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NATIONAL REGISTER

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Casa Vives

other names/site number Casa Familia Vives

2. Location

street & number 88 Calle Paseo Atocha, corner Calle Castillo [ ] not for publication

city or town [X] vicinity

state Puerto Rico code PR county Ponce code 113 zip code 00730

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

Carlos A. Rubio Cancela, SHPO — December 18, 2012

Signature of certifying official/Title — Date

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 or 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 the Keeper — 2/15/2013

Date of Action

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**

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

N/A

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC/ single dwelling

Current Functions
(Enter categories from instructions.)

VACANT/ NOT IN USE

7. Description

Architectural Classification
(Enter categories from instructions.)

Neoclassical

Materials
(Enter categories from instructions.)

foundation: Stone
walls: Brick and masonry/ wood
roof: Brick and masonry
other:

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

Casa Vives is an 1860, L-shaped layout, brick and masonry, two-story, Neoclassical, flat-roofed with parapet building located at 88 Paseo Atocha, corner of Castillo Street, two blocks north from the main plaza of the traditional urban center in the municipality of Ponce. The residence occupies a lot of one thousand one hundred and seventy-four (1,174) square meters. Possibly designed by architect Juan Bértoly Carderoni, as stated by many, and built by Carlos Milán, **Casa Vives**' elegance, details, materials and quality of craftsmanship, it's one of the best preserved nineteenth century houses in the island. The building epitomizes the quintessential architecture associated with the 19th century upper classes that projected their class vision upon the built landscape of the major urban centers in the island, been the city of Ponce probably its best example.

Narrative Description

Casa Vives sits in a very prominent and public corner lot, with its residential entrance facing Atocha Street, main commercial artery within the traditional urban core. The longitudinal axis of the building's elevation faces Castillo Street, another important commercial artery, across from the 19th century *Plaza del Mercado* (Market Square) building. The Neoclassical building has a dominating presence within the area. The façade's design received a different a treatment, in accord with the building's dual purpose: commercial and residential. In the first level, the neoclassical elements are austere; the exterior is articulated by the doors and windows openings. These openings are framed by moldings and pilasters resembling Tuscan columns. The pilasters are crowned by an unadorned, flat architrave that runs along the entire façade, clearly dividing the commercial floor from the residential upper level.

The second level received a more complex treatment, to emphasize its social significance. The upper level façade is completely articulated around its many openings. There are thirteen sets of wooden double doors with adjustable louvers, nine facing *Calle Castillo* and four overlooking *Paseo Atocha*. Each doorway is accentuated by a combination of balconies, plaster moldings and pediments, all framed by a rhythmic articulation of Corinthian pilasters. The balconies have the original nineteenth century wrought iron grilles. The façade is crowned with a sober, but strong

entablature. The Tuscan and Corinthian pilaster accented the buildings verticality, against its massive and dominating horizontality **(Fig. 1)**.

The building's lower level has been historically used for commercial purposes. As a corner lot, the first floor L-elevation has one square-shaped volume facing west towards Paseo Atocha, while the other two commercial spaces occupy the longitudinal axis that runs east-to-west along Castillo Street. The commercial spaces are of different sizes. In all three sections, the original floors were replaced with native tiles, product of an early twentieth century intervention. The twelve-foot high ceiling in the square-shaped section is covered with pressed tin panels, a decorative addition very frequently used during the 1920s among the upper class' residences and social/civic buildings in different cities **(Fig. 2).** Meanwhile, the seventeen-foot high ceiling in the other two commercial areas have kept the original exposed *ausubo* (*manilkara bidentata* tree) beams, sustaining the *pichipen* rafters, which support three layers of thin bricks that make-up the foundation for the upper level floor. Throughout the entire first floor's interior, the stucco has been removed, leaving the brick walls completely exposed **(Fig. 3).** Each commercial section has its own service room. The one hundred and ten (110' 5") feet long longitudinal elevation that faces Castillo Street has a very public exposure with four large clear glass windows and an equal number of clear-glass-metal-framed doors. The axis that faces Paseo Atocha has an additional glass door and two large glass windows. All three spaces at the first floor have access to a narrow backyard limited by a seven-foot high brick and masonry wall, which runs east-to-west, and separates the commercial space, physically and visually, from a large open garden-like interior patio only accessible to the upper-level residents. The Castillo Street axis has, on its eastern end, an arched wooden gate, that provide access to the *cochera* (carport), which by the time **Casa Vives** was built in the 1860s, served to properly house the family's horse stagecoach, and later, during the early twentieth century, housed the Ford's model T's and A's

The residential second-story is access thorough an original double-door wooden gate facing Paseo Atocha. Pass the entrance, an imposing *zaguán* (hallway), with seventeen-foot high with exposed beams and rafters ceiling and richly stenciled decorated walls, surprised the visitor. Mid-point in the *zaguán*, a Roman arch, painted to simulated marble, creates a transition point and serves to visually frame a magnificent eight risers, bronze handrails, marble flared stair **(Fig. 4).** At the stair's landing, there are two identical richly crafted iron grilled gates. One guards the entrance to the second floor, while the other one do the same to and from the patio. At the gate's upper portion that faces the zaguán, within a golden painted circle, the metal is curved to form the letters CV, the initials

of Carlos Vives, the 1860's owner of the house. A northerly left turn at the landing guides into an impressive marble straight staircase with bronze handrails, up to the second floor.

