

Wayward Tendrils Quarterly

Vol.24 No.2

A WINE BOOK COLLECTOR'S SOCIETY

April 2014

Wine in California: The Early Years Boom & Bust

Part I: Napa Valley and Its Neighbors 1878–1890 by Charles L. Sullivan

[With this, the 17^h installment of our great history of the early years of California wine, we begin our journey through the "Boom & Bust" years of the state's winegrowing counties. As in previous chapters, extensive, informative footnotes, and a substantial library of references (all recommended for WT bookshelves), are provided. — Ed.]

WE LEFT NAPA IN 1878 EMERGING with energy from the depression years of the 1870s.¹ The valley and its foothills were spotted with vineyards, and there were 39 operating cellars concentrated between St. Helena and Yountville. This wasn't really "wine country" yet. The million or so gallons of average wine production since 1874 was out of proportion because of the two-million-gallon explosion of 1878. The grape quality was excellent that year and the state crop was short, sending grape and wine prices through the ceiling.

Vineyards "here and there" was the reality in 1878 when Napa Valley had only about 3,500 acres of wine grapes. This number in 2014 would cover only 7.6% of the county's 45,830 wine grape acres. By 1883 there were almost 13,000 acres of Napa vines. The great California wine boom was under way. Napa Valley was becoming the "wine country" we know today.



irst, I shall present a general picture of Napa Valley and its wine industry in the 1880s. Then I'll focus on each of the individual valley and mountain districts, whose wine operations began developing what was then, and is still today, a special winegrowing "personality."

Finally I'll bring into the picture the development of a fine wine industry in neighboring Lake and Solano counties.

The Napa Valley early boom years expressed their character most obviously in the explosion of vineyard planting, concentrated around St. Helena. A few hundred new acres were planted in 1879, mostly by established producers such as Krug, Groezinger, and Crabb. At the end of the year the St. Helena Star observed that the local wine interest was "getting up a little earthquake all by itself." The same day the San Francisco Post predicted that close to 2,000 new acres would be planted the coming spring. Actually there were more than 3,000 new spring acres.

There was no such expansion in the number of wine producers. Perhaps ten new cellars were opened between 1878 and 1880, and most of these were already vineyardists. The real explosion took place between 1883 and 1885, when the number of wineries was reckoned by the <u>Star</u> to have doubled (202), mostly as the result of continued high wine prices and by the surge in production as the new vines since 1879 came into bearing.

One of the main reasons that prices for Napa table wine rose above those of other northern California wine districts was the continued public perception of

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their superior quality, which had been developing steadily in the 1870s. The SF Post article previously cited is a perfect example. According to this newspaper. Napa wines were less earthy than those of other areas. Zinfandel clarets from the St. Helena area were perhaps the best in the state. And the Rieslings were unsurpassed, with Schram's as a good

example. Even Napa's grape brandies were special. Helena's were soft with a nutty character. Those from Krug, Thomann, and Scheffler were singled out for special praise.

The leadership of the local winegrowing community was an important factor in maintaining Napa's image of high quality. I previously mentioned the spat over the sugaring of local fermentations in 1880. Charles Krug was successful in leading the opposition to such practices. The university's steady focus on winegrowing complemented the local sense of community among Napa producers. Professor Hilgard's German origins did not go unnoticed by such as Krug, Schram, and the Beringers. It is clear that Hilgard took a very special interest in Napa and Sonoma. At Berkeley his family's house wine was Schram's "Burgundy."4

The university's outreach programs were both personal and published. Hilgard and members of his staff were regular visitors NAPA COUNTY, circa 1890 to the valley. The university

archive files at Berkeley and Davis are full of winegrowers' correspondence directing questions to Hilgard and his staff, and their answers. By 1884 university bulletins on numerous aspects of viticulture and winemaking were available all over the state, gratis. These were also regularly published in Napa Valley's three newspapers. Of the first hundred agricultural bulletins published after Hilgard's arrival, 40% were specifically devoted to enology and viticulture. The main thrust of these publications was to promote techniques which would result in better grapes and wine. Maynard Amerine wrote that as vintners came to accept Hilgard's suggestions, "the quality of California wines markedly improved."5

The weather was always on the winegrowers' minds in the dismal seventies, but good times and industrial growth sharpened their focus. The spat

over sugaring fermentations to raise alcohol content in 1881 was provoked by the 1880 weather. A dismally cool spring, capped by a remarkable May 15 freeze, cut the potential yield per acre. And a cool and frosty fall held down sugar development. Even though the vintage's red wines were light and mostly uninteresting, prices held up and the valley had

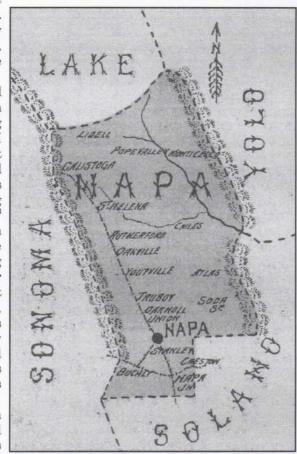
entered 1881 all smiles. That was until the end of January when a torrent of Biblical proportions dropped thirteen inches of rain on St. Helena in one day.

The bridges at York Creek and Lodi Lane were washed away; Schram reported the road to his winery had disappeared. But within weeks the planting fever had reemerged. When the valley's vines began leafing out a few weeks later there had been more than 4,000 new acres planted, led again by Zinfandel and Gutedel, the leading white variety. While the weather was still pleasant in May, and more than 11,000 acres of vines were in the ground, Napa winegrowers formed the Napa Viticultural Society. Then a torrid summer cut berry set. Even with loads of new vines coming into production, there were still almost 5,000 tons fewer than in 1880. But quality was excellent, the

reds rich and powerful, and prices were still strong.

The planting frenzy led to a search for other areas in the county suitable for winegrowing. In 1881 the most important such development took off after Professor Hilgard's endorsement of Howell Mountain. In his expert opinion the soils of this highland east of St. Helena was perfectly suited to winegrowing, and to virtually no other agricultural pursuits.

Another 1881 event had important historic significance. On a visit to the valley that year George Husmann was introduced at a local vintners' meeting as the new manager of the Simonton estate in the Carneros. He was a newcomer to Napa from his home in Missouri, but he was no newcomer to winegrowing, particularly viticulture. It was Husmann who had earlier sent H. W. Crabb and Julius Dresel samples of native vines probably useful as resistant rootstock.



The 1882 Napa vintage was a disappointment due to the late and cool fall and the October rains, which almost ruined the Zinfandel crop. The vintage was fairly large but the quality was so poor that Napa brandy producers set a record of about 100,000 gallons. Spring frosts as late as May had held down the crop size, but hundreds of new acres came into production.

The next year was almost as bad. Even though 1883 wine production rose slightly, yields were actually less than two tons per acre, which hurt the pocket book but not the quality of the wines. There was a significant amount of very high quality red wine produced, and a resulting sharp decline in brandy production, a sign of better grape quality.

There was also a squeeze on producer wine profits. Many winery owners were becoming dissatisfied with their financial outlook. The expense of recent expansion had placed most of the larger producers in debt. Gradually they came to feel that their dependence on the large San Francisco wine merchants as an outlet for their wines was hurtful. Very few had any sort of retail trade. Winery brands on bottles with producers' labels, which we take for granted today, were almost unheard of. About 90% of Napa Valley wine and brandy was sold in bulk to the large San Francisco wine houses, who had their own markets in the East and on the West Coast. These great houses blended the wines to satisfy their markets' tastes and sent them off, again in bulk, to be bottled in New York, Chicago, New Orleans and other cities.

Attempting to bypass this system, a group of Napa producers, led by Charles Krug, incorporated the Napa Valley Wine Company in 1883. Their purpose was to hold wine longer and avoid the kind of dumping on the market that could ruin prices. In the process they hoped to establish their own contacts with eastern wholesalers. At first they set up operations at the Krug winery and in 1885 built a large production facility in Napa City. The operation eased the financial hurt some, but it could not offset the coming general market conditions. The company was also important in helping spread the Napa Valley name into eastern markets, particularly St. Louis. Bulk wine coming out of San Francisco very often ended up on the East Coast in bottles with French or German labels.

1884 was a "wake-up" year for Napa's growers and wine producers. The crop was gigantic and the number of operating cellars reached almost a hundred. Some were growers who simply could not sell their own grapes at anything above ruinous prices. The wine product was almost 5,000,000 gallons, a record until the dam broke again in 1888. Part of the 1884 deluge was the result of growers

over-cropping by leaving too many buds on their vines when they pruned.

In one of Prof. Hilgard's talks to the valley wine-growers in 1884 he called for more variety in their red grapes. He specifically advocated more red Bordeaux grapes, like Cabernet Sauvignon. Why not graft over your Missions to better sorts? And he chided producers for misusing their Zinfandels. Too many, he said, were trying to upgrade their dull Mission wines by blending them with this much better grape. He also continued warning about the phylloxera threat. But growers, as yet, did not feel threatened. Only 4% of the valley's vines were on resistant stock by the end of the eighties.

Weather helped and hurt Napa winegrowers in 1885. Dry weather held down crop totals, as did terrible spring frosts. On the morning of April 18, well after bud break, the skies were blackened by the smoke of smudge pots. Blackened too were most of the vineyards. Wine production dropped 46%. Then the vintage was tortured by sweltering heat. Stuck fermentations sent thousands of gallons of bad wine to the distillers. But a few producers, who had been paying attention to Hilgard's tips on how to hold down fermentation temperatures, made wonderful wines. The best reds were rich and full-bodied, with deep color. Later collectors viewed 1885 as a great year. And for a change, low state production helped steady prices.

Nevertheless, that Napa finances were shaky was confirmed by Charles Krug's declaration of bankruptcy in June. But the valley was not about to let the old pioneer go under. His creditors worked out a program that kept him on his land and his winery operating. He was also able to stay on as Napa's viticultural commissioner. Legally, Mrs. Krug and a body of trustees were in charge. A good part of the estate was still her personal property from her Bale inheritance and was not encumbered. In its 1886 vintage report the <u>Star</u> reported, "Mrs. Krug—115,000 gallons."

Rainfall in 1886 was above normal for the first time in five years. More important, the planting binge had slowed down considerably, with Napa acreage at about 15,000. The vintage was orderly and moderate, at about three tons per acre. Wine quality was excellent throughout the valley. Many thought the reds were better than the best of 1885. Even the second crop Zinfandels were excellent. Old-timers looked back years later on 1886 as the "vintage of the century."

Weather was the Napa winegrowers' enemy in 1887. It was a very dry year with a very chilly spring. The vintage was short and fast. Hot, dry winds and soaring sugar content meant a rash of stuck fermentations. Brandy production set a record even

with a short grape crop. Wine quality was less than mediocre. In the face of a huge state crop, prices

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GREYSTONE CELLARS, the largest stone winery in the world, c 1900. Constructed of locally quarried grey volcanic stone, the 3-story wine facility, with a capacity of 2.5 million gallons, dominated the valley scene.

collapsed. People were again talking "depression," but for most in Napa the culprit wasn't oversupply of wine, it was in the <u>Star's</u> words, "the villainous wrong inflicted upon (winegrowers) by the San Francisco wine ring."

The situation was exacerbated in 1888 when the final wave of grapes from the massive planting of earlier years, all over the state, hit the market. The local crop was a record by almost 20,000 tons, not counting unpicked vines. Napa wine leaders finally realized that watching and complaining got them nowhere. The first step was the formation of a cooperative brandy operation in St. Helena. Another sign of cooperation was the formation of a group headed by winegrower W. B. Bourn. He proposed building a huge wine facility north of St. Helena to handle the oversupply by producing wine and holding it off the market until prices rose. The result was Greystone, across the road from the Krug place. It would be the largest stone winery in the world. Building began in 1888 and was on line to produce 350,000 gallons in 1889. There was also a 50,000gallon distillery attached.10

You can't beat the business cycle with a large building (2,500,000-gallon capacity). Bourn and his partners held on for three years. By then the entire country was in an agricultural depression caused chiefly by the same factor killing the California wine industry: over expansion of productive capacity. Here wine was a product far more affected by declining consumer buying power than basic foodstuffs.

The last Napa vintage of the eighties opened with full cellars from 1888 and prices at rock bottom. The local press tried to talk up a short crop to hold down fears of an even greater oversupply. The crop was actually large and about a third of the grapes were still on the vine when a huge October storm drenched the valley. A lot of the resulting wine went to distillers, but most of these vines went unpicked. It

was a short crop anyway and meant that **1889** was only a minor disaster. Worse years were on their way.

I'll look at conditions in 1890–91 shortly, but first I want to take a historical trip through Napa's specific "districts," Charles Krug's term in his special report on Napa viticulture at the end of the eighties. Many of these districts today have very distinct borders laid out officially as AVAs, which was not the case

before the 1980s. Each of these claims a special winegrowing history and personality, confirmed by Treasury Department regulations and, to a certain extent, consumer support.

Napa City

Prom the 1880s until Prohibition Napa City had the greatest concentration of wine production in the county. Almost all the town's gigantic gallonage was the product of large-scale industrial operations. The leader throughout these years was the Uncle Sam Winery, founded by Peter Van Bever in 1870. Production grew through the seventies, and in 1881 ownership passed to Charles Anduran. Until 1886 the operation was really in the hands of Charles Carpy, who took full charge on Anduran's death in that year. By then production had hit 500,000 gallons.

Carpy did not limit himself to Napa wine. He also bought huge amounts of grapes and wine from Solano County and Central Valley producers. The local waterways gave Napa City easy connections to these areas. Overall Uncle Sam wine was well made but



The prominent MIGLIAVACCA BUILDING, constructed at the turn of the century, was the largest commercial stone building in Napa City.

ordinary. But Carpy maintained a keen interest in the finest Napa wines. Part of his La Loma Medoc (Cabernet) was produced from the best Spring Mt. grapes, the rest from Carneros. By 1894 his operation was as powerful as any of the largest San Francisco wine houses. 12

The Migliavacca Winery, a two-story brick building established in 1874 by Giacomo Migliavacca, was another large-scale operation in town. By the eighties Migliavacca was producing about 200,000 gallons, mostly ordinary, but like Carpy's his special lots were outstanding. His Zinfandel claret won a gold medal at the 1889 Paris Exposition. The third large facility in town was that of the Napa Valley Wine Company.

There were also a few small producers in and around town. By far the most important was that of Joseph Matthews, a native of Madeira. He built his **Lisbon Winery** downtown and became famous for his sherry production. This fine stone structure survives to this day, recently as a music conservatory.¹³

Carneros

The huge Carneros district today is one of the largest and most famous AVAs in California. Until the 1960s this low, rolling land was devoted almost entirely to dairying and fodder crops. But there was some important early winegrowing here in the 19th century. Unfortunately, Krug's statistics combine Carneros with the Napa City area, all the way up to a few miles south of Yountville. Contrary to most historical observations, red wine varieties dominated this large area (62%). John Stanly's acreage stands out immediately. The entire area had 25% of the county's red Bordeaux varieties, second only to St. Helena, and Stanly had half of these vines. This area had 65% of all the Napa Valley vines on resistant rootstock (425 A), and half of these belonged to Stanly and neighboring Talcoa.

The pioneer on the Napa side of Carneros was William Winter, who in 1855 acquired a huge piece of land that straddled the Napa-Sonoma line. He planted a fairly large vineyard in the 1870s and even put up a small stone winery. A portion of this estate was acquired in 1881 by James Simonton, who hired George Husmann as his vineyard manager. By then the operation was called Talcoa and had 147 acres of vineyard. New vines were planted as Winter's fell to phylloxera.

By far the most important early Carneros wine-growing operation was John Stanly's Riverdale Ranch. He was also the most important leader in the practical side of the fight against phylloxera. His first twenty acres were planted in 1881 on *riparia* resistant rootstock. He was also famous for the wines of his La Loma Winery, particularly his Cabernet, one of Charles Carpy's favorites. Today his old lands are

covered with vines mostly planted since the 1960s.

Yountville

Before the modern wine boom, the Napa Valley wine land north of Oak Knoll Avenue all the way to Yountville, was considered part of that village's district. Below Oak Knoll Avenue was part of the Napa district. The modern development of AVAs has altered this geographic terminology with the establishment of the Oak Knoll AVA.

James and George Goodman began planting grapes near the Oak Knoll train stop after 1875 and built a majestic wooden winery in 1886. They called it Eshcol, after the Biblical grape story; today it is the Trefethen Winery. Over the years this area acquired its own winegrowing image, accounting for the Oak Knoll designation.

A similar process has recently taken place on the eastern side of the old Yountville district. The vineyards on the land of the old Occidental Winery and its neighbors, along today's Silverado Trail, began developing a special winegrowing image in the 1970s. In early years it was part of the Yountville district. The area later picked up the name Stags Leap, after two of its modern wineries. The Stags Leap AVA was granted several years before there was even a Yountville petition to the Treasury Department for AVA status.

