



THE BOOK CLUB OF CALIFORNIA 2014 symposium

FRIDAY 24
OCTOBER

All Day **Pop-Up “Feast for the Eyes” Book Shop & BCC Fall Exhibition, Food & Wine & Good Design**
The Book Club of California, 5th floor, 312 Sutter Street

9:00 a.m. **REGISTRATION AND COFFEE**
The Book Club of California, 5th floor, 312 Sutter Street

9:30 a.m. **WELCOME AND INTRODUCTION**
Jennifer Sime, Executive Director, the Book Club of California
World Affairs Council auditorium, 2nd floor, 312 Sutter Street

9:45 a.m. **The Origin of the Modern Cookbook**
Keynote Speaker: Anne Willan
World Affairs Council auditorium, 2nd floor, 312 Sutter Street

Anne Willan’s 2012 publication, *The Cookbook Library: Four Centuries of the Cooks, Writers, and Recipes that Made the Modern Cookbook*, provides a fascinating, well-researched background to the history of culinary publishing examined at this symposium. Cookbooks were some of the earliest printed books, and this beautifully illustrated volume traces the developments evident in the remarkable collection of early cookbooks and culinary images gathered by Willan and her husband Mark Cherniavsky. From the spiced sauces of medieval times to the massive roasts and ragoûts of Louis XIV’s court to elegant eighteenth-century chilled desserts, *The Cookbook Library* guides readers through four centuries of European and early American cuisine. As the authors taste their way through the centuries, describing how each cookbook reflects its time, Willan illuminates culinary crosscurrents among the cuisines of England, France, Italy, Germany, and Spain.

ANNE WILLAN has over fifty years of experience as a teacher, cookbook author, culinary historian, and food columnist. In 2013, Willan was inducted into the James Beard Cookbook Hall of Fame for her distinguished body of work. Her most recent book, *One Soufflé at a Time: A Memoir with Recipes*, was published by St. Martin’s Press in Fall 2013.

10:30 a.m. **Culinary California**
Gary F. Kurutz
World Affairs Council auditorium, 2nd floor, 312 Sutter Street

Gary F. Kurutz will present an illustrated talk documenting California’s culinary history from the Gold Rush to the early twentieth century. Included will be early menus from 1849 and the 1850s; the first cookbook printed in California (ca. 1870); the first cookbook written by an African American anywhere in the U.S. and printed in San Francisco (1881); the first cookbook with explicitly California recipes (1883); cookbooks designed to “win a heart,” the first bartender’s guide (1891); the Hotel del Monte book of cocktail recipes with contributions by W. C. Fields, Ernest Hemingway, and the Marx brothers; the first California restaurant guide (1914), and early celebrity cookbooks with recipes by Clark Gable and Jean Harlow, among others.

GARY F. KURUTZ has written extensively on the California and Western subjects. He was director of the Special Collections branch of the California State Library in Sacramento from 1980–2011 and serves as executive director of the California State Library Foundation. He is chair of the Collections Committee of the California Historical Society, honorary member of the Society of California Pioneers, and a past president of the Book Club of California and the Sacramento Book Collectors Club. He is currently an instructor for the California Rare Book School.

11:00 a.m. **A Tale of Inscriptions: West Coast Gastronomy and the Fine Press Tradition**
Randall Tarpey-Schwed
World Affairs Council auditorium, 2nd floor, 312 Sutter Street

Using a revealing series of book inscriptions as a launching point, this presentation will explore the close relationships among some of the pioneers of California’s culinary culture in the middle of the last century and several of the state’s finest printers and illustrators. The well-illustrated talk will profile the relationships of M.F.K. Fisher (the influential writer and master of the food memoir genre); Harold H. Price (noted collector of gastronomy books, wine expert, and founder of the San Francisco Wine & Food Society); Idwal Jones (novelist, Hollywood screenwriter, and gastronome); Ward Ritchie (fine printer, author, and publisher); Robert Lawrence Balzer (wine expert, author, and *Los Angeles Times* columnist); Helen Evans Brown (the “first” West Coast gastronomy expert), and her husband Philip Brown (antiquarian book dealer who assembled a 10,000 volume gastronomy library for his wife); Grant Dahlstrom (fine printer and publisher); the renowned illustrator Harry O. Diamond; Elena Zelayeta (the most popular Mexican cookery author of her day); and James A. Beard (the “Dean of American Cookery”). The relationships that these people shared are revealed not only by the inscribed books that they exchanged with one another, but also by the biographical record, and by the dozens of cookbooks that Ward Ritchie and Grant Dahlstrom printed and Harry Diamond illustrated. Many of these books were awarded AIGA Fifty Books of the Year, Rounce and Cof-fin Club Western Books, or other awards, and are representative of a sort of “Golden Age” of West Coast cookbook design that featured fine printing,

