

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 Mr. & Mrs. Clark Foreman Mountain Retreat

Other names/site number Casa Foreman

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & Number Bo. Portugués, Carretera 123, Km 29.9 (Camino Foreman) 00601

City or town Adjuntas State PR County Adjuntas

Not for publication Vicinity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



Date

Signature of certifying official>Title:

Puerto Rico State Historic Preservation Office

State or Federal agency/bureau or Tribal Government

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

Signature of Commenting Official

Date

Title

State of Federal agency/bureau or Tribal Government

4. National Park Service Certification

I, hereby, certify that this property is:

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


Signature of Keeper

12-6-2021

Date of Action

Mr. & Mrs. Clark Foreman Mountain Retreat
Name of PropertyAdjuntas, Puerto Rico
County and State**5. Classification****Ownership of Property** (Check as many boxes as apply)

Private
 Public-local
 Public-state
 Public-federal

Category of Property (Check only one box)

Building(s)
 District
 Site
 Structure
 Object

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

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

Number of contributing resources previously listed in the National Register N/A**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.)

Modern Movement

Materials (enter categories from instructions.)

Principal exterior materials of the property:

Foundation-Concrete

Walls-Wood

Roof-Metal

Other: Stone, Steel, Glass

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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.)

Mr. & Mrs. Clark Foreman Mountain Retreat is a one-story, reinforced concrete and wood, modernist-style residence with a modulated plan over a triangular grid with gabled and flat roofs. The walls are finished with wood, cement, and stone. The house was designed by Architect Henry Klumb (1905-1984). Klumb's first extant architectural drawings of the house are dated January, 1967. Klumb proposed the house be built in three stages. Stage 1 is comprised of modules 0, 1, and 2 (See **Figs. 3** and **4**) and corresponds to the *life core*/kitchen, an open plan sky-room with fireplace, dining area and study, a music room, and a bathroom. Stage 2 corresponds to modules 3 and 4, comprising the bedroom wing, patio and breezeway. Stage 5 corresponds to module 5, the workshop.¹ Stage 1 construction began in late 1967 and was completed by 1970. The way in which the iconic *life core* and the sky-room, dining room, study and music rooms folding around the core and opening dramatically in a wall almost entirely of glass on the exterior side embracing the mountains and sea to the east represent the quintessence of Klumb's design ideas. The completion of Stage 1 of **Mr. & Mrs. Clark Foreman Mountain Retreat** is in itself an important moment in architectural history. Stages 2 and 3 were completed by 1973.

Its name in English, the Foreman Mountain Retreat, suggests its character as a country house, something that is accentuated by the use of rustic materials like local stone and wood. It is one of the most significant examples of Klumb's residential work still standing. The structure is located on a plateau in Barrio Portugués of Adjuntas, among the highest mountains of the Island.

¹ In his drawings and correspondence with the Foreman family Klumb referred to stages, never modules. Klumb uses stages as a short-head to refer to the volumes as well as the time frame. The module notation is used here to differentiate the volumes from their temporal reference. The notation is adapted (with some revision by the author) from an analysis by E. Vivoni used in his book Figueroa Jiménez, Jósean and Vivoni González, Ed. *Henry Klumb: Principios Para Una Arquitectura de Integración*. San Juan, Puerto Rico. Colegio de Arquitectos y Arquitectos Paisajistas de Puerto Rico, 2013.

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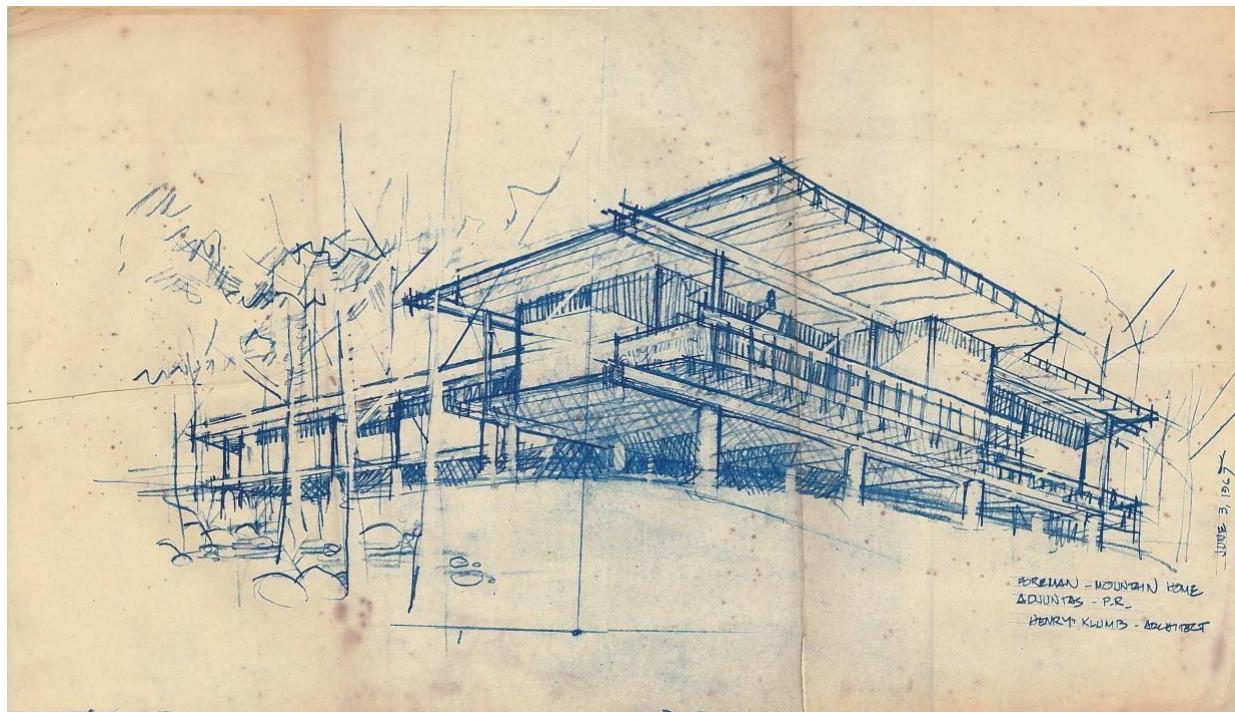


