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The Wine List of Alfred A. Knopf by Thomas Pinney



Knopf (1892-1984) was probably the most remarkable American publisher in the twentieth century. He was known, in the first place, for the international celebrity of his list, a roster that included such Continental luminaries as Jean Paul Sartre, Thomas Mann, and Sigrid Undset, and such

major American writers as Wallace Stevens, Willa Cather, and H. L. Mencken. No fewer than eleven of Knopf's authors were Nobel prizemen.

He was also known as a publisher of books distinguished for the quality and care of their design. At a time when the standards of American book design were provincial and unimaginative, Knopf studied the best examples of Continental book production and sought out the services of gifted designers to produce books whose forms were worthy of their contents. W. A. Dwiggins in particular put his mark on the Knopf production, designing over the years some 320 books notable for the originality and tastefulness of their typography and layout. If the book bore the Knopf imprint the public came to expect a good-looking book, a classy book. Knopf's books almost always carried a colophon at the end, telling who designed the book, what typeface had been used, and who the printer was. No other American publisher consistently did this, and, indeed, it would have seemed a mere affectation if any had. But for Knopf's books the information was a fitting acknowledgment of the care that had gone into the choice of typeface, paper, display lettering, binding, jacket, and illustration.

Outside of publishing, Knopf was a devoted activist in the cause of conservation, and was a defender of the national parks especially. In his

private life he achieved a sophisticated personal style: he was a lover of good music, a connoisseur of fine wines, and a photographer whose portraits of authors appear on the jackets of the books he published. But here we are interested only in his career as a publisher of books on wine. This was only a small and very specialized part of his publishing activity, but it would be enough by itself to distinguish him as a publisher. In order to hold this outline to a manageable length it will be necessary to keep strictly to Knopf's wine list and to say nothing even about his list of cook books and books on food, a list in fact more splendid than the wine list. I therefore say nothing about Elizabeth David or Julia Child or Claudia Roden or Waverley Root or James Beard or Marcella Hazan.

Prohibition Years

A survey of Knopf's wine books is also a review of America's developing taste in wines and of the changes that have marked it. That development has clearly divided stages, beginning with the years under Prohibition. Obviously the Americans could then have nothing to contribute, being barred from all legal knowledge of wine except for what they made at home.

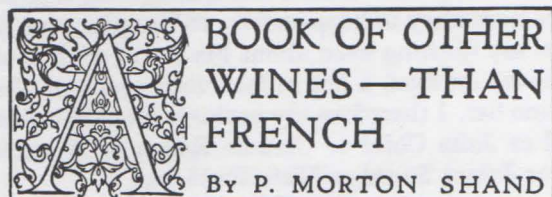


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What Knopf published in those years was a series of

British books on French wines, beginning with the amusing account of travels through French vineyards by the novelist G. B. Stern, *Bouquet* (1927). This was followed by P. Morton Shand's *A Book of French Wines* (1928) and *A Book of Other Wines than French* (1929), by Charles Walter Berry's *Viniana* (1930), and by André Simon's *The Art of Good Living* (1930). All of these evidently originated in England, and of the five only *Bouquet* was produced in America after Knopf's standards of design. Still, it was remarkable that Knopf should publish anything on the subject at all, given the fact that wine was under the prohibition laid against all alcoholic drink in those days. Presumably there were enough Americans who still remembered wine or who had had their knowledge of it refreshed by foreign travel to want to read about it. Berry's book has a chapter about "Hock," as the English strangely call it, and Simon ranges briefly over Port, Sherry, and Hock, but all of these books take for granted that wine, without further qualification, means French wine. So the English thought, and in the absence of any real opportunity to learn otherwise, so did the American readers of their books. Knopf himself thought this way, and though he published on American wine his own cellar seems to have been mostly French.



Repeal: Confused Ignorance

Then came Repeal (5 December 1933). The dark night of Prohibition was lifted—at least in some states—after fourteen years, but the scene of the new dawn was one of confused ignorance. The demand was for books of the most elementary information about wine types and wine etiquette, and this was supplied by a number of books (non-Knopf) with such titles as *Bacchus Behave!*, *What to Do about Wine*, and *Wines: For Those Who Have Forgotten and Those Who Want to Know*. The level of knowledge in these books was often woefully low. One expert advised that Champagne should be opened with a corkscrew, and offered a list of "good recent years in Cognac." Another instructed his readers to prefer the "French brands" of Sherry. A map illustrating "wine production in the U.S." put Kansas and Oklahoma among the "Principal Wine Growing Regions of the United States."

Julian Street

In the midst of such nonsense the books published by Knopf stood out for comparative good sense. *What*

Everybody Wants to Know about Wine by Allan Taylor (1934) was reasonably comprehensive and had the added distinction of being copiously illustrated by reproductions of labels, some of them from the collection of another Knopf author, H. L. Mencken. A better book was Julian Street's *Wines: Their Selection, Care, and Service* (1933). Street was a successful writer of plays and fiction who had considerable experience of European living (he had published *Where Paris Dines ... together with a Discussion of French Wines*, Doubleday, 1929). Without pretending to be a universal expert, he had drunk a good many wines, he knew what he liked, and he wrote agreeably. His little book had a deserved success. It went into a second edition in 1948, the work of Street's widow, and a third one in 1961. Street himself, after the publication of *Wines*, was regarded as one of the country's leading experts on wine. The distinguished firm of importers and distributors, Bellows and Company, made him a director, and he was given the responsibility of drawing up the wine list for the St. Regis Hotel in New York when, in 1935, it decided that it would have "the finest wine list in America."

In the last months of Prohibition Knopf published a wine book very different from all the others on his list, one that marked the beginning of a long association with a writer who helped to change American winegrowing outside of California. The writer was Philip Wagner and the book was *American Wines and How to Make Them* (1933). Wagner was a professional journalist, at the time of the publication of his book an editorial writer on the *Baltimore Evening Sun*. He had been making wine during the Prohibition years, and as they came to a close published the fruits of his experience in what was then certainly the best guide for home wine makers available in English. It was ironic that the book should appear just as its official *raison d'être* was about to disappear. Home winemaking persisted, however, and Wagner's book, in various editions and transformations, was to have a long life. How it was that Wagner changed eastern American winegrowing will be told a little later.

"long and eloquent silence..."

After the brief flurry of books that greeted Repeal there followed a long and eloquent silence: long, because for the Knopf list (with one exception) it lasted for eleven years; and eloquent, because it spoke volumes about the American attitude towards wine. Wine simply did not catch on. It had not been a particularly important part of American life before Prohibition, and after Repeal it was even more marginal. Table wine was something that "foreigners" drank; for the rest, "wine" meant the fortified wines

cont. p.4 —



NEWS & NOTES



Welcome new Tendrils! **Arthur Klatsky** (157 El Toyonal, Orinda, CA 94563; hartmavn@pacbell.net), a collector of wine books for some twenty years, has a special interest in the literature of the medical effects of wine. **Stephen Krebs** (Viticulture & Winery Technology, Napa Valley College, Napa, CA 94558; skrebs@napavalley.edu), likewise is a 20-plus-year gatherer of books on wine, with an emphasis viticulture.

JANUARY IS
TENDRILS RENEWAL TIME!!!
A renewal form is enclosed.



WHAT WONDROUS LIFE CATALOGUE

The 30-page catalogue of the Napa Valley Museum photographic exhibit on the life and achievement of pioneer horticulturist and winemaker, George Husmann, "What Wondrous Life: The World of George Husmann 1827 - 1902" by Tendril Linda Walker Stevens is available from her [1229 Taylor Rd., Hermann, MO 65041; lws_vines@hotmail.com; \$20 + \$2 shipping (USA) / \$4 (overseas)]. The richly illustrated, 8½ x 11 glossy card-covered booklet contains essays, "The Spirit of George Husmann" by Stevens, and "Early Photography and the Family" by Oliver Schuchard, along with a "Chronological Checklist of the Writings of George Husmann" by Gail Unzelman. The catalogue offers a wealth of information and photographs never before published—a sneak preview of the full-length biography in the works!

KUDOS TO "OENOTYPOPHILY"!

The indefatigable "retired" rare wine books librarian of the So. Australia State Library, **Valmai Hankel**, has chosen The Wayward Tendrils as the subject for her fourth "Oenotypophily" (a word she made up some 30 years ago to mean "love of wine and print") column in the *Australian and New Zealand Wine Industry Journal* (Vol.17 No.5, Sept-Oct 2002). It is a fine tribute, and we thank her!

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is enclosed with this issue. We send special thanks to our vintage 2002 Tendril contributors for a bounteous harvest of 80 pages of wine book news (nearly 150 books noted or reviewed), history, biography, and bibliography. A toast to all!

FOSTER, cont. from p.17 —

Barbera by Burton Anderson, Mario Busso, Maurizio Gily and Donato Lanati. *Bibliotheca Culinaria*, 2000. 148 pp. Cloth. \$45.

IT MAY SEEM A BIT ODD to be reviewing a book that was published in 2000, but *Barbera* is now available for the first time in the U.S.A. from www.ArtisanIdeas.com. While the recent increased frenzy over Italian wines has focused on Barolo, there has been an ongoing resurgence in wines made from Barbera. This excellent work begins with essays from the various authors on the promise of the grape, the history of the grape, the development of the main Barbera vineyards, and sections on the vineyard practices in each of the numerous regions where the grape is cultivated. This is followed by a final, lengthy section in which 108 producers are given a two-page spread. On the right is a color photograph of a bottle; on the left is a page with several paragraphs on the producer and the style of the wines. There are also small sidebars with lots of technical data. The material on each of these producers is unsigned and uncritical (it's hard to believe that each and every one of them is making great juice). But in any event, it's an interesting survey of a grape and its emerging role in the Italian wine community. Highly recommended.

A NOVEL REVIEW

by

Ronald Unzelman



Sour Grapes by Martin Sylvester. New York: Villard Books, 1992. 277 pp.

FOURTH IN A SERIES of Sylvester's William Warner mystery adventures (*A Lethal Vintage*, *A Dangerous Age*, *Rough Red*), this "p'tite escapade" has the wine merchant, bon vivant, and erstwhile amateur detective responding to a plea for help from a damsel in distress on the isle of Crete. That fair- maiden-Maud is his former lover does not bother Warner's *tres chic* French wife, and off he goes from his London wholesale wine business to find a missing husband. Middle-aged and out of shape, he bumbles about amongst the ancient Greek culture of Crete where "nothing can be as it seems."

