

# THIEBAUD *from* THIEBAUD

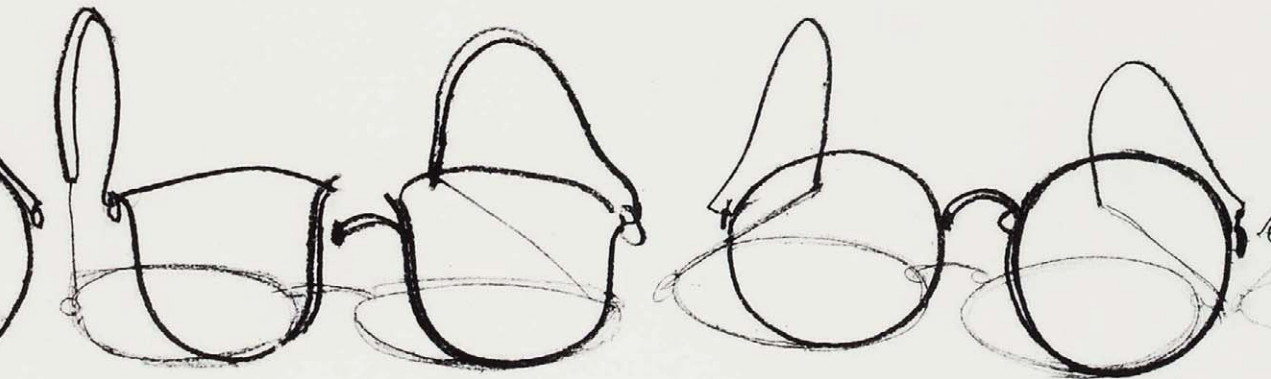
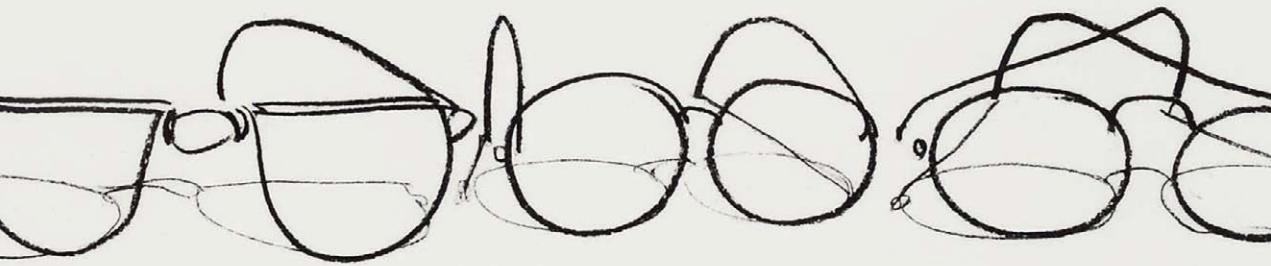
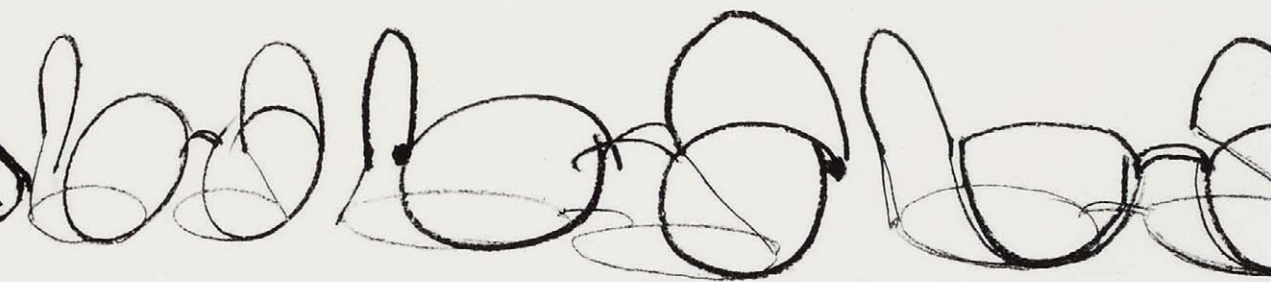
PRINTS AND WORKS ON PAPER FROM THE PRIVATE STUDIO OF WAYNE THIEBAUD



CHRISTIE'S







# THIEBAUD *from* THIEBAUD

PRINTS AND WORKS ON PAPER  
FROM THE PRIVATE STUDIO OF WAYNE THIEBAUD

Thursday 29 September 2016

## AUCTION

Thursday 29 September 2016

2.00 pm lots 1-97

20 Rockefeller Plaza

New York, NY 10020

## AUCTIONEER

Richard Lloyd (#1459445)

## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as

**RABBIT-13690**

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[40]

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Saturday	24 Sept	10.00 am – 5.00 pm
Sunday	25 Sept	1.00 pm – 5.00 pm
Monday	26 Sept	10.00 am – 5.00 pm
Tuesday	27 Sept	10.00 am – 5.00 pm
Wednesday	28 Sept	10.00 am – 5.00 pm
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21/06/16

## FRONT & BACK COVER: LOT 9

© 2016 Wayne Thiebaud / Licensed by VAGA, New York, NY

## INSIDE FRONT COVER: LOT 32

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## OPPOSITE PAGE: LOT 74

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All photographs of Crown Point Press reproduced from Kathan Brown's memoir *Know that you are Lucky* published in 2012

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# CHRISTIE'S



# THIEBAUD *from* THIEBAUD

Christie's is honored to present *Thiebaud from Thiebaud: Prints and Works on Paper from the Private Studio of Wayne Thiebaud*.

Working closely with Wayne Thiebaud and his son Matt Bult on this selection, our primary aim has been to highlight the integral role of drawing and printmaking throughout Wayne's career. We hope this sale gives an insight into the complex yet seamless relationship between his graphite drawings, pastels and gouaches and a surprisingly diverse range of printmaking techniques, from etching and drypoint, to woodcut, lithograph and monotype. In this regard we are very fortunate to have such an informative and perceptive essay by Dr. Steven Nash, former director of the Palm Springs Art Museum and long-time friend of Wayne's, to put everything into context.

It has been a pleasure to learn about art and art history from this lifelong teacher and to experience firsthand Wayne's sense of humor, his thoughtful approach to making art and his tireless dedication to artistic exploration. We would like to thank Wayne Thiebaud, the Bult family and the Wayne Thiebaud Foundation for their support and encouragement throughout this delightful project.

**"I love it when people smile at my work, it's for pleasure really"**



Wayne Thiebaud working in the Berkeley studio, Crown Point Press, 1964.  
Photo: Kathan Brown



# WAYNE THIEBAUD *on* PAPER

Steven Nash Ph. D.

Wayne Thiebaud has been a leading contributor to the history of post-World War II American art since he emerged suddenly into national recognition in the early 1960s. His remarkable career, which embraces equally the realms of painting, drawing, and printmaking, continues in full force at the age of 95, as evidenced by the time spent daily in his studio in Sacramento.

Thiebaud's early formative experiences in the 40s included work as a cartoonist, illustrator, and commercial designer, engendering a love of drawing that remains apparent to this day. His first efforts at printmaking began in the same period, inspired by demonstrations of lithography and screen printings at California state fairs. Through the 50s he experimented with various stylistic modes of painting, from straightforward representational images to the whip-lash painterliness of Abstract Expressionism. But it was in 1961-62 that he developed his signature style,



Jean-Baptiste-Siméon Chardin, *White Teapot with White and Red Grapes, Apple, Chestnuts, Knife and Bottle*, circa 1759.



Giorgio Morandi, *Still Life*, 1953. Phillips Collection, Washington, D.C. © 2016 Artists Rights Society (ARS), New York / SIAE, Rome.

with a colorful, clear-sighted realism endowed with lush paint handling and a radiant California light, with which he celebrated the appealing “thingness” of humble, everyday foods and household objects.

This stylistic breakthrough occurred simultaneously with the ascendancy of Pop Art. Thiebaud's earliest object paintings, which were first exhibited in New York in 1962 to great popular acclaim, tended to be lumped together in critical discourse with the work of Pop artists such as Andy Warhol and Roy Lichtenstein and their dead-pan imagery drawn from American popular culture. Thiebaud has always bridled at this association, feeling that his work is more correctly related to a long tradition of American and European painters including, among others, Jean-Baptiste-Siméon Chardin, John Singer Sargent, and Giorgio Morandi, for whom a loyalty to traditional painterly values was paramount. About his interest in art history and derivation of various influences from the past, he openly admits that “I’m just an art bandit, stealing from others whatever I need.”

**“I think the most compelling part of drawing and painting is the continuing thrill of learning about how they can be made. Working on prints is an extension of this constant search.”**

Thiebaud is unquestionably best known for these depictions of objects drawn from American kitchens, bakeries, hardware stores and delicatessens, suffused with an air of nostalgia for simpler, more innocent times. In one respect his compositions are spartan to a point of near-abstraction, with plain backgrounds, flattened pictorial spaces, and cleanly depicted, tightly ordered subjects. But they also have a sensuous quality, thanks to the bright colors, brilliant light and thick applications of paint that in some cases emulate the actual texture of the things pictured, leaving clear, deep traces of the artist's hand at work. Thiebaud has been playfully described as a hedonistic Calvinist, striving for clarity and order on the one hand while delighting the senses on the other.

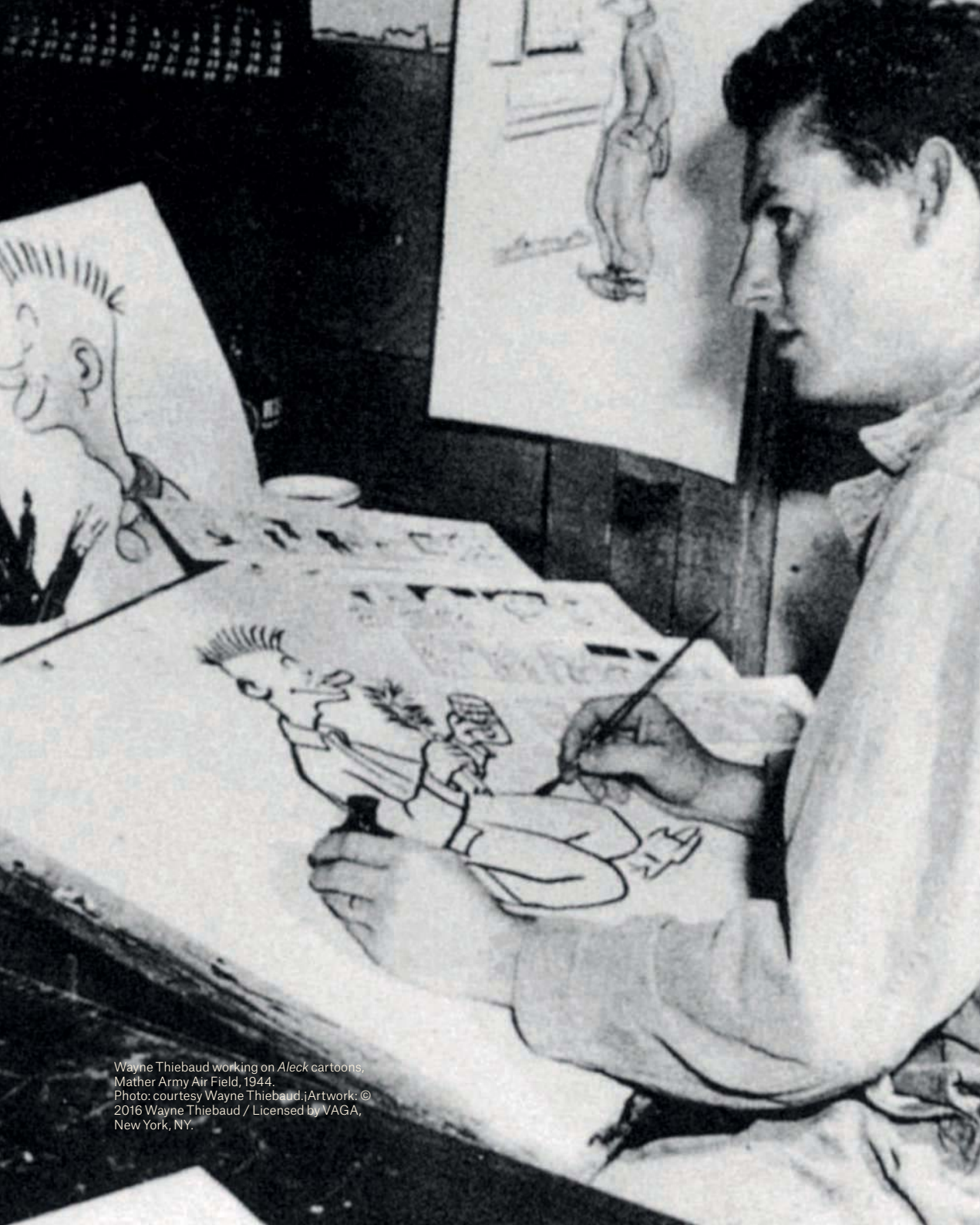
In printmaking he has found a wide array of media to achieve these ends, relishing the bold black-and-white effects of linocut (*Candy Counter: lot 34*), the intense coloration available from a richly-inked woodblock (*Candy Apples: lot 53*), the beautifully muted colors achievable in aquatint (*Palm Ridge: lot 11*), and the velvet subtlety of drypoint, most evident in *Apartment Hill (lot 6)*.

Thiebaud's artistic career can be loosely categorized according to the main themes he has pursued in succession. His still-life imagery of the early 1960s was followed in the mid-60s by figure studies, which to some extent can be considered an extension of the still lifes.

Although generally larger in scale, his painted figures are treated with the same stylistic traits and share the same sense of clinical observation as his inanimate subjects. They are taciturn, seemingly frozen in time and space, and psychologically isolated, even within groups, becoming “objects” of a different order. *Girl with Ice Cream (lot 59)* is a prime example.

To this body of work Thiebaud subsequently added a series of landscape paintings, prints, and drawings depicting the rural topography of Northern California, with its steep hills and vertiginous cliffs, as seen in the lushly colorful *Valley Farm (lot 15)*.

It was not long, however, before Thiebaud turned his focus from rural landscape to the constructed strangeness of the San Francisco cityscape. At the time, he owned a house on Potrero Hill south of the city's financial district, where he was surrounded by the ski-slope streets, perched intersections, and blocky architectural forms that famously comprise the San Francisco environment. Thiebaud was fascinated by this almost surreal panorama, and in the works that followed, such as *Hill Street (lot 2)* and *City and Streets (lot 14)*, he pushed the city's verticality to even more dizzying extremes, flattening perspective and stacking geometric forms, creating a frieze-like landscape to which gravity-defying cars and pedestrians improbably adhere.



Wayne Thiebaud working on *Aleck* cartoons,  
Mather Army Air Field, 1944.  
Photo: courtesy Wayne Thiebaud; Artwork: ©  
2016 Wayne Thiebaud / Licensed by VAGA,  
New York, NY.



Lot 20, Wayne Thiebaud, *Levees and Dikes (Green River Turn)*, 2000

Another shift of direction came in the 1990s when, in a move that some followers found shocking, he reprised the distorted spatial dynamics of his cityscapes in a series of brilliantly colored and intricately pieced-together landscapes of farmlands in the Sacramento River Delta, not far from his studio. His palette developed an acidic bite, multi-point perspective rendered the ground planes completely unstable, horizon lines were eliminated, and compositions tilted to form tapestries of intersecting lines, shapes, and colors. Significantly, these new works, such as *River and Farms* (lot 22), and *Levees and Dikes (Green River Turn)* (lot 20), paid homage to the rich fertility of those lands and drew upon boyhood memories of the times Thiebaud spent on his grandfather's farm in Southern California and his family ranch in Southern Utah.

While Thiebaud's career can be loosely characterized as a journey, moving from one overarching theme to another, there is a persistent and idiosyncratic desire to rework earlier paintings and prints with an eye to try out some

new effect or compositional change. This can be seen in prints that have been augmented with watercolor, pastel, or colored pencils, imparting new life through hybridization. This willingness to revise and rework is partly driven by the fact that, as an economical artist, Thiebaud never considers any of his themes truly exhausted. Works are really not "done" unless he judges them a failure. But it also comes from a democratic belief in the equal importance of drawing, printmaking and painting that is rare among artists. Thiebaud enjoys the expressive potential of each medium and continually mixes them in an organic process of discovery.

