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Wine in California: The Early Years
Boom & Bust: Part IV
The South Bay and The Central Coast: Into the 1890s
by *Charles L. Sullivan*

[*We begin the 25th year of publication of our WTQ with the 20th installment of our ongoing history of the early years of California wine. Our informative, vivid journey through the "Boom & Bust" years of the state's winegrowing counties continues into two bustling Bay Area winegrowing regions. As in previous chapters, extensive, informative footnotes, and a substantial library of references (all recommended for WT bookshelves), are provided.* — Ed.]

Santa Clara Valley

Of all the Bay Area's regions, the Santa Clara Valley had the most complicated winegrowing history between 1880 and 1900. By far the largest of the northern coastal valleys, today's "Silicon Valley" entered this period as a vast region of extensive agriculture, overwhelmingly devoted to grain, cattle and fodder crops. In the 1890s and into the new century it became one of the greatest centers of orchard fruit production in the world, in America's greatest orchard state. In 1900 the Santa Clara Valley had almost 30,000 acres of prunes, more than a third of the state's total.

Before the boom of the 1880s the valley had a little fewer than 2,000 acres of wine grapes. By 1880 there were about 3,000 acres. By the end of the 1880s wine grape vineyards covered about 13,000 acres of valley and foothill land, headed only by Napa and Sonoma in California.

There was only one major change in the geography of county winegrowing in the 1880s. Before the boom there was barely a scattering of vineyards west of San Jose, mostly around the town of Santa Clara. Between 1878 and 1890 about 5,000 acres were planted between today's towns of Los Gatos, Cupertino and Mountain View. This was then the "west side." Soon what was today's Cupertino was actually the village of West Side, with its own little post office.

It doesn't look it today, but this was upland, beyond the rich mid-valley soils. In places, this region extended well up into the low foothills of the Santa Cruz Mountains. It was excellent winegrowing country, which, along with the foothills east of Los Gatos toward the Almaden Valley, picked up the "thermal belt" label in these years. It was thought correctly then, that killing springs frosts were less likely there than down in the heart of the valley.

Industry Statistics

It is difficult to determine the precise acreage of the West Side's sub-regions, since statistics in those days before rural free delivery listed where the growers picked up their mail, not necessarily where their land was located. But relative comparisons can be made using the numbers from the Viticultural Commission's 1889-1890 survey.

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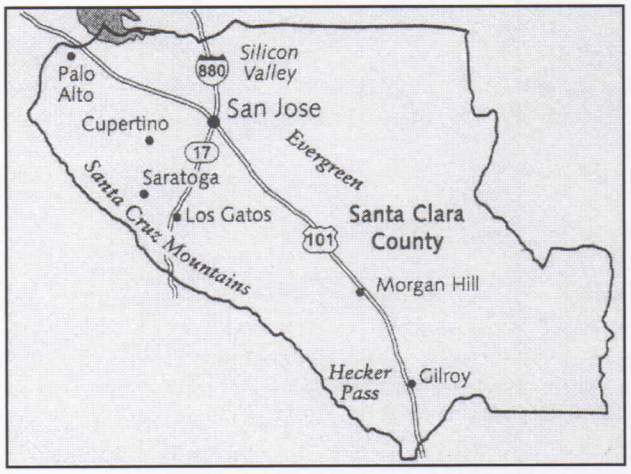
By 1890 in the Saratoga/Los Gatos area there were about 1,800 acres of vines and 29 wineries, mostly above Saratoga on the road to Cupertino. We shall see later that there were two huge commercial operations near Los Gatos. There were 126 vineyardists in the region, but only one third of them had more than ten acres of vines. Most had mixed holdings and depended on the sale of their grapes to the larger producers.

To the east of Los Gatos was the historic Foothill District, dominated by Charles Lefranc's New Almaden Winery and Christian Freytag, who had bought the storied Lone Hill Winery from David Harwood in 1882. There were about 500 acres of vines in the district, but since there was no post office in the area the number is approximate. There were six wineries.



The town of Santa Clara, just west of San Jose, had vineyards since the 1860s. In the 1880s their numbers grew to about 60 and there were six fairly large commercial wineries, two of which both handled about 1,000 tons of grapes in 1889. Santa Clara College's home vineyard produced about 200 tons that year.

By far the most famous grower near Santa Clara came to California from Connecticut in 1884. In 1886 she bought the John Hamm ranch on what appropriately today is named Winchester Road. Sarah Winchester's husband and father-in-law had recently died and she inherited half of the family fortune, accumulated from the sale of firearms. She relished living in the "Valley of Heart's Delight," and began expanding Hamm's large home in 1886. She never let up until her death in 1922. (The massive mansion survives as the Winchester Mystery house, open to the public for a fee since 1925.) She kept Hamm's 14-acre vineyard, which gave her 75 tons of grapes in 1889. These she sold to Mrs. A. R. Scott, whose Santa Clara winery was the area's largest.

Above Cupertino the valley narrows against the bay. Here the village of Mountain View gave its name to a large swath of orchards and vineyards that grew up after 1880. Amid the mass of fruit orchards were about 1,500 acres of wine grapes. But this was not an area of small-scale, diversified vineyardists. The average holding covered almost 50 acres. And there were eleven wineries that each crushed an average of 335 tons in 1889.

There were three tiny operations in the area averaging less than thirty tons. One of these was owned by Vincent Picchetti, who bought 160 acres in the foothills above Cupertino in 1877. Most of his time was spent managing Santa Clara College's vines planted below his property. This land later became known as the Montebello area, today home of Ridge Vineyards and several smaller operations.

The area north of Mountain View was called Mayfield, for the little town and its railroad station. When Leland Stanford bought up 8000 acres of the area after 1876, it gradually became Palo Alto, officially in 1892. There were eleven winegrowers in the area in 1890, with about 450 acres of vines, a third of which belonged to Stanford. There were seven wineries, only two of which were of any size, Stanford's and Charles De Toy's.

Back in the center of the valley around the city of San Jose there were about 2,000 acres of vines. Except for Henry Naglee's brandy operation[1], there was little emphasis on high quality. There were two huge industrial operations that bought most of the local grapes and produced prodigious amounts of dull shipper wine that brought no credit to the valley's wine reputation.

To the east, the foothills were much closer to town than those on the west side. There were a few new growers who had held their land for some time in what was known as the Evergreen district. The rush of newcomers began in 1883, with many of them buying land from the several old holdings of the Chaboya family. Most growers were congregated in the land around the old Evergreen School, west of Silver Creek. Much higher up were Pierre Pellier's 50 acres of vines, first planted in the 1860s. By the end of the 1880s there were about 25 growers and two large wineries in the area, Pellier and William Wehner. Across these eastern foothills in 1890 there were about 700 acres of wine grapes.[2]

Unlike the other winegrowing counties in the Bay Area, Santa Clara's "wine grape varieties" column in the *1891 Viticultural Commission Directory* is practically empty. Few names of historical importance had a proper entry. Only about 10% of the almost 700 growers and wine producers reporting gave any indication of what was growing in their vineyards. Of those who responded, most picked up their mail in Santa Clara. Typical of these rare and conscientious reports was that of Mrs. M. Elder. On her 25 acres she was growing Zinfandel, Mataro, Carignane, Grenache, Cinsault, Palomino and muscats. Her neighbor, James Pierce, had Cabernet, Mataro, Charbono, Semillon and Palomino.

I think a few logical generalizations can be made from looking at the minimal useful reports and taking into account what we know from later years. 1) There was a wide diversity of varieties in the county's vineyards, 2) There were far more red than white varieties, 3) Zinfandel was not as common here as it was in other coastal counties. In the first good survey after 1889, in 1938, Santa Clara County's 38% Zinfandel was well below the numbers for Sonoma, Napa and Alameda.[3]

The rise, decline and recovery of the Santa Clara County wine industry from 1880 to 1900 follows the same general pattern we have seen in Napa and Sonoma. But like Livermore, the region did not suffer the devastation from phylloxera endured by the two northern areas. Here too the destruction was not severe until the 1890s, when use of resistant rootstock was the answer for planting and replanting.

But there was not much replanting of wine grapes in the great valley. A very special economic factor began taking hold after 1885. There was an explosion of fruit orchard acreage. By the end of the 1890s prunes and apricots dwarfed the size of other crops, including wine grapes. The earnings per acre explain the phenomenon. In the mid-nineties the profit from an acre of prunes (or dried plums as they are called today) was more than half again higher than an acre of wine grapes.

The more-profitable prune trees replaced vines in the 1890s throughout the Santa Clara Valley. As the phylloxera bug spread, the obvious solution was followed: "continue tending your vines, but interplant with prune trees."

As phylloxera gradually spread through the valley, there was no great rush to pull up vines, or to replant the dead ones. The solution was obvious. Continue to tend your vines, but interplant with prune trees. The vines were still something of a financial asset as the trees grew to bearing. Thus, several years into the nineties wine grape acreage remained steady at about 12,000. But by 1900 about 50% of the old acreage was gone and never again returned to its record heights.[4]

There was a clear pattern to the decline. Vineyards on deep, rich mid-valley soil were virtually non-existent by the late nineties. This was prune country. Wine lovers had no reason to bemoan the disappearance of these vines. Professor Hilgard had made the point time and again in his visits to the valley and in his early university papers. Deep, rich soil did not produce fine wine. His praise for the Santa Clara Valley wine always focused on the superior quality of the lighter reds and whites from the lower foothills around the valley.[5] The 7,000 acres of vines that survived were almost all located in the foothill areas.

However small the acreage might be in the valley, popular interest in the local wine industry achievements and successes was obvious in the continuous coverage the industry received from the press. The Mercury, Herald, Times and News never missed a good story, and gave the most complete coverage in the Bay Area to the battles between the Viticultural Commission and the University, which I shall cover in a later section. And the story of the state's "Wine War" of 1897 is best followed in the pages of San Jose's newspapers.

Some of the most valuable personal information on winery owners and their operations derive from these mens' testimony in cases brought against others and each other. As witnesses, they were under oath to supply personal histories to justify their opinions on winegrowing matters.

The industry itself was as successfully organized as any in the other Bay Area counties. Various association meetings were regularly covered in detail in the local press. By the mid-1880s the hottest topic at such get-togethers was the influence of the great San Francisco wine houses on the local industry. On the surface the outcry was loud. Ideas for getting around this powerful financial influence were never ending and rarely implemented.

A few like Charles Lefranc were able to establish brands in the east. But the best local support came from the local market itself. The Santa Clara Valley was heavily populated by families who brought with them a taste for wine from the old country in Europe. The French connection was obvious, but the Germans, Italians and Croatians added to the local culture that generally accepted the idea that wine could be a pleasant mealtime addition, and was inexpensive as well. This was also true of a large percentage of Anglo families.

All over the valley buying wine in five- and ten-gallon barrels at the winery had become an area tradition by 1900. Later votes on local option against saloons, and against Prohibition in general, support this view. And since trips to San Jose to buy the needs for the week were regular events, retail wine sales at general stores and at wine shops were part of this

family activity. It is no wonder that when Prohibition came, such a large percentage of the valley grape crop stayed home–for sale to home winemakers.

Like Napa, the Santa Clara Valley wine industry had a special geographic spread. Its districts were not as neatly delineated as those of Napa, but each had a special winegrowing history and often some of the best industry stories.

West Side/Cupertino

It is hard to picture the Cupertino area today as it existed in the years before the land rush of the 1880s, when it was part of the low foothill country of the West Side. Standing then on Stevens Creek Road near the site of today's De Anza College, you would be surrounded by thousands of acres of almost open sage-brush land, obviously well-elevated above the valley floor. Such a view is not possible today.

There were a few vineyards here in the 1870s but no real wineries. The actual winegrowing pioneers at the time were **Samuel** and **John Williams** (always J.D.), father and son. J.D. was fourteen when they started clearing 100 acres of William Hall's land in 1870. They planted a few vines in 1874. Fifty of Hall's acres were payment for their work. They made some wine in a wooden shed and began planting in earnest in 1878. Before land prices soared after 1882, they bought more land and built a large wooden winery in 1886.

In the nineties they replaced lots of old vines, uncharacteristically with almonds. But they still emphasized winegrowing and again expanded their winery in the late nineties. They acquired the **Joseph Merithew Winery** after that pioneer died in 1904 and actually moved it onto their land. The ruins of their 200,000-gallon **Union Winery** were still to be seen in the 1950s.[6]

Joseph Merithew was far more of a wine celebrity than other pioneers of the West Side. Captain Merithew was one of thirteen retired sea captains who settled in the area between 1877 and 1888. When he died in 1904, age 85, he was the grand old man of Cupertino viticulture, for years an acknowledged industry leader, both regionally and statewide. He first visited California in 1850, the commander of the schooner *Arno*. When he retired from the sea in 1878 he bought the Norman Potter ranch, a Williams neighbor, which already had a small vineyard.

Retired sea captain Joseph Merithew's Cupertino home and Prospect Vineyard where he produced award-winning wines and gained high esteem in the wine community.

Merithew was a scholarly man. His **Prospect Winery** and 40 acres of vines never produced more than 20,000 gallons, but all agreed that his wines were among the finest in the valley. He was best known for his sweet wines, particularly his port and sherry, which won awards at the 1893 Chicago Exposition. His Cabernet also won a medal at the Expo.

The Merithew wines were so popular that he was able to open a "Family Wine Store" in San Jose in 1893, in the teeth of the depression. In 1901 Merithew was terribly injured in a runaway and never recovered. He was remembered as a good man who made exceptionally good wine.[7]

Certainly the most colorful West Side wine man in the eighties was **Jean Baptiste Jules Portal**, always JBJ in print and "Louie" to his friends. A native of Burgundy, he came to San Jose in 1869 and bought a small piece of land just west of town in 1872. He raised grapes there and made wine for twelve years. He also imported French vines, including Pinot noir and Ploussard (Poulsard) for his "Burgundy." He also imported Cabernet franc, Merlot and Charbono. In 1878 he led the land rush to the West Side where he bought about 200 acres of land and began planting his **Burgundy Vineyard**. He soon had a two-story winery and had developed a good reputation for his red wine and his industry leadership.[8]

What he called "sherry" brought him into court in 1884, with a suit for libel against a local newspaper writer. It was an inconsequential matter which went on for days and brought him a ten-cent verdict and court costs. Almost all the leading wine men in the valley were called as witnesses. Their detailed testimony makes for an excellent primary source on local wine history.[9]

By 1886 Portal had 140 acres in vines, 60 Burgundian and 40 Bordelaise. He went back to France in 1892, returned, and then disappeared, abandoning his wife, his wine operation and his great Victorian mansion. Mathilde Portal sued for divorce on learning that the magnet that pulled Louie back to France was a beautiful blonde second cousin. Mathilde ran Burgundy Vineyard until the late nineties. By then most of the estate was in prunes. The Portal name survives today on Portal Road and the Portal shopping center that replaced the old mansion in 1959.

John T. Doyle was certainly the most famous Cupertino wine man, so famous, that when his story is told, winegrowing is almost always a minor item. Born in New York, he was valedictorian of his 1840 Georgetown class. In 1853 he began a law practice in San Francisco. When he retired in 1888 he was famed for his regulatory battles against what he called the western railroads' "prerogative of plunder." He was a hero to the Catholic Church for his successful legal battle to recover losses from its Pious Fund during the 1850s.

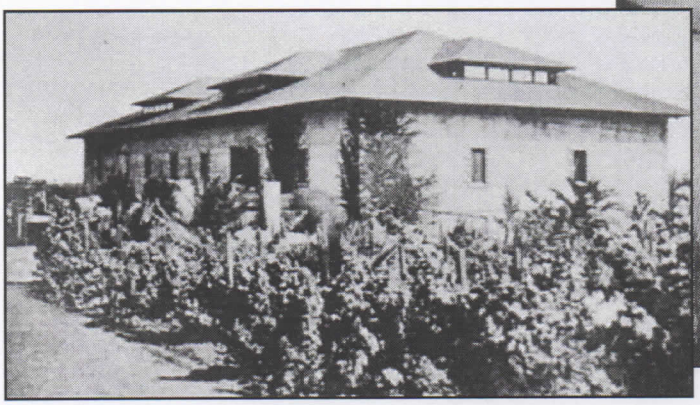
History was his passion. He wrote a scholarly history of the California missions and was the founding president of the California Historical Society. He was also a member of the University of California's first Board of Regents. In the world of wine he was for many years a state viticultural commissioner.[10]

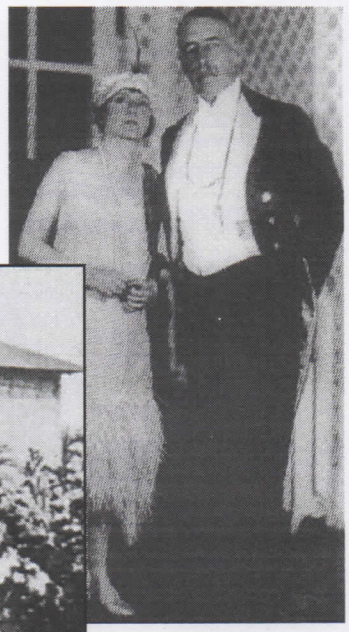
Doyle settled in Menlo Park on the Peninsula in the 1870s and planted 36 acres of vines. He was soon studying works on viticulture and enology, and making small batches of wine. When the wine boom hit he had already lined up several parcels of land in the West Side lower foothills, above Stevens Creek. He also ordered vines from Europe, the best varieties. By the mid-eighties his vineyards and nursery rivaled those of Sonoma's J. H. Drummond for diversity and quality. He was the first in California to import fine red wine varieties from the Italian Piedmont. At the 1887 state convention Prof. Hilgard presented twenty wines from Doyle's grapes, produced at the university. Included was a Barbera and three Nebbiolos.

Doyle's operation was the Cupertino Wine Co.; his winery, **Las Palmas**, was approached through an archway of palm trees still growing above Stevens Creek. He maintained a close relationship with Hilgard and in 1886 gave the university two acres to establish an experimental vineyard in Cupertino. He sided with the Professor in his conflict with the industry leaders more devoted to high production than to high quality. During the 1897 "Wine War" between winery owners and the San Francisco merchants, he acted as an honest broker between the feuding parties. After he died in 1900 the winery was administered by Frank West of the George West corporation. The vineyards were subdivided and sold off in 1912.[11] Doyle's winemaker in the 1890s was Charles Rouston, who later grew grapes and planted a vineyard on the Montebello Ridge. The Rouston family operated BW 180 until 1958.

