

United States Department of the Interior National Park Service

National Register of Historic Places Registration Form

NEC 1989

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in Guidelines for Completing National Register Forms (National Register Bulletin 16).

1. Name of Property

historic name Porter-Vallejo Mansion

other names/site number

2. Location

street & number 29 Bishop Street

N/A not for publication

city, town Pajaro

N/A vicinity

state California code CA county Monterey

code 053

zip code 95076

3. Classification

Ownership of Property

- private, public-local (checked), public-State, public-Federal

Category of Property

- building(s), district (checked), site, structure, object

Number of Resources within Property

Table with 2 columns: Contributing, Noncontributing. Rows for buildings, sites, structures, objects, Total.

Name of related multiple property listing: N/A

Number of contributing resources previously listed in the National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, 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 (checked) does not meet the National Register criteria.

Signature of certifying official

Signature: Stacie R. Craig, California Office of Historic Preservation

Date: 11/20/09

State or Federal agency and bureau

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

Signature of commenting or other official

Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:

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

Signature of the Keeper: Allison Byers

Entered in the National Register

Date: 1/4/90

Signature of the Keeper

Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)

Single Dwelling/Mansion

Current Functions (enter categories from instructions)

Vacant/Not in Use

7. Description

Architectural Classification

(enter categories from instructions)

Queen Anne

Materials (enter categories from instructions)

foundation Brick

walls Wood

roof Asphalt Shingles

other

Describe present and historic physical appearance.

What the visitor sees today when looking at the Porter-Vallejo Mansion is a highly successful integration of an 1874 Gothic Revival residence into an enlarged 1890s Queen Anne residence. Instead of demolishing the earlier eight-room Gothic Revival house or burying it totally beneath the larger Queen Anne, William Weeks, who was in charge of the 1895-1899 remodel, very sensitively retained important features of the 1874 residence which can be seen today. For example, he retained the front door and entry of the 1870s house with its distinctive horizontal siding scored to suggest masonry, while adding a new entry and front door to the east. Weeks also retained the south ell of the 1870s house with its sun porch facing east and open porch facing west while retaining its original Gothic Revival detailing. It is only because Weeks decided to retain and take advantage of the graceful well-proportioned aspects of the 1874 house that any elements at all remain from the 1870s Gothic Revival house. He very successfully repeated the lines of the graceful gables of the earlier house into the new house while adding the sensuous curves of the Queen Anne style. The result is a unique and very handsome design which fully articulates the Queen Anne style while retaining important elements of the 1874 Gothic Revival house. A tankhouse, playhouse, barn, and recent garage remain on the site today. Refer to lithograph. The mortise and tenoned heavy timber construction of the tankhouse and the cut (square) nails of the playhouse and barn support the supposition that they were constructed during the early 1870s construction period. The site is fronted by a wooden picket fence of unknown vintage and a recent redwood lath fence.

Following is a summary of construction periods:

- 1850s Antone Vallejo constructed a modest 1-1/2 story salt box type residence on a site close to the Pajaro River, according to Porter family descendants. In the early 1870s, the residence was purchased and moved to its present site by John T. Porter.
- 1870s to 1885 John Porter remodeled the modest Vallejo residence in the popular Gothic Revival style of the day. Steep pitched gables topped with finials and porches with slender posts and lacy brackets modified the house.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)

Economics
Ethnic Heritage: Asian
Architecture

Period of Significance

1895-1900

Significant Dates

Cultural Affiliation

N/A

Significant Person

Porter, John Thomas

Architect/Builder

Weeks, William Henry

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

The Porter-Vallejo Mansion is significant in the economic and ethnic heritage history of the Pajaro Valley under Criterion B for the association with John Porter. Porter was a major force in the economic development of the Pajaro Valley; he was also a central figure locally in the complex issues surrounding California's anti-Chinese movement in 1888. The property is also significant in the architectural development of the area under Criterion C as an example of the early residential work of William H. Weeks. Weeks was a prolific architect who made a significant contribution to California's built environment. The Porter-Vallejo Mansion remodel abounds in Queen Anne detail so characteristic of Weeks' early work.

John T. Porter played a significant role in Santa Cruz and Monterey Counties development prior to his assumption of leadership in the banking industry of the Pajaro Valley in 1874. After emigrating to California from Duxbury, Massachusetts, in 1850, he established a tannery and later a mercantile business with his brothers in Santa Cruz County, and was elected Sheriff of that county in 1857.

Architect William Henry Weeks opened an office in Watsonville in 1894. Over the next 31 years, he designed 91 homes in Watsonville alone. The Porter-Vallejo Mansion remodel was one of his first commissions. Weeks kept in step with architectural innovations during his lifetime, but his first love affair was with the Queen Anne style. The Porter-Vallejo Mansion reflects this early interest. In his later work, his growing confidence is evident, as he played with more whimsical lines and details of his own invention.

9. Major Bibliographical References

Brown, Bette, "Florence Porter Pfingst' Mementos in Two Cities", Register Pajaronian, April 19, 1973, pages 5-6.

Brown, Bette, "A Fading Victorian Wins New Friends", Register Pajaronian, January 9, 1973, page 7.

Cahill, B. F. S., "The Work of William H. Weeks, Architect," The Architect and Engineer of California, Vol. XLI, #2, 1915.

See continuation sheet

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 # _____

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository:

Monterey County Parks Department

10. Geographical Data

Acreage of property .535 acres

UTM References

A

1	0	6	1	1	4	6	5	4	0	8	4	4	8	0
Zone			Easting					Northing						

B

Zone			Easting					Northing						

C

Zone			Easting					Northing						

D

Zone			Easting					Northing						

See continuation sheet

Verbal Boundary Description

See continuation sheet

Boundary Justification

The boundary includes the mansion, tankhouse, and playhouse, the only buildings remaining that have historically been associated with the Porter property.

