Vol.1 No.2

A WINE BOOK COLLECTOR'S CLUB

June 1991

Dear Tendrils,

It is a pleasure to report that activity has been at crushing pace since our first Newsletter was issued. Our membership has steadily increased to 90-plus members and our Wayward Tendrils have now reached collectors in Hong Kong, Netherlands, Canada, Nigeria, and Greece. Our members come from many walks of life - several are associated with the wine business (from wine makers to marketers); we have professors. physicians, historians, attorneys, chefs. writers, librarians. A hearty welcome to all! And, a gentle reminder to all of you who have not sent in your \$10 membership: please tidy up your affairs and attend to this matter ...

Many members have written that they would like to know more about their fellow Tendrils and their collections. To that end I would like to suggest a vintage idea! Why don't we all write a one or two paragraph sketch of ourselves and our books, and the Newsletter will print them in the next issue. (The Newsletter asks only that all sketches be received by Aug.30th, please.)

In this issue we have attended to some of our initial questions and concerns with articles on insurance coverage, book care, and deciphering catalogues. We have our first contribution (of hopefully many to follow) on "My Favorite Ten"; we begin our series on the wine libraries of the world. There are further useful "Tools" and "Sources", more "Wants" and "Duplicates" lists, and we are treated to a "classic Roy Brady". And more. Enjoy!

- Gail Unzelman, Editor

#### -- BOOKPLATES --

Do we have collectors, booksellers, or librarians who are likewise intrigued with the bookplates that previous owners proudly affixed to treasured books which now find a home on our bookshelves? were these wine book collectors? Famous? Important? What do we know of their collections? In preparation for a forthcoming article on bookplates and their owners, we ask any members who have in their collections, or know of, bookplates of interest to send the Newsletter a xerox of the bookplate, along with any notes on the owner. Andre Simon, Lord Westbury, G. Vicaire, Schraemli, Lambert, Crahan, Count Corti, S. Lucia, Fr. Cebis - these are names we might be familiar with. Others? How many of our members have a bookplate of their own that they would like to tell us about? Provenance is exciting and often mysterious - let us see what we can discover.

#### THANK YOU!!

The WAYWARD TENDRILS wishes to thank those special booksellers and others who generously gave the Club a mention in their catalogue or mailer. We were able to reach many more collectors because of your kindness, and we say thank you to John Thorne Books, the McKirdys of Cooks Books, Angela Stewart and her "Wine Label Collectors News", Treehorn Books of Santa Rosa, and the Vinifera Wine Growers Journal (member John Baxevanis, Editor). If I missed other mentions, please accept a sorry for the lapse and let me know.

-- GGU

## --Tending the ZINFANDEL BIBLIOGRAPHY --

Dear Newsletter:

I don't know who wrote the annotation under the citation for two of my Zinfandel articles, but they certainly misrepresent almost totally just about everything I have ever written on the history of the grape. I have shown how the Zinfandel came to California from the East Coast, and that's it. I have made some clearly labeled guesses about how it got from Europe to Long Island and Boston from Southern Europe and perhaps England. So far as my research on the Zinfandel's coming to California, no one has ever put forth a shred of evidence to put down my hypothesis. About all the rest, of course the questions still persist. When did I ever imply that they didn't? It does no good to collect material on wine and viticulture if we fail to read what's in it carefully.

Sincerely, Charles L. Sullivan

Dear Mr. Sullivan:

Of the seven deadly zins, the worst of these is sloth in annotating. It is a good thing that there are people like yourself who are passionate about accuracy. You keep the record straight and keep annotators honest.

You objected to my annotation of your two articles on Zinfandel, and the annotation does indeed misrepresent the nature of the full text of your articles. I offer my sincere apologies.

I would also like to offer an explanation (no excuse, as there is no excuse for such shoddiness) and a suggestion. My explanation is that I compiled the bibliography and wrote the annotations under a deadline. I did not have time to read carefully all the material before the presses rolled. I relied for my annotations of your two articles on the titles of the articles and a cursory reading. Your provocative titles indicate a mystery solved, and that is what I tried to connote in my annotation. My suggestion is that you stress to your editors that more content-specific, less eye-catching titles be used for your future articles. I know a stickler for accuracy such as yourself would not have knowingly mislead his readers with such titles.

> Sincerely, Bo Simons Sonoma County Wine Library

#### OUR MEMBERS WRITE...

From Shaun Walbridge - "I would like to advise members (principally those in the UK) of an excellent bookbinder and finisher, who has undertaken many excellent commissions for me. They are C.C. & J. Roberts - "Book Build", Cotmore House, Stokeham, Kingsbridge, TQ7 2EG, England."

Hugo Dunn-Meynell kindly sent the Newsletter a brochure of the Ephemera Society ("concerned with the preservation, study, and educational uses of printed and handwritten ephemera"). Interested WAY-WARD TENDRILS members may write for further information: The Ephemera Society, 12 Fitzroy Square, London W1P 5HQ; or The Ephemera Society of America, P.O. Box 10, Schoharie, N.Y. 12157; or The Ephemera Society of Canada, 36 Macauley Dr., Thornhill, Ontario, L3T 5S5, Canada.

Roy Brady writes: "I'd like to hear more about the collections of the members (the listings don't tell much). It would be interesting, and tantalizing, to read members' accounts of great finds. How about stories of highly specialized collections formed over many years, e.g., I have every booksellers catalog received in the last 35 years..."

John Wyatt: "My suggestion to the club would be an annual dinner and get together around a book fair, and a chance to meet and exchange lists, etc. I think the 1st issue was great and look forward to more issues in the future."

Tom Turnbull asks for help: "I am currently cataloguing my small collection and would like know of a software program for an Atari 520ST which has recently been upgraded to a 1040."

Steve Sztukowski enthusiastically sends: "I think the Club is an excellent idea...I think it will benefit us all and we will have some fun and enjoyment with it."

#### MEMBERS WRITE...(cont'd)

Chris Robinson writes from Hong Kong with appreciated suggestions for the Newsletter: "Scarce Book of the Month" column, with members contributing articles on scarce titles or authors; also would like to see a regular feature on the "pleasures of collecting" (how one first got started, first purchases, etc. Serendipity — or those chance buys that turn out to be special)."

Our thanks to Christian Gerber, generous Texan, who is responsible for the additions to our list of specialist booksellers in this issue.

Leo Lambiel sent beautiful photos and describes his library (which will make us all envious — or at least want a tour!): "On the six walls of one of the rooms of my house which will become a wine book library is a 370 sq.ft. mural depicting the twenty-eight varieties of grape that (in my opinion) make the world's best wines."

Hugo Dunn-Meynell informs us that copies of many of the back issues of the Society's Journal are available from the Society. Pre-1950 copies are £5 each, and post-1950 are £2 each. Write: IWFS, 108 Old Brompton Road, London SW7 3RA.

#### -- Further Collecting...

For those of us who have a desire or a need to branch out from the collecting of books on wine, corkscrew and wine label collecting clubs come to our rescue!

