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SOUTH AFRICAN WINE PUBLICATIONS PRE-1994: A COLLECTOR'S OVERVIEW

by Hennie Taljaard

[In an introduction to his article, Hennie comments on his chosen cut-off date: "1994 would be the most significant year in the history of South Africa. It was in 1994 that the political landscape completely and drastically changed when for the first time democratic elections took place which officially ended apartheid. I thought it timely to provide a synopsis of South African wine books for the period leading up to 1994 since it represented a distinct era of the wine industry." Defining his parameters for this essay, he explains, "I have chosen not to include wine-related topics, such as architecture, food, travel, or fiction." In this substantial "overview" of South African wine literature, presented in a soft-chronological scheme, Tendril Hennie Taljaard, collector and enthusiast of his native wines and their literature, has contributed a valuable bibliographic reference for all wine book collectors. Saluté! — Ed.]

SOUTH AFRICA'S WINE INDUSTRY dates back 356 years, making it the oldest of the "new world" producers. It was under Commander Jan van Riebeeck that grapes were first planted at the Cape. In 1659, seven years after van Riebeeck's arrival, the first wine was made. It is significant that there was no printing press at the Cape until 1784, and no free press until 40 years later. The earliest texts on the topic of wine emerged during the mid-19th century. The first publications were officially sanctioned pamphlets and reports which were primarily concerned with the improvement of Cape wine.



he very first script, titled "Memorandum on Cape Wines" by Dr H. H. Gird, published by the Cape of Good Hope Agricultural Society, appeared in 1846.¹ It was a guide of sorts that gave practical advice to wine-makers, and was meant to be distributed to wine-farmers in the colony. In the same

year, and along the same lines, a manual appeared in Dutch, *Eenige Wenken over de Verbetering van Kaapse Wyn*, [Some Hints on Improving Cape Wines] by H. C. Jarvis and C. F. Juritz.

The collector might also come across the papers of Baron Carl von Babo. In 1885 the Cape Government appointed von Babo as wine advisor and principal of the Viticultural School at Groot Constantia. His papers printed by order of the Government had a significant impact on the improvement of Cape wine and the emergence of natural dry wine (up to the end of the 19th century most wine at the Cape was

fortified). Von Babo's papers are very scarce.

A less known, and extremely rare title is the 30-page work of Abbe F. Laborier, *A New Study of Phylloxera: Its Abode in Winter, on the Extremity of the Vine. Means of Defence: Balbiani's Painting, and Fat Painting*, translated from the French and published in Cape Town in 1886. The Cape wine industry was decimated by a phylloxera infestation in 1885. Prof. Balbiani advocated painting the vine stems with a mixture of water, lime, and naphthalene, while Laborier's mixture was of tallow, lard and

INSIDE THE FINAL ISSUE

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phenic acid. In the same vein, the Department of Agriculture published an 1893 pamphlet by J. F. Marais, *The Reconstitution of Phylloxerised Vineyards: with Special Reference to the American Vine, both as Graft-Bearer and Direct Producer*.

It was not until 1927 that the first Cape-originated wine books saw the light. Abraham Perold's *Treatise on Viticulture* was for many years considered the standard work. It was also available in Afrikaans², translated by Perold himself. Today, copies of Perold's work are scarce and sought by collectors.

Also published in 1927 was *Restoration of Groot Constantia* by F. K. Kendall—a handsome book that tells the story of the destruction by fire in 1925 of Groot Constantia, one of South Africa's most priceless heritages and earliest wine estates, and its dedicated restoration.

The last book written by noted South African author and historian Dorothea Fairbridge (1862–1931), *Historic Farms of South Africa. The Wool, the Wheat, and the Wine of the 17th and 18th Centuries*, published in 1931, belongs in every library of South African wine books. It is a handsome, well-crafted historical volume with spacious type and striking illustrations.

The Wine Book of South Africa. The Western Province of the Cape and Its Wine Industry, edited by H.J. David, and published in 1936 on the occasion of the British Empire Exhibition at Johannesburg, was meant “to make our wines better known all over the world and to reveal a glimpse of the beauty of the Wine Land of the Cape....” In many respects the book was a marketing piece and travel guide, yet the chapter by Perold on the history of the industry is important.

In 1938 the Department of Agriculture and Forestry issued a 104-page pamphlet on the subject of *Wynbereiding* [“Winemaking”]. Authored by Prof C. J. Theron and C.J.G. Niehaus, it was the first publication to deal with the practical science of winemaking. The Department was very actively producing pamphlets on almost every aspect of agriculture, including wine titles on fortified wine, sherry, and vine growing—all now extremely scarce.

A small 23-page bibliographical reference, *Wine in South Africa: A Select Bibliography*, was compiled by Patricia Dicey and published by the University of Cape Town Libraries in 1951 (reprinted 1970). It covers only those articles and books that contain material on S. A. wines printed before 1950.

C. Louis Leipoldt's *300 Years of Cape Wine* appeared in 1952 during the Tercentenary Festival of South Africa. The book, which was reprinted in 1974 with additional photographs and a biographical sketch of the author, tells “the fascinating history of the wine industry at the Cape....” Copies of the reprint are not

hard to find, but the first printing is less often seen.

One of the most charming of books to be published in this country on the subject would have to be C. de Bosdari's little volume titled *Wines of the Cape*. The quaint pen sketches by Karin Stomsoe add to the book's appeal. First published in 1954, it saw a second edition in 1955 and a third in 1966. The first edition consists of 100 numbered copies only, signed by the author and the illustrator, printed on handmade paper and bound in full leather with gold lettering and gilded top. The first edition is obviously scarce, and never seen, but the 1966 can be found for sale.

Boland, Wynland by V. Delpont, published in 1955, was “meant to introduce wine to the Afrikaans speaking section of the population.” The book is supplemented with monochrome photos of Cape wine objects. It is quite scarce, and seldom does a copy come up for sale.

Meet the Cape Wines by Hastings Beck, published in 1955 under Purnell & Sons, came at a time when there was a new enthusiasm for Cape wine. A small 40-page volume, prettily illustrated by Kathleen Baker and supplemented by quotations, certainly counts as another charming addition to the collector's library, and is worth seeking out.

1960s and 1970s Wine Renaissance

South Africa experienced a wine renaissance during the 1960s and 70s when people began to take a keen interest in wine. It was particularly during this period that the majority of wine books were published and many under the sponsorship of the Cape's largest wine corporation, known as the “KWV” (Cooperative Wine Growers' Association). (See Gabler, 2nd ed., p.219 for KWV listings.)

A Handbook on Wine—For Retail Licensees, produced c1960 by the KWV, gave retailers information about the service and sale of wine. Well-illustrated with interesting photographs of the period, I have seen only one copy of this book for sale.

Printed for the KWV, Gordon Bagnall's *Wines of South Africa. An Account of their History, their Production, and their Nature*, published in 1961 and again in 1972, is particularly delightful. The illustrations depicting the history of Cape wine were taken from wood engravings made by graphic artist Roman Waher. The eight engravings were available as limited, numbered sets, signed, dated 1961 and titled by Waher. There were only 250 sets, and now almost never seen on the open market. I count myself lucky to have set No.95. The 1972 edition of the book is available, but the 1961 is a scarce find.

Fairest Vineyards by Kenneth Maxwell, published in 1966, was the first publication to present “...a comprehensive catalogue of the products of the vineyards of the Cape, listing them according to type and giving a description of their characteristics, as

well as a price guide." The book is not hard to find.

The KWV produced a striking series of "coffee table" books beginning in 1967 with the publication of *The White Wines of South Africa* by W. A. de Klerk. The author remarked that "Further titles are planned to cover red wines, sherries, dessert wines, etc. Each will be presented by an acknowledged specialist in his field." The book is beautifully illustrated with sketches and watercolours by well-known artist Francois Krige. An Afrikaans edition of de Klerk's book is also available, as are all the other titles in the series. The other books are *Spirit of the Vine* (D. Opperman, 1968), *Wine Country* (H. Merwe-Scholtz, 1970), *Red Wine in South Africa* (B. Biermann, 1971), *Brandy in South Africa* (A. Brink, 1972), *Dessert Wine in South Africa* (A. Brink, 1974), *Wine & Wisdom*, (Versfeld, et al, 1978) and *Sherry in South Africa* (G. Calpin, 1979). All are readily available on the second-hand book market and collectively make an appealing series.

The photography for many of the books during this time was by Chris Jansen. First commissioned by the KWV in 1972 to do the photography for *Brandy in South Africa*, Jansen did five more over the next decade, including *Wine of Good Hope* by Sally Simson, 1983. In 1985 he coauthored *Cape Winelands* with Peggy Jennings and Sally Simson.

A significant technical book of the period is Hans Ambrosi's 1967 *Comparison of Rootstocks in South Africa: 1966 Survey*.

An Important History of the Industry

The most important work on the history of the wine industry was done by Professor Diko van Zyl, and his lengthy and well-researched thesis under the title *Kaapse Wyn en Brandewyn 1795-1860* [*Cape Wine and Brandy 1795-1860*] was published in 1975. Van Zyl's work was based on primary research and is to this day the standard work on the subject. In 1988 Van Zyl issued a manuscript, as a follow up to his book, which dealt with the period from 1860 to 1924. Although the manuscript was never published, I have come across a copy on the open market, and it is possible that a couple were privately printed. Van Zyl was also commissioned by the KWV to do a write up of the Cooperative's history which was published in 1993 under the title of *KWV: 1918-1993*. Apart from Leipoldt's book already mentioned, the only other work with a history theme was Jose Burman's *Wine of Constantia* published in 1979. Well-researched and liberally illustrated, it tells the story of the wine estate that produced the once world-famous Constantia wine.

Guides and References

A number of guide or reference books were published in the late 70s and early 80s at a time when wine appreciation was a growing pastime.

Fanie de Jongh's *Encyclopaedia of South African Wine*, published in 1976, with a second edition issued in 1981, was aimed at giving a background to the wines produced in South Africa, including varieties, tasting and technical terms. From the same year, *Estate Wines of South Africa* by Graham Knox gave a "comprehensive description of the most important wine estates in South Africa." Knox made use of cartography to show the topography and vineyards of the estates, and he acknowledged that the concept of the book owed much to Hugh Johnson's *World Atlas of Wine*. The book, published again in 1982 as an updated edition, is a very good record of the estates at the time, and retains its appeal to this day. It is a worthwhile purchase.

Bertrams Wines Ltd. published in 1976 the *Guide to South African Wines of Origin* by Eric Bolsmann. Although the book dealt with universal topics such as the 1973 wine of origin legislation and the Cape wine areas, it essentially promoted the range of wines produced by Bertrams. Author Bolsmann also compiled the 1977 *South African Wine Dictionary* under publisher A. A. Balkema; in 1984 a "second and enlarged edition" appeared. Balkema was at the time a distinguished publisher of high-quality books of which many today are considered collectable. Bolsmann's *Dictionary* deals not only with widely used wine terms, but his "Supplement on Estates, Farms, and Producers," includes good historic background to the most important wine estates. It still counts as a useful reference work today.

Also published in 1977, Graham Etherington's *A Guide to South African Wines* provides an interesting chronicle of the wine industry during the time. C. J Orffer's *Wine Grape Cultivars in South Africa* (1979) is a first-rate reporting of the most common varieties grown at the time. *The Wine Estates of South Africa* by C. Pama (1979) is a 103-page, illustrated pocket guide to some 46 wine estates, mainly in the vicinity of Cape Town, their histories, and wines.

Thinus van Niekerk's 1981 *Wine Appreciation: A Complete Guide to the Enjoyment of Wine* is a thorough work and contains many black and white photos of South African wine personalia of the time. In 1983, *The Complete Book of South African Wine*, a large, 350-page work by John Kench, Phyllis Hands, and David Hughes was published. Described as "... the definitive guide for everyone with an interest in the wines of this country," it covers a wide range of subjects of interest to the wine enthusiast, embellished with over 700 illustrations. Hughes would also author *300 Great South African Wines* in 1983, *The South African Wine Buyer's Guide* in 1986 and *1992*, and *Wine Routes of the Cape*, 1992.

Published in 1992, during the years when the country was going through its political transition, was wine authority Michael Fridjhon's *Penguin Book of*

South African Wine. It is a well-informed and thorough account of the most important wines and the history and personalities behind them. Fridjhon also relates (pp.84-5) the occasions when he opened precious bottles of the original old Constantia, an extremely rare privilege.

Works on S. A. Wine Pioneers

Some of the important South African wine pioneers have been remembered in books. The memoirs of Charles Kohler (founder of the Co-operative Wine Growers' Association in 1918) were published in 1945, under the Afrikaans title *Herinneringe van Kohler van die K.W.V.* (*Memoirs of Kohler of the K.W.V.*). The book is a scarce find. Viticulturist Perold was honored with a 1981 book by R. U. Kenney, *Abraham Izak Perold: Wegwyser van ons Wingerdbou (...Pioneer Leader of Our Viticulture)*, which in its scarcity, rarely becomes available. In 1924 Perold developed the hybrid wine grape Pinotage (Pinot Noir x Cinsaut); it is an important, valuable grape/wine in So. Africa's wine industry today. Dine van Zyl authored *Prof. C. J. Theron: Pionier van ons Wynbou (...Pioneer of our Viniculture)* under sponsorship of the Stellenbosch Farmers' Winery. Prof. Theron was coauthor of *Wynbereiding* (1938) and professor of wine at the Stellenbosch University from 1930 to 1962. KWV sponsored the publication of a selection of Godfrey de Bruyn's essays under the title *Wine and Its People*, published in 1992; it is a delightful read and still readily available. Another collection of essays from different writers was published in 1981 by the KWV under the title *Heildronk (A Toast)*.

I recently found a charming little book published in 1990, *Sips for Wine Lovers* by Buks Nel. It contains a selection of "Wine Notes" that Buks wrote for *The Farmer's Weekly* between 1986 and 1989. Delightful line-drawings by Ros Nel decorate the book.

And finally, no collection would be complete without the first 1980 edition of *John Platter's Book of South African Wines*. This continuously produced series is the definitive guide and rates and describes about every wine produced in the country. Simply known as *Platters*, this series, in its 35th edition this year, is eagerly awaited every year by wine enthusiasts. The first edition is scarce and prices for good copies continue to rise.

While I would be the first to admit that this listing cannot be comprehensive, I do think it covers the greater part of books on the topic during the period up to 1994, which as far as I know, has not been done before. It is hoped that this short preliminary exploration will encourage collectors and booklovers to seek out new finds which could be added to the list.

NOTES

1. Henry Hobart Gird (1802–1861) was born in England and died in Malmesbury, South Africa, an important wine and wheat area north of Cape Town. He was a medical practitioner and farmed at Malmesbury, where he focussed on wine. Gird's "Memorandum," an essay of 6 pages, was published in a Cape Town Dutch newspaper; it is quite possible that it was distributed with the newspaper as a supplement. This has not been verified. The online inventory of the National Archives reveals many interesting documents related to him.
2. Afrikaans is the language of mainly Dutch origin spoken by European descendants in South Africa.

EDITOR NOTE: We will upload this bibliographic essay to our Wayward Tendrils website and make it available to the world-wide collector and student of wine literature.



From BAGNALL *Wines of South Africa*, 1961: "Seven years after Van Riebeeck landed, the first wine was pressed at the Cape. In the background. The first fort of the Dutch settlement."



NEWS
& NOTES



EXCITING OCTOBER RELEASES

■ *Dine With Thomas Jefferson and Fascinating Guests* is James Gabler's newest book with Jefferson at the head of the table. Author Gabler describes it as "A fun, fact-based historical account of twenty-five larger than life dinners at Monticello, White House, Paris, Philadelphia, London and the French wine country."

■ *Tangled Vines: Greed, Murder, Obsession, and an*

Arsonist in the Vineyards of California by Frances Dinkelspiel, award winning author and journalist, (St. Martins Press, 2015. 320p), is the unbelievably true story of the largest crime involving wine in history: a 2005 arson fire that destroyed 4.5 million bottles of fine wine, worth \$250 million dollars.

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WILL BE AVAILABLE at the waywardtendrils.com website, as are the previous indexes. The website will remain active, with exciting plans to upload Charles Sullivan's "Early California Wine History" series, Hennie Taljaard's "Overview of South African Wine Literature," Will Brown's "Bibliographic Essay on the History of Wine in the Pacific Northwest," and other bibliographic and historical articles from our archives.

HIGHLY RECOMMENDED!

Although you will not find one taste of wine here, *The Autobiography of a Book* by Gilbert Fabes (London, 1926) is the best book you will ever read about books! You will learn the secret to that eternal mystery of how a book that you *know* you set *here* got to *there*. A delightfully written, amazing look into the life of a book.

REGARDING 2015 WTQ SUBSCRIPTIONS

THERE ARE A FEW MEMBERS who have extended their membership/subscription past 2015. I will be sending you a reimbursement check. For those members who are notoriously late in sending their dues, if you still have that bright purple membership renewal form, you have not paid for 2015. The WT treasury would appreciate your remittance!

With Tendril thanks, gail.

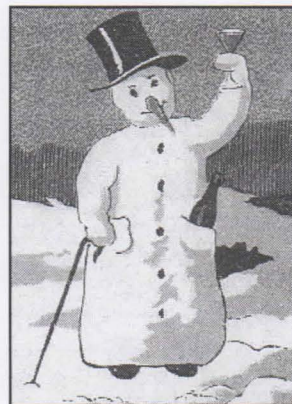
JUST RELEASED! MUST READ!

The Mad Crush by Sean Christopher Weir is subtitled *A Memoir of Mythic Vines and Improbable Wine-Making* (Mooncatcher Media, 2015). It is the story of an abandoned 19th century Zinfandel vineyard in California's Central Coast wine region, brought back to life by a man and his shovel, and the masterful wines he produced from these historic vines. Wonderful b/w photographs illustrate the scene. Old time Tendrils should remember the book *Wild Bill Neely and the Pagan Brothers' Golden Goat Winery* (Journals and Drawings by William L. Neely, edited by Allan Shields, 1992), reviewed in our January 1994 issue. The same Wild Bill is one of the larger-than-life characters in *The Mad Crush*. Available on Amazon.

SPECTACULAR BOOK

Milton Wordley. *A Year in the Life of Grange*. A photo-essay by Milton Wordley. Words Philip White. Design John Nowland, Adelaide, South Australia, 2013. A spectacular book in every way about South Australia's iconic wine known the world over, Penfolds Grange. Highly recommended by Valmai Hankel (see also her "Top Ten").

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CHEERS!!!!

OUR WT MEMBERS' FAVORITE TEN BOOKS

EDITOR: AS PER CHRISTOPHER FIELDEN'S BRILLIANT IDEA posted in our July issue, many members have accepted his invitation to share with fellow Tendrils their favorite wine books. We shall begin our vintage journey of discovery and appreciation with Christopher's entry. Enjoy!