elegant design, and the generous use of either illustration or color, generally without photography.

RANDALL TARPEY-SCHWED is a bibliophile and collector with a special interest in gastronomy, and the author with Donald Zealand of *M.F.K. Fisher: An Annotated Bibliography*.

11:30 a.m. **SHORT WALK TO THE COMMONWEALTH CLUB**

at 595 Market Street

12:00 p.m. **California's Contributions to Culinary Publishing**

Panel Discussion with Bill LeBlond, Michael Carabetta, Margo True, and Jenny Wapner

Moderated by Joyce Goldstein

The Commonwealth Club, 595 Market Street

Joyce Goldstein will moderate this panel discussion of California's most significant contributions to culinary publishing and their impact on cookbook writing and design in America. Early in the twentieth century, *Sunset Magazine* began publishing articles about California food to promote the appeal and vitality of a West Coast lifestyle. Now, well over a century later, *Sunset's* publications continue to focus on the abundant ingredients and local flavors of the West. In the 1970s, Ten Speed Press published *The Mooserwood Cookbook* by Mollie Katzen and introduced the concept of meatless eating to multiple generations of Americans. Ten Speed continues to lead the industry with beautifully designed books that keep the genre fresh and exciting. Major developments in cookbook design were also pioneered at Chronicle Books where food editor Bill LeBlond first began working with cookbook author James McNair and launched a series of cookbooks that would go on to sell more than 1.4 million copies and redefine the Food and Drink category. Chronicle's deep catalog of cookbooks has become known for rich photography across multiple subjects, offering a feast for the eyes, as well as the table. The panel will talk about factors that influenced this explosion of culinary publishing, the evolution of cookbook design, and what the future may hold in store.

JOYCE GOLDSTEIN is the author of *Inside the California Food Revolution*. **MICHAEL CARABETTA** is Creative Director at Chronicle Books. **BILL LEBLOND** is the former Editorial Director of Food and Wine at Chronicle Books. **MARGO TRUE** is Food Editor at *Sunset Magazine*. **JENNY WAPNER** is Executive Editor at Ten Speed Press.

1:00 p.m. **LUNCH**

On your own in downtown San Francisco

2:30 p.m. **Contemporary California Food Writing and the Future of Culinary Publishing**

Phyllis Grant, Cheryl Sternman Rule, and Erin Scott

Moderated by Celia Sack

World Affairs Council auditorium, 2nd floor, 312 Sutter Street

A California aesthetic—an emphasis on abundant, seasonal ingredients and relaxed but principled attitudes toward cooking and eating—unites the work of food bloggers Phyllis Grant, Cheryl Sternman Rule, and Erin Scott. Yet despite similarities, each has crafted a distinct voice and vision for her own work, successfully navigating the changing field of culinary publishing. All three food writers have utilized both modern technology and traditional forms of publishing—whether starting from print and moving to a blog, or starting with a small, personal blog and turning that into a printed book. Moderated by Celia Sack, who brings her own remarkable understanding of culinary literature, old and new, this panel will explore the ways that contemporary culinary publishing is distinct from, but also deeply rooted in, the cookbooks and food writing that preceded it.

