

PH0505811

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

DATA SHEET

FOR NPS USE ONLY

RECEIVED OCT 18 1977

DATE ENTERED APR 14 1978

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC
Wetmore House

AND/OR COMMON

RECEIVED
SEP 26 1977
OHP

LOCATION

STREET & NUMBER
342 Bonita Avenue

CITY, TOWN
Piedmont

STATE
California

VICINITY OF

CONGRESSIONAL DISTRICT
8

COUNTY
Alameda

CODE
06

CODE
001

CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE
<input checked="" type="checkbox"/> BUILDING(S)	<input checked="" type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL
<input type="checkbox"/> SITE	PUBLIC ACQUISITION	ACCESSIBLE	<input checked="" type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> ENTERTAINMENT
	<input checked="" type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> GOVERNMENT
		<input type="checkbox"/> NO	<input type="checkbox"/> INDUSTRIAL
			<input type="checkbox"/> MILITARY
			<input type="checkbox"/> MUSEUM
			<input type="checkbox"/> PARK
			<input type="checkbox"/> RELIGIOUS
			<input type="checkbox"/> SCIENTIFIC
			<input type="checkbox"/> TRANSPORTATION
			<input type="checkbox"/> OTHER

OWNER OF PROPERTY

NAME
Alice Putnam Erskine

STREET & NUMBER
342 Bonita Avenue

CITY, TOWN
Piedmont

STATE
California

LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC.
Alameda County Courthouse

STREET & NUMBER
1225 Fallon Street

CITY, TOWN
Oakland

STATE
California

6 REPRESENTATION IN EXISTING SURVEYS

TITLE
Historic American Building Survey - Inventory

DATE
March 17, 1965

DEPOSITORY FOR
SURVEY RECORDS
U.S. Dept. of Interior; National Park Service

CITY, TOWN
Washington

STATE
District of Columbia

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The one-story, clapboard house is built on a hillside corner lot oriented west with a view of San Francisco Bay. A ten foot wide veranda is on the north, west and south sides with turned posts, balustrade and classic cornice with open turned spindle frieze and hand-sawn knee brace brackets.

The shingled hipped roof has had the original hand-sawn redwood fleur-de-lis cresting restored. South veranda is glassed in and partitioned off with an ornamented wood partition. A rather long flight of stairs leads to the main entrance at the center of the west veranda.

The entrance vestibule projects into the veranda and has a pair of storm doors that fold back against the side of the vestibule. The inner door has upper panels glazed with oil transparencies of genre paintings of farm scenes painted and signed by the leading genre painter of the German School, L. Blume-Siebert, which are sandwiched between two sheets of glass, and opens into the living room which is flanked on either side with bedrooms opening directly from the living room. To the rear (east side) of the living room is a dining room to the north and kitchen to the south. The ceiling in the living room is 11 feet and other rooms, 10 feet. The roofs over the verandas, dining room and kitchen are relatively flat and covered with tin. The central core of the house under the hipped roof is approximately 40 x 35 feet and the overall size is approximately 60 x 55 feet.

In 1900, a little less than half of the south veranda was converted into three rooms with the larger section made into an enclosed porch with windowed partitions inside of the railing and even with the main wall of the house across the front. The three rooms were later converted into two in 1943.

The house contains three chimneys, two of brick and one of cast iron, the latter services a Franklin stove located in the dining room. Three stairways lead to the verandas located on three sides of the building. Opening from the dining room is a walk-in china closet with shelves.

The house contains plaster decorative mouldings in the Classic style, bronzed-iron cast hardware and door knobs of white china.

The southern Victorian dwelling is in good condition and located near the Piedmont City Hall.

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input checked="" type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES construction completed approximately in 1878. BUILDER/ARCHITECT Jesse L. Wetmore

STATEMENT OF SIGNIFICANCE

Wetmore House is one of the earliest houses constructed in the Piedmont area and the oldest remaining structure. Family records indicate that the house was constructed in 1878. Assessment records verify the presence of the structure on the site by 1880.