In the second story, the living quarters consist of fifteen rooms divided among sleeping quarters, living room, *antesala*, dining room, kitchen (with the original 19th century stove)**(Fig. 5)** bathroom and studio/library. The layout responds to the L-shaped arrangement. A massive rectangular volume, divided in three spacious rooms with fifteen-foot high ceilings, faces west overseeing Paseo Atocha **(Fig. 6).** The bedrooms, kitchen, bathroom and dining room are lined-up along the longitudinal axis, facing north overlooking Calle Castillo. This section of the quarters, the most private section of the house, also faces south, towards the interior courtyard. The entrance to each room in the longitudinal axis is accentuated by the use of a classical pediment framing each doorway. Each room facing the patio, with the exception of the dining room at the eastern end, has a distinguishable feature of a double door system. First a double wooden door with adjustable louvers, crowned with a wooden fixed transom with frosted glass panel. Another solid mahogany double door is added, which covers the entire doorway.

The rooms within the elongation are access through a forty-eight-foot long, six-foot wide gallery. The gallery is enclosed in its full length through the use of an original row of wooden balustrade, supporting operable wooden transoms, movable wooden louvers and wooden shutters, simultaneously providing shade and air, two important design considerations, as Ponce is known for its heat and its implacable sun **(Fig. 7).** Another significant design in **Casa Vives**, related to Ponce's climate, is the treatment given to the air circulation within the living quarters. The house has high ceilings, ranging from fourteen to fifteen feet, to give hot air more space to rise. Adorned ventilation holes are strategically located at the four corners of every room's ceiling, allowing for the heat to exit through the roof and letting the cool air circulate throughout the entire house **(Fig. 8).** The fresh air is captured at the roof through a set of brick and masonry ventilation structures, oriented in an east-to-west direction (the usual direction of the wind currents), and channelized to the house interior **(Fig. 9).** Every single room in the house connects to the adjacent room through wooden double doors (some with louvers and shutters, other of solid construction), allowing air to circulate from one space to another. Furthermore, many of the interior doors are crowned with wooden transoms, facilitating the air conduit even with the doors close. In addition, every single room has, at least, one wooden double door that open toward the exterior.

With the exception of the bathroom, the walls in the house featured diverse surface treatment. Almost every wall is decorated with hand painted and stenciled art recreating geometric patterns and

classic motifs: garlands, pilasters, columns and linear designs to accentuate corners **(Fig. 10).** All floors are of wooden planks made out of *tabloncillo* (*sideroxylon portoricense*), with the exception of the gallery's floor, which consist of hydraulic cement tiles, result of an early twentieth century intervention. The ceiling consists also of wooden planks, mostly decorated with hand painted geometric motifs and stenciled designs.

The L-shaped layout of the massive building, together with adjacent constructions, and the surrounding brick and masonry fence, hides to the local transient the open and greenish interior patio of the residence. The patio could be access through the *zaguán*, the carport, or directly from the upper level eastern end, using a brick and masonry half-turn with landing staircase. As the house is not in use, the patio reflects abandonment. Nonetheless, there are certain built elements within that must be described. Most important, is the marble flared stair, identical to the *zaguán* staircase (but with one less riser) and the iron grilled gate, which replicates also the *zaguán*'s iron gate. Many early twentieth century Vives' family photos at the patio, using the staircase as stage, suggest the social importance of the location **(Fig. 11).** A water fountain sits at the center of the patio, another favorite spot for early 20th century family photos. There are two separate brick and masonry constructions in a precarious state, currently used as construction material storage area. During the nineteenth century, the buildings were use as residence for the service personnel.

The building's roof is access through an interior wooden stair. Made of thin bricks three layers deep, as it was the practice by the 1860s, and surrounded by a three-foot high parapet, the roof contains certain elements of architectural interest. First of all, there are the previously described ventilation structures. In addition, the engineering techniques applied in the design of the roof's drainage speaks well of the craftsman quality at the time. The flat roof slopes slightly towards the western edge, pushing any rainfall into that direction, while, at the same time, at the foot of the parapet, the deck was slightly raise in an arrow shape, dividing the incoming water current and forcing it directly into the drainage holes **(Fig. 12).** The rain fall capture at the roof, according to historic documentation, finds its ways into a well located at the patio.

Casa Vives retains all seven aspects of integrity: location, design, setting, materials, workmanship, feeling and association.

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.)

- [x] A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [ ] B Property is associated with the lives of persons significant in our past.
- [x] C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(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 grave.
- [ ] D a cemetery.
- [ ] E a reconstructed building, object, or structure.
- [ ] F a commemorative property.
- [ ] G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance
(Enter categories from instructions.)

Architecture
Social History

Period of Significance

1860-1962

Significant Dates

1859
1860

Significant Person
(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Milán, Carlos (builder)

Period of Significance (justification)

Casa Vives period of significance begins with its construction date (1860), and ends at the fifty-year cut-off period (1962).

Criteria Considerations (explanation, if necessary)

N/A

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

Casa Vives is of statewide significance under Criterion C (Architecture) as the property represents a great and well preserved example of nineteen century craftsmanship, methods and construction techniques. Equally significant under Criterion C, the property represents the pattern of urban development applied within many traditional urban centers in Puerto Rico, been the city of Ponce, probably its best example. **Casa Vives** is also statewide significant under Criterion A, as it greatly exemplify the social aspirations and class-representation of the nineteenth century upper echelons and their impact in the built landscape.