We have already seen the dramatic entry of Gottlieb Groezinger on the Yountville wine scene in the early 1870s. 15 By the 1880s he was producing 300,000 gallons. But as the boom years faded in the eighties he lost control of the huge plant. There were several other small-scale winegrowers around the little village in the 1880s, most notably John Frye and James Fawver, the latter eventually owning the Eshcol Winery. Perhaps the most unusual operation was the 35-acre vineyard planted in 1882 at the Veterans Home across the road from the village. 16

Charles Krug's statistics show 1568 acres of wine grapes in the Yountville district in the late eighties, 59% red varieties and 63% of these Zinfandel. Of the 646 acres of white grapes, 41% were German varieties other than the common Gutedel. Less than 2% of the total were on resistant stock.

Oakville

here are no important problems in the geographic history of the Oakville district. Krug's acreage figures can properly be related to those of today's AVA. He counted 1169 acres, up significantly from the 400 or so in 1880.

The king of Oakville winegrowing was Hamilton W. Crabb. In 1890 he was the "Wine King of the Pacific Slope," according to the <u>Chicago Herald</u>. Although planned by Hamden McIntyre, Crabb's To-Kalon Winery had none of the magnificence of his

other creations, such as Inglenook, Greystone and Eshcol. The Star thought it looked like a "young town." Crabb was an excellent businessman and was just as famous for the high quality of his wines. By the nineties, as phylloxera blackened the rest of Oakville, Crabb's vineyards were flourishing on riparia rootstock.

Nearby, the other great operation of the district dated from 1877 when Adolph Brun founded his Nouveau Medoc Winery. After he was joined by Jean Chaix in the eighties the partnership planted heavily

NOUVEAU MEDOC WINERY, Oakville, as it looked in the 1880s.

on Howell Mt. and built a stone winery that still stands there. Brun & Chaix was noted for its wines from the best Bordeaux varieties, red and white.17

The lasting architectural treasure of the Oakville district was another McIntyre creation, but it never became an important factor in the valley's early wine industry. John Benson bought 529 acres of Oakville land in the 1870s. He built his Far Niente Winery in 1885, but never came close to using its 300,000-gallon capacity. After years of disuse it was restored in the 1970s.

Krug counted 1,085 acres of Oakville wine grapes in the late 1880s. Most Oakville vines produced red wine (59%) and almost FAR NIENTE, the great three-story wine cellar of John Benson, designed by Hamden McIntyre. two-thirds of these were Zinfandel. But good German varieties were important (317 A), mostly

planted at To-Kalon.

Rutherford

ike Oakville, the Rutherford district stretched across the valley into the eastern foothills. Nevertheless, Krug listed the Conn Valley there

with its 657 acres separately. There was no distinct border between the Rutherford and St. Helena districts, although Krug seems to have used Zinfandel Lane, which is the line used in the 1990s to establish the two modern AVAs.

In Rutherford by the mid-eighties Inglenook was king, but not for its size of production. Sea captain Gustav Niebaum had made a large fortune at the head of the Alaska Commercial Company and directed a large part of that money to the purchase of several pieces of contiguous Rutherford land. The total in

1879 covered more than a thousand acres. Included was William Watson's beautiful Inglenook estate and its fifty acres of Cinsaut vines. In the midst of the wine boom Niebaum decided to create a greater winegrowing estate and produce nothing but world class wines. From his Alaska days he brought with him engineer Hamden McIntyre to plan a magnificent winery and manage the estate. Niebaum put in the greatest wine varieties and learned everything he could about fine wine from his quickly assembled library on the subject.

The great châteaux of Bordeaux practiced "estate bottling," virtually unheard of among California producers on a commercial scale. Inglenook was unique in its time; its wines were made from estate grown grapes, bottled at the winery, and shipped east to wholesalers



and wealthy clients by the case. But production never reached 100,000 gallons. In Rutherford, Inglenook was number four in production volume.18

McIntyre's skill at planning the layout of large wineries was gained from his engineering background and his knowledge of viticulture and enology from his early years working at New York's Pleasant Valley Wine Co., before his Alaska days. While he was managing Inglenook in the eighties his creative skills were in demand all over the valley. Mostly, the result was a combination of grandeur and efficiency unrivaled by any other wine region in the world. 19

But he also planned Rutherford's Valley View Winery of Ewer & Atkinson, large and efficient, but not grand. And he helped H. W. Crabb plan his "little town" of a wine operation, which was certainly great, but not grand. While working on Greystone, McIntyre was lured away by Leland Stanford to manage his huge Vina operation. He worked there until retiring in 1894 to his home state of Vermont.

The leading Rutherford producers in the eighties were Christian Adamson, the Valley View Winery of Seneca Ewer and Joseph Atkinson. Both produced about 100,00 gallons. Valley View's remains are today part of the Beaulieu Vineyards complex. Adamson's place was on the east side of the valley near today's Silverado Trail, and is now part of Frog's Leap Winery. Number three in Rutherford was Sheriff Henry Harris, whose operation eventually became part of Valley View.²⁰

Krug's statistics show Rutherford to have about 200 more acres than Oakville (1310). The composition of the vineyards is also similar, red over white 60/40, with 58% of the red Zinfandel.²¹

in the eighties: St. Helena's brought \$5.00, Livermore's \$4.00, Sonoma's \$3.75.²³

Charles Krug counted 5831 acres of wine grapes in the St. Helena district, which covered the valley north of Rutherford to Ritchey Creek and Bale Lane. Red wine varieties accounted for 65% of the total, 58% of which were Zinfandel. Vineyards planted in the sixties and early seventies had about 700 acres planted to Mission and Cinsaut. But there were lots of better varieties; 255 acres were planted to red Bordeaux varieties, about a third of the county total.

The St. Helena district was unlike the three districts to the south. It lacked a distinctive monarch, but princes and princelings abounded. Crane, Krug, and the Beringers, whom we have already met, were influential and made large amounts of wine. There

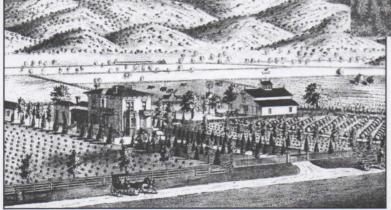


EDGE HILL VINEYARDS & WINERY, 1889. [Wait, Wines & Vines...]

are scores of other candidates for inclusion here, but I can only mention a few which have a special history.

Edge Hill is a good example. Founded in 1867 by Gen. E. D. Keyes, it was located just west of Crane's place. He planted vines, built a stone winery, and sold it all to Gen. Richard Heath in 1872. His son Richard expanded the winery (80,000 gallons) and vineyards (125 acres). In 1879 William Scheffler acquired the

operation and began making wine and brandy history, the latter with his patented vacuum still. He also took over the Fulton Winery in St. Helena, one of the oldest in the valley (1865). By the mid-eighties Scheffler was one of the valley's leading wine and brandy producers, a good part of his large production coming from huge purchases of other growers' grapes. He also sold large amounts of rooted cuttings and acted as a retail outlet for the sale of cooperage to other producers. The Scheffler Sanitary Brandy was said to have a "world-wide reputation." But in 1887



WINERY ESTATE OF C.P. ADAMSON, c.1880. The winery is today part of Frog's Leap.

St. Helena

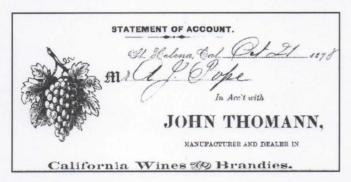
George Belden Crane and Charles Krug, the little village of St. Helena had been developing into a bustling wine town, the nerve center of the Napa Valley wine industry. By 1880 San Francisco's Alta California boasted, "Napa is now the leading wine-growing county in California and...St. Helena has become the centre of the most prosperous wine district in the state." This perception was supported by wholesale prices for a case of Zinfandel claret late

he went bankrupt, another victim of over-expansion. The operation went through several hands until it was acquired by Louis Martini in 1952, then by Leslie Rudd in 1999 for restoration.²⁵

Henry Pellet started his winery in 1866, but he had already made wine for Crane, Patchett, and Krug. The latter claimed that he could count the valley's truly great winemakers on one hand, and Pellet was the thumb. He arrived in California in 1850 with a thorough background in wines and vines. He was a pioneer in trellis management and resistant rootstock, and all acknowledged his technical ability as unsurpassed in Napa. He closed his career, age 71, as manager of the Stanly estate in Carneros. He died in 1912, the dean of Napa winemakers. ²⁶

In 1869 J. C. Weinberger came to St. Helena and planted his vineyard north of Charles Krug. In 1876 he built a three-story 150,000-gallon winery, but came to grief in 1882 when a disgruntled worker shot him to death. Mrs. Weinberger carried on as manager, and hired Colin McEachran to run the winery and oversee the vineyards, which he did until his death in 1908. His own Alta Cellars was a neighbor of Jacob Schram. Both were immortalized in 1880 when Robert Louis Stevenson dropped in for a visit. Today the old winery has been converted into a private residence.²⁷

An important Napa Valley wine site was founded



An Oct 1878 receipt from John Thomann to A. J. Pope for two loads of grapes, totaling 60, 904 lbs.

south of St. Helena in 1874. Many years later it was renamed Sutter Home, but it carried the name of John Thomann until its founder returned to his native Switzerland shortly before his death in 1900. Thomann was an experienced winemaker, having learned the trade at Henry Gerke's winery in Sacramento. He built a large winery and planted vines near the Lewelling place and on Howell Mountain. He became a solid member of the local German community, and had production of 100,000 gallons by 1880, 200,000 by the 1890s. The St. Helena operation became Sutter Home in 1906, named after the new owner's father, John Sutter, a sea captain, not the famed California pioneer.

Another historic wine operation was founded on

Zinfandel Lane near the highway in 1875, when Charles Wheeler planted 37 acres of vines. His sons, Rollo (20) and John (17), early learned viticulture and winemaking, John mostly in the summers when he was home from his studies in chemistry at the university in Berkeley. Rollo took over the Napa winery on his father's death in 1880. After his graduation in 1879 John followed Charles Wetmore to Livermore where he established his own successful winery. By 1887 he had become famous for his red wines and Riesling. In that year, at age thirty, he succeeded Wetmore as head of the Viticultural Commission. Two years later Rollo's accidental death brought John back to Napa.

By the early nineties John Wheeler had raised production at his Zinfandel Winery to 300,000 gallons. He was an industry leader for many years and kept the Napa estate operating through Prohibition. He reopened the winery in 1933 and made wine until his death in 1939. ²⁸

There were three other wineries in and around town worthy of our attention for their historical



connections to the local area. North of town near Edward Bale's great gristmill was a vineyard planted to vines on land Frank Kellogg received for his work building the mill in 1846. In 1871 Kellogg sold the place to William Lyman who expanded the vineyard and built a two-story winery from native stone. He called it El Molino. Although never noted for his large vintages, Lyman had a great reputation for the quality of his white table wines. He was also an industry leader and a partner in the Napa Valley Wine Company. Production ended with Prohibition but El Molino was brought back to life in 1981 by the Oliver family, whose members still operate the historic winery.²⁹

East of town on Spring Valley Road, Anton Rossi planted Zinfandel and Mataro vines and began making wine in 1880. Later he built a fine 100,000-gallon capacity stone winery from perlite rock quarried on the property. It operated until Prohibition and reopened under Fillipe Valente after Repeal until

1941. Then, as the Holt Ranch, the estate became well known for several years as a source for the perlite rock, used to make a plaster aggregate. In 1963 the old structure was renovated and became the new site of Heitz Cellars, which it is to this day.³⁰

Driving past Hudson and Spring streets in St. Helena today a person gets a sudden hint of what the town looked like 125 years ago. This is where George Schoenewald planted vines in 1882 and began producing excellent wine at his Esmeralda Winery. Much of St. Helena resembled the Schoenewald estate back then, homes and businesses among the vines. Almost 2,000 acres of vines were within the town limits in 1887. Today the old vineyard stands out in the residential setting.

Schoenewald was not a farmer but a hotelier, owner of the Calistoga Springs Hotel. In the '80s he continued to oversee his Napa ventures even though he became the manager of Monterey's Hotel Del Monte. There he stocked what he considered the very best California wines, mostly from Napa and Sonoma. He returned to Napa in the 1890s and became a leader of the movement to replant the valley's vineyards, mostly decimated by phylloxera by 1896. In that year Prof. Hilgard's assistant at the university visited France and came home convinced that the *rupestris* variety, St. George, was the best all-round rootstock for California vineyards. Schoenewald made



George Schoenewald's ESMERALDA VINEYARD ESTATE, in the late 1890s.

the first California commercial importation of St. George, and saw quite a profit in the process.³¹

Schoenewald maintained production until his death in 1918. Meanwhile he had created one of the most beautiful residential estates in northern California. That beauty has been preserved since 1972 when the Novak family acquired the estate, now **Spottswoode**, with the vineyard that surrounds it today.

The Uplands Spring Mountain

Bast and west of the valley important upland winegrowing developed in the 1880s, although we have already seen Jacob Schram's pioneer

efforts in the western hills between St. Helena and Calistoga. To the south, from Ritchey Creek to Sulphur Canyon, above St. Helena, the upland area over the years took on the name Spring Mountain. But one searches in vain for such a local mountain on the U.S. Geological Survey maps. In fact, Spring Mountain is a regional expression for a portion of the Mayacamas Range, and now applies to an established AVA. Just to the north is the Diamond Mountain AVA, home of Schramsberg. To the south is the Mount Veeder AVA. Both of these mountains are clearly labeled as such on the survey maps.

The first vines were planted on Spring Mountain in 1874 by Charles Lemme, who put up a stone winery in 1876. On his death in 1884 his son Rudolph inherited the operation, now called La Perla. After 1901 it became the Spring Mt. Vineyard Co.³²

The Beringer brothers followed the Lemmes in 1882 and planted vines at the 1,000-foot level. Then came Tiburcio Parrott in 1884. His winery, Miravalle, went up in 1890, and was soon famous for its delicious "Margaux," made from ten acres of Cabernet Sauvignon. Leon Adams believed that one of Parrott's Cabernets may have been "the greatest California wine produced before Prohibition."³³

By the late 1880s Charles Krug counted 355 acres of wine grapes on Spring Mountain, which he considered a specific district. Of these, 61% were Zinfandel. Of the total, he calculated 85% had been planted since 1881.

Diamond Mountain

To the north, Diamond Mountain is a real mountain, but its peak and most of its land is in Sonoma County. In the 1880s its eastern slope was home to Schramsberg, whose neighbor was Colin McEachran, whom we met at the Weinberger Winery. Another neighbor of growing importance was Louis Zierngibl's Minnaberg estate, which covered 240 acres. He started with twenty acres by 1885, but by the 1890s his vineyards had grown and his operation was an important factor on the Napa wine scene. He was Greystone's first manager and at the 1893 Columbian Exposition he won awards for his Cabernet, Zinfandel and Carignane.³⁴ Another neighbor was Richard Schmidt, whose old stone winery's ruins survive on land owned by Sterling Vineyards today. For years the "RS" and the "1888" above the entrance were mysteries, but no longer.35

Mt. Veeder

The upland area south of Spring Mountain, below Sulphur Canyon to Mt. St. John, and west of Yountville, is rough country, never an inviting area for viticulture. But to the south, on Mt. Veeder and its eastern foothills, it is another story. Since 1993 Mt. Veeder has had its own official AVA, a huge area

covering about 16,000 acres. Today there are about 800 acres of vines, more than 80% red Bordeaux varieties. Unfortunately we have no good numbers for the early days, since Krug's statistics lumped vines on Mt. Veeder and Brown's Valley in the lower foothills, with those of the Napa City area.

An early winegrower on the mountain was Capt. Stalham Wing, a Vermonter, who came to Napa Valley in 1853 and established his place on Mt. Veeder soon after. It is reported that he exhibited six bottles of wine at the Napa County Fair in 1864, along with pears, quinces and 24 varieties of apples.

The western slopes of Mt. Veeder were almost always referred to as "The Redwoods" in the early days. This was resort country, where catering to visitors enjoying the beautiful area was its major industry. But between 1870 and 1890 numerous vineyards were planted and a few wineries constructed. Herman Hudeman founded his Sprout Farm resort in the 1870s, planted twelve acres of vines and built a small winery. This estate was eventually acquired by Livermore's Theodore Gier, and at the end of Prohibition became the home of the Christian Brothers' Mont La Salle operation. 36

Nearby, in 1881, Nicholas Streich planted a vineyard and built his Castle Rock Winery three years later. Earlier John Hein had planted eighteen acres of Zinfandel to the north of Streich's place and also built a small winery, which was soon producing 10,000 gallons of wine. Farther up Redwood Canyon Road, Milo Pond, since 1866 a Napa City doctor, bought 225 acres, hoping to establish a tuberculosis sanitarium. This never happened, but in 1886 he planted his Monte Verde Vineyard and later built a small winery, which operated until 1916.³⁷

The best preserved monument to Mt. Veeder's early winegrowing history is the Joseph Fischer Winery, built by its German owner in 1889. It passed through many hands until restored and a new vineyard planted after 1941, under the name Mayacamas Vineyards. Their first wine was a 1951 Chardonnay released in 1953.

