

# the WAYWARD TENDRILS Newsletter

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## THE BANCROFT ORAL HISTORIES OF CALIFORNIA WINEMEN

by  
Allan Shields

[Allan Shields, retired San Diego State University professor of philosophy who now lives in the heart of California's Central Valley wine country, is no idle fellow. Composer Korngold, "Wild Bill" Neely, Rin-Tin-Tin, the School of Enology at C.S.U., Fresno – to name a few – have all been subjects of his studious examination. We are pleased to present his essay on the Bancroft Library's valuable contribution to wine literature. — Ed.]



While the Bancroft Library series (see list at end) is the most ambitious and organized, it is not the first. Is it appropriate to suggest that, aside from Robert Louis Stevenson's literary excursus on California wines, Idwal Jones' *Vines In The Sun: A Journey Through California Vineyards*, (1949), should be

mentioned as precursor to the current oral histories? Jones' highly literate classic contains a great deal of first-hand "reporting" that could only result from extensive social intercourse with figures he immortalizes, such as Almond R. Morrow, paragon of master tasters, he of the golden palate (pp.68ff.). Surely, Jones' work must count as one kind of oral history, broadly defined. He is not alone.

Robert Benson's, *Great Winemakers of California* (1977), a recognized milestone in the historical records of the wine industry, is a verbatim account of structured interviews with twenty-eight winemakers carefully selected on criteria of his own devising. Essentially, Benson included those vintners who make wines of the highest quality (the top 10%), are of the post-Prohibition era, often from well-established family wineries, though he also includes representatives of large corporations.

The very first interview in the book is with Martin Ray; André Tchelistcheff receives a special place, as well. Other names are equally well-known in the profession: Concannon, Wentz, Joseph Heitz, Robert Mondavi, Brother Timothy, John Parducci, to name some. It is clear that Benson wanted to highlight the eccentric and controversial Martin Ray, whom he greatly respected, virtually as his guru among the high priests of wines. Eleanor Ray and Barbara Marinacci have produced the definitive work about Martin Ray, of course, *Vineyards In The Sky: The Life of Legendary Vintner, Martin Ray* (1993), a still different kind of oral history gleaned from years of intimate association. Indeed, few vintners have left such a rich body of written material in manuscripts, correspondence, and specific statements about his winemaking philosophy. It is significant that Martin Ray's name fails to occur in the oral histories produced by the Bancroft Library; nor does his name occur in the excerpts published as a separate, *California Wine Pioneers: Profiles of the State's Wine Industry Leaders* (1990), which contains brief biographies and handsome, flattering portrait sketches of each of the forty-two subjects. Comparing the list of subjects of the latter work with that of Benson, only these names are common to both lists as of 1990: Joseph Heitz, Louis M. and Louis P. Martini, Robert Mondavi, André Tchelistcheff, Brother Timothy, and Ernest A. Wentz. Oral histories after 1990 are, of course, not reflected in these observations. (Omitted from all lists, is our friend from the 1950s, Leon Brendel, a true-to-life Swiss "little old winemaker," he of "The One and Only Grignolino." Pity.)



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The Regional Oral History Office of the Bancroft Library, University of California, Berkeley, in cooperation with the Department of Enology and Viticulture, University of California, Davis, began this extensive series of interviews in 1969, with a chronological hiatus between 1975 and 1983, resuming the series with support from The Wine Spectator Scholarship Foundation and continuing to the present date.

By 2000, the number of completed, published interviews distributed to libraries has increased to sixty-six, far too many even to adumbrate in a short article. In lieu of individual summaries of each publication, it seemed appropriate to describe one example in an extended statement, letting it serve as a limited paradigm for the others. (The list at end gives data for reference of all of the series to date.)

#### FICKLIN PORT: A FAMILY ACHIEVEMENT

My personal knowledge of both the family and the port extends back many years, nearly to the first release date in 1952. In 1967, when I resolved to rectify the neglect of the aesthetics of wine by the venerable American Society for Aesthetics and Art Criticism, of which I was an active member, I asked Maynard Amerine to recommend a speaker for a wine tasting session during the annual meetings, since he was unable to participate. He suggested I ask Philip Wagner, Editor of The Baltimore Sun and owner-vintner of the Boordy Vineyard. When Philip Wagner accepted the invitation to give a lecture-demonstration, I asked him what wines he would like to present and he proposed to treat port wine, at which point I offered the California port by Ficklin. Instantly, he approved with enthusiasm, saying that he would add a port by Taylor from New York and one other. Thus, on October 14, 1967, in Princeton University, before the national gathering of aestheticians, the first, enthusiastically received session on wine tasting was held, with many requests to repeat the event annually. (Not adopted.) The winner, recognized universally by acclamation, was the Ficklin Tinta Port.

This same judgment by the general wine-consuming public is reflected in the reception given Ficklin's singular wine. In 1952, the price was less than \$2.00 a bottle. A recent check in Clovis found the price to be \$14.95. Of course, it is true that their wine is variously produced from year to year, so it isn't altogether precise to refer to their one wine, though the Ficklin story is mainly about their port vintages.

The Story of

# Ficklin Tinta Port



Family  
Produced  
by

## FICKLIN Vineyards

MADERA, CALIFORNIA

[UNDATED (1950s? '60s?) FICKLIN VINEYARDS BROCHURE]

**BANCROFT INTERVIEW OF THE FICKLIN FAMILY**  
*Making California Port Wine: Ficklin Vineyards from 1948-1992*, Regional Oral History Office, Bancroft Library, 1992. (See complete reference in list below.)

This extensive interview, conducted by Carole Hicke, with David B. Ficklin, his wife Jean, Peter Ficklin (David's son), and Steven Ficklin (son of Walter C. Ficklin, Jr.) covers the essential historical details of the long development of the family business over three generations, concentrating on the problems of finances, equipment, vine selections, education of the viticulturalists and enologists, labor





problems, as well as the sales and distribution of their major product: the different port vintages.

Included are details of the family history, such as birth dates, assignments of responsibilities, education, and the European roots of the family tree. Walter C. Ficklin, Sr., founder, became the affable sales and distribution specialist. His son, David B. Ficklin, became the enologist, while his brother, Walter C. Ficklin, Jr., handled the basic and demanding tasks of the vineyardist, about whom more later. As these three men retired, other, younger family members took over the operation: Peter, winemaker, Steven, vineyardist.

This published account includes a helpful chronology of the history, an item that is not uniform with the others in the series.

Relations with other winemakers emerge in this, as in other interviews, making the world of wineries a small one indeed. The first crusher Ficklins bought was one from Martin Ray, a close family friend. It is still in use today. Walter C. Ficklin, Sr., especially was on a first name basis with many of the vintners in Napa County, San Francisco, and the Central Coast region. He even attended some classes at the University of California, Davis, as a visitor to become more conversant with the argot and technology of the industry. Chaffee Hall, founder of Hallcrest Vineyards in Felton, California (near Santa Cruz) recommended the Grabhorn Press to print their labels, with a design that has become familiar as an identifying symbol of Ficklin port.

On the matter of winery buildings, David B. Ficklin describes in some detail how they made their own adobe blocks (4"x12"x16-18") weighing forty pounds each, the "mud" mixed with bitumen oil, and how they constructed the winery walls, later using the same materials and methods for dwellings. The instructions came from a bulletin on adobe construction published by the University of California Extension Service.

Because their port wines are all aged for at least four years, the first shipment didn't occur until October 20, 1952, even though the initial grafts of the first Portuguese grape varieties onto their rootstock were made in 1945, at the end of World War II. The "Ficklin Vineyards" was formally established in 1948.

Finally, when Carole Hicke asked David for a short piece of advice to pass on to other wineries, his reply was terse and emphatic: "Cleanliness!"

**INTERVIEW WITH WALTER C. FICKLIN, JR., 3 MAY 2000**  
Since Walter C. Ficklin, Jr., was not interviewed for the Bancroft series, I wanted especially to ask him about his work as the vineyardist from the start, about the years of experimental selection needed to bring the wine to their posited standards. On May

3rd of this year, my wife, Bernice, and I spent part of a morning visiting and interviewing in his adobe home situated in the vineyard in Madera County. Had he not told us his age (86), we could not have guessed accurately, he appeared to be so well. He, on the other hand, voluntarily apologized in advance for probable memory lapses. I told him just to forget it. At 80+, I understood the problem well, as I recall.

Almost instantly, Walter produced a rapidly yellowing copy of a special agriculture section of The Fresno Bee for May 25, 1952, which contains an article about the "new" Ficklin winery operation, based on oral interviews. Young Walter's picture is on the cover, and inside, his father is pictured with a very young Vincent Petrucci, now retired professor of viticulture, California State University, Fresno. This original article does, indeed, answer many questions about the growing of port wines and the numerous trials and tribulations required to bring in the ideal crops.

Walter attended Fresno State College from 1932-1933, studying viticulture, but had to drop out to go to work to help with the family finances. The Ficklins suffered heavy losses during the Great Depression and Prohibition.

The article identifies the varieties of grapes. Originally, there were four varieties of Portuguese vines planted to make port: Tinta Madeira, Alvarelhao, Tourriga, and Tinta Cao. Walter remembers with pride how they propagated Tourriga and Alvarelhao. In 1945, when he went to the viticulturist at the University of California, Davis, for graft wood, there were only two vines of each kind in the United States. Walter was able to get enough scion wood to graft onto old Thompson Seedless vines. (Walter Sr. had grown currants, table grapes, and raisins from 1911.) From these grafts, budwood was produced in an astounding abundance that was later grafted onto "1613" rootstock, resistant to phylloxera and nematodes. These experimental plantings of Portuguese varieties are the foundation for the success of Ficklin's various vintages of port wine from the San Joaquin Valley.

Walter retired in 1975 when his son, Steven, became the vineyardist. (Walter was born March 28, 1914; David B., May 31, 1918.) Walter's wife, Beth, known widely for her wonderful cooking, died in 1996 of Alzheimer's disease, and his brother, David B., died in 1998 of leukemia. Robert Ficklin, a second brother, younger by eighteen months, lives in Illinois and has never been a part of the winery operation.

Two other pieces of new information emerged from the 1952 article. Though Ficklin Vineyards produced several other wines for local consumption, a Peverella, Emerald Riesling and a Ruboso Piave, not to neglect table grapes, Ficklin no longer offers







any of these for sale. The other new information is this: Wente Winery now distributes all of Ficklin port wine, letting the Ficklin winery operators stay free of sales and distribution to concentrate on production.

Perhaps the most direct way, short of an actual visit, to understand and appreciate the warmth of the Walter Ficklin hospitality is to read the account by William L. Neely of his visits with Walter and Beth recorded in rollicking, exuberant, even vinous detail in the book, *Wild Bill Neely and the Pagan Brothers' Golden Goat Winery*, Jerseydale Ranch Press, 1992, pp. 48-62. [EDITOR'S NOTE: See Roy Brady's review of this book, Vol.4 No.1, January 1994.] One "light lunch" lasted for nine hours, and the "Great Dinner" lasted from 7:30 P.M. to 1:15 A.M., when all arose from the table bestrewn with a random flock of wine glasses and bottles. Walter said that if others could drink as much wine as Bill Neely, there would be a wine shortage in California. Bill (Will) was a seasonal ranger-naturalist in Yosemite in Tuolumne Meadows where he was isolated for the entire summer. Each year, on his way to Yosemite, he stopped in at Ficklin's Vineyards to load up with a cask of Peeverella or Ruboso Piave or both and more, enough to last through the long season—an unlikely possibility, obviously.

For many years, Walter has identified his home place with a sign in front that reads, "Wayward Tendrils," a title he (also) purloined from Ian Campbell's book, quite independently from the more familiar newsletter you are holding.

#### THE BANCROFT ORAL HISTORY SERIES

All of the following volumes of the California Winemen Oral History Series were published by The Regional Oral History Office, Bancroft Library, University of California, Berkeley. Distribution has been made to libraries, including the Bancroft Library; Special Collections Library, Shields Library, University of California, Davis; and the Sanoian Special Collections Library, Henry Madden Library, California State University, Fresno, and other wine libraries. All of the volumes are indexed and illustrated; publication and interview dates are provided.

The Wine Spectator Foundation, which has supported the series since 1983, has also published a separate volume of brief winemen biographies drawn from the oral series, titled, *California Wine Pioneers: Profiles of the State's Industry Leaders*, 1991 edition, M. Shanken Communications, Inc., © 1990. [N.B.: Entries in this publication show the date of interview.]

#### ABOUT THE INTERVIEWERS

The art of oral history interviewing was advanced by Ruth Teiser. A glance down the list will find her

name a constant from the start of the series until her death in 1994. Her work with the Regional Oral History Office extended the tradition of first-hand history-gathering begun by Hubert Howe Bancroft. Beginning in 1965, Ruth became a creative force in the Bancroft projects. In 1983, she and Catherine Harroun published *Winemaking In California* (McGraw-Hill), a prize-winning history of the wine industry, an off-shoot (or spur cane) of their winemen interviews, greatly enlarged and illustrated. Following her death, the Bancroft Library published an appreciation of Ruth in which her career is detailed. The article concludes with these statements:

"Ruth died in June 1994, but her influence continues. She conducted more than on[e] hundred oral histories, and donated to the Bancroft a large photographic collection documenting California places and persons. To assure that her influence will carry into the future, Ruth bequeathed a generous endowment to The Regional Oral History Office.

"The Ruth Teiser Endowment Fund will be used for oral histories reflecting Ruth's broad, compassionate world view. The Endowment will help measurably in meeting ROHO's need to pursue oral histories documenting significant social issues where the social need itself is the main competitor for limited funding. It is a splendid memorial, and a great tribute to The Bancroft Library, where she found an academic home, and an introduction to a world she both chronicled and participated in with joy." (Willa K. Baum and Willa Riess, "Ruth Teiser, 1915-1994," *Bancroftiana*, Vol.109, 9/1995, p. 3.)

Carole E. Hicke has been an Interviewer-editor with the Regional Oral History Office, Bancroft Library, since 1985, following her similar experience making oral histories for business and law firms. When Ruth Teiser died, Carole Hicke continued the oral history winemen interviews.

#### THE BANCROFT ORAL HISTORY SERIES of CALIFORNIA WINEMEN

ADAMS, Leon David. *California Wine Industry Affairs: Recollections and Opinions*, vii, 52 leaves, interview conducted by Ruth Teiser, 1990.

ADAMS, Leon David. *Revitalizing the California Wine Industry*, v, 154 leaves, interview by Ruth Teiser, 1974.

AMERINE, Maynard A. *The University of California and the State's Wine Industry*, vi, 142 leaves, interview by Ruth Teiser, 1972. This is a valuable historical overview of the university's involvement in the wine industry to 1972.







It contains an extensive bibliography of Amerine's publications, "Published writings of Maynard A. Amerine."

AMERINE, Maynard A. *Wine Bibliographies and Taste Perception Studies*, ix, 91 leaves, interview conducted by Ruth Teiser, 1988.

ARROWOOD, Richard L. *Sonoma County Winemaking: Chateau St. Jean and Arrowood Vineyards and Winery*, viii, 140 p., interview conducted by Carole Hicke, 1996.

BIANE, Philo. *Wine Making in Southern California and Recollections of Fruit Industries, Ltd.*, iv, 100 leaves, interview conducted by Ruth Teiser, 1972.

BONETTI, William. *A Life of Winemaking at Wineries of Gallo, Schenley, Charles Krug, Chateau Souverain, and Sonoma Cutrer*, ix, 116 p., interview by Carol Hicke, 1998.

CARPY, Charles A. *Viticulture and Enology at Freemark Abbey*, vii, 61 leaves, interview by Carole Hicke, 1994.

CELLA, John B. *The Cella Family in the California Wine Industry*, viii, 75 p., interview by Ruth Teiser, 1986.

CRAWFORD, Charles M. *Recollections of a Career with the Gallo Winery & the Development of the California Wine Industry, 1942-1989*, viii, 121 p., interview conducted by Ruth Teiser, 1990.

CRITCHFIELD, Burke H. *The California Wine Industry during the Depression*, xvii, 79 leaves, interview by Ruth Teiser, 1972. Contents: Work in California Agricultural Economics, 1927-1934 / [interview with Burke H. Critchfield] - Economics of Grape Growing in California, 1918-1942 / Carl Wentz - The Prorate and Central California Wineries / [interview with] Andrew G. Frericks.

CRUESS, William Vere. *A Half Century in Food and Wine Technology*, 122 leaves, interview by Ruth Teiser, 1967.

DAVIES, Jack and Jamie. *Rebuilding Schramsberg: The Creation of a California Champagne House*, x, 131 p., interview conducted by Ruth Teiser with Jamie Davies and Lisa Jacobson, 1990.

DIEPPE, William A. *Almaden is My Life*, v, 101 p., interview by Ruth Teiser with Morris H. Katz, 1985.

DRAPER, Paul. *History and Philosophy of Winemaking at Ridge Vineyards, 1970s-1990s*, viii, 77 leaves, interview conducted by Ruth Teiser, 1994.

DUCKHORN, Margaret. *Mostly Merlot: The History of Duckhorn Vineyards*, viii, 137 p., interview conducted by Carole Hicke with Dan Duckhorn, 1996.

FICKLIN, David B. *Making California Port Wine: Ficklin Vineyards 1948-1992*, xii, 106 p., interview conducted by Carole Hicke, 1992.