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

Casa Vives is associated with and represents Ponce's nineteenth century urban development. Just a small settlement consisting of one hundred and fifteen (115) houses and 5,038 souls scattered around a small plaza with a little deteriorated church at the center by the late 18th century,[1] by 1878 Ponce's urban center projected a striving city with four squares, an urban grid with thirty-four major streets, one thousand and eighty-four houses (1084), two hundred and sixty (260) huts and two thousand two hundred and four (2204) families co-existing within the urban core.[2] Around the same year, the municipality of Ponce consisted of five urban sectors, numerically named as sectors 1,2,3,4 and 5; the urban wards of La Playa and Cantera and twenty one rural wards. Within the urban core, excluding public buildings and huts, there were nine hundred and seventy-three residences: fifty-three two-story brick and masonry houses; one hundred and one houses of just one level of the same material; thirty-three two-story houses of mixed construction (masonry at the lower level with a wooden upper floor); thirty-seven two-story wooden houses and seven hundred and forty one-story wooden houses.[3]

The boom in Ponce's urban development was tied to the city's agricultural and commercial activity. During the first decades of the 19th century, Puerto Rico's agricultural production became more important than its military strategic location within the Caribbean. As foreign trade became

[1] Iñigo Abbad y Lasierra, *Historia geográfica, civil y natural de la isla de San Juan Bautista de Puerto Rico.* Anotada en la parte histórica y continuada en la estadística y económica por Jose Julián Acosta y Calbo. Ediciones Doce Calles, 2002, 326.

[2] Manuel Ubeda y Delgado. *Isla de Puerto Rico. Estudio histórico, geográfico y estadístico de la misma.* Puerto Rico. Establecimiento tip. del Boletín, 1878, 219-222.

[3] Ramón Marín. *La Villa de Ponce considerada en tres distintas épocas. Estudio histórico, descriptivo y estadístico, hasta finales del año 1876.* Ponce, Puerto Rico, Establecimiento tipográfico "El Vapor", 1877, 346. Obras Completas.

significant, so did cities with port facilities. Ponce took great advantage of its location in the southern portion of the island and its most adequate port facilities, officially opened at La Playa by 1804. The city was able to capitalized on its distant location from San Juan, channelizing not only its own local production, but also absorbing the production of adjacent municipalities and becoming the main center in the island's international market, replacing San Juan as head of the exporting commerce. In 1890, Ponce was responsible for the exportation of 33.2 percent of the island's production, while San Juan accounted for 21.2 percent.[4]

Ponce's economic strength was also the result of the city becoming the home base of a very influential immigration. Events like the Haitian Revolution (1789-1804), the Latin America Wars of Independence (1810-1824)[5], and the Spanish government immigrants policies (like the 1815 *Real Cédula de Gracia*) promoted the arrival of numerous well-to-do foreign citizens that made out of Ponce's fertile flatlands their new production centers (specially sugarcane) and turned Ponce's urban center into their new homes. Don Salvador de Vives, founder of the Vives dynasty in the island and the well-known *Hacienda Buena Vista*, arrived in Ponce in 1821, from Venezuela, with his wife, his little son, Carlos Vives, future owner of **Casa Vives**, and two slaves, as part of this human exodus.[6]

Ponce's agricultural economy and commerce will gravitate around two main crops: sugar and coffee. The sugar industry will bring its collateral consequences: the establishment of a social framework based on slavery. In Ponce, more than any other region of the island, sugar and slavery were synonymous. By the time Salvador Vives died in 1845, after being City Mayor three consecutive terms, slaves constituted eleven percent of the population of the island as a whole; in Ponce, they totaled twenty-three percent. As an example, slaves provided the main workforce at Vives' Hacienda Buena Vista.

The slave commerce, as the sugar, coffee and other crops produced within the southern region and mostly exported through Ponce, promoted the formation of a strong commercial sector, just as dominant as the powerful landlord class.[7] Through their commercial relationships, social interaction

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[4] Archivo General de Puerto Rico (AGPR). Gobierno de Puerto Rico. Estadística general del comercio exterior y balances mercantiles. 1895.

[5] A very dramatic example of this human transplant took place on October 15, 1821, when as result on the Venezuelan's independence from Spain, a Spanish soldier's garrison of 4 generals, 666 soldiers and 599 civilians loyal to Spain, arrived in Ponce. Most of them took permanent residence in the city. See, Pedro Tomas de Córdova, *Memorias geográficas, económicas y estadísticas de la Isla de Puerto Rico*. Tomo III. Año de 1831. Instituto de Cultura Puertorriqueña. San Juan, Puerto Rico, 1968, 437.

[6] Guillermo A. Baralt, *Buena Vista. Life and Work on a Puerto Rican Hacienda, 1833-1904*. The University of Carolina Press, 1999, 7.

[7] The Vives family business is a great example of the multiple crops opportunities in Ponce's agriculture. When Salvador Vives established Hacienda Buena Vista in 1833, the production was based on plantains, sweet potatoes, bananas,

and marriage arrangements, these upper groups conformed an urban bourgeoisie that shaped Ponce's urban landscape. The words used by historian Frank Moya Pons to describe the new urban centers in the Dominican Republic could be properly applied to Ponce's development by mid-nineteenth century: "*new buildings were erected, light system were installed, the streets were paved and provided with sewage and aqueducts, social clubs and literary societies were founded and theaters and plazas were built*".[8] As architect Jorge Rigau indicates, "*The vigorous commercial activity...introduced an urban lifestyle previously unknown.*"[9] The striving commercial activity in the city attracted into the urban core businessmen, landlords, speculators; but also attracted carpenters, artisans, brick layers, contractors, architects, engineers, artists, and many others, from which the city's built landscape will grow and benefit.

