United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Name of Property

County and State

Section number _____ Page _____

Name of multiple property listing (if applicable)

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 15000311 Date Listed: 6/1/2015

Property Name: Casa Marquez

County: Hormigueros State: PR

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

Signature of the Keeper 6-1-2015 Date of Action

Amended Items in Nomination:

Section 5: Resource Count

The resource count is hereby amended to be 1 Contributing and 7 Noncontributing (5 structures; 1 building; 1 site)

Section 8: Period of Significance

The Period of Significance is hereby changed to 1823-1934.

This reflects the initial construction and the last major significant change to the property.

The Puerto Rico State Historic Preservation Office was notified of this amendment.

DISTRIBUTION: National Register property file; Nominating Authority (without nomination attachment)

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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NATIONAL PARK SERVICE

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

1. Name of Property

Historic name Casa Márquez

Other names/site number Hacienda Valentina

.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 Segundo Ruiz Belvis # 8, corner of Mateo Fajardo Street

City or town Hormigueros State Puerto Rico County Hormigueros

Not for publication [] Vicinity [X]

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this [X] nomination [] request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property [X] meets [] does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance: [] national [X] statewide [] local

Applicable National Register Criteria: [] A [] B [X] C [] D

Diana López Sotomayor SHPO/Director April 10, 2015

Signature of certifying official/Title: **Date**

Diana López Sotomayor, Puerto Rico State Historic Preservation Officer

State or Federal agency/bureau or Tribal Government

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

Signature of Commenting Official **Date**

Title **State of Federal agency/bureau or Tribal Government**

4. National Park Service Certification

I, hereby, certify that this property is:

[✓] entered in the National Register.
[ ] determined eligible for the National Register.
[ ] determined not eligible for the National Register.
[ ] removed from the National Register.
[ ] other, (explain):

6-1-2015

Signature of Keeper **Date of Action**

for

Casa Márquez
Name of Property

Hormigueros, Puerto Rico
County and State

5. Classification

Ownership of Property (Check as many boxes as apply)

[X] Private
[] Public-local
[] Public-state
[] Public-federal

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

[X] Building(s)
[] District
[] Site
[] Structure
[] Object

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

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

Number of contributing resources previously listed in the National Register _____

6. Function or Use

Historic Functions (Enter categories from instructions.)
DOMESTIC/ single dwelling

Current Functions (Enter categories from instructions.)
DOMESTIC/ single dwelling

7. Description

Architectural Classification (Enter categories from instructions.)
Other

Materials (enter categories from instructions.)
Principal exterior materials of the property: Masonry, wood, metal

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.)

Casa Márquez is a two-story, masonry and wood building with a galvanized zinc roof located at Segundo Ruiz Belvis Street #8 in Hormigueros, Puerto Rico (**Fig. 1**). Six generations of the same family have lived this unique plantation big house which is considered an urban landmark of the town of Hormigueros, a famous island-wide pilgrimage site since the 17th century. Founded as both urban house and suburban plantation big house by Genoese émigré José Marciani in 1823, the residence's history parallels the social, cultural and political events faced by the island during the 19th and 20th centuries. In fact, since parts of the building may have existed since 1789, it evidences centuries-old residential and agricultural ideals. **Casa Márquez** was originally a *torre*-like structure which has as architectural precedent Spanish Medieval examples. Only a handful of examples of the type, one of the oldest residential ones in the island, have been preserved. The masonry structure was modified during the 1880s in order to adapt to changing times. At this time, a rambling wooden house was constructed as a second floor. **Casa Márquez** is the only extant example of this intersection of types (*torre*-like masonry house with a wooden second floor) which exhibits both suburban and urban character due to its unique setting. Its symbiotic relationship with Hormigueros grants it a unique role regarding its urban development. **Casa Márquez** retains all aspects of integrity.

Figure 1. Casa Márquez. (Photographer: José Marull)

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

Since the first part of the 19th century, **Casa Márquez** served as big house[1] of a plantation[2] founded by José Marciani, an Italian émigré. Since according to some sources the masonry part dates to the year 1780,[3] it is highly possible the house originally belonged to an 18th century establishment. Known by several name since the 1820s, it has sheltered six generations of the Marquez family until present time. **Casa Márquez** is a unique example which intersects one of the oldest insular domestic expressions (in use in the island since the late 16th century) and a 19th century interpretation of the local big house. The first type's architectural features include a square or rectangular building with thick masonry walls that form a block-like structure. Sharing characteristics with the Medieval Spanish *casa-torre* or *casa-fuerte* (also known as *torre*), this is one of the earliest residential types used in the island.[4] Probably erected in 1780, the morphology corresponds to a specific group of buildings which existed throughout the island.

This *torre*-like volume supports a large rambling wooden house added during the second half of the 19th century that seems to overhang or cantilever over the masonry building although a peristyle of columns marks the first level. The wooden building is characteristic of late 19th century planters' residences and is distinguished by the long balconies that surround the interior spaces. It was probably at this time, the passageway under the balconies became first floor loggias or galleries thanks to the insertion of the peristyle mentioned above that provide added support to the second floor.

Because of its proximity to the town core and its alignment along the Spanish royal road (*camino real*) that connected the enclave to neighboring towns, **Casa Márquez** also incorporates urban characteristics resulting in an architectural intersection that is unique in the island. In adapting a suburban type (plantation big house) to the urban milieu (urban residence), the building is the only preserved example of this curious and, at times, contrasting architectural character.

[1] The term "big house" describes a plantation residential type found in the South of the United States of America. It is used by several authors including John Michael Vlach, *Back of the Big House: The Architecture of Plantation Slavery* (University of North Carolina Press, 1993).

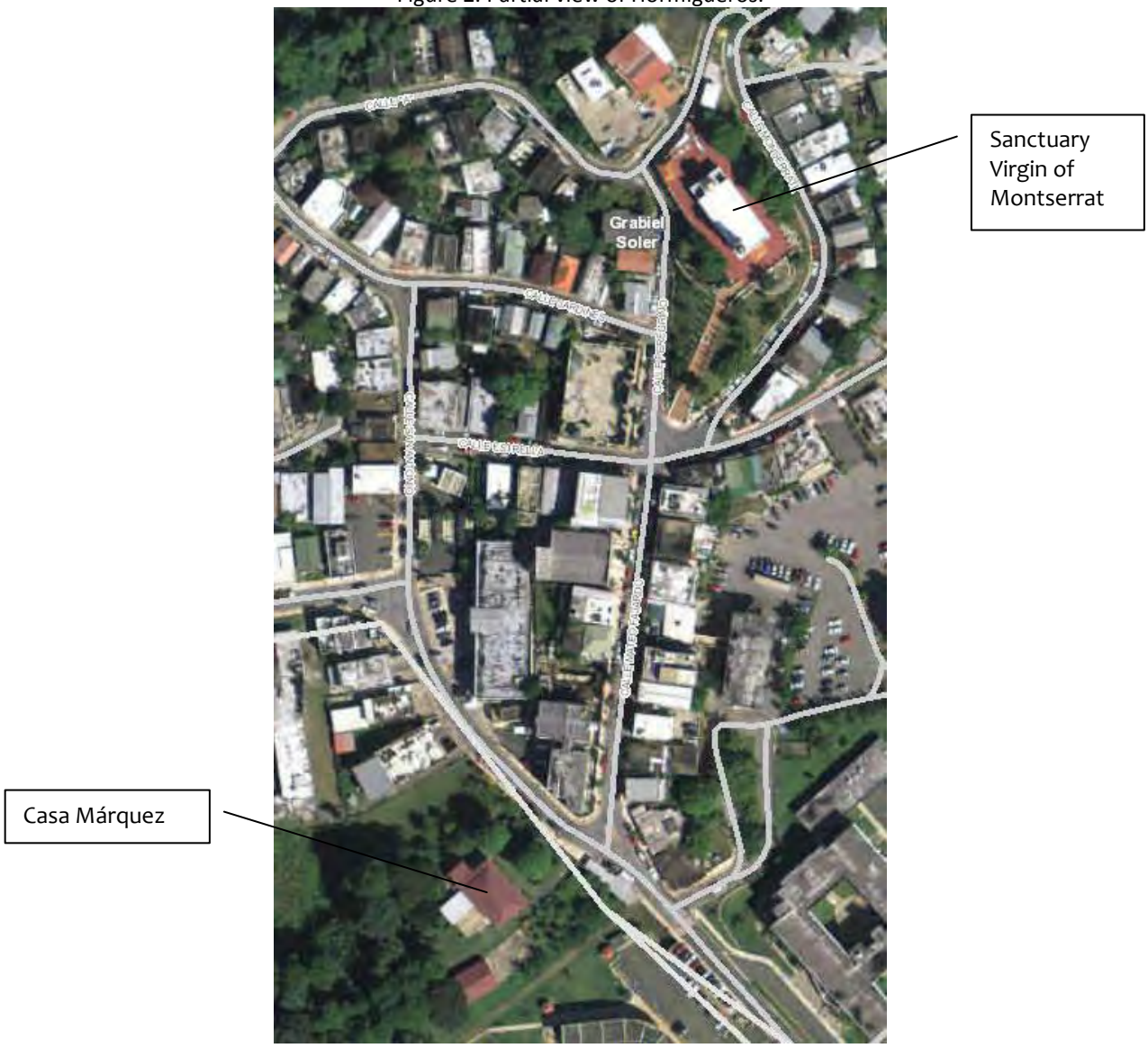
[2] In this context, the word plantation describes an estate on which crops are cultivated by resident labor, in the manner of a colony. In Spanish, several words are used to describe such an enclave: *plantación* (plantation), *finca* (farm), *estancia* (small farm), *hacienda* (ranch), *cortijo*, *quinta*, among others. According to scholars, a plantation is larger than a farm and includes varied buildings, from the owner's residence to the houses of the laborers, including slaves. While a farm generally practices subsistence agriculture, a plantation aims to produce cash crops in addition to its own sustenance. During some periods of its history, this plantation was considered by its owners an *hacienda*.