CELIA SACK is the owner of Omnivore Books on Food, San Francisco. **PHYLLIS GRANT** is a food writer and blogger at *Dash and Bella*, and author of a forthcoming food memoir. **CHERYL STERNMAN RULE** is a food writer, blogger at *5 Second Rule*, and author of the cookbooks *Ripe: A Fresh, Colorful Approach to Fruits and Vegetables* and the forthcoming *Yogurt Culture*. **ERIN SCOTT** is a blogger at *Yummy Supper*, and author and photographer of the cookbook *Yummy Supper: 100 Fresh, Luscious & Honest Recipes from a {Gluten-Free} Omnivore*.

3:15 p.m. **California Fine Printing in a Culinary Context**

Panel Discussion with Patricia Curtan, David Lance Goines, and Wesley Tanner

Moderated by Stephen Thomas

World Affairs Council auditorium, 2nd floor, 312 Sutter Street

What do cooking and fine printing have in common? What are the ways in which cookbook and menu design communicate more than just what is for dinner? In the Autumn 2010 issue of *Parenthesis* (the journal of the Fine Press Book Association), Alice Waters wrote, "From the day the doors of Chez Panisse opened, we have been dedicated to creating a unique aesthetic with all of our printed materials.... When people dine at Chez Panisse, cook a meal from one of our books, or recall a bespoke menu from a meal past, we want to engage all of their senses—not only their taste buds. Our approach to art is the same as our approach to food: we search for purity, prize craftsmanship, and celebrate restraint. Each of [these] artists represents all the ideals that are dearest to me: family, friendship, and living in a beautiful, artful way." This panel is composed of the artists who played a crucial role in creating the Chez Panisse aesthetic and produced some of the finest examples of fine printing in a culinary context.

STEPHEN THOMAS is a former printmaker at Crown Point Press and the founding director and head of school at the Oxbow School in Napa Valley. **PATRICIA CURTAN** is an artist, designer, fine printer, and author of numerous books including *Menus for Chez Panisse: The Art and Letterpress of Patricia Curtan*. **DAVID LANCE GOINES** is an artist, author, calligrapher, typographer, and printer whose iconic images have been widely collected and exhibited. **WESLEY B. TANNER** is a book designer in Louisville where he has a letterpress studio for fine editions. His career as a fine printer began in 1972 in Berkeley, where he published limited edition books of poetry as well as numerous culinary-themed menus and broadsides.

4:00 p.m. **Antinomian Press**
Ben Kinmont (Followed by a Discussion with Patrick Reagh)
World Affairs Council auditorium, 2nd floor, 312 Sutter Street

Ben Kinmont's presentation will focus on three of his projects concerned with gastronomy, art, and everyday life: *An Exhibition in Your Mouth* (Montpellier 2002, Amsterdam 2009, New York 2011, San Francisco 2012), *On Becoming Something Else* (Paris 2009, San Francisco 2013), and *Sometimes a nicer sculpture is to be able to provide a living for your family* (ongoing). Kinmont will also discuss his activity as a publisher at the Antinomian Press (begun 1995) and his work with California letterpress printer Patrick Reagh, who will be present for questions afterwards.

BEN KINMONT is an artist, publisher, and bookseller specializing in antiquarian books on gastronomy. Since 1988 his work has been project-based with an interest in archiving and blurring the boundaries between artistic production, publishing, and curatorial practices. He has taught courses and workshops at the California College of Arts, the École des Beaux-Arts in France, Cranbrook Academy in the US, and the Rietveld Academy in Holland. Exhibitions include those at Air de Paris, Whitney Biennial, ICA (London), Documenta 11 (Kassel), the Pompidou, and the San Francisco Museum of Modern Art. **PATRICK REAGH** has been printing by letterpress for over fifty years. He had a formal trade apprenticeship in Los Angeles and went on to finish his training at the renowned Plantin Press of Saul and Lillian Marks. After the Plantin Press closed its doors, he purchased most of the equipment and went out on his own in 1978. His shop once employed as many as ten people and was the last commercial letterpress / fine printing firm in Southern California. In 1995 he dragged his family, presses, monotype casters, and tons of related printing "impedimenta" to Sebastopol where he still resides and practices his craft.