Through the intensive use of agriculture and its equally intensive port commerce, Ponce became the richest municipality in the island. By 1890, with seventy municipalities already formed, Ponce was the town that most contributed in taxes to the state treasury.[10] During the second half of the nineteenth century, construction period of **Casa Vives**, the city's well-to-do citizens shaped the urban center through many ways, been its architecture, one of the most enduring means. This urban bourgeoisie competed for social status and public recognition, using architecture to express their personal achievement and social aspirations. Their residences became social statements that ultimately differentiated Ponce's from any other urban center. In contrast to Old San Juan, for example, whose residential architecture was conformed through a repetitious application of an anonymous façade representing the Official establishment's homogenous parameters, Ponce's urban center was configured around individual buildings where each family strived to impress upon the built landscape their individuality. The social discourse of Ponce's urban center facades created an urban element based, contrary to Old San Juan, not on homogeneity but on its diversity. As sociologist Angel Quintero Rivera suggest, the elaboration of Ponce's residential urban center facades manifest a cultural character associated to a Manorial worldview, where the patrician families, upon their "generosity", perceived their residence as a gift to the public and a way to embellish and dignify their city.[11] **Casa Vives** is one of the best remaining examples of this context.

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cacao, other fruits and vegetables. But Hacienda Buena Vista's bonanza will come under Carlos Vives' guidance from the production of cornmeal, which was sold to many haciendas owners as a main staple on the slaves' diet.

[8] Frank Moya Pons, *Manual de historia dominicana*. Santiago, D.R.: Universidad Católica Madre y Maestra, 1984, 480.

[9] Jorge Rigau, *Puerto Rico, 1900. Turn-of-the-Century Architecture in the Hispanic Caribbean, 1890-1930*. New York: Rizzoli, 1992, 124.

[10] Ángel G. Quintero Rivera. *Patricios y plebeyos: burgueses, hacendados, artesanos y obreros. Las relaciones de clase en el Puerto Rico de cambio de siglo*. San Juan: Ediciones Huracán, 1988, 42-43.

[11] Ibid. 55.

Casa Vives

The two-story, brick and masonry, neoclassical residence known as **Casa Vives** was built between 1859 and 1860. The building occupies a very social and commercially prominent lot at the intersection of Paseo Atocha and Calle Castillo, the two main commercial arteries in Ponce's traditional urban center. The lot was acquired by Carlos Vives, son of Salvador Vives, in 1859, from Antonio Torruella, local businessman. The transaction was officially recorded before lawyer Francisco Parra on May 31, 1859.[12] At the time of the purchase, the lot was occupied by a two-story wooden house, with dependencies like service rooms, well and kitchen, built in the yard, outside the residence. The lot was surrounded by a brick and masonry wall. This was a common practice, as the city ordinances required that every wooden house within the urban center was separated from any other structures by a solid material fence, to prevent spreading in case of fire. The regulations also indicated that houses built at the corners of mayor streets in the urban center have to be constructed of solid materials, so they will served as deterrent in case of fire. Existing wooden residences could it be repaired to make then usable, but re-constructions or major improvements were not allowed. If Carlos Vives had an intention of re-building the wooden house acquired from Torruella at the prominent corner of Atocha and Castillo, right across from the Market Building, he would it have to make a significant investment to make a solid construction.

On the very same month of May 1859, Carlos Vives, owner and manager of the family's estates since his father death in 1845, acquired a substantial amount of money through the sale of a significant part of his human property. On early May, a close friend and customer of Hacienda Buena Vista's cornmeal, José Alomar, a landlord from Santa Isabel, bought forty-six slaves from Vives, for the extraordinary amount of 36,000 silver pesos.[13] Historian Guillermo Baralt indicates in his excellent work on *Hacienda Buena Vista* that one possible reason for the slaves' sale was that:

> *"Carlos Vives was beginning construction on a new residence in Ponce (Ponce's fourth largest private house, designed and built by the famous architect Juan Bértoly), which was going to cost him thirty-six thousand pesos—the same amount he received for the slaves)".*[14]

[12] AGPR. Fondo: Protocolos Notariales, Serie: Ponce, Escribano: Francisco Parra, Caja: 1859, Legajo 299.
[13] Op. Cit. 77-80.
[14] Ibid. 80.

The house of reference it's precisely **Casa Vives**. Up to now, the consensus has attributed the residence's design and construction to Juan Bértoly Carderoni, as mentioned in Baralt's work and many others. Bértoly Carderoni was well known in Ponce for his multiple significant works: the Teatro La Perla Building, the fabulous Market Place Building (Plaza del Mercado) (inaugurated in 1863), and many others. However, the Vives' family historic documents kept at the *Fideicomiso de Conservación de Puerto Rico* (Conservation Trust of Puerto Rico), custodians and owners of *Hacienda Buena Vista* and a vast collection of related documents, seem to indicate that Carlos Milán was the house' builder. Although this does not discard the possibility that Bértoly was the house designer, no documents at all were found that support that statement.

An 1859 document, signed on June by both parties shortly after Vives acquired the lot, show Carlos Vives contracting Milan's services to build a two-story, brick and masonry, L-shaped residence, facing the Plaza del Mercado to the north and limited on its west side by Calle Atocha, the precise location of **Casa Vives**. Within the documents there is another one that shows Carlos Vives contracting the services of Juan Bértoly, in 1863, to build a two-story, brick and masonry, L-shaped building, located at the corner of Calle Atocha and Calle Estrella, which is the opposite corner of **Casa Vives**. Certain references in Bértoly's 1863 contract indicate that **Casa Vives** was already finished by this time. [15] **Casa Vives** definitely construction period is also ratified in a close testament signed by Carlos Vives and his wife, Guillermina Navarro, before lawyer Francisco Parra on May 13, 1862. [16]

The amount of 36,000 pesos indicated by Baralt to build the house is not accurate either. In an 1888 tax report filled out by Salvador Vives Navarro (Carlos Vives's son and owner of the house at the time) the value of the building is indicated as 10,000 pesos. Documents show that shortly after buying the lot from Torruella in 1859, Carlos Vives acquired two more lots within the vicinity: the lot corner of Atocha and Estrella, and another at Castillo and Leon, at the eastern end of **Casa Vives**. It seems Vives used the earnings to acquire valuable real estate in Ponce.