Jesse Lameneaux Wetmore, a contractor and builder, constructed and lived in the house. Wetmore came to California in 1849 and built the old Meiggs Wharf and the first music hall in San Francisco. From 1861 to 1873, Wetmore was engaged in railroad construction in Chile, Bolivia and Peru.

One of Wetmore's sons, Charles Augustus was the valedictorian (1868) of the last class of the College of California of Oakland before it was chartered as the University of California at Berkeley. The youngest son, Clarence Jesse, was the first registrant of the University of California and was a member of the first graduating class of twelve in 1873.

Charles Wetmore established the Cresta Blanca vineyard near Livermore and in 1887 his wines received gold medals at the Paris Exposition.

Clarence Wetmore from 1892 to 1936 was President of the Cresta Blanca Wine Company and is identified with the first Viticultural Commission of California.

The Wetmore House is of Southern Victorian style with a ten foot wide veranda on the north, west and south sides. The central core of the house is approximately 40 x 35 feet. In 1965, inventory data for the Historic American Building Survey was collected. A great deal of information is available on the occupants of the house and the structure.

Wetmore house is the oldest dwelling in Piedmont and is a particularly fine example of southern Victorian style architecture of significance in the Piedmont-Oakland area.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

J. M. Guinn, History of the State of California and Biographical Record of Oakland and Environs. 1909 2v.

J. C. Wetmore, The Wetmore Family of America, 1861, City and County of San Diego, 1888

Historic American Building Survey, Inventory Form, March 17, 1965
Oakland Tribune, October 24, 1965, page 23-CM, "Oldest Dwelling in Piedmont"

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY .03 ^{.3}

UTM REFERENCES

A	1 0	5 6 7 5 5 0	4 1 8 6 3 9 0	B			
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C				D			

VERBAL BOUNDARY DESCRIPTION

Parcel 1:

Beginning at a point on the northwestern line of Bonita Avenue at the western corner of the land conveyed by J.L. Wetmore and Matilda H. Wetmore, his wife, to George Sterling, by deed, dated February 12, 1897 and recorded February 15, 1897, in book 615 of Deeds, page 257, Alameda County Records, said point being distant on said line of Bonita Avenue, 128.25 feet northwesterly from the point of intersection of said northeastern line of Bonita Avenue, with

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME/TITLE

Alice Putnam Erskine

ORGANIZATION

DATE

May 1977

STREET & NUMBER

TELEPHONE

342 Bonita Avenue

CITY OR TOWN

STATE

Piedmont

California

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE

LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

Herbert Hodes

TITLE **State Historic Preservation Officer**

DATE **July 25, 1977**

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

W. H. ...

DATE

4/14/78

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

KEEPER OF THE NATIONAL REGISTER

ATTEST:

Walter ...

DATE

4-12-78

KEEPER OF THE NATIONAL REGISTER

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ARCHITECTURAL SUPPLEMENT

The clapboard house is one story. It is raised above a ground floor. The idea of the raised first floor was developed in an area where the ground was wet and flooded in the spring. This lot has a marked slope which contributed to the plan, allowing a ground floor under the greater portion of the south and west of the first floor, leveling off at a diagonal point from nine feet at the SW corner to one and a half feet at the NE corner.

The foundation of the house is of brick surmounted by a sill on which the outside walls and interior supports rest.

The hipped shingled roof allows for a large two roomed attic. The north room is lit by a small skylight and both rooms gain light from a double dormer window in back. The inside room partition separates the windows. The roof shingles are put on in pointed and curved sections horizontally. The shingled roof covers the central portion of the house which is 40 x 33 feet. The veranda and kitchen, dining room, laundry complex is roofed with tin.

There are three chimneys. One is to the fireplace in the living room. One has no fireplace and may have been an addition to the house in 1900. These two chimneys are of brick. The third is of cast iron and serviced the flues of the Franklin stove in the dining room.