By 1890 there were about twenty vineyards and six small wineries on Mt. Veeder, a small beginning compared to the successful winegrowing in the AVA today.

Howell Mountain

bove the east foothills of the Napa Valley is the Vaca Range with several upland valleys and high points. One of these is Howell Mountain, a huge volcanic knob that looks down on St. Helena, to the southwest. Much of this highland was granted to George Yount in 1843 as Rancho La Jota, which was almost entirely undeveloped before the 1870s. In 1876 Edwin Angwin bought a large piece of the grant and founded a resort which bore his name. Over the years

it became a small village, particularly after 1909, when Pacific Union College moved there from its home in Healdsburg.

The development of winegrowing on the mountain was an important part of the wine boom in Napa. It started in 1880 when Charles Krug asked Professor Hilgard to examine Howell Mountain soils. This world-famous soil scientist gave Krug the green light. His report triggered a land rush on this highland, spurred by the relatively cheap land available. The leaders were Charles Krug, John Thomann and the Brun & Chaix partners, who built the most important winery there. Others included Serranus Hastings and W. S. Keves, son of the Edge Hill founder. 38

By 1884 more than 500 acres of vines had been planted by thirty vineyardists. Krug's official report of the late eighties counted 690 acres. 69% red varieties, led by Zinfandel.

Thomann built a two-story winery in 1888, well below Angwin, which he named Deer Park. It was acquired by the Leuenberger family in 1891, who renamed it Sutter Home. When they bought Thomann's valley winery in 1906 they transferred their winery name to his old operation.

These facts draw attention to the establishment of the Howell Mountain AVA in 1983. It is a huge appellation, almost all above 1200 feet, which excluded all the wineries and vineyards in the Deer Park area. These obviously stand on Howell Mt., but are legally precluded from using the term on their wine labels.



A vintage wine label from Keyes' Liparita Winery, located on the old Rancho La Jota land grant of George Yount. [I. Hayes, *Ghost Wineries*]

The producer who brought the most fame to Howell Mt. in the early years was W. S. Keyes, whose Liparita Winery built in 1880, won a gold medal at the 1900 Paris Exposition for its Cabernet Sauvignon, The little winery, still well-preserved but empty, stands just off Las Posadas Road, surrounded by recently planted vines.

Conn Valley

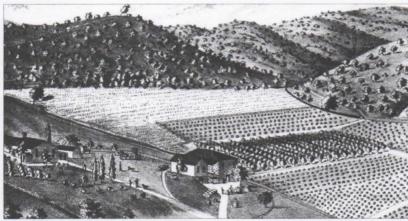
f the areas east of the valley floor the most accessible was Conn Valley, across from Rutherford. Its sloping hillsides beckoned winegrowing in the 1880s. There were also vineyards on the valley floor, but their remnants disappeared in 1948, covered by Lake Hennessey, whose Conn Creek Dam looks out over the main valley.

Louis Corthay planted the first important vineyard here in the 1870s, 35 acres of Zinfandel. By the late eighties his little winery was producing 20,000 gallons. Somewhat larger was Abram Alsip's Mountain Cove Winery and vineyards. The 1887 winery had an 80,000-gallon capacity. After almost fifty idle years the old structure was converted into an attractive residence.39

The most important Conn Valley operation was the Franco-Swiss Winery. The partners began buying land in the late seventies. Germain Crochat (French) and Frederick Metzner (German-Swiss) built a huge winery in 1886 after sending their grapes for years to Napa Valley wineries. Production, often as high as 100,000 gallons, ended in 1916 when winemaker Metzner died. The ruins survive on Conn Valley Road.40 The Krug survey counted 657 acres of Conn Valley vines at the end of the eighties, 77% red varieties.

Atlas Peak

o the south, up from today's Oak Knoll AVA, Soda Canvon Road snakes its way toward Foss Valley and the Atlas Peak area. Small but very interesting was the White Rock Cellar built here by John Pettingill. He was a worldwide traveler, having practiced dentistry in the Far East and Mexico, before settling in Napa in 1870, where he planted his Riesling vines and built a little cellar. His first



DR. PETTINGILL'S WHITE ROCK VINEYARD & CELLAR, c.1880.

vintage, of only 2,000 gallons, was not released until the wines were four years old. Ernest Peninou wrote that his vineyard had a reputation as the "Johannis" berg of America" for its excellent Rieslings. 41

Farther up the road Felix Borreo planted Zinfandel in 1880 and built his Bay View Winery in 1888. A mile farther Luigi Banchera built a small stone cellar which was in production until Prohibition, then back in business from 1934-1942. Both "ghost" wineries have been restored as residences. 41

Across the hills east of Soda Canvon Road the Atlas Peak Road heads into today's huge Atlas Peak AVA. In recent years many vineyards have been planted there, mostly in Foss Valley. And several of the recently planted vineyards on upper Soda Canyon Road are in the Atlas Peak AVA, but there was little viticulture practiced here in the early years. But at the foot of Atlas Peak Road was one of Napa's greatest early wineries, removed from all the valley's other noteworthy wine districts.

Morris Estee bought the land for his Hedgside Vinevard in 1876 and eventually had 350 acres of vines planted almost next door to the site of today's Silverado Country Club. Estee had made a fortune in the Gold Rush and taught school for a while before studying law. MORRIS ESTEE, 1833-1903 He was admitted to the bar



in 1859 and practiced in Sacramento before moving to San Francisco, where he gained a reputation as a legal scholar. He also entered politics in a large way. the Republican Party's unsuccessful gubernatorial nominee in 1882.

Estee built his 200,000-gallon winery in 1885, and by 1890 was getting raves for his Cabernet and Riesling. From 30,000 gallons in 1885 he was up to 100,000 by 1890. Charles Carpy was probably his

most important customer. He was also active in the state's wine industry, on the Viticultural Commission, in the state's winemakers's association, and in the leadership of the Napa Valley Wine Company. 43

It was a widely accepted belief that Estee and Hilgard were rivals for the title of the brainiest man in the wine industry. This idea is well illustrated by his approach to resistant rootstock. By the end of the eighties he had 150 acres on riparia roots. Far more impressive was his 1883 publicized charge that the V. californica was not resistant to phylloxera, challenging the experts like Hilgard and Wetmore. No one paid attention and all eventually suffered the consequences. Later his view was

universally accepted, particularly by Hilgard, whose own vineyard at Mission San Jose on californica was destroyed by phylloxera. 44 When Estee left for Hawaii in 1900, Napa lost a loyal and valuable friend. But at age 67 he could not turn down his appointment to the federal bench by President McKinley. 45

Chiles Valley - Pope Valley

wo upland valleys are also worth our attention. Southeast of Howell Mt. the long and narrow Chiles Valley today has its own AVA. The first vines were planted by Joseph Chiles, who acquired the Catacula land grant there in 1844, but did not settle in the valley until 1853, after which he planted a few acres of Mission vines. M. Kaltenbach was the

The OAK GLEN WINERY of George Husmann and sons, Geo. C. and Fred, Chiles Valley, c.1899. [Unzelman Archive]

valley's first commercial winegrower. His little winery made 1,600 gallons in 1884. Things picked up in 1885 when George Husmann bought the Peterson ranch and made 5,000 gallons of wine at Kaltenbach's cellar. His new vineyard, on resistant stock of course, he named Oak Glen, and built his stone winery in 1890. He also wrote an article for the Star extolling the valley's winegrowing potential.46 By 1887 there were 129 acres of vines here; many of the grapes went over to the Franco-Swiss Winery in Conn Valley. Chiles Valley's first really large-scale GEORGE HUSMANN (1827–1902) in his OAK 1882. Tubbs, like Niebaum and GLEN VINEYARD, c.1900. operation was founded by Francis Sievers.

who bought 285 acres in 1887 and in 1891 built his La Lomitas Winery, which dominated local production until Production.

When Chiles Valley was given its AVA designation in 1999 there were about 1,000 acres of vines in its boundaries. The Nichelini Winery, in the AVA but well above the valley floor, is today the oldest familyowned winery in the Napa Valley AVA. It was founded by Anton Nichelini in 1890 after he arrived in California from Switzerland in 1882. Before coming to Napa he made wine for Sonoma's Joshua Chauvet.

Pope Valley, to the northeast of Howell Mt. was

even more inaccessible than Chiles Valley. Nevertheless there were 165 acres there in 1887. Vineyard planting exploded after 1991 when the valley was officially included in the Napa Valley AVA.

Calistoga

The line between the Calistoga and St. Helena AVAs today is probably about the same one Charles Krug used in his 1887 report. That is, Ritchey Creek out of the foothills and then across the valley with Bale Lane. Before the 1880s, winegrowing in the Calistoga district was concentrated in the northern area, especially after the railroad arrived in 1868. Calistoga was most famous in the early years as a resort town founded by Samuel Brannan, the area's first important winegrower. 47

George Lang, who had a ninety-acre vineyard along Lincoln Avenue in town, acquired one of Brannan's old buildings in 1881 and converted it into

> a winery. His Calistoga Winery & Distilling Co. produced 100,000 gallons of wine in 1889, but his brandy operation got him into deep trouble with the IRS, and he was out of business in 1891.48 Ephraim Light took over the operation, having already grown grapes near Calistoga. He and his family prospered for years until their Mt. Helena Winery was taken over by the California Wine association in 1903. Louis Kortum also raised grapes and made wine in town until 1885 when he built a substantial cellar just west, at the foot of the canyon that bears his name.

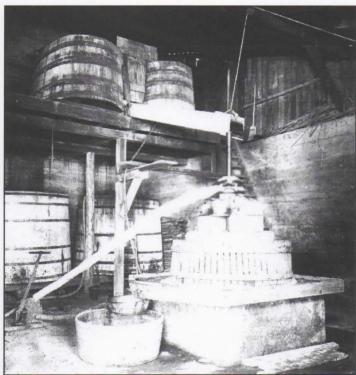
The most important winery in the area was built north of town in 1884. Alfred Tubbs was a wealthy San Francisco businessman who bought land and started planting 135 acres of vines in Crabb, planted lots of world-class

vines along with his Zinfandel and Palomino.

He began producing wine in 1887 (75,000 gals), with a seasoned cellar master who had perfected his skills under Jacob Schram. Tubbs called his estate Hillcrest and gradually expanded his vineyard to 220 acres, 72 of which were on resistant stock. In the nineties production was up to about 100,000 gallons. The family maintained control of the estate until Chapin Tubbs, Alfred's grandson, died in 1947. Wine production ended in 1949, but was revived in 1968. His winery stands today as Chateau Montelena. 49

Grimm's Vineyard & Wine Vaults, north of

Hillcrest, dates from 1883 when cousins Jacob and Adam gave their name to one of Napa's most historic wineries, famous for the wonderful tunneled cellars dug by Chinese labor in 1888–1890. They had a capacity of 40,000 gallons and are probably the best preserved old tunnels in California. The Grimms also built a 100,000-gallon winery which had an excellent



Late 19th century wine press at GRIMM's CELLAR, north of Calistoga.

reputation for white wine and brandy. The family continued operation of the estate until 1932, apparently producing small amounts of sacramental wine during Prohibition. In 1972 J. Bernard Seps acquired the estate and bonded his winery in 1979. He named it Storybook Mountain.⁵⁰

Larkmead

The lower portion of today's Calistoga AVA developed wine production slowly. Nevertheless, it acquired an excellent reputation for fine wine, particularly after Prohibition. Over the years the area north of Bale Lane and below Nash Creek picked up the name "Larkmead." Today Larkmead Lane crosses the valley about halfway between these two features; but it is unclear when that unpaved and unnamed trail got its name. After the railroad went through in 1867, a whistle stop was set up there which by the mid-eighties was called Larkmead Station.

In the 1870s Charles M. Hitchcock bought a large piece of land in this area and planted a vineyard a few years before his death in 1885. It eventually covered 130 acres. He was a U.S. Army physician, arriving in San Francisco in 1851 with his wife and daughter,

eight year old Eliza, but later always Lillie. She was a brilliant scamp, who became an honorary member of San Francisco's Knickerbocker Engine Co.5 at age fifteen. She married Howard Coit, an official of the San Francisco Stock Exchange in 1875, but she left him and was home with her parents in Napa in 1879. Her parents despised Coit. Her father's will gave her only \$250 per month as long as she remained married to the man. But Hitchcock and Coit died within days of each other in 1885 and Lillie Coit became a very rich woman. She used her inheritance to develop a lavish, rather exotic, residence which she named Larkmead for the site's abundance of meadowlarks.

Ernest Peninou states she had the family vineyard maintained. But it is highly unlikely that she actually ran a winery, which is one of many unsubstantiated legends that cling to her name.⁵¹

The wine story in the eighties in this area begins when George Tucker planted grapes here sometime in the late seventies. By the eighties he was making wine on Larkmead Lane and sold his place to Simon P. Connor in 1884. He made wine that season and called his little winery Larkmead Cellar. ⁵² The operation changed hands quickly and emerged as the Larkmead Cooperative Winery in 1888, under the control of several local growers. Next year the operation was leased to the San Francisco wine house of Kohler & Van Bergen, who controlled it until it was finally leased to Felix and G. Battista Salmina. They were able to survive the miserable 1890s and bought the property in 1902. ⁵³

It was not until the 1890s that the Larkmead-area tradition for high quality red wine developed. Winegrowing was complicated and somewhat confused in the 1880s. Actually, it is the normal historical source materials that give a confused picture, whatever the reality. One thing is clear, there was no one in the area, no Crabb or Niebaum, who had the knowledge or the intellectual muscle to give Larkmead a positive public image about its wine. That changed when the Salmina family came onto the scene in the mid-



A pre-Prohibition view of the fine, stone LARKMEAD WINERY of F. SALMINA & Co., producers of award-winning premium wines.

nineties. Their efforts made the Larkmead Winery one of Napa's most important red wine producers, until Felix Salmina died in 1940 and the operation was acquired by National Distillers. By the mid-1950s



Larkmead had lost all recognition as a premium brand. In 1958 Hanns Hornell acquired the winery for his sparkling wine cellar and for many years was the leading producer of sparkling wines in Napa Valley. The fine stone winery, built in 1906 at Larkmead Station, is still in operation, and on the National Register of Historic Places.⁵⁴

I earlier wrote that after this trip through the Napa wine districts I'd finish the examination of the boom/bust years of the eighties with a peek into the next decade.

The events of 1889 had caused Napa producers and growers to expect the ax to fall on the industry in 1890, as it had in 1875. But a hot summer cut the crop by 30% (2+ tons per acre) and a rewarding stretch of Indian summer into November made for excellent red wines, what there were of them. Krug, Schram, and Carpy bombarded the local press with jubilant praise for the vintage. Napa folks really believed that good wine sold, but it was a short state crop that helped firm prices. And many of the larger cellars were no longer bulging, having dumped more than 500,000 gallons of wine onto the market in the spring, at ruinous prices. ⁵⁵

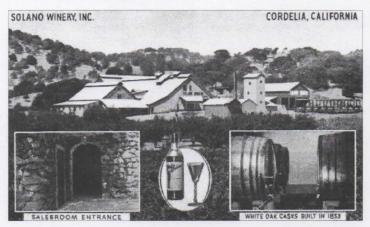
The gloom had provoked talk of not having the annual St. Helena Vintage Festival in 1891. But now plans went ahead and the event came off with gusto in September, just before the ax fell.

Solano County

Barlier, I introduced the history of that portion of Solano County which is actually a geographical extension of Napa County. The areas in that region historically noted for their fine wines are Green, Suisun and Wild Horse valleys.

The 1880s was a time of growth and consolidation here. Part of this came from the expansion of vineyard acreage, but mostly from the flow of Central Valley grapes, which was as important to the area's two large wineries as it was to the large operations in Napa City.

The Solano Winery of Louis Mangels was one of these two. He had planted vines in 1875 in Green Valley and operated for several years in the Henry Schultz winery, which he acquired and expanded in 1880. The operation outgrew this facility and in 1893 Mangels built a 250,000-gallon winery in Suisun Valley. The Solano Winery, soon with a 500,000-gallon capacity, operated under several owners until after World War II.



The other large facility was located at Cordelia, founded in 1880 by a group headed by Charles Shillaber. By 1888 its capacity reached 300,000 gallons and became part of the California Wine Association in 1902. It was noted for its consistent production of high quality sherry. The ruins of both these wineries can still be seen today.⁵⁷

Lake County

rapa's neighbor to the north, Lake County, had a much different winegrowing history than Solano County. Actually, Lake County was part of Napa County until 1861. Its northern environment is also quite different, but similar in a few important ways. This is upland; one searches in vain for any spot below the thousand-foot elevation. But the consequent chilliness is moderated by Clear Lake, which dominates the settled portion of the county. It is the largest natural body of water inside California. The settled area around the lake has been historically isolated in a way that few other such regions in the state have experienced. All attempts to bring a railroad to the area have failed. Nevertheless, the moderate Region II-III climate, along with the excellent volcanic soils, encouraged winegrowing, however difficult it was to reach outside markets.