The 1859 contract with Milán is revealing. It described the lay-out of the building as to be in an L-shaped plan (called "*martillo*" by the nineteen century architects, as it still today), with the rectangular volume looking towards Calle Atocha to be used as living room, *antesala* and receiving room. The sleeping quarters, bathroom, kitchen and dining room were to be built in the elongation

[15] Archivo del Fideicomiso de Conservación. Colección Familia Vives. Caja 8, Cartapacio 39.
[16] AGPR. Protocolos Notariales, Serie: Ponce, Escribano: Francisco Parra, Caja: 2358, Legajo 383. The testament indicates the precise location of **Casa Vives**, while does not includes the house built by Bértoly, as Vives hasn't acquire the property at the time.

overlooking the Plaza del Mercado. The first level was to be used for commercial purposes. Precisely **Casa Vives** today's layout.

Certain references in the contract and other documents at the *Fideicomiso*'s archives allowed us to look into **Casa Vives'** construction context, from detail specifications to the quality of the materials to be used. The foundations were to be made of crushed stones compacted into a thirty-three inches deep and twenty-five inches wide trench. The building's first level brick and masonry walls were going to be twenty English inches wide. The roof would consist of three layers of thin bricks, joined together by a mix of fine brick dust and lime. The building's ornamentation was going to be rich and of the best quality. All the beams were to be made of *ausubo*, just as the door's frames. The kitchen would have a chimney and its stove installed. The marble used to build the stairs was to be brought from the town of Juana Diaz, located east of Ponce, and still known today for the excellent quality of this resource. All illumination devices and equipment for the house were to be bought from *Seul Magazin et Fabrique de Fleurs & Fruits Lumineux* in Paris, France. The iron grilled work for all the exterior balconies was directly ordered from Shotts Iron Company, Glasgow, England, which is the very same design found on the house balconies today. Vives's capacity to order and acquired the best foreign items for his residence, not only speak of his financial stand, but also of the city's commercial houses and their well develop connections within the international markets.

Unknown artisans appeared within the documentation at the *Fideicomiso*, humanizing the construction process and allowing us to assign a name to works that are normally anonymous in the historic records. For example, Jacinto Napoleoni (1860) was contracted to build the wooden double doors with operable louvers for the upper floor. Manuel Sanchez (1859) signed a contract to build the second level's wooden floors out of the "*best tabloncillo found in Ponce*" (including the gallery's floor), and also, the wooden interior stair that provide access to the roof. Agustín Donato (1861) was contracted to build the balustrades for the second floor gallery. Enrique Fernández (1860) signed up with Vives to build all the wooden doors for the house interior, which were to be hand painted with varnish. All the bricks for the building were going to be acquired from the factory of Eugenio Martinez, mentioned as the best brick factory in town. In every contract signed with artisans and with Milán, Carlos Vives clearly specified that the best material were to be used, emphasizing the need to embellish all exterior facades.[17] The building was not just a private residence, it was a public statement.

[17] Archivo del Fideicomiso de Conservación. Colección Familia Vives. All details mentioned above corresponding to the house construction specifications and hand labor contracts are found in the following area: Caja 8, Cartapacios 35/39; Caja 4, Cartapacio 4; Caja 7, Cartapacios 2/6.

Among Ponce's thirty-five inclusions in the National Register of Historic Places, eleven correspond to private single dwellings fabulous buildings. **Casa Vives** precedes them all, representing the best of a particular construction context within the development of Puerto Rico's traditional urban centers. Its superb level of integrity conveys the period's methods of construction, materials and craftsmanship. The building also still conveys its significance as a social statement and a class discourse that imparted a special character to Ponce in the nineteenth century, still called today *La Ciudad Señorial* (the Manorial City).

Developmental history/additional historic context information (if appropriate)

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Abbad y Lasierra, Iñigo. *Historia geográfica, civil y natural de la isla de San Juan Bautista de Puerto Rico*. Anotada en la parte histórica y continuada en la estadística y económica por Jose Julián Acosta y Calbo. Ediciones Doce Calles, 2002.

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Caja 8. Cartapacio 39.
Caja 8. Cartapacio 35.
Caja 4. Cartapacio 4.
Caja 7. Cartapacio 2
Caja 7. Cartapacio 6.

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Baralt, Guillermo A. *Buena Vista. Life and Work on a Puerto Rican Hacienda, 1833-1904*. The University of Carolina Press, 1999.

De Córdova, Pedro Tomás. *Memorias geográficas, económicas y estadísticas de la Isla de Puerto Rico*. Tomo III. Año de 1831. Instituto de Cultura Puertorriqueña. San Juan, Puerto Rico, 1968.

Marín, Ramón. *La Villa de Ponce considerada en tres distintas épocas. Estudio histórico, descriptivo y estadístico, hasta finales del año 1876*. Ponce, Puerto Rico, Establecimiento tipográfico "El Vapor", 1877.

Moya Pons, Frank. *Manual de historia dominicana*. Santiago, D.R.: Universidad Católica Madre y Maestra, 1984.

Quintero Rivera, Ángel G. *Patricios y plebeyos: burgueses, hacendados, artesanos y obreros. Las relaciones de clase en el Puerto Rico de cambio de siglo.* San Juan: Ediciones Huracán, 1988.

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

Ubeda y Delgado, Manuel. *Isla de Puerto Rico. Estudio histórico, geográfico y estadístico de la misma.* Puerto Rico. Establecimiento tip. del Boletín, 1878.

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 Less than one acre
(Do not include previously listed resource acreage.)

