houston	Harris	170
Jaques, Isaac	Houston	Harris	177
Lamar, Mrs Rebecca	Houston	Harris	174
Lewis, Archibald	Houston	Harris	173
Maybee, Jacob	Houston	Harris	173
Montgomery, Robert	Houston	Harris	173
Moore, John W.	Houston	Harris	172
Moreland, Isaac	Houston	Harris	168
Noland, Eli	Houston	Harris	173
Reid, John	Houston	Harris	172
Richardson, David	Houston	Harris	175
Richardson, John	Houston	Harris	172
Secrest, Fielding	Houston	Harris	164
Stilwell, William	Houston	Harris	166
Swearingen, William	Houston	Harris	165
Thompson, Henry	Houston	Harris	166
Viven, John	Houston	Harris	177
Wilkinson, Freeman	Houston	Harris	175
Mills, John T.	Marshall	Harrison	179
Addison, Nathaniel	Irene	Hill	169
Aldrich, Collin	Crockett	Houston	175
Box, John Andrew	Crockett	Houston	177
Box, Nelson	Crockett	Houston	174
Box, Thomas Griffin	Crockett	Houston	177
Burton, Isaac Watts	Crockett	Houston	174
Clapp, Capt. Elisha	Crockett	Houston	173
English, George	Berea	Houston	177
English, John	Berea	Houston	167
English, Joshua	Berea	Houston	174

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Cemetery Marker Subject²⁶²	City²⁶³	County	Page²⁶⁴
Gossett, Elijah	Crockett	Houston	171
Hallmark, William Calvert	Crockett	Houston	177
Wingate, Isabella	Grapeland	Houston	173
Wortham, John	Crockett	Houston	169
Menefee, John Southerland	Edna	Jackson	167
Rogers, Samuel C.	Ganado	Jackson	171
Stapp, Elijah	Edna	Jackson	174
White, Francis Menefee	Edna	Jackson	166
Williams, Stephen	Jasper	Jasper	175
Indian Emily	Fort Davis	Jeff Davis	179
Goucher, James	Giddings	Lee	168
Durst, John	Leona	Leon	164
King, R. Baxter	Centerville	Leon	168
Middleton Wm B & Jane	Leona	Leon	164
Bryan, Luke	Liberty	Liberty	173
de Vore, Cornelius	Liberty	Liberty	174
Hardin, Augustine	Liberty	Liberty	173
Hardin, Benjamin	Liberty	Liberty	174
Hardin, William	Liberty	Liberty	169
Johnston, Hugh B.	Liberty	Liberty	175
Pryor Bryan	Liberty	Liberty	166
Woods, James B.	Liberty	Liberty	175
Collinsworth, George	Matagorda	Matagorda	177
Duncan, John	Pledger	Matagorda	174
Ira Ingram	Matagorda	Matagorda	166
Royall, Richard	Matagorda	Matagorda	176
Seth Ingram	Matagorda	Matagorda	172
Burleson, Rufus	Waco	McLennan	167
Kornegay, David Smith	Bosqueville	McLennan	168
McLennan, Neil	Waco	McLennan	179
Farley, Massillon	Cameron	Milam	171
Cartwright, Matthew W.	Keenan	Montgomery	176
Cartwright, William	Keenan	Montgomery	177
Taylor, William	Montgomery	Montgomery	174
Arnold, Hayden	Nacogdoches	Nacogdoches	172
Balch, John	Nacogdoches	Nacogdoches	172
Brewer Cemetery - Henry, Susannah	Douglass	Nacogdoches	165
Buford, Thomas Young	Nacogdoches	Nacogdoches	175
Clark, William	Nacogdoches	Nacogdoches	167
Clute, John R.	Douglass	Nacogdoches	178
Douglass, Kelsey Harris	Nacogdoches	Nacogdoches	164
Edwards, Haden	Nacogdoches	Nacogdoches	178
Goyens William	Nacogdoches	Nacogdoches	164
Hamilton, Elias	Nacogdoches	Nacogdoches	172
Roberts, John S.	Nacogdoches	Nacogdoches	167
Taylor, Charles Standfield	Nacogdoches	Nacogdoches	166
Hill, George Washington	Dawson	Navarro	165
Stephenson, Henry	Burkeville	Newton	176

