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United States Department of the Interior
National Park Service

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JAN 25 1994

NATIONAL REGISTER

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

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1. Name of Property

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historic name **San Germán Historic District**

other names/site number **Partido de San Germán, Villa de San Germán de Auxerre, Nueva Salamanca, Ciudad de las Lomas**

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2. Location

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street & number **roughly bounded by Luna, Estrella, Concepción, Javilla and Ferrocarril Sts.** **N/A** not for publication
city or town **San Germán** vicinity ___
state **Puerto Rico** code **PR** county **San Germán** code **125**
zip code **00683**

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3. State/Federal Agency Certification

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As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this _X__ nomination ____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property _X__ meets ____ does not meet the National Register Criteria. I recommend that this property be considered significant ___ nationally _X_ statewide ___ locally. (___ See continuation sheet for additional comments.)

Arleen Pabón PhD **January 5, 1993**
Signature of certifying official Date
Puerto Rico State Historic Preservation Office
State or Federal agency and bureau

In my opinion, the property ____ meets ____ does not meet the National Register criteria. (___ See continuation sheet for additional comments.)

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

_X_ entered in the National Register — 2/16/94
___ See continuation sheet.
____ determined eligible for the National Register
___ See continuation sheet.
____ determined not eligible for the National Register
____ removed from the National Register
____ other (explain): _____

_____ for Signature of Keeper — Date of Action

5. Classification

Ownership of Property
_X_ private
_X_ public-local
_X_ public-State
___ public-Federal

Category of Property
___ building(s)
_X_ district
___ site
___ structure
___ object

Number of Resources within Property

Contributing	Noncontributing	
148	78	buildings
3		sites
1		structures
		objects
152	78	Total

Number of contributing resources previously listed in the National Register 5

Name of related multiple property listing N/A

6. Function or Use

Historic Functions

Cat:	Sub:
DOMESTIC	Single Dwelling
COMMERCE	Business, Professional, financial institutions, stores
SOCIAL	Clubhouse, Meeting Hall
GOVERNMENT	City Hall, Jail, Fire House

Current Functions

Cat:	Sub:
DOMESTIC	Single Dwelling/Hotel
COMMERCE	Business, professional, Financial institutions, Stores
SOCIAL	Clubhouse, Meeting Hall
GOVERNMENT	Other Government offices

7. Description

Architectural Classification

Spanish Colonial

Others: Neoclassical and Victorian Modes, Spanish Revival, Vernacular, Art Deco, Spanish Colonial Revival

Materials

foundation MASONRY/CONCRETE/WOOD
roof CORRUGATED METAL/CONCRETE/RED TILE
walls MASONRY/WOOD/CONCRETE
other

Narrative Description

8. Statement of Significance

Applicable National Register Criteria

X A Property is associated with events that have made a significant contribution to the broad patterns of our history.

____ B Property is associated with the lives of persons significant in our past.

X C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

____ D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations

____ A owned by a religious institution or used for religious purposes.

____ B removed from its original location.

____ C a birthplace or a grave.

____ D a cemetery.

____ E a reconstructed building, object,or structure.

____ F a commemorative property.

____ G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

COMMUNITY PLANNING AND DEVELOPMENT
SOCIAL HISTORY
ARCHITECTURE

Period of Significance **1830-1940**

Significant Dates **1830-1920**
1830-1940
1606-1940

Significant Person **N/A**

Cultural Affiliation **N/A**

Architect/Builder **VARIOUS**

Narrative Statement of Significance

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9. Major Bibliographical References
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Previous documentation on file (NPS)
___ preliminary determination of individual listing (36 CFR 67) has been requested.
___ previously listed in the National Register
___ previously determined eligible by the National Register
___ designated a National Historic Landmark
___ recorded by Historic American Buildings Survey # _____
___ recorded by Historic American Engineering Record # _____

Primary Location of Additional Data
_X_ State Historic Preservation Office
___ Other State agency
___ Federal agency
_X_ Local government
___ University
___ Other
Name of repository: _____

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10. Geographical Data
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Acreage of Property **Approximately 35.8107 acres**

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
1	__	_____	_____	3	__	_____	_____
2	__	_____	_____	4	__	_____	_____

_X_ See continuation sheet.

Verbal Boundary Description
Boundary Justification
==========
11. Form Prepared By
==========
name/title **Juan R. González Mendoza PhD, Historian**
Osvaldo García Goyco, Archeologist
Doris Maza, M.Arch.
(Edited by the Puerto Rico State Historic Preservation Office)

organization **Planificación, Desarrollo Urbano y Distrito Histórico**
date **September 1993**

street & number **City Hall of San Germán, Box 85** telephone **(809)892-0077**

city or town **San Germán** state **PR** zip code **00683**

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General Description

Set in the Lomas de San Germán, a transitional zone between the Central Mountain Range and the Lajas Valley, present-day San Germán is the administrative center of a municipality in southwestern Puerto Rico. These hills drop abruptly towards the river plain of the Guanajibo River that flows near the town's northern edge. Beyond the valley, the peaks of the Central Mountain Range are clearly visible, while to the south the view is of the hills that separate the town from the wide Lajas Valley, which up to the 1870s was part of the town's jurisdiction. The terrain is hilly, and the attempts that were made to create a grid-like pattern for the town's layout had to be modified to accommodate the difficulties inherent in the topography. Thus, the city's streets do not outline perfect squares or rectangles, nor do they have a uniform width. The historic district comprises the center of the traditional core of the town, bounded by the following streets: Luna (PR #102), Estrella, Concepción, a section of Ramas and Javilla. The municipality has an area of 54.5 square miles and a population of 34,962 inhabitants of which 11.0% approximately live in the ward of the urban center (US Census Report 1990: 189, 13) Of the four municipalities (Cabo Rojo, Hormigueros, San Germán and Lajas) that comprise the southwestern corner of Puerto Rico, it is the third largest in area. However, with a population of 3,802 inhabitants concentrated in the central urban ward of the city. Of the four jurisdictions, it has the largest urban population living in the town's wards US Census Report 1990: 3, 7, 8 and 13).

The layout of the city presents an uneven grid-like pattern with the streets oriented along the cardinal points of the compass. Its modern axis is Luna Street (PR #102) which bisects the grid in an East-West direction. This was the old road that linked the Villa to the adjacent town of Sábana Grande and the city of Mayagüez. To the north, and roughly parallel to it, run the other important streets of the urban core: Santiago Veve (formerly Comercio) and Estrella Streets. Up to the middle of the 19th century, the latter were the main borders of the city's layout, since the town expanded southward once the current of the Manzanares Creek was controlled by the construction of vaulted storm sewers [NRIS 90000552] that were not completed until the 1850s.

The other main thoroughfares of the town run from North to South and intersect the streets that run East-West at several points. These are -- from West to East -- Concepción, Victoria, Esperanza, Cruz, Carro, Alfonso

XII (half of this street, running north from Plazuela Santo Domingo was renamed Raúl Mercado) and Ramas Streets. The roughly rectangular or square shaped pattern formed by the streets that run East-West and those that run North-South is subdivided by shorter streets that run due East. These are: Manzanares, Ruiz Belvis and José Julián Acosta Streets. Finally, Javilla Street's diagonal is the edge of the old city core and ends in Luna Street, forming a triangular pattern between it and Ramas Street, that is cut by Santiago Veve Street. This area encloses most of the historical and noteworthy urban structures (see Map no. 5).

There is no clear cut distinction between residential and other areas, since they tend to blend together in the urban landscape, although in the past most of the main commercial establishments were aligned along Luna, Santiago Veve and Ruiz Belvis Streets, from Esperanza to Javilla Streets. San Germán today has two main open spaces, which correspond to the Plaza Francisco Mariano Quiñones or main plaza (bounded by Carro, José Julián Acosta, Ruiz Belvis and Cruz Streets), and Plazuela de Santo Domingo (bounded by Carro, Santiago Veve, Ramas and Ruiz Belvis Streets). The importance of these sites for the general appearance of the district and the arrangement of the city's layout cannot be underestimated. In Latin American cities plazas served at least two functions. The squares were focal points for the distribution of the urban space, organizing the neighboring squares into a coherent and hierarchical whole. The plazas were also the spaces around which social and political activities were arranged. The commanding sites in the main square were reserved for the buildings that represented the state and ecclesiastical authorities. Thus, the parish church stands at the western limit of Plaza Francisco Mariano Quiñones while the Alcaldía is located at the opposite end (see photos 19-21 and 24). In the past, the open spaces also symbolically ordered social space and reflected the social hierarchy that prevailed. Thus early city ordinances from San Germán reserve the spaces around the plazas for the "well-bred" inhabitants and the spaces allotted to important activities such as commerce (Caro Costas: 1971, 46-47; for discussion of possible variations see Scobie: 1982, 359-362).

The rest of the built-up area is composed of residential and commercial structures, intermixed with others of a public nature, such as schools, religious or cultural centers, and the old farmers market. As stated before, there is no strict delimitation of the different areas within the heart of the old city. Many residences are located above the areas that are used for commercial or professional activities (offices for lawyers, accountants, dentists,

doctors, cafeterias, retail establishments, etc.). On the other hand, those structures that are strictly residential are most of the time located near or bounded by buildings that have commercial, financial or public functions. This clearly differentiates the proposed district from the newer areas of the city, that are more specialized in function, as corresponds to the pattern of suburban sprawl that has characterized Puerto Rico's urban growth since the 1950s.

This plurality of functions, and its long period of continuous habitation (See Section 8), make the historic district a *mélange* of widely differentiated architectural styles. These range from examples of relatively early Spanish Colonial architecture, such as Porta Coeli Chapel (1606), to regional adaptations of established architectural styles, such as: Neoclassic, Neo-Gothic, Queen Anne, among others. Intermixed with some of these turn-of-the-century structures, there are structures that reflect more recent stylistic trends such as Spanish Revival and Art Deco, and structures of more recent construction that, with few exceptions, are characterized by a non-descript style. The district, in terms of architectural styles, is an eclectic one (see Ills. 1-14).

Sixty-and-one-half percent of the buildings within the San Germán Historic District are contributing resources; the remaining 34.5% are considered to be noncontributing. Within the district, there are also three contributing sites and one contributing structure [NRIS 90000552]. Approximately 50% of the contributing resources were built between the 1860s and the 1920s, a period that is characterized in Puerto Rico's urban and architectural history as one of intense development and experimentation (Jopling: 1988 and Rigau: 1992). Most of these buildings are constructed of traditional materials, such as masonry, brick and wood, while the early 20th century saw an increased use of new materials, such as concrete, particularly since the earthquake of 1918 and the severe hurricanes that occurred between 1899 and the 1930s, seem to have discouraged the use of brick and wood (see Salivia: 1972, 242-305 and Schwartz: 1992, 303-334 for the hurricanes).

As mentioned above, about half of the San Germán Historic District's contributing resources were constructed between the last half of the past century and the first decades of the present century, the rest were built prior to or near the end of World War II. The architectural vocabulary is very ample, encompassing Vernacular expressions, as well as examples with varied

eclectic influences. These later styles characterize some of the turn-of-the-century and pre 1940s houses, and also influenced traditional vocabulary of some of the Vernacular and Vernacular with Neoclassical influence structures built during or after the 1890s (see Inventory).

Many of the distinguishing features of the district, in terms of style and relationships between the buildings, are well represented in José Julián Acosta (Ills. 1-4), Ruiz Belvis (Ills. 5-7), Santiago Veve (Comercio) (Ills. 8-12) and Esperanza Streets (Ill. 13) and the facades of the Parish Church and old Alcaldía (Ill. 14).

José Julián Acosta Street has some good examples of buildings, others with Classical influences, yet others more modern, such as the Carmen Rita Palmer House and the Public Library (Ill. 1 and Inventory 150. Block 16 lot # 5 and 151. Block 16 lots # 6-7 respectively). At the corner with Cruz Street stands Casa de las Bahr, with its main facade aligned with Plaza Francisco Mariano Quiñones, one of the best examples of Vernacular mode in the town (see Inventory 157. Block 18 Lot # 1, Photos 27 and 28, Ill. 3). Once the site of the Casino, or cultural center, this recently remodeled building was constructed in 1871 by Juan Barón Capriles and Nepomuceno Ramírez, two of the best-known master builders of San Germán. On this section of the street, the only building that breaks with the prevailing rhythm is Teatro Sol (Inventory 159. Block 18 Lot # 3, Photo no. 29, Ill. 3), a former movie house designed in an Art Deco language. Next to it is the Milton Irizarry House (Inventory 160. Block 18 Lot # 4, Photo no. 30, Ill. 3), another fine example of Vernacular architecture, which incorporated certain Victorian motifs, such as gingerbread decorations on its upper floor balcony. This is also one of the few buildings in the San Germán Historic District that have a wooden herringbone facade on the second story.

Like José Julián Acosta Street, Ruiz Belvis Street presents buildings designed in the Vernacular, as well as other styles. The section of the street seen in Illustrations 5 and 6 has two modern examples that retain the general balance established by the height of the neighboring buildings. Going down the street, towards the Plazuela de Santo Domingo, and on the corner with Ramas Street, stands one of the foremost examples of High Victorian Gothic architecture in San Germán, and also one of its most famous houses: the Waldemar Morales House (Inventory 143. Block 22 Lot # 6, Photo no. 15). This well preserved residence was designed in 1913 by the city's foremost architect,

Pedro Tomás Vivoni (1873-1959), who like other members of the turn-of-the-century generation of Puerto Rican architects, studied in Europe. The house features an L-shaped plan, with a tower-like element, an irregular cross-gabled roof, roof cresting, classical columns and stained-glass windows and doors. As with his own residence -- Joffre Vivoni House at the corner of Concepción and Luna Streets (Inventory 4. Block 36 Lot # 11, Photo no. 76) -- the architect:

> applied his French training to imported Victorian models and reinterpreted them according to the site conditions and available construction materials, ultimately rendering works of distinct local flavor in spite of their obvious European or North American extraction.... Both houses line up against the street, yet their object-like quality within the city's texture seems to contradict the traditional, dense-city strategy. In both, the Victorian architectural idiom is pursued, but the proportioning, detailing and execution betray a local flavor. (Rigau: 1992, 66.)

Santiago Veve Street, between Esperanza and Carro Streets, further demonstrates the pattern characteristic of what used to be the city's main commercial artery. Again, the Vernacular style with Neoclassical influence predominates, intermixed with some modern examples (Ills. 8-11). As was usual, buildings that had an exclusively commercial function were mixed with wholly residential, or with buildings that possessed a mixed commercial-residential use. One of these outstanding buildings is the Sucesión Quiñones House at the corner of Cruz and Santiago Veve Streets (Inventory 217. Block 30 Lot # 2, Photo no. 32, Ill. 9). This commercial-residential building, now partially restored, was built around 1880 following a Vernacular with Neoclassical influence idiom. It was constructed using traditional materials, with a three-opening facade facing Cruz Street that also features overhanging balconies, with wrought iron railings.

The Banco Central Building (Inventory 218. Block 40 Lot # 2, Photos nos. 51-52, Ill. 9), which today also houses the cultural institution known as Círculo de Recreo, and the Farmacia Domínguez (Inventory 117. Block 42 Lot # 1, Photos 53-55, Ill. 10), on opposite sides of the corner of Cruz and Santiago Veve Streets, are also good examples of the architectural idiom that predominates in these two city blocks. Both date from the 1870-1880 period and were built with the traditional combination of materials: masonry, brick and

wood. The first building was originally the site of the Hotel Central, while the second one, which has been turned into a restaurant, still preserves much of its drugstore memorabilia, such as the original gingerbread decorative fixtures and pharmaceutical herb jars.

Following the pattern of Ruiz Belvis and José Julián Acosta Streets, the section of Santiago Veve Street closest to the Plazuela de Santo Domingo presents a more residential aspect, particularly, the area between Ramas and Javilla Streets. Here, small Vernacular houses stand between two fine examples of the city's residential architecture (Ill. 12). Near the corner of Javilla Street stands the Jaime Acosta y Forés House [NRIS 90000767] (Inventory 137. Block 46 Lot # 26, Photos 59-63), built in 1917 in a Vernacular style. Built of wood on a concrete foundation, it has a rear service wing called a *martillo* (hammer), that gives it an L-shaped plan with an interior courtyard; its full frontal balcony or verandah is in line with Santiago Veve Street, and its corrugated metal hipped-roof features dormers. The interior depicts a unique example of decoration: a *mediopunto* or grille with Corinthian columns and, probably unique in Puerto Rico, Art Nouveau stenciled paintings adorning the walls and ceilings of every room. This house definitively stands out from its neighbors, a three story modern commercial building, and the two modest houses that separate it from yet another elegant example of San German's residential architecture, the Ulises Gregory House (Inventory 133. Block 45 Lot # 3). This building shows the Vernacular adaptation of Neoclassical elements. It was constructed around 1915, using traditional materials. Its four-opening facade is characterized by its wooden double doors with open-work transoms and colorful stained glass; the full-length, arched balcony has paired columns, wrought iron railings and a marble entrance stairway. Like many other houses in San Germán and other Puerto Rican urban cores, this superb house features a *mediopunto*.

Current Condition of the District

The overall character of the core area has not suffered serious alterations in terms of the layout of streets and the proportion of open public spaces to built-up area. Furthermore, in terms of the architectural design, although new structures have altered the physiognomy the area, enough buildings remain to maintain its overall appearance, for they have not altered significantly the pre-existing lines and patterns. The proposed district still retains a large sample of the materials and workmanship that characterized the

different styles of construction present within it. Finally, as was stated above, the visual and spatial feeling derived from the urban core is still one that presents coherence and architectural values unique to San Germán.

There are, however, threats that might exist in the foreseeable future. Therefore, the integrity of the district may be lost. Some of these are: 1) the destruction of existing structures because of neglect, age or replacement by newer edifications -- this is particularly the case of structures that are made of materials such as masonry, brick and wood; 2) destruction due to the mutilation of features belonging to abandoned buildings; 3) shift towards the outskirts of town of most government, commercial and residential functions.

Character of the District

As has been stated above, one of the features that distinctively mark the district's character is the fact that San Germán is located on a series of hills, which drop abruptly towards the Guanajibo River plain on its northern boundary. This has not only contributed to the irregularities that are perceived in its grid-like urban organization, but has also affected the construction and height of its buildings, for they had to be adjusted to the fairly steep incline of the streets, without abandoning their desire for an appearance of proportion and elegance (see Illustrations and Photos). Finally, the topographical features accentuate one of the traits that distinguish San Germán, by helping to produce a general configuration that permits an uninterrupted view of the stunning natural surroundings, which as Hardoy suggests, gave the residents a sense of being close to nature (Hardoy: 1975, pp. 318-19). Facing North, the inhabitants of San Germán are treated daily to a wide panorama which includes the river valley and the blue-hued mountains of the Central Mountain range that run parallel to the city's orientation; while, facing South the view is toward the hills that form the boundary with the Lajas Valley.

The Plazas

Open public spaces are crucial to the urban character of the San Germán Historic District, since they give coherence to the urban grid and present the viewer an unencumbered view of some of the town's most significant buildings.

During the late 18th and early 19th centuries, the city had two main open spaces. One was the Plaza del Rey (Inventory 166. Block 13 lot #1), which apparently extended from the Ermita de San Sebastián (1782) to the limits of the present El Bosque sector. One of the town's notables, Doña Francisca Silva opposed construction on this site, but the pressure for more lots that resulted from population growth, finally resulted in the urbanization of the area facing Carnicería, Victoria, Esperanza and Concepción streets. The urbanization of Luna Street, from the former Plaza del Mercado (Farmers' Market) to the Old Theater -- located at the corner of Concepción and Luna Streets -- quickly followed.

The other main open space was the Plaza Principal (Inventory 138. Block 19 lot # 1), which is still in its original location. Throughout the history of San Germán it has been known by many names: Plaza Mayor, Plaza Principal, Plaza Vendimia, Plaza Verduras, Plaza General Contreras, and today, Plaza Francisco Mariano Quiñones. It seems that before the construction of the Alcaldía in 1844, the Plaza was much larger and extended all the way to Porta Coeli Chapel, whereas at present, the old Government Building and Carro Street divide this area into two uneven open spaces. (See Maps nos. 2-3.)

The Plaza served a crucial commercial function for the small retailers of produce gathered there for Sunday market. As part of the efforts to improve the layout and urban landscape that characterized the second half of the 19th century, the laying down of stone pavement for the square was approved in 1851, and gas lighting was installed in 1860. José Marcial Quiñones, one of San Germán's outstanding 19th century figures and local historian, wrote that San Germán's first *Corregidor*, Antonio Benito Padilla, was responsible for the leveling of the Plaza and the repair work done on the streets and sidewalks that surrounded it. Padilla would also be responsible for the erection of the town's first theater (Quiñones: 1978, 68-69). By 1890 the plaza had suffered other alterations, perhaps the most important of which was the transference of the Sunday market to the smaller Plazuela Santo Domingo, behind the Alcaldía (See photo no. 9)

As a result of the modifications of the city's plan, the two main open spaces became three, since the Plazuela Santo Domingo (Inventory 103. Block 32-33) took shape after the construction of the Alcaldía and Carro Street. This small rectangular square was once part of the main plaza. During the late 19th century it replaced the main square as the city's Sunday market, and at the

turn of the century, following the trend towards "the embellishment of the public realm," it became one of those "meager open spaces with no paving or planting [that] were refurbished as parks and plazas" (Rigau: 1992, p. 138). The Plazuela became the tree and shrub-filled park which contrasted with the plaza, each had "specific circulation patterns ... that constitute the backbone of urban space in Puerto Rico at the turn of the century." The plazas were usually reserved for public meetings and collective affairs, while places like the Plazuela were devoted to "activities of a more individual nature...: sitting on benches, strolling, reading, or simply relaxing" (Rigau: 1992, 138).

Outstanding Public Structures

No description of the San Germán Historic District's urban fabric would be complete without mentioning those public structures that, together with the city's open spaces, ordered the urban landscape. Like the traditional public structures of other Puerto Rican cities and towns, the public buildings of San Germán reflect the historical characteristics of 19th-century Spanish rule and 20th-century United States rule. The close relationship between the Catholic Church and the State, that characterized most of the Spanish period, is seen in the fact that the symbols of political and ecclesiastical authority dominate one or more sides of the plazas. In the Plazuela Santo Domingo, the outstanding building is the Chapel of the former Dominican Convent, while the Cabildo and the Parish Church face each other across the main plaza, and the Hospital de la Concepción and the Casa del Rey were constructed facing one side of the former Plaza del Rey. In a sense, the same pattern prevailed during the first decades of United States rule. Only this time, the desire seems to have been to showcase the progress that was being showered on the new possession, particularly in the sphere of education. Thus, public schools, designed in the 1920s and 1930s by a young generation of architects educated in the United States and working for Department of the Interior in Puerto Rico, replaced some of the symbols of the Spanish colonial past in key spaces facing one or more of the open areas of the city, or occupying a whole city block (Rigau: 1992, 141-148). In San Germán, the Rafael García Cabrera Public School (Inventory 237. Block 35 lot # 15, Photo no. 74), designed by Architect Rafael Carmoega, replaced the old Casa del Rey.

THE PARISH CHURCH

Although it is impossible to determine the original location of this important building, for the period between the 16th and the 17th centuries (Inventory 216. Block 105 lot # 1, Photos nos. 16-21, Ills. 2 and 14), the present structure, built in 1842, is located on the west side of Plaza Francisco Mariano Quiñones. The historical references available point to the precarious existence of the original core of the town, and the overwhelmingly rural nature of the town's settled population -- as late as 1803, the Cabildo's notables did not live in the main town and preferred to live in their *estancias*, *haciendas* or *hatos*. The materials of which the church was constructed were as fragile as the town's urban fabric. Spanish historian Enriqueta Vila Vilar cites various descriptions of the settlement's condition during the first half of the 17th century. In one of them, the Bishop of the Island wrote to the King that the town was inhabited by 100 *vecinos* who lived in a wretched state and had a church made of straw, that was so dilapidated that the Holy Sacrament could not be kept in it. Another description of similar importance is attributed to Captain General Anglería, who reported that the town had only 30 straw houses and that the best object found therein was a bell that the neighbors kept hanging from a post, for when they had a church (Vila Vilar: 1974, 25-26).

The situation must not have been better during the second half of the century, which precisely coincided with one of Puerto Rico's worst periods under Spanish rule (López Cantos: 1975). By the 18th century, population growth and increased economic activity, spurred by illicit trade with the sugar islands of the non-Hispanic Caribbean, probably resulted in some urban growth. This was mirrored by an improvement in the Parish Church structure. Still, Abbad y Lasierra states that the town had:

> . . . a large square plaza and two streets that run towards the Convent of Santo Domingo, that sits on top of a hill; the parish church is very small and not appropriate to the luster and antiquity of the Villa, facing the parish there is a good chapel dedicated to Our Lady of Conception; in the street that leads to Santo Domingo there is a very reduced hospital, and so poor, that it seldom accommodates patients (Abbad: 1979, 139)

In 1785, at the time of Abbad y Lasierra's writing, the church building was made of wood, which partly explains its deterioration due to the tropical weather. In 1805 it was in shambles, and repairs were ordered, which were not concluded until 1813. During that time, religious services were held at the

Ermita de San Sebastián. The restoration seems to have been short-lived, since an 1834 petition asked for construction of a temporary structure in the main church's atrium, because the Ermita could not accommodate all the parishioners that attended Mass. The following year, it was suggested that Mass could also be celebrated at the Convent of Santo Domingo.

In 1838, one of its shows presented by a visiting theatrical company was destined to raise funds for the badly needed repairs. However, the more spacious vaulted masonry would not be built until 1842, under the direction of master mason Pascual Antongiorgi and master builder Martín Albertucci, while craftsman, Tiburcio Espada, executed the work of the altars (Vélez Dejardín: 1983, 210 and Feliciano: 1976).

Until 1814, the city's cemetery was located behind the building where the parish house now stands. Because stray dogs were digging into the graves and water coursed through the grounds when it rained, during that year it was transferred to the El Bosque area, beyond the road that would eventually become Luna Street (Vélez Dejardín, 211). During the cholera epidemic of 1856, a special cemetery was established to bury the victims of the disease. The cemetery at El Bosque was moved again in 1886 to the outskirts of the town, to the location where the city's cemetery is now located.

HOSPITAL DE LA CONCEPCION

Completed in 1842, the oldest wing of the Hospital de la Concepción is located on the western edge of the district facing what was once the Plaza del Rey. According to Ramírez de Arellano, the first building to harbor this institution dated to 1606, the period of construction of the Porta Coeli Convent. Its first location, however, is not really known. Ramírez suggests that it occupied the place where the old Alcaldía now stands, and that it rendered services in that location until 1804. However, Abbad y Lasierra suggests that the structure was located on the street that led to the Convent. This seems to be more attuned to Plee's 1821 rendition of San Germán, which shows a large rectangle of open space uninterrupted by buildings stretching from Porta Coeli to the Parish Church. Furthermore, archival documentation contemporary to the sketch, apparently corroborates the urban plan suggested by the French naturalist's rough drawing. Since the building that housed the Cabildo was somewhere on the north edge of the plaza (Vélez Dejardín, 210), it is possible that the Hospital was located opposite the Cabildo, which would

concur with Abbad y Lasierra's description. Perhaps the Hospital was moved to the place that the old Alcaldía now occupies sometime during the 1820s, when its reconstruction and repair were addressed. Thus, there would be no contradiction with the Cabildo suggesting in 1836, that the new Alcaldía be relocated on the site that the Hospital occupied East of the church at the edge of the plaza (Vélez Dejardín, 211).

Between the 1830s and 1850s, a period of rapid expansion, the need was felt for a better location and a more solid structure to house the Hospital. After several years of discussions, and search for the always scarce funds, construction of a masonry structure was completed on April 9, 1842 and the Hospital was transferred to its actual location (Vélez Dejardín, 210). This site was probably chosen because of its proximity to the main road that led from town; its location on a hill, which according to the medical precepts of the time, allowed the breezes to diffuse the elements of contagion; and finally, its location in what were then the outskirts of the city, which aided in the quarantine of dangerous cases, and was probably also required by the then current ideas of urban planning (for a good overview of the European scene, see Ragon: 1971; for Spain and Puerto Rico, see Rigau: 1986, 1992; for the importance given in the 19th century to heights as a source of comfort and health, see Scobie: 1982, 362).

THE ERMITA DE SAN SEBASTIAN

This small chapel honoring Saint Sebastian is located on what was the northern limits of Plaza del Rey, and was the nucleus of the houses which were built on this high part of the Historic District (Inventory 165. Block 2 lot # 10, Photo no. 72). It was built in 1782, at a time when there was little urban development in that part of town. During the latter decades of the 18th century, and until the erection of the Parish Church in the 1840s, it often doubled as parish church. There seems to be no evidence related to the materials originally used in its construction; the existing structure is made of masonry and has been incorporated into the building of Colegio San José. It is probable that it was made of a lasting material, for many of its most devoted patrons belonged to the wealthier families of the city.