See continuation sheet

11. Form Prepared By

name/title Meg Welden, Historical Coordinator
organization Monterey County Parks date May 23, 1989
street & number P.O. Box 367 telephone (408) 755-4895
city or town Salinas state California zip code 93902

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The tankhouse and playhouse were built during this construction period. The barn on the site cannot be seen in the lithograph but appears to be constructed at least before 1900 because of the use of cut nails and 12" wide sawn redwood. Refer to the lithograph which follows.

1895-99 Design and construction took place to enlarge the residence to basically in the Queen Anne style with Colonial Revival and Shingle Style elements. William H. Weeks was the architect in charge.

1920s A two-story storage area was added to the southwest corner of the residence which is unfortunately of very poor quality construction. While the siding of the addition matches the siding of the house, the volume of the addition is detrimental to the historic and successful layout of the house. This addition modified the open porch which graced the west side of the ell of the 1870s house. Balustrades at the roof overhangs of both porches were removed at this time. French doors were installed on the north elevation to the right of the front door which interrupts the rhythm of the windows designed by Weeks. While all the remodeling elements of this period were detrimental to the historic appearance of the house, they are fortunately reversible. If the southwest volume were removed, the house would be returned to its 1880s configuration; the French doors could be removed, rehabbing the front elevation back to its original appearance as per historical photographs.

The following description will focus on the two significant periods of the residence: the first remodel by John T. Porter ca. 1874 and the second remodel by Porter with W.H. Weeks, architect, in 1895-99 which remained intact until 1920.

Early 1870s Remodel

Many elements today remain intact from the 1870s house and can be seen by the informed eye. The front door with transom above (north elevation) of the 1870s house remains intact in its original location as well as the two-story slanted bay east of the front door. Weeks chose to retain the distinctive 9" wide horizontal drop siding at the entry area which had been scored vertically to resemble ashlar masonry. The two-story bay on the facade remains intact including the delicate balustrade at the top. The pitch of the front facing gable has been retained but greatly expanded to roof the new, larger expansion to the east.

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At the south elevation, the back ell with the enclosed porch on the east remains intact today including the delicate porch posts with curving brackets in the Gothic Revival tradition. This porch undoubtedly was originally an open porch, but a photograph prior to the 1895 remodel shows it has already been closed in with siding. Weeks retained the finial at the top of the gable roof on this wing. The west porch on this ell was no doubt unaltered until the 1920 addition, but is now obliterated by the addition.

The earliest lithograph shows a bay window on the west in the 1870s residence. The basic volume of this bay has been retained although it has been filled in with siding and the window modified to be compatible with the 1890s Weeks remodel.

On the interior, the location and configuration of the original stairway remains, although the balusters and probably treads and risers of the stairs have been replaced. Outlines of the original simple, square balusters can be seen in the second story floor between the elaborate turned balusters and posts from the Weeks remodel. Weeks respected the 1870s gabled ceiling of the second floor by preserving it in the east bedroom and hallway. From a practical standpoint it would probably have been easier to reframe it, but it appears a deliberate effort was made to save it. On the second floor (upstairs of the 1870s house) four windows on the west elevation, two windows on the north and one window opening on the east (although closed in) are from the 1870s house which accounts for their unusual location close to the floor. They all retain their original dimensions, although some of the sash have been replaced. The closed in window of the east front room once opened over the balustraded porch on the east. Eight doors were retained or reused from the 1870s house.

The ceiling rosettes in 2 first floor formal rooms are retained from the 1870s house; they were fashionable in the 1870s. It is interesting to note that Weeks retained them and the 1870s plaster cornices and coving of the original formal rooms. He also left the original 9 1/2" base board in the entry. However, in the east parlor and new rooms he added to the east, he installed the same base board and added a 2 1/2" width of moulding to the top of the base to increase its width to 12". On the second floor in the 1870s rooms, the original 9 1/2" floor base remains.

Two marble-faced fireplaces from the 1870s house remain. The one in the second story bedroom is in disrepair but could be restored. The brick chimney in the present kitchen appears to be from the 1870s house.

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The 1895-99 Remodel

Under the direction of architect William Weeks, the house was expanded upward to create a full second story and a partial third floor and expanded greatly to the east adding a new entrance, ballroom, and elaborate staircase on the interior. The mansion now had 23 rooms. Mr. Porter died in 1900, but Mrs. Porter continued living in the mansion until her death in 1932. This remodel was taken on early in the career of William R. Weeks, noted architect. While he did a similar type of remodel to the Kelly Mansion outside of Watsonville, it is privately owned and its privacy highly guarded.

As Weeks designed a taller roof, he maintained the pitch of the 1870s main roof and repeated it in new gables which accounts for the compatibility between the 1870s house and the 1880s work. He was able to add curving porches and round towers while maintaining harmony between the original house and the additions. The roof is covered with composition shingles.

On the front elevation, a sensuously curved porch with spindle balusters, paired columns, and a denticular cornice covers the building facade west of the front door. The east facade retains the 1870s slanted bay but expands eastward with a new side porch. The larger gable end of the front facade is decorated with a Palladian window with a dagger ornament above and is shingled in a wave pattern. An unusual shield-shaped leaded glass oriel window lights the new stairway at the second story.

The paired columns at the front porch are repeated at the side porch which shelters the new front door and entry into the ballroom on the east elevation. Beaded moldings and carved panels decorate the side entrance. A garland frieze unites both door and window. The east gable end terminates in a round tower which gracefully emerges from the gabled roof of the house--a device which shows the influence of the Shingle Style. This elevation is unified by all 1890s windows, the smaller ones glazed with leaded glass in a diamond pattern.

The south elevation is all Queen Anne influenced with the exception of the 1870s ell which was preserved. A polygonal tower reaches to attic height. The south gable end is decorated in the style of the north elevation--Palladian window, dagger ornament, and wavy shingles above the window. The ell which projects to the south has been described in the 1870s section.

