WAYWARD TENDRILS QUARTERLY

Vol.25 No.2 A WINE BOOK COLLECTOR'S SOCIETY April 2015

THE WINE BOOKS IN JEFFERSON'S LIBRARY

by

Robert W. Hutton ©

[*In special tribute to vintage Tendril Robert (Bob) Hutton who passed away October last year, we are honored to reprint his well-received essay, first published in our April 2001 issue (v.11 #2). Bob, a retired cataloguer for the Library of Congress with a penchant for wine and its literature, also gave us that year a further fascinating look at the great library's books, "The Delta Collection." And, way back in our fledgling days in 1996, we published his paper, "Wine at the Library of Congress."* — Ed.]

THOSE OF YOU WHO ARE WINE LOVERS know about Thomas Jefferson and wine. As a relatively new Virginian, growing and making wine, I feel I am making a small effort in fulfilling his memory. Those of you who are book lovers know about Thomas Jefferson and his library. As a recently retired cataloguer at the Library of Congress, I feel that all of us at the Library of Congress have made great efforts in fulfilling his memory in that direction. Those of you who are Her Britannic Majesty's subjects might not remember the nasty unpleasantness that occurred in Washington, D.C., in 1814, which among other things caused us to repaint the President's Palace in whitewash, and thus bestow its new name, the White House. Shortly after these events, Thomas Jefferson realized that he was about to enter into a win-win situation. He had an unparalleled library. The country needed to replace its library. He needed money.

Thomas Jefferson to Samuel Harrison Smith, September 21, 1814:

"Dear sir: I learn from the newspapers that the vandalism of our enemy has triumphed at Washington over science as well as the arts by the destruction of the public library with the noble edifice in which it was deposited...

"I presume it will be among the early objects of Congress to recommence their collection. This will be difficult while the war continues, and intercourse with Europe is attended with so much risk. You know my collection, its condition and extent. I have been fifty years making it, and have spared no pains, opportunity or expense, to make it what it is. While residing in Paris, I devoted every afternoon I was disengaged, for a summer or two, in examining all the principal bookstores, turning over every book with my own hand, and putting by everything which related to America, and indeed whatever was rare and valuable in every science. Besides this, I had standing orders during the whole time I was in Europe, on its principal book-marts, particularly Amsterdam, Frankfurt, Madrid and London, for such works relating to America as could not be found in Paris. So that, in that department particularly, such a selection was made as probably can never again be effected, because it is hardly probable that the same opportunities, the same time, industry, perseverance and expense, with the same knowledge of the bibliography of the subject,

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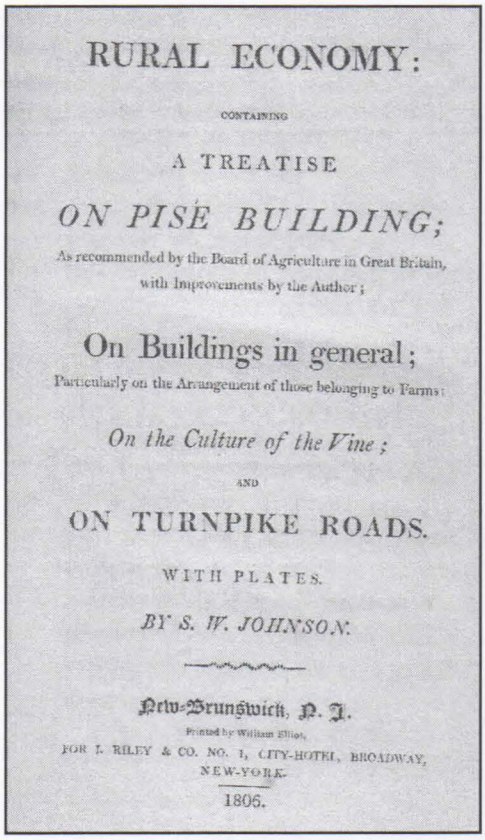
would again happen to be in concurrence. During the same period, and after my return to America, I was led to procure, also, whatever related to the duties of those in the high concerns of the nation. So that the collection, which I suppose is of between nine and ten thousand volumes, while it includes what is chiefly valuable in science and literature generally, extends more particularly to whatever belongs to the American statesman. In the diplomatic and parliamentary branches, it is particularly full. It is long since I have been sensible—it ought not to continue private property, and had provided that at my death, Congress should have the refusal of it at their own price. The loss they have now incurred, makes the present the proper moment for their accommodation, without regard to the small remnant of time and the barren uses of my enjoying it. I ask of your friendship, therefore, to make for me the tender of it to the Library Committee of Congress, not knowing myself of whom the committee consists. I enclose you the catalogue, which will enable them to judge of its contents. Nearly the whole are well bound, an abundance of them elegantly, and of the choicest editions existing..."


RURAL ECONOMY:

CONTAINING

A TREATISE

ON PISÉ BUILDING;

As recommended by the Board of Agriculture in Great Britain, with Improvements by the Author;

On Buildings in general;

Particularly on the Arrangement of those belonging to Farms:

On the Culture of the Vine;

AND

ON TURNPIKE ROADS.

WITH PLATES.

BY S. W. JOHNSON.

New-Brunswick, N. J.

Printed by William Elliot,

FOR I. RILEY & CO. NO. 1, CITY-HOTEL, BROADWAY, NEW-YORK.

1806.

This was written less than a month after British troops had invaded Washington and burned, among other buildings, the Capitol Building, which then housed the Library of Congress. The catalogue which he sent to Mr. Smith in 1815 was arranged according to Jefferson's own catalogue system. Some of the original collection still has the original Jeffersonian cataloguing, and to this day, the Library of Congress requires at least one cataloguer to be cognizant of the Jeffersonian system so that, as needed, it can be converted to the present Library of Congress cataloguing system. The collection, when finally shipped, proved to include 6,487 volumes. Jefferson received $23,950 for his library, at prices of $10 per folio, $6 per quarto, $3 per octavo, and $1 per duodecimo. Such pricing was made easier by the fact that Jefferson had catalogued his books by size: 1 to 16 were duodecimo (12mo), 17 to 101 were octavo (8vo), 102 to 115 were quarto (4to), 116 to 129 were folio; a letter system was used for large books.

Memory ▪ Reason ▪ Imagination

Jefferson based his cataloguing system on the system of Francis Bacon, who had organized all knowledge into the categories of Memory, Reason, and Imagination. Jefferson allocated Memory to History, both Civil and Natural. Reason was allocated to Philosophy, both Moral and Mathematical. Imagination was allocated to Fine Arts. [See rear cover illustration.]

Jefferson's library included a few of the classic books on wine and winemaking, a topic which even now is an unbreakable combination in the subject cataloguing system of the Library of Congress. One may distill many potions besides whisk(e)y; one may brew many other potions besides beer; one cannot wine-make anything else except wine. Jefferson had a number of books on gardening in his library, but as one can find in contemporary gardening books, they rarely give useful information on raising grapes, particularly if one is trying to raise them for wine. Two notable exceptions were John Gardiner and David Hepburn, ***The American Gardener*** (1804, 1st ed.) and Bernard McMahon, ***The American Gardener's Calendar*** (1806, 1st ed.). Both contain ample directions for grape growing and winemaking—and, along with Samuel Deane's 1790 ***New-England Farmer***, were the earliest U.S. books on horticulture. Another related book in his library, though not often classified a "wine" book, is Stephen Johnson's ***Rural Economy*** (1806), which includes a 42-page chapter "On the Culture of the Vine."

Agriculture

"...agriculture, the employment of our first parents in Eden, the happiest we can follow, and the most important to our country."

– T. JEFFERSON, 1817

Under Division I: History - Natural - Physics, we find Chapter 7: Agriculture. Books on wine, as catalogued by Jefferson, are as follows:

Cato, Varro, Columella, et Palladius De Re Rustica.
8vo.
SCRIPTORES REI RUSTICAE.

Rei rusticæ avctores latini veteres, M. Cato, M. Varro, L. Columella, Palladius: priores tres, e vetustiss. editionibus; quartus, e veteribus membranis aliquammultis in locis emendatiores: cum tribus indicibus, capitum, auctorum & rerum ac verborum memorabilium. Criticorum & expositorum in eosdem atque Geoponicos Græcos notationes seorsum

dabuntur ... [Heidelbergæ:] ex Hier. Commelini typographio, 1595.

This book is a compilation of the works of classical Roman authors, still in print as parts of the Loeb Classical Library, which is in both English and Latin. These works cover all aspects of agriculture, with much attention paid to viticulture and winemaking as it was practiced in Roman times. A number of their ideas are pertinent even now. Grapevines and yeasts have not changed that much.

Oeconomie rurale de Saboureux. 6 vols. 8vo. [***Cato, Varro, Colum., Pallad., et Vegetius.***]

SABOUREUX DE LA BONNETRIE, CHARLES FRANÇOIS.

Traduction d'Anciens ouvrages Latins relatifs à l'Agriculture et à la Médécine Vétérinaire, avec des Notes: Par M. Saboureux de la Bonnetrie...Tome Premier [–Tome Sixieme]... Paris: Chez P. Fr. Didot, [de l'Imprimerie de P. Al. Le Prieur, –de J. G. Clousier]. M.DCC.LXXI.–M.DCC.LXXV. [1771–1775]

This work is a French translation of Cato, Varro, et al., by Charles François Saboureux de la Bonnetrie, 1725–1781, a French lawyer and scientist.

L'Agricoltore del Trinci. 2 vols. 12mo.

TRINCI, COSIMO.

L'Agricoltore Sperimentato. Ovvero Regole generali sopra l'agricoltura ... Venezia, 1796.

Trinci's work, described by Jefferson as "the best book on the agriculture of Italy," contains a substantial section on grapes, including *Trattato sopra la coltivazione della vite*, descrito da M. Bidet. Jefferson's copy was sent to him in 1804 by Thomas Appleton, U. S. Consul at Leghorn (Livorno).

TRATTATO

SOPRA LA COLTIVAZIONE DELLA VITE.

PARTE PRIMA.

LA Coltivazione delle Viti conſiſte nel piantarle, nel potarle, nel lavorarle, nel propagginarle, nell' innestarle, nel concimarle, nel legarle, nel succiderle, e nel dar loro tanta terra, e tanto ſtabbio, quanto biſogna per ingraſſarle, e nel diſcacciarne gl' inſetti.

Se utile è al Proprietario l'avere un Vignajuolo eſperto in tutte le parti della coltivazione della Vigna; minor certamente non è quello d'avere da per ſe ſteſſo la cognizione di tutte queſte coſe, affine di dirigere le operazioni di lui, e non reſtare ingannato.

From TRINICI's 18th century *L'AGRICOLTORE*. Jefferson considered this work by the esteemed agronomist to be "the best book on the agriculture of Italy."

Husbandry of the Antients by Dickson. 2 v. 8vo.

DICKSON, ADAM.

The Husbandry of the Ancients. In two vols. By Adam Dickson ... Edinburgh: Printed for J. Dickson, and W. Creech; London: G. Robinson and T. Cadell, 1788.

"A judicious compilation from the Roman writers in English" by Adam Dickson, 1721–1776, a Scottish minister, writer on agriculture, and a practical farmer.

Tracts in Agriculture. 8vo. *To wit, Fabbroni, Parmentier, Maupin.*

MAUPIN, FRANÇOIS.

L'Art de la vigne, contenant une nouvelle méthode économique de cultiver la vigne, avec les expériences que en ont été faites. Par M. Maupin ... Paris, 1779.

Four pamphlets bound together in one volume. Maupin, a major writer on 18th century agriculture and one time *valet-de-chambre* to Queen Marie Leszcinska, sent several of his tracts on the cultivation of the vine to Jefferson, with a view to establishing the industry in the United States.

Maupin sur la vigne. 8vo.

MAUPIN, FRANÇOIS.

Nouvelle méthode non encore publiée pour planter et cultiver la vigne à beaucoup moins de frais...joints à la Théorie ou leçon sur le temps le plus convenable de couper la vendange ... par M. Maupin. Paris: Musier, 1782.

Traité de la vigne de Bidet & Duhamel. 2 v. 12mo.

BIDET, NICHOLAS.

Traité sur le Nature et sur la Culture de la Vigne; sur le Vin, la Façon de le Faire, et la Manière de le bien gouverner. A l'usage des différens Vignobles du Royaume de France. Seconde Édition. Augmentée & corigée, par M. Bidet ... et revue par M. du Hamel du Monceau ... Avec Figures. Tome Premier [–Second]. Paris: Chez Savoye, 1759.

Nicolas Bidet, 1709–1782, was a French agriculturist. Henri Louis Duhamel du Monceau, 1700–1782, was a French botanist and engineer.

Traite sur la vigne, par Chaptal, Rozier, Parmentier et Dussieux. 2 vols. 8vo.

CHAPTAL, ET AL.

Traité théorique et pratique sur la Culture de la Vigne, avec l'Art de Faire le Vin, les Eaux-de-Vie, Esprit de Vin, Vinaigres simples et composés; par le Cen. Chaptal ... M. l'Abbé Rozier ... les citoyens Parmentier ... et Dussieux... Ouvrage dans lequel se trouvent les meilleures méthodes pour faire, gouverner, les perfectionner les Vins, Eaux-de-Vie, et Vinaigres. Avec XXI planches représentant les diverses espèces de Vignes; les Machines et Instrumens

servant à la fabrication des Vins et Eaux-de-Vie. Seconde édition. Tome Premier [–Second]. Paris: Chez Delalain fils, de l'Imprimerie de Marchant, An X–1801.

This work by Chaptal et al is the classic practical work for viticulture and winemaking as practiced in France (and Europe) at the beginning of the 19th century. It was the Amerine and Winkler for its time, for those seriously interested in vines and wines. According to Jefferson, Chaptal's book was "the best ever published on the vine, & on wines." Recently [2001], several antiquarian book sellers have included editions of Chaptal et al in their catalogues, at prices ranging from $600 to $2250. Jefferson purchased his copy from bookseller Reibelt in 1805 for $2.50, and immediately sent it to John March for binding at a cost of $1 per volume.

From CHAPTAL, *Traite sur le Vigne*, "the best ever published on the vine & on wines." [Jefferson] Tome I: Plate XII. Le Corinthe Blanc.

Jean Antoine Claude Chaptal, comte de Chanteloup, 1756–1832, the author of volume two, served as Napoleon's Minister of the Interior. A chemist, instructor of chemistry at Montpellier, he was in charge of establishing chemical industries, and among many other things introduced the metric system of measurements. During the Napoleonic era, in an effort to reduce dependency on sugar imports from overseas colonies, blockaded by the British navy, extraction of sugar from sugar beets was developed, and the avaliability of relatively inexpensive sugar allowed its use to fortify grapes with a low sugar content. Such a practice, called Chaptalization, was developed by M. Chaptal. Antoine Auguste Parmentier, 1737–1813. French chemist and agriculturist. François Rozier, 1734–1793. French agriculturist and author, killed while sleeping, by a bomb explosion. Louis d'Ussieux, 1744–1805. French author.

Millar's [sic] ***gardener's dictionary.*** Fol.

MILLER, PHILIP.

The Gardeners Dictionary: containing the best and newest methods of cultivating and improving the kitchen, fruit, flower garden, and nursery; as also for performing the practical parts of agriculture: including the management of vineyards, with the methods of making and preserving wine, according to the present practice of the most skilful vignerons in the several wine countries in Europe ... The eighth edition, revised...and embellished with several copper-plates, which were not in some former editions. London: Printed for the Author, and sold by John and Francis Rivington [and others], 1768.

Miller, 1691–1771, was an English gardener and botanist. Included in this work are English translations of Claude Arnoux's *Dissertation sur la Situation de Bourgogne* (1728) and Jacques Boullay's *Manière de Bien Cultiver la Vigne...dans le Vignoble d'Orléans* (1723), with two full-page plates showing wine presses. Jefferson made constant use of Miller's *Dictionary*, and while in Paris, he bought a copy of the French-language edition, *Dictionnaire des Jardiniers de Millar* (1785), translated by Laurent de Chazelles, French horticulturist.

Technical Arts

Under Division I: History - Natural - Occupations of Man, we find Chapter 15: Technical Arts. Here, under WINE, the following books are listed:

Art de faire le vin par Cossigny. 8vo.

CHARPENTIER DE COSSIGNY, JOSEPH FRANÇOIS.

Observations sur "L'art de faire le vin" par Mr. J. A. Chaptal ... Par J. F. Charpentier Cossigny. Paris: Imprimerie de Gagnard, 1807.

Joseph Francois Charpentier de Cossigny, 1730–1809, a French naturalist, was *capitaine-ingénieur du roi.* Jefferson received this book from the author in 1808 and had it bound by Joseph Milligan, Georgetown, at a cost of 50 cents.

Fabbroni dell' arte di fare il vino. 12mo.

FABBRONI, ADAMO.

Dell' Arte di fare il vino, ragionamento di Adamo Fabbroni. Firenze, 1787. First edition.

A gift from the author, sent via his brother Giovanni. Jefferson replied upon receiving the book: "... be so good also to convey to your brother my acknowledgments for the present of his book on the subject of wine, a subject interesting to me, and which had not before been philosophically treated ..."

Art de faire le vin par Maupin. 12 mo.

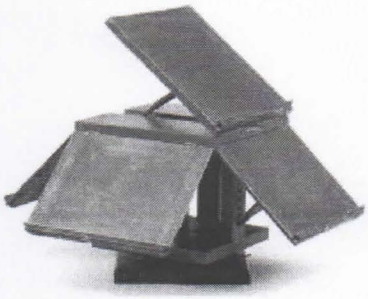
Tracts in the arts. [including:] ***Eclaircissements concernant la vigne, les vins etc. par Maupin.*** 4to.

MAUPIN.

*Supplément nécessaire à la science des académies ...ou nouvelle demonstration...de mes principales découvertes concernant la vigne, les vins, les cidres, les terres, les grains,...*par M. Maupin. Paris: Musier, 1784.