While making catchy references to local Cretian wines—a Santorini white wine is reminiscent of a Chablis—Warner proves his mettle by correctly identifying the '79 Bollinger RD served "blind" by the wealthy Greek yachtsman who, for certain, is not who he seems. Mixing Minoan archeological treasures with travel guide descriptions of Crete, the action moves swiftly. Mainly a "guy kind of book," but the ending cautions all chauvinists: "Women begin as Juliet, end as Lady Macbeth." A good read.

PINNEY, *cont. from p.2* —

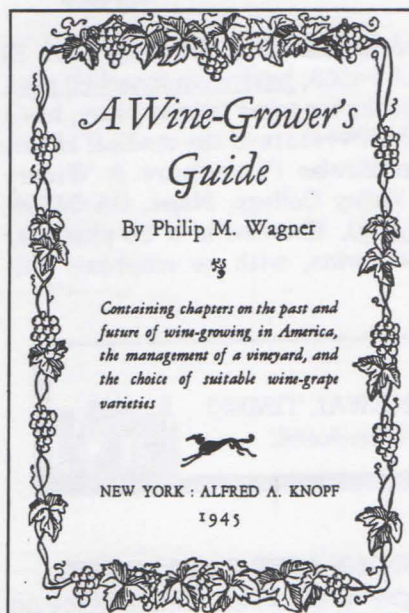
produced from Central Valley grapes by large industrial enterprises under the misleading names of port, sherry, and muscatel. These were shipped in anonymous bulk in tank cars to regional bottlers around the country and put before the public under thousands of different and equally meaningless labels. No active, informed, critical interest in American wines could develop on such a basis, and it greatly impeded the effect of European wines in this country as well. There being no interested market, it followed that there was hardly any publication about wine to speak of between 1934 and 1950.

Schoonmaker and Marvel

The one outstanding exception was the work of Frank Schoonmaker in collaboration with Tom Marvel. Schoonmaker, a journalist who went into the business of importing wine shortly after Repeal, was far and away the best American writer about wine in his time, and it is to be regretted, for the purposes of this article at any rate, that he was not one of Knopf's authors. Schoonmaker and Marvel's *The Complete Wine Book*, published by Simon and Schuster in 1934, was the best of all the sudden spate of books published at the moment of Repeal. Their *American Wines*, (Duell, Sloan and Pearce, 1941) was not only the one book on wine to appear on an American publisher's list since 1934, it was an unprecedented, trail-breaking discussion of a part of the wine world quite unrecognized before—American wine. Sydney Smith had famously asked in the 19th century, "Who reads an American book?" When Schoonmaker was writing *American Wines* one might well have asked "Who drinks an American wine?" — except that the stuff was so obscure that no one even thought to ask the question. That makes *American Wines* all the more remarkable.

There is not time here to go into the promptings that lay behind *American Wines*, though clearly the war had much to do with it. Schoonmaker and Marvel gave an attention to American wine such as it had never had before, but at the same time they were unsparing in their judgment of its deficiencies. The winemakers, quite like the rest of us in such matters, resented the criticism more than they enjoyed the attention. They determined, so it is said, to mount a counter-attack upon Schoonmaker. To do this, they commissioned Mary Frost Mabon, an editor of *Harper's Bazaar*, to write a different account of American wines. Her *ABC of America's Wines* duly appeared in 1942 under the Knopf imprint; this was the one wine book to figure on his list in the decade of the '40s. It is now a fascinating account of a vanished state of things, but its bland neutrality in the judgment of the wines described does seem to show that it was intended to give no pain to anyone.

Philip Wagner



Though not strictly a wine book, Philip Wagner's *A Wine-Grower's Guide* (1945) is inseparable from the subject. After his *American Wines and How to Make Them*, Wagner, in his quest to find better grapes for wine than the eastern U.S. had so far managed to grow, discovered the so-called French

hybrids—"French" because they were developed by French nurserymen and amateurs following the phylloxera devastation. In their search to find an answer to phylloxera these experimenters turned away from the official solution, the grafting of vinifera scions to resistant rootstocks of native American species. Instead, they made crosses of vinifera with the American species-*riparia*, *rupestris*, *aestivalis*, and so on—seeking to combine the fruit quality of the one with the resistance of the other. The result would be, not a grafted plant, but what they called a *producteur direct*. By the time that Wagner learned of their work several generations of French grape hybridizers had introduced many scores and hundreds of new grapes for trial, and large acreages had been planted in France and elsewhere. Among the notable names were those of Baco, Seyve-Villard, Seibel, Couderc, and Kuhlmann.

Wagner began importing, cultivating, and propagating many of the French hybrids at his country place near Baltimore. In 1941 he opened a nursery for the sale and diffusion of these new grapes to amateurs and professionals alike. This was, Wagner said, his Johnny Appleseed operation, a revelation of new possibilities in the grapes—and therefore in the wines—of the eastern U.S. *A Wine-Grower's Guide* is the sacred book of this new revelation in America. Wagner gives attention to all sorts of grapes in his book, but the main attraction is his account of the French hybrids and his enthusiastic faith in their future. *A Wine-Grower's Guide* could hardly expect to sell many copies—Knopf remaindered a thousand copies in 1948—but it reached the hands of many

hopeful amateurs, who began ordering French hybrids from Wagner's nursery and making wine from them. A very large part of the many new, small wineries that have appeared from Massachusetts to Georgia and from Pennsylvania to New Mexico in the last generation are based upon the French hybrids, and are thus directly inspired by Wagner's book, whether they know it or not. Wagner may very fairly be said to have started a revolution, and Knopf, who undertook to publish *A Wine-Grower's Guide* as a regular trade book, has his share in that revolution.

In an unspectacular but steady way Wagner's books continued to figure on Knopf's list for many years. There was one moment of dereliction: in 1937 Wagner published his first study of American wine grapes as *Wine Grapes: Their Selection, Cultivation and Enjoyment* not through Knopf but through Harcourt, Brace and Co. He returned to Knopf with *A Wine-Grower's Guide* and remained faithful thereafter. *American Wines and How to Make Them*, his original venture, was re-written and published as *American Wines and Wine-Making* in 1956; *A Wine-Grower's Guide* was issued in a much-revised second edition in 1965; and *American Wines and Wine-Making* underwent a final transformation as *Grapes into Wine: a Guide to Winemaking in America* in 1976, after Knopf's retirement. Wagner also suggested some other books to Knopf. One was a book on phylloxera to be written in collaboration with Maynard Amerine. Another was a book on the "aesthetic" rather than the practical side of wine. Knopf was not attracted by either suggestion, and we can only regret that the Amerine-Wagner treatise on phylloxera died unborn. It is easy to imagine that it might have become a classic. Amerine, as a prospective author, had no luck with Knopf. A proposal he made in 1947 to do a book on the Mediterranean wines that he investigated on a sabbatical leave in that year got nowhere: "very very few books indeed dealing with wine have ever paid for themselves" Knopf replied. The two men were on friendly terms, however.

The Foreign Chapter

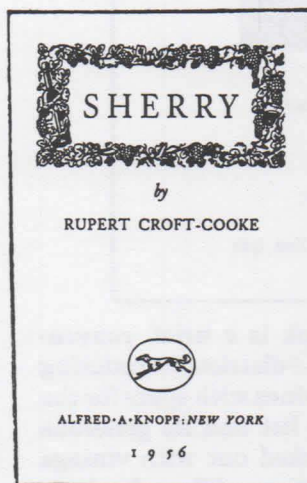
With the very notable exception of *A Wine-Grower's Guide* in 1945 there was no new wine book on Knopf's list between 1942 and 1951, when another chapter of mostly foreign books began to appear: Alexis Lichine's *Wines of France* (1951), Rupert Croft-Cooke's *Sherry* (1956), Walter James's *Wine: A Brief Encyclopedia*, (1960) and Creighton Churchill's *A Notebook for the Wines of France* (1961). There was also a new edition in 1960 of Morton Shand's *Book of French Wines*, which showed that the old English style of wine appreciation, essentially derived from Saintsbury, was still alive.

Alexis Lichine

Wines of France, written "in collaboration with" William Massee, was a modest success: Knopf said in 1960 that only two of the wine books that he published "have made a dollar for me—Lichine's and Julian Street's." Lichine, who had once been a salesman for Frank Schoonmaker and was soon to be the proprietor of a 4th growth Bordeaux château, went on to do even more profitable books for Knopf. The first of these was *Alexis Lichine's Encyclopedia of Wines and Spirits* (1967), which went through many printings and attained a 5th edition in 1987. James Gabler says that it had sold over 250,000 copies by 1985. *Alexis Lichine's Guide to the Wines and Vineyards of France* (1979) was a re-working of *Wines of France* to take advantage of the new vogue for wine tourism. It reached a third edition by 1986. All of Lichine's books were produced "in collaboration with" one obscure writer or another, and it is a question how much of the writing may be assigned to Lichine himself, who was far too busy as an entrepreneur to spend much time in the dull routines of compiling reference books. But his was perhaps the most prominent name among the experts then recognized in the United States, especially in those years before the pre-eminence of French wine began to be challenged. Lichine had his own importing firm, Alexis Lichine and Co., whose wines were distributed throughout the U.S. In 1958 the *New Yorker* published an admiring profile of Lichine by Joseph Wechsberg as "A Dreamer of Wine"; and his purchases of not one but two classified-growth châteaux in the 1950s—Ch. Prieuré-Lichine and Ch. Lascombes—helped to keep his name steadily and prominently before the American public that took an interest in wine. Publishing Lichine was Knopf's financial reward for his services as a publisher to those more modest writers on wine who had long made a valuable but unprofitable part of his list.