According to José Marcial Quiñones (1978, 158), in the 1870s Bishop Puig suggested the establishment of a school in San Germán, with the monies resulting from the annuities of the Hospital de la Concepción. Quiñones and

others became interested in the idea and proposed to fund the project with twenty-three thousand *pesos* they held in slave *cédulas* (bonds that the Spanish authorities issued the former slave owners, to legally compensate them in 1873), since they had lost all hope of redeeming them. The subscribers proposed to establish the school in the place occupied by the Ermita de San Sebastián. The Bishop, however, did not want to compromise himself with the proponents of the scheme, and the school was established with funds from the Hospital as originally proposed by the prelate.

The first religious order to take charge of the school were the Franciscans; however, they left within a year. They were replaced by the Redemptorists, who also had little success in attracting students. About this time, the Municipality also became interested in the project and donated land near the hermitage for the construction of a school building and gardens (Quiñones, 159). But Bishop Puig, who according to Quiñones, had miscalculated the availability of funds, dropped the idea and opted for the establishment of an elementary school (*Escuela de Párvulos*), on the grounds of the new Hospital building, and placed it under the charge of the Sisters of Mercy.

THE ALCALDIA

The old Alcaldía was completed in 1843, and shows Neoclassical ideas. It was built at the eastern edge of the main square. The building that housed the town's Cabildo and jail, at first was not located at its present site (Inventory 139. Block 20 lot # 1, Photos nos. 21-24, Ills. 4, 6 and 14). Since the Plaza Mayor extended all the way from the main church to Porta Coeli, at least until the 1820s, it must have been located on one of the streets that bordered the plaza; some authors have suggested that it was located on the street that lined the northern edge of the plaza (Vélez Dejardín: 1983). Like many of the town's residences and public buildings, it was constantly in a state of disrepair during the early years of the 19th century. It was probably a wooden structure with red tile roof, as were other buildings in town.

During the 1830s, the sorry state of the Alcaldía and its relocation became a matter of concern, as was the ruinous condition of the main church. In 1836 it was decided to build a new structure for the Cabildo, east of the church, where the Hospital had once stood. Two years later, Manuel López, one of the town's contractors, was given the commission for the task. López, however, could not complete the project, due to his death in 1843. The

building was then completed by Pascual Bártoli, another contractor, who had married López's widow (Vélez Dejardín, 211). Once finished, the structure served at least two key purposes: the lower floor was destined as the public jail, while the top floor was used as the meeting place of the city's ruling body, as well as the audience hall for the judicial matters dealt with by the mayors. Further improvements were made to the Alcaldía during the 1850s, such as the installation of a clock under the direction of Felipe Hecht in 1858.

THE CASA DEL REY

Although this structure no longer exists, its site is well known. The Casa del Rey (King's House) was another of the notable structures in a well-ordered urban center. Up to the mid 19th century, it was one of those public buildings that was in a ruinous state. Discussions on how and where to build the structure that was to serve as military quarters began during the first half of the 19th century. Nothing came out of these plans, because the Municipality was chronically short of funds, and because of the general economic malaise that the city seems to have experienced during the 1810s and 1820s (González Mendoza: 1989, Ch. 5) This was apparently the reason why it was first established in a privately owned property belonging to the Quiñones family.

In 1842 the Cabildo again considered a series of proposals for the construction and relocation of the Casa del Rey. This time, after difficulties delayed the process of building and relocation, the project finally materialized. In 1854, Martín Albertucci was commissioned for the construction of the Casa, which he began in 1854 and completed in 1858. Because of problems encountered, the original plans -- that called for the raising of military quarters on the eastern corner of Plaza del Rey -- were modified and the building was erected on the high side of the Plaza, facing Concepción Street. During the 20th century the Rafael García Cabrera Public School was erected on this site.

Archeological Potential

Because the city has been established on its present location since the 1570s, certain areas of the urban core should yield important archeological finds, which would help to illustrate the development of the enclave, as well as of the lifestyle of its inhabitants throughout this long period of

habitation. This has been partially confirmed by the materials found in the test sites dug prior to the refurbishing of the existing pavement, and the relocation underground of the power and communications system lines, during the 1990s. (García Goyco: "Survey de Recursos Culturales Fase IA, IB Parcial")

At this time, we will present a summarized analysis of these preliminary findings, so that may shed light on the archeological potential of the proposed district. This is a crucial component of any decision that may be taken regarding the feasibility and desirability of establishing a historic zone or district. Firstly, the archeological materials would shed light on the evolution of the city's configuration and settlement patterns through time. This is particularly important for the period prior to 1850, because of the absence of maps and other visual descriptions about this period. Secondly, artifacts and animal remains found in the sites could expand our understanding of the daily life and habits of the town's and reveal changes in matters of taste, construction, fashions, relations to the wider world. Thirdly, the tangible remains of the past serve as a physical link with that past and its ways. These palpable remains can help foster among the people of San Germán and its visitors a sense of their place in history and thus promote an interest in the preservation of those features of the city, at present seriously neglected, that reflect the essence of its past and present existence.

If the citizenship is to be actively involved in the life of the Historic District, as it should be, the managers of the District and the municipal government have to promote these type of more direct links to the city's life history. To foster this, the establishment of a well endowed and lively historical museum, linked with the preservation of particularly important sites that could be visited *in situ*, should be one of the priorities of the administration of the District. This, of course, requires the previous determination of archeological potential that may guide the efforts of retrieval in the most economical and efficient way possible.

Areas of Archeological Potential

The results of the archeological studies that have been conducted, according to Archaeologists Osvaldo García Goyco and José Muñoz, (see Maps 7-9) can be summarized as follows:

Plazas Santo Domingo and Francisco Mariano Quiñones

In a previous study, Archeologist Gus Pantel uncovered the original stone pavement of Plaza Santo Domingo. The exploratory digs done for the actual restoration of the other plaza also revealed what could be construed as a portion of the original pavement (García Goyco: "Survey"). In both instances, there was no archeological material under the original pavement. It should be mentioned, however, that in the area in front of the old Alcaldía, directly across from the main square, the foundations of the old Hospital, and the smooth river stones that were used to pave the streets, have been found.

Areas of High Archeological Potential

According to Archeologist Muñoz, these areas are associated with at least four of the city's streets (Muñoz: Personal Communication). These are Ramas, Alfonso XII and a section of Esperanza and Manzanares Streets (see Map 7). This area of the city has the longest urban life and, thus, history. Most of the construction prior to the 1850s seems to have centered around this area (see Maps 2-3).

In a section about eight feet long in Ramas Street, good examples of 18th-century Majolica were found. One well in Ramas Street (Ill. 15) has yielded a good amount of materials, probably dating to as late as the 17th century; it also shows what appears to be the old bank of Manzanares Creek and the different landfills that were undertaken in an effort to control the flow of the creek. The most important find in this area, however, was what appears to be "transculturation earthenware," probably dating to the late 16th or early 17th centuries.

Test sites in other streets mentioned above have also yielded 18th-century material, particularly Majolica. Due to the nature of the excavations (see García Goyco: "Survey"), in the case of Manzanares and Esperanza Streets, it is impossible to determine, at present, the direction and the proportion relative to other materials of the 18th-century material found.

There are also some areas that could produce potentially valuable evidence of human habitation in the form of skeletal remains. These include the Atrium, floor and yard of the Parish Church, as well as the Porta Coeli Chapel. Evidence found in the Parish's burial records shows that, at least up to the

beginning of the 19th century, people were buried in places according to social and ethnic classifications. Although located outside the proposed district, the site of the former cemetery at El Bosque could also have a high archeological potential. (García Goyco: "Comentarios Arql. Potential S. H. P. O.")

Finally, within the proposed district there are other places that could produce interesting archeological material. Even though most of the town's houses date from the 19th century or later, there are sites where material from previous structures can be found. In some of these sites, the archeological context may have been hardly disturbed. This could be the case of those houses that have above-ground floors with no basement and those that had latrines or cisterns. With the laying out of a sanitary water supply system, many of these features lost their usefulness and were then used as storage spaces or garbage dumps. These sites could reveal interesting details of material life (see Map 9).

Although at present there is no inventory of the number of dwellings or structures that had cisterns or latrines, the feasibility of conducting such a survey should be one of the priorities to determine the true potential of the District. In line with this recommendation, top priority should also be given to undertaking at least preliminary archeological surveys of those vacant lots that exist at present within the district. (García Goyco: "Comentarios.")

Areas of Good Potential

These areas could yield important archeological material dating from the 19th century. Similar material has been found in José Julián Acosta Street and in a stretch of Dr. Veve (formerly Comercio) Street. Both have yielded 19th century material. This includes large quantities of animal bones that may be useful in establishing the definitive location of the city's meatshop, as well as other urban amenities, such as eating places. In addition, some of the branches of the vaulted storm sewer system of the city (revealed by the test digs), have produced 19th-century industrial earthenware (see Ill. 17). This is particularly the case of those that cross or flow towards Veve and Manzanares Streets. As can be seen in Map 8, a hotel and three drugstores were clustered around this area, which might explain the presence of this type of

material in the sewer.

Areas of Little or No Archeological Potential

Carro Street, from Luna up to Estrella Streets, and Veve Street, from Carro to Ramas Streets, have not yielded much archeological material; they are, therefore, deemed areas of no archeological potential (see Map 7). The rockbed is close to the surface at this point.

Summary of Findings

Sixteenth- or 17th-century materials: these include contact period, "transculturation earthenware" and colonial ceramics.

Eighteenth-century materials: mostly earthenware.

Nineteenth-century materials: earthenware, porcelain, bottles, glass, animal remains (cattle, *burgao* shells, turtle).

It should be mentioned that the former movie house (Teatro Sol) has produced a great deal of material that may be useful in the study of social aspects related to the entertainment activities and advertising techniques, during the second half of the 20th century.

It may be concluded that the proposed District has excellent possibilities of producing archeological material related to the four-hundred plus years of the city's history. Yet, more intensive research is required at this point. The study of empty lots, latrines and cisterns could produce material that may lead to a more precise understanding of the town's history. It could also help the rehabilitation efforts of the District. Plots that are found to be particularly rich as archeological sites, for example, could be turned into archeological exhibits that would attract visitors and promote civic pride.

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INVENTORY OF STRUCTURES AND SPACES LOCATED WITHIN THE SAN GERMAN HISTORIC DISTRICT

Contributing resources (**C**) are significant to the historic and architectural development of the district, possess compatible design elements, and maintain the scale, use, and texture of the district. Non contributing resources (**NC**) have little or no architectural significance or do not fall within the period of significance of the district.

LUNA STREET

1. Block 36 Lot # 10 — Francisco Christian House, c. 1930s, Vernacular, masonry, one story and basement, boarding house (**C**)

2. Block 36 Lot # 9 — Dolores Guzmán House, Vernacular, masonry, one story and basement (**C**)

3. Block 36 Lot # 8 — Vacant lot, ruins. (**NC**)

4. Block 36 Lot # 11 — Joffre Vivoni House, c. 1919, two stories, Vernacular with Classical detailing, masonry foundation, wooden structure with tower, corrugated metal gabled roofs, shed roof and dormer. Former residence and studio of Architect Pedro Vivoni (1873-1959). One of the best examples of his work remaining in San Germán. (**C**) [See photo n. 76]

5. Block 37 Lot # 9 — Mini Market, c. 1880s, Vernacular with Neoclassical influence, one story, masonry flat roof. (**C**)

6. Block 37 Lot # 10 — Domingo Alemañy House, c. 1880s, Vernacular with Neoclassical influence, masonry with corrugated metal roof, deteriorated but retains integrity. (**C**)

7. Block 37 Lot # 11 — Domingo Alemañy House, c. 1880s, Vernacular with Neoclassical influence, masonry, wood and corrugated metal roof, one story. (**C**)

8. Block 37 Lot # 12 — Pedro P. Vivoni House, c. 1887, Vernacular with Neoclassical influence, masonry foundation, one

story and basement, *mediopunto* (**C**) [See photo no. 79]

9. Block 37 Lot # 13 Celia Dominguez Albertucci House, c. 1888, Vernacular with Neoclassical influence, designed by Juan Nepomuceno Ramírez, masonry foundation, wood, extended gable roof, four-opening facade, *mediopunto*. (**C**) [See photo no. 80]

10. Block 37 Lot # 14 Emilia Ramírez Viuda de Mercado House, c. 1930, Art Deco influence, masonry and concrete, two stories, flat roof. (**C**) [See photo no. 79]

11. Block 37 Lot # 15 Colmado Carnicería, c. 1880, Vernacular with Neoclassical influence, commercial, one story, concrete, wood and corrugated metal roof. (**C**) [See photo no. 79]

12. Block 39 Lot # 1 La Placita Tolín, c. 1880s, Vernacular with Neoclassical influence, commercial, one story, masonry foundation, corrugated metal roof. (**C**) [See photo no. 81]

13. Block 39 Lot # 4 Antique Shop, c. 1940, Vernacular, property of Efraín Longoria, one story, wood and concrete foundation, extended gable roof. (**C**)

14. Block 41 Lot # 1,2 Oasis Hotel c. 1880, Vernacular with Neoclassical influence, owned by Dr. Lionel Lugo, masonry and wood, double wooden doors, with fan-lights, wrought iron railings at lower level balcony, corrugated metal roof. (**NC**) Severely altered [See photos nos. 83-85]

15. Block 41 Lot # 4 Sagrado Corazón Pharmacy at Luna and Cruz Streets, c. 1870, Vernacular with Neoclassical influence, property of Aurora Tío, rusticated masonry facade. (**C**)

16. Block 43 Lot # 5,1 Parking Building 1992 owned by Dr. Lionel Lugo. (**NC**)

17. Block 43 Lot # 7 Commercial establishment c. 1950 property of Armando Nazario, Modern, concrete, three stories (**NC**)

18. Block 44 Lot # 5 Sábana Grande Store c. 1950 Modern, one story, concrete. (**NC**)

19. Block 44 Lot # 6 Miguel E. Acosta House c. 1950 two stories, concrete, gable roof, commercial and residential. (**NC**)

20. Block 44 Lot # 7 Commercial establishment c. 1890 owned by the heirs of Grau, Vernacular commercial building, masonry, one story with basement, *mediopunto*, carriage house. (**C**)

21. Block 45 Lot # 6 Esther Vázquez House c. 1960 two stories, concrete, flat metal roof. (**NC**)

22. Block 45 Lot # 7 Juan Méndez House c. 1940s Vernacular, one story, wood, corrugated metal roof. (**C**)

23. Block 45 Lot # 8 Store Robin c. 1960 property of Eduardo Meseguer, one story, brick walls and foundation, corrugated metal roof. (**NC**)

24. Block 45 Lot # 9 Commercial establishment c. 1950 owned by Domingo Santiago Rivera, two stories, upper residential, reinforced concrete. (**NC**)

25. Block 46 Lot # 8 Sucesión Garcés House c. 1950 concrete, one story. (**NC**)

26. Block 46 Lot # 9 Mueblería Mendoza c. 1890 Vernacular with Neoclassical influence, prop of heirs of Enrique Palmer, two stories and basement, concrete, flat roof. (**C**) [See photo no. 95]

27. Block 46 Lot # 8 "Juan Ortiz Perichi House" 1923-1924 Vernacular with Victorian influence, executed by Luis Pardo Fradera, property of Attorney Yamil Galib, elaborate *mediopunto*, atrium, canopied dining room, garden, two stories, wood with concrete foundation. Included in the National Register, July 14, 1986. (**C**) [See photo nos. 89-91]

28. Block 46 Lot # 10 Store Misceláneas c. 1950s, property of Sucesión Garcés, one story, concrete, commercial. (**NC**)

29. Block 46 Lot # 12 Caldor Store c. 1970 masonry, two story, lower commercial, upper residential. (**NC**)

30. Block 46 Lot # 13 Lydia Sánchez House c. 1950 two stories, concrete, flat roof, four columns and concrete balustrade. (**NC**)

31. Block 46 Lot # 14 José A. García House c. 1950 two stories, concrete, flat roof. (**NC**)

32. Block 46 Lot # 17 Commercial Establishment c. 1950 property of Amado Montalvo, two stories, concrete. (**NC**)

33. Block 46 Lot # 19 Floristería Wilmary c. 1890 Vernacular with Neoclassical influence, owned by Luis Lugo, one story, masonry, rusticated facade. (**C**) [See photo no. 98]

34. Block 46 Lot # 20 Juan Morales House c. 1960 concrete, old masonry pilasters and top cap reliefs with iron railing fence remain. (**NC**)

35. Block 46 Lot # 21 Guillermo Arce Balzac House c. 1950 one story, concrete, extended gable roof, wood and glass doors. (**NC**)

36. Block 46 Lot # 22 Commercial Establishment c. 1950 property of Miguel Estronza, Modern, two stories, house and store. (**NC**)

37. Block 46 Lot # 23 Parking Lot property of Luz Lugo. (**NC**)

38. Block 46 Lot # 24 Commercial Establishment c. 1970 one story, masonry, metal roof. (**NC**)

39. Block 46 Lot # 25 Photo's by Ed c. 1920 Vernacular with Neoclassical influence, masonry, one story. (**C**)

40. Block 63 Lot # 1 Dr. Andrés Acosta House c. 1940s Vernacular with Spanish Revival influences, two stories, concrete. (**C**) Original site of Francisco Mariano Quiñones house. [See photo no. 77]

41. Block 63 Lot # 2 La Sinagoga c. 1890, Vernacular with Neoclassical influence, masonry, one story and basement, five-opening facade, flat roof, formerly residential, now a Pentecostal Church. (**C**)

42. Block 64 Lot # 1 Vacant Lot property of Ricardo Ramírez Acosta. (**NC**)

43. Block 64 Lot # 2 Ramírez Acosta House c. 1890 Vernacular with Neoclassical influence, masonry, one story, flat metal roof, wrought iron railings, ornamented transoms. (**C**) [See photo no. 78]

44. Block 64 Lot # 3 Patria Tío Building c. 1960 Modern, reinforced concrete, three stories. (**NC**)

45. Block 64 Lot # 4 Jesús M. Toro House c. 1866 Luna and Esperanza Streets, commercial use, masonry and wood, metal roof, one story, deteriorated but retains integrity. (**C**)

46. Block 74 Lot # 1 Commercial Establishment c. 1970 Modern, concrete, one story and basement. (**NC**)

47. Block 74 Lot # 2 Vacant Lot property of Pablo Lugo, remains of masonry wall. (**NC**) [See photo no. 82]

48. Block 74 Lot # 3 Rosa Nazario House c. 1870s Spanish Colonial, one story, masonry, two-opening facade. (**C**) [See photo no. 82]

49. Block 74 Lot # 4 Presbyterian Church c. 1970s Modern, concrete, two stories, former site of Presbyterian Church built in 1902. [See photo no. 82]

50. Block 74 Lot # 5 Sucesión Enrique Palmer House c. 1900 Vernacular, residential-commercial, two stories, lower commerce, masonry, overhanging balcony, wrought iron railings, wooden transoms, rich ornamentation, *mediopunto*. (**C**)

51. Block 75 Lot # 10 Logia Luz de las Lomas c. 1890s Vernacular with Neoclassical influence, masonry, two stories, gabled roof, double wood and glass doors, fan-lights, wrought iron railings. (**C**) [See photo no. 86]

52. Block 75 Lot # 11 Julio Víctor Morales Store c. 1950s Vernacular with Spanish Revival influences, two stories. (**NC**)

53. Block 75 Lot # 12 Julio Víctor Morales House c. 1940s Vernacular, one story, wood, extended gable roof. (**C**)

54. Block 75 Lot # 13 Petra Quiñones House c. 1936 concrete, two stories, double wooden doors. (**C**)

55. Block 75 Lot # 14 Sociedad Espiritista c. 1940 Vernacular, wood, corrugated metal roof. (**C**)

56. Block 75 Lot # 16 Manuel Quiñones House c. 1960 two stories, commercial and residential use. (**NC**)

57. Block 75 Lot # 17 Luis Abudo House modified in 1969 concrete, three stories, double wooden doors with transoms. (**NC**)

58. Block 75 Lot # 20 "Casa de los Sandwich" c. 1940 property of Manuel Quiñones, two stories, concrete, wrought iron railings, double wood and glass doors. (**C**)

59. Block 75 Lot # 18,19 "Gelpí Delgado House" c. 1881 Vernacular with Neoclassical influence, house and store, property of Yamil Galib, masonry, two stories, Seville-inspired tiles with bronze and navy bas-relief design decorate the garage and stairs leading to the main living quarters. (**C**)

60. Block 76 Lot # 1,2 Santiago R. Palmer House c. 1940 Vernacular with Spanish Revival influence, concrete, two stories, lower commercial. (**C**) [See photo no. 92]

61. Block 76 Lot # 3 Juan María Palmer House c. 1880 property of Santiago Rodríguez, Vernacular, house and store, two stories, wood. (**C**)

62. Block 76 Lot # 4 Taller de Costura c. 1935 property heirs of Santiago R. Palmer, Vernacular house and store, one story. (**C**)

63. Block 76 Lot # 15 Capriles House c. 1940 Modern residence at upper level, lower level commercial. (**C**)

64. Block 76 Lot # 16 Sylvia L. Santiago Nazario Store c. 1970 (**NC**)

65. Block 76 Lot # 17 La Nueva Estrella c. 1940 Vernacular influenced by Spanish Revival, two stories, first floor commercial, upper level residential. (**C**)

66. Block 76 Lot # 19 Antigua Plaza del Mercado c. 1909, modified in 1939 and 1945, Neoclassical influences, property of the city, masonry, hipped corrugated metal roof, main cornice with frieze and parapet, wrought iron gates, five pilasters with Corinthian capitals. (**C**)

67. Block 77 Lot # 1 Joyería Santana c. 1935 Vernacular, property Inocencio Santana, one story, wood, stone foundation, extended gable with corrugated metal roof. (**C**)

68. Block 77 Lot # 2 Restaurant c. 1935 Vernacular house and store, property of Inés Lugo, two story, lower commercial, upper residential. (**C**)

69. Block 77 Lot # 3 Santana House c. 1930 Vernacular house and store, two stories, wood and masonry, rusticated, two-opening facade on first floor. (**C**)

70. Block 77 Lot # 4 Commercial establishment 1991, Modern, concrete, flat roof, walls from the original structure used, but has lost integrity. (**NC**)

71. Block 77 Lot # 5 Barber and Shoemaker's Shop c. 1890, two stories, rusticated facade with quoins, double wooden doors with blinds, wood balustrade, masonry first level, wooden residence at second floor, extended gable with corrugated metal roof. (**C**)

72. Block 77 Lot # 6 Formerly Jusino Auto Parts Demolished in 1990, now a Texaco gas station in concrete. (**NC**)

73. Block 77 Lot # 7 Luis A. Lugo House c. 1960 Art Deco influence, two stories, concrete flat roof, overhanging balcony with wrought iron railings, double wooden windows with blinds, pharmacy at first floor. (**NC**)

74. Block 78 Lot # 1 Luis A. Lugo House c. 1930 Art Deco influence, three stories, concrete flat roof, wooden doors and wrought iron railings. (**C**)

75. Block 78 Lot # 2 Carmen Rosa Lugo House c. 1930 Art Deco influence, three stories, concrete flat roof, wooden doors and wrought iron railings, commercial and residential use. (**C**)

76. Block 78 Lot # 3 Sucesión Nazario House c. 1940 two stories, concrete flat roof, wooden doors and wrought iron railings. (**NC**)

77. Block 119 Lot # 6 Armandito Torres House c. 1920 two stories, masonry foundation, double wooden doors, restored in 1990. (**C**)

MANZANARES STREET

78. Block 43 Lot # 6 Plaza Suroeste Mall 1992 Modern replication of Spanish Colonial mode, property Dr. Lionel Lugo. (**NC**) [See photo no. 88]

79. Block 43 Lot # 8 Plaza Suroeste Mall 1992 Parking building. (**NC**)

80. Block 38 Lot # 4 Zulma Román House c. 1960 property of María Luisa Capó, concrete flat roof, projecting eave with tiles. (**NC**)

81. Block 38 Lot # 5 Botánica "La Plaza del Pueblo" c. 1879 Vernacular with Neoclassical influence, masonry, one story, flat metal roof. (**C**)

82. Block 39 Lot # 2 Octavio Figueroa House c. 1950 one story, concrete. (**NC**)

83. Block 39 Lot # 3 Parking site (**NC**)

84. Block 40 Lot # 6 Baptist Church c. 1910 property of Sucesión Vivoni, two stories, wooden single leaf doors with transoms, balustrade, overhanging balcony supported by iron brackets, site of former Telegraph Co. (**C**)

SANTIAGO VEVE STREET

85. Block 14 Lot # 6 Hermán Quiñones House c. 1943 Vernacular, one story, wood, concrete balustrade, double wooden doors with transoms. (**C**)

86. Block 14 Lot # 7 Susana León House c. 1960 Modern, one story, reinforced concrete, flat roof. (**NC**)

87. Block 14 Lot # 8 Monserrate León House c. 1940 Vernacular, boarding house, two stories, masonry, metal roof. (**C**)

88. Block 14 Lot # 9 Awilda Cordero House c. 1950 Modern, three stories, concrete. (**NC**)

89. Block 15 Lot # 9 Joaquín Vélez House c. 1964 Modern, concrete, two stories, store in lower level, designed by Architect Henry Klumb, assistant of Frank Lloyd Wright. This structure could be accepted as a contributing resource. (**NC**)

90. Block 15 Lot # 10 Reynold López House c. 1940 Vernacular, two stories, concrete, shed roof dormer. (**C**)

91. Block 15 Lot # 11 Nieves M. Rodríguez House c. 1940 Modern, concrete foundation, two stories. (**C**)

92. Block 15 Lot # 12 Sucesión García Llangua House c. 1880 Vernacular with Neoclassical influence, masonry foundation, one story, wrought iron balustrade, metal roof, rusticated, three-opening facade, living-dining room divided by *mediopunto*. (**C**) [See photo no. 48]

93. Block 23 Lot # 23 Parque "Ciudad Fundadora de Pueblos" c. 1980 commemorative site. (**NC**)

94. Block 29 Lot # 1 Floristería "El Rosal" c. 1960 Modern, property of Sucesión Quiñones, concrete foundation, three stories, third story wood with gabled wood and tar paper roof. (**NC**)

95. Block 29 Lot # 4 Natalio Rodríguez Store c. 1880 Vernacular with Neoclassical influence, property of Celia Domínguez, masonry, one story. (**C**)

96. Block 29 Lot # 5 Dentist Office c. 1880 Vernacular with Neoclassical influence, property of Francis Ramírez de Arellano, masonry, one story. (**C**)

97. Block 29 Lot # 3 — Commercial Establishment c. 1971 property of Luz Teresa Gelpí, two stories, concrete flat roof, apartments at second floor. (**NC**)

98. Block 30 Lot # 1 — Dr. Quiñones's Office c. 1900 Vernacular, masonry, one story. (**C**)

99. Block 31 Lot # 1 — Comercial Estronza c. 1879, significantly altered in 1948 and later, property of Miguel Estronza, concrete, two stories, site of former Casino. (**C**) [See photos nos. 25-26]

100. Block 31 Lot # 2 — Almacenes Ritmo c. 1880 Vernacular with Neoclassical influence house and store, masonry, two stories, first story altered for commercial use, flat metal roof, wrought iron balustrade at second floor balcony, five-opening facade on second story. (**C**)

101. Block 31 Lot # 3 — Café Restaurant Vidali c. 1880 Vernacular with Neoclassical influence house and store, property of Gilberto Rivera, masonry, two stories, four-opening facade. (**C**)

102. Block 31 Lot # 4 — Miguel A. Estronza c. 1870 Vernacular with Neoclassical influence, masonry, one story, flat metal roof, commercial use. (**C**)

103. Block 32 - 33 — Plazuela de Santo Domingo historic site, from the 1570s to the early 1800s was probably part of the city's main plaza and served originally as its market place, at the turn of the century it was a tree- and shrub-filled park, now it has a stone and brick foundation, bordered with wood and iron benches. At its far end stands Porta Coeli Chapel (NRIS 76002252), now a museum of religious art and San Germán's main attraction. (**C**) [See photos nos. 8, 10 and 11]

104. Block 36 Lot # 1 — Lorenzo Guzmán House c. 1950 Modern, concrete, two

stories, boarding house, site of first slaughter house. (**NC**)

105. Block 36 Lot # 2 — Julia Toro House c. 1940 Vernacular, concrete, one story and basement, hipped roof. (**C**)

106. Block 36 Lot # 3 — Amparo Benavent House c. 1915 Vernacular house with stone foundation, masonry and wood, two stories, three-opening facade at street level, second story has four-opening facade with double doors with blinds and herringbone front siding and wrought iron railings. (**C**) [See photo no. 47]

107. Block 36 Lot # 4 — Francisca Guzmán House c. 1930 Vernacular, one story, concrete foundation, wood, flat metal roof, ornamental concrete blocks at balcony. (**C**) [See photo no. 67]

108. Block 37 Lot # 1 — Escuela de Música c. 1930 Vernacular, property of Sucesión Benavent, masonry foundation, one story, two street facing balcony with columns and wrought iron railings, hipped corrugated metal roof. (**C**) [See photo no. 66]