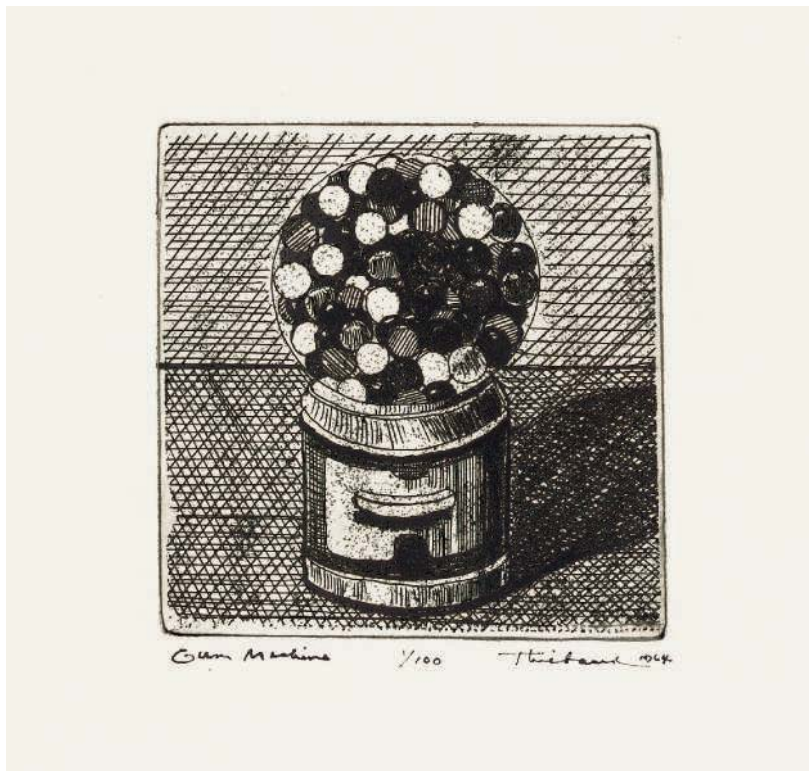
As well as mixing various media within a single work, Thiebaud has also used different media to produce variations of a single image. A good example of this are the three treatments of the Palm Ridge cityscape; a monotype from 1977, a soft-ground etching from 1979, and a soft-ground etching with hand coloring from 1988/1998 (Lots 7, 10, and 11).



Wayne Thiebaud, *Three Machines*, 1963. Fine Arts Museum of San Francisco. © 2016 Wayne Thiebaud / Licensed by VAGA, New York, NY.

Within his oeuvre all works form part of a process of reciprocal influence, in which a painting can lead to an etching, or an idea first seen in a woodcut can inspire a watercolor. Consider the complicated lineage that links the prints of gumball machines in the current catalogue (Lots 69, 83, and 84) with the oil painting from 1963 illustrated here (p. 10). Each work has its own unique personality and any attempt to draw a simplistic chronology of ideas is unlikely to succeed.

Kathan Brown, the founder and director of Crown Point Press in San Francisco, where Thiebaud has done much of his printmaking over the last 50 years, laments that all too often artists, critics, and the public alike assume that prints reproduce or repeat the visual imagery of paintings. Consequently, their individuality and the interactive and reciprocally influential role they can play with other forms of work in the creative process isn't sufficiently acknowledged.



Lot 69, Wayne Thiebaud, *Gum Machines*, from *Delights*, 1964.



Wayne Thiebaud with printers, Kathan Brown, Dena Schukit, Rachel Fuller and Catherine Brooks, Crown Point Press, San Francisco, 2002. Photo: Patrick Dullanty. Artwork: © 2016 Wayne Thiebaud / Licensed by VAGA, New York, NY.

She tells of Thiebaud's first visit in 1964 to her studio, when he began copying one of his paintings onto a prepared etching plate. Unsurprisingly, she protested that prints should be original. "What's the point of copying yourself or redoing something that's already done?" Thiebaud thought about this for a while, then began to draw onto a copper plate the lunch that Brown had prepared, thus starting the first etching in his well-known *Delights* series (see lots 61-71).

From these modest beginnings, Thiebaud has developed into a prolific and sophisticated printmaker. When asked about his exploration of so many different media he replies with a wink, "Yes, I can sin in any medium." But he also repeats a long-held belief, "It's all about the suspense and excitement of finding out how something can be made." He gives much credit to the master printers with whom he has worked and notes that they are great educators, and also explains that watching prints being pulled from their printing plates can be a matter of surprise, even shock, disappointment, or joy. "You can never predict what will happen!"







The long process of developing a print, especially one with complex combinations of media is inevitably a matter of exploration and trial and error, with many proofs along the way. In his years of printmaking at Crown Point Press he has developed a close working relationship with Kathan Brown and feels that they are often on a shared journey. "She lets me make all kinds of mistakes," he notes with a smile.

*Thiebaud from Thiebaud* is a testament to Wayne's prowess as a draftsman and printmaker. It demonstrates his facility with a wide range of graphic techniques and the 'vision and re-vision' aspect of his working process. The sheer scale of his output on paper is a testament to his love of the techniques he has explored, and the results have long enriched the lives of people who know his work. But there is a complexity and depth to his art that can be overlooked in our appreciation of its striking aesthetic appeal. From what sources spring the sensation of desire that his still life compositions provoke? What alchemy informs the mixing of media in which he continually engages? How does his work in one medium directly affect that in others? Stopping to think about the relationships between works in this auction is to delve more deeply into the question of what his art consists of and what it means.





1

### Self Portrait

drypoint, on wove paper, 1953, signed and dated in pencil, numbered 'Artist's Proof #2' (the edition was eight), published by the artist

Image: 9 x 7¼ in. (229 x 184 mm.)

Sheet: 12¾ x 11 in. (324 x 279 mm.)

\$2,000-3,000



Wayne Thiebaud, Untitled Sketches of Self Portraits, n.d.  
© 2016 Wayne Thiebaud / Licensed by VAGA, New York, NY.



Anti-Frag # 2

Thiebaud 1953

2

### Hill Street

woodcut in colors, on *Japon* paper, 1987, signed and dated in pencil, numbered 'A.P. 4' (an artist's proof, the edition was 200), published by Crown Point Press, San Francisco, with their blindstamp

Image: 30 x 20¼ in. (762 x 514 mm.)

Sheet: 37½ x 24 in. (943 x 610 mm.)

\$18,000-25,000

**“Wayne told me that once when he had set up his easel on a San Francisco street, a man stopped to watch and asked if he had been to art school. ‘I had to admit that I hadn’t’, Wayne replied. ‘You could spend just a short time in one of those places,’ the man said, ‘and get that perspective thing worked out.’”**

–Kathan Brown





3

### Steep Street

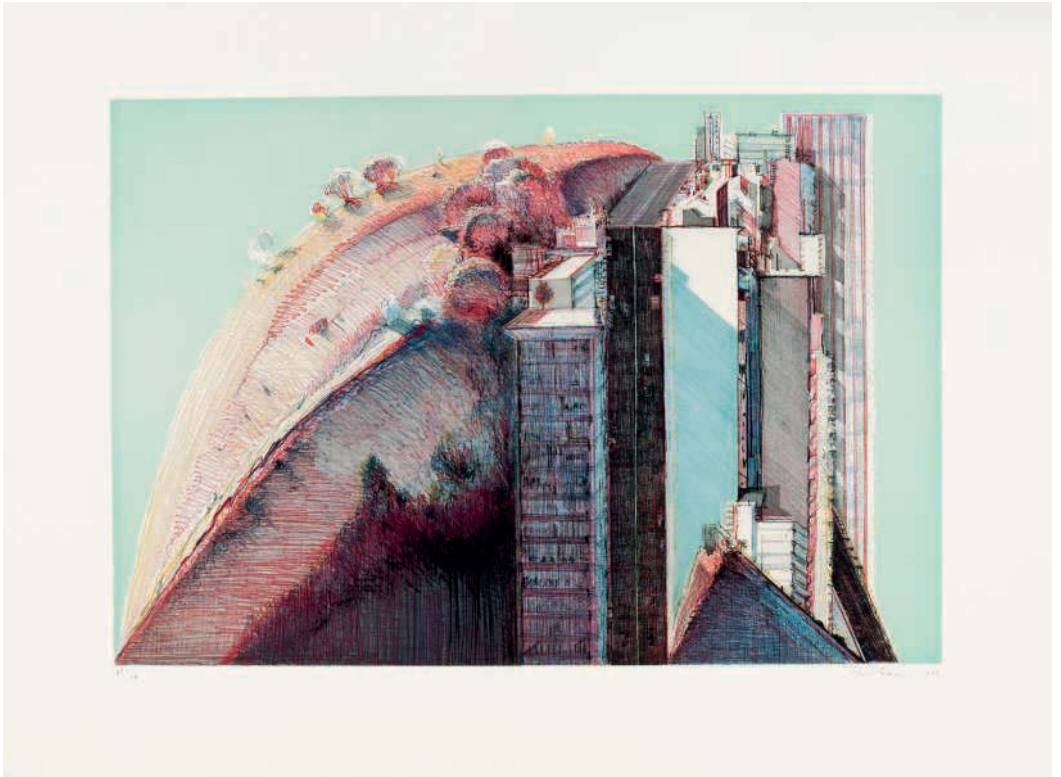
drypoint and spit bite aquatint in colors, on Somerset paper, 1989, signed and dated in pencil, numbered 'A.P. 4' (an artist's proof, the edition was fifty), published by Crown Point Press, San Francisco, with their blindstamp

Image: 29¾ x 21½ in. (749 x 806 mm.)

Sheet: 39 x 30¼ in. (991 x 768 mm.)

\$7,000-10,000





4

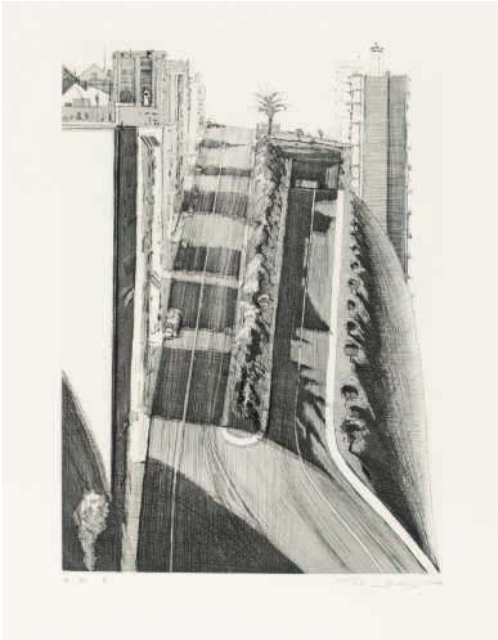
### Country City

soft-ground etching with drypoint and aquatint in colors, on Somerset paper, 1988, signed and dated in pencil, numbered 'A.P. 1/10' (an artist's proof, the edition was 60), published by Crown Point Press, San Francisco, with their blindstamp

Image: 21½ x 31½ in. (549 x 803 mm.)

Sheet: 30½ x 40¾ in. (775 x 1035 mm.)

\$6,000-8,000

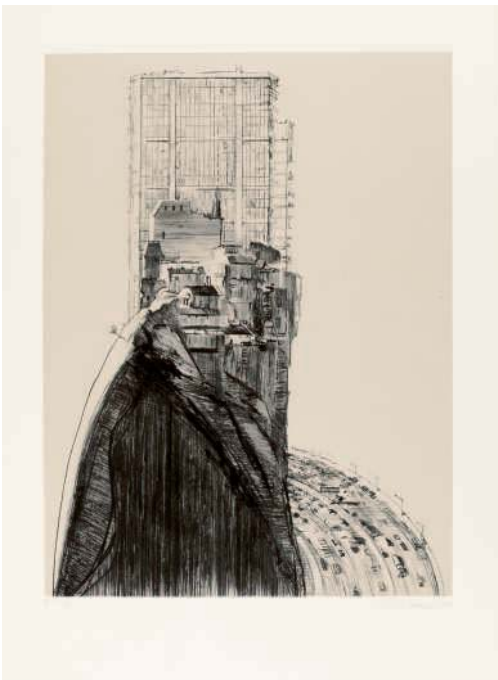


5

### Neighborhood Ridge

hard-ground etching with aquatint and drypoint, on Arches 88 paper, 1984, signed and dated in pencil, numbered 'A.P. 3' (an artist's proof, the edition was 50), published by Crown Point Press, Oakland, California, with their blindstamp  
Image: 14 x 10 in. (356 x 254 mm.)  
Sheet: 23 x 18 in. (584 x 457 mm.)

\$4,000-6,000



6

### Apartment Hill

drypoint on *Chine collé* to Arches 88 paper, 1985, signed and dated in pencil, numbered 'A.P. 4' (an artist's proof, the edition was 35), published by Crown Point Press, Oakland, California, with their blindstamp  
Image: 24 x 17¼ in. (610 x 451 mm.)  
Sheet: 30¼ x 22⅞ in. (768 x 581 mm.)

\$4,000-6,000



7

### **Palm Ridge**

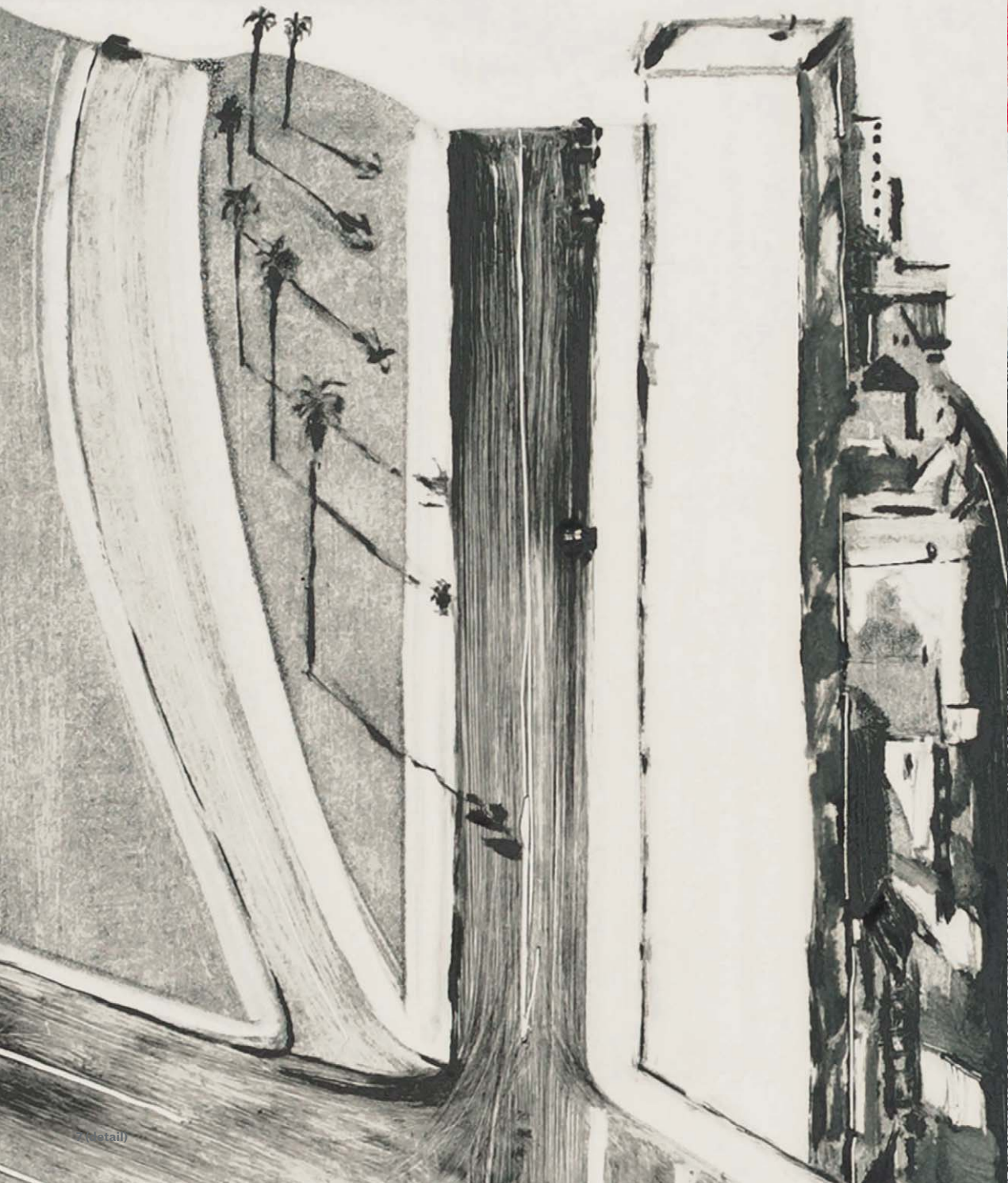
monotype, on wove paper, 1977, signed and dated in pencil,

printed by Nathan Oliveira, published by the artist

Image: 10 x 8 in. (254 x 203 mm.)