There were several other West Side winegrowers worth mention. **Charles Baldwin** bought land on Stevens Creek Road in 1885 and planted 70 acres of vines. His Beaulieu covered land occupied today by De Anza College. For years after 1968 his solidly built winery served as the college book store. His beautiful home, the Petite Trianon, today houses the California History Center.[12]

Down the road Alexander Montgomery planted 60 acres of vines and built a large winery. But he became mostly well known for his distillery, which could produce 600 gallons of brandy per day. In the nineties he took advantage of the growing local prune supply and made a popular plum (prune) brandy. It was particularly popular among local Croatian families, who were reminded of their native Slivovitz.[13]





Charles A. and Ella Baldwin, wealthy San Franciscans, built a large country estate in Cupertino, planted a 70-acre vineyard, and built their winery in 1895, which they called Beaulieu.

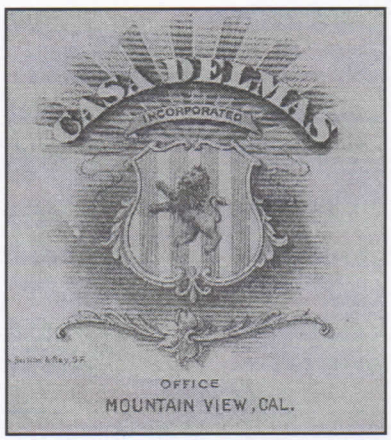
Years before Francis Heney became famous as San Francisco's anti-corruption district attorney, his older brother, Richard, was making some of the best Cabernet in California, for which he won silver at the 1899 Paris Exposition. He planted the vineyard for **Chateau Ricardo** in 1885 and built a solid brick and stone winery in 1889, which he operated until his death in 1919. After Prohibition the sturdy Cupertino structure was used to store Paul Masson wines.[14]

Mountain View/Mayfield

North of Cupertino was the Mountain View area, although there was no established boundary. The large ranch of **John Snyder** illustrates the geography. Acquired in 1861, its 645 acres northwest of Stevens Creek was mostly foothill land, but his little 1875 Zinfandel vineyard was at the northern edge of the vast estate, thus in Mountain View. In the eighties he expanded his vineyard and built a large and durable winery. After his death in 1901, a horse-kick victim, fruit trees took over. When St. Joseph's College acquired the estate in 1924, the winery became the school's gymnasium.[15]

Snyder's neighbor, **John Bergin**, planted 80 acres of red wine grapes in 1882 and built a small winery six years later. Soon after 1900 the vines were gone and it was surrounded by fruit trees. **Bernal Distal** was Bergin's neighbor to the north. He planted his Robledo Vineyard in 1883. Over the years his distillery became better known than his winery, for its fruit brandies and liqueurs.

The personal history of **Delphin Delmas** as a famous lawyer was covered earlier.[16] He became a winegrower after 1882 when he acquired land on El Camino Real and began planting vines. He sold grapes for a few years, but in 1887, as his 350-acre vineyard came into full bearing, he built a large-scale winery. By 1889 he crushed 1200 tons of grapes. He was one of the few who reported his grapes' varieties. He aimed for good quality, but not great: Charbono, Carignane, Zinfandel for red, Palomino for whites. By the end of the 1890s the Casa Delmas Winery had a capacity of 500,000 gallons, and was often the largest independent producer in the valley. (See illustration v.23, 4). As Prohibition approached Delmas converted to fresh fruit, especially cherries. Some of his old trees were still producing in the 1980s.[17]



The next railroad stop above Mountain View was Mayfield, now part of Palo Alto. The area's important winegrower was **Leland Stanford**, who began planting 158 acres of wine grapes here in 1882. Like Delmas, his goal was sound, but ordinary, red wine from almost the same varieties as his southern neighbor. He called in H. W. McIntyre to plan his solid brick winery, which later became a Stanford University dormitory. Today it is the center of a large shopping center, next door to the University.[18]

Saratoga/Los Gatos

The village of Saratoga was about four miles south of Cupertino. In the area between the two, about 60 West Side land holders planted wine grapes in the 1880s. But only one had more than 50 acres of vines; about half had less than 15 acres. There were 24 wine producers, whose median crush was a tiny 65 tons. The Delmas and Heney combined facilities crushed more than this entire area. It would be a stretch to call many of their wooden sheds "wineries."

Nevertheless there were a few producers worth mentioning. Most of these West Siders would have told you that their operations were located around Gubserville, since there was a tiny post office with that name in a small cluster of buildings on Prospect Road.

John Bubb had 45 acres of vines and built his little winery here in 1887. The previous year **Henry Farr** built his Grand View Winery where he had earlier planted 40 acres of vines. The names "Prospect" and "Grand View" give an idea of the elevated nature of this area, which can hardly be noticed among the homes today. Nearby was Benjamin Hollenbeck's **Buckhorn Winery**, which crushed 100 tons of grapes in 1889 from vines planted in 1883.[19]

The most well-known winery in the area was owned by the Brassy & Co. partners, San Jose's leading wine and liquor merchants. Their wine was produced at the little **Lincoln Winery**, which took its name from that of the local school. Brassy's "Oak Grove" wines were well known to San Jose shoppers. Lincoln's winemaker was Peter Ball, who also owned a vineyard nearby. He had a reputation of making one of the best Zinfandel clarets in the valley. Although the winery burned down in 1902, Brassy maintained its brand with wines made at other wineries.[20]

William Pfeffer was surely the most knowledgeable winegrower in the area. He had only 17 acres of vines in 1890 but they produced some of the finest wines in the state. He had come to California in 1862 and worked for a while in Napa Valley at the vineyard of George Yount. He quickly developed a passionate interest in winegrowing, particularly viticulture. By the late 1860s he had begun corresponding with Colonel Warren of the California Farmer on the subject.[21] He moved to the Santa Clara Valley and acquired 160 acres in the foothills southwest of the Lincoln Winery. He planted fine Bordeaux vines, both Cabernets and the best Sauternes varieties. His 1883 Cabernet moved Commissioner Charles Wetmore to write that it was more like a fine Bordeaux Mèdoc than any other California wine he had tasted.[22]

By the 1890s Pfeffer was the acknowledged regional expert on resistant rootstock—being in almost continual contact with Professors Hilgard and Hayne at the university—and wrote articles regularly on the subject in the Pacific Tree and Vine.

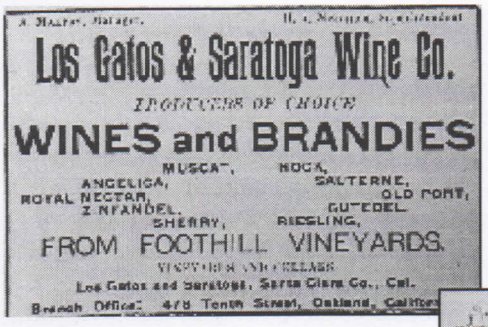
He also bred vines, mostly as a hobby, but one of his creations, and later its seedling offspring, was planted here and there in the Santa Clara Valley and in San Benito County. It was not a cross with another variety, as is often supposed, but a seedling of Cabernet Sauvignon. Later he selected a seedling from his first creation, which has since been used, even recently, by several producers, as the Cabernet Pfeffer.[23]

The situation in the Los Gatos area was quite different from that on the west side. The little town was the takeoff point for the railroad over the mountains to Santa Cruz ever since operation began

in 1880. From that date agricultural products, including grapes and wine, began to flow down regularly and with increasing volume into the Santa Clara Valley.

The district covered a large part of the valley northeast of town, for about three miles to the southern part of today's Campbell. At the end of the 1880s there were 72 wine grape growers scattered about in a spreading sea of prune trees. But only six of them made wine, and they were tiny operations. Only twelve of the 72 had more than ten acres of grapes. But there were still lots of grape derived from about 800 acres coming into bearing. Where were all these scattered crops to go?

After 1883 the trickle of grape production developed flood proportions. To ease the pressure the **Los Gatos–Saratoga Winery** was built at Austin Corners, between the two towns, and incorporated in 1885. In that year production was 80,000 gallons; by the 1890s the totals were about 250,000. The stockholders were wealthy local men who hired excellent managers, first Alfred Malpas, then Horace Merriam. They emphasized fairly high quality bulk wines that mostly went to C. Schilling & Co. in San Francisco. In 1901 the operation was acquired by the CWA and closed in 1919.[24]



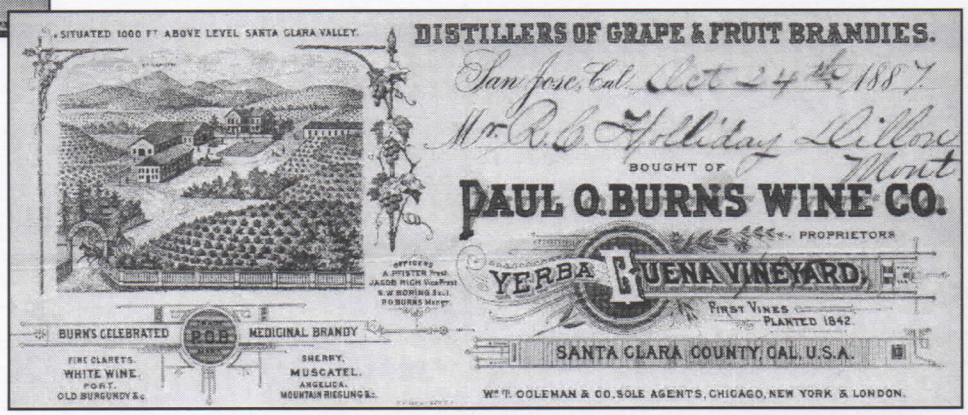
P.W.&S.R. advertisement, 3-15-1891.

In 1886 a larger winery was built in Los Gatos, its cellars dug into the hill behind today's town library. The **Los Gatos Cooperative Winery** was in operation for the 1886 vintage, with production up to 320,000 gallons by 1888. By 1899 it was often the largest producer in the county. The Co-op used huge amounts of valley grapes, as well as being the chief recipient of fruit that came down from the hills behind town by railroad.

William B. Rankin's Lexington Vineyard looked down on the village of Lexington, which now lies under the waters of the reservoir of that name. His Lexington Zinfandel claret had a great reputation. He was soon the Co-op's manager and ran it successfully until his death in 1907. After the 1897 Wine War, he guided the Co-op into the CWA and later served as that great monopoly's district manager in the South Bay. We shall see he also had a special job in the Santa Cruz Mountains.[25]

We have already examined **Pierre Pellier's** pioneer winegrowing in the **Evergreen** area in the foothills east of San Jose. After 1874 Pierre's daughter Henriette took an active roll in running the winery and vineyard. She had a good partner in management after she married **Pierre Mirassou** in 1881. After his untimely death in 1894 Henriette married Thomas Casalegno. Her three sons kept the Mirassou name, which remained a part of Evergreen winegrowing until the 1990s.

The expansion in Evergreen winegrowing in the 1880s was at a lower elevation than Pellier's estate. There were far more vineyards planted here than indicated in the 1891 directory, since so many owners got their mail in San Jose. The total growth was at least 700 acres, probably more. The largest holding in the first wave was the 80-acre Yerba Buena Vineyard of **Paul Burns**. He and several partners built a substantial winery in downtown San Jose, which produced 400,000 gallons of bulk wine in 1890. Next year Napa Valley's Charles Carpy bought the operation and in 1894 brought it into the CWA.[26]



By far the greatest Evergreen winery was built by **William Wehner**, a Chicago artist and businessman, who bought 718 acres of land in 1887. The lower portions of this old McCarthy Ranch were perfect for winegrowing. By 1889 his Highland Vineyard had 110 acres of mostly world class varieties. His white wines were considered some of the best in California.

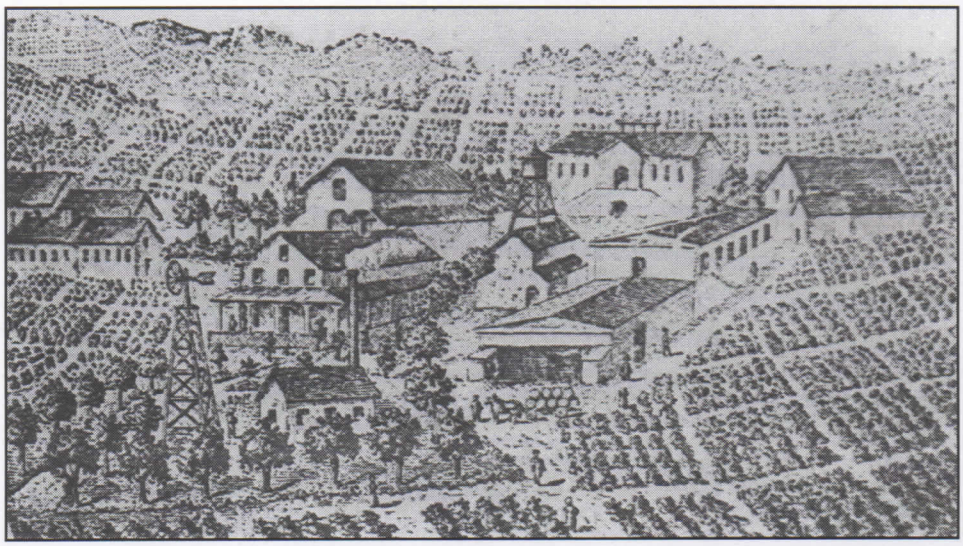
The first Wehner Winery went up in 1892, later eclipsed in size and grandeur by his 1908 winery. It was torn down in 1989, but his great mansion survives, and is the most impressive historic winegrowing relic of Santa Clara Valley.[27]

Ch. Lefranc and Paul Masson

Charles Lefranc's New Almaden Vineyards was a solid financial success during the depression years of the 1870s. That he built his great winery in 1876, a deep depression year, is a clear indication of this success and of the Frenchman's

optimistic view for commercial winegrowing in the years to come. This winery burned down in 1989. But his much smaller 1857 cellar survives in a little San Jose park south of Blossom Hill Road.

Lefranc was a quiet man and did practically nothing to get the Almaden name into the local press. He apparently was content with his much publicized county fair victories in the 1860s and '70s. In 1881 he declined the presidency of the local viticultural society.[28]



THE ALMADEN ESTATE in 1894. Today, only the original winery built in 1859 (right foreground) survives. Sullivan, *Companion to California Wine*, 1998.

At the end of 1879 a San Francisco Post writer visited Almaden (the "New" had been dropped) and spent the day observing, tasting, and interviewing Lefranc. The result was one of the longest and most detailed articles of its kind in early California wine history. Lefranc was quoted at length on properly aging wine. He attacked the "wickedness" of putting immature wines onto the market. Wine must be "humored" not "driven." In later years his future son-in-law, Paul Masson, paraphrased Lefranc: "release no wine before its time." The interview quote actually was, "The wine has its time and we have ours." The reporter especially praised the Almaden sweet table wine from Sauternes varieties, "one of the wines upon which the reputation of California vineyards is based."[29]

Lefranc died in 1887 attempting to stop a runaway horse. He was survived by his son Henry, age 27, and daughters Louise (24) and Marie (22). Another young Frenchman, **Paul Masson** (28), had come to California in 1878 and soon went to work at Almaden as secretary and production assistant. He was a native of Burgundy with a background in winegrowing, and had taken a few business courses in San Jose.

Paul married Louise in April 1888 and they were soon off to France on their honeymoon. Before that, Paul and Henry had decided to produce a bottle-fermented sparkling wine. The newlyweds' honeymoon was also a Champagne production-equipment buying trip. In 1889 the men formed the partnership of Lefranc & Masson. The arrangement did not affect the ownership of the Almaden estate.

Masson's task was also to market Almaden wines, which were sold directly in California and on the East Coast. By 1892 Masson had produced a bottle-fermented champagne with the help of a French expert and the new equipment.[30]

Henry and Paul ended their formal partnership but continued to do business for years. For some time Masson produced his champagne in the basement of the Lefranc Building in downtown San Jose. But he wanted better grapes and a cooler, more elevated vineyard. He found it in the hills above Saratoga. He imported Pinot noir, Pinot blanc and Chardonnay vines and began building his stone winery there in 1906. He called the place La Cresta and in 1898 he incorporated his Paul Masson Champagne Co. After 1902 Louise and Marie became sole owners of Almaden, which they placed in Masson's hands for management. Masson's sparklers were soon "The Pride of California," and he became a remarkable public celebrity.

Santa Cruz Mountains

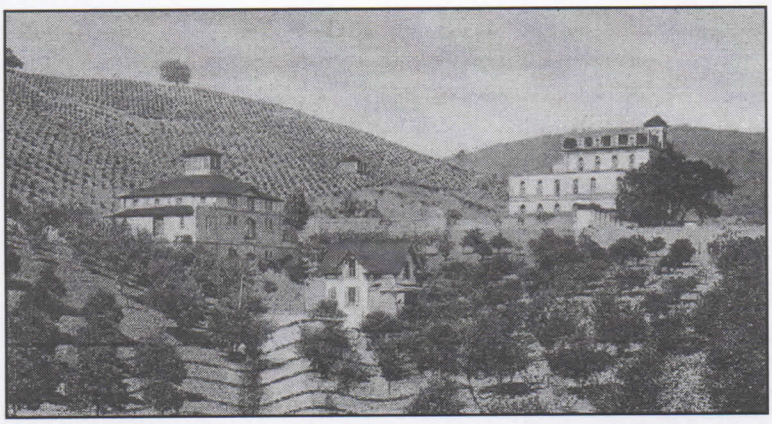
The Santa Cruz Mountains, as a viticultural area, does not have politically defined boundaries. Today it is an AVA and a mountain range. The eastern side looks down on the Santa Clara Valley and the great bay. The western slopes look out on the city of Santa Cruz and Monterey Bay. Some time before Prohibition the eastern side acquired the nickname "Chaine d'Or," or Golden Chain, and developed its own unique winegrowing history.[31]

Winegrowing in the hills above Los Gatos, Saratoga and Cupertino expanded greatly in the 1880s. Numerous vineyards were planted to wine grapes near the villages of Lexington, Alma and Glenwood. Many of the names on the new deeds had a Germanic ring, and something of a German colony developed on land purchased from Ernst Meyer, whose Mare Vista Winery later gained national attention in a very special way.

