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A LONGMAN LIST OF BOOKS ON WINE

by Gail Unzelman

A History of Longmans and Their Books 1724–1990: Longevity in Publishing by Asa Briggs. London: British Library / New Castle, DE: Oak Knoll Press, 2008. 587 pp. Illustrated. Cloth, with d.j. \$110.



ver the years, while cataloguing books acquired for our wine library, the London publishing name, Longman, in several variant forms, has been recorded for some two dozen books that cover three centuries. I have long wondered what these variations meant and how the publishing house evolved (or, if it even was the same house). We have, e.g.: T. Longman; Longmans, Green & Co.; Longman, Hurst, Orme, and Brown; Longman,

Rees, Orme, Brown & Green; &c. The recently published book by Asa Briggs, *A History of Longmans and their Books 1724–1990: Longevity in Publishing*, explains it all in fine detail.

Wayward Tendrils readers will certainly recognize the name of the author, who has written two wine-related works of note: *Haut-Brion. An Illustrious Lineage* (Faber & Faber, 1994) and *Wine For Sale: Victoria Wine and Liquor Trade 1860–1984* (University of Chicago Press, 1985).

Asa Briggs [b.1921], now Lord Briggs, is an eminent historian whose main field of research has been in 19th and 20th century social and cultural history. His celebrated works include *Victorian People* (1954, 1973), *Victorian Cities* (1963), *A Social History of England* (1983), and the four-volume

History of Broadcasting in the United Kingdom (1961, 1965, 1970, 1979; composite new edition, 1995). During his distinguished academic career, Briggs has served as Professor of History at Leeds University, Vice-Chancellor of the University of Sussex, Provost of Worcester College, Oxford, and Chancellor of the Open University. Appendix 5 (pp.561–565) in this present work provides a very interesting “Life Span: An Autobiographical Note” of the author.

The House of Longman

Longmans, founded by Thomas Longman in London in 1724, is the oldest commercial publishing house in the United Kingdom. Briggs’ scholarly, well-researched, and comprehensive history is told within the context not only of the book trade, but also of national and international social, economic, intellectual and cultural history. It is well-annotated and strikingly illustrated (both in black & white and color), and carries a fine index and five appendices of unusual interest.

From its beginning, Longmans chose titles likely to have a long life (Roget’s *Thesaurus*, Gray’s *Anatomy*, Macaulay’s *History of England*), and throughout its history the House of Longman has published a variety of important works, covering religion, law, medicine, science, and sport. As a major publisher of dictionaries and reference books, the firm is renowned for its educational publishing.



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There is no need to explore here the impressive list of publications and accomplishments of Longman's magnificent history, but suffice it to say, let it set the stage for a little journey into their wine-related publications. I was hoping that author/historian Briggs, having himself written two books on wine, would give us some insight into the wine books (and their authors) published by Longmans. But, sadly, he does not; there is only one wine book mentioned in this 587-page history (see below, Peter Shaw, 1761). I do not understand why, since the titles—those in our library alone and surely there are others—are considered important works to this day. They certainly qualify for "longevity."

The List of Longmans

There are two ways to present this catalogue of Longman wine titles, chronologically and alphabetically. Listing them first, briefly, in chronological order, should help to illustrate the "Succession of Imprints of The House of Longman" (Appendix 2), and significant other events happening at the time, as per Briggs' superb Appendix 4. "Time Span 1724–1990: Longman as a Publisher" where he provides "the context" surrounding the Longman publications. The second listing of the books, alphabetically, will provide bibliographical and annotative information.

18th Century

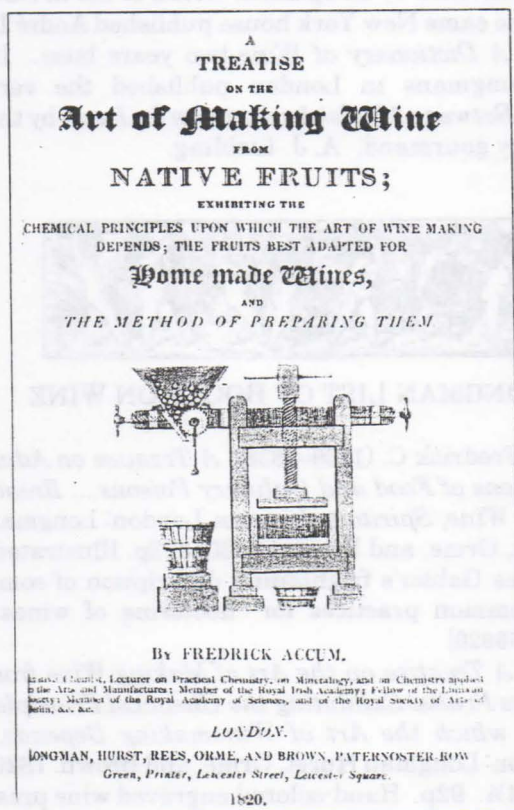
The earliest Longman imprint in our collection is 1731, a book by Peter Shaw, M.D., *Three Essays in Artificial Philosophy, or Unusual Chemistry. ...III. An Essay for Concentrating Wines... or taking the superfluous water out of them to advantage*. Soon after the founding of the firm in 1724, T. Longman formed a partnership with J. Osborn. The title page of Shaw's *Three Essays* reads, "Printed for J. Osborn and T. Longman." (Interestingly, Peter Shaw's first book *The Juice of the Grape, or Wine Preferable to Water... wherein Wine is Shewn to be the Grand Preserver of Health... With a Word of Advice to the Vintners* was published in 1724 in London by W. Lewis, likely just when Longman was being established.) ■ 1745. In 1745, when the firm had adopted the imprint of Longman & Shewell, they published the first English translation of Louis Lemery's *Treatise on All Sorts of Foods... Also of Drinkables*. Lemery was a noted French chemist, and physician to Louis XV. His *Treatise*, first published in France in 1702, is "a very interesting book, full of ancient lore and superstitions." ■ 1750. Mid-century, about the same time as the British Museum was founded and Samuel Johnson's *Dictionary of the English Language* was co-published by Longman, another wine work of note came from the House of Longman: *Discourses on Tea, Sugar,*

Milk, Made-Wines, Spirits, Punch... with Plain and Useful Rules for Gouty People, written by the physician Thomas Short, a prolific and renowned writer on beverages during the 18th century. ■ 1761. The latest of the 18th century Longman wine books in our library is Peter Shaw's *Essays for the Improvements of the Arts, Manufactures and Commerce, by Means of Chemistry... containing... An Essay to Introduce an Art of Concentrating Wines, Beers...* "Printed for T. Longman, in Paternoster Row." (Between 1747 and 1793 the firm bounced back and forth through several imprint changes, all involving the single name of Longman in one form or another.) Dr Peter Shaw and his "universal, as well as practical, science" works are the only wine material put forth by Briggs in this history. We are told that Shaw, "born in Lichfield, an important city on the 18th century cultural map of England," was Thomas Longman's physician and a "highly effective communicator of knowledge," who was appointed Physician Extra-ordinary to King George II in 1752. Briggs devotes two pages to Shaw, the "dedicated improver."

19th Century

Upon entering the 19th century and throughout most of it, with deaths and new partners, the names Rees, Hurst, and Orme, Brown, and Green become enmeshed in the company's imprint. Great Britain had just abolished the slave trade, the U.S. shortly would declare war on Britain, and Jane Austen published her *Pride and Prejudice* when the House of Longman printed in 1805 the 2nd edition of William Speechly's landmark *A Treatise on the Culture of the Vine... with New Hints on the Formation of Vineyards in England*. The first edition of Speechly's work, a "model of the sound, practical, well-written and beautifully printed manual" [Gabler39990] that included five engraved plates, had been published in 1790 by the author. Longman, obviously realizing a major work of lasting importance, published the subsequent second (1805) and third (1821) editions. Speechly, for many years gardener to the Duke of Portland at Welbeck Abbey, was considered to be "the best kitchen, fruit, and forcing gardener of his time," and his book would later be recognized as "the most important and influential work on viticulture published in England in the 18th century." [Henrey, *British Botanical and Horticultural Literature before 1800*, 1999; see also WTQ v.18#2, pp.10-11]. ■ 1816. In 1816, the now extremely scarce book, *Remarks on the Art of Making Wine, with Suggestions for the Application of its Principles to the Improvement of Domestic Wines*, by John Macculloch, Physician in Ordinary to his Royal Highness Prince Leopold, Member of the Geological

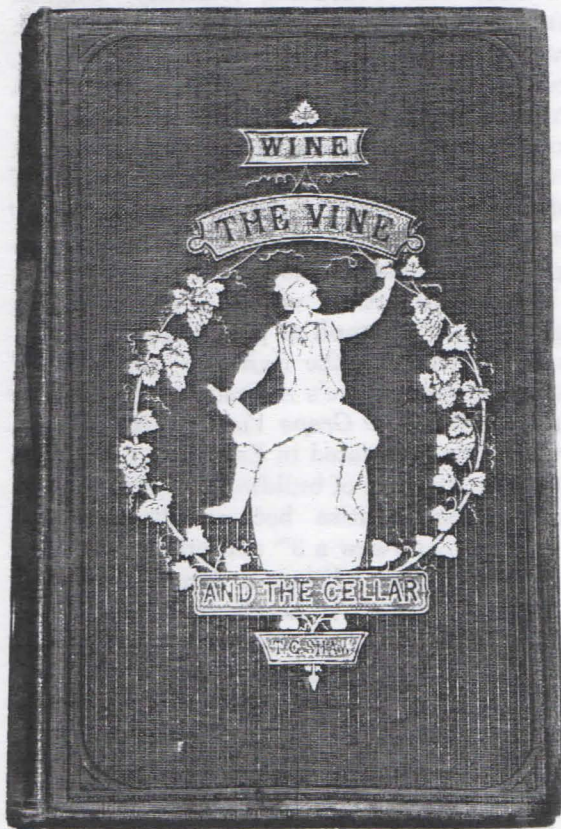
Society, and Lecturer of Chemistry, was published by Longman, Hurst, Rees, Orme and Brown. Our fourth edition was published in 1829; I assume the intervening editions (1817, 1821) also bear the Longman imprint. Briggs' notes for this period tell us that in 1820 the first steamship crossed the Atlantic and the Manchester Guardian was founded; 1826 saw a financial crisis and the collapse of the prestigious London publishing house, Constable and Co. (which would later play an important role in wine publications, especially during the first few decades of the 1900s).