[3] Luis Pumarada, "Inventario histórico de ingeniería e industria de Puerto Rico", Rio Piedras: Oficina del Presidente, Universidad de Puerto Rico, Octubre 1977.

[4] Arleen Pabón Charneco, *La arquitectura patrimonial puertorriqueña y sus estilos* (San Juan de Puerto Rico: Puerto Rico State Historic Preservation Office, 2012), p 55.

Located at the intersection of the royal road and Hormigueros' principal street, the main façade of the house faces the town and the centuries-old sanctuary dedicated to the Virgin of Montserrat (known locally as the *Virgen de la Monserrate*).[5] The house acts as an architectural affirmation of the relevance granted to this pilgrimage route being the first and last man-made artifact encountered when visiting Hormigueros [6] (**Fig. 2**).

Figure 2. Partial view of Hormigueros.

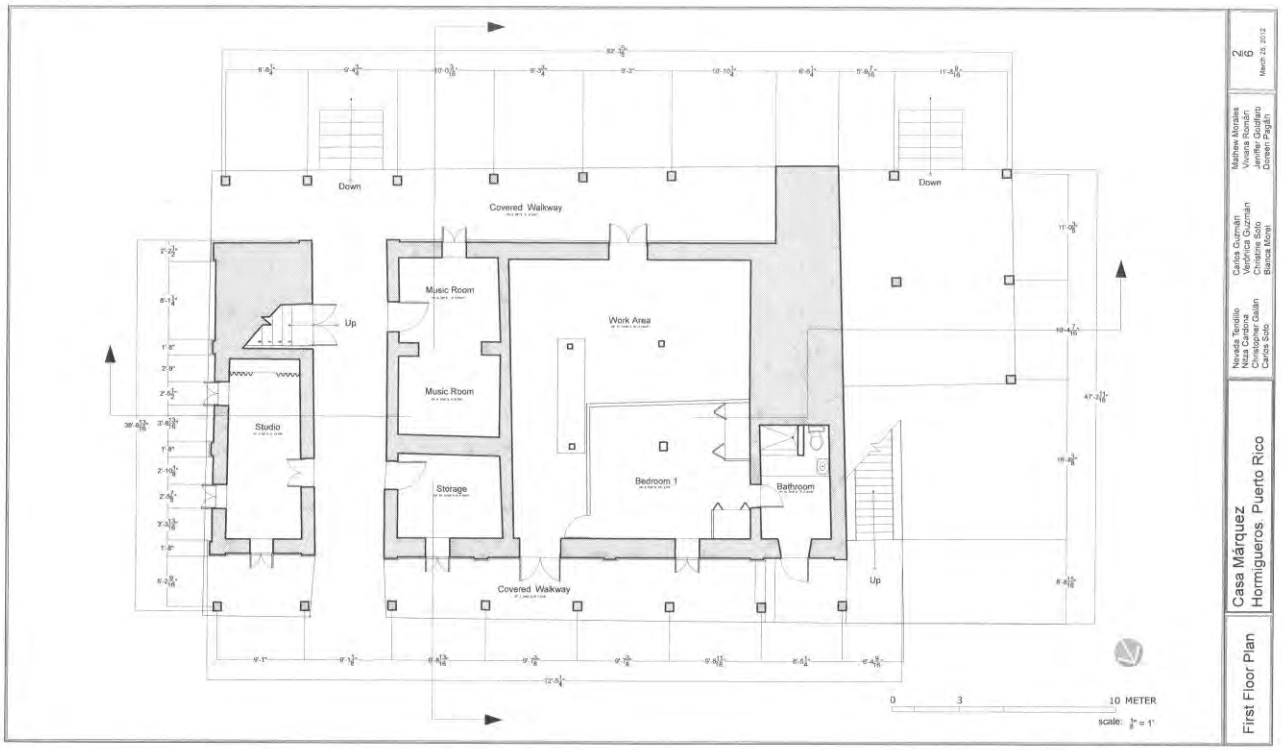


[5] The devotion to the *Virgen de Monserrate* is present in Spain, in Valencia and Cataluña, as early as the 9th century. In Puerto Rico, early records from the 16th century provide information regarding miracles attributed to the *Virgen de la Monserrate* in Hormigueros. These were the reasons for Giraldo González's construction of an adobe ermita as a sanctuary dedicated to the *Virgen de la Monserrate*. In the 18th century, it was proclaimed *Santuario Nacional de Puerto Rico*. The presence of the *santuario* was an important factor in the foundation of Hormigueros as a town in 1874.

[6] Arleen Pabón-Charneco, "Interpretative Notes on the Hacienda Márquez and its Architecture" (MS: Tallahassee, Florida, 2011), p 5.

Casa Márquez has a rectangular floor plan 45 feet in width and 67 feet in length (**Fig.3**). The total height of the building is 35 feet high. The longest measurement of the floor arrangement is parallel to the Segundo Ruiz Belvis Street and perpendicular to the royal road which traversed the property on a northeastern-southwestern direction.

Figure 3. First floor plan. (Source: School of Architecture, University of Puerto Rico, Rio Piedras Campus)



The first floor includes front and back loggias, a *zaguán*[7] or entry hallway, and a spectacular main staircase leading to the family quarters in the second floor. It also includes several rooms that had been used for varied activates throughout the history of the house. Three of these spaces connect by means of the *zaguán* while what seems to have been used as the storage room and the 19th century bathroom are entered directly through the main façade gallery mutely acknowledging these spaces' secondary relevance. The *zaguán* features two arched openings closed by metal gates opening to the front and back of the building. Residents, visitors and laborers could enter the house, the service area, and the working patio at the back of the house through this space. In addition to its use as foyer, the *zaguán* leads to the main staircase. The *torre*-like building is flanked by two loggias that run along the long facades. The back one provides protected access to the water cistern.