Five tracts bound together in one volume for Jefferson by John March in August 1805. The cataloguing data does not make clear which of Maupin's numerous pamphlets on Wine this is, but it is most likely the above title.

Jefferson was involved in compiling a library covering all of human knowledge, a rather difficult project for someone simply setting up his own reference collection, let alone a local or national library. That he had done so was a salvation to our new government which had just lost its starting library in the conflagaration of 1814. Here was a ready made collection that enabled the refoundation of one of the greatest libraries in the world. And he didn't ignore the best books on wine and winemaking that he could find at the time!



Jefferson's five-sided walnut book stand, ca.1810, at Monticello.

INFORMATION: JEFFERSON LIBRARY

The two major sources of information on the Jefferson library are:

Catalogue of the Library of Thomas Jefferson. Compiled with annotations by E. Millicent Sowerby. 5 vols., 29 *cm.* Washington, DC: Library of Congress, 1952–1959. Reprinted by the Thomas Jefferson Memorial Foundation, Inc. Charlottesville: University Press of Virginia, 1983.

Thomas Jefferson's Library. A Catalog with Entries in His Own Order. Edited by James Gilreath, Library of Congress, and Douglas L. Wilson, Knox College. Washington, DC: Library of Congress, 1989. 149 pp., 23 *cm.*

RECOMMENDED COMPANION READING:

Silver, Joel. "Thomas Jefferson as a Book Collector." American Bookman's Weekly, Sept. 15, 1997. pp.586-594. (Silver's in-depth article cites numerous published writings on Jefferson and his library.)

Gabler, James. *Passions. The Wines and Travels of Thomas Jefferson.* Baltimore: Bacchus Press, 1995.

Lawrence, R. de Treville (Ed.) *Jefferson and Wine.* The Plains, VA: Vinifera Wine Growers Assn., 1976.

Christian Brothers Wine Museum of San Francisco. *Thomas Jefferson and Wine in Early America.* [Illustrated catalog for] A Special Bicentennial Exhibition, 1976.

WINE TALES

by

Warren Johnson

[*Tendril Warren Johnson enjoys the world of wine fiction and takes special pleasure in snooping-out new & old titles for his ongoing database of over 500 listings. His invitation to join him at his wine literature blog*–www.winelit.net–*is always open.* — Ed.]

A CAPER & A CHEESE SHOP

The Vintage Caper by Peter Mayle. New York: Knopf, 2009. 223 pages.

WHAT A SHOCK! This mystery by Peter Mayle opens in Los Angeles. Mayle's writing is always centered in France. Why is he suddenly writing about Los Angeles?

Danny Roth, an arrogant, self-seeking wine collector, proudly displays his abundant wine cellar in an article in the Los Angeles Times. He estimates his collection has a value of three million dollars. The article draws a lot of attention, especially from underworld figures. While Roth is visiting Aspen at another of his homes, an ambulance arrives at his Beverly Hills home, summoned by the caretaker. The caretaker is carted away, along with the best French wines in the collection.

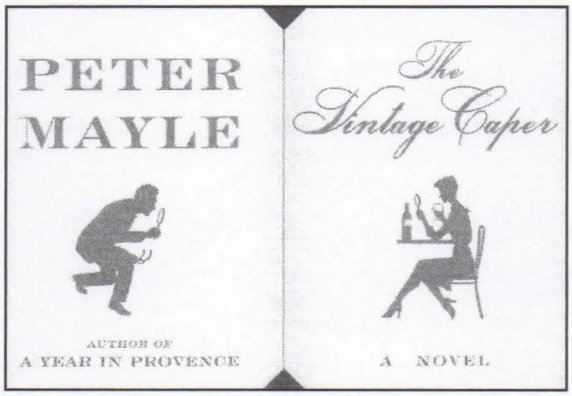
Roth's insurance company immediately goes on the offensive and hires Sam Levitt to find the wine.

Levitt's CV, if he had one, would be quite brief; he would not want his shady past to be known. He combs all of California and the major American auction houses with no luck. One of his leads informs him that the article also appeared in the International Herald Tribune. A light clicks. Perhaps this wasn't an American heist at all. Who would want French wines but the French? Mayle comes through as expected; the remainder of the story is set in France.

With a police connection, Sam Levitt finds the flight record of a private jet leaving California near the date of the heist. He is able to track the airplane to a wine collector in Marseilles. Roth's impressive wine collection doesn't even hold a candle to Francis Reboul's—his collection is housed in a cellar so large the cellar master must use a small bicycle to get from one end to the other. The wines are all laid out by label along avenues designed like a French city. So, Sam takes off for France.

At the insurance company's Paris office, Sam hooks up with a beautiful young woman, who grew up in Bordeaux. She has a shady cousin who is a journalist in Marseilles. They team up and concoct the idea of publishing a glossy pictorial book of the best wine cellars in the world. This gives them entrée to the Reboul cellar where they find the missing wine. The challenge now is how to get it out of there and back to its legitimate owner. The book ends with a most interesting twist, a twist you are not likely to encounter in other mystery novels.

Peter Mayle, as he has shown in his other works set in Provence, does not disappoint with his excellent writing about French wines and gastronomic pleasures. *The Vintage Caper* gives us the best of the wines, châteaux, restaurants and culinary delights that France has to offer. It might be thought of as a subgenera reference work. Best of all, this is the first of a growing series of Sam Levitt books set in France. If these are as well-written as the first, we have a delicious series to savor. I highly recommend Peter Mayle and his *Vintage Caper.*



Days of Wine and Roquefort by Avery Aames. New York: Berkley, 2014. 320 pages.

If you care as much about your cheese as you do about your wine, this combination will be a tasty read for you. *Days of Wine and Roquefort* is the fifth book in the Cheese Shop Mystery series, though wine is an equal partner in this volume. Both wines and cheeses are scrumptiously described.

Charlotte Bessett, the cheese shop owner in a small Ohio town, is also a would-be crime detective. While her cousin and his children, as well as her fiancé, are away, Charlotte undertakes the refurbishing of an old desk. Noelle Adams, temporarily staying with her, offers her help. Cousin Matthew, business executive at the local Shelton Nelson Winery, has brought Noelle on staff as sommelier, a position she previously held in famous restaurants in Cleveland, Chicago and New York.

Noelle, though sparkling on the outside, seems to be bothered on the inside by something or someone. What is she hiding? Before Charlotte can get to know her, Noelle is murdered. The suspects loom large. There is her hotheaded former partner, the owners of the winery, the winery's manager and a wily reporter. Noelle utters some last words when Charlotte finds her on the garage floor in front of the desk they had been working on, but the words make no sense.

Enter the local police chief to head up the investigation. He has had experience in similar cases with Charlotte at his heels, so it becomes a competition of detectives to find the killer.

Throughout the book, the descriptions of wines, cheeses, decors, and clothing rival those found in many glossy magazines. They are too often and too over the top. Still, they have an educational value. Appended to the story are the many recipes mentioned throughout the book. The writing is like a mild cheese or a bland wine. If you like either, you will like this book.

The Winemaker Detective Series by Jean-Pierre Alaux and Noël Balen.

In our January column, I introduced you to the Winemaker Detective Series, the award-winning books and television series popular in Europe. There, I briefly reviewed the first four books in the series. Another four books (at least) are being published this year:

#5. *Cognac Conspiracies* (February)
#6. *Mayhem in Margaux* (May)
#7. *Flambé in Armagnac* (August)
#8. *Montmartre Mysteries* (September).

With at least 20 titles in the series, we have more to anticipate. ▪

NEWS & NOTES

A TENDRIL THOUGHT

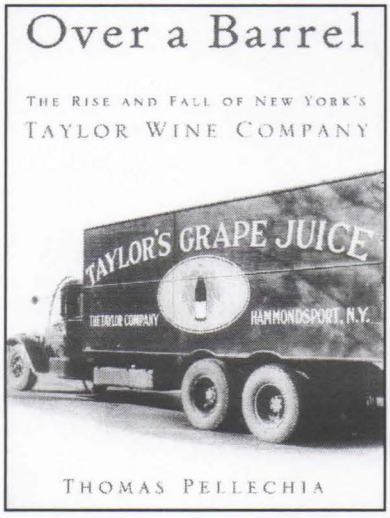
Love everything that is old: Old Friends – Old Times – Old Books – Old Wine.

THANK YOU!

Since the announcement of WT retirement coming at the close of 2015, your editor is humbled by the outpouring of letters from the membership. Notes have accompanied renewal payments, hoping this will "not be the final year of the Wayward Tendrils." It is a gracious, warming wish. But, in all likelihood, we are enjoying the last year of our quarter of a century together. We will wish for it to be a sparkling best-seller!

JUST RELEASED:

Over a Barrel. The Rise and Fall of New York's Taylor Wine Company by Tendril **Thomas Pellechia** (Albany: State University of New York Press / Excelsior Editions, 2015) 244 pp. Thomas Pellechia, who lives in the Fingers Lakes of New York, has written several wine titles of note, including *Timeless Bounty: Food & Wine in New York's Finger Lakes* (2014), *Wine: The 8,000-Year-Old Story of the Wine Trade* (2006), *Garlic, Wine and Olive Oil: Historical Anecdotes and Recipes* (2010). His latest, *Over a Barrel*, concerns the family-owned Taylor Wine Co., one of the most important wineries in the Northeast for nearly a century. This well-researched book is a fascinating story of the company's historic rise and fall. Pellechia has delved into the archives, and interviewed many of the principal players of this once-dynamic Finger Lakes wine producer. It is a telling tale. Well-illustrated, with references and an index.



COLLECTED BOOKISH NOTES

"In the adoption of book collecting as an avocation, I have no defense to make and no apology to offer. I recommend this intensely interesting pursuit to all who harbour the slightest inkling that it might prove pleasurable." — J. K. Lilly, Jr. (1893–1966)

"Behind all the paraphernalia of bibliography, behind the bookshops, auctions, exhibitions, catalogues, collections and research which define the collector's efforts, is the single fact of the love of books."

— A. J. A. Symons (1900–1941)

See also three Tendril-member thoughts on Collecting Wine Books this issue (pp.12–14), written by Valmai Hankel, Mike McKirdy, and Christopher Fielden. We cordially invite more such stories from all members for our two upcoming issues!

IF YOU MISSED THE FIRST OFFERING...

There are still copies available of the two recently published, popular mini-books, ***Wine. On Noble Drink: Wine, Champagne & Cognac*** and its worthy companion, ***In Vino Veritas: Bookplates on Wine***. Joyfully printed and bound in full color, with a price tag of only $20 each, they are perfect gifts for yourself and your wine and book friends. Please log-in to nomispress.com to order.

2015 WT MEMBERSHIP ROSTER

Enclosed with this issue of our Quarterly is the updated Membership Roster, sent annually in April. As we bring our 25-year-in-print run to a close at the end of the year, this will be our final roster...keep it handy for future use in contacting one another about wine-book matters.

OLD FRIENDS

by

Gail Unzelman

A couple of old, somewhat forgotten, friends reappeared recently. In their dark green coverings, with a touch of gilt on the spines, they wouldn't attract much attention. The books, knowing they are not among the more celebrated wine titles, have rested harmlessly in the bookcase, awaiting their turn to offer enjoyment.

Frederic Swartwout Cozzens (1818–1869) is the distinguished author of these two entertaining titles: ***The Sayings of Dr. Bushwhacker, and Other Learned Men*** (NY: A. Simpson & Co, 1867, 213pp) and ***Sayings, Wise and Otherwise, by the Author of Sparrowgrass Papers, etc.*** *With a Brief Autobiographical Sketch, and an Introductory Note by Donald G. Mitchell* (NY: American Book Exchange, 1880, 265pp).

Cozzens is celebrated as one of America's first humorists. A leading New York wine merchant, he created America's first wine newsletter. We are informed of this in the article, "Notes on Newsletters," by 'Philephemera' [Thomas Pinney] in our January 1997 (v.7#1) WT issue:

> The earliest surviving wine newsletter that I know of was put out by the New York wine merchant and writer Frederic Cozzens from 1854 to 1861, under the simple title of Cozzens' Wine Press ("Wine Press," for obvious and irresistible reasons, is far and away the leading title-phrase in the literature of wine). Fellow Tendril Roy Brady, whose collecting triumphs are legendary, succeeded in acquiring a file of this newsletter, which can now be studied in the library at the University of California, Fresno, along with many other of Brady's splendid trophies. The Wine Press conforms precisely to my definition of the newsletter: it lists wines for sale by Cozzens at his New York store, but the main object is entertainment and instruction. It is filled with comic sketches (Cozzens published at least two collections of comic writings: The *Sparrowgrass Papers*, 1856, and *The Sayings of Dr. Bushwhacker*, 1867), articles on the lore of wine, and, to Cozzens' great credit, information about the wines of the then-struggling, infant American wine industry. Cozzens took a patriotic interest in native wines, and did what he could to promote them, including not just the relatively-familiar Catawba of Nicholas Longworth from Cincinnati but wines from Kentucky, Virginia, New York, and North Carolina as well.

FREDERIC S. COZZENS [1818–1869]

Notes on the Cozzens Books by Learned Men

The *Sayings of Dr. Bushwhacker, and Other Learned Men* (1867), Cozzens' earlier work here, is noted in James Gabler's *Wine Into Words* (2nd ed): "Most of the articles are from the author's monthly Cozzens' Wine Press and cover a wide range of topics, including whether Champagne was known to the Ancients, the Queen's English, &c."

Sayings, Wise and Otherwise..., a second collection of Cozzens' writings (some repeated), is described by Gabler, p.98: This is a collection of his essays on various topics, including wine and dining. [Published posthumously], the 1880 imprint carries an 1870 copyright. In the Preface, Cozzens recalls, "At the age of twenty-one I went into the grocery and wine business in Vesey Street ... I was the first one to introduce native wines in New York for sale. They were Longworth wines."

Tendril Eberhard Buehler, collector and cataloguer of a magnificent library (Wine & Gastronomy, Cat. C, 1997, p.43-44) gives us a further peek at *Sayings, Wise and Otherwise:* "About half of this book is about wine—most of it humorous, sort of. One piece is about wine and famous writers, another about whether Champagne was known to the Ancients, and so on. It is evident that Cozzens had travelled widely in Europe and that he had a sound knowledge of its wines. Other subjects include tea, chocolate, Dainty Hints for Epicurean Smokers, the Noses of Eminent Men, German Wines—a Wine Cellar, The First Oyster Eater, and Queen Victoria's English." Buehler quotes from the entry on Cozzens in a biographical dictionary: "His humor was widely copied and even imitated, but his popularity did not survive his century; and his unsatirical pleasantries have passed with the trivial incidents upon which they were expended."

We look forward to another visit from Cozzens' pleasantries. ▪

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.
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VINEYARDS, VINTAGE PORT, GRAND CRUS

by

Christopher Fielden

[*Our UK Tendrils correspondent, seasoned wine book collector and four-decade-plus member of the wine trade, shares the rewards of his veteran eye in scouting-out wine books. Saluté!* — Ed.]

An Unlikely Vineyard by Deirdre Heekin. White River Junction, VT: Chelsea Green Publishing, 2014. 372 pp. $35.

HERE IS NOTHING NEW about writing books about the establishment of 'unlikely' vineyards. In 1969, wine merchant Major Alan Rook wrote *The Diary of an English Vineyard* about his attempts to produce 'Lincoln Imperial Wine' on a site some five degrees farther north than the subject of this book. Fifteen years later, artist Mark Miller wrote *Wine, a Gentleman's Game*, telling of his establishment of Benmarl Vineyards in the Hudson Valley. Now it is the turn of restaurateur Deirdre Heekin to tell her story of planting vines and making wine in Vermont.

First of all it must be said that this is a beautiful book, written by a real enthusiast, lavishly illustrated with colourful photographs. Secondly, this is a book about a lifestyle. Seduced by what she found in Italy, she came back to Woodstock in Vermont to open an *osteria*, offering dishes based largely on the produce of her farm. From there, it seemed but a short step to establishing her own vineyard.

Thirdly it is a most informative book, for it goes into detail about the difficulties involved in growing grapes in such a climatically challenged state as Vermont. Having taken the decision to have nothing but biodynamic production, the author went to Burgundy to study. On her return, she had to find grape varieties that would support the rigours of the winter. Here I was introduced to names that I had never before come across: the Petite Pearl, La Crescent, the Marquette, and the St. Croix (though they all feature in Jancis Robinson et al *Wine Grapes*). Experiments were also made by letting vines grow 'promiscuously'–growing up trees, rather than on trellising.

This book goes far beyond the world of wine. Indeed, my wife described it as a bedside book that can be dipped into to learn about foraging for foods in the fields and woods, how to prune roses, make biodynamic infusions, establish an apiary, how to dowse, or establish a winter garden.

Most of us may never get beyond dreaming about creating our own vineyard, but all of us have much to learn from this book. This is the first time I think I have ever used the word idyll, but that is what this book portrays.

Richard Mayson's Guide to Vintage Port by Richard Mayson. Oxford: Infinite Ideas, 2014, 159 pp, £20.

Richard Mayson will need no introduction to subscribers to The Port Lovers Library [see last issue] as he is now the leading authority writing on Port wine. This book describes itself as 'a directory supplement' to his book *Port and the Douro*, which first appeared as a Faber & Faber book in 1999. In a handy pocket book format, this is an invaluable reference book. Firstly, it classifies, with a five-star rating, the vintages declared from 2013 to 1844, the oldest one he has ever tasted. He also highlights what he considers to be the outstanding wines of the vintage.

In the second part of the book, he gives profiles of all the different Port wine shippers and the full range of wines they produce. This is particularly useful, for since 1986, individual growers up the Douro have been able to sell wines under their own label, rather than through one of the big houses in Vila Nova da Gaia. Whilst they account for no more that 1% of the Port wine trade, they are largely little-known names and it is useful to have background information about them. In addition, there are a number of names such as Delaforce and Burmester where ownership has changed more than once in the past few years. This book enables us to trace them and their wines.