- 1820. In 1820, Longman, Hurst, Orme, and Brown published two significant works by Fredrick Accum, Lecturer on Chemistry Applied to the Arts & Manufactures and Member of the Royal Academy of Sciences: *A Treatise on the Art of Making Wine from Native Fruits; Exhibiting the Chemical Principles upon which the Art of Winemaking Depends* and *A Treatise on Adulterations of Food and Culinary Poisons ... Bread, Beer, Wine, Spirituous Liquors...*
- 1824. Samuel Morewood has two "interesting and worthwhile accounts" recorded in James Gabler's *Wine Into Words* bibliography of English language wine books. *An Essay on the Inventions and Customs of Both Ancients and Moderns in the Use of Inebriating Liquors*, the first publication in English on the subject, was published in 1824 (Longman,

Hurst, Rees, Orme, Brown & Green) with an enlarged second edition, published in Dublin, following in 1838. Around this time, it is interesting to note, Braille was invented, Queen Victoria ascended to the throne, and the Kew Botanical Gardens opened. ■ 1830. Since the early years of their publishing career, Longmans realized the constant necessity for guides and books for the professional—gardening, cookery, brewing, *The Farrier's Guide*, *The Practising Attorney*, English customs regulations, *Facts Relative to Public Houses*, *The Practical Measurer*, and, wine. In 1829 the firm, now Longman, Rees, Orme, Brown & Green, began publishing *The Cabinet Encyclopedia* (1829–1846), a series of 133 volumes each with its own author and its own title, under the capable editorship of Dionysius Lardner. Our relevant volume, *Domestic Economy. Vol. I. Brewing, Wine-Making, Distilling, Baking, &c.* by Michael Donovan, was published in 1830. Briggs calls these volumes, priced at six shillings each, "a triumph of publishing." ■ 1837. Longmans grabbed up the rights to print the 2nd edition of Clement Hoare's *A Practical Treatise on the Cultivation of the Grape Vine on Open Walls*. Vines were only cultivated in England at this time against walls, on roofs of buildings, or under glass. Hoare's popular treatise became the standard reference work, and saw a 3rd edition in 1841, with numerous subsequent editions in America. ■ 1838. One of the smaller books in Longman's "titles of long life" is John Driver's 85-page *Letters from Madeira in MDCCCXXXIV. With an Appendix, Illustrative of the History of the Island, Climate, Wines, and other Information*. The author states in the Preface to the 1838 second edition that "in the very short space of three weeks from the publication of my First Edition of this little work, not a single copy remains in the hands of my bookseller." ■ 1842. This year saw the publication of a small guide, *A Comprehensive View of the Culture of the Vine under Glass*, by James Roberts. A second edition was needed by 1846. About this time, a substantially larger guide-book was issued by the House of Longman: Eliza Acton's *Modern Cookery... for Private Families*. This book of "strictly tested receipts" received much attention and saw four editions in its first year (1845); the book's popularity would continue into the 20th century. ■ 1846. Travel books, like the 1838 guide to *Madeira*, were always an important element in the Longman lists. One of these, *Bordeaux: Its Wines and the Claret Country* by Charles Cocks, plays a major role in our list. While intended essentially as a guide to the attractions of Bordeaux, some 88 of its 215 pages are devoted to wine; this was the beginning of what we know today as *Bordeaux et ses Vins*, an invaluable reference that has grown to over 2000

pages. ■ 1848. There is one other wine publication in the 1840s; then we wait fifteen years for the next one. *The Whole Art of Making British Wines, Cordials, and Liqueurs, in the Greatest Perfection...* was written by James Robinson and published by Longmans in 1848. This same year Longmans published the first volume of Thomas Macaulay's classic *History of England*. Today, Robinson is a rarity.



■ 1863. In 1863 the House of Longman moved to new quarters on Paternoster Row, and produced one of our more lovely wine books, Thomas George Shaw's *Wine, the Vine, and the Cellar*, with its elaborately gilt decorated cloth covers. The revised second edition printed the next year is dressed in the same splendid attire. ■ 1864. Between 1864 and 1875, the last of the 19th century Longman books on wine (in our library) were issued, both written by the wine merchant James Denman. *The Vine and Its Fruit. More Especially in Relation to the Production of Wine: Embracing an Historical and Descriptive Account of the Grape* was published in 1864 (2nd edition, 1875) and is today a valuable historical reference. Denman's second title, an interesting little book entitled *What Should We Drink? An Inquiry Suggested by Mr. E. L. Beckwith's "Practical Notes on Wine"* came out in 1868. The remaining decades

of the 1800s saw a rash of publications related to wine and grape growing, but none in our library bear the legendary Longman publisher imprint.

20th Century

There are three Longmans books from the 1900s that have a place on our bookshelves: one is a mystery novel with a wine theme, one a dictionary of wine, and one a pure enjoyment of the art of good living. In 1934 Marie Belloc Lowndes—the sister of Hilaire Belloc who gave us *An Heroic Poem in Praise of Wine* in 1932—wrote *The Chianti Flask*, published by Longmans, Green & Co. in New York. The same New York house published André L. Simon's *A Dictionary of Wine* two years later. In 1963, Longmans in London published the very inviting *Between Meals: An Appetite for Paris*, by the legendary gourmand, A. J. Liebling.



A LONGMAN LIST OF BOOKS ON WINE

Accum, Fredrick C. (1769–1838). *A Treatise on Adulterations of Food and Culinary Poisons ... Bread, Beer, Wine, Spiritous Liquors*. London: Longman Hurst, Orme, and Brown. 1820. 372p. Illustrated.

See Gabler's frightening description of some common practices for "doctoring of wines." [G6920]

_____. *A Treatise on the Art of Making Wine from Native Fruits: Exhibiting the Chemical Principles upon which the Art of Winemaking Depends...* London: Longman Hurst, Orme, and Brown. 1820. 7½ x 4½. 92p. Hand-colored engraved wine press on the title page.

Cocks, Charles (1812–1854). *Bordeaux: Its Wines and the Claret Country*. London: Longman, Brown, Green and Longmans. 1846. 8 x 5. 215p. Engraved sepia-tinted frontispiece, "General View of Bordeaux, From the Hills of Cenon."

Denman, James L. *The Vine and Its Fruit. More Especially in Relation to the Production of Wine: ... An Historical and Descriptive Account of the Grape...* London: Longmans, Green, Longman, Roberts and Green. 1864. 7½ x 5. 346p. Gilt decorated cloth.

■ 2nd revised ed, 1875. Longmans, Green & Co.

_____. *What Should We Drink? An Inquiry Suggested by Mr. E. L. Beckwith's "Practical Notes on Wine."* London: Longmans, Green & Co. 1868. 7¼ x 4¼. 118p. Gilt decorated cloth.

Donovan, Michael. *Domestic Economy. Vol.I. Containing Brewing, Wine-making, Distilling, Baking, &c.* London: Longman, Rees, Orme, Brown & Green. 1830. 7 x 4½. 376p. Title page has a delightful engraved vignette of puttis bringing in the harvest.



Driver, John. *Letters from Madeira in MDCCCXXXIV. With an Appendix, Illustrative of the History of the Island, Climate, Wines, and other Information...* London: Longman & Co. 1838. 7 x 4½. 85p. Claret cloth, with gilt.

Hoare, Clement (1789–1849). *A Practical Treatise on the Cultivation of the Grape Vine on Open Walls.* London: Longman, Rees, et al. 1837, 2nd ed. 9 x 5½. 164p. Brown cloth, with blind-stamped decoration of a vine-entwined amphora within a border of grape leaves. ■ 3rd ed., 1841. Longman, Brown, Green and Longmans. 9 x 5½. 210p.

Lemery, Louis (1677–1743). *Treatise on All Sorts of Foods...Also of Drinkables.* London: Longman and Shewell, 1745. 3rd ed. 7 x 4. 372p.

Liebling, A. J. *Between Meals: An Appetite for Paris.* London: Longmans. 1963. 8 x 5¼. 191p. Grey cloth, gilt-lettered spine, with d.j.

Lowndes, Marie Belloc (1868–1947). *The Chianti Flask.* [NOVEL] NY: Longmans, Green & Co. 1934. 7½ x 5. 284p. Gilt lettered cloth.

Macculloch, John (1773–1835). *Remarks on the Art of Making Wine.* London: Longman, Hurst, Rees, Orme and Brown. 1816. 7½ x 4½. 261p.

■ 4th edition, 1829. London: Longman, Rees, Orme, Brown & Green. 7½ x 4½. 280p.

Morewood, Samuel. *An Essay on the Inventions and Customs of Both Ancients and Moderns in the Use of Inebriating Liquors...in the Principal Nations of the World.* London: Longman, Hurst, Rees, Orme, Brown & Green. 1824. 8½ x 5½. 375p.

The U.S. is covered on pp.176–187.

Roberts, James. *A Comprehensive View of the Culture of the Vine under Glass.* London: Longman. 1842. 7¼ x 4¾. 83p. Dark green cloth.

■ 2nd ed., 1846. 83p.

Robinson, James. *The Whole Art of Making British Wines, Cordials, and Liqueurs in the Greatest Perfection ...* London: Longman, Brown, Green and Longmans. 1848. 7 x 4½. 275p. Red cloth.

Shaw, Peter, M.D. (1694–1763). *Essays for the Improvements of the Arts, Manufactures and Commerce, by Means of Chemistry...containing...An Essay to Introduce an Art of Concentrating Wines, Beers...* London: Printed for T. Longman, in Paternoster Row. 1761. 258p.

———. *Three Essays in Artificial Philosophy, or Unusual Chemistry. ... III. An Essay for Concentrating Wines...or taking the superfluous water out of them to advantage.* London: Printed for J. Osborn and T. Longman. 1731. 8 x 5. 192p.

Shaw, Thomas George. *Wine, the Vine, and the Cellar.* London: Longman, Green, Longman, Roberts & Green. 1863. 9 x 5½. 505p.

■ 2nd edition, 1864. 540p.

André L. Simon called this “one of the most interesting books we have on the subject.” Most modern readers would concur that “Shaw’s wit, sense of humor, and love of wine pervades every page. There is much historical data, but of real interest in the book are Shaw’s reminiscences and anecdotes of his 42 years in the wine trade.” [G38320]

Short, Thomas, M.D. (1690?–1772). *Discourses on Tea, Sugar, Milk, Made-Wines, Spirits, Punch... with Plain and Useful Rules for Gouty People.* London: T. Longman. 1750. 8 x 5. 424p.

Simon, André L. (1877–1970). *A Dictionary of Wine.* New York: Longmans, Green & Co. 1936. 266p.

Speechly, William (1733–1819). *A Treatise on the Culture of the Vine...with New Hints on the Formation of Vineyards in England.* London: Longman, Hurst, Rees and Orme. [1805] 2nd edition, with additions. 10 x 6. 300p. 6 folding engraved plates (dated 1805). Paper covered boards, with linen spine.

■ 3rd edition, 1821. London: Longman, Hurst, Rees, Orme & Brown. 9¼ x 5½. 363p. This edition, with 10 engraved plates, includes *A Treatise on the Pine Apple and the Management of the Hot House.*

[Tendrill co-founder Gail Unzelman has been collecting wine books and pamphlets for some four decades—with a special fondness for Fine Press, Bibliography, Wine Fiction, California wine history, the Port Trade, Miniature Books—and enjoys with her husband a home filled with almost 4,000 volumes. To keep company with the books, she has gathered binders-full of postcards, winery letterheads, labels, and other printed ephemera relating to California’s pre-Prohibition wine industry. Of course, there are wine-y pictures on the wall, and old corkscrews in the cabinet, &c. With these treasured archives at the ready, seven books and 19 years of Wayward Tendrils have been harvested. — Your Ed.]



Welcome! Brian McGinty (brianmcginty@cox.net), historian and author, who has a "modest" book collection specializing in the Haraszthy family and Zinfandel. Among other tributes, we appreciate him as the biographer of Agoston Haraszthy, his great-great grandfather: *Strong Wine. The Life and Legend of Agoston Haraszthy* (Stanford Univ. Press, 1998).

Another Fan of the USDA REPORTS

Dear Editor Gail: I really enjoyed Fred McMillin's remarks on the 1860 *Patent Office Report*. I am sure there are other Tendrils like me who have collected these volumes when they find them available. There are real treasures for wine history buffs in so many of them. The 1861 Report could be considered even more interesting with 73 pages (compared to 57 pages in the 1860) of grape varieties and culture. I do have an extra copy of 1861 if someone is interested. (howard@hmab2b.com). But, choice among these many-treasured volumes is the 1898 edition (at that point called *The Yearbook of the Department of Agriculture*) that contains the 12-page article by George Husmann, "The Present Condition of Grape Culture In California." If you have not already reprinted this wonderful article in a previous issue of *Tender Tendrils*, I would urge you to do so. Sincerely, Howard Miller [Lancaster, PA]

California Agriculture ON-LINE

Historian, researcher and author Charles Sullivan sends a valuable notice: The University of California has been publishing *California Agriculture* since 1946. As of July 1 the entire ±6,000 articles can be read on-line at <http://californiaagriculture.ucanr.org>. When I searched for articles involving "wine," I got 144 items, "viticulture" brought up 38, and "grapes" 384. Soon articles can be accessed through Google and Google Scholar. There is an "advanced search" capability. The entire archive is posted at the California Digital Library, which is one of my most-used "Bookmarks."

WAYWARD TENDRILS?

