

the WAYWARD TENDRILS Newsletter

Vol.8 No.3

A WINE BOOK COLLECTOR'S SOCIETY

July 1998

[We are pleased to continue our biographical and bibliographical wine-author series. Tendril Linda Stevens, transplanted from northern California's wine country to the heart of Missouri's wine-land, is working on a full-length biography of George Husmann. - Ed.]

IN VINOUS VEIN George Husmann in Print by Linda Walker Stevens



Authors often claim that ink flows in their veins, but probably few have been exposed so young as was George Husmann to the pulse-quickenig aura of publishing. Age ten in 1837, an immigrant child unversed in the English

language, Husmann worked as printer's devil for his uncle Georg Wesselhoeft in Philadelphia. Wesselhoeft, having preceded his sister and her family to America only five years prior, had already created his epoch-making niche in the New World as the nation's largest seller and publisher of German language books and as editor of the influential Alte und Neue Welt newspaper. His printing skills and literary sophistication Wesselhoeft had acquired while an apprentice to his uncles, in the famous firm of Wesselhoeft and Frommann in Jena. The intelligence, liberalism, social activism, and German cultural chauvinism that earmarked his publications sprang from ingrained family traits. George Husmann entered willingly into his kinsmen's milieu, and shared their concerns throughout his life. What the bookworm boy and his relatives could not guess was that wine, not ink, would prove to be his lifeblood.

With naïve enthusiasm Wesselhoeft and fellow idealists had organized the German Settlement Society of Philadelphia, to realize the dream of founding a new German Fatherland in the far

western state of Missouri. As shareholders in this project, the Husmanns soon transported themselves to the wilderness colony at Hermann. In Father Martin Husmann's prophetic view the steep, rocky riverbluff land, so unfriendly to common agricultural uses, seemed ideally suited for grape culture. He noted that in the dense virgin forest wild grapevines thrived. With a few far-sighted compatriots, such as Friedrich Muench in Dutzow, he recommended viticulture to his neighbors and pondered on the native grapevines.

Meanwhile, young George spent his days working on his father's farm, and in the evenings studied a varied curriculum under the tutelage of his elder brother Fritz. By the time Fritz left to study medicine in Philadelphia, George was proficient in English and French. In later years an acquaintance would remark that Husmann spoke English with no accent. His writing speaks for itself, showing the clear, unerring syntax of a grammarian, sometimes lacking in the writings of his Anglo-American contemporaries. Nevertheless, the first products of George Husmann's pen were written in German.



INSIDE THIS ISSUE

- CONSTABLE'S WINE LIBRARY SERIES
- HISTORICAL APPRECIATION OF SWEET WINES
- SINGLETON REMEMBERS AMERINE
- BOOKS & BOTTLES: "WHENCE CAME THE NAME?"
- OAK IN WINEMAKING: A CHECK-LIST

He had planted his first vineyard in the spring of 1847 and, following his father's death that same year, apprenticed himself to his brother-in-law Carl Teubner, who owned the model fruit farm at Hermann. Although he formed a love for all fruits, "especially the noble grape, the finest of all," Husmann could not resist the romance of the California gold rush. He abandoned horticulture for the promise of Eldorado in March of 1850, but heeded

the summons of his widowed sister and returned to Hermann in March of 1852, to assume the duties of manager at the Teubner farm and nursery.

As heir to Carl Teubner's expertise, Husmann readily took up his position as the preeminent nurseryman and vineyardist in the thriving little winegrowing village. Sought after for his advice, he began to publish articles on horticulture in the local weekly newspaper. The earliest example extant appeared in the Hermann Wochenblatt on November 18, 1853. It consists of a long, detailed discussion of two methods for pruning. Thus inconspicuously began a half-century career that would contribute uniquely to the literature of viniculture and the advancement of the American wine industry.

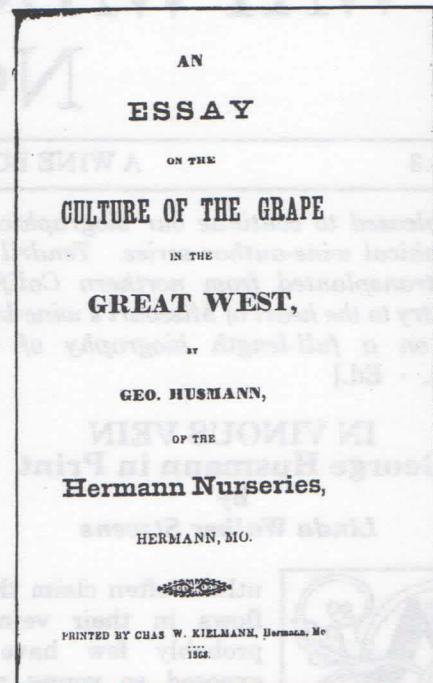
By 1857 Husmann's superior success as a grape grower and winemaker had earned him notice throughout the American horticultural community. That year his first full-blown treatise, *Weinbau in Amerika. Im Speziellen: Die Cultur der Rebe in Missouri*, was published in Allentown, Pennsylvania by Mohr and Trexler, under the auspices of the Bauern Journal. The price asked for this paper-bound booklet was 24 cents, and the publishers assured their customers that, "Resellers will receive an adequate discount." They further noted that the Farmers' Journal agency in Missouri had been taken over by the author, Georg Husmann at Hermann. This essay, in a very slightly edited English language version, won first prize from the St. Louis Agricultural and Mechanical Association, and was printed in The Valley Farmer.

Among his writing pursuits, Husmann had become a regular contributor to The Valley Farmer. That association continued and expanded after his good friend Norman Colman (future Secretary of Agriculture) purchased the monthly and dubbed it Colman's Rural World. Additionally, during the troubled 1860s Husmann wrote essays for the Grape Growers Association, the Missouri State Horticultural Society, the State Board of Agriculture Report, and the U. S. Report of the Commissioner of Agriculture for 1867.

At the height of the Civil War, after completing his Union military service, Husmann had settled again at his forsaken nursery and winery. He used that relatively peaceful respite to write *An Essay on the Culture of the Grape in the Great West*. His wife's brother Charles Kielmann at Hermann handsomely published this 43-page treatise in 1863 and priced it at 25 cents per copy.

It was another document written during the Civil War, however, which especially warmed George Husmann's blood. As a delegate to the State Constitutional Convention in January of 1865, he

served as one of a three-man committee who framed Missouri's Emancipation Proclamation. Writing his private memoir in 1896, the aging German Radical referred to that experience as "the proudest day of my life. . . fulfilling the claims of my youth."



Never one to rest on his laurels, in 1865 Husmann accepted an appointment to the first Missouri State Board of Agriculture and was elected vice-president of that esteemed group. All the while, his nursery and vineyards flourished. "Our specimen vineyards, comprising nearly 100 varieties, became known and visited by hundreds," he wrote. "I was overwhelmed with correspondence. This induced me to write my first little book, 'Grapes and Wine,' in 1866, which was merely intended as a guide and to help new beginners . . . It met with a very rapid sale and it is one of my pleasant reminiscences during a checkered life to remember the many grateful letters received from those, who, like myself, had to work their way up from crude beginnings." This popular volume, correctly but clumsily titled *The Cultivation of the Native Grape and Manufacture of American Wines*, was reprinted by its New York publisher, Geo. Woodward, in 1868 and 1870.

Acting on his belief in the mutual benefits of the tenant farmer system, in 1868 Husmann organized the ill-fated Bluffton Wine Company, located across the Missouri River from Hermann. The Bluffton cellars officially opened in the fall of 1868. Soon after, in January 1869, Husmann began editing and publishing his Grape Culturist, the first monthly journal devoted to grape growing and wine-making. This enterprise provided a forum for

participants in the fledgling wine industry, encouraging an exchange of valuable correspondence among growers in diverse areas of the country. Husmann later noted that the periodical, "though a success literally, did not pay financially." Publication ceased in 1871. The demise of Bluffton followed in 1872.

Financially ruined by these disasters, Husmann moved his extended family south to Sedalia, Missouri. For six years they struggled against adversity, running both a nursery business and a grocery-cum-florist shop. "A short gleam of light was the large trade in resistant cuttings to France, where we shipped millions at good figures." Eventually, George Husmann would be recognized as America's leading practical expert on phylloxera-resistant rootstock.

Meanwhile, a saving grace came in 1879 in the form of a call to organize and head the new Department of Pomology and Forestry at the University of Missouri in Columbia. During the hours free from his teaching duties, Professor Husmann continued his visits and correspondence with all the best horticulturists of the day, co-founded the Mississippi Valley Horticultural Society, and wrote his second full-fledged book. *American Grape Growing and Wine Making* was published in New York by Orange Judd in 1880. The book was copiously illustrated with Husmann's sketches. In it, the professor gave special attention to experiments and discoveries relating to the phylloxera scourge. This text served as a bible for the American wine industry, going through more than a dozen editions by 1928—a generation after its author's death.



Geo. Husmann, ca 1881
Courtesy *MO. Historical Review*
April 1929.