5:00 p.m. **BOOK SIGNING AND COCKTAIL RECEPTION**
The Book Club of California, 5th floor, 312 Sutter Street

Food sponsored by **BAR TARTINE**: Co-Chefs Cortney and Nick manage the kitchen of Bar Tartine in San Francisco. The food at this celebrated Mission district restaurant is hard to classify, except to say it relies heavily on local produce and the strong vision of its chefs towards layering bold flavors with powerful simplicity. Ingredients are painstakingly made in house. Aged cheeses, spices, koji, and bottarga to name a few, are all processed at the restaurant and form the foundation on which the constantly evolving menu is built. The menu at Bar Tartine is a celebration of diverse traditional flavors presented with a modern, post-regional generosity. A dinner might consist of flavors from Jutland, Hokkaido, and Budapest within the same meal—the whole seeming utterly familiar. Varied whole grains and the use of fermentation inform the food, as well as the innovative natural leavened breads baked on premise daily by owner/baker Chad Robertson.

Beverages sponsored by **WOODFOUR BREWING COMPANY**, Sebastopol and **RAFF DISTILLERIE**, Treasure Island

SATURDAY 25 OCTOBER

All Day **Pop-Up "Feast for the Eyes" Book Shop & BCC Fall Exhibition, Food & Wine & Good Design**
The Book Club of California, 5th floor, 312 Sutter Street

9:00 a.m. **REGISTRATION AND COFFEE**
The Book Club of California, 5th floor, 312 Sutter Street

9:30 a.m. **Culinary Collections at the California Historical Society**
Marie Silva
World Affairs Council auditorium, 2nd floor, 312 Sutter Street

Marie Silva will present a slideshow of culinary treasures from the California Historical Society Collection. The Society's extensive and intersecting holdings of materials related to food and wine culture, and printing and publishing, illuminate the connections between the visual representation of food and its production, sale, and consumption. Among the highlights of the collection are cookbooks and restaurant guidebooks; menus from the Gold Rush to the present day; gorgeously illustrated fruit, wine, beer, and liquor labels printed by San Francisco's Lehmann Printing and Lithographing Company; and books, pamphlets, and periodicals promoting California wines and their health benefits. These items will be juxtaposed with manuscripts, photographs, and other materials that document some of the conflicts underlying the development of California's rich gastronomic tradition.

MARIE SILVA is an archivist and manuscripts librarian at the California Historical Society.

10:00 a.m. **The Poodle Dog and Its Posh Publicity**
Panel Discussion with Erica Peters and Robert Brower
World Affairs Council auditorium, 2nd floor, 312 Sutter Street

Erica Peters will introduce the topic and discuss the history of San Francisco's famous Poodle Dog restaurant before the 1906 earthquake, along with the restaurant's ephemera of that early period. Peters will focus particularly on the elegant brochure (entitled "The Tale of a Poodle") that the restaurant commissioned from Louis Roesch around 1900. Robert Brower will pick up the thread when the upscale French restaurant reopened after the devastating earthquake and fire as the Bergez-Frank's Old Poodle Dog, and will explore the hazards of collecting post-earthquake ephemera.

ERICA J. PETERS, Ph.D., is the co-founder and director of the Culinary Historians of Northern California, and the author of *San Francisco: A Food Biography* (2013) and *Appetites and Aspirations in Vietnam: Food and Drink in the Long Nineteenth Century* (2012). **ROBERT BROWER** is an independent culinary historian and writer. He was a contributing author to the *Oxford Encyclopedia of Food and Drink in America* and a periodic contributor to *Repast*, the quarterly publication of the Culinary Historians of Ann Arbor, Michigan.