FAVORITE TEN WINE BOOKS

by Christopher Fielden

SELECTING MY TOP TEN WINE BOOKS has been a much more difficult task than I envisaged. On what basis should I choose them? In the end I selected a list of possibles (there were more than twenty of them) and decided to approach the problem systematically. I would choose some books that I have by my side and refer to on a regular basis, some antiquarian works that have proved invaluable to me, and one or two that might be peripheral but are related to wine and have brought me pleasure.

I felt that the first group might include bibliographies and also annual guides to certain countries. In the first case the two main candidates have to be the works of André Simon and James Gabler, whilst the latter is a very wide field with the frontrunners being Halliday for Australian wines, Platter for those from South Africa, and Peñin from Spain.

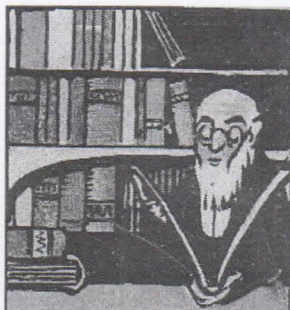
The field of antiquarian books is so wide and many of them have given me great enjoyment for diverse reasons. These include *General Instructions for the Choice of Wines and Spiritous Liquors* (1793; 1993) by Duncan M'Bride, with his preposterous claims as to the restorative powers of a certain Spanish Toc-kay, of which he alone knew the source. (If only many of the crowned heads of Europe had listened to his advice and bought a bottle or two, they would not have died.) Then there is the monumental *A Philosophical and Statistical History... of Inebriating Liquors* (1824; 1838), by the Dublin customs official Samuel Morewood, crammed full of information of the drinking habits of the world. I also enjoyed *The Gardeners Dictionary* (1731, et al) of Philip Miller, which included translations of a number of earlier French works on wine; and the superbly illustrative and informative works of Henry Vizetelly.

With regard to the last group, this would include Randall Graham's *Been Doon So Long*, a wonderful *pot-pourri* of vinous miscellanea, and Gaston Derys' *Mon Docteur le Vin*, which might be included not for the text, but for the magnificent accompanying watercolour illustrations of Raoul Dufy.

Here, however, is my list:

The World Atlas of Wine by Hugh Johnson and, lately, Jancis Robinson.

Since it first appeared in 1971, this has been my



constant companion and accompanies me on all my wine trips. An essential book for anyone who is serious about wine.

The Oxford Companion to Wine ed. Jancis Robinson

Always at my shoulder, where I can check upon anything about which I am uncertain. I look forward to the appearance of the latest edition.

Inside Burgundy by Jasper Morris.

A really informative up-to-date work on what is the most complicated wine region to understand.

Guía Peñin de los Vinos de España. Ed. José Peñin.

Perhaps the most comprehensive of national annual wine guides. I cannot afford to buy it every year, but I use it a lot.

Bibliotheca Vinaria by André Simon.

An essential tool for every collector of antiquarian wine books. Original edition 1913; reprint 1979.

La Vigne, Voyage Autour les Vins de France by Bertall. 1878; Facs. rep. 1979.

A wonderful picture of the French wine scene in Victorian times, enlivened by beautiful, often humorous, black and white sketches.

Topographie de tous les Vignobles Connus by André Jullien.

This is a remarkable work giving details of all the known vineyards around the world almost two centuries ago.

Maxims of Sir Morgan O'Doherty. Bart.

The anonymous author of this little book is reputed to be an Irishman called Maginn, but I know no more about him. It is full of the most wonderful aphorisms, many about wine and wine drinking. Very useful for anyone seeking to compile a wine-list with humour.

Philosophy of Wine by Béla Hamvas.

A remarkable little book, written at the end of the Second World War by a Hungarian philosopher and theologian. What it is about is best described by the author, "I decided to write a prayer book for the atheists. I felt sympathy for the sufferers and wanted to help them in this way. I am aware of the difficulty of my task. I know that I cannot utter the word "God". I must speak of him by using all sorts of other names such as kiss or intoxication or cooked ham. I chose wine as the most important name. Hence the title of the book, *The Philosophy of Wine*, and hence its motto: after all, two will remain, God and the wine."

The Wines of France by Alexis Lichine, 1951.

Simply because it was the first book to stir my interest in wine. ■

MY FAVORITE TEN WINE BOOKS—AND WHY

by Thomas Pinney

WHEN I BEGAN COLLECTING books about wine, it became immediately clear that I would have to specialize. I was most interested in American wine, so that became my main collecting interest too, and as my list shows my favorites are mostly about American grapes and wines. I interpret the word “favorite” loosely for the purposes of this list; it includes “most useful,” “most frequently consulted,” “pioneering,” “most imitated” and some other things as well. And I stretch the word “book” to include official reports and lists quite unfit for consecutive reading but stuffed with information. My list begins with some very general works and then narrows down to my special interests.

Jancis Robinson, ed., *Oxford Companion to Wine* 1994.

A response to the rising interest in wine and wine lore around the world, the *Companion* undertakes to cover the whole field, from “abboccato” to “Zweigelt” (in the first edition: the third and current edition ends with “zymase”). Someone had to do it, and Jancis Robinson has, in my opinion, done it to a very high standard of editorial care and inclusiveness. The book comes high under the heading of “most frequently consulted.”

Hugh Johnson, *The World Atlas of Wine*, 1971.

The graphic equivalent of *The Oxford Companion*, presenting the world of wine in Atlas form. The maps, detailed and in color, together with other illustrations, including labels, make a fascinating combination. The *World Atlas*, as every collector knows, is only one among many highly distinguished works that Johnson has produced. I include it here for its very special character and its great influence. It has been widely imitated in the years since its publication.

James Gabler, *Wine Into Words: A History and Bibliography of Wine Books in the English Language*, 2nd ed., 2004.

Though restricted to books in English, the listing runs to 419 pages and includes not just books but articles, research papers, broadsheets, and other forms of print. Many entries have information about the author or the contents or the reception of the work in question, so that the book is not simply an enumeration but a running commentary as well. My copy, a gift from friends, is inscribed

by Gabler. Modesty forbids me to remark on the entry under my name in the book.

U.P. Hedrick, *The Grapes of New York*, 1908.

The book is wrongly titled, for it is not about the grapes of New York but about all native American grapes and the people, places, and institutions associated with them. It was the work of the New York State Agricultural Experiment Station, and was published by the State, so in deference to the puerile notions of the politicians, it was given a New York label. But it is comprehensive and authoritative. Anyone wanting to know the history of winegrowing in eastern America can still start with this book. A notable feature of the book is its 101 color plates of grapes, plates made by a difficult and expensive process current in 1908. Probably a good many copies of the book have been broken up for the sake of those color plates.

Frank Schoonmaker and Tom Marvel, *American Wines*, 1941.

A genuinely pioneering book. No one had written about American wines (as opposed to California or New York or Ohio wines) before Schoonmaker and Marvel. Both men had been mainly interested in European wines as importers, but the approach of war in Europe turned their attention to domestic wines, at a time when no one else was writing about them. Schoonmaker, perhaps more effectively than anyone else, promoted the varietal idea as a means of giving American wines an identity and a quality such as very few wineries were then producing. *American Wines*, though optimistic about the potential of American wines, was quite frank about the defects of the wines then being made. This made Schoonmaker, the major author in the partnership, particularly unpopular in California. But he was right and his opponents were wrong.

Vincent Carosso, *The California Wine Industry, 1830-1895: A Study of the Formative Years*, 1951.

Another pioneering book. There had been books about California wine in the years before Prohibition, but no connected history. After Repeal in 1934 the formative years of the California industry remained a neglected subject. Carosso came to it as a graduate student in economics at Berkeley and did a valuable work of research. In the 65 years since his book was published much has been added to his account and much has been corrected or modified. But he got things started and the book has still not been fully replaced.

Ernest Peninou and Sidney Greenleaf, *A Directory of California Wine Growers and Wine Makers in 1860; Biographical & Historical Notes & Index*, 1967.



Based on the manuscript records of the U.S. Census in 1860, hand-set and printed by Roger Levenson at the Tamalpais Press in a limited edition of 450 copies, this little book makes clear how wide-spread grape growing and wine making were in California in 1860, a mere decade after California became a state. No other early record has so much detail. The biographical information, when any is known, is very full. I remember buying my copy from Roger Levenson in Berkeley and the pleasant feeling that I had acquired something special.

Maynard Amerine and A.J. Winkler, "Composition and Quality of Musts and Wines of California Grapes," *Hilgardia* 15 (February 1944), 493-673. Not a book but a research bulletin published in a periodical, the first form of this revolutionary work. It reports the experimental work on grape varieties carried out by Amerine and Winkler from 1935 to 1941. They analyzed every variety of winegrape grown in California, gathered from all over the state, made thousands of 5-gallon samples of wines from these varieties, made full scientific analyses of all the samples, and put them to the proof of actual tasting. They also established different winegrowing regions based on temperatures to demonstrate what varieties did best where. The long-term result of this work was to transform the knowledge of winegrape varieties in California and, ultimately, to transform the vineyards as well. No other single work has had so far-reaching an effect on California wine.

Charles Sullivan, *A Companion to California Wine: An Encyclopedia of Wine and Winemaking from the Mission Period to the Present*, 1998.

Sullivan has written several key books—about the Santa Clara Valley, about Sonoma, about Napa, about Zinfandel. So it is hard to narrow the choice to a single volume. For present purposes, I choose *A Companion to California Wine*. You would expect a comprehensive book like this to be the work of a whole corps of contributors, but Charles Sullivan wrote it all by himself, a thing he was uniquely qualified to do and a thing that I greatly doubt can ever be done again. My copy is falling apart from hard and steady use. When, I ask myself, will a second edition appear? I need it.

Philip Wagner, *A Wine-Grower's Guide*, 1945.

A book that grew out of Wagner's earlier *American Wines and How to Make Them*, 1933, and that later became *Grapes into Wine: a Guide to Winemaking in America*, 1976. But my introduction to the distinguished writer Philip Wagner was *A Wine-Grower's Guide*. Wagner, who did more to promote the so-called French hybrids in this country than anyone else, was an admirable writer, clear, unpretentious, interesting. His

attractive prose seduced me into making a long series of undrinkable wines. I finally had the wit to stop, but I bore no grudge toward Wagner. I will quote from the acknowledgment I wrote of him in the introduction to my first wine book: "For more than fifty years [Wagner] has been writing gracefully, originally, and authoritatively about American wines and vines, and no one else now living can have done so much through his writings to foster an intelligent interest in wine among Americans."

Now that I have reached the end of my list I see that it is mostly reference works. Schoonmaker and Marvel's *American Wine* and Carosso's history of early California winemaking might be thought of as "real" books. Wagner's is largely a how-to-do it. So why all the reference works? The answer is that I have written some wine books myself, and for that you need help. I got a great deal of it from the books listed here, and for that I am grateful. ■

FAVORITE TEN WINE BOOKS

by Angela Stewart

WHAT A MARVELOUS THOUGHT! I had no idea what books would make this list. I believed they were all my favorites, until I had to make this decision. As my fingers skipped across the titles, I realized there were many books I had not held in my hands for a very long time—like my very first wine book, *Frank Schoonmaker's Encyclopedia of Wines*—a birthday gift back in the 1970s. A bit dog-eared, but still loved. Frank became my friend, teaching me the correct pronunciation of those pesky French wine words.

I am not an antiquarian book collector, but a wine label collector, so most of my books are related to this passion. Books were acquired for label and winery history, and research for my now defunct wine label newsletter. In the beginning I searched book stores, old and new, but there was nothing out there, until the day I met Roy Brady, the ultimate collector of anything printed about wine. Roy told me about a German label book, *Visitenkarten des Weines* by Hermann Jung. I was so excited. The excitement did not last very long, for the book was out of print and copies were nowhere to be found. I even wrote to the printer in Germany, begged family members in Germany to check out bookstores—nothing. Roy Brady took pity on me and made a Xerox copy of the book as a gift. Another friend, Luise Baur, translated the German text into English. Such effort on my behalf ... the book became my favorite. With the birth of eBay, I now have the actual book. In an auction bid of \$8, I won a copy. A bit worn, water stained, but now I have three copies of my first wine label book.

Wine labels are tiny lithographic works of art, ranging from the eye-catching to the wildly esoteric. There are so many opportunities to gaze upon famous art works like Clos Pegase's Hommage Artist Series, 1988 Cabernet Sauvignon adorned with acclaimed French artist Jean Dubuffet's abstract "Bedecked Nude," or the many famous artists' labels from Ch. Mouton Rothschild. I have many labels by American artist James Paul Brown, the American Gauguin, who is famous for his Presidents wine labels (Bush, Reagan, Clinton), as well as his many wine labels for the 1984 Olympics. It's like visiting a museum anytime I wish.

Today, there are many books dedicated to wine labels and their beauty, and others that include many labels along with their text.

Here is my list, not in order of love, but very close:

Visitenkarten des Weines by Hermann Jung, 1966.

This little book describes some of the famous German labels with illustrations, their back story and auction value. There is a list of museums from Cologne to Trier, where the labels are housed today.

Frank Schoonmaker's Encyclopedia of Wines, 1970.

Typical encyclopedia, but it has sentimental value.

Bottle Tickets by Jane Stancliffe.

This thin beautiful little book was acquired when I visited an exhibition of bottle tickets at London's Victoria & Albert Museum in 1993. The history of bottle tickets is well-written and makes me want to collect, but prices are out of my world.

The Art and Design of Contemporary Wine Labels by Tanya Scholes, 2010, with a splendid foreword by Michael Mondavi.

This strikingly handsome coffee-table book contains full-color wine label graphics, along with back stories. The labels, ranging from artistic to zany, are a superb tour of a modern museum.

Les Étiquettes des Grands Crus Classés du Médoc by Cees Kingmans, 1993.

A remarkable history of the Médoc and its famous labels. The text, printed in four languages, French, German, Dutch and English, makes for a pleasurable journey into these famous labels. This book is special to me because it once belonged to my friend Roy Brady.

The Art of the Wine Label by Robert Joseph, 1987.

A remarkably boring book as far as the labels included. The author shows what he calls the typical labels, used by wineries across the world. The text is somewhat interesting, but it is a book dedicated to labels, therefore a must for the list.

The California Wine Association and Its Member Wineries 1894–1920 by Ernest Peninou and Gail Unzelman, 2000.

A fascinating history of the CWA, along with

marvelous illustrations and labels makes for interesting reading. It is a book I have revisited over and over again.

Les Étiquettes de Vin by Georges Renoy, 1981.

A big beautiful coffee-table book, loaded with labels and poster etchings from across Europe. Like most books on labels, it is heavy on the artist labels of Mouton Rothschild.

Wine Label Design by Michel Logoz, 1984.

A beautiful and informative book. It provides some unique history of wine labels and their design, along with a treasure trove of over 500 label illustrations from around the world.

Mouton Rothschild Paintings for the Labels 1945–1981.

This book was published in 1983 to coincide with the European opening of the exhibition at the

Royal Scottish Academy. I obtained my cloth-bound edition when the traveling exhibition came to San Diego. This lovely book brings memories of a treasured experience. ■



TEN FAVORITE WINE FICTION BOOKS

by Warren R. Johnson

1942 ***The Vineyard*** by Idwal Jones.

Beyond the pleasure of the story is the pleasure in the amount of information presented about viticulture, the winery, and the Napa Valley at the turn of the 19th/20th century. Jones is a renaissance man, ahead of his time here with a female winemaker. This is a classic work today. Novel.

1953 ***The Man Who Made Wine*** by J. M. Scott.

Winemaker Rachelet recalls his 50 years of winemaking by traversing a table set with glasses filled with wine depicting each of those significant years. This small book is a gem, a classic when written and still alive today for the picture of its times. Novella.

1962 ***Dionysus. A Case of Vintage Tales about Wine*** by Clifton Fadiman, ed.

This is a collection of stories, many of which are well-known classics. They range from dry to sweet to sparkling, just like the wines featured here. Keep this on the shelf for ready reference, stories to sip and savor. Anthology.

1991 ***Mass Murder*** by John Keith Drummond.

The characters are reminiscent of Agatha Christie, two elderly women sleuthing about the Jolliston (Napa) Valley, always one step ahead of the local police. This story is enhanced by the wine references. Mystery.

1993 *Murder in the Napa Valley* by David Osborn. Locked into a 200-year-old monastery (Christian Brothers?), this work features a woman detective who stumbles into the disagreements of winery co-owners. To sell or not to sell, and to whom, brings about murder. This tension-filled work will not disappoint. Mystery.

1993 *The Vines of Amberfield* by Gina Stewart.

This novel is strong and will keep your interest focused on the winery. The plot can stand alone, but it is weakened by the several romantic entanglements among the characters. A strength of the book is that a troubled winery is saved, run by a woman. Novel.

1998 *Dying on the Vine* by Peter King.

The author, known for his gourmet detective series, opens this book with a dramatic painting of still life – a dead man. The detective poses as a journalist, intent on finding out why a little winery plots to purchase a large winery. Rich in food and wine, this is best read on a full stomach. Mystery.

2009 *Spartan Gold* by Clive Cussler with Grant Blackwood.

Here is a work with an historical catch, Napoleon, written in contemporary times. The action is impelling, with memorable characters. It is, though, a bit over the top where unlimited amounts of money buy everything wanted. Mystery.

2009 *Vintage Caper* by Peter Mayle.

The suspense of this work will keep you on the edge of your chair until the end. Unlike Mayle's other works, this book starts in Los Angeles, but we are eventually relieved to find ourselves in France. Mayle does not let us down with his excellent writing about French wines and gastronomic delights. Mystery.

2012 *The Garden of the World* by Lawrence Coates.

The Santa Clara Valley is the featured locale. This is one of the strongest pieces for a wine fiction book; it could stand on its own, whatever the focus. Family difficulties are a common theme in many books and this one is no different. Novel. ■



Wine Into Words, James Gabler's monumental bibliography of English-language wine books; Thomas Pinney's two-volume *History of Wine in America*; Charles Sullivan's *Companion to California Wine*; Jancis Robinson's *Oxford Companion to Wine*; Hugh Johnson's *World Atlas of Wine* are a few. A very

special book is my own 2011 *Printer's Ink. A Bibliographic Remembrance of André L. Simon and His Written Works*—but this seems inappropriate. In our library there are several prized “small collections”—Rubaiyats, miniature books, fine press books, André Simon's works, Inglenook Library provenance—but I couldn't possibly hope to single out one book from these collections.

Listed chronologically, here are my Top Ten.

1771 – *Essay on the Cultivation of the Vine, and Making and Preserving of Wine* by Edward Antill.

1771. Published in the first volume of the Transactions of the American Philosophical Society, Antill's essay is the first American printing on the vine or wine. It is also the only book I successfully bid on at the infamous 1984 New York auction of the Marcus Crahan Collection of Books on Food & Drink. This volume is a god-send, and highly treasured.