As someone who knows little about the wines of the Douro, I find this a useful work to have on my shelves for quick reference. One small criticism, it would benefit from an index.

The Original Grand Crus of Burgundy by Charles Curtis MW. New York: WineAlpha, 2014. 280 pp. $19.99.

This book is a labour of love by the author, who used to be the head of Christie's wine department in New York. It also is an invaluable work of reference for anyone who is interested in the history of the wines of Burgundy, for, together in one volume, are presented the appreciations of the many vineyards of the Côte d'Or by various writers from Claude Arnoux in 1728 up to Camille Rodier in 1920.

The fact that so much historical information is available in English in one place for the first time is a great boon to the Burgundophile. Mr. Curtis says that in order to achieve this, he is the first to translate these works into English. Yet, he is not. Arnoux's work appeared in English within twenty years of its first publication in French, in Miller's *Gardener's Dictionary* in 1748 and again, this time without attribution, in Shannon's *Practical Treatise on Brewing, Distilling and Rectification* in 1805.

There is a great deal about this book which gives me cause for concern. Firstly the title: the author accepts the rating grand cru did not appear in Burgundy until the 1930s and is not used by any of the authors he quotes. Yet, if he is using the current French classification, it should read Grands Crus. The alternative is that he is intending to use the English word grand and the French word crus – this would appear to be a bizarre combination.

Again let us look at another writer, Jullien. Mr. Curtis says that he was born in "the Burgundian village of Chalons-sur-Saone." Firstly, the place is spelt Chalon-sur-Saone, without an 's'. (Indeed, it is spelt correctly on the following page.) Secondly, the town can scarcely be described as a "village"; it was the capital of the Aedui tribe in pre-Roman times, it was a base for the Roman army under the Emperor Constantius and has had a cathedral since the sixth century. Later he says that Jullien "travelled the world" to gain information for his books. There is no evidence that he voyaged any farther than Europe and the Near East, even though he writes about wines from as far away as Japan and South America.

The author says that "The first wines of Burgundy to be widely known were those of Dijon and Beaune." On the contrary, the first wines of Burgundy to be widely known were those of what is now the Yonne department, which, because they could be shipped down that river and the Seine, were the main wines on the Parisian market, They were described generically as Bourgogne. Distribution of the wines of the Côte d'Or, was mainly towards the Mediterranean, driven largely by the influence of their monastic producers and ease of delivery down the Rhône and its tributaries.

I also feel that there is a certain degree of naivety in the statement "This (the AOC system) was put into place in the 1930's as a reaction against fraud and deception in the wine trade, and it has been enormously successful." Having lived, and worked, in the wine-trade in Burgundy, my clear impression is that the whole system was created to benefit the producers by creating such a multiplicity of appellations—something over 700 if you accept that each premier cru is an individual appellation—that control became almost impossible. Evidence of this is that the authorities for many years had to accept the tunnel system, which meant that they had to accept as long as the same quantity of each appellation came out of a cellar as went into it, they did not ask what happened whilst it was in the cellar. This excess of appellations also made for a rarity factor for each wine, allowing a premium to be added to the price.

This is a most useful book for source material, but I would beware of many of the author's conclusions. However, given its very reasonable cover price, it represents an excellent buy. ▪

WINES OF WALLA WALLA VALLEY

A Review by *Will Brown*

[*For a good number of years, Will Brown–retired physician turned winemaker in southern Oregon–has been our intrepid reporter of Northwest wines and their literature. In our final issue in October, he will provide an overview of "Northwest wine history in its books."* — Ed.]

Wines of Walla Walla Valley: A Deep-Rooted History by Catie McIntyre Walker. Charleston, SC: History Press, 2014. 143 pp. Paperback.

TO MY KNOWLEDGE THIS BOOK is the first to be written about the history of Washington state's Walla Walla wine district. Author Catie Walker is a native of Walla Walla, a graduate of the Institute for Enology & Viticulture of the Walla Walla Community College, and a blogger about the wines of the valley. She is also known as the Wild Walla Walla Wine Woman (5W), while an internet search revealed a wine shop in Walla Walla city bearing this same name.

The title reveals that this is a history of wine in a region that has grown from obscurity to world fame in the short span of four decades. It is a small paperback book, numbering only 143 pages, which includes a foreword by the founder of the Institute of Enology & Viticulture, Dr. Myles Anderson, a number of color and historic photographs, a bunch of recipes from local sources, a short bibliography, and an index.

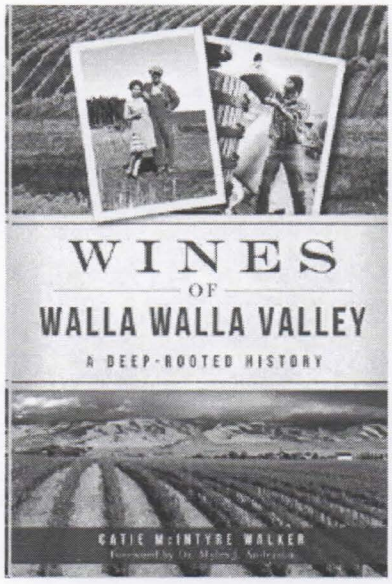
The format of the book is that of a narrative history from the earliest sources to the present, accomplished in seven chapters. The first describes the geological and climatological factors forming an area of valleys, rivers and streams, and soils which contributed to the suitability of the region for the planting of vineyards and making wine. The climate consists of hot summer days with cool nights, about 20" of rainfall per year requiring irrigation, and due to its northern latitude, it has two extra daily growing season hours of sunshine compared to California north coast regions. The annual heat summation is about 3300 degree-days which places it squarely in Region III on the Davis Scale.[1] Historically this has been an area of wheat growing, onions and tree fruits in addition to the vine.

In the third chapter the author notes that the area experienced an influx of immigrants from Europe, predominately Italy, in the late 19th century. Like most Europeans from grape growing regions, the planting of small vineyards and the making of wine for family consumption was a way of life. Italian

immigrant Frank Orselli, however, planted a plot of vines in 1857 and subsequently sold wine from his bakery in Walla Walla city. The predominant grape cultivated in that era was the Black Prince, which is the Cinsault, a *vinifera* species.

During Prohibition grapes were sold for legal family winemaking up to two hundred gallons per year. Following Repeal, the first significant attempt at commercial winemaking was the Blue Mountain Winery, founded in 1950; but the winery closed in 1956 after a severe killing frost—a problem in Washington viticulture.

The modern era of grape growing and winemaking began when Gary Figgins planted his Leonetti Vineyard. His first release of Cabernet Sauvignon in 1977 met with critical acclaim, and his wines continue to be favorites. Leonetti was followed in the early eighties by Woodward Canyon and L'Ecole 41, both still active, and by the late eighties the numbers began to increase geometrically. I last visited the area in 2001 when there were 28 wineries, but by 2014 the number has risen to 140 bonded wineries and is still growing. The wineries are mainly known for Bordeaux varieties and their blends, and for Syrah. White wines are not much in evidence. Perhaps some enterprising vigneron will plant Black Prince-Cinsault completing the cycle.



Chapter six defines the "return of the French." Among others, Gilles Nicault has become the Director of Wine Making at Long Shadows, a winery concept of Alan Shoup where wines are made in consultation with a group of internationally known winemakers. French winemaker Christophe Baron discovered the stony soil of an old riverbed on the Oregon side and founded Cayuse Vineyards to exploit this premium site, similar to that of Châteauneuf du Pape in the Rhône Valley.

One of the premier properties in the Walla Walla AVA has been the Seven Hills Vineyard planted in 1980 on the Oregon side of the valley near Milton Freewater. In 1997 Norman McKibben, Gary Figgins, Marty Clubb of L'Ecole 41 and investor Bob Ruper bought and expanded this vineyard to 200 acres. The SeVein Project begun by the same group has purchased 2700 acres near Seven Hills Vineyard and is developing the property for grape growing and winemaking.

In February 2015 a new AVA in the south valley was approved. "The Rocks of Milton Freewater" is entirely within Umatilla County Oregon and the Walla Walla AVA.[2] Three of nineteen current producers in the designated area have wineries.

On balance I liked this little book because it is a step in the right direction of developing histories for smaller wine districts within states or large AVAs. I have several reservations however. First, no good map of the district is provided; the only map is a small historic one, which does not suit contemporary needs. Secondly, I did not particularly like the inclusion of recipes in a wine history, but if left out the book would have been considerably shorter. Lastly, although the author did a good job in researching historical material for the book, there is little or no analysis of why and how Walla Walla became so well-known in the world of wine in such a short time.

Having watched the Walla Walla phenomenon for several decades, I have formed several opinions on the future of this district.

Development of the SeVein project followed by the approval of the "Rocks" AVA has the potential to turn the Walla Walla district upside down. Whereas the district geographically is 69% in the state of Washington and 31% in Oregon (p.121), the addition of this large acreage in Oregon reverses the ratio of vineyard acreage to 82% OR /18% WA.[3]

It seems that in the future, producers with both vineyards and wineries in "The Rocks" AVA will have to declare their Oregon origin if they want to use this designation. Up to date, Walla Walla vintners have resisted using an Oregon appellation even when 100% of the grapes were grown in Oregon. Instead they have used the Walla Walla Valley designation rather than admit that they are Oregon wines. I further believe that this area will continue to grow in importance and volume because few winegrowing districts in the U.S. are blessed with this remarkable combination of suitable climate and rare terroir.

Walker's book is aimed at a general audience appreciative of good wine but will appeal to wine insiders as well. Consumers looking to buy Walla Walla wines may be disappointed because the wines are not widely distributed and the best are wait-listed. The book is available from Amazon at $15.99.

NOTES

1. http://en.wikipedia.org/wiki/Winkler_scale
2. https://www.federalregister.gov/articles/2015/02/09/2015-02553/establishment-of-the-rocks-district-of-milton-freewater-viticultural-area
3. Chien, Mark. Letter to the Editor, Wine Spectator, December 15, 2014. (Chien is Program Co-coordinator of the Oregon Wine Research Institute at Oregon State University.)

BOOK COLLECTING: THREE REASONS WHY

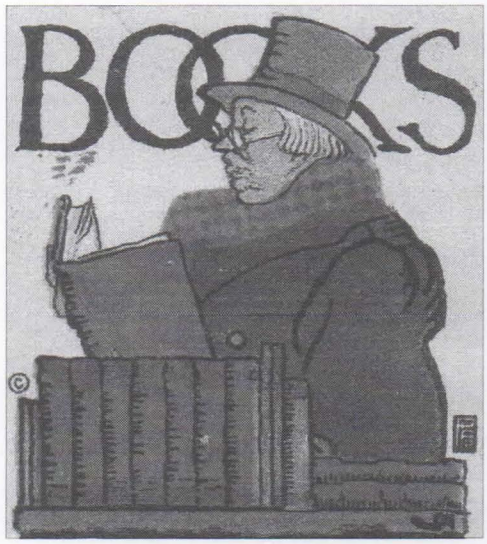
by *Michael McKirdy*

[*For those of us old enough to remember Cooks Books of Rottingdean, Sussex, and their catalogues anxiously awaited three times a year, we recall with fond memories proprietors Mike and Tessa McKirdy. Accompanying each catalogue was a small insert called Jottings from the Dean, where Mike would discourse on many things bookish. The following is from Winter 1993. Sadly, Mike, one of the premier cookery & wine booksellers, left us much too early in 1996, and Cooks Books has since been retired. We are thankful for this tiny taste of book collecting pleasure.*]

THERE ARE THREE major reasons why one would collect a book. The first—but not necessarily the most important—is the content; that is, the words and/or the pictures. Maybe the author has something significant to say, maybe the artist/photographer has created something that is special.

The second reason could be the physical appearance of the work. Leaving aside the words and pictures, the typography could be exceptional, or perhaps the binding or the paper, or any combination of these together with other physical details.

The third reason could be that the book is scarce or rare. Obviously either of the two previous criteria could also apply, but if the content was *not* important and the physical appearance was *not* good, there could still be a very good case for acquiring an item *simply* because it was rare.



In previous Jottings I have discussed the latter topic but, fueled by the excitement of a very fortunate recent acquisition, the subject of the lesson from the dean today will be the second reason, books which are *physically* special.

There is no doubt that many collectors are quite moved just by the touch of a certain book. It is obvious from the way they hold it, open it carefully, gently, lovingly even. This is not to do with the words that are inside nor is it necessarily to do with the value; it is just purely and simply that the object gives them great pleasure. Yet, not *all* their books have this effect, so why would one in particular cause this reaction? The answer is simply that it is special in some way. Just that. Of course, what affects me may not affect you and vice versa, but let me tell you of a few that have stuck in my memory.

In our very first catalogue in September 1976, we had a copy of Alexis Soyer's *Pantropheon, or History of Food and Its Preparation, from the Earliest Ages of the World* (London, 1853). Never mind if it has since been discovered that the great man took a short cut to writing this book, or that the contents are a bit pretentious to say the least, or that the illustrations are a bit doubtful. The book itself, physically, is superb. Rich blue cloth, gilt and blind-tooled; nice, large size of page, generous margins, tissue guards on all the plates, gilt edges to the pages and so on. I bought that first copy by post from a gentleman in Scotland; it was the best copy I have ever seen, and to this day I can remember the effect it had on me as I unwrapped it and first handled it.

And then I can remember the first copies of some limited editions that exist. In the wine area for example, there is the 1921 Edition de Luxe of Saintsbury's *Notes on a Cellar-Book* presented on sumptuous watermarked paper in Japan vellum boards, and André Simon's 1929 special limited edition printing of *The Art of Good Living* with its hand-coloured frontispiece, or the original editions of his *Bibliotheca Bacchica*, magnificently printed and gloriously illustrated with 15th and 16th century woodcuts from the books (London: Maggs, 1927; 1932), and *The History of the Wine Trade* (3 vols., 1906, 1907, 1909) with their rich, dark green cloth bindings decorated in gilt, or the 1929 special limited edition of Charles Walter Berry's *Viniana*, or the New York 1943 reprint of Arnaldus de Villanova's *Earliest Printed Book on Wine* ... and of course I could go on. Nearly all of these small editions are on special paper with added illustrations and other features, usually hand-numbered and very often signed by the author.

A glance through the bibliography section of this catalogue will reveal that there are also many limited editions in this area although, once again, limited does not necessarily equal good or special. Certainly Elizabeth Pennell's *My Cookery Books* [Boston/New York, 1903] is particularly well produced and although there was an attractive reprint produced in 1983, the original is infinitely superior.

In a different way there are as well, I know, several collectors in these fields who go weak-kneed at the touch of a 16th or 17th century book, especially one in a contemporary binding—and I must say they do have a very special "feel." (My problem is that they do not usually stay in my possession long enough for me to become fully acquainted with them!) ▪

BOOK COLLECTORS: CUSTODIANS FOR HUMANITY

by Valmai Hankel

[*Tendril Valmai Hankel PSM is an honored Australian wine historian, writer, and retired Rare Books & Special Collections Librarian, State Library of So. Australia, where she developed the library's wine collection into one of the world's finest. She also has been recognized for her solo expeditions into the outback (always equipped with bottles of wine and appropriate reference books) and was presented the So. Australia Royal Geographical Society's highest award for geographical achievements through scholarship. We are pleased to reprint the following excerpt on Collecting Books. Valmai's full, in-depth essay is available online.* — Ed.]

F COURSE, THE RESPONSIBLE book collector will handle his books with care. He will never leave them open, face down, or fold over corners of pages to mark his place. He will support both sides of a book firmly when he is holding it, and he will turn over pages at the top or bottom right-hand corner and not, after licking his fingers, by the middle.

The best way of storing your collected books is on wooden shelves. These are best made of timber about two centimetres [3/4"] thick, made up into units a metre [40"] wide, or in bigger units with vertical supports between shelves at metre [40"] intervals. Shelves should be 20 cm [8"] wide with a bottom shelf 25 cm [9.8"] wide. Allow 27 cm [10.6"] between shelves, except at the bottom, where a space of 36 cm [14"] will enable you to shelve those great quarto volumes that do turn up.

Glass-fronted bookcases are attractive, often expensive, but practical when you have very valuable books that must be kept from dust, smoke and other nuisances. When purchasing, see that these have adjustable wooden shelves.

In addition to all this, the ideal private library should have, close to the shelves, a table big enough to allow your largest books to be consulted when fully opened.

As far as subject arrangement allows, try to keep books of a similar size together. It is unwise to shelve very tall books next to very small ones, since the small books are likely to get lost or damaged and the bigger books need support from others of the same size. Shelves should be packed loosely enough for a book to be removed without damaging the spine, but not so loosely that the rest of the books will fall over if one is taken out. Bookends will be necessary if shelves are not full. Books should never be stored with the fore-edge, or edge opposite the spine, down, because the unsupported weight of the pages will damage the binding. Very large books should be stored flat, as long as they do not hang over the shelf edge; other books should be stored upright. Your bookshelves should not be in direct sunlight. Pamphlets are best stored in envelopes or boxes, and not individually next to books.

Some book owners delight in writing their name in indelible ink on the title-page of a book. This barbaric practice is only exceeded by those people who believe that evil will come to them if someone sees their name on a book they are selling, and so they cut out the offending piece of paper. Both practices will most surely lower the worth of the book. If a collector believes that he must leave his mark on a book, this can best be done by a small, neat bookplate, attached with a flour and water paste on the front pasted-down endpaper.

A bookplate can be important: it indicates ownership, describes at least part of a book's provenance, may add to the collector's enjoyment by its own design or by telling him that the book once belonged to someone of note or notoriety. It gives the book a more personal value.