THE INTERNATIONAL WINE LABEL COLLECTORS CLUB
1964 N. Rodney Drive
Los Angeles, CA 90027

Founded in 1984 the club has a large trading forum around the world and issues  $\frac{\text{The Wine Label News}}{\text{Yearly dues are $10.}}$ 

Just recently became aware of <u>Openers</u>, a newsletter for corkscrew collectors. It is issued quarterly, \$15/year. Write:

OPENERS 1044 East Eldorado Appleton, Wis 54911



#### -- "TOP TEN" TREASURES --

Thanks to member Jeffrey Benson for submitting his list of favorite treasures for our enjoyment.

1) THE VINE & ITS FRUIT. James Denman. 1875.
"A superb insight into viticulture, viniculture, vinitulture, vintages and local life."

2) TABLES OF CONTENT. Andre Simon. 1933. "A mouth-watering ensemble - great bed-

time reading."

3) OPORTO OLD AND NEW. Chas. Sellers. 1899. "A classic interpretation of life in Oporto."

4) FACTS ABOUT CHAMPAGNE. Henry Vizetelly. 1890. "The ultimate authoritative work."

5) THE MOSELLE. Charles Tower. 1913. "Well written and described."

6) THE LOIRE. Douglas Goldring. 1913.
"A record of a gastronomic pilgrimage from Gerbier de Jones to St.Nazaire."

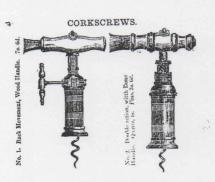
7) MEMOIRS OF A STOMACH. Edited by a Minister of the Interior. 1860. "Lovely memories of eating and drinking."

8) WHAT MAY I EAT AND DRINK. L. Kohn. 1898.
"A friend in need for travelers unfamiliar with Continental Cuisine."

9) WINE, THE VINE AND THE CELLAR. Thomas George Shaw. 1864. "Endless joy perusing his cellar and

recounting his experiences."

10) VINEYARD CULTURE. A. du Breuil. 1867.
"The complete understanding of the subject."



### .. Sources ..

#### BOOKSELLERS

Additional names for our list:

Librairie Gourmande Gastronomie Oenologie 4, Rue Dante Paris 75005 FRANCE

Librairie Jeanne Laffitte 25 Cours d'Estienne d'Ouves 13001 Marseille, FRANCE

Librairie du Manoir de Pron Monsieur Gérard Oberlé F.58340 Montigny-sur-Canne FRANCE

Daniel Morcrette BP 26 95270 Luzarches FRANCE

Studio Bibliografico Gianpiero Zazzera Via Milite Ignoto, 9 20075 Lodi ITALY

Thulius Antikaariat AB S. 57060 Österbymo SWEDEN

Michael Treloar 10 Pitt Street P.O. Box 2289 Adelaide, SA 5000 AUSTRALIA

The George of Stamford Bkshop The Mews St. Martins Stamford, Linc PE9 2LB ENGLAND

Remi Flachard 9 rue du Bac 75007 Paris FRANCE Parsons Books 564 First St. East Sonoma, CA 95476 USA

Bibliotheca Vinaria Shaun Walbridge 27 Wolrge Way Plympton, Plymouth Devon PL7 3RU England

DON'T WE WISH?...

# STANDARD WORKS ON THE GRAPE.

Published and for Sale by

# Orange Judd Company,

245 BROADWAY,

New York.

PRICE, POST-P		
GRAPE CULTURIST,	1	50
By Andrew S. Fuller.		
Du Breuil's Vineyard Culture	2	00
By John A Warder,		
Chorlton's Grape-Growers' Guide		75
Harazthy's Grape Culture and Wine making	5	00
Husmann's Grapes and Wine	1	50
Mohr on the Grape-Vine	1	00
My Vineyard at Lake View	1	25
Strong's Culture of the Grape	3	00
Mead's Grape Culturist	3	00
European Vineyards, By W. J. Flagg	1	50

(Advertisement from 1875 Bushberg Catalogue, Missouri)

### "Tools"

Antiquarian booksellers' catalogues have a language all their own. Being familiar with this language of standard bibliographic, descriptive terms, and their abbreviations, upgrades an already enjoyable experience (reading the catalogue) to a "doublethe-pleasure" trip. Many booksellers include in their catalogues a listing of the abbreviations and terms used, some do not. In addition to understanding the abbreviations, a knowledge of the descriptive terms is essential to give a clear, accurate picture of the book catalogued - 1/2 calf, 3/4 calf, morocco, contemporary binding, marbled boards, inscribed copy, trimmed, uncut - what do they all mean? Several WAYWARD TENDRILS members have asked the Newsletter for help. While the list of definitions of descriptive book terminology is too lengthy is be covered here, the Newsletter is happy to print a list of some of the most often used catalogue abbreviations (English). For those collectors who frequent non-English catalogues, Jerrold Orne's The Language of the Foreign Book Trade: Abbreviations, Terms, Phrases is a most helpful tool. It lists, by language, almost every foreign book term that you could ever need. For an almost complete listing of English book term definitions, members are encouraged to get a copy of John Carter's ABC's for Book Collectors. It is easy to use and a veritable treasure-trove of information. If not available from your local book dealer, it can be ordered from Spoon River Press, P.O. Box 3676, Peoria, IL 61614.



#### -Catalogue Abbreviations-

ads - advertisements a.e.g. - all edges gilt b/w - black & white bkpl - bookplate ca - circa, about c - copyright col - colored dec - decorated d.j./d.w. - dust jacket/wrapper ed - edition, editor engr - engraved, engraving e.p. - end paper f.e.p. - free end paper f., ff - leaf, leaves frontis - frontispiece illus - illustrations, illustrated 1., 11 - leaf, leaves mss - manuscript, hand-written n.d. - no date of publication n.p. - no place of publication o.w. - otherwise p., pp. - page, pages pict - pictorial port - portrait pseud - pseudonym rev - revised sl - slightly t.e.g. - top edge gilt t.p. - title page v.g. - very good vol(s) - volume(s) wraps - original paper covers

#### -Book Sizes-

Folio (Fo) - approx 15" high Quarto (4to, 4°) - approx 12" high Octavo (8vo, 8°) - approx 9.5" high Duodecimo (12mo, 12°) - approx 7.5" hi Sextodecimo (16mo) - approx 6" high

#### REFERENCE LIBRARY

Add: Sormanni, Giacomo. Catalogo Ragionato delle opere di Viticoltura ed Enologia pubblicate in Italia o in Italiano dal principio della stampa sino a tutto l'anno 1881. Milano. 1883. (Reprinted in 1983.)

A good source for books printed in Italy or in the Italian language on wine & viticulture. Available. (Thanks to Liz Zazzera Studio Bibliografico for this info.)



### ·· Wants / Dups ··

#### DUPLICATES! DUPLICATES!

Member: Kenneth Hark

Broadbent, M. GREAT VINTAGE WINE BOOK. 1983.

de Groot. WINES OF CALIFORNIA, PACIFIC NORTHWEST & NEW YORK. 1982. 1st.ed.

Read, J. GUIDE TO THE WINES OR SPAIN & PORTUGAL. 1978.

Massee, W. WINES & SPIRITS. 1961. 1st. Ginestet, B. WINES OF FRANCE - SAINT JULIEN. 1986.

Lichine. GUIDE TO THE WINES & VINEYDS OF FRANCE. 1982.