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The west elevation has been marred by the 1920s two-story addition which is a hodge-podge of storage rooms. The second story floor is weak and unsafe. It appears that the porch which once ran the length of the 1870s ell has been covered over the horizontal siding during this remodel. While unfortunate, these changes are reversible and could be corrected by removing the two-story addition which is of poor construction and by reconstructing the porch from historical photographs.

At the north end of the west elevation, what was a straight-sided bay window in the 1870s house, has been tastefully walled in, probably by Weeks, with matching siding to create a small room. The denticular cornice of the front porch continues on this bay to unify it with the front porch.

Weeks chose to sheathe the entire house in the 9" channeled horizontal siding of the original 1870s house, except for the attic level in which he employed the use of straight and wavy pattern shingles. He added a dormer to light the attic at the north elevation.

The 1895 Weeks' remodeling is little altered on the interior except for the kitchen. The entry contains an elaborate staircase with spindle balusters, recessed paneling and carved floral designs. The carpenter commissioned for the woodworking in the staircase had worked on the Winchester House in San Jose. The dining room is elaborately detailed with woodgraining on wainscots and doors which simulates mahogany, oak and ash. There is an adjoining butler's pantry and china storage closet. Art glass decorates the transom. Although the kitchen has been modernized, it retains its original wainscoting and plate rail.

The Porter-Vallejo Mansion was the first house to have electrical lighting in the Watsonville area. The Porters installed fifteen separate light bulbs in 1892 to light their house. A few rotary snap switches are in place today from this period. The upstairs bathroom was installed in 1900 with a clawfoot tub and a water closet with a high tank.

In summary, Weeks created a unified composition in the 1895-1899 remodel by retaining elements of the 1870s house and by relating new gable angles to the existing ones. The Queen Anne and Shingle style elements which were added created a grand and elegant suburban mansion for the Porter family which was in keeping with their social position in the community. The mansion remained in the Porter configuration for fifty years until the two-story addition was added in the 1920s.

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The mansion remained in the family until 1972. A significant amount of historical features, both interior and exterior, remain intact today to offer information about the lifestyle of this influential family.

Outbuildings and Fence

There are presently four outbuildings on the property, three contributing and one non-contributing. A picket fence fronts the property but it appears to have been added as late as 1900 or after. There is no picket fence apparent in the historical lithograph and photographs. The present fence has posts set in concrete suggesting a construction date in this century. The redwood lath fence is a recent addition.

Tankhouse

The tankhouse is an impressive structure constructed of a heavy timber redwood frame and covered with 9" redwood drop siding--the same siding used on the residence. The two-story structure is framed with 10" x 10" heavy timbers which are mortise and tenoned and pinned with dowels. The framework is diagonally braced with 2" x 6" members. The first floor decking is missing but the second floor has 2" x 10" framing with 1" x 6" tongue and groove redwood decking. The structure is supported on a brick foundation. The water tank which once sat on the tankhouse roof is missing. What appears to be original hardware remains on the door. Despite the presence of dry rot in the timbers at the plate line, the structure is in remarkably good condition and can be seen in the historical lithograph of the 1870s Porter residence.

Playhouse

The playhouse has redwood board and batten siding. Cut (square) nails can be seen in the siding. The structure, now roofed with mineral cap sheet roofing, is apparent in the historical lithograph.

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Barn

The barn is a simple vernacular structure constructed with one-foot wide vertical redwood boards with battens nailed with cut nails. Studs are present only at windows and doors and there is no foundation. The roof framing is of very light construction of 3" x 3" rafters at 3'-0 on center. This is considerably less than the structural requirements of today. 1 x 6 spaced sheathing supports sawn redwood shingles which are now covered over with mineral cap sheet roofing. Unfortunately, the original barn door and hardware has been replaced with a plywood utilitarian door. The presence of cut nails and the amount of weathering in the redwood boards suggest a construction date predating 1900. Due to its fragile construction, it would be difficult to stabilize and save or move.

Garage

This structure was built in the 1970s, a light frame structure with concrete footings and a slab floor. It does not have historical or architectural merit and does not contribute to the historic resources of the property.

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Following his marriage to Watsonville school teacher Fannie Cummings in 1859, Porter served under appointment by President Abraham Lincoln as U.S. Customs Collector for the Port of Monterey, at that time a center for trans-Pacific trade. Not until 1874 did the Porters come to live in the old Antone Vallejo house on San Cayetano Rancho in the Pajaro Valley, which Porter had purchased in 1864 from Vallejo's executor and heir, General Mariano Vallejo. Porter wisely had the ranch house moved several hundred feet out of the low-lying Pajaro River floodplain to its current location overlooking the river that divided Santa Cruz and Monterey counties in 1871, before converting the modest building to the landmark presence it became as he assumed a key role in Pajaro Valley economic history.

The family's 1874 move into the Vallejo house marked the year John T. Porter established the Pajaro Valley's first bank, the Bank of Watsonville, with six other founders and directors. Porter, with merchant and mill owner Charles Ford and other prominent financiers and landowners, established the commercial bank and its associated savings institution in a move to contain land investment capital within the rapidly developing and richly productive Pajaro Valley, rather than continuing dependence on San Francisco banks. The intention of the bank founders was to attract local laborers and farmers as a widespread base of small depositors, as well as deal in investments and loans. While each of the founders had a prominent role in Pajaro Valley development, Porter was widely recognized as one of the leading "Capitalists" of the area. He was owner of the region's record-breaking sawmill, the Loma Prieta Lumber Company, along with many residential lots, commercial properties and the largest agricultural tracts of sugarbeets in the region, and was as well, co-owner of Santa Cruz County's beet sugar refinery. Among Porter's holdings were several adjoining city blocks in Watsonville containing the Watsonville 1869-1888 Chinatown, housing male Chinese laborers for his agricultural tracts of sugarbeets and brewing hops.