Every book collector, whether he spends $100 a year or $100,000 must be aware of his books for what they are. For books are the stones of which our civilization is formed, the foundations from which it rises above the sands of time.

But they are frail stones, easily eroded by the hostilities of time and chance. The collectors who own them are the custodians of the very structure of humanity. ▪

A BOOK COLLECTOR'S PASSION

by *Christopher Fielden*

[*Christopher Fielden, a "first edition" Tendril in 1990, the year of our Society's founding, has contributed numerous articles to our journal over our quarter-century of publication. He has enjoyed a forty-plus-year career in the wine trade, written about a dozen books on wine, and gathered together a most resourceful library of wine books. His "Collector's Passion" was first shared with us in October 2003 (v.13 #4).* — Ed.]

"No matter how many bookshelves you empty, they are always filled up immediately."

AM NOT SURE when I started collecting wine books: I suppose it must have been very soon after I joined the wine trade in 1958. I can remember that one of my early purchases was a first edition of George Saintsbury's *Notes on a Cellar-Book* (London, 1920). I think I must have paid about $2 for it! My serious collecting of antiquarian books, however, must have

started about twenty years later largely as the result of a good lunch at London's Toque Blanche Restaurant. After lunch I visited a bookshop across the road and came away with *Les Délices de la Campagne* by Nicolas de Bonnefons. From then on the urge took over. I soon discovered that I was on a dangerous path and I tried to narrow this by restricting myself primarily to books on Burgundy, a region in which I had worked and lived for some years. Indeed this came to be the backbone of my collection and over the years I managed to build up a broad range including most of the classics, and a number not mentioned in any of the leading bibliographies. In all, there must be something over three hundred and fifty Burgundian items including sixty-two numbers of the bulletin of the Beaune Winegrowers Association, from 1894 to 1904.

Over the years, though, I developed other interests. At one time I considered I might write a book on chaptalisation, so the collection includes a number of books on the French sugar-beet industry! For a time, too, I flirted with phylloxera. I likewise am proud of my early Australian material. Ultimately, the library has turned out to be a widely based collection with books published in more than thirty countries and covering almost four centuries.

For me, the two great joys of collecting have been fossicking about in book shops and making discoveries, and finding in a catalogue a book that I have been seeking for some time. I can remember discovering a 1922 edition of the Bordeaux classic, *Cocks & Féret*, in a bookshop in Ludlow, marked 50p—because it was in French and no one would understand it! At the other end of the range, I came across the oldest book in my collection, the 1605 edition of the translation by Richard Surflet of Etienne & Liébault's *Maison Rustique*, in a bookshop on the Charing Cross Road. This contains a surprising amount of detail on the wines of Burgundy and other French wine regions.

What are my favourite books in the collection? They must include *The Maxims of Sir Morgan O'Doherty (Bart.)* by Maginn and dated 1849. This has some very perceptive aphorisms on wine drinking in Victorian society. Then there is Philip Miller's *The Gardener's Dictionary* (2nd ed., 1733), with an incredible amount of specific information on wines and viticulture. Duncan M'Bride's *General Instructions for the Choice of Wines* (1793) is claimed to be the first specialist book in English on wine, but it is largely a puff for the author's secretly sourced Spanish Toc-kay, which he claimed had remarkable restorative properties. Indeed many members of European Royal families would not have died if they had only bought a bottle or two from him! Finally, there is André Jullien's *Topographie de Tous les Vignobles Connus* (1816), a surprisingly wide-ranging book for its time—and always a useful source for quotations.

Some years ago I took the decision to pass my collection on to the Institute of Masters of Wine, largely as the result of an approach by Clive Coates. The Institute has its own very fine collection at the Guildhall Library in the City of London, which is partly based on André Simon's library. I thought that, as my books were of no interest to my children, they might be of use to wine students. At the time, there was also a suggestion that daughter libraries might be established in Australia and California. As a result, about three years ago, the books were nominally given to the Institute, though they remained in my home.

About six months ago, I became aware of something that I should have realised years ago: collecting wine books had become an obsession with me. Even though nominally I owned no books, I was still buying them. My eyes were finally opened when, on an impulse, I paid £900 for a copy of André Simon's first book, *The History of the Champagne Trade in England* (1905), signed by the author. The following day I telephoned the Institute and asked them to take away my books.

They have now gone, all thirteen hundred of them, and my feelings reflect a mixture of sadness and relief. There is certainly more space in my house, but the first law of book collecting has come into force: "No matter how many bookshelves you empty, they are always filled up immediately."

What is going to happen to the books? Jane Carr, the Director of the Institute (who has come there from The British Library), has plans for them. The Institute has to move premises within the next eighteen months and the plans are that the new offices will incorporate a library where students can study. My books will be much more readily available than if they had gone to the Guildhall. I am happy that they have gone to a good home.

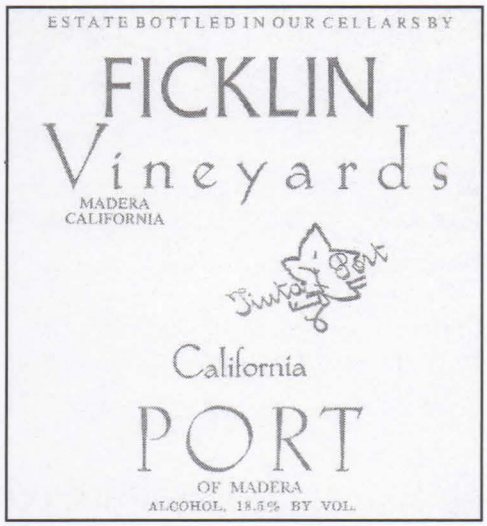
EPILOGUE April 2015

The epilogue is not a happy one. Jane moved on and there appeared to be no will within the Institute to establish a library in their new premises or abroad. So the books have all finished up in the Guildhall Library. I say 'all', but doubtless many of them duplicated books they had already, so they will have disposed of them.

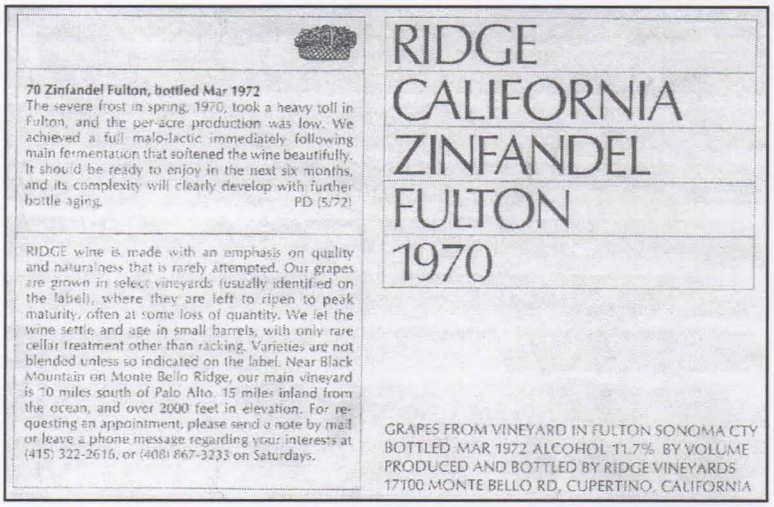
Now I am slowly building up a collection of modern wine books, but the obsession is not here. Just one antiquarian book remains, a much treasured copy of Danguy and Aubertin's *Les Grands Vins de Bourgogne* (1892), that I was given by a good Burgundian friend. ▪

LORE *of the* LABEL:
Three Winning Labels
by *Gail Unzelman*

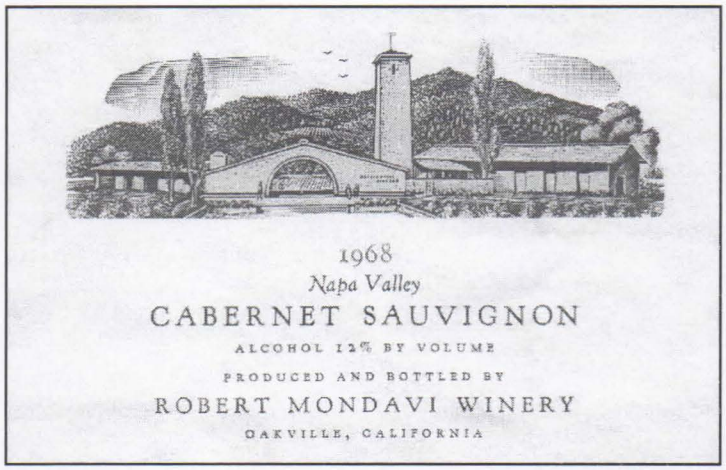
IN *THE UNIVERSITY OF CALIFORNIA / Sotheby Book of California Wine* (1984) there is a superb section on the California wine label. Among the gems delivered, master printer and designer Andrew Hoyem singles out three classic California wines. He calls their labels "exemplary": Ficklin Vineyards, Ridge Vineyards (Cupertino), and Robert Mondavi Winery—assuredly recognized by most wine lovers.



MOST UNUSUAL WINE LABEL. "Designed in 1951 by Robert Grabhorn [legendary San Francisco printer], setting types by hand from the large collection of leaden alphabets at the Grabhorn Press, he selected an unlikely combination of letterforms. Perhaps only a fellow printer can appreciate the subtleties of Grabhorn's choices of type styles and sizes, but this master created the most unusual American wine label in my opinion."



MOST ENDURING MODERN LABEL. "Designed in 1964 by James Robertson [later Yolla Bolly Press] and Bruce Montgomery, to my eye the most enduring modern label in the country. The listings of the maker, variety of grape, location and name of vineyard, and date are stacked vertically [and] separated into a grid system by colored rules forming boxes, with the words justified on the left margin ...This was a brilliant solution to the problem of adapting one label to the full line of the vintner. Another innovation was the joining of the front and back label..."



MOST CLASSICALLY BEAUTIFUL LABEL IN AMERICA. "Designed in 1966 by Mallette Dean and James E. Beard [Napa Valley-based masters]. The striking architecture of the then new winery is shown in perspective, and the artist was licensed to add tall trees that later grew to conform with his rendering. Dean's expertise as a wood engraver ... and his experience as a book illustrator and printer assured the compatibility of pictorial and typographic segments. Beard set the type, certainly the smallest used by any of the major wineries. Yet this very economy, the wide letterspacing and leading between lines, and the surrounding white space give clarity and distinction to the Mondavi label."

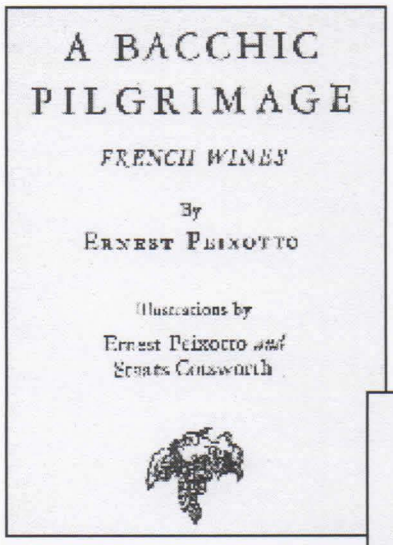
LABEL LORE TIDBIT: From the preeminent U.S. collector of wine labels, Roy Brady [1918–1998], whose collection of more than 50,000 labels is now housed at University of California, Davis:

"We shall doubtless never know what California's first label was. The earliest known reference to a California label dates from 1819, when the governor of California sent a request to Mission San Diego: *His Excellency, Viceroy Count de Venadito, desires to have a dozen bottles of wine from your mission in order to send them to the king, our august monarch, Don Fernando VII. Let each bottle be labeled thus: Wine of New California from Mission San Diego.* If the request was granted, as doubtless it was, the labels would have been hand-written, for the nearest printing press was far away in Mexico." — *University of California / Sotheby Book of California Wine*, p.335.

A Book for the Unhurried Tourist or Armchair Traveler

by Gail Unzelman

LESSEDLY, one thing leads to another, and something or other recently led me to pull from the bookcase ***A Bacchic Pilgrimage: French Wines*** by Ernest Peixotto, published in 1932. A charming, leisurely journey through the wine provinces of France, it is complimented by thirty-one pen & ink drawings by Peixotto and his traveling companion Staats Cotsworth.



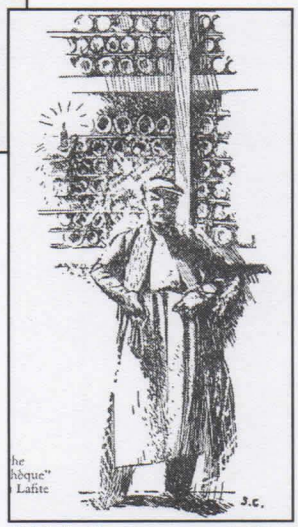
Ernest C. Peixotto (1869–1940)—artist, illustrator, writer and educator—was born in San Francisco and educated at the S. F. School of Design before he enrolled at the Acadamie Julien in Paris. Although much of his work, both written and graphic, portrayed his travels in the American Southwest, he, like many other American artists of his era, lived much of his life in France. He is probably best remembered for his many illustrated articles for Scribner's Magazine and for his stunning murals, which appeared in both public and private venues.

Staats Cotsworth (1908–1979), a veteran and accomplished American actor of radio, stage, and television, was also a skilled photographer and noted painter of oils and watercolors, listed in "Who's Who in American Art."

The Maître de Chai, Cheval Blanc [drawn by Cotsworth]. "The specimens of Cheval Blanc submitted for our approval were certainly worthy of the high reputation of this noble wine."

Although experienced and well-traveled in the world of wine, they "boned-up as much as we could upon the subject, in spite of all we thought we knew. ...the more we delved into the subject, the more fascinated we became, for we found no end of little-known stories of wines and vineyards studded all through the history of France." These stories, and the grand wines tasted, are shared throughout the pilgrimage, in detailed prose and fitting illustrations. The endpapers show a selection of wine labels from these vintage treasures, including châteaux Lafite 1924, Latour 1928, and Cheval Blanc 1921.

Among their more memorable tours, to Wayward Tendrils members perhaps, is their special visits to two libraries, one a rare wine library, the other a rare book library—both called a "bibliothèque." Of course bibliothèque is French for library; but, I mused, when did this word come to mean a collection of vintage wine bottles? This seems the subject for a future WTQ article. Any takers?



At Ch. Lafite, they were admittted "to the famous 'bilbiothèque,' quite a show, perhaps the most famous of its kind in existence, where are preserved samples of every vintage of Château Lafite since the year 1797!"

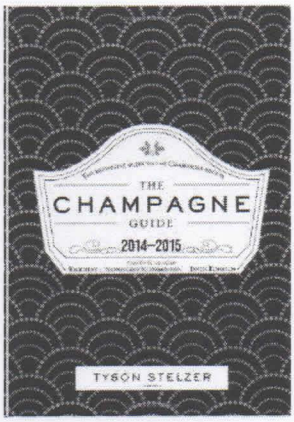
In the Mayor's House, Vouvray, "We were taken through the house, furnished in the ancient manner in the best of taste, and upstairs, in the library, we browsed for awhile among the curious collections of old books, manuscripts and engravings, many of them of great rarity, relating solely to the history of wine-making and renowned vintagers." [drawn by Peixotto]

IN THE WINE LIBRARY
by *Bob Foster*

[*Bob Foster, founding member of the Wayward Tendrils, distinguished wine judge, and wine columnist for the California Grapevine, has, since our beginnings, generously made available his Grapevine book reviews to our membership.* — Ed.]

The Champagne Guide 2014-2015 by Tyson Stelzer. Hardie Grant Books (Australia), 2014. Hardback, 360 pp. $29.95 (but $21.73 from amazon.com).

NORMALLY I DON'T REVIEW wine books published outside of the United States because they are often difficult to order or expensive to obtain. This work is so outstanding, so comprehensive and so easily ordered, (and so reasonably priced) that I wanted to bring it to your attention.



Over 309 million bottles of Champagne are produced each year. Given these numbers a guide is essential. The author provides a wonderfully detailed evaluation of nearly 100 of the top producers. He begins with an overall ranking of the houses. Only four, Billicart-Salmon, Bollinger, Krug and Salon, receive the top rank. He then presents his list of the best Champagnes of the year, sorted by price. He also lists the best blanc de blancs, rosés, and low dosage Champagnes, gives descriptions of the different growing areas, with a rather murky aerial photo of the region. Although clearly designed for the Champagne fan, he provides a short section on making Champagne.

One of the oddities of the region is that the soil is poor (chalky) and the weather is brutal. Yet the wines are amazingly good. The author, an Australian wine writer, discusses the soil and the climate in the next section of the work. This is followed by a chapter on the possible impact of global warming on the region.

There is a scary chapter on the flaws that can ruin a bottle of Champagne from contamination from a bad cork, to improper storage, to being light struck. In conducting the tastings for this book the author found TCA problems in 6.5% of the wines. That number is disastrously high. It's a sobering thought to buy an expensive bottle of bubbly knowing there is such a chance of a bad bottle.

There is a growing awareness that subjecting a bottle of Champagne to ultra-violet light for even a few days can cause it to taste off, lack fruit and taste a bit onion-like. Stelzer discusses the various ways some of the producers are trying to avoid the problem. I never realized that some of the bottles that come wrapped in film are done so to filter out the UV rays.

All of this insightful material is followed by the core of the work: evaluation of each of the top 100 (or so) producers. There are tasting notes on all of the sparklers of each of these producers, photographs of many of the bottles, and a page or two of text about the producers and their history and winemaking techniques. Stelzer is not continually a high grader. The producer of Mailly Grand Cru was told that their non-vintage Blanc de Noir finished with "a drying phenolic structure that leaves it coarse and contracted." His scores drop as low as 80 points on a 100-point scale.

In the back of the book is a very odd index. Instead of listing the wines in alphabetical order, they are grouped first by their point scores and then alphabetized within that group. It's a bit cumbersome.