"In the summer vacation of 1881 I took occasion to visit California, the Italy of America," Husmann wrote. He was lauded by Napa Valley growers for his work with resistant rootstock, and hailed as the savior of their industry. Fatefully, "my resolve was taken to choose this as a future home." He had not long to wait for the realization of his dream. On his return to Columbia,

he found an offer from rancher James Simonton awaiting him. Simonton had undertaken a scheme to plant five hundred acres of vines in the Carneros

region of Napa Valley, and desired Husmann to oversee the project. Husmann considered this endeavor "rash." Nevertheless, he succumbed to Simonton's insistence and arrived at Napa in time to participate in the successful 1881 harvest and crush.

For six years Husmann managed Simonton's Talcoa property. The 2,600-acre ranch included vineyards, orchards, grain fields, a dairy, a winery, and a distillery. Yet the energetic viniculturist found time to locate and buy land and to plant a vineyard of his own in Chiles Valley, Napa County—eventually the site of his Oak Glen Winery. In a cabin on this isolated place he wrote his third book, during the summer of 1887—a book requested by Payot and Upham in San Francisco. Titled *Grape Culture and Wine-Making in California*, it was published in 1888. In it the ever optimistic author speculated that phylloxera might prove a "blessing in disguise" for California, since it devastated the old vineyards, planted with "indifferent" varieties like Malvasia and Mission, also thereby solving the problem of over-production.

The author expressed a hope that this would be his "last attempt ... in book form." Such it proved to be, although George Husmann continued his prolific contributions to the national wine press, as well as reporting regularly to Washington, in his position as Statistical Agent for the U. S. Department of Agriculture. In 1896 the fourth edition of his first book, *Grapes and Wine*, was published in an updated version, containing several added chapters on viniculture in California.

"It has been the ruling object of my life to make American wines and to teach Americans to cast aside their prejudices," Husmann stated in an 1897 article for *The American Wine Press and Mineral Water News*. Age seventy in 1897, he had already devoted fifty years of service to his self-imposed task. He had participated wholeheartedly in perfecting and promoting American wines and vines in every region of our expanding young nation—a claim befitting no other figure in American wine history. As an outspoken authority, he often faced derision and opposition from critics of lesser stature and understanding. Though occasionally stung, he was never poisoned by these attacks.

On November 5, 1902 George Husmann died, almost literally with pen in hand. He had finished his last article for *Pacific Wine & Spirit Review* on the previous day, his seventy-fifth birthday. A generous heart ceased to pump its sanguine fluid and the man who embodied an era in the wine industry passed into history—where he merits to remain in print. 🍷

A Checklist: The Writings of George Husmann (1827-1902)



Books / Monographs

American Grape Growing and Wine Making. With Contributions from well-known Grape Growers, Giving a Wide Range of Experience. New York: Orange Judd, 1880. [1st.ed.] 243 pp. Illustrated. 7½"x5". Gilt-decorated cloth (with gilt-stamped grape cluster to front cover and ornate decoration and lettering to spine).

Also published in 1881 and 1882 (with 1880 copyright date).

American Grape Growing and Wine Making. With Several Added Chapters on the Grape Industries of California. New & Enlarged edition [2nd.ed.]. New York: Orange Judd, 1883. 310 pp. 7½"x5".

Although not specifically stated on the title page, the Preface indicates that this is the second edition. Reprinted 1885, 1888, 1892 (with 1883 copyright date). Similar gilt-decorated cloth covers in dark blue, green, brick-red, brown. [Ed. Note: Others? What comprises the third edition?]

American Grape Growing and Wine Making. With Several Added Chapters on the Grape Industries of California. Fourth edition, Revised & Rewritten. New York: Orange Judd, 1896 [c1895]. 269 pp. 7½"x5". Gilt-decorated spine.

Reprintings: 1898, 1900, 1902, 1904, 1906, 1907, 1909, 1912, 1915, 1919, 1921, 1924, 1928. [Ed. Note: Does the gilt grape cluster disappear from the front cover with the 1896 printing? Is the ornate gilt spine replaced with a plain gilt-lettered spine beginning with the 1907 issue? Is there an 1895 printing? Are there other issues not listed here?]

The Cultivation of the Native Grape and the Manufacture of American Wines. New York: George E. and F.W. Woodward, 1866. [1st.ed.]. 192 pp. Illustrated. 7½"x5". Cloth, with gilt-decorated spine and blind-stamped Woodward initials to front cover.

Second edition, 1868. New York: F.W. Woodward.

1870 [c1866]. New York: Geo. E. Woodward.

An Essay on the Culture of the Grape in the Great West. Hermann, MO: C.W. Kielmann, 1863. 43 pp. Illustrated. 7"x4¼", printed wraps.

Husmann's first book in the English language on grape growing, dedicated "to the Western Wine Growers ... by their Fellow Laborer."

George Husmann's Descriptive Catalogue of Evergreen and Deciduous Ornamental Trees and Shrubs, and other Green-House and Bedding Plants, and Flowers, Grape Vines, Fruit Trees, &c. Sedalia, MO: Democrat Power Press Print, 1872. 14 pp. 9"x6", printed wraps.

Issued from his "new establishment at Sedalia," Husmann calls special attention to the large selection of the "choicest varieties" of grape vines (fifty-five listed).

Grape Culture and Wine-Making in California. A Practical Manual for the Grape-Grower and Wine-Maker. San Francisco: Payot, Upham & Co., 1888. [1st.ed.]. 380 pp. Illustrated. 7½"x5¼", gilt-decorated cloth.

A "practical record of California experience, in the vineyard and wine cellar" written for his fellow California winegrowers to "be concise, useful, and offer such assistance as practical men may need...the plain facts of every day occurrence."

Illustrated Descriptive Catalogue of Western and Southern Fruit and Ornamental Trees, Grape Vines, Small Fruits, Shrubs, Roses, etc. [Columbia, MO, 1879?]. 72 pp. 9"x6", printed wraps.

Prof. Husmann lists plants "which are reliable and strictly first-class in our Western States," propagated and grown at the Nursery of Missouri Agricultural College "for the advancement of Horticulture."

Illustrated Descriptive Catalogue of Western Fruit and Ornamental Trees, Grape Vines, Small Fruits, Shrubs, Roses, etc. New edition, corrected and enlarged. Columbia, MO: [1881]. 72 pp. 9"x6", printed wraps.

"The rapid sale of the first edition...makes a new edition necessary."

The Present and Future of the California Wine Interest. Napa, CA: G. Husmann, 1886. 6 pp.
Written to promote the moderate use of good, cheap wine as the general beverage of the people.

Resistant Vines and Vineyards in California. San Francisco: California Fruit Grower, 1897. 8 pp.
Self-wraps.

In a "matter of life and death to the whole industry of grape culture in the State..." the California Fruit Grower produced and distributed this pamphlet "from the best knowledge we have at present...in as concise a form as is compatible with the importance of the subject."

Also: Napa, CA., 1900. 4 pp. "...a second edition, reviewing the latest experiences."
Weinbau in Amerika. Im Speziellen: Die Cultur der Rebe in Missouri. Allentown, PA: Mohr & Trexler, 1857. 15 pp. 8"x5". Printed wraps. Frontispiece illustration showing the growth and pruning of a grape vine during a four-year period.

[Georg] Husmann's first published treatise on grape growing.

Husmann, George (Editor). ***The Grape Culturist. A Monthly Journal Devoted to Grape Culture and Wine Making.*** St.Louis: R.P. Studley, Printer. 1869, Vol.I No.1-12; 1870, Vol.II No.1-12; 1871, Vol.III No.1-6.

Husmann, George and Flamant, Adolphe. ***Grafting Resistant Vines. Controversy between Prof.George Husmann and Adolphe Flamant.*** [Napa, Nov.3, 1884]. 24 pp.

This pamphlet records the rather heated, public exchange (in both the Napa and San Francisco newspapers) of differing views on grafting and resistant rootstock between Prof. Husmann and Adolphe Flamant who had inherited the Talcoa ranch upon the death of his father-in-law, James Simonton.

Husmann [George] & Manwaring [Charles]. ***Descriptive Catalogue of Fruit and Ornamental Trees, Grapes, Shrubs, Roses, Plants, Cultivated and For Sale at the Hermann Nurseries, Hermann, MO. Husmann & Manwaring, Prop'tors.*** Hermann, Gasconade Co, MO: Printed by Charles W. Kielmann, 1864. Seventh edition. 48 pp. 6"x4". Printed wraps.

The flourishing Hermann Nursery of Husmann and his partner Manwaring was advertised as one of the first and most reliable in the State.

Selected Articles

"Advantages of Grafting Grapevines." *Annual Report of Missouri State Horticultural Society for 1895.* Jefferson City: Tribune Co., 1896. [pp.386-387].

"American Grape-Growing. The Greely and Longworth Prizes." *American Journal of Horticulture and Florist's Companion*, Vol.2, 1867. Boston: Tilton, 1867. [pp.79-85].

"American Wine and Wine Making." *Report of the Commissioner of Agriculture for the Year 1867.* Washington: Govt Printing Office, 1868. [pp.154-163].

"Calendar of Operations for the Vineyard." *The Valley Farmer*. St.Louis, 1861. [January-December 1861].

"The Concord Grape—Reply to Mr. Deliot, by George Husmann, Hermann, MO." *The Horticulturist and Journal of Rural Art and Rural Taste*. New York: Mead & Woodward, 1863.

"Essay on the Culture of the Grape in Missouri. [Written for The Valley Farmer]." The Valley Farmer (Vol.XII, No.3 - No.5, March-May, 1860). St.Louis: Valley Farmer, 1860.

