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United States Department of the Interior
National Park Service



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 El Cortijo
Other names/site number _____
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 PR 162, Km. 18.5, Pueblo Ward
City or town Barranquitas State Puerto Rico County United States
Not for publication Vicinity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
Signature of certifying official/Title:
Puerto Rico State Historic Preservation Office
State or Federal agency/bureau or Tribal Government

July 23, 2018
Date

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]
Signature of Keeper

9-11-2018
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 | |
|--|--------------|-----------------|---------------------------|
| | <u>3</u> | <u>0</u> | Buildings |
| | <u>0</u> | <u>0</u> | Sites |
| | <u>1</u> | <u>0</u> | Structures |
| | <u>18</u> | <u>0</u> | Objects (see Table below) |
| | <u>22</u> | <u>0</u> | Total |

Table of Contributing/Noncontributing Objects

| Feature | Quantity | Date of Origin | Contributing/ Noncontributing | Notes |
|--------------------|-----------|--|----------------------------------|---|
| Path and Stairways | 1 | 1939 | Contributing | (1) Path and Stairway System includes, the roadway and all the pedestrian brick paths and stairways throughout the site. |
| Bench | 12 | 1939 | Contributing | Includes (9) located throughout the paths, (2) half-moon type and (1) rectangular bench area, all faced with stone slabs. |
| Recreational Areas | 2 | 1939 | Contributing | Includes (2) circular faced with stone slabs. |
| Site Features | 3 | 1930-1939 (water well – date unknown) | Contributing | Includes (1) water fountain with a figure of glazed terracotta, built around 1930. (1) Carved water well with Romanesque high relief motifs. Date of origin unknown. Another (1) feature are El Cortijo's letters on the southwest side. |
| Total | 18 | | | |

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions (Enter categories from instructions.)

DOMESTIC/ single dwelling= residence
 DOMESTIC/ secondary structure= garage & apartment

Current Functions (Enter categories from instructions.)

DOMESTIC/ single dwelling= residence
 VACANT/NOT IN USE (partially)

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DOMESTIC/ secondary structure= gardener's house

VACANT/NOT IN USE

DOMESTIC/secondary structure= cistern

VACANT/NOT IN USE

RECREATION AND CULTURE/ outdoor recreation=
garden paths and stairways

Unknown

RECREATION AND CULTURE/work of art= fountain,
parapet, benches, retaining wall faced with stone

NOT IN USE

LANDSCAPE/natural feature= Ficus tree

TRANSPORTATION/ road-related (vehicular)= roadway

7. Description

Architectural Classification (Enter categories from instructions.)

LATE 19TH AND 20TH CENTURY REVIVALS

MISSION / SPANISH COLONIAL REVIVAL

SPANISH REVIVAL

Materials (enter categories from instructions.)

Principal exterior materials of the property:

STUCCO, WOOD, BRICK, STONE, METAL/ IRON, BRONZE,
CONCRETE, CERAMIC TILE, GLASS, CLAY TILE

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Description

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.)

El Cortijo was the name given to the summer residence of the Lozana-Fabián family, built in 1939 by Rafael Carmoega Morales (1894-1968), a Cornell-educated Puerto Rican architect who was in charge of important works on the island during his tenure as State Architect (1921-36), such as the University of Puerto Rico Quadrangle, the School of Tropical Medicine, as well as several other important projects of the time. El Cortijo was designed in the Spanish Colonial Revival Style. It is located on State Road PR-162, km. 18.5 in the Pueblo Ward of the Municipality of Barranquitas, on a plot of land measuring 3.19 cuerdas (Spanish acres), equivalent to 12,537.94 square meters.¹ It consists of three main structures—a single-family residence and two outbuildings: a garage, and a gardener's cottage. There is also a water cistern and a system of paths that runs through formal and informal gardens that connect spaces for recreation and contemplation throughout the site.

The residence is two-stories high with a tower that increases the elevation two additional floors. The garage is a one-story structure with parking for two automobiles and a basement that houses the servant's quarters; the gardener's cottage is also a one-story building. The buildings are constructed of reinforced concrete and the roofs are covered with terracotta tiles. The garden paths and stairs are made of brick and, the retaining walls and benches, are clad with stone slabs.

The history of its original owners also lends significance to the property. Secundino Lozana Cepa (1900-1967) and Josefina Fabián Finlay (1905-1983) were associated with the sugar industry in Puerto Rico and related to the Spanish entrepreneur Rafael Fabián y Fabián (1861-1930), Josefina's father.

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

El Cortijo sits approximately 673.3 meters above sea level, on a plot measuring 3.19 cuerdas of exuberant vegetation. It offers a panoramic view of the town of Barranquitas as well as the vast, surrounding landscape. The property is bounded on the north by the *Congregación de las Madres del Sagrado Corazón de Jesús* church, Mariano Villaronga and a strip of land belonging to *Clínica Dr. M.*

¹ Registry of Property of Puerto Rico (RPPR), parcel number 1964, recorded at folio 52, volume 37 of Barranquitas, 18th inscription.

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Juliá, Inc.; to the south, with State Road PR-162 that leads from Barranquitas to Aibonito; to the east, with parcels belonging to Mariano Juliá and María Eugenia González and; to the west, with the *Congregación de las Madres del Sagrado Corazón de Jesús* church as well.²

Access to the El Cortijo entrance gate is from State Road PR-162 through a roadway; the property can be viewed at different points along this roadway, and there are also several views of the residence that are framed by the vegetation (Fig. 1). Three stairways with stone walls and brick steps connect to the road at different points (Fig. 2), offering an alternative, pedestrian approach to the residence through a system of garden paths.



Figure 1: View of the access roadway to El Cortijo, past the entrance gate (looking northeast), 2017.



Figure 2: View of a pedestrian approach to the residence (looking west), 2017.

The roadway continues up to the highest point of the property, which offers striking views of the mass, volume and profiles of the residence, the landscape, and an immense *Ficus* tree located on axis with its driveway (Fig. 3).

The property benefits from the setting's the breeze and the landscape visuals. Its asymmetrical, volumetric composition can be perceived at ground level as well as in aerial views (Fig. 4).³ The support and service areas are located to the southwest, west, and north of the plot; the south and southeast

² RPPR, parcel number 1964, recorded at folio 52, volume 37 of Barranquitas, 18th inscription. According to the *Centro de Recaudaciones de Ingresos Municipales* (CRIM), El Cortijo is bounded on the North by Nelson Santiago Ramos and Ricardo J. Caballero Andújar, on the south by State Road PR-162, on the East by Carlos González Goenaga, and on the West it has no recorded information.

³ Drone aerial photograph of El Cortijo taken on April 13, 2017. Courtesy of photographer Guillermo Ortiz.

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areas are reserved for the enjoyment of the landscape. The recreational spaces are organized around this zone, and it is also from here that the strolls through the system of garden paths begin.



Figure 3: View of the north façade of El Cortijo and the Ficus tree to the left of the house (looking south), 2017.



Figure 4: Aerial view of El Cortijo (looking northeast), 2017.

The main façade (east) features a hierarchy of volumes and bays (Fig. 5). Several architectural elements distinctive of the Spanish Colonial Revival⁴ can be appreciated there such as rough textured stucco surfaces; gable, low-pitched roofs with terracotta tiles and exposed wood beams; arched openings; casement and double hung windows; *ojo de buey* (bull's-eye) and air vents; balconies (opened and roofed) with turned wood and iron railings supported by wood or iron brackets; a tower and; ornamental woodwork, tilework and cast stone. A unique feature is the carved stone capital of Composite order as well as Spain's coat of arms used between 1938 and 1981,⁵ both at the entrance

⁴ The Spanish Colonial Revival Style has been described using various terms. Architects Enrique Vivoni and Jorge Rigau have opted to use "Spanish Revival" in reference to the Spanish influence of the style, while architect Arleen Pabón have concluded the term *hispano-mediterráneo* (Hispanic-Mediterranean) is more suitable, arguing that the style has been influenced by elements present in Hispanic architecture (Spain, Mexico and the United States for instance) as well as elements present in Portuguese, Arabic and Italian architecture. For this nomination, the term Spanish Colonial Revival has been used to categorize the stylistic influence of El Cortijo, following the subcategory *Mission/Spanish Colonial Revival* under the category *Late 19th and 20th Century Revivals* that the National Park Service's *National Register Bulletin How to Complete the National Register Registration Forms* suggests.

⁵ The coat of arms in the El Cortijo facade was identified with help from professor Ignacio Gavira Tomás from the *Universidad de Castilla-La Mancha* in Spain and corresponding member of the *Real Academia Matritense de Heráldica y Genealogía*. Mr. Gavira Tomás was consulted via electronic mail with an attached photograph of the coat of arms and a brief history of the property. After inspecting the photograph, Gavira-Tomás stated that the coat of arms is a variation on the one used by the Catholic Monarchs of Spain dating back to 1492, adopted in 1938 by the Spanish government under Francisco Franco with a few changes that include adding the motto *Una, Grande y Libre* and two crowned columns, and used with a few variations until 1981. He also stated that it is a very well made example of this coat of arms worthy of preservation due to the fact that similar coat of arms are being eliminated in Spain as required by a 2007 law (*Ley de la*

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foyer (Figs. 6-10). A bronze finial with a depiction of the Santa María caravel⁶ is located at the top of the tower.⁷ The residence also features wood shutters in practically all windows,⁸ as well as bronze rain gutters.⁹



Figure 5: View of the main (east) façade of El Cortijo featuring a hierarchy of volumes and bays (looking west), 2017.



Figure 6: Detail of the arched entrance at the main façade (looking west), 2017.

In spite of all the Spanish Colonial Revival references, the interior layout of the main residence is essentially modern, with a hallway connecting all spaces and up-to-date conveniences suitable for an affluent household of the 1930's in Puerto Rico. The first floor consists of an entrance foyer; an entrance hall (or hallway, as named above); a living room with an adjacent sun porch, an ample veranda and an open terrace; a dining room and breakfast porch; the main staircase and; a guest bedroom and bath. In addition, a service entry provides access to the main kitchen, a service pantry and the chief servant's quarters (bedroom and bath, Fig. 11). There are two types of circulation axes — a horizontal one running along the hallway and a vertical one through the main and secondary staircases.

Memoria Histórica, Ley 52/2007 de 26 de diciembre de 2007). Said law condemns any commemorative mention or exaltation of the military uprising, the Spanish Civil War, and the repression under Franco's dictatorship.

⁶ The Santa María was the largest of the three vessels used by Christopher Columbus in his first voyage in 1492.

⁷ Antonio Vélez Torres, "El Cortijo," *Fiestas tradicionales de Barranquitas: Del 8 al 17 de junio de 1984*, 1984, 8.

⁸ The original wood shutters were damaged during hurricanes Hugo (1989) and Georges (1998), according to Colón Rosado, El Cortijo's owner from 1984 to 2010.

⁹ According to José Hiram Flores, El Cortijo's current owner, some of the bronze gutters have been stolen, so he removed the remaining ones and stored them in a safe place.

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Figure 7: Detail of the roofed corner balcony at the main façade (looking northwest), 2017.



Figure 8: Detail of an open balcony at the main façade (looking west), 2017.



Figure 9: Detail of exposed wood beams in the fourth floor of the tower (looking west), 2017.



Figure 10: Detail of the carved stone capital at the entrance foyer (looking northwest), 2017.

As specified in Carmoega’s blueprints for El Cortijo, all doors and windows types are of mahogany wood while the shutters are yellow pine wood. The *entrepaños* (inset panels) detailing for specific doors is also indicated (Fig. 12). The material used for doorway thresholds throughout the residence is Georgia marble, which had previously been specified by Carmoega and his team of

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designers as the facing finish for the *Capitolio de Puerto Rico* building two decades earlier when he took on charge of its construction.¹⁰

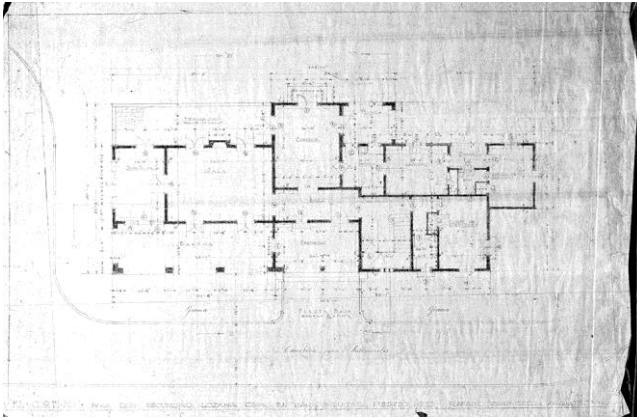


Figure 11: El Cortijo first floor plan, Rafael Carmoega Architect, circa 1939.

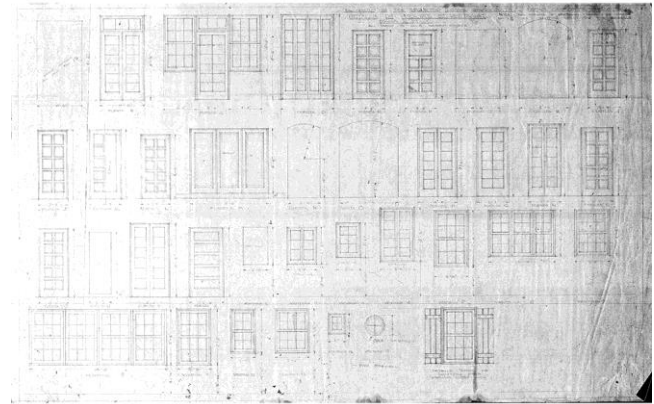


Figure 12: Window and Door details, Rafael Carmoega Architect, circa 1939.