10:30 a.m. **BREAK**

10:45 a.m. **The Epicure in Imperial Russia (San Francisco's Colt Press)**

Darra Goldstein

World Affairs Council auditorium, 2nd floor, 312 Sutter Street

In 1941, San Francisco's Colt Press published *The Epicure in Imperial Russia* by Marie Alexandre Markevitch in an edition of 500. This beautiful letter-press book, designed by Jane Grabhorn with red paper board for the sides and a white linen backbone, won an AIGA Fifty Books of the Year award. It features fine white wove paper, reflecting the elegance of a Russia that had long since disappeared, and the book's size (6.5 x 10 inches) represents a departure from the small-format cookbooks on Hawaii, Mexico, and China that the Colt Press had published over the previous three years. It is somewhat ironic that this book, with its nostalgic recipes for dishes like "Lark Butter" and "Consommé Tzarine," should have been published just weeks after the Germans invaded the Soviet Union; within two months, the city of Leningrad was under siege. This disjuncture between the San Francisco Russians being urged to seek out smoked bear loin "in the best Russian food-shops" while the Leningrad Russians were boiling down fur coats for the protein in the glue offers an opportunity to reflect on the "first wave" of Russian emigration, particularly the aristocratic émigrés who settled in San Francisco after the Revolution. The book also presents an interesting counterpoint to Gaynor Maddox's 1942 *Russian Cookbook for American Homes*, originally published by the Russian War Relief in 1942 and republished in a special wartime edition in 1943, and serves as a point of departure for a larger discussion of the San Francisco Russian community and its various demographic waves.

DARRA GOLDSTEIN is the Willcox B. and Harriet M. Adsit Professor of Russian at Williams College and Founding Editor of *Gastronomica: The Journal of Food and Culture*, named the 2012 Publication of the Year by the James Beard Foundation. She is the series editor of California Studies in Food and Culture from University of California Press, and Editor-in-Chief of the forthcoming *Oxford Companion to Sugar and Sweets*.

11:15 a.m. **Stockton's Ethnic Communities and the Early Community Cookbooks**

Ken Albala

World Affairs Council auditorium, 2nd floor, 312 Sutter Street

In the late nineteenth and early twentieth century, Stockton was a bustling post gold-rush era city eager to reinvent itself by fostering business and industry, which meant making the city hospitable to workers from many different backgrounds. With a remarkable legacy of cultural diversity, it is no surprise that the city has always had markets and restaurants catering to a wide range of peoples from around the world: Hispanic, Asian, African, and European, as it does to this day. This period also witnessed a proliferation of community cookbooks from churches, the synagogue, and public schools. This paper will describe how ordinary people negotiated the gastronomic landscape either by incorporating and adapting foods from their multi-ethnic neighbors or by ignoring them. Since these were recipes

chosen by citizens, they reflect to some extent the dishes they actually ate, or at least, when signed, designate those foods they wanted their neighbors to think they were able to prepare. Exactly what these cookbooks say from a social, political, religious, and ethnographic vantage point will be explored as an illustration of how the city experienced growing pains in accepting diversity through its food. The books themselves will also be discussed as historic artifacts, as some are cheaply made, others are quite elegant, though all were actually published and printed in Stockton.

KEN ALBALA is Professor of History at the University of the Pacific and is the author or editor of seventeen books on food. Forthcoming titles include *A Food History Reader: Primary Sources*, *Nuts: A Global History*, and a translation of the sixteenth century cookbook *Livre fort excellent de cuisine*. Albala is also now editing a three-volume encyclopedia on food issues.

11:45 a.m. **LUNCH**

On your own in downtown San Francisco

1:00 p.m. **Translating Diversity in Cookbooks and Menus**

Laresh Jayasanker

World Affairs Council auditorium, 2nd floor, 312 Sutter Street

Using cookbooks and restaurant menus, this lecture examines how Americans translated diversity in an era of rapid globalization. Since the 1960s, Americans have increasingly eaten foods from faraway places, including those from Latin America and Asia. Cookbook authors explained what were previously exotic cuisines, struggling to balance their message with kernels of familiarity and a dash of the unfamiliar. Cookbook readers had to be able to understand unfamiliar recipes, so the authors regularly referenced common signposts. But if everything in the cookbook was familiar, the reader did not get anything new. To make these recipes enticing and digestible, cookbook authors and editors sometimes haggled over their content. Judith Jones, editor at Alfred Knopf, negotiated recipes with many celebrated authors, including Julia Child, Madhur Jaffrey, Richard and Rima Collin, Elisabeth Ortiz, and Irene Kuo. Those negotiations reveal how the translation process was both important and rapidly shifting.