UTM References
(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing		Zone	Easting	Northing
1	19Q	752678	1993369	3			
2				4			

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

Lot of one thousand one hundred and seventy-four (1,174) square meters, as recorded at the Centro de Recaudaciones de Ingresos Municipales (CRIM), under number 389-042-291-01.

Boundary Justification (Explain why the boundaries were selected.)

The nominated property includes the entire lot historically associated with the building.

11. Form Prepared By

name/title Juan Llanes Santos/ Historian

organization State Historic Preservation Office date December 11, 2012

street & number PO Box 9023935 telephone 787-721-3737

city or town San Juan state PR zip code 00902

e-mail jllanes@prshpo.gobierno.pr

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

  A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Continuation Sheets**

- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Casa Vives

City or Vicinity: Ponce

County: Ponce State: Puerto Rico

Photographer: Juan Llanes Santos

Date Photographed: May 5, 2012

Description of Photograph(s) and number: Main façade overlooking Castillo Street; looking southeast. 0001

1 of 14.

Name of Property: Casa Vives

City or Vicinity: Ponce

County: Ponce State: Puerto Rico

Photographer: Juan Llanes Santos

Date Photographed: May 5, 2012

Description of Photograph(s) and number: Main façade as seen within *Paseo Atocha* and Castillo Street intersection; looking southeast. 0002

2 of 14.

Name of Property: Casa Vives

City or Vicinity: Ponce

County: Ponce State: Puerto Rico

Photographer: Juan Llanes Santos

Date Photographed: May 5, 2012

Description of Photograph(s) and number: First floor interior, commercial space, with exposed brick walls. Tin pressed panels adorned a section of the ceiling; looking northeast. 0003

3 of 14.

Name of Property: Casa Vives

City or Vicinity: Ponce

County: Ponce State: Puerto Rico

Photographer: Juan Llanes Santos

Date Photographed: May 5, 2012

Description of Photograph(s) and number: First floor interior commercial space with exposed brick walls and *ausubo* beams. This section runs along Castillo Street; looking east. 0004

4 of 14.

Name of Property: Casa Vives

City or Vicinity: Ponce

County: Ponce State: Puerto Rico

Photographer: Juan Llanes Santos

Date Photographed: May 5, 2012

Description of Photograph(s) and number: First floor *zaguán* entrance to residential section of the building. The Roman Arch serves as transition point and frames the striking stair. The iron grilled gates top the stair's landing; looking east. 0005

5 of 14.

Name of Property: Casa Vives

City or Vicinity: Ponce

County: Ponce State: Puerto Rico

Photographer: Juan Llanes Santos

Date Photographed: May 5, 2012

Description of Photograph(s) and number: Close-up of the eight risers, bronze handrails, marble flared stair; looking east. 0006

6 of 14.

Name of Property: Casa Vives

City or Vicinity: Ponce

County: Ponce State: Puerto Rico

Photographer: Juan Llanes Santos

Date Photographed: May 5, 2012

Description of Photograph(s) and number: Marble stair to that provide access to the second floor; looking north. 0007

7 of 14.

Name of Property: Casa Vives

City or Vicinity: Ponce

County: Ponce State: Puerto Rico

Photographer: Juan Llanes Santos

Date Photographed: May 5, 2012

Description of Photograph(s) and number: Partial view of living room; detail of stenciled walls; looking northeast. 0008

8 of 14.

Name of Property: Casa Vives

City or Vicinity: Ponce

County: Ponce State: Puerto Rico

Photographer: Juan Llanes Santos

Date Photographed: May 5, 2012

Description of Photograph(s) and number: Sleeping quarters in a row, in the longitudinal axis of second floor, connected though interior doors; looking east. 0009

9 of 14

Name of Property: Casa Vives

City or Vicinity: Ponce

County: Ponce State: Puerto Rico

Photographer: Juan Llanes Santos

Date Photographed: May 5, 2012

Description of Photograph(s) and number: Gallery; looking east. 0010

10 of 14.

Name of Property: Casa Vives

City or Vicinity: Ponce

County: Ponce State: Puerto Rico

Photographer: Juan Llanes Santos

Date Photographed: May 5, 2012

Description of Photograph(s) and number: Detail of double door systems at the room's access through the gallery; looking northeast. 0011

11 of 14.

Name of Property: Casa Vives

City or Vicinity: Ponce

County: Ponce State: Puerto Rico

Photographer: Juan Llanes Santos

Date Photographed: May 5, 2012

Description of Photograph(s) and number: Dining room; looking east. 0012

12 of 14.

Name of Property: Casa Vives

City or Vicinity: Ponce

County: Ponce State: Puerto Rico

Photographer: Juan Llanes Santos

Date Photographed: May 5, 2012

Description of Photograph(s) and number: Partial view of the patio, water fountain and marble flared stair and brick wall that separates patio from first floor commercial area. The second level gallery with its wooden louvers and movable wooden windows occupy center stage; looking northwest. 0013

13 of 14.