[7] The *zaguán* is an interior space which served as main entrance, foyer and spatial distributor in a manner closely related to a hall. Since it is an interior space that connects interior rooms it is a bit different than a breezeway. Due to its unicity, the term will be used in Spanish throughout this work.

The height of this first level is a mere eight feet. This limited span is architectural evidence of the less relevant role it played vis-à-vis the second floor where the family resided. A wooden beamed flat roof covers all interior spaces.

In the existing ruins of similar *torre*-like houses, the staircase is an exterior one. Although the **Casa Márquez** belongs to this distinguished progeny, its urban locale required a different treatment, partly to empower privacy. Ingenuously, the staircase is located within the *torre*-like building, connecting the *zaguán* to the second floor foyer (*recibidor* or *vestíbulo*). The elegant stairway is located at the southwest corner of the first floor and its entrance on the first level is framed by a segmental arch. The wide staircase has two flights and an intermediate landing. The Genoese light and dark grey marbles tiles used in the steps are original. So are the white ceramic tiles that cover the side walls (**Fig. 4**). A second exterior staircase is located on the northeast corner of the house providing independent access to the kitchen.

Figure 4. Casa Marquez's stairway. *(*Photographer: José Marull*)*

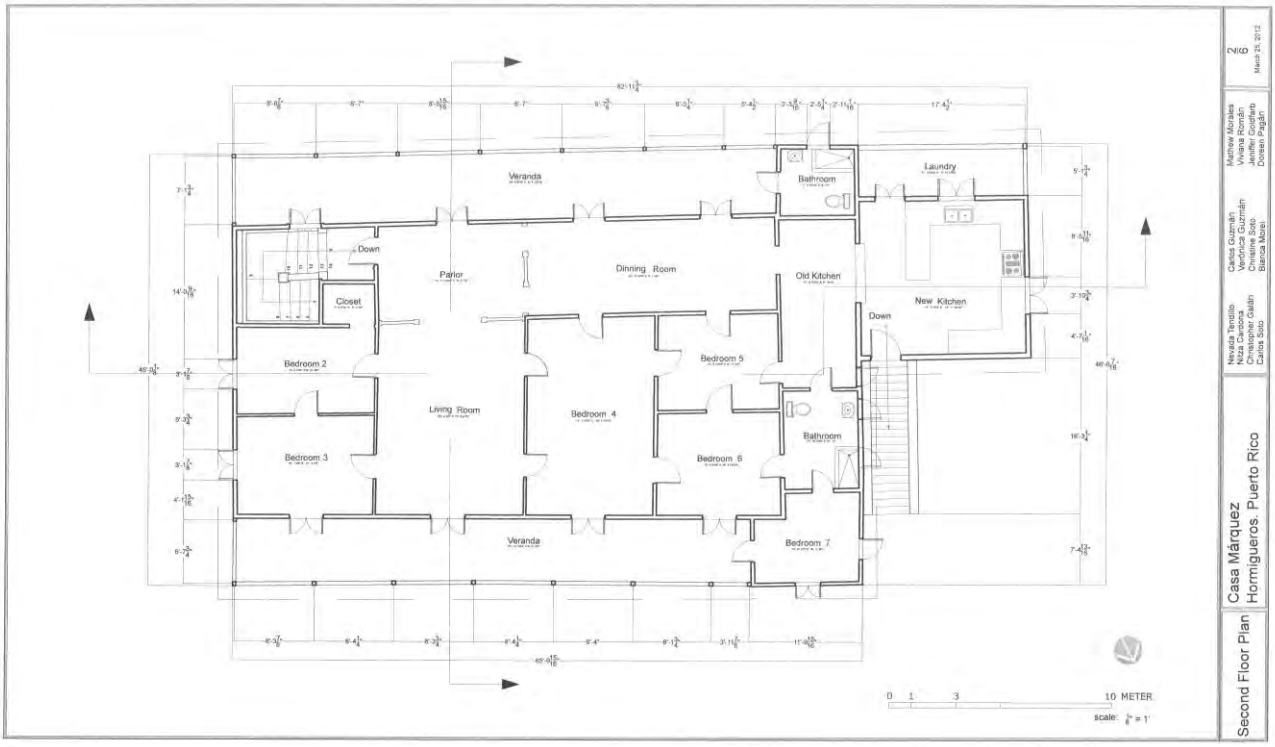
The staircase lands in the second floor foyer, which is visually separated from both the formal living and dining rooms next to it by two mahogany *grilles* (known locally as *mediopuntos*). Victorian in inspiration, this aesthetic and functional architectural instrument includes elaborate wooden columns and built-in shelving. The foyer is treated as a convergence space of sorts, connecting to both the living and dining rooms. This is an unusual arrangement given the fact that, in the island, foyers, when present, are placed before the living room in shotgun or enfilade manner. (While in some cases, the living room opens unto the dining room – establishing a sequence foyer-living room-dining room – in many others, the dining room is not part of the main spatial sequence of the house being located close to the kitchen.) One of the main roles of the *mediopunto* is to frame a visitor's interaction with the dwellers serving as a symbolic – yet finely ornamented – barrier or portal between the "profane" exterior and the "sacred" interior (**Fig. 5**).

Figure 5. Partial view of living room, with *mediopuntos (in the background). (*Photographer: José Marull*)*

The fourteen feet high second floor includes the corner foyer framed by two *mediospuntos*. Other spaces include the kitchen (*cocina*), seven bedrooms (*dormitorios*), two bathrooms, and the front and back balconies. Interior spaces are organized quite differently than traditionally, particularly during the late 19th century when the shotgun sequences separate the public and private rooms. At Casa Márquez no such formal definition exists.

The second floor layout is defined by two longitudinal bays and five transversal ones; the main façade having five openings (four double sash doors with louvered jalousies and one window). The spaces are liberally organized. For example, while Bedrooms Number 2, 3 and 4 are entered via the living room, Bedrooms Number 3 and 4 open unto the front balcony. Only Bedrooms Number 2 and 3 connect to each other in shotgun manner. Organizing interior spaces, particularly bedrooms, along a corridor did not come into use until much later. The fact that some bedrooms directly open to the front balcony emphasizes the high ranking this element had over the rear one which was probably reserved for more pedestrian uses.[8] **Casa Márquez** floor plan is architectural evidence of gone-by ways of living when concepts such as privacy were still evolving (**Fig. 5**).

Figure 5. Second floor plan. (Source: School of Architecture, University of Puerto Rico, Rio Piedras Campus)



Both second floor balconies run parallel to the street and measure seven feet wide by fifty-seven feet long. The front façade overlooks the planted woodland-cum-garden and Hormigueros' principal street. From it one would have also enjoyed a view of the sanctuary (prior to the late 20th century). From the rear balcony one still can enjoy views of the work patio, the plantation manufacturing and slave/worker's precincts, as well as the planted fields. Each balcony is framed by seven wood posts. Balustrades of the same material connect all seven posts and frame the balconies (**Figs. 6** and 7). The wood balustrades and structural posts that embellish and define each balcony are dated to c 1885.

[8] Arleen Pabón-Charneco, "Interpretative Notes on the Hacienda Márquez and its Architecture," p. 5. It is highly probable the space was used as informal office and vantage point from which the master could observe the daily activities of the plantation. This was a pattern followed in most Caribbean islands: altitude and, thus, balconies were great devices that contributed to the management of the establishment.

The fine craftsmanship of the carefully turned balusters is unique to this property since they were specially designed for the house.

Figure 6. Main and rear façades. (Source: School of Architecture, University of Puerto Rico, Rio Piedras Campus)

Figure 7. North and south balconies. (Photographer: José Marull)

A total of fifteen doors and fifteen windows allow light and ventilation into the interior of the second floor, the doors providing direct access to the different rooms. In some cases, the wooden doors feature movable jalousies (a weather control feature) and most of the windows are double casement ones. The ten doors that open towards the front and rear balconies feature glass transoms that, together with the integrated jalousies, allow light to stream into the interior even when the doors are closed.