Barranquitas historian Antonio Vélez Torres wrote that El Cortijo's pitched roofs are of reinforced concrete, covered with Havana tiles.¹¹ He also mentions that the drop ceilings were constructed with "Rye-Rip" and finished with fine white sand, lime, and white cement.¹² Vélez was certainly referring to "Hy-Rib," as was later clarified by architect Jorge Ortiz Colom.¹³ *Hy-Rib* was the brand name for a product that had been manufactured by the Truss Concrete Steel Co. of Detroit since 1915 and consisted of a steel encasement stiffened by rigid ribs. Vélez also mentions that all the retaining walls throughout the property's steep topography were constructed with blue limestone and that all the ornamental ironwork of the rails and gates were forged at Central Vannina in Río Piedras.¹⁴

¹⁰ Information obtained in an interview with Flores. The construction of the Puerto Rico Capitol building was under the supervision of Carmoega when he was State Architect (1921-1939). The building was listed in the National Register of Historic Places in 1977.

¹¹ Antonio Vélez Torres, "El Cortijo." *Fiestas Tradicionales de Barranquitas: Del 8 al 17 de junio de 1984*, (1984), 8.

¹² *Ibid.*

¹³ Jorge Ortíz Colom, *Propuesta para nominar como Sitio Histórico a El Cortijo*, (San Juan, Instituto de Cultura Puertorriqueña, 2003), 11.

¹⁴ Vélez Torres, *op. cit.*, p. 8.

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First Floor

The elevated, entrance foyer¹⁵, a semi-open space, is accessed through a pair of parabolic arches (Fig. 13) supported by a single, Tuscan column crowned with a Composite carved stone capital. Its ceiling features *ausubo* (*Manilkara bidentata*) tree wooden *jácnas* (cross beams) with a *tracería* (tracery) rosette at its center whose geometric outline is inspired in a *mudéjar* (*rueda de diez* or *diez lefe*)¹⁶ and from which hangs an iron lantern¹⁷. The walls are decorated with a wainscot of glazed, flat, hand-stenciled tiles. Copper green and cobalt blue¹⁷ are the predominant colors in the base, field and trim while terracotta strips and rope caps accentuate the organic motifs composition (Fig. 14).



Figure 13: View of the veranda and the elevated entrance foyer entrance (looking south), 2017.



Figure 14: Close-up view of the elevated entrance foyer (looking west), 2017.

The same type of tile, pattern and color are used in the step risers preceding the arches. They also feature two fenestrations with elaborate iron grilles that each have a bronze, *cross pattée* variation at their top. One of the grilles corresponds to the window facing the entrance hall and the other to the rectangular, ventilation opening overlooking the adjacent veranda. A replica of the *Nuestra Señora del Perpetuo Socorro* (Our Lady of Perpetual Succor) icon of imported Talavera de la

¹⁵ The blueprints of El Cortijo, part of the Rafael Carmoega collection at the University of Puerto Rico's Architecture and Construction Archives (AACUPR, for their initials in Spanish), label this space as *vestíbulo* (foyer).

¹⁶ A *rueda de diez*, *diez lefe* or simply *rueda* is a character defining feature of the style based on Islamic geometrical patterns and is usually crafted for wood ceilings. Even though its form is based on an eight-pointed star, that outline would become more complex during the style's latter stages.

¹⁷ In both Spanish and Portuguese constructive traditions, the term *azulejo* (painted tin-glazed ceramic tilework) derives from the word *azul* (blue) the color that predominates in most tilework designs.

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Reina hand-painted tiles is a notable feature as well (Fig. 15)¹⁸. The floor is finished with two-grade quarry tiles of two sizes arranged in a traditional hopscotch (or pinwheel) pattern (Fig. 16).



Figure 15: Replica of the *Nuestra Señora del Perpetuo Socorro* icon in the entrance foyer (looking northwest), 2017.



Figure 16: Close-up of the elevated foyer floor hopscotch tile pattern (looking southwest), 2017.

From the exterior foyer, a mahogany door with eighteen *entrepaños* – a Spanish Renaissance feature that was widely used in Spanish Colonial Revival architecture – serves as the main access to the interior of the residence (Fig. 17). It opens into an entrance hall which connects the living room, dining room, and the stair hall through three segmental arched openings. Its walls are decorated with a relief tile wainscot whose interlocking, geometric pattern is reminiscent of the Andalusian palatial citadel of the Alhambra, particularly the *alicatado*¹⁹ of its Mexuar hall. The composition includes a frieze depicting an inscription in Arabic calligraphy of Nasrid ruler Muhammad I's celebrated quotation following the crowd's acclaim when he took Granada in 1234: "*Victory Lies only with Allah*" (Fig. 18). The floor finish, which extends to the stair hall, consists of semi-vitreous quarries forming an octagonal pattern that include *alfardones* (elongated hexagons) and squared *olambrillas* (floor inserts – plain or

¹⁸ Signed *Talavera – Niveiro*, this votive retablo consists of thirty five ceramic units produced by *El Carmen*, a Toledan manufacture founded by Juan Niveiro Paje in 1848. By 1939, his grandson, Emilio Niveiro Romo was in charge of the *alfar*.

¹⁹ The term "*alicatado*" (Arabic, *al-qattaa*) refers to the technique of facing floor and wall surfaces with tiles that are cut into pieces of previously drawn sizes and forms. Fatás G. and Borrás G. M. *Diccionario de términos de arte y elementos de arqueología, heráldica y numismática*. Madrid: Alianza. (2012).

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Faience hand decorated (Figs. 19-22).²⁰ The ceiling features *ausubo* wooden *jácenas* supported by decorative *ménsulas* (corbels).



Figure 17: Mahogany door with eighteen *entrepaños* at the exterior foyer (looking west), 2017.



Figure 18: Frieze at the entrance hall with an inscription in Arabic calligraphy acclaiming: "Victory Lies only with Allah" (looking west), 2017.

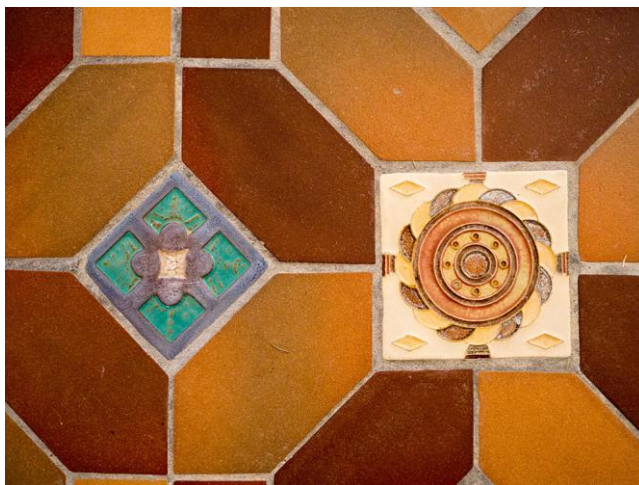


Figure 19: Detail of the floor finish that includes *alfardones* and squared *olambrillas*, 2017.

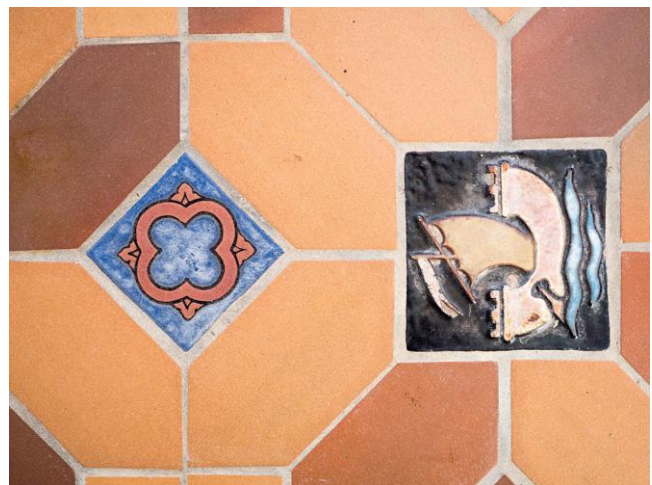


Figure 20: Detail of the floor finish that includes *alfardones* and squared *olambrillas*, 2017.

²⁰ Their terracotta tones scheme as well as the Faience designs are similar to those featured in the Mosaic Tile and the Carlyle Tile companies catalog number 106 of the Mosaic Tile Company (Zanesville, OH) and the Carlyle Tile Company (Ironton, OH). Rafael Carmoega Collection, AACUPR. [n.d.] Page 12.

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Figure 21: Detail of a squared *olambrilla*, 2017.



Figure 22: Detail of a squared *olambrilla*, 2017.

Entrance to the living room is through a segmental arch opening and an iron gate which features bronze details and, once again, the *cross pattée* (Fig. 23). Contrary to the entrance foyer and hall, the walls throughout this space are bare, with plain cement stucco. The floor finish is of semi-vitreous quarries in red, russet and buff shades arranged in a modified hopscotch pattern. The field is surrounded by a Faience hand-decorated strip of floral motifs and a *losetas*²¹ border (Fig. 24). The *alfarje* (paneled ceiling) features intertwined *ausubo* wood *jácenas* and *jaldetas* (transverse beams) supported by decorative *ménsulas* (Fig. 25). The focal piece of the space is the imposing, stone carved *trumeau* fireplace.²² Its marble-clad mantelpiece is decorated with Plateresque pilasters of Corinthian inspiration and corbels which support a top frieze rich and intricately ornamented with intertwined motifs of renaissance and *grotesche* provenance such as egg-and-dart, dentils, festoons, mascarons, volutes, mythical birds, fruit *tazze* (bowls), floral scrolls, rosettes, *putti*, and a *fleur-de-lis*, among others. The heavy, cast iron fireback displays El Cortijo's construction date surrounded by the same extravagant iconography. While it bears the coat of arms of the city of San Juan under Spanish rule as a significant symbol on the fireplace ensemble, the smoke hood's surface is rather unadorned in comparison to the mantelpiece. However, its overall shape and silhouette is emphasized by foliage

²¹ The term in Spanish "losetas", employed in the Rossman Corporation catalog, refers to red floor tiles which are, technically speaking, unglazed, semi-vitreous floor tiles. Rossman Spanish Tiles: Floors, Decorations, Wainscots, Fountains, Inserts, Panels. 1939. Page 7. Rafael Carmoega Collection. AACUPR.

²² *Trumeau*-type fireplaces became very popular in Italy and France during the Renaissance. Outstanding examples include those at the Palazzo Ducale in Urbino (1454) and the royal Chateau in Amboise (1495).

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trims and a crest pediment presenting a *cartouche* with the carved monogram “LF” in clear reference to El Cortijo’s landlords (Fig. 26).



Figure 23: Detail of the iron gate which features bronze details and a *cross pattée* (looking west), 2017.



Figure 24: Detail of the floor finish at the living room, arranged in a modified hopscotch pattern surrounded by a Faience strip of floral motifs and a *losetas* border (looking north), 2017.



Figure 25: Detail of the *alfarje* (paneled ceiling) in the living room (looking east), 2017.



Figure 26: View of the stone carved *trumeau* fireplace (looking east), 2017.

In addition to the fireplace, there is notable artwork displayed in the living room that belonged to the Lozana Fabián family which includes a painting by Spanish artist Fernando Díaz Mackenna (1873-

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¿?) which depicts the return of Christopher Columbus from the New World and his first audience before King Ferdinand and Queen Isabella (Fig. 25) and whose current owners²³ have had restored at the Museo de Arte de Ponce. There is also an Italianate, bronze *torchère* lamp with an alabaster bowl restored by the current owners as well (Fig. 26). Additionally, the room displays a Sèvres porcelain and figural bronze palace urn that belonged to the González Borgos family (Fig. 27).²⁴



Figure 25: Painting by Spanish artist Fernando Díaz Mackenna (looking north), 2017.



Figure 26: Bronze *torchère* lamp with an alabaster bowl (looking north), 2017.



Figure 27: Sèvres porcelain and figural bronze palace urn (looking northwest), 2017.

From the living room, French doors provide direct access to the adjacent sun porch. This space features a large picture window that provides abundant sunlight and offers scenic views of the surrounding landscape while sheltering from Barranquitas temperatures which can be rather cool most of the year (Fig. 28). Of European origins, the sun porch was introduced to twentieth-century Puerto Rican architecture through examples as El Cortijo's design via the United States where it was – and still is – usually called a Florida room. The floor is finished with two-grade quarries and inserts arranged in the traditional hopscotch pattern already seen on the entrance foyer (Fig. 29). The ceiling features the same type of wood *jácenas* as the living room supported by decorative *ménsulas*. This room, in turn, opens towards the veranda on the east facade, facing the Ficus tree. There, floor finishes and ceiling structure are similar to those in the entrance foyer and the sun porch itself.

²³ Flores and his wife Sheila Rivera are the current owners of El Cortijo since January 30, 2010.

²⁴ The González Borgos family were the owners of El Cortijo for seventeen years (1951-1968).

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Figure 28: View of the sun porch and its large picture window (looking southwest), 2017.



Figure 29: Detail of the sun porch floor arranged in the traditional hopscotch pattern (looking northeast), 2017.

Besides the living room, the entrance hall also provides access to the formal dining room through a segmental arched opening and a spindled door grille (Fig. 30). Inside, the walls are decorated with a wainscot of glazed, flat, hand-stenciled tiles of organic motifs that include the *fleur-de-lis*. Copper green, cobalt blue, and iron yellow are the predominant colors in the base, field, trim and strips (Fig. 31). The floor finish field consists of semi-vitreous, cobalt blue and celadon green tiles arranged in a modified hopscotch pattern and defined by a strip of mosaics alternated with Faience decorated *olambrillas* of similar shades (Fig. 32).

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Figure 30: View of the access to the formal dining room (looking west), 2017.



Figure 31: Detail of the wainscot in the formal dining room (looking northeast), 2017.



Figure 32: Detail of the formal dining room floor finish and wainscot (looking northeast), 2017.

The ceiling structure is similar to that of the sun porch featuring wooden *jácen*as supported by decorative *ménsulas* (Fig. 33). At the opposite end of the entrance, French doors open to a balconet with a wood grille reminiscent of those in Andalucía, whose floor is finished with unglazed, semi-vitreous, variated mosaics in reds, tans and buffs forming a modified hopscotch pattern (Fig 34). Adjacent to the dining room, are the kitchen, pantry, breakfast porch and, at opposite end, the open terrace. The latter is limited by alternating reinforced concrete parapets and wrought iron rails and finished with unglazed, semi-vitreous floor tiles and Faience decorated *olambrillas* arranged in a modified, basket weave pattern.