109. Block 37 Lot # 2 — Arodí Montfort House c. 1935 Vernacular, wood, one story, gabled metal roof, three concrete columns and balustrade, three-opening facade, now a boarding house. (**C**) [See photo no. 45]

110. Block 37 Lot # 3 — Lola Rodríguez de Tío Museum c. 1870, (NRIS 83002295) Vernacular with Neoclassical influence, masonry, two stories, flat roof, second story has wrought iron railings and masonry columns at balcony, first floor museum houses the poet's correspondence and part of her library. (**C**)

111. Block 37 Lot # 4 — César Cameres House c. 1900 Vernacular with Neoclassical influence, masonry, four opening facade, elaborated cornice and moldings, four posts,

wrought iron railings. (**C**) [See photo No. 43]

112. Block 38 Lot # 1 — Weight Control and Food Center c. 1890 Vernacular with Neoclassical influence, property of Juan Santiago, constructed by Master Builder Juan Barón Capriles, commercial, masonry, one story, interiors deteriorated by fire in 1983, facade retains integrity. (**C**) [See photo no. 49]

113. Block 38 Lot # 2 — Commercial Establishment c. 1890 Vernacular, constructed by Master Builder Juan Barón Capriles. (**C**)

114. Block 39 Lot # 3 — Vacant Lot Structure demolished in 1987 (**NC**)

115. Block 40 Lot # 1 — Mary Telas c. 1920 property of Margarita Colón, masonry foundation, stained glass transoms, double doors with louvers, two stories, lower commercial, upper residential. (**C**)

116. Block 40 Lot # 5 — Commercial Establishment c. 1930 property of Epifanio Vélez, masonry, double windows, glass transoms, corrugated metal roof, two stories, lower commercial, upper residential. (**C**)

117. Block 42 Lot # 1 — Farmacia Domínguez c. 1877 Vernacular with Neoclassical influence, masonry, one story, holds an old treasury of drugstore memorabilia, original gingerbread fixtures, herb jars, etc. Pharmacy turned restaurant, property of Efraín Irizarry. (**C**) [See photos nos. 53-55]

118. Block 42 Lot # 2 — Young People c. 1970 Modern, property of Miguel Estronza, house and store, concrete, two stories. (**NC**)

119. Block 42 Lot # 3 — Sonia Avilés House c. 1935 Vernacular, concrete, flat metal roof. (**C**)

120. Block 42 Lot # 4 — Funeraria Santa Marta c. 1890 Vernacular with

Neoclassical influence, masonry, one story, flat metal roof, four-opening facade, wooden fan-lights, now funeral home. (**C**)

121. Block 42 Lot # 5 — Commercial Establishment c. 1950s property of Wayne Ortiz, Modern, two stories, concrete, flat roof, wrought iron railings at over hanging balcony. (**NC**)

122. Block 42 Lot # 6 — Commercial Establishment c. 1970 Modern, property of A. Sánchez Sucesores, two stories, concrete, flat roof, upper level residential. (**NC**)

123. Block 42 Lot # 7 — Commercial Establishment c. 1970 Modern, property of A. Sánchez Sucesores, concrete, two stories, flat roof, second floor residential. (**NC**)

124. Block 44 Lot # 2 — José Ramírez Gaudier House c. 1910 Art Deco, concrete, two story house and store, modified in 1951. (**C**)

125. Block 44 Lot # 3 — Metro Finance c. 1880 Vernacular with Neoclassical influence, property of José Ramírez, masonry, wood and metal flat roof, three-opening facade, upper story has three balconies with wrought iron railings and three-opening facade with fan-lights. (**C**) [See photo no. 13]

126. Block 44 Lot #4 — Teatro Parque c. 1900 Vernacular with Neoclassical influence, brick and masonry foundation, one story and basement, classical entablature with parapet, pilasters, site of old theater. (**C**) [See photo no. 12]

127. Block 45 Lot # 1 — Comercio Nazario Figueroa c. 1874 Vernacular with Neoclassical influence, masonry, one story. (**C**)

128. Block 45 Lot # 2 — Luis Manuel Rivera House c. 1950, concrete, wooden transoms, two story house and store. (**NC**)

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129. Block 45 Lot # 3 — Longoria House c. 1930 Vernacular, masonry and wood, two story house and store. (**C**)

130. Block 45 Lot # 4 — Adrían López Palmer House c. 1880, badly damaged and restored in 1980s, had two stories with a basement, site of former Post Office. (**NC**)

131. Block 46 Lot # 1 — Sucesión Rafael Juan Toro House c. 1910, Vernacular with Neoclassical influence, masonry, two stories, lower level has balcony with columns and concrete balustrade, upper balcony with concrete balustrade, commercial and residential use, corrugated metal roof. (**C**) [See photo no. 57]

132. Block 46 Lot # 2 — Sucesión Muratti House c. 1920 Vernacular, stone foundation, wooden house, one story and basement, extended gable roof, wooden balustrade. (**C**) [See photo no. 57]

133. Block 45 Lot # 3 — "Ulises Gregory House" c. 1915 Vernacular with Neoclassical influence, property of Paul Kindy, masonry, four opening facade, double doors with wood open work transoms and stained glass, full length balcony with paired columns and wrought iron railing, marbled stairway, *mediopunto*, restored in 1970s. (**C**)

134. Block 46 Lot # 4 — Carlos Vázquez House c. 1940 Vernacular, wood, one story, concrete foundation, corrugated metal roof. (**C**)

135. Block 46 Lot #5 — Jaime Lugo House c. 1940 Vernacular, wood, one story, concrete foundation, corrugated metal roof. (**C**)

136. Block 46 Lot # 6 — Island Finance Corp. c. 1970 Modern, property Dr. Luis Torres Oliver, concrete, three stories. (**NC**)

137. Block 46 Lot # 26 — Jaime Acosta y Forés House c. 1917 Vernacular,

wooden construction with concrete base and corrugated metal hipped roof, rear service wing called *martillo* or hammer forming an L-shaped plan with an interior courtyard, full length frontal balcony or verandah, *mediopunto* with Corinthian columns, a unique feature of this house are the Art Nouveau stencils that adorn the walls and ceilings of each room. (NRIS 900000767) (**C**) [See photos nos. 59-63]

RUIZ BELVIS STREET

138. Block 19 Lot # 1 — Plaza Francisco Mariano Quiñones historic site, the main square of San Germán; it assumed its present shape during the 19th century, when the city's layout started conforming to the urban plans promoted by the Spanish colonial administration and the demographic expansion of the urban area; center of all civic and religious authority, the old City Hall and the Parish Church sat at opposite ends of the square. (**C**) [See photos nos. 20, 24]

139. Block 20 Lot # 1 — "Casa Alcaldía" c. 1844 Neoclassic, built by Master Mason Pascual Antongiorgi and Manuel López, masonry, hipped roof, it had a tower that was demolished during the 1918 earthquake. (**C**) [See photos no. 21-24]

140. Block 21 Lot # 8 — Vacant Lot. (**NC**)

141. Block 21 Lot # 9-10 — Pharmacy c. 1890 Vernacular with Neoclassical influence, property of Armando Torres, masonry foundation, concrete, one story with basement, restored in 1989. (**C**)

142. Block 21 Lot # 13 — Raúl Mercado House c. 1950 concrete, two stories, office at lower level, residence at upper level. (**NC**)

143. Block 22 Lot # 6 — Waldemar Morales House 1913 Vernacular with High Victorian Gothic influence, built for Tomás Vivoni by Architect Pedro Tomás Vivoni, one of several examples of his work in San Germán, concrete and plaster, irregular cross-gabled roof, L-shaped plan, tower-like element, classical columns, roof cresting. (**C**) [See photo no. 15]

144. Block 22 Lot # 7 — Luis D. Lavergne House c. 1950 Modern, concrete, two stories, flat roof. (**NC**)

145. Block 22 Lot # 8 — Marcelina Santiago House c. 1870 Vernacular, brick and masonry foundation, two stories, extended gable roof. (**C**) [See photos no. 14-15]

146. Block 22 Lot # 9 — Nazario Esteves House c. 1874 Vernacular, brick and masonry foundation, wooden upper story, two stories, balustrade, hip roof. (**C**) [See photo no. 14]

147. Block 31 Lot # 5 — Commercial Establishment c. 1960 Modern, concrete, three stories. (**NC**)

JOSE JULIÁN ACOSTA STREET

148. Block 16 Lot # 2 — Zapata House c. 1940 Vernacular, masonry foundation, wooden construction, corrugated metal roof. (**C**) [See photo no. 35]

149. Block 16 Lot # 4 — Celia Rivera Porrata House c. 1940 Vernacular, wood, two stories, double wooden doors, extended gable roof. (**C**)

150. Block 16 Lot # 5 — Carmen Rita Palmer House c. 1960 Modern, concrete, three stories and basement. (**NC**)

151. Block 16 Lot # 6-7 — Public Library c. 1970s property of Departamento de Educación de Puerto Rico, Modern, concrete, two stories, respects the scale and proportion of

adjacent buildings. (**NC**)

152. Block 16 Lot # 8 — Enriqueta de Castro House c. 1930 Vernacular, wood with masonry foundation and basement, one story, hipped roof, double wooden doors with stained glass and blinds, bull's eyes, full frontal balcony with wrought iron railings and double steel posts. (**C**) [See photo no. 34]

153. Block 16 Lot # 9 — Ernesto Quiñones Sambolín House c. 1890 Vernacular with Neoclassical influence, masonry, two stories and basement, flat roof, three-opening facade, double wood and glass doors, wrought iron railings and columns in lower balcony, wrought iron railings in upper balcony. (**C**) [See photo no. 33]

154. Block 16 Lot # 10 — Jorge Murphy House c. 1935 Vernacular, concrete, two stories, corrugated metal roof. [See photo no. 35]

155. Block 16 Lot # 11 — Gregoria Quiñones House c. 1890-1900 Vernacular with Neoclassical influence, masonry foundation, concrete flat roof, one story and basement. (**C**)

156. Block 17 Lot # 1 — Casa Parroquial c. 1840s, modifications and additions c. 1930s and 1960s Masonry and concrete, two stories with one story addition, pipe railing. (**C**)

157. Block 18 Lot # 1 — Casa de las Bahr c. 1871, Vernacular, one of the original sites of the Casino or cultural center, built by Master Builders Juan Barón Capriles and Nepomuceno Ramírez, wooden upper story, masonry foundation and lower story, hipped roof, wooden balustrade and columns on upper balcony, five-opening facade facing plaza on both stories, *mediopunto*, recently restored. (**C**) [See photos nos. 27 and 28]

158. Block 18 Lot # 2 — Carmen Irizarry House c. 1960 Modern, concrete, two

stories with flat roof, lower story commercial use, upper residential. (**NC**)

159. Block 18 Lot # 3 — Teatro Sol c. 1940 Art Deco influence, built by Engineer Gustavo A. Ramírez, concrete, three stories. (**C**) [See photo no. 29]

160. Block 18 Lot # 4 — Milton Irizarry House c. 1920 Vernacular, masonry and wood house and store, two stories and basement, enclosed side entrance stairway, second story has herringbone front siding and wooden balustrade and columns in the balcony, gingerbread decorations, upper story has four opening facade, double wooden doors with louvers. (**C**)

161. Block 18 Lot # 5 — "Casa de las Puertas de Hierro" c. 1883 property of Sucesión Cornelio Irizarry, Vernacular with Neoclassical influence, masonry, one story and basement, four-opening with double iron doors, formerly commercial warehouse, now a game arcade. (**C**) [See photo no. 31]

162. Block 18 Lot # 6 — Alejandro Toro Ufret House c. 1880 Vernacular with Neoclassical influence, masonry, two stories, three-opening facade, wrought iron railings at second story overhanging balcony. (**C**) [See photo no. 31]

163. Block 18 Lot # 7 — Tailor's Shop c. 1960 Modern, concrete, two stories and basement with flat roof, iron grills. (**NC**)

164. Block 18 Lot # 9 — Vacant Lot Existing structure demolished in 1992. (**NC**)

ESTRELLA STREET

165. Block 2 Lot # 10 — Ermita de San Sebastián c. 1782, chapel modified in 1850 Neoclassic facade, masonry, historic site. Cf. Outstanding public structures, section 7. (**C**) [See photo no. 72]

166. Block 13 Lot # 1 — Plaza de San Sebastián historic site known as "Plaza del Rey", presently used as basket ball court, the royal troops' quarters or "Casa del Rey" was built facing this square during the 1850s. As with the city's other plazas, its size has been extremely reduced through urbanization. Cf. Plazas, section 7. (**C**) [See photo no. 73]

167. Block 14 Lot # 1 — Julio César Irizarry House c. 1960 Modern, concrete, three stories, flat roof. (**NC**) [See photo no. 68]

168. Block 15 Lot # 1 — Aida Quiñones House c. 1930 Vernacular, concrete foundation, wooden construction, corrugated metal gabled roof, concrete balustrade, four opening facade, double wooden doors with louvers. (**C**) [See photo no. 69]

169. Block 15 Lot # 2 — Ramón Acevedo House c. 1930 Vernacular, concrete foundation, wooden construction, one story, hipped corrugated metal roof, wrought iron railings on balcony. (**C**) [See photo no. 69]

170. Block 15 Lot # 3 — Alfredo Mercado Irizarry House c. 1950, wooden, one story behind original brick wall. (**NC**)

171. Block 15 Lot # 4 — Rafael Selosse House c. 1960 Modern, concrete, two stories. (**NC**)

172. Block 15 Lot # 5 — Rafael Selosse c. 1950 Modern, masonry, one story garage. (**NC**)

173. Block 15 Lot # 6 — Antonia Millán House c. 1960 Modern, concrete, two stories with flat roof, iron railings. (**NC**)

174. Block 16 Lot # 1 — María de Vélez House c. 1960 Vernacular, concrete, one story and basement, flat metal roof. (**NC**)

175. Block 16 Lot # 3 — Mario Agrait House c. 1920 Vernacular, masonry and brick foundation, one story, corrugated metal roof.

(**C**)

176. Block 18 Lot # 8 — Celia Murphy House c. 1920 masonry foundation, two story house and store. (**C**)

177. Block 21 Lot # 2 — Lugo House c. 1960 Modern, concrete, two stories, flat corrugated metal roof. (**NC**)

178. Block 21 Lot # 3 — Secundino González House c. 1960 Modern, concrete, two stories with basement. (**NC**)

179. Block 21 Lot # 4 — Rubén Irizarry House c. 1915 Vernacular, masonry foundation, two stories, corrugated metal roof. (**C**)

180. Block 22 Lot # 1 — Francisco Martínez House c. 1940 Vernacular, concrete foundation, wooden construction, one story, gabled corrugated metal roof. (**C**)

181. Block 22 Lot # 2 — Francisco Martínez House c. 1940 Vernacular, concrete foundation, wooden construction, one story, gabled corrugated metal roof. (**C**)

182. Block 22 Lot # 3 — Pedro Pantoja House c. 1960 Modern, reinforced concrete, two stories, flat corrugated metal roof. (**NC**)

183. Block 22 Lot # 4 — Vacant Lot (**NC**)

184. Block 22 Lot # 5 — José S. Ortiz House c. 1910 Vernacular, one story and basement, hipped roof, double wooden windows, modified in 1958. (**C**)

185. Block 112 Lot # 11 — Dr. Luis Torres Oliver House c. 1950 Vernacular with Spanish Revival influence at Concepción and Estrella Streets, two stories, metal grills. (**NC**)

VICTORIA STREET

186. Block 14 Lot # 2 — María Ayala House c. 1930 Vernacular, concrete

foundation, wooden construction, one story and basement, gabled corrugated metal roof, wrought iron railings on balcony. (**C**) [See photo no. 65]

187. Block 14 Lot # 3 — Esther Pérez House c. 1930 Vernacular by Master Builder Juan Barón Capriles, concrete and wood, two stories with basement, gabled corrugated metal roof. (**C**)

188. Block 14 Lot # 4 — Margarita Rivera House c. 1940 Vernacular, one story, balustrade, wood transoms, extended gable roof. (**C**)

189. Block 14 Lot # 5 — Carmen Villanova House c. 1930 Art Deco influence, masonry, one story, corrugated metal roof. (**C**)

190. Block 15 Lot # 13 — Alaida Servera House c. 1950 Modern, concrete, one story, balustrade. (**NC**)

191. Block 36 Lot # 5 — Luis Baldomero House c. 1950 Modern, reinforced concrete, two stories. (**NC**)

192. Block 36 Lot # 6 — Antolina Silva House c. 1930 Vernacular, masonry foundation, wooden construction, one story, two-opening facade, double wooden doors with louvers, gabbled corrugated metal roof, wooden balustrade on balcony. (**C**)

193. Block 36 Lot # 7 — Remains of Sucesión Guzmán House Vernacular structure, demolished in 1991. (**NC**)

194. Block 37 Lot # 16 — Sucesión Mercado House c. 1930 Vernacular, concrete foundation, wooden construction, corrugated metal roof. (**C**) [See photo no. 66]

195. Block 37 Lot # 17 — Sofía Ortiz House c. 1940 Vernacular, concrete foundation, wooden construction, gabled corrugated metal roof. (**C**) [See photo no. 66]

196. Block 37 Lot # 18 Isaac Ramos House c. 1940 Vernacular, masonry foundation, wooden construction, corrugated metal roof. (**C**) [See photo no. 66]

ESPERANZA STREET

197. Block 15 Lot # 7 Edwina Ramírez House c. 1920 Vernacular, concrete foundation, wooden construction, paired columns in balcony, four opening facade facing street, double wooden doors with louvers, hipped corrugated metal roof, garage at street level. (**C**) [See photos nos. 36 and 37]

198. Block 15 Lot # 8 Luz Teresa Gelpí House c. 1930 Vernacular with Neoclassical influence, masonry foundation, wooden construction, balustrade and pillars on balcony, flat corrugated metal roof. (**C**) [See photo no. 36]

199. Block 37 Lot # 5 Fernando Rivera House 1915-16 designed by Architect Pedro Tomás Vivoni, built by Master Builder Juan Barón Capriles, property of Ernesto Ayala, concrete, one story with basement, elaborate corner, facades lined against the two streets with deeply recessed balcony, columns and pilasters at balcony with elaborate railing details, flat corrugated metal roof.

200. Block 37 Lot # 6 "Casa del Componte" c. 1840-50? Vernacular, masonry foundation, wooden upper level, extended hipped red tile roof (only house in San Germán to retain this feature), four-opening facade, badly deteriorated but retains integrity. Historic site, its name derives from the fact that this house was the headquarters of the Spanish *Guardia Civil* and was used for the interrogation and torture of prisoners, during the persecution of the members and sympathizers of the Autonomist Party in 1887, under the regime of Governor Romualdo Palacios. (**C**)

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201. Block 37 Lot # 7 — Dora Morales House c. 1935 Vernacular masonry foundation, second floor wooden construction, gabled corrugated metal roof. (**C**) [See photo no. 40]

202. Block 37 Lot # 8 — Acosta Boarding House c. 1935 Vernacular, masonry foundation, second story wooden construction, gabled corrugated metal roof. (**C**)

203. Block 64 Lot # 5 — Sucesión Ubaldino Ramírez de Arellano House c. 1940 Vernacular with Spanish Revival influence, masonry foundation, one story, concrete flat roof, arched balcony. (**C**)

204. Block 64 Lot # 7 — Licenciado Vélez Vargas House c. 1940 masonry, two stories, concrete balustrade, arched balcony, office at first level, residential second level. (**C**)

205. Block 67 Lot # 6 — Medical Services Office c. 1936 one story, severely altered by additions. (**NC**)

206. Block 67 Lot # 7 — Marcos A. Fuentes House c. 1970 Modern, commercial one story. (**NC**)

207. Block 67 Lot # 8 — Ricardo Santana House c. 1970 Modern, concrete, three stories, commercial use. (**NC**)

208. Block 70 Lot # 6 — Oliva Rodríguez Viuda de Pérez House c. 1910? designed by Architect Pedro Tomás Vivoni, built by Master Builder Juan Barón Capriles, Vernacular with Neoclassical influence, masonry, rusticated four-opening facade with quoins, transoms, double wooden doors with fan-lights, raised balcony with arches, wrought iron railings, bull's eyes, and delicate interior *mediopunto* in wood. (**C**) [See photos nos. 98, 99 and 100]

209. Block 37 Lot # 7 — Irene Ramírez House c. 1970s Modern, concrete, two stories. (**NC**)

210. Block 37 Lot # 8 — Isabel Ríos Agrelot House c. 1930s Vernacular, concrete foundation, wooden house, extended gable roof, concrete balustrade, double wooden doors, wood transoms. (**C**)

211. Block 74 Lot # 12 — Puerto Rico Telephone Company c. 1960s Modern, concrete with masonry foundation, one story, flat roof. Site of former Hotel Francés of 1920s. (**NC**)

212. Block 74 Lot # 13 — Alberto Irizarry Sambolín House c. 1910 Classically inspired entablature, masonry foundation, one story, double wooden doors with fanlights, transoms over windows, wrought iron railings and columns. (**C**)

213. Block 74 Lot # 14 — Alfredo Ramírez de Arellano House c. 1912 Vernacular with Neoclassical influence, masonry, two stories, corrugated metal roof, double wooden doors with fanlights, rectangular transom on main door, wrought iron railings. One of the residences of former First Lady of Puerto Rico Doña Lorencita Ramírez de Arellano, presently houses a museum. (**C**)

214. Block 74 Lot # 15 — Sucesión Inés Soto Almodovar House before 1917 Vernacular with Neoclassical influence, designed by Architect Pedro Tomás Vivoni, brick and masonry foundation, U-shaped balcony with Corinthian columns, molded concrete balcony with flower motifs, one story, hipped roof. Site of former public cistern dating from the early 1800s. (**C**) [See photos nos. 96 and 97]

215. Block 74 Lot # 16 — Sara Murphy House c. 1950 concrete, one story, glass and wooden doors with transoms, full length balcony with small concrete balustrade. (**NC**)

CRUZ STREET

216. Block 105 Lot # 1 — San Germán de Auxerre Parish Church c. 1842 designed by Engineer Pascual Antongiorgi and built by Master

Builder Martín Albertucci. The original wooden structure dated from 1737. Constructed in masonry, amply decorated interiors, *trompe-l'oeil* painting used to imitate rich coffering on wooden vault, various moldings in the arcades. (NRIS 84000461) (**C**) [See photos nos. 16-21]

217. Block 30 Lot # 2 — Sucesión Quiñones House c. 1880 Vernacular with Neoclassical influence, masonry, two story house and store, three-opening facade faces Cruz Street, overhanging balconies at upper story have wrought iron railings, double wood and glass doors. (**C**) [See photo no. 32]

218. Block 40 Lot # 7 — Banco Central Corporation c. 1870-80 Vernacular with Neoclassical influence, masonry, two stories. Former site of Hotel Central, now it houses the cultural center known as *Círculo de Recreo* and a bank on the first story. (**C**) [See photos nos. 51 and 52]

219. Block 41 Lot # 3 — Aurora Tió House c. 1880 Vernacular with Neoclassical influence, masonry, two stories, corrugated metal roof, double wooden doors with transoms, wrought iron railings on second floor. (**C**)

220. Block 21 Lot # 1 — Amado Montalvo House c. 1950 Modern, concrete, two stories, corrugated metal roof, double wooden doors with transoms. (**NC**)

221. Block 21 Lot # 11 — Armando Torres House c. 1920 masonry foundation, hipped roof with dormer, overhanging concrete balcony with metal posts, *mediopunto*, badly deteriorated. (**C**)

222. Block 21 Lot # 12 — Ruins (**NC**)

223. Block 44 Lot # 1 — Café Restaurant c. 1890 Brick and masonry foundation, one story, corrugated metal roof. (**C**)

224. Block 31 Lot # 6-7 Banco Popular de Puerto Rico c. 1881 Vernacular with Neoclassical influence with modern alterations done in the 1980s, masonry foundation, two stories, three-opening facade. Site of former Banco de San Germán successor to the Caja de Ahorros de San Germán, one of the first banks to operate in Puerto Rico; it was established in 1882. (**C**)

ALFONSO XII STREET (RAUL MERCADO)

225. Block 21 Lot # 5 Norberto Lebrón House c. 1915 Vernacular, brick and masonry foundation, one story with basement, wooden, extended gable corrugated metal roof. (**C**)

226. Block 22 Lot # 10 Pepito Ramírez Gautier House c. 1915 Vernacular concrete and wooden construction, two stories, four opening facade, double windows with blinds, corrugated metal roof. (**C**)

227. Block 22 Lot # 11 Sucesión Sánchez House c. 1900 Vernacular with Neoclassical influence, masonry foundation and walls, one story, two-opening facade, flat corrugated metal roof. (**C**)

RAMAS STREET

228. Block 23 Lot # 7 Porta Coeli Convent c. 1606 Spanish Colonial, brick and masonry, gabled red tile roof. Remains of the former Dominican Convent, the chapel is now used as a Museum of religious art under the administration of the Institute of Puerto Rican Culture, probably San Germán's most renowned structure. (NRIS 76002252) (**C**)

229. Block 45 Lot # 5 Reynold López House c. 1920 Vernacular, concrete first story, wooden upper story, balcony with columns and wooden balustrade, three-opening facade, double doors with louvers and transoms. (**C**)

PACO RAMIREZ STREET

230. Block 14 Lot # 10 — Liduvina Ramos House c. 1930 Vernacular, wood, one story with concrete foundation, extended gable roof, double wooden doors, two-opening facade, balcony with concrete balustrade. (**C**)

231. Block 14 Lot # 11 — Porfirio Pagán House c. 1890 Vernacular, masonry and wood, one story and basement, extended gable roof, double wooden doors with transoms, concrete balustrade. (**C**)

232. Block 14 Lot # 12 — Porfirio Pagán House concrete, two stories. (**NC**)

JAVILLA STREET

233. Block 47 — Alicia Ramírez and Sucesión Ramírez Porrata Houses Lot #11-17 c. 1900, Vernacular with Neoclassical influence, masonry, rusticated facade with quoins, full length balcony with wrought iron railings, double glass and wood doors with fanlights, flat corrugated metal roof, duplex house. It is the only structure of its type in San Germán. (**C**)

234. Block 47 Lot # 10 — Luis Alberto Lugo House c. 1940 Vernacular, masonry, two stories commercial and residential, rusticated facade with quoins, hipped roof, double wooden doors with stain glass and blinds, double windows with blinds, overhanging balcony with concrete brackets, double steel columns and wrought iron railings. (**C**)

235. Block 47 Lot # 13 — Vacant Lot, Car Dealer (**NC**)

CONCEPCION STREET

236. Block 35 Lot # 14 — Julio Víctor Guzmán Public School c. 1960s Modern, concrete, two stories. (**NC**)

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237. Block 35 Lot # 15 Rafael García Cabrera Public School c. 1930 designed by Rafael Carmoega, a member of the generation of architects that during the 1920s and 30s designed structures for the Department of the Interior in Puerto Rico, Carmoega was also a principal architect of the University of Puerto Rico's Río Piedras Campus. This school stands at the original site of the "Casa del Rey". (**C**) [See photo no. 74] Jaime Sancho Cardona Public School c. 1930 concrete, shares the lot. (**C**)

238. Block 35 Lot # 16 Antonia Martínez Public School c. 1950s Modern, concrete, site of former school donated by Antonia Martínez. (**NC**)

239. Block 35 Lot # 17 Hospital de la Concepción Chapel c. 1842 Vernacular with Neoclassical detailing, masonry, one story. The hospital is one of San Germán's oldest institutions; earlier in the century part of it was converted into a home for elderly women. Cf. Outstanding public structures in section 7. (**C**) [See photo no. 75]

240. Block 36 Lot # 12 Vacant Lot (**NC**)

241. Block 62 Lot # 4 Armando Quiñones Gamboa House c. 1940 masonry, two stories, balustrade balcony with wrought iron railings, site of former Municipal Theater. (**C**)

242. Block 119 Lot # 13 Estación del Tren c. 1930s, the previous train station was a wooden structure built of wood, concrete, one story. The railroad no longer exists in Puerto Rico, and this is one of the few structures of that period that still exist in San Germán. (**C**)

The San Germán Historical District in the municipality of San Germán, Puerto Rico is hereby nominated under National Register Criteria A and C.

Under Criterion A, this District is historically important as it was the focal point for the settlement of the southwestern region of Puerto Rico from the 1570s until the 1860s. Although it lost its preeminence to newer urban areas during the course of the 19th century, it nonetheless retained its importance as an administrative and economic center for the surrounding countryside; it also maintained a very active center of economic activity, as is exemplified by the creation in its jurisdiction of one of the few Spanish banks that were established in the Island during the last decades of Spanish regime (see Santiago de Curet: 1989, 143-148). Thus, the old town still stands out as one of Puerto Rico's most important historic examples of urban development. The settlement changed locations several times along the southern and western coast of the Island, due to the periodic attacks of French privateers and Carib Indians from the Lesser Antilles as settlers were forced to look for safer locations. The actual town of San Germán grew out of the settlement formally established in 1573, and it is this original urban nucleus, transformed by urban growth between the 1830s and the 1940s, that is hereby nominated as the San Germán Historic District.