All interior doors feature wooden grill transoms that, together with the high ceilings and the openness of the formal spaces, including the *mediopuntos*, and the living and dining rooms, allow the free flow of natural light and breezes throughout the house. In addition to their role as decorative elements, wooden filigree transoms help create breeze currents allowing the hotter air (which ascends) to circulate and cool the interiors. This adaptation of a quintessential Victorian element to the tropical milieu is one of the great contributions made by the 19th century local designers.

Rubble stone masonry (*mampostería concertada*)[9] was employed for the foundations and walls of the *torre*-like section while wood and terracotta tiles were used in the construction of the second floor. All

[9] Regarding the *torre*-like building's construction it is pertinent to remember: "*Tapiería* [rammed earth] construction preferred during the 16th and 17th centuries was slowly abandoned during the 18th century in favor of *cal y canto*,

masonry work was originally covered with mortar stucco (*argamasa* or *encalado*). During the late 19th century,[10] the original terracotta roof tiles which rested on wooden beams forming the hip roof were replaced with corrugated, galvanized zinc sheeting.[11] This was a very common transformation, in fact it can be considered a historic one reflective of the house's long life and the 19th century interest in novel materials. The hip roof over the wooden second floor is a local adaptation of European precedents which perfectly adapts to the local weather marked by tropical rain. It ingenuously extends over the walls of the masonry building and its overhangs are supported by concrete columns. The cantilevered passageways are used in both floors as verandahs (first floor) and balconies (second floor). The northeast (main façade) balcony and its adjacent bedroom and the rear one and adjacent bathroom are sheltered by a lower roof projection of the same pitch. Rainfall from the roof is collected by means of metal gutters that converge into several downspouts located alongside the exterior walls.

All interior finishes including floors, walls and ceilings are made of wood plank paneling, as are the baseboards and moldings. It is highly possible, the material came from the plantation. The *mediospuntos*, however, were probably bought readymade. Carving and turning Classical wooden capitals and flutes unto a shaft of the same material was something done by experts.

As befits a plantation big house, the residence is surrounded by all sorts of buildings including a storage shed, two carports, and two *glacis* (masonry and concrete esplanade used for sun-drying coffee beans). The shed, located south of the big house, was built in 1930 of concrete, steel, wood, zinc sheets and iron structural elements. The building includes double casement windows. Also from that decade, one of two former worker's dwellings still stands as remembrance of the resident labor's domestic realm during the early 20th century. Ruins of the former *trapiche* (sugar mill) have also been

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mampostería concertada and *mampostería ordinaria*. In Havana this construction material followed the following composition: *piedra sin escuadrar, con los cantos ajustados lo mejor posible los unos con los otros, rellenándose los intersticios con ripios y mortero*. (Translation into English: "Unfinished stone, with corners adjusted as best as possible, one with the others, and with empty spaces filled in with *ripios* and mortar.") Instead of using wet, packed earth – the characteristic *tapiería* material – irregular stones were now incorporated to the wall fabric. The empty spaces between the larger pieces were filled out with smaller rocks and mortar. All walls constructed in this manner were stuccoed in order to obtain more exact profiles and to better protect the materials from the humidity. The Spanish words used for this last treatment are *encalar* (to stucco) and *repellar* (to plaster). First in Havana, then in the Viejo San Juan, by the end of the 18th century, *tapiería* had but all been abandoned." Arleen Pabón Charneco, "The Old San Juan Historic District / Distrito Histórico del Viejo San Juan National Register of Historic Places Nomination" (Tallahassee, Florida, 3012), Section 8, p 151 and Joaquín E Weiss, *La arquitectura colonial cubana Siglos XVI al XIX* (La Habana: Instituto Cubano del Libro, 1996), p 201.
The Spanish term *mampostería ordinaria* can be literally translated into ordinary masonry, a construction technique defined in Spain in the following manner: [R]*ealizada con piedras irregulares y sin labra aparente, adaptadas entre ellas lo más posible para dejar el menor espacio de huecos, que pueden ser rellenados con ripios*. *Ripio*, in turn, is described as: [P]*equeño trozo de piedra encargado de calzar y completar las fábricas de mampostería*. *Diccionario de la Lengua Española*, words: *mampostería ordinaria* and *ripio*. In this type of construction, the *mampuestos* (stone blocks) are used in their rough state, exactly as they were extracted from the quarry. Since the size and shape of the irregular blocks vary, all empty spaces are filled with smaller rocks and mortar. The exterior of a wall constructed in this manner is usually covered with mortar.

[10] The exact date of this intervention is unknown. Some suggest the year 1880 while others argue in favor of the period after 1885, the year Narciso Deulofeu and Carmen Capurro. Mary Frances Gallart, *Casa Márquez: historia de una familia en Puerto Rico* (China: Asia Pacific Offsett Ltd, 2014), p. 183.

[11] An official 1892 document, describes the building as a: [C]*asa de mampostería, cobijada de hierro* [sic] *galvanizado*. Registro de la Propiedad Minucipal, Hormigueros, Puerto Rico, AH, Tomo 3, Folio 7, Finca 120. (Translation into English: "Masonry house, sheltered by galvanized iron [*sic*].")

preserved, as well as a brick water cistern. There is also a masonry low wall that acts as boundary for the plot along the urban façade. Even though the construction of PR-2 State Road in 1964 (also known as *la Carretera Militar* or Military Road) bisected the plantation, sections of the *camino real* and of the old road that connected the plantation to the town has been preserved.[12]

Throughout its history, **Casa Márquez** has been the object of some interventions designed to make possible continued occupancy, adapting the building to ever-changing conditions. From a one story *torre*-like building probably constructed in 1780, it transformed into an elegant two floor suburban-urban residence c 1885. During the 1880s, the original roofing material (terracotta tiles) was replaced by the modern (at the time) zinc sheet cover. In 1934, the original hip roof structure was slightly modified and; in 1989, some of the woodwork of floors and beams was restored. At this time, it was painted to duplicate the 1934 color scheme. Rather than cause an adverse impact, the transformations represent added layers of significance for they architecturally reflect the historic development of local and insular traditions. Each and every single one of these transformations contributes to the building's cultural significance for they evidence changing social, artistic and even political transformations. One such example is the roof. In keeping with traditional insular solutions, the wooden beams of the second floor supported terracotta tiles. During the late 19th century, like dozens of other buildings around the island and the Caribbean, the tiles were replaced with galvanized zinc sheeting, considered at the time a modern material due to its water proof character. The use of this material is a reflection of the impact the Industrial Revolution had in the Spanish colonies.

No building, particularly one as old and constructed from such fragile materials can last forever. In this particular case, the architectural layout, external composition, and construction materials evidence an unusually high degree of historic integrity. It is no coincidence that its exceptional state is the direct result of the fact that **Casa Márquez** has always been lived by members of the same family who individually and communally consider it a living heirloom.

[12] The small, wooden house was where Eloísa Duprey lived early in first half of the 20th century. Duprey, descendant of plantation slaves who worked in the in the 19th century, is still remembered as one of the esteemed keepers of the Marquéz family's oral tradition. Its simple construction consists of a wood frame left exposed on the inside, with a two-pitched zinc roof and its layout features a front porch and a rear entrance, a main living space through which the remaining spaces were reached and a small kitchen.

Casa Márquez
Name of Property

Hormigueros, Puerto Rico
County and State

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.

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

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

Criteria Considerations
(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.