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Figure 33: View of the formal dining room ceiling (looking north), 2017.



Figure 34: Detail of the balconet wood grille (looking southwest), 2017.

A swinging door provides access to the adjoining pantry and kitchen which, contrary to the style and features of the remaining spaces of the residence, would have been fairly modern at the time of construction (Fig. 35). There, the floor finish is of unglazed, semi-vitreous, ceramic mosaics – predominantly white – with a reticular pattern of Russian blue and red units. The border defining the spaces is Russian blue as well (Fig. 36).



Figure 35: View of the pantry (looking southeast), 2017.



Figure 36: View of the kitchen (looking northwest), 2017.

The walls feature a wainscot of white, enamel tiles, a light blue base, and a light blue frieze with alternating Faience hand-decorated *olambrillas* of cookery motifs (turkeys, pigs and even a chef, etc.)

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highlighted by red, inlay strips and a dark blue bullnose (Figs. 37-39).²⁵ The metal cabinetry with a white, baked enamel finish and red accents is original.²⁶ The cabinet sinks feature cast iron tops and its design provided maximum space on minimum of cubic feet. A small service entrance next to the kitchen leads to a servant's room and bathroom (Fig. 40).



Figure 37: Detail of a Faience hand-decorated insert of cookery motifs (looking east), 2017.



Figure 38: Detail of a Faience hand-decorated insert of cookery motifs (looking southeast), 2017.



Figure 39: Detail of a Faience hand-decorated insert of cookery motifs (looking southeast), 2017.



Figure 40: View of the kitchen and the small service entrance at the end that leads to a servant's room and bathroom, (looking north), 2017.

²⁵ Glazed ceramic *azulejos* are similar to those featured in the Mosaic Tile Company catalog number 106 of the Mosaic Tile Company (Zanesville, OH) and the Carlyle Tile Company (Ironton, OH). Rafael Carmoega Collection, AACUPR. [n.d.] Page 12.

²⁶ *Planned Plumbing and Heating for Better Living*. Kohler of Kohler. 1936. Page 10. Rafael Carmoega Collection, AACUPR Rico. [n.d.]

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A third segmental arched opening from the entrance hall provides access to the first-floor guest room, located at the opposite end of the living room, through the stair hall (Fig. 41). In addition to the living room, the ones on this room are the only interior walls of the first floor completely finished in stucco plaster and the exposed ceiling structure is similar to those in the dining room and sun porch. The bathroom, which is adjacent to the guest room, still preserves the original, Burmese red fixtures. The walls are faced with peach beige enamel tiles and a Burmese red bullnose while the floor is of semi-vitreous, Faience mosaics forming an octagonal pattern of similar shades (Fig. 42).



Figure 41: View of the first-floor guest room, (looking northeast), 2017.



Figure 42: View of the bathroom adjacent to the guest room, (looking northeast), 2017.

A wainscot similar to that of the entrance hall continues through the walls surrounding the stairwell and extends to the second-floor corridor (Fig. 43). In addition to the Arabic inscription frieze, a colorful, geometric and abstract pattern also inspired in those of the Alhambra embellish the surfaces in the form of glazed, flat, hand-stenciled tiles. The ceiling below the second-floor corridor features the same *rueda de diez* motif of wood *tracería* that adorn the entrance foyer (Fig. 44). The half-turn staircase, with an open well and spandrel closet, features a balustrade of alternating, wrought iron spindles and scroll balusters inspired on ancient Roman motifs. They support a continuous mahogany banister that starts as a volute supported by a newel post of Solomonic form and ends at the entrance door of the main bedroom upstairs. Each turn transition of the staircase is marked by goosenecks. The steps are finished in terracotta quarry tiles and the risers are faced with Faience hand-decorated *olambrillas* (Fig. 45), while the landing balconet features unglazed, semi-vitreous, variated mosaics in

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reds, tans and buffs forming a random pattern. The whole ensemble is crowned by an exposed wood structure similar to those throughout the first floor from which hangs an elaborate, Moorish chandelier of patinated bronze, Favrile and leaded glass (c1900). The fixture, already an antique at the time El Cortijo was built, is also an original piece of the residence (Figs. 45-48).

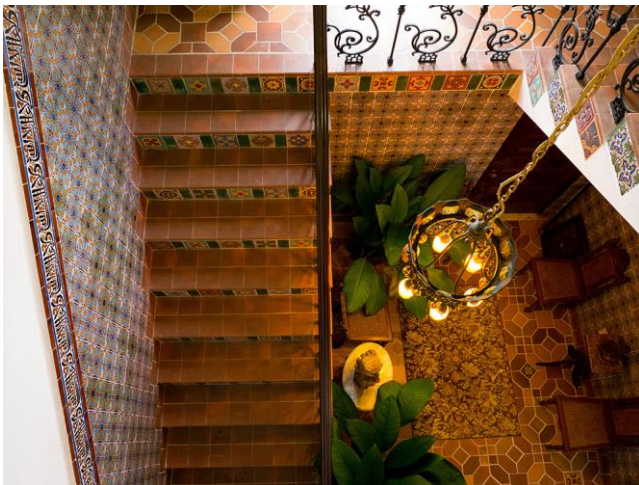


Figure 43: View of the main staircase (looking east), 2017.

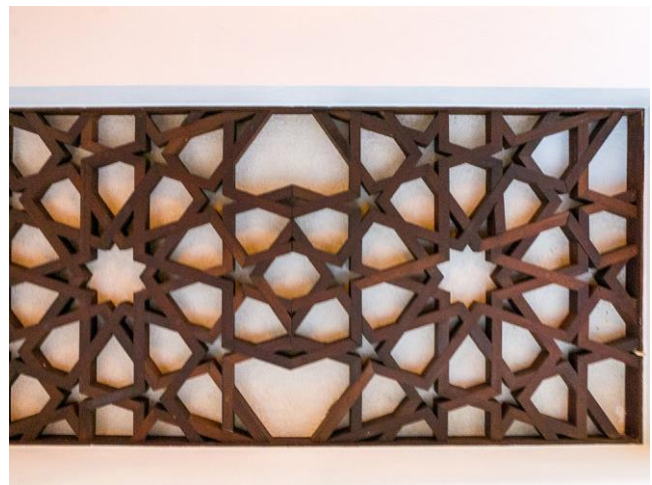


Figure 44: *Rueda de diez* motif of the wood *tracería* on the ceiling, below the second-floor corridor (looking up), 2017.



Figure 45: Detail of the main staircase steps, finished in terracotta quarry tiles and the risers are faced with Faience hand-decorated *olambrillas* (looking east), 2017.

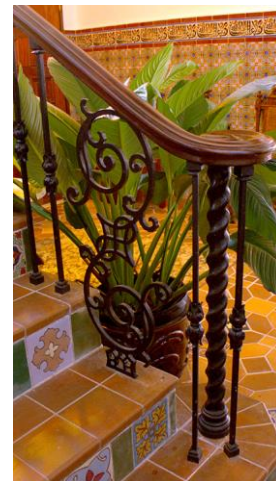


Figure 46: Detail of the wrought iron balustrade and newel post in the main staircase (looking southeast), 2017.

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Figure 47: View of the exposed wood structure on the ceiling of the main staircase (looking up), 2017.



Figure 48: View of the Moorish chandelier (looking northeast), 2017.

Second Floor

The same wainscot of Moorish glazed tiles that decorate the stair hall continues along the steps and to the second-floor corridor (Fig. 49). Only from the staircase's intermediate landing, looking towards the second-floor corridor, is possible to admire a tile panel depicting forty two scenes from *Don Quijote de La Mancha*. The center piece of the composition, a glazed ceramic insert portraying Miguel de Cervantes Saavedra (1547-1616), is surrounded by twenty of his influential novel's main characters. Following an ancient method very common in Spain's Al-Andalus and Moorish cultures, the technique employed for the manufacture of each scene unit is called *cuerva seca* (dry cord, incised), in which a cord was pegged down to the tile to keep the different fresh colors from running together. Additional scenes run along the second floor corridor's wainscot (Fig. 50).²⁷

²⁷ The units that were installed at El Cortijo reveal slight differences to the ones featured on the Spanish tiles catalog published by the Rossman Corporation (New York – Chicago – San Francisco), specifically a blue border and color intensity. It is yet to be determined whether they were produced by another American company or, in fact, imported from Spain, particularly the Manuel Ramos Rejano manufacture in Seville. *Rossman Spanish Tiles: Floors, Decorations, Wainscots, Fountains, Inserts, Panels*. 1939. Page 15. Rafael Carmoega Collection. AACUPR.

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Figure 49: View of the wainscot of Moorish glazed tiles in the main staircase, (looking northeast), 2017.



Figure 50: View of the tile panel depicting scenes from *Don Quijote de La Mancha*, (looking west), 2017.

Bedroom number one, as it is labeled in Carmoega's blueprints, belonged to Secundino.²⁸ With the exception of the two bathrooms and the corridor, the floors throughout the second floor are of unglazed, semi-vitreous, varied mosaics in reds, tans and buffs forming a random pattern with Faience hand-decorated *olambrillas* (Fig. 41). A segmental arch segregates the bedroom space from the *boudoir*²⁹ (Fig. 42), as it is also labeled on the El Cortijo's blueprints. This space features three built-in, cedar wood closets with mirrored doors. The bedroom has access to a bathroom whose walls are covered in light blue enamel tiles with yellow borders and glazed, flat, hand-stenciled units. The remaining wall is painted the same yellow as the floor tiles (Fig. 43) which are of semi-vitreous, Faience mosaics with an octagonal pattern in a Russian blue and cream color scheme (Fig. 44). The base is a darker blue, similar to the color of the bathroom fixtures: a toilet, bidet, sink, a recessed bathtub, and shower stall. The bedroom has an L-shaped wooden balcony towards the north and east facades, overlooking the entrance to El Cortijo and the formal gardens where the water fountain is located.

²⁸ Oral history on recent decades have established it as Secundino's bedroom and that the projected *boudoir* was used by him as a study while Josefina, as will be mentioned later on, occupied the other one across the corridor. However, the servant's bell box in the kitchen reveals the existence of a *Habitación Principal* (Main Bedroom) and a *Habitación Huéspedes 2do Piso* (2nd Floor Guest Room) in the upper story.

²⁹ This space has French influence and is customarily a private room for women, used as a morning sitting room.

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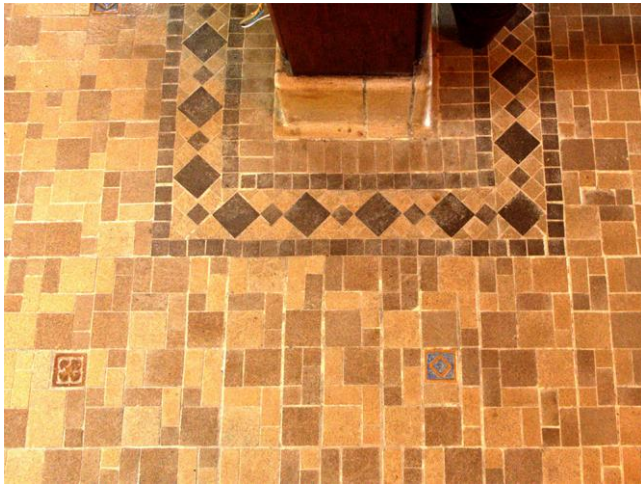


Figure 41: Detail of the mosaics throughout the second floor, (looking north), 2017.



Figure 42: View of the segmental arch that separates the bedroom space from the boudoir (looking east), 2017.



Figure 43: Detail of the tiles covering the walls and floor mosaics of the bathroom in bedroom number one (looking east), 2017.



Figure 44: View of the bathroom in bedroom number one (looking southwest), 2017.



Figure 45: View of bedroom number two (looking southeast), 2017.

Bedroom number two, as it is named in Carmoega's blueprints, belonged to Secundino's wife, Josefina. As mentioned above, the floors are finished in the same manner as Bedroom number one and its *boudoir* (Fig. 45). The bathroom has a rose and pink color scheme (Fig. 46). Parts of the walls are covered with light pink enamel tiles and a decorated strip of floral motifs above a dark rose base. The

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floor is of semi-vitreous, Faience mosaics forming a square pattern of similar shades. (Fig. 47). This bedroom has access to a balcony facing southwest on the rear facade, with a view of the natural landscape.



Figure 46: View of the bathroom in bedroom number two (looking west), 2017.



Figure 47: Detail of the floor mosaics in the bathroom of bedroom number two (looking west), 2017.



Figure 48: Detail of the concrete helical stairway in the tower (looking down), 2017.

From a door on the second-floor corridor, there is access to the tower which can be reached through a polished concrete helical stairway (Fig 48). The water cistern tanks were originally located in the third floor of the tower, according to the blueprints (Fig. 49), several steps down from the floor level. This was a security measure so that the residence would not flood in case of leakage (Fig. 50). This space has a height of eight feet with a small window opening towards the east facade. Ascent to the tower culminates in a fourth-floor *mirador* (lookout) with access to another L-shaped balcony facing the southeast that provides imposing views of the town of Barranquitas as well as the surrounding landscape (Figs. 51-52). The enclosure of this space has round and square openings towards the east and west façades to allow cross-ventilation (Figs. 53-54).³⁰

³⁰ Drone aerial photograph of El Cortijo taken on April 13, 2017. Courtesy of photographer Guillermo Ortiz.

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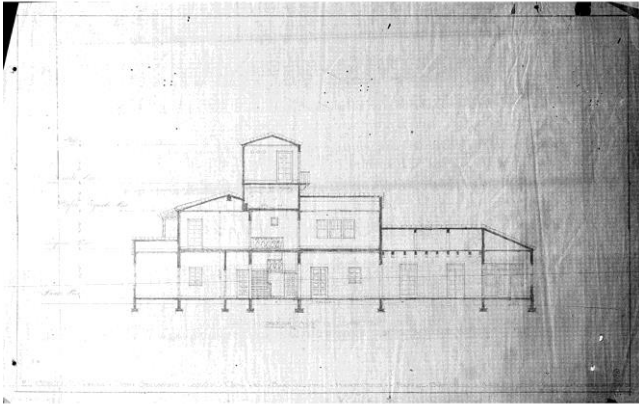


Figure 49: El Cortijo section drawing, Rafael Carmoega Architect, circa 1939.