One of our newer Tendril members has written asking about the name of our Wine Book Collector's Society. He had come upon a copy of Ian Maxwell Campbell's book, *Wayward Tendrils of the Vine*, and wondered if a coincidence or if this was indeed our namesake. Yes, our name was inspired by the title of Campbell's vintage book and suggested by Bob Foster, one of our co-founders in 1990. Written by Campbell (1870–1956) in celebration of his Golden Jubilee as a London wine merchant, his handsomely produced and entertainingly written book was first

published in 1947 in a signed, hand-numbered edition of 750 copies, with a gilt-decorated cloth cover and a striking title page printed in two colors. A second edition, with a non-decorated, simply lettered title page and a blind-stamped cover was published in 1948. A contemporary review in *Wine and Food* noted *Wayward Tendrils of the Vine* "is like a vast pergola, leafy with many vines and magnificent with amber and purple clusters of the vines' unique and noble fruit. Its eighteen chapters contain hundreds of appreciations, comparisons, and reminiscences of wine and wine-folk, as well as much sound wine-lore in general." The tendrils of the vine support and bring together, as does a wine book collector's society.

A FEW NEW TITLES . . .

Once Upon a Vine. The Secret Stories of California's Artisan Wineries by Judy C. Reynolds. 2009. 1st ed. Grants Pass, Oregon: OUAV Enterprises. 175 pp. 5½ x 8½. Glossy p.b. Illustrated with wine labels. \$20. A welcome book, with a special look at many new wine faces. Brava on this one!

When the Rivers Ran Red. An Amazing Story of Courage and Triumph in America's Wine Country by Vivienne Sosnowski. 2009. 1st ed. New York: Palgrave Macmillan. 228 pp. 6¼ x 9½. Cream paper covered boards, lettered in red along spine. \$27. See Bo Simons' review this issue.

History of Wine Words: An Intoxicating Dictionary of Etymology and Word Histories from the Vineyard, Glass, and Bottle by Charles Hodgson. 2009. 1st ed. [n.p.]: P2Peak Press. 195 pp. 5½ x 8½. Glossy p.b. \$16. A rather simple attempt; fun reading, but the "WT resident critic" was hoping for a more substantial work.

Is This Bottle Corked? The Secret Life of Wine by Tendril Kathleen Burk and Michael Bywater. 2009. NY: Harmony Books/Random House (originally published by Faber & Faber, London, 2008). \$19.99. Nominated for the Roederer Award for the International Wine Book of the Year 2009. A delicious, robust romp that answers a myriad of "intriguing, amusing, and curious questions" about wine. A must read. (Full review next issue!)

TEMPTING?!

The following was received from Warren Johnson, with our thanks for such a tempting offer! "Dear Gail & Fellow Tendrils: This was posted today on Shelf Awareness (Daily Entertainment for the Book Trade): British publisher Kraken Opus 'plans to release a book on wine that will retail for a whopping £640,000 [US\$1.04 million],' according to CBC. The '850-page book, titled *The Wine Opus*, will feature a list of the 100 best wineries in the world. . . . With the purchase of the book, readers will also receive six bottles of wine from every winery listed."

A VINTAGE CHAMPAGNE TRILOGY, & More

In 1984 Tessa Barclay wrote *The Wine Widow*, the first of her "Champagne Series" novels published in London by W. H. Allen & Co. *The Champagne Girls* in 1986 was the "sparkling sequel" in this "dramatic saga of a Champagne dynasty." *The Last Heiress*, 1987, takes the story to the "Roaring Twenties and the delights of the Jazz Age." Which leads us to a harvest of a few more Champagne-based novels: *Champagne for One* by Rex Stout; *A Case of Indelicate Champagne* by Fred Halliday; *Champagne Blues* by Nan and Ivan Lyons; *Farewell to France* by Noel Barber (a W.W. II novel involving a prestigious producer in Champagne); *Champagne. How the World's Most Glamorous Wine Triumphed over War and Hard Times* by Don and Petie Kladstrup (amazingly, this is not a work of fiction, but it reads like it should be). If you have others to add to this sparkling bunch, send them in!

CORKED LITERATURE

A request was received for a list of books on the subject of cork in the English language (without going into the newer scientific or academic studies). Here are some known titles, presented in chronological order.

Armstrong Cork Co. *Cork. Being the Story of the Origin of Cork, the processes employed in its manufacture & its varied uses in the world today*. Pittsburgh: Armstrong Cork Co., 1909. [Cover title: *Cork. Its Origin & Uses*]. 46 pages, 8 1/4 x 6, card covers, charming photo illustrations on every page. In 1930, a completely updated, revised edition was published: 32 pp, 11 x 8 1/2, card covers.

Stecher, Gilbert E. *Cork. Its Origin and Industrial Uses*. New York: D. Van Nostrand Co., 1914. 83 pp. 8 x 5 1/2, cork-looking paper-covered boards. The author's attempt to present "the plain story of the corkwood stopper so well known to all." Except for the frontispiece "Gathering Corkwood" and a few graphs, the book is not illustrated.

Simon, André L. *Champagne*. London: Constable, 1934. With an Appendix on Corks. 140 pp., 7 1/4 x 5. One of the Constable Wine Library Series.

Faubel, Arthur F. *Cork and the American Cork Industry*. New York: Cork Institute of America, 1938. Revised ed, 1941. 151 pp. 9 1/2 x 6 1/4. Cork-colored cloth; well illustrated.

Preston, William A. *Cork & Wine*. St. Helena, CA: Illuminations Press, 1983. 64 pp. 7 1/2 x 5 1/2. Glossy black paper-covered boards; illustrated with color photos throughout.

Oliveira, Manuel Alves de. *The Cork*. Portugal: Amorim, 1991. 159 pp. 11 x 8. Glossy pictorial covers, with endpapers depicting cork-bark. Color

illustrations. In a slipcase made of "cork-cloth." A very nice production, used as a promotional tool for the cork company, not for commercial sale.

Taber, George M. *To Cork or Not to Cork. Tradition, Science, and Battle for the Wine Bottle*. New York: Scribner, 2007. 278 pp. 9 x 6. Cloth and paper-covered boards. An important book, reading like a first-class novel, on the battle to determine the wine closure of the future.

And, three favorites that sneaked onto the list:

[Seymour, Whitney]. *Thoughts from the Cork*. Salisbury, CT: Lime Rock Press, 1981. 28 pp. 7/8 x 1 1/4. A miniature book of wine maxims, bound between two halves of a wine cork, and housed in a clear plastic box.

Poehlmann, JoAnna. *Uncorked*. Milwaukee: J. Poehlmann, 2007. [60] pp. 1 7/8 x 3 3/4. A miniature book of wine quotes, bound accordion-style in card stock decorated with images of winery branded corks; each page illustrated with a branded cork cut-out. The edition is only 50 numbered/signed copies by artist Poehlmann.

Leaf, Munro. *The Story of Ferdinand*. New York: Viking Press, 1936. With many reprintings. Drawings by Robert Lawson. A classic children's story of the peaceable bull who had no desire to rumble and tumble with the other young bulls; he would much rather sit under his favorite cork tree, and smell the flowers. [See *WTQ*, v.18 #1 for this delightful illustration.]

And, then there are Robert Finigan's *Corks & Forks. Thirty Years of Wine and Food* (2006), two novels by Michelle Scott, *Murder Uncorked* (2005) and *Corked by Cabernet* (2009) ... but we wander.



THE WAYWARD TENDRILS is a not-for-profit organization founded in 1990 for Wine Book Collectors. Yearly Membership / Subscription to the WAYWARD TENDRILS QUARTERLY (ISSN 1552-9460) is \$25 USA and Canada; \$30 overseas. Permission to reprint is requested. Please address all correspondence to THE WAYWARD TENDRILS, Box 9023, Santa Rosa, CA. 95405 USA. E-m: tendrils@jps.net. Editor and Publisher: Gail Unzelman. —



BOOKS &
BOTTLES
by
Fred McMillin

[Fred McMillin has graciously pulled, with his characteristic exuberance, another treasure from his library bookshelf to share with Tendril readers. As with many of us, Fred's books bring cherished memories to mind...and they all have a special story to tell! — Ed.]

THE AUSSIE BLEND: DOCTORS AND VINEYARDS

The Book: *Vine and Scalpel* by Max Lake. Brisbane and Melbourne: Jacaranda Press, 1967. 72 pps. Limited edition of 500 copies numbered and signed by the author. (Stated on the dust jacket only, not in the printed book.) Illustrated with woodcuts by Brisbane artist Brian Dean. Original price \$12.60.

A Funny Thing Happened on the Way to Tasmania in 1974—

On our way to Tasmania to learn some exotic dishes for my wife to teach in her cooking classes, we stopped in Sydney, Australia. We had allowed time for lunch with wine pioneer, Dr. Max Lake. We tasted his wines from the cellar, toured his vineyard, and by the end of the meal, we had scrubbed Tasmania from the agenda. As I printed in my wine column at the time it was immediately apparent that Dr. Lake was a "man of prodigious intellect, charm, and energy." For example, at his Lake's Folly winery, he was pioneering the use of French oak for aging a varietal wine uncommon in Australia...Cabernet Sauvignon!

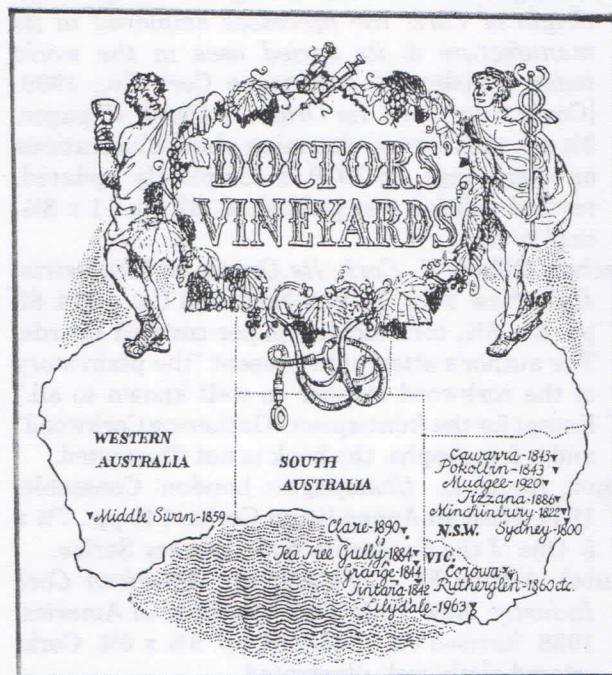
How did the wine turn out? Imagine my delight when one of my San Francisco wine tasting panelists found two bottles of the 1985 Lake's Folly Cabernet Sauvignon at a distress sale...for FIVE BUCKSEACH. In 1992, we tasted one of them at age 7 and it scored 87 (very good). In 1997, we tasted the second bottle at age 14 and it scored 90 (outstanding).

But, now to Dr. Max Lake's vintage book, *Vine and Scalpel*. In his superbly printed and strikingly handsome book, Australia's first hand-surgeon specialist warmly records the story of the "medical vigneron" who led much of the viticultural development of the nation down-under. Embellishing

the text are portraits of a number of the doctors that have been captured in the artistic woodcuts of illustrator Brian Dean.

Some Tidbits to Savor

- 1788 – Captain Arthur Phillip met a doctor who brought from England to Australia his eleven-ship convict convoy. He also brought vine cuttings and grape seeds, which were planted and promptly died.
- c 1830 – Dr. Robert Townson was the first medical vintner. He grew Muscadel grapes and made a sweet wine, which drew favorable reviews.
- c 1840 – Dr. McKay built an impressive winery of dressed stone with eight-foot thick walls. "Convicts, many in leg irons, worked the property, and even now, cultivation may throw up a rusty remnant of those days."
- 1840 – Dr. Henry John Lindeman arrived in Australia. He planted a vineyard with White Pinot, Verdelho, Sémillon, Black Pinot, Cabernet Sauvignon, and Hermitage. By 1851 he had a large cellar stocked with wine of high quality, the red being "akin to the Bordeaux." The cellar was made of large slabs of eucalyptus trunks. Later in the year there was a disastrous fire which completely destroyed the cellar and winery.



- 1842 – Dr. Alexander Charles Kelly emigrated to Australia from his native Scotland and planted his first vineyard. Kelly was one of the few physicians to place a great deal of faith in the medicinal value of wine for his patients. Kelly is also remembered for his two prized books on Australian wine, *The Vine in*

Australia (1861) and *Wine Growing in Australia* (1867).