Figure 1. Casa Foreman perspective drawing by Henry Klumb dated June 3, 1967. Courtesy Foreman Family Archive.

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

Mr. & Mrs. Clark Foreman Mountain Retreat is located in the El Alto de la Bandera neighborhood, south of the town of Adjuntas. It is in the geographical zone known as the Western Mountain Rain Forest ("Montañas Lluviosas del Oeste"), which contains the highest mountains in Puerto Rico. There are extensive sub-tropical humid forests in this area. The house is situated on a farm originally of 15 acres, 10 of which were sold. The farm is reached by a road rising from Carretera 123, formerly known as Carretera 10, the principal artery connecting the town of Adjuntas with the coastal city of Ponce, as well as the south side of the island with the north side. The dwelling rests on a ridge dividing the Southern littoral from the rest of the island.

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Figure 2. *Casa Foreman* and its surroundings in January, 2021. Photo by Alexander Wolfe.

Prior to building **Mr. & Mrs. Clark Foreman Mountain Retreat**, a small wood frame two-bedroom house was built on the west side of the site by the Foreman's' son-in law Dietrich Klakow. This house was meant for the family to live in while design and construction of the **Mr. & Mrs. Clark Foreman Mountain Retreat** progressed. This house later was extended with the addition of a third bedroom, expanded bathroom, and enlarged living room featuring a stone fireplace and chimney designed and built by Shelagh Foreman.

Over the years various members of the Foreman family lived there. Unfortunately, Hurricane Maria did such extensive damage rendering this house uninhabitable. For this reason, it is referred to as "non-contributing" and "work in progress", although it may have criteria for inclusion in a later stage of nomination of **Casa Foreman** to the National Register of Historic Places.

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In architectural terms, **Mr. & Mrs. Clark Foreman Mountain Retreat** has been called an ingenuous adaptation of the Usonian Concept, created by Frank Lloyd Wright, to the Puerto Rican climate and landscape. The overlapping planes and use of locally available materials are consistent with the Usonian approach. The design of Wright's Hanna-Honeycomb house is also referenced as a precedent, being Wright's first non-rectangular house. Wright's goal was to create a "modest dwelling for our time and place", and for a reformed American Society after the Great Depression.²