1772 – *The Art of Planting and Cultivating the Vine; as also of Making, Fining, and Preserving Wines*

by Louis de Mesnil de St. Pierre. 1772. This book, in its 18th century leather binding, is close-to-the-heart special. Disregarding its rarity, the book's exceptional provenance makes it especially appreciated: Inscribed from John Drummond to Basil Warfield, Glen Ellen, 1888. Both men were revered Sonoma Valley wine pioneers. I marvel at the miracle of having the book.

1823 – *A Memoir on the Cultivation of the Vine in America, and the Best Mode of Making Wine* by John Adlum.

1823. Adlum's book carries the distinction of being the first American work on grape culture. Just being in the collection makes it a favorite.

1866 – *My Vineyard at Lakeview. By a Western Grape Grower* [Albert N. Prentiss].

1866. An instructive, yet delightful, personal account of a New Englander who left the printing trade and moved to Ohio to become a winegrower. His chapter titled “*Autobiography of a Vine*” was published in 2007 as a finely crafted limited edition letterpress miniature book by Kylix Press.

1882 – *A History of Champagne. With Notes on the Other Sparkling Wines of France* by Henry Vizetelly.

1882. Illustrated with 350 engravings by the author. A large book in brilliant green cloth covers lavishly tooled and decorated in gilt; all

MY TOP TEN FAVORITES

by Gail Unzelman

AFTER SOME FORTY-PLUS YEARS of joyfully collecting books on wine, there are, of course, a good number of them that could easily be a Top Ten, particularly those in the “What would we do without it?” category:

page edges are burnished in gilt. It has to be one of the most beautiful wine books of all time. Every collector recognizes this magnificent tome, and cherishes his copy.

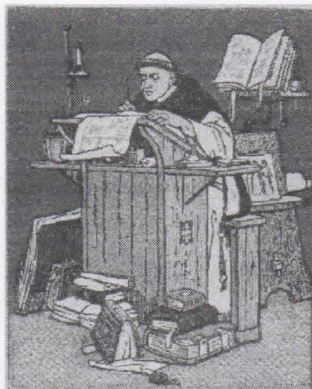
1884 – *The Vine and Civilisation [sic], from Various Sources* by Henry Shaw. 1884. At one time I did a great deal of wine research in Missouri. In Henry Shaw's St. Louis Library I first got a glimpse of his book, and learned from his archived papers that he had only 100 copies "printed for his friends." A rarity I desperately wanted and never expected to find.

1888 – *Grape Culture and Wine Making in California* by George Husmann. 1888. The main subject of my Missouri quest was California wine pioneer Husmann, who had begun his viticulture endeavors in Missouri. I became quite fond of this man, his life and his work. The book is a cornerstone for any California wine library; very few are signed, this one is.

1927; 1932 – *Bibliotheca Bacchica. Tome I: Incunables. Tome II: Seizième Siècle* by André L. Simon. 1927; 1932. These two substantial volumes, compiled by my most esteemed wine author, comprise an incredible bibliography of the earliest works on wine, gloriously illustrated with woodcuts from these 15th and 16th c. books. A joy to behold. My two-volume set also once belonged to the veteran, prestigious San Francisco rare book dealer, John Howell, with his bookplate. Mr. Howell was one of my first, and favorite, mentors.

1994 – *The Vineyards and Wine Cellars of California. An Essay on Early California Winemaking by Thomas Hardy*. Edited and an Introduction by Thomas Pinney. 1994. A Book Club of California limited edition publication, oversized, rich and fine, housed in a slip case. Facsimiles of early California wine labels are tipped-in. First published in Australia in 1884, the original is impossible to find. This present book provides an important historical text in a most gratifying manner.

2003 – *The Brady Book. Selections from Roy Brady's Unpublished Writings on Wine*. Edited, with an Introduction by Thomas Pinney. Preface by Gail Unzelman. 2003. This handsome limited edition printing of a selection of Roy Brady's unparalleled essays, with tipped-in full color wine label illustrations, never ceases to give me great vinous pleasure. ■



MY TOP TEN by Charles Sullivan

In no particular order:

Frank Schoonmaker, *American Wines*, 1941.

Brian McGinty, *Strong Wine. The Life & Legend of Agoston Haraszthy*, 1998.

A. J. Winkler, *General Viticulture*, 1962.

Randall Grahm, *Been Doon So Long. A Grahm Vinthology*, 2009.

Leon Adams, *Wines of America*, 1973.

George Ordish, *The Great Wine Blight*, 1972; 1987.

Ruth Teiser & Catherine Harroun, *Winemaking in California*, 1983.

Jancis Robinson, *Wine Grapes. A Complete Guide...* 2012.

Charles Sullivan, *Like Modern Edens*, 1982.

Thomas Pinney, *History of Wine in America* (2 vols, 1989, 2005). ■

SOME FAVORITES IN MY LITTLE COLLECTION by Frederick Frye

Wine and War. The French, the Nazis & the Battle for France's Greatest Treasure by Don and Petie Kladstrup, 2001.

A remarkable little book that details the Germans' thirst for wines, especially Champagne, and their quest to move Bordeaux and Burgundy wines to Germany for private consumption. Famous restaurants in Paris walled off considerable portions of their cellars and the story of the Panzer tanks in Domaine Senard are suspense-filled episodes. French ingenuity won out.

Le Maitre de Maison de sa Cave à sa Table by Roger Ribaud. Described in *Wine and War* – written by Ribaud while in a German prison camp, his memories of wines and food and pairings. Limited edition of 2400 published in France in 1945.

The Widow Cliquot. The Story of a Champagne Empire... by Tilar Mazzeo, 2008.

The astounding story of how the Widow Cliquot marketed her Champagne and how the house of Cliquot became so famous. Recently reviewed in *Wayward Tendrils Quarterly*.

Passions. The Wines and Travels of Thomas Jefferson by James Gabler, 1995.

Fascinating story of Jefferson's passion for wine and how he imported for his cellar at Monticello. He did love Burgundy.

The Earliest Printed Book on Wine by Arnald of Villanova. Now First Rendered into English, with an Historical Essay by Henry Sigerist MD, 1943.

Sigerist, one of the greatest medical historians of all time, provides a superb history and discussion of the highly respected, yet controversial, author and the story of wine's beginnings, written in manuscript form in the late 1200s by Arnaldus (Physician, Surgeon, Botanist, Alchemist, Philosopher, and prolific writer). It was first published in print in Germany in 1478.

Judgment of Paris. California vs France... by George Taber, 2005.

First real notice that California did make a good Chardonnay and a good Cabernet despite the French refusal to believe their palates.

Rounding out my list are several volumes about the founding and subsequent history of *Confrerie de Chevaliers des Tastevin* (published between 1935 and 2000), and several books by *André Simon*, no title in particular. ■

TOP TEN FAVORITES

by *George Caloyannidis*

[All of the books on George's list, described as books that revolve around the pleasures of wine, were reviewed by him in the *WTQ*, as noted. – Ed.]

- Kermit Lynch. *Adventures on the Wine Route: A Wine Buyer's Tour of France*, 1988. [v.20 #4]
 David Darlington. *Angels Visits: An Inquiry Into the Mystery of Zinfandel*, 1999. [v.21 #1]
 Eric Asimov. *How to Love Wine: A Memoir and Manifesto*, 2012. [v.24 #2]
 A. J. Liebling. *Between Meals: An Appetite for Paris*, 1958. [v.20 #4]
 Joseph Wechsberg. *Blue Trout and Black Truffles: The Peregrinations of an Epicure*, 1953. [v.20 #3]
 Gerald Asher. *Vineyard Tales. Reflections on Wine*, 1996; and *The Pleasures of Wine. Selected Essays*, 2002. [v.21 #1]
 Richard Olney. *Lulu's Provençal Table*, 1994. [v.20 #3]
 H. Warner Allen. *Through the Wine Glass*, 1954. [v.20 #3]
 Angelo Pellegrini. *Wine & the Good Life*, 1965. [v.20 #4]
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FAVORITE WINE FICTION

by *Gail Unzelman*

ALTHOUGH I HAVE SUBMITTED my "Top Ten Favorite Wine Books" elsewhere, I have taken liberty and compiled a list of favorite wine fiction books. Enjoy!

1895 – *The Madeira Party* by S. Weir Mitchell.

A fictional recreation of a private Madeira tasting in an upper-class home in Philadelphia. Though a

bit pretentious, it is an excellent account of the Madeira ritual, which once had an extraordinary hold on the tastes and affections of the American wealthy. Reprinted in 1975 with informative introductory notes.

1919 – *The Six Best Cellars* by Holworthy Hall and Hugh Kahler.

A fine satirical period piece on the problems of social survival under the burdens of an empty wine cellar, and Prohibition in force.

1923 – *The Silverado Squatters* by Robert Louis Stevenson.

First printed in 1883, the edition I cherish is the fine press printing by San Francisco's eminent craftsman, John Henry Nash, in 1923. Nash has taken Stevenson's keen story of his stay in the Napa Valley in 1880 and created a typographical gem.

1924 – *Sincérité* by Mortimer Durand.

A remarkable story revolving around a grand dinner-party weekend at a country estate. The host has saved for his guests, and serves them, the finest wine in his magnificent cellar, a rare Burgundy called *Sincérité*. The guests "become his or her real self, all poses and insincerity being disregarded." Of course, this leads to murder.

1931 – *The Three-Cornered Wound* by George Dyer. Set in California's Napa Valley, this thriller, filled with lifelike and unforgettable characters, "contains a method of murder absolutely new to detective fiction."

1935 – *The Wine Room Murder* by Stanley Vestal. At isolated Château Roet in the French vineyards, epicure and connoisseur George Congreve is confronted by a mysterious murder. Will the right wine so stimulate and sharpen the perceptions that any problem capable of solution can be solved? Congreve believes so.

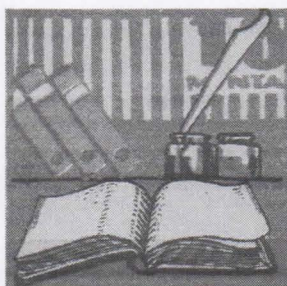
1942 – *The Vineyard* by Idwal Jones.

This classic work has been called "the best work of fiction on the wine country and one of the six best books of fiction about California of all times." It is still considered by many the best novel about wine in California.

1953 – *The Man Who Made Wine* by J. M. Scott.

Sitting alone at the long banquet table at evening's end following his retirement celebration, winegrower Michel Rachelet recalls his fifty years with the grapes and the wines. Masterful woodcut illustrations transport you there.

1972 – *Arigato* by Richard Condon. "The most extravagant and outrageous robbery in the annals of fiction: the theft of 22,000 cases of classic French wine, weighing four tons, from the greatest ware-



house in Bordeaux." A favorite favorite.
1993 – *The Vines of Amberfield* by Gina Stewart.

A well-constructed story, with romance, drama, strong characters, twists & turns, interspersed with very readable information of vineyard and winery practices as followed in England.

Two anthologies sit ready at hand on the bedside bookshelf: *Dionysus. A Case of Vintage Tales about Wine*, Clifton Fadiman, ed.(1962), a prize-winning collection of wine tales by a master anthologist, with Cyril Ray's 1984 splendid contribution, *Vintage Tales. An Anthology of Wine and Other Intoxications*. ■

TOP TEN FAVORITE BOOKS ON WINE

by Peter Burke

[After compiling his entry, Australian surgeon and medical historian Burke commented, "It appears that I like historical references and humour. As a surgeon I unconsciously look for the anatomy of these books: it must be complete: body, tables, illustrations, references, the all-important index and even an appendix!" — Ed.]

Michael Broadbent, M.W. *Wine Tasting—Enjoying—Understanding*. 5th rev. ed., 1977.

This small tome transformed me from a wine consumer into someone who appreciates wine in all its many facets. The tone of the book is well summarized in the small section titled "The Wine Snob": "If there *is* such a thing as a wine snob, he or she will have all the attributes of any other sort of snob: affectation and pretentiousness covering up the lack of everything that makes a person worthy of serious attention. The aristocrat of the table, the nature's gentlemen of the cellar, the true *amateur*, the deeply knowledgeable, is rarely, if ever, a snob." I owe the author an abiding sense of gratitude.

Guy Deghy and Keith Waterhouse. *Café Royal. Ninety years of Bohemia*. 1955.

The Café Royal was called by John Betjeman "London's fairyland." This most entertaining book transports one back to the late 19th century and brings to life ninety years of 'Bohemia.' Where else could you hear, conceivably on the same night, the verbal soufflés of Oscar Wilde and the nasal patter of bookmakers; the peacock screeches of Whistler and the glib talk of conmen; the table talk of Max Beerbohm, George Bernard Shaw, Aubrey Beardsley and Charles Conder. Enter a lost world within the pages of this book, a work notable for its excellent bibliography and index.

Edward Hyams. *Dionysus. A Social History of the Wine Vine*. 1965.

The author tells the story of 'Vitis vinifera' in a most interesting and informative way, a most readable account of a single plant species and its 80 centuries of association with man. Particularly pleasing is the manner in which the author has shared his resources with the reader. The book concludes with very detailed 'Notes,' an 'Appendix' which is most educative, a well-referenced 'List of Illustrations' and finally, the all-important Index. *Dionysus* has provided me with a substantive resource enabling presentations on the History of Wine as Therapy.

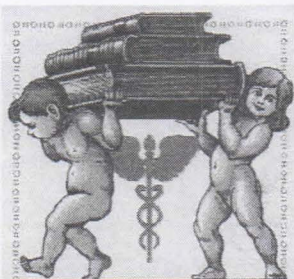
Walter James. *Barrel and Book. A Winemaker's Diary*. Decorations by Harold Freedman. 1949.

The author commences with these words: "This diary, although it has no dates, is a genuine one. That is why you will find it ill-written, disjointed and completely pointless." Among his varied topics are Prohibition, colour in wine, the fire that destroyed the greater part of his vineyard ("It was a great pity the fire did not break out at night, when the spectacle would have been remarkable."), and his personal fantasy, *My Paradise*: Vats always full, Staves always moist, Hoops always driven, Bottles always clean, Corks always sound...". He quotes: "Among so many things as are by men possessed or pursued in the course of their lives, all the rest are baubles, besides old wood to burn, old wine to drink, old friends to talk to, and old books to read." I think it was Sir William Temple who wrote that, but I've never come across the context.

Hugh Johnson. *The World Atlas of Wine. A Complete Guide to the Wines and Spirits of the World*. 1971. Thirteenth Printing 1977.

If one was to select a single reference book relating to Wine, its history, its production, and the very many people involved in the wine trade, *inter alia*, then this would be it. Personally, this

major work was a revelation, demystifying every aspect of the topic of Wine. In a general sense and from an overall perspective, notwithstanding inevitable regional differences of opinion, this work of scholarship answers most, if not all, concerns and questions relating to the wines and spirits of the world. It is not just the factual information, which is presented in a clear and comprehensive manner, but, it is the wonderful illustrations, reproductions of wine labels and, last, but not least, the absolutely first rate cartography employed throughout the work. It is a beautiful work which always rewards perusal of its pages: as Hugh Johnson observed, "I have tried to take the reader up into a mountain and show him all the vineyards of the earth." With this monumental attempt he succeeded admirably.



Hugh Johnson. *The Story of Wine*. 1989.

Hugh Johnson writes in the Foreword of the difficulties involved in tracing the story of wine from the dawn of civilisation right through to the present day, "In short it takes a historian—and that I do not pretend to be. That is why I have called this book *The Story of Wine*: it is my interpretation of its history, my attempt to place it in the context of its times, and to deduce why we have the vast variety of wines that we do—and why we don't have others." Johnson graciously acknowledges the massive support involved in researching and preparing this work—which occupied some four years—resulting in a superb 250,000 word account of a central yet little-studied part of man's story. The presentation of the book is superb, the illustrations excellent and the maps not only artistically pleasing but also highly educative. The comprehensive bibliography and index are a delight for the true bibliophile. "There is much new scholarship in this book, yet in his incomparable style Hugh Johnson lightens the learning with wit, insight and anecdote." Hear! Hear!!

Salvatore Pablo Lucia, M.D. *Wine and Your Well-Being*. 1971.

Professor Lucia worked for many years as Director of Medical Research for the California Wine Advisory Board and was also a noted oenophile. The Foreword notes the author's "splendid role as a physician, teacher, researcher, medical historian, and, in particular, his work with the use of wine in health care." Lucia refers to 'Selected References for Wine and your Well-Being,' and includes a section devoted to Books about Wine. Unsurprisingly, the index is most practical and covers all aspects of Lucia's work. The author's encyclopaedic knowledge certainly assisted this fellow oenophile and medical historian.

Oscar A. Mendelsohn. *Drinking with Pepys*. 1963.

Mendelsohn lived near Melbourne, Australia, and wrote that he had "crammed a couple of lives into one as scientist, inventor, musician, traveller, farmer, cook and editor." In this book Mr. Mendelsohn blended his gifts as a wine lover, chemist, and writer with his affection for the 17th century diarist Samuel Pepys, in order to produce a book of rare erudition and dry wit, in which he has collated all Pepys' allusions to alcohol, to Possets and Syllabubs, Cellarage and Cooperage. Mendelsohn noted that his 1924 edition of *Pepys's Diary* was, "as a piece of bookmaking craft (why have we allowed commercial horse-wager men to usurp this word of merit?), it could excite the ad-

miration of anybody who appreciates fine printing and paper and a fit marriage of matter and manner."

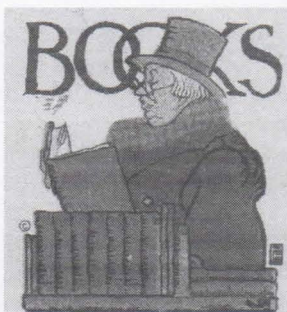
Ronald Searle. *Something in the Cellar...* 1986.

In attempting to describe the contents of this outrageously marvellous work of art one can do no better than to quote from the notes printed on the dust jacket. "Have you ever witnessed the Ancient, Noble (and Secret) Ceremony of Slashing the Trockenbeerenauslese? Or the Inauguration of the First Authentic (and Indisputable) Denominazione di Origine Controllata e Garantita? Have you attended the Vinolympics, tasted Ptolemy Nouveau or watched the Uncorking of the Kangarouge?" Unless you can answer 'yes' to at least one of these questions, your initiation into the mysteries of wine and its production has scarcely begun. Let Ronald Searle, in his own inimitable way, introduce you to the time honoured wine ceremonies of the World: from the USA (Blessing the Grapes—California style) to the Far East (the Japanese Wine Ceremony); from Scotland (the Squeezing of the Bonnie Malted Grape) to South Africa (Colourful Ceremony of Offering Limited Recognition to the Black Grape). And, in passing, let him show you how many ways there are to open a bottle of wine. A brilliant

successor to *The Illustrated Winespeak*, its outrageously perceptive humour makes it a must for vintners and wine imbibers throughout the world." Combining a superb artistic talent with an intimate knowledge of his subject, Searle presents with searing, surgical precision, images of wine in all its stages of use and abuse! Always enjoyed!!