Sheet: 31 x 22 $\frac{7}{8}$  in. (787 x 581 mm.)

\$20,000-30,000





8

**Coastline (Drawing for California Arts Plate)**

signed '♥ Thiebaud' (lower right)  
gouache, pastel and graphite on paper  
8 7/8 x 14 1/2 in. (22.5 x 36.8 cm.)  
Executed *circa* 1993.

\$40,000-60,000

In 1994, the state of California passed legislation in partnership with the California Arts Council and the Department of Motor Vehicles to establish a specialty license plate to raise funds for arts education programs across the state. The California Arts Plate is the first nationwide program of its type devoted to raising funds exclusively for the arts. Proceeds account for approximately sixty percent of the state's arts budget and an excess of \$30 million has been raised to date. The specialty plate adorned with Wayne Thiebaud's iconic drawing *Coastline* is a frequent occurrence on roadways across the state.



A 1948 Chevrolet Fleetmaster Woody Wagon with a pair of surfboards on a roof rack. Photo: Car Culture / Getty Images.



9

**Untitled (Sunglasses)**

signed '♥ Thiebaud' (lower right) and inscribed 'Pastel study for possible California License plate' (lower edge)

pastel on paper

8 5/8 x 10 5/8 in. (21.9 x 27 cm.)

Drawn *circa* 1993.

\$30,000-40,000



Hollywood sign.  
Photo: Christian Adams / Getty Images..







10

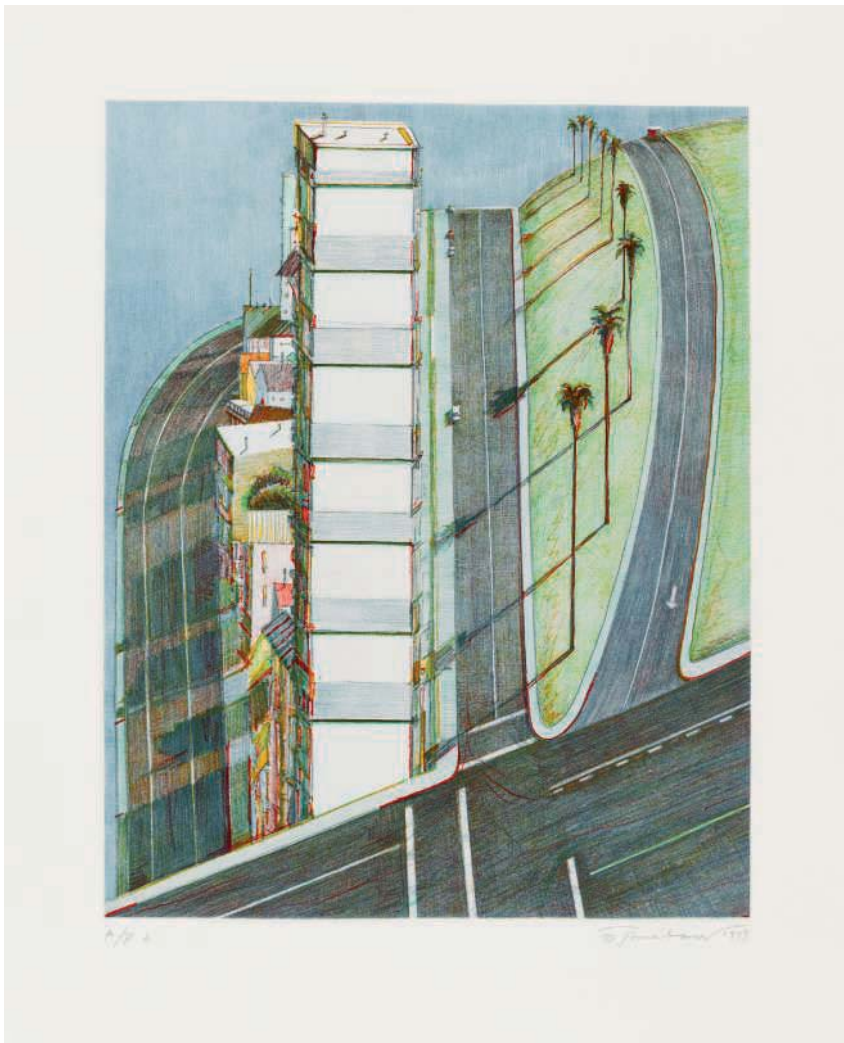
### Palm Ridge

soft-ground etching and aquatint in colors, **hand-worked by the artist with colored pencil**, on wove paper, 1980, signed and dated in pencil, inscribed *progressive trial proof* (a trial proof aside from the edition of fifty), published by Parasol Press, Ltd., New York

Image: 16½ x 13¼ in. (419 x 337 mm.)

Sheet: 30½ x 20¼ in. (616 x 508 mm.)

\$40,000-60,000



11

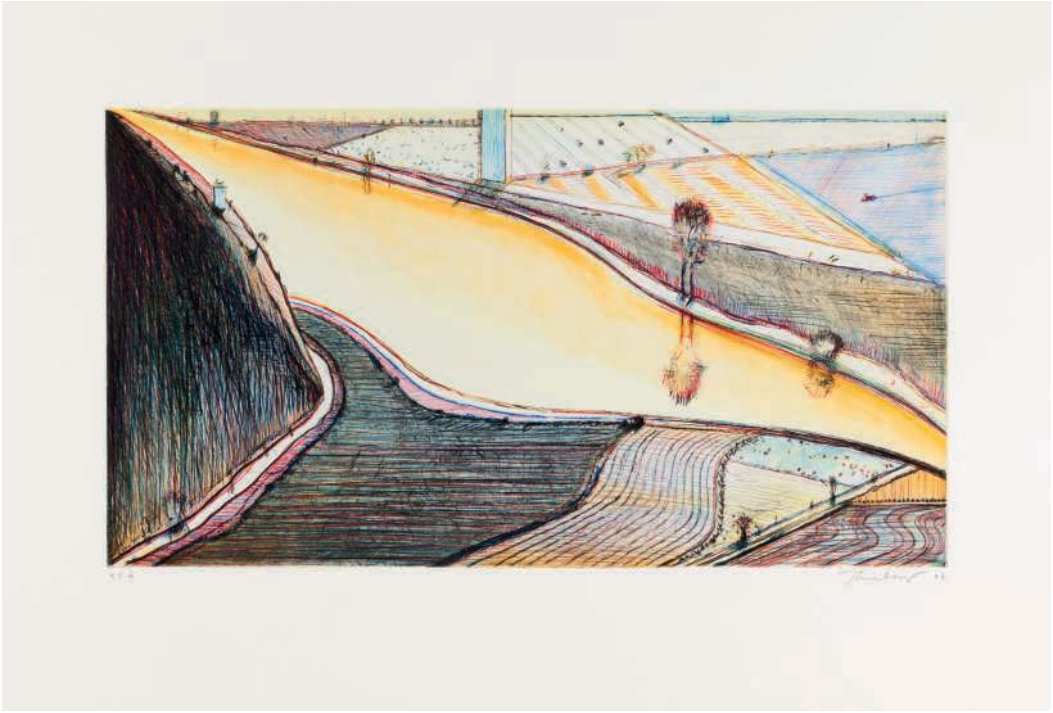
**Palm Ridge, from Recent Etchings II**

soft-ground etching and aquatint in colors, on Somerset paper, 1979, signed and dated in pencil, numbered 'A/P 2' (an artist's proof, the edition was fifty), published by Parasol Press, Ltd., New York

Image: 16 $\frac{5}{8}$  x 13 $\frac{1}{4}$  in. (422 x 336 mm.)

Sheet: 29 $\frac{3}{4}$  x 23 in. (756 x 584 mm.)

\$20,000-30,000



12

### Hill River

drypoint with direct gravure and aquatint in colors, on wove paper, 2002, signed and dated in pencil, inscribed 'T.P.A.' (a trial proof, the edition was 40), published by Crown Point Press, San Francisco, with their blindstamp

Image: 12¼ x 22½ in. (311 x 572 mm.)

Sheet: 21¼ x 30½ in. (540 x 775 mm.)

\$7,000-10,000



13

### Night River

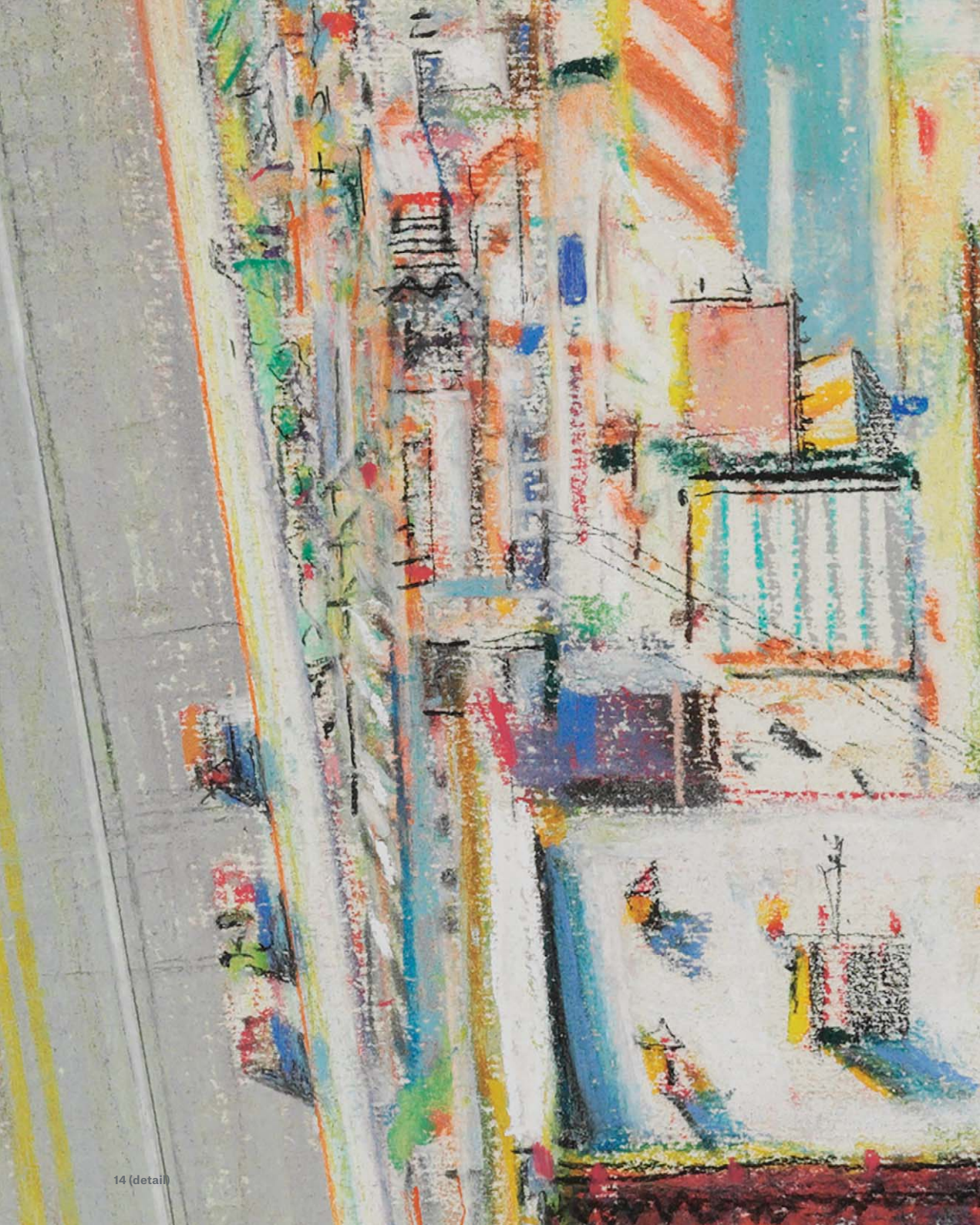
hard ground etching with drypoint and aquatint in blue and black, on wove paper, 1998/2011, signed, titled and dated in pencil, numbered 'A.P. 2' (an artist's proof, the edition was 40), published by Crown Point Press, San Francisco, 2011, with their blindstamp

Image: 9 $\frac{7}{8}$  x 15 $\frac{7}{8}$  in. (251 x 430 mm.)

Sheet: 15 x 20 in. (127 x 508 mm.)

\$8,000-12,000

**“I was playing around with abstract notions of the edge—I was fascinated, living in San Francisco, by the way that different streets came in and then just vanished. So I sat out on a street corner and began to paint them, but they didn’t really work. No one view seemed to get this sense of edges appearing, things swooping around their own edges, that I loved”**



14

### City and Streets

signed '♥Thiebaud' (upper left)  
pastel, charcoal and graphite on paper  
22 x 11 ½ in. (55.9 x 29.2 cm.)  
Drawn in 1995.