Saintsbury. NOTES ON A CELLAR BOOK. 1978.

Littlewood, J. BARON PHILIPPE. 1984. Taylor, W. & R. Vine. HOME WINEMAKERS HANDBOOK. 1968.

Parker, R. WINE BUYERS GUIDE. 1987. Penning-Rowsell. WINE OF BORDEAUX.1979 Schoonmaker, F. & T.Marvel. AMERICAN WINES. 1941. 1st.

Brown, M. & S. FOOD & WINE OF FRANCE. 1984.

Pamphlets:

Italian Wine Promotion Center. WINES OF TUSCANY. 1978.
LET'S THROW AN ITALIAN WINE TAST-ING. 1978.

Haus des Deutschen Weines. WHERE GER-MAN WINES GROW. 1978.

Food & Wines from France. FRENCH WINES CORRESPONDENCE COURSE. 1977.

Wine Institute, San Francisco. STORY OF WINE & ITS USES. 1975.

Maps:

GUIDE TO NAPA VALLEY WINERIES. PRESTIGE DES VINS DE BORDEAUX.

Member: J. F. Sherman
Cadiau, P. LEXIWINE/VIN.
Jones, Robt. IMBIBER'S GUIDE TO WINE
PRONUNCIATION.

Member: Gail Unzelman

Emerson, E. THE STORY OF THE VINE. 1902. Haraszthy, A. GRAPE CULTURE, WINES AND WINE MAKING. 1971 Reprint of 1862 ed. Hazlitt. OLD COOKERY BOOKS & ANCIENT CUISINE. 1886. 1st.

RUBAIYAT OF OMAR KHAYYAM. 1935. Limited Editions Club. Signed.

Shand. A BOOK OF WINE. 1926. 1st.

Simon, A. BIBLIOTHECA VINARIA. 1979. Simon, A. IN VINO VERITAS. 1913. 1st. Member: G. Unzelman (cont'd) Todd, W. PORT. 1926.

Van Maanen-Helmer. WHAT TO DO ABOUT WINES. 1934. 1st.

Vicaire, G. BIBLIOGRAPHIE GASTRONOM-IQUE. 1978 Reprint.

Member: Glyn Morris

Bird, W. FRENCH WINES. 1946; 1955.

Caxton Press. ABOUT WINES. 1934.

Carlisle & Dunn. WINING & DINING WITH RHYME & REASON. 1933.

Fisher, M. LIQUEURS. 1951.

Fogelsonger, M. SECRETS OF THE LIQ-UOR MERCHANT REVEALED. 1933.

Gale, H. & Marco, G. THE HOW & WHY. Hornsby, J. & Harrington, T. SUC-CESSFUL LIQUOR RETAILING.

Macdonald, A. WHISKY.

Mason, D. TIPPLE & SNACK.

Scarisbrick, J. SPIRIT MANUAL, HIS-TORICAL & TECHNICAL. 1892.

Simon, A. ENGLISH WINES & CORDIALS. 1946.

Krebs, L. FABRICATION DE LICORES. Bedel, A. FABRICATION DE LICORES Y DE VINOS.

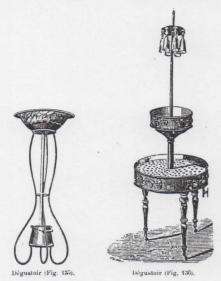
Cougnet. VENTRE DEI POPOLI. 1905.
"PIACERI DELLA TAVOLA. 1903.

Brevans, J. de. LA FABRICATION DES LIQUEUR. 1920.(wraps)

Pages, G. LES EAUX-DE-VIE ET LES ALCOOLS.

Rubens, F. DAS WINZERBUCH. 1858.

Dégustoir. — Récipient où le dégustateur rejette l'excès du liquide soumis à l'appréciation de son palais. Ce récipient peut être une simple cuvette fixée au mur, à demeure, communiquant avec un réservoir ou avec un



tuyau de déviement extérieur. Il peut être mobile comme ceux dont nous donnons le modèle. Comme complément du dégustoir il se fait des planchettes dites râleliers où sont suspendus renversés les verres destinés à la dégustation...

From E. Feret's 'Dictionnaire-Manuel du Negociant en Vins', 1896. (Reduced)

Duplicates

Roy Brady 9218 Shoshone Avenue Northridge, CA 91325

(Auction Cat.) Sotheby's. Catalog of Printed Books and Manuscripts Relating to Wine and Food. Property of Mrs. J.D. Simon...Library of Andre Simon. 76pp. 18 May 1981.

(Auction Cat.) ... The Great Herr Schraemli Collection of Books... Harry A. Levinson, Beverly Hills. n.d.(prob. 70s). 8pp+many unpaged illus.

(Menus) Wine and Food Society of Southern California. Most printed by Grant Dahlstrom in 50s and 60s. (I took these out of one file to gain space, but don't remember where they are at the moment. Will search if you are interested. I was a member 1956-64.)

(Menus) Westwood and Alta California Wine and Food Society menus 1965-88. (These extraordinary menus came about through a rare collocation of circumstances. A member in the printing business offered to do a single menu. He asked the art director of his ad agency to design it as a favor. He began to do others until he was doing all, except for a few other artists asked to be allowed to design. Our memember scronged up odds and ends of various interesting papers and handled everything apart from design. The menus are so varied there is no characterizing them. Some are huge and one consists of of small cards, one for each course, in an envelop closed with sealing wax. The member responsible told me that a certain menu would have cost about \$5,000 if everybody involved got his usual fee. We paid nothing except for inviting the artist to the Christmas dinner. Actually I belatedly learned that our member had been paying about \$200 a menu for type out of his own pocket. This for a society of about 15 members. I was chairman for the first 20 years. We usually had 12-20 of the finest wines so that was unusual too. It annoyed a W & F member who wrote a snide letter to the editor in London deploring our excesses, not naming us of course. I'm glad we did it, comparable wines would be impossibly expensive today. There were usually about 30 menus printed.

There were members who didn't care about menus so I usually gathered up several extra after each dinner. I gave one complete set to Spec. Coll. at UCLA since they collect menus, particularly locally printed. There were about 80. Costs finally became too great, and our member sold his business so he didn't have the clout he used to. I have many duplicates, but not in any order.

One menu has a box beside each wine name, the idea being that you dip a finger in each wine and make a streak. For a French dinner the artist went to a French bakery, got some of their printed bags and printed the menu on them. Another he wrote with a goose quill, mounted it on heavy backing with a real goose quill attached. Another time he got the copy so late I was afraid he wouldn't come up with anything, but he hastily taped the copy to a board, had it photographed in color and printed on glossy stock. And so on.)

#### WANTED!!

Member: Shaun Walbridge 19th C & earlier:

Barry. OBSERVATIONS HISTORICAL, CRITICAL...1775.

Busby. JOURNAL OF...VINEYARDS OF SPAIN & FRANCE. 1833.

Cocks. BORDEAUX, ITS WINES AND THE CLARET COUNTRY. 1846.

Cocks-Feret. BORDEAUX ET SES VINS. (various years)

Croft, J. TREATISE ON THE WINES OF PORTUGAL. 1787.

