

SG 2694



National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for not applicable. For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name Casa Vigil
Other names/site number Casa de la Familia Vigil, Residencia Vigil
Name of related multiple property listing N/A
(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & Number 1018 Calle Ferrocarril
City or town Río Piedras State Puerto Rico County San Juan
Not for publication Vicinity

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this 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 meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance: national statewide local

Applicable National Register Criteria: A B C D


Carlos A. Rubio Cancela SHPO/Director

May 29, 2018

Signature of certifying official/Title:

Date

Puerto Rico State Historic Preservation Office

State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of Commenting Official

Date

Title

State of Federal agency/bureau or Tribal Government

4. National Park Service Certification

I, hereby, certify that this property is:

- entered in the National Register.
- determined eligible for the National Register.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain): _____


Signature of Keeper

7.23.2018
Date of Action

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5. Classification

Ownership of Property (Check as many boxes as apply)

- Private
- Public-local
- Public-state
- Public-federal

Category of Property (Check only **one** box)

- Building(s)
- District
- Site
- Structure
- Object

Number of Resources within Property (Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	0	Buildings
0	0	Sites
0	0	Structures
0	0	Objects
1	0	Total

Number of contributing resources previously listed in the National Register _____

6. Function or Use

Historic Functions (Enter categories from instructions.)

DOMESTIC-single dwelling

Current Functions (Enter categories from instructions.)

VACANT / not in use

7. Description

Architectural Classification (Enter categories from instructions.)

Other: wooden *casa criolla*

Materials (enter categories from instructions.)

Principal exterior materials of the property:

Foundation: concrete pilotis; walls: wood; roof: wood and zinc;
porch: brick, iron and wood.

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Summary Paragraph (Briefly describe the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Casa Vigil is located on 1018 Calle Ferrocarril in the urban ward of Río Piedras, Puerto Rico. The residence, occupying a lot of 147.9899 square meters, is a one-story, urban wooden house (*casa criolla*) with a rectangular layout and side-gabled roof. Built in 1898, the building has concrete pilotis foundation, zinc and rafter roof frame, and brick for the covered porch. Among its significant features are being predominantly a wooden resource among a concrete dominating urban landscape; it represents a typical late nineteenth century *casa criolla* floor plan, and it has the ability to represent how the emergent middle class lived in Puerto Rico at the turn of the century. The property retains all aspects of integrity.

Narrative Description (Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable.)

Casa Vigil is a residential building and a prime example of a wooden *casa criolla*,¹ a Puerto Rican vernacular or traditional dwelling.² It can serve as a first attempt to characterize the wooden *casa criolla* the fact that it is the most representative architecture of how a part of the non-privileged population lived at a given moment in history. The **Casa Vigil** is one of the architectural works representative of how a middle-class family lived in the period of transition between the nineteenth and twentieth centuries, just before the wood production was supplanted when another type of housing began to be built under the constructive and economic logics of concrete.

This detached house is located in the urban center of the former municipality of Río Piedras (*barrio* Río Piedras Pueblo and *sub-barrio* Río Piedras Antiguo), between North and Robles streets, with its main façade facing southeast and steps away from the University of Puerto Rico (UPR) campus, UPR schools, Luis Muñoz Rivera School, Ramón Vila Mayo School and the Río Piedras Market Square. **(Fig. 1)** It is attributed to several authors, all members of the Vigil family, none of them architects. As noticeable from its exterior, the house is composed of two semi-detached volumes that generate a rectangular floor plan, covered by a four-gable roof. **(Figs. 2 and 3)** The main two inclined surfaces cover what could have been the volume created in a first phase of construction, with better finishes and better

¹ On this concept, Ortiz Colom writes: “The *casa criolla* (sometimes to be referred simply as *casa*) is the not completely satisfactory denomination for a type of traditional dwelling generally built all over Puerto Rico from the early nineteenth century up to about 1930. These dwellings present a particular ordering of domestic space that was remarkably uniform during its long period of significance, and in a wide range of locations all over the island.” (Jorge Ortiz Colom. *The Puerto Rican Casa Criolla: identity and domestic space* (conference presentation). Jamaica: Vernacular Architecture Forum, 2011).

² There is no single Puerto Rican vernacular or traditional architecture, but rather multiple versions depending on the historical context. Wooden *casas criollas* usually share a common trait with other traditional or vernacular dwellings: the type of author, usually being an anonymous or unknown master builder, carpenter or inhabitant in this case. (See Kendrick Ian Grandison. “Radicalizing vernacularism: exploiting the ‘vernacular’ as achitecture’s other”, *Appendix: culture, theory, praxis*, 1999, num. 4; and Carlos Flores Marini, “Arquitectura vernácula o arquitectura popular: Siempre una controversia” in *Pinceladas del Caribe Monumental*, Veracruz: Organización del Gran Caribe para los Monumentos y Sitios CARIMOS/Secretaría de Educación y Cultura del Estado de Veracruz, 2003.)

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state of conservation. A third slope of the roof covers the second volume of the house, built added during the early years of the 20th century. This section is known as an “ell” or extension (although, in this case, the house does not result in the literal L-shape). The last slope covers the porch.



Figure 1: Location of Casa Vigil in Río Piedras' sub-barrio Río Piedras Antiguo (highlighted), 2017. (JP)



Figures 2 and 3: Exterior views of Casa Vigil (from Ferrocarril Street, looking west and southwest), 2017. (YMCR)

The structural system of the house is the post and beam, a very simple and common technique among wooden *casas criollas*. The house is built on posts or reinforced concrete pilotis³ (Fig. 4) that separate the house from the ground level, with a structure (posts, plates, lintels and built-in corner braces) and sidings made entirely in wood. The structure of the roof is made of rafters and ceiling joints or rafter

³ The preferred term is *pilotis* as opposed to stilts (as stilt houses are commonly raised over a body of water).

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ties, the ridge is parallel to the main façade or southeast elevation (to the street), and it is covered with zinc or corrugated galvanized iron planks.

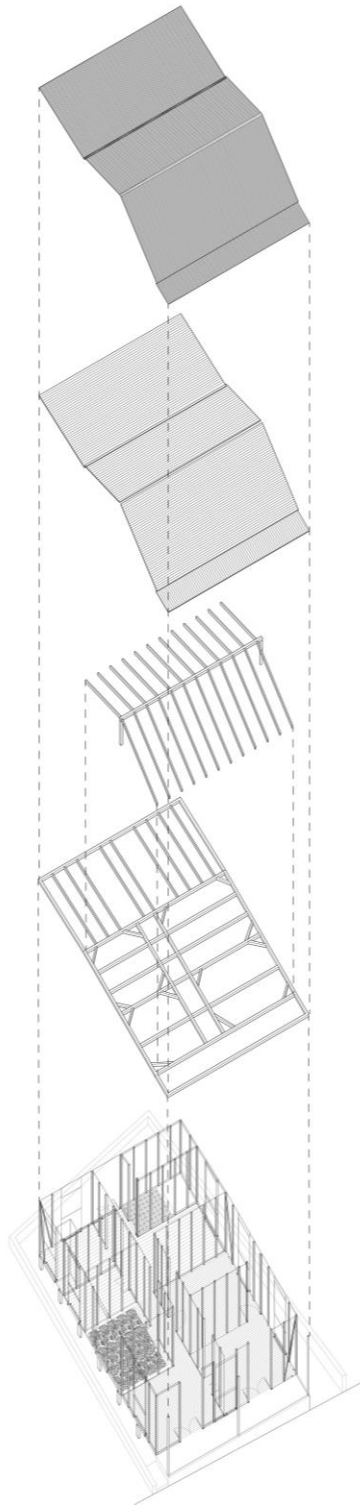


Figure 4: Axonometric view of the structure and foundations of Casa Vigil with reinforced concrete pilotis, 2017. (DGSM/YMCR)

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Figure 5: Views of Casa Vigil's porch (looking north) and cast iron railings, 2017. (YMCR)

The main façade has a full-width porch facing the street, with access from the south end of the covered porch. This transitional element between the exterior and interior space was built on a brick base⁴ and wooden pillars, which were replaced by steel pillars in 1971. The steel balustrades (designed and originally distributed by the company Smyser-Royer, then J.W. Fiske, and the local smelter Abarca)⁵ have been part of the house for over 40 years, but may have been originally made of wood, as can be inferred from historical photographs and archive records of similar houses in Río Piedras (**Fig. 5**). This element of the porch emphasizes the horizontality of the façade, which has a wooden trim, symmetrical halves relative to the vertical central axis, and is defined by the proportions of the house and the directionality of the side gabled roof.⁶ (**Fig. 6**)

⁴ The base made of brick was hollow, and it was common in similar houses to use it as a cistern.

⁵ *Cast Iron Verandas and Railings*, [New York]: Smyser-Royer Co./J.W.Fiske, c.1930; and Nydia M. Vigil Colón. Interviewed by Yara M. Colón Rodríguez. Personal interview. Río Piedras, October 1, 2016.

⁶ The second level of metal grilles with a geometrical pattern was added later (c. 1975) in order to provide more privacy.