In 1888 Porter emerged locally as a central figure in the complex issues surrounding California's anti-Chinese movement, which coincided in the Pajaro Valley with a shift in dominant agricultural production from grains and orchards to row crops, especially sugarbeets. Responding to increasing pressure from Santa Cruz County anti-Chinese legislation to limit Chinese businesses and lodgings, and keenly aware of the burgeoning value of the commercial blocks he held in

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Watsonville which housed his very necessary Chinese agricultural laborers, Porter proposed a solution for relocation that met the approval of the Chinese, the land developers, Chinatown's neighbors, and local political leaders. His relocation proposal was to profoundly affect the future of the Chinese of the central coast, as it included the Chinese in its planning and execution, and permitted the growth and development of a village social structure missing in the all-male sojourner-laborer communities common up to that time. Porter had already gained a position of trust in the Chinese and in 1888 he negotiated with all parties to lay out a new Chinatown within 50 yards of his own home, across the critical Pajaro River county boundary and outside the jurisdiction of Santa Cruz County anti-Chinese ordinances.

With the cooperation of the Chinese community, who were encouraged by the Chinese Imperial Government's Vice-Consul in San Francisco, F.A. Bee, Watsonville's Chinatown buildings were raised on skids and hauled across the county line in the summer of 1888. Porter had seen to it that new and reconstructed buildings met his specifications, and had provided fire protection, private security patrols, and the means to maintain sanitation. Both he and the Chinese regarded his presence as a benevolent one, and this laid the foundation for building a permanent Chinese community outside his windows. As Porter's mansion grew in the 1890s to meet his own image of protector, benefactor, and business leader, the Pajaro Chinatown evolved with confidence during those years from a collection of single male agricultural workers to a thriving, well-organized community of families, merchants, civic organizations, temple and schools. The Pajaro Chinatown served as a regional center for the Chinese of the area, taking the role of the village in rural China where brides could make homes and raise families, business was conducted free from threat, and the traditional social order was preserved. Assured of a constant, reliable supply of Chinese field labor by Porter, Claus Spreckels constructed a massive new beet sugar refinery in Watsonville in 1888 (with 140 railroad cars of lumber from Porter's Loma Prieta Mill). Because of this industry, the Pajaro Valley weathered the general economic depression of the 1890s with little impact, continuing to grow instead as the area's stability attracted new investments in land, construction and businesses.

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1888 also marked the year John T. Porter left the Bank of Watsonville to found Watsonville's second bank, the Pajaro Valley Bank, where he remained active as President until his death in 1900. Under his guidance, the Pajaro Valley Bank assumed leadership as a commercial bank, attracting a substantial 150 depositors immediately upon its founding by offering a lower rate of interest on loans than its only competitor. Porter founded the associated Pajaro Valley Savings and loan Society the same year, and began to pay dividends to stockholders within two years of opening. Four years after founding the Pajaro Valley Bank was ready for new quarters befitting its success, and in 1893 the bank opened its new doors in a prominent downtown Watsonville corner location. The very image of prosperity and security, the massive brick, granite and marble edifice served a constantly increasing population of depositors and investors until it was demolished and a modern Pajaro Valley Bank built on its site in 1940.

With the impressive Pajaro Valley Bank building completed in 1893, Porter turned his attention to improvements of his home that would reflect his place as a community and business leader. He enlisted the rising architect William H. Weeks to transform the substantial Pajaro ranch house into a suburban mansion, and the receipts of contractors and cabinetmakers survive to attest to the care and quality of materials that went into Week's design. A young architect recently established in Watsonville at the time, Weeks could point to the Porter mansion as a showplace for his talents in subsequent years, and many of his residential properties bore a design signature that first appeared on the Porter remodeling. When Weeks completed the dining room in 1895, Porter instituted a daily ritual of business luncheons for twelve, served by his Chinese cook Toy. There, surrounded by curly redwood paneling, softly diffused light, wonderfully colored oriental rugs, and soothed by Kentucky bourbon supplied by the Porter son-in-law's family distillery, Watsonville businessmen invited to the close circle drew up the architecture of economic progress in the 1890s. Handshakes and a "man's word" sealed many of the alliances made in the Porter dining room, and sealed as well, a future of stability for the agricultural Pajaro Valley that endured until effects of the national depression were felt in the 1930s.

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Porter's wife, Fannie Cummings Porter, played a significant community role through the 1890s as well. The elegant remodeling of the Pajaro Mansion was intended to meet John Porter's requirements, with its large dining room, china room, billiards room, and library the focus of the main floor. Balls and dinner parties, while not unknown, were not common entertainment at the mansion, while Porter's private business luncheons were an institution. Mrs. Porter became known in the Pajaro Valley not for parties and guest lists, but for her kindness, piety and philanthropy, especially among the Chinese. Porter handed over to his wife the role of rent collector and income manager for Chinatown, and her first-of-the-month visits to each address, accompanied by her grandson Edward Porter Pfingst in a horse-drawn carriage, became an anticipated ritual. Her carefully penned ledgers have survived as a detailed record of Chinatown's architectural and social organization, while the income she derived from rent collection was returned to the Chinatown community in rent-free space for an English language Christian school and two homes for groups of elderly Chinese bachelors. Her feminine presence supported the image of Pajaro's Chinatown as a place for families, even though carefully regulated gambling and prostitution enterprises were carried out behind some of the closed doors. Mrs. Porter continued to visit Chinatown monthly until fire destroyed most of the buildings in 1924. Her role had gradually lessened after 1900, as immigration laws affected the number of Chinese coming to work in the Pajaro Valley, and as the acculturated young Chinese who grew up in Pajaro moved away for greater opportunities. Her death inspired an outpouring of affection from her former tenants, and even today the older Chinese who provide much of the oral history information about Pajaro remember her with respect and affection.