Denman. THE VINE & ITS FRUIT. 1875.

Forrester. (any titles)

Henderson. HISTORY OF ANCIENT AND MODERN WINES. 1824.

Monteiro. O DOURO. 1891.

Redding. EVERY MAN HIS OWN BUTLER. 1839. A HISTORY & DESCRIPTION OF MODERN WINES. 1833.

Shaw, T. THE WINE TRADE AND ITS HISTORY. 1851. NOTES ON THE WINE DUTY QUESTION. 1851.

Speechly. TREATISE ON THE CULTURE OF THE VINE. 1798.

Thudichum, J. THE AESTHETICAL USE OF WINE. 1884.

Tomes. THE CHAMPAGNE COUNTRY. 1867. Tovey. WINE & WINE COUNTRIES. 1862. CHAMPAGNE, ITS HISTORY AND MAN-FACTURE. 1870.

Vizetelly. (any titles) 20th C:

Allen, H.W. OPUSCULUM-IRISH WINE.
Saintsbury. NOTES ON A CELLAR BOOK.
(large paper edition)
A LAST SCRAPBOOK. (large paper

edition)
Simon. HISTORY OF THE CHAMPAGNE

TRADE.
HISTORY OF THE WINE TRADE, Vol.
I, II, III.

THE SAINTSBURY CLUB.

Tait. PORT - FROM THE VINE TO THE GLASS.

Member: J. F. Sherman
Wagner, P. A WINE GROWER'S GUIDE.
Rev.ed. 1985 or later.

Member: John Buechsenstein Ray, C. COMPLEAT IMBIBER. No.9 & 12.

Member: Meyer Dworsky
Ray, Cyril. ANY C.Ray books.

Member: Marissa Ocasio
Ray, Cyril. COMPLEAT IMBIBER. (Has
No.6, needs the others).



#### THE 1824 WINE SCENE

Dr. Alexander Henderson's The History of Ancient and Modern Wines (London, 1824), provides an exciting view of wine area rankings at that time. France stands alone among the "modern" wine countries, receiving forty-nine pages of praise, with a particular tribute to "Mont Rachet" white Burgundy. In one of my classes I pointed out that the infant Australian and California efforts were too small to be mentioned, while six pages each were devoted to Persia and Greece. A lady of Greek extraction raised her hand at this and asked if there was any evidence that in early times the Greeks could age their wines. I replied there was and cited as evidence the old adage that Greek ladies liked their wine old and their lovers young. The student thought for a moment and then responded, "So what's new?"

(Editor: Tendril member Fred is a wine historian and conducts informative and entertaining wine history classes/tastings in the San Francisco area.)

-- Fred McMillin

# HOMEOWNERS INSURANCE & YOUR WINE & BOOK COLLECTIONS

The first thing I need to make clear is that my remarks relate to the policy issued by my insurance company (the largest insurer of homes in the U.S.). Most policies issued by other carriers are similar, but you should check with your insurance agent to make sure. Our policy would cover all books and wine, owned personally by the named insured, for losses covered by the policy, up to the amount of the personal property coverage. For example, if you have our best policy and your home is insured for \$200,000 the policy would automatically include \$150,000 coverage for personal property, with replacement cost coverage. If your personal property (clothing, furniture, jewelry, etc.) plus your books and wine exceed that amount, you need to increase the personal property coverage to whatever amount you need. The rate we charge is \$1.60 per \$1,000 of additional coverage.

The burden of proof of ownership and value rests on the insured. It is important to note that if your books are owned by your business, the coverage under a homeowners policy is usually limited to a total of \$200. A business policy would need to be purchased to make sure your collection is fully covered. It is a good idea to discuss your policy in detail with your agent, and be up front with him, to make sure your homeowner coverage is what you expect it to be.

-- Michael Baxter, CLU, ChFC Agency Manager State Farm Insurance



Q: I have several volumes of a series called Figures Contemporaines tirees de l'album Mariani, which was issued annually by the proprietor of the Mariani Wine Company, Angelo Mariani, from the 1890's or early 1900's up to at least 1925. The volumes contain portraits, biographies, autographs, and essays of notable contemporary figures of the arts. Each of the celebrities also endorsed Mariani wine for its excellent vivifying properties. Its extraordinary popularity was due to the wine's containing coca, at the time not illegal. In one of the volumes even the Pope endorsed it, as well as Sarah Bernhardt, H.G. Wells, etc. I would like to find out more about the Mariani company, when it began, closed, and any social controversy about the wine. I would also like to either complete my set of annual biographies or to sell them. Does anyone have any information on this fascinating, literary series?

-- Renee Kovacs

Q: I am wondering if there is an English language version of Georges Renoy's "Les Etiquettes de Vin"? If so, I would very much like a copy.

-- Angela Stewart

#### -- WINE LIBRARIES --

With this issue the Newsletter is excited to begin a series on the wine libraries of the world. In future issues we will feature university wine libraries, the Sonoma County Wine Library, the Wine & Food Society Library founded by Andre L. Simon, Wayward Tendrils members' libraries and others. Volunteer applications for these assignments are now being accepted.

Gunther Detert, one of the "founding fathers" of the Napa Valley Wine Library, has graciously submitted the following essay to inaugurate our series. A San Francisco attorney, Gunther spends many of his weekends at his Napa Valley vineyard home, and remains active in the Association — and is ever looking for wanted volumes for the Library.

#### -- THE NAPA VALLEY WINE LIBRARY --

by Gunther Detert



he Napa Valley Wine Library
was born in 1963 in the
kitchen of Mary Frances
Fisher (M.F.K. Fisher the
beloved gastronomical author). She and Francis "Paco"
Gould (wine connoisseur and

editor of <u>Bottles and Bins</u> for Charles Krug Winery) and James Beard (St.Helena's quality printer of wine labels and books) created it. Their purpose was to remedy the lack of wine books in the St.Helena Public Library and develop a meaningful collection.

"Paco Gould", starting from scratch with hat in hand, collected \$700 from Napa Valley vintners to purchase wine books. The University of California's Davis Library offered a substantial nucleus of books, which Jim Beard promptly collected in his pick-up truck. Mary Frances generously contributed books from her personal library, and the Wine Library was underway. Donations by persons and estates and our membership dues steadily increased the flow of books.

The Napa Valley Wine Library now has one of the largest English language wine book collections in the country with 2,500 titles and, including duplicates, 6,000 volumes. Currently we are adding 10-15 books monthly. The collection circulates locally and on interlibrary loan. A few old and rare volumes are behind glass and are for in-library reference only. In this collection are 19th Century French, Portuguese and ampelographies (illustrated Italian grape encyclopedias). Back files of the Napa Daily Journal from 1890 and the St.Helena Star from 1874 are available on microfilm. We subscribe to some 50 periodicals and newsletters such as Wines & Vines, Grape Grower, Practical Winery, Wine Spectator, etc. The library maintains vertical files for various Napa Valley wineries consisting of news clippings, photos, and other information.