\$150,000-200,000

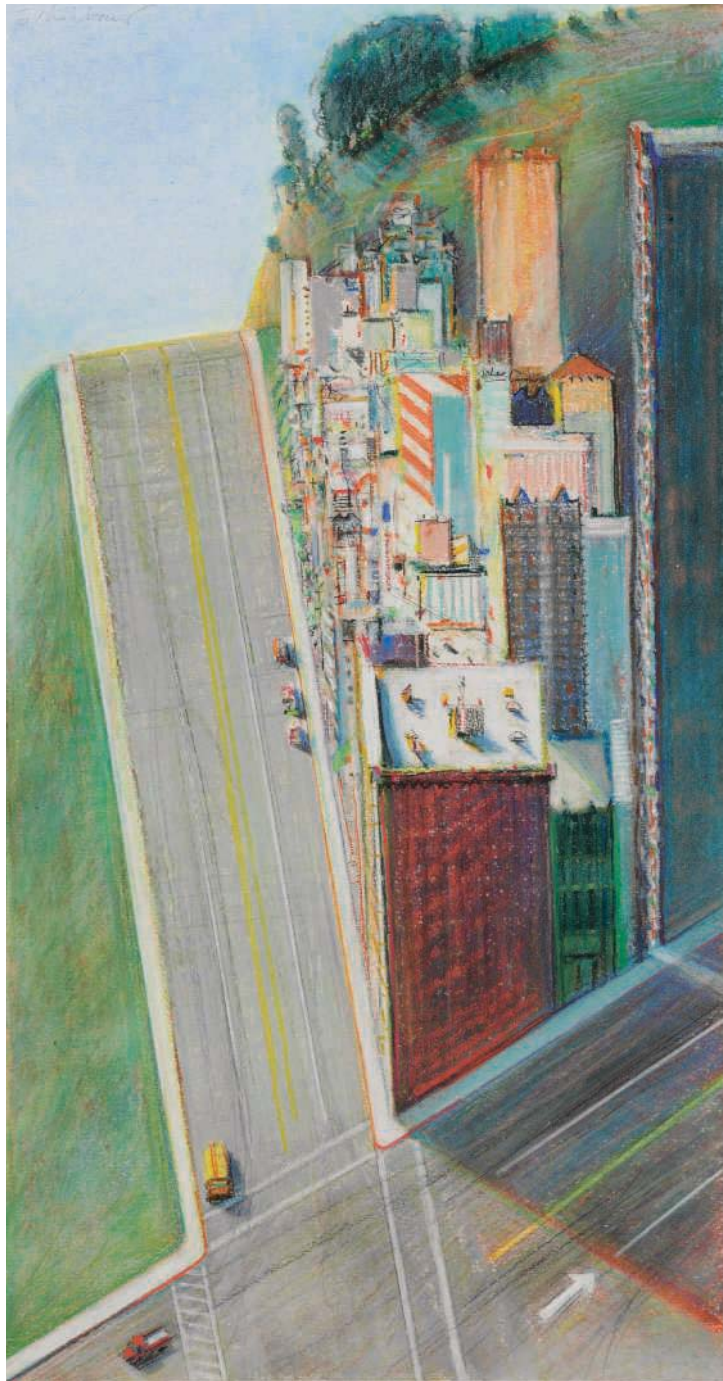
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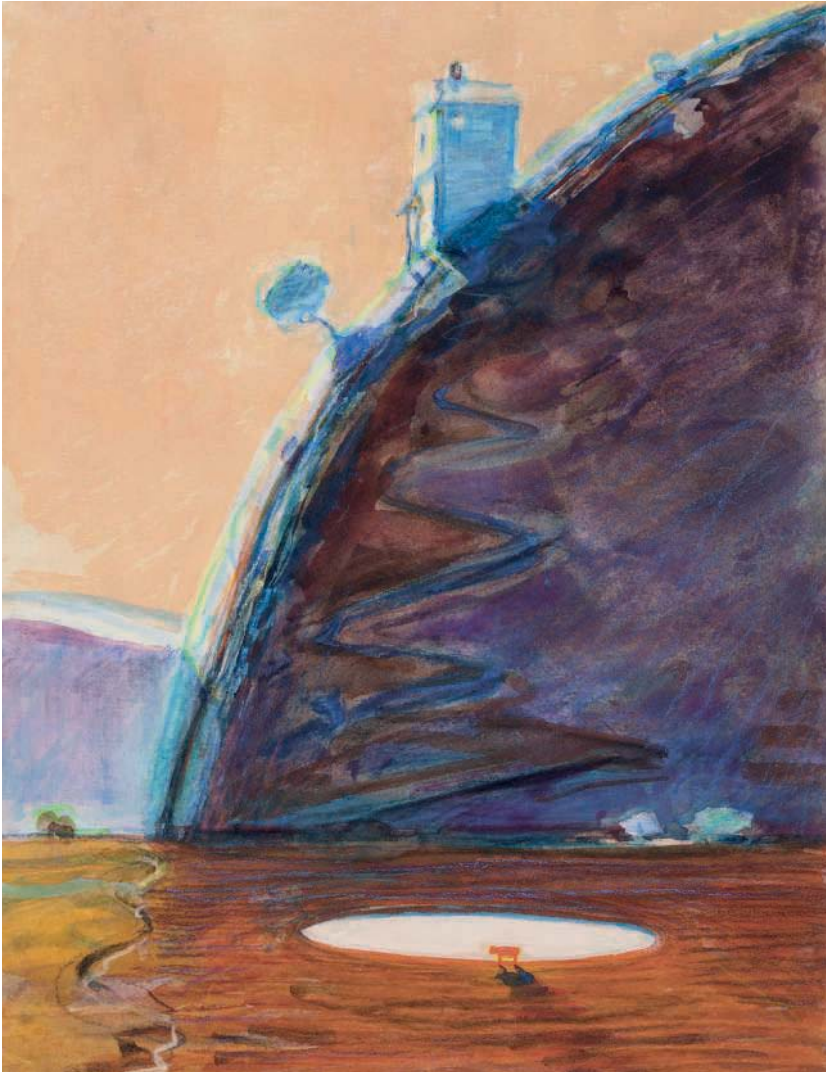
New York, Marlborough Gallery and Madrid,  
Galería Marlborough, *On Paper / Sobre Papel*,  
February-May 1996, pp. 50-51 (illustrated).



Traffic moving on city street, San Francisco.  
Photo: Wonwoo Lee / Getty Images.







15

**Valley Farm**

watercolor, pastel and gouache on paper  
11 x 8 ½ in. (27.9 x 21.6 cm.)

\$30,000-50,000

16

**Freeway Curve, from Recent Etchings I**

etching with aquatint in colors, on wove paper, 1979, signed and dated in pencil, numbered 'A.P. 2' (an artist's proof, the edition was fifty), published by Parasol Press, Ltd., New York  
Image: 18¾ x 22 in. (476 x 559 mm.)  
Sheet: 22¾ x 29¾ in. (578 x 756 mm.)  
\$7,000-10,000

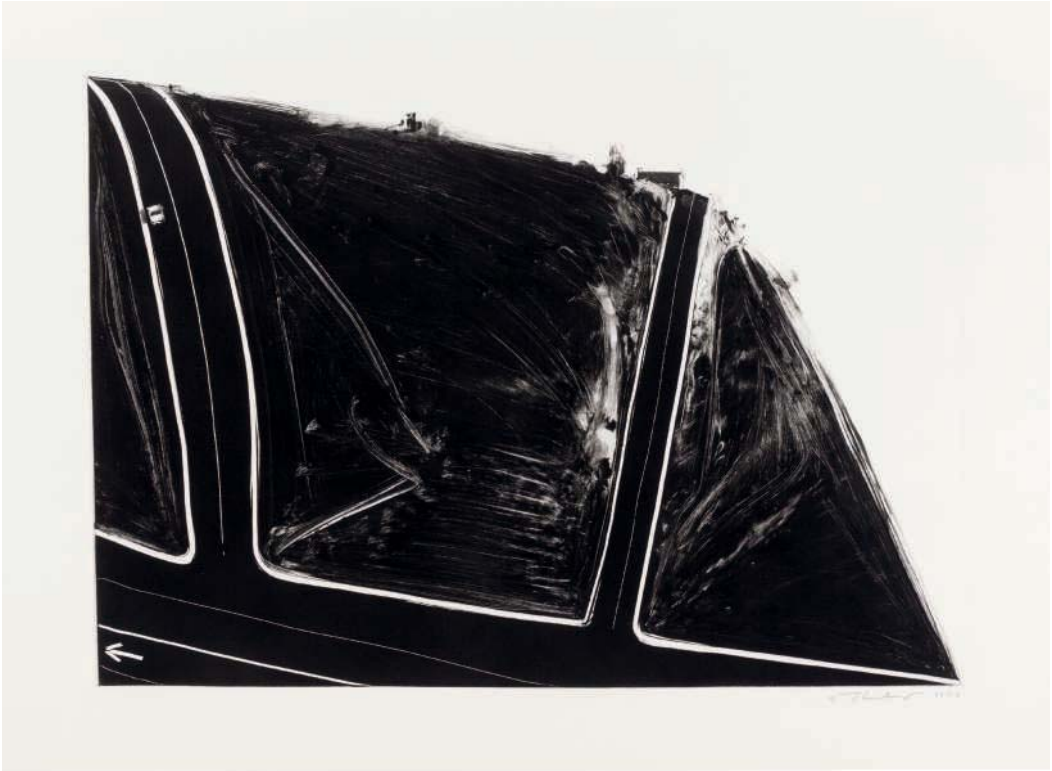


17

**Untitled (Hill)**

monotype, on Arches paper, 1977, signed and dated in pencil, printed by Nathan Oliveira, published by the artist  
Image: 18 x 17¾ in. (457 x 451 mm.)  
Sheet: 29¾ x 22¾ in. (759 x 565 mm.)  
\$15,000-20,000





18

### **Marked Land**

monotype, on wove paper, 1977, signed and dated in pencil, printed by Nathan Oliveira, published by the artist  
Image: 17½ x 22¾ in. (445 x 578 mm.)  
Sheet: 22¼ x 31 in. (565 x 787 mm.)

\$25,000-35,000

**“I think of myself as a beginner.  
Sometimes that’s the whole joy.  
If you could just do it, there’d be  
no point in doing it.”**



19

### Marina Ridge

drypoint, **hand-worked by the artist**, on wove paper, 1997, signed and dated in pencil, inscribed along the lower sheet edge *drypoint and etching, hand-worked with crayon - Trial proof - at Crown Point* (a trial proof, the edition was 35), published by Crown Point Press, San Francisco  
Image: 10¾ x 8⅞ in. (273 x 225 mm.)  
Sheet: 17¾ x 14¾ in. (451 x 375 mm.)

\$18,000-20,000

20

### Levees and Dikes (Green River Turn)

signed and dated '♥ Thiebaud 2000' (lower center); titled and dated again "'LEVEES AND DIKES' 2000' (on the reverse)  
pastel, charcoal and graphite on paper  
22 x 29 ¾ in. (55.9 x 75.6 cm.)  
Drawn in 2000.

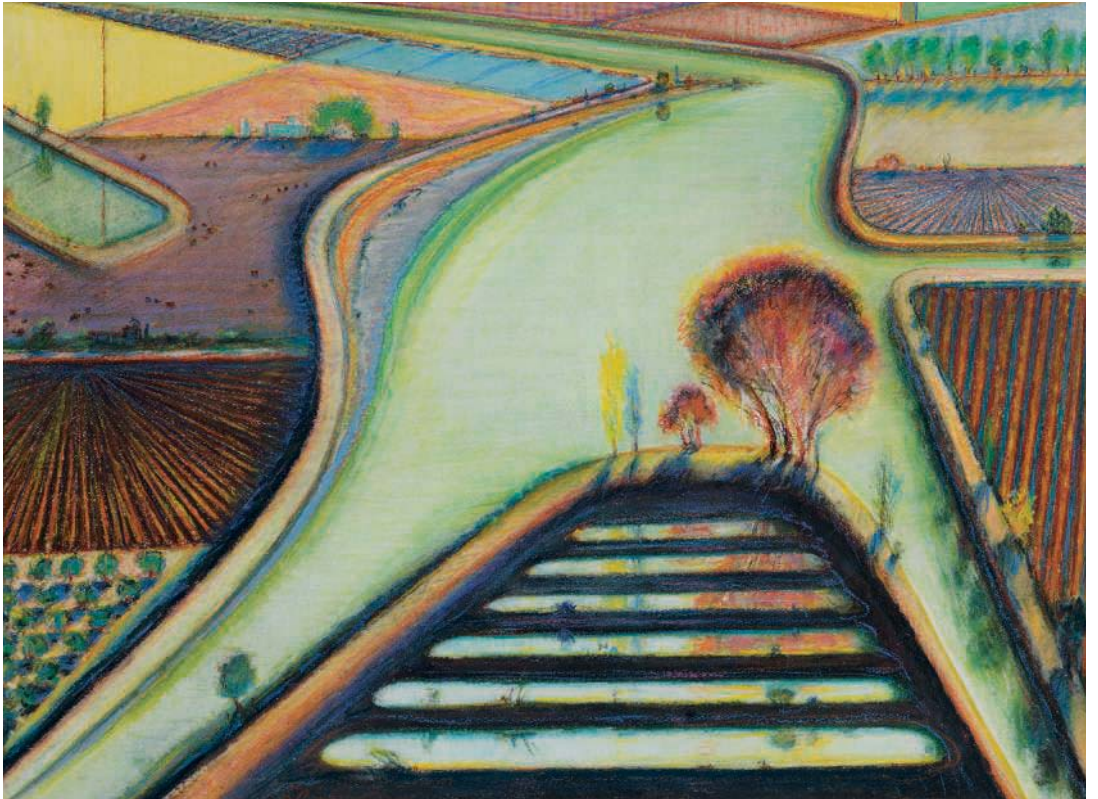
\$350,000-450,000

**EXHIBITED:**

Taos, University of New Mexico, Harwood Museum of Art,  
*Wayne Thiebaud: City/Country*, May-August 2004.



Grant Wood, *Spring Turning*, 1936.



**D**rawn in 2000, *Levees and Dikes (Green River turn)* is an exquisite example of Wayne Thiebaud's mastery of medium, composition, color and light. The soft mint green glow of the winding river dramatically defines the composition drawing in the viewer to consider the contrasting linear patterns of the surrounding farmlands. With pops of fiery red, vibrant yellow, electric blue, deep purple and soft orange composing the orderly rows of agricultural crops seen from an elevated perspective, Thiebaud creates a kaleidoscopic tableau which simultaneously incorporates the artist's observations of reality and relays the essence of the scene to the viewer.

**“It’s such a seductive enterprise to paint a river, the reflections, the prettiness of it, and so on”**

Most well-known for luscious still life depictions of sweets and cakes, Thiebaud has also considered the landscape in depth throughout his artistic career. In the 1970s and 1980s depictions of the vertiginous streets of San Francisco featured prominently in his output; the river deltas became a focus starting in the 1990s. In the mid 1990s, Thiebaud began taking his easel to the levees of the Sacramento River to sketch en plein air. Gathering his impressions of the river and its surroundings at varying times of the day and in different seasons, he would return

to his studio and combine his observations to create his ultimate compositions “For me it is about remembrance – sketching certain types of reflected patterns, different kinds of lighting, then conjuring it up with your memory and imagination.” (W. Thiebaud quoted in P.L. Brown “Sweet Home California,” *New York Times*, 29 September 2010).

The success of Thiebaud's approach to these later landscapes is not only based on his efforts to relay a composite of his personal experiences in the setting, but is primarily due to an underlying academic approach which includes a careful consideration of the composition's formative elements and an astute reverence for his art historic predecessors. “I was intrigued by what I could do to try to get some kind of image or self-relationship, which I hadn't seen so much...As a consequence, I tried to steal every kind of idea—Western, Eastern—and the use of everything I could think of—atmospheric perspective, size differences, color differences, overlapping, exaggeration, linear perspective, planal and sequential recessions—and to do that with the kind of vision I talked about before, with



Pierre Bonnard, *View from the Artist's Studio, Le Cannet*, 1945.  
Milwaukee Art Center.  
Artwork: © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.  
Photo: Bridgeman Images.





**“Part of the problem of art is to compete, exactly and very specially with the real world. One must look at it and not be bored, not be put off. I like to think that... my paintings... create their own light and their own energy.”**



Photo: Randall Benton / Sacramento Bee / MCT.

as many ways of seeing in the same picture—clear forms, hazy, squinting, glancing, staring and even a sort of inner seeing” (W. Thiebaud, quoted in S. Nash, *Wayne Thiebaud: A Painting Retrospective*, exh. cat., Fine Arts Museums of San Francisco, 2000, p. 33). In *Levees and Dikes (Green River Turn)* we experience a 16th century Pieter Breughel-esque bird’s-eye-view and a nod to the sweeping grandeur of 19th Century Albert Bierstadt paintings of the American West. The scene is presented with a ladder-like horizon-less stacked composition prevalent in traditional Chinese painting. And, arguably the most recognizable aspect of Thiebaud’s work: the daring use of color, an undeniable homage to the Fauvists like Pierre Bonnard and Henri Matisse and Impressionist painters like Claude Monet. Color permeates every aspect of the landscape; even shadows are captured in varying shades of intense blue. A lifelong teacher, it is not surprising that these art historical greats have made an impact on Thiebaud’s approach.

Close examination of *Levees and Dikes (Green River Turn)* reveals an intense vibration in its composition. Just as Thiebaud is drawn to the abstract components of pie slices, the same appreciation for shape, pattern and texture is found here. The geometric shapes of the agricultural crops contrast with the swooping curves of the river. Impossible varying perspectives fight for attention. Fiery foliage basks in the serene glow of the green river. Tension is even found in the way in which Thiebaud employs the pastel medium – soft blended patches of pastel fall alongside thick confident strokes. In his distinctive style, Thiebaud unifies all of this electric energy under the golden glow of the California Sunshine. “Part of the problem of art is to compete, exactly and very specially with the real world. One must look at it and not be bored, not be put off. I like to think that... my paintings... create their own light and their own energy.” (W. Thiebaud quoted in A. LeGrace, G. Benson, D. H. R. Shearer, “An Interview with Wayne Thiebaud”, *Leonardo*, Vol. 2, No. 1 (January 1969), pp. 65-72).