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Cemetery Marker Subject²⁶²	City²⁶³	County	Page²⁶⁴
Reed, Isaac	Clayton	Panola	165
Cooper, Alfred	Weatherford	Parker	176
Redgate, Samuel J.	Weatherford	Parker	178
Burch, James	Moscow	Polk	168
Clark, James	Clarksville	Red River	174
Hamilton, Robert	Clarksville	Red River	172
Bower, John White	Vidaurri	Refugio	169
Teal, Peter	Tivoli	Refugio	175
Crawford, Robert	Calvert	Robertson	175
McMillan, Edward	Franklin	Robertson	173
Reed, Henry	Calvert	Robertson	179
Lowe, Barney C.	Brookeland	Sabine	164
Legrand, Edward Oswald	San Augustine	San Augustine	177
Roberts, Elisha	San Augustine	San Augustine	171
Sublett, Philip A.	San Augustine	San Augustine	168
Pennington, Sydney	Shelbyville	Shelby	176
Donley, Stockton P.	Tyler	Smith	170
Johnson, Middleton Tate	Arlington	Tarrant	176
Ingram, John	San Angelo	Tom Green	176
Avery, Willis	Austin	Travis	164
Baker, Joseph	Austin	Travis	171
Baker, Moseley	Austin	Travis	166
Billingsley, Jesse	Austin	Travis	164
Briscoe, Andrew	Austin	Travis	167
Cooke, William	Austin	Travis	165
Criswell, William Vanoy	Austin	Travis	175
Dallas, James	Austin	Travis	179
Darden, Stephen Heard	Austin	Travis	168
Duval, John Crittenden	Austin	Travis	172
Ellis, Richard	Austin	Travis	178
Gazley, Thomas Jefferson	Austin	Travis	165
Hardeman, Bailey	Austin	Travis	166
Hardeman, Thomas J.	Austin	Travis	178
Hornsby, Josephus	Hornsby Bend	Travis	179
Johnson, Chauncey	Austin	Travis	169
Lewis, John Edward	Austin	Travis	170
Lincecum, Gideon	Austin	Travis	175
Lipscomb, Abner	Austin	Travis	164
Litton, John	Austin	Travis	177
McCulloch, Frances	Austin	Travis	180
Parmer, Martin	Austin	Travis	170
Patrick, George Moffit	Austin	Travis	164
Plaster, Thomas Pliney	Austin	Travis	167
Rankin, Robert	Austin	Travis	178
Runnels, Hardin Richard	Austin	Travis	166
Self, George	Webberville	Travis	179
Shipman, Daniel	Austin	Travis	165
Singleton, John Hawkins	Austin	Travis	165

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Cemetery Marker Subject²⁶²	City²⁶³	County	Page²⁶⁴
Terrell, Alexander W.	Austin	Travis	180
Terrell, George	Austin	Travis	166
Tom, William	Austin	Travis	169
Turner, Winslow	Austin	Travis	172
Walker, Philip	Austin	Travis	166
Waller, Edwin	Austin	Travis	167
Weedon, George	Austin	Travis	176
Wilkinson, James G.	Austin	Travis	171
Williams, Haggett, Atkinson	Hornsby Bend	Travis	178
York, James Allison	Austin	Travis	165
Burch, Valentine	Peach Tree Village	Tyler	177
Ware, William	Utopia	Uvalde	168
Conrad, Edward	Victoria	Victoria	179
DeLeon, Don Martin	Victoria	Victoria	176
Linn, John J.	Victoria	Victoria	174
Rose, Victor Marion	Victoria	Victoria	165
Edinburgh, Christopher	Huntsville	Walker	174
Winters, John Frelan	Hawthorne	Walker	177
Brookshire, Nathen	Brookshire	Waller	175
Cooke, Francis Jarvis	Howth	Waller	173
Wyly, Alfred H.	Hempstead	Waller	179
Brigham, Asa	Washington	Washington	169
Gates, Amos & William	Brenham	Washington	171
Howth, William Edward	Chapel Hill	Washington	169
Kraatz, Lewis	Independence	Washington	174
Petty, George W.	Brenham	Washington	178
Smith, John William	Washington	Washington	173
Willie, James	Independence	Washington	170
Webster Massacre	Leander	Williamson	164
Neighbors, Robert S.	Newcastle	Young	175
"Buried Here..." Seven Teamsters	Loving	Young	168
Wheat, Josiah	Dies	Tyler	NA
Jones, Captain Frank	El Paso	El Paso	NA
Fry, Benjamin	Jeddo	Bastrop	NA
Hardin, Col. Franklin	Liberty	Liberty	NA

Inscriptions added to existing markers and monuments in cemeteries

Subject	City	County	Page
Allen, John Kirby	Houston	Harris	179
Collinsworth, James	Houston	Harris	180
Collard, William	Austin	Travis	179
Crane, William Carey	Austin	Travis	179
Crudup Robert	Austin	Travis	180
Grimes, Jesse	Austin	Travis	179
Ireland, John	Austin	Travis	179
McHorse, John W.	Austin	Travis	179

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Appendix 3 – Highway Markers²⁶⁵

Page references from *Monuments Erected by the State of Texas to Commemorate the Centenary of Texas Independence*, published by the Commission of Control in 1938.