In the viticultural commission's *1891 Directory*, 39 of the wine grape growers in this area picked up their mail at Alma and Wright's. They reported 375 acres

of vines, 72 of which belonged to Ernst Meyer. He had produced 16,000 gallons in 1889 from 21 varieties, mostly Riesling, Sylvaner, Burger, Cabernet and Mataro. Almost as numerous in the area were the table grapes which covered 282 acres, for which the whole mountain region was becoming famous.

Later the most important wine facility in the area was located in the hills overlooking Los Gatos, at the **Sacred Heart Novitiate**. When the Jesuits bought the Wilcox Ranch there they found four acres of vines. In 1888 Father Masnata made a few hundred gallons of wine which he sold to San Francisco's St. Ignatius College (University of S.F. today).



View of SACRED HEART NOVITIATE, WINERY & VINEYARDS, overlooking Los Gatos, c1910. – Postcard, Unzelman Collection

By 1892 a large concrete winery looked down on the town. The wine business was good and the cost of labor from the novices was nil. The Novitiate's wine business came to an end in 1986 and the former vineyard land was sold to the town of Los Gatos as open space.[32]

The **Sarahills above Saratoga** became filled with small vineyards and orchards after 1880. Many of the new settlers were French from the Department of Hautes Alpes. The names on the land had a distinct Gallic color: Reynaud, Pourroy, Respaud, Bonnet, Boissenanc. Pierre Pourroy's 40 acres were the largest spread. His **Congress Springs** wines were popular in San Francisco and San Jose restaurants. To the north in 1906 Paul Masson built a winery in these hills, on land he bought from Italian-Swiss Alexander Rodoni in 1896. He planted first class Burgundian varieties at La Cresta for his famous sparklers.

Today the highlands above Cupertino arguably comprise the mountain AVA's most famous district. The origins of the **Monte Bello** (often Montebello) place name are unclear. It was on this land that **Osea Perrone**, a San Francisco physician, bought 180 acres near the top of Monte Bello Ridge, an elevated Jurassic escarpment. In later years there were several other vineyards planted on these fertile uplands.

Perrone was a romantic bachelor, elegant and learned, and in love with nature. But he was also an excellent businessman. By the 1890s he had a San Francisco agency on Folsom Street, and after 1900 expanded his winery several times. Today it is the home of Ridge Vineyards, which again owns the old Montebello name.

Perrone came down to the valley by train almost every weekend. His foreman picked him up at the Mountain View station and drove him up to the winery. But in 1912, returning down the steep grade, the buckboard flipped and Dr. Perrone never recovered from his injuries. By then the wine operation had been incorporated and was managed by his nephew, also Osea Perrone.[33]

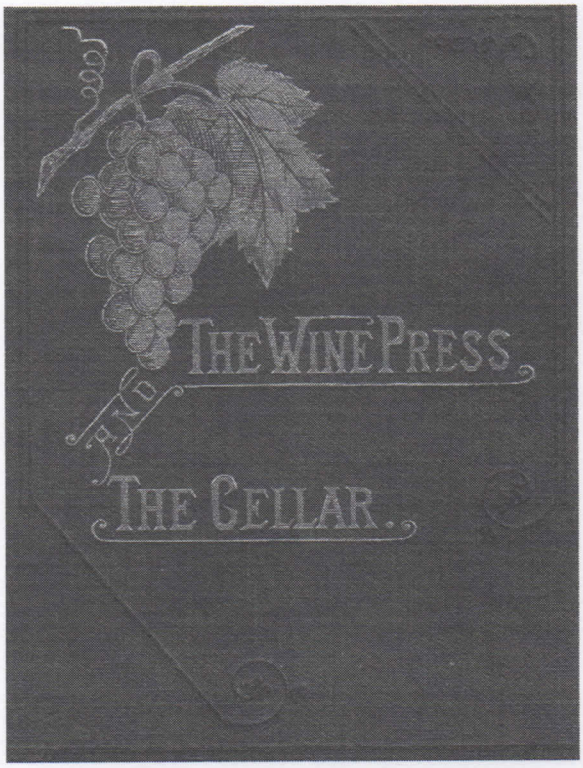
Two Santa Cruz Mountain Cabernet producers helped fix the world class reputation for red table wines from the Golden Chain. Emmet Rixford started first in 1883; we shall soon look at his work. **Pierre Klein** started later in 1888, buying 160 acres downhill from Perrone. He was one of many French Alsatians who fled to America after their homeland was conquered by the Germans in 1871. He reached San Francisco in 1875 and was soon in charge of the restaurant there in the Occidental Hotel. Later he managed the Viticultural Commission's restaurant in the city. After reading Rixford's technical book, *The Wine Press and the Cellar* (1883), he bought his Monte Bello land and imported the top Bordeaux red wine varieties. This venture was more personal than commercial. He later wrote that he simply wanted "to test and satisfy my ambition" to produce great claret in the Médoc style. His production rarely exceeded 5,000 gallons.[34]

After getting an award at the 1895 Bor-

deaux Exposition, he won medals at Atlanta and Brussels. By then he had established his Mira Valle brand in San Francisco, always sold in the bottle, never in bulk. No one was surprised in 1900 when his Cabernet gained a gold medal at the Paris Expo. He shared that honor with W. S. Keyes on Howell Mountain, Napa Valley. That Monte Bello and Howell Mountain today rank among the top Cabernet districts in California is easily understood historically.

Into the new century only one California producer could challenge Klein's position as leader of the state's red wine producers. **Emmet Rixford** was born in Vermont and received his law degree in Montreal. In 1867 the Rixford family came to California, father Luther, mother Elvira, and brothers Gulian and Emmet. The parents retired and settled in Sonoma where they planted 20 acres of Zinfandel. After Luther's death, Elvira continued to manage the vineyard into the 1890s.[35]

Gulian Rixford became one of California's most famous and honored horticultural scientists, for years crop physiologist for the USDA. It is simple to see how Emmet (often Emmett, more often E. H.) became interested in viticulture and enology. By 1880 he was hard at work on California's first comprehensive book on winemaking. Rixford aimed to give his readers "the methods of Europe, especially France, where the finest wines of the world are produced."[36] He complained that "he could not find an adequate work in the English language." His book was received by a thunder of praise, led by the agricultural faculty at the university, specifically Professors Hilgard and Wickson.[37]



A cornerstone of California wine literature, Emmet Rixford's 1883 *The Wine Press and the Cellar* is the first treatise written specifically on wine making to be published in the state.

Rixford celebrated the reception of his book by acquiring in 1883 a 40-acre plot near today's San Mateo County town of Woodside. It had a little hogback ridge, a cuesta, in Spanish; his estate became **La Questa**.

At first he did not aim high, just five acres of Zinfandel. He knew Pierre Klein in San Francisco and after 1893 followed his lead by planting La Questa to red Bordeaux varieties in the precise proportion as they were grown at Château Margaux, Rixford's favorite French wine. By 1900 his Cabernet blend was as well known in San Francisco's restaurants as those of Pierre Klein.

La Questa's introduction on the East Coast was picked up by the influential American Wine Press. Lee J. Vance, its editor, was a noted wine expert, an officer of the American Wine Growers Assciation, and author of the lengthy entry on wine for the *Encyclopedia Americana*.[38] In his powerful magazine he was ever ready to announce any misstep by California wine men. But after 1900 he made it clear that La Questa's Cabernet was California's best red wine, and he continued to push this opinion for many years.[39]

Rixford did not have Klein's appetite for exposition honors. But in 1915 he entered his Cabernet in the wine competition at San Francisco's Panama-Pacific Exposition and won a gold medal.

Vineyards north of Stanford, in San Mateo Co., covered 747 acres in 1890, but many of these were destined to be abandoned after their land became public property, part of the Crystal Springs watershed. La Questa was a small, if famous, operation. But there were larger commercial wineries in the area worth recognition.

Edgar Preston began buying land here in 1876 and soon owned 635 acres. He called his estate "Montebello," built a beautiful mansion and a three-story 175,000-gallon winery on Old La Honda Road. By 1888 he had 80 acres of vines and had an excellent reputation for his Zinfandel/Mataro claret. Wine production ended shortly before August Schilling bought the estate in 1912.[40]

Frederick W. Billings and **Frederick Sickert** in 1885 combined to plant a reported 160 acres of vines just north of La Questa. Billings was also one of the owners of the Ben Lomond Winery in Santa Cruz County. Their Woodside white table wines won awards at the 1893 Chicago Expo and at the SF Mid-Winter Fair in 1894. Nearby **Simon L. Jones** had 85 acres of vines on his huge Hazelwood Farm and had production up to 60,000 gallons in 1890, the year of his death. In 1903 the family sold the property to James Folger, the San Francisco coffee and spice dealer.[41]

The mountainous region behind Santa Cruz and looking out onto Monterey Bay had a well-developed wine industry by the 1890s. But isolation, depression and especially the phylloxera had virtually destroyed that industry long before Prohibition set in. Its

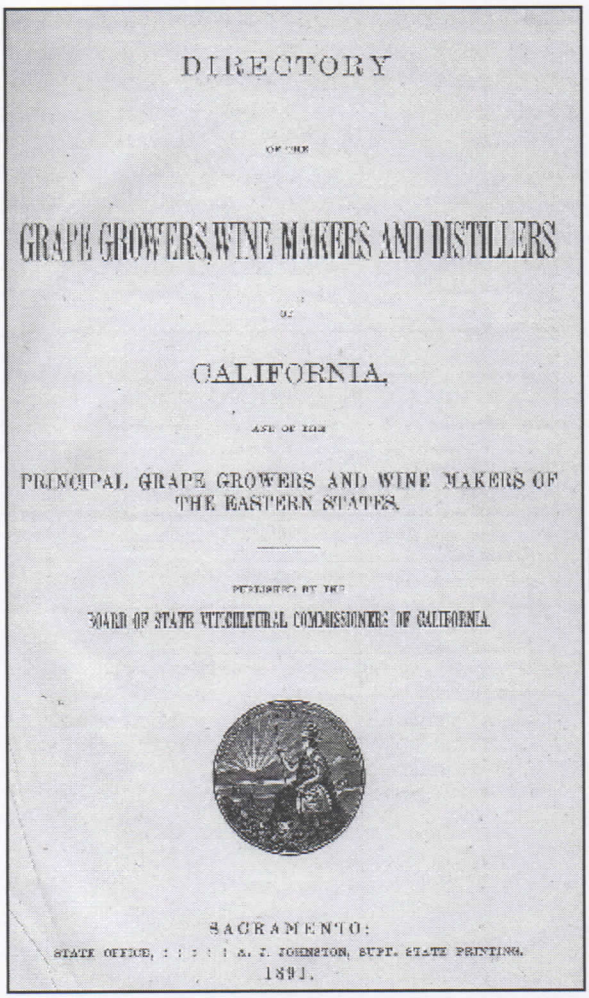
resuscitation since World War II is well known, bringing the region the same kind of reputation for high quality table wine it earned before 1900.

The **Jarvis brothers**, John and George, continued to be the leaders in the **Vine Hill** area near today's Scotts Valley. John's Union Vineyard was expanded to 63 acres by 1883 and was annually producing 20,000 gallons in the eighties. George's focus shifted to San Jose where he made a name for his brandy production at his large distillery on River Street.[42] John's interest was in producing table wine that would bring recognition to the Vine Hill area. He entered numerous exposition competitions in the 1880s, and was especially successful at Louisville and New Orleans.[43]

Other newcomers added to the area's reputation for fine wine. **Henry Mel** bought land from John Jarvis in 1879 and planted his Frontenay Vineyard. By 1883 the San Francisco trade press had discovered his red table wine and the grocers had discovered his delicious table grapes.[44]

By the mid-eighties **Dr. John A. Stewart** had become the public face of Santa Cruz Mountain fine wine. He bought a large piece of rough and high foothill land off today's Mount Herman Road west of Scotts Valley. With a medical degree from the College of Edinburgh, he had spent fourteen years as a medical missionary in China. In 1883 he was planting his Etta Hill Vineyard (often Etha) almost entirely to red and white Bordeaux varieties. They were planted with close spacing, in the French style. In fact, everything that Stewart had to do with winegrowing was in the French style. Later his Cabernet and white wine from Sauternes varieties won awards at the Chicago Exposition.[45] By the late eighties his articles on viticulture and enology were regularly appearing in the press and state agricultural publications. His name was also seen on the committee lists of state and regional wine associations.[46]

Stewart had arrived in California with his widowed sister-in-law, Mrs. Katherine McKenzie, who also was a physician. She acquired land next to Stewart's and planted an orchard and a vineyard. In 1890 Stewart won five wine awards at the State Fair (Mel won two.) Mrs. McKenzie won seven awards for her pears, prunes and olives. The state directory in 1891 listed her with 20 acres of white grapes, headed by the Trousseau gris. Hers was one of only three in the county correctly identifying what had come to be commonly known as Grey Riesling, or, also incorrectly, as Chauché gris.[47]


DIRECTORY

OF THE

GRAPE GROWERS, WINE MAKERS AND DISTILLERS

OF

CALIFORNIA,

AS OF 1891

PRINCIPAL GRAPE GROWERS AND WINE MAKERS OF THE EASTERN STATES.

PUBLISHED BY THE

BOARD OF STATE VITICULTURAL COMMISSIONERS OF CALIFORNIA.

SACRAMENTO:

STATE OFFICE, : : : : : A. J. JOHNSTON, SUPT. STATE PRINTING.

1891.

The Annual Reports, State Viticultural Convention Reports, and periodic Directories of grape growing and wine making statistics of the State Board of Viticultural Commissioners are invaluable historical resources.

Then, out of the blue, Elizabeth Stewart, the doctor's wife, appeared and moved in to Etta Hill. The divorce case was dropped in favor of separation and alimony. This lasted off and on until 1895 when the Santa Cruz Surf announced that Mrs. Stewart was back in court, "for the fifth time." The divorce went through while the trial and its aftermath were highlighted in the Santa Cruz press until 1896. Stewart had been in debt to McKenzie and tried to pay it off by transferring Etta Hill to her in payment. But a Santa Cruz bank had his 1889 note, which had precedence, and it took ownership of both properties. Mrs. McKenzie made the front pages again when, in the middle of Pacific Avenue, she took a whip to the presiding judge. "Horsewhipped," bellowed the Surf. No charges were filed against the angry lady.[48]

If there was a king of Santa Cruz white wine it was **George Bram**, who had studied winemaking in his native Germany. He planted his 44-acre **Excelsior Vineyard** next door to Mel in 1884. It was reported that the vines included cuttings of Riesling from the Rhineland's great Schloss Johannisberg. He was also known for his Semillon, which won two firsts at the state convention in 1889. He outlasted all of the Vine Hill growers of the 1880s, winning three golds at the 1909 Alaska-Yukon Exposition, for Riesling, Zinfandel and brandy. He ended production and closed down his little Santa Cruz wine shop in 1915.[49]

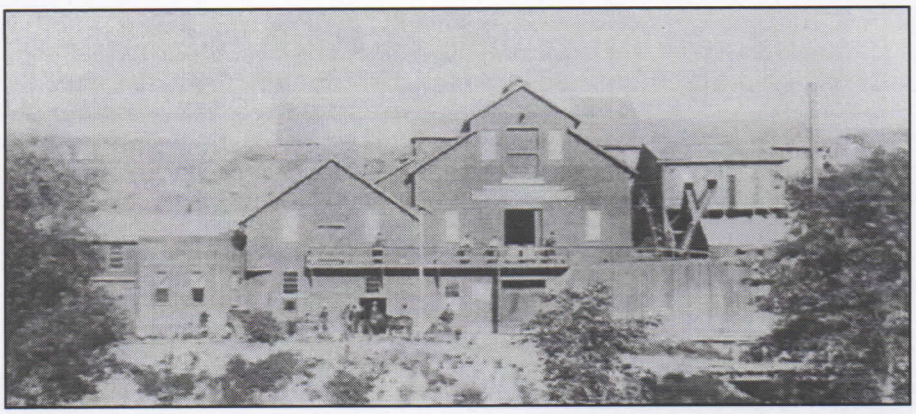
Between 1880 and 1886 the wine grape acreage of Santa Cruz County probably doubled. But the Santa Cruz Surf's 1887 survey numbers are questionable. The paper also counted 42 self-professed wine

producers. The commission's more accurate 1889 report counted 1365 acres of wine grapes. Only 25 producers showed production figures, which resulted in a median gallonage of 5200. Mel and John Jarvis were the individual leaders with about 25,000 gallons.

The commission report also showed a conscientious effort on the part of growers to identify the wine grape varieties. Red wine varieties outnumbered white about two to one in acreage. The diversity of the holdings is suggested by Zinfandel's number one spot, even though only 30% of these growers had that variety. The number two is a mystery, Chauché noir, listed by 24 growers. Where the word "Chauché" comes from is also a mystery. But many also called their Grey Riesling "Chauché gris"; it was actually the Trousseau gris of the Jura. Perhaps the Chauché noir was the real Trousseau, which is a powerful red wine variety. Third place went to Bordeaux blends, usually Cabernet Sauvignon with Merlot.

Named the most common white variety was the Gray Riesling (often Grey). Next came mixtures of the three Sauternes varieties, Semillon, Sauvignon blanc and Muscadelle. Riesling took third place.

The commission report also listed two new and large commercial operations which had entered the field since 1886. The first was the idea of several Vine Hill growers, led by J.W. Jarvis, John Stewart and Henry Mel. They called it the **Santa Cruz Mountain Wine Co.**, and built a three-story frame facility on Branciforte Creek, northeast of Santa Cruz. They also dug aging tunnels into the hill there. The operation was a brief success until the deep depression days of the 1890s set in. It was then acquired by the second large operation, the **Ben Lomond Wine Co.**



The BEN LOMOND WINE CO. in the Santa Cruz Mountains whose Grey Riesling gained high praise from Frona Wait in her 1889 book, *Wines & Vines of California*. The wine, she said, had "the thin, delicate, flinty dryness of a true Chablis." It won many awards through the 1890s and brought deserved attention to the area which Wait had deemed as "a future Chablis district."

