

JAMES SMITHSON BICENTENNIAL MEDAL

National Museum of American History, Smithsonian Institution

WARREN WINIARSKI

NOVEMBER 21, 2019



Stag's Leap Wine Cellars
Napa, CA

PROGRAM

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*Elizabeth MacMillan Director,
National Museum of American History*

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*Curator, Food History
National Museum of American History*

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ABOUT THE JAMES SMITHSON BICENTENNIAL MEDAL



The James Smithson Bicentennial Medal

THE JAMES SMITHSON BICENTENNIAL MEDAL, established in 1965 in honor of the 200th anniversary of Smithson's birth, is given under the Secretary's authority to persons who have made distinguished contributions to the advancement of areas of interest to the Smithsonian. It is James Smithson's visionary bequest that established the Smithsonian Institution. Winiarski is the 71st recipient since 1975 and the first winemaker so honored. The medal recognizes his dedication to the American values of entrepreneurship, innovation, and freedom.

THE LIST OF RECENT RECIPIENTS (SINCE 1990)

- | | | |
|---|--|--------------------------------------|
| 2019 › Warren Winiarski | 2002 › David N. Baker | 1996 › Don Ricardo Alegria |
| 2016 › Jeffrey Bezos | 2002 › Antonia C. Novello, M.D. | 1996 › Dale Chihuly |
| 2015 › Sebastian Thrun | 2001 › Henry Z. Steinway | 1996 › Chuck Jones |
| 2015 › Ellsworth Kelly | 2001 › Dolores Huerta | 1995 › Gene Feldman |
| 2014 › Ralph Lauren | 2001 › Celia Cruz | 1992 › Rosemary Clooney |
| 2013 › Robert Gardner | 2000 › Dave Brubeck | 1992 › Hal Roach |
| 2012 › Clint Eastwood | 2000 › Jerry Lee Lewis | 1990 › Yevgeny Yevtushenko |
| 2010 › Jibreel Khazan
(formerly Ezell Blair Jr.) | 2000 › Billy Joel | 1990 › Tomie dePaola |
| 2010 › Franklin McCain | 1999 › Steven Spielberg | 1990 › Tito Puente |
| 2010 › Joseph McNeil | 1999 › Katherine Dunham | 1990 › Robert Redford |
| 2010 › David Richmond | 1999 › Alberto Rex Gonzalez | 1990 › Robert Jastrow |
| 2009 › Claude Lévi-Strauss | 1998 › Leslie Casson Stevens | 1990 › Richard E. Leakey |
| 2007 › Patricia B. Wolf | 1998 › Sir Edmund Hillary | 1990 › Mrs. Lyndon B. Johnson |
| 2007 › Raul Yzaguirre | 1998 › Johnny Smith | 1990 › John Birks Gillespie |
| 2007 › Robert H. Rosenblum
(posthumously) | 1997 › Wilcomb C. Washburn
(posthumously) | 1990 › International Poetry
Forum |
| 2006 › Malcolm Bilson | 1997 › Patrick J. McGovern | 1990 › Helen Hayes |
| 2006 › Jorge Ruiz | 1997 › Hal Prince | 1990 › Hank Jones |
| 2005 › Stephen W. Hawking | 1997 › Jim Henson | 1990 › Gordon Parks |
| 2005 › Skitch Henderson | 1997 › George Lucas | 1990 › George W. Gross |
| 2005 › Anner Bylsma | 1996 › Walter Cronkite | 1990 › Geoffrey Holder |
| 2004 › Sir David Attenborough | 1996 › Sir Colin Marshall | 1990 › Emerson String Quartet |
| 2004 › Maestro Jaap Schroeder | 1996 › Pete Seeger | 1990 › David Macaulay |
| 2003 › Ellen Ochoa | 1996 › Les Paul | 1990 › Betty Carter |
| 2003 › Artie Shaw | 1996 › Julia Child | 1990 › 20th Century Consort |
| 2003 › Olga Guillot | 1996 › James Whitmore | |
| | 1996 › Jacques Cousteau | |



Anthea Hartig presents the James Smithson Bicentennial Medal to Warren Winiarski

WELCOMING REMARKS & MEDAL PRESENTATION

AS A HISTORIAN, I REMAIN DEEPLY HONORED to unearth histories in which we can all see ourselves reflected, full histories with everyone recognized. So, it's incredibly meaningful to be here today in this beautiful viticultural landscape to celebrate the story of Stag's Leap Wine Cellars and Warren Winiarski.