Name of Property: Casa Vives

City or Vicinity: Ponce

County: Ponce State: Puerto Rico

Photographer: Juan Llanes Santos

Date Photographed: May 5, 2012

Description of Photograph(s) and number: Partial view of the brick roof with parapet; ventilation structures and drainage system; looking southwest. 0014

14 of 14.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Casa Vives

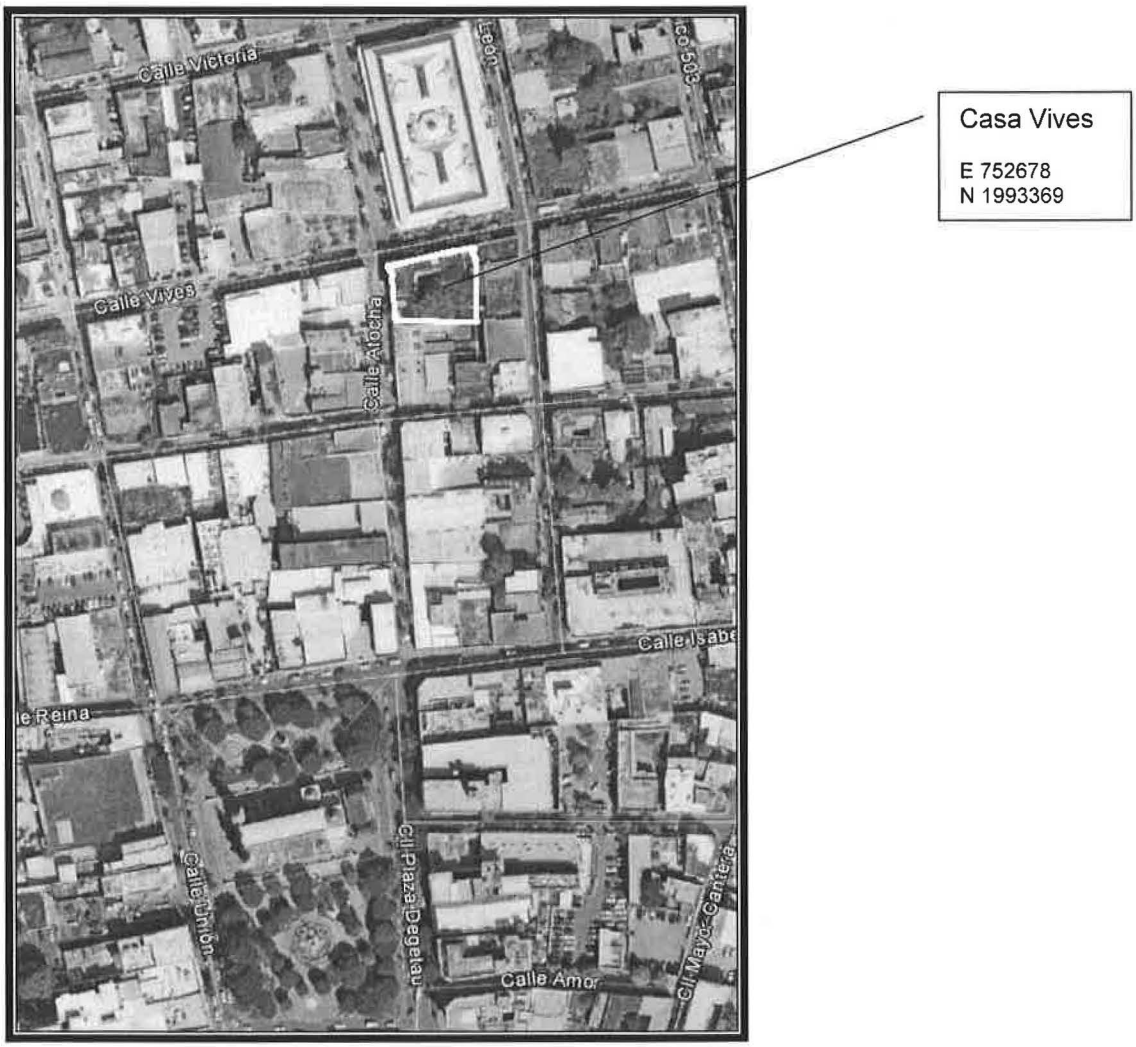
Ponce, Puerto Rico

Name of multiple property listing (if applicable)

10. Geographical Data

Casa Vives

The nominated property includes the entire lot outlined of 1,174 square meters as recorded at the Centro de Recaudaciones de Ingresos Municipales (CRIM), under number 389-042-291-01.



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Casa Vives

Ponce, Puerto Rico

Name of multiple property listing (if applicable)

Section number 7 Page 1

Fig. 1 Casa Vives

Fig. 2. Decorative tin panels, first floor.

Fig. 3 Exposed brick walls, first floor.

Fig. 4 Detail of zaguan, towards marble flared stair.