Figure 50: Detail of the steps and curved wall in the third level of the tower that protected the house from flooding in case of a cistern leakage (looking west), 2017.



Figure 51: View of the interior of the fourth floor *mirador* (looking northeast), 2017.



Figure 52: View of the town of Barranquitas from the fourth floor *mirador* at El Cortijo (looking northeast), 2017.

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Figure 53: Detail of the fourth floor *mirador* and the round openings on its east façade (looking southwest), 2017.



Figure 54: Detail of the fourth floor *mirador* and the square openings on its west façade (looking east), 2017.

Other contributing resources

Besides the main residence, El Cortijo has three additional resources that contribute to the property's significance: two outbuildings (a garage and a gardener's cottage) and one structure (a water cistern). The garage is a one-story structure with a basement and a pitched terracotta tile roof. Its basement served as quarters for additional domestic staff (Fig. 55). There is also a pump room and a water cistern adjacent to the garage from where rain water was collected and pumped into the tanks (*tanques de agua*) located in the residence tower.

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Figure 55: View of the garage (looking west), 2017.



Figure 56: View of the gardener's cottage (looking north), 2017.

The gardener's cottage is a one-story structure with an ogee arch on the main facade (Fig. 56). The exterior walls are finished in stucco. The roof of the main facade is also of terracotta tiles. The cottage's interior was not accessed. Adjacent to the cottage is a reinforced concrete water tank.³¹

Landscaping

Information about El Cortijo's the original landscaping has been obtained from personal interviews, site visits, and historic photographs. No blueprints or written information have been identified to document the historic features.

Carmen Dilia Berríos Colón³² is the daughter of Jorge Berríos (¿1901?-¿1988?), who was the caretaker at El Cortijo and its gardens and lived with his family in the gardener's cottage from between 1939 to 1971³³. When asked about the gardens during our interview, Ms. Berríos mentioned that they were full of flowers.³⁴ Additionally, José Ezequiel Berríos Colón, her brother, had confirmed her that their father kept a nursery, and when the plants were large enough, he would transplant them throughout the grounds. Mr. Berríos mentioned that a vegetable orchard was kept near the gardener's cottage and also confirmed that the Ficus tree in the residence driveway was planted by his father

³¹ This water tank is currently damaged and not in use. It was not part of the original construction.

³² Berríos Colón, C. (March 7, 2017). Personal interview.

³³ Since the original owner (the Lozana-Fabián) until López Prado Simonpietri family.

³⁴ Berríos Colón, C., op. cit.

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around 1939. He also recalled that the most commonly used plant in the gardens were Begonias. In another personal interview, Rafael Colón Rosado³⁵ claimed that they were the most beautiful gardens in the area.³⁶ He brought to the author’s attention the existence of lead nail grids in several retaining walls throughout the grounds, particularly the Ficus tree surroundings, to which rose bushes were originally braced (Fig. 57).



Figure 57: Detail of a nail part of the grid to which rose bushes were originally braced (looking northeast), 2017.



Figure 58: Historical photograph of El Cortijo with its owners and an unidentified man in front of the residence, circa 1939.

Historic photographs were also used to identify the vegetation that existed at the site, including one of Secundino and Josefina in front of the residence (Fig. 58), those taken for architect Carmoega’s professional portfolio, and photographs of the González Burgos family while living at El Cortijo between the nineteen fifties and sixties, courtesy of family member Guillermo González.

An already mature Ficus was identified in one of the González Burgos family photos (Fig. 59) as well as various plants growing near the veranda (Fig. 60) that are similar to ones observed in the photos of the front of the residence³⁷ (Fig. 58). Although it may be correct to affirm that plenty of vegetation existed in its heyday, only the plants that have been documented in the gardens are mentioned here. Where the cypress trees are currently planted along the driveway, originally *roble*

³⁵ Rafael Colón Rosado was the owner of El Cortijo for twenty six years (1984 to 2010).

³⁶ Colón Rosado, R. (February 20, 2017). Personal interview.

³⁷ The cardboard photograph frame has the signature “Guindulain” written in white ink. It is believed that this refers to José P. Guindulain, a known professional photographer in Puerto Rico at the time.

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(*Tabebuia heterophylla*) trees were lined.³⁸ The original fence at El Cortijo can also be observed in the photos (Fig. 61). It had an ironwork railing that eventually deteriorated and was replaced by merlons³⁹ (Fig. 62).



Figure 59: Historic photograph of the González Burgos family showing the already mature Ficus tree and the original fence, 1951-1968.



Figure 60: Historic photograph of the González Burgos family showing the plants growing near the veranda, 1951-1968.



Figure 61: Historic photograph of the González Burgos family showing the original wrought iron rail (left) and a temporary fence (right) erected after the original one deteriorated, 1951-1968.



Figure 62: Detail of the merlons that replaced the original wrought iron rail (looking southeast), 2017.

³⁸ Ortíz Colom, op. cit., p. 13. The *roble* trees were replaced with cyprus trees by Rafael Colón Rosado, who owned El Cortijo from 1984 to 2010.

³⁹ No specific information about which owner replaced the ironwork with merlons has been found.

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El Cortijo also has a system of paths and resting areas throughout the grounds. The paths and steps were laid with brick, and the benches and retaining walls faced with stone slabs (Figs. 63-64). Some benches are faced with broken tiles and chinaware also used the residence's interiors as a clear reference to Catalanian modernism, particularly the *trencadís* technique seen in various masterworks by Antoni Gaudí (1852-1926) such as Parc Güell (1900-26); the Lozana-Fabián monogram is also present in the curved bench facing the water fountain (Figs. 65-66).



Figure 63: View of part of the brick path system, a bench and part of the retaining wall faced with stone slabs (looking northwest), 2017.



Figure 64: View of part of the brick path system and a bench (looking southeast), 2017.

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Figure 65: View of the curved bench facing the water fountain featuring the *trencadís* technique (looking northeast), 2017.



Figure 66: Detail of the Lozana Fabián monogram present in the curved bench facing the water (looking north), 2017.

When interviewed, Mr. Berríos mentioned that a Spanish man named Flaquez was the person who determined where and how the paths would be built.⁴⁰ He was in charge of the garden's layout, and instructed where the stones would be placed [...] and then a master builder took over."⁴¹

Most of the path system was inspected during the site visit, with the exception of segments that were inaccessible due to overgrown vegetation. Throughout the site, the paths lead to strategically located spots for contemplating immediate and farther afield landscapes. The spectator's view is directed towards specific points of view, such as the town of Barranquitas, the PR-162 road, the entrance driveway, or the surrounding mountains, among other vistas (Figs. 67-68). There are several landscaping elements that appear to be areas used for recreation and relaxation. Some of them are located in more intimate spots inserted within the existing vegetation, such as benches and circular, stone platforms, which cannot be noted at first glance.

⁴⁰ Flaquez was also the person who worked at and maintained the gardens at the nearby Georgetti estate, commonly known as "Villa Suiza". Vélez Torres, "El Cortijo," 8.

⁴¹ Berríos Colón, J. (March 10, 2017). Personal interview.

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Figure 67: View towards the town of Barranquitas (looking northeast), 2017.



Figure 68: View towards the entrance driveway (looking southeast), 2017.

By placing elements such as paths, benches and areas of contemplation, there is an evident design intention to arrange the garden layout along at least three main axes: where the paths begin (a) the area of the Ficus tree; (b) the main entrance of the residence on axis with the well, and (c) the water fountain.

El Cortijo's water well, aligned with the main entrance, is linked to a story told by Fernando López Prado in a newspaper article (Fig. 69).⁴² The well is carved with Romanesque high relief motifs and currently not in use. Although the wellhead is in good condition, the wrought iron overthrow is missing (Fig. 70-71). Photos in which the well appears with the overthrow have been identified as dating back to the time when the González Borgos family lived at El Cortijo (Fig. 72).

⁴² In an incomplete newspaper clipping, with no date or newspaper name, López tells the story of the wellhead, saying that it dates back to the 16th Century, when Father Alonso Robledillo, a devotee of St. James the Apostle, chose a huge stone where the apostle used to meditate and commissioned an artist to carve it into a wellhead. The completed piece was placed at Father Robledillo's abbey in Galicia. The wellhead was later credited with a series of miracles attributed to St. James. In 1615, a fire left the abbey in ruins. In 1935, an American antiques dealer bought the wellhead and took it out of Spain. Years later it was purchased by Secundino Lozana Cepa and brought to El Cortijo.

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Figure 69: First page of a historic newspaper article about El Cortijo's water well, n.d.



Figure 70: Detail of the wellhead (looking west), 2017.



Figure 71: View of the well aligned with the main entrance of El Cortijo (looking west), 2017.



Figure 72: Historic photograph of the González Burgos family showing the well and the original wrought iron overthrow, 1951-1968.

The El Cortijo gardens also feature a water fountain located in front of the garages on axis with the well. Atop the ensemble, the figure of a boy strangling a goose that represents the Hellenistic theme of Dionysus' triumph over an evil spirit, rests on a fluted bowl supported by a base decorated with festoons, mascarons and intertwined dolphins. The fountain is of glazed terracotta, built around

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1930 by the Galloway Terracotta Company of Philadelphia, which the current owners had restored at the Ponce Art Museum (Figs. 73-74).



Figure 73: View of the glazed terracotta water fountain at El Cortijo (looking east), 2017.



Figure 74: Detail of the figure of a boy strangling a goose atop the water fountain (looking north), 2017.

El Cortijo is an outstanding example of a suburban villa and uniquely represents the Spanish Colonial Revival Style in Puerto Rico in regard to said particular building type. It features both richness of detail and exquisite craftsmanship of various materials, that can be seen in its ironwork, woodwork, and exterior walls, benches and many other landscape features. El Cortijo shows an exceptional level of conservation for it has suffered minimal alterations after almost 80 years since it was built. All seven aspects of integrity are very well preserved throughout the property: location, design, setting, materials, workmanship, feeling and association.

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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.
- F** Less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

LANDSCAPE ARCHITECTURE

Period of Significance

1939

Significant Dates

1939

Significant Person

(Complete if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Carmoeaga Morales, Rafael (1894-1968)

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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.)

El Cortijo is of statewide significance under Criterion C (Architecture) as the property represents one of the best—and probably the last—grand residential suburban villa of the Spanish Revival Style in Puerto Rico. It is equally significant under Criterion C, as its landscape architecture is locally regarded as one of the best examples of the Spanish Revival landscaping tradition. It is also significant under Criterion C, as the property was designed and built by renowned architect Rafael Carmoega Morales.

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

Architecture

El Cortijo, designed and built between October 1938 and July 1939,⁴³ contradictorily represents both the pinnacle and departure of the Spanish Colonial Revival style in grand residential architecture in the island.⁴⁴ It is also one of the best examples of a suburban villa in early twentieth century Puerto Rico.⁴⁵ Many of the elements that characterize this type of villa are present at El Cortijo: entrance gate, indirect access that allows views from different perspectives, formal gardens and fountains, accessory buildings, a tower, and terraces.⁴⁶

In terms of building type, the residence is a suburban villa also referred to as *cortijo*, a term used in Spain to describe a rural property that includes a residence.⁴⁷ A study of the typology of these country homes reveal many similarities with the property in Barranquitas—its volume and size, site location, and in the use of materials such as terracotta roof tiles and white stucco exteriors (Figs. 75-76). The suburban villa typology was flourished on the mountains of Barranquitas as well as in other localities throughout the island such as Aibonito, Jájome in Cayey, and the mountains of Ponce and Adjuntas.⁴⁸ These villas were used mainly as summer retreats. In Barranquitas, this typology was

⁴³ Vélez Torres, op. cit., p. 8. Vélez states that construction materials and skilled craftsmen were already present at the El Cortijo's site in October 1938, and that construction took approximately 10 months.

⁴⁴ Ortiz Colom, op. cit., 6.

⁴⁵ Jorge Rigau, "Modernismo: Architecture in Puerto Rico at the Turn of the Century, 1890-1930," (1988).

⁴⁶ Ibid.

⁴⁷ The Royal Spanish Academy dictionary defines the term *cortijo* as a rural estate with residences and suitable accessory spaces, typical of large areas of southern Spain.

⁴⁸ Ortiz Colom, op. cit., p. 18.

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common along State Road PR-162 (formerly Road 9). El Cortijo, as well as other nearby villas, is associated to the way of life of an elite social class. Although it is a rural residence, it features city-like comforts such as a carport and a fully equipped kitchen.⁴⁹



Figure 75: Aerial view of Cortijo Rosa Capilla in Almogía (Málaga), Spain, n.d.



Figure 76: Aerial view of Cortijo Bombiche in Álora (Málaga), Spain, n.d.

The architecture of El Cortijo is of statewide significance due to its exceptional state of preservation: It has suffered almost no alterations in the 78 years since it was built. It is also significant for the high-quality craftsmanship featured in its ironwork, windows, interior gates and the exterior fence that originally surrounded the property.⁵⁰ All of the ironwork was done by skilled blacksmiths at the workshops of Central Vannina in Río Piedras.⁵¹

This high-quality craftsmanship is also evident in the woodwork of its gates, balconies, wardrobes, ceilings with *mudéjar* designs – all built by master carpenters⁵² – and in the installation of the many types of *azulejos* and decorative ceramics in walls and floors.⁵³ The method of construction used in the helical staircase within the tower stands out for its use of polished reinforced concrete, as well as in the sloped roofs of reinforced concrete covered with terracotta tiles. Terracotta tiles were

⁴⁹ Jorge Rigau, *Puerto Rico 1900: Turn-of-the-Century Architecture in the Hispanic Caribbean 1890-1930*, (New York, Rizzoli, 1992), 205.

⁵⁰ During the site visit it was observed that the iron fence that surrounded the site no longer exists.

⁵¹ Vélez Torres, op. cit., p. 8.

⁵² Vélez Torres, op. cit., p. 7-8.

⁵³ Many of the glazed ceramic tiles (*azulejos*) used in El Cortijo were identified in the building product catalogs held at the Carmoega Collection in the AACUPR.