When the Viticultural Commission set up the

winegrowing districts in the 1880s. Lake County was placed in the Sonoma District. Geographical access shows this decision to have been logical. The bumpy road south to Calistoga in Napa Valley is almost twice as long as the winding road from the lake to the Hopland area of Mendocino County. Both roads are

difficult. Even today the Hopland road is closed to large trucks.

A plus for the future of winegrowing in Lake County was the powerful endorsement given the area by Isaac De Turk, the Sonoma commissioner. In his 1880 report he wrote that "the soil and climate of Lake County are well adopted to grape culture. . . and offer an inviting field for grape growers." Two years later he reported that 230 acres had been newly planted, mostly to Zinfandel. Napa Commissioner Charles Krug also praised Lake County in his 1882 report. He contended that its wines were "of the same quality" as those of his district. He even went so far as to request the commission to support the annexation of Lake County by the Napa District.⁵⁸

In 1884 the San Francisco Merchant (PWSR) published a list of Lake County winegrowers. LAKE COUNTY townships and stage routes, c.1880 There were 31 names, mostly scattered around the lake, but

there was also a sizeable number in the Middletown area, about fifteen miles to the south near Harbin Springs, on the road to Napa. Chief among these names was that of W. C. Mottier, whose little winery took in the grapes of several local growers. For a while he made news with his experiments with the native V. californica vines as rootstock. Like Charles Lefranc at Almaden he grafted fine vinifera varieties onto the native stock, and like virtually all the experts, he thought the californica resistant to phylloxera. Of course it was not, but it took almost thirty years for the bug to infect Lake County. By then the wine industry there was going straight downhill.59

The most famous name ever associated with Lake County wine was that of the "Jersey Lily," Lillie Langtry. This Lillie was an internationally famous actress who came to California in 1888 to get a divorce, but had to establish residence here. She did so by buying a large stock ranch outside Middletown. It had a small winegrape vineyard which she exexpanded to twenty acres of "Burgundy" vines. She

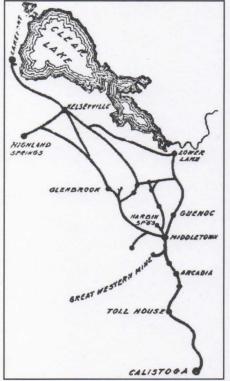
kept the ranch until she finally sold it in 1903, but she never returned after 1888. Winegrowing on a large scale returned here in the 1980s with the establishment of the Guenoc Winery. 60

By the end of the 1880s Lake County winegrape acreage had passed the one thousand mark. Several

> wineries occasionally received a puff from wine trade periodicals and newspapers. After 1885 Charles Hammond, who favored red and white Bordeaux varieties, became well known for his Ma Tel Vineyard wines near Lakeport. His interest in such wines stems from his work at Inglenook where he gained winemaking experience. Hammond later received good press for his exhibit of wines at the 1893 Chicago Columbian Exposition and at the Paris Exposition in 1899.61 So did Maurice Keating for his Mataro-Carignane blend at the 1887 state wine convention.62

> Lake County winegrape acreage peaked at about 1700 acres in the 1890s. Soon after 1900 there were about 300 acres. It was not the phylloxera that caused the massive pull-ups after 1893, as was the case in Napa and Sonoma. It was the depression of the nineties and the county's costly isolation. Most of the pulled-out vines were replaced by Bartlett pears, since the 1880s the county's most important fruit crop. During Prohibition, vineyard acreage averaged 300-400 acres, and bottomed

out at 107 acres in 1964. Then came the explosion in the late 1970s when planting skyrocketed to 2,500 acres in 1980, 6,000 in 2000, and more than 8,000 in 2013. It thus took about a hundred years for Isaac De Turk's predictions in 1880 finally to come true.



[Sonoma Viticultural District History, 1998]

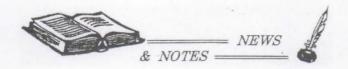


ONE of the small vineyards planted in the 1880s near Lower Lake, abandoned and overgrown when this photo was taken by historian E. Peninou, c.1950.



- 1. Wayward Tendrils Quarterly (WTQ), July 2013, 12-24.
- 2. Star, 12/26/1879.
- 3. WTQ, op.cit., 20.
- 4. Sullivan, Napa Wine, 41.
- Sullivan, "U.C. Grapes and Wine," <u>WTQ</u>, January 2009, 11-12; Amerine, "Hilgard and California Viticulture," <u>Hilgardia</u>, July 1962, 12-15.
- 6. Star, 2/4/1881.
- 7. See Sullivan, Companion, 157-58 biographical sketch.
- 8. Star, 7/3, 7/17/1885; 11/19/1886.
- 9. Sullivan, Napa Wine, 91-94.
- 10. Star, 11/5/1889; 11/28, 12/19/1890.
- 11. A copy of the report is included in my Napa Wine, 1st ed., 385.
- 12. <u>Napa County Reporter</u> (<u>NCR</u>), 8/13/1886; <u>Star</u>, 6/21/1889.
- 13. Pacific Wine & Spirit Review (PWSR), 8/5/1892.
- 14. PWSR, 6/21/1889, 6/20/1893. Very complete documentation for personalities and their operations can be found on the internet at winefiles.org.
- 15. WTQ, op. cit. 16.
- 16. Star, 8/4/1884.
- 17. Peninou, Napa Wine..., Santa Rosa, 2004, 34-38.
- 18. A complete and well-illustrated history of Inglenook is: Tom Parker and Charles Sullivan, *Inglenook Vine-yards*, Rutherford, 1979, but the book is difficult to find. Also see my *Napa Wine*, 77-80.
- 19. The great structures we associate with the Bordeaux and Rhine regions are not production facilities, that is, wineries. They are residences, some of which happen to have wine cellars.
- 20. Peninou, Napa, 41-42.
- 21. In the days before the adding machine Krug's district totals do not always add up. I have used the sum of his grape categories for totals.
- 22. Alta, 3/15/1880.
- 23. PWSR, 4/26/1889.
- 24. Star, 3/11/1879, 1/21/1884.
- 25. Rudd sponsored a well-documented in-house history of Edge Hill in 2000.
- 26. Star, 1/16/1885; NCR 1/4/1873; PWSR, 6/30/1912.
- 27. Peninou, Napa, 79-81. For excellent photographs of such winery remains see: Irene W. Haynes, Ghost Wineries of Napa Valley, SF, 1980 and 1995.
- 28. <u>PWSR</u> 3/21/1892; <u>NCR</u>, 3/2/1889; <u>Star</u>, 6/16/1939; Peninou, *Napa*, 50-52.
- NCR, 2/1/1873; PWSR, 4/27/1883, 12/30/1890; Star, 10/5/1989, 7/7/2005.
- 30 Peninou, *Napa*, 52-53; California, Division of Mines, *Bulletin 154*, 1951, 242-246. A photo of the Rossi Winery is at 242.
- 31. Star 1/18/1896, 2/25/1898, 2/17/1899.
- 32. Peninou, Napa, 97.
- 33. Adams, 1973 ed., 225-226. For a heavily documented

- and illustrated biography of the master of Miravalle see: Jourdon. G. Myers, *Tiburcio Parrott*..., Deer Park, 1987. See also WTQ, July 2009, 10-11, 24.
- 34. Star, 8/15/1887, 12/98/1891, 12/6/1893.
- 35. Haynes, op. cit., 87-88 for photos and an explanation.
- 36. Star, 8/19/1881; Napa Register, 4/25/1885; Hess Collection Winery, Mt. Veeder, 1989. This booklet has an excellent collection of photos of the Gier operation See also WTQ, October 2013, 1-7, 28.
- 37. Peninou, Napa, 17-22.
- 38. Star, 10/14, 10/21/1881; 11/24/1882.
- 39. Haynes, 45 for a photo.
- 40. <u>Star</u>, 11/10/1884, 5/12/1916; <u>NCR</u>, 12/1/1882; Peninou, *Napa*, 100-102; Haynes, 46.
- 41. Peninou, op.cit., 15-16; Sullivan, Napa Wine, 50; Haynes, 43.
- 42. Peninou, op,cit., 15-16; Haynes 42-43.
- 43. NCR, 6/24/1881, 12/5/1892, 7/6/1894; Peninou, op.cit., 12-13.
- 44. NCR, 10/5/1883.
- 45. Star, 6/8/1900; Haynes 66 for photo.
- 46. Star, 12/25/1884, 4/23/1885.
- 47. WTQ, op.cit., 14-15.
- 48. Star, 6/19/1890; PWSR, 6/20/1891.
- 49. <u>PWSR</u>, 12/31/1883, 1/8/1897; <u>Star</u>, 12/11/1908, 8/3/2006. Peninou, op.cit., 94-95.
- 50. See WTQ October 2009, 21-24.
- 51. When Lillie Coit died in San Francisco in 1929, she left \$225,000 to the City of San Francisco to help preserve and expand its beauty—not specifically to build Coit Tower. The trustees of the estate decided to construct a memorial to her, Coit Tower, which was dedicated in 1933. All her life she had maintained her connection to "her fire laddies" and always wore a small medallion embossed with the number 5.
- 52. Star, 8/21/1884.
- 53. Star, 8/17/1888; Peninou, op.cit., 85-88.
- 54. <u>Star</u>, 10/10 and 11/12/1998 give a detailed history of the Salminas.
- 55. Star, 10/24/1890.
- 56. WTQ, op. cit., 22.
- 57. Peninou, op.cit., 108-114; <u>PWSR</u>, 8/30/1890; <u>Wines & Vines</u>, 10/1979, 47.
- Viticultural Commission, Report, 2nd ed., 19; 1882 Report, 45.
- PWSR, 9/14/1883, 11/6/1885; Ernest Peninou, History of the Sonoma Viticultural District, Santa Rosa, 1998, 217-226.
- Charles Sullivan, "Lillie Langtry," <u>Wine Spectator</u>, 7/6/1982.
- 61. Peninou, op.cit., 222; PWSR, 11/301899.
- 62. PWSR, 3/16/1888; A. O. Carpenter and P. H. Millberry, History of Mendocino and Lake Counties, Los Angeles, 1914, 160-162 for Hammond biography.



Welcome new members!: In the wondrous Willamette Valley in Oregon, Tai-Ran Niew (Newberg, OR / tairan@niewvine.com), a beginning collector, joins us compliments of Marty Doerschlag. Henrik Poulsen (henrikwinefreak@hotmail.com) is a Napa Valley winemaker and budding collector of wine literature. David Wolfersberger (St. Louis / dewolf2@swbell.net) is an avid wine philatelic collector—books also. See his book review this issue. Tendril Steve Herrick has presented subscriptions/memberships to three wine friends, Mark Oldman, Matt Oggero, and David McGrouther And, longtime Tendril John Hayes has signed-up Michael Apstein (Newton, MA) whom he describes as a wine writer, judge, collector, drinker.

"Lust in the Must and Blood on the Vines" was the title of Tendril Bo Simons' article on "Some Recent Wine Genre Fiction" in the September 1992 issue of our journal. Janet Dailey's Tangled Vines (Boston, 1992) was one of the titles reviewed. We briefly note this again as romance author Dailey, a frequent member of the N.Y. Times Best Seller List-325 million copies of her books currently in print, with translations in 19 languages—passed away December 2013, age 69. Of her more than 100 books, Tangled Vines set in the Napa Valley, is her only known wine-related novel. Bo wrote in his review, "It's a mystery how the romance of wine seldom produces memorable literature. Taking the wine industry as their background, they are mostly of the Falcon Crest variety-full of sex and glitz and family feuds with a weak border of vines and a drizzle of wine." Tangled Vines" is solid commercial storytelling. I found myself engrossed ... despite my reservations. Romances are not my preferred reading, but this one was not bad."

"UNDER THE COVERS"

Recently announced is a new exhibit at Yale University's Beinecke Library: "Under the Covers: A Visual History of Decorated Endpapers," January 18 to May 28, 2014: <u>Under the Covers</u> traces the development of endpapers—the sheets of paper pasted to the inside covers and front or back pages of books—from their utilitarian beginnings in medieval times through the present day.

Endpapers developed from a practical need: to protect illuminations from the wear of the hardwood boards that were covers of medieval books. Over time, publishers began using endpapers for decorative effect. The exhibition showcases a wide variety of endpaper styles, from silken and marbled endpapers to Dutch gilt and "Images Populaires" designs.

"Endpapers can be beautiful and engaging works of art," says Elizabeth Frengel, the Beinecke's research librarian who organized the exhibit. "We hope visitors will leave the exhibit with an appreciation for these easily overlooked bibliographic treasures."

Using two of our favorite references, *Encyclopedia* of the Book by Geoffrey Glaister (1996) and *ABC for Book Collectors* by John Carter & Nicolas Barker (2004), we can add a few more helpful points to our bibliographic endpapers handbook:

■ marbled papers have been used for endpapers since the 17th century.

• from the mid-1800s, in edition-bound, or publisher bindings, the endpapers were often of a slightly shiny paper, usually tinted and glazed (and white on the underside); sometimes patterned; occasionally printed with publisher's advertisements.

• the outer leaf of each endpaper is known as the paste-down, and the conjugate leaf as the fly-leaf, or free endpaper.

• in present-day books, endpapers may have maps, genealogical trees, illustrations, bold patterns, any number of colorful decorations to enhance the book's enjoyment.

Harveys Kidderminster Cream

by Nigel Gilbert (Hencroft Press, 2010) is the very interesting "Story of the Midlands Branch of the Famous Bristol Wine Merchants, Including the scandalous destruction of the legendary cellars." With 108 pages and well illustrated, it is a worthy bit of wine lore.

Taste the Fashion:

A Celebration of Luxury and Creativity by Paola Buratto Caovilla (Torino: Skira, 2001) is a most unusual and exciting volume. Tendril Wilson Duprey found it by accident and had to pass the word. This wonderfully elegant book is "Dedicated to everyone who appreciates beauty, quality and luxury. And knows how to enjoy it." A perfect coffee-table book (11¼ x 9¾, 174 pp), it is overflowing with magnificent color photographs ... each page inviting you to look at the next one, while "dancing the reader through the colors, scents, and tastes of the past and present of two preeminently European traditions." It is readily available from online booksellers.

Wine Growing in Great Britain

Shifting from the extravagant to the practical, we introduce the latest book of Tendril Stephen Skelton MW, to be released May 2014. His A–Z guide, subtitled An Introduction to Growing Grapes for Wine Production in the British Isles, will be an invaluable asset for those contemplating a vineyard, or those

wishing to expand their planting or improve their winegrowing. Pre-publication price of £25. See the full details at www.englishwine.com and register your interest at wgigb@btinternet.com.

TWO PROVENÇAL MYSTERIES

Death at the Château Bremont (June 2011, 311 pp) and Death in the Vines (July 2013, 289 pp) by M. L. Longworth are recent mysteries in Ms. Longworth's popular series set in Southern France, published by Penguin USA.

Wine Poetry for All Seasons

is an extremely gorgeous book produced in the Arts & Crafts style, à la William Morris, by André Chaves in 2012 at his private letterpress studio, The Clinker Press in Pasadena, CA. In an unusual "gift set" presentation, the hand-printed book by Chaves, in tandem with a hand-crafted grape & vine brooch by jeweler Tom Herman, was made in an edition of only 25 copies. Mariana Blau, one of America's premier book arts craftsmen, has fashioned a clam-shell box, hand-bound in full red calf with inlaid details, to hold the book (similarly bound) and the brooch. We have reproduced a printed page on our *Quarterly's* back cover. Full illustrated details of this special book are at The Clinker Press website.

BETTER THAN A BOOKPLATE?

When Sir Walter Scott, in a moment of weakness, would lend a book to a friend, he inserted this note: "Please return this book: I find that though many of my friends are poor arithmeticians, they are nearly all good bookkeepers."



A favorite image from a favorite book, *The Man Who Made Wine*, by J. M. Scott, 1953. Illustrated by B. Biro. Very highly recommended.

In Remembrance of Pamela Vandyke Price 1923–2014 by *Christopher Fielden*

[Written for the Circle of Wine Writers, London, January 2014, and kindly sent to our <u>WTQ</u> for publication. — Ed.]

POR MANY OF THE YOUNGER MEMBERS of the Circle of Wine Writers, Pamela Vandyke Price, who died on January 12th, will be no more than a figure from history, for her last new title appeared as long ago as 2001. This was Curiosities of Wine: Clinking, Drinking and the Extras that Surround the Bottle. I am sure that she would not have been happy to know that this appeared just last year in a Spanish adaptation titled No entiendo mucho de vino, pero me gustan sus curiosidades, which might be loosely translated as I don't know much about wine, but its surrounding curiosities interest me. Pamela would have been shocked by the suggestion that her wine knowledge might in some way be lacking!