San Germán's territory, if not its town, was one of Puerto Rico's most important regions until the early 19th century. Even so, the town boasts the second longest history of political organization and activity in the Island.

Early urban development was characteristic of the Island and it was not until the 1830s-1840s that the town acquired its formal physical coherence. This was probably caused by several factors, the physical characteristics of the Villa's emplacement being one of the most important. Expansion towards Luna Street, (to the south), was hampered by Quebrada Manzanares. Towards the river, to the north, construction was impaired by the broken nature of the terrain, since the town rests on a series of hills that fall abruptly to the lowlands bordering the Guanajibo River. This rugged topography also molded the city's peculiar appearance: the formal grid pattern associated with Latin American urbanism in America had to be adapted to the terrain. Some of these difficulties were overcome by the early 1850s. At that time the number of streets had increased to 15 and there were 259 masonry or wooden houses, plus 194 *bohíos* (thatched huts), which housed the poorer urban dwellers and were usually located on the city's fringes.

To the east, especially behind the remains of the former Dominican convent and chapel, the terrain is more agreeable and shallow. In this area of the urban core, the pace of urbanization was slowed down because most of these lands belonged to the Dominican Order, and after 1838, to the State. It was not until the Cabildo managed to acquire the lands from the government that development could be contemplated. This process would not begin until the 1870s, at which time a plan was drawn to lay down new streets and distribute lots.

Although the town had only six or seven streets in 1821, by the 1850s new streets had been created. Such was the case of Manzanares (1856), del Carro and Luna Streets. Luna Street was also the old road leading to Mayagüez and Sábana Grande, neighboring towns.

The higher points of the town located in Barriada San Sebastián were urbanized before any other areas. By 1831, development had begun in this area, using a master plan that had been approved by the colonial authorities in San Juan. This physical expansion coincided with the growth of San Germán's economy, which was closely related to the development of large-scale sugar plantations in the nearby wards of Hormigueros, Lajas and Guánica. At the same time, coffee agriculture, important since the 18th century, was being slowly growing in the higher wards of the town. Thus, as Vélez Dejardín suggests, the period between the 1830s and 1850s was characterized by the authorities interest in the establishment of a coherent plan of urban development. A grid-like pattern adapted to the terrain was, thus, adopted.

THE HISTORIC EVOLUTION OF SAN GERMAN

The Villa de San Germán de Auxerre, also known as Nueva Salamanca, was the second Cabildo established in Puerto Rico by the Spanish during the early years of the 16th century. Like many of the early European settlements in the Caribbean, during its early years, it led a precarious existence. Contrary to popular belief, the title of *Villa*, that many of the town's notables were so proud of, was not granted due to any significant urban development. In fact, throughout the Spanish Caribbean, the 16th century was a period that was not distinguished by the formation of true urban centers.

By 1573 the town had anchored itself in its present location, but the majority of its inhabitants, even the higher classes, were scattered in the surrounding countryside. This settlement pattern would endure until the first decades of the 19th century, when, as we have seen, true urban development began.

Thus, the city's layout and the character of its public structures incorporated the designs and patterns imposed by urban considerations of European origin. They, in turn, were the results of a Colonial administration bereft of most of its Empire. In the private sphere, the main features of the town conformed to the economic activities, the daily needs and aesthetic tastes of the elite. The settlement patterns, the general configuration of the city-scape and the use of the structures, all reflect these trends. (Cf. Section 7, Inventory of Structures and Spaces Located within the San Germán Historic District).

Jorge E. Hardoy has generated some useful theoretical considerations regarding the plan of Spanish colonial cities. According to him, not all cities founded by Spain in Latin America conformed exclusively to the checker-board pattern. What he terms the checker-board or classical model (with variants), and the regular model, probably prevailed only in urban centers that achieved greater social and political relevance. This seem to have been the prevailing model in the major cities, once the conquest was consolidated and colonization was underway. However, this was not the pattern used in minor settlements, as most European settlements were (Hardoy: 316).

These observations are true in San Germán's case, since it was, like most Antillean settlements, a minor urban center that experienced the precarious existence of most Spanish Caribbean communities of the 16th and 17th centuries. It is highly probable that, in the beginning, the town did not boast the classical or regular shape described by Hardoy. This is in keeping with the configuration suggested by Abbad y Lasierra's late 18th century description of the town. According to the writer, the town consisted of a square and two streets that enclosed it to the north and south (Abbad y Lasierra: 1979, 139)

Apparently San Germán began conforming the more classical plans during the 19th century, when its traditional local economy was transformed into a more export oriented. This was the result of the development of large sugar and coffee haciendas. At the time, social differentiation between the ruling

groups and the rest of the citizens became increasingly sharp and the power and presence of the colonial state increased.

All projects to build the public buildings and spaces within the town conform to urban models generated by Spanish colonization in America and by 19th century European urban conceptions. They all seem to date from the 1830s. For example, the slaughterhouse was moved from the environs of the Main Plaza to a place close to the city's second square, or Plaza del Rey. This was probably the result of an effort to separate, more clearly (as Hardoy suggests), the distinct functions of both open spaces: reserving the Main Plaza for functions associated with the religious and political orders. The same end was sought in all efforts to make the physical presence of the Parish Church a respectable one, and in the effort to construct buildings for the Cabildo and the Casa del Rey.

It is also during the first half of the 19th century that efforts were made to give the city a regular look. Such an idea seems to have been the objective of the urban design schemes that date from the 1830s and 1850s. These plans would be later extended to include the Porta Coeli's lands, probably following the dictates of the Real Orden of July 9, 1867 (which was based, in turn, on a circular of December 9, 1859). Both these decrees were a reflection of ideas in vogue in Spain, and that might have been the result of French ideas (Rigau: 1986, 50-63). In that fashion, the district acquired its present configuration, through a series of planned *ensanches* (extensions) to the south, east and west.

This process resulted in various changes in the layout of most streets and in the relationship between the empty and the built-up spaces within the city. First, the Main Plaza, became the central part as the town widened in the directions already mentioned. Second, the Main Plaza was divided into two sections by the erection of Carro Street. Thus, construction of the new Ayuntamiento (1844) facing the Parish Church, giving rise to the Plazuela Santo Domingo. Third, the shape of the plazas was further altered when new streets (José Julián Acosta and Ruiz Belvis) were laid down, and when areas adjoining them were turned into lots for construction. Finally, according to the plans devised for the *ensanche* around the area formerly occupied by the Dominican Convent, a fourth plaza was contemplated. This square was to be called Plaza del Sol, and was probably conceived as a focal or central point for the new urban growth. Unfortunately, this plaza as the Plaza del Rey, do not exist

today.

Following an old established pattern, that dates from the earliest Spanish Colonial period, the location of residences tended to reflect existing social hierarchies. Elite housing seems to have concentrated in the most important parts of the town; the lower classes occupied the peripheral areas. Many of the structures also reflect the impact that economic and commercial expansion had on the makeup of the town's society. Multipurpose buildings were often erected, serving as dwellings and as places of commercial or professional activities. Urbanistically and aesthetically speaking, the city was characterized by: 1) a layout that permits an uninterrupted view of its natural surroundings, and 2) the incorporation of European architectural elements that satisfied the cultural tastes of the elite. In turn, during the 20th century, influence came from the United States.

Curiously, areas of San Germán, which were not distinguished as elite places of elite places, followed their lead because: 1) All housing within the town had to conform to specific norms, in accordance with codes produced by the municipal and central authorities; 2) Non-elite housing was frequently owned by the town's notables and was rented out to others. Some of these buildings incorporated, albeit with less elaboration, some of the design features that characterized the higher classes buildings; 3) The structures that sheltered the middle and artisan sectors of the community were often constructed by the same carpenters, masons and other craftsmen that had raised the residences and commercial establishments of the higher classes. Thus, a certain emulation effect linked the spacious mansion or commercial establishments of the notables to the humbler residences of the middle and lower sectors of the Villa's society; 4) House plans and kits that could be ordered by mail also tended to produce a diffusion of styles and ideas throughout the city.

The historical evidence available suggests that the town's buildings were continuously altered, while adhering to the patterns already described. This was partly due to the nature of the materials used in construction. As a majority of the residences and other establishments were of wooden construction; since most buildings were of wooden construction, the tropical nature of the Island's climate, and other phenomena (such as hurricanes), made for frequent alteration. This was particularly evident at two crucial moments of the town's history: after the great hurricane of San Ciriaco (1899, which destroyed a large number of the city's structures), and after the 1918

earthquakes, (which also caused serious damage to buildings and homes). It is no wonder that many of the finer examples of San German's architecture date from this period.

The early decades of the 20th century saw a continuation of the growth patterns characteristic of the previous half century. This time, though, most of the stimulus for expansion came exclusively from an economic growth of sugar production and other related activities. This was the sector distinguished by the most rapid growth after the United States occupied the Island in 1898.

Modernization of the agrarian economy also brought about an increased demand for banking and other professional services. This in turn was linked to the efforts made by the United States to create and solidify an efficient administration and educational system, which was largely geared to fit the needs of sugar and other agricultural or manufacturing activities, such as tobacco cultivation and the garment industry (Dietz). The spread of agrarian capitalism and the growth of the Government increased the range and size of other activities such as transportation and the repair and maintenance of machinery, which contributed to the growth of the middle sectors of the urban population.

At the same time, the rapid spread of sugar cultivation, and the crisis in the coffee sector (of little interest to United States capital and markets), spurred internal migration to levels hitherto unknown. This increased pressure on the growth of the cities and towns, for they now had to accommodate a growing population of newcomers that established themselves mostly in the outskirts and in makeshift settlements.

Evidence suggests that, up to the mid-decades of the 20th century, the city's core *barrios* (Central, Oriental, Occidental) grew continuously, as the following table shows.

Population of the Urban Core of San Germán
1899-1990

Year	Central	Occidental	Oriental	All three

1899	1493	821	1640	3954
1910	1450	1035	2514	4999
1920	1150	1469	2400	5019
1930	1134	1816	2730	5636
1940	1355	1677	3414	6446
1950	2397	2481	3994	8872
1960	2601	2438	2751	7790
1970	---	---	---	---
1980	1480	1754	1286	4520
1990	1166	1493	1143	3802

Thus, up to the 1950s, the core *barrios* of the city were the most densely populated and the center of many economic and social activities that gave life to the urban area. Consequently, the new areas of urban growth, such as El Bosque, were all developed close to the heart of the city, allowing for continuity of layout and use.

However, this trend changed in the 1960s, when adjacent wards, such as Ancones, Retiro and Sábana Grande (which until that moment had been considered rural), were favored over the central ones. As a result, commercial, professional and a host of other activities, formerly associated with the urban core, as well as residents, have abandoned the core of the city in favor of its suburbs. This, in turn, has had an effect on the preservation of the district's valuable structures, which have been either left to decay or have been altered beyond recognition.

Urban expansion and development, as has been stated, was closely related to the economic transformations begun in the late 18th century, which accelerated during the period from 1815 until 1845. During this time, some of

Puerto Rico's regions experienced profound economic change; from a society whose production was based, predominantly, on staples and cattle ranching to a society were agriculture increasingly geared towards the production of commodities for export, such as sugar and coffee, gained in importance.

These processes stimulated an influx of immigrants, many of whom were of European background and accustomed to urban living. Merchants and other entrepreneurs were attracted to the towns and made them their place of residence. Thus, with the exception of San Juan, most of the urban development of the Island can be traced to this period of economic and social transformation.

Furthermore, part of this period coincided with the demise of Spain's American Empire. This political change had its influence in both Cuba and Puerto Rico, the two Antilles that remained Spain's sole possessions in the New World. First, the wars in Europe provoked a flow of refugees that landed on the shores of Cuba and Puerto Rico, contributing to demographic and urban growth. Most of these *emigrés* were Spanish officials, professionals and merchants. Secondly, during the second half of the 19th century, Spain made serious efforts to refurbish her administrative apparatus and to strengthen its control over these two territories. This was one of the reasons behind the increased measures taken to reinforce the idea of having most of the population living in urban centers, and behind the idea of having urban layouts that would allow the authorities an easy control in case of conflicts, such as riots (Ragon: 1971)

As the Island's economy shifted towards commodity production for the world's markets, its social fabric was profoundly altered. On the one hand, the old *criollo* elite was reshaped by the influx of European, Caribbean and South American immigrants. Wealth and land were increasingly concentrated in the hands of the new ruling class, mainly planters and merchants, who preferred urban to rural life. As a result of this, urban properties became a source of wealth and prestige, as well as objects of speculation. On the other hand, the growth of the export economy and of the urban centers required the support of activities that tended to be concentrated in or very near the growing towns and cities. Thus, urban growth was also promoted by the presence in the towns of artisans who worked independently or in shops owned or managed by others, such as masons, carpenters, coopers, tobacco workers, shoemakers, hatmakers, bushelmakers, smiths and many others. Finally, the transformation of land

tenure and use patterns, and the periodic downturns that the export sector of agriculture experienced during the 19th century increased pressure on the towns and cities, as part of the rural population was forced to search for precarious employment and living space near the urbanized areas. These groups tended to congregate in an informal fashion around the outskirts of most urban centers. This combination of factors, among others, produced the city of San Germán more or less as it stands today, starting during the period of the 1830s.

CRITERION C

The San Germán Historic District comprises more than one hundred architecturally or historically significant buildings. Many of the buildings that form the nucleus of this historic village date from the 19th century. There exist some outstanding examples created by many notable Puerto Rican *fin-de-siècle* architects and maister builders, as is the case of Pedro Tomás Vivoni.

According to some, the Island's architecture at this period, exhibits a distinctive building style which unites forms, functions, and ornamentation (*Journal of the Florida Association of the American Institute of Architects*, Jorge Rigau). In contrast to Old San Juan's Colonial and official architecture, San Germán displays a more complex and elaborate turn-of-the-century architecture (Rigau: 1984, 32).

Dozens of distinctive residences display influences from many architectural styles found in the Island. This approach characterized late 19th and early 20th century architecture. We must also remember the part that the diverse immigrant influences played. In addition, Spanish, French, Italian, Dutch, Oriental and American sources of influence, among others, coalesce in these houses, creating a vocabulary which has become part of Puerto Rico's architectural legacy. The use of wood and masonry together as construction materials, the abundance of stained and colored glass, the preference for balconies at street level and an interest in decorated interiors are but some of the characteristics that make the District's residences and commercial or public buildings special (Rigau: 1983, 7-9).

San Germán retains the scale and ambiance of a late *fin-de-siècle* Puerto Rican town. Its streets still reflect the traditional way of life of the town: porches or balconies run parallel to the sidewalk along the full length of many

buildings' facades and balconies have direct access to the street. The District contains one of the most important collections of this type of vernacular architecture in Puerto Rico.

Although at present the city of San Germán is not being nominated under Criterion D, the nomination may have to be amended in the future to include this Criterion. As has been shown in Section 7, the archeological potential of this district is very promising and further research and/or excavations may reveal additional resources that would merit preservation and conservation actions.

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Verbal Boundary Description The northern boundary would roughly follow Estrella Street up to Ramas Street, making space for the Ermita de San Sebastián (near the western edge of the proposed District). The eastern boundary would be a portion of Ramas and Javillas Streets, up to the latter's junction with Luna Street. The southern boundary would be the line formed by the lots that face the right (southern) side of Luna Street up to its junction with Concepción Street. The lots facing Esperanza Street to the south from its junction with Luna Street up to Ferrocarril Street would also form part of the district. Finally, the western edge of the district would be set by Concepción Street portion between Luna and Estrella Streets.

Boundary Justification The proposed historical district would roughly correspond to the traditional center of the city, and to the area that frames most of the historical and notable structures of San Germán. Overall, the District retains a high degree of architectural and historical integrity. (The nearest location points to the boundaries given were selected to get approximate geographical coordinates).

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List of maps:

1. United States Geological Survey, **San Germán Quadrangle**, P.R., 7.5 minute series, topographic, scale 1:20000, date 1966 [aprox. geographical coordinates]

2. **Layout of the City of San Germán, 1821** [sketch map elaborated upon historical research]

3. **Layout of the City of San Germán, 1847-1853** [sketch map elaborated upon historical research]

4. **General Plan of San Germán, 1919** [reduction of original plan made by the Puerto Rico Board of Fire Underwriters, October 20, 1919]

5. **Proposed Boundaries of the San Germán Historic District** [contributing and non-contributing resources reference, as modified in 1993]

6. **Census Map of San Germán** 4 parts: A-D [blocks and lots reference, Part A modified 1993]

7. **Archeological Potential** [areas of high to low archeological potential]

8. **Archeological Potential** [strata and structure location]

9. **Archeological Potential** [empty lots or structures with basements or pseudo-basement features]

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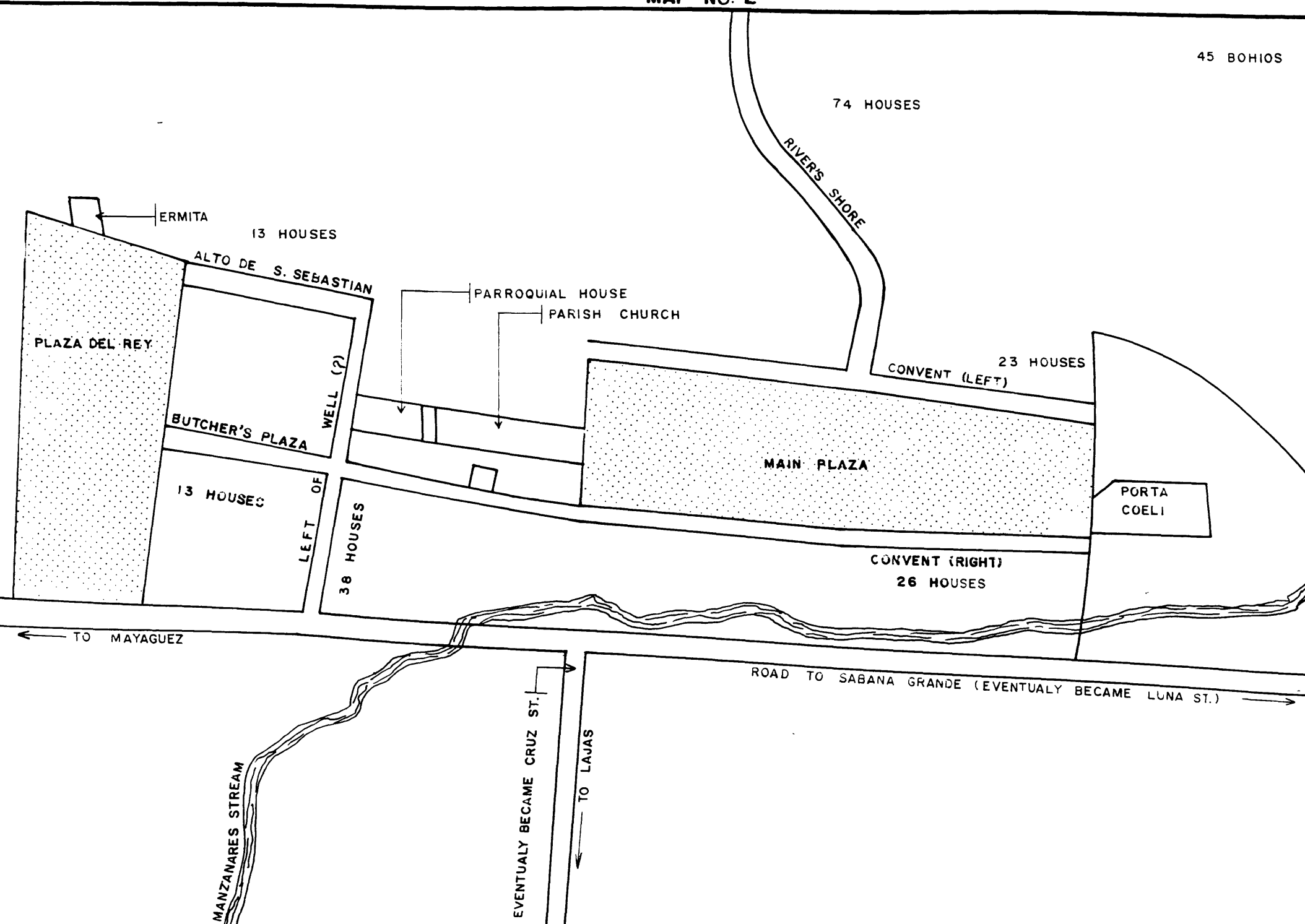
List of illustrations

1. José Julián Acosta corner of Esperanza Street
2. José Julián Acosta corner of Cruz Street
3. José Julián Acosta facing Plaza Francisco Mariano Quiñones
4. José Julián Acosta corner of Carro Street
5. Ruiz Belvis Street facing Plaza Francisco Mariano Quiñones
6. Ruiz Belvis corner of Carro Street
7. Ruiz Belvis Street facing Plazuela Santo Domingo
8. Santiago Veve corner of Esperanza Street
9. Santiago Veve corner of Cruz Street (W)
10. Santiago Veve corner of Cruz Street(E)
11. Santiago Veve corner of Carro Street
12. Santiago Veve corner of Javilla Street
13. Esperanza between Estrella and Santiago Veve Streets
14. Parish Church and Old Alcaldía
15. Strata RAM 03
16. Strata RAM 12
17. Strata EM 71

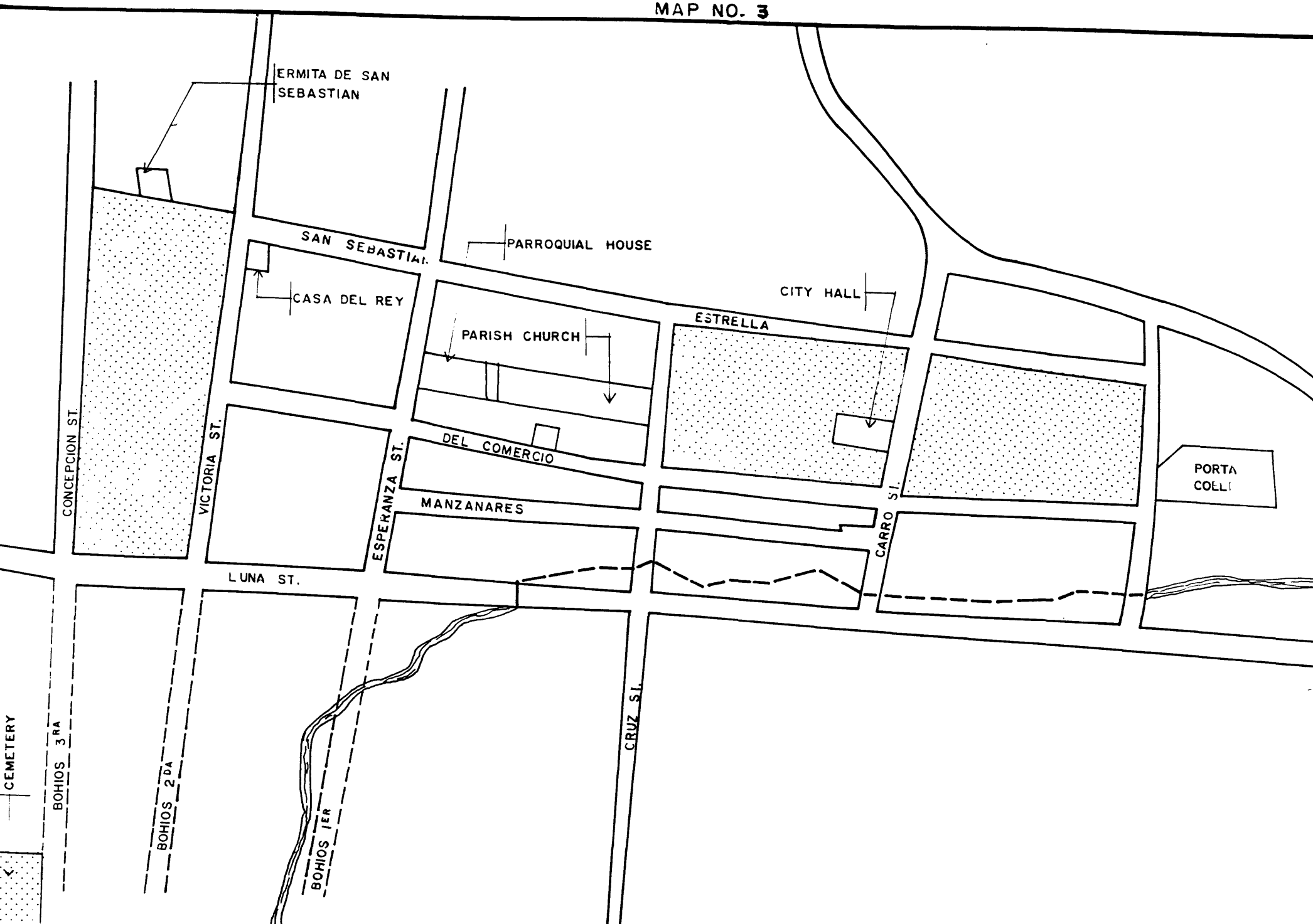
LAYOUT OF THE CITY OF SAN GERMAN (1821)

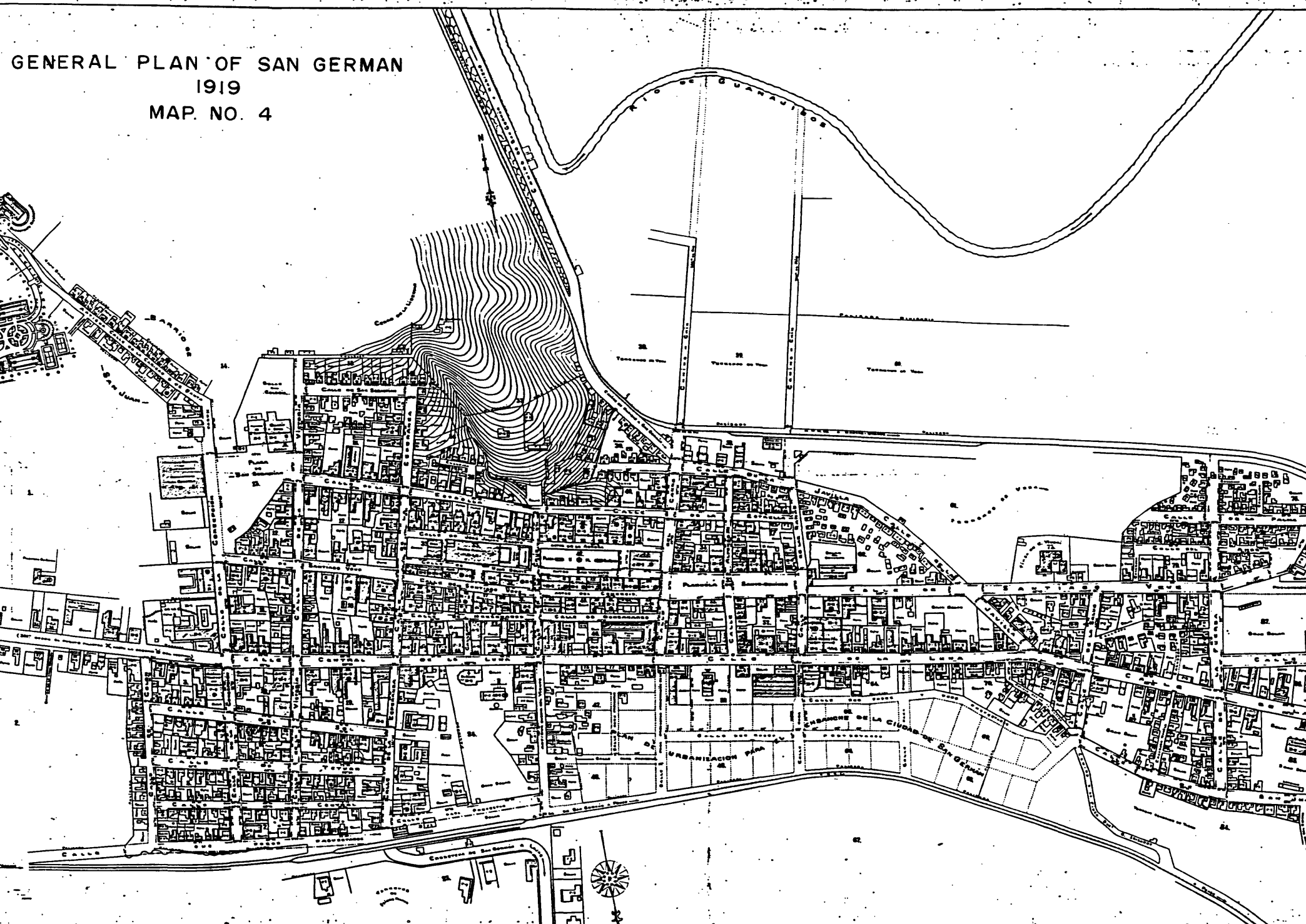
MAP NO. 2

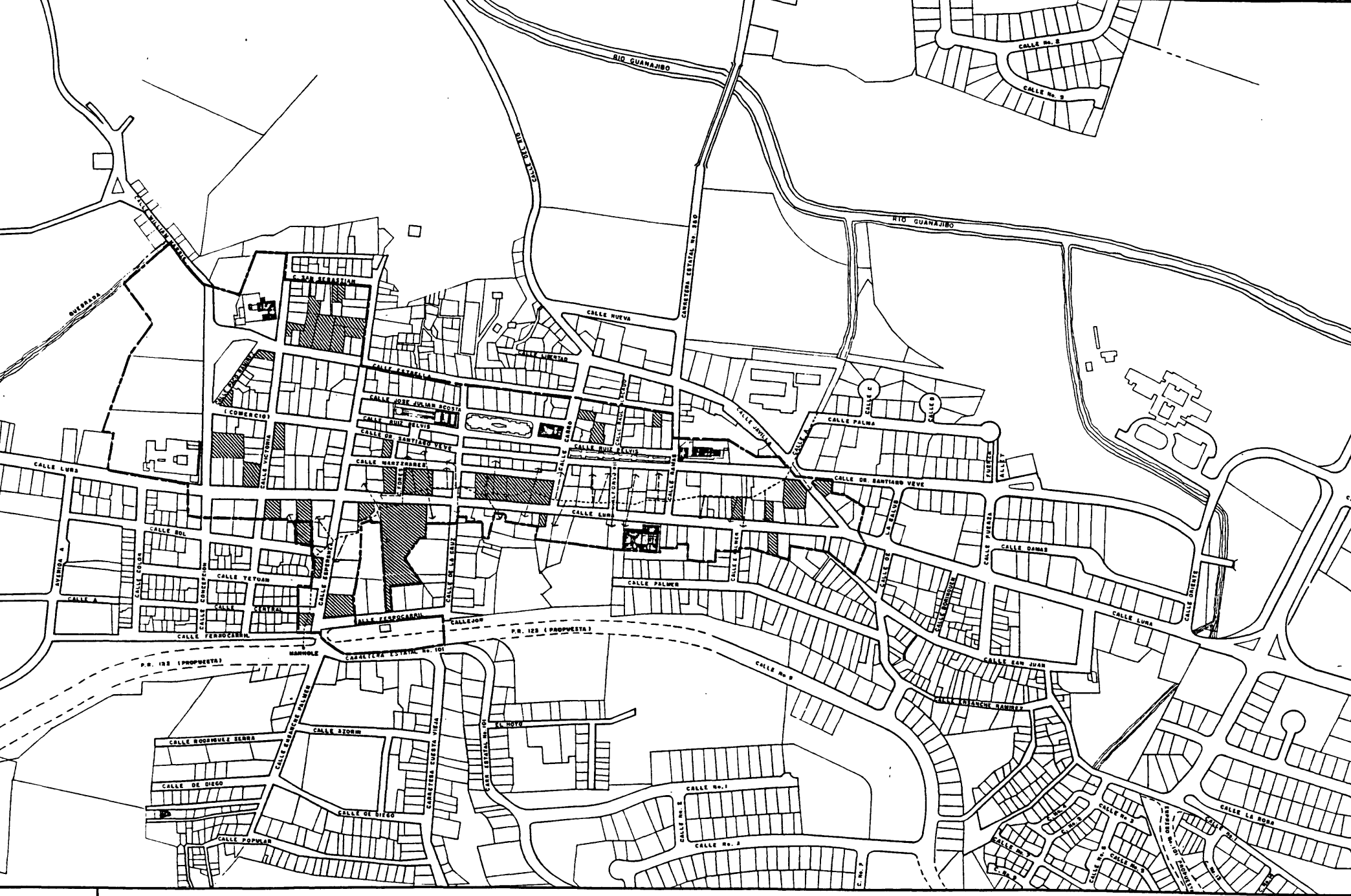


LAYOUT OF THE CITY OF SAN GERMAN 1847 - 1853

MAP NO. 3




GENERAL PLAN OF SAN GERMAN
1919
MAP. NO. 4
RIO DE GUARAJUIBOS
CALLE
PLAN DE URBANIZACION PARA
PARADERO DE LA CIUDAD DE SAN GERMAN