____ **E** A reconstructed building, object, or structure.

____ **F** A commemorative property.

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

Areas of Significance
(Enter categories from instructions.)
Architecture

Period of Significance
1823-1965

Significant Dates
1823/1885

Significant Person
(Complete if Criterion B is marked above.)
N/A

Cultural Affiliation

Architect/Builder
Unknown

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

Casa Márquez (also known, as *Hacienda Valentina*) is statewide significant under Criterion C in the area of Architecture as the property is a unique example of a residential dwelling from early 19th century, allowing us to comprehend construction techniques and their historic evolution. The house is also significant as it is the only extant example of vernacular residential building representing the 19th century urban development in Hormigueros. As the property was founded by José Marciani in 1823, the period of significance of the resource extends from that date until 1965, the fifty-year cut-off date.

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

Casa Márquez current morphology intersects two types of plantation big houses used in the island since the 16th century. Originally conceived as a *torre*-like building, it responds to the interpretation of a plantation home as a fort-like structure, a concept that hails all the way back to Roman times. *Torres* served both as fortifications and homes and it was one of the first domestic typologies used in the island. Since so few (less than five) examples have been preserved, **Casa Márquez** allows us to interpret residential and agricultural aspects of the landscapes of labor created by these plantations throughout the ages, particularly during the early centuries of the island's development. The later addition of a wooden second floor is significant for two types merged to create a unique building that still serves as landmark for the town of Hormigueros and the western coast of Puerto Rico. The elegant stairway, the Victorian *mediospuntos*, en enfilade arrangement of interior spaces, the long balconies in both the front and back façades and first floor working galleries offer a unique architectural combination. The intersection of a masonry first floor and a wooden second one sheds light on aesthetic and stylistic transformations undergone throughout the 19th century. A character-defining feature of the building is the fact that it was a plantation house and also an urban house facing a small, albeit island-wide important town, making **Casa Márquez** a unique property in the island. It is still surrounded by some of the elements that defined its role as a house of a planter's family (sections of the royal road, two *glacis* or areas to dry coffee beans, storage shed, among others). Finally, it continues to serve its centuries-old role as landmark to a town visited by thousands of pilgrims throughout the history of the sanctuary.

Casa Márquez was the big house of a plantation founded by Genoese émigré José Marciani[13] c 1823 in Hormigueros, Puerto Rico[14] although the plantation may have existed since the previous century. Located at the junction of the royal road connecting the town to the neighboring cities of San Germán and Mayagüez and the pilgrimage road leading to the low hill where the Sanctuary of the Virgin of Montserrat (known locally as the *Santuario de Nuestra Señora de la Monserrate*) is located, it was the first building pilgrims sighted when visiting the town and shrine. (**Fig. 8**). At the time of its establishment, the sector promised much, being part of the rich coastal lands of the western sector of the island. Relatively close to the ports of Mayagüez and Cabo Rojo, maritime access guaranteed the commercial success of any agricultural enterprise. Hormigueros, although relatively small, was considered a holy place specially blessed by the patroness of the island (until the 1950s). Following European Medieval traditions, the core received throngs of devoted pilgrims for whom, after its construction, **Casa Márquez** was a landmark symbolic of their pilgrimage.

Figure 8. Partial view of *Santuario de Nuestra Señora de la Monserrate*. (Source: Angel Rivero, *Crónica,* 512-513)

[13] José Marciani came to Puerto Rico in 1799, one of many who benefitted from the Spanish crown's 1815 program designed to actively invite foreigners to invest in Puerto Rico's future. Free land, guaranteed ownership rights, exemption from military service, as well as tax incentives, were granted to all interested regardless of nationality. (Evidence of this largesse is the fact that Marciani was naturalized in record time, one year after his arrival). While in the island, he engaged in several commercial activities, including maritime ones. It is known Marciani was first a seaman and then a captain. During much of his life he worked as a commercial maritime agent operating from Puerto Real, Cabo Rojo and the then Dutch island of Saint Thomas, as well as other ports. After establishing the plantation he continued to work as shipping agent, also profiting from moneylending activities. He married Inés Meléndez. An 1823 document confirms Marciani as a planter. Mary Frances Gallart, *Casa Márquez: Historia de una familia en Puerto Rico* (China: Asia Pacific Offset, 2014), pp 17-19, 24-29.

[14] Although settled during the 17th century, Hormigueros remained a relatively small community for centuries. Anchored by a hermitage dedicated of Our Lady of Monserrat, its urban organization defies the traditional insular arrangement of a central plaza surrounded by important buildings. Instead, the thoroughfare leading from the royal road to the low hill where the sanctuary is located was considered the most important urban element silently underscoring the place as a pilgrimage site. I thank Architect Carlos A Rubio for his help in understanding this unique relationship. APC

With time, the Montserrat shrine later became the town's church. This building is listed in the National Register of Historic Places (17 April 1975). She was the island's patroness until the second half of the 20th century.

Marciani was one of many émigrés who expected to reap vast amounts of money from agricultural concerns, a great example of the European *hacendado* who saw America as a land of opportunities for a better life; powerful men hailing from humble origins who came to the island and successfully climbed to a position that allowed them to control the *vida y hacienda* (life and property) of their families, as well others, including slaves. His successful commercial ventures allowed him to become a figure of social and political prominence as per the 19th century social paradigm. Marciani's plantation was to serve as his real and symbolic *pied-à-terre*, three-dimensional evidence he had reached the admired status of landed gentry. As a result, the size and furnishings of his estate, particularly of his house, were interpreted as architectural equivalents of his personal and professional prestige. As was the case with so many others, his residence was to mutely recount his exceptionality, in transforming himself from an expatriate in search of fortune to a respected gentleman. This goal he achieved with relative ease. In a world of semi-destitute *bohíos*, ephemeral small dwellings harking back to native buildings, his house immediately became the most important building in the small village. Even after Hormigueros formally became a town, the house was its most significant and distinguished residential example serving as a landmark within the town's physiognomy.

In keeping with the island's architectural history, plantation houses intersect several traditional types, including the Italian *villa di otium* (pleasure house in the countryside) and *villa rustica* (house in the countryside associated with farming concerns). While it is known many planters also owned homes in neighboring towns, the amount of time they spent at their plantations warranted a dignified abode the family could inhabit while living in the countryside away from "civilization." Part of the unique world of agricultural plantations, the big house embodies the social and commercial expectations of its master. As a result of these architectural uses, goals, expectations and finalities, the Puerto Rican big house has much in common with the architectural typology as used in the South of the United States.

In addition to the above-mentioned architectural precedents, **Casa Márquez** doubled as a city house. Unique for being one in a handful of preserved Puerto Rican plantation big houses, its bilingual character (being both a plantation and an urban home) grants upon it exceptional significance. This, at times, contradictory architectural morphology underscores its cultural relevance. Its history is, in a sense, the history of Hormigueros and the island. The introverted original *torre*-like building evidences the growing interest in agricultural concerns, sustained by slave labor. Its conversion from a *torre*-like masonry dwelling to a two story elegant abode, in turn, reflects the dramatic changes agricultural activities underwent during the second half of the 19th century. Finally, its transformation from a plantation house next to a village to one facing a town mirrors the political changes the island suffered during the same period. Each alteration adapted the house to the novel social, commercial and political variations that impacted its context. Its architectural development constantly reflects the embracement of modern ideas such as new (for the time) construction materials. Interestingly, its definitive three-dimensional shape was obtained after the abolition of slavery in 1873 and when Hormigueros came into its own as a municipality.