The history of California viticulture is a wonderful lens to explore the shifting demographics, economies, landscapes, labor, entrepreneurship, artistry, and craftsmanship – and these are all themes that are reflected in the American Food History Project at the National Museum of American History.

Thanks to Warren, and so many others, the Museum has been dedicated to interpreting the food and drink history of the United States,

now solidly for the past 25 years, and Warren has continued to be an inspiration.

Today is a special continuation of Sir James Smithson's great vision in 1846, to establish an institution dedicated to the increase and diffusion of knowledge. (He added "of all men", but we're changing that to "all people".)

We're celebrating Warren's extraordinary dedication to preserve the stories, the artifacts, and the landscapes of Napa's winemaking heritage. It is because of his efforts and his generosity that the Museum is able to create new knowledge and share it widely with everyone, now and into the future.

Anthea M. Hartig
Elizabeth MacMillan Director,
National Museum of American History



Presentation folder and Bicentennial Medal

THE SMITHSONIAN INSTITUTION
PROUDLY PRESENTS

THE JAMES SMITHSON MEDAL
TO WARREN WINIARSKI

FOR HIS STEADFAST COMMITMENT TO
innovation and excellence in American
viticulture and winemaking.

FOR HIS EXTRAORDINARY VISION AND
dedication to the presentation of wine and
food artifacts and archives for the benefit of
the public.

FOR HIS TIRELESS EFFORTS TO PROTECT
and conserve Napa Valley's vineyards and
agricultural legacy.

FOR HIS TIME AND TALENT TOWARD
philanthropic aims over six decades.

THROUGH THE OUTSTANDING EXPRESSION
of these values and achievements, he has
contributed to the fulfillment of James
Smithson's mandate for the increase and
diffusion of knowledge.



Warren accepts the James Smithson Medal award

WARREN'S ACCEPTANCE SPEECH

I AM DEEPLY HONORED, AND I WANT TO SHARE THAT honor with others who have elevated wine over time. Thank you. Thank you all for being here. I want to thank my family – first of all, my wife, Barbara, co-founder of our winery; and our children, Kasia, Stephen and Julia. They have all helped to make this voyage possible and, without their support, it would not have happened. Each in their own way, have contributed to all the things we were able to accomplish. They were always there, “wing to wing and oar to oar”.

I remember the beginnings with the museum a little bit differently. There was an early call to the undersecretary of the Smithsonian that happened. Constance Newman was a part of that chain and she, I think, was the first one who believed that the bottle of the 1973 wine belonged in the museum. And then later, the idea of broadening the meaning of its being at the Smithsonian came about from the team of John Fleckner, Paula and Nanci, and Rayna. They began to think of it in a different way and we all sort of joined together in thinking about: “What is the meaning of the wine being in a museum – both for the museum and for America?”

At that time, wine was not what it is today in the public view. We had to be careful about the way we talked about it in a public institution. There were people who continued to associate wine with its image in Prohibition. I remember the word “wino”, and then it was “booze”. We wanted the platform, that the Paris Tasting

now provided, to change the way wine was publicly perceived. That meant elevating it to a position with food, but “food for the spirit”. Now, I know that Julia Child did not make food only for the body – but the body is what it nourishes. Wine, at its best, nourishes the spirit.

It's an old way of thinking about things to say ‘if you want to understand something, understand it at its best, its best work’. It has other aspects, but they don't reveal what it truly is, unless you know what its highest and best work can reveal. And wine, at its best, has this wondrous power. What is that power?