The house is essentially square 60 x 55 feet with a ten foot veranda on three sides, the back being excepted. In the back is a 3 x 12-1/2 foot porch which was divided in half by lattice work. The lattice served as a back to opposing benches. Two doors exit onto the porch. At the kitchen entrance of the porch was a basin for the use of the hired hands.

An early remodeling of the house (1900) converted a little less than half of the south veranda into three rooms: a maid's room, a bath room, (the only one in the house), and a larder. The greater part of the south veranda was made into an enclosed porch by windowed partitions inside of the railing and even with the main wall of the house across the front. Above these partitions were two multi-paned windows which by their construction seem to have been removed or set in according to the season. The "jigsaw paper dolls" over the end

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partition were probably added at this time and are very similar to those on the Conservatory in Golden Gate Park. Also the chimney, with no fireplace is against the east end wall of this area as seen in the picture. The use of this chimney is unknown. There is a trap in it on the ground floor level with ashes at its bottom.

There are three stairways leading from the veranda. The stairway in front is centered before the entrance. The one on the north is not centered and is not in relation to an entrance. The one on the south leads into an enclosed garden. The lattice that was under the outside steps and under the back porch was not replaced. The veranda is guarded by a railing. The balusters of the veranda are all turned and differ from those of the stair balustrade in their contour. Beneath the functional roof support is hung a framed trim which simulates a small railing. There are six posts along the front of the veranda and five along the side; each have ornamental jigsaw brackets to infer support of the trim.

The roof is crested by a moulding carrying a continuous vertical lacy trim of alternated large and small, jigsawed fleur-de-lis. Short posts interrupt the lace trim at regular intervals which correspond with the posts of the veranda. They served as decorative turned finials for these posts above the flat roof. These finials were also carried along the back of the house to complete the symmetry of the roof trim. The same trim between finials is on the ridge of the roof.

The panels of the partitions which enclose the south veranda are ornamented with round bosses which may be traced through a dozen stages of history to the metope of the Doric order on which the shields were hung.

The house is an eclectic style of importations of copies of copies. It is the feminine desire for luxury remembered from the houses of great wealth in the East which were copies of Renaissance copies of the Greeks interpreted by the builders from pictures in books.

The Southern floor plan is a grossly misunderstood transposition of a center hall with rooms at the sides and porches all around, for the climate of the very humid South. It is copied as was the ground floor from a solution well considered--showing high intelligence and thought -- but not necessary to our area.

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The entrance of the house was double storm doors into a small enclosure which is the recollection of a vestibule. As one opens the front door from this vestibule, one enters the living room which bisects the house. Off of it were four bedrooms. Along the east side beginning at the north is a dining room and adjacent is the kitchen. The larder, maid's room, and bathroom were added later onto the end of the south veranda. These three rooms were converted into two in 1943; the southeast room becoming a laundry and the other room a nursery. The easterly bedroom on the south was converted into a dressing room and bath and a staircase was built. The two bedrooms on the north each had a closet and inset between in each room was a recess with a porcelain wash basin painted with columbine in a white marble stand. In the east bedroom closet was a stair ladder to a trap door that was the entrance to the attic. The bedrooms on the south each had a closet and a hand basin on the wall. Opening from the dining room side is a walk-in china closet with shelves. There was also along the west wall an oak china cabinet with glass doors above and drawers below. This was removed and replaced by a door during the remodeling.

The living room is a long room, long in proportion to its width; its ceiling is eleven feet. The plaster mouldings are designed in the Classic style. The picture moulding was gilt gesso of a delicate floral pattern. There are two applied plaster ornaments for the light fixtures. The design is composed of ferns, calla lilies and moss roses.