LARESH JAYASANKER, Ph.D., Assistant Professor of History at Metropolitan State University of Denver, is currently at work on his first book, *Sameness in Diversity: Food Culture and Globalization in Modern America*.

1:30 p.m. **Artists, Culinary Ephemerata, and the Shaping of the American Lifestyle**

Pamela Elder

World Affairs Council auditorium, 2nd floor, 312 Sutter Street

Menus and advertising ephemera reflect not only artists' visions of promised and perceived benefits, but also the image and branding of the establishment and producer. Moreover, as they tap into consumers' aspirations, these subtle but all-pervasive media both mirror and influence American lifestyles. Drawing from various Bay Area and national collections of culinary ephemera, Pamela Elder will illuminate the relationship between artists and illustrators and the food producers, hoteliers, restaurateurs, distillers,

and brewers who hired them to express their value propositions. Lifestyle changes will be illustrated by artistic motifs and depictions of various cultural trends of the times.

PAMELA ELDER is a former educational writer and e-learning designer, who has collected books on food, wine, and spirits for many years. A member of the Culinary Historians of Northern California since its inception, she has conducted presentations on various culinary and spirits topics for the San Francisco Professional Food Society and the International Association of Culinary Professionals, as well as for Women Chefs and Restaurateurs. She also contributed to *Food Cultures of the World Encyclopedia* (2011).

2:00 p.m. **The Restaurant Menu in Four Dimensions**

Alison Pearlman

World Affairs Council auditorium, 2nd floor, 312 Sutter Street

Where does a restaurant menu begin? Where does it end? If we think of a menu as an object—however artfully composed, penned, and printed—the answer is cut and dried: a restaurant menu begins and ends with the printed page. By this logic, we would think of the diner’s encounter with the menu as something very limited. But Alison Pearlman proposes an expanded definition of the restaurant menu, an ongoing interface between restaurateur and diner that determines every moment in a restaurant’s interactive theater. Before the diner enters the premises, the menu—outside the door or online—is a branding device and social filter, attracting or repelling by graphic style, language, prices, and terms. Once the diner is seated, the menu is a sales pitch, steering her toward the dishes most profitmaking for the house. The menu is also a script and program for the meal, suggesting “courses” of action. Much like a theater script or musical score, the menu’s purpose is not fulfilled until it is performed and supplemented. To appreciate the dramaturgical role of menus in a restaurant’s overall design, it helps to observe how the menu is extended. The most traditional extension is the server, who, by educating the diner about the restaurant concept and making menu recommendations, augments the menu’s power to brand, sell, and direct.

ALISON PEARLMAN, blogger at *The Eye in Dining*, is an L.A.-based art historian who writes about contemporary art, media, design, and restaurants. Her new book, *Smart Casual: The Transformation of Gourmet Restaurant Style In America*, is a cultural history of recent upsets to style and taste in gourmet restaurants. Pearlman teaches modern and contemporary art and design history at Cal Poly Pomona.

2:30 p.m. **BREAK**

2:45 p.m. **M.F.K. Fisher, California, and the Genesis of Food Writing (Three Presentations and a Panel Discussion)**

World Affairs Council auditorium, 2nd floor, 312 Sutter Street

It is impossible to understand the development of the genre of the food essay and its companion, the gastronomic memoir, without considering the contributions and influence of M.F.K. Fisher. Mary Frances Kennedy

(“M.F.K.”) Fisher became a Californian at age three when her father, a newspaperman, moved their family to the West Coast and purchased a controlling interest in the Whittier News. Much has been written (including by Fisher herself) about how her time living in France as a young newlywed influenced her view of the role of food in a fully actualized life. However, Fisher’s experiences as a lifelong Californian had as much impact on her craft as did her time living abroad, and she has ultimately come to be viewed not only as a master of the food writing genre, but also as a “California Writer.” Moderator Randall Tarpey-Schwed will introduce three distinguished writers who will individually present their assessments of different aspects of M.F.K. Fisher’s influence and contributions, followed by a panel discussion.

Leo Racicot

M.F.K. Fisher was an accomplished, multi-genre writer, whose output included novels, short stories, essays, magazine articles, and autobiographical memoirs. She was also known for her generosity and support of young writers. Racicot, a personal friend of Fisher’s, will discuss her central role in the creation of the food memoir style of writing and the ways in which she influenced other writers.