Wine has elements of diversity which, when properly arranged, can give you a sense of completeness. And, since we are, as human beings, incomplete – we have so many needs, so many desires – that having a sense of completeness gives us a vision of something beyond ourselves. I think that's what wine can do at its best. That experience, that sensory experience, can give you that sense of completeness – beyond your incomplete self.

So, I thank the Smithsonian for making possible the elevation of wine beyond that old image of wine as merely an alcoholic beverage (which it certainly is) but it is also capable of revealing something beyond itself. The museum helped elevate wine, so it could be understood at its best.

Thank you,
Warren Winiarski



Paula Johnson, Curator of Food and Wine History

HOW IT HAPPENED: FROM A 1994 PHONE CALL TO TODAY

Good Morning!

IT'S A PLEASURE TO BE HERE IN THE NAPA VALLEY FOR such a wonderful occasion. Thank you all for attending. What a treat it is to see Barbara and so many members of the Winiarski family and so many friends here today.

As the curator of food and wine history at the museum, it is my honor to speak about the long relationship between the Smithsonian and our honoree, Warren Winiarski.

A Phone Call

WELL, IT ALL BEGAN WITH A PHONE CALL FROM Warren to the Smithsonian in 1994. He asked what the institution might be planning to recognize the 20th anniversary of the Paris Tasting. Now, you have to remember that back in the late 20th century we didn't have reliable email or a website for inquiries, but there was a central office in the Smithsonian's original building, known as the Castle, where written and phone inquiries were received and managed. The typical questions were along the lines of "I think I've found a rare coin, or a dinosaur bone, or a ticket from the Titanic and I want to speak to a curator about it as soon as possible."

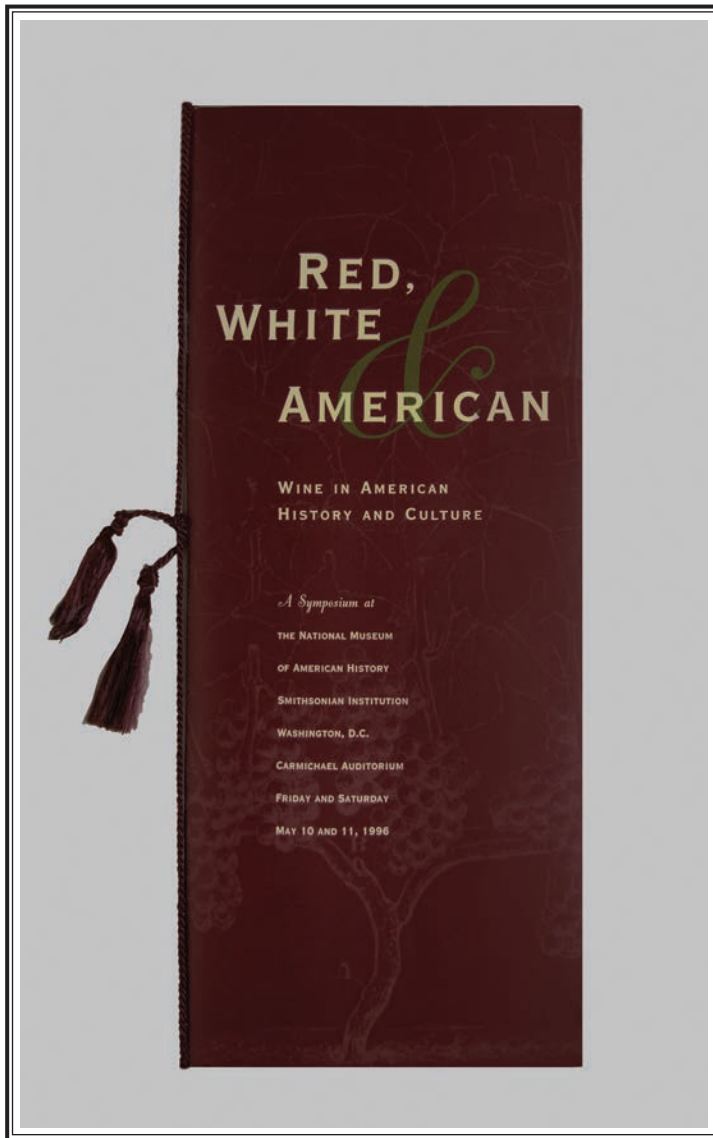
I like to imagine that Warren's call elicited a pause, followed by a spark of interest. What we do know about that call is that the message was relayed to the Director of the National Museum of American History. Then director, Dr. Spencer Crew, sent it along to John Fleckner,