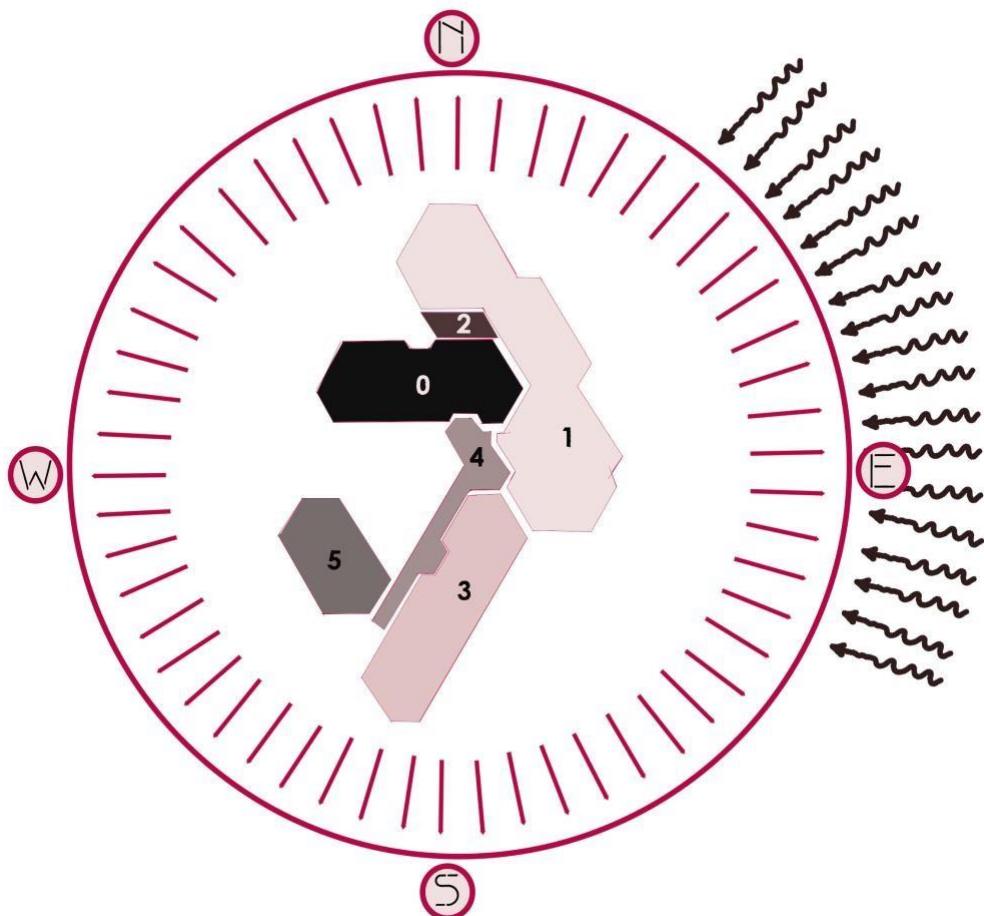


Figure 3. Floor Plan depicting dematerialization of east-facing modules. Drawing by Alexander Wolfe after diagram by Figueroa and Vivoni.

² Joseán Figueroa Jiménez Edric Vivoni González, *Henry Klumb: Principios Para Una Arquitectura de Integración*. San Juan, Puerto Rico. Colegio de Arquitectos y Arquitectos Paisajistas de Puerto Rico, 2013.

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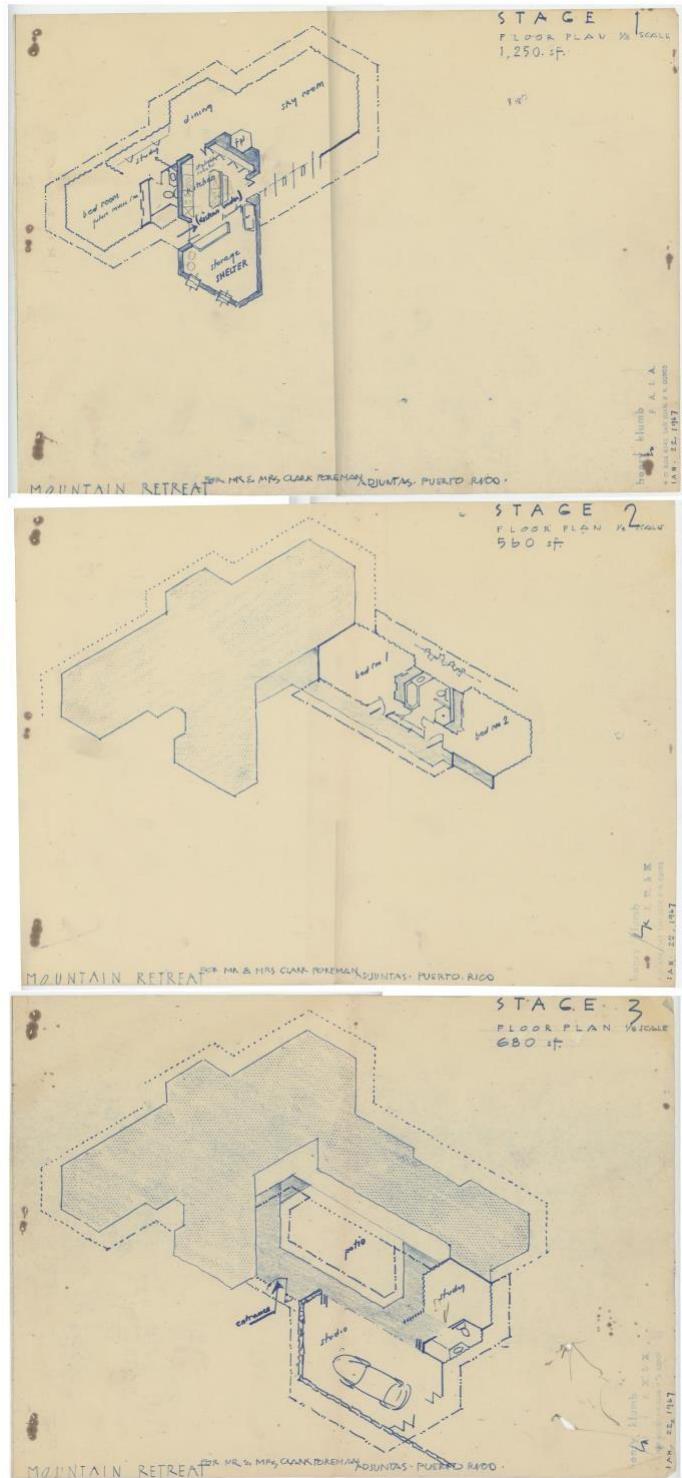


Figure 4. The Floor Plan of *Casa Foreman*, in three stages. Drawings by Henry Klumb, dated January 22, 1967. Courtesy Foreman Family Archive.