Through our history to the present Mary Frances Fisher and Dr. Maynard Amerine (distinguished former dean of U.C. Davis School of Enology) have been generous mentors and contributors. In addition to books the Library has considerable ephemera, old photos, wine labels, and bills of lading. A unique item is the magic lantern slide collection of Frona Eunice Wait, prominent wine writer of the 1880's. Some years ago the Wine Library republished her 1889 book Wines and Vines of California. We also have several movies and VCR tapes presenting wine courses, histories, and travelogues.

The Napa Valley Wine Library Association presently has about 2300 members, and our annual dues are \$15 per member. Our quarterly report is edited by Bruce Scotland. He reviews the wine library's new books and presents articles of interest concerning the Napa Valley wine world.

earliest activity collateral Our to book collecting is our Annual Wine Tastings. The first tastings were in the garden of the lovely Spottswoode, landmark Victorian in St. Helena. Each year one of the fine wine varietals. like Chardonnay, Cabernet or Pinot Noir is presented by the Valley vintners. Joe Heitz, Louis Martini, Bob Mondavi, and the like, manned the tables and poured. At first the vintners' ladies, acting as hostesses in flowery Victorian dresses and brimmed garden hats, passed through the crowd with their silver trays laden with tasty pates and cheeses. These tastings drew ever larger attendance and the patés and cheeses became ever more popular. Finally when the crowd pushed through the Spottswoode kitchen door to empty the trays, it was time to modify this colorful event. Thereafter for many years the large wineries in turn hosted the annual tasting until parking became an impossibility. The tasting then was moved to the eucalyptus shaded greens of the Silverado Country Club. For the past years the majority of Napa Valley wineries have been pouring the chosen varietal. The Annual Tasting is limited to the N.V.W.L. membership; this includes

a large segment of the California wine press and media.

Another successful activity been the preservation of Napa Valley wine history through oral tapes. In 1964 Elizabeth Martini (Mrs. Louis P.), Nancy Haven and Irene Haynes started the taking of oral tapes of leading wine personalities in the Napa Valley. Most of Volume I was collected by these ladies. Many of the best known vineyardists and vintners since the end of Prohibition to the present have had their say about Napa Valley in these oral histories. The tapes are transcribed, edited and illustrated with photos of the authors. Volume I was bound in 1974 and Volumes II, III, and IV followed in 1976, 1981, and 1985. These volumes represent a total of 1519 transcribed pages. The Oral Tapes Committee similarly produced two volumes of the Napa Valley Vintners Symposia of 1983 and 1984. These Symposia are an expression of the state of the art of grape growing and wine making in the Napa Valley at that time. In the mill today, 1991, are tapes of Nathan Fay (vineyardist at Stags' Leap), Chas. Wagner (Caymus Vineyards), and Roy Raymond (Beringer and Raymond Vineyards). Besides processing our own oral tapes, the Wine Library collects the "Wine Industry Series" of oral history tapes from the Bancroft Library.

A long-established service is our summer Wine Appreciation Courses. They were originally given at Lodi Farm Center, St. Helena, on eight successive Sundays by Dr. Amerine in the form of lectures and wine presentations. He was succeeded by Jim Beard who drew a large following of students. Jim Beard changed the format to weekend courses - starting on Friday and ending Sunday. This attracted additional students from Southern California, Oregon, Washington, and Texas. Jim gathered his faculty from the best of the Napa Valley winemakers, such as Louis P. Martini, Hanns Kornell, Bob Trinchero, and many others. Mary Frances Fisher gave the lecture on food and wine. It was

amazing how she could demonstrate that different food flavors completely change the taste of the wine. The County Farm Advisor usually gave the viticultural lecture on the grounds of the U.C. Davis experimental center at Oakville. The students rubbed elbows with Napa Valley's wine greats and in turn became strong supporters of the Napa Valley Wine Library. Jim Beard always had a great cheering section.

Another pet project has been to publish a definitive history of wine of the Napa Valley. We secured Charles L. Sullivan, the historian and wine lover of renown who authored Like Modern Edens (the history of wine in Santa Clara County). His Napa Valley manuscript is now close to 500 pages. We hope to have his book published and available by 1992.

The N.V.W.L. was a substantial contributor to the St. Helena Library building and has pledged a further substantial sum to the reconstruction and enlargement of the Wine Library Room. It supports the book cataloguing and other costs of the St. Helena Library in connection with the Wine Library.

A beautiful room central to the library has been set aside for the wine collection. You can, along with wine writers and scholars, enjoy the ambiance of this room perusing one of our books or periodicals and rest your eyes on our picture-window-view with a vineyard in the foreground and Mount St.Helena in the distance.



# The Pleasures of Collecting Wine Books

by ROY BRADY

"As is well known, all collectors are prepared to steal or murder if it is a question of getting another piece for their collection; but this does not lower their moral character in the least." Karel Capek understood the true collector. If you find his comment unlikely or unreasonable, that simply means that you do not have the potential to become a thorough-going collector. But never mind, there is a great deal of satisfaction to be found in collecting at a lower rate.

I never intended to collect books on wine, but, given an interest in wine and a long history of book-collecting, it was doubtless inevitable. It was a book that brought my interest in wine into focus. The book was Frank Schoonmaker and Tom Marvel's American Wines (New York, 1941), and the year was 1947. With the bookstore habit already ingrained, it was natural to begin to have a look at the wine books if any. The first little haul was about a dozen volumes from the estate of a deceased University of Chicago professor. They were glad to be rid of them for almost nothing. I continued to buy new books, which were infrequent, and an occasional old one. It wasn't really collecting.

The turning point came in 1955. It was another, and much better, little collection from one who had no further need of it, a minister who many years before had retired from San Francisco down to the coastal town of Santa Cruz. Jack Reynolds, a Los Angeles bookseller who specializes in the west, generously tipped me off. I wrote at once and received a careful list written on fibrous, sandycoloured paper in green ink in a precise elderly hand. There were thirty-seven titles in "good to fine condition", and the price was \$75. A lot of money for books it seemed at that time. It would have bought almost two cases of Mouton 1949. I hesitated overnight and sent the cheque. There was a first edition of Redding on Wines (London, 1833), not too easy to find, a first edition of Chorlton's American Grape Grower's Guide (New York, 1852), the second edition of Pasteur Etudes sur le Vin (Paris, 1873), and others of the same period in fine condition.

It was exciting to discover that such books could be had, and soon I was in correspondence with two English booksellers and one American who offered wine books by catalog. The chase was on. I was off in happy ignorance of the astonishing richness of the literature of wine, and equally ignorant of the way a collection has of taking on a life of its own, like a golem. Had I known about either I might have been more wary, and had less fun.

Much of the joy in book-collecting is in the chase. Every bookshop is a new adventure. The junkiest shop may hold some unnoticed treasure. In Santa Barbara, California, I found a copy of S. Weir Mitchell's quaint story, A Madeira Party (New York, 1900) in blind tooled leather for five cents. Then in conversation the proprietor, and it is always a good idea to talk to him, recalled that he had a considerable stack of University of California viticultural reports that he had brought down with him sixty years earlier after he graduated from the university. He rummaged around, found them, and decided that twenty-five cents apiece would be fair. I prudently made a list and went home to check what I had. Meanwhile a less prudent but wiser collector came along and carried off the lot. Those reports have become very scarce and now often bring a hundred times what he asked.