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The interior spatial configuration conveys what is usually with the typical wooden *casa criolla* floor plan (**Fig. 7**), in which the single floor contains a living room space and three to four additional rooms (used in the **Casa Vigil** as bedrooms, a music room or a dressing room) as well as an “ell” or extension with a

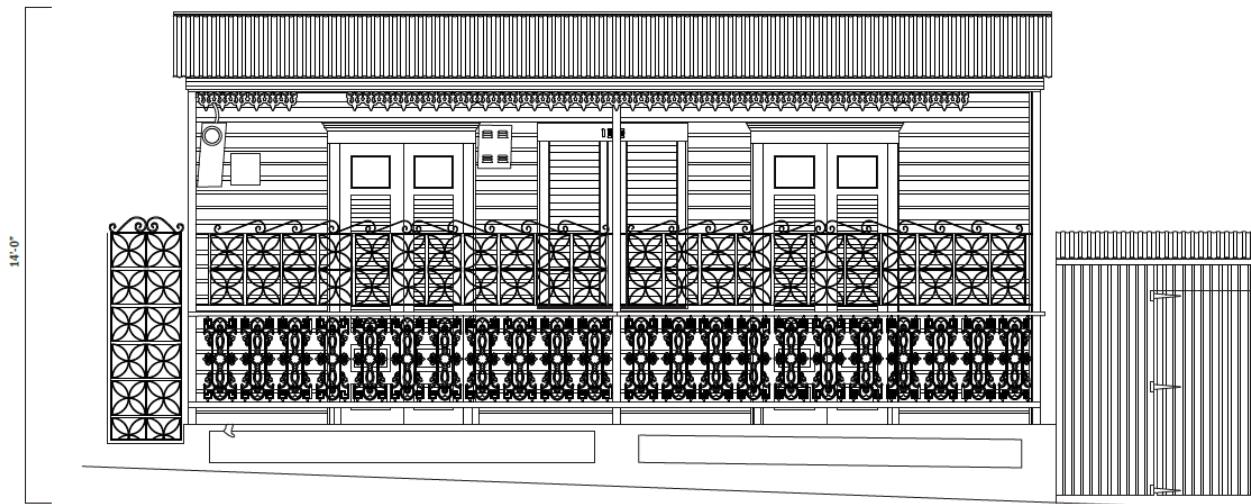


Figure 6: As-built drawing of Casa Vigil's southeast elevation (looking southwest). (DGSM)

service area (that includes a workshop/storage room, kitchen, and bathroom in the **Casa Vigil**).⁷ A central corridor is the main circulation axis and connects the two entryways to the house (from the covered porch and the backyard), and all the rooms in the house. Only two rooms are directly connected through an interior door: the master bedroom and the second bedroom/dressing room. In addition, the corridor marks the transition between the public areas of the house (living room and dining room), which were not contiguous spaces, as was also a common practice in similar urban *casas criollas*.⁸

⁷ Carol F. Jopling. *Puerto Rican Houses in Sociohistorical Perspective*. Knoxville: The University of Tennessee Press, 1992, pp. 74-90. In this book, Jopling is unsuccessful in clearly identifying typical floor plans or space configurations, but it is possible to establish the relationship among what she calls the “House types of the Spanish-Criollo period, 1780-1880” —specifically, the Scheme I and Scheme II/1 (which adds a porch to the previous scheme)— and the **Casa Vigil** floor plan. This was the type previous to the “Eclectic period, 1875-1910” and the “U.S. influence houses, 1920-1940”.

⁸ This spatial configuration of living room, hall and dining room is catalogued as one of the characteristics to Puerto Rican single dwellings. (Jorge Rigau Pérez. “La lámpara de Benina y la ilusión de ostentación en la arquitectura del Caribe hispano”, in *Hispanofilia, arquitectura y vida en Puerto Rico, 1900-1950*, Enrique Vivoni Farage and Silvia Álvarez Curbelo (eds.). San Juan, P.R.: Editorial de la Universidad de Puerto Rico, 1998).

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Calle Ferrocarril / Ferrocarril Street

Dibujado por / Drawings by: Diana G. Serrano Miranda
Escala / Scale: 1/4" = 1'-0"

Figure 7: As-built drawing of Casa Vigil's floor plan, 2017. (DGSM)

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The living and dining room, non-contiguous spaces, display the best construction details with the particularity of having double-sided partitions and moldings. The living room/hall also has a carefully finished wooden drop ceiling. **(Fig. 8)** The only additional space with a finished drop ceiling is the master bedroom, accessed and visible from the living room through the only double door in the house. **(Fig. 9)** This room also has, as well as the living room, access and a window to the porch on the main façade. The tendency to add better details and finishes to public spaces or spaces close to the street is also observed in the quality of the enclosure elements: facing the street, there are doors with transoms or skylights, jalousies, shutters and espagnolettes. These elements are original to the house and were common in urban and suburban wooden *casas criollas*. In contrast, in the second bedroom/dressing room, the dining room and the music room there are simple wooden shutters and aluminum jalousies windows, while the kitchen and the bathroom only have wooden shutters with wooden locks (fixed with a rotation system) and metal grilles. **(Fig. 10)**



Figures 8 to 10: Living room, master bedroom and bedroom/dressing room of Casa Vigil (note the woodwork, drop-ceiling finishing, partitions and transoms), 2017. (YMCR)

More than likely, these serialized or industrial production windows were added to the rest of the house around the middle of the century. However, aluminum windows are not the only elements of industrial origin. The house also has linoleum on the floor of the room devoted to music room (very similar to those distributed by Dominion Oilcloth & Linoleum, between 1956 and 1963)⁹ and laminated wood (or Formica) in part of the kitchen. The design of the linoleum is not made with modern lines, but rather with prints that mimic the texture and fabric of a floral carpet of mostly pink and green hues. These

⁹ [Catalogue]. Montreal: Dominion Oilcloth & Linoleum Co. Limited, 1959-1960, pp. 78-93; [Catalogue]. Montreal: Dominion Oilcloth & Linoleum Co. Limited, 1956, pp. 74-82. [Catalogue]. Montreal: Dominion Oilcloth & Linoleum Co. Limited, 1959, pp. 48-50 and 74-76.

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industrial products were associated with modern values, being part of a practical, economical and hygienic lifestyle. (Fig. 11)

Casa Vigil also has attributes that *casas criollas* and other vernacular architecture preserved for a long time and that we still assess as sustainable. For example, it has an air chamber between the roof and the ceiling, serving as a form of thermal insulation. The same occurs with the pilotis, which prevent the thermal transfer from the ground to the interior of the dwelling by allowing for air circulation. While the house does not have exterior vents at roof-level, all rooms have interior and exterior vents located on top of doors and windows, thereby allowing the air to flow through all spaces and keeping the interior temperature cool. This type of windows also achieves the same objective, furthermore ensuring the entrance of natural light into each space, while avoiding the entry of water by being covered with modest metallic eaves on the outside. Also, guaranteeing the functionality of the house is the fact that it has: a water reservoir (today in neglect), the bathroom area with traditional hydraulic slab (designed with geometric patterns) and semi-insulated walls to prevent moisture.



Figure 11: Music room of Casa Vigil with linoleum flooring and original furniture (customized for vinyl records) and detail of linoleum, 2017. (YMCR)

Casa Vigil is today perceived as an exception to the rule, in that it is a one-story wooden house in the middle of the urban ward of Río Piedras, a landscape dominated by concrete buildings. However, at the time it was erected, it was a common and frequent type of building: the typical dwelling for emergent middle-class families and a model home for low-income families. Its volume, shape, materials, construction methods, structure, passive use of technology, space distribution and composition, and its overall appearance were common architectural traits in turn-of-the-century wooden *casas criollas*. It is precisely this representative capacity that stands out as the feature that best defines the value of this centennial house.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "X" in one or more boxes for the criteria qualifying the property for National Register listing.)

- 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.
- 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

(Mark "X" in all the boxes that apply.)

Property is:

- 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.
A reconstructed building, object, or structure.
- E** A commemorative property.
- G** Less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

Architecture

Social History

Period of Significance

1898

Significant Dates

1898

Significant Person

(Complete if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Alejandro Vigil y Lorenzo, and Francisco Vigil y Lorenzo (carpenters and builders)

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Casa Vigil is statewide significant under Criterion C, in the area of Architecture, as an exceptional example of the wooden *casa criolla* from the turn of the century architecture. It relates to the building tradition in wood (prior to the emergence of the first Puerto Rican architects) and the precedent traditional dwellings of Puerto Rican families from diverse socioeconomic backgrounds. It is also statewide significant under Criterion A, in the area of Social History, as it is associated with several important events in the turn of the century, such as: the first urban expansion of Río Piedras and the housing problem. **Casa Vigil** is an example of how the emerging middle class at the turn of the century lived in the urban areas.

Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)

Casa Vigil is a sample of the Puerto Rican architecture that reflects the sociohistorical conditions between the late nineteenth century and the early twentieth century. This house was built at the time when Puerto Rico experienced one of its most relevant transformations, from being a Spanish colony to becoming a colony of the United States. Between one century and another, there were important political, economic, social and cultural changes. In the first decades of the twentieth century, the expectations and optimism of a large part of the population were confronted with a new framework of restrictions. The socioeconomic élite (of hacienda owners and some professionals) had claimed greater political, social and economic freedoms that would not necessarily materialize under the new authority. The end of the century had resulted in the generation of a discourse on identity in the political-cultural sphere that had begun to define and qualify a certain image of the autochthonous. This image would then be updated between new resistances and negotiations. If the definition and defense of the national identity had been based largely on the Hispanic origin and the "high culture" as traits that ensured the possibility of progress, a reconfiguration of the national identity as a more conciliatory entity would now begin, and (while still recognizing itself as multiethnic) continued to identify its models in Europe.¹⁰

During this transition, one of the realms where the different versions of the national identity would begin to materialize was the artistic and architectural production. This was the moment when we saw at least two clearly differentiated architectural inclinations, although sponsored by the same largely urban social class, composed, on the one hand, of the liberal Puerto Rican élite and the political élite that came from the United States.¹¹ Through the exercise of the first generations of Puerto Rican architects and engineers, the institutional, commercial and residential buildings articulated the respective versions that these groups had of the idea of political and cultural progress, to a great extent, through imported languages. On the one hand, the French version was produced, and on the

¹⁰Enrique Vivoni Farage. "Lo francés en nuestra arquitectura: legitimidad y dignidad profesional en Puerto Rico (1900-1918)", in *Ilusión de Francia: arquitectura y afrancesamiento en Puerto Rico*, Enrique Vivoni and Silvia Álvarez Curbelo (eds.). (2da. ed. San Juan, P.R.: Archivo de Arquitectura y Construcción de la Universidad de Puerto Rico, 1999), pp. 60-81.

¹¹ Id. These tensions have been identified and analyzed by architectural historian Enrique Vivoni Farage.

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other, the American version (interpreting both the native and the Hispanic legacies).¹² The period in which **Casa Vigil** was built was a special time in which Puerto Rican architecture of the pre-eminently urban upper classes became a particular stage for affirmations of identity.

At that time, changes were also visible in the urban environment. At the end of the 19th century, the urban wards of the island experienced an unprecedented transformation that expanded their traditional geographical boundaries. However, the town of Río Piedras, established in the eighteenth century, although one of the largest and best located because of its proximity to San Juan, did not have a significant degree of urban development. By the 1860s, sixty percent of its territory was still occupied by large farms or haciendas.¹³ This configuration slowed down the urban development of Río Piedras, which was still gradually becoming a summer resort, and a communications, commerce and food distribution center. By 1880, the *Plan de ensanche y alineación del Pueblo de Río Piedras* was created. This plan projected the urban development towards the north and the east,¹⁴ and was implemented with difficulties due to the resistance of some landowners (**Figs. 12 and 13**). Its design, one of the first planned expansions of the urban center, partly became a reality when Juan del Toro, one the most resilient landowners, finally sold his lands. The Ferrocarril Street (then called Nueva or “New Street” in English) was located in that area as well as the block where the **Casa Vigil** still stands.

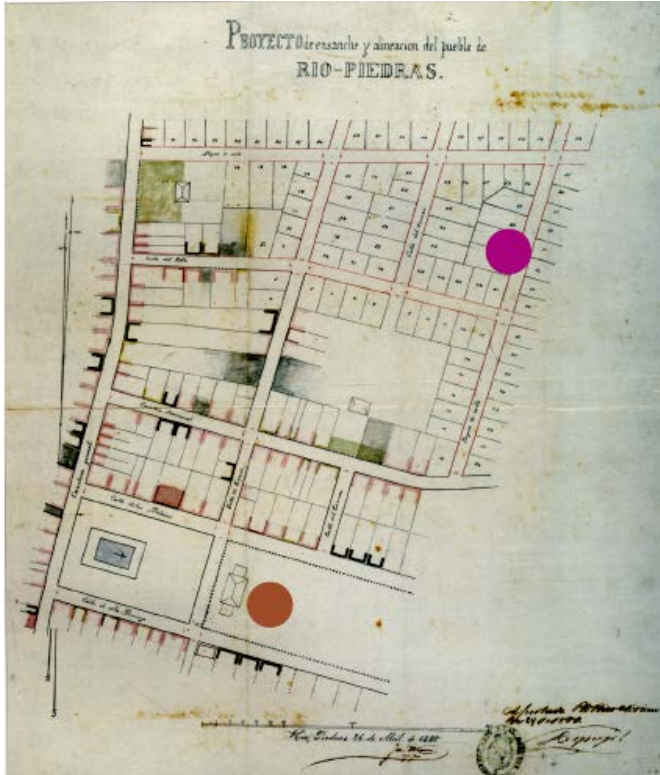
¹² Id. (See also: Enrique Vivoni Farage. “La arquitectura de la identidad puertorriqueña”, *Hispanofilia, arquitectura y vida en Puerto Rico, 1900-1950*, Enrique Vivoni Farage y Silvia Álvarez Curbelo (eds.). San Juan, P.R.: Editorial de la Universidad de Puerto Rico, 1998.)

¹³ Marcial E. Ocasio Meléndez. *Río Piedras (Ciudad Universitaria): notas para su historia*. San Juan, P.R.: Oficina Estatal de Preservación Histórica, Model Offset Printing, 1985, p. 24.

¹⁴ Aníbal Sepúlveda. *Puerto Rico urbano* (vol. 2 Domesticación del territorio 1830s-1860s), San Juan, P.R.: Carimar, 2004, pp. 161-162.

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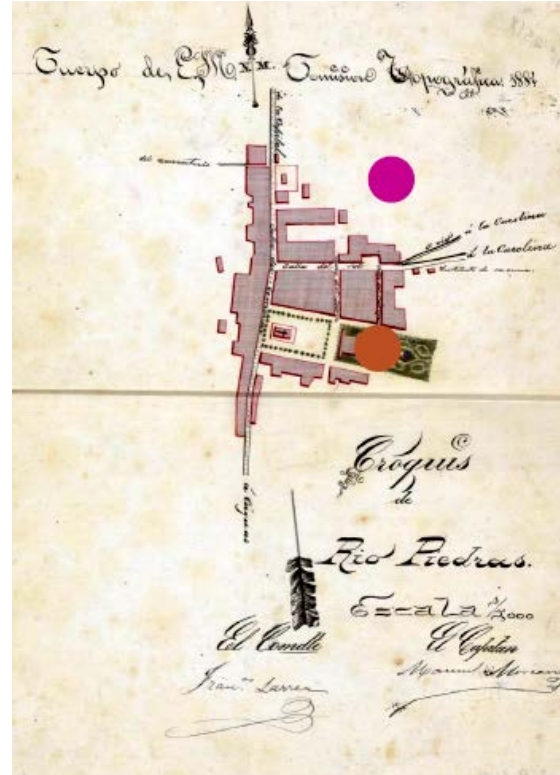


Figure 12 and 13: Expansion project of Río Piedras (1880) and plan of Río Piedras (1884). (Aníbal Sepúlveda / AGPR) (The purple dot indicates Casa Vigil future location)

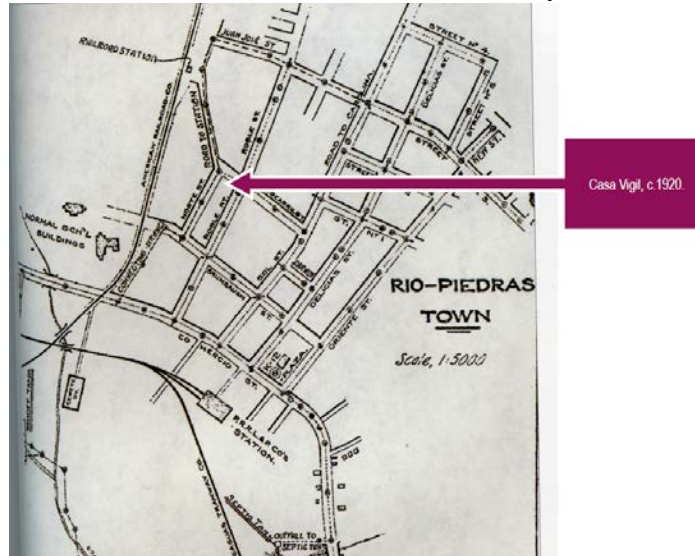
The ward urban development was also possible thanks to infrastructure such as the Pablo Ubarri tram, which intensified the connection between Río Piedras and San Juan since 1878 (being run by the Puerto Rico Railway, Light and Power Company after 1907). The Ferrocarril Street (“Railway Street”) clearly owes its name to this means of transportation that connected the area to San Juan and ran along the present Avenida Gándara. The pedestrians who used the train stop on that avenue passed to and from the plaza through the Callejón del Ferrocarril and Ferrocarril Street crossing Robles, De Diego (then Sol) and Arzuaga (then Delicias) streets (Figs. 14 and 15). Thus, as people walked into the urban ward, **Casa Vigil** was one of the first houses in view. The area also experienced other transformations, such as the installation of electric lighting in the urban ward around 1905¹⁵ or the improvements of the plaza, the slaughterhouse and the aqueduct from 1908 to 1915.¹⁶

¹⁵ AGPR; Fondo: Municipio de Río Piedras; Serie: Obras Públicas; Caja 106, Expediente: Instalación alumbrado eléctrico, 1905-1907.