"An Essay on Grape Culture." [Appended to] *Proceedings of Missouri Fruit Growers Association for 1859, and the Proceedings of the Annual Meeting for 1860.* St.Louis: T.W. Ustick, 1860

"Essay on the Grape." *Proceedings of the Missouri State Horticultural Society at the 4th Annual Meeting, 1863.* Jefferson City, 1863. [pp.53-56].

"Evergreens - Varieties Best Adapted to Our State, their Culture and Management." *Proceedings of the Missouri State Horticultural Society at the 21st Annual Meeting, 1879.* Jefferson City: Tribune Printing, 1880. [pp.323-329].

- "The Grape--Its Progress and Its Future." *Proceedings of the Missouri State Horticultural Society at the 22nd Annual Meeting, 1880.* [pp.243-250].
- "The Knowledge of Plant Life. An Important Factor in Education." *Missouri State Board of Agriculture Annual Report for 1879.* Jefferson City, 1880. [pp.23-29].
- "Ornamental Tree-Planting." *Proceedings of Missouri State Horticultural Society for the 18th Annual Meeting in 1876.* [pp.205-207].
- "The Past, Present & Future of Grape-Growing in California." *Transactions of the American Horticulture Society for 1886.* Vol.IV. Indianapolis: Carlon & Hollenbeck, 1886. [pp.37-39].
- "Phylloxera-Proof Vines." *Transactions of the California State Agricultural Society during the Year 1882.* Sacramento: State Office, 1883. [pp.158-166].
- "A Premium Essay: On the Cultivation of the Grape in Missouri. Prepared for the St.Louis Agricultural & Mechanical Association." *The Valley Farmer* (Vol.IX, No.4 April 1857, pp.121-123; Vol.IX, No.5 May 1857, pp.155-157). St.Louis: Valley Farmer, 1857.
- "The Present Condition of Grape Culture in California." *United States Department of Agriculture Yearbook for 1898.* Washington: Govt Printing Office, 1899. [pp.551-562].
- "The Progress of American Grape Culture." *Proceedings of the Missouri State Horticultural Society at the 6th Annual Meeting, 1865.* [pp.284-290].
- "Pure Native Wines: What and Where are They?" *American Journal of Horticulture & Florist's Companion*, Vol.2, 1867. Boston: Tilton. [pp.159-162].
- "The Value of the Newer Varieties of Grapes for Wine." *Proceedings of Grape Growers' Association for 1868, Missouri State Board of Agriculture Fourth Annual Report for the Year 1868.* Jefferson City, 1869. [pp.548-551].
- "Wine Making in Napa Valley." *Transactions of the California State Agricultural Society during the Year 1882.* Sacramento: State Office, 1883. [pp.154-157].



A ROSE is A ROSE is A ROSE
or
Once You Find a Good Title,
Stick with It

by
Gordon Jones

No.1 *Burgundy*, by Stephen Gwynn. London: George G. Harrap, 1930.

No.2 *Burgundy*, by Stephen Gwynn. London: Constable & Co., 1934.

No.3 *Burgundy*, by Stephen Gwynn. New York: Farrar & Rinehart, 1935.



Actually, there is good reason for the redundant titles: all three books are about the area or the wine.

No.1 is a travel book with chapters also about the Jura and Savoy. It was part of Harrap's Kitbag Travel Books. In 1927 Gwynn had written *Ireland* for the series.

No.3 is the American reissue

of the same book, although printed in Scotland. While this book is essentially a travel book, it frequently delves into the history of the area. It qualifies as a wine book because of its coverage of Beaune, the Côte d'Or and Chablis.

No.2 is a true wine book, written as a part of Constable's Wine Library, which we shall discuss.

Stephen Gwynn, an Irishman, was born in 1864 at St. Columba's College near Dublin where his father was warden of the college.

He graduated with distinction from Brasenose College, Oxford. After eight years in journalism in London, he returned to Ireland in 1904. He entered politics and was a member of Parliament from Galway City from 1906 to 1918.

Gwynn took time off during World War I to serve in the army. He entered as a private, was promoted to captain and was made a Chevalier of the Legion of Honor.

He returned to Ireland, where later in life he was honored by the Irish Academy of Letters and awarded a doctorate of literature from both National University and Trinity. Gwynn died in Dublin in 1950.

Although he led a very active life, his literary output was immense. He wrote on a wide variety of subjects in both prose and poetry — some forty books covering travel, wine, fishing, history, biography, and novels. His first book was published in 1895, his last in 1946.

It is considered extraordinary that despite the great number of his works, they are invariably very competent. And, it has been said of him that he lived and died unobtrusively, but for patriotism, scholarship and integrity, Gwynn was the greatest figure in the Ireland of his time.

He, of course, knew André Simon, who had read his travel book on Burgundy. Simon felt that Gwynn, with his travel book and nine trips to Burgundy — along with Simon's advice, should be the one to write the wine book.

Simon had been selected by Michael Sadleir to edit the Constable Wine Library. There was a contract for Simon to be editorially responsible for a series of popular books on wine, not less than six books, each to deal with one particular wine, all to be published in less than two years. The books were to be about 30,000 words and sell for five shillings. The books were to be informative but non-technical; they were to be written for the wine-minded public.

"the Constable Wine Library was a monumental...event in the progression of wine book writing."

This approach, in retrospect, was revolutionary. Wine books of the era starting with Saintsbury and running for about twenty-five years, were written by a very few for a very limited readership. The era might be called the Golden Age of British Wine Writing — writing of a florid, clubby and personal style that would have little appeal to a general audience.

The usual authors of the period were H. Warner Allen, André Simon, Maurice Healy, Ian Campbell, Stephen Gwynn, Charles Berry, T. Earl Welby, Morton Shand, Elizabeth Craig, Hugh Rudd, Len Chaloner and, of course, George Saintsbury. Literary vinous disputes could take place, as when Berry disagreed with Healy on the relative merits of 1910 Ch. Haut Brion. Berry accused Healy of letting the Irish name affect his judgement and, as a result, to give high marks to a most undeserving wine.

Maurice Healy also provided the ultimate opening of a wine book in his first lines of *Stay Me With Flagons* (1940): "Fulcite me floribus, stipate me malis; quia amore langueo." So runs the fifth verse of the second chapter of the Canticale of Canticles in the Vulgate, which at Douai was translated into English...

Obviously, this was not written for the readers of "Wine for Dummies."

However, with the public's interest in wine and a U.S.A. that had just repealed the 18th Amendment, the Volstead Act, this appeared to be the ideal time to publish a series of books on wine,

written so that the less-than-expert could learn of the pleasures of wine.

As such, the Constable Wine Library was a monumental, but little noticed, event in the progression of wine book writing. Many other volumes were still to be written in the old style, but a major change had taken place. Wine writing had descended from the vinous ivory towers to become a part of everyday life.

"Eight modest volumes that changed the direction of vinous literature."

The Constable Wine Library consisted of eight small volumes issued from 1933 to 1935. In addition to the book on Burgundy, the others, all edited by André Simon, were:

Madeira, Wine Cakes & Sauce. André L. Simon and Elizabeth Craig, 1933.

Sherry. H. Warner Allen, 1933 (with folding map).

Champagne. André L. Simon, 1934.

Claret and the White Wines of Bordeaux. Maurice Healy, 1934.

Port. André L. Simon, 1934.

Wine in the Kitchen. Elizabeth Craig, 1934.

Hocks and Moselles. Hugh R. Rudd, 1935 (with folding map).

The authors selected by Simon were, except for Rudd, outside the wine trade. They were, of course, friends. However, he chose them for their knowledge and, as with Healy, a passion for wine.

André Simon is so well known little can add to the lore of one of the most prolific wine writers of all time. Michael Sadleir of Constable could hardly have picked anyone else to edit the Constable Wine Library. When Simon had written his book on Madeira, he discovered that 15,000 words were ample and he had only half a book, so he asked Elizabeth Craig to use her wine and cooking knowledge to finish the book. She accomplished this in short order, pleasing Simon and allowing the first in the series to be published.

H. Warner Allen has been covered extensively in our *Wayward Tendrils Newsletter*. He was highly regarded by Simon for his writing capabilities, his wine memory, his ability to speak Spanish, and his familiarity with Jerez and sherry.

Maurice Healy, King's Counsel, was an Irishman, a barrister at the British Bar. Simon thought his love of claret that of a mystic. He was considered a man of great charm and spontaneity, natural and unaffected. He was a lover of good conversation, good food, and good wine, especially if it was claret. It is considered by some that he could have reached

great heights in the legal profession had he so desired, but his wont seemed to be to live a well-rounded and pleasurable life. He seems to have achieved it.

Elizabeth Craig (Mrs. Arthur E. Mann) was on the Advisory Board of the Wine & Food Society and the author of numerous cookbooks, a number of them involving wine. Those were *A Cook's Guide to Wine* (1959), *Woman, Wine, and a Saucepan* (1936), and a slight deviation, *Beer and Vittles*.

Hugh R. Rudd came from a wine trade family going back to 1850. At the beginning of World War I, Rudd was called up and served for the entire war; at its conclusion he was demobilized as a major.

In 1920 Rudd joined the famous wine firm of Berry Brothers and Co. He was considered a fine judge of claret, but an even finer expert on the wines of Germany. He had spent a great deal of time there and spoke German fluently.