the chief of the museum's Archives Center, where, among thousands of documents reflecting many topics in American history, resided several collections of wine labels and advertising, but not much else in terms of wine history. John in turn contacted Nanci Edwards, who is here today, and who had worked as a specialist in the agriculture collections. Perhaps Nanci knew of objects that could shed light on this Paris Tasting?

We soon learned that this, of course, was the watershed event in American wine history – the blind tasting held in Paris and judged by French experts, which pitted the best of Burgundy and Bordeaux against a selection of Chardonnays and Cabernets made by several up-and-coming American winemakers. When Napa wines



Judges' table at the 1976 Paris Tasting



The cover for the 1996 *RED, WHITE AND AMERICAN* Symposium

came out on top in both categories, the reverberations were felt here in the valley and around the world. As you all know, Warren Winiarski was the maker of the winning Cabernet Sauvignon, upon which he reflected years later:

The Paris Tasting proved conclusively that the dream of winemaking excellence held in the minds of America's Founding Fathers was indeed achievable.

Our friend Nanci checked the records and verified that the museum had a marvelous collection on beer and brewing from the early 20th century, but precious little on American wine, aside from objects relating to wine service. A notable exception was a wine barrel donated by Robert Mondavi in 1993 as part of an event with the American Institute for Wine and Food. Still, there was little else in the collection and absolutely nothing on the Paris Tasting.

That first phone call led to many conversations about the Smithsonian hosting a symposium on wine history. Such symposia are a fruitful way for the museum to jump-start research and collecting, two of the major components of curatorial work, by bringing in people with expertise in particular topics, who may have different perspectives and experiences to draw upon. Warren ultimately provided support for the 1996 symposium, "Red, White and American". He also supported a most memorable tasting of the wines from the 1976 Judgment of Paris, with Steven Spurrier (who had organized the original tasting), Chef Jean-Louis Palladin, and other notable participants.

An important component of the symposium was the formal donation of two incredibly significant objects – a bottle of the 1973 Chateau Montelena Chardonnay and a bottle of the 1973 Stag’s Leap Wine Cellars Cabernet Sauvignon, the two wines that placed first among whites and reds at the famous Paris Tasting. We were delighted to receive these artifacts from Jim Barrett and Warren Winiarski, respectively. The bottles are national treasures and are currently on display at the museum.

The symposium also resulted in our keen interest in launching a research and collecting effort that would bring the story of American wine into the permanent collections of the Smithsonian. The themes we were interested in exploring – innovation and tradition; the role of immigration; business and entrepreneurship; the tension between producers and consumers; issues of class and power – are themes that are important to our work as public historians. Once again, Warren stepped up to provide seed funds to get the research underway.

A Case Study at Stag’s Leap

IN 1997 I JOINED THE TEAM, AND WITH JOHN, Nanci, and another colleague Rayna Green, a scholar of American Indian culture and foodways, we began our oral history project here at Stag’s Leap Wine Cellars. This was a case study, if you will. We felt there was no better place to begin, as we knew the contours of the amazing story of Warren and Barbara creating this place out of a prune orchard, made memorable by Warren’s famous quote: “Never underestimate what can be done with a prune orchard.” Warren also gave us access to every spot, every

office, every building, every vineyard block, every nook and cranny at Stag’s Leap Wine Cellars. This was our master class in modern wine work and the wine industry.

Over the course of about two years, and during different seasons, the four of us returned often to conduct interviews and to ask a lot of questions of a lot of people. We observed the work routines, the tools and equipment, and documented the skills and knowledge possessed by vineyard workers, cellar and lab specialists, and of course, winemakers.