Across the hills to the west of Scotts Valley, the Ben Lomond area had a few small vineyards in the 1870s. In the mid-1880s several San Francisco investors backed new vineyards there and organized the Ben Lomond Wine Co. One of the leaders was F. W. Billings, whom we already met in San Mateo County. His son-in-law, John F. Coope, was hired to manage the winery and vineyards. With solid capital backing and the excellent management skills of Coope, they made their winery a dominant production facility in the region. Both Coope and Billings were devoted to the production of high quality table wines, and to profits. Coope made sure that Ben Lomond wines were entered at almost every major regional and national competition in the 1890s.[50]

Their wines, particularly their Grey Riesling "Chablis," had a comfortable East Coast market into the 20th century. Competition from the CWA winery at Glenwood caused the owners to end operations in 1915.[51]

As the nineties progressed, fewer and fewer wine-growers processed their own grapes. Unified action from leaders was hindered by Mel's bankruptcy and the death of both Jarvises within months of each other in 1892. Stewart's troubles put him out of the picture. For a while the Ben Lomond winery took up the surplus. When the CWA moved into the county it was able to sweep up almost every available grape supply from both sides of the mountains.

The town of Glenwood was founded by Charles Martin near the railroad where it comes down from the summit. In the 1850s he ran the old tollgate there. Later he built a hotel, which became the center of the little village. He planted a vineyard of Chauché noir and Charbono and made about 5,000 gallons of wine. He had just the place the CWA was looking for to expand their regional operations. They chose **William Rankin** to run their big new Glenwood wine facility while he remained superintendent of all the company's South Bay operations. By the late 1890s he had rounded up most of the available grapes in the Vine Hill/Glenwood area. After Rankin died in 1907 the corporation counted the mountain vines that were not dying from phylloxera and began shutting down. In 1910 operation at Glenwood ended.[52]

In 1899 the entire country was reminded that the Santa Cruz Mountains was, or had been, wine country. In October a forest fire raged near the summit and threatened Ernst Meyer's **Mare Vista Winery**. As the flames advanced to its doors he used the only thing available to save the structure. The story soon flew coast to coast, how the winery was saved by pumping 4,000 gallons of fermenting Zinfandel onto the roof. The event was even featured in Wide World Magazine, the British monthly "illustrated magazine of true narrative" and Scientific American. Meyer's little winery survived Prohibition

and was opened after Repeal by Emil, his son.[53]

Nevertheless, there were few like George Bram remaining when the Santa Cruz Surf lamented in 1912, "the history of the Santa Cruz Mountain vineyards has been a tragedy...."

1849. His brother, Emil Vaché, ended up in Southern California and also engaged in winegrowing.

Théophile's vineyard dates from 1858. He planted Mission grapes but later added better varieties. In 1864 the State Agricultural Society's visiting committee reported that "some wines and brandy are

Ernst Meyer and his son who heroically directed the extinguishing of the fire with 4,000 gallons of the cellar's wine.

"Man the wine-pumps!" shouted Ernst Meyer at his MARE VISTA WINERY during the raging Santa Cruz Mountains forest fire in October 1899 that swept upon his ranch and winery. "One hose of water and two of claret ... it was a sight to make Bacchus shed tears–this seeming waste of ruby-red glorious wine that was played upon the devouring flames," reported Wide World Magazine.

Central Coast

Historically the Central Coast region of California extends south from the southern border of Santa Clara County to Santa Barbara County. The official boundary of the Central Coast AVA includes most of the South Bay and East Bay areas. I shall stick with geography and history.

The most obvious fact about the wine scene in the Central Coast today is that the region contains just shy of 100,000 acres of wine grapes. Shortly after World War II there were about 1500 acres, about 60% of which were in San Benito County.

Given its early history of wine production, it makes good sense that San Benito Co. topped the region. Of course, mission viticulture came here first at San Juan Bautista, where a small town of that name grew up later in the 1840s. The real story begins in 1854, when **Théophile Vaché** acquired 120 acres of land in the Cienega Valley, about twenty miles south of San Juan. He came from France to New Orleans in 1840 and joined the human flood to San Francisco in

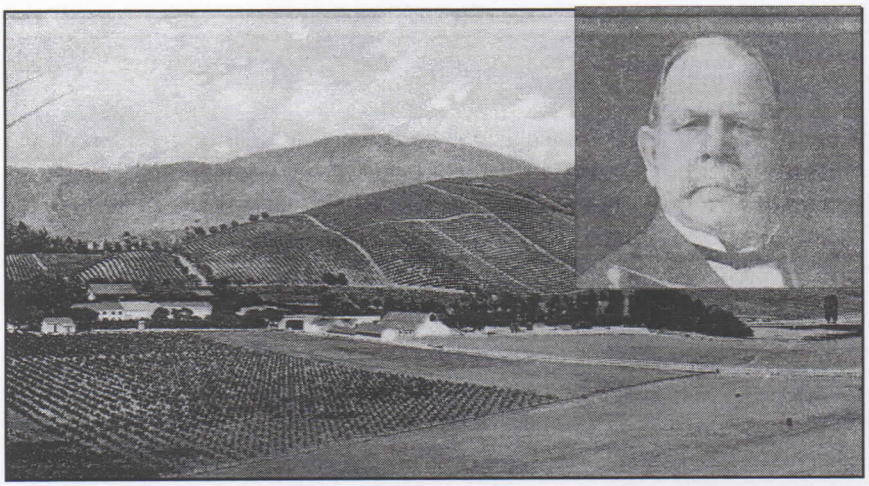
made of tolerable good quality" on Vaché's vineyard "of diminutive size."[54] He developed a prosperous wine business with but a few thousand gallons of wine per year. He shipped wine to retail and wholesale customers in Hollister, San Juan and Monterey, with hardly any competition. He delivered the wine from a wagon made from a giant puncheon on wheels. Occasionally he got orders from San Francisco, which he filled by carting the wine all the way up to Alviso, San Jose's little port on the great bay.[55]

In 1881 he had his production up to 10,000 gallons, plus about 2,000 boxes of table grapes. By then there were several more small growers in the area, many of whom sold their grapes to Vaché.

A year before his death in 1893, Vaché fell ill and decided to sell his estate and return to France. He sold his now 320-acre ranch with about 30 acres of vines to a man who knew what he was buying and what to do with it.

The new owner was **William Palmtag**. He was born in Baden in 1847 and had been in the Monterey

area since 1868, when he took up farming in Watsonville. Later he opened a brewery and set up a wholesale liquor business in Hollister in 1872. He was also a very active civic leader.



William Palmtag's San Benito Vineyard Co., showing the Palmtag Vineyard, St. Hubert Vineyard, and Fremont Peak Vineyard, near Hollister. [Postcard, c1910. Unzelman Collection]

After Palmtag acquired the Vaché property be bought new equip-ment, and from Europe hè im-ported the makings for large oak cooperage. In 1884 he expanded the vineyard with Cabernets, Zinfandel, Riesling and Grey Riesling. In 1886 he had production up to 25,000 gallons, and had an excellent manager for the cellar and vine-yard, Adam Rentz, who ran the operation until 1912. By the 1890s the two men were running one of the most successful and prestigious wine operations in northern California. More than any other person, Palmtag proved that fine wine could be grown in the Central Coast, and lots of it.

The business was booming in the late nineties, underpinned by numerous awards at American and European expositions. At Paris in 1900 his Riesling and Sauternes type both won silver medals.[56]

And, of course, he had no real competition in the local and retail markets. Toward the end of the century when great wine regions like Napa and Sonoma were struggling back from economic depression and phylloxera devastation, Palmtag had no financial problems and had not lost a vine. The sandy soil of the region was an almost perfect defense against the incursions of the bug.

The situation and Palmtag's great success were an invitation for investors. He put together a group of San Francisco businessmen to underwrite a grand series of expansions. In 1902 the San Benito Wine Co. was incorporated and Palmtag was able to retire, although he and several family members still held a sizable number of shares in the company. He later served as mayor of Hollister.[57]

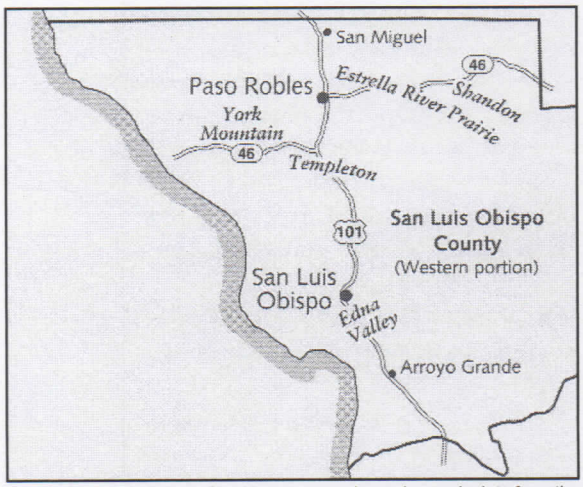
The winery and vineyard have passed through many hands, including Almaden's, but winegrowing still thrives here. The Cienega Valley was named an AVA in 2008 and has about 800 acres of wine grapes. San Benito County's 3000 acres may seem small today compared to that of its Central Coast neighbors, but that number is more than double the county's total in Palmtag's heyday.

After 1874, when San Benito County was formed from Monterey County, winegrowing became unimportant in the latter until the 1960s. Today Monterey's 46,000 acres is exceeded in the state only by San Joaquin and Sonoma Counties.

To the south, San Luis Obispo County's (SLO) recent wine history is similar to Monterey's, in that today's 33,000 acres of wine grapes dwarfs the 1950s' total of little more than 1000 acres. But SLO had a much richer and complicated winegrowing history than its northern neighbor. That history was complicated by its size, twice as large as Sonoma Co.

A scattered geography typifies the county's early years, confused by surveys placing producers at the place of their "post office." Thus *The Directory of Grape Growers of California* published in 1884 in the S. F. Merchant (later P.W.S.R.) placed 23 of SLO's 28 growers in either San Miguel or the town of San Luis Obispo.[58] In fact, the early winegrowers were in clusters all over the map, some in the hills west of Paso Robles, others to the south around Templeton. There was a cluster southeast of Paso Robles around the town of Creston, and another around the old San Miguel Mission. There were also 40 acres of Zinfandel northeast of Arroyo Seco, near Saucelito Canyon, today noted for wine from that area.

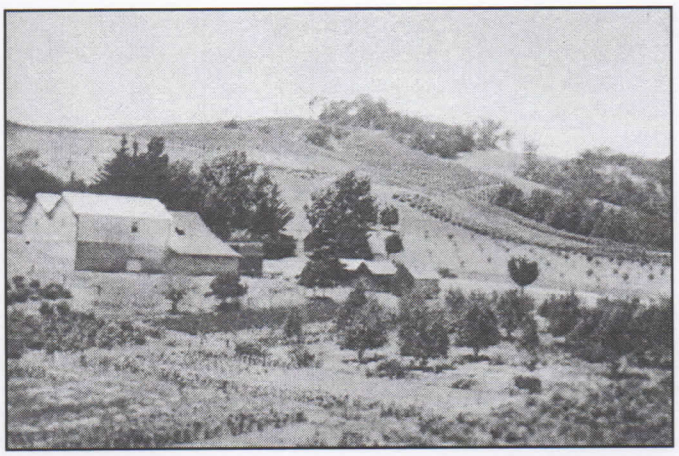
Ernest Peninou's history of San Luis Obispo



Historic San Luis Obispo Co. wine country where vineyards date from the founding of Mission San Miguel in 1797. Map: Sullivan, *Companion*.

County wine gives excellent data on many of these early, but mostly small, producers, whose names would otherwise be lost. Nevertheless, one name survives to this day—York. (Another name outside our time frame will receive a few words later.)

Born in Indiana, **Andrew York** came to California in 1854, helping drive a large herd of cattle across the plains. He came to San Luis Obispo Co. in 1874 and bought a farm near the coast at Cayucos. In 1882 he moved inland and began developing a diversified farm with a small vineyard. He constructed his **Ascencion** wine cellar from bricks made on-site and enormous timbers from a dismantled Cayucos pier. His estate was in the low but fertile hills about nine miles southwest of Paso Robles, and due west from Templeton. Stopping at the winery today, one looks up at the 1658-foot York Mountain, the high point in the area.

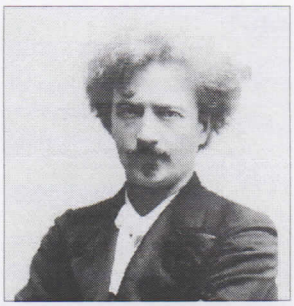


A turn of the century view of Andrew York's ASCENCION WINERY, vineyards and ranch on York Mountain Road. Established in 1882, it was the first commercial winery on the Central Coast. York's neighboring grape grower, the famed musician Ignace Paderewski, brought his prized grapes here to be made into award-winning wines. Today the district is recognized with a York Mountain AVA.

York caught the wine-bug of the 1880s and had 40 acres of Zinfandel and Burger by 1890. His yield of 1½ tons per acre was typical of San Luis Obispo Co. vineyards, always low due to the meager rainfall. In 1890 York was advertising his wine in a Paso Robles newspaper.[59]

He built his new brick Ascension Winery in 1910. Thereafter details of his operation regularly appeared in the PWSR, even in the American Wine Press. He expanded his vineyard and was crushing 200 tons of grapes in 1907. The operation became York Brothers Winery in 1911 and annual production increased to 100,000 gallons–the largest winery in the county. Andrew's grandson, Wilfred York, operated the winery until 1970. Under other owners it operated as York Mountain Winery for several years.[60]

The other historic name connected to San Luis Obispo County wine was that of **Ignace Paderewski**. An attack of rheumatism in 1913 forced the famed Polish pianist to cancel his California tour and visit a hot water spa in Paso Robles. He loved the area and the next year bought a 2000-acre ranch west of town on Adelaida Road as an investment. He returned to the U.S. in 1922, aware of the soaring wine grape prices. U.C. Davis Prof. Bioletti, along with Horatio Stoll, editor of the California Grape Grower, visited the ranch and advised Paderewski to plant red wine grapes for a handsome profit. There were soon 200 acres of Zinfandel and Petite Sirah on Rancho San Ignacio. The recent growth of the Paso Robles area as a fine wine district has made this footnote to California wine history a standard part of the region's story.[61]



The acclaimed Paderewski believed the soil of his Paso Robles property to be "the best wine-grape soil in the world." He was notably familiar with grape growing, having grown grapes at his villa in Switzerland. —From McGinty, *Paderewski at Paso Robles.*

The early wine history of **Santa Barbara County**, the mission and rancho period, was rich and complex. But the years after 1850 give no hints to the coming boom in recent years, which has given the area almost 18,000 acres of wine grapes. From 1850 to 1900 only a few small producers in and near the town of Santa Barbara grew wines grapes. There was one exception on the island of Santa Cruz, one of the Channel Islands a few miles offshore from Santa Barbara. The wine story there is almost as important as Palmtag's.

Andrés Castillero was the first private owner of this largest of the Channel Islands from 1835 to 1857.[62] Sheep raising brought some fame to the island before 1869 when it was sold to a group of investors headed by **Justinian Caire**, who later acquired sole ownership.

A French immigrant from Briançon, he founded a very successful San Francisco hardware business in 1851. On Santa Cruz Island he expanded the livestock enterprise and developed a vast and diversified agricultural estate, with satellite ranches around the island. By the 1880s there was a large resident community of mostly Italian workers and their families. Caire's physical legacy can still be seen in the island's brick and stone ranch buildings, the walls, dams and the road system.[63]

In the 1880s the island became the home of a large winegrowing operation. Sixty acres of vines were planted in 1884, some imported from France, others acquired from Charles Krug and Charles Lefranc. There were Cabernets, Barbera, Pinot noir, Syrah, Riesling and many others. In 1891 the winery went up, to be greatly expanded in 1893. Vintages averaged 40,000 to 60,000 gallons and were mostly sold in bulk to San Francisco merchants and Los Angeles area wineries for blending. Caire also bottled

wine under varietal labels, sold in Santa Barbara hotels and restaurants. Production continued after Caire's death in 1898, his family still holding a large part of the operation. Gallonage peaked at 110,000 just before Prohibition. The winery opened after Repeal until 1937. It was destroyed by fire in 1950. Today the island is part of the National Park Service.[64]

Justinian Caire's Santa Cruz Island Winery was established in the 1880s. "A great deal more red than white wine was made. Of the red wine made, Zinfandel was by far the leading kind." — From Thos. Pinney, *The Wine of Santa Cruz Island*, 1994.