The World War II era was a difficult one for Berry Brothers and Co., for death had taken both brothers. Rudd, who had been a partner, became the managing director and the firm became Berry Brothers and Rudd, Ltd. André Simon thought him a man who knew and understood wine much better than anyone else in the wine trade.

So, the Constable Wine Library was published, a milestone in wine book history. Eight modest volumes that changed the direction of vinous literature.

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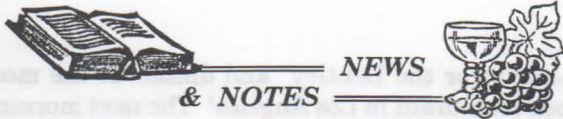
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Simon, André L. *By Request*, London, 1957.

[Gordon Jones, a vintage Tendril and a knowledgeable, veteran wine book collector (see Vol.6 No.4 for a visit to the Jones' library), has graciously succumbed to gentle prodding to contribute to our *Newsletter*. We are obviously very pleased. — Ed.]





Welcome to new member **Donald Tumasonis** (Nygårdsbakken 4 G, 1482 Nittedal, Norway; ☎ 47-67072557), who writes that he has been collecting wine books "in a desultory fashion, about 30 years; seriously, only over the last year or two." He is especially interested in 19th century wine material (English) and the works (wine only) of André Simon. He is preparing his List of Wants and will keep us posted of his Duplicates.

■ **Roster Update.** Please note the new telephone and fax numbers for **Robert Wegner**—973-540-0918 (Home); 973-942-1515 (Work); Fax 973-942-3333.

"QUOTABLE QUIZ" Update

■ It is not too late to send in your answers to our "Quotable Quiz" printed in the last (April) issue . . .

A NOVEL IDEA!!

■ **Loyde (Bud) Hartley**, during a recent book-shopping jaunt, noted a boon in wine book interest; yet, upon inquiry, many book shops had never heard of *The Wayward Tendrils*. Several book sellers informed him that they would be happy to post an informational notice in their wine book section about our wine book collecting group. So, let's spread the word — photocopy the enclosed notice about the W-T and take copies with you when you go bookstore hopping. Aspiring tendrils (prospective members) will thank you!

A LETTER OF THANKS

■ We sincerely appreciate the kind letter sent by **Dewey Markham**:

"I want to thank you so very much for all the kind attention that you have given to *1855: A History of the Bordeaux Classification*. From the mention in "News & Notes" that accompanied the notice of my new membership [a gift from Tendril friend Marts Beekley], to the article by Marts Beekley, and now the review by Gerard Crochet, the *Tendrils* has been most generous in bringing my book to the attention of a prime group of potential readers.

An even greater source of pleasure has been the *Newsletter* itself, which brings together two of my great interests: wine and typography (for many years I worked as a typesetter in New York, and the colophons in my books are a sort of personal acknowledgment of this earlier professional life). The articles are well-written, the publication is well-edited, and the result is a satisfying balance between scholarship and diversion. It is certainly one of the most enjoyable "wedding gifts" that I received!"

IDENTIFICATION, PLEASE. . .

■ Does anyone have any biographical information on **Antonio dos Passos**? A number of books from his wine book collection—almost always marked with his signature, "Antonio Romão dos Passos, Agronomo," across the title page—have found their way into several Tendril member libraries. Who is he? There is an Antonio dos Passos listed in the *Esboço de uma Bibliografia* (Instituto do Vinho do Porto) as the author of an 1896 work ... is this the same fellow?

The CONSTABLE'S DUST JACKETS?

■ Gordon Jones' article in this issue brings a question to mind. How many styles of jackets are used for the eight books of Constable's Wine Library Series? Your editor's copies, alas, are not all properly dressed in their dust jackets . . . of those that are so attired, there are two variations of the "decanter, wine bottles & glasses" theme (one signed by Gladys Hymes) and, for *Wine in the Kitchen*, a woman in the kitchen decorates the wrapper. Are there other designs? Just curious!

HERE'S YOUR CHANCE, TENDRILS!!

The *Newsletter* has available for immediate use author biographical files on recognized wine author **Henry Vizetelly**, and **Clement Clarke Moore**, known for " 'Twas the night before Christmas, when all through the house...". He was a wine author, also! Both should be included in our Wine Author Series.

GRAB ONE OF THESE ASSIGNMENTS!



WANTS and DUPLICATES!!

■ **Robert Smith** (39 Scarborough, Hartford, CT 06105) is searching for a copy of the *Complete Imbiber #15*.

■ **Gail Unzelman**, in an effort to tidy up her bookshelves, would like to share her "more common" duplicates with fellow Tendril members. No cost for the books, just shipping. During the first go-round, for fairness, each Tendril will be limited to six books. Send for the list — help her out! (There is also a "finer" duplicates list of books for trade or sell.)

— THE WAYWARD TENDRILS is a not-for-profit organization founded in 1990 for Wine Book Collectors. Yearly Membership/Subscription to THE WAYWARD TENDRILS Newsletter is \$15 USA and Canada; \$20 Overseas. Permission to reprint is requested. Please address all correspondence to THE WAYWARD TENDRILS, Box 9023, Santa Rosa, CA 95405 USA. FAX 707-544-2723. Editor: Gail Unzelman. --

MAYNARD ANDREW AMERINE, Recollections about an Extraordinary Man

by
Vernon L. Singleton



My first contact with Maynard Amerine was in 1958 by telephone to Hawaii where I worked at the Pineapple Research Institute. He said he was offering me a position to research wine-ageing at the University of California at Davis. While I had visited the campus and had a very favorable impression of the institution, I had no information on the salary or other details involved. When I expressed reluctance to say yes without more information, he managed to imply that I should immediately agree or some other fortunate might snap up the position.

John Ingraham (microbiologist, later to move to the Bacteriology Department) and I arrived that September and were taken by Maynard on an orientation tour of the wineries south of Sacramento. Among many impressions from that trip perhaps two are worth recounting. Peter Valaer, author of *The Wines of the World* (Abelard Press, NY, 1950) and retired from what is now the BATF in Washington, D.C., was working in the laboratory at Perelli-Minetti Winery near Fresno when we arrived unannounced. Peter was over seventy, spry, but a bit hard of hearing. We came up behind him as he worked. He spun around and, I swear, jumped 3 feet in the air as he exclaimed, "Maynard Amerine, I'm so glad to see you." The obviously sincere warmth of his greeting was echoed many times on that trip and later. Maynard had literally thousands of friends, and had hosted them in his home and been hosted by them in theirs.

Although Maynard cultivated his friendships and highly appreciated elegant dining, he was anything but a snob, having participated in "down and dirty" vineyard sampling and winery processing for many years in California and around the vinous world. On the same orientation trip, Maynard casually asked John and me if we would like to join him for dinner at the Morse's in Los Angeles. We said we had nothing else planned. When we arrived at a palatial mansion in Beverly Hills, we found our host was Carlton E. Morse, author of the long-running radio program "One Man's Family." John and I still remember figuratively pinching ourselves to be sure we weren't dreaming throughout the house and personal cellar tour followed by "shall we take

the Jaguar or the Bentley" and dinner at the most famous restaurant in Los Angeles! The next morning Maynard routed us out about 5 a.m. so as to make our next winery appointment, and we breakfasted on fried egg sandwiches from the nearest greasy spoon!

Maynard was a true renaissance man having abilities and interests ranging from etymology (the piece on enology in Vol. 8 No. 2 of this newsletter is an erudite example), bibliography, elegant dining (with wine, of course), travel, languages, writing (both popular and expository), history, legislation, administration, and conviviality, in addition to scientific research and teaching of professionals.

For many years he had a relatively modest home on Rice Lane in Davis at which he entertained a host of notable and important people as well as students and fellow researchers. Later he had an apartment in San Francisco and, replacing one that burned in a wildfire in Franz Valley, a lovely view home above Calistoga.

One evening I was invited to come a little early to help prepare a six p.m. dinner at Rice Lane. I arrived shortly after five and waited a few minutes for Maynard. As a notable klutz in the kitchen, I feared the worst. Maynard quickly had me doing such tasks as opening a can of garbanzos and by seemingly effortless panache, had, on time, a fine dinner for eight. Once, he asked me if Kay and I were free on Friday night. I said I'd check and reported back after lunch that we were. Nothing more was said and I assumed the planned function had fallen through. Friday night he called and asked where we were. I reminded him of the situation and said we could be there in 15 minutes, if he still wanted us. He said come, by all means, and met us at the door on his knees with two glasses of sherry in his hands! The guests we had kept waiting included John Fornachon, the doyen of Australian wine researchers at the time.

Amerine's socializing and wide circle of friends among and beyond the grape and wine producers had many benefits. He always knew what was happening and could plan for developments. I recall a few times when I heard something pertinent and thought I'd give him some news only to find that he knew about it already and in more detail.

As chairman of the Department, Maynard tried to help me get reclassified to the faculty "track" by enlisting me to share teaching of the introductory "Vit 3" class. The first year I was involved there were 26 students, but by the time Maynard retired we were teaching it three times a year and had had a total of more than 13,000 students! We were using as a text L. W. Marrison's *Wines and Spirits* (Penguin Books, London, 1958), but Maynard agreed we could do better. The result was *Wine, An Introduction for*

Americans (University of California Press, Berkeley, 1965). In response to advice from overseas friends we later dropped the "for Americans" and a second edition was prepared in 1977. We were once told that second to *Ishii in Two Worlds* it was the highest seller at UC Press.