After a couple of very good years, the supply of wine books slowed to a trickle through the remaining years of the fifties. It was not surprising I found it so because Andre Simon, the most famous collector on wine, said of the same period, "As most of my books were books about wine, and also as there were very few of such books still to be found, I made up my mind to switch over to food books."

The supply was such that I was able to buy most of what I found including books, pamphlets, maps, merchants' catalogs, and so on. There was no need to think of limiting the collection except for an infrequent book that was too costly. The time of which I am speaking was shortly before the surge of interest in wine. With low prices and a small demand for

wine books, dealers were not putting themselves out to look for them.

Another of the pleasures, nay less, necessities of collecting anything is in the constant process of learning what there is to collect. Some areas of collecting, and rather dull they seem to me, have been mapped in the minutest detail. The stamp collector has no possibility of exploring the unknown, but the wine book collector has a good chance of finding things he never heard of no matter how experienced he is. For example, I came across a little book, The Vine and Civilization (St. Louis, Missouri, 1884). In all the years since then I have never seen or heard of another. I didn't buy it the first time I saw it because \$15 seemed high. Luckily it was still there a couple of days later. It has been said with much truth that when a collector looks back he regrets far more the things he did not buy than the things he paid too much for.

Despite numerous bibliographies the literature of wine remains as ill-charted as the 16th century Atlantic. I enjoy reading wine bibliographies, fragmentary as they are, and that is one of the best ways to develop an appreciation of the extent of printed materials about wine and grapes. There is now even A List of Bibliographies...on Grapes, Wines and Related Subjects by Professor Maynard A. Amerine and Vernon L. Singleton (University of California Press, 1971). It lists about 337 bibliographies on wine, some of them very extensive. Still there are probably many publications that have escaped the net. A lot of collectable things are the sort that are not likely to get into bibliographies: restaurant wine lists, merchants' catalogs, and, of course, booksellers' catalogs. The latter another good source for learning what books are worth. He who ventures into the market place without knowing is asking to be plucked.

It is well to study booksellers as well as books. Some are high, some are low. Some are eccentric, but few are dishonest. Some describe books accurately, some tend to be optimistic about condition. All in

all, dealing with antiquarian booksellers is one of the pleasures of collecting. I did know just one who fitted the description of Mr. Freddy Parker in South Wind, a really remarkable combination of malevolence and imbecility, but he forsook this earth long years ago. Another, a Londoner, upon having a book returned on the grounds, first, that it was in dreadful condition and, secondly, and possibly more tellingly, that it had not been ordered, informed me in a tart note that if I was going to cavil so unreasonably he would have to deprive himself of my custom, and he did.

Not only are there books nowhere listed. In one case I found a book which no less a personage than Andre Simon specifically said did not exist. In By Request (London, 1957) he tells about buying a collection of letters written by William Bolton, an English merchant in Funchal from 1695 to 1714. Simon planned to publish them in two volumes and did put out Vol.I in 1928. Sales were almost nil so he pulped the bulk of the edition creating, incidentally, a rare book. He gave the manuscript of Vol.II to Graham Blandy, and said, "Vol.II was never published." The story was repeated in In the Twilight (London, 1969) by which time it was no longer entirely correct. I noticed a remark in Rupert Croft-Cooke's Madeira (London, 1961) that Graham Blandy had published Vol.II. At the time I happened to be corresponding with Noel Cossart about some other Madeira questions and so asked him. Oh, yes, he replied, cousin Graham had reproduced the letters in aid of the British Church in Madeira. He very kindly sent a copy to complete my set. There can't be many such. Fugitive publications on wine are so numerous that a collector has to be looking for clues all the time.

Serious collecting is remarkably time-consuming. The point comes when most books have to be bought by mail because it is not practical to visit enough shops personally. Buying by catalog doesn't have the adventure of the unexpected bargain to be found in the shops, but there is an excitement of anticipation in receiving a catalog from a good dealer. First,

you race through to see if there are any real prizes. Then you go through it carefully marking everything you want. Then you add up the hideous total. You consult your bankbook, your conscience, and possibly your banker. Then you get an order off by the fastest means. When a catalog comes a true collector stops everything else until the decisions are made and the order has gone off.

At the height of my collecting I dealt regularly with people in New York, New Jersey, Devon, Oxford, Paris, Montpellier and Wiesbaden, and sporadically with others in Chicago, Connecticut, Italy, Spain, Portugal, South Africa, Australia, New Zealand, etc. I subscribed to a couple of dozen wine periodicals from quarterlies to the daily "La Journee Vinicole" and scanned them for publications of interest. And there are many other sources to check

regularly too.

Many publications of interest cannot be ordered through a bookstore. That means a letter of two for what may or may not be important. For example, a bibliography (799 items) of the wine holdings in the Public Library of South Australia sounded worth having. A letter to the librarian brought a copy. I learned that Dr. Eero Alanne of Finland had published three learned monographs on old German wine terminology. That required finding a Helsinki telephone book and somebody who knew how to use it. Sometimes I got addresses through a consulate or a trade commission. Sometimes the challenge was more of a factor than the importance of the item. The mailman seldom arrived without an addition to the collection.

During the sixties dealers kept complaining that they couldn't find wine books, but they kept finding them at a growing rate. My expenditures doubled each year for six years. That was the end. The goal of collecting everything about wine became obviously absurd. It became too expensive and too time-consuming. By the middle of the decade the collection had taken over one room of the house and was flowing down a hallway in search of another.

For a couple of years I slowed down, then decided to do early what I had always intended to do in the end. That was to find a suitable institution to take over, and so the collection went the California State University, Fresno, where it has found a happy home. My relations with it did not end as I expected. They entered a new phase, about which I may write more.

--- This article (in the editor's opinion the "premier grand cru" of wine book collecting articles) originally appeared in the November 1975 Journal of the International Wine & Food Society, and is here reprinted with the kind permission of the author.

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#### TAKING CARE OF A COLLECTION

by Ruth Walker

here comes a point in every collector's experience when the housing and care of books and ephemera becomes as important as new acquisitions and cataloging. I have found that my enjoyment and dedication to my "treasures" knows no bounds; however, I am often overwhelmed by the care and

To make this simple, let's begin with OPTIMUM ENVIRONMENTAL REQUIREMENTS for maintaining a collection:

space considerations. How about you?

- 1. SUBDUED SUNLIGHT is necessary as prolonged ultraviolet light causes paper to become brittle, fades cloth spines, dries leather bindings so that the leather eventually crumbles and powders, and causes vellum bindings to warp. Incandescent lighting is preferred; however the damaging rays can be filtered out of fluorescent lighting. Book cases should be placed in rooms that do not receive direct sunlight, or placed at right angles to windows.
- 2. CONSTANT ROOM TEMPERATURE eliminates potential dampness that encourages the growth of mold (mildew). By keeping the temperature between 65 and 75 degrees and the relative humidity at 50 to 60%, the mold spores already present in older books and the environment are less likely to become active.
- 3. AIR CIRCULATION. Since dampness is the most critical and often least considered problem in conservation, it is important that bookcases should be backed and never placed directly against the wall. Always leave a small space for air to circulate. Never keep books on the floor, carpeted or not. Bookcases and boxes of books should be installed along interior walls. In the case of closely fitting glass-fronted bookcases, the doors should be left open from time to time on warm days for better air circulation. should be placed on the bookshelf so that there is room for air to circulate behind them. The number of books per shelf should allow for ease of removal so that a book does not need to be pulled or forced off the shelf.