André L. Simon, F.R.Hist.S. *Bottlescrew Days. Wine Drinking in England during the Eighteenth Century*. 1926.

"Whether the original idea of the corkscrew came from the tender *tendrils* of the vine or from the 'screw' of the wine press is a moot point, but the 'bottlescrew' effected so complete a revolution in the appreciation and the sale of wine in England that the thirsty days of the eighteenth century of which this book attempts to give a picture, may truly be called *Bottlescrew Days*." There are many features of this book to admire, not least the fastidious attention to statistical detail and the wonderful illustrations used in the text: your correspondent notes with more than a touch of envy that, "The illustrations are reproductions of originals in the Author's collection." [44 in total!] The book is a superb collection of anecdotes and readable accounts of topics ranging from Smuggling and Customs to Drinking songs and Toasts: immensely rewarding. ■



TEN FAVORITE WINE BOOKS

by Ron Unzelman

Harry Waugh. *Wine Diaries*, 1966–1987. (I am including the 10 volumes as one book. See WTQ, v.12 #2 for Checklist of Waugh's works.)

These delightful stories by a knowledgeable and expert taster were published at a time that coincided with my nascent search to understand and enjoy wine. I found Waugh to be a valuable guide and teacher, and eagerly awaited each volume.

Thomas Pinney, ed. *The Brady Book. Selections from Roy Brady's Unpublished Writings on Wine*, 2003. I consider it a remarkable privilege to have known Roy Brady. This amazing man had drunk more "great" wines than anyone I ever knew. (Including a 1790 Madeira Sercial that he served Gail and me one evening, all the while regaling us with stories of Madeira and Thomas Jefferson and his 18th century contemporaries.) Early on, before we even met, my favorite wine magazine was *Wine World*, which he edited and essentially wrote, that helped guide me through California wines. *The Brady Book* reflects Roy Brady, writing with his dry wit, humor, intelligence, and an astounding knowledge of wines.

Thomas Pinney. *A History of Wine in America* . . . 2 vols. 1989; 2005.

Prof. Pinney's definitive two-volume history on American wine, invaluable as a reference, is also a pleasure to read. The author, with his conversational tone and command of the written word, has produced a brilliant work.

Charles Sullivan. *Zinfandel. A History of a Grape and Its Wine*, 2003.

Charles Sullivan's engrossing history of Zinfandel well-deserves its Veuve Clicquot Wine Book of the Year award. It reads like you are having a conversation with historian Sullivan.

Ernest Peninou and Gail Unzelman. *The California Wine Association and Its Member Wineries 1894 – 1920*. 2000.

A riveting history of the wine industry's grandest enterprise. In the late 19th and early 20th centuries, this giant organization came to control 84% of all pre-Prohibition California wine. Loaded with fascinating information and many photos never before published, it is a great read.

George Ordish. *The Great Wine Blight*. 1972; rev.ed. 1987.

Ordish's history is a compelling detective story that unveils the dreaded phylloxera: how it came to the world's vineyards, the devastation it caused, and how it was controlled.

George Husmann. *Grape Culture and Wine-Making in California. A Practical Manual* ... 1888.

Husmann has long been a favorite wine pioneer. Gail and I have enjoyed collecting his writings, while tracking his career and family history in Missouri and California. *Grape Culture* is a cornerstone of California wine literature. We treasure it in our library.

James Gabler. *Passions. The Wines and Travels of Thomas Jefferson*. 1995.

James Gabler has a passion for Thomas Jefferson. This is clearly reflected in his well-researched, engrossing account of the nation's earliest wine connoisseur.

University of California/Sotheby Book of California Wine. Editors Doris Muscadine, Maynard Amerine, Bob Thompson, 1984.

What more could a California wine aficionado ask for!? This beautifully designed, mammoth tome of some 615 pages is chock-full of scholarly articles by Roy Brady, Thomas Pinney, Maynard Amerine, Darrell Corti, Gerald Asher, Bob Thompson...and the list goes on (44 authors, 53 articles). The work is a prize that one can return to year after year and still find new insights into why we find wine and its many stories so rewarding.

John Locke. *Observations Upon the Growth and Culture of Vines and Olives*...1766.

I must include *Observations*...by Locke, a fellow physician/scientist. Best known as a political theorist, his masterpiece, *An Essay Concerning Human Understanding*, influenced Thoms

Jefferson and the framers of the new American government. Having spent a little over a year in Montpellier in the mid-17th century, Locke, a diligent observer of everything of interest, wrote this small treatise based on his gathered facts, describing some four dozen grape varieties and local vineyard and winemaking practices. ■



MY TOP TEN WINE BOOKS

by Nick Hodgson

MOST OF MY CHOSEN FAVORITE BOOKS have been specially bound, presented by the author, or have a treasured provenance.

Viticulture and Brewing in the Ancient Orient by H.F. Lutz, Leipzig, 1922.

A book mostly seen in softcover, this particular copy appears to have been specially bound for the

author as a presentation copy as it has his signature on the title page. The book was not easy to come by and only lengthy negotiations happily brought it into my library.

Letters on the Culture of the Vine, Fermentation and the Management of the Wine Cellar by Maro (pseudonym of William MacArthur). Sydney, 1844. It took me 30 years to find a copy of this book. I am delighted that this copy is also a presentation copy from the author using his real name to Henry Beaufoy, with his bookplate. It is bound in a handsome contemporary half-leather binding. MacArthur was a pioneer viticulturist who experimented with vines at his Camden Park estate, outside Sydney (coincidentally owned by a friend of mine in the 1970s).

Notes on Hungarian Wines by B. de Szemere, Paris, 1861, 2nd ed.

This special book, in red half-morocco with raised bands, marbled sides, edges & endpapers, and the bookplate of Leon Lambert (Deuzel), is inscribed "To Lady Countess d'Ayours, Respectfully, the Author" and initialed. Previously unknown to me, it took me a while to justify buying this beauty.

The Search after Claret by 17th century poet Richard Ames was republished in a limited edition of fifty copies by André Simon in 1912. My copy was presented by Simon and is handsomely bound in a decorated contemporary morocco binding by Riviere.

Wine, the Vine and the Cellar by Thomas G. Shaw, 1st ed. London, 1863.

A contemporary gilt-decorated green leather binding with ornate spine and red title label house this copy of Shaw's classic and "one of the most interesting" texts we have on the subject of wine. Although lacking a presentation, it would appear to have been specially bound at the time of publication.

Oporto Old and New. A Historical Record of the Port Wine Trade by Charles Sellers. London, 1899.

In original publisher's burgundy morocco, with gilt decorations, including an armorial device to the front board, inner dentelles and gilt edges, this scarce and important book appears to have been specially bound at the time of publication.

Wine In Peace and War by Evelyn Waugh, 1947. Limited edition. Full leather.

My copy is unusually special in that it is signed twice, once by the author and secondly by Prince Vsevolode of Russia to whom it was dedicated, who presented it with his best wishes.

Journal of a Tour through Some of the Vineyards of Spain & France by James Busby. Sydney, 1833.

This copy has a fine, intricately decorated full leather binding, possibly arranged by James Edge Partington, the noted British anthropologist, as it

has his bookplate. The book also has an earlier presentation by the author dated 26th March 1833. I was offered the set of three Busby books (1825, 1830, 1833) from the Partington collection but could not afford them. Some years later the set appeared at auction, in three separate lots, and I feel fortunate to have been able to purchase this one, at my maximum limit.

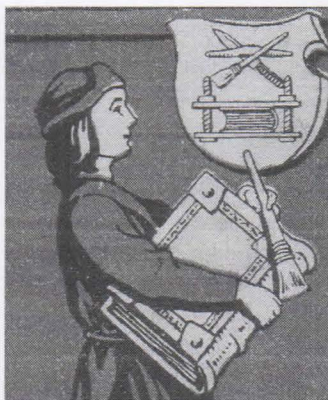
A Treatise on Family Wine Making by P. P. Carnell. London, 1814.

I bought my second copy because this one had the Caledonian Horticultural Society's 1815 article 'Hints on the Processes of Wine-making' by Dr. Macculloch bound-in behind the main text. I had previously bought a presentation copy of this offprint which was privately printed by the author in 1815. This preceded *Remarks on the Art of Making Wine* published in 1816.

The American Vine Dresser's Guide by Alphonse Loubat. New York, 1827.

I purchased this book nearly 35 years ago with a broadside cut in half and stuck to the front endpapers. At the time I tried to find out more about it and called longtime bookseller Elizabeth Woodburn without success. About a year ago I was talking to a bookseller who tells me about this

unique broadside he had bought. The author's name sounded familiar and when he sent me a photo I knew that I had a copy. From a *New England Farmer* advert in 1826 he had been able to determine that it is a planting instruction sheet that would have accompanied purchases of grape vines from Andrew Parmentier's nursery in Brooklyn, NY. ■



My Top Ten Favorite Wine Books by Will Brown

MY INTERESTS IN WINEMAKING, the history of wine, and collecting wine books inspired the selection of these ten books. They are not in order of preference.

Sullivan, Charles L. *A Companion to California Wine*, 1998.

This is my go-to book for the history of California wine to the end of the 20th century.

Cruess, William V. *The Principles and Practice of Wine Making*, 1934.

A primer of winemaking for post-Prohibition winemakers, and the beginning of a series of winemaking books that followed from UC Davis. It is still a useful book today.

Pinney, Thomas. *A History of Wine in America From the Beginnings to Prohibition*, 1989.

Volume one of the best history of wine in America ever written; AND *A History of Wine in America From Prohibition to the Present*, 2005.

Volume two of the definitive history of wine in America. Its time for the next edition of this great history.

Unwin, Tim. *Wine & the Vine. An Historical Geography of Viticulture and the Wine Trade*, 1991.

If I could only have one wine book this would be the one and I would read it once a year.

Sullivan, Charles. *Zinfandel. A History of a Grape and Its Wine*, 2003.

The definitive study of the history of this grape.

Purser, Elizabeth and Lawrence Allen. *The Wine-makers of the Pacific Northwest*, 1977.

This is the first major book on wineries of Oregon and Washington and is a fine resource on the history of wine in the region.

Robinson, Jancis. *Vines Grapes and Wines*, 1986.

Although this book has been revised and updated by the encyclopedic *Wine Grapes* in 2012 this remains my quick reference for wine grape varieties.

Margalit, Yair. *Winery Technology & Operations: A Handbook for Small Wineries*, 1996.

I found this small book to be my best source of information for winemaking in a small winery.

Gladstones, John. *Viticulture and Environment*, 1992.

A brilliant compendium of the ecology of viticulture.

Pinney, Thomas ed, *The Brady Book. Selections from Roy Brady's Unpublished Writings on Wine*, 2003.

After reading this book, I felt I had found a soul-mate; a Midwestern boy who found a life of enjoyment in wine in the far west by collecting wines and books on wine. ■

SOME OF MY FAVOURITE WINE BOOKS

by
Valmai Hankel

[Aussie wine historian, and for 43 years the Rare Books & Special Collections Librarian at the State Library of So. Australia, longtime Tendril Valmai Hankel was recently honored with an AM (Member of the Order of Australia) and PSM (Public Service Medal). We celebrate with her. Salut ! — Ed.]

MY MOST FAVOURITE WINE BOOK without doubt is

Robert Druitt. *Report on the Cheap Wines from France, Germany, Italy, Austria, Greece, Hungary, and Australia: Their Use in Diet and Medicine*. 2nd ed., rewritten/enlarged. London, 1873.

First published in 1865, this rare and little-known book by an eminent London physician deserves to

be regarded as a classic. Druitt's main argument is that wine, used properly, is health-giving. He writes with both knowledge and enthusiasm. There is so much that is quotable: here is one of my favourite examples of his wit and wisdom: 'When one sees a man, "unaccustomed to public speaking," hemming and hawing, and in vain trying to lubricate his tongue with a glass of cold water provided for public lecturers, it is clear that a more advanced knowledge of physiology would have caused that glass to be filled with wine, to oil the brain, which was the really dry place, whereas the jaws might have been left to themselves"'.

SOME OTHERS, in no particular order ...

Burchard of Worms. *Decretum*. Manuscript. Germany, first half of the eleventh century.

This is part of a manuscript leaf from a manual for the instruction and guidance of young monks, written in Latin in a German monastery a thousand years ago. It contains punishments for drunk monks: fifteen days on bread and water if one drank so much that one vomited; thirty days on bread and water if one, when drunk, encouraged others to get drunk; and forty days on bread and water if, through drunkenness, one vomited the communion wine and sacred host. [State Library of South Australia]



Book of Hours. Paris, 1490.

This exquisitely illustrated work was written and decorated by hand on vellum in Paris in about 1490. Among its brilliantly coloured miniatures is one for September, which shows a person treading grapes. In addition to the treader and someone pouring grapes from a basket into a vat, a worker in the background enjoys a surreptitious tippie, adding a humorous touch. It is on permanent loan to the State Library of South Australia from the Anglican Diocese of Adelaide.

Hugh Johnson. *Hugh Johnson's Pop-Up Wine Book*. With paper design by Ron Van der Meer. London, 1989.

Leading English wine writer, Hugh Johnson, has produced a pop-up book to complement his more serious accomplishments. In one illustration he is the wine waiter at the dinner he would like to have hosted. The guests are Ludwig van Beethoven, Sir Winston Churchill, Cleopatra, Napoleon Bonaparte, Thomas Jefferson, and an anonymous pair of feet under the table.

Hugh Johnson. *Wine*. London, 1966.

Johnson's first book on wine, and the first book I read that was not just on Australian wines.

André L. Simon. *By Request: An Autobiography*. London, 1957; and *In the Twilight*. London, 1969. Simon's two autobiographical books are essential reading for any wine book collector. *By Request* is also a favourite because of its superb design—in a commercially-produced, not private press, book. It is impossible to pick out other favourites by him, but I would include *The Wines, Vineyards and Vignerons of Australia* (Melbourne, 1966) and *Tables of Content. Leaves from My Diary* (London, 1933). My copies of all of these titles except *In the Twilight* are inscribed by him to his friend, James McGregor, who was 'the magnet who drew me to Australia'.

AUSTRALIAN BOOKS ...

James Busby. *A Treatise on the Culture of the Vine, and the Art of Making Wine*. Sydney, 1825.

Australia's first wine book was written a year after its 24-year old author arrived in New South Wales. Based on the ideas of French writers it was intended to show 'the respectable portion of the community' how to produce wine and thus to give value to tracts of land which otherwise 'would in all probability remain forever useless'. But Busby also regarded viticulture as fitted 'to increase the comforts, and promote the morality of the lower classes of the Colony'. He is known as the father of Australian viticulture.

Walter James. *Wine in Australia. A Handbook*. Melbourne, 1952.

Australia's first popular wine writer, James wrote several fetchingly-titled books on wine, such as *The Gadding Vine* and *Nuts on Wine* which helped to introduce especially younger people to finding out about wine through reading about it.

Hubert de Castella. *Notes of an Australian Vine Grower*. Translated, with Preface and Notes, by C. B. Thornton Smith. Melbourne, 1979.

Swiss-born Yarra Valley winegrower de Castella's ardent belief in the future potential of the infant Victorian wine industry is infectious. The book was first published in French in 1882. André Simon described him as 'an enthusiastic apostle for the art of good living'.

Alexander Charles Kelly. *The Vine in Australia: Its Culture and Management*. Melbourne, 1861; and *Wine Growing in Australia, and the Teaching of Modern Writers on Vine-Culture and Wine-Making*. Adelaide, 1867.

These two books by a Scottish-educated doctor had a considerable influence in their day, and were largely responsible for introducing science into Australian vineyards and wine cellars. ■

TOP TEN WINE BOOK LIST

by Dean Walters

[An avid student and collector of California wine history, Dean is the founder / director of the Early California Wine Trade Museum. "Mysteriously," he writes, "my favorite wine books are all wine reference books."—Ed.]

The California Wine Association and Its Member Wineries, 1894–1920. Ernest Peninou & Gail Unzelman, 2000. Nomis Press.

This book not only chronicles the formation and evolution of the CWA, but details the history of its founding members and those added in ensuing years. Fine research, and well illustrated.

A Companion to California Wine. Charles Sullivan, 1998. University of California Press.

A very useful compendium for quick reference.

History of the Sonoma Viticultural District. The Grape Growers, the Wine Makers, and the Vineyards. Ernest Peninou & Gail Unzelman, 1998. Nomis Press.

Few books recount the detailed history of well- and little-known wine operations in Sonoma County and some neighboring counties as this book does.

A History of Wine in America. From the Beginnings to Prohibition. Thomas Pinney, 1989. University of California Press.

A great read with finely detailed research including an insightful retrospective on the early wine operations of Southern California.

Winemaking in California. Ruth Teiser & Catherine Harroun, 1983. McGraw-Hill Book Co.

One of the earliest works on California's early wineries. Still of great use, and well-illustrated.

Like Modern Edens. Winegrowing in Santa Clara Valley and Santa Cruz Mountains, 1798–1981. Charles Sullivan, 1982. California History Center. Another excellent work by historian Sullivan, this one focusing on the early wine industry around Santa Clara, San Jose, and the Santa Cruz mountain area.

Strong Wine. The Life and Legend of Agoston Haraszthy. Brian McGinty, 1998, Stanford University Press.

No better research exists on this subject, from the great-great-grandson of Agoston Haraszthy.

A Toast to Eclipse. Arpad Haraszthy and the Sparkling Wine of Old San Francisco. Brian McGinty, 2012. University of Oklahoma Press. Same fine research here as for McGinty's *Strong Wine*.

Justinian Caire and Santa Cruz Island. Frederic Caire Chiles, 2011. University of Oklahoma Press. As the author's name suggests, this was

researched and written by a descendant of Justinian Caire, shedding light on a little-known but important early California wineman. The author is the great-great-grandson of Justinian Caire, and also the great-grand-nephew of Joseph Ballinger Chiles of Chiles Valley and the Chiles Ranch at Davis.

"Wine in California: The Early Years." Charles Sullivan in *Wayward Tendrils Quarterly*, misc. issues 2009 thru 2015.

Charles Sullivan's magnum opus! ■

END OF FAVORITES

IN THE
WINE
LIBRARY
by *Bob Foster*



Wine in Words: Notes for Better Drinking by Lettie Teague. New York: Rizzoli Ex Libris, 2015. 232pp. hardback, \$29.95.

"fun, clever and delightful"

LETTIE TEAGUE, THE WINE COLUMNIST at the *Wall Street Journal*, has written a series of short essays on numerous topics in the wine world. They range from wine by the glass in restaurants to the plethora of wine snobs who seem to enjoy wine as an extension of their ego, not for their own pleasure.