¹⁶ AGPR; Fondo: Municipio de Río Piedras; Serie: Obras Públicas; Caja 106, Expediente: Remate de obra de reparación de la Plaza de Río Piedras, 1903. AGPR; Fondo: Municipio de Río Piedras; Serie: Obras Públicas; Caja 107, Expedientes: Subasta obras de reforma del Matadero (1908-1909); y Proyecto mejoras sistema distribución del acueducto (1915).

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Figures 14 and 15: Plan of "Río-Piedras Town" and people in the streets of Río Piedras (note *casas criollas*), 1916. (A. Sepúlveda)

Other urban resources and facilities that will also emerge defining the character of the area where **Casa Vigil** stands will be the buildings dedicated to education, whether it be elementary, higher or graduate education. At first, these buildings were housed in wooden constructions that shared many traits with the *casas criollas*, and then they reached a more permanent character throughout the first decades of the twentieth century. The most important was the University of Puerto Rico (UPR), on the north side of Avenida Gándara, whose buildings stood, like the nearby **Casa Vigil**, on Juan del Toro's grounds. North Street, which separates the block where the house is located from the UPR High School (1929) works as an interstice in which the institutional presence exceeds its limits to finally merge with the urban center. **Casa Vigil**, therefore, has always been an urban residence that, like the rest of properties from the same time period, came to function (as well as the schools) as a civilizing or domesticating device of a landscape that until recently was a rustic area, and therefore, according to

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the discourse of the political and cultural authorities, was associated with a lack of knowledge and civility.¹⁷

In the early years of the twentieth century, schools and housing became vehicles to represent the so-called social progress brought about by the process of Americanization. To emphasize their progressive policies, the American authorities sought to identify and highlight the deficiencies under the Spanish regime. However, in the 20th century's initial decades official reports on the state of education¹⁸ and housing also brought to the public eyes the social conditions created by the new economic forces operating since the arrival of the US interests. In the case of housing conditions, the political and economic changes of the first decades of the twentieth century resulted in the migration of large masses of workers to urban areas that were neither prepared with sufficient housing units nor infrastructure. The *Report on the housing conditions of laborers in Puerto Rico* (1914) revealed, among other problems, the poor housing conditions of a large part of the population.¹⁹ The single dwelling was an architectural typology that could help solve this social problem, and therefore several initiatives to create better housing conditions emerged. Among these initiatives, was the nearby neighborhood of *Buen Consejo* in Río Piedras, where some members of the Vigil family also lived.²⁰

The changes mentioned above occurred in a climate of significant historical and social transformation, such as the change of colonial government.²¹ At the same time, Puerto Rico went from having a pre-capitalist economy based on the 19th century *hacienda* model to one based on the huge Central factory, which inserted the island into the well-developed US' capitalist economy.²² Under the former, the social class of the *hacienda* owners was formed, and coexisted with small farmers and groups of merchants and professionals; under the latter, the investors from the United States and local salaried workers emerged.²³ The early twentieth century was characterized by the conflict between *hacendados*, investors from the U.S. and workers, in a struggle among social classes but also between different political positions regarding the metropolis.²⁴

In this scenario, the group of local merchants and professionals gradually end up integrating into the new economy. This new economic arrangement created the need to have more professionals who, with a minimum education, began to supply the required technical services.²⁵ Education policy was

¹⁷ Teresita Martínez-Vergne. *Shaping the Discourse on Space: Chariy and its Wards in Nineteenth-century San Juan Puerto Rico*. Austin, E.U.: University of Texas Press, 1999, pp. 27-31. Also, Jorge Rigau states on the 1890-1930 context: "progress [...] challenged the prevailing, isolated, rural-housing practices, and city life became a desirable and attainable goal." (Jorge Rigau Pérez. *Puerto Rico 1900: Turn-of-the-century Architecture in the Hispanic Caribbean, 1890-1930*. N.Y., E.U.: Rizzoli, 1992.).

¹⁸ María Dolores Luque. "La lucha incesante por el reformismo colonial, 1898-1940" in *Historia de Puerto Rico*, Luis E. González Vales and María Dolores Luque, coords. ([Río Piedras]: Ediciones Doce Calles and CSIC, 2012), p. 387.

¹⁹ J.C. Bills. *Report on the housing conditions of laborers in Puerto Rico*. [San Juan]: Government of Puerto Rico, Department of Labor, Charities and Correction, Bureau of Labor. 1914, p. 67.

²⁰ *Fourteenth Census of the United States*. [San Juan]: U.S. Department of Commerce/Census Bureau, 1920.

²¹ The political and economic context changed from a mercantilist colonialism to an imperial colonialism. (Ángel Quintero Rivera. *Conflictos de clase y política en Puerto Rico*. Río Piedras, P.R.: Ediciones Huracán, 1986, p. 44.)

²² *Ibid.*, pp. 70-76.

²³ *Ibid.*, p. 143.

²⁴ *Id.*

²⁵ *Ibid.*, pp. 147-150.

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one of the instruments that made it possible for these professionals.²⁶ A new class of merchants, professionals and skilled workers developed thanks to the requirements needed by the economic forces set in motion. The generations who lived in **Casa Vigil**, represented the emergence of this new middle class in Puerto Rico, composed of merchants, professionals and skilled workers. The house physical development represents, in many ways, the transition period of a new residential typology for the upcoming middle class.²⁷

Casa Vigil

Casa Vigil is a single-dwelling *casa criolla*, built in wood around 1898.²⁸ The first registration entry of the lot where the house was built dates from January 2nd, 1900, and it states that Mayor Enrique Acosta y Márquez of the Ayuntamiento de Río Piedras bought (in 1887) a large lot in *Calle Nueva*, today Ferrocarril Street, from the landowner Juan del Toro.²⁹ This land included the future site for Casa Vigil, acquired "for the promotion of the population".³⁰ On January 3rd, 1900, the house that Román Vigil y Gallinal had "acquired by construction"³¹ in 1898 was registered, possibly as an expedited procedure since on January 11th, Vigil y Gallinal passed away thereby leaving the house to his children (Vicente Román, Juan Francisco, Alejandro Román and Antonio Rafael Vigil y Lorenzo) and his second wife, María del Pilar Lorenzo y Marrero.³² In the second registration entry, the property is described as 10 *varas* wide and 9.25 *varas* deep.³³ These measurements correspond to those of the main volume of the house (of 27'5" x 25'4"), to which the ell or extension, described in Section 7, was soon added, although it is described as including a kitchen and service areas. The house was described as having a value of \$1,000.00,³⁴ a value higher than the households for laborers imagined in the *Report* of 1914. It could be stated that **Casa Vigil** could be considered as a house for laborers, although it was one of the 3 houses that Román Vigil had in his possession at that time, according to the registration entries and the archive records.³⁵

²⁶ Ibid., p. 59.

²⁷ For example, according to the 1920 Census, in Ferrocarril and Roble Streets lived: housemaids, servants, clerks, cooks, teachers, smiths (railway workshops), seamstresses, pier clerks, skilled machinery operators, and housewrights.

²⁸ Registro de la Propiedad de San Juan, Finca 688, Tomo 12, Folio 162, second entry.

²⁹ Registro de la Propiedad de San Juan, Finca 688, Tomo 12, Folio 162, first entry.

³⁰ Id. (Author's translation).

³¹ Id.

³² Registro de la Propiedad de San Juan, Finca 688, Tomo 12, Folio 162, second entry. (The transcription of the four names of the four children of Román Vigil y Lorenzo and his first wife Carmen Lorenzo Marrero varies depending on the source. This one appears in the cited second registry entry.)

³³ Registro de la Propiedad de San Juan, Finca 688, Tomo 12, Folio 162, second entry.

³⁴ Registro de la Propiedad de San Juan, Finca 688, Tomo 12, Folio 162, third entry.

³⁵ According to the entries there were three houses, two of them conterminous in Ferrocarril Street and a third one in Sol Street (today De Diego). The Archivo General documents say there was a property belonging to the Estate of Vigil at Sol Street number 10 (number 9 according to the entries). (AGPR, Fondo Municipio de Río Piedras, Serie Obras Públicas, Caja 106, Expediente: Obras Públicas, Exp. Pintado y reparación de casas, 1903; and Registro de la Propiedad de San Juan, Finca 427B, Tomo 25, Folio 115.)