21

**Delta Sketch**

signed 'Thiebaud ♥' (center right)  
ink, graphite and oil on paperboard  
image: 10 7/8 x 5 1/2 in. (27.6 x 14 cm.)  
sheet: 11 1/2 x 9 1/2 in. (29.2 x 24.1 cm.)  
Executed *circa* 1999.

\$50,000-70,000

22

### River and Farms

direct gravure with drypoint in colors, on wove paper, 2002, signed and dated in pencil, numbered 'A.P. 4' (an artist's proof, the edition was 40), published by Crown Point Press, San Francisco, with their blindstamp

Image: 9 x 11½ in. (229 x 295 mm.)

Sheet: 18 x 19½ in. (457 x 498 mm.)

\$5,000-7,000



23

### Delta River and Farms

woodcut, on wove paper, signed in pencil, inscribed 'T.P.' (a trial proof), published by the artist

Image: 9 x 12 in. (229 x 305 mm.)

Sheet: 11 x 13 in. (279 x 330 mm.)

\$2,000-3,000





24

**Desert Cloud**

watercolor monotype in colors, on wove paper, 1991, signed

and dated in pencil, published by the artist

Image: 12½ x 18¼ in. (318 x 457 mm.)

Sheet: 19 x 24¼ in. (483 x 616 mm.)

\$20,000-30,000



25

### Hill at Sunset

monotype in colors, on wove paper, 1991, signed and dated  
in pencil, printed by Crown Point Press, San Francisco,  
published by the artist

Image: 9 $\frac{3}{4}$  x 12 $\frac{3}{4}$  in. (502 x 314 mm.)

Sheet: 16 $\frac{1}{2}$  x 19 in. (422 x 483 mm.)

\$25,000-35,000

**“If we don’t have a sense of humor,  
we lack a sense of perspective.”**





26

**Clown, from Recent Etchings I**

soft-ground etching in colors, **hand-worked by the artist**, on Somerset paper, 1979, signed and dated in pencil, annotated 'T.P.' (a trial proof, the edition was fifty), inscribed along the lower sheet edge *a trial proof hand-worked with chalk - soft-ground color etching - unique* in pencil, published by Parasol Press, Ltd., New York  
Image: 17¼ x 23¾ in. (451 x 603 mm.)  
Sheet: 22½ x 29¾ in. (571 x 752 mm.)  
\$7,000-10,000



27

**Daffodil, from Recent Etchings I**

etching and aquatint in colors, on Somerset paper, 1979, signed, titled and dated in pencil, inscribed 'A/P' (an artist's proof, the edition was 50), published by Parasol Press, Ltd., New York  
Image: 23 x 16 in. (584 x 406 mm.)  
Sheet: 28¾ x 23¼ in. (730 x 587 mm.)  
\$7,000-10,000





28

**Rabbit, from Seven Still Lives and a Rabbit**

lithograph in colors, on wove paper, 1971, signed and dated in pencil, inscribed 'A.P.' (an artist's proof, the edition was fifty), published by Parasol Press, Ltd., New York  
Image: 12 x 18½ in. (305 x 470 mm.)  
Sheet: 22½ x 30 in. (572 x 762 mm.)  
\$8,000-12,000

**“Common objects become strangely uncommon when removed from their context and ordinary ways of being seen.”**



Albrecht Dürer, *Hare*, 1502.

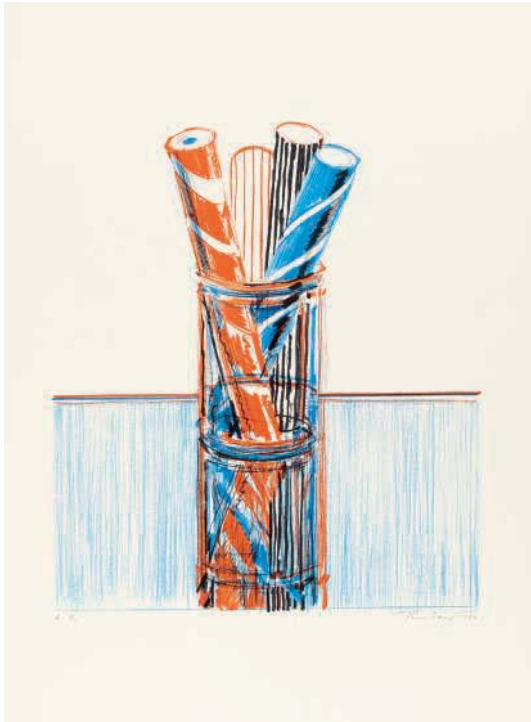


29

**Sugar Sticks**

etching, on Rives BFK paper, 1964, signed, titled and dated in pencil, annotated 'A.P.', published by Crown Point Press, Berkeley, California  
Image: 4¾ x 5⅞ in. (121 x 149 mm.)  
Sheet: 14⅞ x 11 in. (372 x 279 mm.)

\$3,000-5,000



30

**Glasses Candy, from Presidential Portfolio**

lithograph in colors, on Rives BFK paper, 1980, signed and dated in pencil, inscribed 'A.P.' (an artist's proof, the edition was 150), published by the Democratic Committee Service Corporation, Washington, DC  
Image: 19⅞ x 17 in. (498 x 432 mm.)  
Sheet: 30 x 22 in. (762 x 559 mm.)

\$4,000-6,000



31

### Candy Sticks in a Pan

lithograph in colors, on Rives BFK paper, 1980, signed and dated in pencil, inscribed 'A.P.' (one of approximately ten artist's proofs), published by Donald Farnsworth, Berkeley, California

Image: 10¼ x 19½ in. (260 x 495 mm.)

Sheet: 22¼ x 30 in. (565 x 762 mm.)

\$8,000-12,000



32

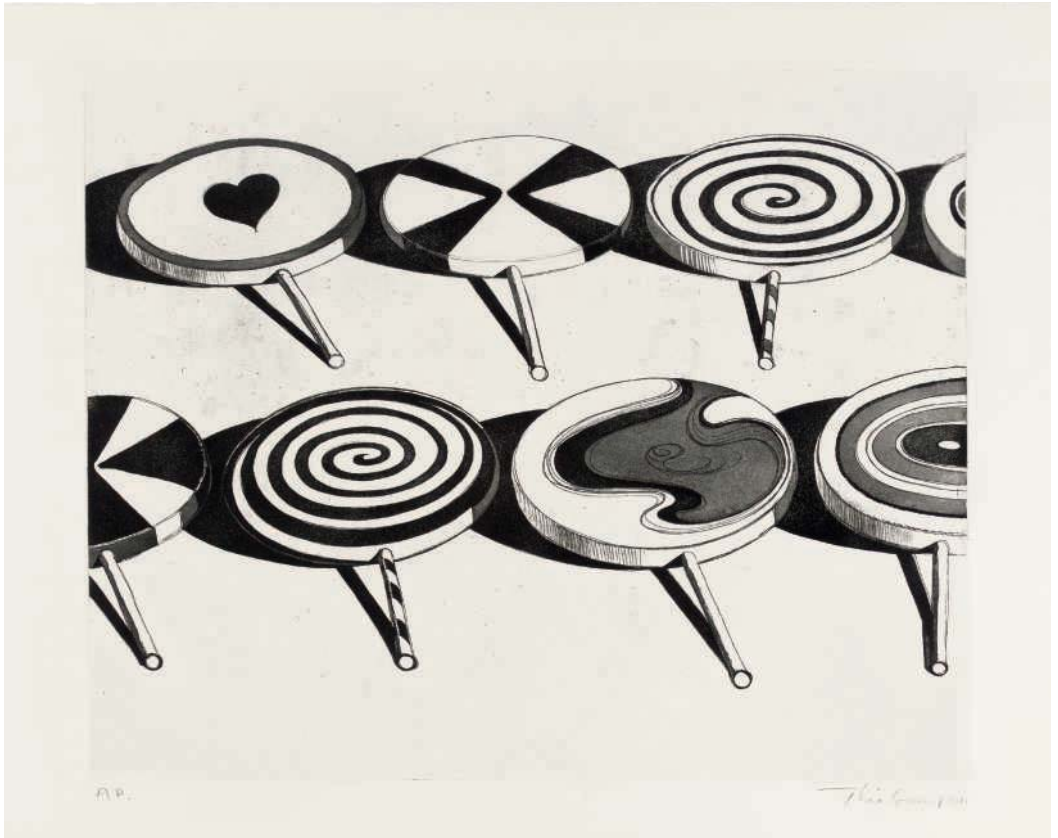
**Big Suckers, from Seven Still Lifes and a Rabbit**

aquatint in colors, on Rives BFK paper, 1971, signed and dated in pencil, inscribed 'A.P.' (an artist's proof, the edition was fifty), published by Parasol Press, Ltd., New York

Image: 17½ x 21¼ in. (432 x 559 mm.)

Sheet: 22 x 29¼ in. (559 756 mm.)

\$50,000-70,000



33

**Black Suckers, from Seven Still Lives and a Silver Landscape**

aquatint, on Rives BFK paper, 1971, signed and dated in pencil, inscribed 'A.P.' (an artist's proof, the edition was fifty), published by Parasol Press, Ltd., New York

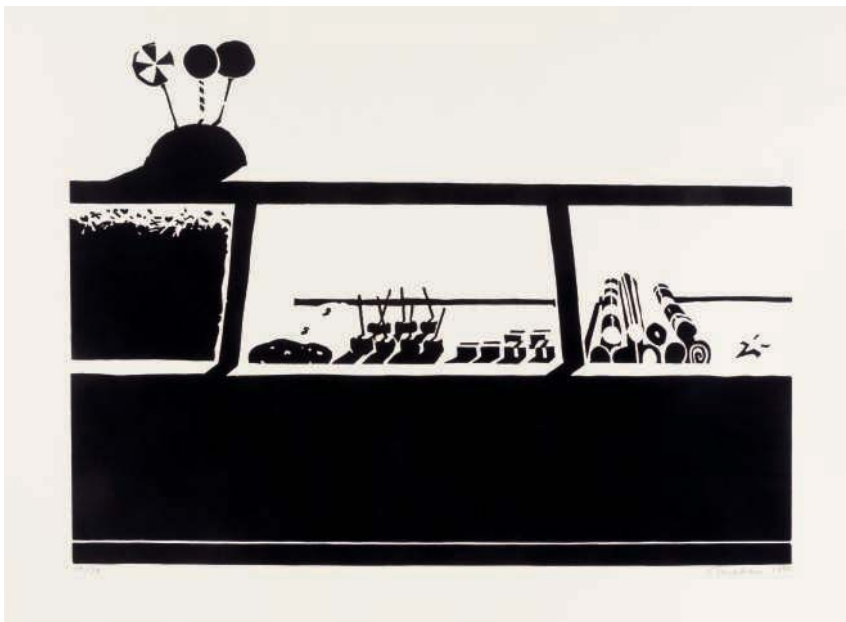
Image: 17½ x 21¼ in. (445 x 552 mm.)

Sheet: 22 x 29¼ in. (559 x 756 mm.)

\$20,000-30,000



Wayne Thiebaud, *Seven Suckers*, 1970.  
© 2016 Wayne Thiebaud / Licensed by  
VAGA, New York, NY.



34

**Candy Counter, from Seven Still Lifes  
and a Rabbit**

linocut, on Arches paper, 1970, signed and dated  
in pencil, numbered 13/50, published by Parasol  
Press, Ltd., New York

Image: 18 7/8 x 25 1/4 in. (473 x 641 mm.)

Sheet: 22 1/2 x 30 1/4 in. (571 x 768 mm.)

\$3,000-5,000





35

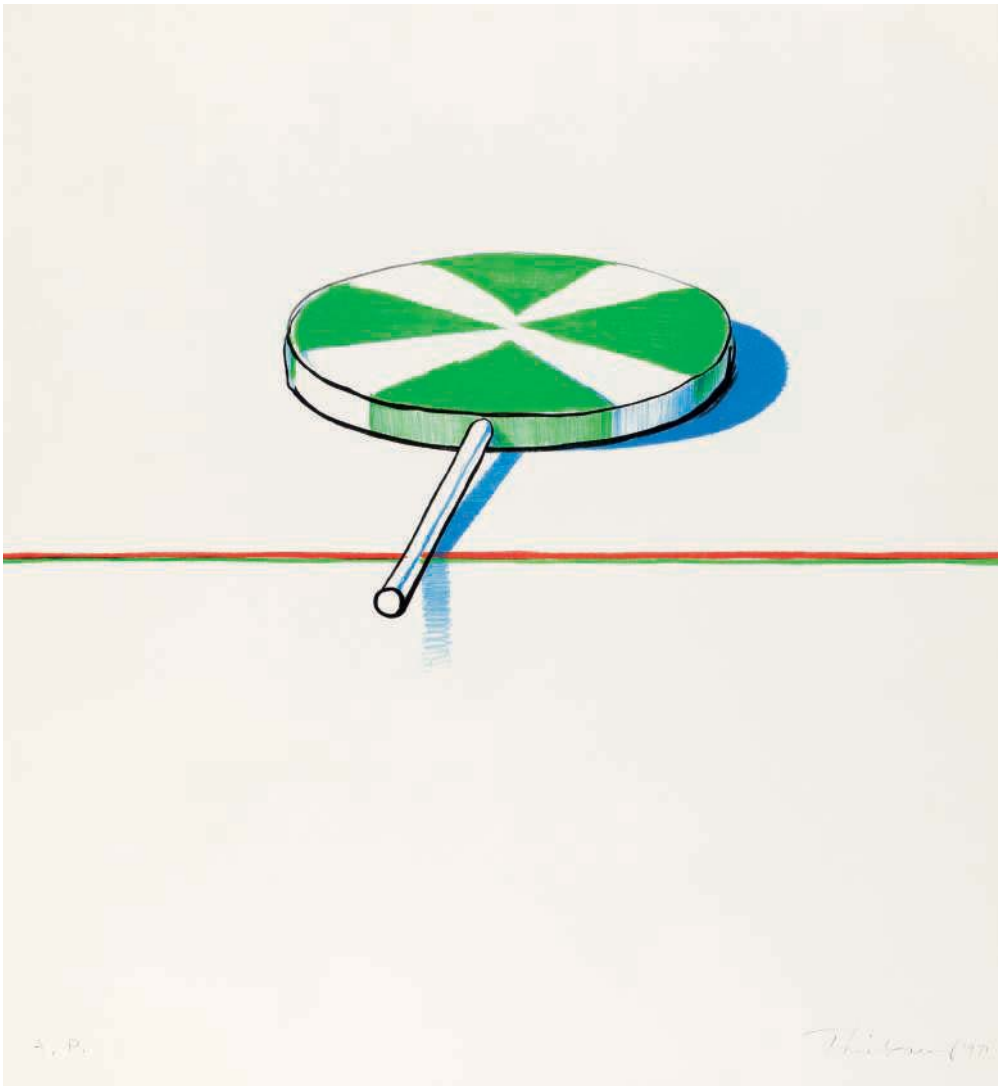
### **Sucker Tree**

woodcut, on wove paper, 1964, signed and dated in pencil, inscribed 'A/P' (an artist's proof, the edition was eight), published by Allan Stone Gallery, New York

Image: 7¼ x 7 in. (184 x 178 mm.)

Sheet: 12¼ x 11 in. (311 x 279 mm.)

\$6,000-8,000



36

**Large Sucker, from Seven Still Lives and a Rabbit**

lithograph in colors, on Rives BFK paper, 1971, signed and dated in pencil, inscribed 'A.P.' (an artist's proof, the edition was 50), published by Parasol Press, Ltd., NY  
Sheet: 24 x 22 in. (610 x 559 mm.)

\$6,000-8,000



37

### Chocolate Pie

woodcut, on wove paper, 1964/2008,  
signed and dated in pencil, numbered  
'AP-1' (an artist's proof, the edition was  
ten), published by Allan Stone Gallery,  
New York

Image: 8 $\frac{3}{8}$  x 9 in. (213 x 229 mm.)

Sheet: 13 $\frac{3}{4}$  x 14 in. (349 x 356 mm.)