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brought from antique houses in Caguas and Río Piedras, and *ausubo* wood beams and brackets were brought from demolished residences in Old San Juan.⁵⁴

The parcel of land where El Cortijo is located, measures 3.19 *cuerdas*, equivalent to 12,537.94 square meters.⁵⁵ It was formed by the grouping of two parcels that originally belonged to Mariano Villaronga Casanova.⁵⁶ One was parcel number 574, measuring 2.12 *cuerdas* (8,332.44 square meters), which was acquired by Eduardo González on September 2, 1915 and sold to Pedro Guisti on May 6, 1919.⁵⁷ The other was parcel number 735, measuring 1.7 *cuerdas* (6,681.67 square meters), which was acquired by Guisti on March 2, 1920.⁵⁸ After Guisti's death in 1926, his family inherited both parcels and eventually sold them on September 1, 1938 to Secundino Lozana Cepa, who was married to Josefina Fabián Finlay.⁵⁹

El Cortijo borders other summer residences that include: *Villa Suiza*, a Bungalow style summer residence originally owned by prominent businessman Eduardo Georgetti, and *Villa Joaquina*, a summer residence owned by Guillermo González. Georgetti, González and Rafael Fabián, Josefina's father, were members of what was known then as *El Grupo Español* (The Spanish Group), a closely intertwined group which controlled most of the sugar cane production in the north and northeast of Puerto Rico.⁶⁰ Up to 2017, El Cortijo has had nine owners, including present proprietors José Hiram Flores and his wife Sheila Rivera.

El Cortijo's landscape architecture elements add to its significance—the property is deemed among the best examples of the Spanish Revival landscaping tradition.⁶¹ There is a strong connection between its landscape elements and the site. Also, the interior spaces of the residence connected to the landscape through window-framed views, porches and terraces. Throughout the site, benches and resting areas can be found, connected by a series of paths and stairs. These elements are strategically

⁵⁴ *Ibid.*, 8.

⁵⁵ Registry of Property of Puerto Rico (RPPR), parcel number 1964, recorded at folio 52, volume 37 of Barranquitas, 18th inscription.

⁵⁶ RPPR, parcel number 1964, recorded at folio 52, volume 37 of Barranquitas, first inscription.

⁵⁷ RPPR, parcel number 574, recorded at folio 230, volume 11 of Barranquitas, second inscription.

⁵⁸ RPPR, parcel number 735, recorded at folio 238, volume 15 of Barranquitas, first inscription.

⁵⁹ RPPR, parcel number 574, recorded at folio 230, volume 11 of Barranquitas, fifth inscription; and parcel number 735, recorded at folio 238, volume 15 of Barranquitas, fourth inscription.

⁶⁰ Juan Giusti Cordero, "Hacia otro 98: El 'Grupo Español' en Puerto Rico, 1890-1930: Azúcar, banca y política." *Op Cit* 10 (1998): 88–89.

⁶¹ Rigau, *Puerto Rico 1900*, op. cit., p. 205.

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located to provide imposing views of the landscape, indicating a clear design intention in their placement. The benches and rest areas feature views of the town of Barranquitas, the main entrance to El Cortijo, State Road PR-162, and other equally imposing views. Blue stone was used in the construction of exterior stone walls, benches and other landscape elements.⁶² Mosaic tiles were used to decorate the benches; some with the same glazed ceramic (*azulejos*) used inside the residence. Stairs found in the connecting paths are of brick. Other significant landscape elements include the sculpture featured in the glazed ceramic (*azulejos*) water fountain, and the water well located in axis with the main entrance of the residence.⁶³

El Cortijo is also significant because it was designed and built by renowned architect Rafael Carmoega Morales. Throughout his prolific career, Carmoega was in charge of many important projects in Puerto Rico. He graduated in 1919 from Cornell University in Ithaca, New York, thus becoming the first Puerto Rican to earn a degree in architecture from this prestigious university.⁶⁴ Upon his return to the island in 1920, he worked as an architectural draftsman in the Division of Public Buildings of the Department of the Interior in San Juan.⁶⁵ In 1921 he served as State Architect, being the first Puerto Rican to hold this post under U.S. Government.⁶⁶ His work in this position involved a great number of projects; among them are the Puerto Rico Capitol Building, the School of Tropical Medicine, and the Psychiatric Hospital. In 1936 he worked for the Puerto Rico Reconstruction Administration (PRRA), where he was in charge of the architectural design and construction supervision of several buildings of the University of Puerto Rico in the Spanish Colonial Revival style.⁶⁷ This style was popular among the first Puerto Rican architects to graduate from universities in the United States, who adapted it for public and private buildings, as well as for luxurious and modest residences.⁶⁸

⁶² Vélez Torres, op. cit., p. 8.

⁶³ See also *Part 7. Description – Narrative Description – Landscaping*.

⁶⁴ Enrique Vivoni Farage, "Rafael Carmoega y su pasión por la arquitectura," *Capitel: Boletín Informativo Colegio de Arquitectos de Puerto Rico*, (septiembre 1994), 8.

⁶⁵ *Ibid.*, 9.

⁶⁶ Enrique Vivoni Farage and Silvia Álvarez Curbelo, eds., *Hispanofilia: Arquitectura y vida en Puerto Rico, 1900-1950 = Hispanophilia: Architecture and Life in Puerto Rico 1900-1950*, (San Juan: Editorial de la Universidad de Puerto Rico, 1998), 145.

⁶⁷ Vivoni Farage and Álvarez Curbelo, eds., op. cit., p. 185.

⁶⁸ Arleen Pabón Charneco, *La arquitectura patrimonial puertorriqueña y sus estilos*, (San Juan: Oficina Estatal de Conservación Histórica, Oficina del Gobernador, 2010), 358, 389.

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Carmoega began his private practice in 1939.⁶⁹ His practice was eclectic and involved projects in various styles such as Neoclassical, Neo-Gothic, Art Deco, International Style, and Spanish Colonial Revival.⁷⁰ Important Spanish Colonial Revival designs from his private practice include the Secundino Lozana residence, better known as El Cortijo (1939), the Carlos La Costa residence (demolished) and the Dionisio Trigo residence both in San Juan, and the Arístides Santoni residence in Arecibo.⁷¹ The residences designed by Carmoega in the Spanish Colonial Revival style were located mainly within the San Juan Metropolitan Area, specifically in Santurce and Río Piedras. At least two residences have been identified outside San Juan: the already mentioned Santoni residence in the urban area of Arecibo, and El Cortijo in the rural area of Barranquitas. In Carmoega's residential work, El Cortijo stands out for the volumetric articulation of its facades, taking advantage of its freestanding location to generate views to and from all directions. Its location at the highest point of a hill within a rural setting is unique among Carmoega's work⁷².

El Cortijo breaks the mold that characterized the architectural work of Carmoega within the Spanish Colonial Revival style, which mainly featured large expanses walls interrupted by an arcade, a grilled window, or an entrance portico.⁷³ El Cortijo can be compared to Villa Caparra, the residence of architect Pedro de Castro (1895-1936), built between 1925 and 1927, and used by de Castro as testing ground for the design of *cortijos* and *castillos* (castles).⁷⁴ The *cortijo*, *villa* or *castillo* typology was used by de Castro for buildings in large plots of land, distant from urban areas.⁷⁵ De Castro's Villa Caparra was based on his previous work experience in the Department of the Interior, as well as his exposure to the work by Florida architect Addison Mizner (1872-1933), and two expositions that took place in California in 1915 where the Spanish Colonial Revival style was showcased: The Panamá-San Diego

⁶⁹ "Rca: Colección Rafael Carmoega." AACUPR. Accessed March 20, 2017.

<http://aacuprinvestigacion.blogspot.com/2009/09/rca-coleccion-rafael-carmoega.html>.

⁷⁰ Enrique Vivoni Farage, "Rafael Carmoega Morales (1894-1968)," AACUPR, n.d.

⁷¹ Ibid.

⁷² Enrique Vivoni Farage, *Alarife de sueños: Pedro Adolfo de Castro y Besosa / Pedro Adolfo de Castro y Besosa: Architect of Dreams*, (San Juan: Archivo de Arquitectura y Construcción de la Universidad de Puerto Rico, 1999), 115 (footnote 117 for Chapter IV). According to Vivoni Farage, because El Cortijo was so atypical to Carmoega's architectural work, some historians attribute its design to De Castro.

⁷³ Ibid., 100.

⁷⁴ Ibid., 54.

⁷⁵ Ibid., 34.

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Exposition and the Panamá-Pacific International in San Francisco.⁷⁶ In Villa Caparra, de Castro created a modern icon for Puerto Rican residential architecture.⁷⁷ Many of its characteristic elements can be seen in El Cortijo such as the use of towers to articulate the volumetric composition of the facades, and terraces with views to a garden and to the landscape.⁷⁸ El Cortijo can also be compared to the Castillo Serrálles⁷⁹ in Ponce, designed in 1930 by de Castro. Both residences are located at the highest point of a hill, and are designed to provide views of the surrounding landscape as well as to be admired from afar.

Historical Events

The typology of El Cortijo, a suburban villa, is associated with the way of life of an elite social class whose wealth depended on the sugar industry. Other examples of suburban villas include: the Castillo Serrálles and the Jacobo Cabassa residence in Ponce, the Castillo Mario Mercado in Guayanilla, and the Lassise-Schettini mansion in Sabana Grande.⁸⁰ It was also associated with a group of millionaire Spaniards that lived in Puerto Rico and supported the Falangist movement, such as the González Padín family, Leopoldo Ochoa, Secundino Lozana and José María Del Valle.⁸¹

El Cortijo is also significant to the people of Barranquitas, who have embraced it as part of their historical heritage; an architectural landmark that adds value to the Barranquitas landscape.⁸² Its significance was also recognized by the Government of Puerto Rico when it was designated a Historical Site in 2003.⁸³

The Original Owners

The original owners of El Cortijo, Secundino Lozana Cepa and his wife Josefina Fabián, were linked to the administration of sugar mills in Puerto Rico (Fig. 77). Lozana was born on October 9, 1900 in Asturias, Spain (Fig. 78). His parents were Paulino Lozana Díaz and Rita Cepa, both from Asturias as

⁷⁶ Ibid., 43, 45.

⁷⁷ Ibid., 61.

⁷⁸ Ibid., 58, 61.

⁷⁹ The building was listed in the National Register of Historic Places on January 30, 1992.

⁸⁰ Rigau, *Puerto Rico 1900*, op. cit., p. 58.

⁸¹ Allan Chase, *Falange: The Axis Secret Army in the Americas*, (New York: G.P. Putnam's Sons), 125.

⁸² Ortiz Colom, op. cit., 6.

⁸³ Puerto Rico Planning Board, Resolution Number 2003-41-01-JP-SH, December 2, 2003.

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well. His father migrated to Cuba to “*hacer las Américas*,” where he made a fortune in the textile industry.⁸⁴ With the fortune he made in Cuba, he remodeled the La Estrada Palace in the La Piñera de Sevares ward in Asturias (Fig. 79).⁸⁵



Figure 77: The original owners of El Cortijo, Secundino Lozana Cepa and his wife Josefina Fabián in front of El Cortijo, circa 1939.

Figure 78: Secundino Lozana Cepa, n.d.

Figure 79: La Estrada Palace in the La Piñera de Sevares ward in Asturias, Spain, n.d.

On October 24, 1927, Lozana married Josefina Fabián Finlay at the *Basílica de Covadonga* in Asturias (Figs. 81-82).⁸⁶ Lozana managed the *Central Vannina* sugar mill in Río Piedras as well as *Central Constancia* in Toa Baja⁸⁷. He was also part of the Board of Directors of the sugar company *Corporación Azucarera del Toa* (Figs. 83-84).⁸⁸

In the 1950's the development of the sugar industry began to decline, for the most part because Puerto Rico was moving towards an industrial economic model. Some seventeen sugar mills

⁸⁴ “Casas de indianos.” *Casonas de indianos, Asturias*, n.d. <http://casonasdeindianos.blogspot.com/>. “Hacer las Américas” (make it in the Americas) referred to the Spaniards who migrated to the Americas in search of fortune and later returned with their families to Spain to live off the profits they made in the New World. They were called “Indianos,” and the homes they developed with fortunes made in the Americas were known as “casonas de indianos.”

⁸⁵ The Estrada Palace was inherited by Rita Cepa, wife of Paulino Lozana.

⁸⁶ “Crónica Mundana.” *La Esfera*, November 19, 1927, 32; “Boda Distinguida.” *Región: diario de la mañana*. October 27, 1927, 3.

⁸⁷ After Rafael Fabián’s death, Secundino Lozana Cepa assumed a more prominent role in administrative positions within the sugar industry, as observed while researching historical archives.

⁸⁸ This corporation administered *Central Constancia* in Toa Baja, which was managed by Rafael Fabián.

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were closed down during the 1950s and 1960s.⁸⁹ Lozana was not exempt from this situation—in 1962 the *Central Constancia* in Toa Baja ceased operations (Fig. 85).⁹⁰



Figure 81: Josefina Fabián Finlay, n.d.



Figure 82: Photograph of the wedding of Secundino Lozana and Josefina Fabián at the *Basílica Catedral de Covadonga* in Asturias, Spain, 1924.



Figure 83: Secundino Lozana Cepa and Dr. Antonio Fernós Isern at the *Asociación de Productores de Azúcar*, n.d.

⁸⁹ “El azúcar en Puerto Rico.” *Enciclopedia de Puerto Rico*. Accessed, May 17, 2017. <https://enciclopediapr.org/encyclopedia/el-azucar-en-puerto-rico/>.

⁹⁰ Luis Sánchez, “Para solucionar la crisis azucarera el gobierno debe crear la Central Única.” *Bohemia Puertorriqueña*, September 16, 1962, A-8 – A-10.

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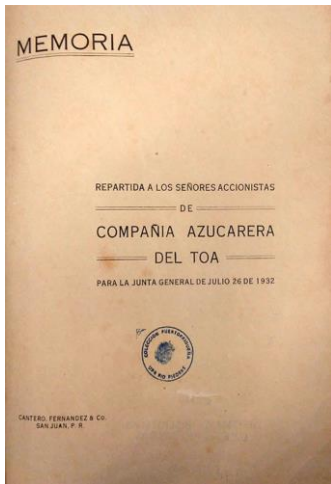


Figure 84: Cover of the July 26, 1932 report to the shareholders of the *Corporación Azucarera del Toa*.