NOTES

1. WTQ, October 2013, op.cit.
2. San Jose Herald, 3/24/1887 gives an excellent description of the area's wine scene. Thompson & West, *Historical Atlas...Santa Clara County*, S. F., 1876 / 1973 reprint has excellent maps of the valley and its foothills.
3. The Wine Review, March 1938, 18-19.
4. PWSR, 10/4/1894.
5. S. J. Herald, 9/16/1885; San Jose News, 4/12/1886; "Analysis of Santa Clara Valley Red Wines," Agriculture Experiment Station Bull. 43:11-3, 1885; Amerine, "Hilgard," op. cit., 19.
6. S. J. Herald, 8/31/1886; PWSR, 7/20/1888; Peninou, *San Francisco District*, 71; Mabel Noonan, Samuel's granddaughter, wrote a family history in 1977, copies in local libraries.
7. PWSR, 9/14/1883, 4/11/1884, 12/6/1893, 9/30/1901; San Jose Times, 5/9/1884; San Jose Mercury, 11/20/1893; Peninou, op.cit., 72.
8. San Jose Times, 7/7/1881, 8/3/1882; PWSR, 7/3/1885.
9. San Jose Times, 8/10/1884; PWSR, 6/16/1884.
10. PWSR,5/25/1888; San Jose Times, 8/14/1887; Sullivan, *Companion...*, 91-92; Peninou, *San Francisco...*, 74-75.
11. Peninou, loc.cit., 74-75; San Jose Herald, 11/30/1886; PWSR, 8/14/1897; San Jose Mercury, 10/3/1915; American Wine Press, 10/1/1912.
12. PWSR, 12/30/1890; San Jose Mercury, 7/17/1895, 6/20/1906.
13. San Jose Mercury, 7/10/1892; PWSR,9/1/1900.
14. PWSR, 5/11/1888; San Jose Mercury, 6/25/1901.
15. PWSR, 12/1/1890, 8/31/1901; San Jose Mercury, 5/2/1895; Peninou, op.cit., 78.
16. WTQ, October 2010, 16.
17. San Jose Herald, 7/21/1887; San Jose Mercury, 10/25/1895, 8/2/1928. Novelist Frank Norris memorialized Casa Delmas in his naturalistic style in a long article in The Wave, 10/1/1895.
18. PWSR, 3/25/1888, 8/31/1904, 1/16/1909.
19. San Jose Times, 5/9/1884; San Jose Herald, 8/31/1886; Peninou, op.cit., 80-81.
20. San Jose Times, 5/9/1884; San Jose Mercury, 1/1/1892, 9/13/1902; PWSR, 7/6/1892.
21. California Farmer, 12/9/1869.
22. PWSR, 7/3/1885.
23. Wine Spectator, 8/1/1983; Sullivan, *Companion*, 43-44, 260.
24. San Jose Herald, 5/29/1885; PWSR, 11/20/1893; Peninou, op.cit., 84-85.
25. San Jose Times, 10/28/1883; Los Gatos News, 9/10/1886, 8/18/1899; San Jose Mercury, 12/31/1899; PWSR , 4/12/1889, 12/1/1890.
26. Peninou, *CWA*, 241-242; San Jose Mercury, 2/10/1886; San Jose Herald, 3/24/1887; PWSR, 1/5/1892.
27. Sullivan, *Like Modern Edens*, 91-95; San Jose Herald, 2/27/1889; San Jose Mercury, 10/31/1891.
28. San Jose Mercury, 9/1/1881.
29. San Francisco Post, 11/29/1879, best accessed in the Bancroft Library's "Bancroft Scraps," 19.2, "Agriculture," 897.
30. Sullivan, *Like Modern Edens*, 60-61, 89-91. For a detailed biography in French see Jean-François Bazin, *Paul Masson. . .*, Saint-Cyr-sur-Loire, 2002.
31. See WTQ, October 2013, 22-23 for some early history.
32. Sullivan, *Like Modern Edens*, 65-67; Los Gatos News, 8/19/1887; San Jose Mercury, 1/8/1986.
33. Holland, op. cit., 23; R.V. Garrod, *Saratoga Story*, Saratoga, 1962. The author came to the Sarahills in 1893 and knew Perrone and many other local wine-growers.
34. PWSR, 12/7/1888, 2/26/1895, 12/31/1899, 8/1/1900. Klein's medals are on display in the Pioneer Room of the Mountain View Library. The Klein name has been honored on a Mountain View school and local park, for the vintner's daughter, Victorine Klein, a beloved local teacher. I am indebted to Pat Snow, Klein's granddaughter, for a collection of Klein memorabilia.
35. WTQ, January 1998, 1-3, 20.
36. E. Rixford, *The Wine Press and Cellar...*, San Francisco, 1883, vii.
37. PWSR, 10/26/1883; Pacific Rural Press, 9/29/1883.
38. Vol. 16, 1902. His bibliography contained three sources in English, one Rixford's
39. American Wine Press, 9/1/1906, 9/1/1915.
40. PWSR, 10/21/1891, 5/5/1892.

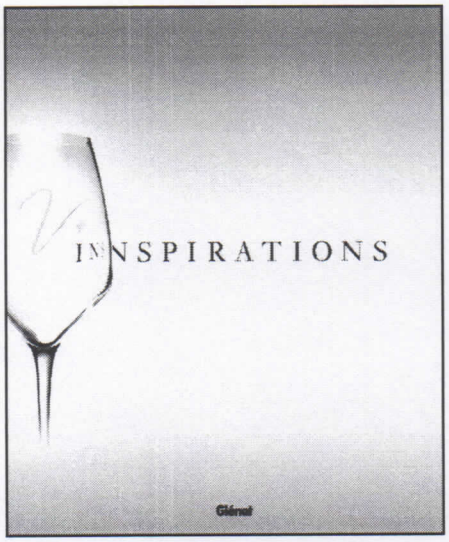
continued on p.22 —

RANDOM THOUGHTS FOR THE BOOKSHELF
by *Christopher Fielden*

[*Christopher Fielden, an honored member of the Circle of Wine Writers, Trustee of the Wine & Spirit Education Trust, and a 45-year veteran of the British Wine Trade, has been a Wayward Tendril member since the society's founding in 1990. He celebrates our "joyous quarter century together."* — Ed.]

Inspirations by Gérard-Philippe Mabillard. Editions Glénat, 2014. 128pp. 30 Swiss francs.

IN SOME WAYS MY FIRST BOOK is scarcely a book about wine. Some years ago, Christian Michellod, from Switzerland, visited Colombia and was distressed by the poverty he saw around him. As a result of this the Moi Pour Toi Foundation came into being. In 2012, he spoke of his work to Gérard-Philippe Mabillard, a leading figure in the Swiss wine industry. From this conversation came the idea for *Inspirations*, a collection of fifty-six photographs either taken by a well-known photographer or inspired by a well-known personality: a musician, an actor, a designer, or an artist. What all these photographs have in common is that they feature a glass of wine; not just any wine, but a glass of Valais wine from Switzerland. Each photograph is accompanied by a text, in French and English, about the personality. It appears that sales of the book have already raised more than a million Swiss francs for this worthy cause.



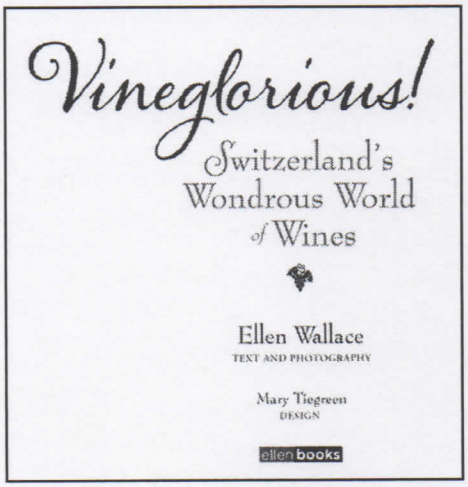
Les Parfums du Vin – Sentir et Comprendre le Vin by Richard Pfister. Paris: Delachaux et Niestlé, 2013. 255pp. 25 euros.

Richard Pfister comes from a Swiss wine family and spent years as a winemaker. For the past few years, however, he has worked as a perfumer. In *Les Parfums du Vin* he has distilled together what he has learnt in both of these fields. Hugh Johnson in his preface describes this work as the biggest advance in the field of the science of wine-tasting since Ann Noble's creation of the tasting wine-wheel at the University of California in the 1980s. What he presents is a classification he calls *oenoflair*, which divides smells into a number of groups where the dominant flavour might be spicy, floral, animal, woody, lactic, *empyreumatique* (having undergone cooking or torrefaction), fruity, vegetal and mineral. There is a separate section for wine-faults. Again these groups are subdivided, with fruits, for example, falling into five different families. Again the principal elements that go to create each flavour are given; for example, caramel consists of furfurol, maltol and cyclotene. Having been present at a wine-tasting presented by M. Pfister, I can vouch for the extent that he has developed the science of tasting. This book, I would recommend to any analytical (French-reading) wine-taster, though I admit it left me somewhat behind!

Vineglorious! – Switzerland's Wondrous World of Wines by Ellen Wallace. Saint Prex: Ellen Books, 2014. 139pp. Further details from: www.ellen-books.com.

This is the first book in English about the wines of Switzerland for more than twenty years. The author, Ellen Wallace, an American journalist who has lived and worked in Geneva for almost thirty years, says that she does not want it to be a textbook, but rather an introduction to the wines of the country she has made her home. Given that less than two bottles in a hundred of Swiss wine make their way out of the country, it is aimed firmly at the tourist and the expatriate. It is written in a light and easy style and it is a book to dip into, for it is largely a miscellany of anecdotes and stories about individual wines, villages and producers. As there is no index, it is not a ready reference book, but where it is very helpful is with descriptions of the legion of grape varieties that appear to be still grown in Switzerland and nowhere else in the world. It is also illustrated with a wonderful selection of photographs.

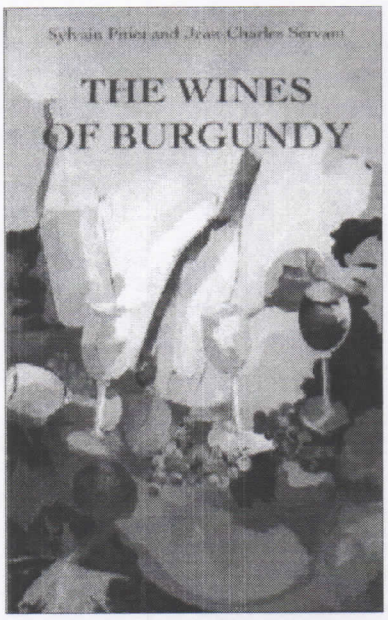
This is a book that I would recommend to any visitor to Switzerland who is interested in the complex world of its wines, but does not seek to descend into that of technicalities and statistics. It certainly achieves the objectives its author lays out, and fills a niche. It is sad that Swiss wines are not more widely available; then we might have a more detailed and authoritative work.



The Wines of Burgundy by Sylvain Pitiot and Jean-Charles Servant. 12th English Edition. Collection Pierre Poupon, 2012. 362pp. 22 euros.

There are a few wine reference books, for which I buy the latest edition so as to keep as up to date as possible with information about the wines of a certain country or region. These might be about wines and wineries, such as Platter for South Africa and Peñin for Spain, or it might be for legislation and statistics. Into this latter group falls *Les Vins de Bourgogne*, which first appeared in 1952, written by Pierre Poupon and Pierre Forgeot. The reins have now been taken up by the next generation, Sylvain Pitiot and Jean-Charles Servant. This book has run through 14 editions in French, 5 in German, 2 in Japanese, 1 in Korean, 1 in Chinese, and 12 in English. The latest of this last, *The Wines of Burgundy*, appeared in 2012.

What you must not expect from this book is a qualitative analysis of any wine, though the early editions used to include appreciative quotations about the individual villages. Now you have maps in colour showing the individual vineyards in each appellation. A handful of colour photographs and details of the legislation behind each wine; what grapes are permitted for its production, the maximum yield, minimum and maximum alcohol content, and declassification possibilities. At the end of the book comes a mine of information and statistics, ranging from Burgundian gastronomy and the drinking brotherhoods to acreage under production and export figures. This book has to be in every wine student's library. As it says on its back cover, "This work clearly and precisely presents all information to understand the wines of Burgundy and Beaujolais. Indispensable to amateurs, students and professionals..." I could not put it better myself.



La Côte de Beaune au Grand Jour by C. Fromont. n.d. 316pp. 30 euros.

In conjunction with the above book, I often use *La Côte de Beaune au Grand Jour* and its sister work about the Côte de Nuits. Again this does not give qualitative judgements on individual wines or producers, but gives a host of information about individual vineyards: the etymology of its name, its location, soil and aspect, how many growers produce it, how much you might expect to pay for a bottle and its potential life expectancy. It also gives some suggestions for food matching—but given the number of different vineyards in the region, I feel here the author is somewhat over-ambitious. The maps, also, are less clear than those in *The Wines of Burgundy*. These books are definitely for the Burgundophile, but for him, or her, they are essential tools of reference.

Sherry by Julian Jeffs. 6th ed. Oxford: Infinite Ideas Ltd., 2015. 260pp £35.

What life does a wine book have? Obviously the answer depends on how good it is, but for a wine book on a specialist subject to go through six editions in fifty-five years, it must be exceptional. Sherry, by Julian Jeffs, first published in 1961, has just appeared in a 'completely revised and updated' 6th edition, has that distinction; what is more, it is the original author who has carried out the revision.

Julian, who in his 'real' life has earned his living as a highly-acclaimed barrister, specializing in patent law, first visited Jerez in 1956, with a projected stay of no more than three days, but in the end worked in the bodegas of Williams & Humbert for eight months. As a result of this, and many subsequent visits to the region, he has an unparalleled knowledge of all the members of the sherry family, how they are produced and who produces them.

This book is at times highly technical, yet it remains totally readable. It is laced with quotations ranging from Hesiod in the 8th century B.C., to recent works on the subject. This latest edition, eleven years after the last, brings us up to date with developments in the sherry world, with steadily declining sales around the world, but increasing interest in better quality wines. There is hope to be seen in the increasing number of 'boutique' sherry producers concentrating on the top end of the market, and profiles are given of these, and all the other sherry houses.

At the end of a chapter titled "The twentieth century and forwards," the author writes, "What of the future? With sherry, prophecies have usually proved false. The pendulum has always been about to swing, but has signally failed to do so yet..., but there is still optimism in the sherry country. The shippers have effectively reorganized themselves and the new, super-quality wines are now recognized. At last wine drinkers are beginning to see that sherry is one of the greatest wines in the world and one of the very best for value. Great wines of such age cannot be obtained from any other source at such prices."

If you do not have an earlier edition of this work, this is an obligatory purchase for any wine library. If you do, there is much in this new edition to justify your further investment.

The Wine Trade in the Social and Economic Life of North Wales c1600–c1900 by Neil Fairlamb. Beaumaris: The Author, 2014. 78pp. £10 (inc postage anywhere in world). Contact rheithor@spamarrest.com.

The Wine Trade in the Social and Economic Life of North Wales c1600–c1900 is a work of love by Neil Fairlamb, who is a priest, fluent in Welsh as well as English, with seven parishes on the island of Anglesey in North Wales, and who has recently entered the world of politics as a candidate in the forthcoming British General Election. The author describes this work as an 'essay,' but that word suggests just an 'attempt' to cover the subject, whilst, in the event, it is covered in great depth, drawing on the archives of the National Library of Wales, the University of Wales and the Record Offices of seven counties, either in, or bordering on, North Wales.

The topic plays an important role in the social history of the region, for it encompasses not just the local wine-merchants and what they sold, but also what was drunk in the country estates, not to mention, the important local related industries of smuggling and piracy. Again this is a learned work, but which tells the story in an interesting and easily readable way. It is full of anecdotes for repeating over the dinner table. The title honestly represents the contents, but it does not do justice to them. This is a fascinating study as well as a good read.

Indicacoes Geograficas Brasileiras by Hulda Oliveira Giesbrecht, ed. 3rd ed. Brasilia: INPI/SEBRAE, 2011. 161pp.

When I was attending a major wine tasting in Brazil at the end of last year, I was presented with a beautiful volume titled *Indicações Geográficas Brasileiras – Brazilian Geographical Indications*, which I hoped was going to have as a subject the number of emerging Brazilian wine regions, of which the first, the Vale dos Vinhedos, was classified in 2002 and recognised by the European Union in 2009.

Sadly, the book, whilst a handsome addition to my international collection, was something of a disappointment, because it dealt with a broad range of diverse products, whose geographical status and name has been guaranteed. This did include wine from the Vale dos Vinhedos, but also rice from the Norte Gaucho, clay pottery from Goiabeiras and candies from Pelotas.

The only other region to be featured for its wine is Pinto Bandeira and, even here, it appears that the authorisation is only in the process of completion. As for the Vale dos Vinhedos, the controls on the production, by European standards, do not seem very rigid. The wines have to be made from *vitis vinifera* grapes (and that, itself, is a firm step as far as Brazilian winemaking is concerned) but there are 23 different varieties permitted, 12 red and 11 white. The maximum yield permitted is a generous 150hls./ha. and a minimum of 85% of the wine in the bottle must come from the region. Amongst the benefits gained from this official status, it appears the price of vineyard land has increased by almost 500% and the number of wine tourists in the valley tripled in seven years.

Interestingly, the sub-tropical Vale do Submédio São Francisco, where much wine is produced from two harvests a year, has received official status for its table grapes (and mangoes) but not for its wines. The coastal region of Paraty, also has been classified–here for the quality of its cachaças and other cane spirits.

This is a glamourous and informative book, with outstanding photographs and text in Portuguese, Spanish and English, but it is not quite what I had hoped for from the title. Perhaps that book will arrive in due course!

WINE TALES

by

Warren Johnson

[*We again welcome Warren Johnson and his "Wine Tales" as he invites us to join him in the world of wine fiction. He takes special pleasure in snooping-out new & old titles for his ongoing database of over 300 works. He has chosen three for our current delectation.* — Ed.]

THREE SHADES OF BURGUNDY

The Vintner's Luck by Elizabeth Knox. New York: Farrar, Straus and Giroux, 1998.

ELIZABETH KNOX, A NEW ZEALANDER, has written five books. This is the first to be published outside New Zealand. *The Vintner's Luck* is a fantasy novel.

On a summer evening in 1808, Sobran Jodeau stumbles through his family's vineyard in Burgundy, filled with wine and love sorrow. The woman of his dreams has rejected him. He's aware that there has been some madness in her family and he wonders if she is a product of that madness. As Sobran sways in a drunken swoon, an angel appears out of nowhere to catch him.

Xas (pronounced Sass) is an angel of the lowest of nine orders, an order not mentioned in Scripture or the Apocrypha. Sobran decides that Xas is his guardian sent to counsel him on everything from

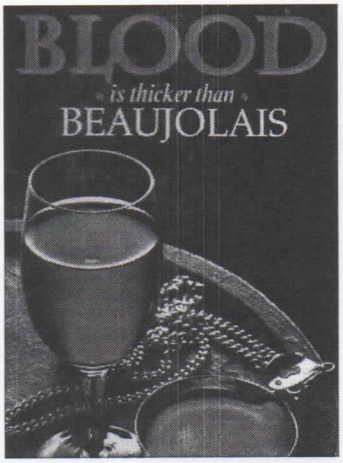
marriage to wine production. But Xas turns out to be more mysterious than angelic.