In summary, the Porter-Vallejo Mansion remains as Monterey County's only landmark identified with the peak period of influence of local financier, businessman and developer John T. Porter, from 1888 to 1900. Watsonville's two pioneering banks, the Bank of Watsonville founded by Porter and others in 1874, and the Pajaro Valley Bank founded by John T. Porter in 1888, had no competition in the Pajaro Valley except each other until the Fruit Grower's Bank was established in 1919, 19 years after Porter's death. In 1927 the Fruit Grower's Bank and its mergers were sold to the Bank of Italy, later the Bank of America; the remaining Pajaro Valley Bank eventually became a Wells Fargo Bank, thus closing the historical association with Porter's

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Only five buildings remain in Watsonville which reflect Weeks' early work. Of these, the Porter-Vallejo Mansion is the grande dame. The scope of the work as well as a large budget enabled Weeks to realize his full potential. This is certainly reflected in the mansion's design. Despite the size of the mansion (over 10,000 square feet), it is remarkably compact. Careful detailing is a hallmark of the building. Slender columns, stained and leaded glass windows, denticular cornices, graceful balustrades, gracious curves, garland and acanthus friezes, beaded wainscotting - all still impress the viewer with the intricacy of their design and execution. An article on William Weeks which appeared in Architect and Engineer stated, "No architect in California has planned anywhere near as many buildings throughout the state as Mr. W.H. Weeks...dignity, simplicity, and restraint prevail throughout this work to an unexpected extent." There is no question that the Porter-Vallejo Mansion embodies these qualities.

Weeks continued to build magnificent homes and award-winning schools throughout California, among them two residences in Pajaro Valley that were comparable to the Porter house remodeling of 1895-98. After completing the showcase Porter remodel, he was retained to remodel a similar farmhouse on the Kelly Ranch in Santa Cruz County, the results of which were strikingly reminiscent of the Porter-Vallejo Mansion. This building has since been removed from the public record of historic buildings by agreement between the private owners and the Santa Cruz County Board of Supervisors, leaving the Porter-Vallejo Mansion as the only example of its style open and under public ownership in neighboring Monterey County. Weeks also constructed a mixed Queen Anne/Colonial Revival style residence on a smaller scale for Morris Tuttle in the City of Watsonville, Santa Cruz County, in 1899, which was subjected to loss of integrity in a 1948 remodel to apartments, and further remodeled in 1974 for commercial use. This structure also has no protection under Santa Cruz County historical zoning or public historical resources inventory listing. The Porter-Vallejo Mansion occupies a unique niche among historical landmarks in Monterey County, as a publicly owned, protected historical resource which has retained its architectural integrity and related historical significance since the 1890s.

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Section number 10 Page 1

Situate in the County of Monterey, State of California, described as follows:

PARCEL I:

BEGINNING in the southerly line of Bishop Road at the Northwest corner of that certain 0.535 acre tract of land conveyed from the Estate of Fanny C. Porter, Dec'd, to the Roman Catholic Bishop of the Monterey-Fresno (a corporation sole) by deed dated July 5, 1950 and recorded in Volume 1229 of Official Records, at page 67, Monterey County Records as said road and corner are shown and so designated on that certain map entitled, "Licensed Surveyor's Map", filed for record January 8, 1951 in Volume 5 of Cities and Towns at page 63, Monterey County Records; and running thence from said place of beginning along said southerly line of Bishop Road

- (1) S. 86° 18' W., 188.55 feet to the easterly boundary of that certain subdivision shown on map entitled, "Fanny C. Porter Subdivision No. 3", filed for record February 17, 1941 in Volume 4 of Cities and Towns, at page 53, Monterey County Records; thence along the easterly boundaries of Lots 7, 8, 9 and 10 of said subdivision
- (2) S. 3° 42' E., 206.4 feet to the northwest corner of Lot 1 in Block 4, as said lot and block are shown and so designated on that certain map entitled "Subdivision No. 2 of land of Estate of Fanny C. Porter" filed for record January 26, 1938 in Volume 4 of Cities and Towns, at page 14, Monterey County Records; thence running along the northerly boundary of Lots 1, 2, 3 and 4 in said Block 4
- (3) N. 86° 15' E., 191.49 feet to the southwest corner of said 0.535 acre tract of land; thence along the westerly boundary of said 0.535 acre tract of land
- (4) N. 4° 31' W., 206.25 feet to the place of beginning.

EXCEPTING FROM the above described property all that portion thereof conveyed in the deed from H. V. Kadderly, as Trustee under that certain Trust Indenture dated September 14, 1939 to the Roman Catholic Bishop of Monterey-Fresno, a corporation sole, dated January 25, 1956 and recorded January 30, 1956 in Volume 1677 of Official Records of Monterey County at page 87.

PARCEL II:

The east 10 feet of Lots 7 and 8 as said Lots are shown on that certain map entitled, "Fanny C. Porter Subdivision No. 3", filed for record February 17, 1941 in the office of the County Recorder of the County of Monterey, State of California, in Volume 4 of Maps, "Cities and Towns", at page 53.