\$8,000-12,000

**“It started out just as a sort of crazy problem to set for myself to orchestrate abstract elements with the subject matter. As soon as I did that, as I say, I couldn’t help but look at it and laugh, ‘That certainly has to be the end of me as a serious painter—a slice of pie.’ But I couldn’t leave it alone...It just seemed to be the most genuine thing which I had done.”**



Interior of Lunch Counter circa 1950's -1960's.  
Photo: H. Armstrong Roberts / ClassicStock / Getty Images.

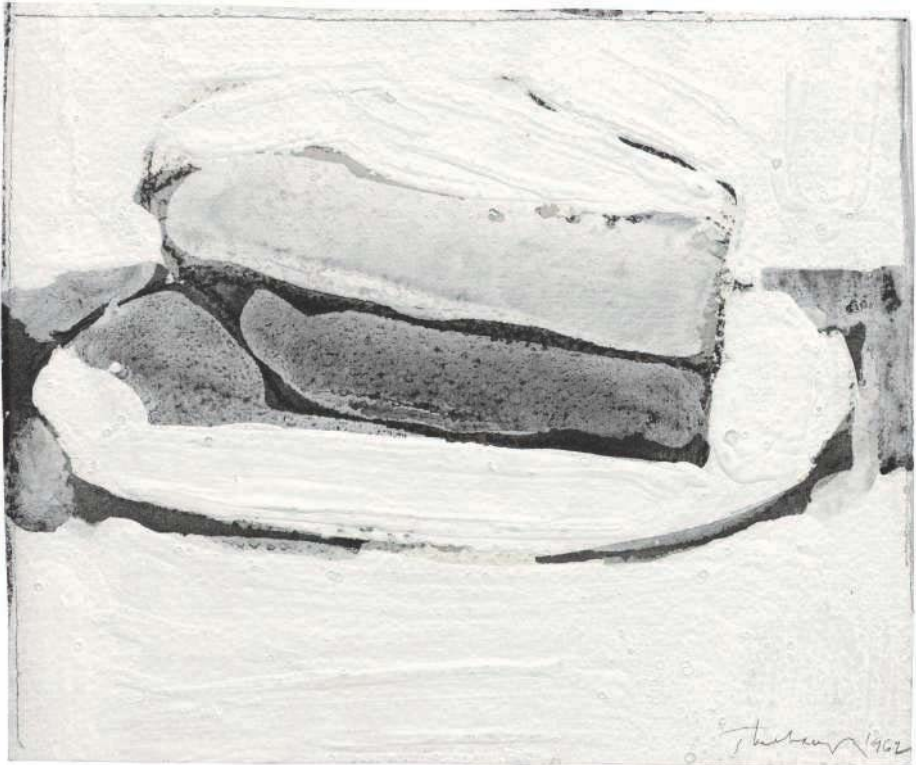
38

**Untitled (Pie Slice)**

signed and dated 'Thiebaud 1962' (lower right)  
acrylic, watercolor and charcoal on paper  
6 ½ x 7 ¾ in. (16.5 x 19.7 cm.)  
Executed in 1962.

\$80,000-120,000

Executed in 1962, *Untitled (Pie Slice)* is representative of a pivotal moment in Wayne Thiebaud's career. Just the year before he and friend Mel Ramos had made the trip to New York in search of gallery representation. It was on that trip that Wayne Thiebaud met Allan Stone. "Late one afternoon in the spring of '61 out of the bustle of Madison Avenue a shy reserved man came to the gallery. He was exhausted after spending a depressing day showing galleries his paintings..... unsuccessfully. We were his last stop." (Allan Stone in *Wayne Thiebaud at Allan Stone Gallery: Celebrating 33 Years Together*, exh. cat., New York, 1994). It was this fortuitous meeting between Thiebaud and Stone which led to the artist's landmark solo exhibition in New York in April 1962 at Allan Stone Gallery. While Thiebaud had previously exhibited at various California institutions including the Los Angeles County Museum of Art it was through this exhibition and the platform of the Allan Stone Gallery program that he began to receive critical recognition.





39

### **Pie Slice**

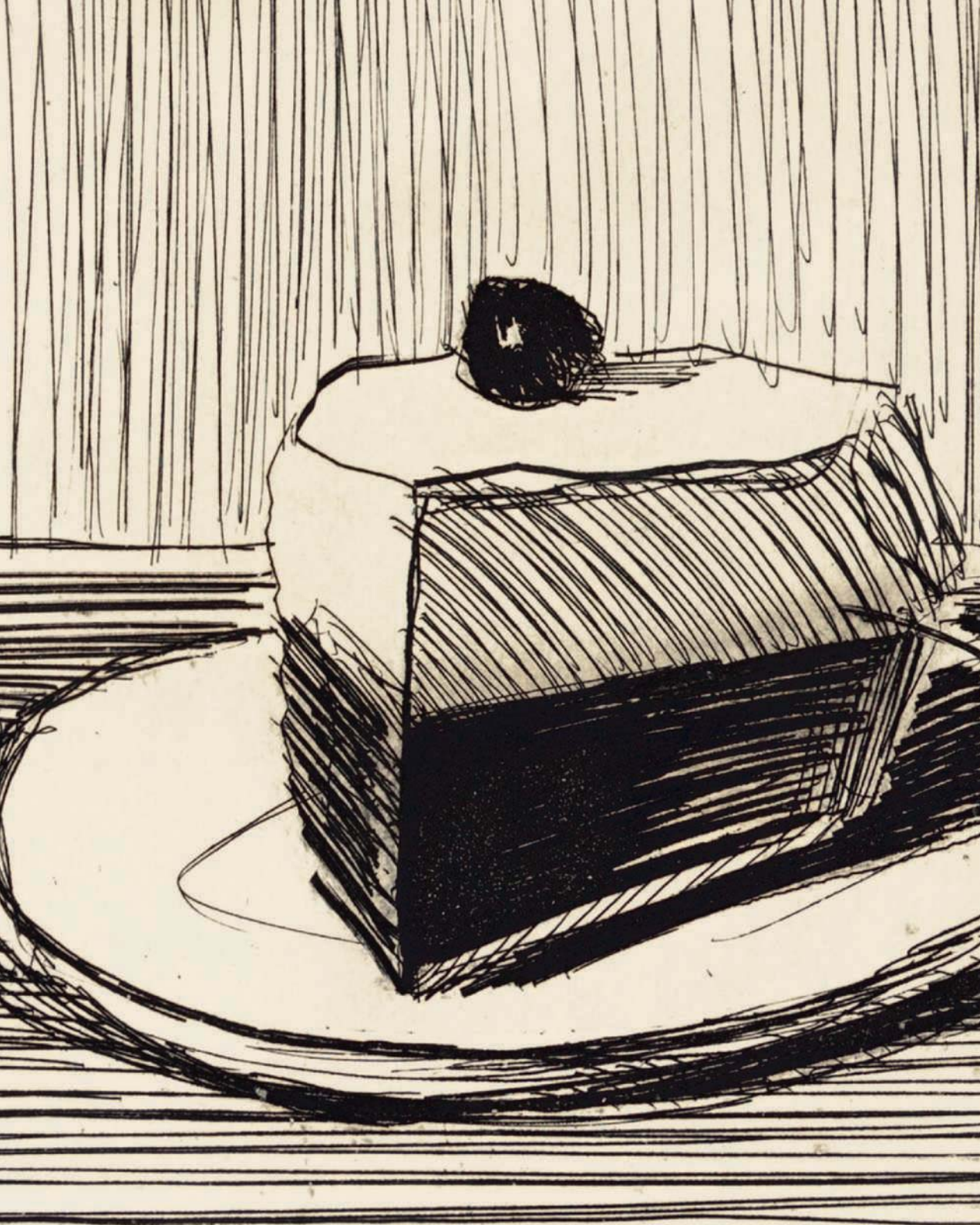
etching, on wove paper, 1962, signed in pencil, inscribed 'E.A.'  
(an artist's proof, the edition was 60), published by Arturo  
Schwartz, Milan

Image: 5¾ x 5¼ in. (146 x 133 mm.)

Sheet: 10 x 8 in. (254 x 203 mm.)

\$4,000-6,000





40

**Untitled (Slice of Lemon Meringue Pie)**

monotype in colors, on wove paper, 1977, signed and dated in pencil, printed by Nathan Oliveira, published by the artist

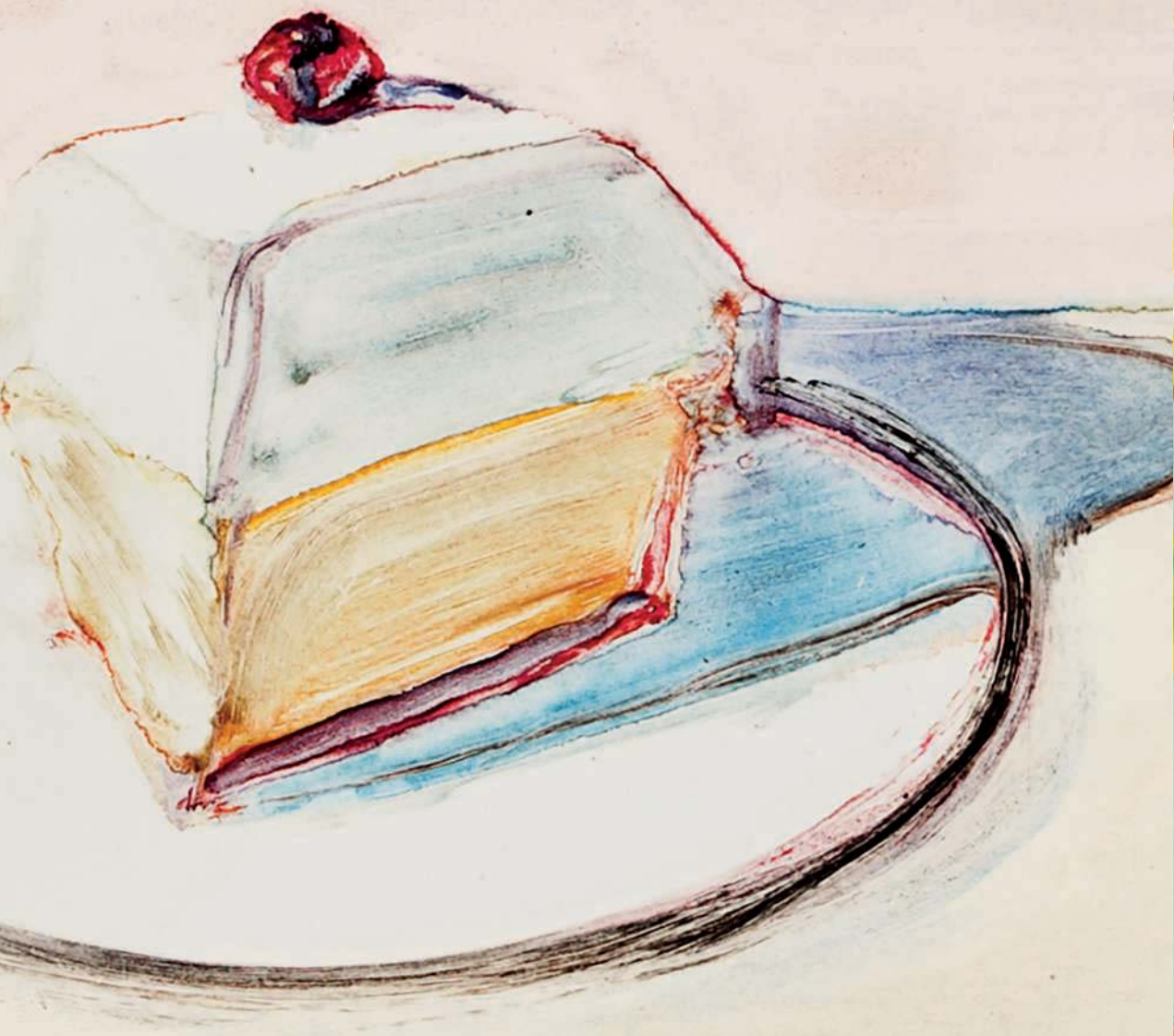
Image: 8¾ x 11¾ in. (222 x 298 mm.)

Sheet: 20 x 22¾ in. (508 x 578 mm.)

\$50,000-70,000

**“Commonplace objects are constantly changing... The pies, for example, we now see, are not going to be around forever. We are merely used to the idea that things do not change.”**







41

**Untitled (Cupcake)**

signed '♥Thiebaud' (lower right)

oil and graphite on paper

image: 5 ¼ x 4 ¼ in. (13.3 x 10.8 cm.)

sheet: 6 7/8 x 8 7/8 in. (17.5 x 22.5 cm.)

Executed *circa* 2001.

**\$200,000-300,000**

**LITERATURE:**

E. Cohen, ed., *Wayne Theibaud*, New York, 2015, p. 333  
(illustrated).



Since the onset of his career, Wayne Thiebaud has been fascinated by the pictorial possibilities of still-life subjects drawn from everyday American life. Of all his subjects, perhaps none are as recognizable or as renowned as his depictions of the cakes, pies and confections displayed in windows across the country. Having a background in commercial art, Thiebaud developed great respect for the ability of illustrators to concisely depict objects that address the viewer in a very direct way. Committed to a realist vocabulary, he gradually became more engrossed in the formal and abstract aspects of painting while teaching at an art school in California. As he explained, "At the end of 1959 or so I began to be interested in a formal approach to composition. I'd been painting gumball machines, windows, counters, and at that point began to rework paintings into much more clearly identified objects. I tried to see if I could get an object to sit on a plane and really be very clear about it. I picked things like pies and cakes—things based upon simple shapes like triangles and circles—and tried to orchestrate them" (quoted in *Wayne Thiebaud: A Paintings Retrospective*, San Francisco, 2000, p. 15).



Wayne Thiebaud, *Cakes*, 1963, National Gallery, Washington DC  
 Artwork: © 2016 Wayne Thiebaud / Licensed by VAGA, New York, NY.

In *Lemon Meringue Pie Slices* (lot 51), Thiebaud creates a complex contradiction between the depth of the pies, whose triangular forms appear vividly three-dimensional on the table, and the flatness of the seemingly abstract empty space that extends above and below. His brightly colored hues that play across the surface of the pies, constructing each slice in a unique but analogous manner, also create a sense of push and pull. Similarly, in the present lot, *Untitled (Cupcake)*, the sincere appeal of the cupcake belies the sophisticated realization of a classic painting problem: the challenge of making a round or cylindrical form within empty space visually compelling. Thiebaud cleverly turns to an exquisite use of color and texture, as well as a substantial shadow, to orchestrate an intimate environment for the viewer and cupcake to interact. It is these carefully honed formal aspects of Thiebaud's composition that elevate its humble subject into a fascinating object of aesthetic contemplation.