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Klumb distributed the functions of the house in three low, horizontal wood modules and one high, elongated parallelogram-shaped volume of reinforced concrete. He grouped them around an outdoor entrance patio (Fig. 5). The parallelogram shape of the concrete module is the dominant motif of the house, replicated in the other modules. There are no right angles in the house. The wood modules (3, 4, and 5) contain the sky-room (living room), dining area, study, music room, bathrooms, bedrooms and workshop, while the kitchen and storage area are located in the concrete volume, which also functions as a storm shelter. Klumb located the living spaces and bedrooms in the east toward the breathtaking view, while the services were placed on the more protected west side of the lot. The living module, module 1 – which contains the dining, living and music room-- is a free-flowing space with continuous glass panes opening to the mountains and the view to the Caribbean coast. Simple materials and finishes – Klumb specified plywood of Southern Pine or Douglas Fir –concrete and stone for walls and ceilings, and concrete and wood for the floors –are artfully combined.



Figure 5. Workshop (before and after hurricane *Maria*), breezeway, and patio. Photo by Alexander Wolfe.

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The floor plan is based on a system of equilateral triangles (Fig. 4). The interior modules are grouped around a patio (module 4) with a fish pool and green space of bromeliads, orchids and other plants native to the region. The design and “greenscaping” of this module recall the garden of the *Casa Klumb*, which was destroyed by fire in November, 2020. Module 0 consists of the kitchen and storage area, also doubling as a hurricane shelter. It has a concrete foundation and contains a cistern and pressure tank. The walls are field stone-faced with a reinforced concrete core. The gabled roof is also reinforced concrete. An aluminum hurricane door was designed to be inserted between module 0 and module 1, converting the core of the house into a hurricane shelter. There are three high, louvered clerestory windows and three skylights in the shelter, providing ventilation and passive solar illumination. The two doors on the north and the south are solid redwood Dutch doors. The shelter is partitioned by cabinetry into a kitchen and a storage/laundry area.



Figure 6. The South and East facades open to a breathtaking vista. Photo by Jacqueline Hayden.

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The main entrance to the house is from the west through the semi-covered patio (Module 4). Stepping into the sky room, the uninterrupted windows facing east and south afford a panoramic view of mountains descending to the Caribbean Sea (Fig. 6). The fireplace, constructed of stone from the nearby Toro Negro area, forms the north wall of the sky-room (Fig. 7).



Figure 7. Fireplace, dining room and wall of windows. Photo, Alexander Wolfe.

The bedroom wing--two bedrooms, a hall and bathroom —is adjacent and west of the sky room. The workshop is opposite the bedroom wing, across the breezeway and patio. The north side of the patio is framed by the massive exterior wall of module 0, the kitchen/storage area and hurricane shelter. This wall is stone set in concrete. Not being able to find a stone mason, builder Dietrich Klakow

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used a technique whereby the stones were set in a wood formwork, concrete poured in the center, and the molds then removed. The roof is poured concrete.³

Module 1 contains the active living area. The east and south walls are 60"x36" sheets of glass in wood frames mounted on 24" panels faced on the exterior with treated wood siding. Above these windows are 20" redwood, louvered panels. The corners are glazed with custom-made vertical constructions of chamfered acrylic. The west and north exteriors are made of tongue and groove wood siding. A 3-4' deck skirts the house from the north kitchen door to the south end of the sky room. (Fig. 8). Its width shifts in proportion to the volumes it borders.



Figure 8. The deck and clouds reflected in the windows of the sky room. The piloti are visible below. Photo by Alexander Wolfe.

³ Notes on the construction of the house left by builder Dietrich Klakow. Foreman Family Archive.

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Module 1 is constructed on 14" wide concrete piloti. Steel columns are welded to steel plates that have been screwed into reinforced baskets in these piloti. Weight bearing beams are bolted to these 4 1/2" steel columns. The roof is plywood covered with corrugated metal panels.



Figure 9. The life core or shelter (Module 0). Photo by Alexander Wolfe.

The north wall of the Shelter is the south wall of the bathroom in (Module 2). The bathroom walls are polished glasal. There is a glasal shower basin specially designed to fit the acute angle of the corner. The sequence of circulation begins at the main entrance opening into the large, open volume of the sky room with its spectacular mountain vistas. Spiraling to the left the adjacent open space of the dining room unfolds. Circulation continues to spiral gently to the left along a short partition opposite the tall rectangular opening into the *life core* (Module zero). It is also possible to pass around the divider and into the semi-private study area. Doors open from this space to the bathroom and the

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music room at the north end of the module. There is also a door to the deck and stairs to the garden that open from the study. The south east façade of the house consists of a staggered series of planes made up of the full-sized plate glass windows. Curved acrylic corner pieces and glass panels in the doors combine with the windows to create a virtually uninterrupted series of overlapping transparent planes.

Module 4 consists of the bedroom wing—two bedrooms and a bathroom—and module 5 comprised the workshop. These two modules are distributed around module 4, a breezeway that borders the patio garden and fish pool. As in other parts of the house wooden louvered panels provide ventilation in the rooms of the bedroom wing. Full-sized glass windows—extending from the floor to high on the wall where the louvered panels are located—open south from these bedrooms on to another garden and a south-southeast view of the mountains. The workshop is a reinforced cement and wood structure with a large plate glass window facing southeast into the patio garden. The cement and wood wall, covered with creeping vines, is the north wall. It has louvered glass windows in the upper part of the wall.