LEO RACICOT is a poet, essayist, memoirist, and book and movie critic who has written extensively about his friendships with M.F.K. Fisher, Allen Ginsberg, Edmund White, and Julia Child. He is currently working on several writing and editing projects including *See You Next Spring*, a collection of the letters of M.F.K. Fisher and Julia Child.

Anne Zimmerman

From restaurant plates to colorful magazine spreads to personal narratives and books, M.F.K. Fisher helped introduce the world to the lifestyle and cuisine of California. Zimmerman’s presentation will examine Fisher’s life and legacy and the ways in which California’s landscape, food, and wine influenced her creative work. Zimmerman will discuss how M.F.K. Fisher’s writings about food and wine have inspired modern interest in California cuisine, and how her career influenced a legion of chefs, cookbook writers, bloggers, and storytellers.

ANNE ZIMMERMAN has written extensively on M.F.K. Fisher and other topics, and teaches in Stanford University’s Online Writers Studio. She is the author of *An Extravagant Hunger: The Passionate Years of M.F.K. Fisher*, and is the editor of two subsequent collections of Fisher’s work.

Jeannette Ferrary

As a writer, M.F.K. Fisher created her own genre, and her work continues to inspire new admirers among food writers and culinary historians, as well as chefs and food world professionals, and anyone who appreciates deliciously evocative prose. However, one of the most appealing characteristics of Fisher’s writing is often overlooked—her incisive humor. Fisher wrote of food and love, tragedy and magic, terror and pleasure, but she never hesitated to tell us a good joke along the way. Ferrary will discuss this slyly delightful aspect of Fisher’s style.

JEANNETTE FERRARY is the author of eight books, including *M.F.K.*

Fisher and Me: A Memoir of Food and Friendship. Her writing has been featured in dozens of periodicals, and she teaches food writing at Stanford University.

Randall Tarpey-Schwed

Moderator **RANDALL TARPEY-SCHWED** is an expert on the life and works of M.F.K. Fisher. He curated the Book Club of California's 2008 exhibition *A Delicious Obsession*, which celebrated the 100th anniversary of M.F.K. Fisher's birth, and is the author, with Donald Zealand, of *M.F.K. Fisher: An Annotated Bibliography*.

4:00 p.m. **Julia Child: a Well-Thumbbed Checklist of Books and Ephemera** Liz Pollock

World Affairs Council auditorium, 2nd floor, 312 Sutter Street

This illustrated talk will feature a selection of rare and collectible cook-books written by and about the legendary figure of American Cuisine. Julia Child, a native Californian, continues to be a creative force, still relevant for today's foodies and young chefs. A longtime member of the Junior League, Julia knew the importance of showing her support for charity events. For many years she helped to fundraise for hospitals, schools, and museums, including the San Francisco Museum of Art.

LIZ POLLOCK has owned the Cook's Bookcase since 2007, specializing in unique books and ephemera on Cookery, Wine, Agriculture, Garden Design, Menus, and Restaurant History. She is a member of the James Beard Foundation, the Santa Cruz Mountains Winegrowers Association, Culinary Historians of both Northern and Southern California, the Agricultural History Project, and the Book Club of California.

4:30 p.m. **Spirited Ephemera: an Overview of Cocktail and Booze History through Paper** Don Lindgren

World Affairs Council auditorium, 2nd floor, 312 Sutter Street

A simple libation, consumed at home, in a three-star restaurant, or at a back alley dive bar, carries with it a long and varied history of alcohol production, distribution, marketing, sales, and social and cultural history. This history, influenced by wars, crop diseases, international travel, the temperance movement, and Prohibition, is revealed through books and printed ephemera as varied as the cocktails themselves. We will look briefly at tavern licenses, label designs, trade catalogues, and trademark litigation, as well as cocktail recipe books and pamphlets.