Clos Jodeau, the family vineyard, is located south of Beaune, Burgundy's capital. The many wines mentioned in this work are all fictitious. Xas even produces a bottle from the vineyard of Noah: time has no relevance in fantasy. There is little to be learned about real wines, though wine and vineyards are mentioned abundantly, and the chapter names are taken from old Burgundian wine words.

Sobran and Xas agree to meet on this night every year of Sobran's life, and eventually man and angel fall passionately in love with each other, which complicates both their lives. The work is erotic and may appeal more to those who enjoy fantasy. To those who don't, *The Vintner's Luck* should be hesitantly recommended.

Blood is Thicker than Beaujolais by Tony Aspler. Toronto: Warwick Publishing, 1993.

Ezra Brant, wine columnist for a Toronto newspaper, gets into the most unexpected happenings while visiting a small village in Burgundy. He encounters two murders, and nearly his own, all because he was in the wrong place at the wrong time.



Ezra has gone to Burgundy to report on the release of the Beaujolais Noveau, with a race to be the first to get the new wine to London and other countries. He is also to be inducted into Les Compagnons du Beaujolais. Ezra also has a nose for crime. He is left alone in a winery cellar for a moment when a woman he encountered on his way there is flung through a trap door. She knocks over and spills a barrel of wine, lands at Ezra's feet, and is dead. Since there are no witnesses to this tragedy, Ezra becomes a suspect in the murder.

Soon this woman's husband disappears and is also accused in the murder. Ezra knows the husband could not have committed this crime. However, the local police chief (named Chasselas–clever use of a grape variety) thinks otherwise. Ezra determines he has to prove the husband innocent and, in the process, sets off a second murder. All of this is hushed up by the entire village, as they don't want any bad publicity surrounding their big yearly event, the release of the new wine. They consider Ezra the cause of these murders and attempt to shut him up by killing him.

I would give *Blood is Thicker than Beaujolais* a moderate ranking. The characters are not very likeable. Ezra travels with his wife Connie, who is bored with the wine world. She is a very negative character and should probably have been left out of the book all together. The plot is overly complex and somewhat hard to follow. The first edition of this work, reviewed here, has not gone through proper editing, which makes for aggravated reading. Fortunately, this was followed in 1995 by a "new edition" published by Warwick Publishing and Headline Book Publishing, which likely took care of these problems. Then a "revised edition" came forth from Warwick in 2000.

Tony Aspler is a well-known wine critic, having written for the Toronto Star for 21 years. He has also written over 15 books on wine and food, as well as three works of fiction. *Death on the Douro* was reviewed here in April 2003. *The Beast of Barbaresco* awaits a review. Close to being finished is *Nightmare in Napa*, to be followed by *Torture in Tokaj*. Mr. Aspler, hopefully, will better display his talents with these works.

Murder in Burgundy by Audrey Peterson. New York: Pocket Books, 1989.

Could there be a more pleasant way to visit Burgundy but aboard a canal boat? Poppa O'Connor, a rich Los Angeles music impresario, invites his family and some of his clients to spend a week on the *Jacqueline*. Drifting along, the party stops at villages to sample the wines and see the countryside.

At issue most of the week is Poppa's health and his stubborn reluctance to write a will. Like his father, he felt that if he wrote a will, he would then die. Finally, Molly, his second wife, insists he write the will, which would formalize his wishes for all his money to go to her and subsequently to her two children who, though never adopted, Poppa felt to be his own. Just before leaving on the trip, Poppa's long-lost first wife calls him to let him know that she was pregnant when she left him and that he did have a child.

Poppa is loved by some but not by all, and this trip elucidates the two sides. Mysterious events start to happen. Poppa is shoved into the canal, Molly is bludgeoned with a candlestick and the musicians are sometimes fighting among themselves. Lurking in the shadows is an obscure individual on a motorcycle. Could there be collusion concerning the will? Confirming his fears, Poppa does die after completing the will. Or, was he murdered?

Audrey Peterson has written a very enjoyable mystery. Halfway through the novel, the ending seemed obvious. However, it turned out that Ms.

Peterson had sprinkled red herrings along the way so that the ending came as a total surprise. *Murder in Burgundy* is very well written and provides enough suspense to keep up interest.

Peterson is the pen name for Audrey C. Buckland, a transplanted American writing in England. This third novel seems to be her only wine-related book. I recommend reading her enjoyable tale.

IN THE WINE LIBRARY

by *Bob Foster*

Wines of South America: The Essential Guide by Evan Goldstein. Oakland: University of California Press, 2014. Hardback, 302 pp. $39.95.

" ... a superb guide..."

INTEREST IN THE WINES OF South America continues to grow. I believe there are two different prime factors. First, the quality of the wines from South America is improving as winemakers (native or consulting) improve their methods, techniques and understanding of their vineyards. Second, the explosive price jumps on big-name American wines is reaching astronomical levels. (I just got an offer for a Napa Cabernet from a brand new producer, one with no track record, asking $225 a bottle.) The reasonably priced South American wines are looking more and more attractive.

Evan Goldstein, a Master Sommelier, has written a superb guide to the wines of South America. He begins with a short history of the introduction of wine grapes to this continent by the earliest Spanish conquistadors in the 1500s. But without the pre-existing Inca irrigation engineering, the foothold would not have existed. As the conquest continued, the grape growing spread.

The second chapter of the book focuses on the grape varieties found in the vineyards. He covers 15 white varieties and 34 red. For each grape Goldstein has assembled whatever acreage figures are available country by country. He denominates those regions where that particular grape produces distinctive wines. For example, he writes that the best Tannat comes from Uruguay while the best Quebranta comes from the Ica Valley in Chile.

The next five chapters of the book cover the major wine producing areas. Argentina, Chile, Brazil and Uruguay each have their own chapters. The remaining wine producing nations are covered in one separate chapter. Each chapter begins with a short overview and a brief local history of winemaking. There are short biographies of the major "game changers" in the development of the wine industry in that area. There is a map of the wine region being discussed to assist the reader's comprehension. The author then gives a region-by-region summary of the location, the main grapes grown there and then a list of the recommended producers. This is followed by short sections profiling the higher-quality producers. For each of these entries the author lists the year the winery was founded, its address (postal and web), the owner, the winemaker and the consulting winemaker, the viticulturist, the wines it is known for, its signature wine and finally information on visiting the property. All of this is followed by a paragraph or two discussing the winery, the winemaker and the wines. It is an amazing tour de force with immense amount of information available no other place.

In small sections at the back of the book Goldstein presents a list of the wineries he believes a visitor should make it a point to visit. There is also a short section talking about dining in South America. As he notes, the evolution in the vineyards has not always been matched by progress in nearby restaurants. Nevertheless, the author covers his favorite places in each of the countries included in the book.

Also in the back of the book he names his favorite wines, sorted varietal by varietal. There is also a page devoted to decoding South America wine labels. Along the way the author offers several interesting sidebars covering such things as a profile of the first female winemaker on the continent to the struggle to make good wine at high-altitudes. There are 87 good maps and a detailed index.

What a terrific book! Given the continued appearance of these wines on retail shelves in the U.S., this book provides information invaluable in drinking and understanding the wines of this continent. Very highly recommended.

Native Wine Grapes of Italy by Ian D'Agata. Berkeley: University of California Press, 2014. Hard-back, 620 pp. $50.

" ... a major milestone ..."

Some of the words that come to mind in examining this book include massive, exhaustive, comprehensive, and detailed. It is a major milestone in the wine books covering Italy.

The author is a Rome-based writer and educator who contributes to Decanter and the International Wine Cellar wine newsletter. The book covers all the native varieties used to make wine in commercially significant amounts. The author discusses why some grapes tend to produce better wines than other varieties. Where the data exists, the author presents any scientific information covering DNA analysis, clones, rootstocks, etc.

There are two main sections to the book. The first is an introduction to the grapes, including how they are classified and identified. Within this section is the most detailed, thoughtful analysis of the limits and progress of using DNA to trace a particular grape's genetic history.

The second section of the book describes nearly 500 (yes, that's five hundred) native grape varieties. When possible he gives the results of DNA testing, or for more obscure varieties he gives anecdotal, historic or ecologic data. This section comprises nearly 500 pages. It is broken down into the major native and traditional grape varieties, then a chapter on little-known native and traditional grape varieties and finally a short chapter on those grapes created by genetic crossing of other varieties.

My only regret is that there are not more maps. There is but a single map showing all of Italy. While the map does show each of the wine growing areas of Italy, I would have liked detailed maps of each of the roughly twenty winegrowing regions to assist my understanding of the text. The text, by the way, is presented in a two-column format, much like a printed encyclopedia. Given the detailed coverage of all of these areas, the format comfortably fits the text.

In the very back of the book there is a table showing the acreage of many of the varieties in 1970, 1990, 2000, and 2010. There is also a glossary, a detailed bibliography, and two different indices. All in all a stunning work. This is a must for anyone with any interest at all in Italian wines. Very highly recommended.

[Since the beginning issues of our WTNewsletter/Quarterly, founding member Bob Foster has shared his California Grapevine book reviews with us. We extend our sincerest Tendril thanks to Bob and the Grapevine for their kindness. The above two reviews are from the November 2014 number. — Ed.]

THE WAYWARD TENDRILS is a not-for-profit organization founded in 1990 for Wine Book Collectors. Yearly Membership / Subscription to the WAYWARD TENDRILS QUARTERLY (ISSN 1552-9460) is $25 USA and Canada; $30 overseas. Permission to reprint is requested. WAYWARD TENDRILS, P.O. Box 9023, Santa Rosa, CA. 95405 U.S.A. — Editor / Publisher: Gail Unzelman.
www.waywardtendrils.com. email: waywardtendrils@att.net.

SULLIVAN, *cont. from p.16* —

41. PWSR, 10/21/1891; Peninou, *San Francisco*, 37-38.
42. San Jose Times, 3/15/1884; San Jose Herald, 6/23/1885.
43. PWSR, 10/9/1885, 11/6/1185.
44. PWSR, 3/27/1885, 11/11/1887.
45. PWSR, 11/20/1893.
46. PWSR, 3/26/1883, 3/16/1888; Viticultural Commission, *1893 Directory*, 32, 46, 54.
47. Ag. Soc., *1891 Report*, 684.
48. This entire story is documented in detail in the Holland U.C. Santa Cruz thesis, 109-111.
49. PWSR, 8/22/1889, 9/1/1909; Holland, 75-76.
50. Holland, 60-65; PWSR, 9/8/1889, 12/6/1893, 2/25/1895, 9/1/1900.
51. American Wine Press, 12/1/1910.
52. Peninou, *San Francisco*, 119-121.
53. San Jose Mercury, 7/29/1900; American Wine Press, 7/1/1900; C. F. Holder, "How a Forest Fire was Extinguished with Wine," Wide World Magazine, July 1900, 339-348; "Fighting Fire with Wine," Scientific American, 12/1/1900, 340.
54. *Ag. Soc.*, 1864, 225-226; Elliott & Moore, *History of Monterey County...*, SF, 1881, 158. San Benito was part of Monterey County until 1874.
55. PWSR, 2/12/1886; San Jose Mercury, 6/19/1939.
56. PWSR, 9/1/1900.
57. PWSR, 4/30/1902; San Jose Mercury, 3/8/1921.
58. This San Luis Obispo Co. directory is reprinted in Peninou, *Los Angeles...*, p.226-7.
59. Cindy Rankin, *A History...Paso Robles Wine Country*, Paso Robles, 1989, 21-25. There is an excellent 1905 photo of the winery and its little mountain.
60. PWSR,7/31/1902, 7/31/1904; American Wine Press, 7/1/1905.
61. Wines & Vines, 7/1/1922, 1/1//1926; Gourmet Magazine, September 1994, 82 (Gerald Asher article); Brian McGinty, *Paderewski at Paso Robles*, Overland Books, 2004.
62. He also discovered the Almaden Quicksilver Mine, after which the Lefranc winery was named.
63. Frederic Caire Chiles, *Justinian Caire and Santa Cruz Island*, Norman, OK, 2011, 34-37, 73-78; Pinney, *History*, 311-312.
64. Thos. Pinney, *The Wine of Santa Cruz Island*, Santa Barbara, 1994; PWSR, 2/22/1897, 7/31/1914; Los Angeles Times, 6/13/1950; U. S. National Park Service, "Channel Islands," internet.

NEWS & NOTES

Welcome, new Tendril members! In Hong Kong, wine merchant and enthusiastic collector of old wine books, **Patricio de la Fuente Saez** (patricio@linksconcept.com), thanks fellow Hong Kong WT member and bookseller Lorence Johnston (Lok Man Rare Books) for introducing him to our Society.

"The Soul of Wine"

is one of the early chapters in Harry Eyres new book, ***Horace and Me. Life Lessons from an Ancient Poet*** (NY: Farrar, Strauss & Giraux, 2013). He begins: "Wine was my first strong link with Horace. Because Horace loved wine, I overcame my suspicions of him, my feeling that he might be a propagandist, or a poet who avoided strong emotion; to put it in Wodehousian terms, anyone who understood wine so well must be fundamentally a good egg." Harry Eyres is an eloquent writer and a pleasure to read. His earlier notable book on wine, *Wine Dynasties of Europe: Personal Portraits of Ten Leading Houses* (1990), should also be on your bookshelf.

SPEAKING OF HORACE...

Just received is the latest catalogue of the The Loeb Classical Library. Published and available from Harvard University Press, these books bring to print "all that is important in Greek and Latin literature" (translated into English). Grape and wine material abound: Athenaeus *Learned Banqueters*, Cato & Varro *On Agriculture*, Horace, Pliny, Varro, Virgil, et al. The individual volumes, handsomely produced, are $26 + shipping.

WINE-TASTING COMPETITION ANNIVERSARY

Reds, Whites & Varsity Blues: 60 Years of the Oxford & Cambridge Blind Wine-Tasting Competition by Jennifer Segal, ed. (Pavilion/Anova Books, 2013, 256pp) celebrates this iconic rivalry started in 1953 by the legendary Harry Waugh. Jancis Robinson praises it as her 'favourite wine book of 2013' while Michael Broadbent says it is 'absolutely fantastic ... marvellously put together.' It is also unsparingly illustrated.

LATEST EDITION

of Tendril **Jeffrey Benson** and co-author Stuart Walton's *The Right Wine with the Right Food* has been reprinted. Noting that "Eating and drinking well are among life's most cherishable treasures, ... we shall offer some pointers to maximise the likelihood of finding one of those ideal marriages of solids and liquids, or at the very least of enjoying both of them together more than they would otherwise be enjoyed singly." [©Benson & Walton, 2014. 151 pp. Paperback]

Jancis Robinson Book Reviews

A fine year's end roundup of the wine book reviews originating from her website can be found at jancisrobinson.com/articles/2013-books (or other year).

A HEARTFELT THANK YOU!

Your editor sends a sincere thank you to the many Tendrils who so kindly replied to her "retirement letter" mailed with our October 2014 issue. It truly makes our quarter-century together extremely meaningful. You are all much appreciated, and held dear.

WE ARE DELIGHTED TO ANNOUNCE!

Vintage Tendril **Warren Johnson** and his Second Harvest Books, is introducing a new wine literature blog — **www.winelit.net.**

Warren writes:

The aim of the site is to review wine books on an ongoing basis and provide some esoteric wine information periodically.

The book reviews are for both wine fiction and nonfiction. All reviews are indexed, allowing for a search by title, author, subject and other terms. A free search service is offered if you need help finding a particular book. Under Wine Scraps, I offer incidental information—these being notations I make when I find something interesting concerning wine and would like to share them with you.

Winelit.net is growing and guest bloggers are welcome to contribute a review. The site will hopefully be enjoyable as well as useful for finding wine book reviews. I encourage you to visit www.winelit.net and consider using the site as a reference tool, to offer a review, or just to enjoy reading about wine books.

Warren R. Johnson
Second Harvest Books

THE PORT LOVER'S LIBRARY

Publishers of Fine Pamphlets and Books on the Great Port Wines of the Douro

by *Gail Unzelman* and *Joseph Lynch*

LONGTIME WAYWARD TENDRIL MEMBER, Isaac Oelgart, proprietor of The Port Lover's Library, is a bookman of many talents and a passionate collector of all things Vinho do Porto. He established The Port Lover's Library in 1996 "to cater to the interests of Port Wine Devotees, the Port Trade and most importantly, for Port Wine Bibliophiles or Portonian's as I refer to all of us so inclined." The Port Lover's Library has published a variety of attractive pamphlets and books of lasting value that have encouraged and supported the collecting of wine books. We applaud his work.

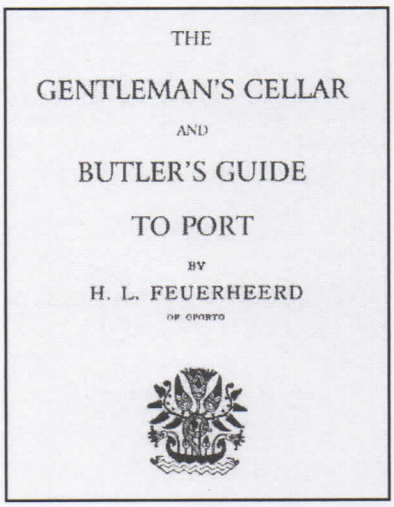
PUBLICATIONS OF THE PORT LOVER'S LIBRARY

THE DOURO SERIES—A series of historic reprints on the History, Production, Distribution, Enjoyment and Literature of Port Wine. They are modestly priced and each title is limited from 60 to 240 numbered copies for sale. They are reproduced xerographically on high quality neutral pH (acid free) paper and are hand sewn with linen or silk thread into archival card cover wrappers. Size varies from 6 x 4 to 9 x 6 inches.

PORT WINE. From the Vineyard to the Decanter. By J. L .K. Cockburn. 1902. Limited to 120 numbered copies for sale (of an edition of 156). Illus., hand sewn, printed paper wrapper. 8 x 5. 14pp. 7 unpaginated illustrations. August 1996. OUT OF PRINT.

PURE PORT WINE. The Vintaging and After Treatment.... Anonymous. 1884. 120 numbered copies for sale (of an edition of 156). Illus, hand sewn, printed paper wrapper. 8¼ x 5. (6)-14, 4 illustrations from Henry Vizetelly's *Facts About Port and Madeira* (1880). October 1996. OUT OF PRINT.