■ Dr. Gilbert Phillips (1905–1952) was not only the co-founder of the Wine and Food Society in New South Wales, Australia, he was noted for his wine and wit. On one occasion, he wrote on the cover of the menu for a Mrs. Luckie, who had retired, but still performed the functions of Sommelier at tastings:

“From business and the noisy world retired
not vexed by fame,
nor by ambition fired,
calmly and with propriety
I serve the Wine and Food Society.”

The last eleven pages of *Vine and Scalpel* are devoted to the marriage of wine and food. “Like all good marriages, it has to be worked at. And, like all marriages, there are occasional clashes which experience lessens, but when harmony is achieved, things really take off. *Bon Appétit!*”

Dr. Max Emory Lake (1924–2009)

In the late 1970s, Dr. Max Lake gave up his medical profession and pursued his wine and food activities fulltime. As to the establishment of his winery named Lake’s Folly, he wrote, “For several years an expert friend and I dug holes all over the valley, looking for the soil and aspect to the sun which would synergize with the Cabernet Sauvignon grape to produce my wine. In 1963 I finally planted with friends, my first vines....73 acres of Cabernet Sauvignon, 4 acres of red Hermitage.”

In his own right, Dr. Lake is often applauded as “the man who started the Australian Wine Boom.” He was awarded the Order of Australia Medal in 2002 for his pioneer work and service in the establishment of the boutique wine industry in Australia—as a winemaker, judge, and author. Max Lake loved writing about wine as much as he enjoyed growing it, making it, and drinking it. Gabler’s *Wine Into Words* (2nd ed, 2004) lists eight titles, written between 1965 and 1994: *Hunter Wine*, 1965; *Classic Wines of Australia*, 1966; *Vine and Scalpel*, 1967; *The Flavour of Wine*, 1969; *Hunter Winemakers*, 1970; *Cabernet: Notes of an Australian Wine-man*, 1977; *Start to Taste Wine*, 1984; *Food on the Plate, Wine in the Glass*, 1994.

We can add at least one other Lake title to the list, *Scents and Sensuality: The Essence of Excitement*, 1989, a companion to his *Food on the Plate, Wine in the Glass*, both products of Dr. Lake’s attempt to understand how taste, smell, and flavour shaped humanity. Flavour and pleasure were guiding principles in his day-to-day living. *Saluté!*

The Bottles: Let’s fast forward from Dr. Lake’s Award-Winning Cabernet Sauvignon, to more recent

tastings at my S.F. City College classes at Fort Mason. Here are the best Australian wines at affordable prices we’ve sipped lately.

\$8 Little Boomey Wines, Shiraz, 2004
\$10 Hope Estate, Verdelho, 2005
\$13 Jacob’s Creek, Cabernet Sauvignon, 2002
\$13 Hope Estate (Winesellers), Shiraz, 2007
\$15 Peter Lehmann Wines, GSM-Blend, 2005



PROLOGUE

The pickers, up at dawn, were through when noon
Summoned to salad, bread and cheese and wine,
The purple cleanly cut from every vine.
With spurts of laughter, talk or whistled tune
From guiltily stained lips they stumbled down
The stony slope, in sticky hand or hat,
Among Bergundian leaves of crimson stain,
The choicest cluster heavy from the cane.
I overlooked all from the vineyard crown:
The boxes, brimful, dotted the steep hill,
Waiting their journey to the ample vat.
The merry pickers passed and all was still.

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This handsome page (reduced) is from the very lovely 1930 publication of *Vineyard Voices*, in verse, by Sara Bard Field (1882–1974). Only 75 copies, for private distribution, were printed at the Press of Johnck & Seeger, San Francisco, on hand-made paper. Field’s more familiar and frequently seen book, *The Vintage Festival*, was printed in an edition of 500 by John Henry Nash for the Book Club of California, 1920. ■

IN THE WINE
LIBRARY
by Bob Foster



How to Launch Your Wine Career. Liz Thach, Ph.D. and Brian d'Emilo. San Francisco: Wine Appreciation Guild, 2009. 354 pp. Softback. \$29.95

*"this superb book offers detailed answers ...
a gold mine of information"*

I've been a wine judge and wine writer (assuming writing wine book reviews puts me in that group) since the early 1980s, and people are always asking me about how to get a job in the industry. Other than suggesting they go to U.C. Davis or Fresno State and major in enology, I have never had much of a detailed response. This superb book offers detailed answers.

The book gives detailed descriptions of the duties and responsibilities of eleven major categories of wine jobs ranging from wine making to wine education and wine writing. This is followed by a detailed description of the skills, experience, and education required for the job. The book then gives precise suggestions on how to gain an entry-level position and then how to work your way up the career ladder. It is useful material available in no other published book. An additional plus are actual interviews with numerous professionals already in the industry (including Jim Laube and Paul Dolan) who offer their insights and suggestions.

In a sense this book is like having dinner with an old pro in each of the fields. You are given an insider's view of what the job requires, what are the big dos and don'ts, and information on how to break into the field. It's a gold mine of information. If you want to get a job in the wine industry, buy this book. Very highly recommended.

From Demon to Darling: A Legal History of Wine in America. Richard Mendelson. Berkeley: U.C. Press, 2009. 302 pp. Hardback. \$29.95.

"a fascinating work ... well documented"

Even as a retired attorney, when I first saw this book I thought it was going to be dreary—page after page of legal mumbo-jumbo. I was very wrong. This is a fascinating work that chronicles the interaction between wine and law during the history of this nation.

Wine was, in the early days of our country, highly favored. Jefferson's and Franklin's love of wine is well known. In fact, even as the early prohibition movement began, wine was exempted. Indeed the author notes that at some of the early temperance

meetings wine was actually served. Mendelson chronicles how wine was slowly included into the temperance movement and how prohibition began. He writes with style and flair and adds fascinating details to the story. For example, the 18th Amendment to the U.S. Constitution that made Prohibition the law of the land was not self-executing. The Volstead Act was the enabling legislation. Mendelson notes that President Woodrow Wilson vetoed the legislation not because he was opposed to prohibition but because he felt it came too quickly after the end of World War II, and the population needed a period of relaxation and preparation before the act took effect. Wilson's thoughts were unpersuasive as Congress promptly overrode his veto.

Prohibition had disastrous effects on the California grape industry. [See Bo Simons' review of *When the Rivers Ran Red* this issue. — Ed.] Not only did many wineries close, but scores of grape growers tore out vast acres of prime wine grapes such as Cabernet and replanted them with thick-skinned varieties that could survive long trips by boxcar to the east coast for sale to bootleggers and home vintners. The loss of high quality, aged vines of top varieties would plague the industry for decades.

Mendelson does a great job of explaining why prohibition lost support amongst the population. He documents the fraud, waste, and corruption that riddled the forces allied to support the ban. It's a great tale well told.

The author carefully explains each of the major U.S. Supreme Court cases that ruled on some aspect of Prohibition or the period immediately after. He even explains the historical antecedents that led to the "tied house" prohibitions.

The second part of the book focuses more on how America changed from a nation where wine was prohibited to a nation where wine was held, by some at least, in high regard. While this portion of the book is more a social history than a legal history, it is interesting and the author finds new insights into the change. Much of the end of the book is on interstate shipment of wine from wineries to consumers. This is a much drier topic (sorry for the pun), but nonetheless, interesting.

Thankfully, this is a well-documented book. There are 68 pages of footnotes in the back (I think readers are better served by footnotes on the page, as it keeps one from having to flip back and forth), and a detailed index. Highly recommended.

[As vintage Tendril members recognize and applaud, Bob Foster was the inspiration that founded our Wine Book Collector's Society in 1990. He is a regular contributor of wine book reviews to the excellent periodical, *California Grapevine*, and we express our thanks for the kind permission to reprint. — Ed.]

The Agony and the Zinfandel:
A Review of *When the Rivers Ran Red*
by Bo Simons

[Bo Simons, a founder of the Wayward Tendrils, has been the librarian of the Sonoma County Wine Library, in Healdsburg, CA, for over twenty years. Under his guidance the library has become a major reference source for wine historians, researchers, and the wine industry. —Ed.]

When the Rivers Ran Red: An Amazing Story of Courage and Triumph in America's Wine Country by Vivienne Sosnowski. New York: Palgrave MacMillan, 2009. 228 pages, with Notes, Bibliography, and Index. Illustrated with vintage photographs. Cloth. \$26.95.

"dramatic, heart-wrenching, agonizing, rewarding"



he story of what happened to the California North Coast wine industry during Prohibition remains fascinating, hugely engaging, and until now largely untold. The saga of California's vineyards and wineries from 1919 through 1933 remains little understood by most people whose ideas of Prohi-

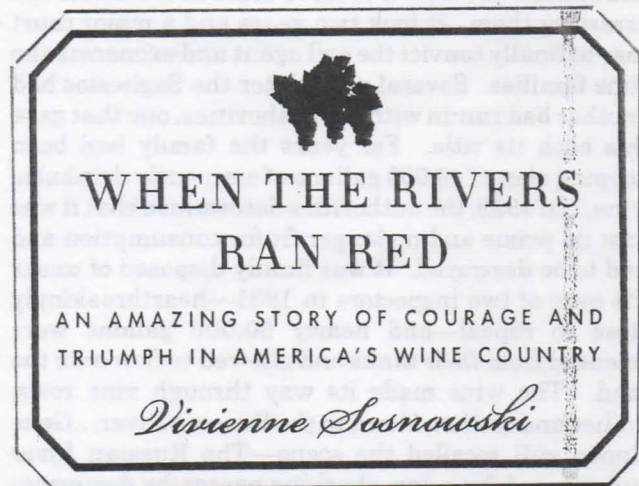
bition feature speakeasies, rum runners, bathtub gin, and gangsters with Tommy guns. The real story is much more interesting. In a succinct several sentences, wine historian Charles Sullivan summarizes the facts of the onset of Prohibition in wine country:

The Eighteenth Amendment was submitted to the states in December 1917 and was adopted in January 1919. By that date the California wine industry had all but closed shop. But the government in what was called the fresh grape deal allowed the sale of wine grapes to the heads of households, who might produce a fruit juice; there was no explicit prohibition against converting that juice into wine. Congress also allowed the production of sacramental and medicinal wines. Thus some of the wineries in California, and all of the vineyards, were able to stay in business (*Companion to California Wine*. Berkeley: U.C. Press, 1998).

This central fact, that a hole in the law made it possible to survive—wine grape acreage actually increased through much of Prohibition—seems dimly perceived by most of us. Now Vivienne Sosnowski has put human faces on those bare facts and written a book that details how the families that owned vineyards and wineries, and the communities they lived in, survived Prohibition. Hers is no small accomplishment: to have broken the long silence of those who were pummeled by Prohibition. Wineries and wine country families resorted to various tactics,

some more legal than others, to endure. There was a great deal of hard work, ingenuity and pluck in making ends meet and keeping the family farm during those years. Those who survived enforced a lasting silence. Some felt what happened was shameful and illegal, that it was family business, and you did not share it with others. Gaining their trust and recording their poignant, detailed witness is a major achievement.

Vivienne Sosnowski had worked as a journalist and editor for a number of years before this project grabbed her. In addition to having been editor of several Canadian newspapers and then the *San Francisco Examiner*, Vivienne had long been a gifted photographer. She became involved with a project in Healdsburg, where she lives part of the year, doing photographic portraits and getting brief oral histories of a number of the area's living treasures, including a number of elder statesmen and matriarchs of the wine industry. From getting to know them, gaining their trust, Vivienne started seeing the outline of this great untold human story.



I must offer a disclaimer here. I know Vivienne, and she has become a hardworking member of the Board of the Wine Library Associates of Sonoma County, the support group of the Sonoma County Wine Library in Healdsburg. She is a friend and colleague, and I admit that I cannot be impartial and objective when describing her book.

I watched her at work on this book, and I admire both her microfilm stamina and her interviewing technique. She will sit for days in front of a microfilm reader-printer, going through year after year of bleak newspapers from the twenties, extracting relevant details. When she talks to one of the old winemakers, she displays a genuine interest that makes her subject feel that what he says is the most vital and intriguing story she has heard in some time.

