wine 🍆 Richard Watson

New wine books solve problems for gift givers

recently. At \$2.95 it is a good value and can be found in several major book outlets in the area. More recent and focused only on the California scene is another excellent book edited by Harold I. Silverman, "Pride of the Wineries." Considerable space is given to regional preferences and comparisons. The book even list restaurants and wine store by state. But the most worthwhile section of the book is an extremely intelligent description of the major grape varietals, one of the best I have ever read. The book is available in a few wine stores or can be purchased for \$5.95 from the publisher: California Living Books at the San Prancisco, CA 94103.

VINTAGE IMAGE PRESS is in the

VINTAGE IMAGE PRESS is in the process of updating its regional wine guides and last summer issued its most recent verson of "Central Coast."

It covers the wineries south of San Francisco along the coast in a book considerably smaller than its 1977

As the "season to be jolly" descends on us again, it is time to think of the gift-giving problems we all face. Fortinately, there have been four soft-cover books and one hard-cover is used recently, any of which would be welcome stocking-stuffers for the win afclicancia of a your house. (Three of the books would actually fit in a sock.) Dominick Abet's "Guide to the Wines of the United States," Cornerstone Library, New York, 1979, is a sound general introduction to the topic. Well-written, the book has an advantage over the Signet wine book covering the same topic — it was published more recently, At \$2.95 it is a good value and can be found in several major book outlets in the area.

More record and focused only on the

ANOTHER REWRITE and update is a real favorite for anyone touring the California scene. This is Sunset Books Guide to California Winer Charles and California Winer Charles in Produces to California Winer Charles in Produces to California Winer Charles in Produced and the information is reliable. The color plates are excellent and, while the text is unexciting, it packs a lot of information.

This is the one that won't really fit in

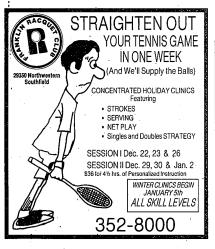
Finally, in the hard-cover department is a book I only recently found that is an excellent introduction to the whole world of wine for the serious beginner.

ginner.

It goes back to 1978 but shows no age. John and Patricia Gottfried wrote it, called it "A Wine Tasting Course" (David MacKay Co., Inc., New York) and did so in a most attractive style. An excellent introduction to the topic, and while the list price is \$14.95. I've more than once seen it in publishers' overstock piles at \$2.98. Worth seeking out. This one you could wrap, leave the publisher's price on, and look like a big spender.



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Kertesz: Definitely one of the best

Take the case of Andre Kertesz, the Hungarian-born photographer whose work is displayed at the Halsted Gallery through Jan. 10.

In issue after issue of photography magazines articles feature Kertesz's most recent work, much of which tended to be dry, formal and experimental. There were Kertesz's mirror-distortion nudes and his snowscapes shot from his New York City window. Some of these had merit. But one could not understand wby Kertesz was compared with world-class photographers.

But the Halsted Gallery exhibit re-moves the mystery. One can now see "Washington Square" (1954), perhaps Kertesz's most famous image, along-side the best of his European interiors, such as "Chez Mondrian" (Paris, 1926).

At a reception early this month, Kertess emphasized that he cared mainly about effect, not technique. He signed books graciously and spoke several minutes with anyone interested in his field. He told anecdotes of a past that included acquaintances with Paris luminaries and the great continental photographers.

If one looks closely at the finest Ker-tesz photographs, such as "Chex Mon-rian" with its pitcher of flowers, deli-cately composed shadows and receding spiral bannister, one is reminded of a cosmopolitan European tradition. No American could have created that pho-tograph, though many have traveled to Paris with a camera, because we do not see the European way. Americans are both harder and more innocent, as Henry James kept reminding us in

In Kertesz 1930 portait of Colette, he great French novelist, we have an-ther example of his mastery of feel-

ing. The writer is pictured reclining on a bed and also leaning against a side table, which contains a vase with large flowers. We do not be the kind of "international" tone that portrays the rich and svelte in their most fashionable moments, but the everyday life of actual people who happen to write novels or create paintings.

ANOTHER SIMILAR image is the family portrait of the great Jewish painter, Marc Chagall. Chagall is in the right foreground, his hands on the table, close to a plate of fruit, his wife next to him, his daughter toward the left.

A circular tablecloth dominates the middle of the composition. The expressions of the people are natural, relaxed, even affectionate, without a trace of the theatrical or sentimental. One feets as if one had shared coffee and fruit with an unpretentious friend, not as if one had been asked to admire Chagall's achievements.

Kertesz's good work did not stop in 1936 when he emigrated to the United States. One of his most masterful photographs of the show is "In the Cellar" (Williamsburg, 1949. Though American in origin, it was at one in spirit and style with the great interiors Kertesz had done in Burope. It shows an old chaise in a dark, Virginia cellar, its lines at sharp angles to the lines of a tiled floor. The almost-darkness, the sense of ease and light melanchly is typical of Kertesz's best works.





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