THE GENTLEMAN'S CELLAR & BUTLER'S GUIDE TO PORT. By H. L. Feuerheerd. 1899. Limited to 120 numbered copies (of 156). Hand sewn, printed paper wrapper. 6¾ x 4¼. 28pp, 4pp of facsimile ads. December 1996. $25.



OLD PORT WINE IN NEW YORK. By Charles Bellows. 1901. Limited to 240 numbered copies, printed in red and black. Tipped-in reproduction label: Prince of Wales Port Vintage 1815. Hand sewn, printed paper wrapper. 8½ x 5¼. 6pp. February 1997. Issued gratis to the standing order patrons of the PLL. $15.
A series of brief newspaper articles/notices by wine and spirit merchant Charles Bellows, now published together for the first time.

PORT AND THE EMPIRE. Being a Series of Articles By H. Warner Allen. Circa 1925. Limited to 180 numbered copies for sale (of 190). Hand sewn, printed paper wrapper. 8½ x 5¼. ii, 25pp. August 1997. $25. H. Warner Allen's rarest work, the original is almost never seen on the book market.

OPORTO AND ITS WINES. By Alfred Smyth. Paris. 1900. Limited to 180 copies for sale (of 216). Hand sewn, printed wrapper. 8½ x 5¼. ii, 20pp. Illustrated, Map. Translated from the French. December 1999. $20.
Originally published as *Oporto et Ses Vins* for the 1900 Paris Exposition.

THE WHITE PAPER SERIES—A series of historic reprints of a more technical or statistical nature, appealing to the more dedicated or erudite collector. They are modestly priced and each title is limited to 100 copies for sale. Reproduced xerographically on high quality neutral pH (acid free) paper, they are wire stitched into archival card cover wrappers. Sizes vary.

THE OPENING OF THE DOURO WINE TRADE. Correspondence...Presented to both Houses of Parliament... 1866. 12pp. Wire stitched. 100 copies for sale (of 120). April 2000. $20.

REPORT ON THE PORT WINE TRADE IN OPORTO... Foreign Office Miscellaneous Series-103. 1893. 12pp. Wire Stitched. Limited to 100 copies for sale (of 120). 2002. $20.

THE PORTONIAN SERIES—Contemporary original works, specially commissioned by individuals from within the Port Trade or by writers who write about Port Wine. These are offset printed in two or three colors in a handsome 10 x 7 format, with ample margins. They feature intelligent typography, fine neutral pH paper and covers, printed paper labels, and are hand sewn with linen or silk thread. They are limited to 240 numbered copies for sale and are numbered and signed by their respective author.

REMINISCENCES OF A PORT SHIPPER 1930 to 1975. By Wyndham Fletcher. Strictly limited to 286 numbered and signed copies, of which 240 are for sale. 10 x 7. 16pp. Printed in three colors on Mohawk 100# Superfine Text, hand-sewn with linen thread into stiff 100# Curtis Flannel Cover, printed paper label. Signed by Fletcher. March 1997. $45.

PORT IN A STORM. OPORTO & THE DOURO 1945–2000. By Richard Mayson. Strictly limited to 286 numbered and signed copies, of which 240 are for sale. 10 x 7. 16pp. Printed in three colors on Mohawk 100# Superfine Text, hand-sewn with linen thread into stiff 100# Curtis Flannel Cover, printed paper label. Signed by Mayson. May 2000. $45.

REMINISCENCES OF A PORT SHIPPER. THE NEXT GENERATION, 1960–1999 By Peter Cobb. Strictly limited to 286 numbered and signed copies, of which 240 are for sale. 10 x 7. 25pp. Printed in three colors on 80# Mohawk Satin Text paper, hand-sewn with linen thread into 100# Curtis Cover, printed paper label. Signed by Cobb. October 2002. $45.

THE XXI CLVB is dedicated to producing highly collectable books—finely bound, signed, and limited to only 21 copies—for wine lovers and book collectors. Titles from within this category, like exceptional vintage ports, are worthy of laying down for future generations.

PORT AND THE DOURO By Richard Mayson. London: Faber & Faber. 2000 [published only in paperback]. The Port Lover's Library. 2002. (4), xvi, 320pp. Illustrated in black and white from watercolors by Leo Duff and in color from photographs. Line Drawings. Maps.

The XXI Clvb edition is strictly limited to 21 numbered, signed copies. The work features a page from Mayson's hand written manuscript (hence manuscript edition), a page from his printed manuscript and a page from the printer's proof. All are bound into the book, with each of the three pages initialed by Mayson. Also included is a full color numbered and signed reproduction of one of Leo Duff's illustrations. The book is signed in full by Mayson, Duff, Judy Conant, the bookbinder, and by Isaac Oelgart, the publisher. It is hand bound in 3/4 leather, with paper over boards, using the best leather, hand marbled endpapers, gilt-lettered leather spine label, gilt rules, blind stamping, &c. Handsome black cloth slipcase. $1200.

RECENT RELEASES [pdfs and printed announcements upon request]

JOSEPH JAMES FORRESTER AND HIS MAPS OF THE DOURO. By Richard Mayson, Debbie Hall & Isaac Oelgart. Together with reproductions of two Forrester Maps: 9' x 27" and 36" x 18". Folio booklet, 46 pp. Clamshell box. Limited edition. 2006. $1500. [3 sets remain]

Booklet essays: *Forrester and the Douro* by R. Mason; *Forrester's Maps of the Douro River* by D. Hall; *Forrester the Delineator* by I. Oelgart.

Also produced and available: Separate Set of Rolled Maps, better suited for framing. $500.

A LIFE IN THE PORT TRADE. By James Symington. Limited to 88 copies hand printed in two-color from metal type. Mould made paper. 13 tipped-in color illustrations. 10 x 7. 51pp. Signed by Symington. 2007. $400.

For Additional Information, please contact Isaac Oelgart: isaacoelgart@gmail.com.

D'AMBROSIO AND BRADY: *Old Wine, Fine Wine?*

by *Gail Unzelman*

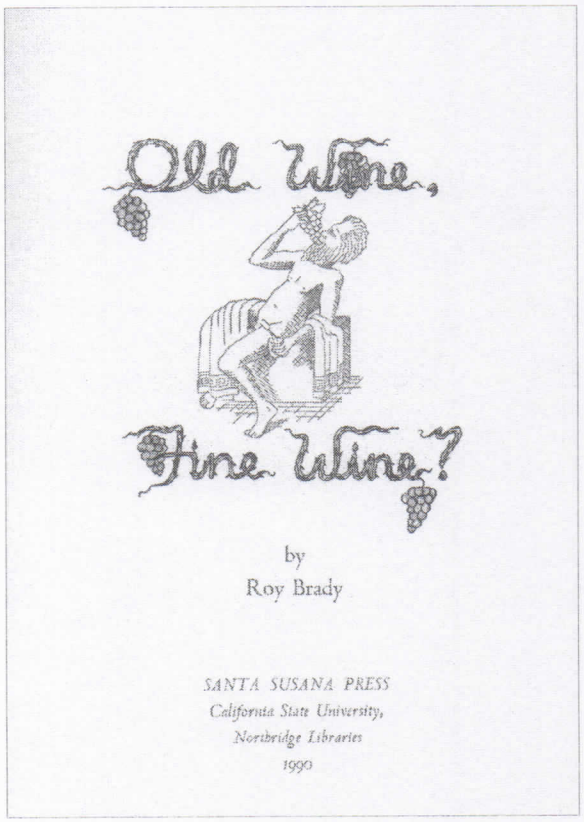
IN 1990 WHEN MY COPY of the D'Ambrosio-designed *Old Wine, Fine Wine?* by Roy Brady arrived, I must confess it sent forth waves of concerned reaction—amazement, antipathy, bafflement. It was the strangest fine-press book I had ever seen, let alone purchased. The author, Roy Brady, was well known to me, although we had not yet met; Joe D'Ambrosio was a familiar name from Book Club of California publications, but I was not a great admirer, nor a collector, of his work. I was puzzled by the book and curious about its artistic creator D'Ambrosio. Just recently, serendipity found me in the form of his *Memoir of Book Design 1969–2000* where I happily discovered that *Old Wine, Fine Wine?* was among the books he described in a fine, endearing manner. I now understand the artistic merit behind the book, and can treasure it even more.

Old Wine, Fine Wine? by Roy Brady [1918–1998]. Northridge, CA: Santa Susana Press, 1990. Colophon: Designed and produced by D'Ambrosio using 14 pt. Centaur type, monotyped by M & H Type, and printed on Johannot paper with a Vandercook No.4 proof press for Santa Susana Press under the direction of Norman Tanis, Dean of Libraries, California State University, Northridge, California. 44 pp. 9 x 6, in slipcase. Edition limited to 65 copies.

Roy Brady explains the text in his Epilogue: This material first appeared in slightly shorter form in the Journal of Gastronomy published by The American Institute of Wine & Food, Winter 1986 (Vol.2, No.1). Michael Broadbent, the eminent wine auctioneer and author of Christie's in London, wrote a letter to the editor about it (Vol.2, No.4), but because I do not regularly see the journal I was unaware of the letter until many months later. Meanwhile I happened to read an article Michael wrote about old wine for Vintage magazine. That suggested sending him a copy of my article, admittedly as a bit of a tease since our views are so much different. That brought a four-page blast elaborating on the charges in his letter to the editor. Only at that point did I become aware of and read that letter.

It may reasonably be said that Michael was put out by my modest remarks. His letter to the editor abounded in phrases such as "woolly hypothesis, completely unsupported by facts, he goes completely off the rails, Mr. Brady, in effect, accuses André Simon..., this is nonsense." That should give some idea of the tone. In triumphant summary he said that acquiring fine and rare wines does not require privileged status, but that one needs only money. I thought, as I hope anyone who has read my text will agree, that was one of *my* points. He misunderstood a good deal of what I had said.

Resisting the first impulse to slash and burn, I wrote a humorous response to his personal letter, refuting his points one by one. He graciously replied and conceded one by one. Modesty almost, but not quite, prevents quoting from his letter: "Many thanks, for your long, reasoned, reasonable, yet obdurate letter. You are a charmingly formidable chap." Unfortunately only he and I know that. The editor of the journal did not afford me an opportunity to reply to his letter either before or after it was printed. ▪



D'AMBROSIO was "quite fond" of his title page for Brady's *Old Wine, Fine Wine?*, 1990.

A Memoir of Book Design 1969–2000 by Joe D'Ambrosio [1934–2009]. San Francisco: Book Club of California, 2003. 350 copies. Designed by D'Ambrosio. 212 pp. 11¼ x 8¼.

On pages 123–127, Joe D'Ambrosio discusses *Old Wine, Fine Wine?* and provides five images to illustrate his commentary: This was another commission from Norman Tanis at California State University at Northridge for Santa Susana Press. And, once again, I tried to refuse to do it. It is a scholarly work about old wine not ageing as well as

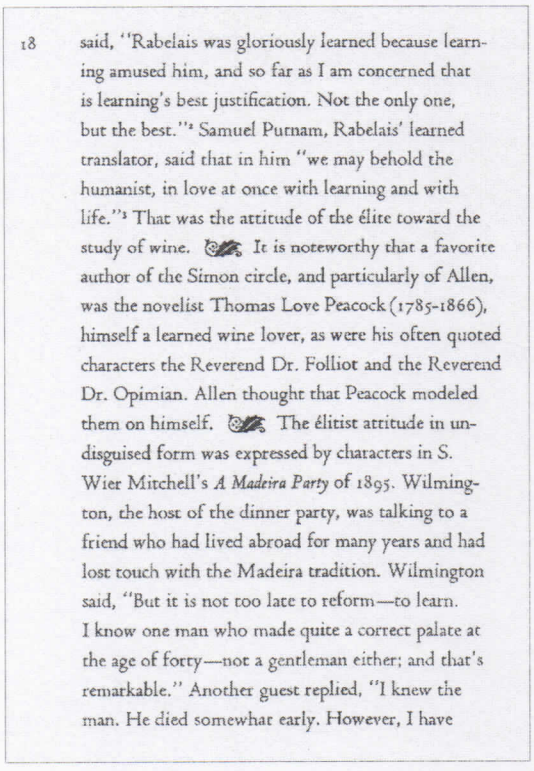
the price of the bottle would indicate. It is a good thing that I don't listen to my own line of reasoning or I would never have done many of the pieces that I have done. I simply felt that the kind of work I do is better suited to fantasy than to legitimate exposition. However, I do admit when I am wrong— which, in my case, is quite often. To add to my discomfort, the author was living. How would he accept what I would do to his words? I guess, as an author myself, I must convey the necessary respect for another's words, because this author (as all the others I have worked with) was totally pleased with what I did, and did not try to intrude upon my design as he saw it taking shape. In fact, in later years he wanted to collaborate once again, but that never happened.

I am quite fond of this book, especially the title page. I was pleased that Norman accepted my first design without a negative statement. He could have been concerned that the eroticism on the title page might cause a backlash on campus, but he had been through many campus dilemmas in his many years at the college and had developed a rather tough skin to the nay sayers.

The letters of the title are composed of twisted grape vines around an image of Bacchus, the mythological god of wine. Clusters of grapes hang from the title. Bacchus is eating a bunch of grapes from one hand, and with the other he holds a cup below his penis as he pees into it. He is in the process of making wine with his body. In order to print the title in one color and Bacchus in another, two separate metal plates were made from my drawing. For the third color, that of the grapes, I used a paper printing plate that had to be printed first because the color had to be below the outline of the grapes. And, consequently, I had to know precisely where on the page the outline of the grapes would appear, or else the color would not match up with the outline. [He continues to explain the delicate, multi-step process.]

The other fondness I have for this book is the printing of actual grape leaves. I got them from a friend in Napa Valley wine-country and had a disaster with my first attempt. With water-based white glue, I glued the leaves to a paperboard and coated them with white glue. By shimming, I raised it type-high to print on the printing press. It didn't last a single printing. The rolling tympan of the press immediately tore it into shreds. I can't recall if I tried sundry adhesives, but I probably did. I ended up by taking a chance on the fixative for adhering gold leaf. I glued the grape leaf down to the paperboard with this fixative, and then I coated the leaf with the same substance, which is lacquer-based. The leaf was not dried out, so as the fixative dried, moisture from the leaf rose and clouded the area between the leaf and its coating. I thought this was another bad experiment. I slowly peeled away the cloudy fixative to reveal a lovely hermetically sealed leaf. This printed the entire edition [65 copies] and could have gone on printing many more impressions. It was still intact the last time I saw one of the plates.

I tried to make the typesetting for this book a little easier on myself and had M & H Type in San Francisco set it for me on their monotype caster. This still allowed me to move the type around, as opposed to a linotype caster where the type is fixed into position. The page design is one I used before where the outside edges are even and the inside are not. I took this one step further. In the first instance, at the end of a paragraph I used a row of ornaments to fill in the line. In this case, I broke each paragraph by inserting an ornament wherever the break occurred. This maintained a totally unified block of text and is visually pleasing. The ornament was printed in a separate color (in this case, burgundy, for the color of wine), which visually gives the page another asset for those who are intimidate by a very "black" page with little white space except in the margins.



18 said, "Rabelais was gloriously learned because learning amused him, and so far as I am concerned that is learning's best justification. Not the only one, but the best."[2] Samuel Putnam, Rabelais' learned translator, said that in him "we may behold the humanist, in love at once with learning and with life."[3] That was the attitude of the élite toward the study of wine. It is noteworthy that a favorite author of the Simon circle, and particularly of Allen, was the novelist Thomas Love Peacock (1785-1866), himself a learned wine lover, as were his often quoted characters the Reverend Dr. Folliot and the Reverend Dr. Opimian. Allen thought that Peacock modeled them on himself. The élitist attitude in undisguised form was expressed by characters in S. Wier Mitchell's *A Madeira Party* of 1895. Wilmington, the host of the dinner party, was talking to a friend who had lived abroad for many years and had lost touch with the Madeira tradition. Wilmington said, "But it is not too late to reform—to learn. I know one man who made quite a correct palate at the age of forty—not a gentleman either; and that's remarkable." Another guest replied, "I knew the man. He died somewhat early. However, I have

A VERSO PAGE from Brady's *Old Wine, Fine Wine?* showing D'Ambrosio's margins, paragraph ornaments, & page numbering.

The page numbers are another design advancement for me. I had noticed in an incunabulum in San Francisco an extremely logical and sensible method of pagination. I can't imagine why it became obscure. Where all contemporary books that I have seen use

pagination, they do so by putting the page numbers so they mirror each other on the pages. Familiarity is probably the justification. Readers like consistency. However, when the eye *reads* and is at the bottom of a recto page, if the page number is at the lower right-hand corner, the eye moves naturally from the last line to the page number. Then, when the page is turned and the reader is on the verso side, if the ensuing page number is at the top of the left-hand corner, the reader will see it while the eye is on its way to the first line of the next page. A reader will never make the error of turning more than one page at a time because the signals are all set up along the eye-track.

The binding is the third reason I like this work. While the reader is reading about the making of wine, the reader's hands are clutching a bunch of grapes. The grapes are made of cast paper, colored with acrylic-based pigment, and heavily coated with acrylic gloss medium for protection from oily fingers. The grapes are sandwiched between two layers of board and a direct result of the lessons learned in *Of Bookmen & Printers* (1989), where it was necessary to reverse the usual binding process to achieve the desired goal. The leaves are Japanese silver tea-chest paper, and the fabric is Italian linen. Since gluing to the surface of fibrous linen may not be permanent because of the loose fibers, the linen is removed from below the silver leaves and the leaves are actually glued to the board beneath.