In September 2017 Hurricane Maria severely damaged the workshop and the structure had to be dismantled. Also severely damaged were the metal roof of modules 1 and 3, the chimney crown, the acrylic corner panes and the skylights in the kitchen/shelter. The rest of the structure resisted the high winds well. The metal roof has been replaced in accordance with the pre-hurricane form.

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8. Statement of Significance**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.
- 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

1967-1973

Significant Dates

1967-1973

Significant Person

(Complete if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Klumb, Henry (Architect)

Klakow, Dietrich (Builder/ Sculptor)

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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.)

Mr. & Mrs. Clark Foreman Mountain Retreat is statewide significant under Criterion C in the area of Architecture as the property embodies a distinctive method of construction and represents an important work of a widely recognized master, Henry Klumb. The property is unparalleled in Puerto Rico in its successful integration of manmade structure and natural environment, one of the fundamental principles of Wrightian architecture and a concept Klumb uniquely transposed to the subtropical context.

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

The Architect

Heinrich Klumb was born in Cologne, Germany in 1905 (**Fig. 10**). After studying architecture in Germany he came to the United States, where he apprenticed with Frank Lloyd Wright at Taliesin, in Wisconsin. Klumb worked with Wright and other important architects of the time, including Louis Kahn⁴, but was nobody's disciple. Throughout his career he continued to revise and refine his architectural design according to his own principles and social awareness.



Figure 10. Henry Klumb in Puerto Rico. Architectural Archives of the University of Puerto Rico, School of Architecture. Photographer unknown.

⁴ Enrique Vivoni Farage, *Klumb: An Architecture of Social Concern*. San Juan, Puerto Rico. La Editorial Universidad de Puerto Rico, 2007.

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In 1945 he relocated to Puerto Rico to work for Governor Rexford Tugwell as the Director of the Design Division at the Department of Public Works. Klumb lived out his life in Puerto Rico, designing and building more than a hundred residential, institutional and commercial structures. He was part of a generation of architects working between roughly 1940 and 1980 that distinguished themselves by sharing the goal of designing *“an architecture in tune with the climate (of Puerto Rico) within the formal language of the Modern Movement.”*⁵

Klumb combined elements of European modernism such as influences of the Bauhaus School, Le Corbusier and Mies Van der Rohe with elements usually associated with Wright. The underlying principle was always to make the structure work in the setting it was designed for. Klumb spoke of his “dedication to the cause of organic architecture”.⁶ This Wrightian concept of the organic is based on the idea that the human being constitutes part of Nature. The architectonic space is redefined away from being a barrier separating people from their surroundings and towards allowing and inspiring a fusion with the environment. On a metaphysical level organic architecture is conceived as liberating the mind of the individual so that, *“...if he wishes, he can live in free association with others”* and *“in conscious harmony with nature”*.⁷

Integrating the structure with existing climatic conditions such as light and heat from the sun, cooling and ventilation based on natural airflow, and the convergence of humans with sky, clouds and mountains through the breathtaking views and vistas is a fundamental part of organic architecture. In **Mr. & Mrs. Clark Foreman Mountain Retreat** the deployment of dematerialized walls of glass and multiple louvered panels in the sky room, and clerestory windows and skylights in the shelter are examples of this. Spaces are positioned to function in accordance with the ebb and flow of nature. *“The building does not have significance by itself. It acquires a feeling and sense in relation to...what surrounds it. A building is constructed to form part of the whole”*.⁹

⁵ Vivoni citing Mignucci, 1992. (Translation ed.) Joséán Figueroa Jiménez and Edric Vivoni González, *Henry Klumb: Principios Para Una Arquitectura de Integración*. San Juan, Puerto Rico. Colegio de Arquitectos y Arquitectos Paisajistas de Puerto Rico, 2013.

⁶ (Klumb speech, 1981, cited by Vivoni). Ibid.

⁷(Klumb, 1979. cited by Vivoni) Ibid. ⁹ (Klumb, 1954) Ibid.

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Figure 11. The path to one entrance along the bedroom wing and breezeway. Photo by Alexander Wolfe

The relationship of the interior to the exterior is another Wrightian concept that Klumb articulates playfully in **Mr. & Mrs. Clark Foreman Mountain Retreat** (Fig. 11). Figueroa and Vivoni cite a study of Wright by Laseau and Tice, which compares the pattern of detours, turns, and redirections in Wright's residential designs to the Japanese garden, in which fragments suggest a whole that is never fully visible.⁸ The absence of a clearly defined main entrance at **Casa Foreman** suggests the complex and seemingly arbitrary patterns of fallen trees and branches in the surrounding forest, or the jagged shapes of the mountains enfolding the house. The effect is to dematerialize the borders between inside and outside and create continuity between them.

⁸ Ibid.

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Figure 12. Another path to an entrance, this one from the west, exemplifies Klumb's departure from the traditional logic of a clearly defined main entrance.