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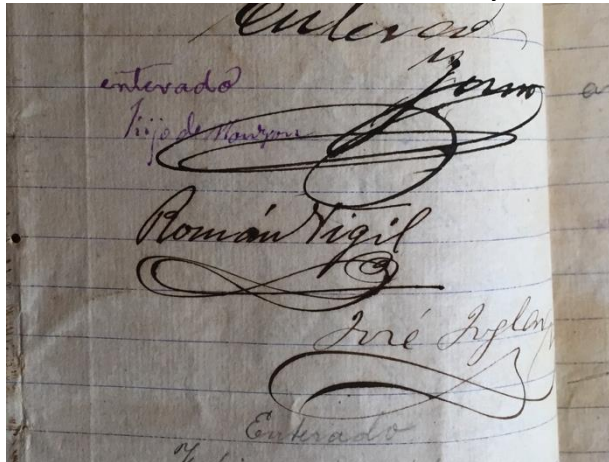
A photograph of a handwritten signature on lined paper. The signature is written in dark ink and is highly stylized, featuring large loops and flourishes. Above the main signature, there are several lines of smaller, less legible handwriting. The word "enterado" is visible in red ink at the top left. The name "Román Vigil" is clearly written in the center of the signature. Below the main signature, there is another line of handwriting that appears to say "José Gallinal".

Figure 16: Román Vigil y Gallinal's signature, 1896. (AGPR)

Román Vigil y Gallinal (1861) was a Spanish soldier originally from Asturias who arrived in Puerto Rico in what could be one of the last journeys of the peninsular military to the island.³⁶ From 1889, he appears on the lists of voters of the electoral college of Río Piedras to choose the provincial deputy of Puerto Rico (**Fig. 16**).³⁷ He was therefore entitled to vote and was a taxpayer, having served in the local government as a councilman until at least 1897.³⁸ He also appears as the owner of a grocery store (located on Comercio Street) on the "*List of individuals subject to taxes for the stated purpose*",³⁹ that is, industrial and commercial taxes to *pulperías* (grocery stores). By that time, although he was a soldier and a merchant, belonging to the privileged 15% of the population who could read and write,⁴⁰ he seemed to need and take advantage of the urban expansion policy that allowed citizens to build their homes on the town's public lands, as was the case with the **Casa Vigil**. Unlike other citizens who did not have the resources to complete the construction of their homes facing the invalidation of their permits, Vigil y Gallinal acquired by construction at least 2 houses in Río Piedras.⁴¹ One of them was the house where he lived, at the corner of Robles and Ferrocarril streets, right next to **Casa Vigil**, although of greater size than **Casa Vigil**.

³⁶Nydia M. Vigil Colón. Interviewed by Yara M. Colón Rodríguez. Personal interview. Río Piedras, October 1st, 2016.

³⁷ AGPR; Fondo: Municipio de Río Piedras; Serie: Colegio Electoral 1.19; Caja 73, 1889-1897, Expediente: Elecciones 1889.

³⁸ AGPR; Fondo: Municipio de Río Piedras; Serie: Colegio Electoral 1.19; Caja 73, 1889-1897, Expediente: Elecciones 1897.

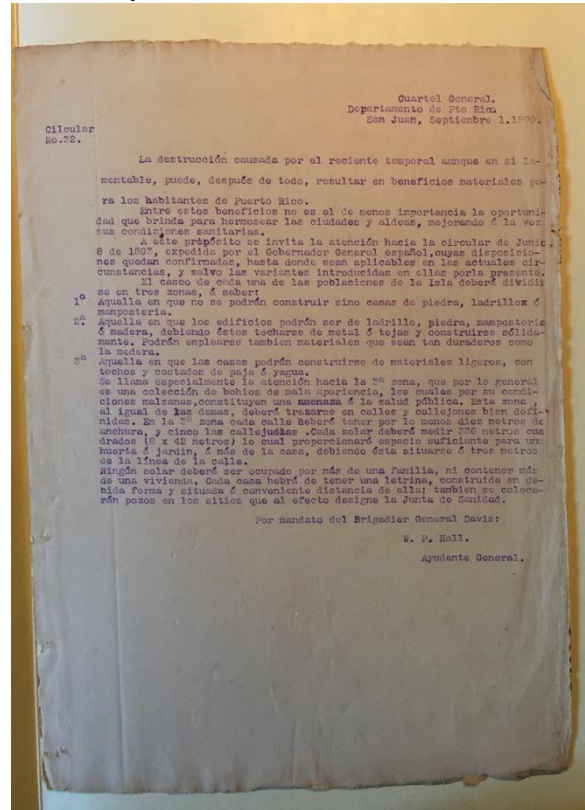
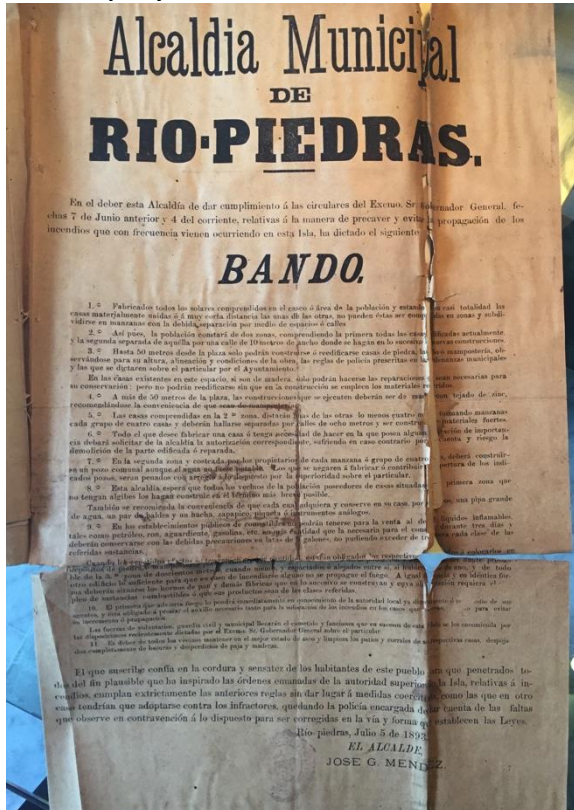
³⁹ AGPR; Fondo: Municipio de Río Piedras; Serie: Cultura 1.18, Industria y Comercio; Expediente: Matrícula de Industria y Comercio 1890-1891. (Author's translation).

⁴⁰ Marcial E. Ocasio Meléndez. *Informe histórico de Río Piedras*. [San Juan, P.R.]: Oficina Territorial del Municipio de San Juan, [1996], p. 13.

⁴¹ Registro de la Propiedad de San Juan, Finca 688, Tomo 12, Folio 162, first entry; and Registro de la Propiedad de San Juan, Finca 689B, Tomo 12, Folio 165.

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Figures 17 and 18: Ban (1893) and circular letter (1900). (AGPR)

Thus, this policy allowed to densify more this urban ward with houses that will belong to the emergent middle class.⁴² Among the regulations that controlled this densification, we find some measures such as Circular letter number 32⁴³ of 1899, which reiterated some of the requirements from a Ban of 1893 (Figs. 17 and 18) and which provided where and how to build. From this Circular letter and the Ban,⁴⁴ it follows that the town was divided into 3 zones and that people could use certain materials according to the zones.⁴⁵ The most durable materials (masonry, stone and brick) could be used in the first zone, directly around the plaza. In the second zone, fifty meters away from the town square, besides the durable materials, wood was also allowed. **Casa Vigil** was located in the second zone and complied with these specifications, which also indicated that wooden house roofs should have metal planks or tiles. More fragile buildings, made in straw or yagua (palm tree), comprised the last area. Of these, it is said in the Ban that: "it draws particular attention to the 3rd zone, which is usually a collection of

⁴² The urban ward of Río Piedras had a population of 2,249 in 1899; 5,820 in 1920; and 19,935 in 1940. (*Municipio de Río Piedras: Memoria suplementaria al mapa de límites del municipio y sus barrios*. San Juan: Junta de Planificación, 1955, p. 50.)

⁴³ AGPR; Fondo: Municipio de Río Piedras; Serie: Obras Públicas 1887-1906; Caja 106, Expediente: Disposiciones de Zonificación en el casco de cada población, 1899 (Circular nº 32, September 1, 1899). The circular letter was created under the orders of General Davis, and it mentioned the Superior Board of Health as the oversight body.

⁴⁴ AGPR; Fondo: Municipio de Río Piedras; Serie: Obras Públicas 1887-1906; Caja 106, Expediente: Reparación de casas en mal estado dispuesto por el Ayuntamiento, 1900. In this file, there is a Ban from the Mayor José Méndez (July 5th, 1893) on the creation of the different zones.

⁴⁵ AGPR; Fondo: Municipio de Río Piedras; Serie: Obras Públicas 1887-1906; Caja 106, Expediente: Reparación de casas en mal estado dispuesto por el Ayuntamiento, 1900.

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bohíos of bad appearance, which by their unhealthy conditions, constitute a threat to public health".⁴⁶ All these prevision corresponded, according to the same documents, to security reasons (due to fires and hurricanes), as well as to symbolic, aesthetic and hygienic reasons.⁴⁷ We can assert that both the Spanish and American governments maintained and reinforced measures that addressed housing as a disciplinary device.