You may remember that I first used a cutaway slipcase opening for *The Little Sand Crab* (1981) because it made it easier to retrieve a miniature book from its protective case. The slipcase for this book again uses the device for easy access but has instead a reverse negative opening. The reverse opening is purely a design caprice on my part. The miniature book *A Traveling Exhibit* (1986) does not come with a slipcase. I made just one so that I would have something to carry it in when I give workshops and slide presentations and exhibit it. The opening has a cutaway section for easy access. When I fabricated it, however, I inadvertently put one side of the slipcase wall upside down so that one side is a negative of the opposite side. I liked it, but it has no useful function so I never used it again. Since this book addresses a subject not quite being as presented (i.e., having an old vintage wine and still tasting like vinegar), this seemed like a good time to resurrect the idea. ▪

Biographical Sketches: Brady and D'Ambrosio

From ***The Brady Book: Selections from Roy Brady's Unpublished Writings on Wine***. Edited, with an Introduction, by Thomas Pinney. Santa Rosa: Nomis Press, 2003. 199 pp. 250 hand-numbered copies, with 15 tipped-in color illustrations. Pinney writes:

WHERE DID ROY BRADY come from? And how did he get that way? I doubt that biographical narrative ever answers those questions except in the most superficial way; but readers of this book, including readers who knew Roy Brady well, will still want to know the outline of his life, and such an outline will show something of the man apart from his role as an amateur of wine.

An entry in a biographical dictionary would run like this:

> Brady, Roy Patrick (1918–1998), mathematician, teacher, writer; born Detroit, Michigan; died, Northridge, California. B.S. in mathematics and philosophy, University of Chicago, 1944; M.A., 1946; married Elizabeth Starratt Hall, 1946; two children, Stevin and Katherine; taught mathematics, Hunter College, Bronx Campus, 1946–47; Illinois Institute of Technology, 1948–51; employed by Northrop Aircraft, Lockheed Aircraft, Thompson-Ramo-Woolridge, the RAND Corporation, Los Angeles and Santa Monica, in systems analysis, 1951–64; editor, Wine World, 1971–73; member American Society of Enology and Viticulture; Southern California Wine and Food Society; founder, Westwood Wine and Food Society; author of numerous articles on wine and food in Coast, New West, Gourmet, Architectural Digest, &c. Hobbies: wine, wine labels, wine books, wine judgings, wine history, &c.

Roy Brady always had a special admiration for George Saintsbury, and there was a good deal in common between the two men. Brady probably cared nothing for Saintsbury's high Anglicanism and high Toryism, but he certainly responded to Saintsbury's love of adventure in food and drink and to Saintsbury's inexhaustible capacity for pleasure in the pursuit. Both men were, in the original and best sense of the word, amateurs—lovers of their chosen activities. They were amateurs also in the narrower sense that neither had anything to do with the wine trade: their role was not to produce or to sell, but to study, to enjoy, and to write, and in this they both succeeded admirably. Saintsbury left behind him the remarkable little book called *Notes on a Cellar-Book* (1920) as a modest but enduring monument to his love of good food and drink. Roy Brady, to the great regret of all who knew him, left no such book, though as this selection from his various writings will show, he certainly might have written it. If he had written it, that book, like Saintsbury's, would have testified to the unflagging interest and pleasure that its writer took in the subject of wine; it would also, like Saintsbury's, have carried the strong impress of a distinct personality.

But if the book remained unwritten, much else was actually written, and it is from the quite varied

stock of material, virtually all of it unpublished, that this memorial volume is made. When Roy Brady died in 1998 he left behind him a remarkable set of documents and collections: the cellar-book records of his wine purchases over fifty years, and the astonishing set of tasting notes that accompanies the cellar-books; the great collection of wine labels now at the University of California, Davis; the large yet choice collection of books about wine that is now the heart of the wine library at California State University, Fresno; a variety of ephemeral items about wine, such as menus, wine lists, merchants' catalogs, and promotional pieces; and—most important for this book—many files of his own manuscripts and of his correspondence with people who shared his interest in wine, distinguished professionals and obscure amateurs alike. As one would expect from so dedicated a collector as Roy Brady, the personal files are all neatly classified. One can get an idea of the range and emphasis of Brady's interests by running an eye over the folders: "Oldest Wine," "Sediment," "Schoonmaker," "Tastings," and so on. In selecting from this material I have tried to illustrate those interests as fully as I could. The problem has been, in fact, not to find instances of those qualities that made Roy Brady such an amusing and intelligent companion but rather how to choose from among so much. ▪

From ***A Memoir of Book Design 1969–2000*** by Joe D'Ambrosio [1934–2009]. San Francisco: Book Club of California, 2003. Illustrated with 173 color photographs. Edition limited to 350 copies. These memoirs cover thirty years of the author's design and production of extremely innovative and unusual books: he writes, sets the type, prints letterpress, creates his original artwork, and binds each book he creates. With 92 separate entries in 212 pages of text, the book relates the how and why of D'Ambrosio's entire body of work. He recalls:

[p.1] WHEN I FIRST BEGAN DESIGNING books in Chicago in 1969, my goal was to create a visual environment for the written word. And in so doing, I hoped to evoke emotion in the mind and heart of the person reading the text—previously a task for italics and boldfaced type, and, of course, diacritical marks such as exclamation points and question marks. I wanted to extend the depth of emotion to greater levels through graphic artwork. I had no idea that the work would evolve into three-dimensional and structural depth, tactile surfaces, and, in essence, an engagement of all the human senses (including hearing and smell) to highlight the telling of a tale.

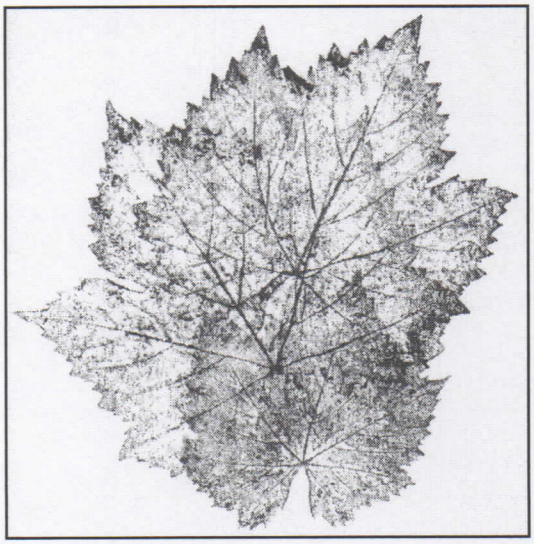
[p.11] When I write, I create the characters and the situation, then sit back and report to the reader how they are acting and what they are doing. Many times I am aghast at what my characters do; but if they do it, I report it. I don't believe I have ever censored a character, no matter how outrageous or abominable that character became.

[p.38] When working with another's words, a designer has to be extremely careful not to overpower the work with his or her own agenda, or ego. I wrote *Trapeze*. Consequently, I did not have to soften the design to complement another's manuscript. Is it possible to overpower oneself? I think not. From what I have experienced, the work only becomes a stronger force because of it. However, a second voice is helpful to prevent the designer from going too far and destroying the project.

[p.72] It is a constant surprise to me that I have been able to expand my experiments continually within the medium of the printed work, the visual image, and the structure that houses them.

[p.4] One day someone will figure out what makes us do what we haven't a clue we are doing and then the surprise of living will be gone. Maybe that will be a good thing, but all of my creative experiments have shown that chaos is the best creator. ▪

THIS GRAND TRIO represents wine writing and book making at its finest, and are heartily recommended for a distinct place of honor on our bookshelves. Joe D'Ambrosio's *Memoir of Book Design 1969–2000* is available online (AddALL). A very few copies of *The Brady Book* are still available from Gail Unzelman (Nomis Press). Alas, finding one of the sixty-five copies of *Old Wine, Fine Wine?* will be a challenge, but a very worthwhile challenge.



GRAPE LEAF ILLUSTRATION from *Old Wine, Fine Wine*. "The other fondness I have for this book is the printing of actual grape leaves. I got them from a friend in Napa Valley wine-country and had a disaster with my first attempt..." — D'Ambrosio, *A Memoir of Book Design 1969–2000*.

Circle of Vines: The Story of New York Wine

by Richard Figiel. Albany: Excelsior Editions/ State University of N.Y. Press, 2014. 194 pp.

A Review *by Marty Schlabach*

[*Tendril Marty Schlabach, Food & Agriculture Librarian, Mann Library, Cornell University, Ithaca, NY, has been a great asset to many a researcher on matters of the Eastern wine industry, old and new. We welcome his contribution to our Quarterly.* — Ed.]

EW YORK HAS A LONG and noteworthy history of grape and wine production. But author Richard Figiel begins the story in pre-history by describing the geological formations and glacial occurrences that impact today's soils, ecology, climate and microclimates of the region. These factors have often contributed to the successes and the failures of grape growing and winemaking, from the time of settlement several centuries ago through 2010.

Organized both chronologically and geographically, Figiel traces western European settlement of what is now the state of New York, starting at the mouth of the Hudson River and following the expansion both northward and westward. Attempts at grape growing and winemaking followed almost immediately. Wild grapes were ubiquitous throughout the East and it was easy to believe that European vinifera grapes would surely thrive and promote the local production of European-style wine. The first few years of newly planted vinifera vines were promising, but repeated failures prompted plantings and trials with grapes other than vinifera. Varieties were developed from native grapes, and American and French hybrids followed.

Figiel highlights the significant players of each region but also incorporates many of the lesser-known figures that make up the state's viticultural and enological history. He points out the significant impact that French, German (from Germany and Switzerland) and other immigrants had on the development of the grape and wine industries.

Earliest accounts of attempted grape growing and winemaking come from the Dutch in the 1600s. Though they are described as beer drinkers, who planted grains first, there were those in the Dutch community who saw the potential for winemaking from native grapes, in addition to importing vinifera vines to plant. Even though these early attempts were mostly unsuccessful, others continued to try their hand at it farther up the Hudson River. One early winery in the Hudson Valley, Brotherhood Wine Company, continues today and touts itself as the oldest continuously operating winery in the U.S., dating back to its first vintage in 1839.

New York's most significant wine region turned out to be the Finger Lakes. Vintages began there in the 1830s as well, most notably on Keuka Lake and Canandaigua Lake followed by Seneca Lake. Early production of grapes went into table-grape sales as well as wine. There were many small family vineyards and wineries. Some of those small wineries, such as Pleasant Valley, Urbana, Widmers, and Taylor grew into very large corporations, often with the assistance of multiple investors from outside the grape-growing region. Figiel traces their expansion and success that also benefitted many of the area's smaller vineyards who supplied wine grapes by contract. With the arrival of Prohibition, numerous wineries were not able to survive, though some were very innovative in finding ways to remain profitable. Those larger commercial wineries that successfully made it through the Dry years continued to grow, but few smaller wineries remained. Corporate takeover of the larger wineries resulted in grapes being sourced outside the state, which put contract grape growers throughout New York in an economically fragile situation. The state's Farm Winery Act of 1976 provided the opportunity, through reduced bureaucracy and regulation, for grape growers to begin making wine and market it from their own winery. This initiative started the 20th century expansion of the number of small-scale wineries in New York state and that growth continues today.

The stories of several of the almost larger than life "characters" of 20th century New York wine and grape history include Dr. Konstantin Frank, Walter S. Taylor and Nelson Shaulis. Dr. Frank was one of the notable immigrants of German descent, though his grandfather had settled in the Ukraine and it was there that he gained his training and education in enology and viticulture. When he arrived in this country, he was convinced that vinifera grapes could be grown successfully in New York state, based on his experience in the much harsher Ukraine climate. He also steadfastly insisted that hybrid grapes were harmful to one's health and went to great lengths to prove so. I never had the opportunity to observe it, but many contemporaries have experienced Konstantin Frank and Nelson Shaulis butting heads over the issue. Shaulis, the viticulturist at the New York State Agricultural Experiment Station in Geneva, was equally emphatic in his belief that NY growers should stick with native grape varieties. Walter S. Taylor stood up to the large-scale commercialization of the wine industry and the importing by the big wineries of out-of-state (and country) grape juice and concentrate. He was also an early advocate and grower of French and American hybrid grapes. A grandson of the founder of Taylor

Wine Co., he eventually started Bully Hill Vineyards on the original site of the Taylor family winery following the sale of Taylor Wine to Coca Cola and Seagram. He was a master at generating publicity, and played the court decision to his advantage when Coca Cola was successful in preventing him from using the name Taylor on his wine labels and publicity.

Circle of Vines reflects an enormous amount of research by the author, who has written a very readable account of New York's extensive wine and grape history. This reviewer feels, though, that the author understates the importance table grapes and juice grapes played in that history. Thousands of acres of table grapes were grown in the 19th and early 20th centuries in the Lake Erie Grape Belt and the Finger Lakes region and shipped via train to the larger markets in Chicago, Philadelphia, and New York City. In the late 1890s, more than 4,000 train-car loads of grapes were shipped annually from Western New York alone. The arrival of Thomas Welch and his son Charles and their large facility to produce grape juice continued to increase the demand for Concord and other grape varieties not favored for wine production.[1] Though the production and sales of table grapes lost market share to Thompson Seedless grapes from California, the acreage of juice grapes like Concord continues today to exceed the acreage of wine grapes in New York. In a 2014 news release by the National Agricultural Statistics Service (USDA) announcing record NY grape production in 2013, it reported that "Grapes utilized for juice accounted for 75 percent of the total grapes processed, with the remaining 25 percent going for wine."[2]

The front cover of a small pamphlet produced by the Brotherhood Wine Co. for distribution at the Chicago World's Fair 1893. President of the company was Edward R. Emerson [1956–1924], known to Wayward Tendrils as the author of *The Story of the Vine*, 1902, and *Beverages, Past and Present*, 1908.

Another disappointing shortcoming in the book is the lack of notes citing sources of information. As a reader very interested in the history of wine and grapes, I often wished to return to the author's sources in search of related information. At the back of the book, a list of sources, including many well-known 19th and 20th century American wine book titles, is helpful, but totally inadequate in finding the source of anecdotes, facts or quotes included in the text. While the intent of the author may have been to target the more casual reader (thinking the inclusion of notes would be distracting), the lack of notes causes the work to fall short in representing the extensive research and diligent scholarship the author has invested. It is a tremendous loss to future researchers.

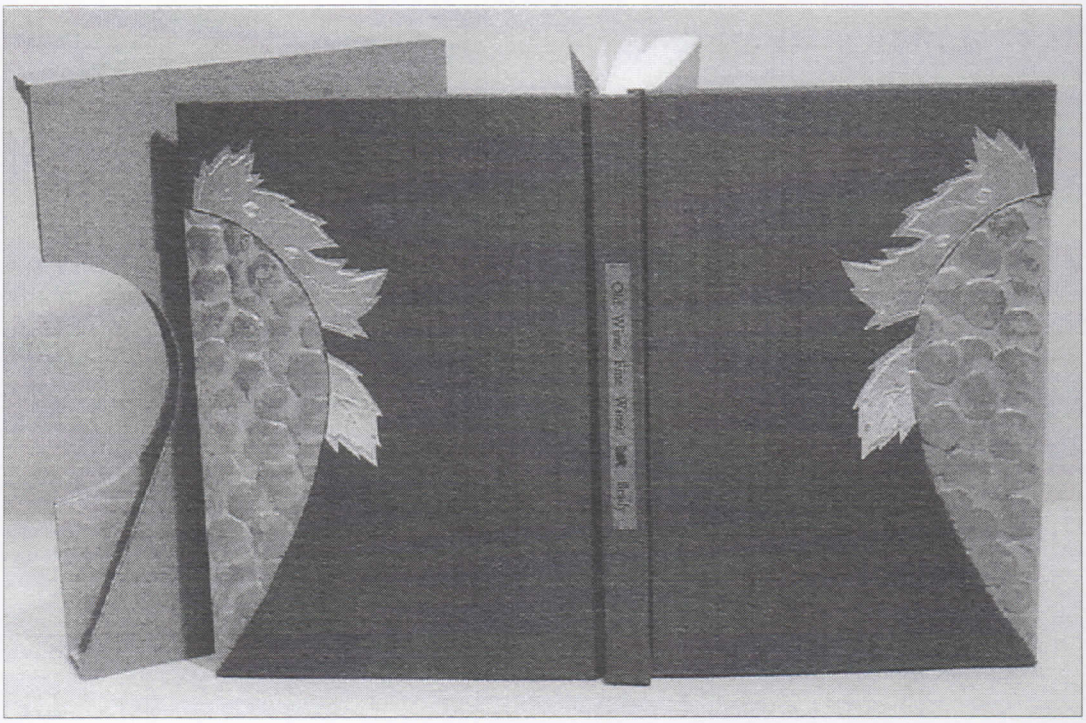
Alas, the work also would have benefitted from a conclusion—it simply stops after briefly describing the current status of each New York wine region. There are good illustrations with each chapter that highlight some the buildings, people, and documents mentioned in the text. The Index is helpful, though some names and terms included in the text were not found in the index. Finally, the "Timeline" and "Surviving Nineteenth-Century Winery Structures" in the Appendices are very welcome additions that contribute to the over-all historical picture.

Richard Figiel is well-suited to author this work. He has a long-time involvement in the wine industry, as both a practitioner and a writer. He is a former vineyard and winery owner, having established Silver Thread Vineyard on Seneca Lake in 1982 and operating it until he sold in 2011. In addition to numerous articles on wine, he is the author of *Culture in a Glass: Reflections on the Rich Heritage of Finger Lakes Wine*, published in 1995. His writing engages the reader and I hope he continues to write. Given the depth of his involvement in the state's wine and grape industry, a memoir would also be very welcome.

This book deserves to be part of personal wine book collections as well as academic and research library collections. It is thoroughly researched, well-written and a very good contribution to the history of wine and grapes in America.

NOTES

1. John Slater has documented that history in two Western New York Heritage articles: "Before There Was Grape Juice," no.3, Fall 2010, p8-17; "Dr. Welch's Unfermented Wine," v.15, no.2, Sum 2012, p18-25.
2. "Record Production for New York Grapes," News Release, NASS, USDA, New York Field Office, 9/16/2014, http://www.nass.usda.gov/Statistics_by_State/New_York/Publications/Fruit_Reports/2014/NYFRUIT2014.pdf



The magical D'Ambrosio binding of *Old Wine, Fine Wine?* by Roy Brady. Book artist D'Ambrosio described the process in his *Memoir of Book Design 1969–2000*: "The binding is the third reason I like this work. While the reader is reading about the making of wine, the reader's hands are clutching a bunch of grapes. The grapes, made of cast paper, are sandwiched between two layers of board ... the leaves are Japanese silver tea-chest paper, the fabric is Italian linen." [See article p.26 this issue]