FIRESTONE, A. Brooks. *Firestone Vineyard: A Santa Ynez Valley Pioneer*, vii, 64 leaves, interview conducted by Carole Hicke, 1996.

FOPPIANO, Louis J. *A Century of Winegrowing in Sonoma County, 1896-1996*, vii, 94 p., interview conducted by Carole Hicke, 1996.

FROMM, Alfred. *Marketing California Wine and Brandy*, vii, 55 leaves, interview conducted by Ruth Teiser, 1984.

GOMBERG, Louis. *Analytical Perspectives on the California Wine Industry, 1935-1990*, ix, 88 p., interview conducted by Ruth Teiser, 1990.

GRGICH, Miljenko. *A Croatian-American Winemaker in Napa Valley*, ix, 60 leaves, interview by Ruth Teiser, 1992.

HEITZ, Joseph E. *Creating a Winery in the Napa Valley*, viii, 89 p., interview conducted by Ruth Teiser, 1986.

HILL, William H. *Vineyard Development and the William Hill Winery, 1970s-1990s*, viii, 79 p., interview conducted by Carole Hicke, 1998.

JOSLYN, Maynard Alexander. *A Technologist Views the California Wine Industry*, v, 151 leaves, interview conducted by Ruth Teiser, 1974.

KASIMATIS, Armand N. *A Career in California Viticulture*, viii, 54 leaves, interview by Ruth Teiser, 1988.

KATZ, Morris H. *Paul Masson Winery Operations and Management, 1944-1988*, vii, 75 leaves, interview by Ruth Teiser, 1990.

KNOWLES, Leigh F. *Beaulieu Vineyards from Family to Corporate Ownership*, viii, 118 p., interview conducted by Lisa Jacobson, 1990.

LANZA, Horace O. *California Grape Products and other Wine Enterprises*, v, 150 leaves, interview conducted by Ruth Teiser, with Harry Baccigaluppi, 1971.

LONG, Zelma R. *The Past is the Beginning of the Future: Simi Winery in Its Second Century*, ix, 103 p., interview conducted by Carole Hicke, 1992.

MCCREA, Eleanor. *Stony Hill Vineyards: The Creation of a Napa Valley Estate Winery*, viii, 65 leaves, interview conducted by Lisa Jacobson, 1990.

MAHER, Richard L. *California Winery Management and Marketing*, ix, 76 leaves, interview by Ruth Teiser, 1992.

MARTINI, Louis M. *Wine Making in the Napa Valley*, vi, 94 p., interview conducted by Ruth Teiser, with Louis P. Martini and Louis Chambers Stone, 1973.

MARTINI, Louis P. *A Family Winery and the California Wine Industry*, v, 126 p., interview by Ruth Teiser, 1984.

MEYER, Otto E. *California Premium Wines and Brandies*, vi, 71 leaves, interview conducted by Ruth Teiser, 1973.

MIRASSOU, Norbert C. and Edmund A. *The Evolution of a Santa Clara Valley Winery*, xii, 144 p., interview by Ruth Teiser, 1986.

MONDAVI, Peter. *Advances in Technology and Production at Charles Krug Winery, 1946-1988*, viii, 66 leaves, interview conducted by Ruth Teiser, 1990.

MONDAVI, Robert. *Creativity in the California Wine Industry*, vi, 107 p., interview by Ruth Teiser, 1985.

MOONE, Michael. *Management and Marketing at Beringer Vineyards and Wine World, Inc.*, viii, 109 p., interview conducted by Lisa Jacobson, 1990.





NIGHTINGALE, Myron S. *Making Wine in California, 1944-1987*, viii, 85 leaves, interview conducted by Ruth Teiser with Lisa Jacobson, 1988.

OLMO, Harold Paul. *Plant Genetics and New Grape Varieties*, vi, 183 leaves, interview by Ruth Teiser, 1976.

OUGH, C. S. *Researches of an Enologist, University of California, Davis, 1950-1990*, vii, 83 leaves, interview conducted by Ruth Teiser, 1990.

PARDUCCI, John A. *Six Decades of Making Wine in Mendocino County, California*, xiii, 108 p., interview by Carole Hicke, 1992.

PERELLI-MINETTI, Antonio. *A Life in Wine Making*, iv, 174 leaves, interview conducted by Ruth Teiser, 1975.

PETRI, Louis A. *The Petri Family in the Wine Industry*, v, 67 leaves, interview conducted by Ruth Teiser, 1971.

PEYSER, Jefferson E. *The Law and the California Wine Industry*, vi, 71 leaves, interview by Ruth Teiser, 1974.

PHELPS, Joseph. *Joseph Phelps Vineyards: Classic Wines and Rhône Varietals*, viii, 68 leaves, interview conducted by Carole Hicke, 1996.

POWERS, Lucius. *The Fresno Area and the California Wine Industry*, iv, 55 leaves, interview by Ruth Teiser, 1974.

REPETTO, Victor. *A Career in the Wine Industry in New York and California*, ii, i, 18, i, 47 leaves, interview by Ruth Teiser, 1976. Title on spine, *Perspectives on California Wines*. Other authors, Sidney J. BLOCK, *Selling California Wines in New Orleans*.

ROSSI, Edmund A. *Italian Swiss Colony and the Wine Industry*, iv, 103 leaves, interview by Ruth Teiser, 1971.

ROSSI, Edmund A. Jr. *Italian Swiss Colony, 1949-1989: Recollections of a Third-Generation California Winemaker*, ix, 184 p., interview conducted by Ruth Teiser with Lisa Jacobson, 1990.

SETRAKIAN, Arpaxat, A. *Setrakian, a Leader of the San Joaquin Valley Grape Industry*, xii, 107 leaves, interview conducted by Ruth Teiser, with Robert Setrakian and Bruno T. Bisceglia, 1977.

SKOFIS, Elie C. *California Wine and Brandy Maker*, viii, 137 leaves, interview conducted by Ruth Teiser, 1988.

STARE, David S. *Fume Blanc and Meritage Wines in Sonoma County: Dry Creek Vineyard's Pioneer Winemaking*, vii, 85 p., interview by Carole Hicke, 1996.

STRONG, Rodney D. *Rodney Strong Vineyards: Creative Winemaking and Winery Management in Sonoma County*, vii, 100 p., interview conducted by Carole Hicke, 1994.

TCHELISTCHEFF, André. *Grapes, Wine, and Ecology*, iv, 230 p., interview conducted by Ruth Teiser with Catherine Harroun, 1983.

TIMOTHY, Brother. *The Christian Brothers as Winemakers*, v, 142 leaves, interview by Ruth Teiser, 1974.

TREFETHEN, Janet Spooner. *Trefethen Vineyards, 1968-1998*, ix, 101 p., interview conducted by Carole Hicke with John James Trefethen, 1998.

TRINCHERO, Louis. *California Zinfandels, A Success Story*, ix, 121 p., interview conducted by Carole Hicke, 1992.

WAGNER, Charles F. *Caymus Vineyards: A Father-Son Team Producing Distinctive Wines*, ix, 91 leaves, interview conducted by Carole Hicke with Charles J. Wagner, 1994.

WENTE, Ernest A. *Wine Making in the Livermore Valley*, v, 97 leaves, interview conducted by Ruth Teiser, 1971.

WENTE, Jean, Carolyn Wente, Philip Wente, Eric Wente. *The Wente Family and the California Wine Industry: Interviews with Jean Wente, Carolyn Wente, Philip Wente, Eric Wente*, viii, 159 p., interviews conducted by Ruth Teiser with Jean Wente, 1992.

WINIARSKI, Warren. *Creating Classic Wines in the Napa Valley*, viii, 93 leaves, interview by Ruth Teiser, 1994.

WINKLER, Albert Julius. *Viticultural Research at University of California, Davis, 1921-1971*, ix, 144 leaves, interview by Ruth Teiser and Joann Leach Larkey, 1973.

WOODS, Frank M. *Founding Clos du Bois Winery: A Marketing Approach*, ix, 115 p., interview conducted by Carole Hicke, 1998.

WRIGHT, John H. *Domaine Chandon, The First French-Owned California Sparkling Wine Cellar*, x, 151 p., interview by Carole Hicke with Edmond Maudière, 1992.

[We are informed by Carole Hicke that the ongoing Series, renamed The Wine Spectator California Wine Oral History Series, publishes several interviews every two years. Available in November 2000 are interviews with Andrew Beckstoffer; Albert Brounstein; Arthur Ciocca; John DeLuca; Richard Forman; Justin Meyer; and Edward Sbragia. — Ed.]

ESTATE BOTTLED IN OUR CELLARS BY

FICKLIN  
Vineyards  
MADERA  
CALIFORNIA



California

PORT

ALCOHOL, 18.5% BY VOL.



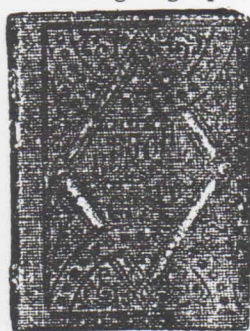


THE MINIATURE WINE BOOK  
by  
Leonard Bernstein

[Tendril Bernstein, a big fan of little books, shares his enthusiasm and knowledge of wine-related miniature books. The illustrations are true to size. — Ed.]

Among the books collected about grapes and wine, there are few that measure under three inches high. Those that do are defined by the miniature specialists as miniature books, and they have been intriguing collectors — not just wine book collectors — for a long time.

Many years before Gutenberg, miniature books were a popular format made by hand to fit comfortably in small hands. They were usually produced to convey religious or moralistic messages. Those early ones, and those that came after, have been prized for their charming format — but few, other than in a clever title, can be found specifically relating to grapes and wine.



Aunt Laura's *A Bunch of Grapes* (Buffalo: Breed, Butler & Co., 1863) measures 1½" x 1¼". Despite the title, the book presents a 19th century moral, semi-religious lesson for young readers, emphasizing hard work and virtuous living. It is a long way from Haraszthy or Hyatt, which deal directly with grapes and wine, but it does provide the

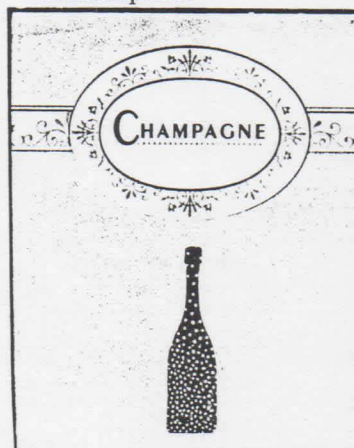
collector looking for a different kind of challenge something that is not common and fun to pursue.

The unique size of miniature books is only one reason why they are interesting. Many miniatures can be thought of as novelties or doll-house furniture, and there are many that have been used this way. But many miniature books share the same qualities of fine printing, binding and art work that make "normal"-sized books so appealing.

Two early developments in typography contributed to the production of miniatures: "Diamond" type, measuring 4 point, was used in the early 1700s; "Fly's eye" type, measuring 2 point, was used in the early 1830s. These tiny sizes were hand set, and require a good magnifying glass to read.

Novel in design, the next two titles manage to provide substance and form, even though one is not in a traditional book format: *The Corkscrew Book* (Salisbury, CT: Lime Rock Press, 1981) measures 3" x 7/8". Bound in grosgrain ribbon and "slipcased" in a corkscrew handle, it contains fifteen pages of wine proverbs: "One barrel of wine can work more miracles than a church full of saints (Italian)."

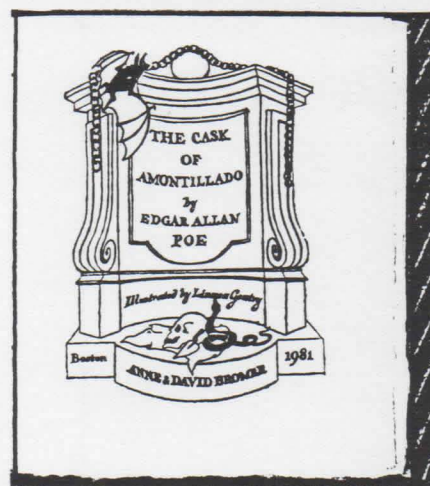
*Thoughts from the Cork* (Salisbury, CT: Lime Rock Press, 1981) measures 1¼" x 7/8" and uses two halves of a cork as a binding. This little gem has twenty-eight pages of quotations related to imbibing: "I fear the man who drinks water. And so remembers this morning what the rest said last night. — Greek Philosopher."



*Champagne* by Jane McDonald (Kansas City: Ariel Books, 1996) has a beautifully designed dust jacket, the front cover of which has a silhouette cut-out of a bottle under the title showing white bubbles on a blue paper background. This company also published, in 1998, *Wine. The Universal Drink* (2¼" x 1¼").

Edgar Allan Poe's classic horror story, *The*

*Cask of Amontillado*, was produced in miniature (2½" x 2") by Boston's Bromer Booksellers in 1981. It is an elegant, finely designed and crafted book in an attractive binding. The edition was limited to 150 copies, of which 35 "deluxe" copies were specially bound and illustrated. (*Is this the only separate printing of The Cask of Amontillado?* — Ed.)



References for the miniature collector include the very useful *A Bibliography of Miniature Books (1470–1965)* compiled by Doris Varner Welsh — not a miniature, this book is 11½" high and contains 250 pages. The author, head of cataloguing at Chicago's Newberry Library, began her project as a checklist, but it continued to grow as collectors learned of her project and began to contact her with questions and to share information about miniatures. Some twenty years later, in 1989, the manuscript was published in

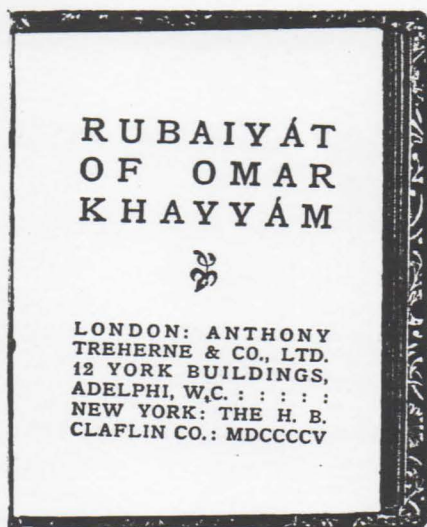




a limited edition of 500 copies, and today is difficult to find.

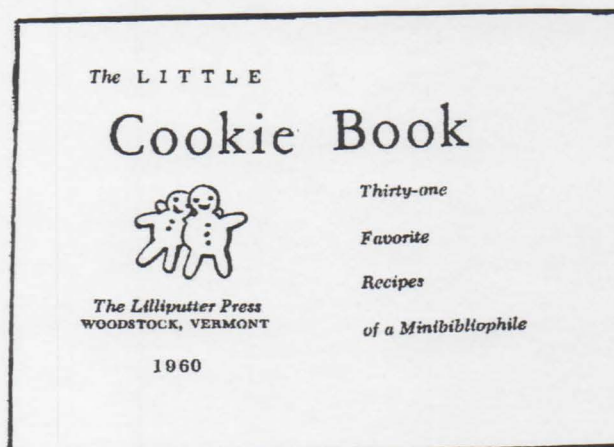
Welsh did not have access to all of the books listed, so some inconsistencies exist — there are some variants and double entries, and due to a lack of uniformity, there are discrepancies in some of the measurements. Nonetheless, with 7,271 entries, it is the standard reference guide to miniature books.

For example, there are forty-seven entries for the *Rubaiyat of Omar Khayyam* (and seven other titles by Omar Khayyam). Number 5346 seems to be the earliest *Rubaiyat* listed; it was published in Madras, India, in 1862 in an edition of fifty copies. Number 5348, published in Cleveland in 1900 (48 pages, 1 x 10 mm), is listed as "smallest book in the world at time printed. Fifty seven copies printed by photographic reduction." Another tiny *Rubaiyat* (#5356), published in 1905 and noted as "the smallest book in the world until 1932 ... printed by reduced photography; only one or two copies printed on silver leaves (9 x 9 mm binding)." The Black Sun Press printing of 1930, measuring 1 3/16" x 1 1/4", was issued in an edition of forty-four copies in an oblong binding. A quite lovely printing was done in 1905 by Treherne of London / Claflin of New York on water-marked paper, with all edges gilt, and bound in gilt-decorated tree-calf.



There are also several miniature titles related specifically to gastronomy that are fun to collect. For instance, *Guacamole According to Luke* (Oak Park Press), *A Miniature Candy Cookbook* (Frankfort, KY: Whippoorwill Press, 1981) and *The Tomato in Prose and Prosody* by G. K. Chesterton, privately printed by Wallace Nethery in an edition of only seventy-five. *The Little Cookie Book: Thirty-one Favorite Recipes of a Minibibliophile* published by The Lilliputter Press of Woodstock, Vermont, in 1960. From the colophon: "A batch of 2000 of this

book has been baked on Warren's Thintext paper by The Elm Tree Press ... The type is 6 point Caledonia with Garamond frosting ...".



Louis W. Bondy (1910-1993) was considered the world's leading authority on miniature books. He wrote the very informative book, *Miniature Books: Their History from the Beginnings to the Present Day*, first published in 1981. Bondy believed that miniature books could also be defined: "...in a few exceptional cases where very small print is combined with a characteristic and carefully conceived miniaturization of binding and design, slightly larger volumes should be included in a miniature book collection." He also ruled out so called miniatures under three inches if they were uncharacteristically ill-proportioned or crudely designed and printed.