The stories she has unearthed are dramatic, heart-wrenching, agonizing, and rewarding. If you were part of a wine family, one day your family owned a legitimate business valued at a comfortable sum, with a good inventory, and a sunny future. With the passage of a law, the next day what you owned was legally worthless, and you had to break the law to survive. In the first few years, the trick was to move your inventory to San Francisco. The passage of case goods and bulk wine over North Coast highways was a cat and mouse game with the Prohibition authorities. The families, Vivienne writes, "bootlegged in terror, many driven by necessity. 'If we hadn't bootlegged, we wouldn't have survived,' said the Dry Creek grapegrower and winemaker, Gene Cuneo, just before his death in 2007 at the age of 94. 'We had to pay taxes on our land. If we hadn't bootlegged, we'd have lost our land.'"

The Prohibition authorities, always despised, were sometimes cruel and crooked. Vivienne relates the story of the Seghesio family being awakened in their farmhouse at three in the morning by Federal agents, and shaken down for a \$10,000 bribe in return for not arresting them. It took two years and a major court case to finally convict the evil agent and exonerate the wine families. Several years later the Seghesios had another bad run-in with the authorities, one that gave this book its title. For years the family had been keeping about "46,000 gallons of eminently drinkable wine." In 1929, the authorities determined that it was past its prime and no longer fit for consumption and had to be destroyed. It was finally disposed of under the eyes of two inspectors in 1931—heartbreakingly close to repeal—and nearly 50,000 gallons were released from their tanks and allowed to flow onto the land. The wine made its way through vine rows, gullies and ditches "down to the Russian River... Gene Cuneo still recalled the scene—The Russian River running red for a day, shocking passersby downriver ... in Healdsburg and killing fish."

The book does not lack some few flaws. On page 6 Vivienne says it was the Russians who first planted grapes in California. It was the Russians who first planted grapes in Sonoma County, but California's first grape plantings still belong to the Spanish and the Franciscan fathers. Vivienne also ignores the lingering effect of Prohibition: the fact that this hammer-blow of illegality sundered the grape grower from the wine maker in a basic way in America that it had never been in Europe. For many years after Prohibition the grape growers who sold to wineries cared more about brix and tonnage; the quality of the fruit was of secondary importance. This has been remedied to a great degree in recent years, but that is one of the lasting hangovers of Prohibition. That, together with the coarsening of consumer taste for

wine during Prohibition, set back wine in America for generations.

But Vivienne's book is not about the effect after Prohibition, but the human agony and triumph during those dry and dusty years. Her triumph is the detailed research and sparkling testimony she was able to charm out of the survivors. This is an important and lasting contribution to wine literature.



The Anatomy of a Literary Hoax

by Sidney Berger (Oak Knoll Books, 1994) is on the outer margins of wine-book world, but it is a delight. And, it has a tipped-in wine label ... all finely printed letterpress by Henry Morris at his Bird & Bull Press on watermarked laid paper, in a limited edition of 300 hand-numbered copies: 50 cloth bound, 250 in heavy card stock, sewn. "This strange but true tale started in 1979 when Henry Morris added an invented reference book to the lengthy list of cited references at the end of Timothy Barrett's fine book, *Nagashizuki: The Japanese Craft of Hand Papermaking*, printed by Morris. It took five years for the author Barrett and Sid Berger to finally notice this bit of Morris humor. The conspiracy began!..." [Oak Knoll Books] Berger relates in the story that "Henry, a great wit and no stranger to practical jokes ... has pulled off other pranks. Even Henry's homemade wine label (the label is homemade, not the wine), which he says he pastes over bottles' real labels when he serves guests to make them think they are drinking his brand of wine, shows his great sense of humor..." Tendrils previously met Mr. Berger upon the publication of his miniature treat, *Come to the Cabernet: A Compendium of Wine Writers' Critiques*, in 2007 (Vol.17 #2).

THE GENUINE OLD ORIGINAL



ROMAN GUILDWINE

This wine was grown on Sylvaner vines brought here originally in 1712 by the grandson of the famed Dutch printer Zacharias Roman, Master of the Printers' Guild in Middleburgh. This wine, from his own vineyard, was called 'No. 77' after Roman's number on his Guild medal, and was served at all Guild meetings. Drinking this wine makes one a part of printing history (or maybe just plain history as some have been known to have violent convulsions after a bottle or two, expiring soon thereafter).

Jericho Mountain Vineyards, Newtown, Pa.



A Grand Old Journal: Pacific Wine & Spirit Review

by *Marvin Collins*

[We welcome another contribution to our *Quarterly* from our indefatigable researcher of California's wine history and its cast of memorable characters. In this piece Marvin provides a look at one of the most important resources for wine industry history, and its new life on-line. — Ed.]

GOOD NEWS IS HERE for seekers of California's vinous history—the legendary journal Pacific Wine & Spirit Review has been digitized and is appearing on a computer screen near you. After a twenty-four-year effort to make the journal more readily available to wine history researchers, the almost complete run held by the San Francisco Public Library has gone on-line.

Pacific Wine & Spirit Review—A Short History

San Francisco created a single ongoing trade journal dedicated to viticultural matters, but it was not monothematic at first blush. It began as the San Francisco Merchant, whose initial issue was published March 7, 1879, by founding journalist Alexander D. Bell. The masthead proudly proclaimed that the "Merchant is devoted to the Productions, Manufactures and Commerce of the Pacific Coast." Besides the vine and wine, the paper covered wheat, sugar, wool, tobacco, molasses, rice, salmon, canned goods, coffee and tea, and touched on some aspects of mining.

Some of the regional newspapers serving the various wine districts dedicated space to the rapidly emerging industry—St. Helena Star, Napa Reporter, San Jose Mercury, among others—and Publisher Bell, collecting stories from these sources and government reports, assembled them into categories by industry. Bell, at various times, was also connected with the Vancouver Times, and San Francisco's Chronicle, Bulletin, and Post. Rising wine expert and celebrated journalist Charles A. Wetmore moved in the same circle of pressmen, and the two became close collaborators. Through Wetmore, the Chief Executive Officer of the State Viticultural Commission, the Merchant became the voice of the Commission; some was first-hand reportage and some was culled from the daily newspapers and re-edited with Bell's commentary. The paper printed/published several reports of special committees and annual conventions, covered their meetings, and promoted Commission

publications. Bell and the Merchant also published Wetmore's *Propagation of the Vine* (1880) and distributed ex-Board Secretary John Bleasdale's translation of Portuguese Viscount Villa Maior's *The Viniculture of Claret* (1884).

By 1883 Bell had redefined the thrust of his journal to cover almost exclusively the interests of the wine makers and grape growers of California. He still filled space during slow news weeks with reminiscences of Civil War battles and reports on the California real estate boom, but when he wrote that the Merchant "is a careful digest of all matters of interest to the Grape Growers," the paper's true slant stood clear.

In May, the St. Helena Star recognized the changing content with a fine commendation of Bell and his work :

The SF Merchant has recently changed its form to a quarto, and made further mechanical and literary changes that render it one of the handsomest and most valuable weekly journals published on this Coast. To the wide-awake merchant and trader this publication has become a necessity, yet its usefulness has been extended into another field—that of viniculture—and the vinegrowers will find the Merchant abounding in information concerning the grape vine, and everything pertaining to its cultivation. The editor, A.D. Bell, is a frequent visitor to Napa valley, being deeply interested in the success of grape growing in California. The first number [April 27, 1883] of his paper [revised format, with larger viticultural emphasis] contains

a complete report of the proceedings of the Napa Grapegrowers Convention, April 19, 1883, taken down at the time in short hand, which fills seven pages in small type of the Merchant. Every vine grower in Napa valley should send for a copy.

Without an economic history of the Merchant, we cannot know if it was financially sustainable. The paper changed hands in July of 1884 and Alexander Bell withdrew from its editorship. He remained active in his field; in 1890 he founded the Butchers' Gazette, and advocated the establishing of stockyards in San Francisco similar to the eastern yards. Bell, a native of England, passed away December 21, 1910, in Alameda, California, at the age of 84, after a lifetime of pioneering journalism on the west coast.

Charles R. Buckland

The next proprietor of the SF Merchant was the peripatetic journalist Charles R. Buckland, who came to the masthead July 18, 1884, as both editor and proprietor. He continued to publish a journal of 16 pages on alternate Fridays and fervently hoped "contributors and advertisers would continue to favor the magazine." Annual subscriptions cost \$3. It is probable that Alexander Bell made some professional enemies during his reign. Buckland tacitly admitted as much when he wrote in his lead editorial "this change has been made on the recommendation of many of its [Merchant's] supporters who think it will gain rather than lose its popularity."

Buckland had worked as a journalist in his native Tasmania before moving to San Francisco. Prior to taking on the SF Merchant, Buckland, a friend of Claus Spreckels, had briefly edited Spreckels' Pacific Commercial Advertiser in Honolulu. He published a well-written story on August 20, 1883, about police raids on two local Chinese opium dens; it turned out to have been plagiarized from the May 12th issue of Frank Leslie's Weekly which described a similar raid

in New York City. By September 3rd, Buckland had left the Advertiser, and moved to the Honolulu Bulletin. His connection to Spreckels remained strong, and he gave ample space to the Hawaiian sugar and banana trades, as well as running in each issue a finely illustrated full-page ad for Spreckels' California Sugar Refinery. It is possible that Spreckels was the fiduciary angel behind Buckland's ascendancy. (The sugar king and his son John later bought the San Francisco Call to spite Michael de Young of the hated S. F. Chronicle, which had published a damaging investigative series exposing the exploitation of workers on Hawaiian sugar plantations.)

A new player came in from the wings in March of 1886. "Col." E.C. Hughes owned a successful San Francisco commercial printing and publishing house at 511 Sansome Street, a competitor of the more well-remembered H.H. Bancroft Company. His steam-powered press printed government and technical manuals, corporate bylaws and reports, travel guides, commemorative speeches, and literary works.

Hughes offered more capital than Buckland could earn from magazine sales alone. The first issue under the Hughes proprietorship appeared March 12, 1886. Charles R. Buckland was retained as Editor and the office of the Merchant moved to Sansome street.

The last issue of the Merchant published by Hughes was March 1, 1889. The motto that had opened Buckland's editorial tenure at the Merchant was the all encompassing "Devoted to Viniculture, Olive Culture and other Productions, Manufactures, and Commerce of the Pacific Coast." Soon it was condensed to a snappy "The Only Viticultural Paper in the State."

True to his Tasmanian origin, Buckland was appointed the acting resident agent of the New Zealand government in San Francisco in 1886, a Vice-



MASTHEAD FOR THE S.F. MERCHANT — MAY 1888

Consul without portfolio. After he left the Merchant, he made his way to New York by 1898 where, while on the editorial staff of the New York Commercial, he addressed the New York Merchants' Association in April on "The Opportunities for American Merchants and Manufacturers in Venezuela." Buckland's life history made him uniquely ideal to promote the glories of United States commerce in the Pacific Basin.

Name Changes

R. M. Wood & Company purchased the Merchant from E.C. Hughes in March 1889, and published it as the SF Merchant through April 12, 1889. The name was changed for a brief run as the Merchant and Viticulturist, April 26, 1889 to February 22, 1890. Wood changed the name a second time to the Pacific Wine & Spirit Review for the issue of March 8, 1890.

On March 29, 1889, R.M. Wood & Co., stated that they were making editorial changes to the Merchant in order to write more content in treatment of local matters and to publish less material reprinted from other journals. They intended to print full and accurate reports of the meetings of the Board of State Viticultural Commissioners and the Grape-Growers and Wine-Makers Association.

"Still Growing—The change of name to PW&SR has been contemplated for some time, the former title being discarded because it was not deemed appropriate to the field occupied by the paper. With this issue closes Volume 23 and enters upon the 12th year. It was twice enlarged in the past year and now carries 24 pages." Current prices of Kentucky Bourbon in the warehouse and distillery, tax paid and in bond, had been added, and quotations of rye whiskies were to be added in the next issue.