During the 19th century, these measures were implemented by the Board of Health, which was replaced by other agencies during the 20th century early years, during the military and civil governments of the United States. In 1911, the Insular Health Service became the government office granting construction permits for housing. Although this Health Service was established after **Casa Vigil**'s first volume was built, the transformations promoted by the agency could have affected the modifications made over time to the house, starting with the configuration of the house's extension, possibly made in 1910-1920's.⁴⁸ In the permits records of the late 19th century, authorizations were granted with the insistence (of classical resonances) on "*the suitable strength and good appearance*" of the work.⁴⁹ What was deemed relevant was the correlation between the structural resistance and the image of the building. However, in the permits from the first decades of the twentieth century the approval of the work was conditioned to the "*permanent ventilation*" of the space as well as to certain finishes of the kitchen and bathroom areas, now conceived as areas attached to houses.⁵⁰ This permanent ventilation was already one of the utilitarian features of the country's vernacular architecture, including haciendas and wooden *casas criollas*, which integrated many principles of passive technology, as was the case of **Casa Vigil**. The same hygienist parameter was applied to premises such as schools, inspected by committees of which Román Vigil y Gallinal was part.⁵¹

Although the original plans of **Casa Vigil** have not been found, about twenty plans with building permits that were requested for the dates close to its first registration entry, between 1885-1919.⁵² The proposed properties were *casas criollas*, and as such, shared many features with **Casa Vigil**: made in wood, single-level dwellings, simple partitions, use of pilotis, gable roofs, two or more doors to the covered porch, as well as their spatial configurations. Also, many of these had the kitchen and bathroom in the last section as additions to the main body, and in some cases the plans were corrected adding the bathroom to the projected plan. Some of the floor and elevation plans also show decorative elements and special finishes, such as the trims, moldings or porch balusters similar to those of **Casa Vigil**. The influence of houses that belonged to more wealthy citizens of Río Piedras is

⁴⁶AGPR; Fondo Municipio de Río Piedras; Serie Obras Públicas; Caja 106; Expediente: Reparación de casas en mal estado dispuesto por el Ayuntamiento, 1900; (Alcaldía Municipal de Río Piedras, *Bando*, 1893.).

⁴⁷ Among the measures, there was a list with houses requiring maintenance, some of them being properties of well-to-do citizens. This could be an indication of how the hygienist movement had its limitations. (AGPR; Fondo: Municipio de Río Piedras; Serie: Sanidad; Caja 109, Expediente: Casas que requieren limpieza, 1892.)

⁴⁸ The plumbing fixtures in the house are similar to the Mott's catalogue of 1908. (*Mott's Plumbing Fixtures*, [New York]: The J.L. Mott Iron Works, 1908, p. 132.)

⁴⁹ AGPR; Fondo: Municipio de Río Piedras; Serie: Obras Públicas; Caja 108, Expedientes: Solicitud Permisos Construcción de Estructuras Uso Privado (1885-1887). (Author's translation).

⁵⁰ AGPR; Fondo: Municipio de Río Piedras; Serie: Obras Públicas; Caja 108, Expediente: Solicitud Permiso Construcción Estructura por Uso Privado (1910-1919). (Author's translation).

⁵¹ AGPR; Fondo: Municipio de Río Piedras; Serie: Instrucción Pública (1838-1895); Caja 100, Expediente: Actas de la Junta de Escuelas, 1895. The design of wooden buildings for schools shared many traits with those of wooden *casas criollas*.

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noticeable particularly in the decorative elements. **Casa Vigil**, therefore, is representative of the houses (*casas criollas*) for which the building permits fortuitously survived. Although each house had its particularities, they all had a mixture of elements of the constructive tradition, and reflected the aspirations and material limitations of their inhabitants.

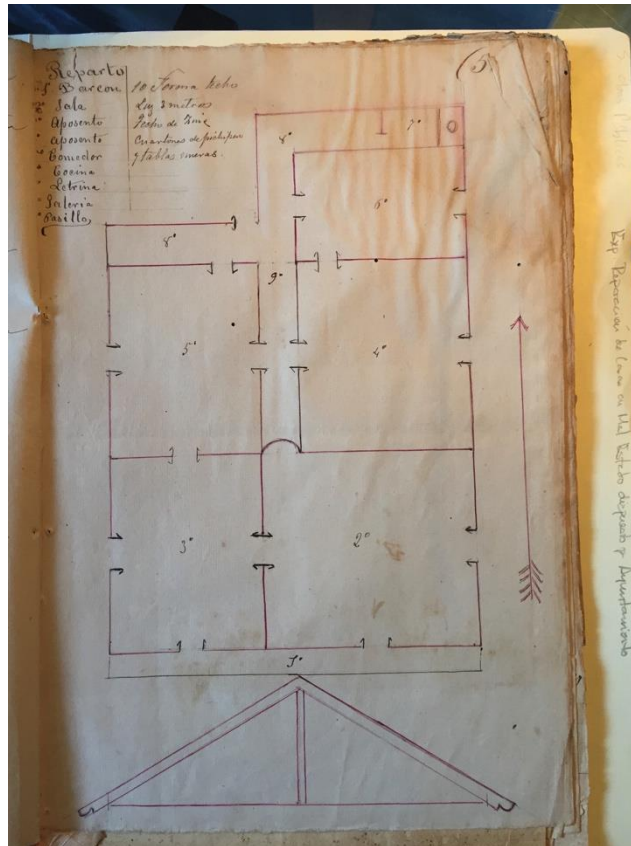


Figure 19: Floor plan of Lorenzo de Kercadó's house, 1900. (AGPR)

The revised documents on the building permits allow identifying unknown master builders and carpenters from the period. Many drawings show important errors of architectural representation, which evidence the lack of technical drawing skills, possibly attributable to a trade acquired without formal education. The lack of these abilities, however, does not necessarily imply that the execution was of the same quality. Some of the authors that appeared on the building permits were Cándido Ayala, Celestino López Rivera, F. Véliz and Lorenzo de Kerkadó (**Fig. 19**). The latter was a master builder who built his own house in 1900, with a floor plan almost identical to that of **Casa Vigil** and also in the town's public lands.⁵³ It arises from the studied documents that many wooden houses were built and modified by its inhabitants, an additional trait of vernacular architecture and *casas criollas*. As the members of the family recall, Román Vigil y Gallinal built his own house (at the corner of Ferrocarril

⁵² AGPR; Fondo: Municipio de Río Piedras; Serie: Obras Públicas; Caja 108, Expedientes: Solicitud Permisos Construcción de Estructuras Uso Privado (1885-1887), Solicitud Permiso Construcción de Estructuras por Uso Privado (1890-1895), Solicitud Permiso Construcción Estructura por Uso Privado (1910-1919).

⁵³ AGPR; Fondo: Municipio de Río Piedras; Serie: Obras Públicas; Caja 106, Expediente: Reparación de casas en mal estado dispuesto por el Ayuntamiento, 1900.

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and Roble streets) and **Casa Vigil** as an investment for his four children. Among them, Juan Francisco and Antonio Rafael were the two siblings that lived in **Casa Vigil**.⁵⁴ According to Nydia M. Vigil Colón, Juan Francisco (a wood work enthusiast who lived in the house for more than 50 years) and Alejandro Román (her grandfather and house wright who lived in *Buen Consejo*) were in charge of the maintenance and repair of **Casa Vigil**, and more than possibly in charge of the construction of the house's extension.

In his youth, Juan Francisco Vigil y Lorenzo, also known as Francisco Vigil or Paco Vigil, was a baseball player that arrived to the civil service in 1912 as a clerk, possibly drove by his sibling Antonio Rafael, who worked as a teacher in the Department of Education since 1911.⁵⁵ In 1920 he worked in treasury, most likely in the Departamento de Hacienda, where he worked as an accountant in 1940.⁵⁶ According to Nydia Vigil, Francisco was co-owner of the Paradise cinema in Río Piedras, today still an important resource in the built environment of Río Piedras. During the years he lived the house, Francisco Vigil was known in the family for the devotion and attention he gave to **Casa Vigil**.

The house and its contents reveal information about the daily lives of their inhabitants, especially cultural and pastime interests of Francisco Vigil, being him who defined the use of two rooms as music room and wood workshop. **Casa Vigil** houses six pieces of furniture made in wood by Francisco Vigil (bookcase, dresser, two side tables, and a customized bookshelf for vinyl records of different sizes, and cupboard and kitchen cabinet). Also, it has an original bed, and original plumbing fixtures as the showerhead,⁵⁷ and lighting fixtures such as lamps (very similar to Markel Art Deco or chevron chandeliers in frosted glass and bronze). The good condition of **Casa Vigil** is mainly the result of the dedication and the woodwork knowledge of its inhabitants.