Figure 85: Article about the sugar industry crisis featuring an interview to Secundino Lozana, published in *Bohemia Puertorriqueña* magazine on Sept 16, 1962.

Lozana was an active member of the Falangist movement in Puerto Rico, the party that supported General Francisco Franco. Lozana supported the party financially, as did other wealthy Spaniards on the island.⁹¹ Lozana died in his residence at *Central Constancia* in Toa Baja on January 28, 1967. He was 67 years old and had been involved in the sugar industry for 39 years.⁹²

Josefina Fabián Finlay was the Puerto Rican daughter of renowned businessman Rafael Fabián y Fabián (Figs. 86-87), born in Villamayor, Asturias, and Josefina Finlay Van Rhyn, whose family was also associated with the sugar industry in Puerto Rico. Josefina was born on January 5, 1905 in calle San Justo #2, Old San Juan.⁹³ Like her father, she was much loved in Villamayor, and on December 16, 1927 received the title of Honorary Daughter of *La Goleta*⁹⁴ (Fig. 88). She died at age 78 on November 11, 1983. She is buried at the *Santa María Magdalena de Pazzis* cemetery in Old San Juan, in the same mausoleum as her father Rafael and her husband Secundino.

⁹¹ Chase, op. cit., p. 125. The official leader of Franco's government in Puerto Rico was Dionisio Trigo, who was also president of the Spanish Chamber of Commerce of Puerto Rico and focused on fundraising for Franco's cause. Other wealthy Spaniards who were members of the Falange included Secundino Lozana Cepa, González Padín, Leopoldo Ochoa, and José María Del Valle .

⁹² *Certificate of Death: Secundino Lozana Cepa*, January 28, 1967. "Puerto Rico, Registro Civil, 1805-2001," database with images, *FamilySearch* (<https://www.familysearch.org/ark:/61903/3:1:9Q97-Y5X3-5CF?i=774&cc=1682798>: 16 July 2017).

⁹³ *Certificate of Birth: Josefina Emilia Fabian y Finlay*, September 3, 1904. "Puerto Rico, Registro Civil, 1805-2001," database with images, *FamilySearch* (<https://familysearch.org/ark:/61903/1:1:QVN1-TFXL>: 16 July 2017).

⁹⁴ Lin de Pepa. "Piloña Hermoso Acto." *Periódico* (Ciudad), December 20, 1927. Provided by José A. Longo Marina.

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Figure 86: Photograph of Rafael Fabián, n.d.



Figure 87: Photograph of Josefina Fabián Finlay and her father Rafael Fabián in Asturias, Spain, n.d.

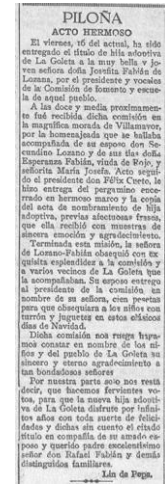


Figure 88: News report about Josefina Fabián Finlay receiving the title of Honorary Daughter of La Goleta, 1927.

Although Rafael Fabián y Fabián died 8 years before El Cortijo was built, the fortune he amassed in his various business dealings paved the way for its construction. Fabián was born on August 21, 1860 in Villamayor, Asturias and migrated to Puerto Rico in 1875 at the age of 14, when he began to work as a clerk in a textiles store. In 1887 he established Compañía R. Fabián y Co. In San Juan, he founded the textile business *La Bayamonesa*. He was co-founder of *Banco Territorial y Agrícola de Puerto Rico* and, later on, its president (1906). Fabián was in charge of installing the telephone network in San Juan, and was also the founder of the telephone company that operated in the western part of the island. In 1898, as city councilman for San Juan, he was in charge of the initial construction of the San Juan aqueduct. He was president of the *Partido Español Incondicional* (Spanish Unconditional Party) of Puerto Rico and a member of the *Sociedad Española de Auxilio Mutuo y Beneficiencia*. In 1900 he established the first sugar corporation in Puerto Rico, *Corporación Azucarera del Toa*. Fabián was among the most important members in the so-called *Grupo Español*, a group that dominated sugar production on the island from 1900 to 1921, producing up to 75% of all the sugar in the country. He was a great benefactor in both Puerto Rico and his native Asturias. His passing on July 3, 1930 in Puerto

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Rico was followed by a funeral that drew large crowds of mourners and was featured in *Puerto Rico Ilustrado*.⁹⁵

The Lozana-Fabián couple had other properties on Puerto Rico and overseas. Information was obtained about their ownership or association to the following: in Puerto Rico they owned the Lozana-Fabián building, known in their time as the Lozana-Fabián Palace, located at calle Fortaleza #250, corner of San Justo Street in Old San Juan (Fig. 89).⁹⁶ Not too far from the palace, on San Justo Street, is *La Mallorquina* restaurant, which belonged to Rafael Fabián and was inherited by his daughter Josefina Fabián, who later transferred its ownership to a nephew from the Rojo family (Fig. 90).⁹⁷

With the assistance of Dr. Julio Rojo Gaztambide and Mercedes Rivera, it was able to identify the residence of the Lozana-Fabián couple in Toa Baja. It is located near the former site of Central Constancia, on Road PR-854 and currently houses the Hogar Divino Niño de Jesús, a rehabilitation center for young men with drug and alcohol dependency (Fig. 91).

⁹⁵ Fernando Alvarado Muñoz, "La Central 'Constancia' y el desarrollo histórico de la industria azucarera en Toa Baja," Historic Assessment, (Juana Díaz: AM Group, October 25, 2010), 46; "Don Rafael Fabián y Fabián," *Libertad*, (September 5, 1925); Heriberto Medina Vera, *La Guerra del Azúcar: La Batalla contra las reformas a la industria azucarera de Puerto Rico (1934-1940)*, (Río Piedras: Publicaciones Gaviota, 2015), 52-53; "Los Funerales de Don Rafael Fabián y Fabián." *Puerto Rico Ilustrado*, (July 12, 1930).

⁹⁶ Petribel Díaz Vda. de Fernández, "Historia del Edificio Lozana Fabián Calle Fortaleza 250, Viejo San Juan," 1-4.

⁹⁷ Rojo Gaztambide, J. (February, 22, 2017). Personal interview.

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Figure 89: Lozana-Fabián Palace located at calle Fortaleza #250 in Old San Juan, 2017.

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Figure 90: *La Mallorquina* restaurant located at calle San Justo #207 in Old San Juan, 2018.

In Asturias, Secundino Lozana had inherited the Cutre Palace from his family; the building is currently a hotel (Fig. 92). Rafael Fabián had also constructed a residence in 1918 and in later years remodeled another home he owned, both in Calle Real, Montoto, Asturias (Figs. 93-94).⁹⁸



Figure 91: Residence of the Lozana-Fabián couple in Toa Baja, Puerto Rico near the former location of Central Constancia on Road PR-854, 2017.



Figure 92: Former Cutre Palace in Asturias, Spain, inherited by Secundino Lozana, n.d.

⁹⁸ Information provided by genealogist Armando Fernández Ortíz.

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Figure 93: Former residence of Rafael Fabian, in Asturias, Spain, n.d.

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Figure 94: Former residence of Rafael Fabian, in Asturias, Spain, n.d.

The Lozana-Fabian couple also owned an apartment at the Waldorf-Astoria in New York. The 1930 and 1940 census provide information about Rafael Fabián's ownership of a property at #15 Olimpo Street in Miramar, San Juan, where Josefina and Secundino also resided (Figs. 95-96).⁹⁹ Today, the La Alhambra condominium is now located where that home used to stand. In addition, Josefina Fabián's birth certificate indicates that she was born at a residence located in Calle San Justo #12, Old San Juan.¹⁰⁰ To date, no registry data on this structure has been found to help identify the property.

⁹⁹ US Census: 1930 and 1940.

¹⁰⁰ *Certificate of Birth: Josefina Emilia Fabian y Finlay*, September 3, 1904. "Puerto Rico, Registro Civil, 1805-2001," database with images, *FamilySearch* (<https://familysearch.org/ark:/61903/1:1:QVN1-TFXL>; 16 July 2017).

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U.S. Census sheet 16-A, Santurce Ward, San Juan County, April 14, 1930. The table contains handwritten entries for individuals, including names, ages, and marital statuses.

Figure 95: U.S. Census sheet 16-A, Santurce Ward, San Juan County, April 14, 1930.

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U.S. Census sheet 8-A, Santurce Ward, San Juan County, April 11, 1940. The table contains handwritten entries for individuals, including names, ages, and marital statuses.

Figure 96: U.S. Census sheet 8-A, Santurce Ward, San Juan County, April 11, 1940.

The historic significance of El Cortijo lies in the fact that it retains an outstanding level of historic integrity 78 years after it was built. It is also a noteworthy example of a richly-detailed Spanish Colonial Revival Style summer villa in Puerto Rico. Furthermore, its landscape architecture presents distinctive features of gardens designed in that style such as: use of formal gardens with fountains and pathways; axiality as means to direct views towards strategic points within the landscape and; the presence of contemplation retreats throughout the grounds. El Cortijo stands out within the suburban villa typology which, reinforced by its hilltop location, emphasizes its volumetric quality and command of the visual landscape. In addition, it is significant because it was designed and built by renowned Puerto Rican architect Rafael Carmoega Morales. Besides the aforementioned qualities related to its remarkable design, El Cortijo also bear witness to the idiosyncrasy and way of life an elite social class associated with the sugar industry in the island during the first half of the 20th century.

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CP3 177(a) *Barranquitas a principios de siglo*

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Photographs from the private collection of the Berríos Colón Family, courtesy of José Ezequiel Berríos Colón.

Photographs from the private collection of the González Borgos family, courtesy of Esq. Guillermo González.

Photographs from the private collection of the Rojo Fabián and Lozana Fabián families, courtesy of Dr. Julio Rojo Gaztambide.

Photographs from the private collection of the López Simonpietri family, courtesy of Fernando López Simonpietri.

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El Cortijo

Barranquitas, Puerto Rico

Name of Property

County and State

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Previous documentation on file (NPS):

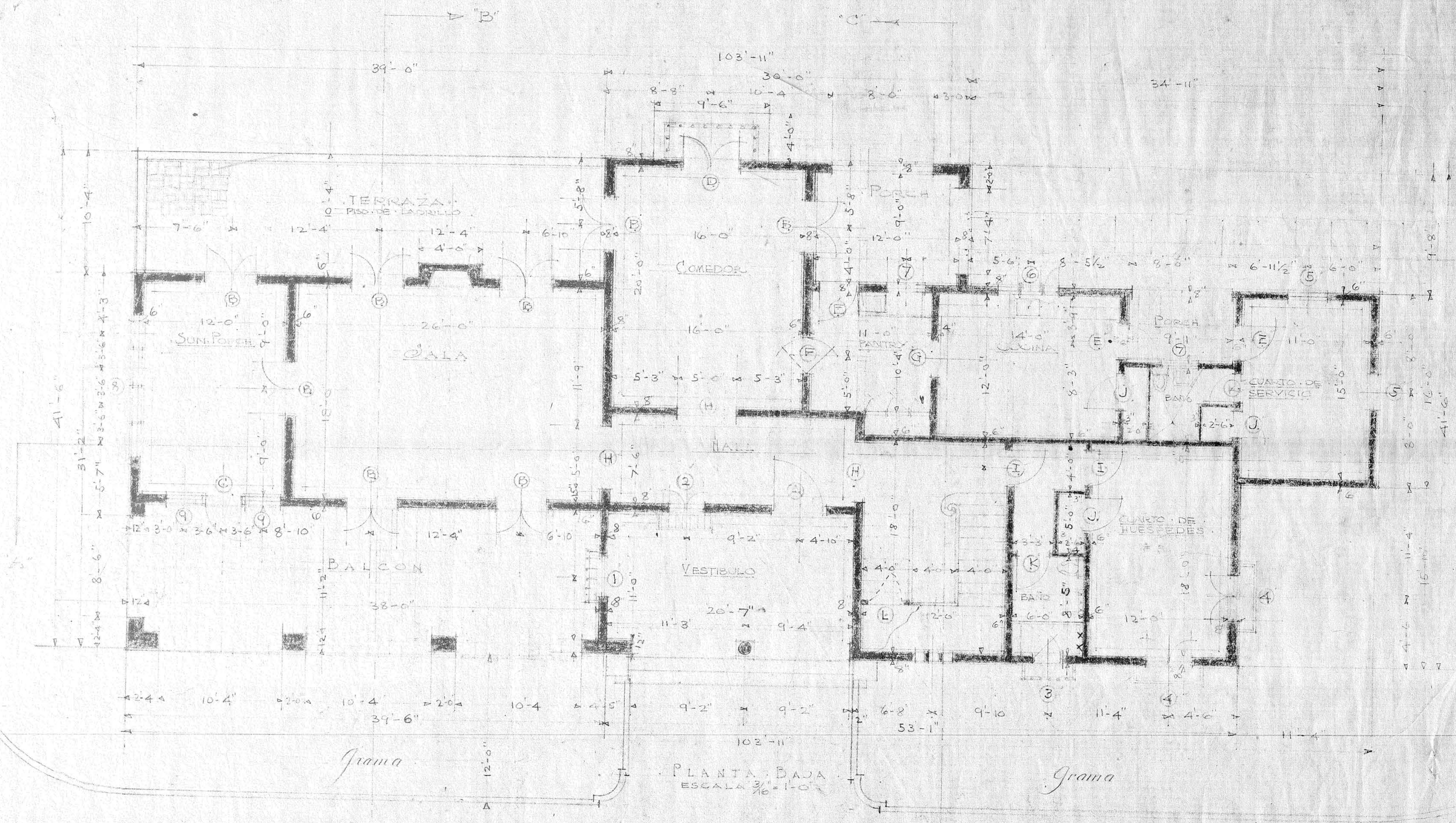
preliminary determination of individual listing (36 CFR 67 has been requested)
 previously listed in the National Register
 previously determined eligible by the National Register
 designated a National Historic Landmark
 recorded by Historic American Buildings Survey #
 recorded by Historic American Engineering Record #
 recorded by Historic American Landscape Survey #