The scarce original 1895 edition of *A Madeira Party* by S. Weir Mitchell (New York: Century Co.) is a small beautiful book, but it is not a miniature because it measures five inches — and there was probably no intent to make this small book "a miniature."

There is a Miniature Book Society that meets at an annual "Conclave" in a different city every year. At these meetings, many beautiful miniature books are presented for sale by collectors and dealers, while others are auctioned and a few are offered in competition for best design.

Clearly, miniatures can become a big part of collecting.



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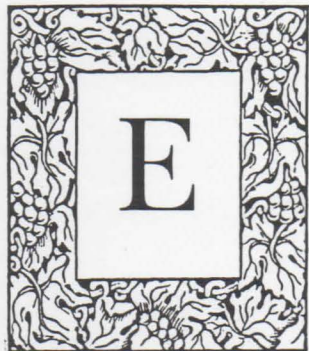




## ELEANOR RAY: A PROFILE IN MEMORIAM

by  
Barbara Marinacci

[As Charlie Rose says to his distinguished guests, "I am more than pleased to have you at this table" — welcome to our wine book table, Barbara—we are more than pleased to have you join our Society, and we welcome this special article. — Ed.]



Eleanor Ray, a vivacious *grande dame* of California winemaking, author of three books, accomplished textile artist, and fabled hostess, died in Saratoga on April 24, 2000, at the age of 96. She now joins in wine history her long-departed husband, Martin Ray—the colorful and zealous vintner reputed to have produced California's

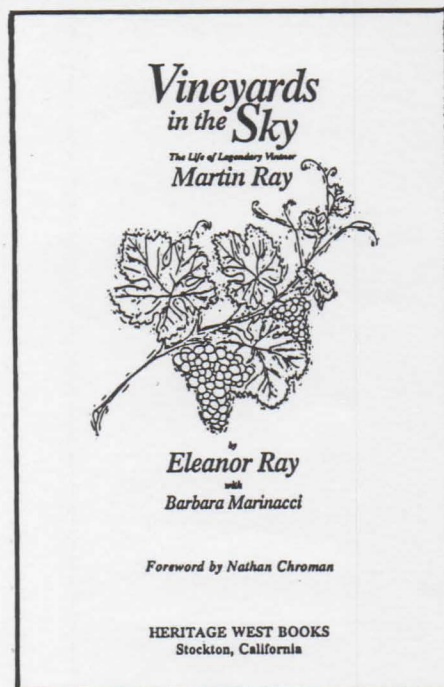
first world-class wines, from the Repeal period of the 1930s through the 1960s. For 25 years, from her marriage to "Rusty" Ray in 1951 to his death in 1976, Eleanor Ray was an equal partner in the making and marketing of his robust, pure varietal wines.

Given the name of Eleanor Golden Williams at her birth on January 20, 1904, she was the third of four daughters born to Wallis Barker Williams and Ina Phillips Williams of Yakima, Washington, whose last child was a son. Eleanor's father owned a flour mill in town and also farmed apple and cherry orchards in southeastern Washington. During her childhood her mother achieved fame as a progressive politician and suffragist. Women got the vote early in Washington, and in 1917 Mrs. Williams became the state's third female legislator—the first in her county. A dynamic orator as well as passionate gardener, she was a strong role model for her daughters, who always called her "Inyma."

Eleanor's first marriage was to Karl Walter Kamb, shortly after receiving her B.A. degree in English at the University of Washington in 1925. Their good friend and classmate, Martin Earl Ray, served as best man at the wedding. All three migrated to the San Francisco Bay area, where Kamb eventually became a partner in Ray & Co., a stock brokerage. Eleanor held several jobs in journalism before becoming a mother—the first time, in 1931, of fraternal twin boys named Peter Martin and Walter Barclay Kamb; then of a daughter, Barbara, nicknamed "Bobo." With her husband she coauthored a collection of privately printed *Sonnets*.

When her marriage broke up in 1936 during

the Depression years, Eleanor Kamb moved with her three young children to San Francisco. Regarding her new single status as a challenge, she talked herself into an advertising copywriter's job at The Emporium on Market Street, rented a three-bedroom cottage for \$25 a month, and adroitly handled her slim income. In 1941, before World War II, she relocated her family in Pasadena, where she would be executive secretary to the founder of the Joyce Shoe Company; in time she became the advertising manager. At a period when the "broken home" was considered both unusual and tragic, Eleanor Kamb—who had always been free-spirited and self-reliant—actually thrived. In 1950 she published a lighthearted account (told actually from her daughter's perspective) of her 15 years in the "single working mother" role, entitled *We Kept Mother Single*. The book sold well, appealing especially to divorcées who appreciated her jaunty, courageous approach to single parenting.



In September of 1951 Eleanor changed her last name again when she married Rusty Ray, after resuming a connection with this old friend from college days—a widower since his wife Elsie's death. A wholly different lifestyle, with ample subject matter for writing, now opened up to her. Much later, Mrs. Ray would tell the drama-filled story of her second husband's life, including her own later involvement with it, in *Vineyards in the Sky: The Life of Legendary Vintner Martin Ray* (1993). [For a *Wayward Tendrils* review of this book, see "Martin Ray Reviewed" by Roy Brady in Vol.3 No.2, April 1993 — Ed.]





Retiring as a stockbroker, Martin Ray in 1936 had purchased Paul Masson's Saratoga winery and vineyards. There he began making elegant champagnes and expensive, 100% varietal wines, such as Chardonnay, Cabernet Sauvignon, and Pinot Noir—wholly unfamiliar names at that time. (A good friend of his in that period was the young author John Steinbeck. Living nearby and working on *Grapes of Wrath*, to relax he often worked alongside Rusty in the vineyard and wine cellar, and sometimes brought friends of his, such as film comedian Charlie Chaplin.)

The new Paul Masson wines received high praise from American connoisseurs like Julian Street, who previously had disdained all California wines—which from the start Martin Ray asserted could eventually equal or even outmatch Europe's best vintages. However, for several decades, struggling to recover from the disastrous effects of Prohibition, most wineries focused on producing blended wines in quantity instead of superior wines crafted from fine varietal grapes and often, to charge higher prices, deliberately mislabeled bottles sold as pure varietals. Ray, a self-styled "loner," habitually lambasted them and the California Wine Institute, the industry's high-budget promotional organization.

After selling the Masson premises (now a well-known entertainment and event-catering venue, the Mountain Winery) to the Seagram corporation in 1943, Martin Ray purchased a half-section of land adjoining it to the northwest, covered by oaks, laurels, and impenetrable chaparral. There he began developing new vineyards and a wine label bearing his own name. He also built a redwood cabin as his first home on the mountain, looking down some 2000 feet to the Santa Clara Valley. But in 1950, depressed by his beloved wife Elsie's terminal illness, he sold off this property. He repurchased it, however, in 1951, soon after marrying Eleanor.

Now with his second wife by his side as hands-on helper in vineyard, cellar, marketing, and public relations work, Rusty Ray revived his long-held dream of creating a new vineyard domain that would produce an array of fine wines. He designed and built a larger home, made of concrete and with picture windows with expansive views in all directions, as a suitable setting for entertaining customers, both established and prospective, as well as people who would help promote the new Martin Ray wines.

Visitors were enchanted by Eleanor Ray's talents as a hostess. Among the Rays' many guests on Mt. Eden over the years were actor Burgess Meredith, publishers Alfred and Blanche Knopf, French winemaker Louis Latour, enologist Maynard Amerine, golfer Jack Nicklaus, wine writers John

Melville, Robert Balzer, and Ernest Peninou, authors Angelo Pellegrini and Alec Waugh, chef James Beard, and aspiring winemakers David Bruce, Dave Bennion, Jack Davies, Warren Winiarski, and Robert Travers, as well as innumerable scientists, physicians, professors, generals, politicians, and entrepreneurs. At the top of Mt. Eden, with a panoramic view of the valley spread out below them, and the redwood-covered forests of the Santa Cruz Mountains seen at the skyline to the west, they enjoyed Eleanor's gourmet meals served with Martin Ray wine alongside fine European ones. For hours they would be regaled by tales told by Rusty, a charismatic raconteur; after dinner Eleanor often serenaded them with romantic Mexican songs, accompanying herself on the guitar.

Besides engaging in various writing projects and inventing new recipes, which added to her reputation for conducting elegant dinner parties, Eleanor Ray created strikingly dramatic multicolored garments, such as tunics and long skirts, whose intricate patterns she designed herself and then carried out in what she called "needlepoint knitting." She was also an avid gardener—as when undertaking to populate barren areas around the houses on Mt. Eden with native shrubs, trees, and wildflowers, or when filling old wine casks with soil and developing raised beds, where she grew an impressive array of vegetables and fruits, including artichokes, raspberries, asparagus, and rhubarb.

Had it not been for Eleanor Ray's sustained publicity efforts, it is probable that the Martin Ray label would not have achieved the attention it got from wine retailers and wine connoisseurs during the 1950s and 1960s, and into the early 1970s, when Ray finally retired from winemaking, due more to legal problems than old age. Nor would his contentious voice have been heard as much and heeded by a small phalanx of devotees. For two and a half decades, Eleanor's correspondence skills and publicity talents were instrumental in marketing Martin Ray wines. Her humorous or eloquently descriptive letters to customers were cherished, as were her breezy newsletters periodically sent out to favorite customers, retailers, and restaurateurs, which described the latest Martin Ray wine releases, quoted from letters extolling particular vintages, or recounted a recent dramatic event. (The most popular one, reprinted later in her *Vineyards in the Sky*, detailed the social doings during the Vintage of 1958.)

Eleanor also greatly assisted her husband in his own letter writing and in producing a number of informative publications directed toward retailers, wine writers, and wine-quality advocates. More often than not, she served as his "ghost writer," drafting







the text (which her husband may partially have dictated initially, though she certainly well knew and could spout his opinions on her own); afterwards he went over them for final approval and, whenever appropriate, added his signature. However, when Rusty made time to put his own hand to writing, especially in letters to close friends, he could be amazingly eloquent about the labors, perils, and frustrations of the vintner's life—whose abundant compensatory joys he and Eleanor always characterized as "The Good Life."

The Rays' communications, in both conversation and correspondence, stressed the crucial need for establishing effective quality standards in California, and indeed America's, wine industry. The cause was noble but premature. Martin Ray, regarded by most of his peers as a cranky firebrand and treated as a "controversial" outcast, was denied mentions in most wine-promoting articles and books. But to idealistic young vintners who drank his potent varietal wines, Ray became an icon because of his classic techniques, perfectionism, and outspoken stand against the commercial wine industry of the time; most acknowledged Eleanor's importance to "the quality fight" as well. In the Wine Revolution of the 1970s, the Rays' long, near-solitary crusade for quality regulations, for increased planting of fine varietal grapes, for appellations of origin, and other needed changes was vindicated. Yet their efforts had been largely and undeservedly ignored and forgotten except in a few books, notably Charles L. Sullivan's *A Companion to California Wine* (University of California Press, 1998).

In the years before copier machines and computers, the Rays made carbon copies of all their letters, including handwritten notes. And in the pre-desktop publishing era, Eleanor herself printed copies of their publications by the hundreds on a small, home-based duplicating machine, using stencils she had cut on her typewriter. They also saved all letters sent to them, which often accompanied wine orders. After receipt or in subsequent years, either or both of the Rays frequently handwrote or typed in commentaries on various letters. (As a frustration to future archivists and researchers, Eleanor, an inveterate scrapbook-assembler, sometimes removed interesting portions of letters, including ones to or from celebrities, and usually failed to identify the addressee or sender and the date. In her later years these pieces, not yet mounted in albums, remained in scattered file folders and boxes, to await a reuniting with their original contexts, done by others whenever possible.)

Since the Rays' collected papers contain unique, invaluable materials for wine historians, wine scholars and winemakers will be interested to

know that the Martin Ray and Eleanor Ray Papers were recently contributed to Special Collections at the Shields Library of the University of California at Davis, now the main repository for documents relating to the history of the state's wine industry. (For more information, contact John L. Skarstad, Head, Special Collections: phone 530-752-1628; e-mail [jlskarstad@ucdavis.edu](mailto:jlskarstad@ucdavis.edu).)

After Rusty Ray's death in January of 1976, his widow remained in their home. Eleanor enjoyed excellent physical health for her age, although as the years went by her mental functions, including her memory, slowly declined. Only in the last year of her life did her pace slow down significantly, due to congestive heart failure.

Fortunately, during the 1980s Eleanor Ray had basically written most of the text that would later appear in her biography/memoir of Martin Ray's life, including her years with him, *Vineyards in the Sky*. Despite her efforts, she was unable to gain a trade publisher's acceptance of the book, so she circulated a photocopied, spiral-bound manuscript among friends; copied again by others, it gained an enthusiastic "underground" readership. In 1992 her daughter, Barbara Marinacci, assumed responsibility for the project. While preparing the book for publication she made a cooperative production and distribution arrangement with Heritage West Books of Stockton, and added sections of new text that provided more background history and technical information about winegrowing and winemaking, often using the fictional narrative style already set by her mother. She also rescued entire chapters that Eleanor had discarded in an earlier attempt to reduce the book's wordage—chapters that Barbara felt contributed some of the "most endearing" insights into Martin Ray, such as the one telling of his romantic courtship of his first wife, Elsie.

The book, published in 1993, has been much admired by readers, including wine writers. Anthony Dias Blue, for instance, called it a "gripping memoir that reads like a 'major' novel." (Virtually out of print now, a few copies are still available—contact Barbara Marinacci at 408-867-9450.)

For the past decade of Eleanor Ray's life, her daughter Barbara, son-in-law Rudy, and several pets kept her company on Mt. Eden. In February of this year, when her overall condition began to require professional care, she left her mountain home for the last time, and entered Saratoga Retirement Community's Health Care Center. There her passing away was gradual and peaceful.

Eleanor Ray's three children have produced a total of nine grandchildren—eight boys and one girl. Barbara Marinacci is an author, editor, and nonprofit-management consultant. Eleanor's sons








are both well-known scientists. W. Barclay Kamb is Professor Emeritus of the Division of Earth and Planetary Sciences at the California Institute of Technology. Peter Martin Ray (who was adopted as an adult by Martin Ray and therefore took his surname) is Professor Emeritus of Biology at Stanford University. From his stepfather's death in 1976 until the early 1980s, Peter was president of Martin Ray Vineyards, Inc. (Later, the Martin Ray name and wine inventory was sold to Codera Wine Group; the Martin Ray Winery now has a business office and tasting room in Graton, Sonoma County.)

A private memorial service for Eleanor Ray was held by family members on Sunday, May 21, at her long-time Mt. Eden home in Saratoga. Afterwards, per her instructions, her ashes were scattered on the vineyard property, together with those of both Martin Ray and Elsie Ray, retained for this occasion for many years. The ceremony gave symbolic closure to a dramatic and historic era in winemaking.

A NOTE ON THE AUTHOR: Barbara Marinacci has been a book editor and writer for many years. After attending Reed College, Stanford University, and UC Berkeley, she began a career as an associate editor of trade books at a New York publishing house. Since that time she has written or coauthored nine nonfiction books: *Leading Ladies: A Gallery of Famous Actresses*; *They Came from Italy: The Stories of Famous Italian-Americans*; *O Wondrous Singer!—An Introduction to Walt Whitman*; *Commodity Speculation for Beginners: A Guide to the Futures Market*; *California's Spanish Place-Names: What They Mean and How They Got There*; *Take Sunset Boulevard: A Los Angeles Guide*; *Vineyards in the Sky: The Life of Legendary Vintner Martin Ray*; and *Linus Pauling in His Own Words: Selections from His Speeches, Writings, and Interviews*. Her latest book (Fall 1998) is *Linus Pauling on Peace: A Scientist Speaks Out on Humanism and World Survival*. She is currently

finishing coauthorship of *Curing the Incurable*, a biography of German-Jewish emigré physician Dr. Max Gerson, and has already begun working with wine historian Charles L. Sullivan on a biography of winemaker André Tchelistcheff. A proposed biography, *Wine Revolutionary: Martin Ray and the Battle for Fine Varietals*, which Marinacci would write with Sullivan, has not yet found an interested publisher. Since the mid-1970s Barbara Marinacci has operated The Bookmill, an editorial service that assists in bringing a wide range of projects to the publication stage, either as books or articles.

Barbara, a native Californian born in San Jose, has three grown children. For almost 30 years she lived and worked in the Los Angeles area. For the past 10 years she has lived in Saratoga, on a vineyard property that overlooks the Santa Clara Valley. 

"A vineyard any Burgundian would be proud of."  
DR. MAYNARD AMERINE  
Author of "Table Wines"

"Wine which will make the vineyard known throughout the world . . . with commendable insistence Martin Ray has withdrawn his wines from comparison with other California (wines) and set his standards on par with any in the world. Favored by fortune and with wisdom to establish unique marketing practices (he) has stepped into leadership of an industry which may one day be able to emulate (his) puristic and classical methods."