Highway Marker Subject	City²⁶⁶	County	Page
Anderson County	Palestine	Anderson	194
Pilgrim Predestination Baptist Church	Elkhart	Anderson	189
Andrews County	Andrews	Andrews	194
Angelina County	Lufkin	Angelina	189
Aransas County	Rockport	Aransas	188
Archer County	Archer City	Archer	188
Goodnight, Town of	Goodnight	Armstrong	192
Atascosa County	Jourdanton	Atascosa	193
Austin County	Bellville	Austin	185
Bailey County	Muleshoe	Bailey	194
Bandera County	Bandera	Bandera	198
Bastrop County	Bastrop	Bastrop	184
Baylor County	Seymour	Baylor	196
Bee County	Beeville	Bee	191
Bell County	Belton	Bell	187
Bird Creek Battlefield (1/2 mile north)	Temple	Bell	195
Blanco County	Johnson City	Blanco	195
Borden County	Gail	Borden	191
Bosque County	Meridian	Bosque	192
Bowie County	New Boston	Bowie	185
Peach Point	Jones Creek	Brazoria	188
Velasco	Freeport	Brazoria	182
Brazos County	Bryan	Brazos	182
Brewster County	Alpine	Brewster	198
Briscoe County	Silverton	Briscoe	194
Brooks County	Falfurrias	Brooks	191
Brown County	Brownwood	Brown	185
Burleson County	Caldwell	Burleson	185
Burnet County	Burnet	Burnet	199
Fort Croghan	Burnet	Burnet	198
Granite Mountain	Marble Falls	Burnet	200
Caldwell County	Lockhart	Caldwell	186
Calhoun County	Port Lavaca	Calhoun	193
Callahan County	Baird	Callahan	187
Cameron County	Brownsville	Cameron	193
Camp County	Pittsburg	Camp	191
Carson County	Panhandle	Carson	189
Cass County	Linden	Cass	186

²⁶⁵ Complete inventory as published in 1938. Current status not indicated in this table.

²⁶⁶ Nearest city indicated; vicinity not noted. Locations on file with THC.

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Highway Marker Subject	City ²⁶⁶	County	Page
Castro County	Dimmit	Castro	193
Chambers County	Anahuac	Chambers	182
Childress County	Childress	Childress	192
Clay County	Henrietta	Clay	192
Cochran County	Morton	Cochran	197
Coke County	Robert Lee	Coke	192
Southern Overland Mail	Bronte	Coke	199
Coleman County ²⁶⁷	Coleman	Coleman	183
Collin County	McKinney	Collin	186
Collingsworth County	Wellington	Collingsworth	187
Colorado County	Columbus	Colorado	199
Comal County	New Braunfels	Comal	191
Comanche County	Comanche	Comanche	192
Concho County	Paint Rock	Concho	200
Butterfield Overland Stageline	Gainesville	Cooke	193
Cooke County	Gainesville	Cooke	197
Coryell County	Gatesville	Coryell	186
Cottle County	Paducah	Cottle	195
Crane County	Crane	Crane	192
Horsehead Crossing	Crane	Crane	193
Crockett County	Ozona	Crockett	194
Fort Lancaster	Pecos River	Crockett	198
Crosby County	Crosbyton	Crosby	183
Culberson County	Van Horn	Culberson	184
Dallam County	Dalhart	Dallam	187
Dallas County	Dallas	Dallas	184
Dawson County	Lamesa	Dawson	197
Deaf Smith County	Hereford	Deaf Smith	184
Delta County	Cooper	Delta	197
Denton County	Denton	Denton	197
DeWitt County	Yorktown	DeWitt	191
Dickens County	Dickens City	Dickens	195
Dimmit County	Carrizo Springs	Dimmit	195
Donley County	Clarendon	Donley	198
Duval County	San Diego	Duval	194
Eastland County	Eastland	Eastland	189
Ector County	Odessa	Ector	197
Edwards County	Rock Springs	Edwards	195
Corpus Christi de la Ysleta	Ysleta	El Paso	196
Ellis County	Sterrett	Ellis	186
Falls County	Marlin	Falls	199
Fannin County	Bonham	Fannin	182
Fayette County	La Grange	Fayette	188
Fisher County	Roby	Fisher	192

²⁶⁷ A second "Coleman County" highway marker with a 1965 inscription plate is in Santa Anna. Not included in 1938 report.