Winfield Scott's name appeared with Wood's on the masthead January 26, 1891. They wrote that "the PW&SR is the only paper of its class west of Chicago. It circulates among the wine makers and brandy distillers of California, the wholesale wine and spirit trade of the Pacific Coast, and the importers, distillers and jobbers of the Eastern states."

Scott would become well-known as the last Secretary of the State Viticultural Commission. One of his final acts was an attempt to keep some of the rarest and most important volumes in the Board's library out of the hands of the University of California, which was to absorb the assets of the Commission upon its dissolution on December 31st, 1895. Scott used his editorial pulpit to snipe at the Berkeley professors, writing that "no one respects the work of that viticultural fraud, Professor Hilgard."

Still there were ups and downs. By 1897 the R.M. Wood Company, printers and publishers at 316 Battery Street, were in trouble. Winfield Scott, president of the company filed a petition of insolvency on March 1st. The debts amounted to \$5,486.88 and the assets were estimated to be \$5,115.31. On March 8, 1897, Wood and Scott announced that the PW&SR had moved from Battery street to 402 Front street, Rooms 8 and 9, due to the sale of the job printing plant of R. M. Wood Co. Winfield Scott remained the Editor and R. M. Wood the Manager. Subscriptions had lowered to \$1.50 a year, singles went for 10 cents.

By 1900, Scott had left the magazine. Wood matured the PW&SR into an industry leader, a fitting western competitor to Bonfort's Wine & Spirit Circular out of New York City. The number of advertizing pages fattened the issues of the 1890s, and ballooned them to 82 pages in the early 1900s. The content increasingly concerned building a national industry that could defeat the forces of prohibition. Most of the early day struggles had been overcome, including the deadly phylloxera, as new, well-capitalized owners replanted destroyed vineyards with reliably resistant rootstocks.

Overall, even in today's eyes, the journal is a thing of beauty, with handsome typefaces well-imprinted and memorable graphics in woodcuts and line drawings. The issues of the early eighties are particularly rich with the sense of an industry pulling up its bootstraps. Hardly a fortnight went by without a stirring manifesto by Charles Wetmore or Frederick Pohndorff proclaiming California the new Eden that would quickly surpass tired old Europe as the home of the grape and the olive. Beyond inspiration, they provided detailed plans on just how to effect this transformation, at what angle to cut the vine graft, how to clean the vats for the coming season, how to ferment your wine to avoid the dreaded "milk sourness."

Professor Hilgard was not yet the adversary, and he too would weigh-in on proper rootstocks and how to farm them. Wine wasn't just being tasted, it was being analyzed by chemists, and the tabulated results appeared in the pages of the Merchant/PWSR. Fraudulence and adulteration were exposed from every quarter, even sometimes on the part of the advertiser, as the battle cry went up: "California wines under their own label!"

One hundred and twenty years on, the feeling of *emergence* is what strikes the reader, blow by counter-blow, and I for one, am grateful that these forebears stayed with it for as long as they did. These ancient magazines hold a wonderful view into the past of California's agricultural treasure.

The Digitizing of the PW&SR by Internet Archive

In October 1985, historian William F. Heintz wrote to U.C. Davis librarian John McConnell lamenting that no institution which owned copies of the SF Merchant/PW&SR had a complete file and none had committed their holdings to microfilm. McConnell began the process of doing so to the Davis and Bancroft collections, but the end result was for the years 1906 to 1919. The meaty years of the 1880s and 1890s remained out of reach.

Sonoma County Wine Library librarian Bo Simons played a significant role in the process that put the periodical on line. In an open letter on the internet dated January 2009, Simons recounted the history:

San Francisco Public Library had a run that went from 1883 to the periodical's final issue at the start of Prohibition in 1919. The problem was that these issues were beautifully but tightly bound, with no appreciable gutter. That meant that to microfilm this treasure, it would be necessary to destroy the bibliographic integrity of this one-of-a-kind archival treasure.

Then in October 2005 officers of the Wine Librarians Association, Secretary Gail Unzelman, Treasurer Callie Konno, and myself, the President, drove to San Francisco. We met with Susan Goldstein, City Archivist of San Francisco, at her offices on the 6th floor of the new San Francisco Public Library. We explained our mission to make the PW&SR available. We thought there might be some new, less invasive digital technology that would get us past the "destroy the resource to save it" choice that had stymied us.

Susan Goldstein had been negotiating with the San Francisco Presidio-based Internet Archive project of Web-entrepreneur Brewster Kahle, concerning the scanning of the much used and delicate San Francisco Municipal Reports. Kahle's company was scanning out-of-copyright materials at low cost in order to quickly build his on-line content. His scanners (more about those later) were gentle and state of the art. Goldstein proposed to the Wine Librarians Assn. that if they could meet the \$2,000 expense of scanning 20,000 pages, she would find a way to make it happen. The Wine Librarians voted at their conference at Cornell in September 2008, to fund the project.

Bo Simons: "Susan Goldstein reported to us in December 2008, that 'the first three cartons of Pacific Wine & Spirit Review are at the scanners. Three more boxes are at our Preservation Dept. where they are mending paper tears and other problems before being sent out for scanning. So we're on our way!'"

In a telephone interview, Goldstein described for me the scanners used to safely handle fragile rare books—a world away from flopping heavy old volumes facedown onto the glass of a photocopier. The volume

rests spine down in a broadly-vee'd cradle, sized to support the book. Treadle-operated glass panels press the pages as flat as can be safely managed, in this case surmounting the issue of the tightly bound gutters and curled, out of focus page areas. The images are made with two high-resolution digital cameras suspended over the cradle on ninety-degree axes to the pages. The pages, once relieved from the pressure of the glass, are turned by hand. Yes, there is some wear and tear on the friable old paper, but doing it once carefully is incomparably safer than multiple openings by multiple patrons.

The Winefiles Connection

A really interesting and useful index to the Pacific Wine & Spirit Review is available in the form of Winefiles.org, compiled by historian Charles Sullivan and digitized through the agency of the Sonoma County Wine Library, again guided by the hand of librarian Bo Simons. Sullivan had read "hard copy" of the newspapers, journals and government documents he had used in the years of researching his many books, and he compiled a vast database of issues, titles, subjects and dates. This database was minutely divided into subject categories and digitally supported by well-written software.

Sullivan's genius was to deconstruct an article into all its references and list each under their proper heading. If Arpad Haraszthy, Clarence Wetmore and Daniel Boone are all mentioned in a given article, Winefiles will reference the article under all three names.

Many of the subjects that were extensively covered by the San Francisco Merchant and Pacific Wine & Spirit Review have multiple entries under their heading in Winefiles, which can be used as a kind of master index to the journal. I have printed out many pages from Winefiles and have taken them with me to the archives when I was reading through PW&SR. Sullivan didn't list every mention of every subject, nor does he give page numbers (which can add a lot of looking as the journal grew thicker), but the researcher will start out with a detailed chronology of articles on the desired topic.

How to Work the Site

Internet Archive can be found at www.archive.org. The address will bring up the home page offering a broad range of constantly changing material, from tapes of Grateful Dead concerts to the 1801 poems of English author John Penn to medical audios in Arabic by doctor El Fatatry. At the top of the page is a search box: type in "Francisco Merchant" or "Pacific Wine Spirit," and hit the "Go!" button. A second drop-down menu allows the choice of media types, which in the case of PW&SR would be "Texts—

American Libraries,” but it is unnecessary to make a selection, because your typed entries will immediately bring up a page of search results for either title of the journal.

- SELECT, for example, San Francisco Merchant, Vol. 19/Oct. 28, 1887–March 30, 1888, and a new page describing the work and its digital history will appear. A box on the left side of the screen shows a flickering display of the journal’s pages and the following options:

- READ ONLINE – All 206 scanned pages of the volume can be viewed on the computer.

- PDF – A complete 26 Mb file of the volume can be downloaded into the viewer’s hard drive.

- B/W PDF – A black and white version of above.

- FULL TEXT – An Optical Character Recognition (OCR) text of the entire volume, which can be searched and elements selected to copy and paste into the viewer’s own database.

- DJVU – A new digital document format, alternative to PDF, that uses compression. As applied here the link goes nowhere and loses the site; my sense is that one needs to download a DjVu reader to access the compressed files. Their website boasts, “It may be worth a thousand words....but it is not worth a thousand Kb.”

- SELECT “READ ONLINE” and you will be presented a virtual bound-volume starting with the endpapers. The icons on the toolbar above (from left to right) do the following tasks: return to Internet Archive home page; zoom in and zoom out with the percentage of enlargement; view a single or double-page spread; the Archive assigned page number, and a set of four arrows, which are the main navigators of the page. The arrows on the left and the right will always take you to the front and back pages of the volume, the arrows in between allow you to flip individual pages forward or back. The far right-hand arrow (in a circle marked play) will flip through the book at a stately cadence.

If you enlarge the view to 25% or more, only a single page will be displayed and the arrows change to up and down page arrows. This is a quick way to move through many pages. One of the difficulties of working with the issues of the Pacific Wine & Spirit Review is that there are no covers bound between issues in the big books or if there were, they were not scanned. This is a problem, because unlike the San Francisco Merchant, the issue’s date is not displayed as a header or footer on the page. Page numbers of every issue start at number 1 and only the page with the masthead somewhat further in gives the date of the issue. So it becomes very useful to move through

the pages to find that page and date the issue. One user anomaly this reviewer has repeatedly noted is that in enlarging a given page to 50%, sometimes the desired page will be replaced by another page somewhere in the volume. I have found that I am unable to enlarge some pages more than 25%.

- THE SEARCH FUNCTION – On the right side of the screen is a full-height box for searching each volume. Type in your search term and gingerly maneuver the cursor tip to touch the edge of the “Go” button located just below the search term, the upper rim of which is peeking out above the obscuring search field. A list of links and page numbers will appear, each of which will take you to the term highlighted in pale blue on the page. One cannot search an individual page, or all volumes simultaneously.

Does the “search” find everything pertaining to the “search” term. In a word, no. I have found the highlighted search term in a headline across a two-page spread and the same term embedded in an unrelated article. On the other hand, great material has been digitally located that I had passed over when examining the original books in the San Francisco Library. It is a brave new world.

- A CAVEAT: Internet Archive has miss-indexed Vol. 10, April 13, 1883–October 5, 1883. The issues of Vol.19, October 28, 1887–March 30, 1888, have been inserted under that link. Volume 19 is correctly indexed under its true heading. Until this problem is rectified, the oldest issues in the collection are not available online.

- CAPTURING IMAGES from PDFs with MICROSOFT PAINT The PW&SR is chock-a-block with illustrations and advertisement that ask to be saved. The user can easily save pieces of PDF files using an existing Microsoft program called PAINT.

When you find something on a PDF file that you wish to save to your hard drive, center the text or image on the screen. (Whether you enlarge or reduce is up to you. Sometimes the enlarged image is too big to fit the screen.)

Press the CONTROL and PRINT SCREEN keys at the same time, which temporarily saves the screen image in memory. Next open the PAINT program, which is found under accessories in the Start menu.

When PAINT comes up, select EDIT, and then select PASTE. The image from the PDF is now in Paint. The tool bar on the right offers an editing tool that can be drawn around the desired image.

Now select EDIT, and select CUT. The image is removed, leaving the balance of the original PDF. Select FILE, then select NEW, and when the little window appears in the center of the old PDF and asks if you wish to save the remainder, select NO.



A TENDRIL REMINISCENCE about Bella Landauer

The old PDF will now disappear, leaving a fresh PAINT field. Select EDIT and then select PASTE and your cut image will appear.

Now select FILE, select SAVE AS, and a directory window exploring your files will appear. Assign the cut image a name and choose a file or folder for it to go to. At the bottom of this directory window is a drop-down menu. The saved image will most often be saved as a BMP file; but it is better to choose to save it as a JPEG, because it is easier to manipulate (sharpen, color correct, &c.) a JPEG later.

Then CLOSE PAINT and you will be back at your original PDF file. With a little practice all these manipulations can be handled in about a minute.

“... a kind of a miracle . . .”