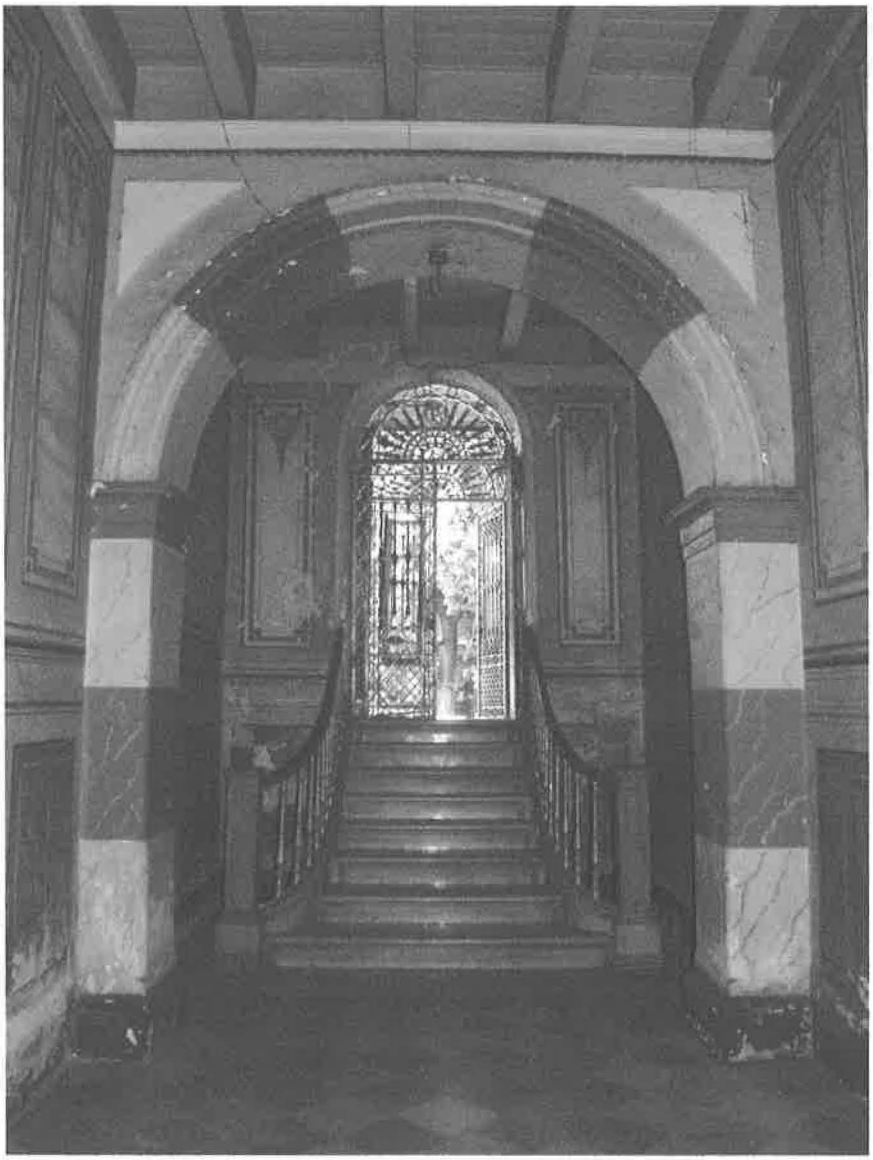


Fig. 5 Original stove

Fig. 6 Detail of living room, towards antesala.

Fig. 7 Gallery

Fig. 8 Ventilation holes.

Fig. 9 Ventilation structures at the roof.

Fig. 10 Example of stenciled art.

Fig. 11 Members of the Vives family, at the patio stairs, 1920s ca.

Fig. 12 Drainage design at the roof.

E-752678

UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY

COMMONWEALTH OF PUERTO RICO
DEPARTMENT OF TRANSPORTATION AND PUBLIC WORKS

PONCE QUADRANGLE
PUERTO RICO
7.5 MINUTE SERIES (TOPOGRAPHIC)

1222 I SW (ADJUNTAS)
1222 I SE (JAYUYA)
1222 IV SW (OROCOVIS)
1222 II NW (PEÑUELAS)
1322 II SW (RIO DESCALABRADO)
1322 II NW (PONCE)
(PUNTA CUCHARAS) 1322 II SW
(SANTA ISABEL) 1322 IV SW

66°37'30" 18°07'30" 66°30' 18°00'

52 000 E 53 55 35' 56 57 59 32'30" 61 62 63 64 000 E

144 000 METERS

32 000 METERS

22 000 METERS

5' 2'30"

18 KM. A C. 143
DIVISORIA 11.4 KM.
VILLALBA 1.2 KM.
PLAYA DE PONCE 2 KM.
LOS PAMPANOS 3.6 KM.
TALLABOA 14 KM.
(PLAYA DE PONCE) 1222 II SE
PASTILLO 3.8 KM.
SANTA ISABEL 13 KM.
2.6 KM. A C. I
CUATRO CALLES 4.8 KM.
COAMO 18 KM.
ADJUNTAS 7 KM.
ADJUNTAS 4.4 KM.

Mapped, edited, and published by the Geological Survey

Control by USGS and NOS/NOAA

Topography by photogrammetric methods from aerial photographs taken 1941, and planetable surveys 1942–1943. Revised from aerial photographs taken 1967. Field checked 1970

Polyconic projection. Puerto Rico Datum, 1940 adjustment
2000-meter grid ticks based on Puerto Rico coordinate system
1000-meter Universal Transverse Mercator grid, zone 19

Barrio and municipality boundaries by the Puerto Rico Planning Board

Red tint indicates areas in which only landmark buildings are shown

Kilometric reference distances shown in red

There may be private inholdings within the boundaries of the National or State reservations shown on this map

Revisions shown in purple and woodland compiled from aerial photographs taken 1977 and other sources. This information not field checked. Map edited 1982

Purple tint indicates extension of urban areas

MN GN 9½° 169 MILS 0°45' 13 MILS
UTM GRID AND 1982 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET

SCALE 1:20 000
1 0 1 MILE
1000 0 1000 2000 3000 4000 5000 6000 7000 FEET
1 .5 0 1 KILOMETER

CONTOUR INTERVAL 10 METERS
DASHED LINES REPRESENT 5-METER CONTOURS
DOTTED LINES REPRESENT 1-METER CONTOURS
DATUM IS MEAN SEA LEVEL

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U. S. GEOLOGICAL SURVEY, RESTON, VIRGINIA, 22092
AND DEPARTMENT OF TRANSPORTATION AND PUBLIC WORKS, SAN JUAN, P. R. 00910
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

PUERTO RICO
QUADRANGLE LOCATION

ROAD CLASSIFICATION
Primary highway, all weather, hard surface
Secondary highway, all weather, hard surface
Light-duty road, all weather, improved surface
Unimproved road, fair or dry weather
Insular Route

Croix Vives
Ponce, P.R.
19 Q
E-752678
N-1993369

00695

PONCE, P. R.
N1800—W6630/7.5

1970
PHOTOREVISED 1982
DMA 1222 II NE—SERIES E835

INTERIOR—GEOLOGICAL SURVEY, RESTON, VIRGINIA—1982

N-1993369