In 1997 we also brought a film crew and shot footage. So, in addition to the ten or more oral history interviews we conducted during that first phase, the thousands of still photographs and digital footage we created, we also collected about 50 objects and 3 cubic feet of archival material from Stag’s Leap Wine Cellars, all of which are preserved and available to researchers and the general public.

Expanding Research

RESEARCH IS LIKE A HEALTHY GRAPEVINE – SHOOTS and tendrils grow, berries form and mature – and for our team, every interviewee named yet another person, a place, an idea, a story that we wanted to pursue. In the immediate vicinity, of course, we knew we had to meet Nathan Fay, the grape rancher whose homemade wine from Cabernet grapes grown on ground just outside this window, had inspired Warren to purchase the prune orchard that used to be just outside that window and to devote his life’s work to growing Cabernet and making wine.



Hispanic winemakers fêted at the Smithsonian

Warren told us of that moment when it all became very clear: "The grapes spoke and it was epiphanal. The beam of light came down and settled in that glass and it was a revelation. It was beautiful, the texture, the spiciness and everything." That stayed with us, too.

Over the years, we continued to follow those tendrils that led us to the winemaker who created the 1973 Chardonnay, Miljenko (Mike) Grgich. We interviewed Mike a couple of times and then, in 2006, he donated some 20 objects and about 4.3 cubic feet of archival material to the museum.

Our research expanded to include Paul Draper and David Gates at Ridge; also, the Black family of grape growers near Healdsburg. We visited Dorothy Tchelitscheff, who is here today. Thank you for letting us sort through André's photographs and papers. It was just a wonderful experience to spend that day with you!

We interviewed Danny Schuster, an international vineyard consultant; Rick Kinzbrunner, an Australian winemaker, who had the good fortune to be an apprentice here at Stag's Leap Wine Cellars in 1976, the big year. We traveled to Fresno State University and spent time with Vincent Petrucci and the winemakers there. We also interviewed producers of raisins and almonds and pomegranates in the Central Valley. And we spoke with Dennis Foley, a wine consultant in San Francisco, collecting 14 cubic feet of archival material from him.

We traveled to Sacramento to speak with Darrell Corti, here today also, and collected several boxes of archival material and a couple of objects used by André

Tchelitscheff in his lab in St. Helena. In Livermore, we interviewed Carolyn and Christine Wente (also with us today) and collected some wonderful old menus that show just how much restaurant food and wine lists have changed since the 1960s – it's phenomenal! Also, in Livermore, we met with Jim and John Concannon, who donated Prohibition-era bottles of Angelica and Sherry, legally produced of course, that are now on display at the museum. We traveled up the mountain to Chalone and collected photographs of that storied vineyard.

Then, about 10 years ago, our colleague, Steve Velasquez, who is here today, joined the team and began a focused study of Latino vineyard workers and winemakers. Themes of labor, land, activism, family, and community



2010 Gathering CA wine history at the home of Dorothy Tchelitscheff (center) with (R to L) Paula Johnson, Rayna Green, Nanci Edwards



Entrance to the Food History Exhibit at the NMAH

permeate Steve's interviews. One especially memorable research trip was to UC Davis in 2010. We invited Warren to join as we took the grand tour of the old enology building – and were offered (perhaps in jest?) the contents of the old cellar containing the experimental wines of generations of enology students. We marveled at the digital technology in the new enology building.

Lest you think our research plan was California-centric, we also explored our own backyard in Virginia, interviewing the chair of viticulture at Virginia Tech and winemaker Jenni McCloud as the harvest of her native Norton grapes was about to begin. We also collected material from upstate New York, at the Dr. Konstantin Frank Vineyards. We spent some time also in the Willamette Valley in Oregon. So, you can see, we've been able to add steadily, slowly but surely, to the museum's objects and archival collections.