The amount of information in this book is amazing. It is the most definitive guide to Champagne currently available. Since it costs less than almost any Champagne available in the American market it is a steal. Every Champagne lover should have this book in their wine book library. Very highly recommended.

SULLIVAN, cont. from p.31 —

49. PWSR, 8/22/1889.
50. PWSR, 11/6/1885.
51. PWSR 7/30/1890, 11/21/1892; Peninou, op. cit., 46-48. See also Anthony Lehman, "Vines and Vintners in the Pomona Valley," So. California Quarterly, H. S. S. C., Spring 1972, pp.55-65. He gives a good history, with photos, of the Pomona Wine Co.
52. PWSR, 4/23/1897, 9/30/1901.
53. PWSR, 12/3/1904, 1/31/1918.
54. Wines & Vines, 12/1/1972; Peninou, op.cit., 69-72.
55. Gudde, 240. The little village there was named Stalder, which the Sterns changed to Wineville. In 1930 it became Mira Loma.
56. American Wine Press, 4/1/1903; PWSR, 7/31/1903, 7/1/1906, 8/31/1910, 4/30/1912. Peninou, op. cit., 56-59.
57. Peninou, *CWA*, 264-265.
58. Young vines develop remarkably deep roots in this sandy soil. A 1969 flash flood exposed vines here and displayed such roots. See Wines & Vines, 5/1/1969 for a good photo.
59. PWSR, 10/1 and 11/30/1900; Peninou, op.cit., 60-61.
60. PWSR, 1/31 and 4/30/1903.
61. PWSR, 11/30 and 12/31/1905, 11/30/1907.
62. Wines & Vines, 12/1/1958, 6/1/1985; Los Angeles Times, 10/20 and 10/30/1994; S. F. Chronicle, 10/12/1988.
63. 6/7/2014, and also online at "SF Gate." ▪

Wine in California: The Early Years
Boom & Bust: Part V
Southern California to 1900
by *Charles L. Sullivan*

[*With this, the 21st installment of our great history of the early years of California wine, we continue our journey through the "Boom & Bust" years of the state's winegrowing districts. As in previous chapters, extensive, informative footnotes, and a substantial library of references (all recommended for WT bookshelves), are provided.* — Ed.]

THE HISTORY OF THE FIRST TWENTY YEARS of California's statehood into the 1870s properly focuses on the northern part of the state—where the growth in population and industry was concentrated. Historians naturally emphasize change, and this is where it was happening.

The transformation of Southern California in those years was far more gradual. Land holdings remained large. Cattle and grain were still dominant, in spite of the Southland's numerous periods of drought. In 1870 thinly populated Sonoma County had fewer residents than my village of Los Gatos (Northern California) today. But in that year Los Angeles County had fewer residents than Sonoma. By 1887, before it lost the area of Orange County in 1889, the Los Angeles numbers were more than triple Sonoma's. Historian John Walton Caughey characterized the earlier twenty years in the Southland as "relatively unhistorical," compared to the dramatic history unfolding to the north.[1]

Historians of Southern California tend to focus on the events of 1887–1888 when telling the story of the area's boom years. But this historical "moment" is better characterized as a speculative "bubble," rather than a boom. I agree with historian Carey McWilliams, who wrote that the growth of Southern California after 1870 "should be regarded as one continuous boom, punctuated at intervals by major explosions"—such as the popping of the 1887–1888 bubble.[2]

In my previous installments on early winegrowing in California, particularly in the sections on Napa and Sonoma counties, I have been able to merge the winegrowing history into that of the specific region. It is true that winegrowing in the Los Angeles area was the region's most important industry before 1870, but its importance declined after 1880. For this reason I have presented below a general history of the Los Angeles Lowland from 1870 to 1890, followed by a relatively disjointed history of winegrowing in the region, circumstanced by the peculiar events and personalities involved.

The opening of the transcontinental railroad in 1869 gives a hint of what was in store for the Southland in the years to come. The Southern Pacific Railroad (S.P.) had vast amounts of land to sell, gifts to the company from the U.S. government. After 1870 the S.P. began promoting California as a land of sunshine and health, a potential agricultural Eden for the small farmer and his family, and retirees generally, tired of the frigid winters and the hot and humid summers of the Midwest and East Coast.

This development had little effect on Southern California, since the region had no rail connection to northern California or the east. Almost all newcomers who trickled into the Southland in those years came by sea from San Francisco, the East Coast or New Orleans. This situation ended after the S.P. proposed a rail line through the Central Valley to Los Angeles. That city had to grant the railroad a giant subsidy and sixty acres for a station site. The new golden spike was driven 6 September 1876, and Southern California took off. Population south of the Tehachapi Mountains grew only 28.4% between 1860 and 1870. The seventies brought a growth of 101%, the eighties 212%.

As the trickle became a flood of newcomers, the center of settlement was the San Gabriel Valley, running about thirty-five miles east of Los Angeles out to the Pomona area. By 1889 the valley was filled with new small towns surrounded by mostly small farms of fifteen to forty acres. The new names were Pasadena, Alhambra, San Gabriel, San Marino, Arcadia and several others.

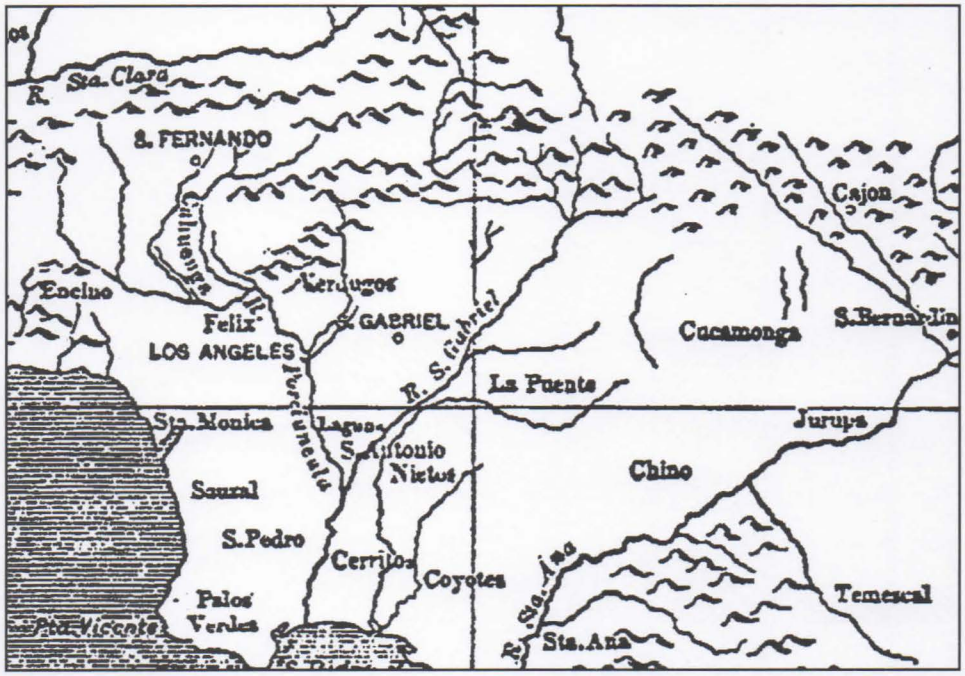
In 1889, after the bubble popped, many new towns were nothing more than names, soon to be forgotten, with a few empty buildings put up for promotional purposes. But there were not many of these in the San Gabriel Valley, which Prof. Dumke cited in his work, *The Boom of the Eighties in Southern California*, as the center of the height of the land rush in 1887–1888. Many writers have concentrated on the almost ludicrous demise of many of these soon-to-become ghost towns.

Chief among the new communities was Pasadena, east of Los Angeles, whose origins in 1873 were based on the southern advance of the S.P. But the national depression, heralded by the Panic of 1873, slowed the town's development. By 1880 the town's population was still only about 400, but those there were an exuberant bunch.

The town was built on about 6000 acres of the old

San Pascual land grant owned jointly by historic winegrower Benjamin Wilson and John Griffin, a surgeon who came to California in 1846. The first new settlers here were part of a group called the Indiana Colony. Wilson died suddenly in 1878 and J. De Barth Shorb, his son-in-law, took control of his interests. By 1880, 3000 acres had been sold mostly to subdividers who sold smaller lots to newcomers. In 1872 one of the early purchasers of this land from Wilson was General George Stoneman. In a few years he had 50 acres of grapes, eventually 200 acres. He had been a Union Cavalry hero in the Civil War and was elected governor of the state in 1883.

We have already examined the much earlier developments twenty miles south of Pasadena. The Anaheim winegrowing colony was almost twenty years old when the Southern Pacific reached Los Angeles.[3] Anaheim's remarkable success was an attractive magnet for settlers around the Santa Ana Valley before 1870. The towns of Santa Ana and nearby Orange (originally Richland) were founded before that date and many settlers also planted vineyards. We shall see the geography of viticulture in the Santa Ana Valley change radically and tragically between 1884 and 1889.



LOS ANGELES DISTRICT [from Teiser & Harroun, *Winemaking in California*, 1983]. The authors do not give the date of this map, but it serves here to illustrate the Southern California winegrowing area of our story. From the city of Los Angeles, one can see the location of the rich San Gabriel Valley running east below the San Gabriel Mts. to the vast Cucamonga region. In a southeasterly direction is the Santa Ana River watershed, home to the Anaheim wine area.

Steady but obvious growth in the Southland continued between 1875 and 1885, picking up considerably with the end of the national economic depression in 1879. The eighties was a period of general economic prosperity over most of the country. Good times also sped the building of another railroad into Southern California. The natural route to Los Angeles from the Southwest was through the San Gabriel Valley. Another line would bring relief from the hard monopolistic hand of the Southern Pacific. This relief arrived by this route when the first Santa Fe train reached Los Angeles in 1885.

Shortly thereafter a rate war between the two lines lowered the cost of sending Southern California wine and brandy to San Francisco, the Midwest and the East Coast. In fact, when the S.P. arrived in 1875 the only Southern California commodity large enough to make carload shipments was wine and brandy.[4]

A more dramatic effect was the passenger rate war between the ironclad rivals that resulted from the Santa Fe's arrival on the scene. In the year before the Santa Fe had driven its golden spike at Cajon Pass in 1885, fares from the Midwest to California had been about $100. Then came the flurry of cutthroat competition that brought fares down to $32 in early 1886. Within a week they had dropped to less than $10. They later leveled off at about $25. The result was an avalanche of migrants eager to view the Southland and perhaps settle there. Easterners, already saturated by stories of the "land of sunshine and health," flowed into the Golden State by the tens of thousands. No reliable numbers are available to measure the flow accurately, but the 1890 census counted 101,454 Los Angeles County residents. Ten years earlier the count was 33,381.

There were many people burned financially when the bubble popped, but the people ruined were usually those who borrowed money as the bubble inflated, with the hope of selling their land at a profit as land prices continued to rise. After 1888 such speculative maneuvers were crushed when values declined in a rush. Often the losses were only losses of paper profits, but potential settlers were occasionally ruined. They were a minority.

By the nineties the San Gabriel Valley was on its way to becoming a land of small towns surrounded by orchards and vineyards, mostly the former. Most of the new settlers were middle class farm families who hoped to pursue a life of health in the sun on plots of 15 to 40 acres.

The aftermath of the popped bubble also gave potential settlers an opportunity to buy land at deflated, almost pre-bubble prices. My great grand-

father is an example. C. N. Whitaker was an Iowa newspaper publisher who bought Monrovia land in the nineties, after the boom. He later sold "Whitaker's Acres" at a profit and settled in nearby Baldwin Park, where my mother was born.

Now let's go back to the story of Southern California wine, where I left it in an earlier installment of this history.[5]

Kohler & Frohling were still a dominant factor in the Southland, but by the eighties had transferred the company's center of interest to northern California. After 1894 the company's sizable assets became part of the California Wine Association (CWA) with its activities moved out to the Cucamonga area, east of the San Gabriel Valley. In 1880 the great German wine colony at Anaheim was flourishing, now the home of independent growers and several large-scale producers.

San Gabriel Valley

The end of the depression after 1878 led to growth and heavy investment in California wine. The San Gabriel Valley was one of the centers of this growth. Evidence of this surge of interest, and a sure boost for it, came in 1880 when Edward J. Wickson focused on the valley in his Pacific Rural Press. This publication was gradually taking the place of Col. Warren's California Farmer as the state's leading agricultural periodical, with a special interest in the wine industry.

The San Gabriel number appeared just as Wickson began lecturing on agriculture at the university. He was a steady supporter of California winegrowing and of Professor Hilgard's emphasis on that subject. When Hilgard later retired as dean of the College of Agriculture, Wickson took his place.

There was more to know about San Gabriel agriculture than wine and grapes. But these products were clearly the center of Wickson's detailed analysis of the region for 1879. All winegrowers were listed with their holdings and their production, both potential and actual. We learn that Gen. Stoneman had 200 acres of vines and J. Jackow had one. The market value of a gallon of brandy was $2.25 and the average cost of the grapes for a gallon of wine was 15 cents. The 1773 acres of wine grapes was less than half the acreage of hay, but the value of the hay crop was only about half the value of the wine grape crop. The numbers were similar for orange production. Such ststistics would surely encourage newcomers to buy inexpensive hay land and plant grapes, if they had the capital to wait three years for a crop.[6] After the Santa Fe arrived in 1885 the citrus advantage in dollars grew.

J. De Barth Shorb / Benjamin D. Wilson

The numbers in Wickson's report for the two leading producers were very close. "J. De Barth Shorb and Wilson" led in productivity per acre. L. J. Rose, whom I'll introduce shortly, made a few more gallons. The owners of Lake Vineyard should have read "Shorb and Wilson Estate," since B. D. Wilson had died the year before. He had passed control over his winegrowing estate and the business, B. D. Wilson & Co., to Shorb in 1867. Both men had a powerful interest in real estate development, since their 300 acres of wine grapes could hardly be noticed in their remaining thousands of overwhelmingly undeveloped acres.[7]

Even though much of their production over the next five years was sold to agencies in eastern cities, the company's books were barely in the black. The hard times had cut into company profits, but the arrival of the S.P. and the resulting advance in the price of undeveloped San Gabriel land softened the financial pressures.

The lease enjoyed by Shorb on company property did not cover most of Wilson's undeveloped land. We read earlier that Wilson and John Griffin jointly owned about 5600 acres of land that would become a large part of Pasadena. In 1876 they split the holding and Wilson began selling his land to subdividers and some future residents. For this activity, Prof. Dumke praised Wilson as a "good ranchero..., an equally good real-estate man." After Wilson died in 1878 Shorb proved to be even better, for a while. The impressive profits soon changed the picture of Shorb's operations.[9]

BENJAMIN D. WILSON (1811–1878)

The 1880s brought good times to agriculture and industry all over the country. Credit for investment was now readily available. And it seemed that all eyes were on California, particularly on the wine industry. By 1885 California winegrape acreage doubled. Planting in the Southland soared, particularly in the San Gabriel Valley. That the total Los Angeles County acreage rose but a little by 1889 was due to a disaster in the Anaheim region, which I shall explain shortly.

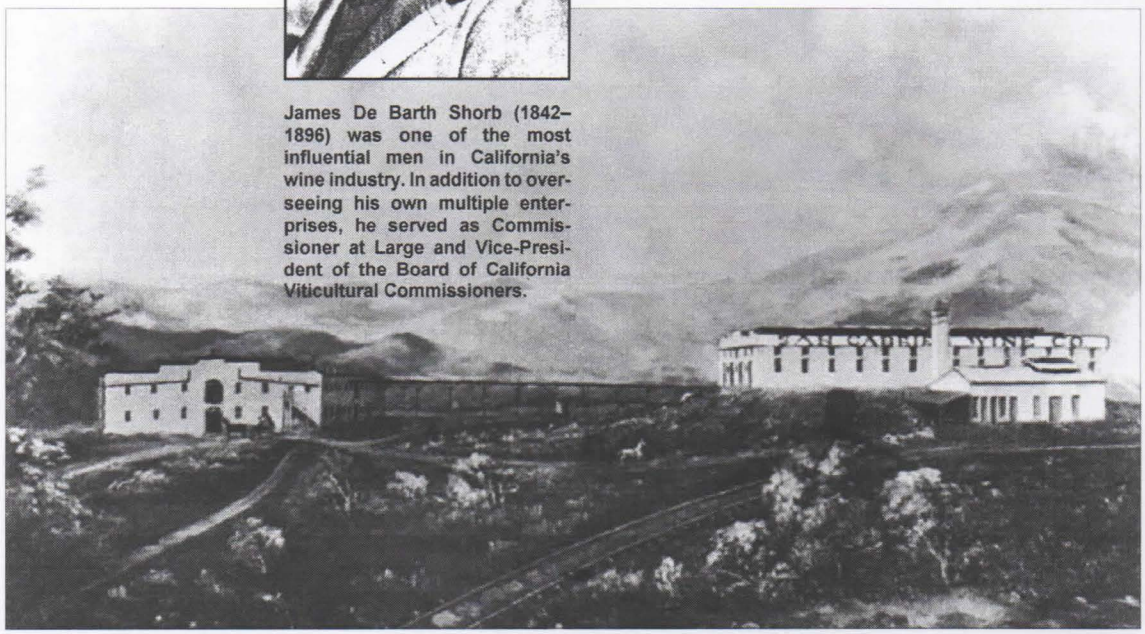
Before his death Wilson had made sure that the financial position of all his family was solid. But the business and much of the land were in Shorb's hands. While he prospered from his real estate deals of the seventies, after 1879 his interest returned to the wine business. The interest in California wine made it possible for Shorb to line up investors on the East Coast, in England, but particularly in northern California. His grand scheme was to create the San Gabriel Wine Co. with the massive capital backing of his investors.[10]

In 1882 he began building what was arguably the largest winery in the world, before Gallegos (1884) and Stanford (Vina, 1887) built their massive structures. It was a 1,500,000-gallon operation surrounded by 1500 acres of land, with 700 planted to

wine grapes. Like Gallegos and Stanford, he overbuilt and wasted the potential profits his investors' capital seemed to promise.