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PROPOSED BOUNDARIES OF SAN GERMAN HISTORIC DISTRICT

MAP NO. 5

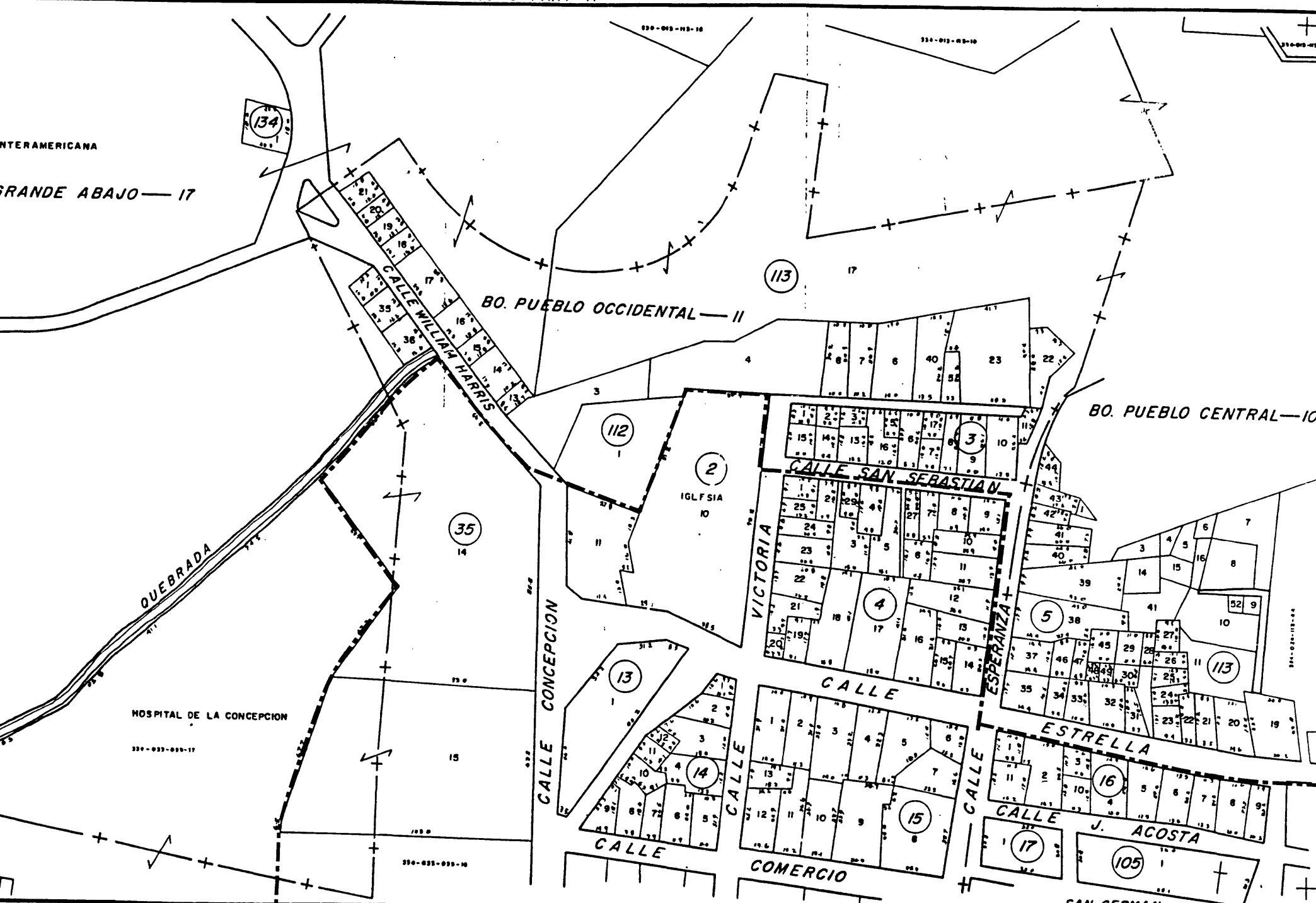
PROPOSED BOUNDARIES

CONTRIBUTING RESOURCES (NON-SHADDED WITHIN PROPOSED BOUNDARIES)

NON-CONTRIBUTING RESOURCES

CENSUS MAP OF SAN GERMAN

MAP NO. 6 PART - A

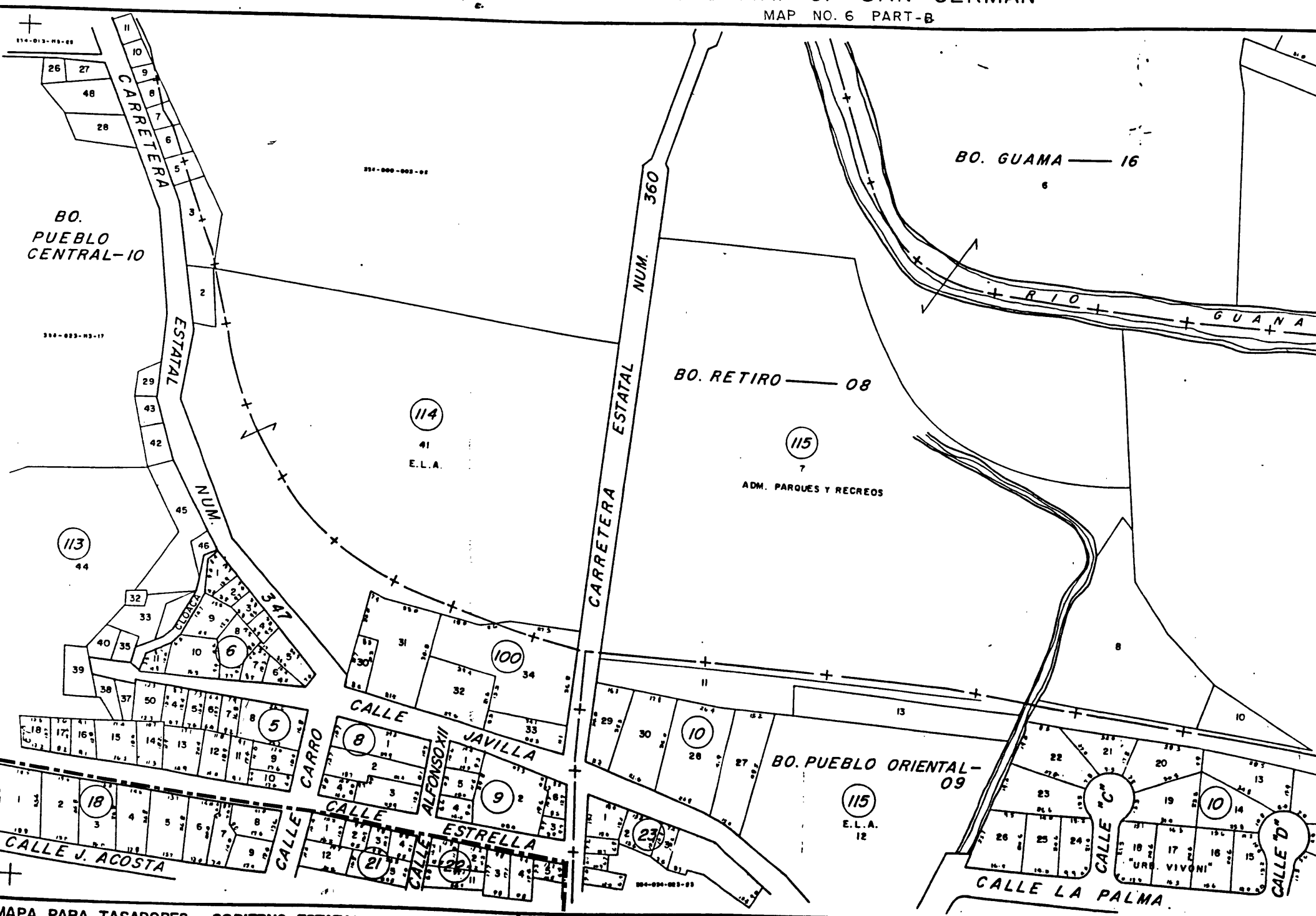


L DE PUERTO RICO	ESCALA 1:1000 FECHA	CALCO J.C.O COTEJO	REVISIONES	REHECHO P.A.O. 5-28-82	MUNICIPIOS 56	BARRIOS 10, 11, 17	MAPA NUMERO 334-023

334-023

CENSUS MAP OF SAN GERMAN

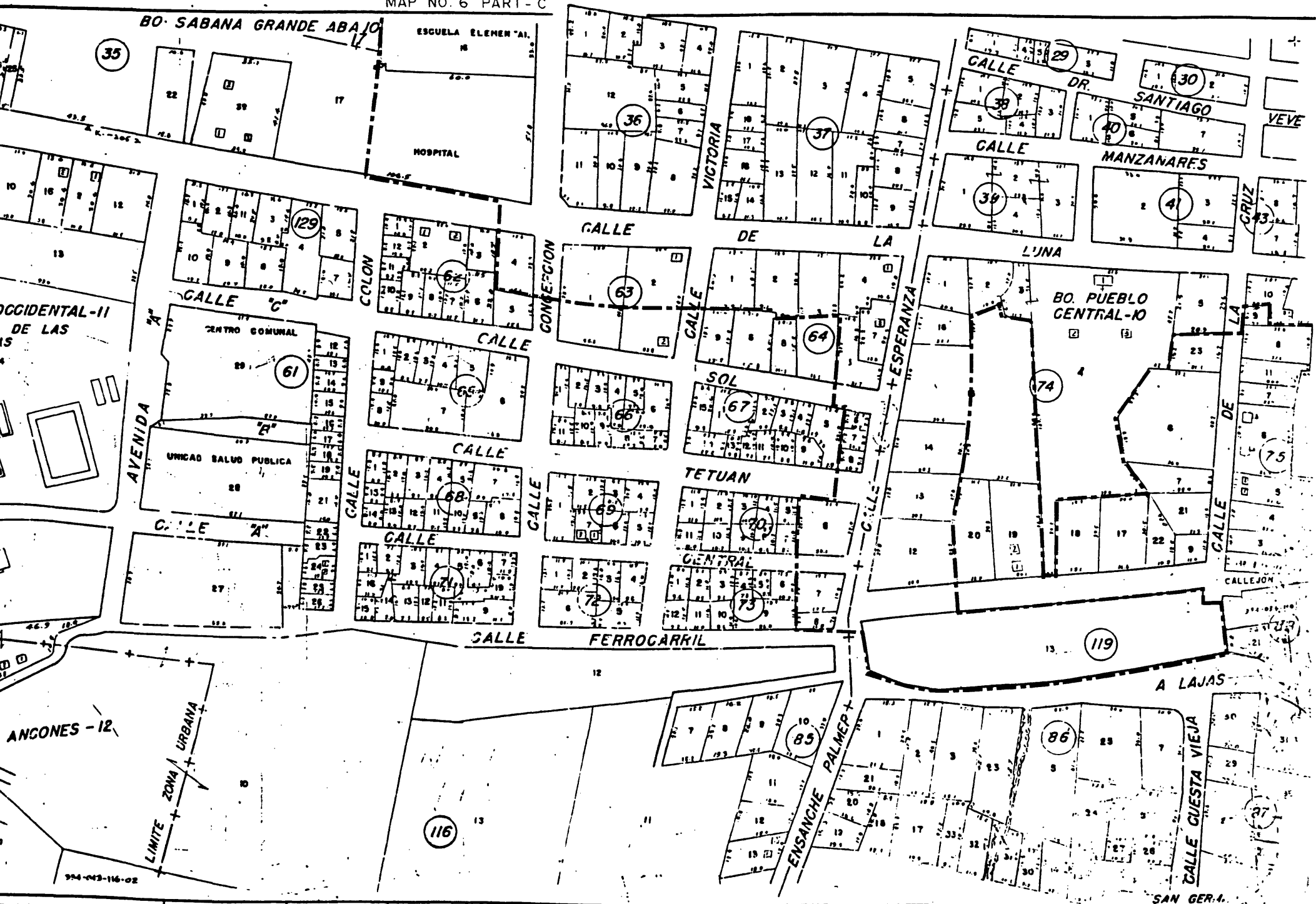
MAP NO. 6 PART-B



MAPA PARA TASADORES — GOBIERNO ESTATAL DE PUERTO RICO | ESCALA 1:1000 | FECHA | CALCO J.C.O | COTEJO | REVISIONES | REHECHO P.A.D. 6-3-82 | MUNICIPIOS 56 | BARRIOS

CENSUS MAP OF SAN GERMAN

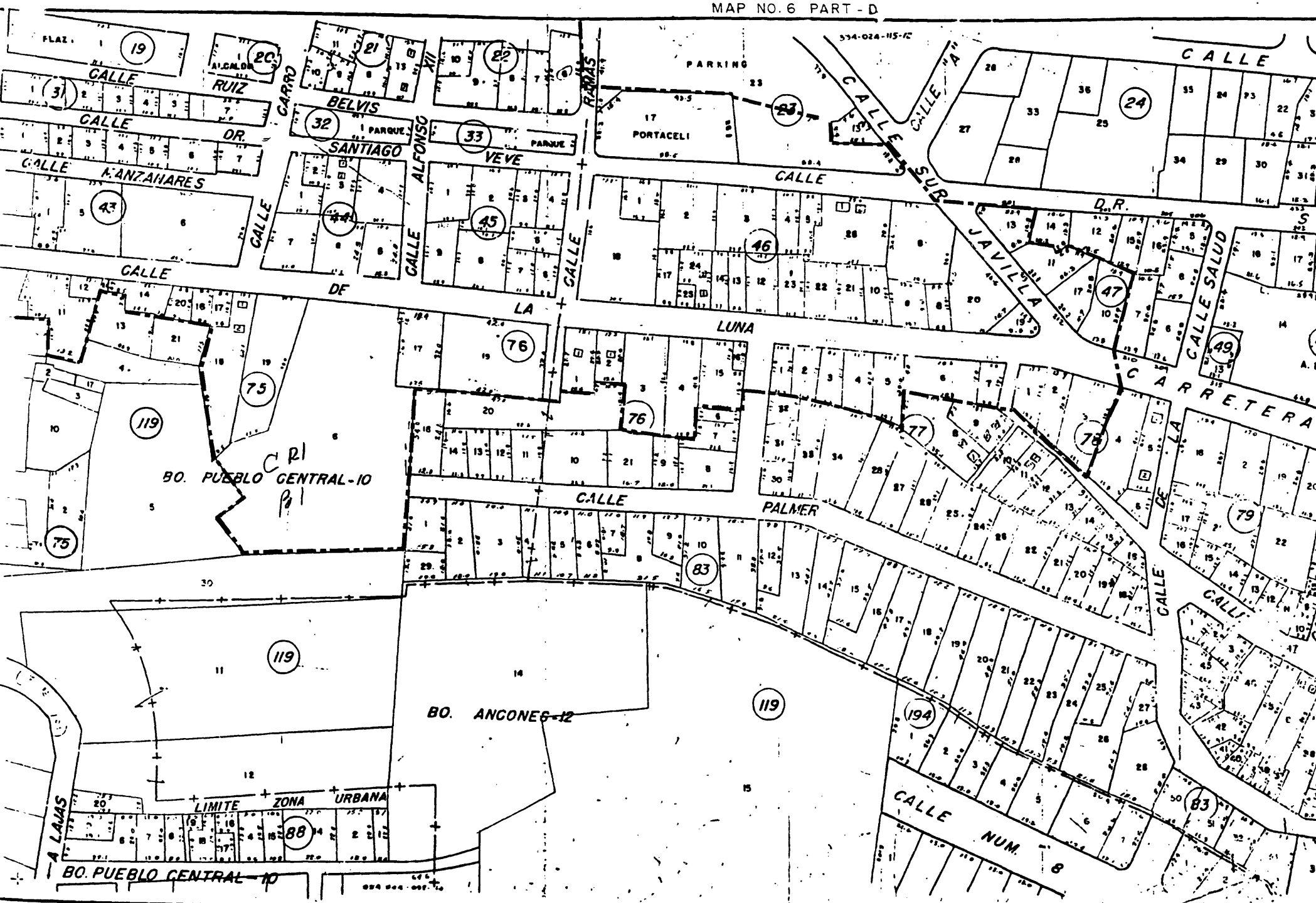
MAP NO. 6 PART - C



R DE PUERTO RICO	ESCALA: 1:1600 FECHA:	CALCO: W.G.J. COTEJO:	REVISIONES		MUNICIPIOS: 56	BARRIOS: 10, 11, 16, 17	NUMERO 334

CENSUS MAP OF SAN GERMAN

MAP NO. 6 PART - D



MAPA PARA TASADORES — GOBIERNO INSULAR DE PUERTO RICO | ESCALA: 1:1000 | FECHA: | CALCO: W.G.J. | COTEJO: | REVISIONES | MUNICIPIO: 56 | BARRIOS:

REVISADO POR:	ARQ. DORIS MAZA
DIBUJADO POR:	SAMUEL MARTINEZ
ESCALA: 1:1,000	DIBUJO: DE
REVISADO POR:	FECHA

LEYENDA

- TUNEL O RAMAL
- PARRILLA ENTRADA POR ARRIBA
- PARRILLA ENTRADA POR EL LADO
- DIRECCION FLUJO AGUA PLUVIAL

CALLE WILLIAM HARRIS
CALLE SAN SEBASTIAN
CALLE DEL RIO
CARR. ESTATAL NO. 340
CALLE NUEVA
CALLE LIBERTAD
CALLE JAVILLA
CALLE ESTRELLA
CALLE CARMEN
CALLE ESPERANZA
CALLE DE LA CRUZ
CALLE JOSE JULIAN ACOSTA
CALLE RUIZ BELVIS
CALLE DR. SANTIAGO VEVE
CALLE JUAN MERCADO
CALLE RAMOS
CALLE RALMA
CALLE A
CALLE PACO RAMIRES
CALLE CONCEPCION
CALLE VICTORIA
(COMERCIO)
MANZANARES
CALLE MARZANARES
CALLE LUNA
CALLE SOL
CALLE TETUAN
CALLE COLON
CALLE CENTRAL
CALLE FERROCARRIL
CALLE PALMER
CALLE DE LA SALUD
CARR. NO. 122 (PROPUESTA)
CARR. ESTATAL NO. 101

N
W E
S

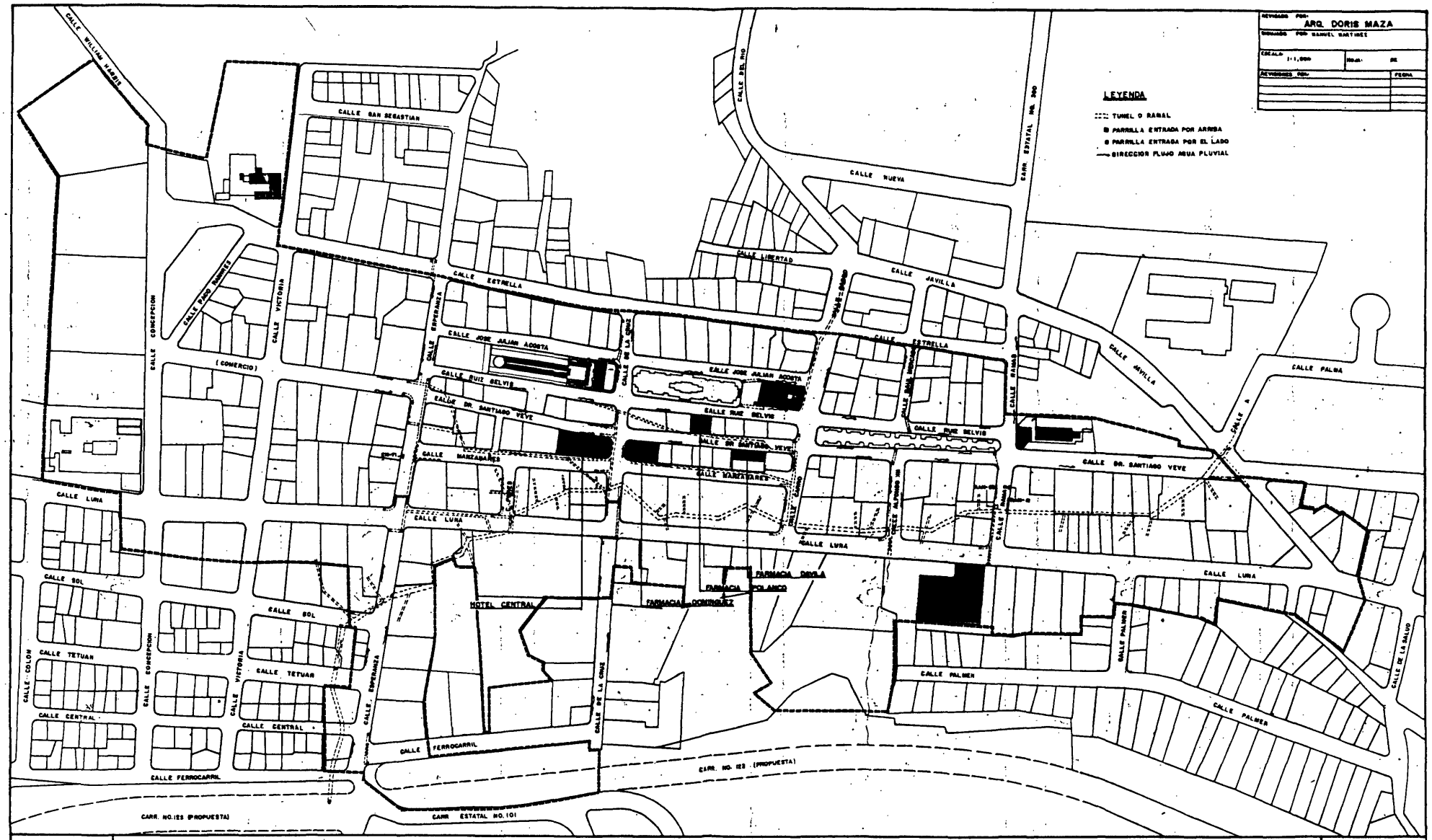
- ARCHEOLOGICAL POTENTIAL
- MAP 7
- HIGH ARCHEOLOGICAL POTENTIAL
- MODERATE ARCHEOLOGICAL POTENTIAL
- LOW ARCHEOLOGICAL POTENTIAL
- STERILE AREA (NO ARCHEOLOGICAL MATERIAL AREA)

PROYECTO DE SOTERRADO-AMUEBLAMIENTO URBANO

MUNICIPIO DE SAN GERMAN

HONORABLE JORGE ALBERTO RAMOS COMAS, ALCALDE

M-4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REVISIONES POR:
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LEYENDA
TUNEL O RAMAL
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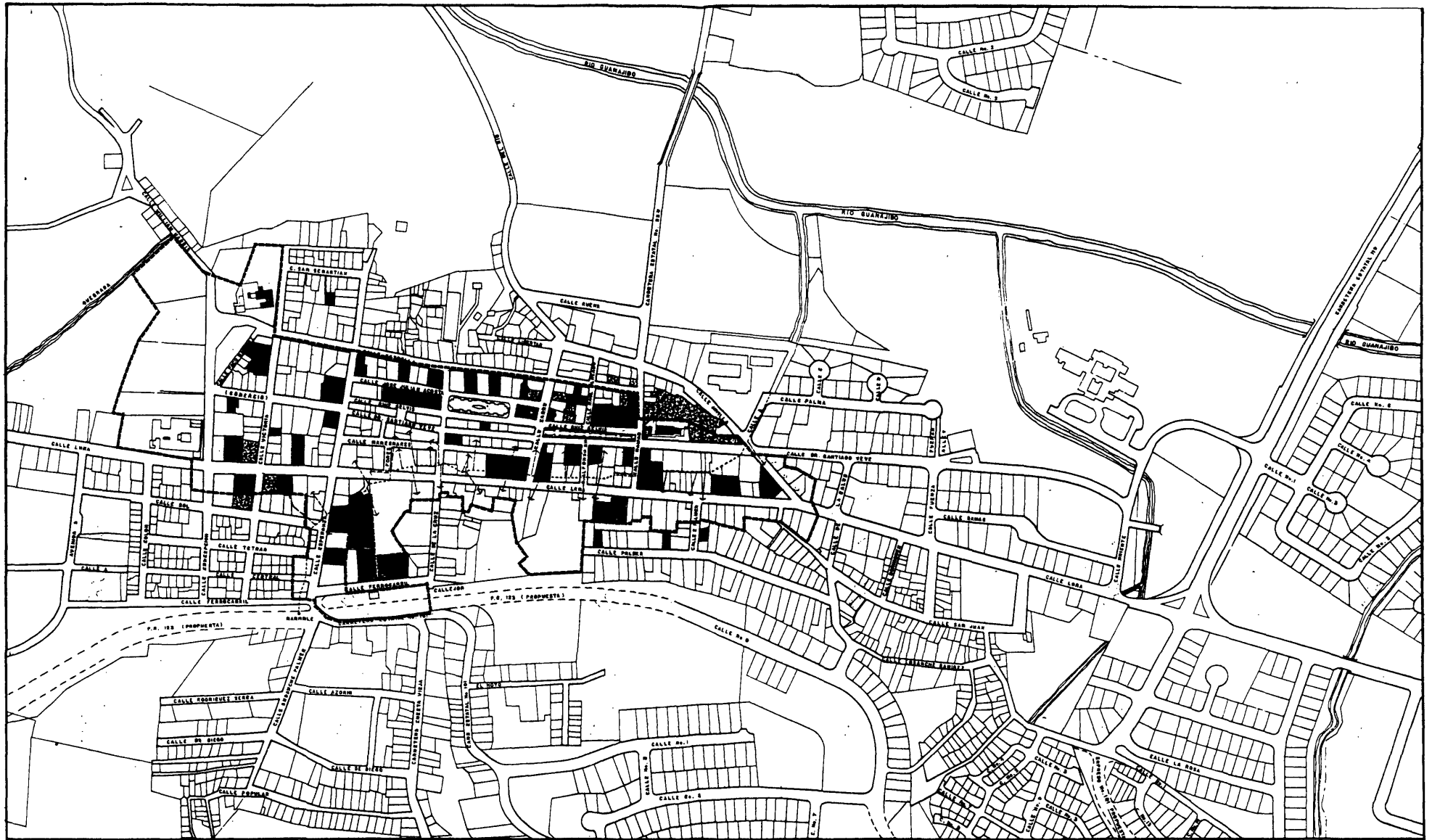
CALLE ESTRELLA
CALLE PEDRO RAMIREZ
CALLE CONCEPCION
CALLE VICTORIA
CALLE ESPERANZA
CALLE DE LA CRUZ
CALLE JOSE JULIAN ACOSTA
CALLE RUIZ BELVIS
CALLE DR. SANTIAGO VEVE
CALLE MARGARITAS
CALLE RAMOS
CALLE PALMA
(COMERCIO)
CALLE LUNA
CALLE SOL
CALLE TETUAN
CALLE CENTRAL
CALLE FERROCARRIL
CALLE COLON
CALLE PALMER
CALLE DE LA SALUD
HOTEL CENTRAL
FARMACIA DAVILA
FARMACIA POLANCO
FARMACIA DOMINGUEZ
CARR. NO. 123 (PROPUESTA)
CARR. ESTATAL NO. 101
N
S
E
W
ARCHEOLOGICAL POTENTIAL
MAP 8
XM- NO. STRATA LOCATION
STRUCTURES LOCATION
VAULTED BRICK TUNNEL STORM SEWER SYSTEM AND BRANCHES
PROYECTO DE SOTERRADO-AMUEBLAMIENTO URBANO
MUNICIPIO DE SAN GERMAN
HONORABLE JORGE ALBERTO RAMOS COMAS, ALCALDE
M-4