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Highway Marker Subject	City ²⁶⁶	County	Page
Floyd County	Floydada	Floyd	190
Foard County	Crowell	Foard	192
Pease River Battlefield	Crowell	Foard	193
Franklin County	Mt. Vernon	Franklin	190
Freestone County	Fairfield	Freestone	188
Frio County	Pearsall	Frio	191
Gaines County	Seminole	Gaines	184
Garza County	Post	Garza	187
Gillespie County	Fredericksburg	Gillespie	185
Goliad County	Goliad	Goliad	184
First Shot	Gonzales	Gonzales	195
Gray County	Pampa	Gray	193
City of Sherman	Sherman	Grayson	189
Colbert's Ferry	Denison	Grayson	193
Gregg County	Longview	Gregg	188
Grimes County	Anderson	Grimes	195
Guadalupe County	Seguin	Guadalupe	190
Hale County	Plainview	Hale	196
Hall County	Memphis	Hall	183
Hamilton County	Hamilton	Hamilton	192
Hansford County	Spearman	Hansford	183
Hardeman County	Quanah	Hardeman	186
Hardin County	Kountze	Hardin	199
Battle of San Jacinto: "Near here..."	Houston	Harris	200
Battle of San Jacinto: "The Mexican Calvary..."	Houston	Harris	200
Battle of San Jacinto: "To the tune..."	Houston	Harris	200
Battle of San Jacinto: "Within a few..."	Houston	Harris	200
Battle of San Jacinto: The Texas Army..."	Houston	Harris	200
Lynch's Ferry	Lynchburg	Harris	193
Harrison County	Marshall	Harrison	185
Hartley County	Hartley	Hartley	191
Haskell County	Haskell	Haskell	183
Hays County	San Marcos	Hays	195
Hemphill County	Canadian	Hemphill	184
Henderson County	Athens	Henderson	188
Hidalgo County	Edinburg	Hidalgo	186
Hill County	Hillsboro	Hill	192
Hockley County	Levelland	Hockley	189
Elizabeth Crockett Grave, 3 miles to	Granbury	Hood	200
Hopkins County	Sulphur Springs	Hopkins	199
Houston County	Crockett	Houston	183
Howard County	Big Spring	Howard	187
Hudspeth County	Sierra Blanca	Hudspeth	196
Hunt County	Greenville	Hunt	187
Battle of Adobe Walls	Borger	Hutchinson	193

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Highway Marker Subject	City ²⁶⁶	County	Page
Irion County	Mertzon	Irion	198
Fort Richardson	Jacksboro	Jack	200
Jackson County	Edna	Jackson	187
Jeff Davis County	Fort Davis	Jeff Davis	198
Beaumont	Beaumont	Jefferson	189
Jim Hogg County	Hebbronville	Jim Hogg	191
Jim Wells County	Alice	Jim Wells	199
Johnson County	Cleburne	Johnson	185
Jones County	Anson	Jones	182
Phantom Hill, 5.6 miles south	Anson	Jones	191
Karnes County	Karnes City	Karnes	183
Kaufman County	Kaufman	Kaufman	192
Kendall County	Boerne	Kendall	187
Kenedy County	Sarita	Kenedy	192
Kent County	Jayton	Kent	190
Kerr County	Kerrville	Kerr	182
Kimble County	Junction City	Kimble	197
King County	Guthrie	King	195
Kinney County	Bracketville	Kinney	198
Kleberg County	Kingsville	Kleberg	184
Knox County	Benjamin	Knox	184
Lamar County	Paris	Lamar	189
Lamb County	Olton	Lamb	195
Lampasas County	Lampasas	Lampasas	182
LaSalle County	Cotulla	LaSalle	198
Hallettsville	Hallettsville	Lavaca	196
Lee County	Giddings	Lee	193
Leon County	Centerville	Leon	197
Liberty County	Liberty	Liberty	182
Limestone County	Groesbeck	Limestone	190
Trinity University	Tehuacana	Limestone	193
Lipscomb County	Higgins	Lipscomb	195
Live Oak County	George West	Live Oak	189
Llano County	Llano	Llano	193
Goodnight-Loving Trail	Mentone	Loving	190
Lubbock County	Shallowater	Lubbock	196
Lynn County	Tahoka	Lynn	195
Madison County	Madisonville	Madison	191
Robbins Ferry	Madisonville	Madison	183
Martin County	Stanton	Martin	193
Mason County	Mason	Mason	190
Matagorda County	Bay City	Matagorda	197
Maverick County	Eagle Pass	Maverick	194
McCulloch County	Brady	McCulloch	198
McLennan County	Waco	McLennan	190