Klumb's realization of the Wrightian concept of the *life core* of the dwelling is realized solidly in Casa Foreman, a reinforced concrete volume that is at once the structural and social core of the house around which the other spaces are organized. The building then progressively dematerializes in centrifugal fashion as it moves towards the exterior (Fig. 12).⁹

The organization of spaces around the *life core* is echoed and crisscrossed by a complex three-dimensional weave of planes and spaces, often only suggested, by eaves, columns, terraces, and stepped horizontal planes. Frank Lloyd Wright said, "Parts to the whole as the whole is to the parts". Applied to a building and its surroundings, this implies that the form of the building should reflect the surroundings just as the form of the parts of the building should reflect the form of the whole.¹⁰ The repeated module of the **Mr. & Mrs. Clark Foreman Mountain Retreat**, a parallelogram without right angles, echoes in large and small aspects of the house and is a powerful realization of this concept. **Casa Foreman** successfully integrates the seven elements of historical integrity: design, form, location,

⁹ Ibid.

¹⁰ Joseán Figueroa Jiménez and Edric Vivoni González, *Henry Klumb: Principios Para Una Arquitectura de Integración*. San Juan, Puerto Rico. Colegio de Arquitectos y Arquitectos Paisajistas de Puerto Rico, 2013.

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setting, workmanship, feeling and association. In its ensemble, **Casa Foreman** represents one of the fullest and most successful realizations of Klumb's architectural vision.

The owners

Clark Howell Foreman was born on February 19, 1902 in Atlanta, Georgia, one of four children in a prominent Atlanta family. While a student at the University of Georgia in Atlanta he witnessed the lynching of a black man, a horror that had a deep and lasting psychological impact on him. He would go on to devote his life to civil rights and economic justice in the American South.

Foreman served in the Franklin Delano Roosevelt's administration from 1933 to 1941. As a New Deal administrator Foreman was a leading advocate of racial integration and actively supported the expansion of economic and political democracy in the South. From 1933 to 1935 Foreman served under Secretary of the Interior Harold Ickes as a special advisor on the economic status of Negroes. In 1935 he became director of the Public Works Administration's Division of Public Power, where he developed an expanded program of grants and loans to cities to establish municipally owned power plants. In 1938 Foreman and other southerners compiled *The Report on the Economic Conditions of the South* for Roosevelt, and Foreman went on to organize the Southern Conference for Human Welfare.

In 1940 Foreman became Director of Defense Housing as part of the war effort. He consulted with leading architects of the time, including Frank Lloyd Wright and an architect working with him by the name of Henry Klumb. In 1941, a major controversy developed around the Sojourner Truth housing project, intended to be a racially integrated complex for defense workers in Detroit, in an area bordering a predominantly white neighborhood. When Foreman refused to give in to demands the housing project be changed to white-only occupancy, southern conservatives in Congress joined with Republicans and successfully pressured for Foreman's dismissal. After leaving the federal government, Foreman became chairman of the Southern Conference for Human Welfare. He devoted his efforts towards challenging segregation and voter restrictions in the South, and expanding the political participation of both blacks and whites.¹¹

¹¹ Sullivan, Patricia. *Days of Hope: Race and Democracy in the New Deal Era*. Chapel Hill, NC. University of North Carolina Press, 1996.

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Believing that postwar McCarthyism profoundly threatened the civil rights of Americans, Foreman, together with a group of 150 educators and clergymen, founded the National Emergency Civil Liberties Committee (NECLC) in 1951. Foreman was made its director. The organization was formed, in the words of NECLC Chairman Corliss Lamont because, "*It was felt that other organizations were not as vigorous in their defense of civil liberties as they might have been.*"¹² Over a decade later Foreman came to Puerto Rico as a representative of the National Emergency Civil Liberties Committee, during a series of congressional hearings on the island. He and his wife Mairi fell in love with Puerto Rico and lived out their lives here. Clark Foreman died at home in Adjuntas, Puerto Rico on June 15, 1977. He was cremated and his ashes are buried, along with those of his wife Mairi Fraser Foreman and his son Hugh Quinn Foreman, at a site in the forest near **Mr. & Mrs. Clark Foreman Mountain Retreat**, known as El Retiro.

Clark Foreman had a lifelong love of the natural world. As a youth he had spent summers in the Appalachian Mountains and developed an abiding fascination with the unique pre-glacial terrain and the ecosystems it supported. He had a leading role in founding the Highlands Biological Laboratory and, later, the Nature Center, both in Highlands, North Carolina. The Nature Center was developed as part of the Works Project Administration in Roosevelt's New Deal. From its inception, Clark Foreman, as an official in the Works Project Administration, was closely involved in the design and building phases of the project. The Museum was dedicated to him and the Botanical Garden was contributed by the Foreman family. The Highlands Biological Station is devoted to "fostering research and education focused on the rich natural heritage of the Highlands Plateau, preserving and celebrating the biological crown of the southern Appalachian Mountains". The Station is currently administered by the University of North Carolina and supported in part by the Highlands Biological Foundation.¹³

Foreman's passion for the environment of the southern Appalachian Mountains was clearly a factor both in the couple's choice of the cloud-capped mountains of the Cordillera Central in Puerto Rico as a place to make their home and in their choice of Henry Klumb, an architect whose work integrates natural surroundings with human living spaces.