In lusciously rendered oil paint, he weds his realist subjects with a brilliant eye for abstraction and maintains an independent course in his devotion to the aesthetic delights of painting. Thiebaud admired an eclectic gamut of painters, from Chardin to Mondrian, and observed that "each distinctive painter has his own brush dance" (*Wayne Thiebaud: A Paintings Retrospective*, exh. cat., Fine Arts Museums of San Francisco, 2000, p. 48). Friends with Willem de Kooning since the 1950s, Thiebaud admired his supple handling of paint and inventive coloration. De Kooning reminded him of the primacy of his chosen material, "that painting was a lot more important than art" (*Ibid.*, 48), as Thiebaud recalled. One of the signatures of Thiebaud's brushwork—which he discovered accidentally, then brilliantly manipulated and perfected—is the effect of halation around the contours of his objects created through the use of contrasting colors. This is beautifully apparent around the edges of the cupcake in *Untitled*



**“My subject matter was a genuine sort of experience that came out of my life, particularly the American world in which I was privileged to be .... I would really think of the bakery counters, of the way the counter was lit, where the pies were placed, but I wanted just a piece of the experience. From when I worked in restaurants ... [it was] always poetic to me.”**

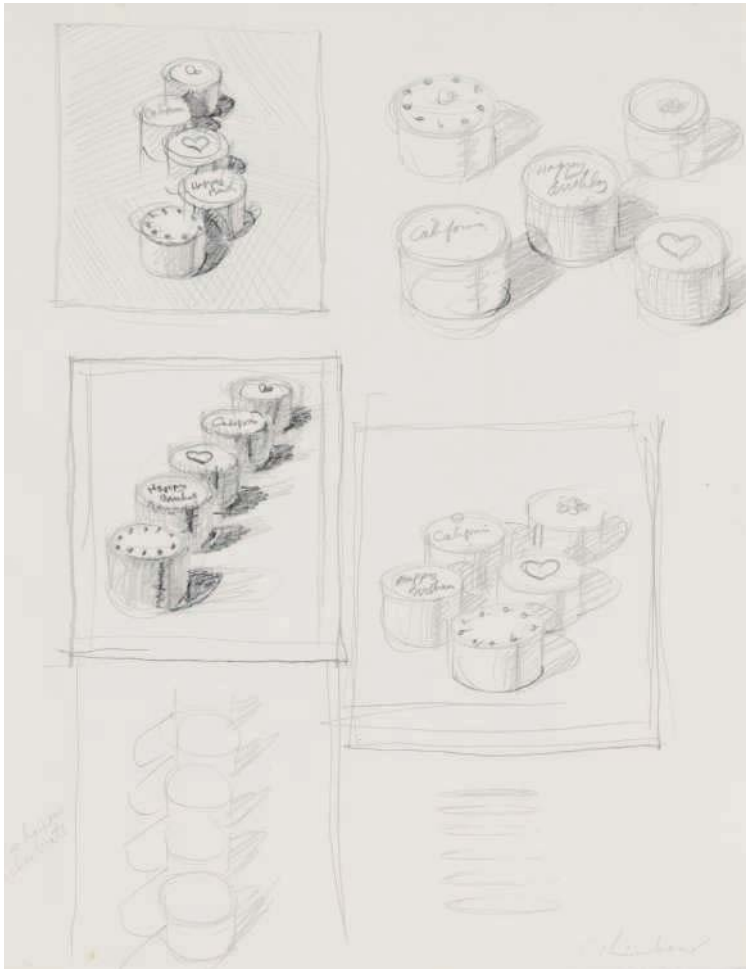
(*Cupcake*), and especially in the icy blue shadow that languishes behind it, tinged on its periphery by touches of vibrant yellow.

Thiebaud presaged Pop art's obsession with consumer products and repetition—indeed, at his enormously successful debut at the Allan Stone Gallery in 1962, Andy Warhol was one of his many admirers. Yet Thiebaud did not share Pop's satirical approach to popular culture and instead chose to embrace it, celebrating in earnest the aesthetic delights of the commonplace. Thiebaud's orderly rows of lemon meringue pie slices arranged on plates evoke the kind of counter displays that lure customers to diners and bakeshops with an array of enticing options. Meanwhile, his singular depiction of a cupcake in *Untitled (Cupcake)*, which commands the entirety of the composition, alludes to the decision already made, placing the viewer one step closer to succulent bliss. As archetypal American foods, both pies and cupcakes recall innumerable

holidays and family gatherings, which roadside diners intentionally echo in offering a bit of this comfort and nostalgia on the road. Thiebaud's rendering of these treats effectively evokes the notion of countless shared memories, and he indeed painted such scenes from his memory rather than from life. As an accumulation of fragments of actual experience, these confections are instilled with a visual weight and solidity that makes them appear eternal.

Through such works, Thiebaud celebrates popular pleasures, but also the pleasure of painting. Thiebaud has never swayed from his passion for his medium, “People say painting's dead. Fine. It's dead for you. I don't care. Painting is alive for me. Painting is life for me” (*Ibid.*, 41).

*Untitled (Cupcake)* was initially conceived for the US Postal Service for potential use as a postage stamp design.



42

**Untitled (Cake Studies)**

signed 'Thiebaud' (lower right)

graphite on paper

10 7/8 x 8 1/2 in. (27.6 x 21.6 cm.)

\$8,000-12,000



43

### **Four Cakes, from Recent Etchings II**

etching with drypoint and aquatint in colors, on Somerset paper, 1979, signed and dated in pencil, inscribed 'A.P. 1' (an artist's proof, the edition was fifty), published by Parasol Press, Ltd., New York

Image: 16½ x 24 in. (419 x 610 mm)

Sheet: 23 x 29¾ in. (584 x 756 mm.)

\$20,000-30,000

44

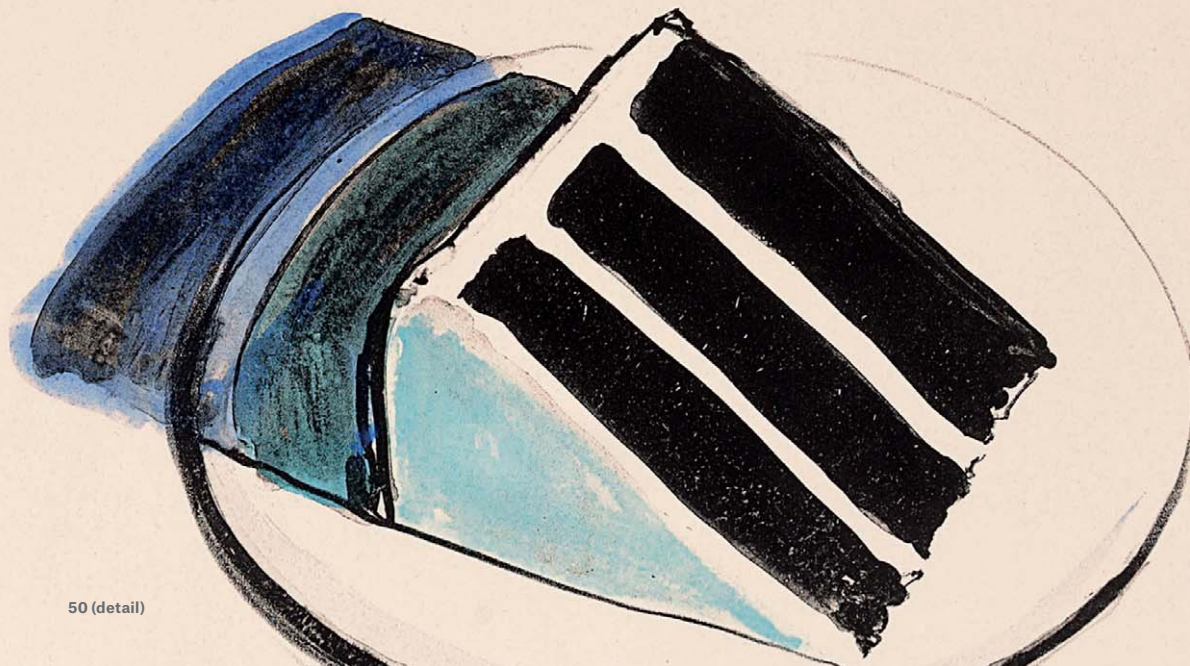
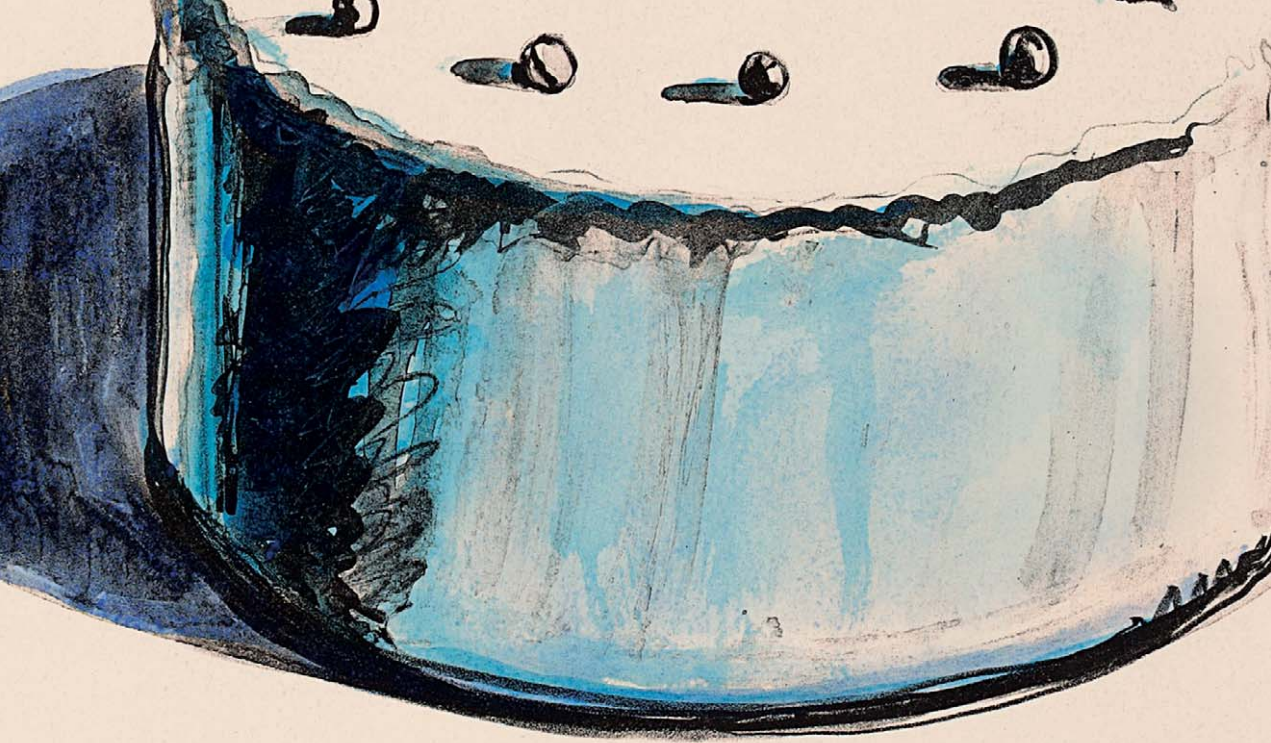
**Cake Slices**

signed '♥Thiebaud' (upper center)  
ink and graphite on paper  
7 5/8 x 11 1/8 in. (19.4 x 28.3 cm.)  
Executed *circa* 1960s.  
\$80,000-120,000

**“I see my paintings as abstractions mostly. Trying to measure like a syncopation ... each [cake slice] slightly angled like [notes on] a sheet of music.”**









45

**Boston Cremes, from Seven Still Lives and a Silver Landscape**

linocut in colors, on Arches paper, 1970, signed and dated in pencil, inscribed 'A.P.' (an artist's proof, the edition was fifty), published by Parasol Press, Ltd., New York

Image: 13½ x 20¼ in. (343 x 514 mm.)

Sheet: 22½ x 30 in. (572 x 762 mm.)

\$20,000-30,000



46

### Sandwich

unique linocut in colors, on wove paper, 1968, signed and dated in pencil, inscribed 'Gemini Trial Proof'  
Image: 7¼ x 11 in. (184 x 279 mm.)  
Sheet: 17½ x 22 in. (445 x 559 mm.)

\$15,000-20,000



47

### Sandwich, from Seven Still Lives and a Rabbit

linocut in colors, on Arches paper, 1970, signed and dated in pencil, inscribed 'A.P.' (an artist's proof, the edition was fifty), published by Parasol Press, Ltd., New York

Sheet: 22¼ x 30½ in. (565 x 765 mm.)

\$3,000-5,000









48

### Half Cakes (State II)

woodcut in colors, **hand-worked by the artist**, on wove paper, circa 2002, signed in pencil, inscribed 'T.P.' (a trial proof aside from the edition), inscribed along the lower sheet edge a *unique 2nd edition trial proof Hand-worked with pastel*  
Image: 8 3/8 x 8 3/8 in. (21. x 213 mm.)  
Sheet: 15 1/4 x 14 1/2 in. (387 x 368 mm.)

\$30,000-50,000

**“As far as I’m concerned, there is only one study and that is the way in which things relate to one another.”**



49

**Half Cakes, from Seven Still Lives and a Silver Landscape**

screenprint, on Arches paper, 1971, signed and dated in pencil, inscribed 'A/P' (an artist's proof, the edition was fifty), published by Parasol Press, Ltd., New York

Image: 18 x 16¼ in. (457 x 413 mm.)

Sheet: 30 x 22¼ in. (762 x 565 mm.)

\$4,000-6,000

50

### **Chocolate Cake**

lithograph with watercolor, on cream wove paper, 1971, signed and dated in pencil, inscribed 'T.P.' (a trial proof, the edition was fifty), inscribed along the lower sheet edge 'unique hand worked proof with water color verso proof,' published by Parasol Press, Ltd., New York; including *Chocolate Cake*, lithograph in black on the reverse  
Image: 17¼ x 13¼ in. (451 x 349 mm.)  
Sheet: 24½ x 19¾ in. (625 x 492 mm.)

\$25,000-35,000



**“[Repetition] has to do with the tradition of painting, of orchestrating a single shape into its various configurative potentials. If you look closely, they look all alike at first, until you examine them... That orchestrating principle you can find all through the tradition and history of painting, because it’s an obvious design concept. It’s like a drum beat, you know, slight variation, repetition, rhythms and so on.”**



Therese 1990  
2013



51

**Lemon Meringue Pie Slices**

signed and dated '♥ Thiebaud 1990 2013' (upper center);

dated again '1990' (on the reverse)

watercolor, pastel and graphite on paper

10 5/8 x 14 1/4 in. (27 x 36.2 cm.)

Executed in 1990-2013.

\$100,000-150,000



Jasper Johns, *Untitled*, 1983.

© 2016 Jasper Johns / Licensed by VAGA, New York, NY.





52

### Dark Cherries

drypoint with aquatint in colors, on wove paper, 1983, signed and dated in pencil, inscribed *color trial proof unique* (a trial proof, the edition was twenty-five), published by Crown Point Press, Oakland, California

Image: 9 x 11 $\frac{7}{8}$  in. (229 x 302 mm.)

Sheet: 14 $\frac{1}{2}$  x 18 $\frac{1}{2}$  in. (368 x 470 mm.)

\$15,000-20,000



53

### Candy Apples

woodcut in colors, on *Japon* paper, 1987, signed and dated in pencil, numbered 'A.P. 9' (an artist's proof, the edition was 200), published by Crown Point Press, San Francisco, with their blindstamp

Image: 15¼ x 16½ in. (387 x 419 mm.)

Sheet: 23¾ x 24¼ in. (594 x 616 mm.)

\$35,000-45,000



Wayne Thiebaud, *7 Candied Apples*, 1963.  
© 2016 Wayne Thiebaud / Licensed by VAGA, New York, NY.