Sometimes the work of searching through pages of old periodicals on a computer screen is frustrating, repetitive, tedious, and even lonely. Your eyes burn, your back begins to form into a question mark, and you wonder why you ever pursued this interest in the first place. Compared to multiple trips into San Francisco, either by private auto or public transport, and all the factors such trips entail—parking, the limited hours, the protective librarians guarding the delicate pages, the difficulty of getting photocopies—it is a kind of a miracle, to sit with a steaming cup of Earl Grey in hand, seeking out what plans Arpad Haraszthy was hatching for his Eclipse Champagne in the fall of 1887, while dawn silently starts to crack open the night sky.



In our last issue (July 2009), we presented a brief sketch of Mrs. Bella Landauer, “one of the most accomplished ephemera collectors of all time,” and the compiler of several finely printed booklets on her favorite collecting subjects, including *Some Alcoholic Americana* (1932). Some 800,000 items from her various subject collections are housed at the New-York Historical Society, where Tendril Wilson (Bill) Duprey, was Curator of the Print Room for a time. He writes: “Dear Editor Gail: Do you actually own Bella Landauer’s *Some Alcoholic Americana*? Any of her little booklets are rare as hen’s teeth, and all of them are fascinating. I never met Mrs. Landauer, but I had her collection under my care for almost 10 years, for the Landauer Collection was under the care of the Print Room for which I was the Curator from 1966–1974. You would no doubt swoon to see the miscellaneous material in that collection dealing with the subject! And of course her ephemera collection otherwise filled enormous scrapbooks with every subject imaginable ... and being most famous for the very large collection of advertising posters which papered the walls of the third-floor corridor for decades (many have been reproduced through the years). Unfortunately, there was never a real index to the scrapbooks, and she just pasted away; when the space of a subject was filled, she just started elsewhere, with no mention of where the two might be. Nevertheless, she collected on a prodigious scale, and not only paper things. There was a room full of objects, all dealing with advertising in one way or another, from mustache shaving cups illustrated with drawings showing the occupation of the owner: butcher, piano mover, cobbler, baker, &c. Sadly, although Mrs. Landauer’s little room was down the hall from the Print Room, I rarely had the time or opportunity to really get acquainted with it. Whenever someone came to see something in the collection, it was a trial to find the appropriate material... I wonder if any indexing has since been done of the scrapbooks. I doubt that they [NYHS] have dismembered the scrapbooks; paper ephemera is so very friable and fragile, especially when attached to heavy paper pages with just old bottled glue or paste! She spent decades in her little office at the N-YHS, pasting up her loot... A final remembrance: Mrs. Landauer had a chauffeur, and one day, in her limousine, she passed a drug store that was going out of business, with boxes of “waste” sitting on the curb. Spying this, she stopped the car, and ended up carrying away a ton of pharmaceutical papers, and bottles, &c. A true, true collector!” ■

VERDIER CELLARS, in the City of Paris, San Francisco

by Gail Unzelman

This little contribution to our *WTQ* evolved from four of my wine collecting passions: philatelics, postcards, labels, and books & pamphlets. Paul Verdier and his Verdier Cellars' cancellation deliver an interesting tale from California's wine lore. Enjoy!



AS SOON AS Prohibition was repealed in 1933, Paul Verdier, President of the City of Paris—one of San Francisco's oldest and most celebrated department stores—established a department for the handling of fine wines and spirits in the store's lower level. Within two years, Verdier Cellars would gain the distinction of being the "finest Wine Cellar in America—100,000 bottles with over 500 different labels, ranging in price from the most reasonable to the rarest."

French-born Felix Verdier had founded the City of Paris in 1850, amidst the fervor of California's Gold Rush, and the fashionable store enjoyed a favored location on San Francisco's Union Square for over 120 years. In a magnificent building, complete with an opulent rotunda capped with a stained glass dome that marveled all visitors, the elegant City of Paris and its fine wares brought *la joie d'être* to San Francisco's high-class citizenry. Paul Verdier, grandson of Felix, took over management in 1904 and retained this position until his death in 1966. As the most prominent member and leader of San Francisco's French community, France awarded him the Legion of Honor's highest rank of Commander.

Upon the establishment of Verdier Cellars in 1933, the City of Paris published a small 42-page, nicely illustrated booklet, *History of Wine. How and When to Drink It*, in which Paul Verdier brought to the attention of the American people the long-forgotten basics of fine wine. He also proudly stated several reasons "Why City of Paris Sells Wine": ■ We believe it our duty to sell wine because we will render a valuable service to California, which was and will be again the wine-producing state of the country. ■ In again giving a taste for wines to the old generation who forgot them during Prohibition, and introducing our wines to the new generation who knows nothing about them, we will prepare the American palate to enjoy the very good vintages California producers will soon put on the market. ■ We believe that wines on the tables of American homes will prevent the return of Prohibition.

The Verdier family in France had many successful years of experience in the wine and restaurant business. Paul Verdier proudly announced that "in

France a bottle labeled VERDIER could not find its equal" and the Maison Doree, belonging to a family member, "was in the old days Paris' most famous restaurant...and its cellars were known all over the world." He wrote, with grateful appreciation, that these connections had enabled him to open his Verdier Cellars with a full stock of magnificent wines.

In this sumptuous Cellar, customers were invited to sit at the antique TchinTchin Bar—crafted from an elaborately decorated, delicately carved, red-lacquer and burnished-gold Chinese family shrine—and order their wine selections from the "rows upon rows of bottles bearing foreign or California labels," the largest collection of vintages offered in the United States. [Sorry! The postcard of the Tchin Tchin Bar did not reproduce for printing.]

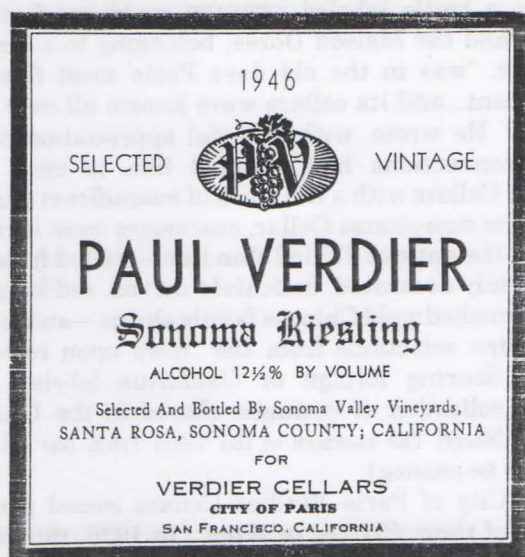
The City of Paris-Verdier Cellars issued a new edition of their *History of Wine...* in 1935, this time supplemented with a dazzling 15-page "Catalog of the Verdier Cellar." Available for their customers' pleasure were first-class offerings from the wine lands of the world: California [Beaulieu, Wente Bros. Valle de Oro, Concannon, California Wine Assn]; Bordeaux;



Burgundy; French Rhine [Riquewihr, Traminer, Riesling], Rhône, Loire; Swiss; Hungarian; Italian; Australian; German; Chilean; Sherries and Ports; French, Italian and California Sparkling Wines; California Carbonated Wines [Sparkling Moselle]; Champagnes [just before Repeal, Paul Verdier had

purchased an entire cuvée of 20,000 bottles of the 1926 vintage from a prominent producer in Rheims and had them labeled with the Paul Verdier label].

Verdier Cellars would continue to seek out, and carefully select, fine wines to sell under their "house" label, including California Sherry, California Port, California Burgundy Type, Sauternes Type, Cabernet, Riesling. The 1946 Sonoma Riesling illustrated here was made by the legendary Fountaingrove Vineyards in Santa Rosa, CA, acclaimed for their outstanding Riesling and Cabernet wines.



A dedicated wineman who took personal pride in his renowned Cellars, Verdier was at the ready to educate the public and promote the appreciation of good wine. With his esteemed friend, Jerome Landfield, *Le Sommelier* of Verdier Cellars, he instituted *Cellar Chats in the Verdier Cellars*, written week-by-week by Landfield for the San Francisco Chronicle newspaper. Forty of his "Chats" were later reprinted as a booklet, with a Foreword by Paul Verdier (S.F: Verdier Cellars, 1950, 44 pp. Price: 35 cents). A few years earlier Landfield and Verdier produced an informative, well-illustrated, promotional booklet, *California—America's Vineyard* (Verdier Cellars, 1945, 36 pp. Price 10 cents; 2nd edition, 1949, 49 pp. Price 20 cents), that documented "the Story of California Wines" and highlighted 13 of the State's foremost wineries and listed another two dozen "who are important factors in the industry."

To a collector of California wine history, these booklets—with their lists of wines, photographs and descriptions of the wineries—are sincerely appreciated. They humbly preserve a small, but valuable, glance into the California wine industry as it appeared in the immediate post-Prohibition years.

Paul Verdier and his Verdier Cellars were remembered fondly by a loyal customer: "He was

fantastic. His whole heart was in the project. He had wines nobody in the city had. He knew more about wines than anybody I ever knew. Verdier fought to prevent the recurrence of the 'curse' of Prohibition." *À votre santé!*

[Originally written for *Enophilatelica*—the quarterly journal of the Wine on Stamps Study Unit, ably edited by fellow Tendril Bruce Johnson—the article was expanded to tickle the collecting-fancy of our Book Collectors' Society. For WT members who might have a philatelic nature, the Wine on Stamps Study Unit and its excellent publication await you. Contact Paul Parham at paulparham@msn.com.]



LIKE A FINE WINE ...

"Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read but not curiously; and some few to be read wholly, and with diligence and attention."

— FRANCIS BACON (1561–1626)

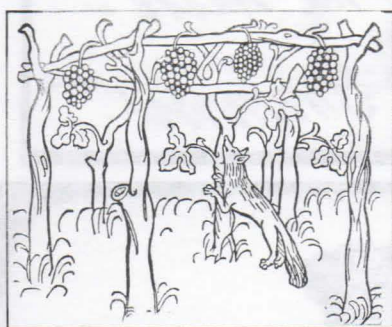
Illustrated California Wine History:

Grimm Tales & Revelations

by Dean Walters

[Vintage collector and purveyor of wine antiques, Dean Walters, has taken his interest in printed wine artifacts to new and bounteous harvests—and *Tendril* readers reap the rewards of his rich archives and historical research. With appreciation, we welcome the third article in his superbly presented series, "Illustrated California Wine History." You can contact Dean at dean.w@comcast.net. — Ed.]

The winery of A. Grimm & Co. here-to-date has remained little documented in known publications. The company endured from the late 19th century through the Dry years and into the 1930s, when the Grimm family briefly rekindled the production of table wines following the repeal of Prohibition. My recent discovery of a small archive of items from the estate of Jacob Grimm, including a number of photographs, ephemera and other documents, as well as a recent interview with Dr. Jerry Seps of Storybook Mountain Vineyards, has revealed more information about the Grimms, and yet has suggested a few lingering mysteries.