ESTUDIO DE REVITALIZACION INTEGRAL DEL DISTRITO HISTORICO DE SAN GERMAN

ARCHEOLOGICAL POTENTIAL

MAP 9

EMPTY LOTS

STRUCTURE W/ FALSE BASEMENTS OR BASEMENTS

0 50 ft 100 ft 200 ft 400 ft

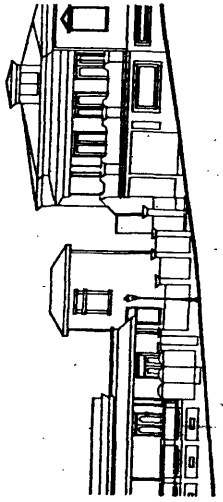
ESC 1:2,000 ft

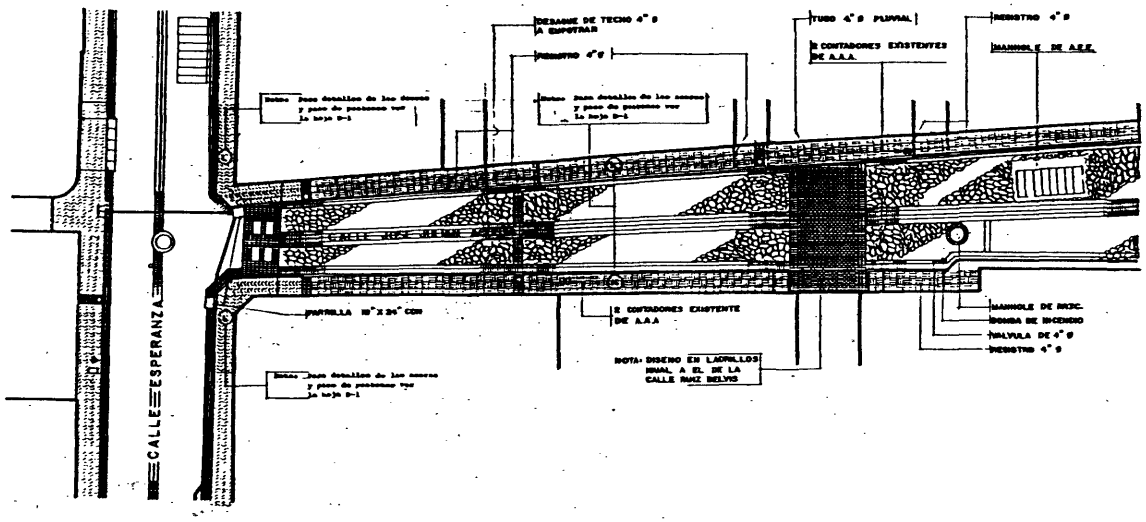
OFICINA DE PLANIFICACION, DESARROLLO URBANO Y DISTRITO HISTORICO

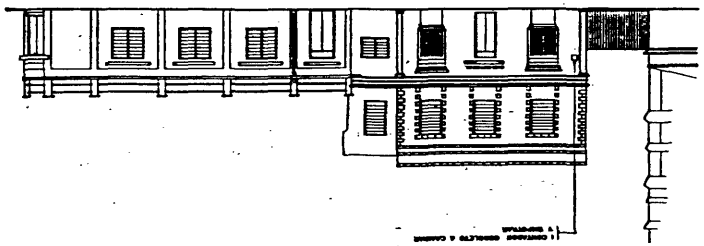
MUNICIPIO DE SAN GERMAN, JORGE ALBERTO RAMOS COMAS, ALCALDE

DIRECTORA
Arquitecta Doris Rosa

COLABORADORES
Miguel Sepúlveda
Luis Vázquez
1989-1993







IMPORTANTE

ESTOS PLANOS REFLEJAN EL PROGRESO DEL PROYECTO HASTA LA FECHA DE REPRODUCCION. (_____). ES RESPONSABILIDAD DE LOS SUPERVISORES DE CADA BRIGADA DE OBREROS, COORDINAR CON LA OFICINA DE DISTRITO HISTORICO ANTES DE COMENZAR LA CONSTRUCCION EN ESTE TRAMO PARA VERIFICAR EL QUE NO SE HAYAN INCORPORADO CAMBIOS AL DISEÑO POSTERIORES A LA FECHA ARRIBA INDICADA.

[illegible]			[illegible]
[illegible]			
[illegible]			
[illegible]			1
[illegible]			
[illegible]			2
[illegible]			2
CALLES:	PISO LIMBALSE		121
	PISO CIUDADANO		2007
ACERAS:	PISO LIMBALSE	NORTE	121
		SUR	121
		ESTE	—
		OESTE	—
	PISO CIUDADANO	NORTE	516.25 M2
		SUR	444.00 M2
		ESTE	—
		OESTE	—

ESCALA 1/32" = 1'-0"

PLANO DE LOCALIZACION

HISTORIC DISTRICT DESCRIPTION
ILLUSTRATION #1

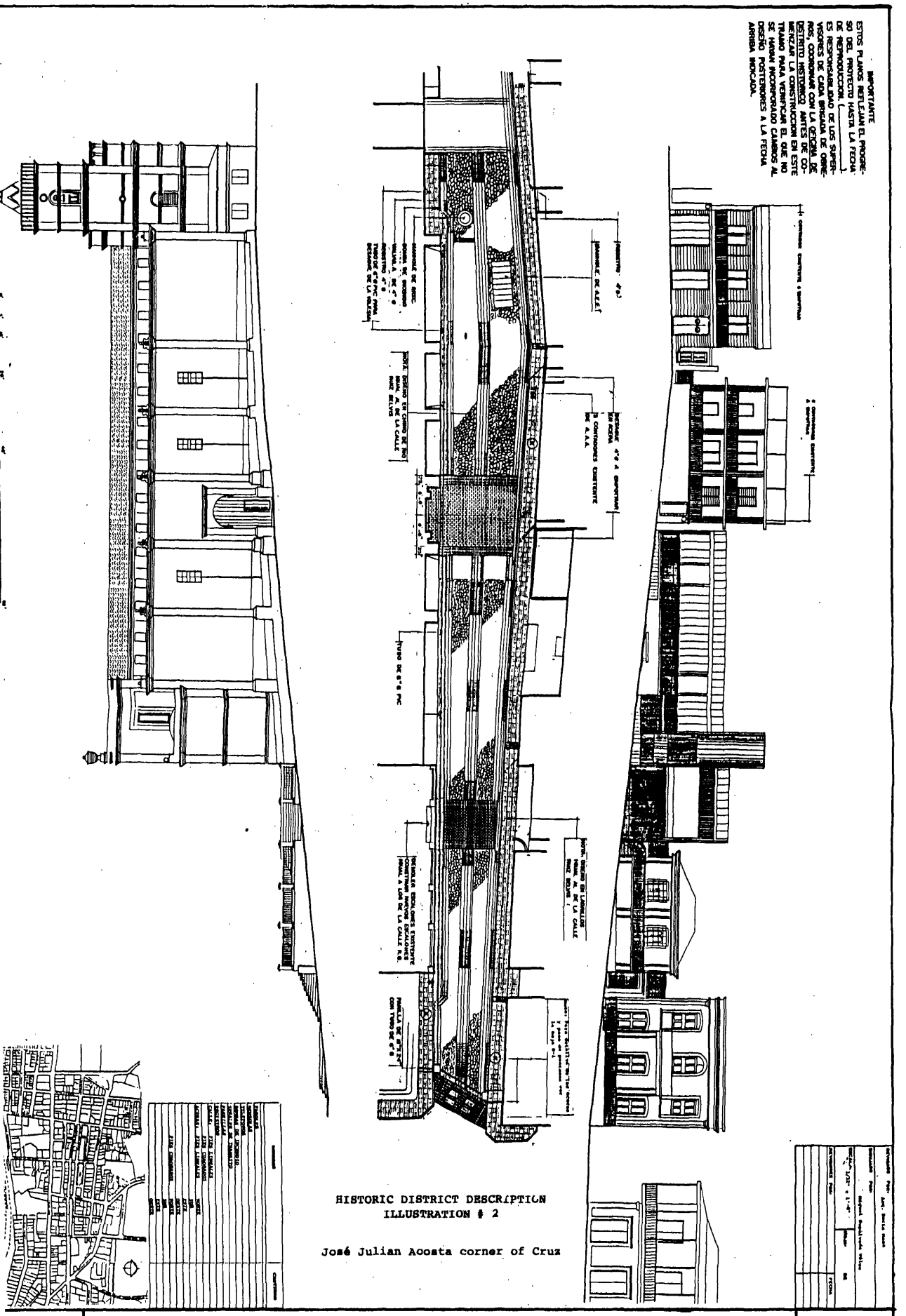
José Julian Acosta corner of Esperanza

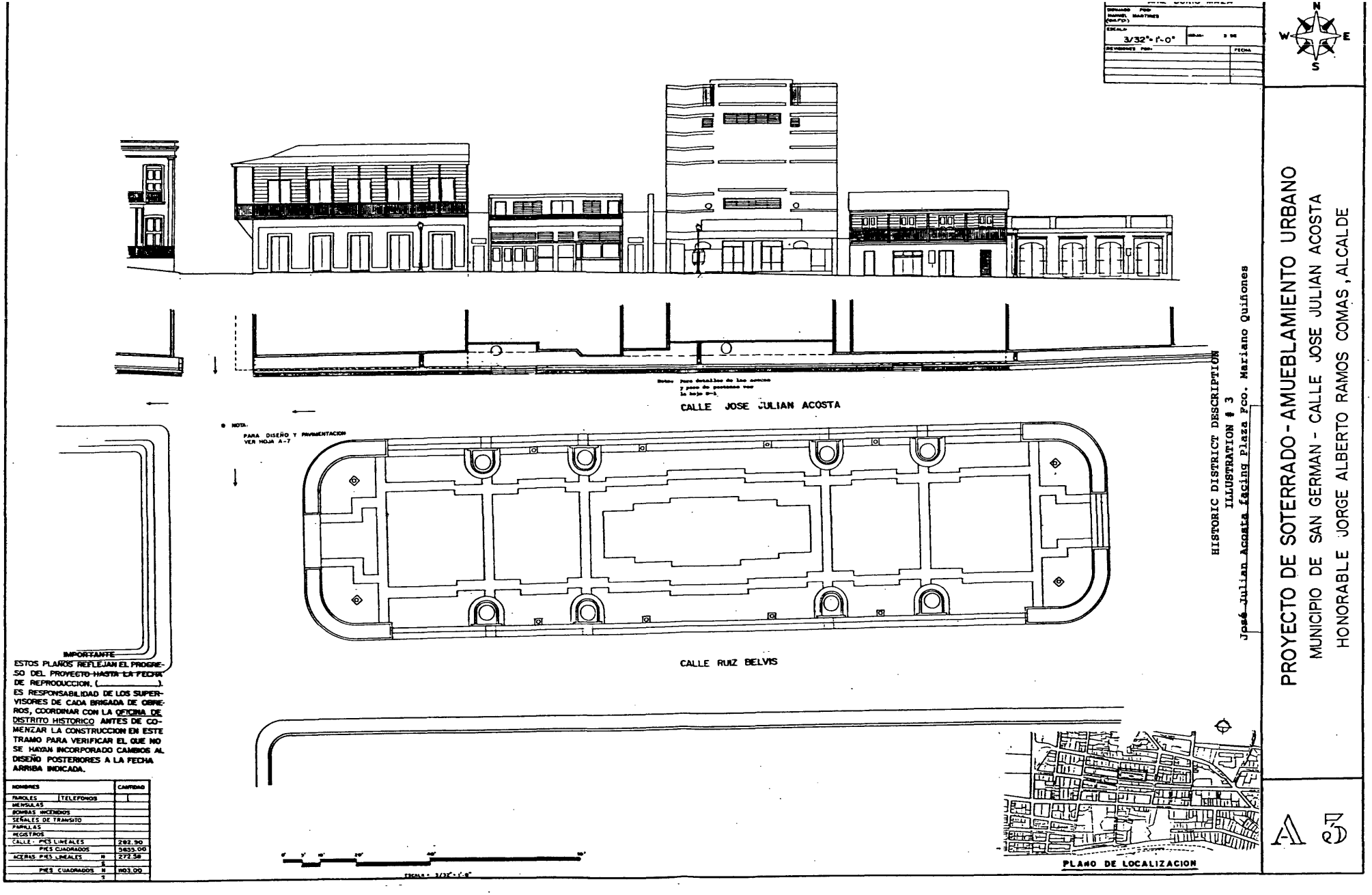
PROYECTO DE SOTERRADO - AMUEBLAMIENTO URBANO

MUNICIPIO DE SAN GERMAN - CALLE JOSE JULIAN ACOSTA

HONORABLE JORGE ALBERTO RAMOS COMAS, ALCALDE

A 1


IMPORTANTE
ESTOS PLANOS REFLEJAN EL PROGRESO DEL PROYECTO HASTA LA FECHA DE REPRODUCCION. ( )
ES RESPONSABILIDAD DE LOS SUPERVISORES DE CADA BRIGADA DE OBREROS, COORDINAR CON LA OFICINA DE DISTRITO HISTORICO ANTES DE COMENZAR LA CONSTRUCCION EN ESTE TRAMO PARA VERIFICAR EL QUE NO SE HAYAN INCORPORADO CAMBIOS AL DISEÑO POSTERIORES A LA FECHA ARRIBA INDICADA.
CONTRAPARES EXISTENTE A REMOVERSE
CONTRAPARES EXISTENTE A REMOVERSE
MANIFOLD DE ACERO
MANIFOLD DE ACERO
TUBO DE 6" PVC
TUBO DE 6" PVC
PARILLA DE 8"x2" CON TUBO DE 6" Ø
CONTRAPARES EXISTENTE
CONTRAPARES EXISTENTE
CONTRAPARES EXISTENTE

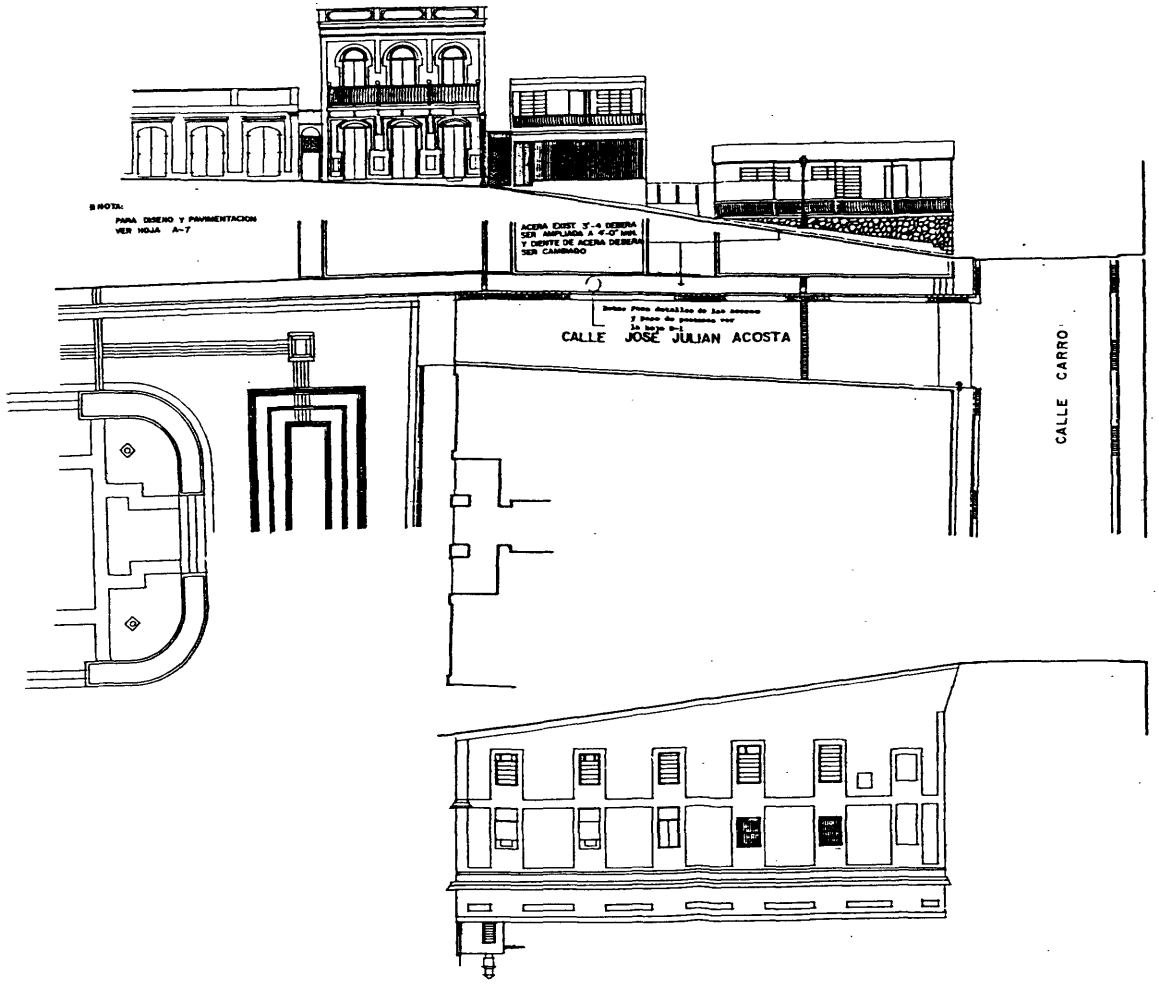

DIBUJADO POR
MANUEL MARTINEZ
(DIBUJ.PCO.)
ESCALA
3/32"= 1'-0"
REVISADO POR:
FECHA
N
W
E
S
CALLE JOSE JULIAN ACOSTA
NOTA:
PARA DISEÑO Y PAVIMENTACION
VER HOJA A-7
CALLE RUIZ BELVIS
HISTORIC DISTRICT DESCRIPTION
ILLUSTRATION # 3
José Julian Acosta facing Plaza Pco. Mariano Quiñones
IMPORTANTE
ESTOS PLANOS REFLEJAN EL PROGRESO DEL PROYECTO HASTA LA FECHA DE REPRODUCCION. (_____).
ES RESPONSABILIDAD DE LOS SUPERVISORES DE CADA BRIGADA DE OBREROS, COORDINAR CON LA OFICINA DE DISTRITO HISTORICO ANTES DE COMENZAR LA CONSTRUCCION EN ESTE TRAMO PARA VERIFICAR EL QUE NO SE HAYAN INCORPORADO CAMBIOS AL DISEÑO POSTERIORES A LA FECHA ARRIBA INDICADA.
NOMBRES
CANTIDAD
FAROLES
TELEFONOS
MENSULAS
BOMBAS INCENDIOS
SEÑALES DE TRANSITO
PARILLAS
REGISTROS
CALLE - PIES LINEALES 282.90
PIES CUADRADOS 5655.00
ACERAS PIES LINEALES N 272.58
S
PIES CUADRADOS N 1103.00
S
0' 5' 10' 20' 40' 80'
ESCALA - 3/32"=1'-0"
PLANO DE LOCALIZACION
PROYECTO DE SOTERRADO - AMUEBLAMIENTO URBANO
MUNICIPIO DE SAN GERMAN - CALLE JOSE JULIAN ACOSTA
HONORABLE JORGE ALBERTO RAMOS COMAS, ALCALDE
A 3

DIBUJADO POR: MIGUEL SEPULVEDA	
ESCALA: 1/32" = 1'-0"	HOJA: 4 DE
REVISADO POR:	FECHA

PROYECTO DE SOTERRADO-AMUEBLAMIENTO URBANO

MUNICIPIO DE SAN GERMAN - CALLE JOSE JULIAN ACOSTA

HONORABLE JORGE ALBERTO RAMOS COMAS , ALCALDE



HISTORIC DISTRICT DESCRIPTION
ILLUSTRATION # 4
José Julian Acosta corner of Carro

IMPORTANTE

ESTOS PLANOS REFLEJAN EL PROGRESO DEL PROYECTO HASTA LA FECHA DE REPRODUCCION. (_____). ES RESPONSABILIDAD DE LOS SUPERVISORES DE CADA BRIGADA DE OBREROS, COORDINAR CON LA OFICINA DE DISTRITO HISTORICO ANTES DE COMENZAR LA CONSTRUCCION EN ESTE TRAMO PARA VERIFICAR EL QUE NO SE HAYAN INCORPORADO CAMBIOS AL DISEÑO POSTERIORES A LA FECHA ARRIBA INDICADA.

NOMBRES		CANTIDAD
FAROLES		2
MENSULAS		
BOMBAS INCENDIOS		1
SEÑALES DE TRANSITO		
PARILLAS		
REGISTROS		
CALLE PIES LINEALES		110 50"
PIES CUADRADOS		165750 PC
ACERAS PIES LINEALES	N	97 0"
PIES CUADRADOS	S	
PIES CUADRADOS	N	388 0"
	S	

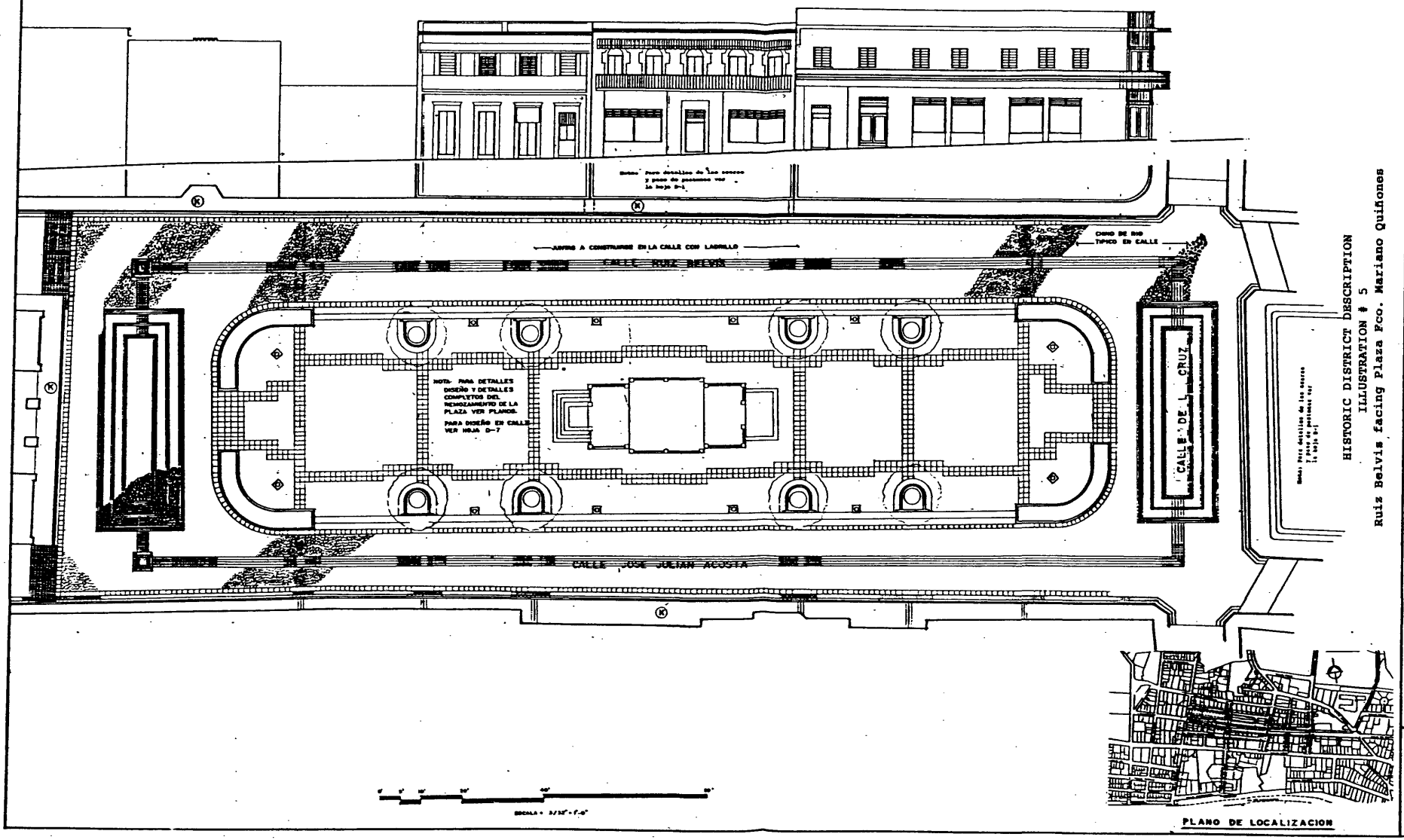
PLANO DE LOCALIZACION

A 4

IMPORTANTE

ESTOS PLANOS REFLEJAN EL PROGRESO DEL PROYECTO HASTA LA FECHA DE REPRODUCCION. (_____). ES RESPONSABILIDAD DE LOS SUPERVISORES DE CADA BRIGADA DE OBRERROS, COORDINAR CON LA OFICINA DE DISTRITO HISTORICO ANTES DE COMENZAR LA CONSTRUCCION EN ESTE TRAMO PARA VERIFICAR EL QUE NO SE HAYAN INCORPORADO CAMBIOS AL DISEÑO POSTERIORES A LA FECHA ARRIBA INDICADA.