Characteristically, during its early years of existence, the plantation grew sugar cane and a mix of crops (including coffee). Part of the land was also used for cattle grazing. Until the abolition of slavery, the operation depended on slave labor, many of whom were bought at the nearby port of Cabo Rojo. The acquisition of the labor force posed no problem for Marciani since he was involved in the shipping trade most of his life. Only a few years later, by the 1830s, the plantation was already considered a premier establishment within the western part of the island. Marciani, the émigré, was by then a prominent planter and slave owner.[15] In addition to staple crops, a *trapiche* (sugar mill) was built close the house. Unrefined sugar (*moscabado*) was yet another product produced by the plantation.[16]

By 1856, when its founder died, official records describe the property as a 94 *cuerdas* (91.18 acres)[17] plantation that included a masonry (brick and rubble) house, as well as ancillary buildings.[18] Growth continued in an uninterrupted manner under the management of his daughter. In the year 1867, the plantation – with a labor force of 21 slaves – ranked thirteen in terms of production when compared to 30 other *haciendas-trapiches* and *ingenios* of the area.[19] At that time, it was worth 3,680 *escudos* or 1,840 *pesos*.[20]

During its first developmental phase, the house was an example of one of the island's oldest big house typologies which had as architectural precedent the peninsular *casa-torre* or *casa-fuerte* (also known as a *torre*). Going back to Roman times, the *torre* was a favorite Spanish countryside defense-cum-domestic building. Its introverted character gave the type the appearance of a small fort. Thick masonry walls covered with stucco characteristically form a square or rectangular building which was crowned with either a *solería* flat roof made of terracotta flat tiles (also known as *solería* de Cádiz) or, more commonly, with a wooden gabled roof. At a time when police force was reduced to a minimum and roads were all but impassable, albeit Hormigueros pilgrimage distinction, this fort-like structure was the right answer to a relatively unstable social and political milieu. Because of its architectural introverted character, the house could be shut tight and protected in fort-like manner. In spite of the fact that the type is not overly impressive in terms aesthetics, its scale and permanent materials

[15] It is recorded that during the period from 1831 to 1861, a total of 558 slaves were baptized at Hormigueros' *Santuario de Nuestra Señora de la Monserrate*. The town parochial records establish that, from 1843 to 1844, fifteen of Marciani's slaves were baptized here. It is not a coincidence that the first decades of the 19th century experienced an increase in terms of the importation of African slaves. The renewed interest in agricultural activities warranted the growing numbers of slaves. Edwin Albino Plugues, *Hormigueros: Notas para su Historia* (San Juan de Puerto Rico: Puerto Rico State Historic Preservation Office, 1986), pp 90, 93, 103 and 104.

[16] In 1839, the establishment produced 3,000 *quintales* of unrefined sugar or 250 *bocoyes* (large wooden barrels). Edwin Albino Plugues, *Hormigueros: Notas para su Historia*, p 103. (A *quintal* is equal to 100 pounds,)

[17] A *cuerda* is equivalent to 3,930.39 square meters.

[18] On 27 October 1856, José Marciani died leaving three daughters: Antonia, María de los Ángeles y María Margarita Marchany y Menéndez. María Margarita inherited five slaves, a servant with a value of 7,074.10 *pesos*, a masonry house (*casa de mampostería*) valued at 150 *pesos* and other ancillary buildings. Mary Frances Gallart, *Casa Márquez: Historia de una familia en Puerto Rico*, p 38. By this time, the Italian *Marciani* (pronounced Marchani) had evolved into the local version of *Marchany*.

[19] Edwin Albino Plugues, "Casa Familia Márquez Castillo Draft National Register of Historic Places Nomination" (MS: Hormigueros, Puerto Rico, 1990), Section 8, p 9.

[20] Edwin Albino Plugues, "Estudio, documentación y nominación de los recursos histórico-arquitectónico del casco urbano y los relacionados con la industria azucarera del territorio municipal de Hormigueros" (MS: Hormigueros, Puerto Rico, 1990), p 136.

undoubtedly made it a landmark the moment it was built, especially when compared to other existing buildings in the neighborhood. As late as 1853, one Cayetano Sánchez described Hormigueros as having 15 wooden houses and 21 huts (*bohíos*).[21] Certainly, the *torre*-like building took place of pride in this humble urban collection.

A handful of these *torre*-like buildings have been preserved throughout the island. In most known cases, an external staircase was added, probably at a later date, to access the second floor (usually made of wood) meant to provide a more refined home for the planter's family. It was at this time that first floor uses became strictly associated to more pedestrian ones, such as: storage, offices and, on occasions, living quarters for those managing the plantation. It would not have been exceptional for the first floor of the building to have also sheltered slaves. In all cases, the brick stucco covered staircase is elegantly designed and occupies a relevant place within the architectural exterior organization. Curved stairs, known locally as *escaleras de rizo*, were preferred. Because they were exterior connections, the interior of the *torre*-like structure was effectively segregated from the second floor granting it both autonomy and privacy.

The sugar industry's severe decline during the last quarter of the 19th century was countered by the family with an increase in the production of coffee. The abolition of slavery in 1873 forced María Margarita to hire former slaves in order to guarantee a labor force for the plantation. One year after Hormigueros's incorporation as a municipality, the property was estimated at a value of 1,100 *pesetas*.[22] In 1876, the enclave increased in size to 102 *cuerdas*.[23]

In a sense, the establishment could still be considered a plantation for workers, regardless of their legal status, formed a tight community anchored by the principal building of the plantation. Interestingly, twelve years after the abolition of slavery the big house was transformed into a palatial (for the times and context) building. The original block-like structure was still used for storage, as office space and, most importantly, as structural base for the new second floor.

The prosperous times demanded a more refined, elegant and comfortable house. A huge rambling wooden floor with space for a foyer, formal living and dining rooms, kitchen and seven bedrooms was erected. Originally sporting a terracotta tile hip roof over wooden beams, in the 1880s the roof was replaced by corrugated zinc sheets.[24] Masonry was avoided for the second floor for financial and

[21] Pueblo de Hormigueros, "Noticias que se piden el 26 de septiembre de 1853 a los pueblos para formación de un Diccionario geográfico, estadístico, histórico de esta Isla," Archivo General de Puerto Rico, P\Op/Om, Legajo 61, Expediente 1, Caja 317.

[22] "Padrón General de la renta imponible de cada una de las riquezas de dicho pueblo mandado formar por la Administración General Económica de la Provincia en Circular a 28 de Abril último, para el reparto de la contribución territorial correspondiente al año, tomando por base los productos del anterior según las planillas de los contribuyentes y evaluaciones de la Comisión pericial, a la vez que, el estado de azúcares y mieles exportados por la Aduana de Mayagüez, suministrado por su Administrador con tan importante fin," 1875, Archivo General de Puerto Rico, Documentos Municipales, Hormigueros, Caja 6.

[23] Eight *cuerdas* were bought from José Antonio Marchani. Departamento de Justicia, Puerto Rico, Registro de Propiedad, Mayagüez, Escritura 1, Tomo 3, Finca 120, Folio 7, Hormigueros.

[24] Edwin Albino Plugues, "Casa Familia Márquez Castillo Draft National Register of Historic Places Nomination," Section 7, p 8. According to an 1882 municipal document, the house was a wood and zinc building at this time, valued at 146 *pesos*.

structural reasons. A masonry second floor would have required reinforcement of the *torre*-like building walls. As built, the wooden structure rests on top of the first level walls limiting the weight they support. In addition, the wooden floor could extend on all four sides, allowing for more living space, something that would have been impossible if the second floor was made of masonry. Most importantly, the wooden building is perfectly suitable to the area's high level of earthquake activity.

The wooden house built over the *torre*-like original masonry house was needed to provide added elegance and distinction to a growing establishment that was now part of a full-fledged town and not a small quaint village. In addition, the husband of the owner was interested in creating a grand place for his family (**Fig. 9**). Under these new set of circumstances, it was essential for the residence to be expressive of an urban character.

Figure 9. Casa Márquez, ca. 1930. (Source: Colección Familia Márquez)

Margarita Marchany is named as owner. "Expediente sobre formación del reparto de contribución subsidio para el ejercicio de 1882 a 83," Archivo General de Puerto Rico, Documentos Municipales, Hormigueros, Caja 6.