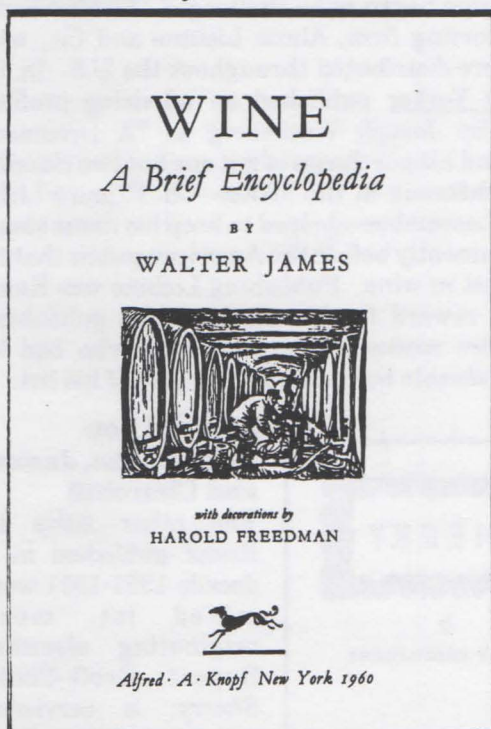
A Mixed Lot: Croft-Cooke, James, and Churchill

The other titles that Knopf published in the decade 1951-1961 were a mixed lot, mostly originating elsewhere. Rupert Croft-Cooke's *Sherry*, a serviceable account written for an English publisher, gave Knopf considerable trouble. For American publication Knopf wanted a chapter on American Sherry and asked May-



nard Amerine to assist Croft-Cooke's ignorance; Knopf also asked the Wine Institute to supply information to Croft-Cooke. Croft-Cooke himself jibbed at all this help and declared that he could not write such a chapter. Worse, he replied to a list of criticisms made by Amerine in such a way that Knopf was disgusted; he would, Knopf declared, drop the book if he hadn't already signed a contract. In this impasse it was decided to give up the idea of a California chapter and to drop the chapters on South African and Australian Sherry as well. Knopf himself undertook to edit the book and to treat Croft-Cooke with a stiff hand. After all this fuss, *Sherry* came out in October of 1956. Croft-Cooke went on to write books on *Port* (1956) and *Madeira* (1961), but these did not appear under Knopf's imprint in this country.

Walter James was an Australian winemaker and writer who had done a series of small and quirky books for an Australian readership—*Barrel and Book* (1949), *Nuts on Wine* (1950), *Wine in Australia* (1952), and *The Gadding Vine* (1955)—before writing his less specialized *Wine: A Brief Encyclopedia*. This had originally appeared in 1959, in London, as *A Word-Book of Wine*. I do not know that it made any sort of splash in this country.



Creighton Churchill's book is a brief, conventional survey of the French wine districts introducing a long, 220-page list of French wines with space for the reader's notes on each. This list and its generous attendant white space are tricked out with vintage charts and the official classifications of French wines; altogether it is rather an exercise in book-making than

a genuine book. It was designed by Warren Chappell, after W. A. Dwiggins the most-favored of Knopf's designers, and it is an undeniably handsome book. It seems to have had a respectful reception, perhaps a sign that wine was beginning to arouse more interest in this country than it had before.

That interest certainly was rising rapidly, but Knopf's fortunes were changing too. In 1960 the firm was sold to Random House, and though Knopf stayed on in what was called an "autonomous" firm, the new arrangement had to make a difference. Blanche Knopf, his wife and active partner in publishing, died in 1966. In 1973 Knopf himself, then 81 years old, formally retired. It was just in the years between 1960 and 1973 that what has been called the wine revolution, or the wine boom, or the wine craze, took place in America. The sales of table wine soared and the sales of the old sweet fortified wines, once the staple of the trade, went into precipitous decline. Thousands of acres of new vineyards were planted, and were planted to better varieties. People were now eager to join wine clubs, attend wine tastings, give wine parties, take wine tours, go to wine seminars, read wine magazines. Americans wanted not only to know about wine in general, they were interested as never before in American wine. In these new conditions the volume of publication about wine multiplied many times over: books were published about the wine regions of the world, about particular wineries, about celebrated winemakers. There were coffee-table books, guide books, tour books, books about how to buy wine, store wine, drink wine, invest in wine. A new generation of wine writers emerged, among whom the best and most successful tended to be English: Hugh Johnson, Jancis Robinson, Gerald Asher.

Knopf had relatively little share in this new activity, with the notable exception of Lichine's very successful *Encyclopedia* in 1967. Since that date the Knopf list has been respectable but no more. I would single out as the best—certainly the most influential—of the lot was the *Connoisseurs' Handbook of California Wines* by Charles Olken, Earl Singer, and Norman Roby, first published in 1980. This began as a modest pocket-sized volume designed for ready reference, but it soon began to take on weight. Two years after the first edition a second expanded from 182 to 230 pages. The 1990 edition, now called the *New Connoisseurs' Handbook of California Wines*, sported 388 pages and could no longer pretend to be for the pocket, though it retained a narrow format. Earl Singer's name disappeared and Roby's, once last, now came first. The third edition (1995) ran to 414 pages, as did the fourth and current one (1998). The success of the book was well-earned, for it is full of de-

cont. p.10 —

IN MEMORIAM:
ERNEST P. PENINO [1916 – 2002]
 CALIFORNIA WINE HISTORIAN

by
Gail Unzelman

I met Ernest Peninou in 1992. Bo Simons, librarian of the Sonoma County Wine Library, and I went to interview him for the *Wayward Tendrils Newsletter* on the occasion of the publication of his fifth book on California wine history, *Leland Stanford's Great Vina Ranch 1881-1919*. How naive. Although he graciously welcomed us into his home in San Francisco, insisted we have lunch on his roof-top deck (salami, cheeses, baguettes, red wine, fresh tomatoes from a friend in the country), he would not be "interviewed." "No! No! Put that pencil down...." As Bo reported on our visit (see *Newsletter* Vol.2 No.2, June 1992): "Ernest Peninou conveys an easy charm, relaying vivid anecdotes and interesting bits of California wine history. However, he remains steadfastly self-effacing and would offer us little personal information, preferring instead that we focus on the history and his books." Over the next, and last, ten years of his life, I continued to question him about his life, his interest in California wine history, his work in the wine industry—the few facts he offered were always anecdotal, never a direct answer to a specific question.

Ernest Peninou was born July 4th 1916 in San Francisco's French Hospital. He lived his full life of 86 years in the City—and never left the family's Laurel Heights Sacramento and Walnut Street corner except for his 4-year stint in the Navy during World War II. This maze-like, multi-storied, multi-building property had originally been the site of the A. Peninou French Laundry founded by his father, André, shortly after the 1906 earthquake. He was raised Catholic, and graduated from St. Ignatius College Preparatory School in 1934. The Jesuits taught him Latin (for which he admittedly never found a use), and he, of course, knew French. He studied law at Stanford University, but recalled this was his father's wish: he himself did not like or trust lawyers, never did, never would. He never married: "I don't like long contracts."

His career in the wine industry—in the capacity of working for someone else—was actually quite brief. After two summer sessions at U.C. Davis in 1946 and '47, he went to Almaden-Madrone in Santa Clara Co. for a couple of years (vineyard manager plus winery duties); he had a short stay at Cresta Blanca in Livermore (where he chose to commute to-and-from his home in San Francisco rather than

residing in the available Wetmore-built cottage on the property); and then, for six months in 1951, he was production manager (vineyard overseer and assistant to the wine maker) at Fountaingrove Winery & Vineyards in Santa Rosa, Sonoma County. He had many fond memories of these days and "felt fortunate" to have known and worked with such notable wine men as Maynard Amerine; Robert Muzzy and "Prof" Twilight at Almaden-Madrone (Twilight's son was winemaker, the "Prof" was consultant); and Martin Ray (who deemed him worthy of the requested Pinot Noir budwood). Yet, he frustratingly recalled that the wine industry was then in such a depressed condition, "he really had little to do" and "he did not want to go to the San Joaquin Valley where all the jobs were," so, with an inborn interest, he began to spend his days roaming the State seeking out and talking to the old-timers about the history of their vineyards and wineries. His life-work was launched.

Meanwhile, he didn't abandon the wine industry: he started a rootstock business, first on a small scale, and then in 1969 when wine grape planting in California accelerated, he formed a partnership with Daniel Martinez, a fruit and nut grower in Winters, to grow university-tested rootstock. By 1985 their operation was producing some 300,000 cuttings annually. In 1989, a first vintage of Yolo Hills Red Table Wine (Cabernet Sauvignon & Merlot) was produced. Several years ago Peninou sold the budwood business to Martinez and concentrated on making wine under the Anderson-Peninou label.

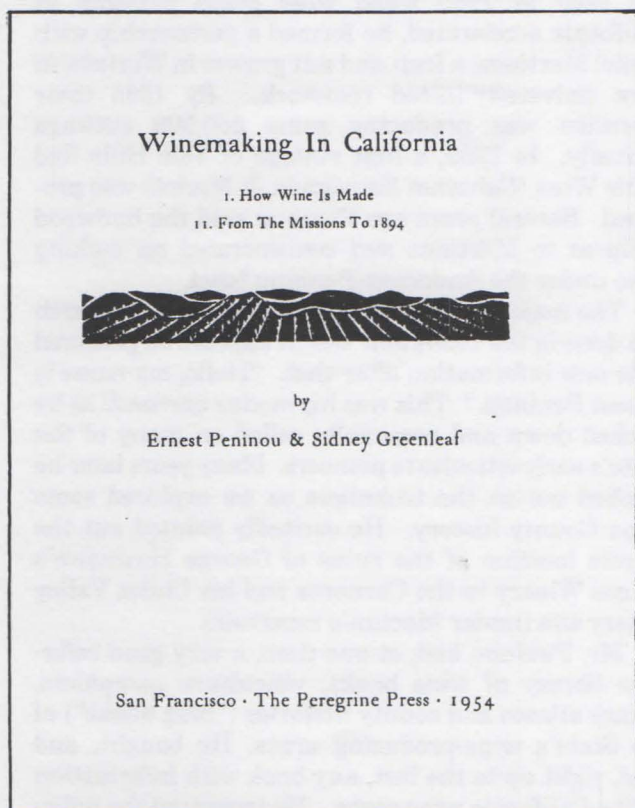
The major portion of Peninou's original research was done in the 1950s and '60s; it appears he gathered little new information after that. "Hello, my name is Ernest Peninou." This was his *modus operandi* as he tracked down and personally called on many of the State's early viticulture pioneers. Many years later he coached me on the technique as we explored some Napa County history. He excitedly pointed out the correct location of the ruins of George Husmann's Talcoa Winery in the Carneros and his Chiles Valley winery site (under Martini's reservoir).