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Midland County	Midland	Midland	190
Milam County	Cameron	Milam	197
Mills County	Goldthwaite	Mills	188
Mitchell County	Colorado	Mitchell	182
Butterfield Overland Stage	Forestburg	Montague	198
Montague County	Bowie	Montague	194
Montgomery County	Conroe	Montgomery	190
Moore County	Dumas	Moore	190
Motley County	Matador	Motley	189
Nacogdoches County	Nacogdoches	Nacogdoches	183
Navarro County	Corsicana	Navarro	197
Newton County	Newton	Newton	190
Nolan County	Sweetwater	Nolan	192
Nueces County	Corpus Christi	Nueces	200
Ochiltree County	Perryton	Ochiltree	186
Oldham County	Vega	Oldham	189
Orange County	Orange	Orange	190
Palo Pinto County	Palo Pinto	Palo Pinto	190
Panola County	Carthage	Panola	194
Parmer County	Farwell	Parmer	184
Pecos County	Fort Stockton	Pecos	182
Polk County	Livingston	Polk	196
Potter County	Amarillo	Potter	185
Paisano Pass	Marfa	Presidio	198
Presidio County	Marfa	Presidio	199
Rains County	Emory	Rains	199
Randall County	Canyon	Randall	199
Reagan County	Big Lake	Reagan	183
Real County	Leakey	Real	195
Clarksville	Clarksville	Red River	200
Reeves County	Pecos	Reeves	191
Refugio County	Refugio	Refugio	188
Roberts County	Miami	Roberts	186
Robertson County	Franklin	Robertson	185
Rockwall County	Rockwall	Rockwall	196
Runnels County	Ballinger	Runnels	188
Trammel's Trace	Chapman	Rusk	198
Gaines Memorial Bridge	Toledo Bend	Sabine	185
McMahan's Chapel	Milam	Sabine	198
San Jacinto County	Coldspring	San Jacinto	197
San Patricio County	Sinton	San Patricio	187
San Saba County	San Saba	San Saba	190
Schleicher County	Eldorado	Schleicher	199

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Shelby County	Shelbyville	Shelby	191
Sherman County	Stratford	Sherman	184
Smith County	Tyler	Smith	182
Somervell County	Glen Rose	Somervell	196
Starr County	Rio Grande City	Starr	185
Stephens County	Breckenridge	Stephens	196
Stonewall County	Aspermont	Stonewall	188
Sutton County	Sonora	Sutton	188
Swisher County	Tulia	Swisher	196
Terrell County	Sanderson	Terrell	198
Terry County	Brownfield	Terry	199
Throckmorton County	Throckmorton	Throckmorton	197
Titus County	Mount Pleasant	Titus	194
Tom Green County	San Angelo	Tom Green	187
Espinosa-Oliveras-Aguirre	Austin	Travis	197
Travis County	Austin	Travis	182
Upshur County	Gilmer	Upshur	188
Upton County	Rankin	Upton	186
Uvalde County	Uvalde	Uvalde	196
San Felipe Springs	Del Rio	Val Verde	196
Val Verde County	Del Rio	Val Verde	185
Van Zandt County	Canton	Van Zandt	189
Victoria County	Victoria	Victoria	195
Walker County	Huntsville	Walker	186
"Five miles southeast...Steamboat Yellowstone"	Hempstead	Waller	200
Waller County	Hempstead	Waller	196
Butterfield Overland Stageline	Grand Falls	Ward	191
Ward County	Pyote	Ward	189
Brenham	Brenham	Washington	194
Webb County	Laredo	Webb	199
Wharton County	Wharton	Wharton	187
Wheeler County	Wheeler	Wheeler	189
Wichita County	Wichita Falls	Wichita	189
Wilbarger County	Vernon	Wilbarger	183
Willacy County	Raymondville	Willacy	186
Webster Massacre	Leander	Williamson	196
Williamson County	Georgetown	Williamson	194
Wilson County	Floresville	Wilson	197
Winkler County	Kermit	Winkler	199
Butterfield Overland Stage	Decatur	Wise	199
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Yoakum County	Plains	Yoakum	194
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TEXAS CENTENNIAL MARKER POLICIES

Adopted by the Texas Historical Commission July 31, 2009

Jurisdiction: Official Texas Historical Markers, including 1936 Texas Centennial markers, are property of the State of Texas. The Texas Historical Commission (THC) is the final determinant and authority of all matters related to design, eligibility, content, manufacturing, placement or replacement, and compliance oversight. The markers may, at the sole discretion of the THC, be recalled for any reason it so determines, including inaccuracies or non-compliance with rules and policies.

Inscriptions: In the event the placement or content of an Official Texas Historical Marker is contested, the THC, after consultation with interested parties, has the sole authority to make the final decision related to retention, replacement or removal. The wording of the state marker inscriptions is the sole responsibility of the THC. The inscriptions for some 1936 markers may be inaccurate, incomplete or confusing. However, because these inscriptions are part of the state's 1936 historic preservation effort and have acquired historical significance in their own right, the THC will not revise or alter 1936 inscriptions. Additional or corrected information can be presented through the THC historical marker program and other means. All documentation requirements must be met.

Access: Subject markers are placed at sites that have a historical association with the topic, but no legal restriction is placed on the use of the property or site, although the THC must be notified if the marker is ever to be relocated. The placement of historical markers should be carefully considered to ensure maximum accessibility and protection of historic resources. Markers must be accessible to the public.