María Luisa del Carmen Capurro Marchany[25] became the owner of the plantation after the death of María Margarita. She married Narciso Deulofeu Serra, a Catalonian émigré.[26] The marriage was a successful one and the plantation's commercial activities were empowered by Deulofeu's energetic investments.[27] During the period from 1885 to 1886, for example, 20 *cuerdas* were planted becoming the highest yielding establishment among all 159 neighboring farms. The number of acres dedicated to coffee was the highest among the 108 planters who cultivated this product.[28] It was also around this time that the second wooden floor was added.

The architectural elements of the house resonate with the importance of those residing in it. By this time, the family had been associated to the plantation for several generations and was considered a distinguished one that now held, thanks principally to Deulofeu, social and political prominence. The residence shared the town's civic life by means of the elegant balconies and loggias that encased the central living area on the second floor and the working space on the first level. At a time when most had no time at all to sit in a balcony much less have the means to construct one, these elements mutely expressed the elegance and dignity of the family. While balconies were quite useful as observation points from where to check upon daily activities, in an urban context they also acted as tribune-like elements from where the rich could literally look down upon the rest. The long balconies and loggias, the immense front garden and elegant masonry wall separating the property from the town road silently spoke volumes of the power of this family until the 20th century.

Rather than the monumental exterior staircase characteristic during the 17th, 18th and early 19th centuries, **Casa Márquez** staircase was designed as an interior one. Late 19th century privacy concerns probably account for this break with tradition, in addition to the fact the house faced an urban core. An exterior staircase worked for a big house in the countryside but not necessarily in an urban context. Another urban element is the hall (*zaguán*). The strategic solution to multiple internal spatial issues, **Casa Márquez** closely toes the line regarding its urban use. As is the case in colonial buildings around the island, the *zaguán* also serves as landing of the staircase. This arrangement formalized the spatial sequence as per an urban residence of the time. While the traditional exterior stairway solution provided direct entrance from the ground level into the main floor of the house, a subtler approach was now engaged with a more complex spatial sequence initiated at the hall that lead into the staircase that, in turn, led into the second floor foyer. The protagonist role of this vertical element was underscored by the use of marble tiles for its steps and white ceramic tiles for its walls.

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[25] Carmen Capurro Marchany was the only offspring of María Margarita and Luiggi Capurro. She married Narciso Deulofeu on 19 February 19 1885. Upon the death of María Margarita on 29 May 1885, Carmen took control of the plantation. Registro de la Propiedad, Mayagüez, Escritura 1, Tomo 3, Finca 120, Folio 7, Hormigueros.

[26] According to his *cédula de identidad* (Spanish government identity document), Deulofeu came to the island in 1868 at age of 17 to work for his uncle Lorenzo Serra. He owned 16 *cuerdas* in the Duey Bajo Ward of San Germán. Mary Frances Gallart, *Casa Márquez: Historia de una familia en Puerto Rico*, pp 45-46.

[27] Deulofeu was involved in several activities. In addition to his commercial and agricultural ventures, he also took charge of his wife's interests. Active in politics, at both insular and municipal levels, he served as Hormigueros' mayor on several occasions (1883, 1885, 1892-1893 and 1893-1897), municipal councilman (1876, 1877 and 1879), municipal judge (1888) and president of the local public education board (1896). Mary Frances Gallart, *Casa Márquez: Historia de una familia en Puerto Rico*, p 61 and Edwin Albino Plugues, "Casa Familia Márquez Castillo Nomination Draft," Section 8, p 13.

[28] Mary Frances Gallart, *Casa Márquez: Historia de una familia en Puerto Rico*, p 61.

> *"The design and construction of the staircase depicts a high degree of sophistication, particularly evident in the materials used and in less noticeably details as the stucco handrail. While some 19th century urban houses included similar materials in their staircases, late 18th century and early 19th century side walls of interior ones were usually not covered with tiles, although there was a tradition in the island to treat these elements [staircases] as dramatically and luxuriously as possible since the 16th century. . . . The striking white pattern creates an interesting aesthetic contrast to the Genoese riles of the steps, the traditional white stuccoed masonry walls and the wooden floors of the second floor'.* [29]

In 1892 a tract of the land to the south of the property was expropriated by the government for the construction of the railroad line that was to serve the island and Hormigueros.[30] According to existing records that year the property, in addition to the masonry house with galvanized zinc roof, included a structure sheltering a machinery to husk coffee beans, a wagons' storage, two coffee dryers and two houses for laborers. Estimated at a value of 25,000 *pesos*, the plantation continued to produce sugar cane, coffee, plantain, as well as pasture.[31] Over half of the land was planted with rice and beans, while 60 *cuerdas* were used for this last use.[32] In 1893, *Hacienda Valentina*,[33] reportedly included a

[29] "The interior staircase of ***Casa Márquez*** is a unique example that prompts a series of questions related to its precedents and origins. Is its awkward position (when compared to exterior ones prototype) the result of the fact that it was originally conceived as an exterior element which was later enclosed? Is the ceramic treatment a response to a desire to protect the surfaces from nature? Was the *zaguán* originally a breezeway or open corridor serving the rooms located on both of its sides? We know the design of the staircase is an extremely sophisticated one which breaks with the traditional approach to these components, whether in the interior or exterior of big houses in the island. Could the ***Casa Márquez'*s** unique location, in the boundary between the urban center and the countryside, invite these and other sophisticated solutions? Is the fact that it was inhabited by the family much of the time and, thus, interpreted as an urban artifact of sorts, is reflected in the inclusion of urban residential features uncommon in countryside houses? This polarity of purpose – big house of a plantation and urban house – is evident throughout the internal and external organization, particularly in the 19th century insertion." Arleen Pabón-Charneco, "Interpretative Notes on the Hacienda Márquez and its Architecture," p 12.

[30] The Mayagüez-Hormigueros section of the train Line C opened in 1893. Records indicate approximately 8,376 square meters was expropriated by the government for this use. Archivo General de Puerto Rico, Documentos Municipales, Hormigueros, Caja 29; Luis Pumarada, "Contexto Histórico del Ferrocarril de Puerto Rico e Inventario del Ferrocarril de Circunvalación, 1850-1953" (1988), p 17 and Edwin Albino Plugues, "Estudio, Documentación y Nominación de los recursos histórico-arquitectónicos del casco urbano y los relacionados con la industria azucarera del territorio municipal de Hormigueros," p 152.

[31] Departamento de Justicia, Registro de Propiedad, Mayagüez, Escritura de propiedad, Tomo 3, Finca 120, Folio 7, Hormigueros, 3 August 1892. The two dryers probably worked in conjunction with the *glacis*, esplanades commonly used to dry coffee beans. Luis Pumarada O'Neill, *Industria Cafetalera de Puerto Rico, 1736-1969* (San Juan de Puerto Rico: Antillean College Press, 1990), p 151. Land records dated 2 June 1970 mention two *glacis* (*secaderos*). Registro de la Propiedad, Mayagüez, tomo 65, finca 1953, folio 106, Hormigueros.

[32] "Padrón General que comprende todas las fincas rústicas de propiedad particular que existen en esta jurisdicción el cual el cual forma la junta pericial con vista de las declaraciones juradas presentadas por los dueños o representantes y las alteraciones que en alguna de ellas ha tenido necesidad de practicar por constarle haberse tenido mayor producción que la confesada, Hormigueros, Año Económico de 1887 a 88," Archivo General de Puerto Rico, Documento Municipales, Hormigueros, Caja 9.

[33] During the late 19th – early 20th centuries, it was common practice among landowners to give proper names to their estates. The plantation was named *Valentina* after the granddaughter of José Marciani born on 14 February 1886. Edwin Albino Plugues, "Estudio, Documentación y Nominación de los recursos histórico-arquitectónicos del casco urbano y los

wood and masonry house used by the family and lands producing 50 *quintales* of sugar cane, 20 of beans and 4 of coffee.

After 1898, the plantation reverted to sugar production. One of the reasons for this transformation was the implementation of a tariff system that put local coffee production at a disadvantage regarding the European market. Investors from the USA acquired lands and established large sugar mills throughout the island making this product an ideal one to be produced. Hurricane San Ciriaco (1899) caused much destruction, as did the family's debilitating political prominence lost when Hormigueros became part of the Mayagüez Municipality that same year.