The Circle of Wine Writers came into being in 1960 and Pamela was one of the first writers to be invited to join. Even in its earliest days this was not a purely male preserve, for fellow women members included Margaret Costa, the restaurant owner and cookery writer, Peta Fordham, Joyce Rackham, and Helen Burke. It appears, however, that they were considered as second-class citizens, for Pamela resigned when she was told by the Secretary that she was not eligible to be included on foreign trips. Her exile was nevertheless short, as the Secretary disappeared and her mentor, Allan Sichel, suggested to the committee that the Circle had lost its best member.

Even in the early days, Pamela was something of a controversial figure, not afraid to speak out her kind. At the end of 1970, she must have spoken injudiciously about her colleagues, for this led to an article by Atticus in The Sunday Times, criticising winewriters as a bunch of freeloaders, with certain eminent members being mentioned by name. Legal advice was taken as to whether writs for libel should be issued and it was only when she wrote to the editor of the newspaper saying that she had been taken totally out of context, that the situation calmed down.

Over the years Pamela has held a number of positions within the Circle. One of the first was as Programme Secretary, with her initial offering being a tasting of tequila, followed by a Mexican buffet at La Cucaracha restaurant in Soho. Later she was to become the first editor of the Circle newsletter, roneoed off on A4 paper, the humble parent of today's glamourous <u>Circle Update</u>. In due course she was elected President and in 1991 was elevated to the unprecedented post of Trustee in Perpetuity, for

services that she had rendered to the Circle. As a further token of affection she was presented with a crystal bowl, engraved with her regular parting words, "Prudent be."

Pamela Vandyke Price was born in Leicester, in March 1923. She studied at Somerville College in Oxford and came down wanting to be an actress. This was how she met her husband, and it was John Arlott, then a producer at the B.B.C., who claimed to introduce them to each other. Alan Vandyke, a doctor, was appearing in a play being put on by the hospital dramatic society and she and John must have been in the audience. Sadly, Pamela and Alan's marriage was not to last long, for he died of hepatitis contracted from one of his patients. This was a loss which remained with her for the rest of her life.

The stage was not to be her career for she began work as a journalist, being taken on by the Condé Nast Group, becoming in due course editor of House & Garden and Wine & Food. Initially her writing was more about cookery than about wine, with her name first appearing on a book jacket as the editor of Vogue & House & Garden Entertaining in 1957, to be followed by titles such as The Art of the Table, Casserole Cookery, Cooking with Spices and Cooking with Wine, Spirits, Beer & Cider. It was by wine as an accompaniment to, and an ingredient of, food that Pamela came to specialise in writing about wine itself.

As she was to write later, "Neither writers nor the wine-trade travelled much to find out about wine... Some trips were made to vintage celebrations or some magnificent estate, the visit to *chai*, cellar, *bodega*, or lodge being more social and perfunctory, rather than investigative." It was surprising what a void there was: there were no supermarket wines to discuss, panel tastings to attend or 'best buys' to select. There was the occasional opening for a small (what would appear now to be patronising) article in the glossies. The more serious newspapers might condescend to have a wine correspondent. It was into this void that Pamela plunged and emerged with success, with, over the years, columns in <u>The Observer</u>, <u>The Sunday Times</u> and <u>The Times</u>.

Alongside her journalism, wine books began to flow, satisfying the increasing demand for knowledge from consumers no longer considering wine as a luxury product. Initially the books were French inclined, as it was here that her initial knowledge lay, gained under the tutelage mainly of Allan Sichel. Indeed, she became recognised as the leading authority on French food and wine with such books as The Definitive Guide to Eating and Drinking in France Today (1974) and her contribution to the AA Road Book of France (1973). These were followed by regional books on Champagne and Bordeaux and a more specialised book on the Graves.

Travels further afield to such places as Chile, New Zealand and particularly South Africa broadened her knowledge and gained her commissions for such books as *The Penguin Book of Spirits and Liqueurs* (1979), *The Penguin Wine Book* (1984) and *A Directory of Wines and Spirits* (1980).

Sadly the 1980s saw the commissions drying up and it was a particularly bitter blow when she was replaced as wine correspondent of The Times, and lost her position as a lecturer of the Christie's wine courses. In addition, she resented the fact that Faber & Faber rejected what was to be her magnum opus, a book on the wines of South Africa. All this, and financial worries, for she had not put money on one side in the good days, led to the onset of what was probably a form of increasingly aggressive dementia. Her life became cut-off in the chaos of her flat in Queen's Gate. Sadly, it came almost a relief to her few remaining friends when it became necessary for her to be moved to a care home and, ultimately, a vegetal existence. Those friends will, however, remember her for her many past kindnesses, such as the pots of jam and pickles that she used to distribute at Christmastime.

Where does Pamela stand in the pantheon of wine writers? Certainly, she would not like to be considered a female goddess! As Ann Matasar has written in Women of Wine—The Rise of Women in the Global Wine Industry (2006), "Despite her pioneering contributions, Pamela Vandyke Price provided a mixed legacy for women who sought to use her as a role model. A self-described independent personality who hated 'team spirit' and 'never thought of myself as a woman.' She preferred the company of men because women 'weaken and trivialise what they propound." Despite this, Pamela, in the presence of men, enjoyed their attention and was happy on occasion to play the role of a flirtatious woman.

Pamela arrived on the scene at a good time for wine writers. The market was waking up to wine and eager for knowledge. There were few people as capable as her to provide it. It was when the market moved on and became more demanding in the nature of the knowledge that it sought, that she was left behind. She always railed against the wine writer whose background was in the trade. Perhaps she feared what they had to offer she could not provide. Her ending was a sad one and she will be missed by those who knew her in her pomp.

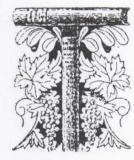
[WTQ EDITOR NOTE: James Gabler's Wine Into Words (2nd ed, 2004), pp.379-80, lists 30 entries for Pamela Vandyke Price (under Vandyke Price), including her 1990 memoir, Woman of Taste: Memories from the Wine World, and the 1984 book she coauthored with Christopher Fielden, Alsace Wines & Spirits.]

IN THE
WINE
LIBRARY
by Bob Foster



American Wine Economics: An Exploration of the U.S. Wine Industry by James Thornton. Berkeley: U.C. Press, 2013. 368 pp., hardback, \$39.95.

"... a masterful job"



HE U.S. WINE INDUSTRY is a powerful economic force. It sustains over a million jobs a year and contributes over \$160 billion dollars to the American economy. Until now, no economist had undertaken a full economic analysis of this huge enterprise. The author, a professor of economics at Eastern

Michigan University, has done a masterful job. He analyzes the wine world looking at how economic considerations control and drive almost every aspect of the industry.

He covers everything from the planting of the grapes to the selling of the wine. He looks at which decisions are driven by economic goals and which decisions may be made for other reasons. For example, based only on economics, the use of oak chips may be cheaper than oak barrels but a drive for quality may outweigh the cost savings to the winery.

The book covers areas of wine production seldom touched on in the wine literature. I was particularly taken with the section on bulk wine. The numbers are staggering. It is estimated that 10 to 15 percent of the California grape crop in any given year is exchanged on the bulk market before being packaged and sold. One of the largest producers, DFV Wines, sold 3.4 million cases of wine on the bulk market in 2010. The author then goes on to discuss, in detail, how these bulk wines are sold mainly as private label bottlings. There is a roller coaster effect to the bulk market. When bulk wine is in high demand, there is a greater sourcing of wine from overseas. Interestingly, some of the bulk wine from California is shipped overseas in special tankers before bottling abroad since the transportation costs of fully filled wine bottles is quite high. The book gives detailed insight into this seldom mentioned aspect of the wine industry.

Throughout the book, the author sets forth some of the most recent economic studies of aspects of the wine industry. It has long been asserted by some cynics that the scores presented in the <u>Wine Spectator</u> are influenced by whether or not a winery purchases advertising in that publication. The book reports on a

2009 study that examined this claim and found it was "weak" and at most there was a one-point difference between those who did advertise and those who did not.

The chapter on the globalization of wine notes that there are two distinct aspects. One aspect is the growth of companies that span the globe with their branches. They can grow grapes in one nation but bottle and sell it halfway around the globe. The other aspect is the growing trend for wines from one region to taste almost the same as another region as growers alter their unique regional styles to gain higher scores from Robert Parker and other critics.

I was surprised to learn the major role the United Kingdom plays in the world wine market. Australia, New Zealand and South Africa sell more than 30 percent of their exports in England. Twenty-five percent of the U.S. exports are sold there as well. There is also a section on the rapidly growing Chinese market. Given its huge population and the current low per capita consumption, it has the potential to become the world's largest consumer and a major importer.

In discussing the factors that influence the consumption of fine wine in the U.S., the author discusses the role of wine critics and wine publications. It is fine as far as it goes. But in recent years there has been an explosion of wine information in the social media. Web sites such as Wine Berserkers and Cellar Tracker regularly present hundreds of tasting notes written by their readers. I wish the author had discussed this factor as one affecting wine-purchasing decisions.

The book has many detailed footnotes and a solid index. The publisher understands what a top notch reference book needs. This is a fine piece of work, covering a myriad of topics through the eyes of an economist. Some of the material is complex, but it is very interesting and informative. Highly recommended.

The Curious World of Wine: Facts, Legends and Lore About the Drink We Love So Much by Richard Vine. Ph.D. New York: Perigee Books / The Penguin Group, 2012. 212 pp., hardback, \$20.

"fascinating ... marvelous book"

That a fascinating book. The author, who has been in the wine industry for over fifty years, has assembled a marvelous book of tidbits and short stories about wine and winemaking. It's a great read that can be opened to any page and provide enjoyment.

For example, ever wonder where the term bootlegging came from? I assumed it came from Prohibition. Not true. In the 1800s it was illegal to deliver alcohol to any of the Indian reservations. The term referred to curve-shaped flasks made to fit

around a leg and down into a high-topped boot. In another small section of the book the author describes the lavish foods served at a Roman banquet but then notes that it was all cooked and served in containers that were very high in lead which raised many long term issues.

Even if you have been involved in wine for decades, I guarantee that there is material in this book that you will find new and entertaining. My only regret is that the book lacks any index. There is a bibliography but no index. This seems odd. In any event, highly recommended.

Postmodern Winemaking: Rethinking the Modern Science of an Ancient Craft by Clark Smith. Berkeley: U.C. Press, 2013. 344 pp., hardback, \$34.95.

"... nothing short of superb"

Before I talk about this fine work, I need to explain that, first, the author is an acquaintance of mine. I see him from time to time on the California wine judging circuit. Additionally, I normally do not review books on the technical aspects of wine because I lack the expertise to understand, let alone evaluate them.

Much of this book is highly technical and well beyond my poli-sci and legal education. For example, when he talks of vicinal diphenol oxidation, I'm utterly lost.

But there are many parts of this work that are within the sphere of understanding of a mere wine lover. The sections on oak and on natural wines are nothing short of superb. The subheads in each chapter are amazingly clever and often funny. You can just read through the book, skip the super technical stuff, and learn a great deal from this winemaker turned author. Highly recommended.

Sonoma Wine and the Story of Buena Vista by Charles L. Sullivan. San Francisco: The Wine Appreciation Guild, 2013. 360 pp., hardback, \$34.95.

"...a great historian...a terrific work..."

henever I begin to read a book written by an author hired by the winery being discussed, I brace myself for a less than honest, everything is beautiful with this producer and always has been approach. But in this case Charles Sullivan avoids this trap and has written an amazing account of Sonoma wine in general, with an emphasis on Buena Vista. (Aside from the last two chapters which focus solely and lavishly on Buena Vista and its plans for the future, the work maintains a countywide perspective.)

Sullivan is a great historian and always strives for the truth. Rather than accepting the conventional wisdom concerning Buena Vista's founder Agoston Haraszthy and his self-serving claims of accomplishments, Sullivan examines them carefully and rejects many of them. For example he shows that contrary to Haraszthy's claim of having brought Zinfandel to California, it probably was brought in years before via East Coast nurseries. (It should be noted that Sullivan also made this point in an earlier book as well.) But it shows the author's devotion to the facts, not the aura of his employer.

At times Sullivan assumes that the reader has an indepth knowledge of California's history. For example, he refers to the "famous" speech by Charles V. Stuart at the 1878 California Constitutional Convention opposing anti-Chinese legislation. I doubt most readers would recognize the name or the reference without obtaining outside information.

I was particularly taken by Sullivan's description of some of the earliest wine competitions that were terribly flawed because the folks running them were unqualified, and often told the judges the names of the producers of each wine tasted before the judges turned in their notes. Similarly, Sullivan's account of the horrible destruction suffered in Sonoma County by the legendary 1906 San Francisco earthquake is quite detailed. The quake did more damage there than San Francisco; it was the resulting fire in San Francisco that caused its massive destruction. The entire book is filled with such interesting material.

Having lavished all this praise on the work, there are a few design issues I cannot ignore. The book was designed by Jeffrey Caldewey's Icon Book Design in Napa Valley, and is printed on glossy heavy paper, double spaced, with lots of white space on each page; there is a separate blank page separating each chapter. The result is a visually less attractive and physically heavy book that is uncomfortable to hold in one's lap for extended periods of time. Finally, without being picayune, the font chosen for the text is confusing. The same character is used for both a capitalized I and the digit 1. Consequently every date reads (for example) as if it is I885 instead of 1885.

The index could be better. Often times items are simply not there. After reading the book I wanted to go back and reread the section on the location of the California Wine Association's huge bayside plant. It was identified as being just north of the eastern end of the "Richmond-San Raphael [sic] Bridge." Not in the index. Now an index cannot possibly cover every fact, but I had hoped for more from this author and the Wine Appreciation Guild. Nevertheless, this is a terrific work that should be read by any lover of Sonoma, or California, wines. Highly recommended.

[Our special Tendril thanks to Bob Foster and the noted <u>California</u> <u>Grapevine</u> for their always generous permission to reprint Bob's book reviews.]

A BOOK REVIEW by George Caloyannidis

[In our July & October 2010 and January 2011 WTQ issues, we enjoyed "Books for True Wine & Food Lovers," a "lingering feast at the sumptuous table of friend Caloyannidis." He continues his inspirational love affair. — Ed.]

How to Love Wine. A Memoir and Manifesto by Eric Asimov. NY: HarperCollins, 2012. 278pp. \$24.99.

"Nobody is obliged to love wine; if you want it, though, a beautiful world awaits"



T WAS THE LIQUID in a little bottle Alice drank deep into the earth's Wonderland following the rabbit in its hole. "It had, in fact, a sort of mixed flavour of cherry-tart, custard, pineapple, roast turkey, toffee, and hot buttered toast." A sip or two caused her to drastically diminish in size. Lewis Carroll, who published his book in

1865, obviously wanted to describe the taste of a liquid which could not possibly exist in the real world. He did not anticipate current wine lingo such as in the Wine Spectator, quoted in Asimov's book: "With a brooding core of mulled currant, warm fig sauce, and manduro tobacco, liberally laced with tapenade and lavender notes." If this is not enough, senior editor James Molesworth's resolution for 2014? "To keep looking for new flavors and aromas as descriptors to use in my tasting notes" because, "cherry and currant, familiar parts of the lexicon," are not good enough "to lure folks in, to tantalize and excite. Are they steeped or macerated? Fresh or mulled? My goal is to get them salivating over it."

In his excellent and wonderfully written book, Eric Asimov, wine critic at the New York Times, begs to disagree. He believes that such descriptors have the exact opposite effect. They convey no useful information, are impossible to verify or duplicate, and contribute to consumer intimidation when they fail to identify—let alone distinguish between—fresh, macerated, steeped and mulled berries, or manduro and latakia tobacco, thus eliciting anxiety and the feeling of inadequacy. Asimov finds descriptors which convey character and structure much more useful.

Coming from a family which rarely drank wine, and having consumed budget wines without paying much attention throughout his early adult life, Asimov's epiphany came in 1985, at the age of twenty-eight, when he purchased a bottle of 1955 La Mission-Haut-Brion to celebrate his parents' 30th wedding anniversary. "Development to perfection: fine colour, gentle, delicate, fragrant, perfectly formed bouquet;

rich, lovely flavour, balance." This is how Michael Broadbent described the wine in *The Great Vintage Wine Book*, published in 1982 when he had last tasted it in 1978.

A few years ago, when Asimov visited the Domain de Jaugaret in St. Julien—a microscopic relic in the corporate Bordeaux landscape never visited by critics, but "perhaps the most direct expression of St. Julien terroir that I ever had"—he described a 1982 as "rich and concentrated, light and precise with grace and finesse"; the 1943, as "luminous and pure, delicate but not fragile." Take your choice!

Which brings us to the book's title: *How to Love Wine*.