It took three years for the new vines to bear a commercial crop. But by 1886 the California wine boom was collapsing at the same time the land bubble was inflating. It was clear by 1889 that the entire California wine industry had over expanded. And to top it off, unrest and anxiety created by the Anaheim disaster meant that not a red cent could be raised from additional investors, even though the great national depression was still four years down the line.

James De Barth Shorb (1842–1896) was one of the most influential men in California's wine industry. In addition to overseeing his own multiple enterprises, he served as Commissioner at Large and Vice-President of the Board of California Viticultural Commissioners.



Shorb's SAN GABRIEL WINE CO. WINERY, "planned on an unprecedented scale," was constructed in 1882 in the new town of Alhambra, between Los Angeles and San Gabriel. Made of brick, and steam-powered, the giant plant was ready that fall to crush some 2000 tons of grapes from the valley grape growers.

The idea to convert wine surpluses into grape concentrate was widely discussed and even occasionally practiced in California between 1886 and 1888. Shorb's idea was to produce it here in shipload lots and sail it to England for wine production there. Somehow Shorb was able to finance the idea and went further into debt. The San Gabriel Wine Co. did not disengage itself from this failed operation until 1889. In Professor Pinney's words, by 1890 the company was "in terminal decline." By then the agricultural economy of the entire nation was in decline, heralding the rise of the Populist movement.[11]

A first glance at Los Angeles County's vineyard acreage in the early 1890s would seem reasonable, since the county had lost 782 square miles when Orange County was formed in 1889. This area would have included the Anaheim region. But the statistics would not have shown much growth in recent years even if Anaheim were still part of the county. In 1891 the Viticultural Commission directory counted only 14 acres of wine grapes in Orange County, and only six in Anaheim. What had happened to the thousands of acres of healthy vines in the Santa Ana Valley?

Pierce's Disease

In 1884 several growers in Anaheim noticed what appeared to be water stress, even in vines that had been irrigated. Then the leaves yellowed early. What fruit clusters there were on these vines were shriveled. In the spring of 1885 the situation worsened and became general. By the spring of 1886 hundreds of acres were dying. Could it be phylloxera?

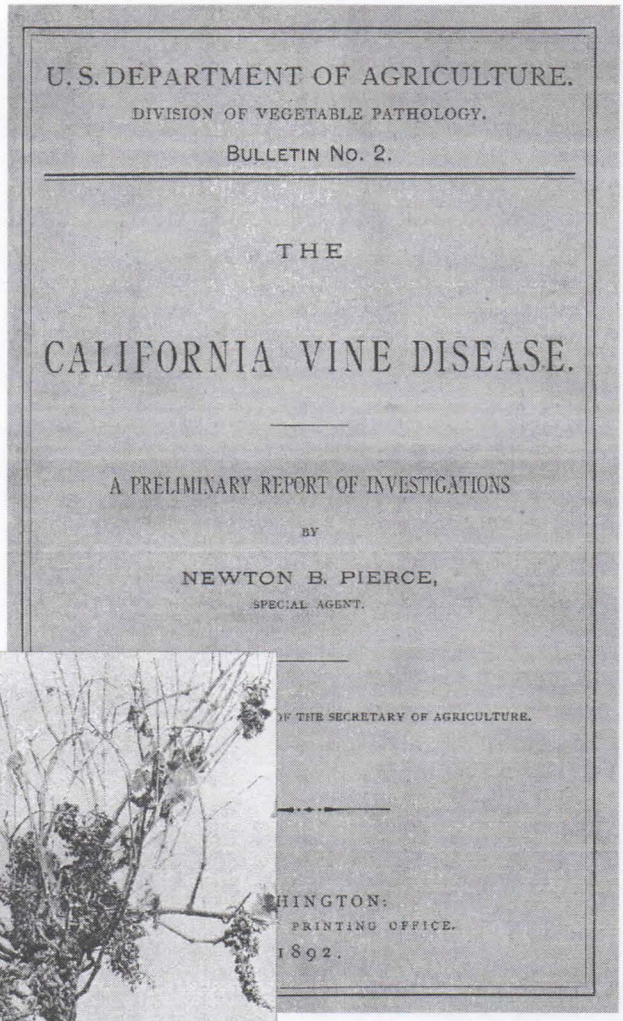
Growers quietly conveyed their fears to Professor Hilgard, who in August sent down his phylloxera expert, F. W. Morse. It was not phylloxera and he could find no microscopic hint as to the cause. In these boom years growers were not interested in broadcasting any news that might bring down rising land values. But two weeks after Morse had headed south, the San Jose press picked up on the story and spread the word. The PWSR and Alta California were soon on the case.[12]

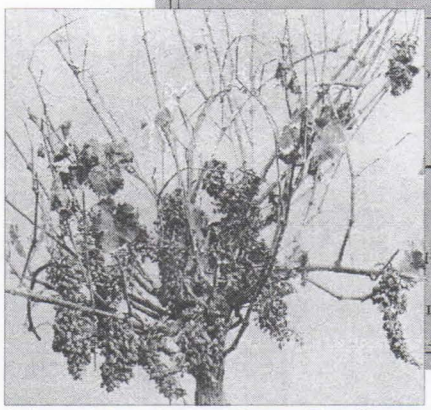
In 1887 the USDA and the State Viticultural Commission both had experts on the scene. Their later reports were long and detailed, but they did little more than describe the situation and guess at causes.[13] The USDA expert finally reported that whatever the cause, it was sub-microscopic. He was

correct, but most thereafter suspected a virus to be the culprit. It was not until almost 90 years later, in 1974, that the problem was identified as a specific bacterium. Over all these years the affliction was commonly called the "Anaheim Disease," but its official USDA title was "California Vine Disease." In 1935, in honor of his hard work on the problem, evidenced by his 1891 report, the malady became Pierce's Disease, for Newton B. Pierce, the USDA expert in Anaheim years earlier. It is ironic that this noted plant pathologist's specialty was bacterial pathogens.[14]

Not only Anaheim but virtually all the vineyard land in this part of the new county was destroyed, especially around the towns of Santa Ana, Orange and Garden Grove. For a while in 1888 there were occasional smiley-face reports of successful replanting. But by 1889 it was obvious that viticulture was dead in Orange county and, according to the PWSR, the entire Southland was in a state of frenzy.[15]

There were numerous reports of Anaheim disease elsewhere, from San Diego to Los Angeles Counties. There was much anxiety in the San Gabriel Valley, where there were a few serious outbreaks, particularly among old Mission vines. This was just at the moment when the land boom was at its height there. There were acres of vines pulled up in favor of residential subdivision, but more obvious was the planting of orange groves, large and small. Nevertheless winegrowing was still very important in the valley. The 1891 Viticultural Commission directory counted almost 3000 acres of healthy vines there, almost double the number reported by Wickson in 1880.


U. S. DEPARTMENT OF AGRICULTURE.
DIVISION OF VEGETABLE PATHOLOGY.
BULLETIN No. 2.
THE
CALIFORNIA VINE DISEASE.
A PRELIMINARY REPORT OF INVESTIGATIONS
BY
NEWTON B. PIERCE,
SPECIAL AGENT.
OF THE SECRETARY OF AGRICULTURE.
HINGTON:
PRINTING OFFICE.
1892.


A diseased vine, 1889, near Orange [Plate III].

The most spectacular individual devastation by Pierce's actually took place in Los Angeles County. In 1876 Remi Nadeau, a native of Quebec and a Los Angeles hotel owner, bought 3400 acres of land southeast of the city near today's Bell Gardens. By the early eighties he had 2100 acres in vines and in 1883 he began building an immense winery/distillery complex, finished just before the disease struck. By 1889 the destruction was so complete that no vines were pruned the next spring. Nadeau lost his heavily mortgaged ranch and its buildings, the land soon to be subdivided by the Cudahy family.[16]

Pierce's Disease is spread by flying insect vectors carrying the deadly bacterium. They munch on the new spring growth, delivering the deadly infection to the vine. Although the disease is well understood today, there is to date no cure for the infection. The answer has been to attack the vectors themselves. Recent outbreaks in northern California triggered intense research. One very important finding was that wild foliage along rivers and streams were breeding areas for the common sharpshooter vectors. Wiping out this brush, specifically along the Napa River, dramatically reduced infection rates.[17]

These findings perhaps explain why infection at Anaheim and on the Nadeau property was so much more devastating than in the neighboring San Gabriel Valley. The Anaheim destruction took place next door to the course of the Santa Ana River. The Nadeau land was at the confluence of the Los Angeles River and the Rio Honda. These waterways ran year round 125 years ago, and were lined with deep brush. No rivers or streams course the San Gabriel Valley between Pasadena and El Monte.

Part of the decline in winegrowing in the San Gabriel Valley after 1888 might be traced indirectly to Pierce's Disease, but not from vineyard destruction. Anxiety over the threat and the contemporaneous growth of the orange market east of the Rockies, after the arrival of the Santa Fe, provide a better explanation. Another damper on winegrowing investment all over California was its chronically depressed condition between 1888 and 1897, resulting both from over expansion in the eighties and the national depression in the nineties.

L. J. Rose of Sunny Slope

At this point I need to introduce a San Gabriel Valley pioneer winegrower I purposefully left out of the previous WTQ installment on the Southland. The story of Leonard (always L. J.) Rose and Sunny Slope deserves an uninterrupted telling.

Rose came to the valley in 1860 and by the early eighties was Southern California's leading wine and brandy producer. He was born in the Kingdom of Bavaria in 1827 and was brought to the U.S. by his parents in 1839. After growing up with experience in many different business activities, he headed with his family from Iowa to California by wagon train in 1858. When a disastrous Indian attack detoured the family to Santa Fe, Rose bought a dilapidated adobe hotel, and set up a bar and gambling casino. By 1860 he had made enough money to again head for California with a little capital.[18]


L. J. ROSE (1827–1899)

During a wet December, their path took them into the San Gabriel Valley. To Rose the place was an undeveloped agricultural paradise, "a limitless sward of green." He and his family stayed with B. D. Wilson, who had been here for a decade and, with partner John Griffin, owned thousands of undeveloped acres he was happy to sell off in parcels to prospective settlers. The Roses rented a comfortable adobe home from the also newly arrived John Woodworth, who became their new neighbor after Rose bought a 1300-acre piece of the huge property. In the 1870s the town of Pasadena was settled on the Wilson/Griffin land. Wilson's portion became East Pasadena. Rose's estate, which he named Sunny Slope, later picked up the name Lamanda Park, a neighborhood which becomes an important part of this story in the 1890s.

Rose began planting wine grapes and oranges; but he soon decided his was to be the life of a gentleman winegrower, who also raised oranges. He started with 60 acres of Mission vines, but before the end of the decade he was setting out extensive plantings of Zinfandel, Burger and other better varieties. Eventually, almost all of his Missions went to brandy production to fortify his sweet wines. By 1891 the Mission vines had all been destroyed by Pierce's Disease.

In 1869 Rose had 260 acres of vines. Even the northern California press noticed his remarkable growth.[19] He also made an impression on the East Coast, which he visited several times between 1868 and 1876. His first shipment east was by sea out of San Pedro Harbor (Los Angeles). His most important personal connection beyond the Rockies was with Charles Stern, whose agency handled Kohler & Frohling wines. Stern was soon selling significant amounts of Sunny Slope wines and brandy. When Stern's partner died in 1878, he and Rose joined forces, bringing in an important source of additional capital. The new operating company was Stern & Rose, a name seen as often as Sunny Slope in the press.

The seventies lifted Rose to the heights, even as he successfully weathered the national depression of 1873–1877. In 1871 Sunny Slope made 30,000 gallons of sweet wine and a great amount of brandy. These products he termed his "trump card." His brandy had a special flavor that came from the addition of burnt white sugar syrup. Rose even traveled to San Jose to visit Henry Naglee, the acknowledged champion of California fine brandy.[20]

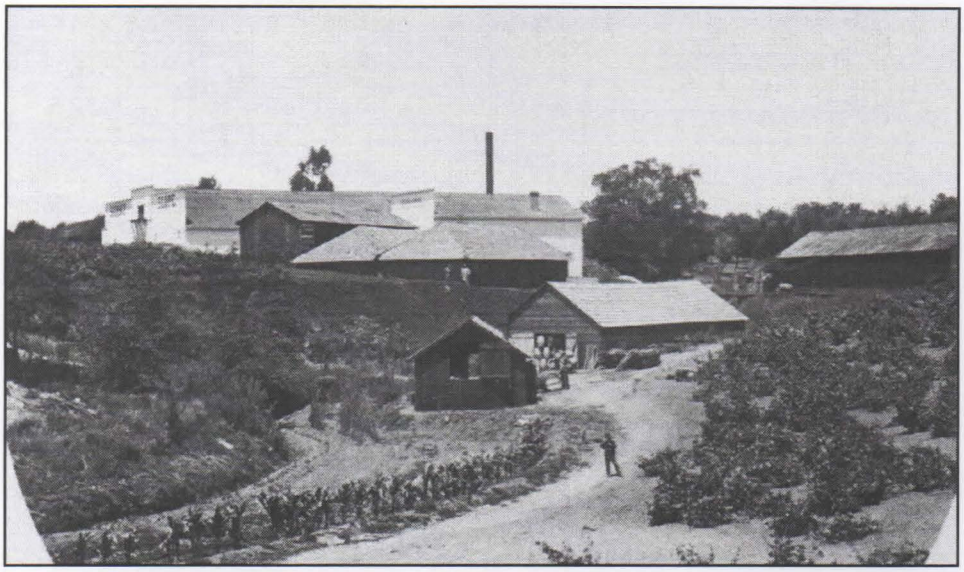
The seventies also brought Rose a new neighbor of vast proportions. **Elias J. "Lucky" Baldwin** had come to San Francisco in 1852 and made good money in the hotel business. He made millions on a mining stock he bought at $2 per share and sold for $1800. In 1875 he came to the San Gabriel Valley and visited L. J. Rose, who encouraged him to buy a large piece of the Rancho Santa Anita, which covered a significant part of the valley, from Sunny Slope through what is today Arcadia and Monrovia. The two men were obsessive about racing and breeding horses, a topic which may have taken up most of their conversation. Baldwin was impressed by Rose's vines and orange trees, as well as his work breeding race horses. He bought 13,319 acres next door to Sunny Slope and followed Rose's example.


ELIAS J. "LUCKY" BALDWIN (1828–1909)

In the long run he was far more successful than Rose. He made most of his money subdividing his portion of the great rancho, whose name, Santa Anita, became famous for the racing facility Baldwin established there. He also acquired other tracts which increased his wealth in the years before and during the great land boom. He made loads of wine and brandy which he sold mostly in bulk. But his small lots of "Baldwin Brandy" became famous and were relished by connoisseurs years after his death in 1909. Before that he had served as mayor of Arcadia, a town built on his Santa Anita land.[21]

Rising profits after 1875, and Stern's capital after 1878, fueled Rose's mighty expansion in the seventies. He was also making money subdividing a 640-acre tract of Santa Anita land he had bought before Baldwin's arrival on the scene. Still, he went heavily into debt to finance his massive 1879 winery. With a capacity of about 400,000 gallons, it was probably the best equipped production facility of its type in the

Southland. He had 510 acres of wine grapes, but he broadcast all over the valley that he was in the market for any grower's grapes. In 1879 his own vines, mostly still young, produced 765 tons of grapes. He actually bought more than 2000 tons from other growers. He reported his wine production to Wickson as 226,960 gallons. Almost 42% of all the grapes he crushed went to produce 50,400 gallons of brandy, 86% of the valley's total. Shorb made 87,500 gallons of wine. Baldwin's 200 acres of young vines gave him 30,000 gallons. Gen. Stoneman's older vines produced 40,000. These four producers almost totally dominated San Gabriel Valley wine and brandy production in 1879.[22]



SUNNY SLOPE, the grand wine enterprise of L. J. Rose. With a 500,000-gallon capacity, it was one of the best equipped facilities in the Southland, producing annually over 400,000 gallons of wine and 200,000 gallons of brandy at its peak.

It appears that Rose was gradually losing interest in Sunny Slope's wine and brandy after 1883. He hired a brilliant young man, E. C. Bichowsky, to oversee much of the operation, while his sons, Leonard Jr. and Harry, were taking an active part in running the estate. Father was almost totally absorbed in breeding and racing thoroughbreds. He had loved cards since the Santa Fe days, but was gradually becoming a compulsive poker player. The business was profitable and Rose was busy selling land as the boom approached, but he was personally falling deeper into debt. He had a $90,000 mortgage on Sunny Slope at 18%, along with other obligations beyond his gambling losses.

Leonard Jr., himself a good and careful businessman, wrote that, in the matter of borrowing and owing money, his father "was fully as persistent as the most profligate, uncalculating [Mexican] dons" of yesteryear. "A more moderate course of procedure" would have yielded much better results.[23]

Rose had been approached in 1882 by English investors, but at that time he was not ready to sell Sunny Slope. In 1886 he was ready. The sale went through for $1,035,000. There was enough cash to keep Rose afloat and for him to build his family a showroom mansion in Los Angeles.[24] But his profligate life eventually destroyed him. Charles Stern pocketed a piece of the money and Rose took $400,000 of the million in stock in the new company, L. J. Rose & Co., Ltd. He used those shares as collateral for additional debt and was virtually penniless when he committed suicide in 1899.[25]

The English investors were deceived by the operation's profits in the boom. They never had the hint of a dividend on their investment. They had placed a retired sea captain at the head of the new company, but he was not responsible for the three years without profits. Like everyone else they had no understanding of the business cycle. The entire California wine industry was entering a slump from which it would not fully recover until 1897–1898.