Exhibition, FOOD: Transforming the American Table
A SELECTION OF OUR RESEARCH AND COLLECTIONS can be seen in the exhibition, *FOOD: Transforming the American Table*, which opened in 2012 and was just refreshed this year. The section on wine history focuses on the remarkable reimagining of wine in the United States that began after the repeal of Prohibition and gained ground in the 1960s and 1970s with visionaries such as Robert Mondavi and Warren Winiarski. Steve's work on the refreshed exhibition shines a light on Latino winemakers – Amelia Ceja, Gustavo Brambilla, the Robledo family, Alejandro Llamas, and others –

whose stories add an especially significant and long overdue dimension to the narrative of labor, land, and winegrowing in the United States.

Throughout it all, Warren has been intensely interested in, and a stalwart supporter of, our efforts. He has been the lead sponsor of most of our Winemakers' Dinners and affiliated public programs – the diffusion part of our work. This is another way we are able to share the knowledge, research, and collections with broad audiences who have shown genuine and sometimes fervent interest in learning more, more, and more about what's behind the beautiful beverage in the bottle.

I have focused on our wine history research because this is where it began, but I must emphasize that we have long recognized the strong connections between wine and food history. The impetus of Napa Valley winemakers to make quality wine that would rival the best of Europe was shared by people in the food world who questioned, and ultimately provided alternatives to, the industrial production of food that had become such a hallmark of food and beverages in the United States after World War II. In the 1970s, movements toward higher quality and smaller scale production of bread, chocolate, cheese, coffee, and beer paralleled key aspects of the new ideas about production in wine country.

So, it wasn't a huge stretch for us to be ready to act when, in 2001, we learned that Julia Child was leaving her home in Cambridge, Massachusetts, to return to her home state of California. Rayna Green called Julia, who answered the phone herself, and accepted Rayna's

request for an interview in her kitchen. Julia invited us to come to Cambridge, welcomed us into her kitchen and, as if on cue, the three of us – Rayna, Nanci, and I – knew in our souls that we would be asking her for the entire contents of that amazing room. The tale of collecting Julia’s home kitchen for the Smithsonian is an epic drama in and of itself (starring Steve Velasquez as a very young collections manager), but suffice it to say that, over the course of two days, and with Julia’s blessing, we inventoried everything – over a thousand items – and prepared to seek permission to collect this room that represented and reflected so many strands of 20th century food history: new technologies and



Julia Child's Kitchen

innovative techniques, an expanding interest in both regional and global foods, the kitchen as the heart of the home, and a deep sense of enjoyment linked with cooking and eating with others.

In addition to collecting Julia’s kitchen, we began collecting more broadly around food history as well. As with wine, we paid attention to innovations in food production as well as the major social and cultural shifts that were changing what we were eating, where we were eating, who was in the kitchen, who was at the table. (Was there even a table anymore?) These were some of the questions that we were asking as we developed a plan for collecting food history in the second half of the 20th century. These tensions can be explored in our exhibition *FOOD: Transforming the American Table*, along with the story of wine.

Finally, I want to mention that what began with that phone call to the Smithsonian Castle back in 1994, expanded into a major programming initiative around food and beverage history at the museum. We have increased our staff to include a food historian and a brewing history curator and built a demonstration kitchen within the museum for presenting cooking demonstrations that combine history, food, and conversation.

In collaboration with the Julia Child Foundation for Gastronomy and the Culinary Arts – Eric Spivey, the Chairman, is with us here today – we have, for the past five years, produced a fundraising gala at which the Foundation presents the Julia Child Award to a deserving individual or team that has made a significant difference

in the way people in the United States cook, eat, and drink. In fact, just two weeks ago this evening, we were gathered to honor immigrant, chef, and humanitarian, José Andrés. The gala was followed by two days of public programs – cooking demonstrations, talks, activities, and tours, all around the theme of “Power Through Food.”

To wrap up, let me say that it has been an honor and a privilege to work at the Smithsonian for almost 30 years, and for the majority of those years to have been in the service of expanding our knowledge about food and beverage history, in the broadest sense, through research and collecting. I have also been able to collaborate with colleagues on expanding how we share and amplify that knowledge through the voices of many people. Essentially, this work continues James Smithson’s simple but powerful mandate for the increase and diffusion of knowledge.