Primary location of additional data:

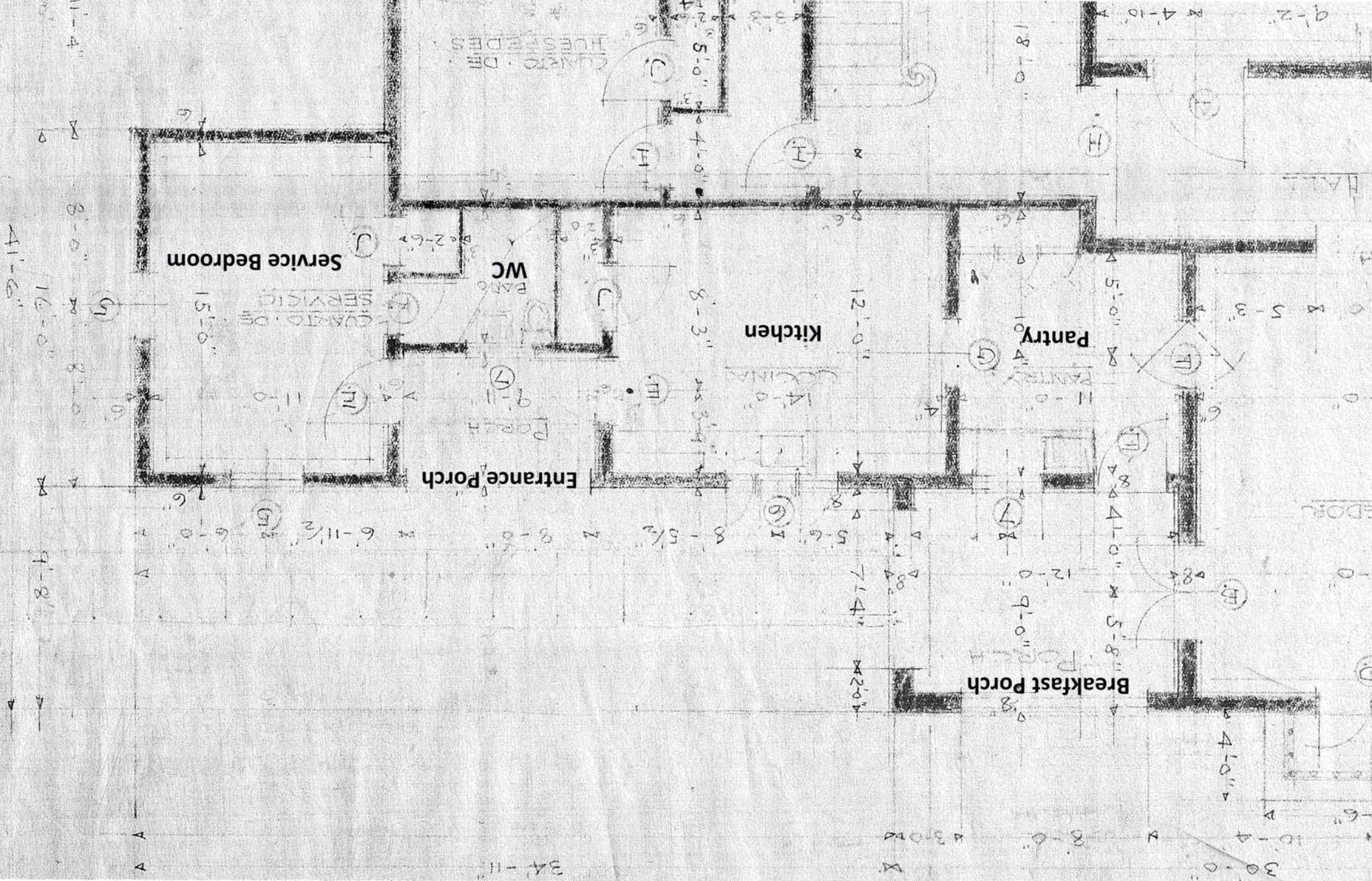
State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other (Name of repository)
Interviews

Historic Resources Survey Number (if assigned): _____

10. Geographical Data



Calle para Automoviles.





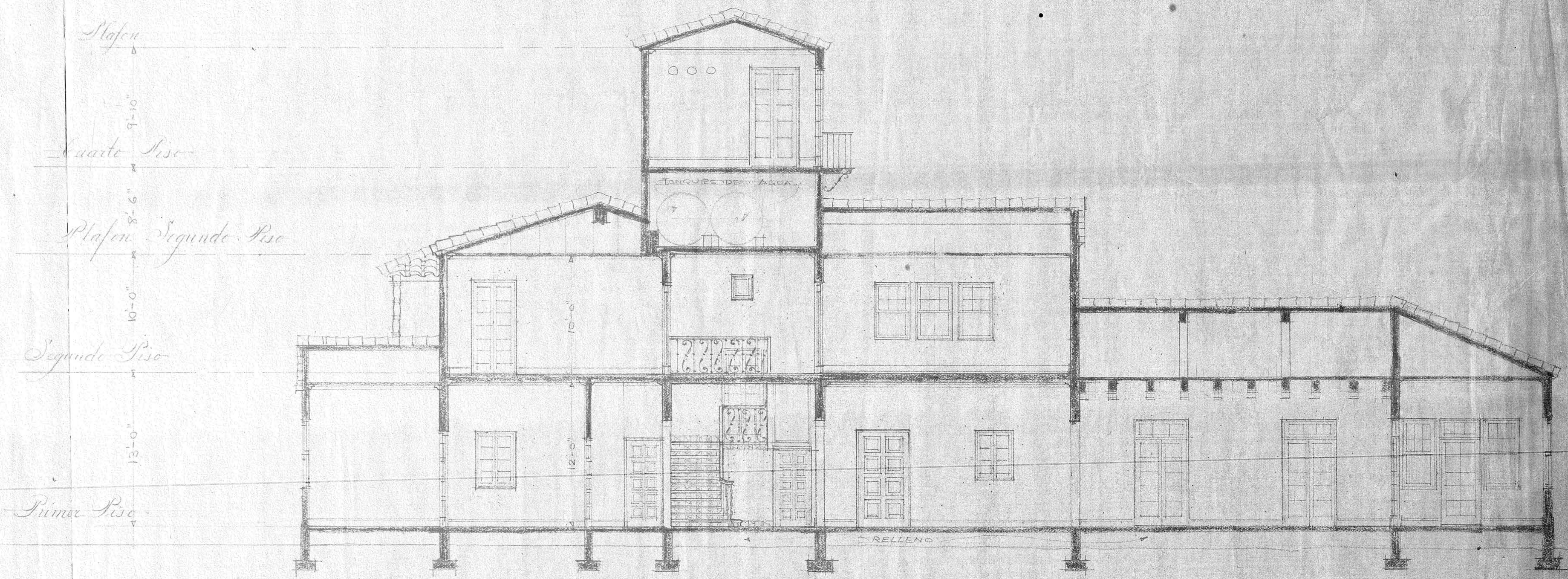
El Cortijo
Barranquitas, Puerto Rico
19Q 784562 2012489 UTM

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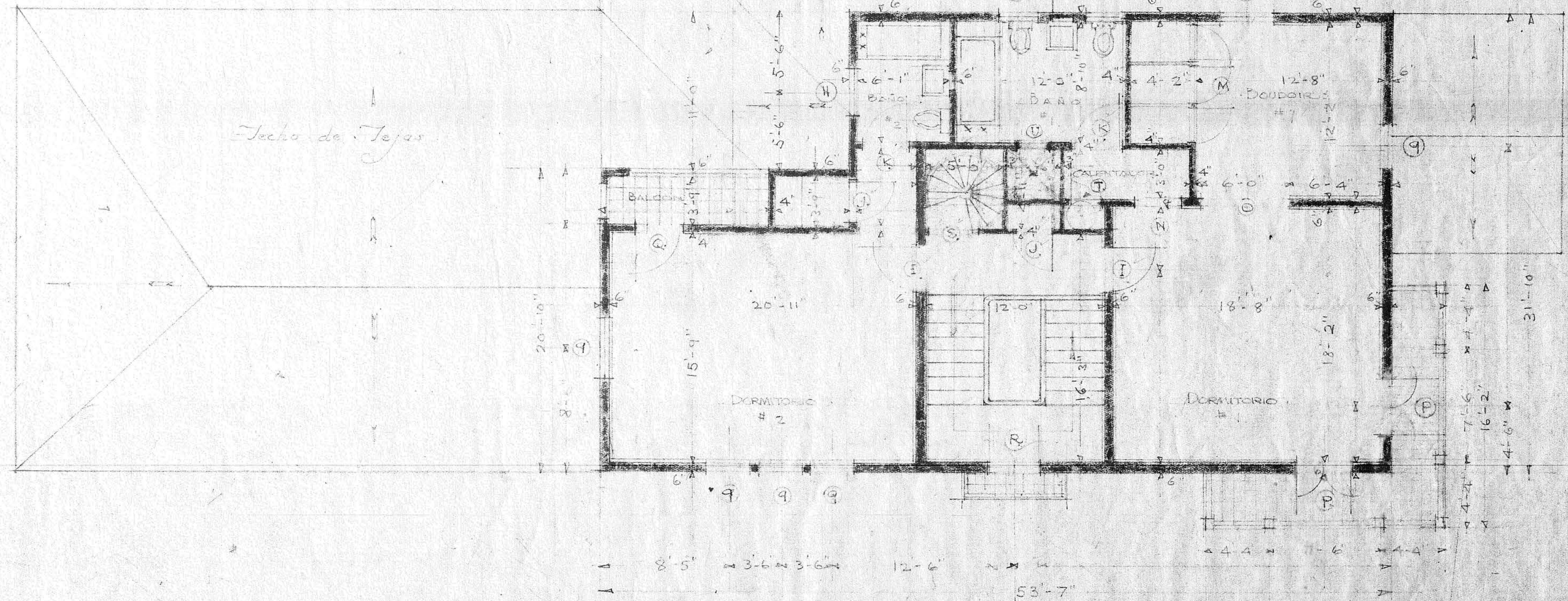
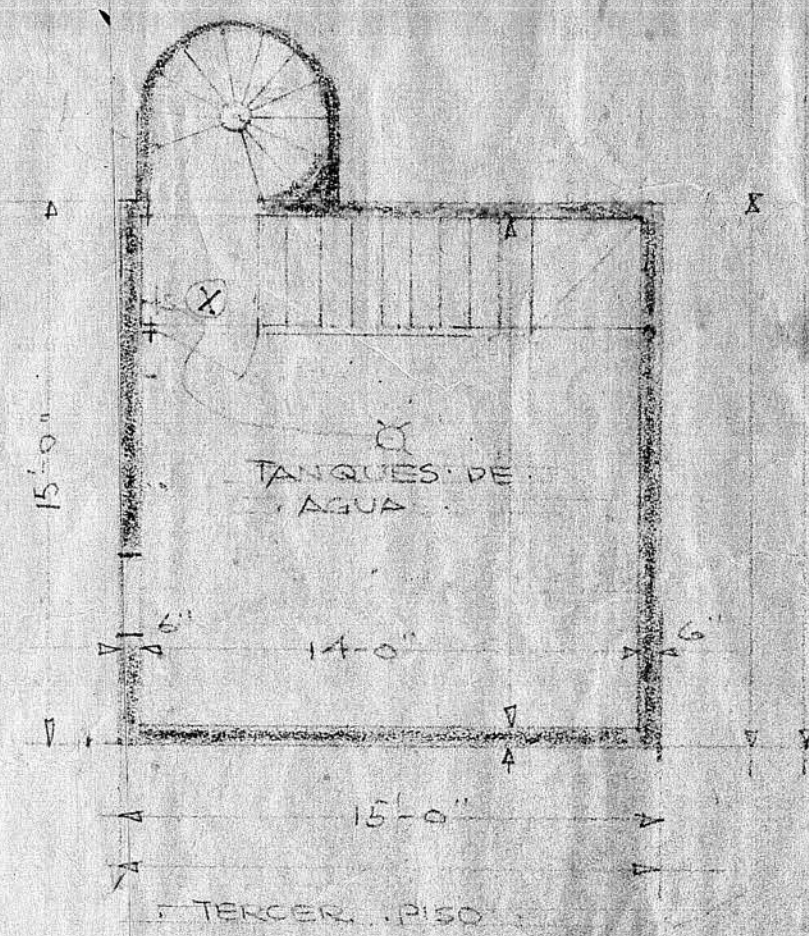
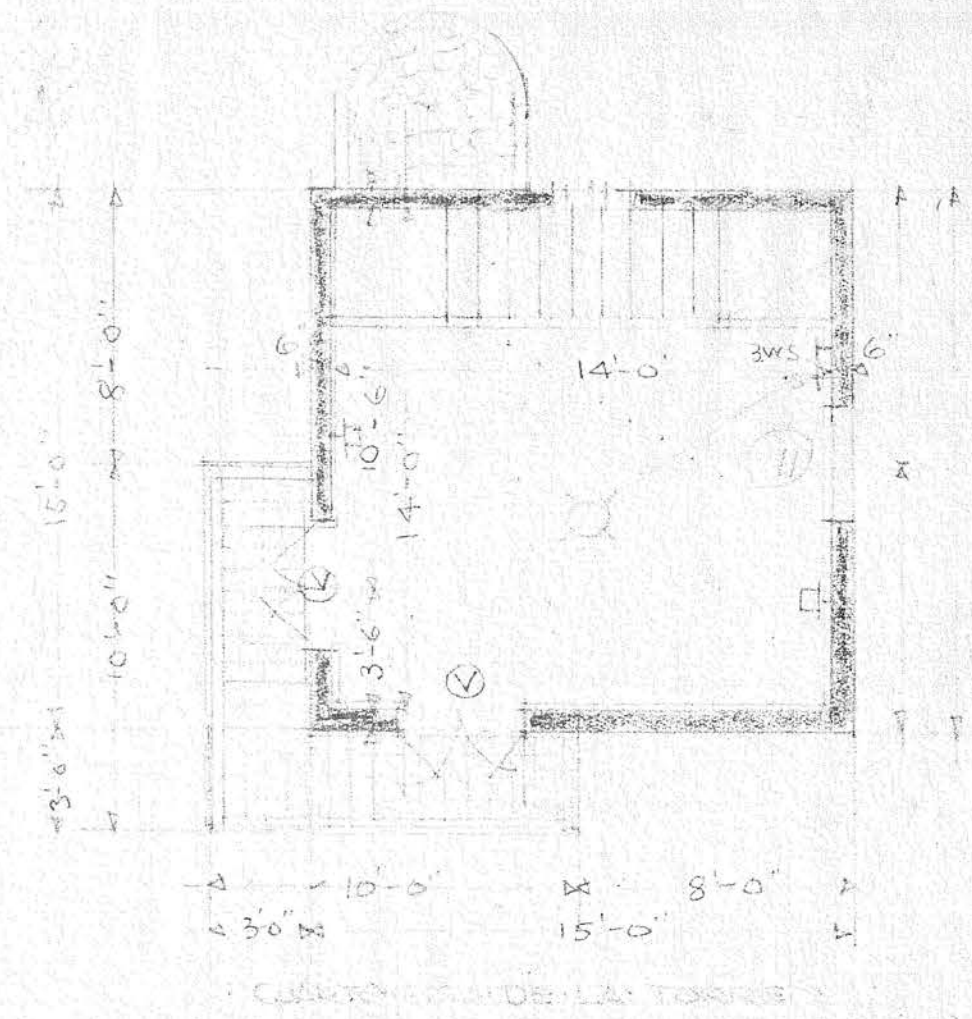