The essays, clever and fun, offer interesting commentary on a wide variety of topics. The core is well done. However, often I was left with a sense of incomplete concepts. For example, Teague slams wine by the glass in restaurants noting the absurdly high profit margins. She also notes that often there is no way to know how long the bottle has been opened. She is dubious about the ability of any wine-under-gas system to hold the quality of the wine. So what is the solution for a situation where a bottle (or a half bottle) would be too much? Or, what about the situation where only one diner wants white wine while the rest of the group wants no wine? Perhaps it is just the places where Teague has dined on the East Coast, but I find that many of the restaurants and wine bars in California keep track of when a bottle was opened and will gladly tell the consumer. I think wine-under-gas works far longer than Teague does.

Additionally, she has bought into many of the myths of modern wine writing. Contrary to her assertions in the essay on wine critics, Robert Parker's *Wine Advocate* was not the first of the modern wine newsletters to exist without advertising or commer-

cial winery support. This publication [*California Grapevine*], *Robert Finigan's Private Guide to Wines*, and *Connoisseurs' Guide to California Wine* all predated or were contemporaneous newsletters without advertising. Nor did Parker invent the 100-point system for wine. (That title belongs to Australian Dan Murphy.)

The book has a heavily embossed cover, but no dust jacket. The lettering and drawing are in red, on a bright yellow background. I keep wondering how that cover and spine will resist dirt over the years. Frustratingly the work is printed on very thick paper, almost construction-paper thickness. In turning the pages I had to continually stop to make sure I had turned only one page.

Additionally, while each of the essays has a clever title (i.e. "Glass Warfare") none of these are listed in the Table of Contents. The omission is puzzling.

But I digress. These are flaws but not major flaws. Most of the essays are fun, clever and delightful. Each of the short essays stands alone—the book can be savored over numerous sittings. Highly recommended.

[*Bob Foster, a founding father of the Wayward Tendrils Wine Book Collector's Society, is the veteran wine-book reviewer for the California Grapevine. Check out their website for subscription information to this winning journal. — Ed.*]

ON THE RETURN OF A BOOK LENT TO A FRIEND —

I GIVE HEARTY AND HUMBLE THANKS for the safe return of this book, which having endured the perils of my friend's bookcase & the bookcases of my friend's friends, now returns to me in reasonably good condition. I give hearty and humble thanks that my friend did not see fit to give this book to his infant for a plaything, nor use it as an ash tray for his burning cigar, nor as a teething ring for his mastiff. When I loaned this book, I deemed it as lost; I was resigned to the business of the long parting; I never thought to look upon its pages again. But now that my book has come back to me, I rejoice and am exceedingly glad! Bring hither the fatted morocco and let us rebind the volume and set it on the shelf of honor, for this my book was lent and is returned again. Presently, therefore, I may return some of the books I myself have borrowed.

— CHRISTOPHER MORLEY, *The Haunted Bookshop*
[New York, 1919]

Book Reviews

by *Hudson Cattell*

[*Hudson Cattell*, a *Wayward Tendrils* member since the early days of its infancy, has been the voice of wine in Eastern America since the 1970s. In 2014 he published his long awaited *Wines of Eastern America: From Prohibition to the Present: A History and Desk Reference*. — Ed.]

Finger Lakes Wine and the Legacy of Dr. Konstantin Frank by Tom Russ. Charleston, SC: American Palate (The History Press). 2015. 158 pp.



R. KONSTANTIN FRANK pioneered the growth of the vinifera in New York State in the 1950s and 1960s, and his tireless crusade on their behalf encouraged growers in many other states in the East to plant them. His important role in the development of the wine industry in the East together with his eventful early life in Russia makes it rather surprising that this book by Tom Russ is the first book-length biography of the man who founded Vinifera Wine Cellars in the Finger Lakes in 1962.

Tom Russ, a professor at the College of Southern Maryland, has given a good account of Dr. Frank's life aided by interviews with members of his family including his two daughters and his son Willy. Dr. Frank (1899–1985) was born in a German enclave in Russia's Ukraine and had an early career in viticulture where he restored the large vineyard at Trubetskoye and invented grape plows that reduced the number of workers needed in the vineyard and then remained in use for 50 years. When Nazi Germany invaded the Soviet Union in 1941, the Ukrainian Germans fell under suspicion and the Frank family escaped to Austria and then Germany where Russian nationals were under suspicion. After the war he was hired by American occupying forces in Bavaria to manage a large estate confiscated from the Nazis. In 1951 the Franks emigrated to the United States.

The early years in America are also covered in detail: the attempt to find meaningful work at the Geneva Experiment Station, working with Charles Fournier to establish the vinifera program at Gold Seal Vineyards and the start of Vinifera Wine Cellars. It is here that a major flaw begins in the book. For whatever reason, Tom Russ decided to overlook or minimize what he considered to be negatives in Dr. Frank's personality and life. Dr. Frank is portrayed as if he were a white knight in shining armor obsessed with the mission of bringing excellent vinifera wine to deserving Americans. Dr. Frank was certainly on a mission, but it was carried out with a personality

shaped by his hardships in Europe where he had learned to trust no one but himself and his family. He had a will to survive and to win out, no matter how it had to be done or at what cost.

Dr. Frank had strong supporters in what he was doing as well as opponents who thought he was wrong. His fiery advocacy of the vinifera was coupled with diatribes against the French hybrids. He was combative and stubborn, unyielding in his attempt to make the vinifera predominate in Eastern vineyards. In ignoring this aspect of Dr. Frank's personality, Russ overlooks the fact that it was precisely these traits – and, importantly, his enthusiasm – that enabled Dr. Frank to succeed in his mission.

One example where Tom Russ should have known better was the end of Dr. Frank's tenure at Gold Seal Vineyards. Russ writes that he retired in 1961. He was, in fact, fired, and evidence exists both orally (on tapes) and in writing that attest to the fact that Dr. Frank's demands that Gold Seal sharply expand its vinifera program grew to be too much for Gold Seal's management. One day, when Charles Fournier was away from the winery, Dr. Frank was fired. As Dr. Frank said later: "The next day I take a shovel and start digging [my] winery." Russ states that although it was possible that Dr. Frank was fired, most people recall that the decision was entirely Dr. Frank's.

Throughout the book, Russ has chosen to soften Dr. Frank's character. For example, he says that the alleged toxicity of the French hybrids is regarded as "wrongheaded" by some people but that Dr. Frank's strident acceptance has been seen by others as "necessary" in the struggle to get the vinifera industry accepted. Yet there is no shortage of positive things that Russ has to say about Dr. Frank such as the fact that he was an ardent patriot, an admirer of what America had to offer, and flew the American flag on a tall flag pole at his home.

For this reviewer, and I suspect many others who knew Dr. Frank, the book's flaw may be magnified in contrast to readers who are simply interested in the history of Vinifera Wine Cellars. The last part of the book is devoted to what happened to the winery after Dr. Frank's death, its continued growth to excellence under the leadership of his son Willy and later his grandson Fred.

There are six pages of footnotes and an index together with many previously unpublished historic photographs taken by Lena Schelling, Dr. Frank's youngest daughter. There is much of value in this book and it is recommended with the caveat dealing with Dr. Frank's personality.

Wine Histories of Eastern States

In 1945, Philip Wagner opened Boordy Vineyard, the first small winery to be based on the French hybrids. In the same year, Brights Wines placed an order for the first large shipment of the French

hybrids into North America. For the first time, the East had the ability to grow grapes that would make European style table wines. Seventy years of history have passed since then, enough time to start thinking about the past.

It is only within the last decade that histories of states in the East have begun to be written. The History Press has published seven of them starting with Virginia in 2009. Subsequent volumes have been devoted to Michigan, North Carolina, Pennsylvania, Connecticut, Maryland and New Jersey. While the series has been uneven, a number of them have been very good.

The first history of New York wine was *Circle of Vines: The Story of New York Wine* by Richard Figiel and published by State University of New York Press, Albany. A favorable review of this book by Marty Schlabach appeared in the January 2015 issue of *WTQ*. Within the past year, however, there has been an explosion of five more books published on the subject of New York wine history. The most recent is the biography of Konstantin Frank reviewed above.

Over a Barrel: The Rise and Fall of New York's Taylor Wine Company by Thomas Pellechia, also published by State University of New York Press, Albany, was reviewed favorably in the April 2015 issue of *WTQ*. Another winery history, *The Story of Brotherhood, America's Oldest Winery* by Robert Bedford (Coxsack, New York: Flint Mine Press, 2014, 120 pp.), has not been reviewed in *WTQ*. The author is an historian and archivist with additional expertise in archival photograph restoration. This combination of talent has paid off in well-researched text and 350 photos and illustrations, many of them historic and restored. This is an enjoyable read and has an index.

Lake Erie Wine Country by Jewel Leigh Ellis (Charleston, SC: Arcadia Publishing, 2014, 127 pp.). The title of the book is the new name given to what has been called the Concord Grape Belt, the Chautauqua-Erie Grape Belt and other names. It is a grape region 60 miles in length along the southern shore of Lake Erie from Harborcreek, Pennsylvania, to Silver Creek, New York. In this region are 25 wineries and 30,000 acres of grapes. While the first wine grapes were planted in the early 1800s, it was not until the middle of the century when Ephraim Bull created the Concord grape that the region expanded to become the largest Concord grape growing region in the world. The history is told with a few pages of text but primarily with period photographs and lengthy captions, all fascinating to peruse. The chapters are roughly divided between the grape industry and the

wineries in New York and Pennsylvania.

Behind the Bottle: The Rise of Wine on Long Island by Eileen Duffy (Kennebunkport, Maine: Cider Mill Book Publishers, 2015, 217 pp.) This book surveys the wine scene on Long Island through a series of 16 articles based on interviews with winemakers. They are presented in four groups: "The Pioneers," "The Craftsmen," "A Vision of a Sustainable Island" and "The Future of Long Island Wines." The pioneers include Louisa Hargrave, Richard Olsen-Harbich, Eric Fry and Roman Roth; and the craftsmen, Miguel Martin and Russell Hearn. The sustainable island section includes Larry Perrine and, in a deserved tribute to the viticultural contributors, Steve Mudd, Barbara Shinn and two Cornell University Co-operative Extension people, Alice Wise and Libby Tarleton. The future is represented by Kareem Massoud, Allegra Borghese and others. The author, Eileen Duffy, is a columnist in *Edible East End* magazine and during the interviews also asked the winemakers to choose and discuss a wine they felt was a milestone either for them or the region. The story of wine on Long Island comes through in the various interviews, all of which are both informative and enjoyable reading.

After the New York breakthrough in the number of historical publications, it is certain that multiple histories will soon be on the way. In October or November of this year, a third book on Virginia wine history will be published. The author of what will be a major history is Andrew Painter, an attorney who

asked me to write a foreword for his book. A determination on the title has not been decided and the likely choice will be either *Virginia Wine: A History* or *Virginia Wine: Four Centuries of*



BROTHERHOOD WINE CO., founded 1839 in New York State.

Change. The publisher will be Dementi Milestone Publishing of Richmond, Virginia.

Passage

Thank you, Gail Unzelman, for your glorious run of 25 years at *WTQ*. Each issue under your distinguished editorship has been stamped with your personality, dedication and love of subject. I have been among the beneficiaries, and it is now my turn to wish you the best in meeting your retirement goals.

TOWARD A HISTORY OF WINE IN THE PACIFIC NORTHWEST: A BIBLIOGRAPHIC ESSAY

by Will Brown

IN THE PAST DECADE I HAVE WRITTEN a number of book reviews for the Wayward Tendrils Quarterly (WTQ), and by virtue of my interest in the wines of the Pacific Northwest, most of these have been about those wines and wineries. When I talked with publisher and editor Gail Unzelman a few months ago about her retiring from her roles with WTQ, she suggested that I write about the history of wine in the Northwest through books which have been published on the topic. She further suggested that the article should be a part of the last issue under her mentorship with which I was happy to comply.



When I first became interested in the history of wine in Oregon and the Northwest more than a decade ago, I began a search for books in academic databases but found little. Well, the reason for this paucity was that there had been very few books published on the topic before 1977, so I turned to online new and used bookstores where I found several of the earliest books published, and that is where this essay begins. The reason for this lack of published books, I realized, was due to the youth of the modern Northwest wine industry that dated only from the mid-1960s. From that point I began to collect books as they appeared up to the present time and have accumulated over fifty titles.

Books on wine may be loosely relegated to several categories: comprehensive general interest books about wineries, vineyards and wines; books for wine tourists with lists of wineries and maps; picture books with many photographs of wineries and vineyards; and histories and memoirs.

In the beginning it was common for the books to cover all of the Northwest wines and wineries. As the number of wineries grew, that approach became unmanageable, after which the states were considered separately. That, too, became cumbersome and now niche books are appearing—which may be about certain American Viticultural Areas (AVAs), a particular grape e.g. Pinot Noir, or a different technique of management e.g. biodynamic wines.

Histories often appear in wine books of general interest, and usually encompass early history in the nineteenth century, the post-Prohibition period, and the modern era from the 1960s.

First Books on Pacific Northwest Wines

The first Northwest wine book to be published was *The Winemakers of the Pacific Northwest* by J. Elizabeth Purser and Lawrence J. Allen in 1977 (Vashon Island WA: Harbor House Publishing).

This is a fine first edition book that I feel is a classic even today. There is a good deal of historical research here both in a history section and under the individual wineries cited. It is a large coffee-table-size

book consisting of text and photography, all of which now has become an historical document. Many of the winemakers are seen in photographs of their youthful years, lending a note of nostalgia for that era. Despite its size, the book only profiles nine wineries in Washington and fifteen in Oregon, the extent of the industry at that time. Some of these wineries have closed or changed hands, but the remainders are the true pioneers in the modern era.

A contemporary of the *Winemakers* is a very small volume by Tom Stockley in 1978, *Winery Tours in Oregon, Washington, Idaho, and British Columbia* (Mercer Island, WA: The Writing Works).

This is the first of the genre of winery tour guides and it profiles sixteen wineries in Oregon, eight in Washington, one in Idaho, and five in British Columbia. A map and a profile with a modicum of historical information accompany each winery. In the introduction, Stockley, wine columnist for the Seattle Times, refers to an earlier edition published in 1977, but my copy is from 1978. In a search I was unable to locate a 1977 version, which may have been the first to be published. Stockley and his wife were killed in an Alaska Airlines crash in the Pacific in 2010.

In the decade of the 1980s five books were published by author Ted Meredith (Kirkland, WA: Nexus Press). The fourth book included a good discussion of the geologic foundations and climatic factors in this wine region, but virtually nothing on the history. The fifth book had a “companion to wine” format. Nonetheless, they are now valuable historical documents. All are in paperback format.

Ted Meredith. *Northwest Wine*. 1980.

_____. *Northwest Wine*. 2nd ed., 1983.

_____. *The Wines and Wineries of America's Northwest*. 3rd ed., 1986.

_____. *Northwest Wine: Winegrowing Alchemy Along the Pacific Ring of Fire*. 1990.

_____. *Northwest Wine Companion*. 1988.

The fourth book is actually a larger and expanded 4th ed. of the earlier books.

First History of Note

The first real history of wine in the Northwest was *The Wine Project: Washington State's Wine-making History*, 1997, by Ronald Irvine and Walter Clore (Vashon WA: Sketch Publications).

Irvine had wine industry credentials while Walter Clore, a horticulturist at the Washington State University Agricultural Research Center at Prosser is considered to be the father of the modern wine industry in the state. This is an especially comprehensive narrative history from its earliest days in the nineteenth century, through the post-Prohibition era, and the modern era up to the time of publication of the book. There is also a valuable history of wine in the Clearwater Valley of contiguous Idaho in the 19th century. Much of the growth in the Washington wine industry has taken place since the publication of this book, but that part of the history can be found in later publications noted below.

In the same year as *The Wine Project* another book arrived: Paul Pintarich's *The Boys Up North: Dick Erath and the Early Oregon Winemakers* (Portland OR: Wyatt Group, 1997). I reviewed this book for the *WTQ* and at the time I questioned why the central character in the narrative was Dick Erath, who was actually the third person to arrive in Oregon after Charles Coury and David Lett. I concluded the reason might be that Erath was a nice guy and very approachable while Coury and Lett were somewhat difficult. I learned only recently from an unconfirmed source, that Erath commissioned this history and underwrote it. I do not consider this an issue because aside from the bias, the book provides a balanced account of the early history in the modern era. My own bias is that I have known Dick Erath for nearly fifty years and am aware of his intense interest in Oregon wine history. He has recently contributed to the history of wine in Oregon through his foundation grants for the development of digital archives at Linfield College and Southern Oregon University. I have been associated with the latter.

2000 Onward ...

After the year 2000, as the industry grew, almost by geometric progression, the publication of books followed in lockstep.

Wines of the Pacific Northwest: A Contemporary Guide to the Wines of Washington and Oregon, by Lisa Shara Hall was published in 2001 (London: Mitchell Beazley). Hall, at the time a senior editor of *Wine Business Monthly* was the first candidate for Master of Wine certification from Oregon. This was the most comprehensive book on Northwest wines to date and contained historical information on the industry in both states.

Published in 2007 was *Washington Wines and Wineries: The Essential Guide* by Paul Gregutt (Berkeley: UC Press), with a 2nd edition in 2010. Gregutt, wine columnist for the *Seattle Times*, is probably the foremost authority on the wines of Washington.

Cole Danehower and Andrea Johnson. *Essential*

Wines and Wineries of the Pacific Northwest: A Guide to the Wine Countries of Washington, Oregon, British Columbia and Idaho (Portland OR: Timber Press, 2010). Until his recent death, Danehower was co-editor of *Northwest Palate* and a highly respected wine writer based in Portland. There is no wine history in this otherwise comprehensive volume.

First Idaho Wine Book

Alan Minskoff and Paul Hosefros. *Idaho Wine Country* (Caldwell, ID: Caxton Press, 2010).

This is the first book written on the wines and wineries of Idaho, a rapidly growing and important wine region. The history of Idaho wines is not a feature of this book but there are bits and pieces of it in the profiles of over forty wineries.

Up to this point, most Northwest wine books have covered Oregon and Washington well, but now that there are about fifteen hundred wineries in the two states, the task of writing has necessarily had to become more focused. Thus we have seen the publishing of books on smaller units within these states.

A more recent publication focusing on the **Rogue Valley AVA** is M.J. Daspit and Eric Weisinger. *Rogue Valley Wine*, 2011 (Charleston, SC: Arcadia). Daspit is a freelance writer and Weisinger a winemaker and consultant in the Rogue Valley AVA. Arcadia is a publisher of books called *Images of America*: histories of localities everywhere, told through archival photographs. Hundreds of books have been published. This history of wine in the Rogue Valley is well-researched and written and features many rare archival photos of people and places in the history of wine in the valley.

Another recent book has focused on the wines of the **Walla Walla Valley**, an AVA that is in the drainage of the Walla Walla River in both Oregon and Washington. Attention to this region is justified by the ascendancy of its wines to world-class status. Catie McIntyre Walker. *Wines of Walla Walla Valley: A Deep Rooted History*, 2014 (Charleston SC: The History Press). Author Catie Walker is about as deeply rooted in the valley as the vines and wines she writes about. She has put a lot of history in this small book.