As it's well-known, Puerto Rico was seriously devastated by hurricanes *Irma* and *Maria* in September 2018. The latest caused several damages to the nominated property. The most significant damages caused by *Maria* were in the joining of the first two slopes on the southeast wall that divides the living room from the porch. The upper part of the wall (the top sill and joist) and the southeast of the balcony were left uncovered due to the detachment of the corrugated galvanized iron planks and part of the wooden trim. Because of this, water entered the interior during the hurricane and during the rainy days after, aggravating some existing moisture problems. Several branches from a nearby tree fell on the roof, worsening the already deteriorated condition of this part of the roof that covers the most humid and darkest zone of the house. Finally, the house was also damaged by the wind when the eaves made of wood and aluminum were detached from the windows of the north façade. The fence

⁵⁴ The younger son, Antonio Rafael Vigil inherits the house. He passed away in 1920, without heirs, and his siblings inscribe the property in 1924. That same year Juan Francisco bought his siblings participations. From that year on, he will live in the **Casa Vigil** until his death in 1980, when his niece and will executor María Esperanza O'Neill will live in the house acquiring the other parts of the estate. In 1996, she will sell the house to her niece, Nydia M. Vigil Colón, who will live in the house until 2016.

⁵⁵ *Official Roster of officers and employees in the civil service of Puerto Rico*. San Juan: Government of Porto Rico, Civil Service Commission, 1914, pp. 68 and 103.

⁵⁶ *Fourteenth Census of the United States*. [San Juan]: U.S. Department of Commerce/Census Bureau, 1920; and *Sixteenth Census of the United States*. [San Juan]: U.S. Department of Commerce/Census Bureau, 1940.

⁵⁷ See note 51.

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to the north of the house, a very fragile construction in zinc built few years ago to keep away trespassers, was also torn down by the winds.

The social and cultural significance of the property to the local community was revealed in the prompt actions taken by volunteers to mitigate the damages caused by the hurricane. Students from the *Escuela de Arquitectura at Universidad Politécnica de Puerto Rico* and from the *Escuela de Arquitectura at the Universidad de Puerto Rico, Río Piedras*, together with volunteers from *Centro de Acción Urbana, Comunitaria y Empresarial (CAUCE)* took action to clean the exterior areas of the house. All debris and organic matter accumulated over the years both in the lateral patio (north) and in the back yard (northwest) was removed. The deep cleaning allowed us to gain access to areas not previously documented, such as the back façade and the house's foundations. This provided the opportunity to corroborate that the general condition of the foundation is good and that the constructive techniques employed are compatible with the estimated construction's dates. Once the cleaning was carried out, a team of students guided by Prof. Elio Martínez Joffre installed a tarp over the damaged section of the roof. This tarp has helped to stabilize and improve the conditions of the materials within the house's interior. However, this is a temporary improvement pending the identification of economic resources that could properly assist in the conservation of **Casa Vigil**.

According to the "*Inventario de los recursos históricos y arquitectónicos de Río Piedras Pueblo 1823-1951*", **Casa Vigil** is "*the only example of a wooden house with zinc roof, wooden doors and windows with jalousies and whitewashed [sic] in its original style*" in Río Piedras.⁵⁸ **Casa Vigil** is thus a perfect example of the wooden *casa criolla*, a unique example of late 19th and early 20th century wooden construction techniques and a real testimony of the early 20th century emergent middle class lifeways.

Casa Vigil is a unique tool to understand the history of our architecture and our society. The inclusion of this Puerto Rican house in the National Register of Historic Places will help to preserve this building that is facing a very economically fragile context. It will also represent an update in the Island's list of protected buildings, structures and sites, as the main part of this Register includes built environments associated with a monumental or positivist history, a history principally concerned with great or exceptional events, figures or places.

⁵⁸ *Inventario de los recursos históricos y arquitectónicos de Río Piedras Pueblo 1823- 1951*. Preparado por el Consejo de Seguridad Vecinal de Río Piedras Pueblo con la colaboración del Municipio de San Juan y la Universidad de Puerto Rico, 1995. (author's translation and emphasis).

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Sepúlveda, Aníbal. *Puerto Rico urbano* (vols. 1-4). San Juan, P.R.: Carimar, 2004.

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Casa Vigil

San Juan, Puerto Rico

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County and State

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Vivoni Farage, Enrique (ed.). *San Juan siempre nuevo: arquitectura y modernización en el siglo XX*. San Juan, P.R.: Editorial de la Universidad de Puerto Rico, 2000.

-“Lo francés en nuestra arquitectura: legitimidad y dignidad profesional en Puerto Rico (1900-1918)”, in *Ilusión de Francia: arquitectura y afrancesamiento en Puerto Rico*, Enrique Vivoni Farage y Silvia Álvarez Curbelo (eds.). (2da. ed. San Juan, P.R.: Archivo de Arquitectura y Construcción de la Universidad de Puerto Rico, 1999).

-“La arquitectura de la identidad puertorriqueña”, *Hispanofilia, arquitectura y vida en Puerto Rico, 1900-1950*, Enrique Vivoni Farage y Silvia Álvarez Curbelo (eds.). San Juan, P.R.: Editorial de la Universidad de Puerto Rico, 1998.

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 #
- recorded by Historic American Landscape Survey #

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other (Name of repository)

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Casa Vigil
Name of Property

San Juan, Puerto Rico
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Acreage of property Less than one acre (0.037 acres) USGS Quadrangle

(Use either the UTM system or latitude/longitude coordinates. Delete the other.)

UTM References

Datum (indicated on USGS map): WGS-84

NAD 1927 or NAD 1983

- 1. Zone 19Q Easting 811721 Northing 2036972
- 2. Zone Easting Northing
- 3. Zone Easting Northing
- 4. Zone Easting Northing

Verbal Boundary Description (Describe the boundaries of the property.)

The lot is 147.9899 square meters, as noted at the Centro de Recaudaciones de Ingresos Municipales (CRIM) portal, under identification number: 087-012-494-13.

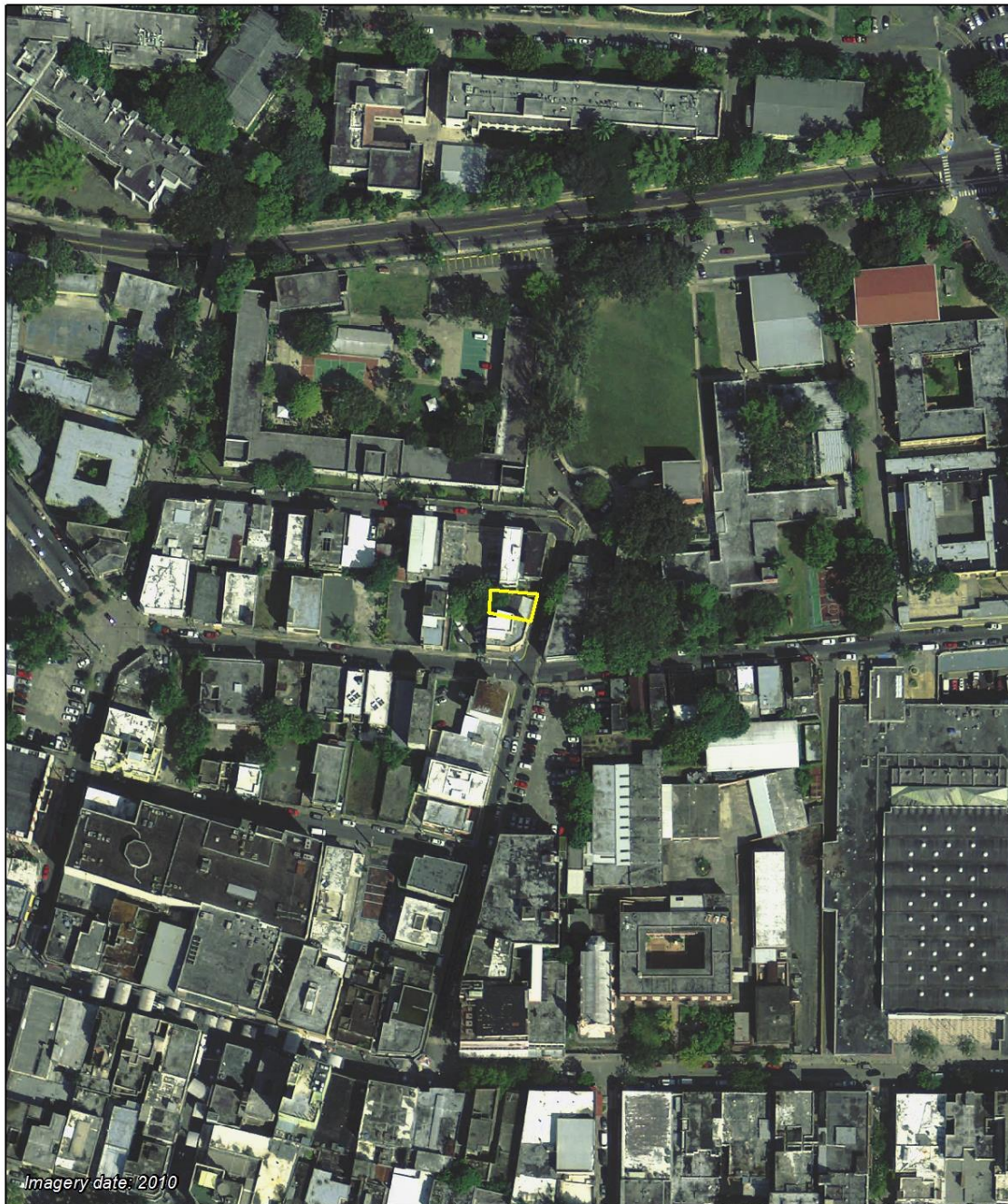
Boundary Justification (Explain why the boundaries were selected.)