Having little experience writing and none for such an audience, I asked Maynard for his advice. He said, get it down on paper, don't worry about fine tuning, you can always revise it before submission. This was good advice for me because I tended to revise and revise early sections slowing me down on completion. Maynard, however, was quite resistant to suggestions for revision of his writing; the first draft looked very similar to the final copy. This was, of course, before computers and corrections required complete retyping. That Maynard could write in final form the first try reflected his ability to organize the complete manuscript in his mind before starting to write. He was, however, a tolerant coauthor and did not insist on putting his stamp on your chapters.



["...the nearest thing to the ideal general wine book" and winner of the Wine & Food Society André Simon Prize for the best contribution to the literature of wine and gastronomy in 1965. — Ed.]

He believed in allowing even junior colleagues to "do their own thing." When Maynard spoke at the retirement dinner for the long-term Department Chairman, A. J. Winkler, he said, "the

highest praise I can give Dr. Winkler is that he never told me what to do." I only heard him administer very pointed suggestions for improvement a few times, but he certainly could.

Maynard's style of technical writing depended upon prodigious reading of "the literature" accompanied with many notes, usually on 3x5 scraps of white paper. These he would file in folders with topics like "red wine color" to be pulled out when needed. He always kept up with *Chemical Abstracts*, as well as applicable magazines and journals. He distributed snow flurries of similar notes to fellow researchers when a topic of interest to them came to his attention.

He had worked for many years on publishing check lists covering all viticultural and enological literature. In the course of doing so he was personally familiar with libraries around the world as well as most of the authors. In working with him on our bibliography of bibliographies on grapes and wine (1971, 1988, UC Press), I learned just how thorough and informed he was about wine publications and libraries that had them. He was aided by many on the UC Davis library staff in raising our collection to national archive prominence in these fields. He donated his personal collection as well. The Maynard A. Amerine room and collection on Viticulture and Enology in Shields Library at UC Davis is a fitting memorial.

Maynard was a complex man, always conscious of others. He was not flamboyant, but rather approachable, confident and somewhat reserved. Until Wickson Hall was built in 1960, our Department was housed in at least five different buildings on campus. Our Departmental office was about 15 x 15 feet and housed the one secretary, the Departmental library, and our tasting room. I shared an office with Maynard from my arrival in 1958 to then and had considerable "hall time" as he conducted private Departmental business. Nevertheless, I saw him welcome students, treat them with respect and helpful understanding, and gently terminate their visit in a most enviable manner.

I never saw him disheveled. He always appeared suave and debonair, even when wearing a favorite seersucker jacket and pink and pastel blue plaid trousers! He is missed greatly. ☞

[Our thanks to Tendril member Professor Singleton — himself the modest author or co-author of some sixty publications (1959-1980), as listed in Amerine's 1986 Bibliography of Publications by the Faculty, Staff ... of the University of California, 1876-1980, on Grapes, Wines and Related Subjects — for sharing with us his appreciation and memories of Maynard Amerine. — Ed.]

An HISTORICAL APPRECIATION of SWEET WINES

by
Jeffrey Benson

[Wine author and Tendril Benson accompanied his article with a note: "I thought the enclosed would be of interest to Tendril readers—albeit not directly associated with wine literature. It however gives an insight into the historic side of sweet wines researched from numerous old and rare published literature. With the resurgence of Sauternes on the world market, together with escalating prices, there is renewed interest in this fascinating subject." — Ed.]



Part I

More than the dry wines, which are relatively independent of one another, sweet wines have a common history which is linked to world political and economic fluctuations. As with many other cultures, the traditions of French vine-growing originated in the eastern Turkish highlands,

and spread from there down to the warm areas of Syria, Greece and southern Italy. The vines of antiquity produced wines of a high alcohol content, often sweet, but lacking the acidity and mineral salts needed for preservation, and furthermore, they were kept in heavy pottery jars which did not allow for racking. Various methods were tried in an attempt to enrich and stabilise these wines, even the adding of water to them before they were drunk. They tried adding salt, resin, salves and various spices, sugaring or sweetening with honey, also concentration by boiling—in other words, every known trick.

The European Middle Ages produced very ordinary wines which also fermented quickly. At a time when sugar was unknown and fruits poorly grown, people liked wines which we would now consider to be defective and which contained residual sugar (thereby giving rise to the traditional sweet wines of the country). The only medieval wine worthy to be called a great wine, on account of its richness and maturity, was Cyprus wine, which was golden in colour and sweet. The method used to produce this wine, by means of straining, was famous in the 13th century. This method, which utilized the concentration of sugar and mineral salts in the grapes by drying them in the sun, was handed down from the Knights Templar in the Holy Land.

After the fall of Constantinople and the Greek Archipelago to the Turks in the 15th century,

the tradition of making sweet wines was resumed in Venice, with a residual production still continuing in some Turkish territories, for instance Samos. Under the name of Malmsey (derived from Monemvasia—the last Venetian colony in Greece), Muscat vines began to be grown from Dalmatia to Sardinia. Today's Italian appellation, Soave, perpetuates the tradition of this old Venetian viticulture, although the wine has now become dry, with the exception of the 'Passito' appellation.

The Turkish advance in the 16th century, and the decline of Venice and Italy, meant that the production of these luxury wines was pushed towards the West and North. Muscat vines spread to Spain (Malaga, Alicante, Perpignan), and then to France (Frontignan) as far as the Bordeaux region. (Muscat de St. Cricq was produced near Sauternes up until the end of the 18th century.) In Hungary the Tokay vineyards adopted the method of filtering and straining through straw but kept the local vine stock which, in the colder climate, led to the discovery and use of the *pourriture noble*, a fungus which dehydrates the grape into a shrivelled raisin thereby giving a high sugar content. This gave the rich variety of aromas after the ageing process (as produced in the vineyards of the Rakoczy princes at the beginning of the 17th century), and a sweeter wine (Eszencia).

In Italy the invention of *mutage* (arresting the fermentation by the addition of brandy) changed the viticulture of luxury wines from the beginning of the 16th century onwards. The use of additives in wine then continued, and this development culminated in Piedmont, in the 19th century, with the modern aperitif industry. Spain and Portugal remained more moderate as far as these processes were concerned, and wine modifications, other than the addition of alcohol, were limited to the more natural actions of ageing or oxidation by bacterial action (sherry, Madeira, and Port in the 17th and 18th centuries).

Throughout the 17th and 18th centuries the Dutch and German traders in France continued to add brandy, or other forms of alcohol, to all kinds of sweet wines, for instance Frontignan, Bergerac, Anjou and Langon (the future Sauternes). During a visit to Hamburg a Marquis de Lur-Saluces tasted some of his Preignac wines and found them quite unrecognizable, but approved of the merchants' skill at reinforcing wines. This sort of treatment could also be extended to red wines, and the Russians gave the name 'Kaourskaie' to a fortified sweet red wine which was sometimes used as a tonic. The Lillet family still continue these processes at Podensac, near Sauternes, as a small concern making aperitifs based on sweet wines.

The last Turkish invasion of Hungary at the end of the 17th century disrupted the production and distribution of Tokay, and various replacements began to appear. Johannisberg in Rhine adopted the use of *pourriture noble*, and further to the south, Arbois and Colmar continued the use of filtering through straw well into the 18th century. The practice of picking grapes in different stages, which was already being used for many of the great dry white wines, was now systematically adopted for wines made using the *pourriture noble* method.

The rapid development of Northern and Eastern Europe favoured the spread of Rhenish and Tokay wines, and although the fashion of the day meant that these sweet wines commanded high prices, the addition of alcohol, sugar or blended wines was forbidden. Faced with prices which were often excessive—in 1788 Thomas Jefferson was outraged to see a Colmar wine which was twenty times the price of his best Frontignan, which itself was dearer than the d'Yquem of the day—Northern merchants spread the Rhenish methods to the various other vine stock which would be affected by the *pourriture noble*.

At the end of the 18th century merchants seemed to give up adding brandy to sweet Bordeaux wines, thereby leading to the spread of the more stable white wines (white Graves). In contrast the Sauternes region is distinguished by the fact that the development of its techniques (fining, racking, sulphuring and more severe pruning and picking) meant that it could often obtain sweet wines which were equally stable by natural methods (Suduiraut 1784, Yquem 1808). It was not easy to effect the introduction of Sauternes wines into the commercial market of the best wines, affected as it was by the fashion and political trends of the day, and the recourse to less expensive techniques explains the various 'rediscovery' dates (Yquem 1808 or 1815, La Tour Blanche 1836, Yquem 1847). The promotional effort in Sauternes resulted in the appellation spreading, after the Revolution, to neighboring communes, and even to England where the different sweet Rhine wines (hock) and muscats (Malmsey) gained popularity.

The French Revolution impoverished the area of the 'great' white wines. All the Sauternes châteaux suffered, and many noble families were bankrupted or extinguished as early as 1794. War then halted trade, prices were frozen arbitrarily, and by the end, people were even compelled to uproot the vines and replace them with food crops.