FROM AESOP'S FABLE, 1476

Jerry and Sigrid Seps are the current owners of Storybook Mountain Vineyards which occupies a portion of the original Grimm winery property, in upper Napa Valley. They lent

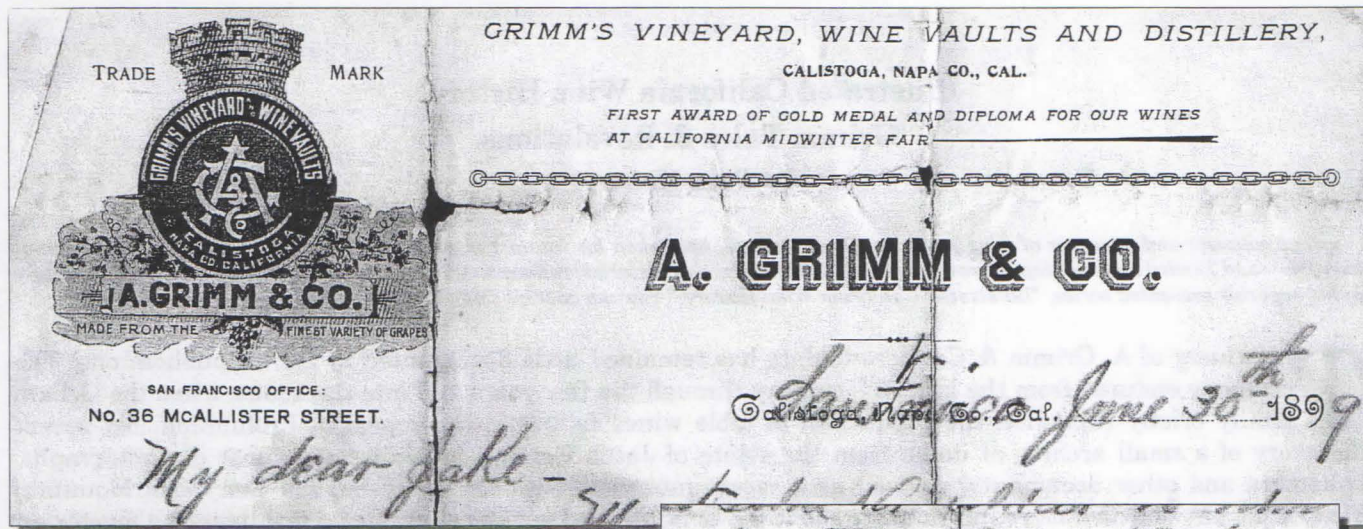
resonance to the fairy tales of the brothers Wilhelm and Jacob Grimm when naming their winery, although no known relationship exists between the Grimms of fairy tales and the Grimm winemaking family. The storybook theme was further enhanced with an illustration of Aesop's venerable fable, *The Fox and the Grapes*, on their wine label. According to Dr. Seps, the Grimm winery principals, Adam and Jacob, were born to a winemaking family whose viticultural history dates to 1540 in the Rheinpfalz region of Germany. Descendants of the family, Bernd and Christine Grimm, continue to produce fine Rhine-style wines near Mommeneim to this day.

A 1900 San Francisco census states that Adam, who was born in Germany in 1838, came to the U.S. in 1856, during the zenith of the Gold Rush. The census also records that he had been married for ten years to Anita, twenty-seven years his junior and apparently his second wife. It was in 1883 that Adam Grimm purchased from Mary Silbert 405 acres of land about three miles northwest of Calistoga on the slopes of the Mayacamas Range. "A. Grimm & Co., Grimm's Vineyard, Wine Vaults & Distillery, Calistoga, Napa Co., Cal." was established. Another 1900 census records that Jacob Grimm, born in Germany in 1863, came to America in 1881. He joined Adam at the winery soon thereafter, and one account has it that Jacob had purchased an interest in the winery.

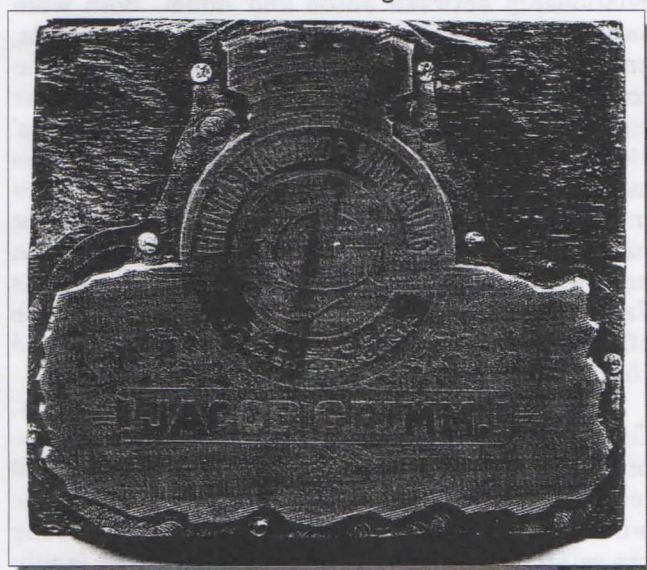
There have been conflicting accounts as to the relationship between Jacob and Adam. Both were assuredly from the same family in the Rheinpfalz, and have usually been thought of as brothers. The census reports of 1900 assert that there was a 25-year age difference between the two. In Irene Haynes' 1980 book, *Ghost Wineries of Napa Valley*, she mentions that the uncles of Jacob Grimm were involved in founding the winery, although she did not name the uncles. An A. Grimm & Co. letterhead in my own archive confirms that Adam Grimm was Jacob's uncle. Dated 1899, from the San Francisco office, it is addressed to "My dear Jake," and is signed "from Uncle in haste, A. Grimm."

A facsimile of Adam's signature appears on the A. Grimm & Co. wine labels as can be seen in the image of the label. The pencil-written signature on the 1899 letterhead matches the facsimile signature on the wine label, including the unusual "A," corroborating the relationship between the two men. Other family members may have been involved with the winery or distribution operations, but their duties are not well recorded. Jacob, according to Dr. Seps, was one of six brothers, although the possibility exists that it was Adam who had six brothers. Jacob could have had a brother named Adam, named for Jacob's uncle. Four Grimm brothers allegedly came to the U.S.

In 1889 Chinese laborers completed two tunnels at the winery, 19 by 100 feet deep into the volcanic rock, for the purpose of aging and storing wines. A third tunnel was later added, as was a circular room connecting two of the tunnels, which was possibly used as a riddling room in the production of sparkling wine. However, this fact has never been confirmed by the discovery of a concurring wine label. By 1893 the Grimms had 60 acres planted to vines, among them Zinfandel, Cabernet, Sauvignon Vert, Riesling, J. Riesling, Chasselas, Burger and Gutadel. They were also distillers of brandy, and produced a "Sauterne Made from the Finest Variety of Grapes." According



Above & right - 1899 Letterhead with
Adam Grimm's signature



Above - Jacob Grimm's personal stamp
bearing the castle turret logo.
Image reversed for legibility.
Copper plate on wood block.



Above - Pre-Prohibition
'Sauterne' label from
A. Grimm & Co.



Left - Photo with Jacob
Grimm (center). The
man at left may be
Adam Grimm. Circa 1915

to Commissioner Priber's 1893 report to the State Board of Viticultural Commissioners, Grimm's annual crop was 180 tons; the winery had a 100,000-gallon capacity (with 85,000 gals. in oak cooperage, 15,000 gals. in redwood). Unlike many of California's vineyards, Priber reported that "This vineyard has no phylloxera or resistants, and is doing finely."

A. Grimm & Co. kept an office in San Francisco at 36 McAllister Street, as shown on their 1899 letterhead. (This McAllister Street address was also Adam's residence.) A San Francisco directory of 1900 not only attributes the McAllister Street address to the firm, but also lists: "Grimm's Vineyards & Wine Vaults (Calistoga, Napa Co.) Office: 111 Leidesdorff," which is close to today's financial district. A trade card of unknown date reads: A. Grimm & Co., Wholesale Wines & Liquors, Adam Grimm, W. A. Lampe, Joseph Sonnenberg, 305 Battery Street, San Francisco. This business may have pre-existed the winery operation near Calistoga, but no conclusion can be drawn.

Resulting in some acclaim, the Grimms exhibited their wines in many of the major expositions and fairs. At the 1893 Chicago World's Columbian Exposition, a Gold Medal was awarded for one of their wines ... unfortunately an unidentified wine. At the 1894 San Francisco Midwinter Fair they were awarded a first in the category of "California White Wines, Hock & Sauterne Type." The winery also participated in a joint viticultural exhibit at the 1904 World's Fair in St. Louis.

The Grimms produced wine of good quality and were active in the respected social and viticultural circles of Napa Valley. In the late 19th through the early 20th centuries, adulterated wines continued to be a serious problem for one of California's fastest growing industries. In 1903, with other prestigious vintner members—including Jacob Schram, Jacob Beringer of Beringer Brothers, Seneca Ewer of Valley View Winery, and W. W. Lyman of El Molino Winery and the Napa Valley Wine Company—Jacob Grimm served on a joint committee to promote and regulate the purity of California wines.

Adam and Jacob were friends with esteemed wineman, Jacob Schram, in Napa Valley and their families had been acquainted in Germany. Coincidentally, both Jacob Schram and Adam Grimm had been barbers by trade prior to their careers as vintners. The early censuses of 1870 and 1880 list Adam as living at 36 McAllister Street in San Francisco, and being occupied as both a hairdresser and a barber. By the 1900 census, Adam's address remained the same, but his occupation was listed as a vineyardist. When Jacob Grimm came to California in the early 1880s, he apprenticed at Schram's winery, and the Schrams later sponsored him for citizenship, which was granted by the Napa County Superior Court in 1888.

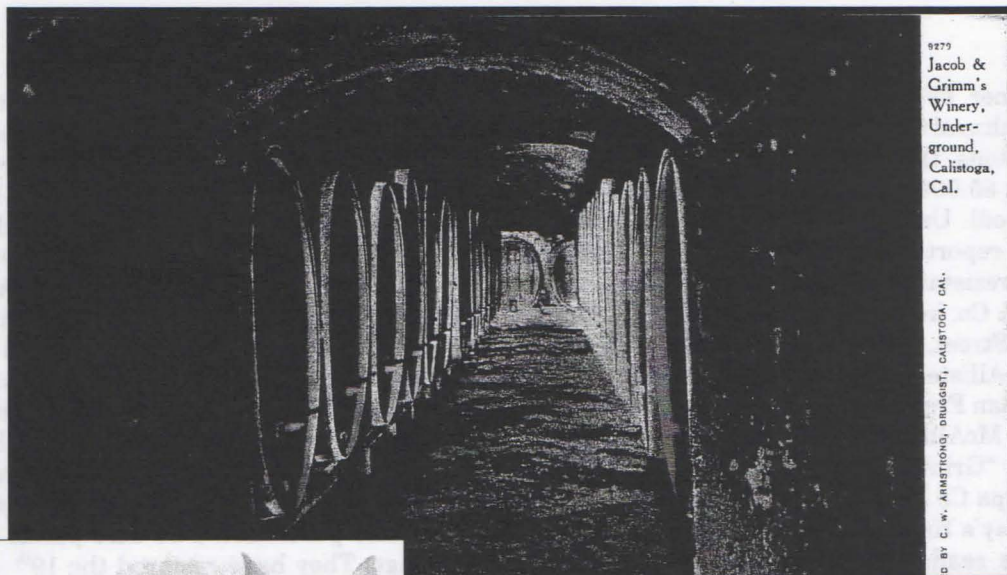
At some time before the enactment of Prohibition in 1920, Adam moved to San Francisco, leaving the younger Jacob to manage the winery operation in Napa Valley. The winery survived Prohibition by producing sacramental wines, and following Repeal Jacob and his family briefly revived the winery, resuming production of table wines. Apparently, the Grimm winery soon faded into obscurity. In 1941 the winery was sold to Robert Grison and Thomas Toomey, who briefly operated it as Napava Vineyards. Years later, in 1964, the original buildings were destroyed by the devastating Hanley Ranch fire.

Jerry and Sigrid Seps discovered and immediately became enchanted with the former Grimm property in 1976 and purchased a 90-acre parcel of the original acreage. They have restored the 19th century caves, which continue to serve as an important part of Storybook's wine production as the Seps focus mainly on their renowned Zinfandels. Carrying on a tradition of a family operation begun by the Grimms well over 100 years ago, Dr. Seps' wife Sigrid acts as director of marketing, daughter Colleen is associate winemaker, and son-in-law Rick Williams serves as the national sales manager. A great proponent of one of California's earliest and most successful varietal wines, Jerry Seps co-founded ZAP (Zinfandel Advocates & Producers) in 1990.

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9279
Jacob &
Grimm's
Winery,
Under-
ground,
Calistoga,
Cal.

ED BY C. W. ARMSTRONG, DRUGGIST, CALISTOGA, CAL.



Above - Jacob Grimm
in his buggy at the vineyard
circa 1915

Above - One of the
3 tunnels shown in
a postcard, circa
1910. The card is
oddly labelled:
"Jacob & Grimm
Winery"



Above - Jacob Grimm
(center) at the winery
with wife Rosa (sitting)
& unidentified others
circa 1915



Left - Cabinet photo
portrait of Jacob Grimm
circa 1890

Elite Studio, H.H. Blakesly,
St. Helena, Cal.