Mr. Peninou had, at one time, a very good reference library of wine books, viticulture pamphlets, county atlases and county histories ("mug books") of the State's wine-producing areas. He bought, and read, right up to the last, any book with information on the California wine scene. He treasured the information found in the 19th century California wine books by such notables as Haraszthy, Husmann, Hyatt, Rixford, and Wait, and the publications of the California Board of State Viticultural Commissioners and the U.C. College of Agriculture.

When we met in 1992, Mr. Peninou (to me he was always Mr. Peninou, to most everyone else, Ernie) had published a number of worthy books on the history of

California wine. Yet, amazingly, he had a roomful of notes and manuscripts for almost a dozen more, all casually piled in milk-carton-crates. Here was a treasure trove of unpublished California wine history. I agreed to "clean it up," as he liked to say.

But it was almost impossible to pin him down: which title should be done first? It took many months, working on one (we did much work on his yet unpublished "Statistical history of wine grape acreage in California"), then another ("Gallegos," for instance), then jump to another, until finally the *History of the Sonoma Viticultural District* was chosen. (He had similar studies for all of the seven 19th-century-designated California wine districts, but he couldn't be convinced of the need to have them "cleaned up" and published. Perhaps, since he insisted on self-publishing (so as to "not lose control of the material"), this is understandable. Hopefully, in a production format less demanding than he would have insisted upon, we will yet see these volumes published.)



[Actual size: 10 x 6½"]

Beginning with his first work in 1954, a two-volume set co-authored with Sidney Greenleaf entitled *Winemaking in California*. Vol.1: *I. How Wine is Made. II. From the Missions to 1894*. Vol.2: *III. The California Wine Association* (34pp, 36pp), Peninou wanted and put out "a nice book" with high

quality printing and production. He hired no other than the celebrated San Francisco artist and fine printer, Henry Evans (who was also a neighbor), to do the book in an edition of 150 copies. An interesting bibliographic note he related: Evans, after printing Vol.1, sent Vol.2 to fellow San Francisco fine press printer, Lawton Kennedy, to print. Kennedy, unable "to stop the presses at 150 copies" printed "closer to 300 copies." This explains why Vol.2 has been the easier of the two books to find... although both are quite scarce.

Until his last two books (1998 and 2000), Mr. Peninou wrote and published on a leisurely, almost ten-year cycle. In 1967 Peninou and Greenleaf published their well-received *Directory of California Wine Growers and Wine Makers in 1860*. Based on the U.S. Census of 1860, this 84-page volume lists winegrowers and winemakers by county, and gives historical sketches for most. The index of over 500 names adds to the value of this indispensable reference. A handsome book, it was designed and printed by Roger Levenson on laid paper at his Tamalpais Press in Berkeley, and illustrated with original linoblocks by Henry Evans and reproductions of four rare wine labels (Prof. Amerine noted the Gundlach-Bundschu Traminer label to be the earliest he had seen for that grape).

In 1965 Mr. Peninou produced a little-known study, *Peter Lassen's Bosquejo Rancho 1844-1851*, which was the introductory chapter for his later history of winegrowing at Vina. He was assisted in his research by Leo McCoy, a local historian, who also supervised the typing of the manuscript by the Red Bluff Union High School Commercial and History Classes and the printing of "20 or 25 copies mimeographed at the High School." Except for a few personal copies bound in gilt-lettered brown leather, plain printed card wraps were used to bind the forty unnumbered 8½ x 11 sheets.

Peninou had an abiding passion for the history of the Haraszthy family, particularly Arpad. A section on Arpad's champagne-making endeavors is included in his "San Francisco Viticultural District" manuscript and similar material is incorporated into *The California Wine Association*. In 1983 he produced *A History of the Orleans Hill Vineyard & Winery of Arpad Haraszthy & Co.*, a small, but richly illustrated (historic photographs, wine labels, advertisements) 33-page booklet in an edition of 1000 copies.

He never said so directly, but it was obvious Mr. Peninou was most pleased and proud of his 1991 publication, *Leland Stanford's Great Vina Ranch 1881-1919. The History of Senator Leland Stanford's Vina Vineyard ... the World Largest Winery, formerly the site of Peter Lassen's Bosquejo and Henry Gerke's Ranch*. He chose Arlen & Clara Philpott, fine printers

of Fairfax, CA, to produce a limited edition of 500 copies of this well-documented and abundantly illustrated work. It is a fine book to behold. [See rear cover, this issue.]

Almost ten years later, in 1998, he saw the final “clean up” and publication of the 456-page *History of the Viticultural Districts of California. Volume I: History of the Sonoma Viticultural District—The Grape Growers, the Wine Makers, the Vineyards*. On the title page he acknowledged the assistance of Gail Unzelman and Michael M. Anderson. Mike, Peninou’s grand-nephew, had been responsible for the important statistical graphs included. Mr. Peninou and I were most pleased that with this first volume of the intended series, a wealth of information became readily accessible, including viticultural statistics from 1856 to 1992, indexed directories of the wine-growers of the Sonoma District from 1860 to 1960, along with numerous illustrations never before published. (This is the first of Peninou’s books to have a printed, illustrated dust jacket.)

Germinating from the little 36-page C.W.A. history published in 1954, Peninou’s final book, published in 2000 with co-author Gail Unzelman, realized the need for a more comprehensive treatment. *The California Wine Association and its Member Wineries 1894 – 1920* is a 414-page, well-researched, well-illustrated history of this powerful pre-Prohibition enterprise and its 80 wineries statewide. A valuable reference, with notes, bibliography, and index.

I knew Mr. Peninou for only the last ten years of his life, but from our first meeting a lasting bond was formed, and grew to be greatly cherished. Not that it was easy—well set in his ways, he could be very stubborn and very opinionated. But his heart was of pure gold. I have lost a friend; the wine world has lost a fine historian. We treasure what he has left us.



ERNEST PENINOU REMEMBERED

by

Bob Thompson

Ernest Peninou left the planet in a hurry. He would. That is how he did most things. Peninou owned a small real estate empire on Sacramento Street in San Francisco, every building of which seemed to be comprised mostly of stairs. When my wife Harolyn and I visited him a few weeks before he died, he took us on a tour of renovations either underway or imminent, rocketing up and down one staircase after another at a pace that left us

breathing much harder than he was. After watching his swift, effortless work on stairs, I was not surprised to learn from his obituary in the San Francisco Chronicle that he had been a track-and-field athlete at Stanford. The surprise was that he had thrown the javelin. I would have thought steeple-chase, or maybe cross-country.

His mind worked faster than his feet. It forever ran at such full-tilt that his tongue rarely could keep up, which affected his already machine-gun-fast approach to speech. He would keep conversational partners fixed in his keen gaze, and as soon as he saw comprehension he would abandon whatever remained unsaid in a sentence in order to bound ahead faster. Newcomers to his circles sometimes thought his conversations indecipherably tangential but familiars soon learned much or all of the shorthand required to keep abreast.

If he approved of what he was speaking about, he would leap to his next thought. If he did not, he would punctuate his last utterance with a scornful “No!” If he was really upset, he would say “No!” up to three times and add a dismissive wave of his hand before going on. People who saw him often heard a lot of “No”s and saw a lot of dismissive waves. At 86, Peninou had retained all of his admirable capacity for outrage, most of which he reserved for what he considered to be shenanigans in the wine business.

Peninou was good about clocks but calendars had become pretty much total abstractions for him in recent years. He was forever calling up to announce that he would visit on a coming Wednesday, and then showing up anywhere from three days to a month after that. Some people thought he might be absent-minded because of this casual scheduling. He was not, but he could become pre-occupied. The proof of that differentiation is, when he did show up he would still be full of whichever project had provoked him to call in the first place.

Waiting for Ernie to become a no-show was not much of a bother, but riding with him in his old yellow Ford Ranch wagon could tax the nerves. As long as he focused on the road he was a careful driver but when other subjects seized him he would leave the car to its own devices no matter how fast it was going at the time. One day in 2000 he forgot where he had parked because he was focused exclusively on the reasons for visiting his tax attorney’s offices in Oakland. A long, police-assisted hunt did not turn up the car. People subject to riding with him breathed sighs of relief. However, some weeks later, he got the car back from impound, and continued driving until his license expired.

This, then, was the man who took up two of mankind’s great tests of patience, winemaking and writing history, and did very well at both.

The busiest part of his winemaking career followed close after World War II, but he still had a hand in the game when he died as co-proprietor of Anderson-Peninou (we first met him when he needed a label design for that enterprise and my wife was chosen for the job). Often, when he came calling, he would bring wine he had made. We still have bottles in the cellar of '90s Anderson-Peninou, '50s Madrone Santa Clara Riesling and Pinot Noir, and '40s Fountaingrove Sonoma Cabernet.

Peninou's interest in California's wine history came at the same time if not earlier. His first books (with Sidney Greenleaf) appeared in 1954 but he had long since cultivated acquaintanceships with many major figures from the generation that preceded him in the industry and at the University of California. They were his primary sources.

His view of publishing depressed every writer who learned about it. His understanding was, if you wanted something published you paid for it yourself, hence all of his books were self-published. If, technically, he engaged in vanity publishing, he never self-promoted, instead trusting the public to find out about his books by some other means.

With similar self-effacement, he did not impose his views on his subject matter, preferring to marshal and present as much evidence as his tireless curiosity could find. He did, however, expect his readers to interpret. That theory would have underlain his last, uncompleted project, which was a statistical history of grapegrowing and winemaking in California. The book he envisioned was to contain a minimum of introductory text and vast numbers of numbers. The subversive side of the deal was, he was slyly certain that people would study the information and forthwith turn away from geographically deceptive wine labels. Such, to his last, great outrage, were and are found in too great numbers on too many store shelves. Maybe some of his friends will find a way to get the project finished and printed. It would be a suitable memorial.