The ceilings throughout the rest of the house are ten feet. Each room had a picture moulding two feet from the ceiling. The pattern was different from that of the living room and dining room. The other rooms except the dining room did not have a plaster moulding. There is a single plaster ornament for the light fixture in the dining room, and it is oval in proportion to the room. Its design is a shell pattern and the outer border is stylized lily and ribbon motifs. The ornaments in the bedrooms are circular, the design is of representations of little shields in the center and ivy floral motifs on the outer border.

In the remodeling, the basins in the north bedrooms were removed to form a passage but the egg and dart and rope moulding with acathus leaf and scroll brackets at the ends was left and reproduced where broken out.

There is a twelve inch base-board with mouldings following degenerate classical forms in all the rooms.

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Between the living room and the dining room there was a partition with a window to let in light. The window-frame was standard with the windows of the house; the drip piece was in the living room. The door between the two rooms was on a line with the front door and the living room door to the back porch.

The knobs, hinges, locks, and sash lifts are all of bronzed-iron cast in a geometric floral pattern. The interior door knobs were all of white china.

The fireplace in the center of the south wall in the living room was at one time faced with tile on which one side was a woman in a classical robe and on the other a man dressed as a cavalier. The hearth is large and of original colored tile. The margin of the facing of the grate is of curved bricks with a narrow border of brass.

In the dining room is a corner diagonal Franklin Stove at one time faced with tile, but only the colorful tile hearth remains.

The doors are typical for the period. All show the same paneling and casement and are six feet eight inches with few exceptions. The door paneling was probably selected from a carpenters' catalogue and ordered from mills along the Mississippi River from such ports as Ames, Iowa. Pine was floated from the north down the river and caught in Iowa and milled there. This was an industry of farmers selling wood. It was a type of prefabrication; something with which we are still struggling. Each panel of the door has reeding which is from the Roman ornament on the front of the Forum's fasces (bundle of sticks with ribbons); the symbolic meaning is "alone we are fragile and united we are strong". (One may also see the fasces on the back of the U.S. dime.) Each door has five panels, two long vertical and two lower shorter vertical separated by a horizontal. The panels on the doors are finished top and bottom with moulding which was the result of creative thinking in Westlake, New York in the Oneida community. It was a kind of laziness euphemistically called efficiency which decided that mitering of the corners was needlessly expensive, and no one would know the difference so they just cut the moulding off straight. The doors to the enclosed veranda and the ground floor door in front have plain horizontal paneling.

The front door is eight feet high. The upper wooden panels have been replaced by glass. Four oil transparencies have been mounted in ornate paper frames. They are farm scenes painted and signed by the leading German genre painter of

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the German school of the late 19th century, L. Blume-Siebert. A 4' x 3' vestibule has been built in front of the door. It has eight foot double storm doors with a rectilinear transom.

The door casements are reeded, the top corners accented with a square and rosette over which there originally was a triangular piece of wood with a scroll at the bottom.

Each door was set over a threshold board; these have been removed in the interior of the house.

The windows are double hung with a seven foot opening. They have the same casements as the doors. The style is reeded on the interior with a moulded apron. The exterior style is straight and under it at the ends is an ornament lined up with the casing.

The windows of the dining room all have the usual stained glass panes of the Victorian period, i.e. a frame of panes in the upper sash of mild colors of soft straw, amber, rose, and violet.

The external features in the garden which at one time enhanced the architecture no longer exist: the iron horsehead post at the carriage steps into the street at the front entrance, the cement urns with their cement fruit on the blocks on either side of the steps from the public sidewalk to the yard, the black iron fence across the front of the yard, the elaborate white picket fence with its horizontal moulding along the length of the side yard with turned posts and swinging gates at the driveway and the foot entrance.

Each night a lantern was lit and placed on a shelf and bracket on the northwest post of the veranda, this served as a street light. All that remains of the formal arrangement is the narrow sidewalk in diamond pattern around the house and in front around a rectangular bed for flowers and encircling a fountain. In the back there remains the shell of the carriage house, a two-stall stable, and a low cow shed. The clapboard and trim are like the main house.