ROBERT LAWRENCE BALZER  
Author of "California's Best Wines"

"(His are) the great wines of California."  
ALEXIS LICHINE Author of "The Wines of France"

"The highest priced, most expensively made, most carefully bottle-aged native vintages in the country . . . their quality is so high they cannot be neglected."  
MABON: "ABC of America's Wines"

"... the finest and costliest California wines . . . comparable to the finest wines of France."  
MELVILLE: "Guide to California Wines"

"... wines comparable in character and quality to the finest European growths in their greatest years."  
DR. ANGELO PELLEGRINI  
Author of "The Unprejudiced Palate"

"Mr. Ray . . . has done a lot to raise the standards of winemaking in California."  
JOHN STORM: "An Invitation to Wines"

"I'd love to try (his Pinot Noir) on a good Burgundian. It would greatly astonish him to get that unmistakable, unforgettable flavor out of California. I'm still excited when I think of (his wines) . . . they prove what California can do if it ever gets around to following the best practices of the finest European vineyards. . . . He has made the best wines that have ever been made in the United States."

JULIAN STREET Author of "Wines"

## Martin Ray

### Saratoga, California

ESTABLISHED 1852

- MADAME PINOT CHAMPAGNE . . . \$180  
FREE-RUN JUICE OF PINOT NOIR
- BLANC DE NOIR CHAMPAGNE . . . \$200  
PALE-GOLD RARITY, PINOT NOIR  
NOT CRUSHED, PRESSED ONLY.
- SANG DE PINOT CHAMPAGNE . . . \$180  
CORAL-PINK PINOT NOIR PRESS
- CHAMPAGNE DE CHARDONNAY . . . \$180  
SUPERB BLANC DE BLANCS
- PINOT NOIR  
1964 FIRST CRUSH . . . \$ 96  
1962, 1964 GREAT CRUSH . . . 180
- CHARDONNAY  
1965 . . . \$ 96  
1966 FIRST CRUSH, 1967 . . . 120  
1966, 1968 . . . 180  
FINEST CASK 1966, 1968 . . . 240
- CABERNET SAUVIGNON  
1965 . . . \$ 96  
MARIAGE 1946-1949, UNIQUE . . 120  
1953, GREATEST OF CABERNETS. 180

RETAIL CASE PRICES

Martin Ray Price List - Brochure 1970





## ZINFANDEL: A HISTORY OF A GRAPE AND ITS WINE

by

Charles L. Sullivan

[INSTALLMENT V: Our "stealth grape" enters the 20th century and races head-on into Prohibition. — Ed.]



**BAH!**

he amount of space I used to explain the origins of the Haraszthy legend and Zinfandel really misrepresents its importance at the time. The great boom of the eighties was flattening out by 1887. Industry leaders and promoters, except for Arpad

Haraszthy, had little real interest about grapes' origins. Prices were falling and by 1893 the bottom had fallen out of the wine market. During the depression that lasted through 1897 farmers of all commodities faced economic disaster. Thousands went under. This was the time of the great agrarian revolt we call the Populist movement.

The demand for wine plummeted. Dozens of winery owners in California were forced into bankruptcy. The great fact about the state's vineyards was that there seemed to be too many of them. Overproduction was blamed by some for the wine industry's ills. But not by all. Many blamed underconsumption and those who did pointed at the huge expanses of vineyard land created in California since 1878. Able wine pioneers like Napa's Charles Krug and Sonoma's Emil Dresel argued that there were too many vines planted in the wrong places, and that the result was poor wine that couldn't be sold except at rock-bottom prices. The same view was expressed by the professors in the University's Department of Agriculture. Hilgard argued that massive dumping of cargo wine on the market lowered the prices for all wine.

When vineyard expansion in the 1880s came to Napa no one could say enough about the excellence of the clarets made from the new Zinfandel vineyards around St. Helena. Now people who complained about the quality of California table wine in general saw a unifying factor. The thousands of gallons being dumped in eastern markets were mostly Zinfandel clarets. Glen Ellen and Los Gatos Zinfandels might still be delicious, but everyone in the industry by 1892 seemed well aware that Zinfandel was a culprit.

Nevertheless, very little California wine was sold as a varietal. In fact much of the best coastal valley Zinfandels ended up blended with Cabernet Sauvignon and labeled California "Medoc." And lots

was still actually being bottled with phony French labels and branded corks, a practice that did not become illegal until 1906. Thus, the typical consumer rarely saw a bottle labeled Zinfandel, except in Northern California where there were lots of experienced wine drinkers. The knock on Zinfandel came from within the industry itself, and in trade journals. Gradually there developed a fairly common prejudice, that Zinfandel was a "junk" grape. And to a certain extent this was true, so far as the thousands of acres planted in the Central Valley and Southern California were concerned.

"Bah! I wouldn't crush a pound of Zinfandel."

So was Paul Masson supposed to have said. But no matter how much poor, hot valley, overcropped Zinfandel became a drug on the red table wine market in the 1890s, people who really knew wine knew very well how good a wine could come from a properly tended Zinfandel grown on the hillsides or on the upper slopes of coastal valleys. Professor Husmann understood the matter perfectly. "I have yet to see a red wine of any variety I would prefer to the best samples of Zinfandel produced in this state." <sup>1</sup> But, he complained, such samples were all too rare. He conceded that there was too much poor Zinfandel wine.

But if planted on soils rich in iron, along our hillsides... it will develop an abundance of sugar and fine flavor.... Grown on rich valley lands, it is a wine of little color and character and becomes an indifferent beverage.... A Zinfandel claret from locations best adopted to it, carefully made, is good enough for anyone.

Before I leave the 19th century, having traced the path of the Zinfandel grape to California from New England and Long Island, and in less concrete fashion from Central Europe to the New World, I want to make a special point about this wine. The origins of the **grape** may be a bit mysterious, but the home of the **wine** is not. The place of its origin is California!

### The Stealth Grape Lurking in Our Vineyards

I have references to my research on California wine history in a computer database with about 28,000 entries. I've read and indexed almost all beverage journals and relevant agricultural publications of the





19th century. And I've read through and indexed most of the California wine country newspapers, including the big city publications that have taken an interest in wine. (These are the only articles which I consider of real historical significance. I sometimes, but rarely, include wine writers' columns.)

I have found a total of 627 articles on Zinfandel or in which our grape has an important part. These date from the 1850s. For the years before 1900 there are 257 entries on Zin. From 1900 to 1919 there are 11, from 1920 to 1960 but 22. Then, from 1961 to 1997 there are 337.

What's going on here? Only 33 important references to Zinfandel over a period of sixty years?

I think we have a situation which the great German historian Oswald Spengler would call a matter of "form and actuality," or as he wrote it, "*Gestalt und Wirklichkeit*." The form of the matter, the manifest actuality, shows us that Zinfandel after 1900 was not important in California. The actuality is just the opposite, partly due to the negative factors in people's minds from the 1890s.

1. There was too much wine being produced.
2. Much of this wine was poor to mediocre in quality.
3. Overwhelmingly the vine planted most in the period 1878-1890 was Zinfandel.
4. A large percentage of these grapes came from the hot Central Valley and contributed to the oversupply.

Therefore: It is not a good idea for you to plant Zinfandel. Time and again Zinfandel was associated in readers' minds with what was wrong with the California wine industry. So if you really know the value of good Zinfandel, and you want to plant it in places where it will make good wine, you don't advertise the fact in the press or trade journals.

### Planting our Old Old-Vine Zin

America began coming out of the great industrial depression of the nineties in 1897. Agricultural prices began rising, credit became readily available, consumer buying power was on the rise, and the flow of immigration picked up again. All these factors pointed to a rise in the demand for California wine. But the Golden State's wine industry had been suffering from more than just an economic depression. The phylloxera root louse had practically wiped out some of our finest vineyards. The bearing acreage in Napa Valley had fallen from about 21,000 in 1890 to little more than 3,000 in 1898. It was almost as bad in the Sonoma, Santa Clara, and Livermore valleys.

It was clear to anyone who could work the figures in 1898 that there was going to be a short supply of California wine and that investing in planting wine grape vines was going to be a good way

to make money. The result was an explosion in vineyard planting, all over the state. This development was facilitated by University of California experts and several Northern California vineyardists between 1894 and 1897. During these years a satisfactory answer to the phylloxera problem was settled on. A native American vine, isolated by French scientists and named by them "Rupestris St. George," was identified as a universal rootstock, satisfactory for most California conditions. (Actually, better vines for specific conditions were identified in the years to come.)

The deep spirit of gloom that had been hanging over California's premium winegrowing regions began to evaporate after 1897. By the end of the century a new planting binge in established winegrowing areas had struck the California wine country. But new areas began to open as well. Much of this new expansion was large scale and industrial, the result of massive investment by capitalists with their eyes of rising wine prices. The southern Santa Clara Valley, Mendocino County, the Lodi-Woodbridge area, even the desert-like Cucamonga area of Southern California all became the home of huge new vineyards largely devoted to red table wine production. There were also thousands of acres planted in the San Joaquin Valley, but there the emphasis was on sweet wine production.

This new planting was far more orderly than it had been twenty years earlier. Most of the vines planted were varieties with good yields and proven reputations for sound quality. (There was no significant growth in what we today call world class varietals, such as Cabernet Sauvignon and Pinot Noir.) Zinfandel still had an important role but was nowhere nearly so dominant as before. We have no good statistics on varieties planted between 1898 and 1915, but acreage at the beginning of Prohibition gives us a fairly accurate picture of which varieties were most numerous. They were Zinfandel, Carignane, Mataro (Mourvèdre), Grenache, and Durif, which Californians were by then mistakenly calling "Petite Sirah." In some areas in Sonoma and Napa Counties this variety became the red wine leader. But overall there was probably more Zinfandel planted in the Northern California coastal counties than any other variety. And there was hardly a word about it even in trade and farm journals.

Thus it was that our old old-vines (OOV), which survive here and there today, were planted. I'll call "old-vine" the Zin planted during Prohibition, about three-quarters of a century ago. And there is a bit of old, old old-vine Zin that survived the phylloxera devastation of the 1890s and lives today. Some of it is in Amador County, in the Sierra Foothills, where phylloxera arrived late or not at all.







Other vines were planted on good resistant rootstock before 1900 and still live. An example is a patch of Zinfandel vines on the Kunde Estate near Glen Ellen in Sonoma County.

From 1900 to 1920 Zinfandel was just another variety that was part of most producers' clarets. People who wanted a truly fine claret in what they thought was a European style bought wine made from red Bordeaux varieties, particularly Cabernet Sauvignon. Such California wine almost

always traveled under labels that bore the generic term "Medoc." But the yields on such red Bordeaux varieties were low and many wine houses, when making their blends, knew that a healthy shot of good Zinfandel made their house Medoc more profitable and didn't hurt it at all. But you can be sure that there was no mention of the Zin on the label. When people did speak about such matters it was always on the q.t. And, as I have noted, there was virtually no mention of Zinfandel in the press.

We get a revealing statistical picture of the Zinfandel / claret situation from a survey made by the California Agricultural Society published in 1907, right after the planting frenzy had cooled some. County production figures were recorded for several types of wine, mostly for 1906. The stats for most counties were recorded for generic wines such as sauterne, burgundy, and claret. But some counties did report a few varietal numbers, Zinfandel and Riesling the only two of importance, although a few Cabernet gallons were also recorded. If we accept the idea that almost all California claret was well laced with Zinfandel, we can get a fair picture of the extent to which our stealth grape was lurking in California vineyards. I have selected the statistics I thought of most interest.

1906 — GALLONS OF WINE PRODUCED  
SELECTED COUNTIES, SELECTED GENERICS AND VARIETALS

County	Zinfandel	Claret	Burgundy	Cabernet	Riesling
Alameda	119,000	581,500	22,500	17,000	17,000
Contra Costa	0	900,000	3,000	4,500	8,000
Los Angeles	50,500	650,000	6,000	6,000	0
Napa	0	1,173,700	75,000	0	735,600
Sacramento	0	1,140,000	0	0	0
San Bernardino	115,000	1,150,000	1,000	0	5,800
San Joaquin	0	546,975	0	0	4,300
Santa Cruz	0	364,000	0	0	40,350
Sonoma	7,080,000	4,224,000	304,000	400,000	528,000

Please don't take these statistics too seriously, particularly those for Riesling. Heaven knows what was included. But we can see that Napa red table wine wanted to be called "claret," without mention of Zinfandel, for all the approximately 3,000 acres of that vine in the county. And in Sonoma, which is true of the popular image today, if not reflected in official stats, Zinfandel was King of the Red Wine Grapes. And county officials reported it as such. (Cab leads Zin about 1.6-1.0 in Sonoma today. Actually, it is currently Mendocino where Zin is king of the reds in the coastal counties.)

There were Zinfandels labeled as such produced between 1900 and 1919, but most of these stayed on the West Coast. Easterners were far more comfortable with labels that simply read "claret." But California wine drinkers knew what Zinfandel was and they were happy to drink it under its varietal name.

In 1915 the people of the San Francisco Bay Area told the world that they had totally recovered from the 1906 Earthquake by hosting the Panama-Pacific International Exposition in San Francisco, where today's Marina district stands. Officially, the month-long event celebrated the opening of the Panama Canal. July 14 was, of course, Bastille Day,

but it was also wine day at the P.P.I.E. An international jury was assembled to evaluate California wines. We don't know how many Zinfandels were exhibited as such, but nine from identifiable sources won gold medals, all but one from Sonoma and Napa. There were also three Zinfandel golds to producers whose wines might have come from several areas.

Thus did the stealth grape finally make it into print in 20th century California newspapers and trade journals. There were also four golds awarded to wines labeled "claret." How much Zinfandel was involved we cannot tell, but we can be secure in the idea that wines such as Gundlach-Bundschu Hui-chica Table Claret had plenty of Zin in their makeup.





## Prohibition and the Fresh Grape Deal Grapes Actually Have Names?

Wine industry leaders were trying to sell more than wine at the P.P.I.E. By 1915 the threat of national prohibition was palpable. Before the fair they sent a team of film makers around the state collecting material for a movie on California winegrowing. As shown to more than 100,000 visitors to the Expo's Wine Palace it depicted California wine as the product of happy, solid farmers and dedicated entrepreneurs whose tidy wineries placed a healthy beverage on the tables of ordinary Americans. There was almost nothing on the growing industrialization of California wine. There was nothing on the grape brandy and fortified ports and sherries commonly sold in American saloons.

But this and other attempts by Californians to resist Prohibition were useless in the face of Anti-Saloon League propaganda and a wave of patriotic fervor after America entered World War I in 1917. Most Americans knew nothing about wine, except that immigrants and rich people drank lots of it. The 18th Amendment was ratified in 1919 and went into effect January 16, 1920. Sale, production, and transportation of alcoholic beverages was to be illegal. Congress might have ruled table wine outside this prohibition; many thought this would be the case. But there was no chance. Wine might be produced commercially for medical and religious purposes, but not as a beverage.

Before the new amendment went into effect Congress set up its enforcement apparatus with the Volstead Act. Apparently wine was to be illegal, since the line was drawn at one half of one percent to define an alcoholic beverage. But heads of households were still permitted to produce cider and fruit juices in their homes. However, the one half per cent line did not apply for such beverages. Congress decided that officials had to prove in court that such a beverage in question was in fact intoxicating. Thus was the California wine grape industry saved. Every attempt in the twenties by puritanical and / or legalistic law enforcement officials to challenge home-made wine in the courts was defeated. And there were very few cases.

The fact that wine was a natural product, unlike beer and whiskey, had a powerful effect on public opinion. Even though most Americans never drank wine in any form, they were not inclined to fine or imprison their neighbors for allowing a barrel or four of crushed fruit to ferment.

Why four? Because the old federal rule had allowed the head of a household to make up to 200 gallons of wine per year (four 50-gallon barrels). All a person had to do was to apply for a free permit. The resulting wine might not be sold or given away, but

a family had about 1,000 bottles of wine per year, almost three bottles per day.

In fact, Treasury Department officials didn't give a hoot about homemade wine. They had serious problems of enforcement to fill their working hours. The country was awash in illegal booze and beer for more than thirteen years while Americans legally consumed between four and six billion bottles of homemade wine.

The "fresh grape deal" took almost everyone in the California wine and grape industry by surprise, but the nature of the bonanza was soon understood. For almost half a century central and Southern California grape growers had been shipping fresh table grapes to eastern markets beyond the Sierras. But the idea of shipping fresh wine grapes to potential home winemakers was a fairly new one.

The first recorded shipment was a 1910 load of Zinfandel sent to Chicago from Lodi in lug boxes. By 1915 a few San Joaquin County shippers were developing a real trade to several eastern cities. It amounted to about 750 cars, each car loaded with lugs totaling about fifteen tons of grapes. Hardly anyone paid any attention to this commerce.

But when America went to war in 1917 talk of taxes on wine, threats of prohibition, and actual wine shortages changed matters dramatically. On top of these factors immigrant families in the Midwest and along the East Coast were catching on to home winemaking in a powerful way. In the past some made wine from eastern varieties, particularly from Concords. But such wine would never have a wide appeal among people who knew what wine from good vinifera grapes tasted like. By 1917 the home winemaking fad had really started catching on, particularly when tasty red varieties arrived in good condition in refrigerated cars, just a few days after they had been picked.

In 1917 about 4,000 carloads went east, in 1918 almost 6,000. By far most of these loadings took place in Fresno and San Joaquin Counties. But no one, at least publicly, was talking about eastern markets as the salvation of California's wine grape vineyards.