When the situation began to settle down under Napoleon, trade resumed and the fame of the great vineyards returned. In many cases the new owners reinstated their earlier names, a practice

which established the names that exist to this day. A few of the older families recovered part of their possessions and often grouped vineyards together through inter-marriage. Several branches of the Lur-Saluces family inter-married and established one of the most extensive land and vineyard estates of the time. These included most of the vineyards in the Sauternes commune.

With the return of the French kings, trade slumped due to the establishment of customs barriers, and many vineyards fell into the hands of merchants or small vinegrowers, who put an end to the practice of picking the grapes in stages. This meant that the Graves type of wine spread and the sweet white wine vineyards of the area lost their eminence, except for Sauternes. The Revolution had abolished the obligation of giving parish classifications to wine, and the merchant-owners of the vineyards neighboring Sauternes began to give that name to their best wines.

[Part II will appear in the October *Newsletter*. - Ed.]

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 [of course, a must for suggested reading].





**BOOKS &
BOTTLES**
by
Fred McMillin

WHENCE CAME THE NAME?

THE BOOK: *California Place Names. The Origin and Etymology of Current Geographical Names*, by Erwin G. Gudde. Berkeley: University of California Press, 1969 (3rd edition, revised and enlarged).

Originally published in 1949, University of California Professor Gudde's "sound, scholarly and admirably thorough work...is likely to be consulted frequently by all who have occasion to write on California themes" [dust jacket]. Of particular interest to historians, the third edition includes a reference list of obsolete and variant names.

With that recommendation, I dove into the 400 pages to see what the professor said about some familiar wine names, as of 1969.

SONOMA — The name is doubtless derived from the Wintun tribe's word for nose, "sonom." It is said that Spaniards named the village and area after the local Indian chief who had a prominent protuberance. The interpretation "valley of the moon" is more poetic but less authentic.

NAPA — There are probably more theories about the origin of the name "Napa" than about any other Indian name in California. The Patwin name for "grizzly bear" was "napa," but it is not necessarily the source of the place name. "Napo" meant "house" to the Indians south of Clear Lake. One of General Vallejo's sons learned the language of the Suisun Indians and said "napa" meant "near home" or "near mother."

DRY CREEK VALLEY — Prof. Gudde tells us that California has more than one hundred Dry Creeks that are normally dry in the summer but not the year round.

SALINAS RIVER / SALINAS VALLEY — The origin of the name is found in the "salinas" (salt marshes) near the river mouth, which were commercially important in Spanish times.

GUENOC — Many scholars believe "Guenoc" was a Spanish rendering of the Miwok Indians' place name, "Wenock." However, no such place has been identified. Consequently, others believe the name came from an Indian who had been baptized for Saint Gwynoc (a Welsh saint of the 6th century), who then gave his name to the local village. [I expect Guenoc Winery will send us the results of their more recent research.]

SOQUEL (Bargetto Winery) — Mentioned as early as 1807, being spelled both Shoquel and Soquel, named after an Indian village near Santa Cruz.

EL DORADO — The name, meaning "the gilded one," appears at the beginning of the 16th century as that of a mythical Indian chief in the tableland of Bogotá, who was said to have been covered with gold during religious rites. In this tradition the name designated one of the golden utopias which played an important role in the conquest of America. With the discovery of gold in California, the name assumed a new significance, and first appeared on a map drawn by Charles Preuss in 1848.

PLYMOUTH (Amador County) — Site of an old gold-mining camp called Puckerville, Plymouth's wine-makers today are grateful that the name was changed. A wine labelled "Made in Puckerville" does not sell!

THE BOTTLES: From my recent tastings, here's a high-scoring bottle associated with each of the above names.

SONOMA - Gundlach-Bundschu 1995 Sonoma Valley Merlot, \$21.

NAPA - Burgess Napa Valley 1994 Triere Chardonnay, \$26.

DRY CREEK VALLEY - Clos du Bois 1996 Flintwood Chardonnay, \$17.

SALINAS VALLEY - Lockwood 1994 Merlot, \$24.

GUENOC - Guenoc 1992 Meritage Red Wine, Lake County, \$15.

SOQUEL - Bargetto Chaucer's Mead (NV), \$9.

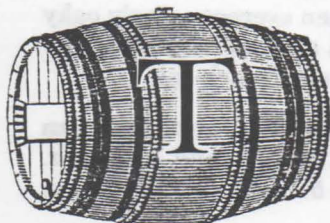
EL DORADO - Chas. Mitchell 1996 El Dorado Cabernet Sauvignon, \$11.

PLYMOUTH - Deaver Vineyards 1994 Zinfandel, \$13. [Note: Ken Deaver wrote me about his family starting to grow grapes at Plymouth 130 years ago; he did NOT call it Puckerville!]

[Tendril McMillin is a veteran wine writer who has taught wine history for 30 years on three continents. He currently teaches wine courses in San Francisco and has a daily wine page on the Internet. — Ed.]

OAK IN WINEMAKING: A BIBLIOGRAPHY

by Bo Simons



his bibliography was produced at the Sonoma County Wine Library, using grant funds received from the Sonoma County Wineries Foundation to produce a series of bibliographies on selected technical and business topics of interest to the wine industry. Additional subject lists in the making: "Canopy Management," "Carbonic Maceration," "Clonal Selection," "Direct and Niche Marketing of Wine," and "Terroir."

Included in these bibliographies are books, and scholarly articles from peer-reviewed academic journals; the lists draw as well from trade and practical magazines that cover the wine industry, some newspapers and popular periodicals that occasionally cover a wine-technical or wine-business subject in depth and with clarity.

Books and Parts of Books

Brunet, Raymond. *Manuel de tonnellerie*. 2. ed. Paris: J.-B. Bailliere, 1948. 284 pages.

A standard work in French on barrel making. It came out in two editions, this one and a first in 1925.

International Oak Symposium. *International Oak Symposium proceedings: June 1-2, 1993*. San Francisco State University, Seven Hills Center. Presented by *Practical Winery & Vineyard* and the International Wine Academy. [San Rafael, CA: *Practical Winery & Vineyard?*], 1993.

Proceedings of the International Oak and Cork Symposium at San Francisco State University June 6-7, 1995. San Francisco State University, Seven Hills Center. Presented by *Practical Winery & Vineyard* and the International Wine Academy. [San Rafael, CA: *Practical Winery & Vineyard?*], 1995.

Alan Young of the International Wine Academy, together with *Practical Winery and Vineyard*, put on these two symposia, one on oak in winemaking, and the other on oak and cork in winemaking. The presenters range from professors to winemakers to barrel brokers, and their pieces are fairly technical.

Kilby, Kenneth. *The cooper and his trade*. London: J. Baker, [1971]. 192 pages. (reprinted: Fresno, CA: Linden Pub. Co., c1989.)

_____. *The village cooper*. Aylesbury: Shire Publications, 1977. 32 pages.

Kilby, from a family of coopers in Bedfordshire, England, examines the craft and the history of the trade of coopering, building round wooden containers for all kinds of uses. He spends some time on the "wet coopering" as practiced by the French for wine barrels.

Schahinger, Geoffrey, and Bryce Rankine. *Cooperage for winemakers: a manual on the construction, maintenance and use of oak barrels*. Adelaide: Ryan Publications, 1992. 112 p.

This straightforward Australian work on barrel making for winemakers gives a balanced technical presentation on barrels and contains a good recent bibliography.

[Seguin Moreau]. *The barrel and the wine: scientific mastering of a traditional know-how*. Seguin Moreau Cooperage / Enology Institute of the University of Bordeaux. [Napa, CA]: Seguin Moreau USA, Inc., 1994. 109 pages.

Translation of a French transcription of a seminar given by Seguin Moreau and the Enology Institute of the University of Bordeaux on March 11, 1993, under the general direction of Professor Pascal Ribereau-Gayon. While not rigorously scientific, it is neither a puff piece for Seguin Moreau French Oak barrels. There are papers included on the wood used in cooperage, the importance of wood origin in wine barrels, mastering the heat intensity for tasting barrels, preparation and maintenance of barrels, use of SO₂ in ageing white wines in barrel, and the ageing of red wine in barrels.

Soyez, Jean Marc. *Les ebenistes du vin*. Translated by Michael Mills. Photographies de Jacques Guillard et Jean-Daniel Sudres. Lormont [France]: Editions de la Presqu'île, c1991. 110 pages.

This lush photographic study of the barrel making process in France, translated from the French, has great pictures and book production values. The text is discursive and not technical. Both text and pictures reflect the barrel making process from the perspective of Seguin Moreau, the book's sponsor.

Articles

Aiken, J. W. and Noble, Ann C. "Composition and sensory properties of Cabernet Sauvignon wine aged in French versus American oak barrels." *Vitis*. Volume 23. 1984. Pages 27-36.

Cabernet aged in similarly coopered, lightly charred French and American Oak barrels had increased titratable acidity and decreased pH values over the control glass-aged wine, which was primarily due to acid extraction from wood; increase in total and non-flavonoid phenols extracted from the barrels was greater in the French than the American barrels.

Appel, Ted. "Creating Casks of Flavor." *Santa Rosa Press Democrat*. Business Section. June 23, 1996. Pages E1, E6.

Appel looks at Tonnellerie Radoux, a French cooperage firm which recently opened a barrel-making facility in Rohnert Park (Sonoma County), which joins three other North Bay branches of French cooperage firms, who together employ one hundred and produce 37,000 barrels.