REVISADO POR:	ARQ. DORIS MAZA
DIBUJADO POR:	MIGUEL SEPULVEDA
ESCALA:	3/32"=1'-0"
REVISIONES POR:	FECHA



PLANO DE LOCALIZACION

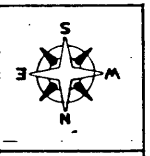
PROYECTO DE SOTERRADO-AMUEBLAMIENTO URBANO

MUNICIPIO DE SAN GERMAN-CALLE RUIZ BELVIS

HONORABLE JORGE ALBERTO RAMOS COMAS, ALCALDE

A7

REVISADO POR:	ARQ. DORIS MAZA
DIBUJADO POR:	MIGUEL SEPULVEDA
ESCALA:	3/32"=1'-0"
REVISIONES POR:	FECHA



PROYECTO DE SOTERRADO-AMUEBLAMIENTO URBANO

MUNICIPIO DE SAN GERMAN-CALLE RUIZ BELVIS

HONORABLE JORGE ALBERTO RAMOS COMAS, ALCALDE

HISTORIC DISTRICT DESCRIPTION
ILLUSTRATION # 6
Ruiz Belvis corner of Carro

CALLE JOSE JULIAN ACOSTA

IMPORTANTE

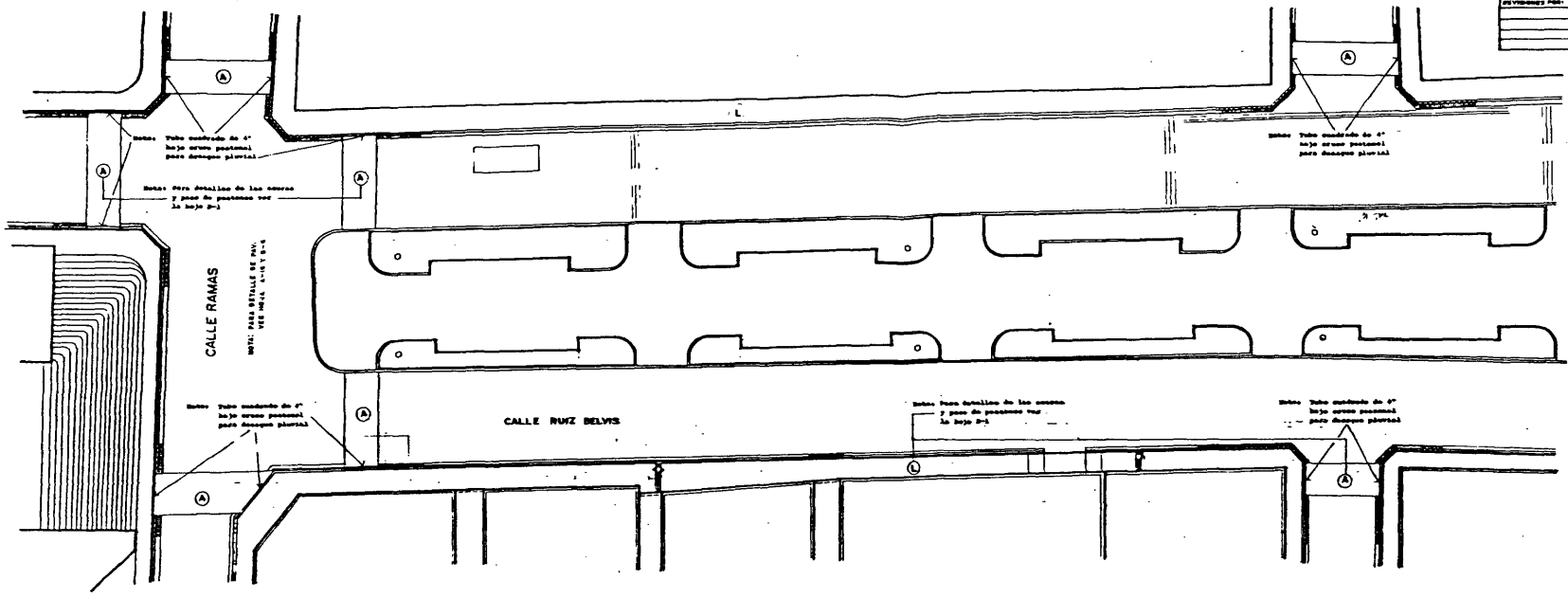
ESTOS PLANOS REFLEJAN EL PROGRESO DEL PROYECTO HASTA LA FECHA DE REPRODUCCION. (_____). ES RESPONSABILIDAD DE LOS SUPERVISORES DE CADA BRIGADA DE OBREROS, COORDINAR CON LA OFICINA DE DISTRITO HISTORICO ANTES DE COMENZAR LA CONSTRUCCION EN ESTE TRAMO PARA VERIFICAR EL QUE NO SE HAYAN INCORPORADO CAMBIOS AL DISEÑO POSTERIORES A LA FECHA ARRIBA INDICADA.

NOMBRES		CANTIDAD
POSTES	TELEFONOS	4 T-2
BENCHES		
BOMBAS INCENDIOS		
SEÑALES DE TRANSITO		
PARILLAS		
REGISTROS		
CALLE - PIES LINEALES		164.38
PIES CUADRADOS		320.67
ACERAS - PIES LINEALES	D	61.00
	I	152.38
PIES CUADRADOS	D	404.00
	I	786.57

ESCALA = 3/32" = 1'-0"

PLANO DE LOCALIZACION

A 1D 1D

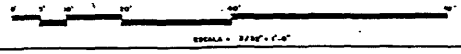


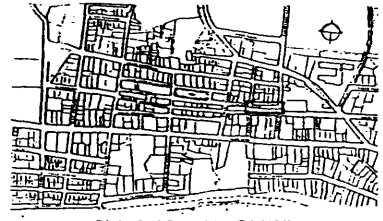
HISTORIC DISTRICT DESCRIPTION
ILLUSTRATION # 7
Ruiz Belvis facing Plazuela Santo Domingo

IMPORTANTE

ESTOS PLANOS REFLEJAN EL PROGRESO DEL PROYECTO HASTA LA FECHA DE REPRODUCCION. (_____) ES RESPONSABILIDAD DE LOS SUPERVISORES DE CADA BRIGADA DE OBREROS, COORDINAR CON LA OFICINA DE DISTRITO HISTORICO ANTES DE COMENZAR LA CONSTRUCCION EN ESTE TRAMO PARA VERIFICAR EL QUE NO SE HAYAN INCORPORADO CAMBIOS AL DISEÑO POSTERIORES A LA FECHA ARRIBA INDICADA.

NOMBRES	CANTIDAD
FAROLES TELEFONOS	1 | 1-2
MENSULAS	
BOMBAS INCENDIOS	
SEÑALES DE TRANSITO	
PARILLAS	
REGISTROS	
CALLE - PIES LINEALES	234.9
PIES CUADRADOS	4208.84
ACERAS PIES LINEALES	209.42
PIES CUADRADOS	637.88





PLANO DE LOCALIZACION

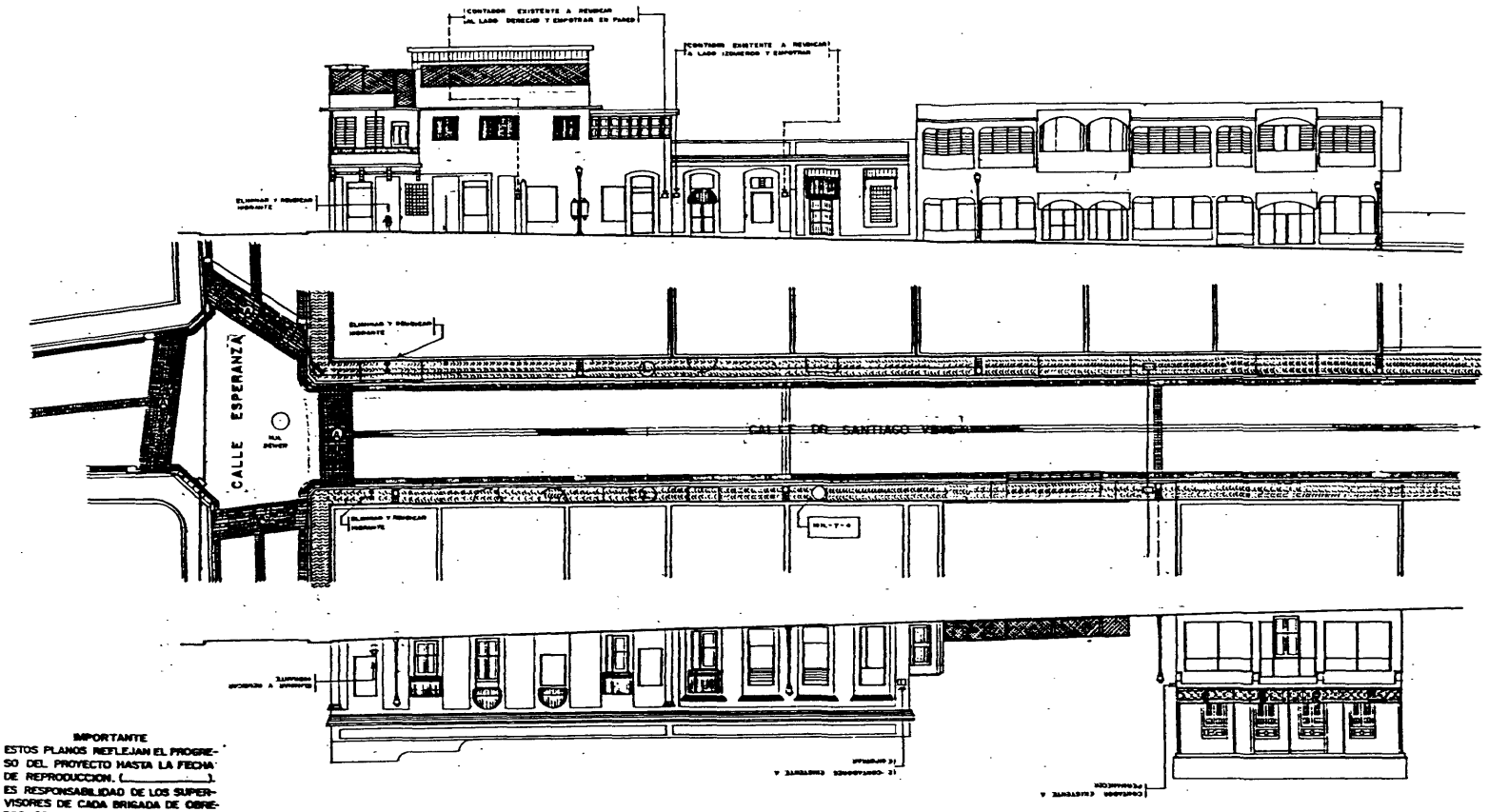
PROYECTO DE SOTERRADO - AMUEBLAMIENTO URBANO

MUNICIPIO DE SAN GERMAN-,CALLE RUIZ BELVIS

HONORABLE JORGE ALBERTO RAMOS COMAS, ALCALDE

A 10

ARQ. DORIS MAZA	
DIBUJADO POR: MIGUEL SEPULVEDA	
ESCALA: 3/32"=1'-0"	HOJA: 11 DE
REVISADO POR:	FECHA

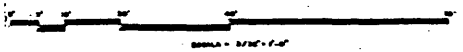


HISTORIC DISTRICT DESCRIPTION
ILLUSTRATION # 8
Santiago Veve corner of Esperanza

IMPORTANTE

ESTOS PLANOS REFLEJAN EL PROGRESO DEL PROYECTO HASTA LA FECHA DE REPRODUCCION. (_____). ES RESPONSABILIDAD DE LOS SUPERVISORES DE CADA BRIGADA DE OBRERIOS, COORDINAR CON LA OFICINA DE DISTRITO HISTORICO ANTES DE COMENZAR LA CONSTRUCCION EN ESTE TRAMO PARA VERIFICAR EL QUE NO SE HAYAN INCORPORADO CAMBIOS AL DISEÑO POSTERIORES A LA FECHA ARRIBA INDICADA.

NOMBRES		CANTIDAD	
PARQUES	TELEFONOS	6	T-2
MENSULAS			
BOMBAS INCENDIOS			
SEÑALES DE TRANSITO			
PARALLAS			
REGISTROS			
CALLE: PIES LINEALES		28.84	
PIES CUADRADOS		4269.3	
ACERAS: PIES LINEALES	N	201.17	
	S	171.50	
PIES CUADRADOS	N	904.68	
	S	686.00	



ESCALA = 3/32" = 1'-0"

PLANO DE LOCALIZACION

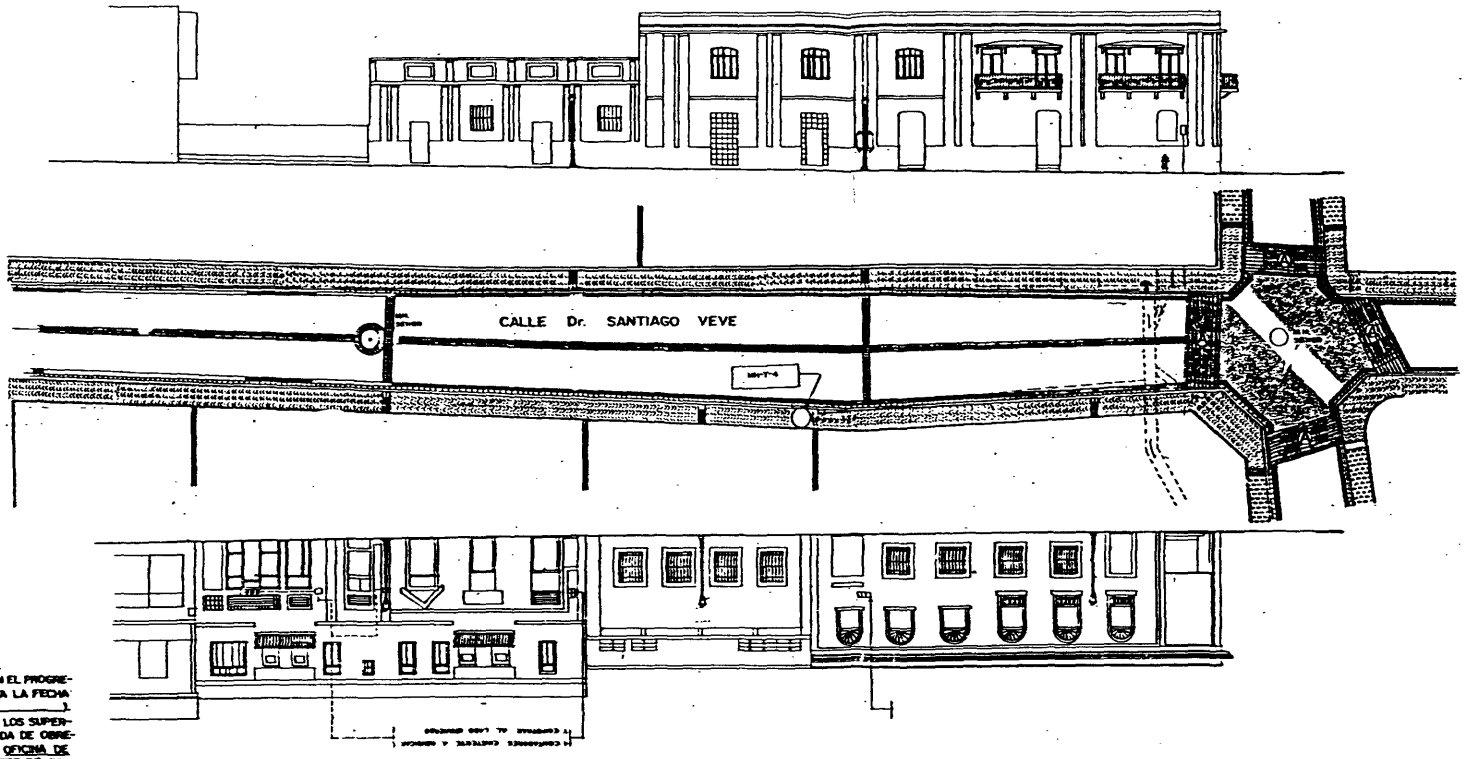
PROYECTO DE SOTERRADO - AMUEBLAMIENTO URBANO

MUNICIPIO DE SAN GERMAN CALLE DR. SANTIAGO VEVE

HONORABLE JORGE ALBERTO RAMOS COMAS, ALCALDE

A 11

DIBUJADO POR:	
MANUEL MARTINEZ	MIGUEL SEPULVEDA
ESCALA: 3/32"=1'-0"	REVISADO:
REVISADO POR:	FECHA

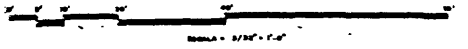


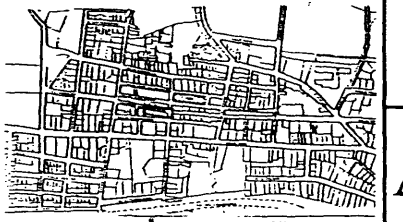
HISTORIC DISTRICT DESCRIPTION
ILLUSTRATION # 9
Santiago Veve corner of Cruz (W)

IMPORTANTE

ESTOS PLANOS REFLEJAN EL PROGRESO DEL PROYECTO HASTA LA FECHA DE REPRODUCCION. (_____). ES RESPONSABILIDAD DE LOS SUPERVISORES DE CADA BRIGADA DE OBRERROS, COORDINAR CON LA OFICINA DE DISTRITO HISTORICO ANTES DE COMENZAR LA CONSTRUCCION EN ESTE TRAMO PARA VERIFICAR EL QUE NO SE HAYAN INCORPORADO CAMBIOS AL DISEÑO POSTERIORES A LA FECHA ARRIBA INDICADA.

NOMBRES		CANTIDAD
PARQUES	TELEFONOS	5 | 7:2
MEMPULAS		
BOMBAS INCENDIOS		1
SEMALES DE TRANSITO		
PARILLAS		
REGISTROS		
CALLE - PIES LINEALES		198.55
PIES CUADRADOS		4080.17
ACERAS - PIES LINEALES	N	198.85
	S	184.83
PIES CUADRADOS	N	759.32
	S	759.32





PLANO DE LOCALIZACION

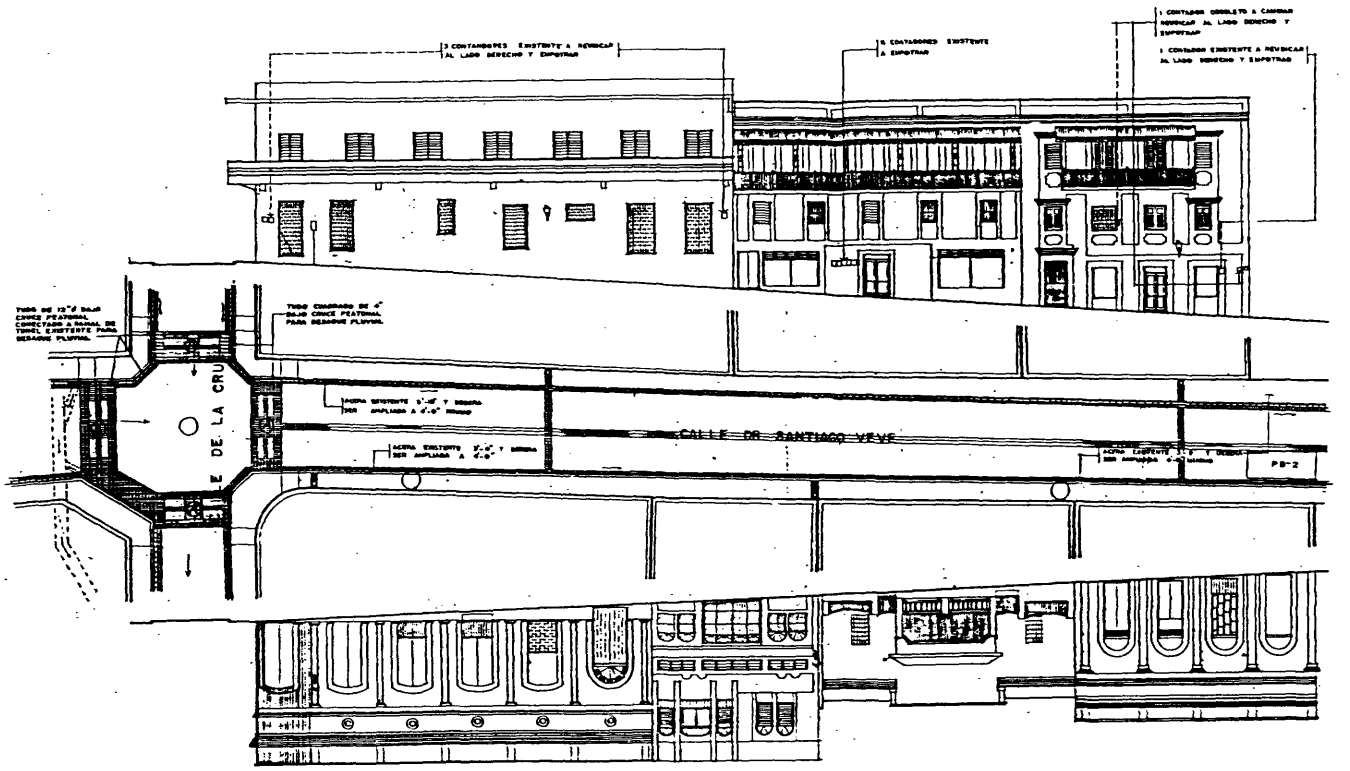
PROYECTO DE SOTERRADO - AMUEBLAMIENTO URBANO

MUNICIPIO DE SAN GERMAN - CALLE DR. SANTIAGO VEVE

HONORABLE JORGE ALBERTO RAMOS COMAS, ALCALDE

A 12

MIGUEL DE PALVEDA	
ESCALA: 3/32" = 1'-0"	FECHA: 18 DE
REVISADO POR:	FECHA

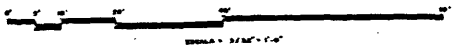


HISTORIC DISTRICT DESCRIPTION
ILLUSTRATION # 10
Santiago Veve corner of Cruz (E)

IMPORTANTE

ESTOS PLANOS REFLEJAN EL PROGRESO DEL PROYECTO HASTA LA FECHA DE REPRODUCCION. (_____) ES RESPONSABILIDAD DE LOS SUPERVISORES DE CADA BRIGADA DE OBREROS, COORDINAR CON LA OFICINA DE DISTRITO HISTORICO ANTES DE COMENZAR LA CONSTRUCCION EN ESTE TRAMO PARA VERIFICAR EL QUE NO SE HAYAN INCORPORADO CAMBIOS AL DISEÑO POSTERIORES A LA FECHA ARRIBA INDICADA.

NOMBRES			CANTIDAD
FAROLES	TELEFONOS		1
MENSULAS			4
BOMBAS INCENDIOS			
SEÑALES DE TRANSITO			
PARILLAS			
REGISTROS			
CALLE	PIES LINEALES		123.08
	PIES CUADRADOS		2 86-429
ACERAS	PIES LINEALES	N	185.56
		S	152.83
	PIES CUADRADOS	N	742.32
		S	771.12



PLANO DE LOCALIZACION

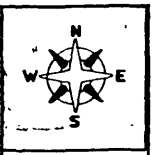
PROYECTO DE SOTERRADO - AMUEBLAMIENTO URBANO

MUNICIPIO DE SAN GERMAN - CALLE DR. SANTIAGO VEVE

HONORABLE JORGE ALBERTO RAMOS COMAS, ALCALDE

A 15

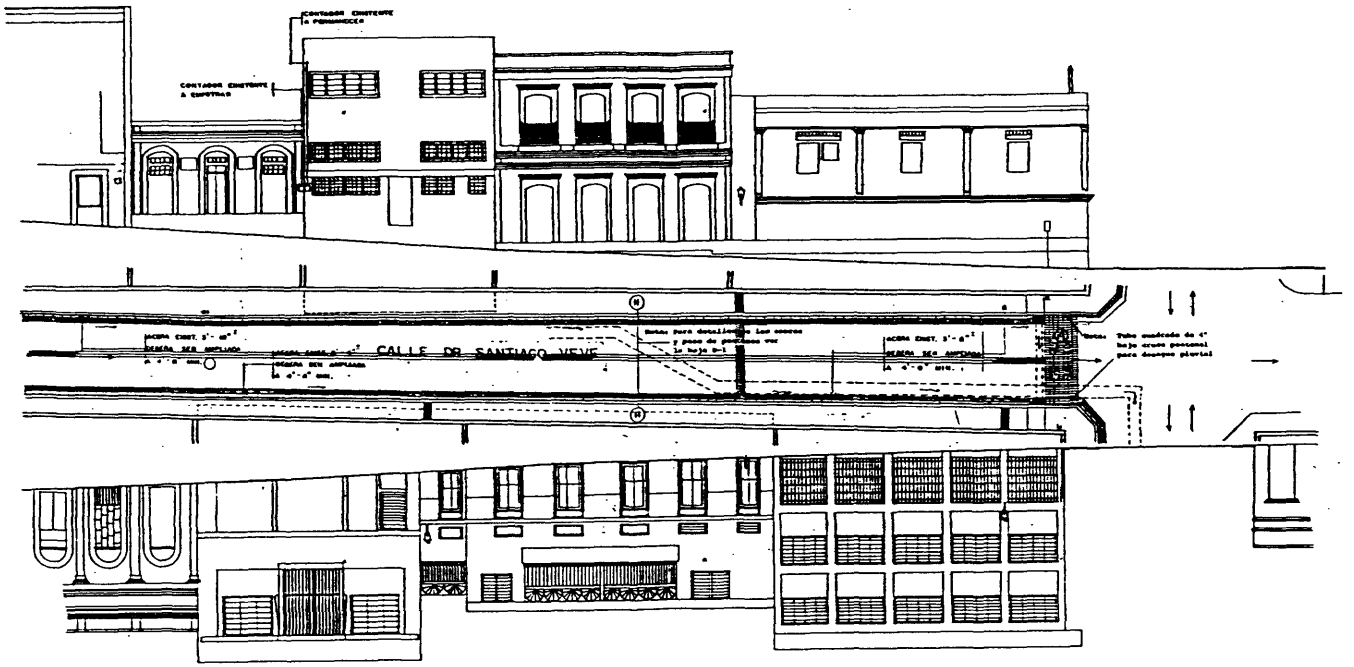
DIBUJADO POR:	ARQ. DORIS MAZA
DIBUJADO POR:	DANIEL MARTINEZ · DANIEL DEPULVEDA
ESCALA:	3/32"= 1'-0"
REVISADO POR:	FECHA



PROYECTO DE SOTERRADO- AMUEBLAMIENTO URBANO

MUNICIPIO DE SAN GERMAN - CALLE DR. SANTIAGO VEVE

HONORABLE. JORGE ALBERTO RAMOS COMAS, ALCALDE

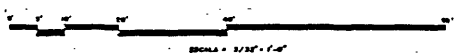


HISTORIC DISTRICT DESCRIPTION
ILLUSTRATION # 11
Santiago Veve corner of Carro

IMPORTANTE

ESTOS PLANOS REFLEJAN EL PROGRESO DEL PROYECTO HASTA LA FECHA DE REPRODUCCION. (_____). ES RESPONSABILIDAD DE LOS SUPERVISORES DE CADA BRIGADA DE OBREROS, COORDINAR CON LA OFICINA DE DISTRITO HISTORICO ANTES DE COMENZAR LA CONSTRUCCION EN ESTE TRAMO PARA VERIFICAR EL QUE NO SE HAYAN INCORPORADO CAMBIOS AL DISEÑO POSTERIORES A LA FECHA ARRIBA INDICADA.

NOMBRES		CANTIDAD
PAROLES	TELEFONOS	
MENSULAS		3
BOMBAS INCENDIOS		
SEÑALES DE TRANSITO		
PARILLAS		
POSTES		
CALLE - PIES LINEALES		88.08
PIES CUADRADOS		3105.09
ACERAS PIES LINEALES	S	176.92
	E	166.42
PIES CUADRADOS	N	710.68



PLANO DE LOCALIZACION

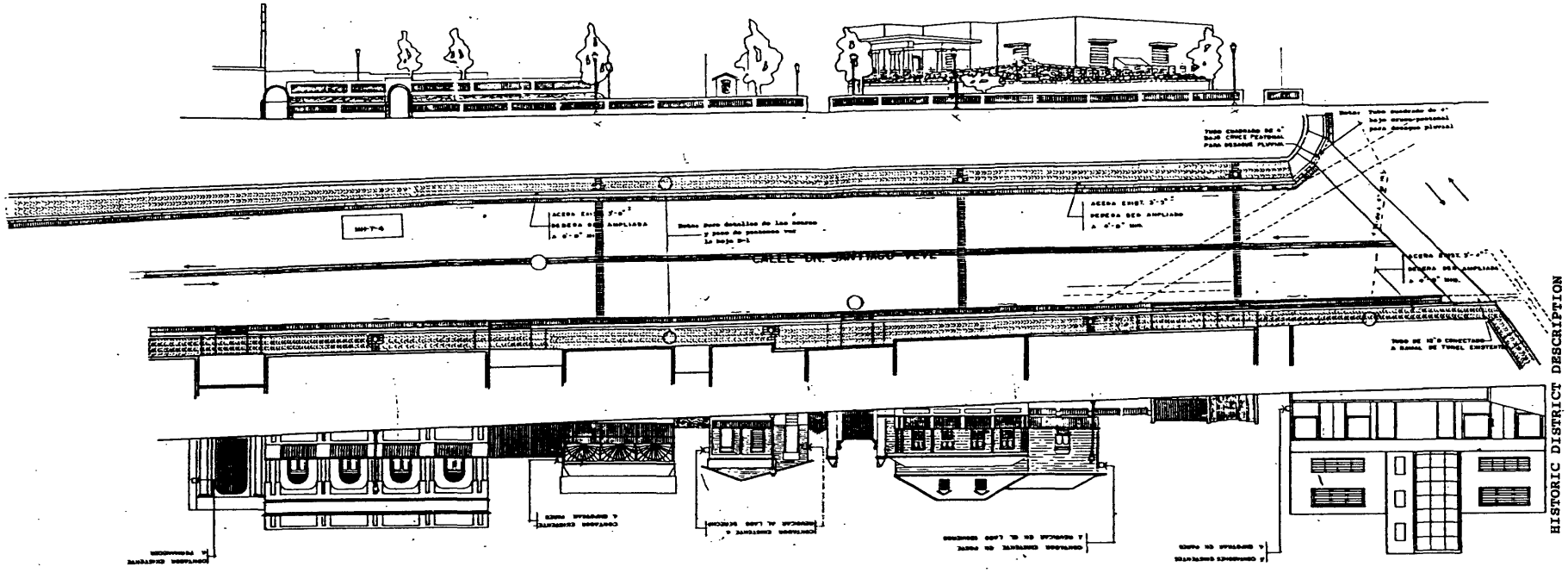
A 14

ARQ. DORIS MAZA

DIBUJADO POR: MANUEL MARTINEZ, MIGUEL DE PALVEDA, VICTOR DIAZ

ESCALA: 3/32" = 1'-0"

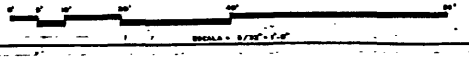
DE VISIONES POR: | FECHA

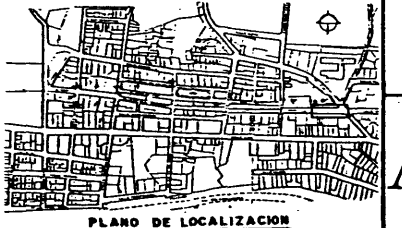


IMPORTANTE

ESTOS PLANOS REFLEJAN EL PROGRESO DEL PROYECTO HASTA LA FECHA DE REPRODUCCION. (_____). ES RESPONSABILIDAD DE LOS SUPERVISORES DE CADA BRIGADA DE OBREROS, COORDINAR CON LA OFICINA DE DISTRITO HISTORICO ANTES DE COMENZAR LA CONSTRUCCION EN ESTE TRAMO PARA VERIFICAR EL QUE NO SE HAYAN INCORPORADO CAMBIOS AL DISEÑO POSTERIORES A LA FECHA ARRIBA INDICADA.