All this changed in 1919. By then the war was over, but national prohibition was a sure thing in January of the next year. In May California wine and grape men got a look at the Volstead Act. If it passed as submitted to Congress wine for the table was not to be spared. Congress finally passed the bill October 28th. President Wilson immediately vetoed the measure as an unwarranted intrusion into Americans' private lives. Two hours later a cheering Congress overrode the veto. The gloom around California wineries was oppressive.

But two months earlier agents for California







vineyard interests were lining up eastern wholesale wine grape buyers. The word was out everywhere in the country. Commercial wine was a dead item, but you can buy grapes and make your own. Almost 10,000 carloads of wine grapes headed east out of the Central Valley in 1919. About 2,000 more were distributed in the California market itself, mostly in the Bay Area.

The first wine grapes east had been Zinfandel, but between 1915 and 1919 the market shifted. In 1919 the Alicante Bouschet was the leader in eastern shipments. Home winemakers liked it for two reasons. Its thick skin allowed it to arrive at its destination in fairly good condition; it looked good. Second, it was what wine people call a "dye" grape. It gave wonderfully deep ruby color to a young wine. But the resulting wine was quite coarse and lacked any of the flavors we associate with really good red table wine. The market didn't seem to care. There were 293,834 lugs of Alicante on the cars headed east in 1919. There were 272,740 lugs of Zinfandel.

Other red wine grapes important in the fresh grape deal were Carignane, Petite Sirah, Mission, and Mourvèdre (Mataro). The only white grape of any importance was the Muscat of Alexandria which some home winemakers used to tone down the Alicante and to give the resulting wine better flavor. Everyone developed his own formula.

The eastern demand in 1919 was a happy surprise to California vineyardists. The next two years proved that the fresh grape deal of that year was no fluke. Leaders of the former wine industry couldn't understand it. Such a market simply could not continue. Soon gallon cans of grape juice concentrate would surely replace the clumsy 25 pound lugs. The economic advantages were obvious, but it never happened. Concentrates did become a part of home winemaking during Prohibition but never provided as much as 20% of the total juice fermented.

There was obviously some kind of satisfying aesthetic to being able to look over the different varieties available, determining their condition, and working out the formula for that vintage's cuvée. People discovered that wine grape varieties actually had names, and they learned them. Some of them also learned California geography, for certain varieties from one area seemed to make better wine than the same variety from another. By 1922 only dullards and ignoramuses confused grapes from Sonoma with those from Fresno. (Clever salesmen, nevertheless, learned ways to expand apparent Sonoma production many times over.)

At the end of the 1919 season there were about 170,000 acres of wine grapes in California, approximately 45% of them Zinfandel, four times as many acres as Alicante Bouschet. The average lug in

the New York City market for the coarse, well-colored Alicante had been \$2.45, almost fifty cents better than Zinfandel or any other red wine variety.

In the spring of 1920 there was a rush to plant wine grapes in the Central Valley, in Southern California, and in the coastal counties of Northern California. The economics were clear — plant Alicante! At University of California, Berkeley, the learned Professor Frederic Bioletti added his voice and warned against planting Zinfandel. The skin was too tender for shipping, he wrote, and the tight bunches tended to rot. Those in the industry who had grown up listening to the knock on Zinfandel since the 1890s knew what he was talking about.

At first the planters listened and Zinfandel acreage changed not at all. In fact, in some places like Napa and Livermore large numbers of Zinfandel vines were grafted over to Alicante. More than 85% of the white wine varieties were grafted over or ripped up. One might wonder what happened to all the acres of world class wine grapes like the Cabernet Sauvignon and Riesling, which didn't ship well. Non-historian wine writers declaiming on the tragedy of Prohibition are always weeping about the disappearance of these vines. But actually, they amounted to only about 2% of California's wine grape acreage in 1919. (And this percentage changed very little after Repeal. There was not a large market for fine California wine until the 1960s.)

The prejudice against Zinfandel was short-lived, so far as shipping was concerned. It didn't take long for a sizeable number of eastern connoisseurs, but by no means a majority, to discover that Zinfandel packed a really recognizable varietal flavor. And, unlike Carignane and Mourvèdre, it didn't make a happy blend with the Alicante. Its flavors were simply lost. If you wanted that delicious raspberry fruit, Zinfandel did best when it stood alone, although it didn't suffer if blended a bit with Petite Sirah and Carignane.

By 1922 30,767 acres of wine grapes had been added to the California total, which continued to grow until 1925. More than 60% of this expansion was in the Central Valley and Southern California. The 1922 planting frenzy also saw lots of Zinfandel added in Sonoma and Mendocino. But the added acreage around Lodi dwarfed the coastal counties' totals.

By 1922 the solid market for Zinfandel grapes in California and in certain East Coast markets could not be denied. Through most of Prohibition, until 1928, it kept its number two out-of-state position behind the Alicante, but way behind. At its height, from 1925 to 1927, it averaged only 40% of total Alicante eastern sales. Then Carignane took over second place in 1928, primarily because more and







more Zinfandel was staying in the Golden State for the home market. By 1932 Zinfandel was averaging only 27% of the Alicante shipments. In 1925 almost 10,000 carloads of Zin headed east; in 1932 the total was just over 4,000, and these overwhelmingly from San Joaquin and Fresno Counties.

The greater New York City area dominated the eastern market for California wine grapes throughout Prohibition, often accounting for as much as 60% of the total. Then came Boston (where Zinfandel was king), Chicago, Philadelphia, Newark, and Pittsburgh. But overall the San Francisco Bay Area ranked number two, and San Francisco itself was just behind Chicago.

### The Bay Area Market

A small but important part of the greatest Zinfandel we drink today comes to us as a result of what happened along the Drumm Street railroad tracks in San Francisco during the dry years. Here, in September and October, the cars loaded with Sonoma, Mendocino, and Napa wine grapes were pulled up and opened for examination by the local wine cognoscenti.

The City sits atop a peninsula and for years before and after the building of the bay's great bridges in the 1930s, freight cars coming from the north and east crossed the bay on huge barges pulled by tug boats. The Drumm Street tracks lie close to the terminals where the cars came ashore. It was the profitability of the trade in Zinfandel along these tracks that encouraged so many small-scale North Coast vineyardists to plant, keep, or expand their holdings of that variety.

We're still benefiting from what those folks, mostly Italian families, did to help pay off the mortgage between 1920 and 1925. That's when most of our surviving Old Vine Zinfandel was planted. Of the vines that survive, most are in the North Coast. But there are also a few in Solano, Contra Costa, and Santa Clara Counties. There are also some old vines farther south in the Central Coast and in the Sierra Foothills. Where most Prohibition Zinfandel vines were planted, in the Central Valley, almost none survives, and it really doesn't matter. But there is one exception, around Lodi-Woodbridge, where a few families have saved some old vines and still make very good wines. I'll tell you about some of these gnarled aristocrats later.

Every September-October huge tonnages of black grapes, mostly Zinfandel, were sold all over the Bay Area. In San Jose salesmen cruised the neighborhoods in trucks, selling from door to door. Livermore grapes were trucked over the hills to Oakland and Hayward. The towns on the San Francisco Peninsula were all well supplied by local

jobbers who brought grapes up from Mountain View and Cupertino. By the end of Prohibition very few grapes headed east from the Santa Clara Valley, so strong was the local market.

But the center of it all, the place where the prices were set and the savvyest buyers stroked their mustaches as they spotted the choicest loads in the Northwestern Pacific cars, was along the Drumm Street tracks in San Francisco.

Not everyone was a connoisseur. The first cars to arrive were usually from the Central Valley and went cheaply. For all that I have said, most of the trade in San Francisco was in Central Valley grapes. The jobbers sold 2,968 carloads here to home winemakers in 1923, and only about 25% came from Sonoma / Mendocino / Napa. But those who bought these grapes paid quite a bit more for them and were happy to do so.

The Northwestern Pacific was a little railroad that ran out of the redwoods above Ukiah, through Mendocino and Sonoma County to the Marin County piers at Tiburon and Sausalito. From there the cars were tugged on barges across the bay to the piers near Drumm Street. The grapes the experts were most interested in came from the Italian-Swiss Colony vineyards south of Cloverdale. But buyers knew that towns like Santa Rosa and Healdsburg were also trustworthy shipping points. Jobbers might chalk "Healdsburg" on a Southern Pacific car from Fresno, but the connoisseurs knew the NWP cars held the precious Zinfandel, Carignane, and Petite Sirah from the better vineyards.

Each year the trade became more complex and competitive. Crushers went up near the point of sale; you could buy your grapes and pick them up crushed into an open top barrel you could use as a fermenter, free if you brought back last year's cleaned up. By 1925 the barrel could be delivered to your home and plopped into the cellar. Salesmen also began supplying buyers with packets of chemicals to help ensure a good fermentation, pure yeast cultures and sulfite crystals.

A *New York Times* reporter told of walking through the North Beach section of San Francisco at the end of the 1929 vintage.

A walk through the Italian quarter reveals wine presses drying in the sun in front of many houses. The air is heavy with the pungent odor of fermenting vats in garages and basements. Smiling policemen frequently help the owners of these presses to shoo away children who use them for improvised rocking horses.

A similar picture might be seen in eastern





and Midwestern Cities. But there the Zinfandel was less likely to arrive in first-class condition, whatever might be chalked on the boxcars. Except in Boston no great passion for Zinfandel developed east of the Rockies. Only in California, where "Zinfandel" was already a part of the wine drinker's vocabulary, did Zin make a truly lasting impression. In the Bay Area were the "most discriminating buyers in the United States," according to wine industry leader E. A. Rossi. "They know the geography of the grape districts; they know their varieties."

Shortly after the Great Crash in 1929 Horatio Stoll, founder of the industry trade journal *Wines & Vines*, concluded the Zinfandel was the country's most popular wine grape, not because more were sold but because wine from the best of these grapes made the best wine. It was just too bad that the folks outside of California rarely saw the best of them. In Northern California knowledgeable buyers were willing to find such grapes and to pay extra for them. (Average prices tell us nothing since they always included overwhelmingly grapes from the Central Valley.) Stoll wrote that these folks were "the best class of grape buyers, interested primarily in flavor." We know that this is what Zinfandel is all about—FLAVOR!

No amendment to the Constitution had ever been later rejected. In 1920 most Americans thought national Prohibition might never end. Clarence Darrow remarked in 1921 that repeal was impossible. "One might as well talk about taking his summer vacation on Mars."

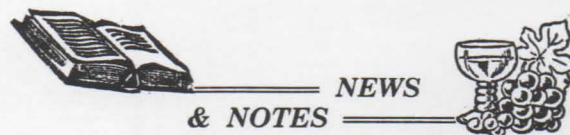
But the Great Depression and a national revulsion at the evil social consequences of Prohibition did bring Repeal in 1933. Unfortunately, what taste for good wines Americans had had before 1920 was almost gone. In the words of historian Thomas Pinney, the worst consequence of Prohibition was "the way in which it had warped American attitudes towards drinking.... If they were older Americans they had forgotten what the civilized use of wine was; if they were younger, they had never known."

By the time the siren blew atop San Francisco's Ferry Building on 5 December 1933, announcing the repeal of the 18th Amendment, the small American interest in fine wine that had developed before the 1920s had all but vanished from the land. Luckily one of the places where a hint of that interest remained was Northern California.

[To be continued next issue.]

#### NOTES

1. George Husmann. *American Grape-Growing and Wine Making* (New York, 1902): 201-202.



"If the erudite Darrell Corti says that I must be a member of your organization, then I should!" exclaimed new member Christopher Herbert. A flattering notice entitled "Newsletters Well Worth Your Time" in the Spring 2000 *Corti Bros. Newsletter* produced a hearty bunch of new Tendrils. Thanks, Darrell! **Welcome to all!** (See enclosed **Roster Update** sheet for all new members.) **Hans Weiss / Bibliotheca Gastronomica Books** informs us of his new website: [www.antiquariat.net/gastronomica](http://www.antiquariat.net/gastronomica). For the time being he shall continue to produce his catalogue.

#### BOUNTIFUL HARVEST!!

We try to keep our *Newsletter* pruned to twenty-pages per issue ... not usually a difficult task ... but with so many great Tendril contributions to present this time, we happily exceeded our limit. Heartfelt thanks to all! Enjoy the harvest!

#### RECOMMENDED NEW TITLES: A History, a Companion, and Two Bibliographies

- From Cornell University, *The First 100 Years of the New York Agricultural Experiment Station at Geneva, N.Y.*, by P.J. Chapman and E.H. Glass, 309 pp. Cloth-bound \$35.05; soft cover \$28.95. May be ordered from the university: M & TS Resource Ctr, 7-8 Cornell Business / Technology Park, Ithaca, N.Y. 14850. ☎ 607-255-7660. Prices include shipping.
- *The Oxford Companion to Wine*, 2nd edition, edited by Jancis Robinson, 820 pp. 9" x 11". Oxford / New York: Oxford University Press. Cloth \$65. Nearly three-fourths of the 1994 first edition's 3,000 entries have been revised and 500 new entries included, with new color illustrations. Even if you have the first, you should have the second.
- *American Books on Food and Drink. A Bibliographical Catalog of the Cookbook Collection Housed in The Lilly Library at the Indiana University*, by William R. Cagle & Lisa K. Stafford, 794 pp. Cloth \$95. New Castle, DE: Oak Knoll Press. A comprehensive bibliography of the famed Lilly Library cookbook collection, covers not only gastronomy, but the related fields of wine-making, diet, herb gardening, etc. of works published from 1739 to 1951.
- *A Matter of Taste. A Bibliographical Catalogue of International Books on Food and Drink in the Lilly Library*, by William R. Cagle, 991 pp. (Oak Knoll Press, 1999). This revised and expanded 2nd edition has hundreds of titles not in the first. (The original edition, published in 1990 by Garland in a limited printing of only 150 copies, is now quite scarce.)

*News & Notes continued on p.22...*







[In our April issue, Paul Roberts' book, *From this Hill, My Hand, Cynthiana's Wine*, was reviewed. Here is a further word . . . — Ed.]

### "HERMANN'S CHOICE"

24 June 2000  
Cynthiana von Oldnick  
Dry Hill  
Hermann, Missouri

Madame Editor!

Since you honor me with a request for my insight into the Cynthiana question, I beg your forbearance while I eulogize my namesake's life at Hermann. As a Hermanner (Herr Paul Roberts refers to us as "Hermannites," an Anglicized moniker that smacks of a nasty vineyard pest) and a spiritual daughter of George Husmann, I laud the efforts of modern Missouri wineries to recapture the glory that was Cynthiana in the 19th century; however, it is a sad fact that we can never regain its genuine spirit.

Friend Husmann, as you know, introduced us to the Cynthiana in 1858. As pleased as we had been with the Norton's Virginia Seedling, our delight with this new vine surpassed all expectation. Cynthiana accounted for the ruddy glow on German growers' cheeks. Like them, it rooted in Missouri soil and flourished, requiring no better home: in winter drowsing under ice and snow; in summer defying rot and mildew. Our parents pulled themselves up on its sturdy vines. We children drank it watered, and thrived. In spring we marveled at its bronzy buds, the promise of tiny rose-tipped leaves and hard green berries along its prosperous shoots. In summer we sat shadowed by its canopies of bright green leaves, the vines and we stretching jointly toward fruition. At harvest time we laced the shouldered bunches round our necks and ran beside the wagon, taunting Bacchus on his barrel throne. At Maifest it was ladled in our lemonade to blush it pink: a reward for maypole dancing. At Easter it transfigured on our altars into Christ's blood. At Christmas, warmed and spicy, it beguiled gruff Pelz Nichol to treat us well. It heralded our new years; toasted our brides; rallied our sick; feted our friends; soothed our grief; brought us renown. The Civil War matured it, as it did us. It bore with us the shock and shame of World War I. Throughout six decades, in bad times and good, it supported and ennobled us. Yet, in the misery of Prohibition, we, who had nurtured it best, destroyed the Cynthiana, at a whim of our adopted homeland. We shall not again savor the precise taste of triumph that was Cynthiana's wine.

I find the title of Paul Roberts' memoir, *From This Hill, My Hand, Cynthiana's Wine*, misleading.

His book is not about Cynthiana's wine but about Paul Roberts' wine. Although he states that at his initial tasting of the Missouri wine "bells and whistles and smoking wheels whirled" in his head, and the wine further thrilled him via the palpable—and palatable—link it formed to early wine history, he has chosen not to accept the challenge to create a fine authentic varietal wine, but has set out to "improve" upon it. Concerning his proprietary blend of *aestivalis*, *vinifera*, and hybrid grapes he remarks, "I liked it best...It fulfilled my objective of making a wine that didn't taste like any other. That was what mattered then: my wine, wine unique to my ego, was the objective." He desires most, he tells us, to taste his own hand in a bottle of wine. (Self-indulgence akin, I imagine, to that of the market schemer who first created "white" Zinfandel—a shoddy mistreatment of a noble red grape.) Not that blending is despicable: far from it, I agree that it has a worthy tradition. A good blend is highly quaffable and often

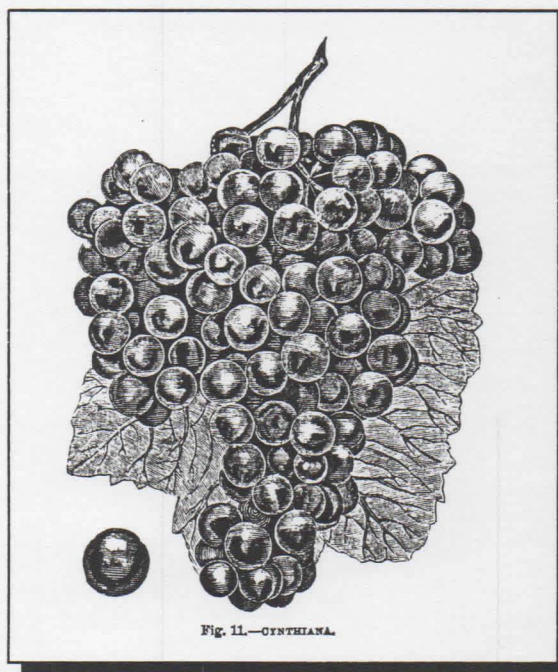


Fig. 11.—CYNTHIANA.