To deal with the new times, Deulofeu became a moneylender,[34] allowing his son-in-law, Alberto Márquez Clacquesin,[35] a hand in the management of Casa Márquez. The house records kept by Márquez indicate a growing number of people came to live at the property during this period. In addition to the Deulofeu-Capurro and the Márquez-Deulofeu families, even former slaves of Margarita Marchany and their descendants, as well as descendants of Lucía, a former slave who later became the housekeeper, all found a home in the former plantation.[36]

No longer related to farming concerns, **Casa Márquez** still acts as a landmark of the town of Hormigueros, as well as the island's history. To this day, valuable architectural, cultural and social lessons are provided by this unique building.

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relacionados con la industria azucarera del territorio municipal de Hormigueros," p 111, Volume I. Maria Luisa Valentina Margarita was the sole offspring of Maria Luis del Carmen Capurro and Narciso Deulofeu,

[34] Mary Frances Guillart, *Casa Márquez: Historia de una familia en Puerto Rico*, p 87.

[35] Alberto Márquez Clacquesin and Valentina Deulofeu Capurro married on 20 November1904. They had three children: Alberto Narciso (1904); María del Carmen (1910); and Luis Constantino (1914).

[36] Mary Frances Guillart, *Casa Márquez: Historia de una familia en Puerto Rico*, p 90.

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Casa Márquez
Name of Property

Hormigueros, Puerto Rico
County and State

Previous documentation on file (NPS):

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

Primary location of additional data:

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

Historic Resources Survey Number (if assigned):

_____

10. Geographical Data

Acreage of property 5. 176 acres USGS Quadrangle _____

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

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

1. Latitude _____ Longitude _____
2. Latitude _____ Longitude _____
3. Latitude _____ Longitude _____
4. Latitude _____ Longitude _____

OR

UTM References

Datum (indicated on USGS map): _____

___ NAD 1927 or X NAD 1983

1. Zone 19Q Easting 697971 Northing 2006493
2. Zone _____ Easting _____ Northing _____
3. Zone _____ Easting _____ Northing _____
4. Zone _____ Easting _____ Northing _____

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

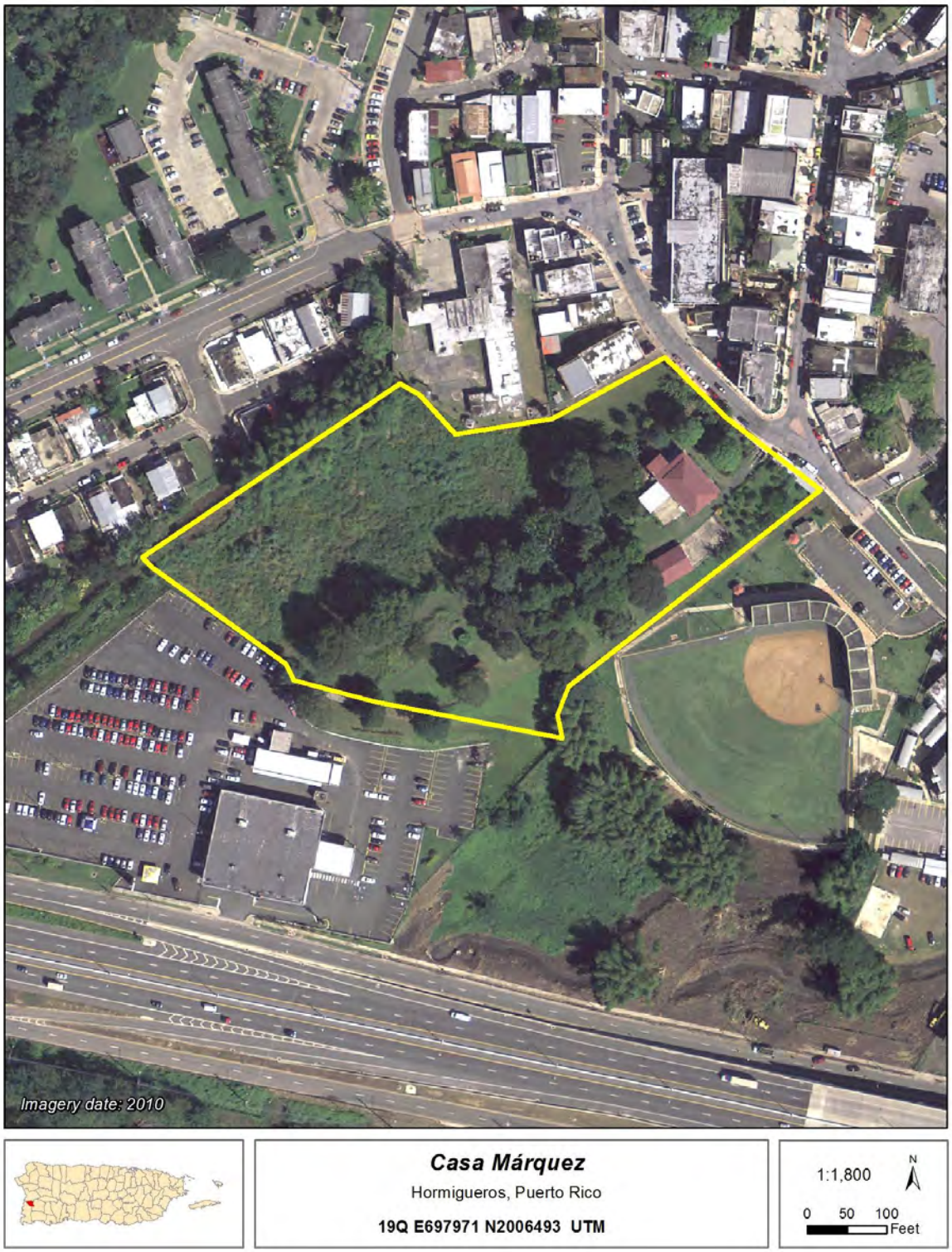
Lot of 24,368 square meters, as recorded at the Centro de Recaudaciones de Ingresos Municipales (CRIM) under the numbers 283-06-034-04 and 283-060-034-09.

Casa Márquez | Hormigueros, Puerto Rico
Name of Property | **County and State**

Boundary Justification (Explain why the boundaries were selected.)

The boundary encompasses the two urban lots (#283-060-034-04 and 283-060-034-09) that is historically and currently associated with the property. The 19th century boundaries of the property were changed in the 1960's when a strip of land was expropriated by Puerto Rican Government for the construction of PR#2. Later the property was further reduced when tracts of land were sold off to the South near the mentioned state road, for new constructions projects. The boundaries encompass only those lands, objects, structures and buildings that are linked to the historic development of the property.

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



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

Casa Márquez — Hormigueros, Puerto Rico
Name of Property — **County and State**

11. Form Prepared By

name/title Dr Arleen Pabón-Charneco with José E. Marull Del Río and Santiago Gala.
Draft nomination – Edwin Albino Plugues, 1990
organization Puerto Rico State Historic Preservation Office date
street & number PO Box 9023935 telephone 787-721-3737
city or town San Juan state PR zip code 00902-3935
email

Additional Documentation

Submit the following items with the completed form:

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

Photographs

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

Photo Log

Name of Property **Casa Márquez**

City or Vicinity Hormigueros County Hormigueros State Puerto Rico

Photographer José E. Marull Del Río Date Photographed October 8, 2011

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

1. Main entrance and *camino real*, looking southwest. 0001
2. Rear façade, looking north.0002
3. Main façade, looking southwest.0003
4. First floor main covered walkway, looking southeast. 0004
5. Rear balcony, looking northwest. 0005
6. Main staircase, looking south. 0006
7. Dining room view, looking south .0007
8. Living room view, looking west. 0008

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.