NOMBRES		CANTIDAD
PAROLES	TELEFONOS	6 T-2
MENSULAS		
BOMBAS INCENDIOS		
SEÑALES DE TRANSITO		
PARILLAS		
REGISTROS		
CALLE: PIES LINEALES		283.92
PIES CUADRADOS		7449.78
ACERAS: PIES LINEALES	N	228.23
	S	218.33
PIES CUADRADOS	N	953.00
	S	1358.82





PLANO DE LOCALIZACION

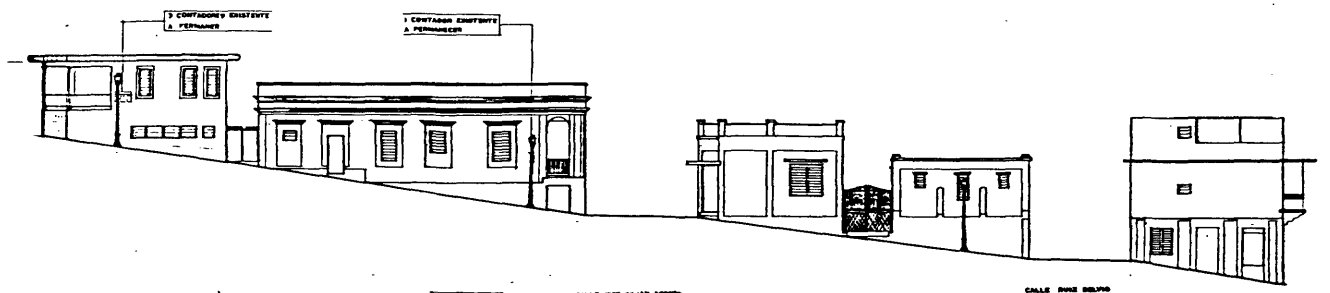
Santiago Veve corner of Javilla

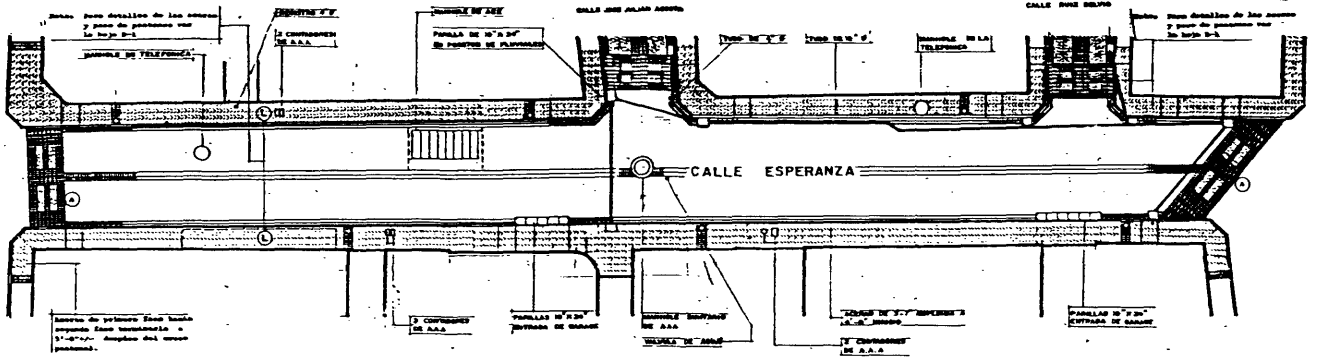
PROYECTO DE SOTERRADO-AMUEBLAMIENTO URBANO

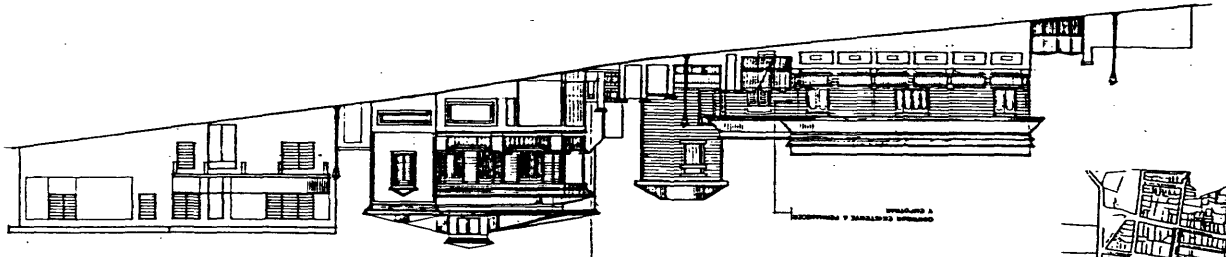
MUNICIPIO DE SAN GERMAN - CALLE DR. SANTIAGO VEVE

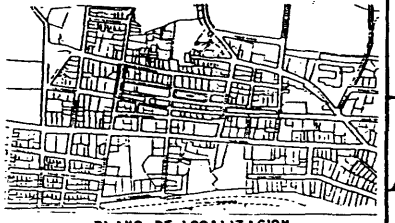
HONORABLE JORGE ALBERTO RAMOS COMAS, ALCALDE

A 1a









PLANO DE LOCALIZACION

HISTORIC DISTRICT DESCRIPTION
ILLUSTRATION # 13
Esperanza between Estrella and S. Veve

IMPORTANTE

ESTOS PLANOS REFLEJAN EL PROGRESO DEL PROYECTO HASTA LA FECHA DE REPRODUCCION. (_____). ES RESPONSABILIDAD DE LOS SUPERVISORES DE CADA BRIGADA DE OBREROS, COORDINAR CON LA OFICINA DE DISTRITO HISTORICO ANTES DE COMENZAR LA CONSTRUCCION EN ESTE TRAMO PARA VERIFICAR EL QUE NO SE HAYAN INCORPORADO CAMBIOS AL DISEÑO POSTERIORES A LA FECHA ARRIBA INDICADA.

RENGLON		CANTIDAD
PARQUES		4
BANCALES		
TIC-REPOSA		
BOMBAS DE INCENDIO		
SEMAFOROS DE TRANSITO		
PARRILLAS		30
INSPECTORES		7
CALLES: PIES LINEALES		239
PIES CUADRADOS		4,242.30
ACERAS: PIES LINEALES	NORTE	
	SUR	
	ESTE	314
	OESTE	223
PIES CUADRADOS	NORTE	
	SUR	
	ESTE	898.36
	OESTE	1092.30

ESCALA = 1/32" = 1'-0"

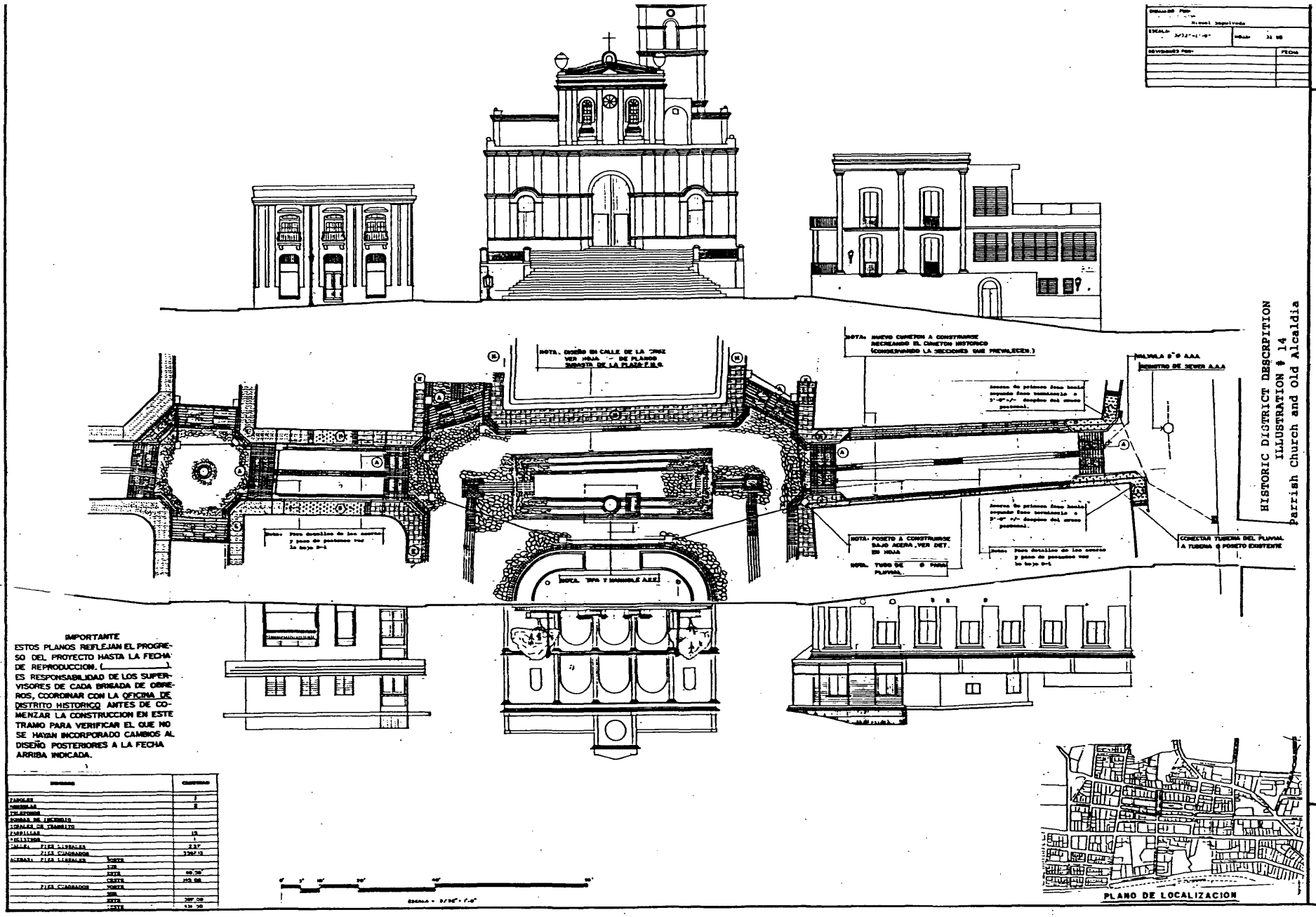
ARQ. JORGE RAMOS	
DIBUJADO POR	
REVISADO POR	
ESCALA	MAYO 07 DE 07
REVISIONES POR:	FECHA

PROYECTO DE SOTERRADO-AMUEBLAMIENTO URBANO

MUNICIPIO DE SAN GERMAN-CALLE ESPERANZA

HONORABLE JORGE ALBERTO RAMOS-COMAS, ALCALDE

A27



IMPORTANTE

ESTOS PLANOS REFLEJAN EL PROGRESO DEL PROYECTO HASTA LA FECHA DE REPRODUCCION. (_____) ES RESPONSABILIDAD DE LOS SUPERVISORES DE CADA BRIGADA DE OBREROS, COORDINAR CON LA OFICINA DE DISTRITO HISTORICO ANTES DE COMENZAR LA CONSTRUCCION EN ESTE TRAMO PARA VERIFICAR EL QUE NO SE HAYAN INCORPORADO CAMBIOS AL DISEÑO POSTERIORES A LA FECHA ARRIBA INDICADA.

TAPOLES		2
MAMPARAS		2
ESCAPERAS		
BOMBAS DE INCENDIO		
ZONALES DE TRANSITO		
ENPILLAS		13
REGISTROS		1
CALLES: FIES LINEALES		237'
FIES CUADRADOS		3387.13
ACERAS: FIES LINEALES	NORTE	
	SUR	
	ESTE	48.50'
	OESTE	193.00
FIES CUADRADOS	NORTE	
	SUR	
	ESTE	387.00
	OESTE	630.50

ESCALA = 3/32" = 1'-0"

PROYECTO DE SOTERRADO-AMUEBLAMIENTO URBANO

MUNICIPIO DE SAN GERMAN - CALLE DE LA CRUZ

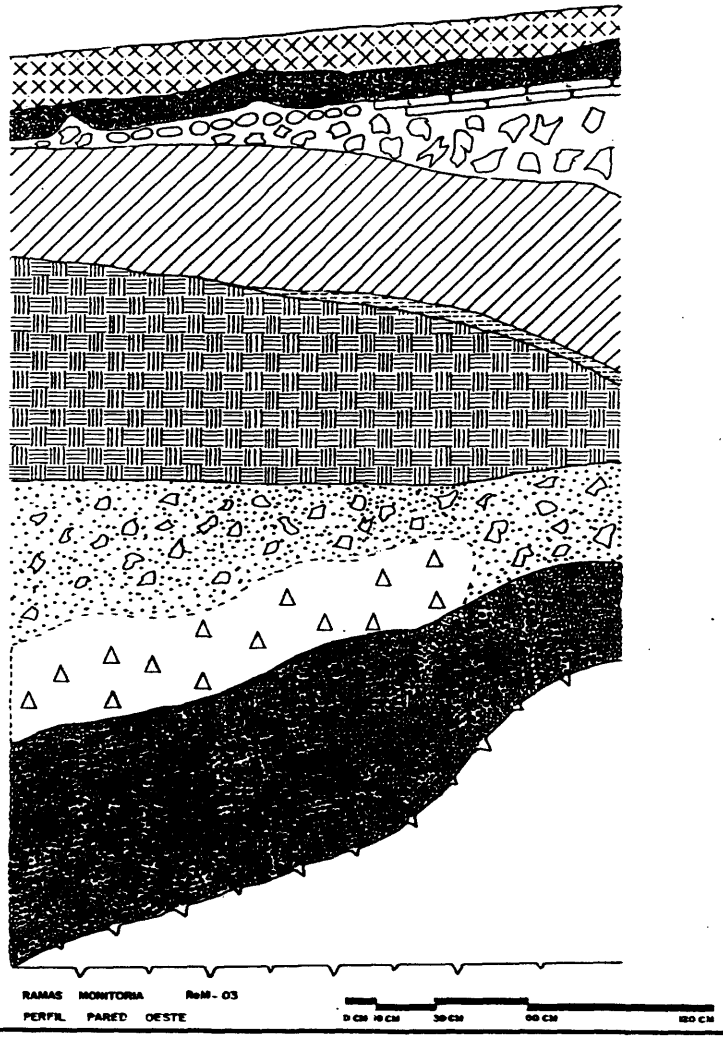
HONORABLE JORGE ALBERTO RAMOS COMAS, ALCALDE

A-31

ESTRATIGRAFIA

I-	0 -	18 cms	ACERA CONCRETO
II-	18 -	28 cms	RELLENO DE GRAVILLA 7.5 YR 3/2 DARK BROWN
III-	25 -	30cms	LADRILLOS Y EMPEDRADO DE CHINOS DE RIO APROX. 11cms MAS ATRAS QUE LOS LADRILLOS
IV-	28 -	31cms	RELLENO CANTERA 10 YR 3/3 DARK BROWN
V-	31 - -	67cms	RELLENO 7.5 YR 3/4 DARK BROWN
VI-	75cms		RELLENO ROJO 2.5 YR 4/8 RED
VII-	67 -	1.43 M	RELLENO SUELTO 5YR 4/6 YELLOWISH RED
VIII-	1.43 -	2.32 M	ARENA CON CASCAJO 10 YR 3/3 DARK BROWN
IX-	2.32 -	2.98 M	GRAVILLA 5Y 3/1 VERY DARK GRAY
X -	2.98 -	IND.	ROCA MADRE 5Y 3/2 DARK OLIVE GRAY

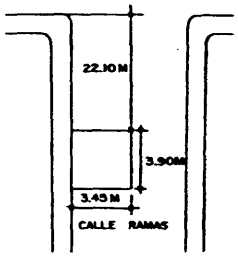
NOTA: NIVEL VIII PRESENTA UN AREA DE CARBON, HUESOS, VIDRIO, CERAMICA Y LOZA INALTERADO. MATERIAL CULTURAL



LEYENDA

- Arena
- Arena con cascajo
- Argamasa, imitación de
- Bahareque
- Barro
- Bitumen
- Concreto
- Chino de rio
- Gravilla
- Ladrillo
- Lona Canaria
- Material cultural
- Piedra de cantera
- Relleno
- Relleno
- Relleno
- Relleno
- Relleno
- Relleno
- Relleno
- Relleno
- Roca madre
- Roca sedimentaria
- Serpentina
- Terreno

CALLE Dr. SANTIAGO VEVE



HISTORIC DISTRICT DESCRIPTION
ILLUSTRATION # 15
STRATA RAM - 03

DIRECTORA
Arquitecta Berta Rosa

INVESTIGADOR PRINCIPAL
Arqueólogo Osvaldo García Goyco

DIRECTOR DE CAMPO
Arqueólogo José Nuñez

ARQUEOTECNICOS / DELINEANTES
Sr. Luis Pinaqua
Sr. Manuel Martinez (Q.E.P.D.)

MONITORIA ARQUEOLOGICA

PROYECTO DE SOTERRADO, "SAN GERMAN SIEMPRE GALANTE"

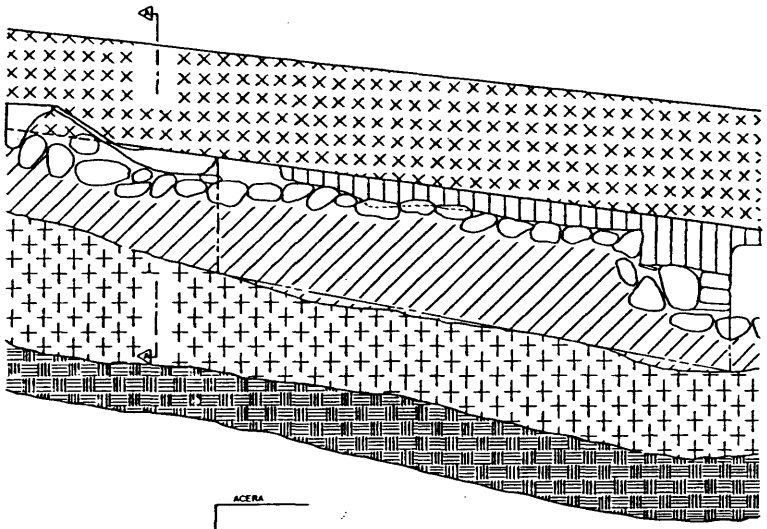
OFICINA DE PLANIFICACION, DESARROLLO URBANO Y DISTRITO HISTORICO

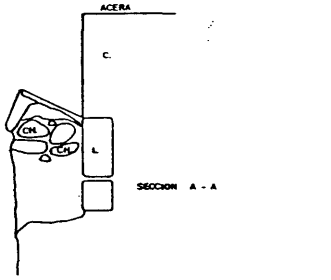
MUNICIPIO DE SAN GERMAN, JORGE ALBERTO RAMOS COMAS, ALCALDE

N W E S

ESTRATIGRAFIA

I - 0 - 33 cms	CONCRETO (ACERA)
II - 25 - 47 cms	SARDINEL , EMPEDRADO , MATERIAL ARQUEOLOGICO , LADRILLOS
III - 47 - 61 cms	RELLENO
IV - 61 - 105 cms	RELLENO 2.5YR 4/8 RED
V - 105 - 121 cms	RELLENO 10YR 5/8 YELLOWISH BROWN
VI - 121 - IND.	ROCA MADRE





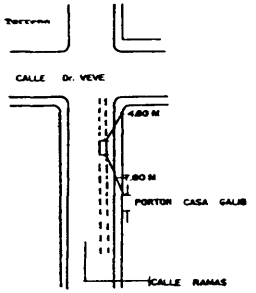
CALLE RAMAS RaM - 12

PERFIL PARED ESTE

0 CM 10 CM 30 CM 40 CM 120 CM

LEYENDA

Arena
Arena con cascajo
Arenasca, imitación de
Sabeto
Barro
Bitumen
Concreto
Chino de río
Gravilla
Ladrillo
Lava Canaria
Material cultural
Piedra de cantera
Relleno
Relleno
Relleno
Relleno
Relleno
Relleno
Relleno
Relleno
Roca madre
Roca sedimentaria
Serpentina
Terreno



HISTORIC DISTRICT DESCRIPTION
ILLUSTRATION # 16
STRATA RAM - 12

DIRECTORA
Arquitecta Berta Rosa

INVESTIGADOR PRINCIPAL
Arqueólogo Gerardo García Goyco

DIRECTOR DE CAMPO
Arqueólogo José Nuñez

ARQUITECTOS / DELINEANTES
Sr. Luis Pingueo
Sr. Manuel Martínez (Q.E.P.D.)

MONITORIA ARQUEOLOGICA

PROYECTO DE SOTERRADO, "SAN GERMAN SIEMPRE GALANTE"

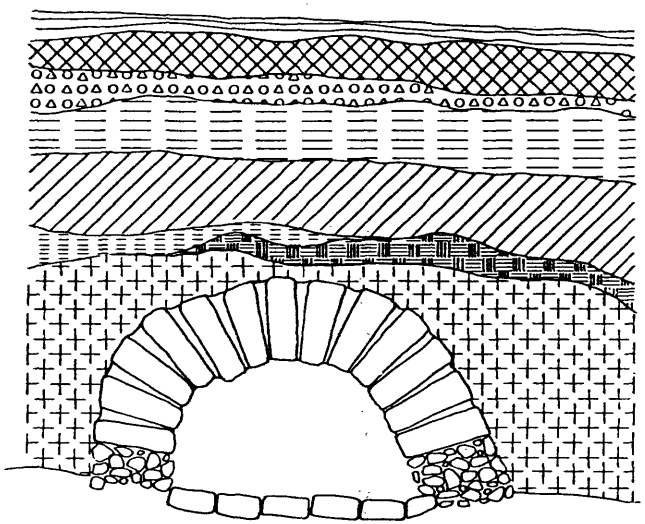
OFICINA DE PLANIFICACION, DESARROLLO URBANO Y DISTRITO HISTORICO

MUNICIPIO DE SAN GERMAN, JORGE ALBERTO RAMOS COMAS, ALCALDE

N W E S

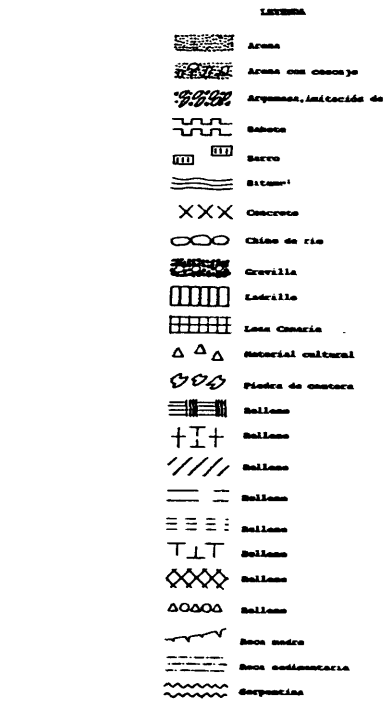
ESTRATIGRAFIA

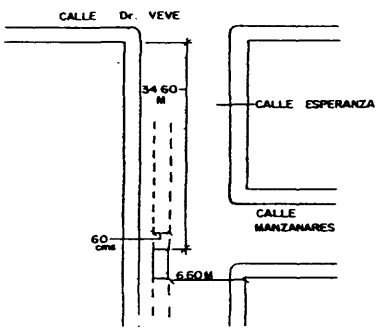
I	0 - 10cms	BITUMUL	
II	10 - 19cms	RELLENO 6/2 10YR LIGHT BROWNISH GRAY	
III	19 - 34cms	RELLENO 4/6 2.5YR RED	
IV	34 - 48cms	RELLENO 4/6 10YR DARK YELLOWISH BROWN	
V	48 - 72cms	RELLENO 4/6 5Y DARK GREENISH GRAY	
VI	72 - 86cms	RELLENO 3/6 10YR DARK YELLOWISH BROWN	
VII	86 - 90cms	RELLENO 5/8 7.5YR STRONG BROWN	
VIII	86 - 1.54 M	RELLENO 3/4 7.5YR DARK BROWN, (RAMAL DE TUNEL EN LADRILLO Y PIEDRA)	



CALLE ESPERANZA EM-71
PERFIL PARED SUR

0 CM 10 CM 20 CM 50 CM 150 CM





HISTORIC DISTRICT DESCRIPTION
ILLUSTRATION # 17
STRATA EM - 71

DIRECTORA
Arquitecta Maria Nana

INVESTIGADOR PRINCIPAL
Arqueólogo Osvaldo García Goyco

DIRECTOR DE CAMPO
Arqueólogo José Nelson

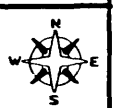
ARQUITECTONICOS / DELINEANTES
Sr. Luis Plugeas
Sr. Manuel Martinez (Q.A.P.D.)

MONITORIA ARQUEOLOGICA

PROYECTO DE SOTERRADO, "SAN GERMAN SIEMPRE GALANTE"

OFICINA DE PLANIFICACION, DESARROLLO URBANO Y DISTRITO HISTORICO

MUNICIPIO DE SAN GERMAN, JORGE ALBERTO RAMOS COMAS, ALCALDE



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number _____ Page _____

San German Historic District San German County PUERTO RICO 94000084

ADDITIONAL DOCUMENTATION APPROVED

Gregory L. Lapsley 6/22/95

RECEIVED
JAN 14 1995
INTERAGENCY RESOURCES DIVISION
NATIONAL PARK SERVICE
NATIONAL REGISTER BRANCH

9. Major Bibliographical References

Previous documentation on file (NPS)
___ preliminary determination of individual listing (36 CFR 67) has been requested.
___ previously listed in the National Register
___ previously determined eligible by the National Register
___ designated a National Historic Landmark
___ recorded by Historic American Buildings Survey # _____
___ recorded by Historic American Engineering Record # _____

Primary Location of Additional Data
_X_ State Historic Preservation Office
___ Other State agency
___ Federal agency
_X_ Local government
___ University
___ Other
Name of repository: _____

10. Geographical Data

Acreage of Property **Approximately 35.8107 acres**

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
1	__	_____	_____	3	__	_____	_____
2	__	_____	_____	4	__	_____	_____

_X_ See continuation sheet.

Verbal Boundary Description
Boundary Justification

11. Form Prepared By

name/title **Juan R. González Mendoza PhD, Historian**
Ramonita Vega Lugo, Historian
Osvaldo García Goyco, Archeologist
Doris Maza, M. Architect
(Edited by the Puerto Rico State Historic Preservation Office)

organization **Planificación, Desarrollo Urbano y Distrito Histórico**
date **September 1993**

street & number **City Hall of San Germán, Box 85** telephone **(809)892-0077**

city or town **San Germán** state **PR** zip code **00683**

Contributing Resources Previously Listed in the National Register:

1.	Jaime Acosta y Forés House	NRIS 90000767
2.	Alcantarilla Pluvial sobre la Quebrada Manzanares	NRIS 90000552
3.	Casa de los Ponce de León	NRIS 83002295
4.	Iglesia Convento Porta Coeli	NRIS 76002252
5.	Iglesia San Germán de Auxerre	NRIS 84000461

==========

The U.T.M. Grid system is not available for San Germán, Puerto Rico. See U.S.G.S map with four location points used to get approximate geographical coordinates.

Point no. 1 - The northwest coordinates at the site of Casa del Rey are:

longitude: **67° 2' 49"**
latitude: **18° 5' 9"**

Point no. 2 - The southwest coordinates at the Railway Station are:

longitude: **67° 2' 42"**
latitude: **18° 4' 55"**

Point no. 3 - The northeast coordinates at the junction of Luna and Javilla are:

longitude: **67° 2' 23"**
latitude: **18° 4' 59"**

Point no. 4 - The northwest coordintes at the junction of Estrella and Ramas Streets are:

longitude: **67° 2' 30"**
latitude: **18° 5' 4"**