[From George Husmann, *American Grape Growing*..., 1880]

saves a vintage or improves a grape. Herr Roberts has an inarguable option to follow his inclination. But a blend of Cynthiana with several other varieties cannot be honored as an authentic representation of that famous American vine's wine. Instead, it cries out for a generic or proprietary tag. My own comparative tasting of pure Cynthiana / Norton wines alongside certain Virginia blends left me in favor of the pure varietal; but palates, like writers and wine-makers, are notoriously idiosyncratic. Several years





ago the Augusta Winery bottled a limited quantity of a Cynthiana that I felt must nearly represent the historical ideal. Chauvinistically, I can't help wondering whether winemakers in other regions blend the grape in order to compensate for the fact that with them it does not ripen to the fullness of its potential, as it does, so effortlessly, in Missouri. Herr Roberts boasts of the success of his blend when carried to California, and I do not doubt it. I have offered samples of our pure local produce to experienced Napa Valley and Sonoma wine judges, and have enjoyed the stir that it provokes. You, I recall, have also witnessed that thunderstruck response when expectation collides with reality.

While Roberts snickers at the propensity of a few Missouri wineries to employ the Cynthiana label based on its superior romantic appeal over the blunt, unmusical name "Norton," he, himself, epitomizes the practice. He acknowledges the need to make a choice, and asserts his claim to the Cynthiana title under the auspices of having imported Post Vineyard's Arkansas vines, labeled "Cynthiana." *Zehr gut*. Missouri growers with whom I'm acquainted obtained their vines from that same excellent source, each then exercising his own quirk in labeling his wine—exactly as does Roberts. (The author's descriptions of characteristics of "Cynthiana" wine most often strike me as specifically those historically ascribed to the Norton's Virginia Seedling, as documented in slews of nineteenth century vinicultural reports.)

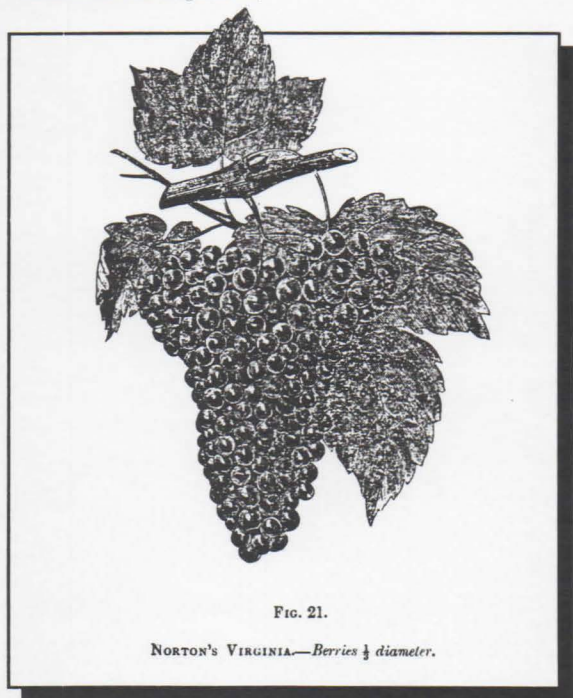


FIG. 21.

NORTON'S VIRGINIA.—Berries  $\frac{1}{4}$  diameter.

The exception to the dispute is the small circa 1860 vineyard retained by Stone Hill Winery, which is historically documented as Norton's Virginia Seedling and has undergone DNA testing. It is consistent with the other vines tested in those studies, including Post's Cynthiana. Author Roberts hints that Hermann wineries stubbornly cling to the Norton label in sly and pointed defiance of the Arkansas preference for Cynthiana. "Humbug!" as Friend Husmann would have said. In fact, this choice simply reflects a local tradition that was better documented in 20th century lore than was the prior transcendence of the elusive Cynthiana. Far from conspiring against the Cynthiana, Stone Hill's viticulturist, Jon Held (educated in California and Switzerland), says that, given his preference, he would plant only Post's Cynthiana for producing a premium red varietal, eschewing the popular red French hybrids that now clutter up his vineyards and wine caves. Jon does not quibble over names. He calls his Arkansas vines Cynthiana, while the winery bottles their produce as Norton, in continuance of a label established by his father, at the reopening of Stone Hill in the 1960s.

As an aside, during the week of this writing, the Hermann paper announced that Stone Hill is replanting its famous hillside at the winery in "Norton" vines, recreating its historical ambience. I bracket the name in quotes because I know what they are planting are Post's Cynthiana vines. The winery is also expanding its production to over 200,000 gallons—equaling its production during the 1880s. It remains Missouri's largest wine producer. As you're aware, Stone Hill was the second largest winery in the nation, prior to Prohibition, producing 1.25 million gallons. (Herr Roberts says third largest, but is mistaken. It was third largest in the world at that time. This and other factual blunders undermine the authority of his historical review.)

However, concerning modern wine, I quibble over names no more than does Stone Hill. DNA testing on extant vines in cultivation suggests that today we may claim no genuine Cynthiana vines. My fear is that this treasure dissolved into a genetic mishmash of *aestivalis* that came into production when vineyards were replanted following Prohibition. Perhaps Cynthiana still exists in the wild, or perhaps its specific ancestry is lost. But I maintain within my marrow the certainty that Cynthiana flourished here. And common sense, no less than intuition, assures me that those contemporary experts—"farmers" in the exemplary sense that Roberts approves—including Husmann, Muench, Rommel, Poeschel, Grein, and Langendoerfer, whose hearts beat in rhythm with the pulse of their vines, were not mistaken when they testified







to the differences they observed between those fraternal twins. They grew the Cynthiana and the Norton's Virginia Seedling side by side, in identical conditions in their Missouri vineyards. They were unusually observant and far from fatuous; so I must question the acuteness of those of their colleagues elsewhere who failed to see the difference.

My primary objection to Roberts' book, after denouncing the accuracy of its title, is that it serves to perpetuate the Cynthiana / Norton blur. His text avoids making the name choice he recommends: it veers erratically between the two, generally defying any identifiable pattern or logic that the reader might follow. He talks of the two in wholly interchangeable terms throughout, leaving in the mind of uninitiated readers the impression that the two varieties are a case of double naming, like Cigar Box and Norton, but with an amusing little intrigue, invented by winemakers, tossed in to spark interest.

While the Cynthiana / Norton blur is sadly real today, the historical distinctions can be clearly limned; and modern accounts, as well as historical, can be relayed accurately, as to the variety they purport to concern. The author does not consistently provide this clarity. Indeed, he often misleads us. Readers unfamiliar with his sources cannot place his references in proper context, and should not rely on his portrayals. Being familiar with his sources, I suspect Roberts discovered too little material directly bearing on the Cynthiana with which to flesh out his work, prompting him to "borrow" from the generous stock of Norton reports.

Though he doesn't come out with it candidly, Roberts appears to espouse the one-vine theory. The catch, for him, is that if there were only one vine, it would be the Norton's Virginia Seedling taking precedence, not Cynthiana. It seems Herr Roberts wants to have his wine and drink it, too.

In answer to Roberts' rather sour and contradictory speculations on the finer properties and ageing potential of Norton wines, I'll add that I participated with Gerald Asher in the vertical tasting of Stone Hill Nortons, to which the author alludes (although he insists on calling them "Cynthiana," perhaps because the press was positive). I distinctly recall the term "elegant" entering into Gerald's description of the oldest vintages. His judgment, not to mention my own, is inconsistent with Roberts' assertion that the pure wine is a "rough and ready," grape jammy libation, in need of his blending refinements.

You mustn't take my criticism more seriously than intended, Madame Editor. Paul Roberts' love of his vines and his wine craft shines through his memoir, making his errors more or less forgivable to one who shares his enthusiasms. Read it as a

personal testament to a way of life and overlook his fuzzy grasp of wine history and of George Husmann's career, in particular. (Heaven spare me, though, from ever having a writer dedicate a book to me, then treat me in his text as disrespectfully as Roberts treats Frau Weaver and her family. He has enshrined them in infamy.)

By whatever name we choose to call it, we can at least agree that *vitis aestivalis* is the all-American rose. Cynthiana is the dream, the aspiration of our industry.

Prosit!



## NEWS & NOTES continued...

**Bill Henry** (Proprietor, Sierra West Booksellers) writes that he has two notable wine books **FOR SALE: *Wine into Words: A History and Bibliography of Wine Books in the English Language*** by James Gabler (1985) — still the best reference resource for English language wine books. \$38 post-paid in the U.S. And, ***The Great Wine Grapes and the Wines They Make*** (Burlingame, CA: Great Wine Grapes, 1977) by Bern C. Ramey. This nicely produced, hard-to-find limited edition is illustrated with 30 color plates. \$45. ☎ 530.273.6384.

### new MADEIRA publication !!

Our Madeira maestro, **Mannie Berk**, has done some very interesting research into the history, social importance, etiquette and the rituals associated with Madeira parties. ***A Century Past: A Celebration of the Madeira Party in America*** (Sonoma, CA: The Rare Wine Co., 1999) is a handsomely printed and illustrated 32-page booklet (10½" x 7"). We applaud his continued contributions to the very scarce amount of material on Madeira wines. Available from The Rare Wine Co. ☎ 707.996.4484 or FAX 707.996.4491. European distributor is John Roberts Wine Books. FAX 44.181.241.8003.

### The PORT LOVER'S LIBRARY

of **Isaac Oelgart** is pleased to announce three new titles: ***Oporto and its Wines*** (a translation of *Oporto et ses Vins*, 1900) by Alfred Smyth. Hand-sewn booklet, 8½x5¼, 19 pp, illustrated, 216 numbered copies. \$15. ***The Opening of the Douro Wine Trade***, reprinted from the original 1866 correspondence from the Minister at Lisbon to Parliament. 9x6, 12 pp., 120 numbered copies. \$15. ***Port in a Storm. Oporto and the Douro 1945-2000*** by Richard Mayson. 286 numbered & signed copies, 10x7, hand-sewn, 20 pp. \$35. Contact the PLL for the latest catalogue of Port books: 603.643.2175 or pll@valley.net.







## An Old Fashioned Story

by  
Brian Rea

*[Tendril Rea, long-time collector of wine and drink books, fell off the wine-library-cart a number of years ago. He sold his wine books and concentrated his energies on forming one of the finest "booze book" libraries in the country. Today, with over 1500 drink related books and pamphlets, dating from 1705 to the present, plus artifacts and ephemera, his "Barchives" is a serious research library. With his recent semi-retirement as "Consultant to the Adult Beverage Service Industry," he has promised further contributions to our Newsletter. — Ed.]*



he very first cocktail recipe book I collected was at my very first bartender job in 1948. This was in an establishment in downtown Manhattan, in the vicinity of the courts and the jail, known as "The Tombs." Our clientele was a combination of lawyers, clerks, and numerous other civil service employees, joined by a large group of laborers working on a nearby subway expansion project. Thus we had a mixture of old classic cocktail drinkers, and the beer and a shot group.

I was not paid the first two weeks on the job, as I was in training—and I broke an unbelievable number of glasses. The only drinks I was allowed to serve were the straight shots, as well as draft and bottled beers. I had absolutely no knowledge of mixed drink recipes or preparation techniques. The owner of the bar gave me a Cocktail Recipe Book put out by Angostura Bitters, and told me to study it. Every day I would review and study the recipe book, hoping to remember the ingredients of all the various cocktails. I was surprised to see the number of cocktails that called for Angostura Bitters.

About the fourth week on the job, the owner, who was always behind the bar when I worked, said, "Brian, I have to go to the bank to get change. You take care of the bar—and try not to make any mistakes while I am gone." So here I am, the very first day on my own. I felt like the captain of the ship, strolling up and down the bar, waiting for my very first customer. And, lo and behold, my very first entered. I approached the gentleman, "May I serve you a cocktail, sir?" "Yes, an Old Fashioned, please."

So here it is, my very first cocktail! I went to the mixing station and commenced to prepare the requested cocktail. I picked up an Old Fashioned glass, placed a half-teaspoon of sugar in the glass,

and added ice. Then I picked up the Angostura Bitters bottle and attempted to pour some bitters into the one-and-one-half ounce shot glass we used for measuring. I noticed the bitters barely dripped out, so I cleverly removed the restrictive cap, and then readily filled the shot glass with bitters. I poured this into the Old Fashioned glass, then refilled the shot glass with whiskey and poured that into the drink glass. I added some soda and garnish, and proceeded to serve the customer.

He was obviously intent on catching the subway, so he sort of swallowed the drink. I watched for his response, hoping for a compliment, or maybe a tip. But the gentleman did not bring his head down from his "swallowing position" for some twenty or thirty seconds. He just sat there, working his neck muscles. His eyes looked like they had rolled back a little. He finally lowered his head, stared at me, did not say a word, and left quite quickly. And . . . he never even tipped me! It appears that 1.5 ounces of bitters and 1.5 ounces of whiskey in a drink does not automatically result in a tip.

A customer at the end of the bar motioned for me to approach him. He explained that he was in the restaurant business and knew a little about drink preparation. This kind gentleman proceeded to instruct me in the proper procedure for making an Old Fashioned—as well as to the potency of Angostura Bitters, in both flavor and alcohol content (90 proof). About eight years later I was fortunate enough to be employed at the restaurant he was associated with, a nice little place located at 21 West 52nd Street, doing business as the "21 Club."

That little cocktail recipe book is still in my possession, though somewhat stained and dog-eared. The Angostura Wupperman Company printed hundreds of thousands of these cocktail recipe books over the years. It would probably be interesting to explore their printing history, as well as how the different issues reflected drinking patterns over the years.

## Barchives



Brian F. Rea







**BOOKS &  
BOTTLES**  
by  
Fred McMillin

### Love Story

**The Book:** *Wall Street Journal Guide to Wine*  
by Dorothy Gaiter and John Brecher. New York:  
Broadway Books (Random House). \$25.

"Which do you like more — wine or women?"  
"It depends on the vintage."

John Brecher did not have to choose. On June 4, 1973, it was love at first sight. John was starting his first job as a journalist for the *Miami Herald*, as was Dorothy Gaiter. Neither came from a family that served wine with their meals, so they shared the joy of "starting at the bottom," buying inexpensive bottles. Five years later they started making notes and saving labels.

Fast forward: 1998. The couple now work for the *Wall Street Journal*, which is fashioning a new "Weekend" edition. Knowing of Dorothy and John's avocation, the editor asked them to write a weekly column called "Tastings." It was an immediate success, partly because they do not pretend to be experts, but rather invite the reader to join them "on a lifelong journey of discovery about wine." Now, the authors have produced their first book. The volume is sprinkled with warm, but instructional recollections — 300 wine-scoop packed pages. It would make a fine gift for the majority of young wine enthusiasts who want guidance they can understand.

### Haughty They're Not

Let's sample the authors' straight-forward approach: CHARDONNAY — The winemaker says: "The juice went into French Nevers-oak barrels, custom-toasted to caramelize the neutral sugars ...". Gaiter & Brecher say: "You don't need to understand all that rigmarole. [Just remember,] even a great winemaker can't make great wine from so-so grapes."

DESSERT WINES — "If you see something on the label about the sugar, or "Brix," at harvest, that's usually a good sign, because the winery is telling you this is a wine made from super-rich, sweet grapes. And

don't say you don't like dessert wines until you've tried some good ones."

**The Bottles:** Here are some of the couple's recommended wines:

ZINFANDEL— Ridge makes the classics.

PINOT GRIS — King Estate, Oregon.

WHITE ZINFANDEL — Beringer Brothers.

ICE WINE — Inniskillin Vidal, Canada. "... almost takes your breath away."

BEAUJOLAIS — "We think Beaujolais is one of the world's great wine bargains."

CABERNET SAUVIGNON — "Wine people consider Beaulieu's Georges de Latour Private Reserve among the greatest wines ever made in California."



### Novel BEDSIDE BOOKS

you might want to add to your wine fiction library.

■ **Noble Rot** (NY: St.Martins Press, 1993, 197 pp.) by Will Harris, winner of the Edgar Award for Best First Mystery for his *The Bay Psalm Book Murder*. Has anyone run a tally on the bodies found in wine vats — another one here in this "delightfully witty" novel set in the Napa Valley. ■ **Golden Harvest** (NY: Signet, 1980, p.b. 328 pp.) by Hazeldell Werner spans the generations in an "unforgettably moving saga of a woman's pride, passion, and courage" in early California, from Sacramento City to Sonoma Valley vineyards. ■ **A Strange Case of Wine** by Erica Platter (Cape Town: David Philip, 1993, 200 pp.). Set in South Africa's wine country (this in itself is refreshing!), the local winemen need rescuing and Rupert relished his assignment which had the potential of "intrigue, exotic foreign locations, famous wine names, money, power, political skulduggery perhaps, ... a good sprinkling of sex."