Baldwin, Gary. "The over-oaked wine myth: Practical winemaking." *Australian Grape-grower and Winemaker*. Number 367. July, 1994. Pages 22-23.

Baldwin, a principal of Oenotec Consulting, argues that it is important that a winery invest in new oak of good quality if they wish to make wine that can be sold at the top end of the premium market.

Baltajiev, R.; Fartzov, K.; and Dimov, S. "The effects of oak wood in Chardonnay wine production and maturation, as determined by high performance liquid chromatography." *Journal of Wine Research*. Vol. 5. No 2. 1994. Pages 147-151.

No differences were seen in chromatograms of wines from various oak treatments in relation to control. Inspections indicated the use of (micronized) oak chips during fermentation conferred the most favorable effects.

"Barrel Management: Six Short Articles on Barrel Maintenance and Management." *Vineyard and Winery Management*. Volume 22. Number 1. January / February, 1996.

The articles include: Davis, Rick. "Barrel cleaning and maintenance." (pp. 27-28). Recht, Jacques. "Ageing and Fermentation in French Oak." (pp. 27+). Burton, Phil. "Repairing Leaks between Staves and Headboards." (pp. 29-30). Rogers, Bob. "Renewing Oak Flavors with Inserts, Oak Chips and Remanufacturing." (pp. 31-32). Work, Henry. "The Economics of Oak." (pp. 51+). Reiger, Ted. "Oak Barrel Alternatives." (pp. 52+). These suite of articles present a good practical overview of technical and money issues associated with barrels, geared to specific products and practices.

Berger, Dan. "Oak is Trendy, Not Always Tasty." *Los Angeles Times*. August 17, 1989. Food Section. Part 8, p.38, col.3.

Berger, writing at a time when overpoweringly oaky wines were the rage, strikes a cautionary note, and examines American oak versus French oak.

Blazer, Richard M. "Wine Evaporation from Barrels." *Practical Winery and Vineyard*. Volume 11. Number 5. January / February, 1991. Pages 20-22.

Blazer, enologist for Sterling Vineyards, designed an experiment to quantify the differences in wine evaporation between an air conditioned, unheated, unhumidified building (chai) and a cave.

Deves, Michael. "Demystifying oak." *The Australian and New Zealand Wine Industry Journal*. Vol. 9. No. 3. August, 1994.

Deves reports on research done by the Australian Wine Research Institute seeking to determine whether it is the origin of the oak (in this case France vs. Australia) or some other parameter such as variation in toasting or MLF.

Fish, Tim. "The wood and the wine." *Santa Rosa Press Democrat*. April 8, 1998. Section D. Pages 1-2.

Press Democrat staff writer Tim Fish generally writes with knowledge on food and wine, and this article, pitched at a general audience, provides a comfortable entry into the increasingly important role that barrels and wood flavors are having on wine. Fish attended an oak seminar by Beaulieu and Seguin Moreau's Napa cooperage and reports back on the main points concerning the marriage between oak and wine.

Francis, I. L.; Sefton, M.A.; and Williams, P. J. "A Study by sensory descriptive analysis of the effects of oak origin, seasoning and heating." *American Journal of Enology and Viticulture*. Vol. 43. No. 1. Pages 23-30.

Aroma properties of model wine extracts of different oak woods—American, Limousin, Vosges and Troncais—were determined by quantitative sensory descriptive analysis. Oaks were assessed as green timber or after seasoning for 12 months, either in their countries of origin or in Australia. Heated and unheated samples were investigated.

Gomez-Cordoves, C. "Correlation between flavonoids and color in red wines aged in wood." *American Journal of Enology and Viticulture*. Volume 46. Number 3. 1995. Pages 295-298.

Principal component analysis and discriminant

analysis were applied to the data of anthocyanins, flavonols and color of red wines aged in wood and collected from various wineries in the Ribera de Duero Appellation of Origin region (Spain).

Heimoff, Steve. "Winemakers over a Barrel." *Wine Business Monthly*. Volume 1. Number 10. December, 1994. Pages 16-18.

Quick overview of wine industry practices regarding oak barrels and the substitutes for it.

Humphries, J. C; Jane, T. M. and Sefton, M.A. "The influence of yeast fermentation on volatile oak extractives." *Australian Grapegrower & Winemaker*. Number 343. July, 1992. Pages 17-18.

"In-House Winery Cooperages" *Practical Winery and Vineyard*. Volume 13. Number 5. Pages 56-57.

PWV reports on the barrel restoration efforts at Fetzer Vineyards (Mendocino County, CA) and on the staff cooper at Robert Mondavi Winery, Napa Valley.

Laszlavik, Marta. "Phenolic compounds in two Hungarian red wines matured in *Quercus robur* and *Quercus petraea* barrels: HPLC analysis and diode array detection." *American Journal of Enology and Viticulture*. Volume 46. Number 1. 1995. Pages 67-74.

Several Hungarian red wines were investigated during barrel ageing (*Q. petraea* and *Q. robur* wood). Effects of oxidative conditions and volume / surface ratio on wine quality were studied and antioxidant and medicinal properties of the wines and their components evaluated. Results of routine wine analyses obtained at the start and at the end of the ageing process are presented.

Meyer, Justin. "Barrel Talk" *Vineyard and Winery Management*. Volume 17. Number 6. November / December, 1991. Pages 33-34.

The owner and winemaker for Silver Oak Cellars (Napa Valley) talks about using all new French oak with his premium Cabernet. This article was taken from a presentation Meyer gave at a Vineyard and Winery Management workshop on "Barrel Fermentation and Ageing," in Santa Rosa, CA in May, 1991.

Moutounet, M.; et al. "Analysis by HPLC of extractable substances in oak wood. Application to a Chardonnay wine." *Sciences des Aliments*. Vol. 1989. pp. 35-51.

The investigation involved the study of four different extracts of oak wood, viz. oak chips with model wine and a Chardonnay wine, a new barrel (225 l) with model wine for 12 months, and a new barrel with the

same Chardonnay wine for 12 months. Twelve of 27 components identified in the wine were attributed to oak extraction.

Naudin, René. "A French view of Barrel Ageing." *Wines and Vines*. November, 1990. Pages 48-55.

Naudin, Director of the Center for Enological Experiments at the Institute of the Vine and Wine at Beaune, France, goes into the chemistry of what happens when wine is aged in oak. This article was translated from the French by Donna Bernheim of Sonoma Cutrer Vineyards, and appeared under the title "Ageing Chardonnay in Oak Barrels" in *Focus on Chardonnay*. (Organized and sponsored by Sonoma Cutrer Vineyards. Beaune, July 23-26, 1990).

"Oak in Winemaking" *Australian Grapegrower & Winemaker*.

Each year in the July issue, this publication runs a series of articles under the title, "Oak in Winemaking."

Number 403. July, 1997. A Series of related articles including: Swan, James S., et al. "Oak and Chardonnay." Pages 41-50. Baldwin, Gary. "Bungs, staves, lids, seals and other animals." Pages 51-52. "Oak adjunct systems for the future. Page 53.

Number 391. July, 1996. A Series of related articles including: Royal, Tony. "French Oak - the resource explained." Pages 11-12; Baldwin, Gary. "What do you do when it is empty?" Pages 13-14; Schahinger, Geoff. "Oak 'seasoning' - What does it mean?" Pages 17-19; "Ageing of red wines in oak barrels." Page 20; Watson, Kevin. "Are you looking for an alternative to French oak?" Pages 21-24.

Number 379. July, 1995. A Series of related articles including: Spillman, Phil. "Non-adhesion of oak flavour compounds to microbial cells." Pages 19-22. Chester, Jason. "What size barrel should I purchase?" Page 23. Oak Barrels: revisiting old issues." Pages 25-27.

Number 367. July, 1994. A Series of related articles including: Schahinger, Geoff. "You want to grow oak in Australia?" Pages 17-18. Gregurek, Graham. "Distinct characteristics." Page 18. Spillman, Phil. "Making sense of the oak flavor description of a white wine." Pages 19-21. Baldwin, Gary. "The over-oaked wine myth." Pages 22-23. Chester, Jason. Re-heading of barrels - a cost-effective alternative for the winemaker." Pages 24-25.

Pocock, K. F.; Sefton, M. A. and Williams, P. J. "Taste thresholds of phenolic extracts of French and American oakwood: The influence of oak phenols on wine flavor." *American Journal of Enology and Viticulture*. Volume 45. Number 4. 1994. Pages 429-434.

Phenolic concentrations in extracts from green and seasoned oak, and in both white wines and model wines stored in barrels from the same woods, were measured.

Robinson, Jancis. "Spreading the Gospel of Oak." *The Wine Spectator*. Volume 16. Number 9. August 31, 1991. Page 20.

Robinson examines Germany as the last holdout in proclaiming the virtues of oak in winemaking, and what is happening to change their minds.

Ross, Jordan P. "Rethinking American vs. French oak." *Wines and Vines*. November, 1992. Pages 44 - 48.

Ross, the Metro-New York manager for Chateau St. Jean (Sonoma County), gives a non-technical overview of how oak affects wine flavor and the more aggressive flavors and aromas imparted by American oak. He quotes several California winemakers—some who favor American and some who favor French oak. Among the former, Justin Meyers of Silver Oak and Paul Draper of Ridge, maintain that American oak is getting better

Sefton, Mark A.; Francis, I. Leigh; Williams, Patrick J. "Volatile norisoprenoid compounds as constituents of oak woods used in wine and spirit maturation." *Journal of Agricultural and Food Chemistry*. Volume 38. Number 11. Pages 2045-2049.