A how-to book on love? One could not have imagined a taller order! If you have already fallen in love with wine, you cannot stay away from certain books such as the ones I previously reviewed for the Tendrils under the series "Books for Wine Lovers," but what kind of journey inspires one to read them? Among the advanced praise for Asimov's book, Patricia Wells writes: "Greater knowledge leads to greater wine pleasure," but if so, what motivates one to acquire it?

I am compelled to disclose that my review may be somewhat biased because Asimov's path to love—though not carrier—is quite parallel to my own and in that sense it is also a testimonial. If having tasted dozens of vintages of the greatest wines in the world, one can still get excited over a chilled bottle of Riesling Federspiel, a cru Beaujolais, an elegant St. Joseph, a cool Malagusia, or bow in awe over a bottle of Zinfandel from 120-year-old pre-phylloxera vines, eager to share it with anyone who will appreciate it, one knows they are in love with wine; for life! Getting there is Asimov's journey.

The first and foremost roadblock, he believes, is that of anxiety over lack of information or plain physical inadequacy. "The key to unlocking wine is love, not appreciation," and this love "comes from drinking, not from tasting or learning how to taste." The reality is that wine pleasure is interlinked with freedom and confidence; something a villager in Burgundy or Sicily never had to contend with. Getting rid of the reliance on fancy descriptors, numeric scores and critics' evaluations allows one to begin trusting and enjoying one's own taste. It is the all important first step; once that level has been achieved, emotion takes over, unlocking "the culture of wine that does not depend on the omniscience of critics and authorities" thus "giving rise to the passion for learning." Yet, on the road to love, Asimov cannot dismiss the value of learning how to taste, critics' evaluations, intimate knowledge, the differences between good and great wines, history, even science. Delicately threading the needle through this seeming contradiction is where the value of the book lies, and he does an artful job.

The process was never easier, he assures us. The worldwide expansion of the winemaking field opens unprecedented possibilities which have "broken the conventions that define which wines are great and which are not, how wine is to be analyzed and understood, how it is to be discussed, and how it is to be enjoyed." Asimov describes his first step from his jug-wine days to a Barbera d'Alba as his initial revelation of "how much pleasure could be found in a bottle." The seeds of love—those of liberation, curiosity, and discovery—are planted, and they sprout on subsequent pages.

By virtue of his job, Asimov is required to taste many wines at a time, but "over time I've come to realize that one glass of great wine, lingered over and examined from every angle for half an hour, is far more important and satisfying than ten great wines, each tossed away after three minutes." And, "the desire to observe a wine more closely represents the moment when a casual drinker begins the transition to wine lover, connoisseur, obsessive wine geek, or whatever you want to call it." He advises: "Best with food, better in company with others, and leave the blind tasting game behind. If you meet someone who, just as a friend of mine likes to say, 'let's give this wine a moment,' you know you will have a soulful connection."

In the early part of the book, we follow Asimov through his journey from a seldom-drinking home, to student in Austin, then to Chicago and finally the New York Times. The underlying value of these accounts is that they convey the fact that his lack of any particular wine background did not prevent his rise to a wine critic. In essence, if he can do it so can anybody else: "I don't fit any of the stuffy, well-stuffed clichés about wine connoisseurs." However, this part of the Memoir-full of family details, his often aimless search for professional direction, odd jobs, agonies, beer, jug wine and barbeque joints, memories he obviously cherishes—comprise twenty unnecessary, long pages. Once at the Times, the Memoir becomes relevant and merges seamlessly with the main title of the book; in feeding on one another, they both outline his personal and convincing road to love.

Asimov makes the case against wine schools with their introduction to the ritual which he tried, only to drop out: "I didn't want to learn how to taste. I wanted to feel the pleasure of good wines. Taking a wine class seemed to me about the same as traveling in a tour group with the guide telling you where to look. I felt perfectly capable of traveling by myself, discovering wine by myself." He opted for "wine home-schooling" instead, "where you can open bottles, drink them at leisure, get to know wines, and get to know your own

tastes." My own journey has been similar but never alone, always with friends eager to bounce challenging impressions and opinions off each other. Asimov emphasizes the great value of an engaged wine merchant run by passionate wine lovers—crucial players in the discovery process. "They will ask you questions, what you are eating, what kind of wines you liked in the past and so on," as opposed to those who "instead of making their own recommendations will recite the scores to you. My advice: Look for another shop."

Asimov makes an inspiring case for diversity of styles and laments the emerging globalized taste ruled by a handful of experts. On the hopeful side is the joy of discovering small, individualistic producers, the increasing re-emergence of *vignerons*—people who are intimately involved both with the vineyard and the winemaking—all across the globe, ones who make wine they themselves love regardless of scores, who do not use chemicals, who work the land, harvest by hand and in the process nurture back to life the lost romance without which the love of wine is impossible; the power of the story. Who has not experienced the inexplicable difference in satisfaction of a wine at a little restaurant in the Italian countryside and that of the same wine back home?

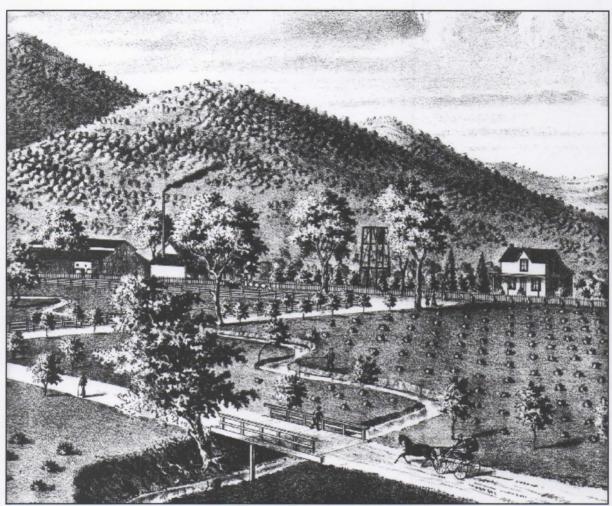
Asimov is part of a new generation of wine writers who appreciate and convey the passion for wines which express place and personality, the Barolo and Rioja traditionalists, the less known wine regions and grape varieties of the world or for that matter, the new pioneers in California, Oregon and other regions in America. From my own perspective, once I had crossed this threshold, experts' reviews, even their numeric scores, became mere opinions with no particular weight provoking interest to check them out. Thus, the needle through the "contradiction" has been threaded!

Inspiring as Asimov's personal account becomes, he humbly steps into the background: "People who view wine from a similar perspective may prefer decidedly different styles" that's part of the fun of the exchange. "All producers who rise organically from centuries of tradition may not necessarily be to my taste. The point is not to insist on one style of wine. It's simply to encourage a more relaxed relationship with wine, one of ease and pleasure, free of anxiety, in which one can explore one's tastes without fear of being wrong. Wine needs to be loved, for without love what's the point of learning any more about it?" Humble and inclusive; not exactly the rigid dogma one expects in a *Manifesto*!



TO-KALON, OAKVILLE, NAPA COUNTY, CAL. by Graeme MacDonald

[Graeme MacDonald, a second-generation Tendril and a fourth-generation Napa Valley winegrower, has a deep, personal feeling for the history and literature of the land, its peoples, vineyards, and wines. This article will one day serve as an introductory to the full, book-length story. — Ed.]



From Illustrations of Napa County, California, with Historical Sketch, 1878.

"Crossing the railroad track at Oakville, the drive to his large winery, leads along a wide avenue, bordered on either side by English walnut trees, the fruit of which is now being gathered. Sweeping away to the north, on ground that gently slopes from the not far distant hills to the railroad—the eastern boundary of this estate—the vineyard, consisting of over 300 acres, forms one of the prettiest views to be had in the upper valley." Napa Register, October 14th 1887.

TO-KALON MEANS "THE BEAUTIFUL" and it was that beauty which drew my great-grandparents here in 1954. They planted the first vines since Prohibition on our property, located in the heart of the Napa Valley. The sleepy town of Oakville offered them a quiet retreat for retirement.

In succession, the property was divided between my grandmother and her brother, Gunther Detert. "Uncle Gun" was a Wayward Tendril and a passionate To-Kalon historian who passed away when I was ten. My hope was that four generations of family history would yield ample artifacts as I began my research. That was not the case. Unfortunately, our vineyard history passed along with Gunther.

It appears that history skips a generation in my family, as does gender and in some cases twins. I believe this to be a positive: it has allowed me the opportunity for discovery. I have grown increasingly

grateful for those who preserve history as I have had to discover mine through the recollections of others and specifically through the pages of wine books.

Ten years ago I opened my first book on the subject, Napa Wine by Charles Sullivan. It is important to point out that I knew only two things. Since purchasing the property, our grapes had been sold exclusively to Robert "Bob" Mondavi for his Reserve and To-Kalon bottlings (except for a brief Solomon-like divide after his infamous feud with brother Peter). Secondly, I was not yet legally old enough to consume it. Regardless, I turned the pages.

The story of Hamilton W. Crabb, the proprietor of



To-Kalon, paralleled what I knew of my own family's immigration to California. Born in Jefferson Co., Ohio, Crabb made a small fortune mining before purchasing 400 acres in San Lorenzo, California. His friend and nurseryman John Lewelling encouraged Crabb to immigrate to Oakville

where he settled in 1868. He planted table grapes but

soon found them to be a dismal investment. Instead he turned toward viticulture and began to amass the largest collection of grape varieties in the United States and possibly the world (after phylloxera decimated the gardens in Luxemburg, France).

By 1878, Crabb's winery grew to a production of 100,000 gallons, making him the third largest producer in the Napa Valley. The St. Helena Star referred to him as "a mighty man of the vines" and the Chicago Herald as "the wine king of the Pacific Slope." However, it was an image of the To-Kalon Winery in Mr. Sullivan's book that stood out. The text was accompanied by a single photograph, courtesy of my greatuncle Gunther.

and I did not fare so well. Un-indexed, Wine Country by William Heintz did not offer me the instant satisfaction my

fleeting attention was looking for. Instead I was forced to read chronologically through the entire history of the early Napa Valley. In retrospect I credit it for setting my foundation in Napa history and the context for Crabb's achievements—it has since become one of my favorite books.

Heintz's files at the St. Helena Wine Library provided a plethora of additional information. It was here that I found Gunther's own reports, photographs, and ephemera. Included were the first photographs of To-Kalon agencies Crabb had established throughout the United States for promotion and sale of his wines. Heintz believed Crabb to be one of the first to market his wines in such a way. And more importantly he believed that To-Kalon may have garnered more wine awards than any other winery in the pre-Prohibition era. For Heintz, as for me, Crabb became the most intriguing of all the wine pioneers in early Napa Valley history.

Vines in the Sun by Idwal Jones reiterated Crabb's commitment to excellence and pride in his To-Kalon wines. Many of these wines were made from a grape thought to be his own, named Crabb's Black Burgundy. The University of California would later disagree, identifying it as Refosco and even later as possibly Mondeuse Noir. Regardless, for many years thereafter it remained one of the most widely planted varieties in California.

Every book to this point had paid reference to a third one I searched out, Wines and Vines of California, or A Treatise On Wine-Drinking, by Frona Wait. This was an important milestone as it was my



H. W. CRABB TO-KALON WINERY, facing west toward the Mayacamas Mountains. "Crabb's large This did not quell my interest but cellars, fermenting house, etc. are all frame buildings, one-story high, and cover quite an area of invigorated it. However, my second book ground ... substantially and conveniently arranged, with a capacity for storing 800,000 gallons . He will manufacture this year 150,000 to 200,000 gallons of wine ... and can turn out 4,000 to 8,000 gallons of brandy annually." [Napa Reporter, October 1882]

first primary source recollection. I found it wonderfully irreverent and a rarity to see the wine industry from a female's perspective. Wait referred to Crabb:

As a successful wine-maker Mr. Crabb is without a peer in the State and his ideas are frequently embodied in papers which are read at the monthly meetings of the Grape Grower's and Wine-Makers' Association, in San Francisco.

Drawing on the experience of Crabb's own research greatly appealed to me. Numerous of those aforementioned papers were preserved in the annual Report of the Board of State Viticultural Commissioners. These reports, spanning over a decade, offered detailed information directly from Crabb's hand. Everything from site selection, weather effects on vines, establishing vineyards, and quality parameters in and out of the winery. This was a turning point in my understanding of wine history as Crabb's experience became relevant and practically applicable even today.

In addition to his passion for work, Crabb had a deep love for horse racing. It would be his demise in

1899 when he suffered a stroke following a fall from his sulky. Further. his family was unable to retain To-Kalon as the Goodman Bank in Napa City acted against a loan on the property. One of the bank directors, E. S. Churchill, purchased To-Kalon auction and maintained the brand through Prohibition.

It was fitting.

following Crabb's death, that To-Kalon continued the experimentations started by him. In 1903, the U.S.D.A. founded the Oakville Experimental Vineyard and hired George C. Husmann to manage it. Husmann's eminent father had written one of the most important handbooks on viticulture and enology in 1880, American Grape Growing and Wine Making. As testament to Crabb's winegrowing status, he was asked to contribute the chapter on Napa County. His optimism for the potential of California wine is evident in his summation:

Whoever lives a half a century hence, will find the grapes of California in every city of the Union; her raisins supplying the whole Western Hemisphere; her wines in every mart of the globe, and then, with her golden shores, her sunny clime, her vineclad hills and plains, will California, indeed, be the Vineland of the world.

In 1939, the To-Kalon Winery burned to the ground; its history was largely forgotten in post-Prohibition gloom. Correspondence in 1979 between Heintz and the Mondavis went as far as to speculate Far Niente might be the original To-Kalon. An 1878 lithograph of the winery in Irene Haynes' Ghost Wineries of the Napa Valley allowed me to identify the location. It turned out that less than a hundred vards from my bedroom, present-day fields of vineyard once housed the original winery. Now it truly is a ghost.

I realized that I had, to this point, followed the history counter to what was normal. Instead of going back in time I had unintentionally researched To-Kalon chronologically. Perhaps the most obvious book to read first was actually my last, Harvests of Jov by Robert Mondavi.

I had come full-circle in my research, and after

reading Bob's autobiography felt the desire to understand our own. It was through the oral histories of others that I have pieced together the past 60 years. In this last year my research has led me the ultimate discovery: our familv's vineyard was and is synonymous with To-Kalon. And our current inclusion was thanks to Gunther.

His passion for To-Kalon history

led him to encourage and work alongside Bob to resurrect the historic name. As a result, our family was included as the only private growers to be part of the Robert Mondavi To-Kalon Vineyard.

Through this journey I have discovered there are thousands of years of experience available to young grape growers and winemakers through books. My mentors have become Crabb, Rixford, Husmann, Herrera, Fukuoka, and others. I believe through the knowledge retained in wine books that I will maximize the 50 vintages of my own lifetime.

I draw the conclusion that To-Kalon breeds the pioneer spirit and a commitment to excellence. The similarities between Crabb, Bob and Gunther are overpowering to me. I was told that Bob referred to our family as "the best grape growers in the Napa Valley." Today, as I farm the same vines of my grand-



"An epicure's delight is To-Kalon wine." [P.W.&S.R. 1902] Image Courtesy of Dean Walters • Early California Wine Trade Archive

parents and great-grandparents, that commitment resonates. To me, this has become a genealogical search into my own farming heritage and those who have worked the land before me. It has become a legacy I hope to preserve for generations to come.

POSTSCRIPT: Historically there has been disagreement regarding the first name of To-Kalon proprietor H. W. Crabb. His true name is Hamilton (not Hiram, not Henry) as related from a letter written by his grandson who shared that name. Secondly, during Crabb's lifetime the word To-Kalon, according to advertisements, wine labels, and other ephemera directly connected to the winery, was written To-Kalon. This is further complicated by the trademark settlement between the Robert Mondavi Winery and grape grower Andy Beckstoffer, who differentiates his vineyard holdings, spelled To Kalon.