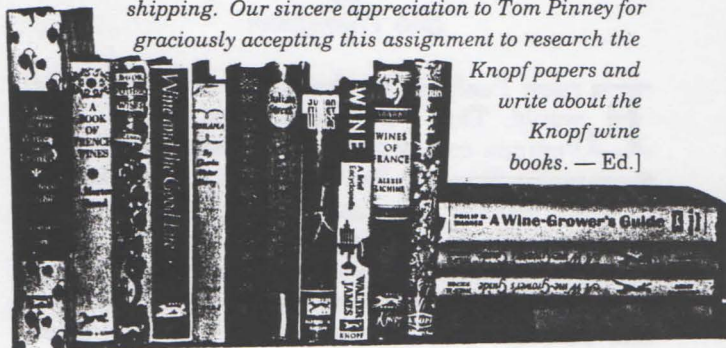
PINNEY, *cont. from p.6* —

tailed information, clearly presented. Alfred A. Knopf could have had nothing to do with the book, since he had been long retired before it was first published. But it was a fitting continuation of a list that Knopf had developed.

It seems to me that the main things to be said about Knopf as a publisher of books on wine for the American market are these. First, he performed a notable service by publishing about wine when Prohibition was still firmly in place. When Repeal came he brought out two of the best books to appear then, those by Julian Street and Philip Wagner, both of which had deservedly long lives. In the thirty years or more that stretched from Repeal in 1933 to the onset of the wine boom in the late '60s, Knopf was effectively alone among American trade publishers in having anything at all resembling a list of wine books: Street, Wagner, Mabon, Lichine, James, Shand, Churchill. I have said that I will exclude all remarks on Knopf's books about food and cooking—the “gastronomic” books, or “Books for the Gourmet,” as Knopf labeled them—but here it must be said that some of those can be seen as part of the wine list as well: Joseph Wechsberg's *Blue Trout and Black Truffles* (1953), for example, or Waverley Root's *The Food of France* (1958), or Angelo Pellegrini's *Wine and the Good Life* (1965). And Knopf deserves special credit for keeping Philip Wagner's work before its small but influential public. In the long, unremunerative years following Repeal, Knopf, as a publisher of books on wine, was as a voice crying in the American wilderness. He kept the faith.

[This article had its beginnings several years ago when a note was received by your editor: “Yesterday at the Huntington Library I came across *The Library Chronicle of the University of Texas at Austin* (Vol.26, Nos.1 / 2, 1995). It is the catalogue of an exhibition drawn from the papers of Alfred A. Knopf, which are now at the University of Texas. There is a section on “Knopf Cooks” in the catalogue, items 493–557, which is devoted to some of the books on food and wine that Knopf published, and also illustrates Knopf's own interest in these things.” This 272-page, illustrated catalogue is, at the last asking, still available from the university: \$20 + \$3 shipping. Our sincere appreciation to Tom Pinney for graciously accepting this assignment to research the

Knopf papers and write about the Knopf wine books. — Ed.]





BOOKS ON WINE PUBLISHED BY ALFRED A. KNOPF
A CHRONOLOGICAL CHECKLIST
 Compiled by Gail Unzelman



- 1926 PEARL, RAYMOND (1879-1940). *Alcohol and Longevity*. 1st ed. New York. 273 pp., with bibliography. Printed by The Plimpton Press, Norwood, MA.
 The first scientifically valid study of the effect of drinking alcohol on the duration of life, and the first book in a long line of food and drink books published by Knopf.
- 1927 STERN, G. B. [Gladys Bronwyn] (1890-1973). *Bouquet*. 1st ed. New York. 263 pp. Printed by The Plimpton Press, Norwood, MA. Title page printed in green and black; map endpapers.
 A motor tour through the wine country of France, five glorious weeks rolling from one famous vineyard to another; illustrated with black & white photographs. Reprinted 1928, 1933, 1936.
- 1928 SHAND, P. MORTON (1888-1960). *A Book of French Wines*. 1st ed. London. 247 pp., with bibliography. Printed by The Cloister Press, London. Title page printed in red and black.
 A complete guide to the wines of France (an expanded version of Shand's *A Book of Wine*, 1926).
- 1928 THOMAS, JERRY. *The Bon Vivant's Companion...or...How to Mix Drinks*. Edited, with an introduction, by Herbert Asbury. 1st ed. thus. New York. li, 169 pp. Printed by The Plimpton Press, Norwood, MA. Edition limited to 160 copies, numbered and signed by Asbury.
 A "composite edition of Thomas' bar books [that] preserves the contents of the first edition of 1862 and incorporates the best of subsequent editions through the last in 1887." [Eberhard Buehler, *Catalogue T - Z*]. Contains many recipes using wines. Also, 1929 and 1930 eds.
- 1929 ADAIR, A. H. *Dinners Long and Short*. 1st ed. New York. 217 pp. Printed by H. Wolff Estate, New York. Title page printed in orange and black; colored frontispiece by J. E. Laboureur.
 Although not a wine book, per se, there is a 20-page chapter entitled "Polite Wine Drinking" that earns the book a place on our list.
- 1929 SHAND, P. MORTON. *A Book of Other Wines - than French*. 1st ed. New York. 185 pp., with one-page bibliography. New York & London. Printed by The Cloister Press, London. Title page printed in red and black.
 "The greater part of the material in this book is derived from a work, now out-of-print, by the same author entitled *A Book of Wine* which was published by Guy Chapman in 1926." [Alfred A. Knopf]. It is also one of the first books in English to deal with the wines of Germany.
- 1930 BERRY, CHARLES WALTER (1873-1941). *Viniana*. 1st American ed. New York. (Originally published, 1929, by Constable, London). 141 pp. Printed in Great Britain for Alfred A. Knopf by Robert Maclehose & Co., The University Press, Glasgow. Frontispiece "A Wine Auction (about 1820)" and eight colotype illustrations.
 A book in three parts: The Claret Dinner, The Burgundy Dinner, and The Champagne Dinner, hosted by Berry.
- 1930 SIMON, ANDRÉ L. (1877-1970). *The Art of Good Living*. 1st American ed. New York. (Originally published, 1929, by Constable, London). 201 pp. Printed in Great Britain for Alfred A. Knopf. Frontispiece "Le Supplice de Tantale" after Daumier. PRICE: \$2.50.
 "A Contribution to the Better Understanding of Food and Drink together with a Gastronomic Vocabulary and a Wine Dictionary." [sub-title]
- 1933 GROHUSKO, J. A. (1876-). *Jack's Manual. On the Vintage and Production, Care and Handling of Wines, Liquors, &c.* 234 pp. New York. Printed by The Plimpton Press, Norwood, MA.
 ©1908-1933, Jacob A. Grohusko. Completely revised and reset, December 1933.
 "A Handbook of Information for Homes, Clubs, Hotels and Restaurants..."
- 1933 STREET, JULIAN (1879-1947). *Wines. Their Selection, Care and Service*. 1st ed. New York. 194 pp. Fold-out wine map of France. Printed by H. Wolff Estate, New York.
 "With a Chart of Vintage Years, and Observations on Harmonies between ... Wines and ... Foods, and on Wineglasses, Cradles, Corkscrews, and kindred matters." Perhaps the first real post-Repeal guide of its type, it remained popular through a number of editions and reprints.
- 1933 WAGNER, PHILIP M. (1904-1996). *American Wines and How to Make Them*. 1st ed. New York. 295 pp., with bibliography. Printed by The Plimpton Press, Norwood, MA. PRICE: \$2.
 At the time, the only English-language book in print on making wine from grapes.
 2nd ed., revised, 1936.

- 1934 TAYLOR, ALLAN. *What Everybody Wants to Know About Wine*. 1st ed. New York. 312 pp. Printed by H. Wolff Estate, New York.
A post-Prohibition primer intended to teach Americans about wine; illustrated with wine label reproductions.
- 1937 THOMSON, GLADYS SCOTT. *Life in a Noble Household, 1641 – 1700*. 1st ed. New York. 407 pp. Printed in Great Britain by J. & J. Gray, Edinburgh. PRICE: \$4.
An illustrated account based on the household account books of William Russell, the first Duke of Bedford. Chapter 10 contains the Duke's wine cellar records, with much information on wines of the period, and according to André Simon, the first mention of Chablis ("Shably") in an English wine account (1666).
- 1942 MABON, MARY FROST. *ABC of America's Wines*. 1st ed. New York. 233 pp. Fold-out map of California wine districts. Printed by H. Wolff, New York. PRICE: \$2.
A tour of America's wineries in the early 1940s with descriptions of some 350 wines, by the Food & Wine Editor of *Harper's Bazaar*.
- 1945 WAGNER, PHILIP M. *A Wine-Grower's Guide*. 1st ed. New York. 230 pp., with bibliography. Title page printed in red and black. Printed by The Plimpton Press, Norwood, MA. PRICE: \$3.
The second Wagner title published by Knopf. Regarded as the first adequate manual of wine-grape cultivation under American conditions, it contains "chapters on the past and future of wine-growing in America, the management of a vineyard, and the choice of suitable wine-grape varieties."
Second printing, 1955.
- 1948 STREET, JULIAN. *Wines. Their Selection, Care and Service*. 2nd ed., revised and edited by A.I.M.S. Street (Mrs. Julian). New York. 288 pp. Printed by H. Wolff, New York.
"There is no book in English, so far as I know, and certainly none written for an American audience by an American that really compares with Street's." [Alfred A. Knopf].
- 1951 LICHINE, ALEXIS (1913-1989). *Wines of France*. In collaboration with William E. Masse. 1st ed. New York. 326 pp. + xxviii Index. Title page printed in red and black. Printed by Kingsport Press, Kingsport, Tenn. PRICE: \$3.75. Subsequent editions: 2nd ed., 1955; 3rd ed., 1960; 4th ed., 1963; and a 5th ed.
"... not only the most comprehensive, but far and away the best book on its subject, written ... by an expert among experts." [Alfred A. Knopf].
- 1953 WECHSBERG, JOSEPH. *Blue Trout and Black Truffles. The Peregrinations of an Epicure*. 1st ed. New York. 288 pp. Title page printed in red and black. Printed by Kingsport Press, Kingsport, Tenn.
With chapters recalling visits to Ch. Lafite-Rothschild and Ch. d'Yquem and memorable wines in the cellars of France's greatest restaurants, we add this title to our list of wine books.
- 1956 CROFT-COOKE, RUPERT. *Sherry*. 1st American ed. (Originally published, 1955, by Putnam, London). 210 pp. Endpapers map: The Sherry District of Spain. Printed by Kingsport Press, Kingsport, Tenn. PRICE: \$4.
This Knopf edition, sporting a classier binding with a blind-stamped grape decoration to the front cover and gilt decorated spine, omits the chapters on South African and Australian sherry – "this book is about the Sherry of Spain."
- 1956 WAGNER, PHILIP M. *American Wines and Wine-Making*. 264 pp. Printed by Kingsport Press, Kingsport, Tenn.
A completely revised edition of *American Wines and How to Make Them*. Subsequent revisions issued 1961, 1963.
- 1959 STREET JULIAN. *Table Topics*. Edited, and with additions, by A.I.M.S. Street. 1st ed. New York. 289 pp. Printed by H. Wolff, New York. PRICE: \$4.50.
A scrapbook of Street's writings on "food and wines, good living, good reading, good company, and good talk" from *Table Topics*, the house organ of Bellows & Co., New York wine merchants.
- 1960 JAMES, WALTER (1905-). *Wine. A Brief Encyclopedia*. 1st American ed. New York. (Originally published as *A Word-Book of Wine*, 1959, by Phoenix House, Great Britain). 208 pp. With decorations by Harold Freedman.
- 1960 SHAND, P. MORTON. *A Book of French Wines*. 2nd ed., revised. New York. 415 pp. Printed in Great Britain by The Alden Press. PRICE: \$5.75.