#### Handling and Care

As you remove a book from the shelf, always extend the index finger over the

top of the spine about an inch, so that pressure is not applied to the head cap. Many books are damaged in this way, especially leather bindings.

When a book is being opened, the right or left hand forms a 90 degree angle for cradling the book. Never open a leather bound book to a full 180 degrees as this severely strains the spine and joints, sometimes cracking them.

It goes without saying that food and drink near books and bookcases are hazardous, with potential spills leading to stains. Cloth bindings cannot be cleaned successfully except with a soft brush or dry eraser. Leather bindings can, and should be, treated with a preservative that cleans, moisturizes, and polishes. (These supplies can be ordered through University Products, specialists in archival quality materials. Their address is P.O. Box 101, Holyoke, MA 01041-0101.)

The care of books requires a frequent vacuuming and dusting of the area in which they are housed. Also, take time to look for insect infestations, such as silverfish, brown clothes moths, etc. The books need an annual dusting, with the tops vacuumed not wiped, as a wiping of settled dust from the top of a book can drive dust and dirt into the text of the book.

Last but not least, what about the books and ephemeral material that there are no shelves for, or that must go into storage? I recommend that you spend money on sturdy, uniform (easier to store), archival, acid free cartons that can be labeled to give some sense of order and sanity. Find an appropriate environment as discussed without resorting to the floor of the garage. Use good quality wrapping paper, never newspaper. Annually, on a warm day, take the books out of their boxes and stand them up, fanned out, for a 24-hour period. Use dehumidifying silicate in bags to keep moisture from collecting in the cartons.

(In forthcoming issues Ruth will discuss book repair, restoration & binding, and more. Ruth is a restoration bookbinder and co-proprietor of Reade-Moore Books in Petaluma, CA. --Ed.)



# OFF THE SHELF . . . What's New by Bob Foster

Vintage Port-The Wine Spectator's Ultimate Guide for Consumers, Collectors and Investors, James Suckling, The Wine Spectator, San Francisco, 339pp., hardback, \$29.95. Port lovers, it's time to celebrate! Jim Suckling's book on vintage Port for The Wine Spectator is out and it's terrific! It actually measures up to its slightly immodest title. It's all here. There are sections on the history of vintage Port, descriptions of the various quintas in the Douro, the history of each of the major Port houses, a vintage by vintage assessment (including the most recently declared year, 1987), a description of how Port is made and a section on decanting and serving Port. There's even a section on buying and investing in Port that contains some of the best advice I've ever read. But, the heart of the book consists of the tasting notes. Suckling follows the format set in The Wine Spectator's earlier guide to California Cabernet. For each of the producers (both major and minor-many seldom seen in this country) there is a short description of the history and style of the producer accompanied by a separate box containing the hard details (owners, addresses, date founded and annual production). This material is followed by detailed tasting notes going back, in some cases, over a century. For example, for Dow, there are seventeen different vintages tasted going back to 1927. For each wine Suckling gives the date last tasted, the date he believes it will be at its peak, its original release price as well as current retail price and its most recent auction price (in both pounds and dollars). Of course, Suckling ends by scoring the wine on The Wine Spectator's 50 to 100 point scale. While there were some comments that the scores in The Wine Spectator's Cabernet book were shifted too high, not so with Suckling. He's a tough grader. Out of 500 wines reviewed, less than ten percent achieve the coveted level "Classic" by scoring in the 95 to 100 point range. Moreover, Suckling never hesitates to criticize where he finds the Port lacking, "Tasting a range of Royal Oporto is a disappointment . . . most of them are average or substandard in quality." Finally, all of the reviews are summarized in a series of appendices that rank the wines by producer, by score, or by vintage. Port lovers will find this an indispensable part of their library. This is the best serious Port book of modern times. No Port lover should be without it. Very highly recommended.



The Wine Atlas of Italy and Traveller's Guide to the Vineyards, Burton Anderson, Simon and Schuster, New York, 1990, 320pp, hardback, \$40. This work is the third in Simon and Schuster's excellent series of atlases and travel guides. (The works on France and Germany by Hugh Johnson are top notch.) This volume continues the tradition of quality. For each wine producing region there is a history of that area and a detailed description of the wines produced. There are sections on each of the varietals found in the region and brief descriptions on each of the producers and his or her style of wines. There are lavish photographs and detailed maps showing each of the demarcated growing regions as well as the location of virtually all of the vineyards. The travel section for each region covers places to stay, places to eat, places to buy wine and places to taste wine. An additional bonus is inclusion of other places of interest in the region and a commentary on the cuisine of

Years ago in his book Vino, Burton Anderson proved his knowledge and insight into the wines of Italy. This book gives him a much wider range to display his considerable talents. The result is the most detailed, informative atlas ever produced in English on Italian wines. The commentary is alive and interesting. With the growing interest in Italian wines, and the arrival on American shores of new labels, this work is indispensable. Highly recommended.

Sauternes, "A Study of the Great Sweet Wines of Bordeaux, Revised Edition," by Jeffrey Benson and Alastair Mackenzie, The Wine Appreciation Guild, San Francisco, 1990, 156 pp., hardback \$39.95. This is a revision of Benson and Mackenzie's 1979 work on the sweet wines from Bordeaux. Like the first edition, it is top notch. The book begins with an obligatory, but short, history of the region. This is followed by a lengthy section on the making of a botrytis affected wine. It is highlighted by fascinating microphotographs of the noble fungus attacking a grape leaf and some detailed analyses of the acid composition of vintages from 1971 through 1981. The core of the book is a lengthy profile of each of the major sweet wine producers. The authors are never hesitant to criticize when appropriate. For example on Chateau Bourstet (Barsac), they state. ". . recent vintages have seemed disappointingly thin and light . . ." There are shorter profiles on all of the smaller producers, although often there is no more than a listing of the owner, the number of hectares and the percentage of each varietal planted.