Private property: Through its Historic Sites Atlas, the THC provides online access to marker inscriptions and locational information. The Atlas serves as the primary tool for researchers and others interested in the Official Texas Historical Marker program, and information can be downloaded as needed.

Relocation: The statewide effort to mark historic sites in 1936 has acquired historic significance in its own right. In addition, some 1936 markers are associated with specific locations; 1936 grave markers are also associated with human remains. Therefore, the policy of the THC is to preserve the original location of 1936 markers whenever possible. The THC has sole discretion in considering whether to relocate a 1936 marker based on considerations of safety, access, vandalism, damage, or other circumstances, and in consultation with County Historical Commissions and other interested parties.

Altered markers: Supplemental plaques and insignias should not be affixed to 1936 markers. Refer to the THC document "Restoring Texas Centennial Markers" for instructions on removing supplemental plaques and insignias from 1936 markers.

Damaged markers: Care must be taken in repairing damaged 1936 markers. Refer to the THC document "Restoring Texas Centennial Markers" for specific instructions on cleaning and repairs.

Replacement parts: Replacement parts for 1936 markers, including bronze stars, wreaths and plaques, are available through the THC historical marker program. State agencies are responsible for replacing missing parts for Centennial markers on their lands. County Historical Commissions, groups or individuals may also order replacement parts for 1936 markers.

Documentation: The THC currently does not maintain copies of original files and correspondence related to 1936 markers. Such files are maintained at four archives in Austin: The Texas State Library and Archives, The Dolph Briscoe Center for American History at the University of Texas at Austin, and the Catholic Archives of Texas.

Replicas: The 1936 granite and bronze historical markers were part of a unique effort and represent aspects of the historic preservation and craftsmanship of that time. The THC does not offer replica 1936-style markers to document new topics that were not addressed in the 1936 effort. Additionally, the THC does not endorse other groups or individuals attempting to replicate these style markers.

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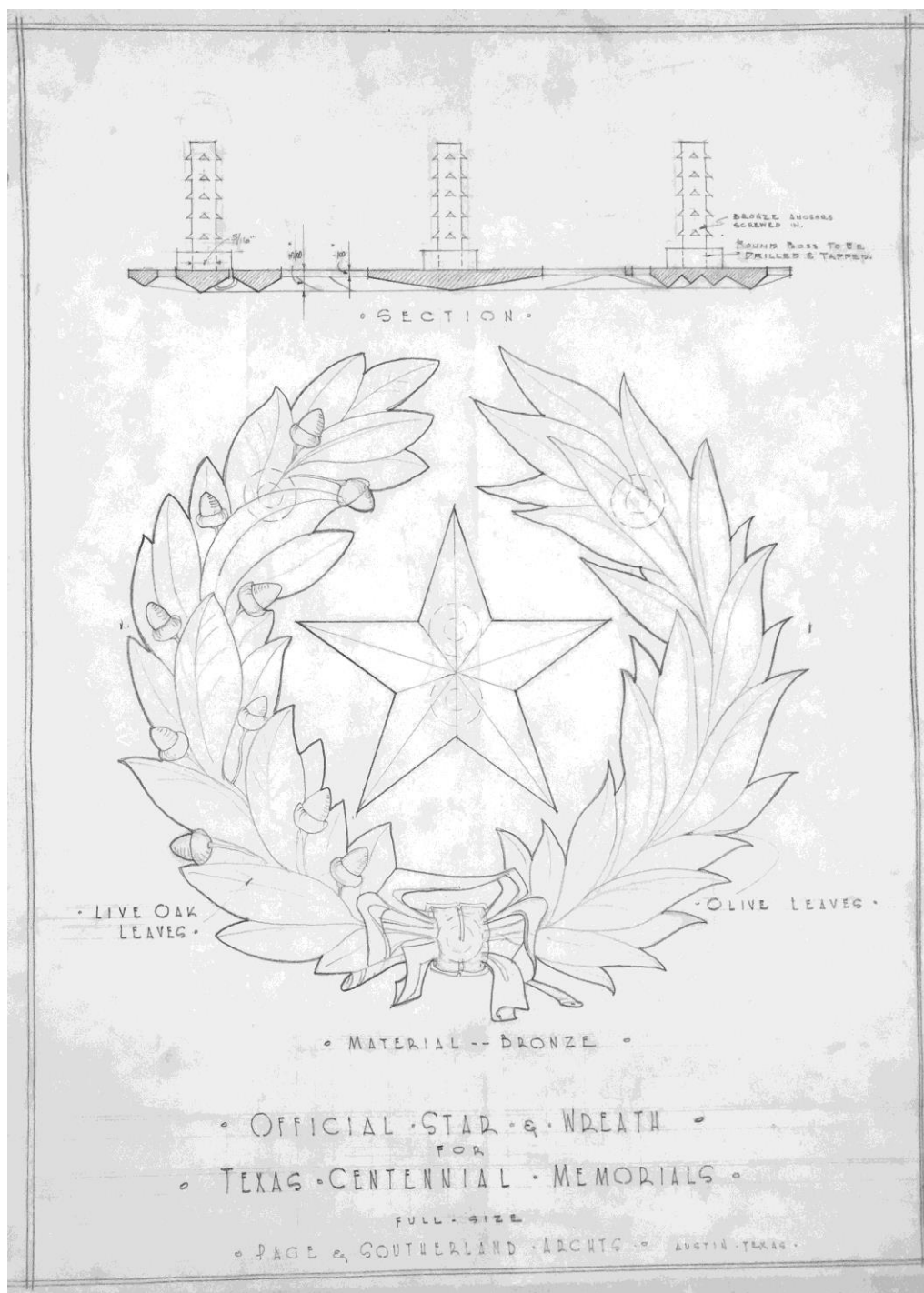
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Figure 1**Official Star and Wreath for Texas Centennial Markers (no date)**