A final quote from Warren is appropriate here. At harvest one year, as he was walking the vineyard with another winemaker to determine the optimal moment to begin picking, he said: “I understand why you think these grapes are ready to harvest, but I would like to wait and eke out a little more perfection.” Well, that approach applies to what we do and how we try to do our work as well, always striving for a measure of perfection and to be more inclusive, relevant, and excellent in our work. That this has been made possible through the ongoing commitment and generosity of Warren and Barbara Winiarski and the entire Winiarski family, is humbling and inspiring. Thank you, Warren, from all of us, for making that phone call to the Castle and for planting the seed that has grown into a ferociously healthy and robust vine with tendrils that have extended well beyond its strong roots. Thank you.

Paula Johnson
Curator, Division of Work & Industry
National Museum of American History
Smithsonian Institution

CELEBRATORY LUNCH

AFTER THE CEREMONY GUESTS GATHERED IN THE STAG'S Leap Wine Cellars Great Room for a celebratory lunch. Guest speakers during the lunch, included:

ANTHEA M. HARTIG
*Elizabeth MacMillan Director,
National Museum of American History*

JOHN WILLIAMS
Owner, Frog's Leap Winery

TIM MONDAVI
Partner, Continuum Wines

STEVEN SPURRIER
*Organizer of the 1976 Judgment of Paris Tasting,
Wine Educator and Author*

and ERIC W. SPIVEY
Chairman, Julia Child Foundation



*James Smithsonian Bicentennial Medal Award Ceremony & Luncheon
Honoring
Warren Winiarski*

Thursday, November 21st, 2019

First Course

*Salad of Baby Organic Greens
Balsamic Roasted Black Grapes, St. George White Cheddar
Spiced Black Walnuts, Fuji Apples
Balsamic Apple Cider Vinaigrette, Basil Oil
2017 ARCADIA Vineyard Chardonnay*

Main Course

*Grilled Tenderloin of Beef
Rosemary Marinade Gratin Potato Terrine, Truffle Oil
Broccolini with Red Pepper Flakes, Crispy Pancetta Lardons
2016 S.L.V. Estate Cabernet Sauvignon*

Dessert

*Trio of Star Anise Cabernet Desserts
Chocolate Decadence Cakes
Spiced Blackberry Cabernet Sorbet & Brittle
with Cabernet Syrup*

PRESENTATION OF THE 1973 STAG'S LEAP CELLARS
SLV CABERNET SAUVIGNON



DURING THE LUNCH, WARREN SURPRISED THE GUESTS by sharing from his personal collection, three bottles of the 1973 Stag's Leap Cellars SLV Cabernet Sauvignon, the award-winning wine from the 1976 Judgment of Paris tasting.

WARREN'S GIFT TO THE GUESTS

THIS IS THE TIME FOR ME TO VENTURE A GIFT TO all of the guests who honored this occasion by being here together. It's a gift, I think, which reflects the Smithsonian's mission to help us remember the past, so that we may better understand ourselves in the present and be mindful of what we pass on to the future. In light of that, therefore, this particular gift requires a little explanation to tie it to that mission.

I was led to think of this gift (which has just been put before you) because our present winemaking grapevine, *Vitis vinifera*, is one of the oldest of the cultivated plants



Warren's gift to the guests, *Vitis vinifera sylvestris* seeds

from the past. Fossil evidence points to its origins dating to either the "final stages of the late Tertiary period or at the beginning of the early Quaternary". This means that it is several million years old. Armed with this information, you could surely say it was a good learner about the rules of survival, for it has gone through some bumpy times, and yet it still has its living progenitors on parts of our earth.

As a winemaker, I was led to wonder what the grapes of this original and wild form of *Vitis vinifera* were like and what kind of wine they would produce. That ancient progenitor, *Vitis vinifera sylvestris*, is the derivation of all the wondrous and dizzying array of wine grapes we have today.