I have found several memoirs centered on the wine experience in the Northwest, which, as primary material, are important to the history. Kerry McDaniel Boenisch has contributed two: *Vineyard Memoirs: or "So This is What It's Like to Plant a Vineyard"* (Dundee OR: CKMB, 2004) and *Dirt + Vine = Wine* in 2015 (Dundee OR: Terrier). Kerry grew up in the Dundee Hills, arguably Oregon's most highly regarded AVA, while the industry was being established there, and where her father planted a vineyard. The second book is the 2nd edition of the first one with a new name. I believe that both of these books were self-published.

In 2006 Susan Sokol Blosser wrote *At Home in the Vineyard: Cultivating a Winery, an Industry and a Life* (Berkeley: UC Press). With her husband Bill Blosser, Susan was one of the early pioneers of Oregon wine, founding the eponymous winery, now managed by the second generation.

Linda Kaplan. *My First Crush: Misadventures in Wine Country*, 2005 (Guilford CT: Lyons Press). The misadventures began when Kaplan and her husband Ron purchased the prestigious Panther Creek Winery in Oregon.

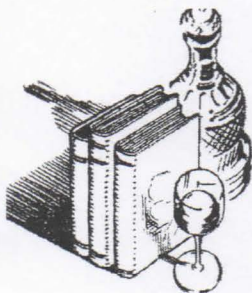
Brian Doyle's *The Grail* (Corvallis OR: Oregon State Univ Press, 2006) is a humorous memoir from "a year ambling & shambling through an Oregon vineyard in pursuit of the best pinot noir wine in the whole wide world," in the author's words.

Several other books that do not neatly fit into a category are also noted here. John Winthrop Haeger, *Pacific Pinot Noir: A Comprehensive Winery Guide for Consumers & Connoisseurs*, 2008 (Berkeley: UC Press). Haeger had already written the magisterial *North American Pinot Noir* in 2004 and followed with this focused work, which includes Pinot Noir wines only of Oregon and California.

Also of great interest both historically and culturally is a small book published in 2011: *Voodoo Vintners: Oregon's Astonishing Biodynamic Wine Growers* by Katherine Cole (Corvallis OR: Oregon State Univ Press). Cole, a wine writer for the Portland Oregonian, has investigated the history of biodynamic vineyards from its beginnings in Europe to its establishment in Oregon as a cultural modality.

With thousands of acres in Washington, Oregon and Idaho still suitable for grape growing and wine-making, the future of the industry and of wine writing topics seems unlimited. Some readers will note that although most of the writers cited above had wine industry credentials, none of the books were written by academic historians, a situation which should be ameliorated in the future.

I specifically did not include books on British Columbia Wines and Wineries for reasons of space. But that industry has experienced growth similar to that of Northwest America. Should readers wish to pursue this topic, John Schreiner is the foremost Canadian author writing on wine. ■



WINE TALES

by

Warren Johnson



[Our dedicated "Wine Tales" sleuth enjoys the world of wine fiction and takes special pleasure in snooping-out new & old titles for his ongoing database of over 500 listings, while giving us several choice titles to savour each Quarterly issue. —Ed.]

Treachery in Bordeaux by Jean-Pierre Alaux and Noël Balen. New York: Le French Book, 2012. 144 pages.

I COULDN'T HELP ASKING THE QUESTION right at the start of this book, "Are these authors who like to write about winemaking, or are these winemakers who like to write?" With two authors, it's hard to tell.

Treachery in Bordeaux is the first book in a series currently stretching to 20 volumes. I wrote about this French mystery series at some length in the October 2014 WTQ issue. Benjamin Cooker is France's leading winemaker, whose passion seems to be the academic side of wine. Certainly he is well respected in his country and looked to as the authority on wine. He has just hired Virgile Lanssien, fresh out of the Bordeaux wine school, as his assistant.

Cooker puts the screws on Lanssien in his interview but found it hard to stump him on his wine knowledge. For wine readers, this interview is a highlight of the book, as it is plum-full of wine facts. Between Cooker's wine cellar and his vast knowledge, we gain an appreciative understanding of French wine. Cooker is also a fancier of art objects and antiques and has amassed quite a collection. He owns an overmantel work of art, which he discusses with an artist, and discovers this artist owns an almost identical work. The artist tells Cooker that there is actually a third such work, resulting in a triptych, now dispersed. So begins the hunt for the missing third work.

As soon as Lanssien is hired, Cooker's good friend, the owner of the only winery left in the city limits of Bordeaux, asks for Cooker's help to discover why four of his barrels of wine are contaminated. If this contamination were to spread, the winery would be ruined. Cooker determines that the contamination is *brettanomyces*, a yeast infection. This winery's reputation is long standing and the staff has been in place for years, so the addition of yeast in these barrels could not have been an inside job. But who could have gained entrance and poisoned the wine? Also, how does the second theme of paintings play such a large part in this mystery?

This first book begins the Winemaker Detective Series, also filmed for French television. Some four to five million viewers in France have been watching the series as it develops. The books have begun to be translated into English, though they seem to be slow to appear in the American market. (At this point eight titles have been translated and published.) Judging by this first volume and the popularity in France, I recommend this series for its solid wine writing as well as enjoyable mystery fiction.

I don't know how two authors write together, but they seem to be one. Therefore, the answer to my question is that the one is both winemaker and writer, a definite plus for the reader.

The Vines of Amberfield by Gina Stewart. London: Hodder & Stoughton, 1993. 345 pages.

Meriel Barton, recently married, stood on the tarmac at Heathrow Airport as the Boeing jet pulled up and deposited her husband's casket. With her were her husband's family, people whom she had never met. Husband Simon had kept their romance secret, as he was sure the family would not approve. Now, she was thrust into their laps with nowhere to go but to their family home, Amberfield.

Here at Amberfield, they proudly made *English* wine, not *British* wine (locally-grown grapes, not imported grapes). Simon had been upstaged when his punctilious mother brought in their cousin Daniel to be the winemaker. Meriel had knowledge of this transition and knew of Simon's anger over his replacement. What Meriel did not know about the family was that there was a second son, Adam, two years younger than her husband. Adam and Simon could have passed for twins, which was very disconcerting for Meriel. There was also a younger daughter and an invalid father. Did Meriel want to fit into this family? Could she fit into this family?

With her marriage, Meriel had sold her flat in London as she and Simon had planned to live at Amberfield. Now, she had nowhere else to go. A few days later, Meriel was summoned to attend the company's board meeting. Since Simon had died without a will, Meriel inherited his shares. The family assumed that she would sell them her shares and move on. Meriel instead insisted on following Simon's desires and would take her place in the company.

It's not long before Meriel discovers that the winery has major problems: financial, concerns about having planted the wrong vines, a move by some to sell off some of the property to a home builder, to name a few. Along with this are the interpersonal relationships of disagreements and suspicious love affairs. Meriel's widowhood gives rise to several unwanted attentions. Much needs to be sorted out quickly before wine can be bottled.

Meriel chooses to invest some of the money she received from the sale of her flat into keeping

Amberfield solvent. She also insists on being taught the art of winemaking; her training is relayed in steps throughout the book, giving the work an educational value, also. When the winemaker is let go, she tries her hand at creating a new wine and wins an award with it. This is one small step toward saving the winery.

This novel is strong and will keep your interest focused on the winery. The plot can stand alone, but it is weakened by the several romantic entanglements among the characters. Without that, this would be an outstanding novel. I still recommend it.

The Garden of the World by Lawrence Coates. Reno: University of Nevada Press, 2012. 201 pages.

Grapes, wine, intrigue. Gilbert Tourneau cherished his loving, sickly mother, Pascale, and was always pressured by his over-demanding father, Paul. From the age of six, Paul expected his son to accompany him into the vineyard and learn the winery business from the bottom up. When Gill grew older, he would naturally attend UC Davis and eventually take over the family winery. Gilbert never said, but he seemed to have other ideas.

The Beau Pays Winery had been a good producing business, but now it was the time of Prohibition and no wine could be sold. Paul Tourneau continued to make wine, selling a little of it as sacramental wine and storing the rest. The Chinese had built a very large cave in the hillside of this Santa Clara Valley winery. When his mother Pascale died, Gill was at a total loss. But Paul quickly remarried and another son was soon born. At 17, Gill lied about his age and left to fight in the War. When the war ended, he disappeared.

Prohibition brought about covert operations with all alcoholic endeavors. Needing to earn a living, Gill entered the moonshine racket. He was setup on one of his whisky runs, caught, and sent to prison for a year. After release, he returned to the Santa Clara Valley but no one would hire him, having found out about his past. He joined a Mexican family of migrant fruit pickers and became a daily laborer.

Paul Tourneau's second son, Louis, took the place of Gilbert and became the future of Beau Pays. Louis was in high school when Gill returned to the Valley. They met, and Louis gave Gill a tour of the winery one late, dark night. Gill got in with the wrong crowd and, for a price, would let them break into the winery and abscond with truckloads of champagne. Gill felt the winery owed him for all his years of work.

Could this son of Paul Tourneau really go through with it? Could these men pull off the heist? Author Coates knows the Santa Clara Valley and wine. Together he has written a solid piece of fiction, well worth reading. Highly recommended. ■

Wine in California: The Early Years
Boom & Bust: Part VII
From Destruction to Stability
1890–1900, and more
by *Charles L. Sullivan*

[Beginning in 2010, the WTQ has published, in 23 installments, Wine in California: The Early Years, which is historian Sullivan's declared "last book." It has been a pleasure and an honor to do so, and we raise a Tendril Toast to Charles. In this final installment, our journey through four centuries is concluded at the beginning of the 20th century: the end of "The Early Years" of the state's winegrowing industry. As in previous chapters, extensive, informative footnotes, and a substantial library of references (all recommended for WT bookshelves), are provided. — Ed.]

SOMEONE DROPPING INTO CALIFORNIA from another planet between 1891 and 1894 could not have been faulted for predicting an unhappy and not distant end for the California wine industry. The state's best vineyards were being destroyed, thousands of acres per year. And as the vines fell to the phylloxera, there were none planted to take their place. The industry itself had been on its back since 1889, hammered by rock-bottom prices and in a turmoil of price cutting and massive dumping. The national economic boom of the 1880s had gone bust for agriculture all over the nation, spurring a Populist Party revolt, whose candidate actually captured electoral votes in six states in the 1892 presidential election.



he Populists were unsuccessful in California, but discontent and growing rage was obvious around the state, particularly where farmers grew wine grapes and small-scale independent winery owners blamed their woes on "big business." The perceived

villains for winegrowers were San Francisco merchants, to whom most wineries sold their wines. In the popular mind during these lean years, this economic combination was the "octopus" that producers and vineyardists out in the countryside blamed for the low prices that were strangling them. We have already seen this simmering rage from the results of the 1889 San Francisco Examiner questionnaire aimed at the causes of what seemed then rock-bottom prices. But that reaction was mild, coming four years before the national economy crashed in 1893. By then those earlier prices would have been welcomed.

That the early years of the nineties were not particularly grim for California wine's "big business" was suggested in our last episode, by Charles Wetmore's work on the U.S. Tariff of 1890. Fortified wine production, mostly sherry and port, was suddenly marvelously profitable.¹ This element of the market was dominated by large-scale producers in the Central Valley, in which several San Francisco wine houses were heavily invested. The hard-hit table wine producers of the Bay Area were mostly untouched by this new bonanza.

However successful Wetmore's work was on behalf of the Viticultural Commission, that body's days were numbered. Most writers on this institution's ultimate

demise, including myself, have focused on an 1895 Napa Valley winegrowers' petition calling on the State Legislature to scrub the commission. But a closer look at the economic condition of the state after the national financial Panic of 1893, suggests a more complex explanation. Almost 500 banks across the nation and California were failing by the end of the year. By 1895 the state could hardly meet its legal financial obligations. The legislature responded by cutting all unnecessary expenditures, especially those for the numerous state commissions established in the flush days of the 1880s. On March 27 the State Board of Viticultural Commissioners was abolished and its several functions were transferred to the U.C. Regents, meaning Professor Hilgard and the College of Agriculture.

The action was no surprise to Wetmore or the Commission. A few weeks before the final ax fell, Wetmore had sponsored a fantastic wake for the Board at a Sacramento watering hole. He paid for the refreshments, a keg of beer, not wine.²

Wetmore and his supporters didn't give up yet. There was soon a movement afloat in San Francisco, readers were told, to establish a "College of Practical Viticulture," to put research for winegrowing in the hands of "experienced and practical professional men," and not in the hands of inexperienced and elitist academics. There was support here and there in the city press and trade journals, but only in ink. What the idea lacked was any kind of financial backing.³

The faint glow in 1890 of a possible return to wine industry prosperity was extinguished in December 1891 when a Santa Clara Valley producer dumped more than a million gallons of wine onto the market at an almost ridiculously low price. By that date the entire industry was already in a state of gloom after

the disastrous 1891 vintage, very short and lots of bad wine, quickly dispatched to the distillery.⁴

American business leaders had become convinced by the 1890s that consolidation was the answer to hurtful downturns in the business cycle, that is, depressions. Mergers had been an early approach, but trusts proved to be easier to create. It was just a matter of trading stock. Trusts were consolidations in which large corporations were designed to acquire other corporations, which traded their own shares and assets for shares in the trust.

Supporters of the 1890 Sherman Anti-Trust Act believed this legislation would avert such giant combinations, but neither the Cleveland nor the McKinley administrations worked to enforce the law, and the courts strictly narrowed its application. By 1892 there was serious talk among San Francisco wine leaders to follow the sugar, beef and whisky industries in the game of trusts.⁵

In 1885 there were four dozen wine houses in San Francisco. By 1892 the number had doubled. The great city, in historian Peninou's words, "had become the capital of the California wine industry." And seven of the numerous wine houses controlled almost 90% of all the wine flowing through the city's cellars.⁶

The CWA and the CWC

The details of the events that led directly to the formation of the California Wine Association (CWA) in June 1894 were carefully hidden from public view. Corporate details were announced months later.

On the other hand, the move to organize independent wine producers, not part of the trust's ring, was public and carefully followed by the Pacific Wine & Spirit Review and the wine country press. By July concrete steps to form such an organization had been taken by Livermore's Charles Wetmore and John Wheeler, and Italian Swiss Colony's (ISC) Pietro Rossi and Andrea Sbarboro. Getting the organization united and synchronized was far more difficult than the leaders of the trust had experienced. Eventually the producers' group was in the field as the California Winemakers Corporation (CWC) and by November was in serious negotiations with the CWA "in a spirit not at all hostile."⁷

The seven founding wine houses of the CWA, headed by Kohler & Frohling, Charles Carpy & Co., and S. Lachman Co., each maintained control of its own established brands. Most of the founders also owned vineyards and operated important production facilities out in the countryside and in San Francisco. Thus the trust had a sort of multiple/vertical consolidation, which meant that in hard times the Association was not critically dependent on producers outside the company. Eventually the CWA also developed its own brands and labels under the general Calwa brand and its distinctive trademark.

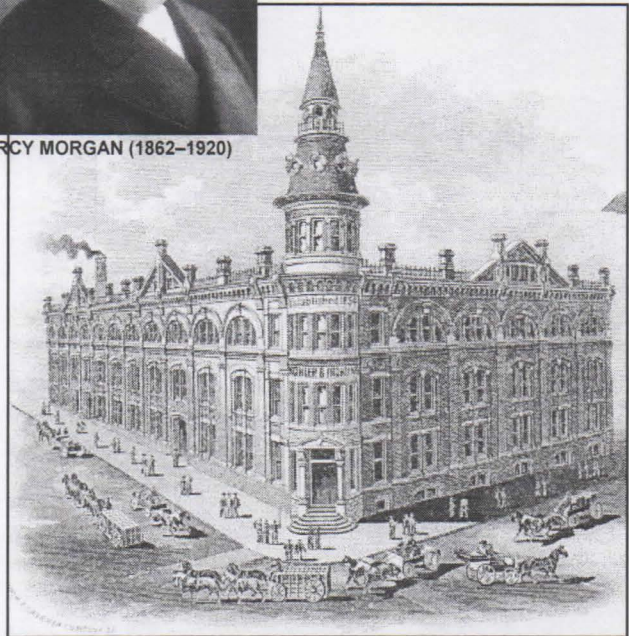
The CWA was technically under the control of a board of directors, which included such notables as Henry Kohler, Alfred Tubbs and Henry Lachman. Charles Carpy was the Board's first president. The association headquarters was located in the monumental Kohler & Frohling building, which eventually served as the CWA's chief blending cellar.

None of these well-known wine men took a central role in running the corporation. That job, in 1894 until 1911, was filled by a financial genius who at first

was simply listed as the company auditor. Percy Morgan had practically no connection to the wine industry, except as the head of the auditing firm for the wine house of S. Lachman Co. He was a seasoned accountant, age 24, when he arrived in



PERCY MORGAN (1862-1920)



THE KOHLER & FROHLING BLDG, constructed in 1890, and soon to become the Headquarters of the CWA. In the richly appointed offices, described as "the most handsome in San Francisco," CWA members received their friends and clients. — From: *California Wine Association*, 2000.

San Francisco in 1886. Working for Albert and Henry Lachman after 1892, Morgan learned how the California wine industry worked and developed a theory on what had been wrong with it since 1891. Like practically all businessmen, he did not really understand the actual structural underpinnings of the developing national depression. But he had a clear view of how properly to combat one of the most hurtful symptoms of the downturn in the business cycle. Overexpansion meant oversupply. Such conditions led to dumping products on a flooded market at ruinous prices—cutthroat competition. Instead of "wasteful, unregulated competition," the

answer was "cooperation" through "concentration of capital" and "unity of management." Such a "strong hand," and the muscle behind it, could be supplied by the CWA.⁸

The CWC and the CWA were able to work together without serious conflicts through 1895. On its own, by January 1895, the CWA was sending huge shipments of wine to eastern markets. Prices had tended to steady, and in March the trust bought four million gallons of wine from the CWC.⁹ Italian-Swiss Colony was doing so well operating in the CWC that it finally paid its stockholders a dividend in 1896. And, with an impressive 1897 vintage on the horizon, Sbarboro had a gigantic 500,000-gallon, underground cement wine vat built at Asti to hold surplus wine rather than accept ruinously low prices.¹⁰

As the nation's economy slumped further in 1896, the public faces of the CWA and CWC remained conciliatory. But the CWC was undergoing pressure to get rid of surplus wine, any way it could. Morgan privately informed his Board that the producers were dumping wine into the New Orleans market, at the same time it was raising its prices to the CWA at an "exorbitant and prohibitory" level.¹¹ What may have ignited Morgan's ire was information suggesting that two key CWC leaders had privately lined their pockets on one of the syndicate's deals. This was a suspicion confirmed by events the next year.¹²

Open hostilities flared between the two organizations when each went to court with suits charging the other with breach of contract. In February 1897 the PWSR announced, "Wine War On!" Morgan declared the battle would be "carried to the bitter end." In Thomas Pinney's words, the CWA boss was no longer "Mr. Nice Guy."¹³

The events of 1897-1898 were covered continuously and in minute detail by the California press. A giant crop in 1897 filled the CWC cellars and weakened the producers' position. Morgan had laid away vast amounts of wine and could look the other way when CWC needed buyers in 1898. Later in the year the Association won its court battle with the Corporation, but by then it was clear that the national depression was a thing of the past. The CWC was out of business, wine prices were on the rise, and the CWA was now a fully fledged monopoly that could ride herd over the California wine industry for the next twenty years.¹⁴

Morgan was again Mr. Nice Guy, resuming his calmly conciliatory style. He bought the CWC stockpile of wine at a fair price and softened the court settlement against the Corporation by 95%. In a short time the ISC and the two major San Francisco wine houses that had resisted the CWA in 1894, traded their shares for those of the CWA and became part of the monopoly. Who would have believed in 1896 that Pietro Rossi would soon sit on the CWA Board of Directors?