Page and Southerland, Architects

Texas State Library and Archives, State Board of Control building records and contracts, CMC-9



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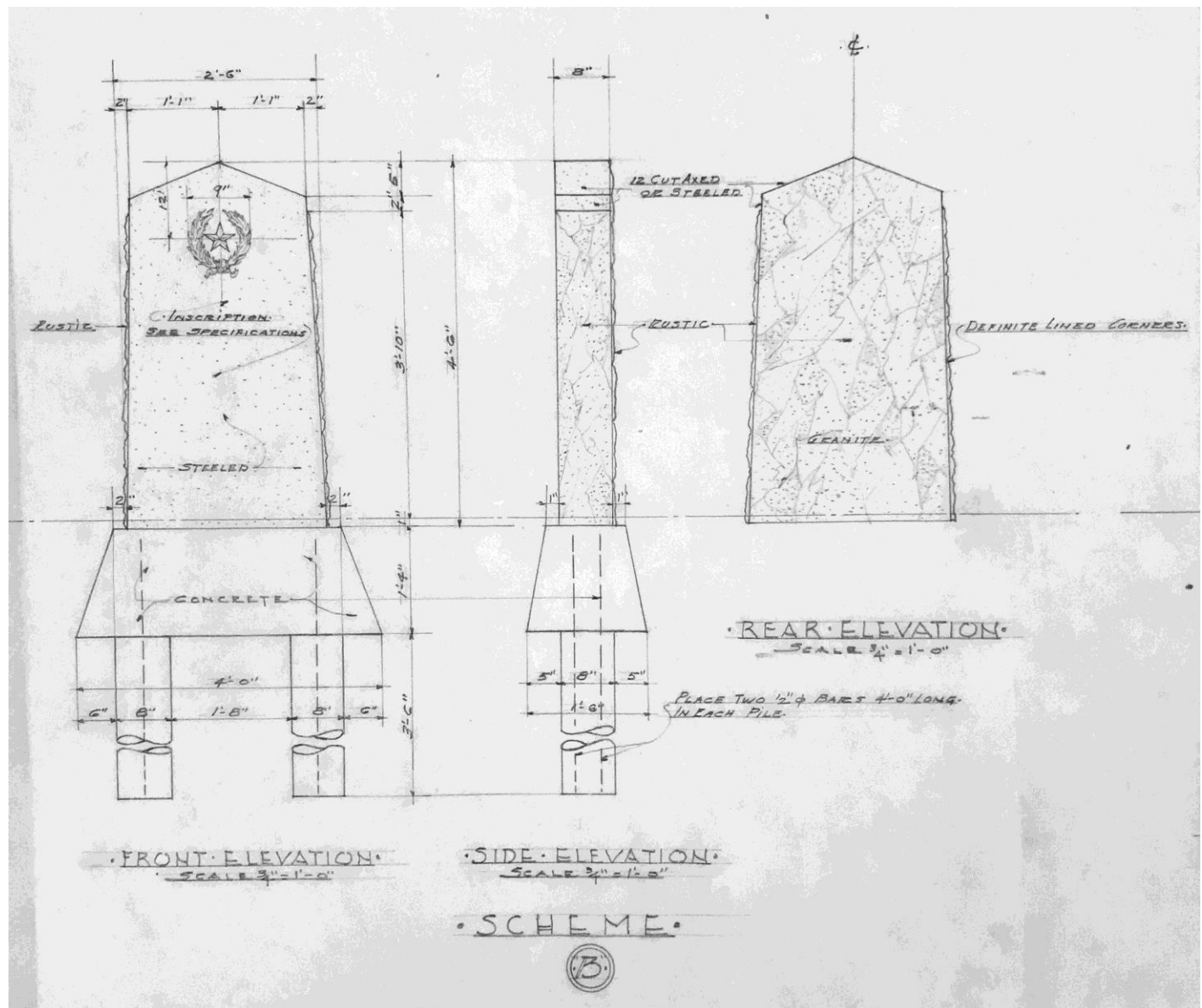
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Monuments and Buildings of the Texas Centennial (Texas - Statewide)