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PAGE 1

HISTORY OF 342 BONITA AVENUE, PIEDMONT, CALIFORNIA

by Alice Putnam Erskine, 1972

Until 1842, the land now incorporated as Piedmont was part of the Rancho San Antonio. In that year it was divided among the four Peralta brothers. Piedmont is part of the land received by Jose Domingo and Vincente. In 1852, Walter Blair purchased from the United States Government which held part of the old Peralta grant, 600 acres at \$1.25 each. Blair sold his land in parcels and in 1877 the property now in block 2 lot 1 and 2 belonged to the Piedmont Land Company and was deeded to Jesse Lamereaux Wetmore the 24th of April for \$800 in the gold coin of the United States. Lot 2 changed hands many times, but in 1903 the Realty Syndicate Corporation deeded it to Ida Matilda and Anna Louise Wetmore, daughters of the original owner. Lot 1 is divided about in half. On the half facing Bonita and Magnolia Avenues (previously Piedmont Avenue), Mr. Wetmore built a house duplicating his own, for one of his daughters, Blanche Sherman. In 1928 it became the property of the Christian Science Church as did that portion of lot 2 on which was situated the old well and water tower.

Jesse Lamereaux Wetmore was born in New Brunswick on October 31, 1821. He married Henrietta Matilda Hammer there in 1843 and moved to Boston for a short while and then to Portland, Maine where he was engaged as a builder. He became restless and crossed the Isthmus of Panama to San Francisco in 1849. He was in business there for a year when he returned to the east briefly to bring back his wife and family to California. He again engaged in business in San Francisco, where he built old Meiggs Wharf and the first music hall in San Francisco. He moved to Oakland, building a residence on Clay Street at 10th in the 1850's. In 1861, he went to Chile, South America and was engaged with "Honest Harry" Meiggs of the San Francisco Wharf ventures in railroad contracting. He built the road between Santiago and Valpariso which occupied about four years. He was then in Bolivia for about two years. From that time until 1873 he was in Peru engaged in building the railroad over the Andes Mountains. His son Charles Augustus was with him there as a cordilteras, 1869 and 1870. Ida travelled with him in Peru and was a great story teller of those times in later years.

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He was financially ruined in 1873 due to the failure of a French bank, and returned to Oakland where he engaged in the real estate business in which he was very successful. It was at this period he purchased the property under discussion for land speculation.

A letter was written by one of the Wetmores to a relative in the East in 1878 that "Papa has begun the house and we expect to be in it by April". From this letter one deduces that the house was completed in 1878. The county assessor's office taxes the house as being built in 1880 or earlier since no prior county records exist. When it was built there were but four other houses in Piedmont which are no longer standing. (Walter Blair about 1852; James Gamble, 1874; Isaac L. Requa, 1876, The Highlands; Arthur Bowman.) J.L. Wetmore built the house himself. He was a contractor and builder as evidenced by his printed business card which was found as a wedge behind a hinge in the front door. He was assisted by his brother William Puddington Wetmore, a plasterer. The family lived here briefly. By 1880, they had returned to Oakland.

Jessie and Matilda had six children, Edward Louis an assayer who moved to Tucson, Charles Augustus, Clarence Jesse, Blanche Isabel at this time married to Dr. George E. Sherman, Ida Matilda and Anna Louise.

Charles Augustus at the age of 21 was valedictorian of his class of 1868, the last graduating class of the College of California of Oakland before it was chartered as the University of California at Berkeley.

The youngest son, Clarence Jesse is famed in the University of California annals for being its first registrant. He was a member of the first graduating class June 1873, as long as they lived known as the "twelve Apostles". He was given a standing ovation when he attended a commencement in the 1930's as the last of the apostles.

Charles established the famous Cresta Blanca vineyard near Livermore. He was known throughout the world as a winemaker and blender of remarkable achievements. He was called before prohibition the "father and greatest exponent of California wine". In 1887, he won the gold medals at the Paris Exposition for the finest wines displayed there. Before the era of Wetmore wines, he was best known in Southern California. For many years Wetmore owned the Island of Coronado and much property in what is now the center of San Diego.