Wanting answers, the frustrated investors turned to an Englishman, Robert Baron, who had recently developed the most successful wine estate in the booming Fresno area, and was not yet fifty when he sold this immense operation to a Scottish syndicate. He agreed to come down and find out what was wrong at Sunny Slope. His analysis correctly related the company's troubles to the weakening condition of the California wine industry. He did not blame the new manager, but suggested that the man to be at the helm was the able young man who had been serving as assistant manager for several years.

Emmo C. BICHOWSKY [1856–1928], General Manager of L.J. Rose & Co., was appointed the Viticultural Commissioner for the Los Angeles District in 1892. His 1893 report to the Board, *The Vineyards of Southern California*, is an historically valuable document today.

Bichowsky was not thirty when he went to work for Rose, and his management successes during the Great Depression after 1892 made it clear he was the man for the job. He took command in 1889 and like Mrs. Stanford at Vina after her husband died, he slashed expenses, particularly those meant for lavish show. In 1891 he ripped out the few surviving Mission vines and began planting better varieties. Between 1891 and 1893 Sunny Slope was the only grower in the valley planting wine grapes. Bichowsky agreed with Hilgard that a need for higher quality was the main reason the wine industry was slumping. Unfortunately

Hilgard, like everyone else, also did not understand the business cycle.[26]

The new manager saw to it that the L. J. Rose wines and brandy were entered in practically every major national and international exposition in the nineties. The company's sweet wines won top marks at the Columbian Exposition in Chicago in 1893. In 1895 Bichowsky was able to get a substantial piece on his company into the PWSR, with a seven-photo collage on a full page, "Vistas of Sunny Slope."[27]

. It was all for naught. The company's shipments of wine and brandy were impressive. But the operation was barely profitable, its fate similar to that of Sonoma's Buena Vista a few years earlier. Plenty of good wine and brandy, but accounts barely out of the red. By 1897 the English owners could see there was more money to be made by liquidating the company and selling off the land. This was the last vintage at Sunny Slope. In 1898 its grapes went to Jacob Rudel's nearby winery and for the next two years local growers leased the winery to make their own wine. Some of the English stockholders took their liquidation payments in residential lots. Meanwhile, subdivision and Pasadena grew apace as that portion of the valley was transformed.[28]

Lamanda Park / Sierra Madre Vintage Co.

After 1885, the center of viticulture in the San Gabriel Valley moved gradually to the east, as agricultural land values soared in this period of sub-urbanization. But the area to the east of old-town Pasadena continued to be the home of several wineries, even after the demise of Sunny Slope. In fact one producer, the Sierra Madre Vintage Co. (SMVCo.), developed an excellent reputation for its dry table wines, which were probably the best in the Southland in the years leading to Prohibition.

The area became known as Lamanda Park, an unincorporated community surrounding the Santa Fe station and named for L. J. Rose's wife, Amanda. Rose's home from the 1860s survives on Sunny Slope Drive, near Foothill Blvd. The area finally became a part of Pasadena in 1920. The railroad continued to serve the valley until 1994. The very last commercial vines did not come out until the 1930s, since fresh grapes for home winemakers became quite valuable during the Dry years. Evidence can be seen on the SMVCo. boxcar loading fresh grapes in the accompanying photo from the 1920s.[29]

Several large estates were settled in the area before the boom. In 1865 **Benjamin Eaton** acquired 350 acres, which included Fair Oaks Ranch, founded by Mrs. Eliza Johnston. She had been living with her brother, John Griffin, Benjamin Wilson's land partner since 1861. Shortly after the Civil War became accelerated, her husband, Albert Sydney Johnston, resigned his post as commander of the U.S. Army Department of the Pacific and headed off to join the rebel army, leaving his large family with Griffin. He was killed at Shiloh the next year.

Eaton planted about 30 acres of vines and later sold much of his property to **James F. Crank** in 1877. He expanded the old vineyard to 140 acres and started making wine, 28,000 gallons in 1879. His brother-in-law, **Albert Brigden**, arrived in 1876 and bought an additional 135 acres of Fair Oaks property. His **Highland Vineyard**, elevation almost 1000 feet, covered 60 acres and in 1879 added 12,000 gallons of wine to Crank's total. In 1885 the pair formed the Sierra Madre Vintage Co. and began building a winery.

These two men had several advantages, the most important being their genuine interest in making fine wine. They were also level-headed businessmen whose egos apparently did not require a lavish show for their operation. They also had the same kind of advantage in elevation and soils that Cupertino's elevated vineyards had over the bottom lands of the Santa Clara Valley. Some portions of Lamanda Park were close to 1000 feet above sea level. Vines of other growers just to the north in today's town of Altadena were well above 1000 feet.

The owners also had an experienced winemaker and cellar master in Herman Blatz, who went to work for the SMVCo. in 1886. They crushed 1000 tons in 1886 at their new facility which grew from 150,000 to 300,000 capacity in the 1890s. By 1891 between them the owners had 325 acres of vines. After Brigden was killed in a winery accident in 1894, SMVCo. was

SIERRA MADRE VINTAGE COMPANY, founded in 1885 by James Crank and his brother-in-law Albert Brigden, grew to a 300,000-gallon capacity in the 1890s, with over 300 acres of vineyard. During Prohibition the company, known for its earlier award-winning wines, sent carloads of grapes across the country. "Sixty railroad cars of grapes shipped to Pittsburg, PA in the 1920 season."

controlled by Blatz, although the old owners' families still owned a piece of the business.[30]

The company had been quick to appoint a Chicago agent, then more agents in other eastern cities. Carloads of SMVCo. wine rolled out of the Santa Fe Lamanda station over the years. But they also had an excellent market locally, particularly in Los Angeles itself, whose growing population was developing a taste for good local table wine at the city's better hotels. Much of the company's table wine was bottled at the winery and sold in case goods. The winery also made arrangements all over the area to deliver wines to customers by the case. Their labels were emblazoned with the numerous medals won at national and international expositions, topped by a gold at Paris in 1900. This was one of only three such awards presented to California producers.[31]

The greatest days for SMVCo. came after 1900 as the medals poured in and the winery actually became a tourist attraction. So great was the aura about its name that the PWSR claimed, in an otherwise accurate 1917 article on its history, that it was the first producer of wine in the area.[32]

Blatz could see the writing on the wall. He wrote the PWSR in 1907 that what was left of the Los Angeles County wine industry was quite prosperous, but was "slowly being forced down the San Gabriel Valley." Shortly, we shall look at this development, whose chief mover was Secundo Guasti. Blatz found good land north of Guasti's Cucamonga holdings for his Sierra Madre Vineyard Co. production, and in 1906 bought 1000 acres near Etiwanda, well above 1000 feet in elevation.[33]

City Wine

The production of wine in Los Angeles for local consumption had been important since the city's earliest years. Thomas Pinney has shown that by the 1890s, "Italians kept up the tradition ... long after it had mostly migrated elsewhere." Many were tiny neighborhood operations, but soon after 1900, together they were crushing several carloads of grapes each season, shipped by wagon and rail into town. Two fairly large Italian producers were Ferdinandino Bessolo and the California Star Winery of Giuseppe Sormono.[34]

We initially met Charles Stern as a young man in San Francisco learning about wine with Kohler & Frohling. Then he marketed K&F wines on the East Coast for his firm of Perkins & Stern. He also sold Sunny Slope wines and later became a partner of L .J. Rose.

When Stern & Rose was sold in 1887, Stern cashed out and headed back to Los Angeles where he became a leader in the Southern California wine industry with his firm of Charles Stern & Sons. He found a large piece of land near the eastern city limits and began construction of a large production facility. It was a wine and brandy operation with heavy emphasis on the latter. By the mid-nineties he was crushing grapes imported from all over the county.

At the Chicago Exposition in 1893 the awards committee termed his brandy, "good, full, round." The Sterns also entered several fortified sweet wines, but by 1898 the plant was producing nothing but brandy.[35] That year he joined the move to the east, incorporating the **Riverside Vineyard Co.** with his three sons and several other investors. The land was south of Cucamonga in the newly formed (1893) Riverside County. Today it is the site of Mira Loma, where the **Galleano Winery** survives, one of the oldest operating wineries in the Southland, dating from 1933 (BW 3952).[36]

Secundo Guasti

The most important Italian wine producer—eventually the grand master of Southern California wine—was Secundo Guasti. A native of the Asti wine country, he was born May 29, 1859 in the village of Mombaruzzo, where his father owned a grocery store with a small winery. In 1881 he arrived in San Francisco via Mexico and Panama. He worked as a cook in the Bay City, and again in Los Angeles, after his arrival in the Southland in 1883.[37]

He saved his money and with partners bought a small hotel on Alameda Street, east of the old Plaza. More important, he became friends with one of the premier grocery men of Los Angeles, Giuseppe Amillo, and married his daughter, Louisa, in 1886. She was soon the active manager of her husband's new venture, backed by her father. It was a little winery on Aliso St., near the historic Vignes wine estate.

SECUNDO GUASTI [1859–1927] – "the number one wineman in Southern California."

In 1889 he became a partner of John Bernard and together they operated Bernard's winery on Alameda Street. It soon became their center of operations, prospering mostly with grapes grown practically next door on Bernard's Palmetto St. vineyard. They also rented a large winery near Glendale, expanded it and produced wine and brandy there for several years. The next step, in 1894, was to build a large winery/distillery on the Palmetto property. Guasti took complete control of the entire business in

1897, when Bernard retired and sold his assets to his partner. The next year Guasti produced 330,000 gallons of wine, mostly sweet, but 36% red table wine, meant for customers in eastern cities, a well-developed market for his tasty and dependable claret.[38]

Guasti's remarkable success, right through the worst years of the national depression, resulted from his marketing skills, and from the solid quality of his wine. He and his salesmen worked diligently in the greater Los Angeles market. But far more important was his understanding that, no matter how bad conditions were, thousands of newly arrived Italians were not unemployed and still would like a bottle of reasonably priced red wine on their table. The rate of immigration influx declined after 1892; some even went home to Italy. But most stayed, had jobs and drank wine with their meals.

Guasti began his personal eastern excursions regularly after 1892, and made sure that the wine trade press covered these trips. His wines also did well at several expositions, topped by a silver medal at the 1900 Paris Expo. When good times returned after 1897, the PWSR named Guasti the number one wineman in Southern California wine.[39]

I'll soon take up the Guasti and Stern stories as they move production to the east, to San Bernardino and Riverside counties.

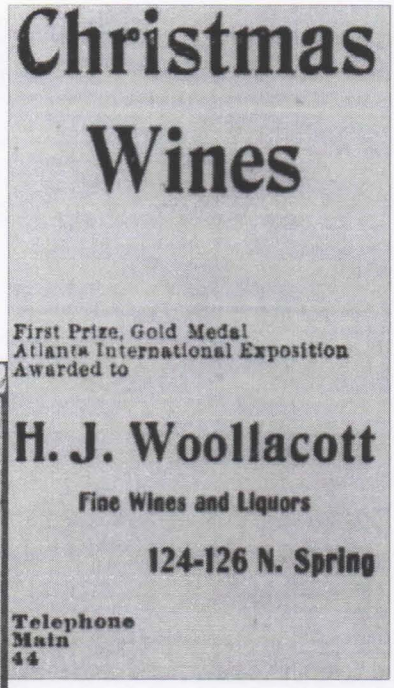
H. J. Woollacott

As Los Angeles grew into a real city, it was inevitable that wholesale liquor and wine distributors would eventually dominate local sales as middlemen and with retail salesrooms. Guasti kept a good part of the local trade with sharp salesmen and word-of-mouth consumer support. But he did not dominate the city. By far the most important of the distributors was H. J. Woollacott, whose salesroom, warehouse and cellars were located at two addresses along Spring Street.

In the 1890s Woollacott began acting as a négociant, acquiring wines from all over, even northern California. On his labels there was never any indication as to the exact source of these wines, except for "California." They were usually sold by the case as Woollacott brands. In fact each type of of his best wine had its own individual brand. There was Oloroso Sherry, Tavern Zinfandel, Trousseau Port—eventually eleven of these "select" wines. Later there was a lower priced line, all traveling under the Corona Blanca label. He advertised with a long detailed list of thirty-nine wines and prices. He had this ad published in newspapers all over the country, for orders "to any railroad station in United States." He even offered an "Imperial Cabinet" California champagne.[40]

He brought fame to the Woollacott name by entering wines at several national expositions. He won gold medals at Atlanta and at the 1898 Trans-Mississippi Expo. He even won an Honorable Mention at Paris in 1900. One Southland producer growled that such practices were not fair. Woollacott was nothing but a grocer who bottled and sold wine. But a large illustration in one of his ads showed a great cellar full of barrels, suggesting that his cellar men did have some talent at blending.[41]

Woollacott tried to get into the wine production game when Sunny Slope was being sold off, but couldn't swing the deal. He did lease the E. J. Baldwin winery and distillery for two seasons.[42] Shortly after 1900 the PWSR claimed that he was in virtual control of the Southern California sweet wine business. At about the same time the L.A. Herald claimed that he shipped more California wine to the East Coast than any other dealer.[43]



When Woollacott died in 1910 his obituary in the Herald suggested a growing problem facing Southern California winemen. He was praised for his civic contributions and for his business leadership as president of a city bank. But there was not a word about his mighty liquor and wine operations. After the turn of the century, prohibitionist sentiment in the Southland was rapidly on the rise. By 1900 more than fifty Southern California cities had attempted to enforce local option codes. In 1905 the Los Angeles chapter of the Woman's Christian Temperance Union was the largest in any city in the country. It was no longer a plus for a businessman in the Southland to receive public praise for his association with "demon rum."[44]

As a distributor Woollacott's chief competitor in the 1880s was Henry S. Baer. In fact, their ads in the Herald occasionally ran side by side. Baer sold "assorted cases of California wine" wholesale and retail, and specialized in Sunny Slope wines until 1887. He even carried Napa and Sonoma wines. He was a close neighbor to Woollacott on Spring Street,

where his business was described by the Herald as a "mammoth wholesale wine house."[45]

In 1894 Baer established the **Los Angeles Wine Co.**, selling wine he acquired from Carlo Pironi's 100,000-gallon winery near Glendale. Baer later bought that facility and a portion of Pironi's vineyard, operating successfully until Prohibition. His specialty was fortified dessert wines and in 1909 led in the organization of the Los Angeles County sweet wine producers.[46]

The movement of commercial viticulture to the northwest of Los Angeles after 1880 advanced from west Glendale into the San Fernando Valley, which gradually developed from grain and cattle country into a large area of diversified agriculture, filling with small and medium sized truck farms, citrus orchards and vineyards. E. C. Bichowsky's detailed analysis of the Southland's vineyards in 1893 shows that by then the valley had about 300 acres of wine grapes.[47]

About 200 of these acres were controlled by a partnership of three Irishmen, John McClure, John Kenealy and Richard Dillion. McClure had homesteaded 160 acres in 1878, supported by his friends, who had moved their San Francisco dry goods business to Los Angeles in 1875. McClure expanded his early planting, without irrigation, and began making wine in the early eighties. By the late nineties he had control over the entire operation, with about 350 acres of Mataro, Zinfandel and Burger. In 1905 he built his great **Sunnyside Winery** in Burbank, which boasted a capacity of more than 500,000 gallons. It operated until Prohibition and was reopened after Repeal by the McClure family as the **Burbank Winery** (BW 194), and later, until 1948, as the **Randisi Winery**. Near the Sunnyside Winery, Giovanni Gai's winery also operated until Prohibition.[48]

Pomona Valley

In 1889 the PWSR took special notice of both the western and eastern expansion of winegrowing in the Los Angeles area. McClure's accomplishments received special attention, and there was also praise for the success of the Pomona Wine Co. for its sale of 40,000 gallons of wine to an English agency.[49] There were high hopes for winegrowing just east of the San Gabriel Valley, focused on the Pomona Valley, which covers about 250 square miles. A small part of this area, including the town of Pomona, lay just inside Los Angeles County, but mostly in San Bernardino County. This fact makes precise statistics for "Pomona" distorted and often very unreliable.

These high hopes rested partly on the published reports of the work of **John E. Packard**, who, in 1882, acquired two blocks of land northwest of the yet unincorporated village of Pomona. He set out a vineyard of *V. californica* as rootstock and grafted on 75,000 *vinifera* vines, mostly Zinfandel, Mataro, Burger and Palomino. Packard was in close communication with Prof. Hilgard, who presented their correspondence to the State Viticultural Convention in 1885 and also published it in a bulletin of the university's Agricultural Experiment Station. The remarkable success of these vines greatly pleased Hilgard, who, for a short while, considered the native *californica* to be phylloxera resistant. This success was also due to the fertile soils and climate of the area, which helped make Pomona live up to its classic meaning.[50]

Other vineyards were planted in the Pomona area, but statistics are unreliable. We do know that there were 16 growers in 1889 and 27 in 1891. Two small wineries went up in 1885 and a year later were combined to form the **Pomona Wine Co.**, with John Packard being the company's leading stockholder. The 40,000 gallons shipped to England was the winery's brightest moment. By 1892 it was out of business. The California wine depression was the chief culprit. But Pierce's Disease was an important factor. As it spread in the area, the PWSR in 1890 reported on the vineyard pull-ups and the subsequent citrus planting around Pomona. From about 500 acres in 1891, Bichowsky could only count 156 acres in the Los Angeles portion of the valley in 1893.[51]

East of the Valley

Located outside the land of the coming boom in San Bernardino County, east of Cucamonga and San Bernardino, was one of the county's premier wineries. Just south of Redlands, in San Timoteo Canyon, was the **Brookside Winery** of Emile Vaché, whom we have already encountered with his brother, Thèophile, in the development of winegrowing in San Benito County. In 1881 Emile acquired land here, planted vines, and built a small winery, which, by the 1890s, was attracting attention for the high quality of its wines. He soon had another vineyard on land a few miles to the north, where Redlands University is now located.[52]

The vineyards, with elevations of almost 1500 feet, and Emile's solid winemaking experience, helped make Brookside wines the most popular in the area. But this dependence on local retail customers, in Redlands and San Bernardino, doomed the winery after 1917, when these towns outlawed this trade through local-option elections.[53]

Marius Biane became Vaché's partner in 1902, and when the founder died in 1908, he took over the Brookside operation. Years later the Biane family acquired the Italian Vineyard Co. plant in Cucamonga and gave it the Brookside name.[54]

There were two mighty winegrowing developments east of the San Gabriel Valley in the late 1890s. Barely first in time, but not in size, was the work of Charles Stern, whose various activities in California wine have previously been examined. When his Sunny Slope relationship ended in 1887, he

moved to Los Angeles, where he lived for the last sixteen years of his life.