Figure 2**Historical Marker "Scheme B"** (detail, no date)

Page and Southerland, Architects

Texas State Library and Archives, State Board of Control building records and contracts, CMC-9



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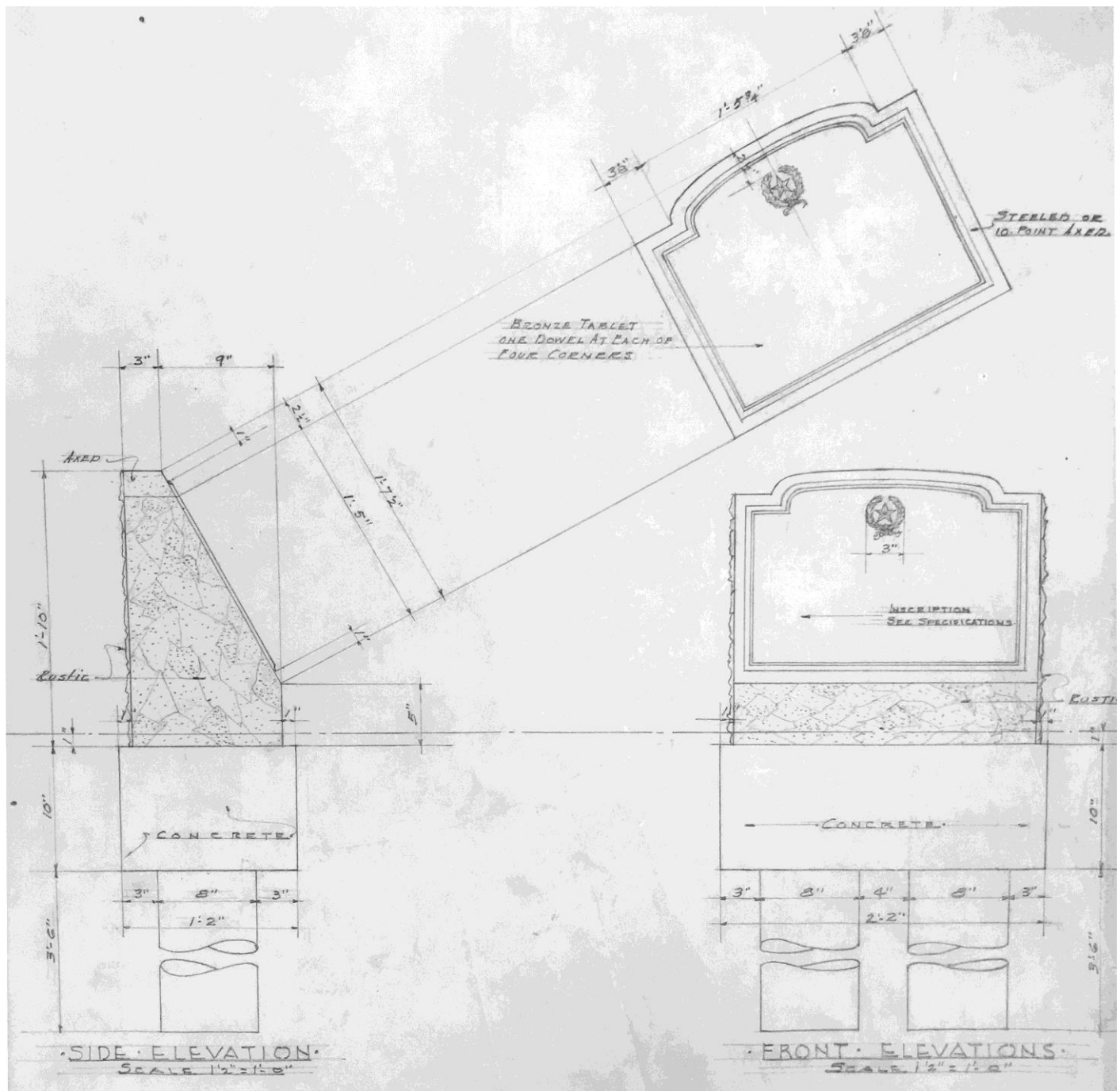
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Figure 3**Historical Marker "Scheme C"** (detail, no date)

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Texas State Library and Archives, State Board of Control building records and contracts, CMC-2



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Figure 4**Monument "Type Y"** (detail, June 19, 1936)

Page and Southerland, Architects

Texas State Library and Archives, State Board of Control building records and contracts, CMC-7