- 1961 CHURCHILL, CREIGHTON (1912-). *A Notebook for the Wines of France*. 1st ed. New York. 387 pp. + xxix Index. Printed by The Kingsport Press, Kingsport, Tenn. PRICE: \$8.50.
 "From a purely practical point of view, this volume is a treasure, a sophisticated guide to consult before you get to the wine dealer's or dine at a restaurant." [S. Chamberlain, Introduction].
- 1965 PELLEGRINI, ANGELO M. (1903-1991). *Wine and the Good Life*. 1st ed. New York. 306 pp. Printed by The Haddon Craftsmen, Scranton, PA. PRICE: \$5.95.
 "A unique, scandalous, and informative book that tells us how to understand and enjoy wines by ... the author of *The Unprejudiced Palate*." [d.j.]
- 1965 WAGNER, PHILIP M. *A Wine-grower's Guide: An Interesting and Informative Book for the Amateur Viticulturist on the Cultivation of Wine Grapes*. 2nd ed., revised, of 1945 title. New York. 224 pp. PRICE: \$6.95.
 Subsequent reissues under this title.
- 1967 LICHINE, ALEXIS. *Alexis Lichine's Encyclopedia of Wines & Spirits*. 1st ed. New York. 713 pp.
 A valuable and popular reference, enjoying many printings and editions, including: 1st ed., reprinted seven times; 2nd ed., revised & enlarged, 1974, reprinted four times; 3rd ed., revised with a new appendix, 1981.
- 1976 WAGNER, PHILIP M. *Grapes into Wine. A Guide to Winemaking in America*. 1st ed. New York. 302 pp., with bibliography. Printed by The Book Press, Brattleboro, VT. Issued cloth-bound and paperback (PRICE: \$5.95).
 This is an up-to-date revision of his classic *American Wines and Wine-Making*.
- 1979 LICHINE, ALEXIS. *Alexis Lichine's Guide to the Wines and Vineyards of France*. In collaboration with Samuel Perkins. 1st ed. New York. 449 pp. Printed by Murray Printing Co., Westford, MA. PRICE: \$15.
 An entirely new and current version of *Wines of France*. Also, 2nd ed., revised and expanded, 1982. 483 pp.
- 1980 BROADBENT, MICHAEL. *The Great Vintage Wine Book*. 1st ed. New York. 432 pp. Printed by Haddon Craftsmen, USA. PRICE: \$25.
 The personal tasting notes of one of the world's foremost wine experts on some 6,000 wines recorded during a twenty-seven-year period, this is an invaluable reference book for anyone who buys, sells, collects, or drinks fine wine.
- 1980 OLKEN, CHARLES and SINGER, EARL and ROBY, NORMAN. *The Connoisseurs' Handbook of California Wines*. 1st ed. New York. 182 pp. Printed by Kingsport Press, Kingsport, Tenn. PRICE: \$4.95.
 A "complete, authoritative, critical guide (pocket-sized) to the wines of California and the West Coast from the editors of Connoisseurs' Guide to California Wine. Second ed., expanded and revised, 1982, 230 pp. PRICE: \$5.95.
- 1982 HAZAN, VICTOR. *Italian Wine*. 1st ed. New York. 337 pp., with bibliography. Printed by Murray Printing Co., Westford, MA. PRICE: \$17.95.
 "Everything the wine lover wants to know about the wines of Italy, set forth with authority and clarity and grace." [d.j.]
- 1986 VEDEL, ANDRÉ, editor. *Hachette Guide to French Wines*. 1st American ed. New York. 741 pp.
 The English translation of one of France's leading wine guides. Subsequent editions.
- 1986 ROBINSON, JANCIS. *Vines, Grapes and Wines*. 1st American ed. New York. 280 pp., with glossary, bibliography, and index. PRICE: \$29.95.
 Written by one of the most respected British wine writers and winner of the 1986 "Clicquot Wine Book of the Year" award, this is the first complete guide to grape varieties and the wines made from them.
- 1987 FINIGAN, ROBERT. *Robert Finigan's Essentials of Wine. A Guide to Discovering the World's Most Pleasing Wines*. 1st ed. New York. 385 pp. PRICE: \$19.95.
 Finigan's guide was hailed as "the first comprehensive introductory wine book written for our time by an American with emphasis on the American market."
- 1991 ROBY, NORMAN S. And OLKEN, CHARLES E. *The New Connoisseurs' Handbook of California Wines*. 1st ed. New York. 388 pp. Printed by Kingsport Press, Kingsport, Tenn. PRICE: \$24.
 A continuation of *The Connoisseurs' Handbook* first published in 1980. Second ed., 1993, 398 pp; third ed., 1995, 414 pp.; fourth ed., 1998, 414 pp.

- 1993 LOFTUS, SIMON. *Puligny-Montrachet. Journal of a Village in Burgundy*. 1st American ed. (Originally published in 1992 by Ebury Press, London). 308 pp. Printed by Arcata Graphics, Martinsburg, West Virginia. PRICE: \$24.
A wine merchant's study of a Burgundy village and seven and a half acres that produce the grandest of all white wines.

ALFRED · A · KNOPF



PUBLISHER · N · Y ·

A SELECTION OF KNOPF "BOOKS FOR THE GOURMET"

- 1928 SHAND, P. MORTON. *A Book of Food*.
 1930 REBOUX, PAUL. *New French Cooking*.
 1939 ELLSWORTH, MARY G. *Much Depends on Dinner*.
 1942 OWEN, JEANNE. *Lunching and Dining at Home*.
 1945 PLATT, JUNE. *Serve It and Sing. Forty-four Delicious Ways of Serving ... Liver Paté*.
 1950 KNOPF, MILDRED O. *The Perfect Hostess Cook Book*.
 1954 DAVID, ELIZABETH. *Italian Food*.
 1955 ELKON, JULIETTE. *The Honey Cook Book*.
 1957 CHAMBERLAIN, NARCISSA. *The Omelette Cook Book*.
 1957 HARVEY, PEGGY. *Season to Taste*.
 1958 PLATT, JUNE. *The June Platt Cook Book*.
 1958 ROOT, WAVERLY. *The Food of France*.
 1958 WATT, ALEXANDER. *Paris Bistro Cookery*.
 1959 DONON, JOSEPH. *The Classic French Cuisine. A Complete Cook Book for Americans*.
 1959 KNOPF, MILDRED O. *Cook, My Darling Daughter*.
 1961 BECK, SIMONE / BERTHOLLE, LOUISETTE / CHILD, JULIA. *Mastering the Art of French Cooking*. Vol.I
 1964 KNOPF, MILDRED & EDWIN. *The Food of Italy and How to Prepare It*.
 1966 KNOPF, MILDRED O. *Around the World Cookbook for Young People*.
 1968 CHILD, JULIA. *The French Chef Cookbook*.
 1968 GRIGSON, JANE. *The Art of Charcuterie*.
 1968 RODEN, CLAUDIA. *A Book of Middle Eastern Food*.
 1969 KNOPF, MILDRED O. *Around America. A Cookbook for Young People*.
 1970 CHILD, JULIA / BECK, SIMONE. *Mastering the Art of French Cooking*. Vol.II.
 1970 PELLEGRINI, ANGELO M. *The Food-Lover's Garden*.
 1971 KNOPF, ALFRED A. *Knopf Cooks*. (favorite recipes of Knopf employees).
 1972 BECK, SIMONE. *Simca's Cuisine*.
 1972 BRILLAT-SAVARIN, J. A. *The Physiology of Taste*. Translated by M.F.K. Fisher.
 1974 BEARD, JAMES. *Beard on Bread*.
 1975 CHILD, JULIA. *From Julia Child's Kitchen*.
 1977 KUO, IRENE. *The Key to Chinese Cooking*.
 1979 ORTIZ, ELISABETH LAMBERT. *The Book of Latin American Cooking*.
 1980 HEATTER, MAIDA. *Book of Great Chocolate Desserts*.
 1980 DAVID, ELIZABETH. *Elizabeth David Classics: Mediterranean Food, French Country Cook, Summer Cooking*.
 1981 JAFFREY, MADHUR. *World-of-the-East Vegetarian Cooking*.



**BOOKS &
BOTTLES**
by
Fred McMillin

"IT BUBBLES ... IT SPARKLES!"

The Book: *See How It Sparkles* by Major Ben C. Truman, Los Angeles: Geo. Rice & Sons, 1896. Also a reprint edition by *Wine World Magazine*, 1973, which includes a six-page forward by Roy Brady, and one page of photographs of Major Truman.



astronomic events in the U.S.A. — 1896:

Tootsie Rolls are introduced, the first penny candy to be wrapped in paper. ■ Cracker Jack is created, though it will be fourteen more years before sales are dramatically increased by enclosing little prizes in the boxes. ■ Chop

Suey is created in New York. (There are rival claims.)