Thirty-one norisoprenoid compounds were identified for the first time in model wine extracts of American and Vosges oak woods. Only one compound of this type, BETA-ionone, had been previously reported an oak constituent.

Shulman, Eli. "Barrel Care." *Practical Winery and Vineyard*. Vol. 10. No. 5. March / April, 1990. Pages 41-42.

Shulman gives hints on breaking in and caring for barrels, aimed at amateur winemakers.

Singleton, Vernon L. "Maturation of wines and spirits: Comparisons, facts and hypotheses." *American Journal of Enology and Viticulture*. Volume 46. Number 1. 1995. Pages 98-115.

A wide review of the effects of maturation in oak barrels on the quality of wines and spirits is

presented (138 references). The following factors influencing oak barrel effects on wine and spirits are discussed: wood choices, tree age and growth rate, composition of barrel heart-wood, barrel size, cooperage considerations, effects of evaporation, temperature and humidity during maturation of wine and spirits, effects of different compounds of the oak on wine and spirit quality.

_____. "Some aspects of the wooden container as a factor in wine maturation." *Chemistry of Winemaking*. Advances in Chemistry Series. Volume 137. (Washington: American Chemical Society, 1974.) Pages 254-277.

The relationship of modern wine styles to ageing wines in wooden barrels is described. Data presented: the density and extractable phenol content of summer and spring oak wood, characteristics of rapidly vs. slowly grown oak, surface/unit vol. effects of container size and shape, variability among trees in flavour and extract content, analysis of wood extract in wine, and depth of penetration of wine into staves.

_____. "Wood and wine: the lasting marriage." *American Wine Society Journal*. Volume 23. Number 3. Pages 94-96.

Singleton addresses his remarks in this article to a non-technical audience, giving a good general overview on barrel ageing in winemaking.

Swan, James S. "What's Best for Barrels: Air or Kiln-Drying?" *Wines and Vines*. Volume 74. Number 7. July, 1993.

Swan, Operations Director for Penlands Scotch Whiskey Research, examines not only air-drying versus kiln-drying, but also compares barrel woods by origin (American, French, Spanish, Eastern European).

Towey, John P. and Waterhouse, Andrew L. "Barrel-to-barrel variation of volatile oak extractives in barrel-fermented Chardonnay." *American Journal of Enology and Viticulture*. Volume 47. Number 1. 1996. Pages 17-20.

The concentrations of volatile oak extractives were determined in Chardonnay wines in two lots of French oak barrels and two of American oak, each containing ten barrels.

_____. "The Extraction of volatile compounds from French and American oak barrels in Chardonnay during three successive vintages." *American Journal of Enology and Viticulture*. Vol.47. No.2. 1996. Pages 163-172.

Fifteen barrel lots—seven American, six French and

two Hungarian—each containing ten barrels were used for the fermentation and sur lees ageing (seven months) of Chardonnay wines in three consecutive vintages (1992, 1993, 1994). Significant differences in oak volatile concentrations between European and American oaks and between years one and two of the experiment were observed.

_____. "How many barrels are needed in barrel trials?" *Practical Winery and Vineyard*. Volume 17. Number 5. January-February, 1997. Pages 45-48.

Suppose you are a winemaker considering changing coopers, and you want to know how many barrels from each cooper to buy to get an adequate sample. This practical article distills the research reported in the *AJEV* article (47:17-20) mentioned above.

_____. "Oak lactone isomer ratio distinguishes between wines fermented in American and French oak barrels." *Journal of Agricultural and Food Chemistry*. 1994. Volume 42. Pages 1971-1974.

By analyzing the ratio of cis-/trans-lactone of oak in wines, it was shown that a procedure involving solvent extraction, evaporation, and GC analysis allows to distinguish between the sources of wood (American or European oak) of barrels used for fermenting white wine.

Vicard, Jean. "The barrel beyond the year 2000." *Australia and New Zealand Wine Industry Journal*. Vol. 6. No. 1. February, 1991. Pages 64, 84.

Vicard of Tonnellerie Vicard, a Cognac barrel maker, talks about the history of barrel making in France, asserting that nothing will change except the price.

Vivas, Nicolas and Glories, Yves. "Research Note: Role of oak wood ellagitannins in the oxidation process of red wines during ageing." *American Journal of Enology and Viticulture*. Vol. 47. No. 1. 1996. Pages 103-107.

Ellagitannins speed up the condensation of procyanidins of red wines while limiting degradation processes. The authors demonstrate oak wood ellagitannin oxidative abilities compared with wine procyanidin oxidative ability as well as consequences on colour and phenolic composition.

Work, Henry. "The economics of oak." *Vineyard and Winery Management*. Volume 22, No.1. January / February, 1996. Pages 51, 56.

Work looks at the numbers associated with oak barrels and their alternatives: oak chips, shaving, new heads, inserts. The cost can range from \$2.44 / liter with French oak, to 2 cents / liter with oak chips.

Older Works on the subject . . .

Kelly, Denis. "Small Oak Cooperage and California Wine." *Vintage Magazine*. March, 1981. Pages 28-37.

A vintage article that traces the evolution of the use of small oak barrels in California; discusses American vs European oak, wine styles using oak, and tasting for oak. Illustrates with photographs how barrels are made.

Gramateus, Heinrich [Heinrich Schreiber]. *Kunstlich zuberaitung visier ruten durch den quadrat und triangel*. Nurnberg: J. Stuchs, 1518. [31] pp. With tables and geometric diagrams in the text.

Written by a professor of mathematics at Vienna, it is considered to be the first book on barrel gauging.



[Title page illustration from Gramateus *Kunstlich...*]

Baker, Tom. C. *Rhymes of an Old Cooper. A Collection of Poems of the Trade . . .* London: Arthur Stockwell, [ca 1935]. 47 pp. With a Foreword by George Elkington.

Elkington, George. *The Coopers: Company and Craft*. London: Sampson, Low, Marston & Co., 1933. 310 pp.

Not a how-to book on cask making, but a scholarly

history of the trade from the pre-Roman period to contemporary times. "The history of the Coopers' Company was first written by James Francis Firth in 1848 [*The Coopers' Company, London. 1396-1848.*] It was privately printed and is now rare. ...Elkington's book is an entirely new study on the subject." (Gabler, p.84)

Fougeroux de Bondaroy, Auguste-Denis. *Art du Tonnelier.* Paris: H. L. Guerin and L. F. Delatour, 1763. 68 pp. with six engraved plates showing barrel making activities.

One of the seventy-five works that formed the ambitious 18th century work on handicrafts, *Description des Arts et Métiers*, sponsored by the Académie Royale des Sciences of Paris in an effort to present a scientific picture of all the industrial processes employed in France in the 18th century.

Hardman, William. *The Wine-Growers and Wine-Coopers' Manual.* London: Wm. Tegg & Co., 1878. 166 pp. Illustrated.

The author felt a need for a book that "would be of service to a wine-cooper, one cognizant of all appertaining to the trade, from the culture of the vine to the shipment of the wine..."

Paulin-Desormeaux and Ott, H. *Nouveau Manuel Complet du Tonnelier et du Jaugeage.* Paris: Librairie Encyclopedique de Roret, 1875. Nouvelle edition. 319 pp. with 172 illustrations, 2 folding plates.

Thibaut, Lucien. *Manuel de Tonnellerie. Société des Mutilés et Réformés de Guerre de Verzenay.* Epernay: Sparnacienne, 1924. 70 pp.

In listing the above book in a recent catalogue, Remi Flachard, the Paris bookseller who specializes in gastronomy and wine books, stated that books on the subject of coopering are "particularly scarce."

[We are grateful to the Sonoma County Wine Library and its Associates who have given us kind permission to reproduce, in a slightly altered version, this excellent reference source. -Ed.]



"THE COOPER"

I sing to the jolly Cooper,
A song to the grand old trade,
For the Cooper bold, has a heart of gold,
That ceaseless years have made;
And where can an ancient craft be found
More rich in its history cast,
Than our trade renowned, the wide world
round,
And long may the old trade last.

And long may our busy hammers ring
To the barrel's merry chime,
The same old noisy clanging song
They heard in the olden time;
For its music sweeps to a joyous rhyme,
And its every note inspires
Gay mirth to flow, in a sparkling glow
Through the smoke of our crissit fires.

"THE OAK"

The Emblem of our Trade

Oh the old Oak stands in its giant pride
In its native forest green,
And it towers aloft o'er the countryside,
Where it reigns a King supreme.

While its giant arms spread broad around
Each love-lit English glade,
Then long may the Oak in its grandeur stand
The Emblem of our Trade.

And long may each English Cooper stand,
As firm as the old Oak tree;
May his principles of honour grand
Be sound as his heart shall be.

Until, when the toils of his day are o'er,
And the evening shades grow fast,
May the kindling light of Friendship bright
Be ever around him cast.

To cheer life's way, in a golden ray,
With a spirit bold and free,
And keep up the fame of a Cooper's name
Till he sleeps 'neath the old oak tree.

— Rhymes of an Old Cooper