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SHEEN, cont. from page 35 -

excess. Pliny, born A.D 23, carefully collected all that had been written before his time on the subject of the vine. He describes the various species of the *vitis*, and the mode of making wine, enumerating at the same

time the principal wines of Asia, Greece, and Italy. Erasmus, born 1467, extols the use of wine; and we are told that being tormented with nephritic pains, he took to drinking Burgundy, and soon became perfectly restored, "Happy province!" he exclaims, "well may Burgundy be called the mother of man, suckling him with such milk!" Patin, writing in 1669, referring also to the wines of France, says, "Long live the bread of Gonesse, with the good wines of Paris, Burgundy, and Champagne." Paumier [de Paulmier], a Norman physician, wrote a Treatise on Wine, in 1588. Lord Bacon, in the days of Queen Elizabeth, did not disdain to give his attention to the subject. Andrea Baccius, physician to Sextus the Fifth, has given us a good history of wine in that rare and curious book. De Naturali Vinorum Historia, published in 1596. About a century ago, Sir Edward Barry, then a physician at Bath, and afterwards state physician to the Viceroy of Ireland, published his Observations, Historical, Critical and Medical on the Wines of the Ancients; and on the Analogy between them and Modern Wines. In consequence of the interest excited by the topic, the work acquired a certain amount of repute at the time, but it is not held in much estimation at the present day. The late Dr. Henderson, in 1824, published his History of Ancient and Modern Wines, which contains much interesting and useful information. But perhaps the best and most comprehensive work on the subject is that by Mr. Cyrus Redding, called A History and Description of Modern Wines, published in 1836. Dr. M'Culloch has also written a useful volume On Wines. Busby's Visit to the Vineyards of Spain and France contains an interesting account of the various modes of culture of the vine peculiar to different countries, as well as much information on the subject of wine. Chaptal, a French chemist, gives a good description of the French wines in his Traité Théorique et Pratique sur la Culture de la Vigne, published in 1801. Jullien's work Topographie de tous les Vignobles connus (1822) is an authority frequently referred to; but perhaps the best work on the wines of France is Paguierre's Wines of Bordeaux (1828). The volume published by Mr. Forrester on Port and the Wines of Portugal (1854) is a work highly esteemed, and for fullness of detail, at least as regard port wine, has seldom been surpassed. There is also Wine and Wine Countries, by Mr. Tovey of Bristol (1862). Two other works have recently been published on the subject, Wine, the Vine and the Cellar, by Mr. T.G. Shaw; and The Vine and Its Fruit, by Mr. J. L. Denman; both of which are exceedingly well got up, and contain much valuable information.

EDITOR NOTE: Sheen's 1864 "Noteworthy Antiquarian Wine Books" was originally published in our July 1993 (v.3 #3) issue.

A BOOK REVIEW by *Thomas Pinney*

Wines of Eastern North America: From Prohibition to the Present; A History and Desk Reference by Hudson Cattell. Ithaca: Cornell University Press, 2014. 391 pp. \$45.



UR FELLOW TENDRIL Hudson Cattell is the only person who could have written this book, for it rests on an intimate and detailed knowledge of the eastern American wine industry that he alone can have acquired. One may say, in fact, that he has been writing the book for the last 38 years, beginning in 1976, when he and H. Lee Stauffer bought the modest newsletter called The Pennsylvania Grape Letter and Wine News and then, with

partner Linda Jones McKee, transformed the newsletter into the bi-monthly Wine East, a journal devoted exclusively to "the grape and wine industry in Eastern North America" (p.134). As editor of Wine East (now, since 2008, continued as a supplement to Wines and Vines) Cattell was in touch with everything that was going on in those expansive years from the 1970s; he knew everyone worth knowing and interviewed most of them; he visited the whole territory and wrote about what he found there, obscure enterprises as well as the bigger and more splendid ones. Researchers in the universities and experiment stations of the region kept him informed of their work, as did the growers, the winemakers, and the suppliers to the trade. If you wanted to know what had been done and was doing on the Eastern wine scene, you asked Hudson Cattell first. And now he has published a book that tells us, not everything he knows, but far more than anyone else has, so far, provided us. Anyone who reads this book will learn a lot, complete with names and dates.

The book carries an impressive bibliography; Cattell doesn't seem to have missed anything in print belonging to his subject. But the essential source of information is his own work: I count 94 entries in the bibliography under his own name, including a handful of items done in collaboration, and I will bet that he probably left out more than a few things that he contributed. The highly interesting illustrations, many of them of people and scenes that we provincial Californians knew nothing about, are mostly Cattell's

work too. Of the 59 illustrations, 48 are identified as "Photo by author," and they range over more than half a century.

"Eastern North America" in the book's title means what it says: Eastern Canada, from Ontario to the Maritimes, is an important part of Cattell's subject. The Niagara Peninsula of Ontario is, climatically, practically indistinguishable from upstate New York; the two regions are very much aware of each other, and the New York people have profited from the enterprising pioneer work done by Canadians with the French hybrids and with vinifera. Cattell also takes note of winemaking in Quebec, Prince Edward Island, New Brunswick, and Nova Scotia.

What is meant by the "East" when one talks about Eastern wines? Most of us, I suspect, think of New York State first, and then a confused sequence of some other places—Ohio, maybe? Michigan? Missouri? The general map that stands before the text of the book provides a far different idea of what is meant by "Eastern": some six Canadian provinces (including Newfoundland), and thirty-three States are shown, a territory stretching from near the arctic circle to the southern tip of Florida. Kansas is there, but not Oklahoma; Nebraska makes it, but not the Dakotas, though the excluded states all lie along the same longitude as Kansas and Nebraska. But of course one has to draw the line somewhere. Obviously, not all of the immense span shown is wine country, but a lot of it is. Another big surprise awaits the reader on p.107 in the form of a chart showing the number of "Bonded wineries in the eastern United States" state by state over the years from 1975 to 2010. In 1975 only 20 of Cattell's list of 33 eastern states had any sort of winery, and the total number in that year was 124. In 2010 all 33 states had bonded wineries, from the 2 in Delaware at the bottom of the list to the 237 in Virginia at the top, and the total for the region was 2,538 wineries. By my arithmetic that is an increase of 2000%.

The book, as the title makes plain, does not take up the story of Eastern wine until the 1930s and it moves quickly to reach its chosen starting point in the 1970s in chapter 4. The earlier chapters are devoted to the work of three men who laid the foundations of the modern Eastern industry: Charles Fournier, Philip Wagner, and Konstantin Frank. Fournier, who had been winemaker for Veuve Clicquot Ponsardin, was, shortly after Repeal, somehow lured to upstate New York as winemaker for the Urbana Wine Company (Gold Seal champagne). There, to his great shock, he found that he must make wine from the native hybrids that were then, and had been since before the Civil War, the only grapes available to eastern winemakers: Catawba, Duchess, Delaware, Elvira, and the rest. Fournier accepted these conditions and went on to make the best of them. His great triumph came in 1950, a year in which the wine judging at the California State Fair was thrown open to wines from the whole of the United States. Fournier's Gold Seal champagne won a gold medal from the Californians. The next year the competition was again restricted to wines from California, when no méthode champenoise sparkler was awarded a gold medal.

Despite his achievements with native hybrids. Fournier was always keenly interested in the possibility of better grapes than the East had so far known. He had a role to play in the next two key developments. Philip Wagner, the Baltimore newsman who took up viticulture and winemaking seriously at his Boordy Vineyard, discovered the French hybrids in the 1930s and devoted himself to promoting them to Eastern winemakers, amateur and professional. Charles Fournier ordered French hybrid vines from Wagner in 1946, received some part of the order in 1947 and made what appears to be the first commercial planting of French hybrid vines in this country. Wine from the hybrids soon followed, showing new possibilities of character and quality in Eastern wines.

Fournier's next initiative came about through the émigré Dr. Konstantin Frank, who had grown vinifera in Russia and was convinced that he could grow vinifera in New York. Fournier backed him. Beginning in 1954, tentative plantings of vinifera vines began at Gold Seal under Frank's direction, and in 1960 the winery produced the first commercial vinifera wines from New York (the Canadians in Ontario had already made vinifera wine). Three hundred and fifty years of failure to grow vinifera on a commercial scale in the Eastern United States was at last redeemed.

Cattell tells this story of the movement from native hybrids to French hybrids to vinifera in the first three chapters, making clear the big changes that lie behind present-day grape growing and winemaking in the East. Most of the rest of the narrative deals with social and legal matters, things that have to do with promoting and protecting the wine trade rather than with winemaking itself. But understanding the legal snarls affecting wine and the variety of attacks constantly made upon wine is the only way to make sense of the history of wine in this country, east and west. Farm winery laws, foreign investment, trade organizations, neo-prohibitionism, promotional schemes, and a good many other topics are covered in detail in the remaining ten chapters. All this is followed by seven appendices on an interesting miscellany of subjects; these, I take it, are what makes the book not only a history but a "desk reference," as the title has it. There is a list of "American Viticultural Areas in the East," a comprehensive description of "Eastern Wine Types," and, most substantial, an "Early Wine History, State by State," detailing the origins of the current wine industry in all 33 states of the "East," not omitting Kansas and Nebraska. In this review Cattell does not go beyond the origins. One would like to know what happened to these pioneers after they had begun as winemakers, but one cannot have everything. It is good to have the hardy beginners recognized.

The difficulties facing those pioneers were often enormous; the vilification and abuse that poor Jerry K. Reed, for example, endured when he innocently sought to open a winery in Tennessee challenges disbelief. After a stormy meeting of protest, Reed was granted official permission to go ahead with his winery, and, in consequence, "he received hate mail, signs were attached to the winery's gates and fences, pentagrams were painted on the driveway to show collusion with the devil, and there were threats to put poisonous snakes in the mailbox." Such was the state of things in Tennessee more than fifty years after Repeal.

Since it is a ritual among reviewers to show that their author might have done something else besides the things that he did do, I may say that I would have liked to know more about the scale of the Eastern wine industry, and more about the viticultural and winemaking differences over the large and varied territory in question. The figure of 2,538 Eastern wineries in 2010 is sensational enough, but how much wine did all those wineries make? And of what sorts? How does the scene in such an unlikely place as Wisconsin, for instance, which boasts 80 wineries, look like close up? Is there anything really substantial there? What is the downward limit of size? The average? How many vineyard acres can the state show? And so on. And allowing that there has been a vinifera revolution, where are the vinifera to be found? In what quantity? Needing what special care, if any? And in those places where vinifera is successfully grown, have clear varietal preferences developed? One could go on. But it would be most ungrateful to do so. Instead, we should thank Hudson Cattell for what he has given us, a book that anyone with an interest in American wine should have.

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www.waywardtendrils.com. email: waywardtendrils@att.net.

Charles Mozley Delights the Eye & the Soul by Gail Unzelman

[Collectors should visit their charges as often as possible. Something new can always be found, to the owner's delight, amazement, appreciation.—Ed.]

RECENTLY, WHILE REARRANGING a small section of the library—to squeeze in a few more books—I came across a grouping of tall booklets whose eye-catching, fully illustrated covers and tactile, quality paper imparted immediate pleasure. These five covers for the Hedges & Butler "Newsletters on Italian Wines" had been sensuously drawn by artist Charles Mozley (1914–1991), who over the years lent his talents to several noted works on wine.

Charles Mozley's artistic prowess was evident at an early age. Born in northern England in Sheffield, recognized for its history since the 14th century as a fine cutlery center, Mozley received a national scholarship to the Royal College of Art in London at age 20. Following his graduation he taught life drawing, anatomy, and lithography before setting off into his lifelong career as a freelance professional artist. His rich and varied career spanned over five decades. He has been described as one of the "most talented, versatile, and prolific artists, illustrators, graphic designers and print makers of the post-war period." In the beginning he worked for Shell and London Transport; later, he took on special commissions for a myriad of commercial art projects.

In the book world, he was increasingly in demand as a jacket designer and book illustrator, in Britain and America, and produced works for many of the leading publishers. He is credited with over 300 dust jackets, while illustrating some 80 books (children and adult). During the period from the early 1950s until the late 1970s, he was at the height of his powers and influence.

At this time, as "one of the most spirited lithographers of the 1960s ... with a talent in the graphic arts that could justly be compared with Toulouse-Lautrec," a distinct body of work—including "some of his most delightful images"-was undertaken for the wine trade. Mozley's illustrations appeared in books, journals (Wine Magazine, e.g.), house journals and publications for noted wine firms (Hedges & Butler, e.g.), menus, prints. Whether he worked with brush, pen, pencil or crayon—often one-color—his range and ability were obvious. Many of these works "convey a feeling of joie de vivre and generally seductive hedonism centered on a love of wine, women, and the southern landscape, which Mozley regularly and skillfully recycled for his satisfied clients. The lithographs for The Châteaux of Bordeaux were his major work in this area."1

A CHRONOLOGICAL LIST OF KNOWN WINE BOOKS ILLUSTRATED BY CHARLES MOZLEY

• 1965. The Best of Vineyards is the Cellar by Hugh Johnson. 1000 hand-numbered** copies printed on pale green handmade paper for Hedges & Butler, Ltd. by Westerham Press. 8\% x 5\%. [36]pp. A striking presentation in green cloth with the familiar H&B "lion-topped crown—1667" insignia stamped in gilt to the front cover. Inside, each recto page has a full Mozley drawing. Written for Hedges & Butler, the first section tells the history of "one of the oldest wine merchants in England ... [maybe] the oldest"; the 24-page second section covers "Lunching and Dining in London." This is the first collaboration between the author and the artist, respected friends. Author Hugh Johnson would publish his "first" wine book and instant bestseller, Wine, the next year. **Tendril Bob Foster notes there are known copies printed on cream paper that lack the printed line "This copy is number -" on the colophon page.



Detail from one of Charles Mozley's captivating illustrations for *The Best of Vineyards is the Cellar*, written by Hugh Johnson. Hedges & Butler, 1965.

• c1967–1968. [Quarterly Newsletters on Italian Wines.] Hedges & Butler, Ltd. Wine Merchants Since 1667.Written by Cyril Ray. Designed and illustrated by Charles Mozley. The Wines of Italy, the first of the newsletters, has an introductory letter laid-in from H&B announcing that Cyril Ray, President of the Circle of Wine Writers and author of the recent book, The Wines of Italy (1966), had been asked to write the series, and Charles Mozley had been asked to design and illustrate it. Cyril Ray is listed as author on the title pages of the five

known issues; interestingly, artist Charles Mozley is not credited as the designer/illustrator anywhere but in the introductory letter. The booklets, each about 12 x 8, with [12]pp., are printed on fine stock, with Mozley's voluptuous full-cover illustrations and five to six full-page illustrations per issue. The titles:

The Wines of Italy.

A Couple of Tuscan Wines and One from Marche. Some Wines of Piedmont.

The Wines of Sicily.

Wines of the Veneto.

■ 1968 and 1970. Wine Tasting. A Practical Handbook on Tasting and Tastings by J. M. [Michael] Broadbent, MW London: Wine & Spirit Publications. The 1968 first edition of this classic title was issued in card covers, decorated with an original wrap-around drawing by Charles Mozley (unsigned). When the 2nd edition came out in 1970, in hardback, the book's dust jacket repeated the 1st edition cover design. Mozley is named on the inside d.i. flap; no cover-design credit was found in the prior edition. This second instance (see previous) of a lack of acknowledgment of the designing artist could well explain why one reference source stated Mozley designed almost 300 book covers, while another stated "80, but probably many, many more."



A sip from the Mozley wine tasting scene decorating the front and rear covers of Michael Broadbent's 1968/1970 classic.

■ 1972. Wine as a Communicator. An Address by Hugh Johnson to the Wynkyn de Worde Society 18th May 1972, Stationers Hall, London. 8¾ x 4¼. 10pp. Printed for members of the Society by The Stellar Press, Hatfield. Cover and two illustrations by Charles Mozley. The artist's clever wrap around cover design shows a formal dining scene, with a seductive young lady blowing "something" into the ear of a debonair Hugh Johnson who is clutching a

bottle of wine in one hand, a wine glass in the other (she appears on the front cover, he is on the rear). "Communication" is the title.

- 1975. The Châteaux of Bordeaux. Christie's Wine Publications, in association with Hedges & Butler Ltd. From the Prospectus: "A de luxe and limited edition of 21 specially commissioned original lithographs of the Châteaux of Bordeaux, by Charles Mozley, mounted and printed on fine paper with accompanying texts by Hugh Johnson, presented sumptuously bound, in box, and in portfolio. ... The great resounding names of the great properties are brought to life for all of us visually and in words by two masters, of the brush and of the pen. Charles Mozley vividly captures the color and warmth of château and vineyard; Hugh Johnson the essence of the place and the people who brought it into being." De Luxe bound edition, 50 copies only (#1-50), £350; Mounted edition in Solander box (#51-200), £250; Portfolio edition, ready for mounting and framing, 200 copies, £150. A dramatic achievement.
- 1978. Ruffino. The Story of a Chianti by Cyril Ray. Published by I.L. Ruffino, Italy. Design, decorations & illustrations by Charles Mozley. Printed in Great Britain: The Westerham Press. 12 x 8. 158 pp. A brilliant piece of work commissioned by Ruffino. Mozley's rust-toned drawings—some full-page, some double-page, some vignettes—compliment the story on almost every page; sprinkled in are rich, full-page, full-color paintings of Chianti wine scenes. Brightly bound in gilt-stamped red paper-covered boards with a linen spine, RUFFINO is prominently stamped on the

front cover. There is also a special slip-cased, personalized limited edition of 500 copies in which the title / presentation page is printed in gold, with a space for the honored recipient's name to be written. A superb collabora-



tion of Ruffino, Cyril Ray, and Charles Mozley.