But what will entice every sweet wine lover is the nearly fifty pages of tasting notes stretching as far back as 1890. The authors do not use a point system to rate the wines but their brief tasting notes fully convey their evaluations of quality. Additionally, the date when each wine was last tasted is given. (Here is the only place where the book stumbles as quite a few of the notes on older wines date from the 1970's and are thus of questionable reliability now.) Even more disturbing is the total lack of an index. Nevertheless, for lovers of the sweet wines of Bordeaux, this book is a must. Highly recommended with reservations



Wine Country, A History of the Napa Valley: The Early Years 1838-1920, William F. Heintz, Capra Press, Santa Barbara, 1990, 333pp., hardback, \$29.95. What a waste! William Heintz is readily acknowledged as the foremost wine historian in California. For years he's done special research projects for various wineries or short pieces on historical topics in various popular publications. Finally, someone was wise enough to give him the opportunity to write the definitive history of the early years of the Napa Valley. The result is a very detailed, well crafted, scholarly history of the formative years of the Napa Valley. In some areas there is so much attention to detail, it does get a tad dry. But this is material that needed to be recorded or be lost. Thus by its very nature this is a reference book designed to educate and contribute to the serious analysis of the grape and wine industry. But what good is such a detailed work when there is no index whatsoever? There are pages and pages of detailed footnotes but nary an index. It makes its usefulness as a reference tool almost zero. An inquiring wine buff looking for details on a particular winery is forced to trudge through hundreds of pages of unrelated material hunting out the bits and pieces. Such a squandering of Heintz's talents is a tragedy. Given the fact that there exist computer programs that automatically develop an index for any document, the omission is all the more puzzling. One can only hope that the publisher will recognize this major flaw and add an index in future editions. Since this work is designed as the first volume of a two volume set, the book could be rescued by one index in the upcoming work to cover both books. But, as it stands now, Capra Press has needlessly crippled Heintz's top notch research. Recommended with serous

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#### Submitted by Bo Simons Sonoma County Wine Library

Angels' Visits: An Inquiry into the Mystery of Zinfandel. by David Darlington. New York: Henry Holt and Co., 1991.

David Darlington has written a fascinating exploration of the mysteries which surround Zinfandel. Not just another pedestrian wine appreciation book turgid with sensory adjectives, *Angels' Visits* draws vivid portraits if the personalities of famous zinfandel producers. Included are Joel Peterson of Ravenswood, Paul Draper of Ridge and locals Dave Rafanelli, Doug Nalle and Joe Swan. The book also ranges back in time to examine the evidence in the mysteries surrounding zinfandel's appearance in California.

Zinfandel just sort of appeared in California. It is a vinifera grape. It must have come from Europe. But when? How? Why is there no Old World record of the grape which has won such ac-

claim in California?

Some speculate that a variety now grown in Italy called Primitivo might be the ancestor. That track is muddied because those Italian vines might have come from returning Italian Americans. The trail gets even more indistinct when the heavy footprints of Agoston Haraszthy and his son Arpad tromp all over the introduction of the grape into this state. Arpad claimed that his father brought the grape from native Hungary and was personally responsible for its introduction.

Charles Sullivan, a wine historian from Los Gatos, has done extensive research into zin's origins and Darlington interviews him. Through the interview the mystery acquires depth, comes alive and the reader pleasantly absorbs a lot of early California wine lore. Sullivan pretty much trashes the Haraszthy claim and puts forward a

sound case for how the grape got here.

The book does not dwell on the past, but gives a lively contemporary account of the present day mysteries and controversies about zin. Is it a great wine? Is it a good wine? How is it best made? Port-like? Late-harvest? Heavy, tannic and explode-in-your-mouth peppery or lean and elegant like a claret? Subtle? Bold? Does a winemaker lose the explosive dynamite/peppery wonderful zin essence when he overrefines and seeks a more subtle approach? Did white zinfandel save the grape from extinction, or besmirch its reputation?

Darlington interviewed and observed Paul Draper and Joel Peterson at some length. The portraits that emerge are fully realized characters, complex and engaging individuals. He also interviewed Dave Rafanelli, Doug Nalle, Jerry Seps and Joe Swan. He does short memorable character sketches of each of these zinfandel makers and manages to capture their winemaking styles and philosophies without falling into the wine writers trap of pomposity. Darlington also provides an engaging few scenes with the late Chip Lyeth. Lyeth sold Peterson grapes from the seventy year old vines on the slope behind the Lyeth Winery.

Darlington worked for a while as a cellar rat for Peterson. He knows something about the industry, but, as James Conway notes on the dust jacket, the book is "free of enological cant." Some industry insiders who have followed every twist and turn of zinfandel might be disappointed because Darlington breaks no new ground in the zin origin mystery, but he does examine the existing evidence compellingly. The personalities, the stories, the historical arcana and Darlington's fluid and readable style give the book a wide

appeal.

#### BOOK FAIR CALENDAR

AB June 24, 1991

June 24-26	June International Book Fair	London, England
June 25-27	A.B.A. Antiquarian Book Fair	London, England
June 29	Indiana Book & Paper Show	Indianapolis, Ind.
July 6	Berkshire Antiquarian Book Fair	Stockbridge, Mass.
July 12-13	Twin Cities Book Fair	St. Paul, Minn.
July 13-14	New Braunfels Book & Paper Show	New Braunfels, Te
July 14	Monterey Antiquarian Book Fair	Monterey, Calif.
July 14-15	P.B.F.A. Fair	London, England
July 16	P.B.F.A. Fair	London, England
July 20	Cape Cod Antiquarian Book Fair	Sandwich, Mass.
July 21	Maine Coast Antiquarian Book Fair	Brunswick, Maine
July 27	Cazenovia Antiquarian Book Fair	Cazenovia, N.Y.
July 28	Mini-Book Fair	San Diego, Calif.
Aug. 2-3	Rocky Mountain Book Fair	Denver, Col.
Aug. 4	Vermont Antiquarian Book Fair	Woodstock, Vt.
Aug. 10	Hancock Shaker Village Antiquarian Book Fair	Pittsfield, Mass.
Aug. 17	Cincinnati Book Fair	Cincinnati, Ohio
Aug. 18	Wolfeboro Antiquarian Book Fair	Wolfeboro, N.H.
Aug. 30-Sept. 1	Baltimore Antiquarian Book Fair	Baltimore, Md.
Sept. 6-7	Philadelphia Fall Fair	Willow Grove, Pa.
Sept. 14	Old Sturbridge Village Antiquarian Book Fair	Sturbridge, Mass.
Sept. 15	New Hampshire Antiquarian Book Fair	Concord, N.H.
Sept. 20-21	Seattle Antiquarian Book Fair	Seattle, Wash.
Sept. 21-22	California Antiquarian Book Fair	Ventura, Calif.
Sept. 21-22	Paper & Collectibles Show	Boxborough, Mass
Sept. 27-28	Capitol Beltway Book Fair	Silver Spring, Md.
Sept. 28	CVABA-Modesto Book Fair	Modesto, Calif.
Sept. 28	Rochester Antiquarian Book Fair	Rochester, N.Y.
Sept. 28-29	California Antiquarian Book Fair	Ventura, Calif.
Sept. 28-29	Austin Book & Paper Show	Austin, Tex.
Sept. 29	Southwestern Connecticut Ant'n Book Fair	Ridgefield, Conn.
Oct. 4-5	Cleveland Antiquarian Book Fair	Cleveland, Ohio
Oct. 5	MacDowell Colony Book Fair	Peterborough, N.H.
Oct. 11-12	Catskill Antiquarian Book Fair	Oneonta, N.Y.
Oct. 12	Columbus Bookfair	Columbus, Ohio
Oct. 12	Strawberry Banke Antiquarian Book Fair	Portsmouth, N.H.
Oct. 12	Maine Antiquarian Book Fair	Portland, Maine
Oct. 25-27	Trinity Westside Antiquarian Book Fair	New York, N.Y.
Oct. 26-27	California Antiquarian Book Fair	Glendale, Calif.
Nov. 2-3	Long Island Book Fair	Albertson, N.Y.
Nov. 8-10	Arizona Antiquarian Book Fair	Tucson, Ariz.

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