In 1890 Stern and his sons, especially Alfred, built a large brick winery near the eastern city limits of Los Angeles. Within five years **Charles Stern & Sons** was producing large amounts of sweet wine and brandy, almost all of it destined for shipment by sea in barrels, for New Orleans and New York.

In 1899 the Sterns established the **Riverside Vineyard Company**, as part of the main corporation. One of the Riverside directors was Arnold Stalder, whose vast spread before 1893 was in San Bernardino County, later Riverside County. This land became the center of the company's winegrowing operations. Eventually covered by more than 2000 acres of wine grapes, the area is now part of the city of Mira Loma, just east of the county line.[55]

Vineyard planting progressed at a "mad pace," and by 1903 a giant modern winery was in place. Charles Stern was killed during the 1903 vintage, when his automobile was struck by a locomotive. Son Alfred, a graduate engineer, had supervised the construction of the new winery and its rapid expansion in 1906. Eventually the operation had 3000 acres of vines and a wine and brandy facility with a capacity of 500,000 gallons.

All the while the Sterns' Los Angeles winery was adding to the company's profitable production. By 1910 it was a rare month when the company shipped fewer than 500 barrels of wine and brandy to the east. Production at both facilities continued until Prohibition.[56]

Cucamonga

The great mass of winegrowing to the east of the San Gabriel Valley, which overshadowed all its neighbors, was in the Cucamonga area. This is another region whose history needs some examination beyond the years of the nineteenth century.

Led by Cucamonga, San Bernardino County added about 15,000 acres of wine grapes between 1895 and 1918. The growth continued after the dry years peaking at about 33,000 acres during World War II. In 1960 there were still 21,000 acres, a little more than the winegrape acreage of Napa and Sonoma Counties combined. In subsequent years, as in the Santa Clara Valley, suburbia triumphed. Today there are about 400 acres of vines.

In 1893 E. C. Bichowsky counted 1595 acres of wine grapes in the county, about half in Cucamonga and most of the rest around the town of San Bernardino. But viticulture was widespread, with 4239 acres of raisin grapes scattered all over the county.

The post-pioneer era of Cucamonga winegrowing began in 1870 when the Cucamonga Homestead Association was organized by a group of investors, including Benjamin Dreyfus and a San Francisco banking firm. In 1873 they reorganized as the **Cucamonga Vineyard Company**, which controlled about half the acreage counted by Bichowsky in 1893. Soon after 1900 the California Wine Association moved into the area and eventually controlled enough acreage to have a 1.5 million-gallon frame winery built in 1903. The association organized local growers for a while, but the winery had "an undistinguished history and its vintages were small ones," according to Ernest Peninou.[57]

It was the activity of **Secundo Guasti** after 1897 and his **Italian Vineyard Company** that triggered the gigantic expansion in the Cucamonga region. His vision of Cucamonga's impressive winegrowing future was based on sound analysis of the entire situation, not on hope.

In 1897 he saw the turn-around in the business cycle, which would mean a rise in consumer buying power all over the country. He correctly anticipated the renewal of immigration on a large scale, particularly of wine-drinking Italians to the East Coast. He also knew that the winegrowing districts of northern California were still suffering from the ravages of phylloxera. Almost 20,000 acres of wine grapes had been destroyed and were now only gradually being replanted, each new vine at least three years distant from bearing.

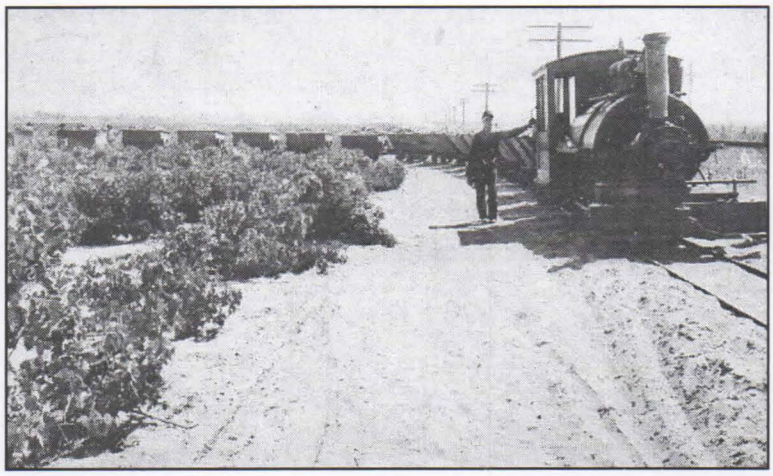
He had bought a plot of land near the village of South Cucamonga, with its little post office that dated from 1867, the oldest in the county. In 1910 the government changed its name to Guasti. The Southern Pacific also had a railroad stop nearby.

Guasti had been buying Cucamonga grapes for several years to help supply his Los Angeles winery. He was intrigued by the area's sandy soils which appeared to suffer little from the region's low rainfall

totals. He planted vines on his new South Cucamonga property and was more than satisfied with the results.[58]

The next step was to put together financing for his great project. He found eleven successful businessmen, local and Italian. A few already had a stake in some aspect of winegrowing. In 1900 they incorporated the Italian Vineyards and bought 1200 acres of Cucamonga land adjacent to Guasti's earlier purchase. The foreman of the operation was Antonio Signario who, with Giovanni de Matteis, already owned another 640 acres there, which they exchanged for shares in the new company.[59]

In the fall of 1902 large crews of Chinese laborers began clearing the land and were soon planting vines, mostly Palomino at first, since Guasti was convinced that sherry would be the company's chief product. It



"Hauling Grapes on Narrow Gauge Railroad, Italian Vineyard Co.'s 4000-Acre Vineyard, Guasti."

was at first, but port soon became number one; there was also lots of angelica and muscatel. By 1903 there were 650 acres in vines and the company reincorporated as the Italian Vineyard Co.(IVC). Immediately the new company bought Guasti's Los Angeles winery, for which he was paid in IVC stock. Already the number one investor, Secundo was now *il primo sopraffare*. By the end of the year IVC controlled 3000 acres, and planting continued apace.[60]

Guasti's 1903 vintage was about 7000 tons, still mostly purchased grapes and all handled by the Los Angeles winery. With the new vines rapidly coming to bear, a new winery went up on the South Cucamonga property. That winery crushed 8000 tons in 1905, mostly from IVC grapes. By 1907 IVC had 3500 acres in vines and made more than 2,000,000 gallons of wine. All the while Guasti and Signorio were creating an industrial masterpiece. The crop was brought in on cars pulled by a tiny locomotive, on tracks totally portable from place to place among the vines. The winery and its magnificent distillery were state of the art for those years.[61]

Both the Los Angeles and Cucamonga wineries operated full throttle until Prohibition. There were eventually 5000 acres of IVC vines, "the largest vineyard in the world." Sweet wine and brandy were the chief IVC products, but their "Burgundy" and Grignolino won gold medals at the 1915 Panama-Pacific Expo in San Francisco. The IVC muscatel won a Medal of Honor. There were also golds for the company's sherry, port, marsala and malaga.

I think the most fascinating aspect of the IVC operation was the impressive company village which grew up near the winery. Such an operation, to be successful, needed a large and contented permanent work force. Probably forty or fifty families were afforded individual housing, a company store and bakery, a school, fire station and church. This village was still alive in the 1950s, having survived numerous owners after Guasti's death in 1927. Today a few of the old buildings have been preserved and are being restored by a development company. When completed they will be part of the large-scale Guasti Redevelopment Project.

* * *

The Los Angeles market for wine is the big story today for that region. It is one of the largest in the country, and not simply because of the millions who live there.

Winegrowing is another story. Downtown Los Angeles today still has its popular and quite successful San Antonio Winery, which, according to Treasury Department records, dates from 1917.[62] In his not yet published history of Los Angeles wine, Thomas Pinney has compiled a detailed history of other downtown operations that came to life after Prohibition.

In San Bernardino County, three operating wineries remain in the Cucamonga area, using grapes from the county's 400 or so acres of vines. The Galleano Winery still operates just across the county line near Mira Loma, where Charles Stern once had thousands of acres of wine grapes.

If we look strictly at percentages, Los Angeles County seems to have had a winegrowing explosion since 1995. County vineyard acreage has grown almost 500% since that year. But that figure is based on a starting point of only 34 acres. The highlands of the Santa Monica Mountains and in the Malibu uplands have attracted serious winegrowing recently. In fact there is now an official Malibu Coast AVA. The area's promotional literature lists eight wineries, four with tasting rooms. They also claim 52 growers with 198 acres of wine grapes, although official statistics only count 186 acres for the entire county.

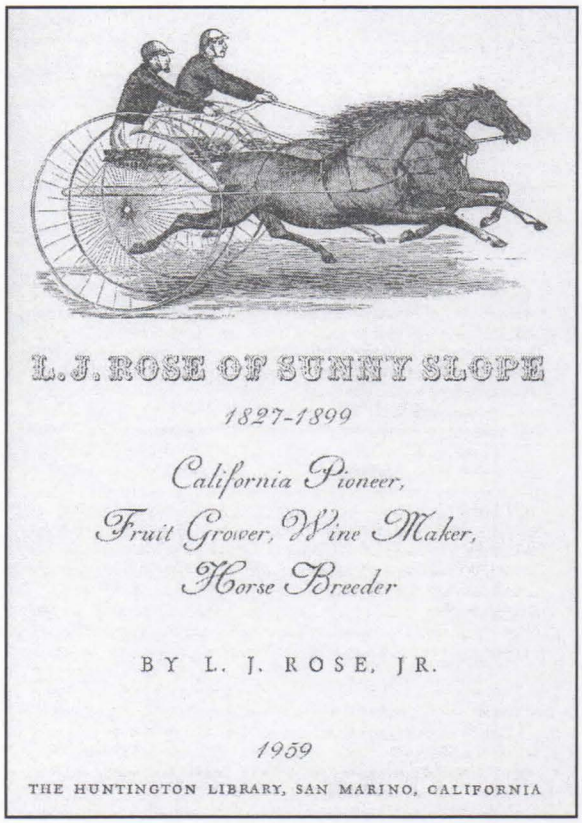
Some recent publications exude nostalgia for the old wine days in the Southland. A good example is a well-written online history of winegrowing in the Pasadena area, "The Bordeaux That Nearly Was."

Another was published by the San Francisco Chronicle this year, a long article on Cucamonga, "Where the Ghost of Wine Glory Lingers."[63]

For the full story we must wait for the publication of Professor Pinney's *Los Angeles Wine: Where It All Began.*

NOTES

1. Caughey, *California*, New York, 1950, 461-462.
2. *Southern California: An Island on the Land*, Santa Barbara, 1973, 113-114; Glenn S. Dumke, *The Boom of the Eighties in Southern California*, San Marino, 1991. This work focuses on the bubble.
3. WTQ, 10/2011, 27-29.
4. Dumke, 17-27.
5. WTQ, op. cit., 18-33.
6. Pacific Rural Press, 2/20/1880.
7. Pinney, *History*, 298-300. See WTQ loc. sit. for this history. Much of the local detail in this study comes from Thomas Pinney's yet-to-be-published *Los Angeles Wine: Where It All Began.* This great manuscript abounds in historical material drawn from the author's access to local primary sources.
9. Dumke, 86-87.
10. Pinney, *History*, 301-307.
11. PWSR, 8/13/1886, 7/22/1887; Shorb correspondence in Pinney manuscript.
12. San Jose Herald, 9/1/1886; PWSR, 10/13/86, 11/17/87.
13. PWSR, 10/26/1888, 7/25/1889, 2/24/1894.
14. California Grape Grower, 10/1/1974; Wines & Vines, 3/1/1976, 2/1/1978.
15. PWSR, 5/10/1889.
16. PWSR, 4/8/1890, 4/5/93; Peninou, *Los Angeles*, 25-26; Pinney, *History*, 326.
17. University of California Integrated Pest Management, IPM (internet); Wines & Vines, 10/1/1999, 6/1/2000; California Agriculture, 11/1/1997, 10/1/2014. This recent publication covers numerous studies whose outcomes have been encouraging.
18. L. J. Rose, Jr., *L. J. Rose of Sunny Slope*, San Marino, 1959, 11-35. This work is very sketchy on the details of Rose's life in California, and very long on Junior's life and horse racing.
19. Alta California, 9/26/1868, 12/4/1871.
20. Pacific Rural Press, 12/7/1878; San Jose Times, 5/11/1881.
21. Alta California, 10/7/1885; PWSR, 11/12/1886, 9/30/1902. 8/31/1903; American Wine Press, 3/1/1909; Dumke, 78-79; Rose 113-114. Bottles of Baldwin Brandy are on display at a little museum at Santa Anita Park, near the race track.
22. Pacific Rural Press, 2/28/1880.
23. Rose, 136.
24. PWSR, 11/26/1886, 1/7/1887, 9/8/1889.
25. PWSR, 5/31/1899.
26. Los Angeles Herald, 9/14/1889; PWSR, 12/21/1891, 9/5/1892.
27. PWSR, 1/20/1894, 3/7/1895.
28. Peninou, 33-36; Rose 164; PWSR, 10/31/1898.
29. Robert Peterson, *Altadena's Golden Years*, Alhambra, 1976, 2-24; "Hometown Pasadena" (online) 3/23/2014
30. PWSR, 10/29/1886; Peninou, op. cit, 43-45; Pinney manuscript .



31. PWSR, 3/15/1889; 12/31/1913, for a list of awards.
32. PWSR, 12/30/1917.
33. PWSR, 11/30/1906.
34. Pinney manuscript; PWSR, 9/1/1908; Peninou, *Los Angeles*, 21.
35. PWSR, 10/31/1898, 1/20/1904.
36. Peninou, op.sit, 56-58; PWSR, 11/30/1900.
37. Sources vary on this and other Guasti dates. The best source is James Miller Guinn, *History of California...*, Los Angeles, 1915, Vol. 2, 203-204, based on interviews of Guasti and his wife.
38. PWSR, 8/20/1894, 8/14/1897, 8/25-1897, 2/14/1898.
39. PWSR, 3/20/1893, 5/7-1895, 4/7/1896, 10/31/1898.
40. Los Angeles Herald, 5/1/1893, 9/11/1893, 10/27/1893.
41. PWSR, 3/7/1896, 9/1/1900, 10/31/1901; Los Angeles Herald, 5/1/1893.
42. PWSR, 9/30/1901.
43. PWSR 7/31/1901; Los Angeles Herald, 5/6/1900.
44 Gilman Ostrander, *The Prohibition Movement in California...*, Berkeley, 1957. This well-indexed study gives precise attention to this movement in individual Southland cities.
45. Los Angeles Herald, 12/9/1884, 6/9/1891.
46. PWSR, 5/13/1903, 11/30/1907, 1/20 and 1/20/1909; Peninou op.cit, 28-29.
47. Bichowsky was now that State Board Commissioner for the Los Angeles District, which covered everything south of the Tehachapi Mountains. His *Vineyards of Southern California*, Sacramento, 1893, can be found in Peninou op.cit., 200-231.
48. Peninou, op. cit. 26-28; PWSR, 8/31/1910,10/31/1911.

— continued on p.17

CONSUMER'S PRICE LIST

MAY 1, 1915

ITALIAN VINEYARD COMPANY

PRICE LIST OF STANDARD BOTTLED WINES

	Per Case 12/5s	Per Case 24/10's
RED WINES		
Grignolino	$ 5.00	$ 6.00
Cresta D'Oro (In Chianti Flasks)	6.00	7.00
Tipo Barbera	4.50	5.50
Burgundy	4.25	5.25
Zinfandel	3.75	4.75
Claret	3.50	4.50
WHITE WINES		
Cresta D'Oro (In Chianti Flasks)	6.00	7.00
San Severo	4.50	5.50
Sauterne	4.75	5.75
Haut Sauterne	5.50	6.50
Riesling	4.00	5.00
Hock	3.75	4.75
Chablis	4.50	5.5
SWEET WINES		
Port	4.00	5.0
Sherry	4.00	5.0
Angelica	4.00	5.0
Muscat	4.00	5.0
Malaga	4.50	5.5
Madeira	4.50	5.5
Tokay	4.50	5.5
CORDIALIZED FRUIT BRANDIES		
Apricot	12.00	13.0
Peach	12.00	13.0
Pear	12.00	13.0

Cases can be assorted to suit. An allowance equivalent to 20 cents per case if in casks containing 60 or 72 bottles or 120 half bottles.

ITALIAN VINEYARD COMPANY
1234-1248 Palmetto St.
LOS ANGELES, CALIF.

"Nestled in the lap of the fertile Cucamonga Valley, 43 miles east of Los Angeles, in San Bernardino County," is the vast vineyard enterprise of the Italian Vineyard Company. With 4,000 acres of vines, comprising six square miles, it is the single largest vineyard in America. The mammoth wine cellars with a storage capacity of 5,000,000 gals. and the nearby 1,000,000-gallon fermenting cellar, the largest in the world, are equipped with every modern device known for the production of pure wines, from the finest wine grape varieties.

— Italian Vineyard Co. Souvenir 1915.

See Charles Sullivan, "Southern California to 1900" beginning p.18 this issue.