0 50 100 Feet





SECCION "A-A"
 ESCALA 3/16" = 1'-0"



PLANTA ALTA
ESCALA 3/16" = 1'-0"



El Cortijo
Barranquitas, Puerto Rico
19Q 784562 2012489 UTM

1:1,800



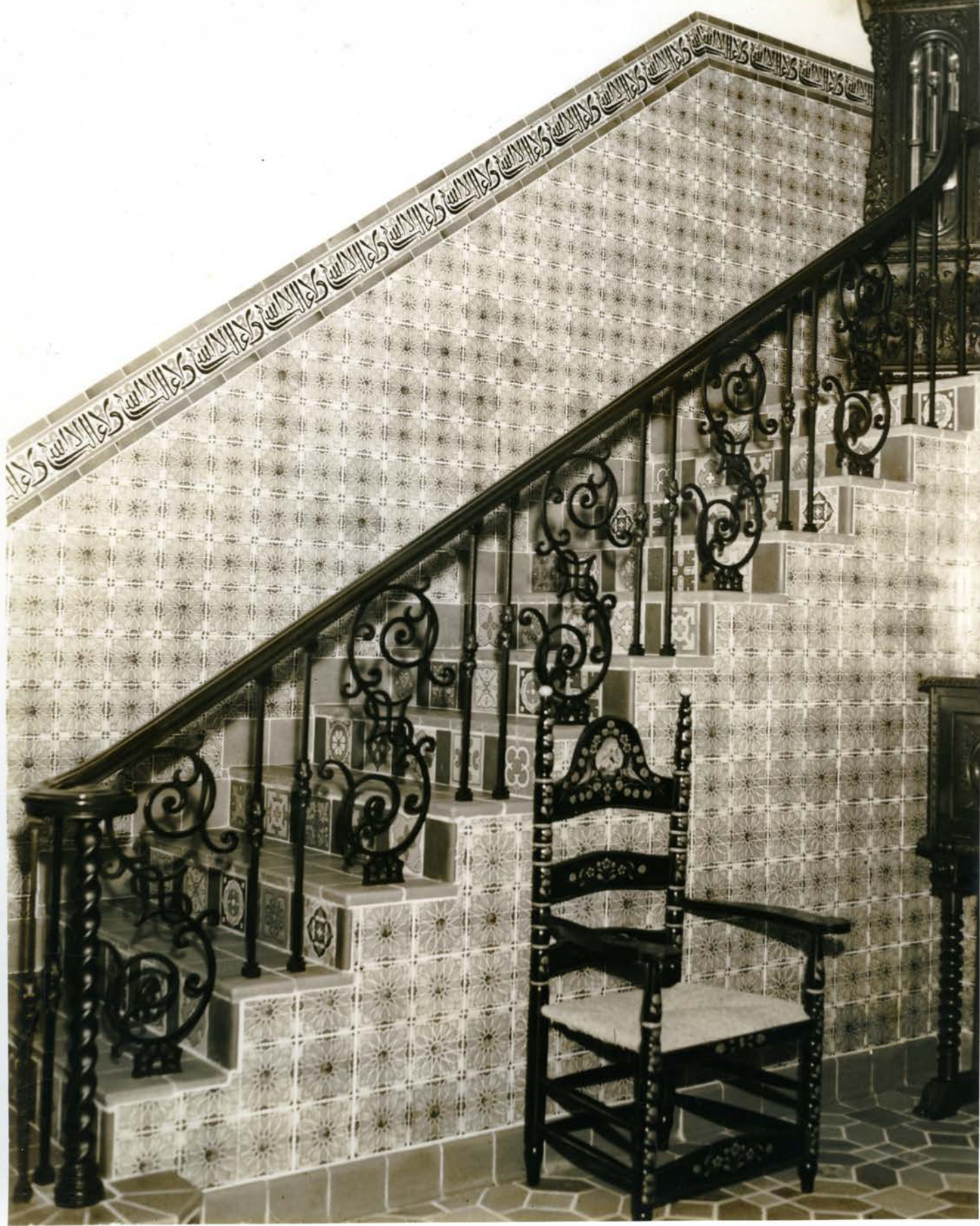
0 50 100 Feet

















El Cortijo

Barranquitas, Puerto Rico

Name of Property

County and State

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 tiff

Name of Property El Cortijo

City or Vicinity Barranquitas County Barranquitas State Puerto Rico

Photographer Rafael Marrero Dates Photographed January 19, February 17,
March 17 and April 13, 2017.

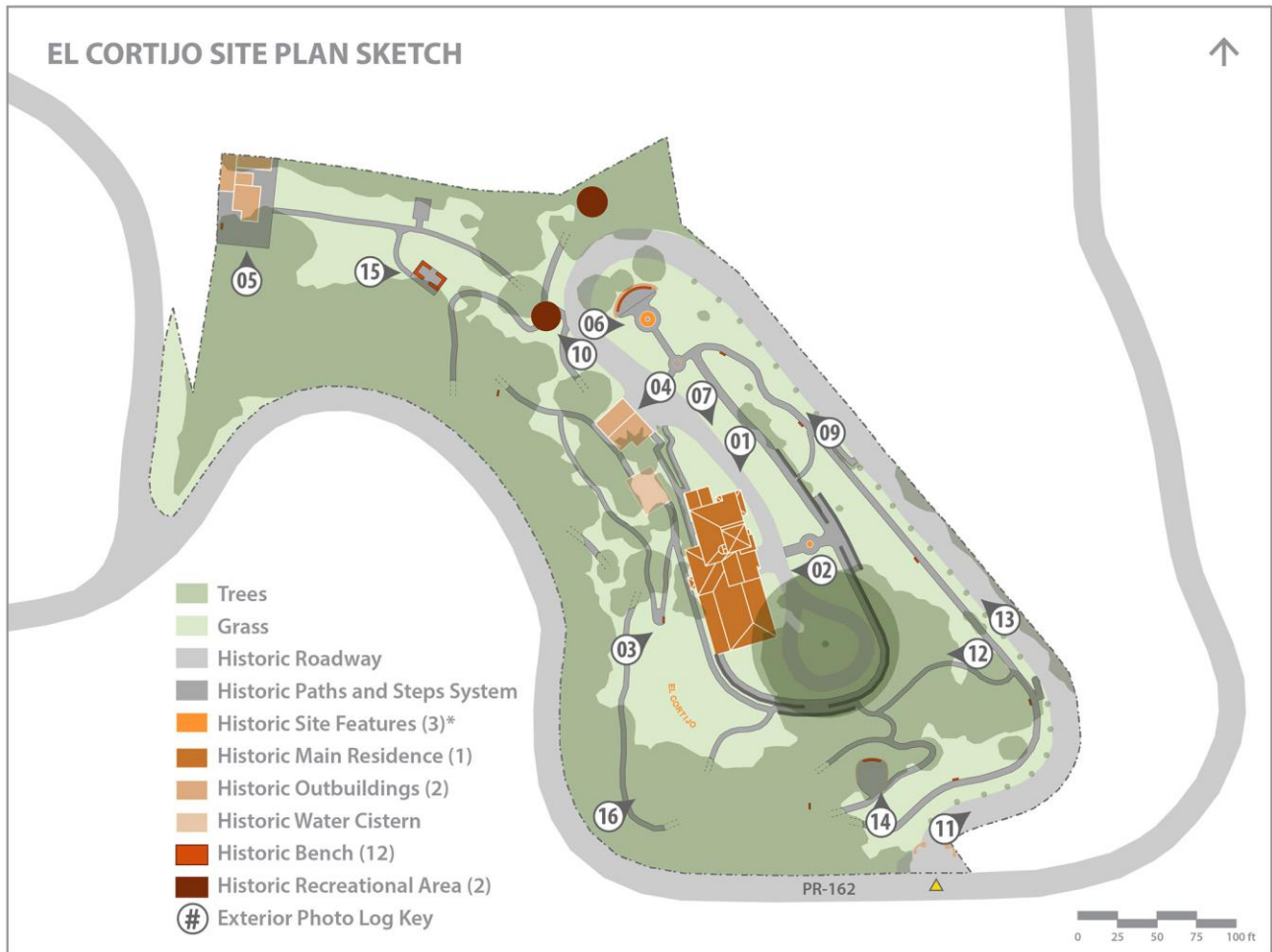
Description of Photograph(s) and number, include description of view indicating direction of camera.

1. Main (east) and north façade, looking south. Jan 19, 2017. Photo 0001.
2. Main (east) façade, looking west. Jan 19, 2017. Photo 0002.
3. Rear (south) façade, looking northeast. March 17, 2017. Photo 0003.
4. Garage outbuilding, looking southwest. Jan 19, 2017. Photo 0004.
5. Gardener's cottage outbuilding, looking north. March 17, 2017. Photo 0005.
6. Water fountain, looking east. Jan 19, 2017. Photo 0006.
7. North façade and Ficus tree, looking south. Jan 19, 2017. Photo 0007.
8. Curved bench and water fountain, looking north. March 17, 2017. Photo 0008.
9. Bench, path and steps, looking northwest. March 17, 2017. Photo 0009.
10. Recreational area, looking northwest. March 17, 2017. Photo 0010.
11. Driveway, looking northeast. Feb 17, 2017. Photo 0011.
12. Ficus tree, stone wall and merlons, looking west. March 17, 2017. Photo 0012.
13. Driveway and view of the single-family residence to the left, looking northeast. March 17, 2017. Photo 0013.
14. Recreational area, looking north. March 17, 2017. Photo 0014.
15. Recreational area, looking east. March 17, 2017. Photo 0015.
16. Aerial view of El Cortijo and Barranquitas, looking northeast. Apr 13, 2017. Photo 0016. [Drone photo by Guillermo Ortiz].
17. Entrance foyer, looking southwest. Feb 17, 2017. Photo 0017.
18. Entrance hall, looking north. Feb 17, 2017. Photo 0018.
19. Living room, looking north. Jan 19, 2017. Photo 0019.
20. Sun room, looking west. Jan 19, 2017. Photo 0020.
21. Formal dining room, looking west. Feb 17, 2017. Photo 0021.
22. Kitchen, looking south. Jan 19, 2017. Photo 0022.
23. Guest bedroom, looking northeast. Feb 27, 2017. Photo 0023.
24. Main staircase, looking east and down from the second floor. Jan 19, 2017. Photo 0024.
25. Main staircase detail of the *Don Quijote* tile panel, looking west. March 27, 2017. Photo 0025.
26. Main bedroom (bedroom number one), looking northeast. Jan 19, 2017. Photo 0026.
27. Boudoir (main bedroom), looking northwest. Jan 19, 2017. Photo 0027.
28. Bathroom (main bedroom), looking southwest. Feb 17, 2017. Photo 0028.
29. Guest bedroom (bedroom number two), looking southwest. Jan 19, 2017. Photo 0029.
30. Bathroom (guest bedroom), looking west. Jan 19, 2017. Photo 0030.
31. Helical stairway, looking down from the third floor. Jan 19, 2017. Photo 0031.
32. Helical stairway, looking down from the fourth floor *mirador*. Jan 19, 2017. Photo 0032.
33. Tower *mirador*, looking northeast. Jan 19, 2017. Photo 0033.
34. View of Barranquitas from the *mirador*, looking northeast. Jan 19, 2017. Photo 0034.
35. View of El Cortijo with its current owners in front of the residence, looking west. Jan 19, 2017. Photo 0035.

El Cortijo
 Name of Property

Barranquitas, Puerto Rico
 County and State

Map 1. El Cortijo Site Plan Sketch



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.

































FLORIAN







































UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 8/3/2018 Date of Pending List: 8/27/2018 Date of 16th Day: 9/11/2018 Date of 45th Day: 9/17/2018 Date of Weekly List:

Reference number:

Nominator:

Reason For Review:

Accept Return Reject 9/11/2018 Date

Abstract/Summary Comments:

Recommendation/ Criteria:

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



July 23, 2018

Joy Beasley

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

**SUBMISSION - El Cortijo, Barranquitas / The Architecture of the
Puerto Rico Reconstruction Administration [PRRA] (1935-
1943), Islandwide**

Dear archaeologist Beasley:

The enclosed disks that contain the true and correct copies of the nomination form for El Cortijo; Barranquitas and the multiple property documentation form for The Architecture of the Puerto Rico Reconstruction Administration [PRRA] (1935-1943); Islandwide, to the National Register of Historic Places. Additional documentation related to both submissions is also included.

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/JEM/SG