I knew that Professor Olmo, who specialized in grape genetics at the University of California Davis, had occupied a Guggenheim Fellowship years ago, which enabled him to travel in Iran and Iraq (ancient Mesopotamia in Asia Minor). He had found *Vitis vinifera sylvestris* there and was growing it at Davis. However, there was always a question about whether his Mesopotamia area was the furthest eastward origins of *sylvestris*. Perhaps its origins might be found still further east towards China, in Afghanistan or Pakistan, along the old Silk Road?

And so, in hopes of finding *Vitis vinifera sylvestris* further east, I proposed to Professor Olmo that we make an expedition along that old Silk Road. Our path ascended the Indus River, parallel to the Silk Road and its

upland river and stream valleys, as we searched for any signs of the vegetation which would suggest viability for wild *vinifera*. Unfortunately, we did not find *sylvestris*, but we did find other examples of the genus *Vitis*. And, while our own quest was unsuccessful, our belief about a further eastern origin for *sylvestris* was proven correct. Other seekers found it across from the mountain ridge where we had been searching, only about 100 kilometers away as the crow flies, as near as I can tell.

Nonetheless, while the idea of the further eastern progenitor was indeed correct, a "correct theory" does not a wine make. To achieve my personal goal of making wine from *sylvestris* would require a Plan 2. Plan 2 took the form of making the wine from Professor Olmo's original *sylvestris* vines from Mesopotamia – which I did later.

I am sorry I could not have you taste that wine today. However, the seeds you see before you are from grapes that made that wine and I will tell you, that while the wine had no fundamental flaws, you could tell by its taste and aroma that *sylvestris* could improve. And it did improve from the artificial and natural selections of breeding that would ultimately bring the qualities and complexities present in all the wines in the Paris Tasting – that transformative and revealing tasting organized by my friend, Steven Spurrier, in 1976.

For now, as you open your small jewelry container, I hope you will feel a sense of the long history of these five seeds and experience a sense of wonder at the outreach for eternity from a plant that is still with us after a journey of more than several million years.

NOTE: This speech has been edited and elaborated from the original for purposes of clarity and continuity.

PINK SHIRT DONATION

TO THE NATIONAL MUSEUM OF AMERICAN HISTORY ARCHIVES

THE EVENT CONCLUDED WITH WARREN'S DONATION of his pink work shirt to the Smithsonian National Museum of American History archives, joining the archival documents and vineyard and winery tools donated by Barbara and Warren many years ago. Warren in his pink shirt was a familiar sight at Stag's Leap Wine Cellars and in the vineyards for twenty-three years.



Warren, wearing his pink work shirt, was long a familiar sight at SLWC and in the vineyards. Now the shirt resides in the NMAH archives.



The Winiarski Family

GUESTS IN ATTENDANCE

WARREN WINIARSKI
James Smithson Bicentennial honoree

BARBARA WINIARSKI
*Wife of Warren Winiarski and
Stag's Leap Wine Cellars co-founder*

KASIA WINIARSKI-AMPARANO
Warren and Barbara's eldest daughter

STEPHEN WINIARSKI
Warren and Barbara's son

JULIA WINIARSKI
Warren and Barbara's younger daughter

GABRIEL AMPARANO
Grandson

NOAH AMPARANO
Grandson

SHAHNAZ WINIARSKI
Stephen's spouse

MATIN WINIARSKI
Granddaughter

DAN BERGER › *Wine Journalist, Napa Valley Register*
SARA BERMAN › *Executive Assistant to Warren Winiarski*
VIRGINIE BOONE › *Contributing Editor, Wine Enthusiast*
AXEL BORG › *Distinguished Wine & Food Science
Bibliographer, UC Davis*

KATIE CALHOUN › *Principal, Calhoun & Company
Communications*

VICTORIA COLEMAN › *Representing Michael Silacci,
Opus One*

DR. LAURA CATENA › *Managing Director, Bodega Catena
Zapata, Argentina*

DARRELL CORTI › *Owner, Corti Brothers*

NANCI EDWARDS › *Emerita, National Museum of
American History*

KARI FANTASIA › *Deputy Director for External Affairs,
National Museum of American History*

ANTHEA M. HARTIG, PhD › *Elizabeth MacMillan
Director, National Museum of American History*

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