



## Artists Documentation Program (ADP) Interview Video Index

**Artist:** Wayne Thiebaud

**Date:** June 27, 2001

**Location:** Whitney Museum of American Art

**Interviewer:** Carol Mancusi-Ungaro

**Video:** Deb Meehan / **Edit:** Laurie McDonald

**Total Run Time:** 00:40:14

### Abstract:

Artist Wayne Thiebaud discusses his work with Artists Documentation Program Founding Director and Whitney Associate Director for Conservation and Research, Carol Mancusi-Ungaro, on the occasion of the exhibition "Wayne Thiebaud: A Paintings Retrospective," at the Whitney Museum of American Art, June 28-September 23, 2001 (traveling exhibition organized by the Fine Arts Museums of San Francisco). The discussion focuses primarily on the materials and methods that Thiebaud uses to create his works and his wishes for their future conservation and exhibition.

### Controlled Access Headings (Library of Congress):

#### Corporate Name(s)

Andrew W. Mellon Foundation  
Artists Documentation Program  
Harvard University. Art Museums  
Menil Collection (Houston, Tex.)  
Whitney Museum of American Art

#### Genre(s)

Interviews  
Oral histories

#### Personal Name(s)

Mancusi-Ungaro, Carol  
Thiebaud, Wayne

#### Subject(s)

Art--Conservation and restoration  
Art--Technique  
Artists--Interviews  
Artists' materials  
Artists--United States--Biography  
Painting, American--20th century

**Exhibitions/Works:**

Names of exhibitions and works referenced during this interview appear below in gray cells.

**Controlled Vocabulary:**

Except where indicated, all keywords employ Getty vocabularies (AAT/ULAN/TGN). Those marked with (\*) employ Library of Congress Authorities. Those marked with (\*\*) employ local terms.

Time	Contents	Subject Keywords
00:00:02	<b>Opening Credits</b>	
00:00:50	<b>Introduction</b> Carol Mancusi-Ungaro Wayne Thiebaud	
00:01:31	<b>Historical Anecdote and Technical Specifications</b> Thiebaud describes his early training as an artist and his use of materials.	Abstract Expressionist dammar De Kooning, Willem ground (material) lead white linseed oil Maroger medium National Arts Club, The rabbitskin glue stand oil turpentine
00:03:54	<b>Technical Specifications</b> Thiebaud continues to discuss his use of materials, including Grumbacher ZEC and GEL mediums.	Grumbacher GEL medium Grumbacher ZEC™ medium Maroger medium titanium dioxide white varnish
00:06:20	<b>Technical Specifications</b> Thiebaud describes the materials and techniques that he uses to prepare his canvases, as well as the types of fabric that he prefers to employ.	canvas cotton (textile) duck (textile) gesso lead white linen (material) Louis, Morris panels (surface components) rabbitskin glue unprimed canvas
00:08:29	<b>(Images)</b> <b>Wayne Thiebaud</b> <i>Coloma Ridge, 1967-68</i> <b>Paul LeBaron Thiebaud</b>  <b>Wayne Thiebaud</b> <i>Diagonal Ridge, 1968</i> <b>Courtesy of Allan Stone Gallery, New York</b>	
00:08:52	<b>(Images)</b>	

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	<p><b>Wayne Thiebaud</b>  <b><i>Grey City, 2000 (overview and detail)</i></b>  <b>Courtesy of LeBaron's Fine Art</b></p>	
00:09:25	<p><b>Technical Specifications</b>                  Thiebaud offers his opinions on various types of paint.</p>	<p>acrylic paint                  brushwork                  oil paint (paint)                  Vermeer, Jan                  viscosity                  water-base paint</p>
00:11:27	<p><b>(Exhibition Reference)</b>  <b>"Vermeer and the Delft School"</b>  <b>The Metropolitan Museum of Art, New York</b>  <b>March 8-May 27, 2001</b></p>	
00:11:54	<p><b>Technical Specifications and Conservation Issues</b>                  Thiebaud discusses the surface properties of various works of his. He reflects on works that he feels have changed over the years.</p>	<p>gloss (optical property)                  matte (optical property)                  surface properties                  varnish</p>
00:12:04	<p><b>(Images)</b>  <b>Wayne Thiebaud</b>  <b><i>Bakery Counter, 1962</i></b>  <b>Private collection</b></p> <p><b>Wayne Thiebaud</b>  <b><i>Toy Counter, 1962</i></b>  <b>Thomas W. Weisel</b></p>	
00:13:08	<p><b>(Images)</b>  <b>Wayne Thiebaud</b>  <b><i>Delicatessen Counter (Bologna and Cheese), 1961 (overview and detail of blanked-out area)</i></b></p> <p><b>Wayne Thiebaud</b>  <b><i>Delicatessen Counter, 1962</i></b>  <b>The Menil Collection, Houston</b></p>	
00:13:45	<p><b>Technical Specifications</b>                  Thiebaud discusses his use of paper and his mixing of media to achieve different effects.</p>	<p>acrylic paint                  gesso                  paper (fiber product)                  shellac                  stability                  Steinberg, Saul                  varnish</p>
00:14:43	<p><b>(Image)</b>  <b>Wayne Thiebaud</b>  <b><i>Boxed Rose, 1984</i></b>  <b>Thiebaud Family Collection</b></p>	
00:16:12	<p><b>Technical Specifications and Exhibition</b>                  Thiebaud expresses his views on art pedagogy and discusses his canvas preparation methods.</p>	<p>art education                  canvas                  gesso</p>