### A BOOK REVIEW by Allan Shields

**Wine for Dummies.** Ed McCarthy and Mary Ewing-Mulligan. IDGY Books Worldwide, Inc. Foster City, CA, Chicago, Indianapolis, 1995. 402 pp.

It is.





## THE GENESIS OF A BOOK

by  
Thomas Pinney

### PART III: Notes on the Illustrations

[Our history of *The Story of Wine in California* is brought to a close with a look at the book's stunning photographic "record" of a trade that was just about to undergo quite revolutionary changes." For the first time anywhere, the book's photographs are identified and captioned. — Ed.]



avno's photographs no doubt exaggerate the old-world character of things as he found them in California vineyards and wineries: horses drawing plows, small basket presses, old, small-scale wooden winery buildings, gnarled hands holding the traditional tools of the vineyard—all these are given

a prominence that might not exactly describe the way things were in the 1950s, when the photographs were made. Yet there is an essential truth in such an emphasis. It would be fair to say that the California wine industry at the beginning of the 1960s was closer to its 19th-century origins in its methods and materials than it was to the state of things at the end of the 20th century.

The change in California is a local reflection of a world-wide change: everywhere a new, scientifically-based understanding of the vine and of wine has led to new methods and new possibilities of control in grape growing and winemaking. This can be made clear through a brief contrast of then and now.

The California vineyards pictured in *The Story of Wine in California* are uniformly head-pruned: that is, they have been trained as small, self-supporting bushes, without trellising of any sort. That was the basic style of California vinegrowing from the days of the Spanish *padres*, but it has now entirely disappeared except in old vineyards. The importance of vine structure upon the character and quality of the fruit produced is now understood, and all new vineyards are established with some sort of trellis—two-wire, or three-wire, or T-shaped, or Y-shaped, or any number of other possibilities. Vines are now pruned in different forms according to the nature of the variety and the purposes of the grower. "Canopy management"—the shaping and disposition of the vine's leaves so that they will allow the proper exposure of the fruit—is now a major consideration,

though hardly considered then. Pruning itself, though more critically studied than ever before, is also becoming more and more the province of machines.

Even more important than these different ways of training and shaping vines is the choice of the grape variety itself. Most of the vines grown in California in 1960 (though probably not in the vineyards that Yavno chose to photograph) were the traditional California varieties that dominated in the state since the early days of commercial viticulture: Zinfandel, Carignane, Grenache among the red varieties, Burger, French Colombard, and Palomino among the whites. That, too, has all been changed: Cabernet Sauvignon, Merlot, Pinot Noir for red, Chardonnay, Sauvignon Blanc, Riesling for white—these now dominate, while hopeful experiment is carried on with other varieties—Nebbiolo, Mourvèdre, Viognier, Rousanne—in the hope of extending and enriching the winemaking possibilities of the state.

Methods of propagation have changed, too, so that one can now plant certified disease-free stock, unlike the heavily virus-infected stock that was once all that was available. The art of "clonal" selection has been much studied in order to secure vine-types that best suit whatever ideal a grower may have in mind. Vine-spacing has changed; methods of irrigation, of cultivation, of pest-control have changed. Such changes are the outcome of investigations and experiments that go back many years, and are the work of a whole community of scientists and practical winemen: they did not suddenly happen after 1960, but their results had not yet appeared in easily visible form.

A California grower today, looking at the pictures of *The Story of Wine in California*, would recognize what he is looking at; the basic things don't change, and vines must still be budded, cultivated, pruned, watered, dusted, and protected against animals. But he would see the forms of these activities as archaic, with much that is now taken for granted as standard practice simply absent from the picture. Perhaps most striking of all, the age-old method of sending crowds of pickers into the vineyards in order to hand-harvest the vintage has to some extent been replaced by mechanical harvesting, first introduced commercially just at the moment *The Story of Wine in California* was published.

When one moves from the relatively "natural" scene of the vineyard indoors into the winery itself, where art rather than nature prevails, the changes are even more obvious. Take the wine press itself, the central symbol of winemaking wherever it is carried on. All of the presses shown in *The Story of Wine in California* are of the traditional basket style, in







which a single load of grapes, already passed through the crusher-stemmer, and, in the case of red wine, already fermented, is squeezed by the pressure of a wooden lid or cover so that the juice runs freely through the wooden slats into a storage receptacle (for red wine) or a fermenter (for white). In the old days the pressure was applied by hand power through a lever; in the California of the 1960s it was mostly hydraulic, but the principle was the same. The basket press has now effectively vanished as a working part of California's wineries, replaced by a number of high-tech devices tailored to very specific needs: the continuous press, the double-piston press, the bladder press. They are sleek designs of stainless steel, computer-controlled and electrically-driven. No juice visibly gushes from them, but what they lack in color they more than make up for in efficiency and in wine quality.

From the press the next step is to the fermentation vat, and here too *The Story of Wine in California* records a vanished world. The great wooden vats shown on pages 88 and 89, for example, have now been replaced by stainless steel tanks fitted with refrigerating devices so that the temperature at which fermentation is carried out can be carefully controlled. In the old California, the wood of choice was almost invariably the native redwood, adopted simply because it was readily available and because it was neutral, imparting no flavor to the wine it held. The technology of temperature-controlled fermentation has perhaps done as much as any other single element to transform modern winemaking, particularly the making of white wines.

Wood has not disappeared from the modern winery. It is still the material for the storage of wine, particularly red wine, but here too there have been changes. Much white wine never sees wood, but goes directly from stainless steel storage into the bottle. And red wine, when it is held for aging, is likely now to go into barrels of French oak such as were unknown in California a generation ago. The oak barrel is hardly a novelty—few things in winemaking can be more traditional. But not until comparatively recent years had its effects been studied in California. When it was, and the differences it made were plain to all, there was a rush to oak—an interesting counter-movement away from technological novelty and back to traditions long established outside of California. Other technical innovations established as general practice since 1960 would include such things as the control of malolactic fermentation, the use of inert gases to preserve wine in storage, the use of yeast in compressed form, new techniques and materials in filtration, new bottling techniques—altogether a very long list of adaptations and refinements in basic procedures.

To match the changes in vineyard and winery there have been remarkable changes in the scale of the California wine industry, as a simple recital of numbers will make clear. In 1960 there were about 230 wineries in California; in 1995 there were no less than 660. The figures for vineyards are a little more than 461,000 acres in 1960 against some 717,000 in 1995. And the annual yield was 143 million gallons of wine of all kinds in 1960 against close to 400 million gallons in 1995. Since 1960 the existing establishment has not only been greatly enlarged—Napa County, for example, swelled from 20 wineries in 1960 to 200 in 1995—but wholly new territories have been added to it. The Temecula region in Riverside County, the so-called Central Coast region of Santa Barbara, San Luis Obispo, and Monterey Counties, the revived Sierra region (one of the oldest in the state but long dormant before the 1960s), and the Mendocino-Lake County region have all been added to the state's significant winegrowing territories. The whole idea of what the new wineries aspire to has also been changed. No one now dreams of supplying a complete "line" of wines, such as used to be taken for granted in older days. Instead of offering a whole range of wines—sweet and dry, still and sparkling, red and white, table and fortified, through all the range of types—a winegrower will now, if he is wise, first try to determine what his region does best and then concentrate on that. The movement in this direction has still a good way to go, but the principle is now understood as it never was before.

The context as well as the scale of California's wine industry is also much different. Wines from all over the world are now familiar in the markets of the U.S., and California must present its wines not only against the best of the traditional winegrowing countries—France, Italy, Spain, Portugal, Germany—but against those of Australia, Chile and South Africa, not to mention the highly interesting wines of the newly-developed vineyards of Oregon, Washington, New Mexico, Texas, and a dozen other states. Though California now finds itself surrounded by a new host of alien wines, it has, in reply, greatly increased its own exports, so that, with a little effort, one can find California wines in England, France, Germany, and Japan. The horizons have changed, and the view from California looks quite different from what the 1960s saw.

Max Yavno did a good job of covering the field, or at least of representing the field, in his travels through the state with a camera. The total number of identifiable wineries represented in the illustrations to *The Story of Wine in California* is twenty: Almaden, Beaulieu, Bernardo, Buena Vista, Christian Brothers, Cresta Blanca, Freemark Abbey,







Gallo, Garrett, Geyser Peak, Inglenook, Krug, Martini, Masson, Napa Valley Co-op, Novitiate of Los Gatos, Roma, Santa Nella, Weibel, and Wente. They come from eight counties, running from San Diego in the south through the central valley to the Bay region, and include enterprises of every size. To do an equally representative job now would, obviously, require an effort almost of a different order. But we can be very grateful to Max Yavno, to M.F.K. Fisher, and to University of California Press that we have so good, and so attractive, a record of the way it was.

## NOTES ON THE ILLUSTRATIONS

Frontispiece: IN WENTE BROTHERS VINEYARDS, LIVERMORE VALLEY, ALAMEDA COUNTY.

p. 2: STORAGE OVALS AND BARRELS AT BUENA VISTA WINERY, SONOMA COUNTY. In 1960 Buena Vista had vineyards of 65 acres and a winery storage capacity of 50,000 gallons; in 1994 Buena Vista, which has its vineyards now entirely in the Carneros district, had 935 acres of vineyard and a storage capacity of a million gallons—not a bad index of the changes that have taken place in the last generation in the California wine industry.

pp. 6-7: HEAD-PRUNED VINES OF THE CUCAMONGA DISTRICT, SAN BERNARDINO COUNTY, AGAINST THE BACKDROP OF CUCAMONGA PEAK. The vineyards, now covered by housing and commercial developments, lay near the Garrett Winery on the slopes of deep sand that run up to the foothills around what is now called Rancho Cucamonga: see illustration, p. 11.

p. 8: THE OLD CARRIAGE HOUSE, NOW USED FOR WINE STORAGE, AT THE CHARLES KRUG WINERY, one of the oldest and most distinguished in the Napa Valley. In 1960 Krug owned 110 acres of vineyard and had a storage capacity of 1.5 million gallons, almost all of that for dry table wines. In 1994, the winery owned 1,000 acres of vineyard and had a storage capacity of 6 million gallons.

p. 11: THE PAUL GARRETT WINERY AT FOOTHILL BLVD. AND HAVEN AVE., CUCAMONGA. Paul Garrett, one of the giants among the first successful generation of American winemakers, developed a winemaking enterprise that had a capacity of 10 million gallons by the time of the First World War, while his "Virginia Dare" wine became the most popular wine in America. By 1960 the firm held 7,500 acres of vineyards—much the largest in the United States—and had 9.5 million gallons of storage capacity. Its decline from that point was precipitous; by the middle 1960s it had been dismembered and absorbed by other firms. The building shown in this photograph still stands in much-altered form and is now part of a shopping mall.

p. 12: THE GEYSER PEAK WINERY, NEAR GEYSERVILLE, SONOMA COUNTY. Despite the "1910" painted on the buildings, the winery was founded in 1880, expressly to supply wine for the production of brandy for the eastern market. In 1960 Geyser Peak (then operated as American Industries Corporation) had vineyards of 80 acres and a storage capacity of 600,000 gallons; much of its production went into wine vinegar under the "Four Monks" brand. In 1994 Geyser Peak had 1,150 acres of vineyard and a storage capacity of 2,500,000 gallons.

p. 15: THE NOVITIATE OF LOS GATOS, SANTA CLARA COUNTY. The Jesuit Novitiate of the Sacred Heart was founded in 1888, making sacramental wine, but also a large production of table and dessert wines for sale as a source of revenue for the seminary. It developed into a very substantial enterprise—800 acres of vineyard and 800,000 gallons of storage capacity at the time Yavno's photograph was taken. It ceased operations in 1985. The winery building erected in 1893 still stands and is currently used for champagne storage by the Mirassou Winery of nearby Evergreen.

p. 16: AERIAL VIEW OF THE NOVITIATE, WINERY AND VINEYARDS OF MONT LA SALLE, the property of the Christian Brothers, a few miles northwest of the city of Napa. The Christian Brothers enjoyed great success with their table wines, dessert wines and brandy for over one hundred years, when their winemaking business disappeared into the mix of wineries and labels owned by Heublein. The Mont La Salle winery is now occupied by The Hess Collection, a combination of private art gallery and winery, one of the more surprising of the many transformations that have occurred in California wine-making over the last generation.

p. 17: THE BERNARDO VINEYARD, ESCONDIDO, SAN DIEGO COUNTY. In 1960 there were only six wineries operating in San Diego County, all of them around what was then the small country town of Escondido, and all of them so small and so local that most of the California wine world was simply unaware of them. Despite the fact that suburban San Diego has long since overwhelmed the region, the Bernardo Winery, founded in 1889, continues to operate, with 15 acres of vineyard among the dry, stony unirrigated hills; its small production is sold exclusively at retail at the winery.

p. 18: FREEMARK ABBEY, ST. HELENA. At the time this picture was taken Freemark Abbey was not an operating winery but a bonded wine cellar with a retail license. The origins of the winery on this site go back very far into Napa Valley history; the existing building was put up in 1895. Freemark Abbey continues to operate with 130 acres of vineyard and a storage capacity of nearly 400,000 gallons.

pp. 22-23: AERIAL VIEW OF THE PALMER VINEYARD, SONOMA COUNTY.

p. 25: VINEYARDS AT THE BERNARDO WINERY, ESCONDIDO: see photograph, p. 17.

p. 27: THE NAPANOOK VINEYARD, AT YOUNTVILLE, NAPA COUNTY, looking south towards the present Domain Chandon. The vineyard is now the source of the wine sold, since 1988, under the Dominus label.

p. 28: THE CRESTA BLANCA VINEYARDS, LIVERMORE VALLEY, ALAMEDA COUNTY. Founded in 1882 by Charles Wetmore, one of the pioneers of California wine, Cresta Blanca was one of the showplaces of the industry. At the time this picture was made Cresta Blanca was owned by Schenley, the distilling firm, which, with other distillers, had purchased California wine properties during the Second World War in order to have a product to sell at a time when whiskey stocks could not be replenished. The property passed to the Wente Winery in 1981, and the name survives only as a label belonging to the Canandaigua Winery of New York.







p. 29: IN THE VINEYARDS OF THE BEAULIEU WINERY, RUTHERFORD, NAPA VALLEY. Beaulieu has enjoyed one of the highest reputations in California for its wines ever since its founding in 1900 by Georges de Latour. In 1960 Beaulieu, still family-owned, had then 600 acres of vineyard and a storage capacity of 1,200,000 gallons. It was sold to Heublein in 1969, one of the landmark events in the transformation of the old California industry. In 1994 Beaulieu, now the property of the international giant Grand Metropolitan PLC, owned 410 acres of vineyard and controlled the produce of another 367; storage capacity was 3,700,000 gallons, three times the capacity of 1960 from the same vineyard acreage.

pp. 30-31: SPRING PLOWING AT THE NOVITIATE OF LOS GATOS: the cover crop is wild mustard, still a familiar sight in California vineyards. The horses are distinctly archaic.

p. 32: Identified only as A SCENE IN THE NAPA VALLEY: wild mustard and head-pruned vines.

p. 34: THESE THREE SUBJECTS ARE NOT IDENTIFIED. The plow is a vineyard plow, designed so that the blade avoids the vine.

p. 35. While the scene of the Caterpillar tractor among the vines has not been identified, the scene of the horse pulling a disc is IN ONE OF THE GALLO VINEYARDS IN STANISLAUS COUNTY.

pp. 46-47: IN THE NAPA VALLEY, NEAR ST. HELENA. It is possibly another view of the Beaulieu Vineyard shown on p. 29. The stakes indicate young vines not yet sufficiently developed to stand by themselves and so requiring support. The redwood grape stake, once used in millions throughout California vineyards, is practically a thing of the past.

p. 48: RUPESTRIS ST. GEORGE VINE FOR ROOTSTOCK. In order to cope with the devastations of phylloxera, resistant vines were developed through hybrid-ization. Planted as rootstock, these vines are then grafted over to vinifera varieties, which produce their crops protected by the resistant roots on which they grow. Rupestris St. George has for years been the favored rootstock variety for unirrigated coastal region vineyards in California.

pp. 50-51: Identified only as IN THE LIVERMORE VALLEY. The grape can flourish in soils utterly unsuited to other crops, and stony soils are often associated with high grape quality: the Graves (graves = "gravelly") region of Bordeaux, and the stony fields of Chateauneuf du Pape are only the best-known instances. Livermore is more stony than most.

p. 53: The operation illustrated here is called CHIP-BUDDING, for evident reasons. To the cut made in the rootstock vine a bud of the fruiting vine will be grafted. This method of in-field grafting (budding) does not produce so high a percentage of successful "takes" as does grafting carried on indoors, or "bench" grafting, which can be done by machine.