Americans who know something about "trust-busting" in the Progressive Era might wonder how the CWA escaped prosecution. But real federal enforcement did not begin until Theodore Roosevelt became president after McKinley's assassination in September 1901. And when he announced his campaign against the so called "Robber Barons" the following December, he made it clear that his Justice Department would set its sights on specific, illegal abuses. He contended that combinations which served the public interest were not targets for prosecution. Percy Morgan was no Robber Baron. His style of leadership was just what T.R. praised in his advocacy over the years of a New Nationalism.

Phylloxera, Resistants, Replanting

While tension between the wine merchants and independent wine producers was growing in the mid-nineties, there was little vineyard planting, partly because of the obvious results of previous overplanting and partly because of the advance of the phylloxera infestation all over the Bay Area wine country. By 1890 it was generally agreed that the only sure way to save the vineyards was to replace the dead and dying vines with standard vinifera varieties grafted onto native resistant rootstock. But only about 5% of the region's vineyard acreage was on such stock in 1890.

Sonoma, led by the example of Julius Dresel, had more than 60% of all such acreage. Napa had less than half the Sonoma total and much of that was on only partially resistant Lenoir. In the rest of the Bay Area, except for Livermore, resistants were as yet of little importance. The Santa Clara Valley is a good example. William Pfeffer, one of the state's leading experts on resistant stock was also a winegrower near Los Gatos. His articles, since 1886, in the locally published *Pacific Tree & Vine* (PTV), gave valley growers all they needed to know on the subject. But the snail-like pace of the spread of phylloxera there made this outpouring of knowledge of little interest to local growers. As late as 1899, after the University had settled the question of "on which resistant?" the PTV observed that some local vineyards "had one or more spots" showing that phylloxera was present. There was as yet no panic in the Valley of Heart's Delight. But at the same time the Sonoma and Napa Valleys had vast tracts, covering hundreds of acres, of dead vine stumps.¹⁵

Some winegrowers in 1895, those with their ears to the ground and some capital, began hearing talk of the depression lasting no longer than that of the 1870s. With, as yet, no silver lining in sight, they began considering the possibilities of recovery in 1897 or 1898. If vines grafted onto resistants took at least three years to give a crop, some of these growers began thinking about replanting, particularly those in Sonoma and Napa.

Another very positive development which suggested better times for the wine industry was the growth of the potential market for wine east of the Rockies. European immigration from the Mediterranean world in the 1880s had been a boost for sales. By far, Italy was the most important source of the wine consuming newcomers. But this was a new phenomenon. In the 1870s only about 4,500 Italians entered the U.S. each year. In the 1880s the average exceeded 26,000. In the first four years of the 1890s the average was a whopping 65,000. And the depression years following did not staunch the human flood. By 1900, with good times back again, the number hit 100,135, and this was the smallest number until 1915. Anyone with an eye on these spiraling numbers, even in the worst years of the depression, could see that the eastern market for California wine was on the verge of exploding.

With all the hints of recovery, and the knowledge more planting was needed, both of replacements and for new vineyard, and with the clear understanding that new vines had to go onto resistant rootstock, winegrowers in 1895 had no clear answer as to what rootstocks were appropriate for their area. In that year Dr. John Stewart wrote the PWSR, calling down from his Santa Cruz Mountain wine estate for Eugene Hilgard and George Husmann to come up with answers. "Stir your stumps!" A real fire was lit a few weeks later when the editor of Napa Valley's St. Helena Star called on all northern California winegrowers, and the scientific community, to pen accounts of their experience with specific resistants, so that the newspaper might act as a forum to help resolve the question.¹⁶

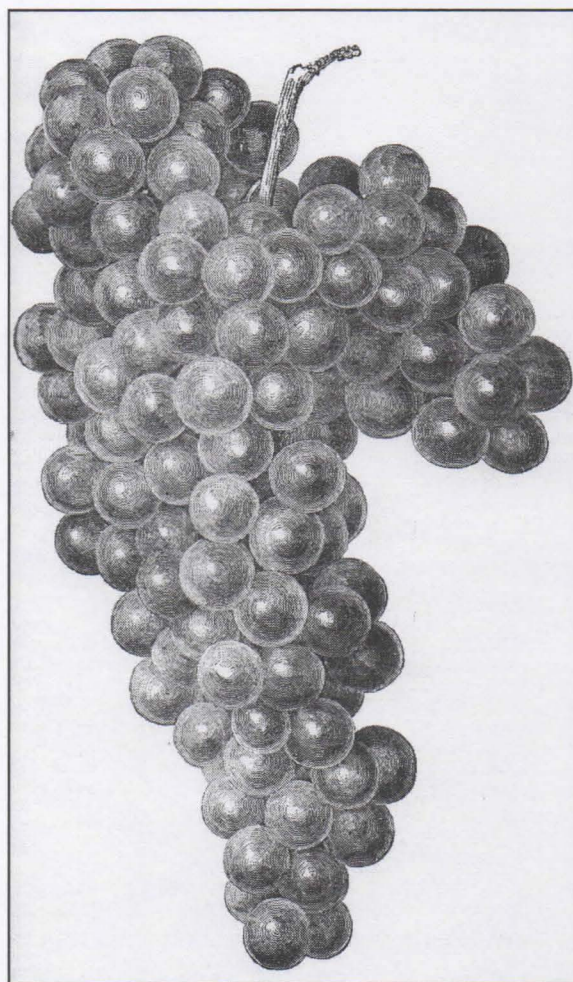
Hayne, Hilgard, and Husmann

Hilgard had been keeping a close eye on French work with American rootstock. In 1895 he gave Arthur Hayne free rein to do whatever was necessary to put a few, clear and practical suggestions before potential growers. Hayne was a perfect choice; his interest was viticulture and his French was excellent.

By November, replies to the Star's call were pouring into the newspaper. Most writers reported the best result with riparia grafts. Some favored rupestris. There were even some who still thought that californica was resistant. Out of Napa came numerous suggestions for a vine that had been touted by George Husmann. This was the Lenoir, which Husmann in the 1880s had sent to H. W. Crabb and several other Napa growers. Crabb had 20 acres planted by 1894. It seemed to be resistant and also had the attraction of being a direct producer. That is, no grafting was necessary. Its grapes made a dark red wine. More important, from a financial point of view, a grower did not have to wait that extra year for grapes, since he didn't have to graft the vine.

Eventually, by 1897, the Lenoir was the most popular "resistant" stock in Napa vineyards. Husmann, now a Napa winegrower, was obviously a powerful local influence. Unfortunately the vine proved to be only partially resistant, and it was soon clear that as a claret grape, in Napa, it was little better than the Mission variety. I cannot find a word about this costly error in the Napa press.

Jancis Robinson, in her 2012 *Wine Grapes. A Complete Guide*, has correctly characterized the Lenoir's history as "obscure and disputed." But she has given us a good picture of its recent history. Today in Texas it is the Black Spanish variety and for years in south France it was the Jacquez, legal in Châteauneuf-du-Pape until 1935. It seems to be a hybrid between a native American vine and some vinifera.¹⁷



LENOIR GRAPE. From the *Illustrated Descriptive Catalogue of American Grape Vines. A Growers' Manual* by Bush & Son & Meissner. Bushberg Vineyards & Nurseries, Jefferson Co., Missouri. St. Louis 1883.

Arthur Hayne never for a moment trusted the Lenoir. In his letter to the Star of December 13 he laid out a scheme of inquiry that would guide the University's eventually successful approach to saving

the California wine industry from ruin.

He pointed out that other correspondents to the Star had endorsed rootstock by naming a specific rootstock species, usually *V. Riparia* or *V. rupestris*. He wondered if the newspaper had asked its readers to name their favorite wine grape, would they all have answered *V. vinifera*? He insisted that it was not enough to give only the species name for a rootstock, since each of the named species "embraces numberless varieties," just like *vinifera*. "If someone successfully employs and suggests *riparia*, we must ask, 'what variety?'"

He and Hilgard knew already about longtime French experiments separating *riparia* and *rupestris* rootstock into individual varieties. Hayne cautioned against sending off to Missouri for "*riparia*," since many of its varieties were not sufficiently resistant and some did not take secure grafts.

Hayne was soon off to France for an upclose examination of the French research. When he returned, his findings were published by the University in 1897.¹⁸ But because the vineyards of Crabb, Stanly and Dresel were planted on *riparia* from Missouri years earlier and were thriving, there were some who wondered why Californians should send to France for rootstock. Chief among these was George Husmann, who had begun a four-year speaking and writing campaign against the University, even before Hayne had left for France. He took the University's suggestions as a personal affront, since he had been the person who had sent those rootstocks from Missouri. Eventually Husmann backed down, admitting that one specific variety of *rupestris*, suggested by Hayne, was the best all-round rootstock for northern California winegrowers.¹⁹

Hayne brought back two varieties that he decided were best for California conditions, the *Riparia Gloire* and the *Rupestris St. George* (RSG). Hilgard quickly ordered from France 20,000 pieces of the *riparia* stock, since growers in the newspaper forum had favored this species, whatever the variety. His goal was quickly to distribute a small number to many growers for their use as propagation material. But a strange thing began happening to young vines recently planted in Napa on *riparia*. At the end of the 1895 season the Star asked with obvious agitation, what was killing these young vines, and why wasn't it happening in Sonoma? By the spring of 1897 it was clear that something had gone wrong.²⁰

Hayne came up with a possible explanation, which later proved to be correct. At the Napa Farmers Institute, after the 1895 vintage, he suggested that Napa's drought conditions were probably hurting *riparia*, which, as the variety's name suggests, needs plenty of water. Sonoma recently had been getting much more rain than Napa. Since *rupestris* was a dry soil variety, he now gave the RSG his top recommendation. Hilgard quickly sent off to France for

20,000 pieces of RSG to distribute for propagation.

Several Napa growers had motives a bit different than Hilgard's altruism. The leader was George Schoenewald, whose Esmeralda estate is today the site of the Spottswoode Winery. In 1897 he imported 80,000 RSG vines to sell to other growers. Bismark Bruck, managing the Charles Krug estate, soon followed, taking advantage of the planting craze in 1898 and 1899. During the 1900-1901 planting season more than 600,000 *vinifera* vines were grafted onto RSG rootstock in the Napa Valley, about half of them imported by Bismark Bruck.

In Sonoma County that craze was soon filling the Santa Rosa area with new vines, virtually all on RSG. In the Santa Clara Valley the chief interest on the West Side was converting vineyards into more profitable prune and apricot orchards. The great vineyard expansion in the county was taking place south of San Jose around Morgan Hill. Almost all new planting was on RSG, the chief importer being Almaden's Henry Lefranc.

Paul Masson began planting his new vineyard in the Saratoga foothills soon after he bought the land in 1896. His was the first St. George vineyard in the county. It was apparently a visit to Masson's place and his success with RSG, which finally silenced George Husmann's attacks on the University's program.²¹

Our focus on this flurry of interest in rootstock selection perhaps gives the impression that this was the wine story being emphasized by the northern California press between 1896 and 1899. It was not. The big story was the Wine War. Nothing then interested the mass of winegrowers more than those events which were so materially affecting their pocket books. And its resolution surely brought a sigh of relief from the combatants and their supporters.

The obvious end of the national depression after 1897 was a confidence builder. Rising grape and wine prices, and the now easily available bank credit, raised the tension to get the rootstock question answered. Hayne's backing of the RSG as a proper "universal rootstock" for northern California settled the matter for most. After America went to war with Spain in April 1898, Arthur Hayne joined the army, leaving the University phylloxera program in the hands of Frederic T. Bioletti. Hired out of Vina by Hilgard in 1889, he had worked his way up in the department as a specialist in many areas of viticulture and enology. In 1901 his history of the University's fight against the phylloxera was published by the College of Agriculture as Bull. 131 (see p.35). In it Bioletti rejected any further use of "unnamed" *rupestris* and *riparia* varieties or of American hybrids, like the Lenoir. He did not go so far as to name the RSG as a universal rootstock for California, but the implication was obvious in his rejection of *riparia* where drought was a factor.²²

The turn of the century is the point where this early history of California wine purports to end, as does this final installment, with the decade of the 1890s. But like the well-known history of "Nineteenth Century Europe," whose years are 1789-1914, this history will move into the new century here and there where better historical closure seems to me more satisfying.

The great historic fact for California's wine industry in the 1890s was its horizontal consolidation under the hard-nosed but rather salubrious aegis of the California Wine Association. The history of its numerous quasi-autonomous constituents has been told in convincing detail by Peninou and Unzelman in their previously cited history of the CWA.

Italian Swiss Colony

One of these constituents deserves a special look. It was introduced in a previous chapter, but entering the nineties the Italian Swiss Colony (ISC) was still on shaky ground. Most of the maxims of social Darwinism popular in the 1890s are in scholarly disrepute today. But history sometimes supports the social sense of "survival of the fittest." In times of economic depression many of the survivors come through successfully with policies of patience, honesty, determination, intelligence and sacrifice. The ISC in the nineties fills that bill.

By the end of the century ISC was the best known wine brand in America. And it is no exaggeration to contend that the company made more really good, high quality wine than any other wine enterprise in the country. I believe this success was no miracle, but the result of the intelligent and patient leadership of Andrea Sbarboro and Pietro Rossi.²³

After Sbarboro brought Rossi on board after the disastrous 1887 vintage, the trained chemist and successful businessman had the ISC righted by 1891. In that year he supervised the production of 530,000 gallons; 71% of the total was red table. The capacity of the Asti plant had been doubled in recent years, highlighted by two 25,000-gallon redwood tanks nicknamed "The Twins" after Rossi's five-year old sons.

The vineyard around the Asti plant had been expanded to 700 acres, but it was common for ISC now to buy as much or more grapes from other local growers.

With an eye on the accelerated arrival of Italian newcomers on the East Coast, Rossi concentrated

sales efforts in that area. Large-scale shipments began in 1892 and the next year Rossi made one of his numerous trans-Rocky trips, personally talking to Chicago, New Orleans and East Coast wholesaler/bottlers. Soon, in several cities, ISC was bottling its bulk shipments in its own eastern plants. ISC's excellent Tipo Chianti was the most popular of its wines east of the Rockies. Soon its label on the raffia covered bottles simply read "Tipo."²⁴

Sbarboro made sure ISC wines were entered in every possible national and international exposition. The ISC's overall first places in two important Italian events made winning advertising material. Between the 1892 Dublin Exposition and the 1901 Buffalo Pan-American Exposition, ISC amassed a staggering collection of medals and awards. The most prestigious were probably the silver medals won at Bordeaux and Paris in 1895 and 1900.²⁵

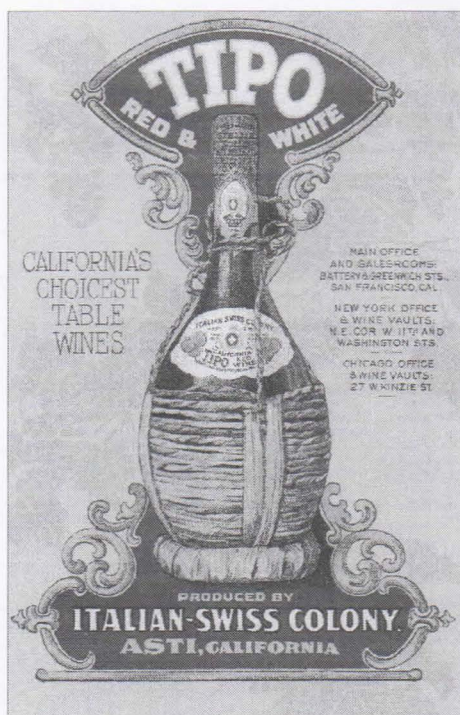
In the early years sweet wine was about 25% of the total Asti production. Red table wine dominated. But as the profitable competitive pricing effects of the Tariff of 1890 took hold, the ISC sweet wine percentage rose steadily. Profits and cheap land prices in the difficult mid-nineties made a substantial investment in the Central Valley very attractive. In 1896 the company bought and planted 350 acres near Madera. Three years later an immense sweet wine plant was built in Fresno.

The Wine War of 1897-1898 found Rossi and the CWC in the heat of the battle. Although he ended up on the losing side, the

ISC boss came through almost unscathed. Unlike some other CWC leaders, Rossi survived with an enhanced reputation for tough, unbowed honesty.

The events leading to the next important development in ISC history have never been made public. Writers on the subject have been limited to simply telling what became public in 1900. One view has a beaten Rossi humbly capitulating to the CWA in 1899 and going to Morgan, "hat in hand." A far more logical explanation has the Association looking at its recent success with sweet wine in the Central Valley and moving to expand on that base.

What became public was that Percy Morgan offered to buy ISC and technically form a new ISC in which half of its shares would be owned by Colony stockholders and half by the CWA. Rossi and Sbarboro were always devoted to the interests of their long-suffering ISC shareholders, who had waited until



1896 to see a penny on their investment. The new arrangement would make many of them rich. But the two leaders saw to it that the new ISC would continue to function independently, with its own board of directors, in which there would be no CWA representative. ISC brands would continue to compete openly and freely in the wine market.

Sbarboro trusted Morgan, and Rossi viewed the new setup as a means of freeing himself and Asti from concern over the Central Valley operations. The two leaders could keep Asti on the same track already followed so successfully. The ISC's trust in Morgan was not misplaced. The "new trust" functioned efficiently until Rossi's tragic death in 1911. By 1913 the ISC was fully controlled by the CWA.²⁶ That year the trust owned or controlled thirteen sweet-wine facilities in Fresno County, with the largest distillery west of the Rockies. Historian Peninou wrote that the San Joaquin Valley in 1913 had become, "a giant industry for the CWA."