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National Park Service

**National Register of Historic Places
Continuation Sheet**

PORTER-VALLEJO MANSION

Section number Photos Page 2

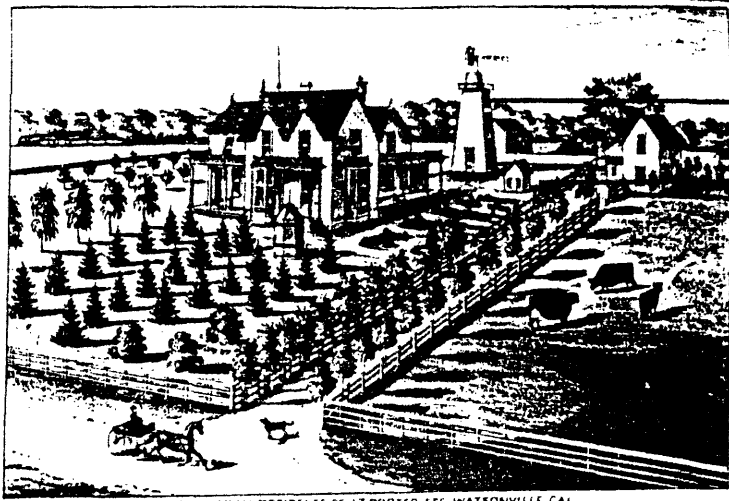
- N. 1) Porter-Vallejo Mansion: Gothic Revival Detaining
6) Camera Facing Northwest

- O. 1) Porter-Vallejo Mansion Outbuildings
6) Camera Facing Northwest

- P. 1) Porter-Vallejo Mansion Interior: Weeks Woodworking,
1885-89.
6) Camera Facing Northwest

- Q. 1) Porter-Vallejo Mansion Interior: Retention of 1874
Ceiling, Second Floor
6) Camera Facing South

- R. 1) Porter-Vallejo Mansion Interior: 1870s Fireplace,
First Floor

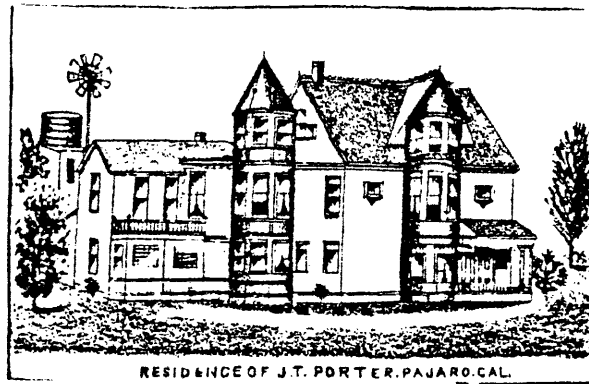


TANKHOUSE

PLAYHOUSE

SUBURBAN RESIDENCE OF J.T. PORTER ESQ. WATSONVILLE, CAL.

ABOVE LITHOGRAPH CLEARLY SHOWS LOCATION
OF BOTH THE TANKHOUSE AND THE PLAYHOUSE

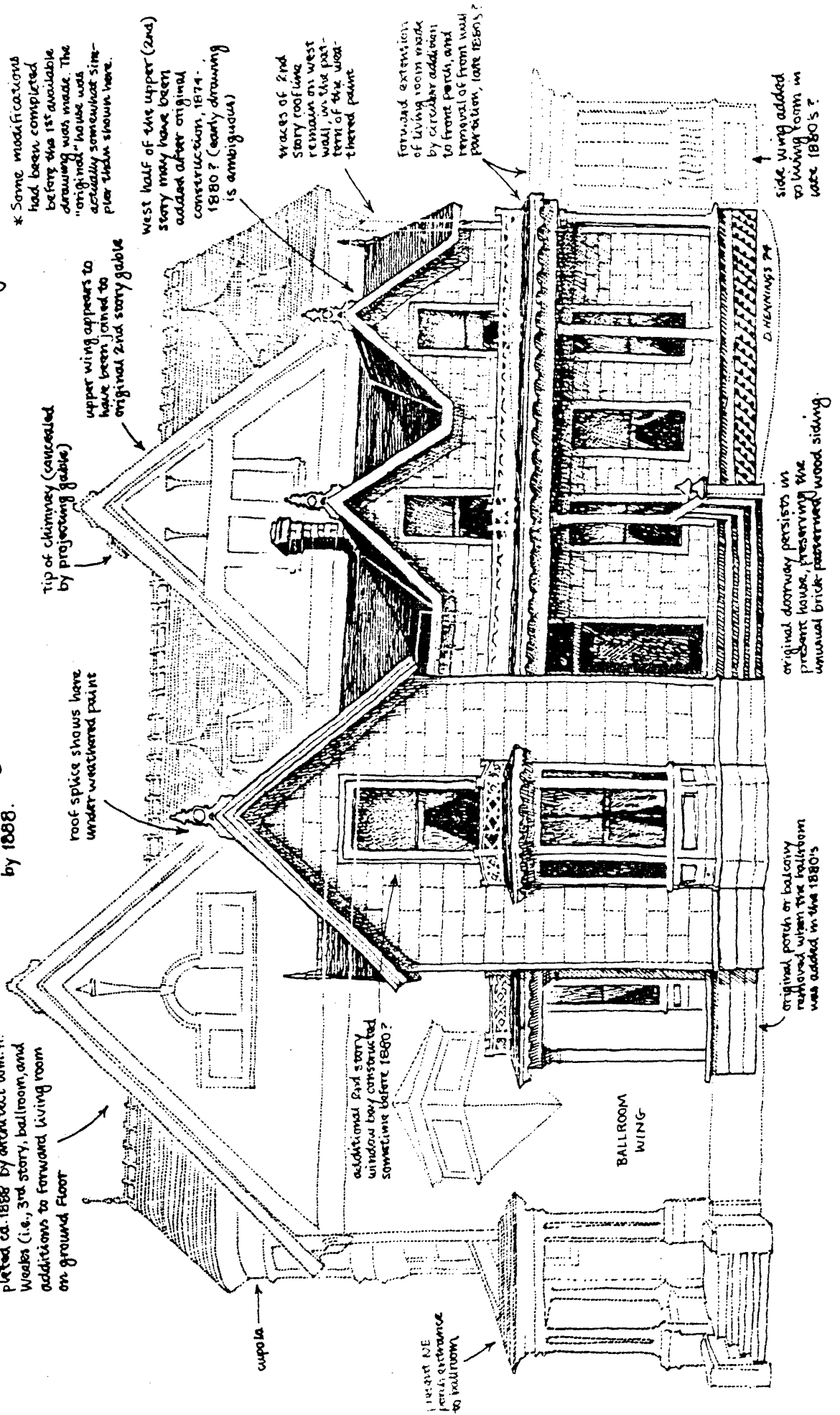


RESIDENCE OF J.T. PORTER, PAJARO, CAL.