p. 56: A FRUIT-LADEN VINE IN ONE OF THE CHARLES KRUG VINEYARDS. The variety is perhaps the so-called Napa Gamay, a name illustrating the confusions inseparable from a new winegrowing region. The Gamay is a traditional variety associated with Burgundy, where it is the humble plebeian to the aristocratic Pinot Noir, and

with Beaujolais, where it comes into its own and is the boss grape. But the Napa Gamay is not a Gamay. It is, rather, the Valdiguié (also called the Gros Auxerrois), a French variety once grown in the southwest of that country. In California there are still some 1,300 acres planted to the "Napa Gamay," but new plantings of the variety have dwindled almost to the vanishing point.

p. 59: YOUNG WOMEN AT WORK IN A GALLO VINEYARD, STANISLAUS COUNTY.

p. 61: GRAPES IN A CHRISTIAN BROTHERS VINEYARD, NAPA VALLEY: They are perhaps Napa Gamay: see photograph, p. 56.

p. 64: CHRISTIAN BROTHERS VINEYARD: Probably Napa Gamay again (see 56 and 61).

p. 66: CHRISTIAN BROTHERS VINEYARD. The variety is perhaps the Zinfandel—the grape of all work, the popular favorite, and the distinctive expression of California winemaking—from the early days prized for its productiveness, quality and versatility. The possibilities of Zinfandel are well understood by the state's winemakers and much appreciated by an increasing number of aficionados: any good wine shop will provide a range of styles from a variety of producers who have made a name for their versions of Zinfandel.

p. 67: The kneeling man squeezing grapes into a bucket for a field sugar test is PETER BELARDINELLI, OF THE CHARLES KRUG WINERY, ST. HELENA.

p. 68: PETER BELARDINELLI AND HYDROMETER, used to measure the sugar content of the ripening grapes in order to determine the moment for harvest. Before the days of objective measurement, any number of magical or traditional means were used to decide this crucial question: the word of the Bishop, or the fiat of the local lord, or the aspect of the stars. Today Belardinelli would certainly be using a far more convenient and accurate refractometer (see p. 74) for the same purpose.

p. 69: Scene not identified, but THE VERY SANDY SOIL SUGGESTS CUCAMONGA. The name "Cucamonga" is Shoshonean for "a sandy place," and indeed the sand there may extend to a depth of many feet. Since phylloxera cannot penetrate sandy soils, this fact led to a boom in planting in the Cucamonga region around the turn of the century, when the rest of the state was struggling to rescue its smitten vineyards. Urbanization has now done what phylloxera could not, and the vineyards have largely disappeared.

p. 71: The two men emptying grapes into a gondola are working in a PAUL GARRETT VINEYARD IN THE CUCAMONGA DISTRICT. This picture first appeared in *The Los Angeles Book* (1950) and is probably among the earliest that Yavno made in the California vineyards.

p. 72: GRAPE-LADEN TRUCKS WAITING TO DELIVER THEIR LOADS AT THE CHARLES KRUG WINERY, ST. HELENA. In contemporary winery practice, every effort is made to reduce the time between the picking of the grape and the moment it is crushed at the winery. All sorts of bad things may happen to grapes that lie seething under a hot harvest sun waiting to be processed, so this scene of queued-up truck-loads, though by no means a thing of the past, is one that every careful winemaker will anxiously seek to avoid.







p. 73: Both photographs were taken at SANTA NELLA WINERY, GUERNEVILLE, SONOMA COUNTY. Founded in 1880, it adjoins the Korbel Winery, whose owners purchased the property in 1954. Santa Nella had 76 acres of vineyard and a storage of capacity of 163,000 gallons. The two photographs show two very different technological levels juxtaposed—a power-driven conveyor for handling grapes in the field, and a horse-drawn sledge bringing grapes directly from the vineyard to the winery conveyor belt.

p. 74: CURTIS ALLEY, VITICULTURIST IN THE DEPARTMENT OF VITICULTURE AND ENOLOGY AT THE UNIVERSITY OF CALIFORNIA, DAVIS, using a refractometer to measure the sugar content of sample grapes.

p. 75: THE RECEIVING SHED AT THE NAPA VALLEY COOPERATIVE WINERY CRUSHING STATION. The winery, located just south of St. Helena, was founded in 1934 to process the crop of its grower members; in 1960 it had a storage capacity of over two million gallons. The cooperative system in California wine history seems to flourish mostly in hard times, and by the end of the 1930s there were twenty-three cooperative wineries in the state, with a storage capacity of nearly 27,000,000 gallons of wine. In 1960 there were still about twelve cooperative wineries; the number now is only three. From 1952 the entire output of the Napa Valley Cooperative Winery was bought by Gallo Winery of Modesto to use in its nationally-distributed blends.

p. 77: THE HARVEST IN THE VINEYARDS OF THE NOVITIATE OF LOS GATOS.

p. 78: A GONDOLA BEING DUMPED AT THE GALLO WINERY, MODESTO. The Gallo Winery, the undisputed largest in the world, was founded in 1933. By 1960 the Gallo properties held 56 million gallons of storage capacity: the rival United Vintners, an amalgamation of a number of different wineries, had an even greater capacity, some 80 million gallons. But by 1994, United Vintners had long since fallen apart and Gallo had reached the unheard-of capacity of 330 million gallons of storage. Gallo is the one wine that any American is likely to be able to name.

p. 81: Unidentified, but THE BOX IS BRANDED WITH THE NAME OF G. FERRARIO.

p. 82: INTERIOR VIEW OF A CRUSHER-STEMMER AT THE GALLO WINERY.

p. 83: STEMS BEING LOADED ON WAGON FOR DISPOSAL, GALLO WINERY.

p. 87: HYDRAULICALLY-OPERATED BASKET PRESSES AT THE CHARLES KRUG WINERY. A few such presses may remain in operation in the state, but they have been largely replaced by presses on different principles, designed to secure a maximum of yield with a minimum of undesirable extract.

p. 88: CHECKING THE TEMPERATURE OF FERMENTING MUST AT THE INGLENOOK WINERY, RUTHERFORD, NAPA VALLEY. Inglenook—founded by Capt. Gustave Niebaum in 1880—and its neighbor winery across Highway 29, Beaulieu, were the long-time dual peers representing excellence of California wine. In 1960 Inglenook had 225 acres of vineyard and a storage capacity of 350,000 gallons. Since Inglenook was acquired by United Vintners in 1964 and Heublein in 1969, large parts of the vineyards have

been sold. By 1994, only 73 acres remained of Niebaum's estate; the splendid original winery functioned only as a tourist attraction, all the wine being made elsewhere.

p. 89: The man taking a hydrometer reading over an open fermenting vat is GEORGE DUER, WINEMAKER AT THE INGLENOOK WINERY, RUTHERFORD, from 1942 until 1965.

p. 90: ROMA WINERY, FRESNO. Must being pumped over in a large, open concrete fermenter. Such concrete receptacles were regarded as state of the art in the 1930s. Stainless steel is now the preferred material. In 1942 Schenley bought the Roma winery, an important moment in the movement of the large distillers into the California wine trade. Thereafter, Roma was one of the most heavily-promoted names in all of California wine. In 1960 Roma Winery had a capacity of 24,500,000 gallons and its wines were familiar all over the country. Ten years later it was sold to Guild Wineries, and now, after further vicissitudes, nothing of Roma survives.

p. 91: JOSEPH HEITZ MIXING YEAST AND MUST IN SUMP, BEAULIEU WINERY, probably in the late '50s. Heitz's story is an exemplary instance of the creative changes that have occurred since the original publication of *The Story of Wine in California*. Heitz, who established one of the state's highest reputations for excellence as a winemaker, might be said to recapitulate American wine history generally: moving from the utter ignorance of the midwest about wine, through the experience of central valley bulk wines, to the successful production of wines of the highest quality. The Heitz winery today owns 300 acres of vineyards and has a storage capacity of 234,000 gallons of wine.

p. 94: LOUIS P. MARTINI, AT THE LOUIS M. MARTINI WINERY, ST. HELENA, chalking a new line on the fermentation record of a vat of Grey Riesling. Grey Riesling, one of the many misnamed grapes in California, is not a Riesling at all but a "grey" variety of the grape called Trousseau in the Jura region of France. Its wine—which Schoonmaker calls "a mild, soft wine"—enjoyed considerable popularity in the 1960s but the variety has since faded badly. Only 243 acres of it remained in 1994, and no new plantings have been made for the last ten years. In 1960 the Martini Winery had a storage capacity of 1,800,000 gallons; it is only slightly larger today, operated by the founder's grandchildren.

p. 96: The man setting a fermentation trap on top of a large oval is AT THE WEIBEL WINERY, MISSION SAN JOSE.

p. 97: MAYNARD MONAHAN IN THE LABORATORY AT THE CHARLES KRUG WINERY. Monahan, now retired, is one of the many members of the California wine industry who were trained at Davis.

p. 100: FRED WEIBEL OPERATING A DOSAGE MACHINE. Weibel's father, Swiss-born Rudolf Weibel, came to the U.S. in 1939 and entered the champagne trade in San Francisco. By 1945 he had acquired the old Stanford Winery at Mission San Jose, where this picture was made. In 1960 Weibel had 100 acres of vineyard and a storage capacity of 175,000 gallons, most of it for sparkling wine. By 1994 Weibel owned 1,600 acres of vineyard and had a storage capacity of 2,300,000 gallons. The larger part of its operations is now in Mendocino county.







p. 101: THE CHAMPAGNE CELLAR AT ALMADEN VINEYARDS, LOS GATOS, SANTA CLARA COUNTY. Almaden goes back to 1851; for many years its wines were sold under the Masson label. It passed to new owners after Repeal, and in 1941 was bought by Louis Benoist and others, including Frank Schoonmaker; it soon became the leader in the sale of varietal wines. In 1967 Almaden was sold to National Distillers; it then passed to Heublein, and now, after the sale of all the original property, exists only as one of the array of labels owned by that firm. In 1960 Almaden owned 2,100 acres of vineyard and had a storage capacity of 2,000,000 gallons.

p. 102: HANS HYBA, CHAMPAGNE MASTER AT PAUL MASSON CELLARS, SARATOGA, SANTA CLARA COUNTY.

p. 103: Close-up of CHAMPAGNE BOTTLES IN RIDDLING RACK AT WEIBEL WINERY.

p. 104: Four views of THE CHAMPAGNE BOTTLING LINE, THE CHRISTIAN BROTHERS WINERY, MONT LA SALLE, NAPA VALLEY.

p. 106: MR. TOSETTI, THE COOPER AT BEAULIEU VINEYARDS, RUTHERFORD. The need for a resident cooper would not, in 1960, have been felt as very pressing in most California wineries. Since then, an understanding of the contribution of new oak barrels to the aging of red wines and of the virtues of barrel fermentation for certain white wines has given an unprecedented importance to the selection and maintenance of high-quality barrels. Coopers are still not common among the employees of California wineries, but are provided by the specialist cooperage firms now flourishing.

p. 109: BARRELS IN THE AGING ROOM, CHARLES KRUG WINERY, ST. HELENA.

p. 111: Inserting pads in a plate filter IN THE FILTER AND REFRIGERATION STATION, CHARLES KRUG WINERY.

COLOR PLATE SERIES, between pages 112-113:

2: CUCAMONGA: Head-pruned vine against backdrop of Cucamonga Peak in winter.

3: Stakes in NEW VINEYARD AT THE CHRISTIAN BROS., MONT LA SALLE.

4: Aerial view of PAUL MASSON VINEYARDS, SANTA CLARA COUNTY. This is the original Masson vineyard.

5 - 9: CHRISTIAN BROTHERS VINEYARD.

11: CABERNET SAUVIGNON. The Cabernet Sauvignon, the classic grape of Bordeaux, has long been known and recognized for the fine wines that it yields in California. Those wines, especially when unblended, require aging, and before there was any recognition of varietal quality among the American public, relatively few producers ventured to spend the time and money on Cabernet Sauvignon wines for which there was no adequate market. In 1960 there were fewer than 1,000 acres of Cabernet Sauvignon among the state's 400,000 acres of vineyard. In 1994, there were 36,000 acres, more than for any other red wine grape except for Zinfandel (38,600 acres). "Cabernet" had become the name of assurance for the ordinary American wine-drinker, a condition that would have astounded (and delighted) the handful of California Cabernet producers of 1960.

12: ZINFANDEL GRAPES.

14 - 15: CHARDONNAY: The history of Chardonnay in California has closely paralleled that of Cabernet Sauvignon. As Cabernet is the source of the great red Bordeaux wines, so Chardonnay is the source of the great white Burgundies and one of the grapes of Champagne. It seems to have had even more difficulty in making its way in California than did Cabernet Sauvignon. The early connoisseurs of California never mention it, and it may be said practically not to have existed in the state's vineyards before Prohibition. So late as 1960 there were not more than 300 acres of the variety in California, where it was mostly known by the incorrect label of "Pinot Chardonnay." That has now all changed, in a fashion even more spectacular than for Cabernet. In 1994 there were 66,600 acres of Chardonnay in California, making it by far the most widely-planted wine grape in the state.

16: VATS AND OVALS AT INGLENOOK WINERY.

17: INGLENOOK WINERY: This is the building designed by Captain Hamden W. McIntyre and erected in 1886-88. McIntyre, who had been brought to the Napa Valley to manage the Niebaum ranch, went on to become the recognized master of winery building in California.

18: TASTING ROOM AT INGLENOOK, dating from 1890.

20: NATHAN CHROMAN AND HAROLD RICHARDSON IN MAX YAVNO'S STUDIO, Melrose Avenue, Los Angeles. Richardson, a southern California attorney, was for many years the head of the annual wine judging at the Los Angeles County Fair in Pomona. He was succeeded in that position by Nathan Chroman, a Beverly Hills attorney, who still presides over the judging, the oldest such event in the United States. At the time this photograph was made, Chroman had just begun his career as a wine judge. He was for many years the wine correspondent for the Los Angeles Times and is the author of *The Treasury of American Wine* (New York, 1973).

p. 113: IN THE MARTINI WAREHOUSE on the east side of the Napa Valley. The man consulting the record is Robert Nicolson.

pp. 114-15: STORAGE OVALS AT INGLENOOK WINERY. The oval on the right contains Charbono, a red wine that has long been a somewhat exotic speciality of Inglenook (and may be the Dolcetto grape of the Italian Piedmont). Only 50 acres of the variety are grown in California.

p. 119: HAND-LABELING BOTTLES AT BUENA VISTA WINERY, SONOMA. Despite Frank Bartholomew's success in recreating and promoting Buena Vista after 1943, the very modest scale of operations even by 1960 is clear from the use of a hand-labeling arrangement.

p. 121: Range of CHRISTIAN BROTHERS CHAMPAGNE BOTTLE SIZES, from the split on the left to the Salmanazar on the right. The traditional names for Champagne bottles are, in order: split (one quarter bottle); half-bottle; bottle (750 ml); magnum (2 bottles); Jeroboam (4 bottles); Rehoboam (6 bottles); Methuselah (8 bottles); and Salmanazar (12 bottles). There are also a Balthazar (16 bottles) and a Nebuchadnezzar (20 bottles).

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in the last one of the color photographs.

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# The Story of WINE IN CALIFORNIA

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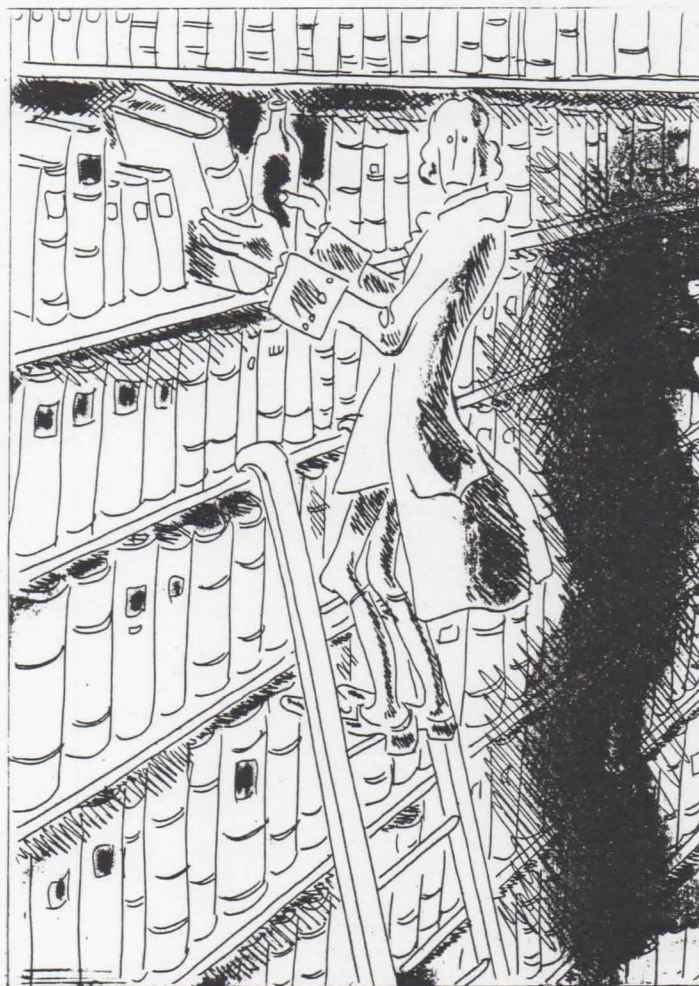


Foreword by MAYNARD AMERINE

[DUST JACKET — REDUCED]







*"Erudition"*

[From A.H. SALLEGRES *Éloge de l'Ivresse*, 1945. Illustrations by Jo Merry]