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		lead white linen (material) orientation rabbitskin glue stretching unprimed canvas
00:18:41	<b>Concept/Nature of Work</b> Thiebaud discusses his paint application, its thickness and the effects that it allows him to achieve.	charcoal (plant material) paint paintbrushes palette knives (painting equipment) surface properties tactile values
00:18:58	<b>(Images)</b> <b>Wayne Thiebaud</b> <i>Delicatessen Counter, 1962</i> The Menil Collection, Houston  <b>Wayne Thiebaud</b> <i>Around the Cake, 1962</i> Spencer Museum of Art, The University of Kansas, Lawrence Gift of Ralph T. Coe in memory of Helen Foresman Spencer  <b>Wayne Thiebaud</b> <i>Five Eating Figures, 1963</i> Charles and Glenna Campbell	
00:19:54	<b>(Images)</b> <b>Wayne Thiebaud</b> <i>Cake Window (Seven Cakes), 1970-76</i> Private Collection, New York  <b>Wayne Thiebaud</b> <i>Bikini, 1964</i> The Nelson-Atkins Museum of Art, Kansas City, Missouri Gift of Mr. and Mrs. Sosland  <b>Wayne Thiebaud</b> <i>Three Machines, 1963</i> Fine Arts Museums of San Francisco	
00:20:28	<b>(Images)</b> <b>Wayne Thiebaud</b> <i>24<sup>th</sup> Street Intersection, 1977 (overview and details)</i> Private Collection  <b>Wayne Thiebaud</b> <i>18<sup>th</sup> Street Downgrade, 1978 (overview and detail)</i> Collection City and County of San Francisco, San Francisco International Airport  <b>Wayne Thiebaud</b>	

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	<b>Heavy Traffic, 1988</b> Private collection	
00:21:40	<b>Technical Specifications</b> Thiebaud reflects on his approach to painting and how it relates to the work of other artists.	Eakins, Thomas Vermeer, Jan
00:21:45	<b>(Image)</b> Wayne Thiebaud <i>Rabbit, 1966</i> Lindy Bergman	
00:23:50	<b>Process of Creation and Technical Specifications</b> Thiebaud describes how he builds up a painting, using <i>Four Pinball Machines</i> as an example.	drawing (image-making) impasto palette (color range) pentimenti
00:23:51	<b>(Image)</b> Wayne Thiebaud <i>Four Pinball Machines, 1962</i> Mr. and Mrs. Ken Siebel	
00:25:56	<b>Conservation Issues</b> Thiebaud describes the types of damage that he has seen occur with his work.	damage discoloration lining (process) mechanical cracks
00:26:11	<b>(Image)</b> Wayne Thiebaud <i>Revue Girl, 1963</i> Robert S. Colman	
00:26:18	<b>(Exhibition Reference)</b> "The Icing on the Cake: Selected Prints by Wayne Thiebaud" Corcoran Gallery of Art, Washington, DC February 3-April 22, 2001	
00:27:55	<b>Technical Specifications</b> Thiebaud examines two <i>Delicatessen Counter</i> paintings and tries to reconstruct how he painted them and what materials he used. He also assesses their current condition.	cleaning pencils (drawing and writing equipment) signatures (names) visual inspection white pigment
00:32:39	<b>Technical Specifications</b> Thiebaud examines <i>Candy Counter</i> and tries to reconstruct how he painted it.	Grumbacher ZEC™ medium matte (optical property) Peterson, Roland value (color property)
00:32:40	<b>(Image)</b> Wayne Thiebaud <i>Candy Counter, 1962</i> Collection of Harry W. and Mary Margaret Anderson	

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00:34:49	<p><b>Conservation Issues and Technical Specifications</b>                  Thiebaud discusses how his choice of canvas and preparation methods contributed to his works remaining in perfect plane. He also describes how he applied paint and other media to <i>Coloma Ridge</i> and <i>Diagonal Ridge</i>.</p>	acrylic paint Beal, Jack canvas fixative pastels picture plane rabbitskin glue sealing staining
00:37:57	<p><b>Process of Creation</b>                  Thiebaud discusses his studio techniques and how they helped him to achieve his desired effects.</p>	frames (furnishings) stretchers (framing and mounting equipment)
00:39:25	<p><b>Closing Credits</b></p>	