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Clarence Wetmore took over the management of the Cresta Blanca Winery on his brother's retirement in 1892. He was closely identified with the first Viticultural Commission and he was President of the second State Board of Viticultural Commissions. In 1915, he supervised the installation of the beautiful exhibit at the Panama Pacific International Exposition in San Francisco at the California Viticulturist Association. He was President of the Cresta Blanca Wine Company, a post he held until his death in 1936. Clarence married Mary Electra Camden and Wetmore Road (where Clarence Wetmore lived) was at first called Camden Avenue. In later years he gave money to Mills College to build the Mary Camden Wetmore Gate, Lodge and Pool. The erection of a suitable campus entrance on the west was made possible by a gift of Grace Camden Richards, sister of Mary Camden Wetmore, for whom the eastern campus entrance had been named.

The directory of Alameda County for 1892 is the first that lists J.L. Wetmore and two of his daughters, Ida and Anna, as living at 342 Bonita Avenue. Jesse and his wife celebrated their golden wedding in Piedmont passing away in their home in 1901 and 1902 respectively. The two maiden sisters Ida and Louisa (Anna) lived in the house with the now widowed sister Blanche until their deaths. Ida survived her sisters and died in 1937 deeding the house to her maid Myrtle Brown. By 1942 the house had been vacant for five years because the maid was black and died before the completion of the probate. During these years, Myrtle's heirs removed all of the furniture in the house. The iron fence in front was pulled out for scrap metal and the house was seriously vandalized. All the windows were broken except for the painted glass panels in the front door and fifty-seven of the sixty-four small colored panes in the four windows of the dining room. The house was acquired at probate auction by Eve M. Forster, August 18, 1942, and immediately transferred to Alice Putnam Breuer who had it homesteaded.

Mr. and Mrs. H.W.E. Erskine presently live on the property which was submitted for inventory listing in March 1965 for the Historic American Buildings Survey.

In March, Mrs. Erskine visited Charles A. Wetmore, Jr. who lived in the house with his three aunts while attending law school in San Francisco beginning in 1908. She also visited Philena Hubbard, the daughter of Clarence Wetmore, and reminisced about the house and family.

In the rehabilitation of the house it was tried as nearly as possible to restore the original exterior. The interior has been somewhat modified to facilitate the moving about and comforts of modern living.

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the northwestern line of Magnolia Avenue, running thence northwesterly along the northeastern line of Bonita Avenue, 95.05 feet to the point of intersection thereof, with the southeastern line of Vista Avenue; thence southeasterly and parallel with said line of Bonita Avenue, 95.05 feet to the northern corner of the land conveyed to said Sterling as aforesaid; thence southwesterly along the northwestern line of the land so conveyed to said Sterling, 90 feet to the point of beginning.

Being a portion of Lot 1 in Block 2, as said lot and block are shown on the "Map of Piedmont Park, Oakland Heights, Alameda Co., Cal.", filed April 2, 1877 in book 5 of Maps, Page 16, in the office of the County Recorder of Alameda County.

Parcel 2

Commencing at a point on the line dividing Lots 1 and 2 in Block 2, as shown on the map herein referred to, distant thereon, 93 feet northerly from the northerly line of Magnolia Avenue; running thence northerly along dividing line, 95 feet; thence at right angles easterly, 40 feet; thence at right angles westerly, 40 feet to the point of commencement.

Being a portion of Lot 2 in Block 2 as said lot and block are shown on the "Revised Map of Piedmont Park", filed April 25, 1883, in book 6 of Maps, page 24, in the office of the County Recorder of Alameda County.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

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Western Title and Insurance Company, Account Book 11-157 to 178, p. 159.

Mrs. Alice Putnam Erskine

Mr. Albert E. Norman

Mr. George Kosmac