Source: Elliot, Wallace W. and Co.,
Santa Cruz County, CA. Illustrations.
1879.

Front (northern) view of John T. Porter house, 29 Bishop Street, Pajaro, Calif., showing present 3-story Victorian structure superimposed on the original* 2-story ranchhouse built by Antone Vallejo shortly before 1872, and moved from the Pajaro River to its present location. Major remodeling completed by 1888.

major structural additions completed ca. 1888 by architect Wm. H. Weeks (i.e., 3rd story, ballroom, and additions to forward living room on ground floor)

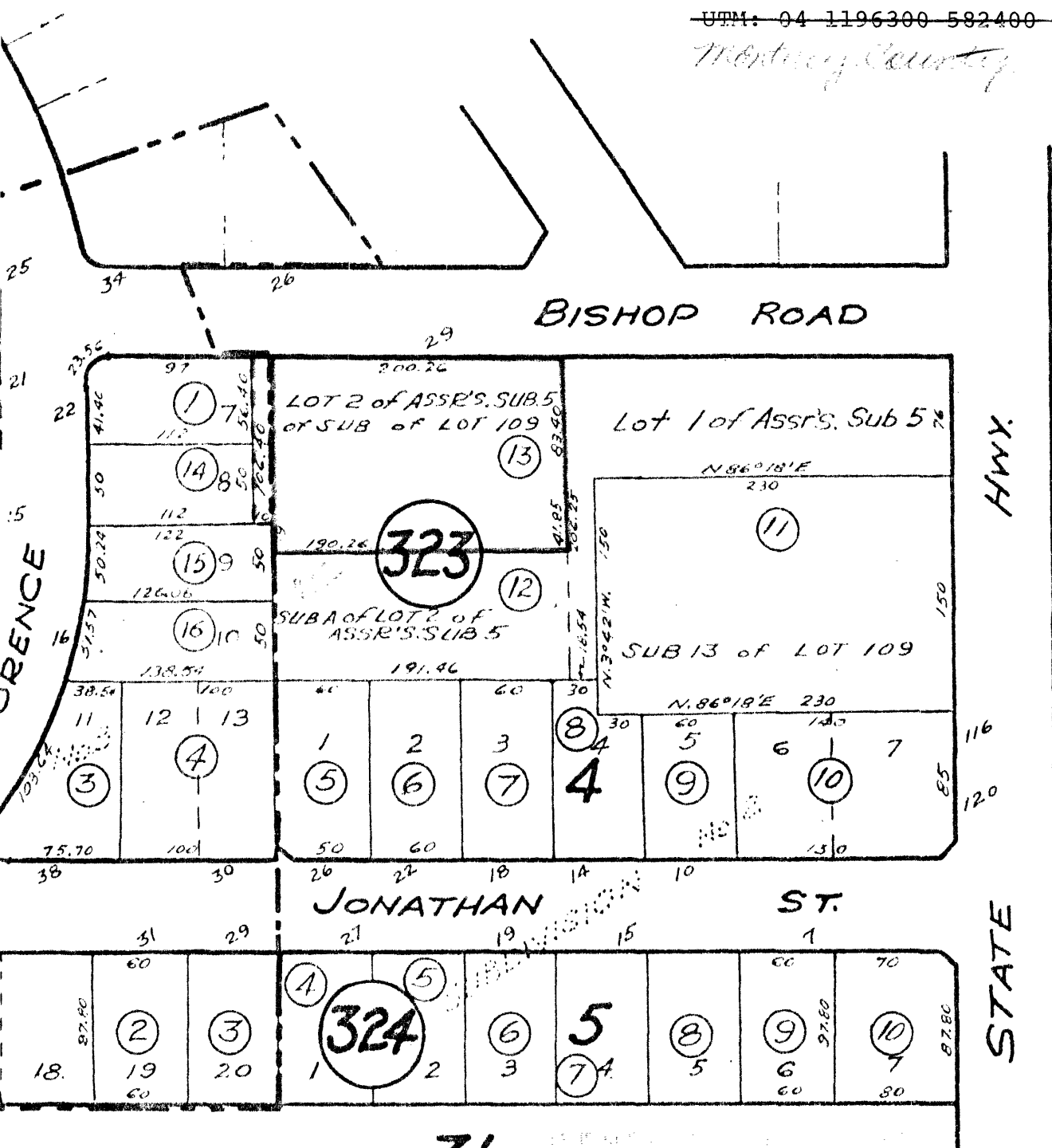


* Some modifications had been completed before the 1st available drawing was made. The "original" house was actually somewhat simpler than shown here.

33

Porter-Vallejo Mansion
Pajaro, California

~~UTM: 04 1196300 582400~~
Monterey County



1/4" = 25' 0"

31

ASSR'S MAP No. 1 BOLSA DE SAN CAYETANO R.
PORTION of ASSR'S. SUB. 5
ESTATE of FANNY G. PORTER
SUBD. 2 BLKS. 4 & 5
SUBD. 3

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National Park Service

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Continuation Sheet

PORTER-VALLEJO MANSION

Section number Photos Page 1

- A. 1) Porter-Vallejo Mansion
- 2) Pajaro, CA
- 3) Unknown
- 4) c. 1900
- 5) Pajaro Valley Historical Association, Watsonville, CA
- 6) Camera Facing West
- 7) N/A

NOTE: Items 1, 2, 3, 5, & 7 are the same for photos B & C.