■ Major Benjamin C. Truman's *See How It Sparkles* is published in Los Angeles, the first wine book published in the growing metropolis.

Why does Major Truman's book belong on this list? Truman, a *New York Times* Civil War correspondent, bon vivant, and President Andrew Johnson's private secretary, moved to California in 1867. It soon became apparent that he was possibly the most enthusiastic and articulate advocate of California wines. ("Addicted to visiting California wineries and vineyards," Major Truman had done the same in France and so could make direct comparisons. His credentials include serving as a California Commissioner to the 1900 Paris Exposition.) He wrote:

■ "Nature has surely done more for California than for France ... It is only a matter of time when patience, experience and success will co-operate with other conditions ... and the Golden State will give to the world many rare and desirable brands."

■ Leading reds are "made from Melot [sic], Malbec, Hermitage [Syrah], the Cabernets and Zinfandel grapes." The list of districts producing "superior clarets" is headed by Napa, with Sonoma second. Jacob Schramm's is named as one of the top wineries.

■ On whites: "Next to those of Germany, the most superior white wines produced in the world are [those]

of Napa and Sonoma, and possibly one or two other, counties of Central California."

■ "The best Champagne produced in America is the Eclipse, made in San Francisco by Arpad Haraszthy, [who] spent six years in the vineyards and cellars of Moët & Chandon. His wine of '90, '91, '92, and '93, properly cooled, is a close second to the [French] Perrier-Jouët."

■ "San Gabriel brandy is by far the purest in America, not excepting most French importations." (Perhaps the legacy of Spanish missionary Friar Duran, whose peers said "his doubly distilled brandy was twice as strong as the reverend father's faith.")

■ The Major's favorite: "But the monarch of all wines is Champagne. Ah me! How it bubbles, how it sparkles, the most ravishing of all wines! God bless the dear, good old recluse who first made Champagne ... the pious cellarer who taught the nectarous juices to effervesce, and gave to the world its newest and most enchanting wine." Among the best Champagnes Truman lists Roederer, Mumm, Veuve Clicquot, Pommery, and Moët & Chandon.

The Bottles: Quite remarkably, the Major's top California wine districts remain among the leaders a century later. Here are the bottles from each, selected by my picky panel.

NAPA RED – Grove Street C. S., 1999. \$39.

SONOMA RED – Gary Farrell Encounter, 1999. \$60.

NAPA WHITE – Peju Province Sauv Blanc, 2001. \$16.

SONOMA WHITE – Chalk Hill Pinot Gris, 2000. \$40.

AMERICAN SPARKLER – Schramsberg Crémant

Demi-Sec. \$29. Jacob Schramm was a barber by trade. Today the Davies family continues to keep the winery a cut above the competition.

FRENCH SPARKLER – Veuve Clicquot Yellow Label Brut. \$50.

CALIFORNIA BRANDY – Germain-Robin, Select Barrel XO. \$100.

[Fred is our longest-standing contributor...he has not missed an issue since the first volume in 1991! Honored by the Academy of Wine Communications as one of America's 22 best wine writers, he also teaches a monthly wine course in San Francisco (for details, fax him at 415.567.4468). Cheers, Fred! — Ed.]



THE WAYWARD TENDRILS is a not-for-profit organization founded in 1990 for Wine Book Collectors. Yearly Membership / Subscription to the WAYWARD TENDRILS QUARTERLY is \$20 USA and Canada; \$25 overseas. Permission to reprint is requested. Please address all correspondence to THE WAYWARD TENDRILS, Box 9023, Santa Rosa, CA. 95405 USA. FAX 707-544-2723. E-mail: tendrils@jps.net. Editor and Publisher: Gail Unzelman. —

A REVIEW OF NORTHWEST WINE PERIODICALS AND A NEW WINE BOOK

by
Willard Brown

Discovering Washington Wines: An Introduction to One of the Most Exciting Wine Regions by Tom Parker. Seattle: Raconteurs Press LLC, 2002.



I learned of this recently published book after the appearance of my annotated checklist, "Wine Books of the Pacific Northwest," in the October 2002 *W-T Quarterly*. I anticipated liking it because it is small (6"x9"), short (160 pp), inexpensive (\$16.95), and up to date.

The author, a wine enthusiast, has degrees in history and business, but does not claim wine business insider status. He starts well with a fairly succinct history of grape growing and winemaking in Washington followed by a section on geography and climate, then a review of vintages 1991–2001 with climatic factors affecting those vintages.

He then describes the five American Viticultural Areas (AVAs)—Yakima, Columbia, and Walla Walla valleys, Puget Sound, and Red Mountain—with their geographical and climatic characteristics. Maps are included. Also noted are several subregions, most of which are destined for future AVA status.

There follows a thorough description of wine grape varieties grown in Washington with a list of notable producers of each. (There are also some notable omissions.) An extensive appendix contains, among other things, a glossary of wine terms and a complete listing of wineries (with addresses, phone and website/email information), and a good bibliography. Missing are detailed maps with locations of the wineries, requiring the wine tourist using this book to also have a good Washington road map.

The only thing new about this book, compared to its predecessors, is a chapter on Washington cult wines with a listing of likely candidates. While it is doubtful that any Washington winery has achieved cult status as defined by the California model, it is not premature to identify those wineries whose efforts are both collectible and affordable compared to the Californians. Many of these wines are unlikely to be available outside the state, but armed with this book, the traveler in Washington should be able to locate most or at least get on the mailing lists.

Overall this book does not disappoint, since its primary audience is the wine tourist, but it does not attain the lofty height reached by Lisa Shara Hall in her definitive *Wines of the Pacific Northwest* (2001).

Northwest Wine Periodicals and Newsletters

Interest in wines of the Northwest has resulted not only in a plethora of books on the subject but a number of newsletters and periodicals as well. Although not necessarily comprehensive, the following are those I am acquainted with and have reviewed. The first three are periodicals, available at newsstands and wine shops in the Northwest, while all are available by subscription.


Northwest Palate. Feature articles cover wine touring, wine ratings, and food. Wine news and an events calendar are regular departments. There is a heavy emphasis on Northwest cuisine and restaurants. Published bi-monthly. Subscription: \$21.00/year. PO Box 10860, Portland, OR 97296-0860. ☎ 503-224-6039 / 1-800-398-7842. www.nwpalate.com Recommended.

Wine Press Northwest. Follows virtually the same format as the *Northwest Palate* but the bias is more toward wines, comprehensive ratings and wineries. Published quarterly. Subscription: \$10.00/year. PO Box 2608, Tri-Cities, WA 99302-2608. ☎ 509-582-1564. www.winepressnw.com Recommended.

Oregon Wine Magazine. Differing from the above by being limited to the wines of Oregon, this periodical is in newspaper format. Heavily subsidized by advertising, it nevertheless is useful and informative. There is usually a comprehensive listing of wineries in Oregon along with news, events, and featured wineries. There are no wine ratings. Published monthly except January. Subscription: \$10.00/year. Free at many wineries and wine shops in Oregon and Washington as well as a few other states. 644 SE 20th Ave. Portland, OR 97214. ☎ 503-232-7607. www.oregonwinepress.com Recommended.

The Wine Iconoclast. Editor and publisher Robert Mayfield promises to offer satire, cartoons, extreme wine reviews and coarse language. He does not disappoint. This monthly newsletter covers the wines of Oregon and Washington and reviews are its *raison d'être*. They are generally informative and accurate. Many might appreciate the editor's irreverent and self-indulgent style; I did not and discontinued my subscription after one year. Subscription: \$25/year. Wine Iconoclast, 1505 NE 155th Ave., Vancouver, WA 98684. Qualified recommendation.

Oregon Wine Report: Independent and Authoritative News and Reviews for Consumers of Oregon Wines. This newsletter, published five times yearly, is available only by subscription. The editor and publisher, Cole Danehower, exhaustively reviews the wines of Oregon, which means for the most part Pinot Noir, but he does not ignore the other varietals. The wines are purchased, the tastings are blind, and hedonic ratings from C to A+ are given. The ratings are generally very reliable. Also in each issue are feature articles on Oregon wineries and personalities. Subscription: 1900 Scottsburg W. Rd., Scottsburg, OR 97473. ☎ 541-587-4206. www.oregonwinereport.com Highly recommended.

Many wineries in the Northwest publish newsletters for the benefit of their mailing list subscribers. These are available free from the individual wineries. There is also an abundance of information available by searching the world-wide web with the search term "Northwest Wine." 

IN THE
WINE
LIBRARY
by
Bob Foster



[Founding Tendril Bob Foster writes a regular wine book review column for the worthy bi-monthly, *California Grapevine*. As always, we express our gratitude for generous permission to reprint (the following reviews are from the Oct-Nov 2002 and the Dec 2002 / Jan 2003 issues). — Ed.]

Africa Uncorked: Travels in Extreme Wine Territory by John and Erica Platter. South San Francisco: Wine Appreciation Guild, 2002. 288 pp, cloth bound. \$24.95.



It's one of the oldest traditions in wine writing—visit an area and write about your travels and the wineries you visit. In the late 1870s Henry Vizetelly was writing about his travels to the Champagne region. In more recent times Kermit Lynch chronicled his travels along the wine routes of Europe. But John

and Erica Platter, authors of an annual guide to the wines of South Africa, have followed this worthy literary tradition to a region never before covered in depth—Africa. While there has been a fair amount of coverage of the wine and lands of South Africa, that region is only a small portion of this book. The

authors visited 13 countries where wine is produced in Africa. Their realm stretches from Morocco in the northwest to the three islands east of the continent, Madagascar, Reunion and Mauritius.

Given the political turmoil in some regions, just getting to some of the wineries required armed escorts. Many of the wineries exist in countries where there is a significant Moslem population that believes wine consumption is evil. One of the recurring themes of the book is how these wineries managed to survive (and sometimes prosper) in such a hostile religious climate. The extent to which some producers have gone to locate their facilities in non de script buildings is fascinating. The myriad of different religious views towards wine within the African Islamic community is perplexing and interesting.