¹² Kovach, Bill, *The New York Times*, December 10, 1968

¹³ Highlands Biological Station website (www.highlandsbiological.org).

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This convergence and interplay of environment (mountains, forest, sky, humans) and dwelling is a fundamental part of the development of the environmental consciousness that underpins the powerful Environmentalist movements of the later 20th century both in Puerto Rico and internationally. An important early exponent of environmentalism in Puerto Rico in the post-World War II period is architect Francisco Javier Blanco. For decades Blanco advocated and lobbied for the creation of a Conservation Trust to protect areas of environmental and historical importance. Although the government created a legal framework for a *fideicomiso de conservación* or conservation trust in 1949, it was not until 1973 that the necessary legal mechanisms to publicly acquire property rights were put into place. Blanco became close friends with the Foremans in the period when **Casa Foreman** was being built. He would spend hours sitting on the balcony of the sky room contemplating the clouds and mountains on the horizon. The scene recalls the previously mentioned words of Klumb positing the organic house as a means to open the mind of the individual so that "...if he wishes, he can live in free association with others" and "in conscious harmony with nature".¹⁴

Blanco and Foreman devised a plan to make 41 cuerdas¹⁵ of virgin rain forest owned by Foreman, into a nature preserve. The area would have its flora and fauna protected by the newly empowered Conservation Trust of Puerto Rico by means of a Conservation Easement that strictly regulated development on the land. Particular attention was given to the Sierra Palm, which grows at higher elevations in the humid sub-tropical forests. The 5 cuerdas on which **Casa Foreman** is situated adjoin but are not part of this easement. It was in this way that the Reserva Foreman, also known as the *Reserva del Nacimiento del Río Portugués* (Reserve of the Headwaters of the Portugués River), came into being in 1973. Blanco was the founder and first Executive Director of the Conservation Trust of Puerto Rico, which now is entrusted with the protection of over 50 areas of environmental and historical significance in Puerto Rico.

¹⁴ (Klumb, 1979 . cited by Vivoni) Jósean Figueroa Jiménez and Edric Vivoni González, *Henry Klumb: Principios Para Una Arquitectura de Integración*. San Juan, Puerto Rico. Colegio de Arquitectos y Arquitectos Paisajistas de Puerto Rico, 2013.

¹⁵ A cuerda equals .97 of an acre.

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9. Major Bibliographic References

Bibliography (Insert bibliography here – cite the books, articles and other sources used in preparing this form.)

Bermúdez, Manuel, *Rehabilitation Foreman House: Recommendations Report*. San Juan, Puerto Rico, 2019.

Figueroa Jiménez, Jósean and Edric Vivoni González. *Henry Klumb: Principios Para Una Arquitectura de Integración*. San Juan, Puerto Rico. Colegio de Arquitectos y Arquitectos Paisajistas de Puerto Rico, 2013.

Foreman Family Archive.

Notes on the construction of the house left by builder Dietrich Klakow.

Casa Foreman perspective drawing by Henry Klumb dated June 3, 1967.

Highlands Biological Station website (www.highlandsbiological.org)

Kovach, Bill. *The New York Times*, December 10, 1968

Sullivan, Patricia. *Days of Hope: Race and Democracy in the New Deal Era*. Chapel Hill, NC. University of North Carolina Press, 1996.

Vivoni Farage, Enrique. *Klumb: An Architecture of Social Concern*. San Juan, Puerto Rico. La Editorial Universidad de Puerto Rico, 2007.

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):

Mr. & Mrs. Clark Foreman Mountain Retreat
Name of Property

Adjuntas, Puerto Rico
County and State

10. Geographical Data

Acreage of property 4.85 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): _____

	<u> </u> NAD 1927	or	<u>X</u> NAD 1983
1.	Zone <u>19Q</u>	Easting	<u>743956</u>
2.	Zone _____	Easting	_____
3.	Zone _____	Easting	_____
4.	Zone _____	Easting	_____

Verbal Boundary Description

 (Describe the boundaries of the property.)

The property is bordered on the West by the Reserva Portugués, a nature reserve containing the headwaters of the Rio Portugués and administered by the Conservation Trust of Puerto Rico. On the North, East and South sides the property is bordered by undeveloped forest lands, some of which are owned by members of the Foreman family. The property comprises 4.85 acres, as registered at the *Centro de Recaudación de Ingresos Municipales* (CRIM) under number 290-000-010-29.

Boundary Justification

 (Explain why the boundaries were selected.)

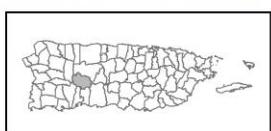
These boundaries correspond to the original deed for the property held by Clark and Mairi Foreman.