■ 1979. Vineyards and Vignerons by Robin and Judith Yapp. Printed by Blackmore Press, Shaftesbury. Design, decorations and illustrations by Charles Mozley. Beginning and ending with the end-papers, some 90 drawings magically marry with the

narrative. Presented in a dark olive green cloth plainly lettered with a gilt title on the spine, and dressed in a bright yellow green jacket, its pages are a finely textured paper just right for Mozley's "soft conté chalk" drawings. As Cyril Ray beams in his lengthy dust jacket introduction, this 12 x 8½, 125-page book is "a superbly co-ordinated work of art—text, type face, paper, and pictures all happily at one. For connoisseurs of character, Charles, Robin, and Judith are collectors' pieces, and so will this lovely, lively book become."

■ 1979. Lickerish Limericks by Cyril Ray. With Filthy Pictures by Charles Mozley. London: J. M. Dent. 6¾ x 5. 48pp. Stated in the front of the book: "Charles Mozley b.1917 and Cyril Ray b.1908—both old enough to know better." Mozley uses his celebrated talent for "spirited and often rather wickedly witty drawings" to match Ray's "brilliant puckish sense of humour."

Bordelay

The girls of Bordeaux, I'm afraid, You would hardly consider as *staid*: A young Bordelaise Knows of *dozens* of ways In which she can get bordelaide . . .



David Knott, University of Reading, Charles Mozley Exhibit brochure, 1996.

A BOOK REVIEW by *David Wolfersberger*

[Tendril David Wolfersberger is President of the Wine on Stamps Study Unit, a dedicated group of wine philatelic collectors. His review, written for <u>Enophilatelica</u>, their fine quarterly journal edited by Bruce Johnson (also a WT), was graciously sent to us for our interest. This book should be considered an important reference for the history of wine in America. — Ed.]

A Handbook of Cancels on United States Federal Wine Tax Stamps by David G. Nussmann and Donald A. Woodworth, Jr. Rockford, IA: American Revenue Association, 2011. Hardbound. 736 pp., well illustrated in color and black & white. Includes searchable CD. \$65. Details at www.revenuer.org.



HE BULK OF THIS BOOK contains, as the title suggests, a detailed catalogue of cancels applied to U.S. Federal wine tax revenue stamps during their period of use between 1914 and 1954. The cancels are included in three sections: cancels applied by wine producing com-

panies; government applied cancels; and what the authors call "generic or mute cancels," that is, cancels that are illegal because they do not have the company name and/or cancellation date.

Each company entry describes the type of facility such as a Bonded Warehouse, Tax Paid Wine Bottling House, and Bonded Storeroom, among others. A brief history of the company as well as locations, often with street addresses, is provided. Then each type of cancel used by the company is described using a unique system developed by the authors. The Scott stamp catalogue number of the revenue stamp is listed along with the Earliest and Latest Known Use dates. Finally, the authors assign an "Abundance" code (reflecting the availability) of both the company name on cancels, and to each cancel type. The Abundance Codes range from VC (Very Common) to D (Difficult); detailed definitions of all the codes for both the company and cancel are provided.

Probably of greatest interest to wine on stamps collectors and wine historians or researchers is the large amount of introductory and explanatory material. The first several pages of the book provide:

1) An overview of the wine industry during the tax stamp use period (1914–54). This includes such things as how the stamps were applied to bottles and/or cases; types of wine produced; and structure of the wine industry during this period.

2. The second introductory section summarizes the types of wine cancels.

- 3. The next part discusses in more detail how the stamps were cancelled and used.
- 4. Finally, a detailed explanation of the cancel description standards used is presented.

Following the catalogue of cancels are several sections that are probably of even more interest. First is a complete discussion of the use of wine revenue stamps to pay tax on Fermented Fruit Juice (3.2% ABV). I was totally unfamiliar with the Fermented Fruit Juice tax stamps and this section provided details to understand this unique situation. Fermented Fruit Juice was allowed to be sold beginning April 7, 1933, several months before the complete repeal of Prohibition took effect in December of that year. Wine revenue stamps were used for this purpose until dedicated Fermented Fruit Juice stamps were issued in late May 1933. Despite the short usage period the authors have identified 30 companies that used wine stamps to pay the taxes for Fermented Grape Juice.

The next section, "Wine Stamp and Wine Tax History," is of much interest. It begins with a discussion of the various uses of wine stamps (provisional, remnant, utility, etc.) followed by the definitions of the various types of wine: Table, Aperitif, Champagne, Vermouth, Carbonated, and Fortified. These definitions are important as they determine the tax rate that is applied. A thorough discussion of the various container sizes follows, ranging from a few ounces to tank trucks and rail cars, and even barges! Who knew wine was shipped by barge at times.

Another interesting discussion is the special circumstance of vermouth because it alone was sold in a 30oz. bottle. This is important as the I.R.S. had to provide tax stamps to pay various tax rates on a large number of different bottle sizes containing different types of wine. At that time there was no standardization of bottle sizes; wineries could use whatever size they wanted. This was changed in the 1970s when the 750ml bottle was adopted world-wide as the standard bottle size. Standard sizes now include 50ml miniatures, 187ml (split), 375ml (half bottle), 750ml, 1.0L (typically for bars), 1.5L (magnum, wine only), 1.75L (liquor, etc. only), and any larger size that is in full liters (i.e.: 3.0L, 4.0L, 5.0L, 6.0L, etc.).

A very useful table is found on page 584 that shows the tax rates for the different wines from 1914 to 1951. Then follows a discussion of each wine revenue stamp (by Scott catalogue number) about how the stamp was used. For example, RE1 is a 1/4 stamp and was used to pay the tax on 4 oz. of wine. The documented uses of each stamp, from RE1 to RE204, are discussed.

I talked to one of the authors of this book, complimenting him on the vast amount of time that had been put into the research needed to compile this superb reference. He told me they, the authors, originally thought it would take two years to complete; instead it took seven! I cannot imagine how many wine tax stamps they had to look at to gather the data needed to prepare this. He told me they are now considering an Addendum to correct a few errors and add newly discovered information.

For a wine on stamps collector who does not focus on wine revenue stamps or a wine history researcher, a question might be whether this volume is worth the hefty price tag. For me the answer is that it was a good investment:

■ I had fun looking up some of the tax stamps I have to see if any had been overlooked (none had) or were



WINE TAX STAMP. Cancel: Jan 30, 1934. K. Arakelian, Madera Winery.

considered rare (none were). I look forward to doing more research on the remaining wine revenue stamps I have.

- In the process of this review I was able to read about the wineries and learn a bit about their history and products.
- All of the ancillary material as described above are valuable additions to my knowledge of the wine industry and how the taxing authorities impacted it. This information

is out there somewhere but I would not have taken the time find it. Here, in this book, it is conveniently compiled in an easy to use format.

I am happy to be add this excellent book to my wine and stamps library.

NOTES

- 1. The present tax rates compared with those in 1951:
 - \$1.07 per gallon for wine with less than 14% ABV (17c in 1951).
 - \$1.57 per gallon for wine with 14% 21% ABV (67c in 1951)
 - \$3.40 per gallon for sparkling wine. (\$2.72 in 1951).



"Wine drinking is usually a remarkably temperate vice. That frequently cannot be boasted in the case of gastronomy or book collecting." — Charles Heiskell, "Books & Wine, California Style" in *One Hundred Books on California Food & Wine*, 1990.

Jura Wine: A Review by Christopher Fielden

Jura Wine by Wink Lorch. London: Wine Travel Media, 2014. 352pp. £25 (available from winetravel media.com).



FIRST BECAME FASCINATED with the wines of the Jura fifty years or so ago, when Gerald Asher, before his days with Austin Nichols and then as wine correspondent for <u>Gourmet magazine</u>, ran a wine company in London called Asher Storey. It used to specialize in lesser-known wines, and it was from them that I purchased some Henri

Maire vin de paille and Château-Chalon vin jaune. Not long after, I visited the region itself and spent a day with M. Maire. Again, when I worked in Burgundy, a visit to Arbois, with lunch at the Hôtel de Paris, made a pleasant day out. Sadly, however, one thing the wines have always lacked was a good book about them. All that I had on my shelves was the Histoire d'Arbois of Commandant G. Grand, in which wine played no more than a role and the latest edition appeared forty years ago.

This gap has now been successfully filled by this comprehensive book from Wink Lorch. The book itself has a fascinating history, for Wink decided to self-publish and funded the book's production through a Kickstarter campaign. Wink Lorch may not be familiar to many, but she was the founder of the Association of Wine Educators in Britain and her name has appeared in the small print as a researcher for a number of wine books including *The World Atlas of Wine*. She was also a contributor to Tom Stevenson's Wine Report, writing on the wines of Savoie and the Jura. More recently she has produced a series of online wine and travel guides. She does not, therefore, come new to the subject.

The book is divided into four sections: the wines, the history, the producers, and what might be described as, "how to enjoy the region." Wink honestly describes the first part as the "textbook" part and this gives a host of technical details as to the legislation, the soils, the grape varieties, the weather, viticulture and vinification. She says that you have to read this first to really appreciate the rest of the book. This may well be true, but by its nature, it makes for heavy reading and I would recommend that this is something to dip into when the information is needed and, perhaps, should be read last.

As someone who enjoys history, I found the second section more enjoyable, for not only does it give a

coherent and flowing story from before the Romans arrived to the day before yesterday, but it also includes profiles of "The people who made a difference." These range from Louis Pasteur, Henri Maire, the Jeunet family of the Hotel de Paris, now the Hotel Restaurant Jean-Paul Jeunet, to such lesser-known figures as the botanist Alexis Millardet and the Bourdy family, who have built up a collection of wines from vintages over two centuries.

More than half the book is taken up with village by village profiles of a hundred different producers. Each of these has a personal story and Wink tells these well, be it the dominant Maison du Vigneron, part of the Grands Chais de France group, or the Japanese couple Kenjiro and Mayumi Kagami of the Domaine des Miroirs with their three hectares of vines. The Jura is predominantly a region of proud, individual growers. This individuality is shown in their wines and reflected in these pen-portraits.

The last section gives a picture of the region as a whole, for this is as much for food-lovers as it is for wine-lovers. It is an area of great cheeses; no less than four have their own *appellation contrôlée*: Comté, Mont d'Or, Morbier and Bleu de Gex. The sausage of Morteau, also protected, is the leader in the field of charcuterie. The chickens of the Bresse and the fish from the local rivers and lakes all contribute to this rich gastronomic scene. The book tells you where to eat and to stay to take full advantage of this.

Two outstanding features of the book are the photography, mostly thanks to Mick Rock and Brett Jones, and the maps, the work of Quentin Sadler. There are also some useful appendices, including one which deals with the spread of indigenous Jura grape varieties to Australia, the United States and Canada.

The vineyards of the Jura account for only 0.2% of the wine production of France. The author tries to predict the future for them on the international wine scene. On the whole, she is optimistic due to the distinct personality of the wines. However, she feels that it is unhealthy that 44% of the production is in the hands of just three companies. Will the smaller growers have the means to establish themselves against such opposition? There is no doubt that this book will do much to boost their image. It should be read by anyone who seeks wines with personality.

This is a big book about what might appear to be a small subject. As the author points out, Philip Morton Shand in his *A Book of Wine*, which was published in New York in 1925, devoted six pages to the wines of the Jura. In any similar book to appear today, they would be lucky to have one page. Now they have more than three hundred devoted to them. For any serious student, or lover, of wine, this is a must-have book.

NOTEWORTHY ANTIQUARIAN WINE BOOKS, 1864 by Gail Unzelman

IN 1864 JAMES RICHMOND SHEEN wrote his small and "popular" treatise, Wines and Other Fermented Liquors: from the Earliest Ages to the Present Time, and dedicated it to "all consumers in the United Kingdom." Simon (Vinaria, p.11), is graciously critical: although it lacked originality and was a resumé of what others had written about wine. it served a useful purpose. Gabler (Wine into Words, 1985, p.246) describes Sheen's book as "a well-written account of the wines of the world, written in an instructive style free of technical terms," and cites Sheen's useful hints on constructing a wine cellar. Salvatore Lucia, in his Wine and the Digestive System, compliments Sheen's work as "an extensive discussion on the wines of the world, touching on a variety of subjects, both historical and technical. Chapter VIII is devoted to the use of wine in health and disease." Of special interest to Tendrils, Sheen devotes Chapter IX to

AUTHORS WHO HAVE WRITTEN ON THE SUBJECT OF WINE.

"In jovial songs they praise the god of wine." Georgics ij, 535.

THE VINE HAS SUPPLIED to writers a subject as fertile as the plant itself, and wine has been a favourite theme with poets of all ages from the day of Homer to the present time. Speaking of a wine of which neither the name nor species has been handed down to us, the father of poetry describes it as "rich, unadulterate, and a fit drink for the gods." Anacreon, who lived nearly 600 years BC, sings its praises, and calls the juice of the grape "ambrosial." Phocylides, a Greek philosopher, born 535 BC, writing on the subject, directs that the wine should freely circulate round the board and be enlivened by cheerful conversation. Mago, a Carthaginian, born

550 years before the Christian era, wrote twenty-eight books on Husbandry, and gave minute directions for gathering and pressing the grape. That the same rules prevailed about 600 years afterwards, we have the testimony of Columella, a writer on Agriculture, born about the beginning of the Christian era, who says that "Mago gives similar directions for making the best sort of wine as I have done." Democritus, born 460 BC, Plato, born 429 BC, and Aristotle, born 384 BC, have also contributed to the subject. Of the medical authorities of those days, Hippocrates,

born 460 BC, and Galen, born A.D 131, speak highly of wine as a remedial agent. The former gives a lengthened description of the Greek wines, and points out in what diseases, and in what quantities they are to be taken. Cato, in his work, De Re Rustica, written about 185 BC speaks of the culture of the vine, and referring to the manufacture of wine, recommends that "the sea water should be taken up to the mountains, a great distance from the land, and there kept for some time previous to being used." It is traditionally stated that this practice had its origin in

the following circumstance. A slave, who had stolen some wine, to escape detection, supplied the deficiency by filling up the vessel with sea water. On examining the stock, the quantity was found to be so much in excess, that the offender, on being questioned, confessed his guilt; but the quality of the wine was considered so much improved by the addition, that the use of salt water was generally adopted. For this purpose, the water was directed to be taken up as far as possible from the shore, in a calm clear day, and boiled down to about a third part before it was added to the wine. Varro, who likewise wrote on the subject, and under the same title also, about 120 years afterwards, treats of the method of planting vineyards. Although Varro wrote this work at the age of eighty, it may be said to be the best of the Roman treatises on Agriculture that have been handed down to us. Cicero, who was born 106 BC, referring to wines, says, "One of the most lucrative of

commercial transactions among the Gauls was the exportation of their wine to Italy." Virgil and Tibullus in their day wrote on wines; the former in praising the vinum Rhaeticum, says, "it must, nevertheless, yield the palm to the Falernian." The Odes of Horace abound in allusions to the grape and its juicy product, and show the high estimation in which wine was regarded by the ancient Romans. His contemporaries, Martial and Juvenal, have also written on the subject. Some years later, Ovid, born

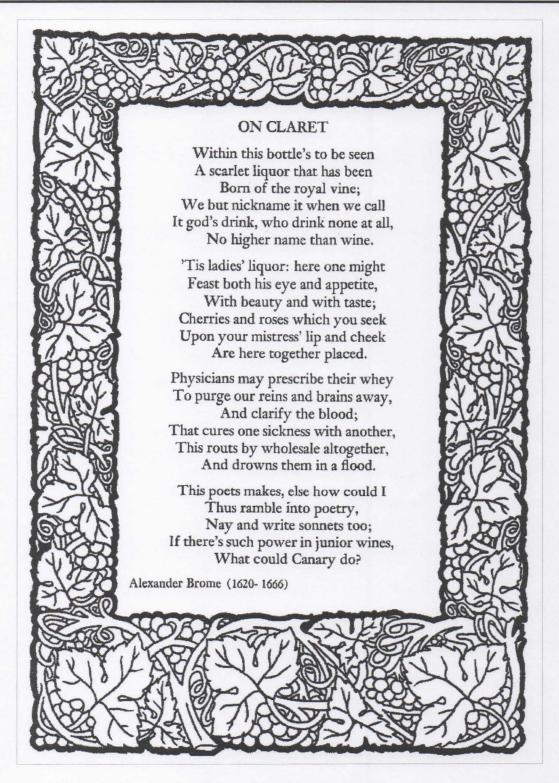
43 BC, sung the praises of wine. Zeno, also, wrote a work on wines, probably about the year BC 464, and extols their exhilarating effects.

"Zeno, Plato, Aristotle, All were lovers of the bottle."

This distich, however, must be received cum grano salis, at least as regards Plato, for although he has referred to the beneficial use of wine, he has laid down most stringent rules against it being taken in continued on page 27 -

WINES OTHER FERMENTED LIQUORS: Sarliest Ages to the pregent Gime. ALL CONSUMERS IN THE UNITED KINGDOM.

JAMES RICHMOND SHEEN.



A page from WINE POETRY FOR ALL SEASONS See News & Notes