One does not normally think of wine growing or wine making as a high risk occupation. But consider the poor winemakers and grape growers in Algeria in the 1990s. In the past, Algeria had been a huge wine making and wine exporting region. But in 1990 the Islamic Salvation Front (FIS) swept to power in local elections following local bread riots. The FIS announced that wine was forbidden by God. Soon the vast majority of the wineries had closed or turned to table grapes. Civil war erupted and chaos prevailed. In one region, Mascara, the Islamic militants issued a chilling warning in 1994 to the growers, "Cut one grape and we cut your throat. And your wife's and children's." Within one month 300 wineries closed their doors. However, within a decade the government stabilized and the new regimes recognized the value of wine making both as a source of domestic employment and export revenues. The authors fully document the rebirth of the industry in this country.

For each of the other twelve regions covered, similarly interesting stories are presented. Depending on the political stability of the country and the level of economic development, the struggles have either the familiar aspects of developing a winery in a relatively modern context or struggling just to attain the most basic level of wine making.

While I think this book is top notch and a must read for all wine lovers with any spirit of adventure in their souls, I must note that it is not a quick, easy read. First, the authors write in a very intricate style containing complex sentences that are not quickly mastered. Reading this work requires serious concentration. Making it all the more difficult, the book is printed in dark brown ink. I don't understand this choice at all. It simply makes the page hard to read in all but the brightest of environments.

This book is a worthy addition to the wine literature. Move over Vizetelly, Lynch, and the rest—the Platters have arrived. Very highly recommended.

cont. on p.3 —

TAKING CARE OF A COLLECTION

by
Ruth Walker

[Ruth is a bookbinder specializing in restoration, and the proprietor of Reade-Moore Books in Petaluma, California. Her knowledgeable advice and helpful hints appeared in Vol.5 No.3 (July 1995) of our Newsletter, here reprinted for the newer Tendrils and as a useful review for us "older vines." - Ed.]



here comes a point in every collector's experience when the housing and care of books and ephemera becomes as important as new acquisitions and cataloging. I have found that my enjoyment and dedication to my "treasures" knows no bounds; however, I am often overwhelmed

by the care and space considerations. How about you? Let's begin with the

Optimum Environmental Requirements for maintaining a collection:

SUBDUED SUNLIGHT is necessary as prolonged ultraviolet light causes paper to become brittle, fades cloth spines, dries leather bindings so that the leather eventually crumbles and powders, and causes vellum bindings to warp. Incandescent lighting is preferred; however the damaging rays can be filtered out of fluorescent lighting. Bookcases should be placed in rooms that do not receive direct sunlight, or placed at right angles to windows.

CONSTANT ROOM TEMPERATURE eliminates potential dampness that encourages the growth of mold (mildew). By keeping the temperature between 65 and 75 degrees and the relative humidity at 50 to 60%, the mold spores already present in older books and the environment are less likely to become active.

AIR CIRCULATION. Since dampness is the most critical and often least considered problem in conservation, it is important that bookcases be backed, and they should never be placed directly against the wall. Always leave a small space for air to circulate. Never keep books on the floor, carpeted or not. Bookcases and boxes of books should be installed along interior walls. In the case of closely fitting glass-fronted bookcases, the doors should be left open from time to time on warm days for better air circulation. Books should be placed on the bookshelf so that there is room for air to circulate behind them. The number of books per shelf should allow for ease of removal so that a book does not need to be forced off the shelf.

Handling and Care

As you remove a book from the shelf, always extend

the index finger over the top of the spine about an inch, so that pressure is not applied to the head cap. Many books are damaged in this way, especially leather bindings.

When a book is being opened, the right or left hand should form a 90-degree angle for cradling the book. Never open a leather bound book to a full 180 degrees: this severely strains the spine and joints, sometimes cracking them.

It goes without saying that food and drink near books and bookcases are hazardous, with potential spills leading to stains. Cloth bindings cannot be cleaned successfully except with a soft brush or dry eraser. Leather bindings can, and should be, treated with a preservative that cleans, moisturizes, and polishes.

The care of books requires a frequent vacuuming and dusting of the area in which they are housed. Also, take time to look for insect infestations, such as silverfish, brown clothes moths, etc. Sprinkle borax at the back of bookshelves to discourage silverfish and firebats. The books need an annual dusting, with the tops vacuumed, not wiped, as a wiping of settled dust from the top of a book can drive dust and dirt into the text of the book.

Last but not least, what about the books and ephemeral material that there are no shelves for, or that must go into storage? I recommend that you spend money on sturdy, uniform (easier to store), archival, acid-free cartons that can be labeled to give some sense of order and sanity. Find an appropriate environment as discussed without resorting to the floor of the garage. Use good quality wrapping paper, never newspaper. To keep moisture from collecting in the cartons, use dehumidifying silicate in bags. Annually, on a warm day, take the books out of their boxes and stand them up, fanned out, for a 24-hour period.

Book Repairs that You Can Do

After installing bookcases and book boxes to your satisfaction, the next consideration is the minor repair you can do to individual books, pamphlets and ephemera in your collection. Upon the acquisition of an item, or in reviewing your books, carefully collate the book, page by page, looking for foreign debris: newspaper clippings, bobby pins, straight pins, paper clips, deceased critters, etc. Remove all such items, including plants, as they stain pages, sometimes actually "eating" through the paper. If you have a number of books to assess, sort them according to cloth, leather, pamphlet, and other ephemera.

CLOTH BINDING care involves cleaning the boards and spine with a very soft brush and a dry eraser-pad like Faber Castell's Magic Pad, a vinyl cleaning pad that is non-abrasive. Never attempt to use water and soap solutions to clean cloth boards as this makes the

cloth separate from the board and leaves discolored areas. Vacuum the head, tail and fore-edge areas, as well as any remaining dry erasure granules.

Frayed head and tail areas of the spine and corners can be consolidated with a white glue like Elmer's, a polyvinyl acetate (PVA). Using a toothpick tipped in the glue works well. Let dry five to ten minutes (or until dry to the touch) before placing in the bookcase.

Older book cloth that shines (indicating a great deal of sizing), and leatherette may be brightened with a soft cloth like flannel that has the barest hint of anhydrous lanolin rubbed into it. Another method is the use of a silicon product called EndDust sprayed into a cloth and then used to wipe the covers. These two methods are similar to lightly dusting and waxing a small wood box. Allow the book to air for 24 hours.

No glue, no matter what the claim, is going to repair or consolidate a cracked joint or inner hinge on a cloth or leather bound book. Books that have been treated in this manner later become complex problems for the restoration bookbinder. It is better to cover the book with a 3 ml. mylar jacket to prevent further wear. You should also consider protecting all of your more fragile or valuable items with a mylar wrapper, especially those with paper dust-jackets. Mylar is simple to cut if lined up with a T-square, a little practice, and patience. Place the mylar and book on a hard cutting surface, line the book up in the center with a good straight edge to take an accurate height measurement. After cutting, wrap the mylar around the book to ascertain the amount of turn-in needed, then trim, fold, and install.

LEATHER BINDINGS already in good condition (no powdery or loose joints) can be treated with a dry eraser-pad and then a barely damp cloth if dust or grime is present, taking care to do only the spine and boards. Vacuum the head, tail and fore-edge areas.

Elmer's Glue consolidates powdery, worn leather corners, as well as head and tail areas that have come loose. Leather labels and gouges can also be treated with glue. Let dry 5 to 10 minutes. Afterwards a leather preservative should be applied according to manufacturers instructions, with waxed paper inserted between the boards and first free-endpapers to prevent the preservative from staining the endpapers. Allow to dry, buff, remove waxed papers, then return to the bookcase.

PAMPHLETS AND EPHEMERAL MATERIAL can also be cleaned with a dry eraser-pad, using careful outward strokes while pressing down firmly on the item. Mylar folders that fit 3-ring binders are useful in cataloguing and storing ephemera for easy access and display. For those who have a large number of pamphlets, a storage system using the standard 7"x10" plastic envelopes with acid-free board inserts available

at comic book collectors' shops, is highly recommended. Lidded storage boxes to fit are also sold at these shops. (Do not use zip-lock plastic bags for book or pamphlet storage! Books need to breathe; over a period of time books placed in air-tight containers collect moisture—small amounts, but this is just enough for mold spores to thrive.)

PAPER TEARS are easily repaired using Archival Document Repair Tape, a non-yellowing, neutral PH, reversible transparent product. Old discolored or missing tissue guards that protect wood and steel engravings and lithographic illustrations can be replaced with a neutral PH tissue.

PREVIOUS OWNERS' signatures, endpaper notes, bookplates—should they be removed? I advise against it. These are all a part of the history and provenance of a book. Collectors are active participants in an historical time-frame, and should be stewards more than possessors of their books.

Moving Books in Cartons

Books prefer to be packed spine down, and fairly tightly, in medium sized cartons. They need not be wrapped in paper unless the binding is fragile or the surface can rub off.

Recommended Reading

The Care of Fine Books by Jane Greenfield (NY: Nick Lyons, 1988) is an in-depth discussion of how to take care of books, including a short history of book construction. *Practical Book Repair and Conservation* by Arthur Johnson (London: Thames & Hudson, 1988)—the best overview on book repair for the collector, with a useful glossary and great discussions and illustrations. *Cleaning and Repairing Books: A Practical Home Manual* by R.L. Shep (1980). Index includes everything you have ever thought about trying to fix: dirty edges, newspaper clipping stains, sun-fading... All three books are quality paperbacks and not at all expensive.



BOOKS are not made for furniture, but there is nothing that so beautifully furnishes a house. A little library growing each year is an honorable part of a man's history. It is a man's duty to love books. A library is not a luxury, but one of the necessities of life. — Henry Ward Beecher

Leland Stanford's
GREAT VINA RANCH
1881 - 1919

*A Research Paper:
The history of Senator Leland Stanford's
Vina Vineyard and the World's Largest Winery
formerly the site of Peter Lassen's Bosquejo
and Henry Gerke's Ranch*

Compiled by ERNEST P. PENINOU

Foreword by Maynard A. Amerine



YOLO HILLS VITICULTURAL SOCIETY
SAN FRANCISCO