Sbarboro and Rossi were marvelously successful at Asti after corporate rearrangement. Good wine, of course, was sine qua non to the ISC success. But by the turn of the century ISC was far more than a successful brand. It was a place, a really famous place since 1897, when the company built their 500,000-gallon tank to handle the huge vintage, and after it was drained in the spring, became the site of a grand ball, where hundreds of "merry-makers whirled in the mazes of a Strauss waltz." "Supreme Court judges elbowed San Francisco supervisors and foreign consuls reversed their steps to avoid collisions with millionaires."²⁷ Novelist Frank Norris discovered Asti in 1896 and produced a long and detailed article of praise, covering every aspect of work and play at the Colony. With a naturalist's camera-eye the author of *The Octopus* surely made his readers consider a visit.

And visitors were always welcome, be they crowned heads or tourists just dropping by. Sbarboro promoted Asti as a tourist destination. Excursions were regularly organized in San Francisco, which had become a tourist mecca by the late 1890s, and no printed guide failed to direct them to the Sausalito ferry. From that little town visitors were swept up by the Northwestern Pacific and deposited at Asti's colorful little reception center. Groups were transported by horse-drawn carriage to Sbarboro's elegant Villa Pompeii for a lavish picnic. It was a short walk to see "The Twins" and the great vat.²⁸

Prohibition in California

Andrea Sbarboro is also associated with a theme of the 1890s which dominated the history of the wine industry in subsequent years. I suspect

that he will be best remembered in years to come as one of two men most personally responsible for California's never having voted in favor of Prohibition. The other was Theodore Bell, a lawyer, a former congressman and a St. Helena winegrower. Before 1908 they were the dominant but unofficial wine leaders of the very unorganized fight against Prohibition.

The belief in Prohibition in California had little support in the state before the 1880s, although there had been earlier flickerings of temperance fervor here and there. In the 1880s and 1890s the Dry movement got off the ground, buttressed overwhelmingly in the counties of Southern California. We have previously looked at what the best writer on California Prohibition has called the "Protestant Migration" to this region, mostly from the Middle West. Northern California, particularly the Bay Area, was ethnically and culturally far more diverse and heavily Roman Catholic.²⁹



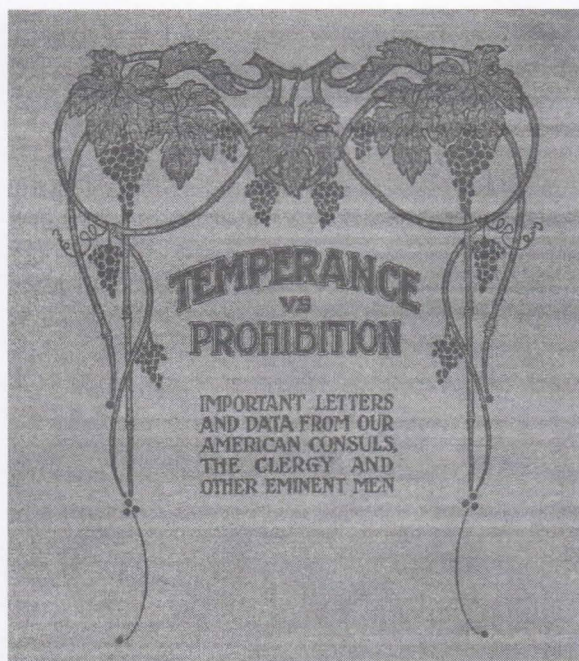
*Largest Wine Tank in the World
(Capacity 500,000 Gallons) at the
Italian Swiss Colony's Plant at
Asti, Sonoma County California*

c1900 POST CARD VIEW OF THE WORLD'S LARGEST WINE TANK: Guarded by a crown of Sonoma County river rock is the giant 500,000-gallon cement wine vat at Asti, a popular visitors' attraction at Italian-Swiss Colony Winery.

In 1887 the State Supreme Court made it legal for local governments to "enforce sanitary laws," which led many communities to pass local ordinances that limited the sale of beverage alcohol. Later the U.S. Supreme Court ruled that laws shutting down saloons did not constitute deprivation of property under the 14th Amendment. Such local option laws began appearing all around the state, often in rural areas anywhere, but mostly in Southern California. After 1910 they came in a torrent. In addition, numerous statewide propositions asked voters to make California a Dry state. None passed.

Sbarboro was early in his fight against Prohibition. But he didn't emphasize what he was against, but what he was for. He worked to create a public image of wine as a true temperance beverage. Like Jefferson, he pushed the idea that in areas where wine was a part of family life, consumed in modera-

tion at the dinner table, drunkenness was not common. He produced several pamphlets on the subject, which he distributed freely, even carrying them to Washington DC to present to congressmen and to President Roosevelt.



SBARBORO BOOKLET. This historic, appealing 1909 propaganda booklet of 56 pages was spearheaded by Andrea Sbarboro of I-S-C to fight against Prohibition. Illustrated with numerous scenes of the California wine industry, it is one of several published early in the anti-Prohibition campaign led by many California wine leaders.

Sbarboro was early to sense that the radical prohibitionists, led by the national Anti-Saloon League, posed a threat to the California wine industry by regularly lumping table wine into the concept of Demon Rum and the evils of the saloon. His early calls to wine industry leaders to join him by separating their efforts to fight Prohibition from those of the liquor industry were unheeded.

The California wine industry finally organized to fight Prohibition in 1908 when the California Grape Protective Association (CGPA) was formed. Sbarboro was its first president and Theodore Bell was its legal counsel. The name of the organization reflects Sbarboro's idea of being publicly for something rather than against something. In this case the idea was to protect the state's grape growers from ruin. But his idea of publicly acknowledging the evils of the saloon and separating the wine industry from the liquor industry's anti-prohibition campaign, was lost on the leaders of the CWA. Thomas Pinney suggests that Sbarboro's reasonable voice against "the tempest raised by the Anti-Saloon League was like playing a penny whistle in competition with the Marine Band." I suggest that his attempts to divorce wine leaders from their liquor industry allies was like preaching to the deaf.

Sbarboro was most effective after 1900 when he linked up with Horatio Stoll, his public relations director at ISC. They conducted a series of statewide tours promoting "true temperance." They got more industry support after the CGPA was formed. Their clever approach rarely touched on the wine industry itself but concentrated on the image of the independent vineyard owner, whose family and livelihood were being attacked by mindless fanatics. Soon local CGPA chapters were posting signs up and down the wine country asking voters in local option elections to "save this vineyard," and the family which depended on it.

Stoll also joined Theodore Bell on speaking tours which were successful in helping to spike the attempts to vote California Dry. The two also published a CGPA newsletter for the state's winegrowers. When national Prohibition became a fact after 1919, Stoll converted the newsletter into a trade publication, first named the California Grape Grower, and after 1935, Wines & Vines.

It is impossible to measure the effectiveness of "true temperance" ideas in California against the better financed campaign of the Anti-Saloon League. But however effective the Dry campaign, the people of California never voted in favor of Prohibition. That yoke was applied by a Constitutional amendment, ratified by state legislatures. Sbarboro died in 1923, not living to see the yoke lifted ten years later.

The 1906 Great Quake & Fire

We might leave the nineties and this history at this point if the situation of the wine industry in 1900 had moved on with the continued prosperity and stability seemingly assured by the leadership and measured authority afforded by the CWA. Prosperity did continue, but stability was another matter.

Coming out of the 1890s the geography of the state's wine industry was hardly changed by the consolidation of the CWA. San Francisco continued to be the collecting point of most of the wine produced in northern California and the Central Valley. The Association and its close affiliates, such as ISC, controlled about 75% of the wine stored in the city. What planner would have perched this gigantic concentration of storage and blending facilities on the tip of an isolated peninsula, from which more than 90% of the wine shipped to the rest of the country left by barrel and barge across seven miles of unbridged water to connect with the national railroad grid? The state's wine industry was not rationally connected to the logistical reality of production and distribution.

In 1906 when the great quake shook northern California, there were about twenty-million gallons of wine stored in San Francisco cellars. There were 28 large cellars in number, mostly before CWA consolidation, owned by independent merchants and

wine producers. By 1900 the great volume of the wine was concentrated in the CWA's giant facilities. After the great shake, of those 28 only the 1903 ISC cellar on Battery Street was saved, this by the heroic efforts of Andrea Sbarboro and his band of valiant ISC fire fighters. It was not the quake that caused the great damage to the city's wine vaults, it was the subsequent fire, which obliterated much of San Francisco.³⁰

Sonoma County was much closer to the quake's epicenter than San Francisco and was the area hardest hit by the quake itself. Several large wineries were total losses, the million-gallon De Turk plant in Santa Rosa the greatest. Buena Vista's historic structures came through, but its tunneled cellars collapsed. San Jose was badly beaten up. Paul Masson lost 63,000 bottles of sparklers in the cellar of the Hotel Vendome. In the East Bay the giant Gallegos Winery was destroyed, but across the hills the equally massive Olivina was almost unscathed. Napa Valley lost a lot of chimneys, but little else.³¹

If the quake had been the cause of the loss of wine and property of the San Francisco wine merchants, it might have taken a decade or more for the industry to recover. No one had earthquake insurance in those days; almost everyone had fire insurance. At first the insurance companies denied all liability. Then they offered a partial settlement, which the CWA and others rejected. Percy Morgan held out for the last penny, which he finally collected in 1910. He had three of the final checks photographed and framed as a satisfying souvenir. In his annual report he wrote that the holdout companies should have their names "graven on the memory of the insuring world."³²

Winehaven

Morgan needed the insurance payments as capital to help develop a project made possible, and necessary, by the catastrophe. CWA leaders had talked for some time about eventual consolidation of the Association's various San Francisco depots. Everyone yearned to be able to concentrate operations close to sea transport and the national railroad. And now was the hour. For the moment the partially damaged Casa Calwa on

Townsend Street could quickly be refitted as a bottling plant. And Napa's immense Greystone and several CWA wineries in Sonoma and Santa Clara Counties could maintain operations at an acceptable but temporary level. What Morgan refused to do was rebuild CWA's massive cellars in the city.

The answer was to find a place in the East Bay



THE C.W.A.'s "SENTINEL BY THE BAY." The Association's last and greatest enterprise where they erected an immense ten million-gallon-capacity wine cellar of steel, concrete, and brick; the fermenting cellar had an annual crushing capacity of 25,000 tons. Winehaven was the largest and most up to date winery plant in existence.

with easy access to sea and rail and within easy reach of the Association's dynamically expanding sweet wine empire in the Central Valley. Morgan found the perfect spot, a 47-acre tract west of Richmond near Point Molate. Work was underway in the fall of 1906 to construct what Thomas Pinney has called CWA's "final monument," a colossal

red-brick bastion, "part of a little commercial city-state." The great central facility still stands just north of the eastern terminus of the Richmond-San Rafael Bridge.³³

There were also warehouses, a giant distillery, cooper shops and a sherry plant, all tied together by a narrow-gauge electric railway. There were living quarters for employees, even for a few executives. Its name was Winehaven; Morgan called it the "Bordeaux of the Pacific." The physical image didn't fit, but the great establishment was certainly the largest and most modern of its kind in the world.³⁴

With Winehaven fully operative after 1908, the ascendancy of the CWA over the state's wine industry was confirmed and enhanced. There were still many independent winemaking establishments around the state, but only a few were large enough to matter outside their own locales or in the tiny pieces of the market outside the state which some had carefully developed over the years. But everyone producing and selling California wine seemed to benefit from the CWA's stabilizing power.

Even the Association's severest critics from the Wine War days had good words to say for Morgan and the CWA. P. C. Rossi doubted publicly in 1911 that anyone more than he appreciated "what Mr. Morgan has done for the Viticultural Industry at large. . . ." Frank Swett, a bitter foe of the CWA in 1897 and later president of the CGPA, wrote a long letter to the PWSR in 1907, in which he claimed that Morgan was

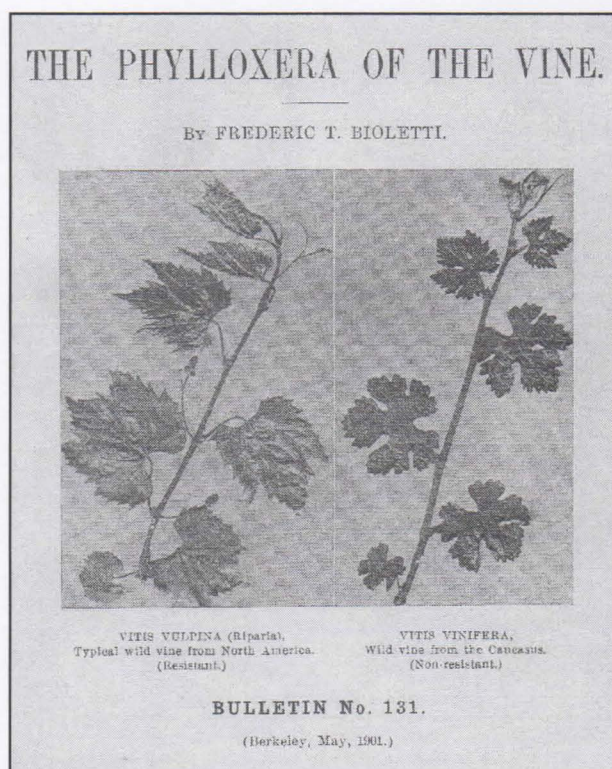
"entitled to a vote of thanks from every California grower and every producer who is making honest wine."³⁵

Between 1900 and 1910 California wine production doubled. Most of it was dry table wine, with sweet wine steadily on the rise. Historians have called this period before the Great War, "The Innocent Years." It is also called the "Progressive era," a time when Americans supported all sorts of reform through public policy, as never before. One such "reform" movement worked to establish national Prohibition, and, after the war, succeeded in pushing through this policy with an amendment to the Constitution. But that, of course, is another story.³⁶

NOTES

1. WTQ, 7/2015, 24-25.
2. Sacramento Daily Union, 3/23/1895.
3. San Francisco Call, 12/8/1895.
4. St. Helena Star, 1/1/1892; San Jose Mercury, 9/2/1891, 1/1/1892.
5. PWSR, 6/6/1892, 5/20/1893.
6. Peninou & Unzelman, *California Wine Association* (CWA), 25-26.
7. PWSR, 9/6, 11/6/1894, and especially 11/20/1894.
8. Thomas Pinney, *The Makers of American Wine*, Berkeley, 2012, 90-95. The author has selected Morgan as one of his 13 biographical subjects for this study.
9. PWSR, 1/7, 3/7/1895.
10. Sullivan, *Sonoma Wine*, 226-227.
11. Pinney, *Makers*, 96.
12. PWSR, 2/22, 6/24, 7/24, 8/14, 12/14/1897, 10/31/1898, 11/30/1899; Sullivan, *Edens*, 83-85 contains a detailed examination of these events.
13. Pinney, op.cit., 95-98; Peninou, *CWA*, 76-79.
14. Sullivan, *Napa Wine*, 118-122.
15. Pacific Tree & Vine, 9/30/1890, 60.
16. St. Helena Star, 9/17/1895.
17. T.V. Munson, *Foundations of American Grape Culture*, Denison (TX), 1909, 143; Robinson, *Wine Grapes*, 459, 480.
18. Sullivan, *Napa Wine*, 116-118.
19. St. Helena Star, 12/20/1895; 1/10/1896; 1/21/1898; 1/11/1901.
20. St. Helena Star, 12/27/1895; 1/31/1896.
21. San Jose Mercury, 8/25/1895, 12/8/1901, 1/15/1902.
22. Frederic T. Bioletti, *The Phylloxera of the Vine*, Sacramento, 1901; George Dale, *Dying on the Vine*, Berkeley, 2011 220-221; WTQ, 8/2009, 21-24; Sullivan, *Napa Wine*, 116-118 and *Sonoma Wine*, 230-231.
23. Pinney, *Makers*, 75-89. The portrait here of the ISC founder supplements sources cited in WTQ, July, 2014.

24. PWSR, 4/20/1892.
25. Sullivan "ISC," 1980, 71 for a complete list.
26. Peninou, *CWA*, 90; American Wine Press, Jan 1901; PWSR, 11/30/1902, 3/13/1913.
27. S.F. Chronicle, 5/14/1898; PWSR, 5/31/1898.
28. Jack Florence, *Legacy of a Village*, 75-87. The author's lavish description of the estate is enhanced by an excellent collection of photos.
29. Ostrander, 63-84; WTQ, April 2015, 18-19.
30. For details see my "The Great Wine Quake," WTQ, April 2006.
31. For photos see WTQ, op.cit., Teiser, 173-174, Peninou, *CWA*, 97-101.
32. PWSR, 2/28/1911 has the 1910 CWA report.
33. Pinney, *History*, 357-358.
34. PWSR, 2/1/1908, 2/1/1909, 3/1/1909.
35. PWSR, 2/28/1911, 8/31/1907.
36. That story is best followed in Thomas Pinney's two volume *A History of Wine in America*, especially Vol. I, 425-442. My *Napa Wine*, 181-191 has lots of California details, as do Teiser, 177-187, and Ostrander, 120-148.



Bulletin No.131 by FREDERIC T. BIOLETTI (1865-1939)—University of California viticulturist and important figure in the pre-Prohibition California wine industry—chronicles the history of the University's fight against Phylloxera. His printed contributions to grape and wine literature comprise two pages in Gabler's bibliography.

LASTING TENDRIL THOUGHTS

A BOOK COLLECTOR: *"One who puts purpose and system into the acquisition of books. The purpose may be general, as expressing a desire to have a useful and enjoyable library, or it may be specific with the intention of covering one or more special areas of interest, or it may be to satisfy the taste of a connoisseur or the researches of a scholar."* — JEAN PETERS, *The Bookman's Glossary*, 1975.

Whatever Fortune sends,
Let Me have a Good Store of Wine,
Sweet Books and Hosts of Friends.

"The ecstatic heights of collecting can be reached only by sharing the fruits of pursuit with like-minded companions, not only through the collection itself but also through the spoken and printed word. Inevitably, the things man collects inspire their own literature..."
— *American Bottles & Flasks...Their Ancestry* by Helen McKearin / Kenneth Wilson, 1978.

"The joys of this life are not so many that we can afford to neglect one of its greatest pleasures—the art of good living. If not abused, it is conducive to health, happiness and longevity. Some of the happiest moments of my life have been passed with friends sitting around a well-found mahogany table. Those who do not know this joy have missed one of the most pleasant experiences in life." —

FRANK GRAY GRISWOLD (1854–1937), *The Gourmet*, 1933

"The library of a good man is one of his most constant, cheerful, and instructive companions; as it delighted him in youth, so will it solace him in old age."
— THOMAS DIBDIN

"Books and bottles breed generosity, and the bibliophile and oenophile go through life scattering largesse from their libraries and cellars."
— H. WARNER ALLEN, *Through the Wine Glass*, 1954.



A Health, O reader, and 'tis our adieu;
Good luck, good health, good fortune wait on you.
Over the wine please note our loving look: —
Waes Hael! Hoch! Skoal! Prosit! Buy the book.