United States Department of the Interior
National Park Service / National Register of Historic Places Registration Form
NPS Form 10-900

OMB No. 1024-0018

Mr. & Mrs. Clark Foreman Mountain Retreat
Name of Property

Adjuntas, Puerto Rico
County and State



Casa Foreman
Adjuntas, Puerto Rico
19Q E743956 N2006924 UTM

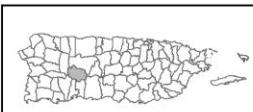
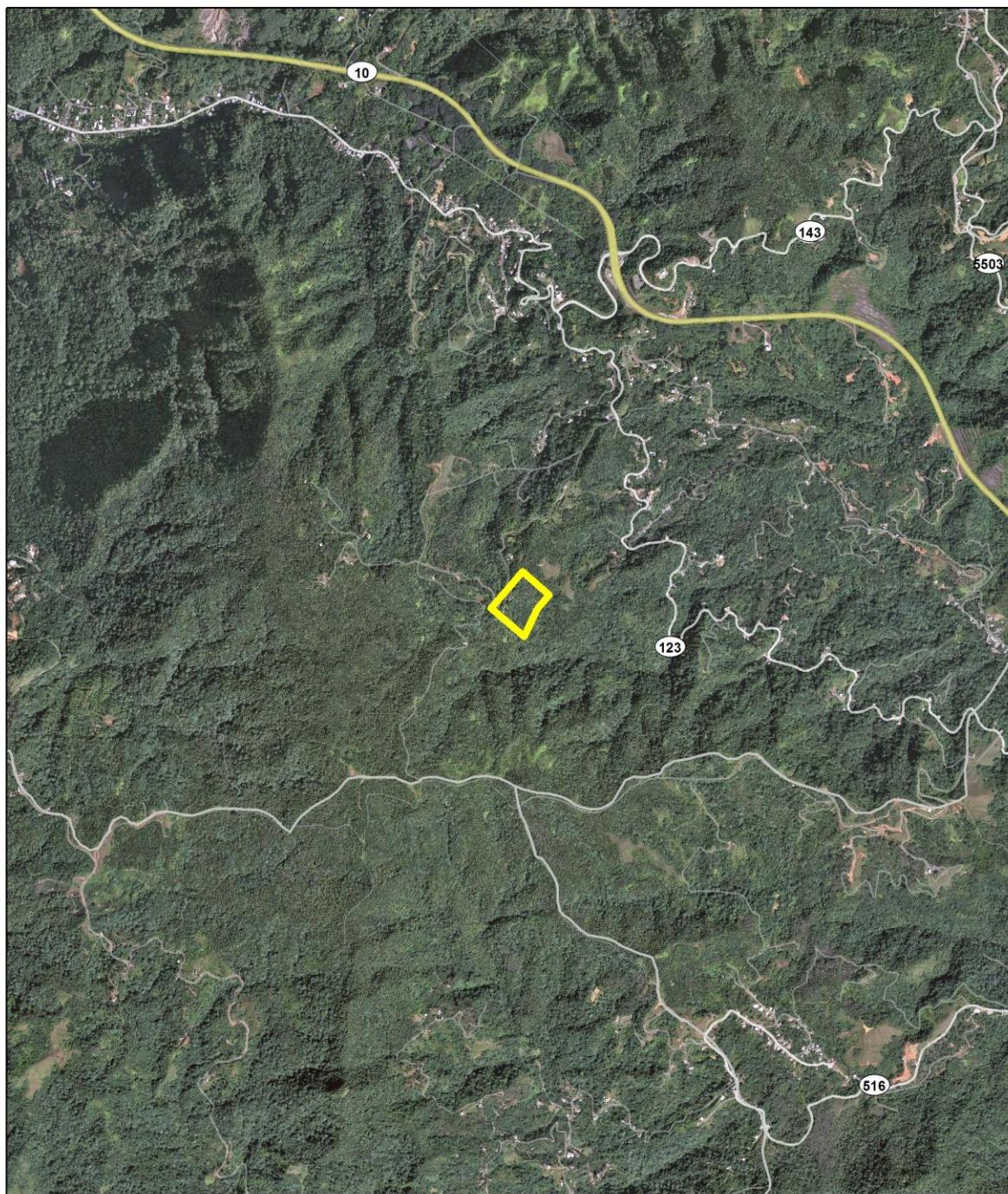
1:1,800
0 50 100 Feet
N

Mr. & Mrs. Clark Foreman Mountain Retreat

Adjuntas, Puerto Rico

Name of Property

County and State



Casa Foreman

Adjuntas, Puerto Rico

19Q E743956 N2006924 UTM

1:12,000

Feet
0 650 1,300

N

Mr. & Mrs. Clark Foreman Mountain Retreat
Name of PropertyAdjuntas, Puerto Rico
County and State**11. Form Prepared By**

name/title	Alexander Wolfe		
organization	date	September 16, 2021	
street & number	telephone	(917) 863-9918	
city or town	state	PR zip code	00601
email	mambomedia@yahoo.com		

Additional Documentation

Submit the following items with the completed form:

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

Photographs

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

Photo Log

Name of Property	Mr. & Mrs. Clark Foreman Mountain Retreat		
City or Vicinity	Adjuntas	County	Adjuntas
Photographer	Alexander Wolfe / Jacqueline Hayden	Date Photographed	January – September 2021

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

1. Aerial view, looking southeast, 0001.
2. Aerial view before 2017 hurricane Maria, looking southeast, 0002.
3. Entrance, looking west, 0003.
4. Northeast entrance, looking northwest, 0004.
5. Living Module, looking north, 0005.
6. Fire Place, looking southwest, 0006
7. Shelter core (kitchen), looking southeast, 0007
8. Panoramic view, looking northwest, 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.