- B. 4) c. 1900
- 6) Camera Facing Northwest

- C. 4) c. 1880
- 6) Camera Facing Southeast

- D. 1) Porter-Vallejo Mansion
- 2) Pajaro, CA
- 3) Meg Welden
- 4) 8-15-88
- 5) Monterey County Parks
- 6) Camera Facing Southwest
- 7) N/A

NOTE: Items 1, 2, 3, 4, 5 & 7 are the same for photos E thru H.
Items 2, 3, 4, 5, & 7 are the same for photo I.

- E. 6) Camera Facing Southeast

- F. 6) Camera Facing Northwest

- G. 6) Camera Facing Northwest

- H. 6) Camera Facing Northeast

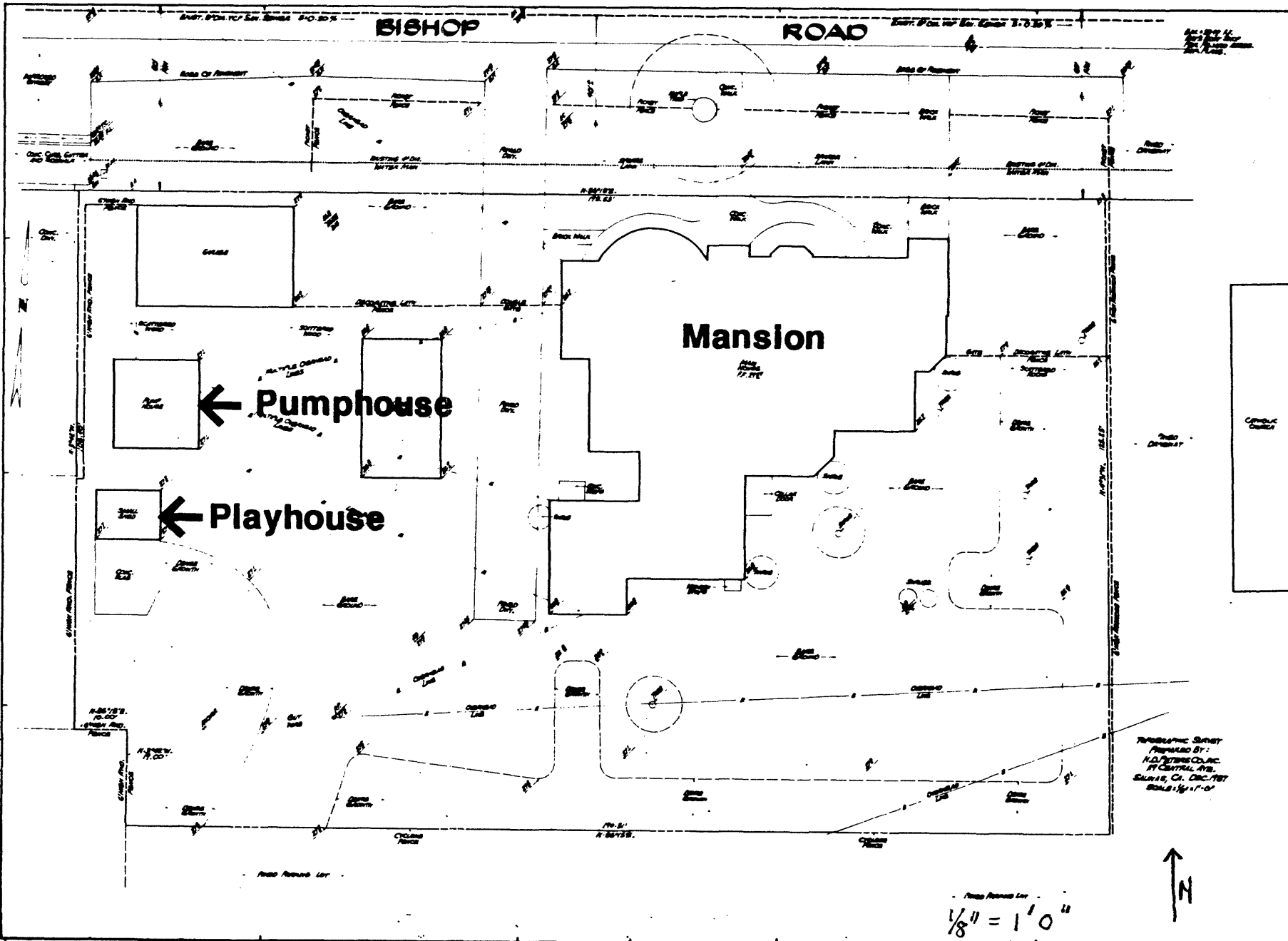
- I. 1) Porter-Vallejo Mansion Outbuildings
- 6) Camera Facing West

- J. 6) Camera Facing Southeast

- K. 1) Porter-Vallejo Mansion Front Facade
- 6) Camera Facing South

- L. 1) Porter-Vallejo Mansion: Retention of 1874 Bay Window
- 6) Camera Facing Southeast

- M. 1) Porter-Vallejo Mansion: Retention of 1874 Front Door
- 6) Camera Facing Southeast



David J. Elliott & Associates
 Planning
 Architecture
 Interiors
 137 Central Ave. Suite 8
 Salinas, California 93901
 Tel 408-422 1863

**PORTER-VILLEJO
 COMMUNITY
 CENTER**
 Monterey County
 California

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Revisions	No.	Description	Date

Prepared by _____
 Drawn by _____
 Project Number **8797**
 Sheet Title **Existing Site Plan**
 Sheet Number **A0.1**

Topographic Survey
 PROVIDED BY:
 H.D. TUTTLE CO., INC.
 47 CENTRAL AVE.
 SALINAS, CA. DEC. 1987
 SCALE: 1/4" = 1'-0"

1/8" = 1'0"