The property includes the entire lot historically associated with the house.

Casa Vigil
Name of Property

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Map 1. Regional Vicinity Map (Scale 1: 1,800)



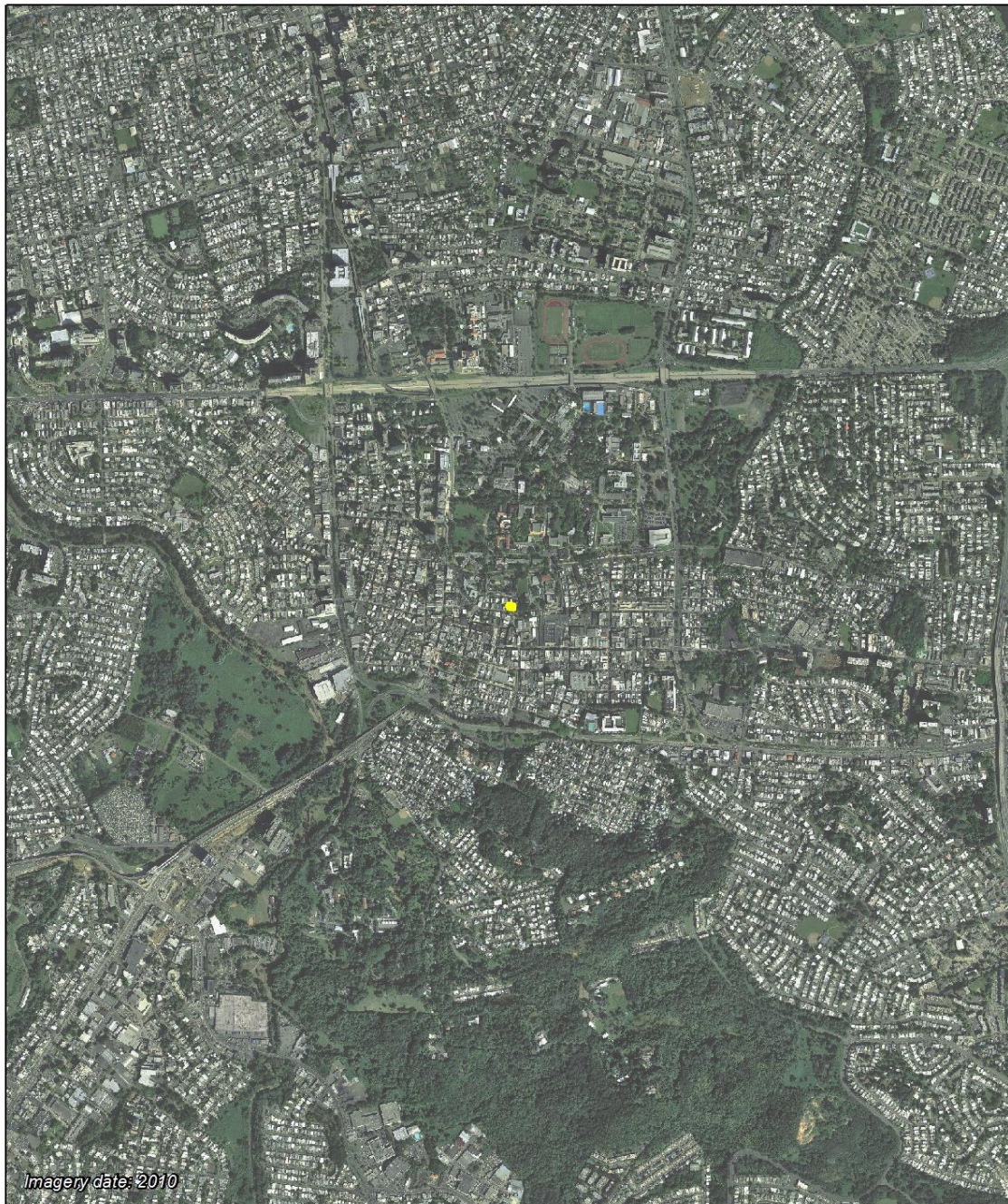
Casa Vigil
San Juan, Puerto Rico
19Q 811721 2036974 UTM

1:1,800
N
0 50 100
Feet

Casa Vigil
Name of Property

San Juan, Puerto Rico
County and State

Map 2. Site Map (Scale 1: 20,000)



Casa Vigil
San Juan, Puerto Rico
19Q 811721 2036974 UTM

1:20,000 N
0 500 1,000 Feet

Casa Vigil San Juan, Puerto Rico
Name of Property **County and State**

11. Form Prepared By

name/title Yara M. Colón Rodríguez / Architecture and Design Historian
organization _____ date April 13, 2018
street & number Calle Sol 13 telephone 787-406-8088
city or town San Juan state PR zip code 00901
email yaramaite@yahoo.com

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to map.
- **Additional items:** (Check with the SHPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property Casa Vigil
City or Vicinity Río Piedras County San Juan State Puerto Rico
Photographer Yara M. Colón Rodríguez Date Photographed October 1st, 2016 and April 8th, 2017

Description of Photograph(s) and number, include description of view indicating direction of camera.

1. Main and southeastern façade, looking northwest, 2016. Photo 0001.
2. Main and southeastern façade, looking north, 2016. Photo 0002.
3. Main and southeastern façade, looking south, 2016. Photo 0003.
4. View of porch, looking northwest, 2016. Photo 0004.
5. Living room, looking northwest, 2016. Photo 0005.
6. Master bedroom, looking northeast, 2017. Photo 0006.
7. Bedroom/dressing room, looking northeast, 2017. Photo 0007.
8. Music room, looking south, 2017. Photo 0008.
9. Dining room, looking northeast, 2017. Photo 0009.
10. Workshop/storage room, looking southwest, 2017. Photo 0010.
11. Kitchen, looking southwest, 2017. Photo 0011.
12. Bathroom, looking northeast, 2017. Photo 0012.
13. Detail of cast iron balustrade in porch, looking northwest, 2016. Photo 0013.
14. Wood trim and woodwork in porch, looking west, 2016. Photo 0014.
15. Pilotis, looking southwest, 2016. Photo 0015.

Casa Vigil

San Juan, Puerto Rico

Name of Property

County and State

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

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.































UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: Casa Vigil

Multiple Name: _____

State & County: PUERTO RICO, San Juan

Date Received: 6/6/2018 Date of Pending List: 7/9/2018 Date of 16th Day: 7/24/2018 Date of 45th Day: 7/23/2018 Date of Weekly List: _____

Reference number: SG100002694

Nominator: State

Reason For Review:

- | | | |
|---------------------------------------|--|---|
| <input type="checkbox"/> Appeal | <input type="checkbox"/> PDIL | <input type="checkbox"/> Text/Data Issue |
| <input type="checkbox"/> SHPO Request | <input type="checkbox"/> Landscape | <input checked="" type="checkbox"/> Photo |
| <input type="checkbox"/> Waiver | <input type="checkbox"/> National | <input type="checkbox"/> Map/Boundary |
| <input type="checkbox"/> Resubmission | <input type="checkbox"/> Mobile Resource | <input type="checkbox"/> Period |
| <input type="checkbox"/> Other | <input type="checkbox"/> TCP | <input type="checkbox"/> Less than 50 years |
| | <input type="checkbox"/> CLG | |

Accept Return Reject 7/23/2018 Date

Abstract/Summary Comments: Excellent example of a locally significant vernacular design, typical of late 19th century town homes, but increasingly rare today. Evidence of growing middle class during late colonial/early commonwealth era.

Recommendation/ Criteria: Accept A & C

Reviewer Jim Gabbert Discipline Historian

Telephone (202)354-2275 Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



GOBIERNO DE PUERTO RICO

Oficina Estatal de Conservación Histórica
State Historic Preservation Office



May 29, 2018

J. Paul Loether

National Register Chief
Keeper of the National Register of Historic Places
National Register of Historic Places
1849 C Street NW (Mail Stop 2280)
Washington, DC 20005

SUBMISSION - (Casa Vigil / Residencia de Señoritas Universidad de Puerto Rico, Río Piedras)

Dear Mr. Loether:

The enclosed disks that contain the true and correct copies of the nominations for Casa Vigil and Residencia de Señoritas Universidad de Puerto Rico; Río Piedras, to the National Register of Historic Places. Both properties are located in the municipality of San Juan, Puerto Rico.

Should you have any questions on the nomination, please contact Elba Díaz, Executive Assistant, at 787-721-3737, ext. 2003 or ediaz@prshpo.pr.gov.

Sincerely,

Carlos A. Rubio-Cancela
State Historic Preservation Officer

CARC/GMO/BRS/JLS/JEM