DON LINDGREN is President of Rabelais—Fine Books on Food & Drink. He is a member of the Board of Governors of the Antiquarian Booksellers' Association of America, and a member of the Ephemera Society of America and the Maine Organic Farmers and Gardeners' Association. He is currently at work on a number of projects, including a descriptive bibliography of cocktail books, a history of food in print in Maine, and a book of culinary mug shots.

5:00 pm **The California Wine Label from the 1960s to the Present** Tom Ingalls

As noted in Doris Muscatine's *Book of California Wine* (University of California Press, 1984), "The label on a bottle of wine is the transitional communication between maker and drinker, the merchant's guide to an orderly stocking of shelves, a means of identification of the bottle in storage, a discreet advertisement, and in some splendid instances, a work of art." California wine labels, and most European ones, were all fairly similar and coherent until after the war—a chateau or winery building, nice roman type or script, and a variety of typefaces used for the additional information. This talk will explore the explosion of styles and designs that has happened since the 1960s, covering the work of many designers, printers, and artists including Adrian Wilson, Robert Grabhorn, James Robertson, Mallette Dean, David Lance Goines, Michael Schwab, Chuck House, CF Napa, Madeleine Corson, Michael Mabry, Catherine Havens, Turner Duckworth, Michael McDermott, Heroist, Fusebox, Hatch, and Proof Collective.

TOM INGALLS came to Los Angeles in the 1970s for graduate school in graphic design at CalArts. After moving to San Francisco to work at *Rolling Stone Magazine*, Tom created his first spirit label for Germain Robin Brandy in Mendocino County. This led him to design labels for St. George Spirits, Hangar One, Daniel Gehrs Wines, Tudor Wines, Spirit Works Distillery, and a variety of brands now marketed in China, among others. Tom is a Senior Adjunct Professor at California College of the Arts where he teaches typography and packaging.

5:30 pm **BOOK SIGNING AND CLOSING COCKTAIL RECEPTION** The Book Club of California, 5th floor, 312 Sutter Street

Food sponsored by **CHEF LEIF HEDENDAL**: Leif Hedendal is a cook and artist whose work focuses on design, social practices, underground dining, pedagogy, health, agriculture, and food politics. Having trained at Denmark's noma (rated #1 restaurant in the world since 2010), Citron, Greens, and numerous Barcelona restaurants, his cuisine focuses on micro-seasonality, humanely raised meat, underutilized vegetables, urban agriculture, and wild forage. He has done food-based projects with SFMOMA, YBCA, Berkeley Art Museum, Kadist SF, Soex, Catharine Clark Gallery, Triple Base Gallery, Garage Biennial, Studio for Urban Projects, Kinfolk Magazine, Art in General (NYC), Space All Over (NYC), Ballroom Marfa, NADA at Art Basel Miami, Open Engagement (Portland), He Said She Said (Chicago), Roots and Culture (Chicago), and InCUBATE (Chicago). Leif's ongoing project since 2008, Dinner Discussion, a series of meals bringing together artists, food activists, curators, and writers to discuss their projects and form connections, has traveled to Copenhagen, NYC, and Chicago. He has been a guest lecturer at Harvard, CCA, SFAI, Mills College, and the Danish Royal Academy of Art.

Beverages sponsored by **WOODFOUR BREWING COMPANY**, Sebastopol and **RAFF DISTILLERIE**, Treasure Island

BOOK SIGNING SCHEDULE

All book signings take place at the Book Club of California, 5th floor, 312 Sutter Street

FRIDAY OCTOBER 24

LUNCH (1:00-2:30 pm)

1:30-2 pm

Erin Scott, Phyllis Grant, Cheryl Sternman Rule

2-2:30 pm

Joyce Goldstein, Margo True, Bill LeBlond, Michael Carabetta,
Jenny Wapner, Darra Goldstein

RECEPTION (5-7 pm)

5-5:30 pm

Anne Willan, Ben Kinmont, Patricia Curtan

SATURDAY OCTOBER 25

LUNCH (11:45 am-1:00 pm)

12-12:30 pm

Erica Peters, Ken Albala

RECEPTION (5:30-7:30 pm)

5:30-6 pm

Anne Zimmerman, Leo Racicot, Jeanette Ferrary, Alison Pearlman

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