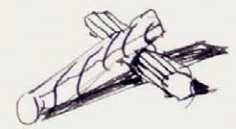
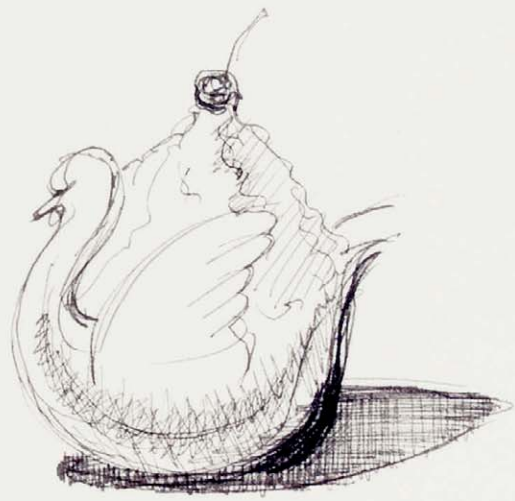
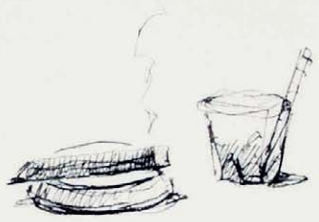
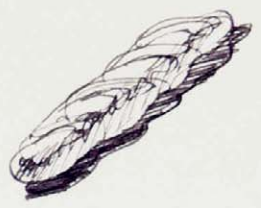


the (David)  
sketching  
wood cuts

sketchbook pages - direct  
from memory directly after  
reading Chapter —





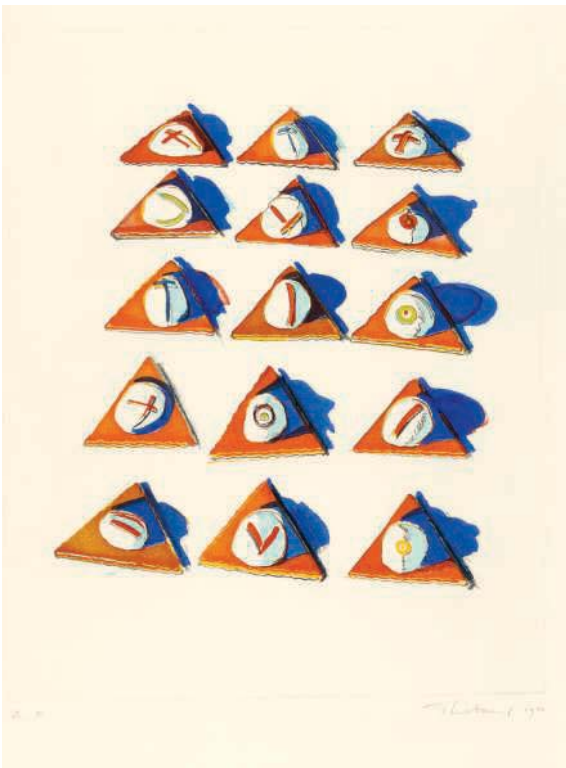




54

**Untitled (Food Studies)**

inscribed 'sketchbook pages:  
direct from memory directly after  
reading Chapter \_\_' (upper left)  
black and red ink with lithographic elements  
11 1/8 x 15 in. (28.3 x 39.1 cm.)  
\$8,000-12,000



55

**Triangle Thins, from Seven Still  
Lives and a Silver Landscape**

aquatint in colors, on Rives BFK paper,  
1971, signed and dated in pencil,  
inscribed 'A.P.' (an artist's proof, the  
edition was 50), published by Parasol  
Press, Ltd., New York  
Image: 29 3/4 x 22 in. (756 x 559 mm.)  
Sheet: 21 1/8 x 17 3/4 in. (556 x 451 mm.)  
\$5,000-7,000

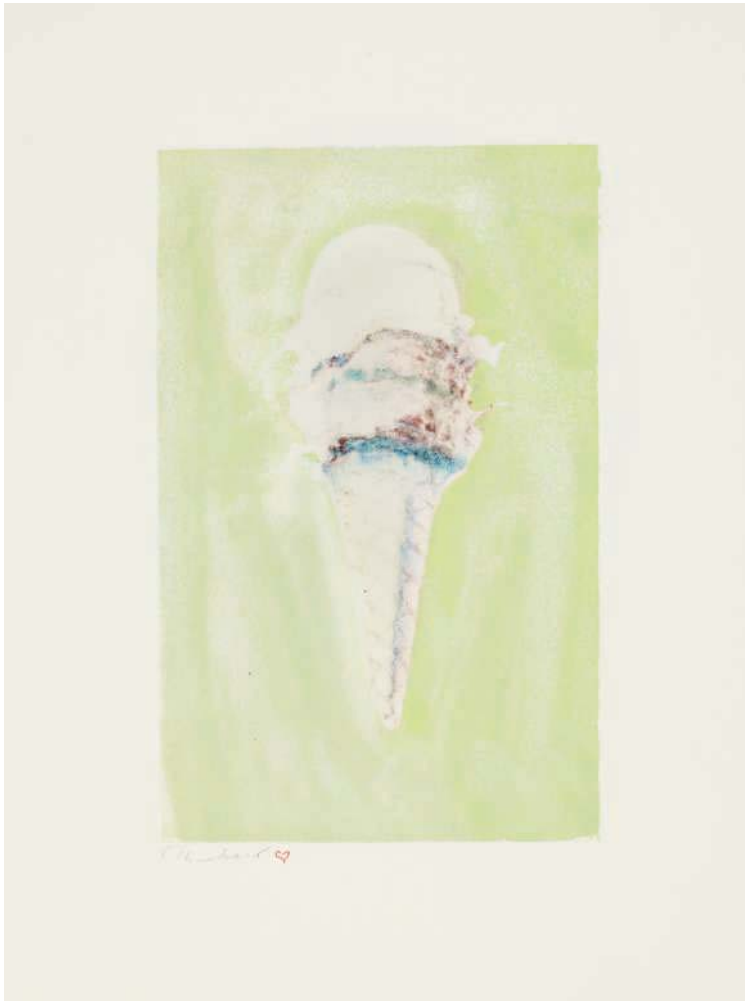


56

### Breakfast

drypoint in colors, on Somerset paper, 1995, signed and dated in pencil, numbered 'A.P. 1' (an artist's proof, the edition was 50), published by Crown Point Press, San Francisco, with their blindstamp  
Image: 18 x 23 $\frac{3}{8}$  in. (457 x 606 mm.)  
Sheet: 29 x 33 $\frac{3}{8}$  in. (737 x 860 mm.)

\$5,000-7,000



57

**Untitled (Double Decker Ice Cream Cone)**

watercolor monotype in colors, on wove paper, *circa* 1991, signed in pencil, printed by Crown Point Press, San Francisco, published by the artist

Image: 8½ x 5⅝ in. (216 x 137 mm.)

Sheet: 17¼ x 13 in. (438 x 330 mm.)

\$25,000-35,000





58

### **Sugar Cones**

aquatint, on Rives BFK paper, 1964,  
signed and dated in pencil, numbered  
16/25, published by Crown Point Press,  
Berkeley, California  
Image: 5 x 5 in. (127 x 127 mm.)  
Sheet: 15 x 11¼ in. (381 x 286 mm.)

\$6,000-8,000



59

**Girl with Ice Cream**

etching, wove on paper, 1964, signed and dated in pencil, inscribed 'T.P.'

Image: 7 x 6 in. (178 x 152 mm.)

Sheet: 9 x 8 in. (229 x 203 mm.)

\$3,000-5,000

60

### Display Rows

lithograph in colors, **hand-worked by the artist**, on wove paper, 1990, signed in pencil, inscribed along the lower sheet edge *Color Trial proof of "Display Rows" Lithograph - Hand-worked with watercolor* (a trial proof aside from the edition of 60), published by Campbell-Thiebaud Gallery, San Francisco  
Image: 28¾ x 22⅞ in. (730 x 581 mm.)  
Sheet: 37¾ x 29½ in. (959 x 749 mm.)

\$70,000-90,000



Wayne Thiebaud in his studio, 1990.  
Photo: Matthew Bult.  
Artwork: © 2016 Wayne Thiebaud /  
Licensed by VAGA, New York, NY.





*Color trial proof of "Cakes and Pastries" lithograph - Hand-colored with watercolor - Thiebaud*







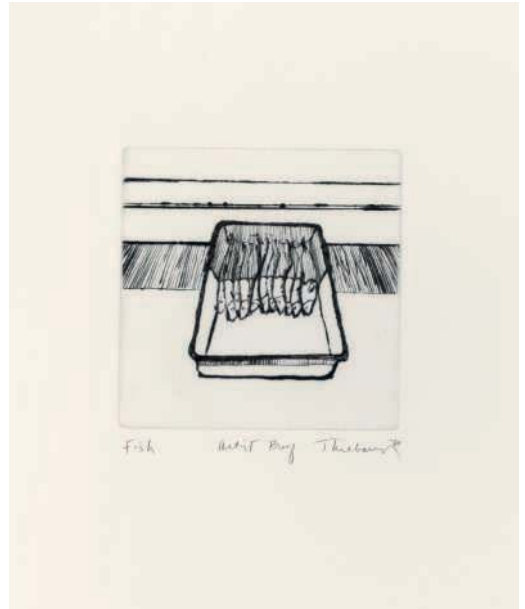
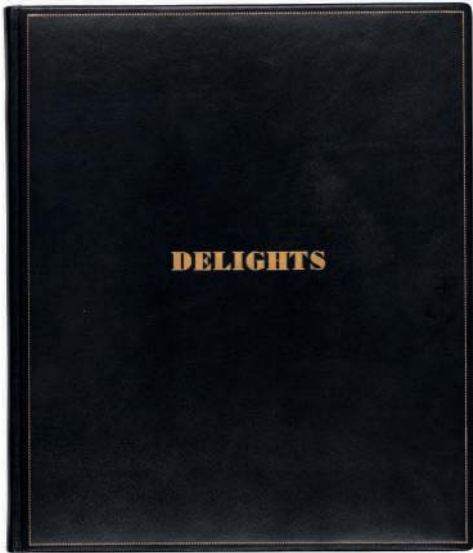
Wayne Thiebaud in basement studio, Berkeley, 1964.  
Photo: Patrick Dullanty

61

### Delights

the complete set of seventeen etchings (some with aquatint and drypoint), on Rives BFK paper, 1964, each signed, dated, and titled in pencil, an artist's proof copy (the edition was 100), bound (as issued), published by Crown Point Press, Berkeley, California, with original black bound leather portfolio with gilded lettering on the cover  
Overall: 13¼ x 11¼ in. (349 x 298 mm.)

\$60,000-80,000



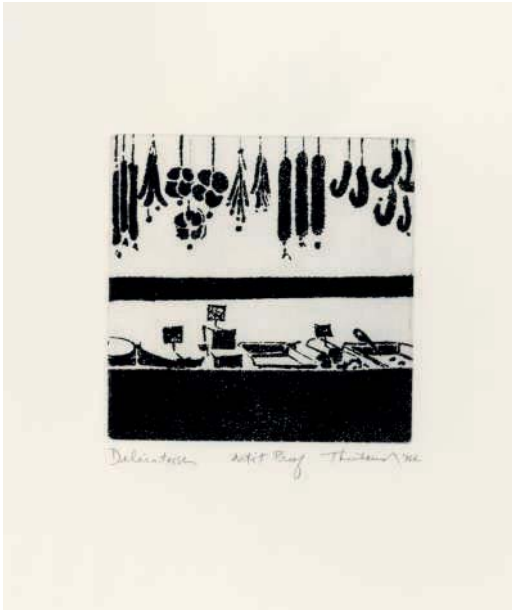
*Fish Artist Wayne Thiebaud*



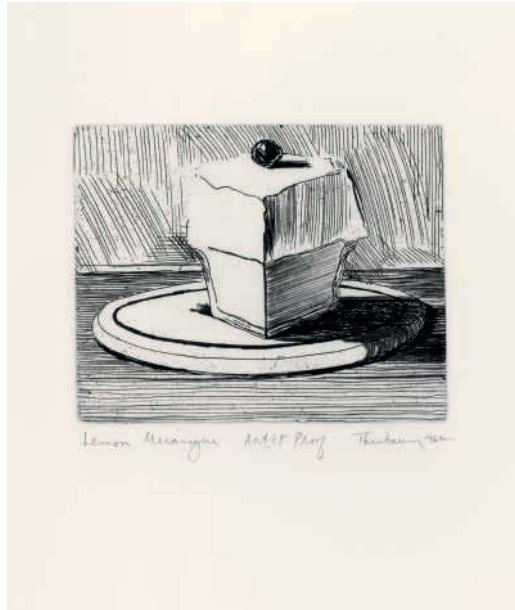
*Lollipops Artist Wayne Thiebaud 1966*



*Candy Apples Artist Wayne Thiebaud 1966*



161 (details, all illustrations featured on christies.com)



*Delights* is the initial product of Wayne Thiebaud's fifty-two year relationship with master printer Kathan Brown and her San Francisco etching workshop Crown Point Press. The portfolio contains seventeen etchings, and encompasses many of Thiebaud's compositions that he continues to explore in all media. Brown was interested in the tradition of artist's books during this period, and similar to Richard Diebenkorn's *41 Etchings Drypoints* also published by Crown Point in 1965, half of the edition was produced in bound books such as the present lot. Thiebaud's wife Betty Jean named the project *Delights*, a fitting description of this joyful collection of subjects. The intimate nature of these etchings both in scale and composition invites the viewer to notice Thiebaud's very small details: the tiny olives on the sandwich, the stark shadow behind the fruit stand or his perfectly formed fried egg.

The story of the portfolio's genesis has become an iconic tale in twentieth century printmaking. Initially Brown was frustrated that Thiebaud was

repeating imagery found in his paintings and worried that the prints would be too reproductive in nature. Thiebaud responded that he was interested in making prints to investigate how a picture comes together and how reduction and change could influence his understanding of the overall whole. He remarked to Brown: "When you change anything, you change everything." (Brown, *Know that You are Lucky*, p. 46). What followed this dialogue was a series of etchings that brought a new dimension to Thiebaud's iconography, one that tied his love of structure and form directly to his image making.

The first print, *Lunch*, is the result of Thiebaud drawing on an etching plate their meal in the studio that afternoon. Two cans of beer, two sandwiches and two avocado halves are rendered in delicate black and white etching lines that reduce the composition to its simplest forms. It is also a homage to a tradition found in many print workshops that the artist shares lunch with the printer and the studio – emblematic of the intimate nature of this relationship.

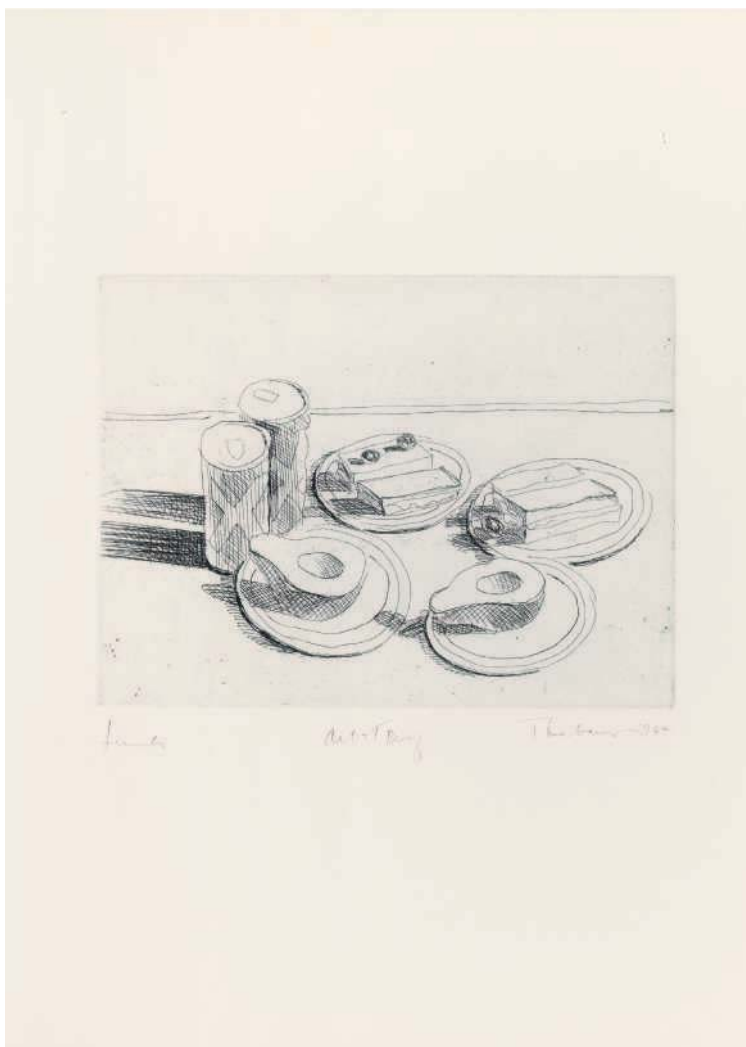


In *Delights* cross hatched lines, a technique as old as Rembrandt's etchings, are used to provide shadow and depth. Contrast to this rich texture is found in the empty spaces where the paper shines through. This stark contrast is found in many of Thiebaud's editions to the present day, while some of his editions are rendered in lush color in the mode of his paintings, many of his prints are in stark black and white found in *Delights*.



Wayne Thiebaud was the first artist that Kathan Brown invited to Crown Point with the goal of publishing his prints. The relationship has been prolific ever since, and he continues to produce new work at the studio to the present day. *Delights* has been exhibited extensively in museum shows devoted to the artist and to Crown Point Press, and is considered to be one of the most important etching portfolios in Post-War and Contemporary art.

**“There’s nothing really that I’ve ever found in other lines that is like an etched line— its fidelity, the richness of it, the density. You just don’t get that any other way.”**



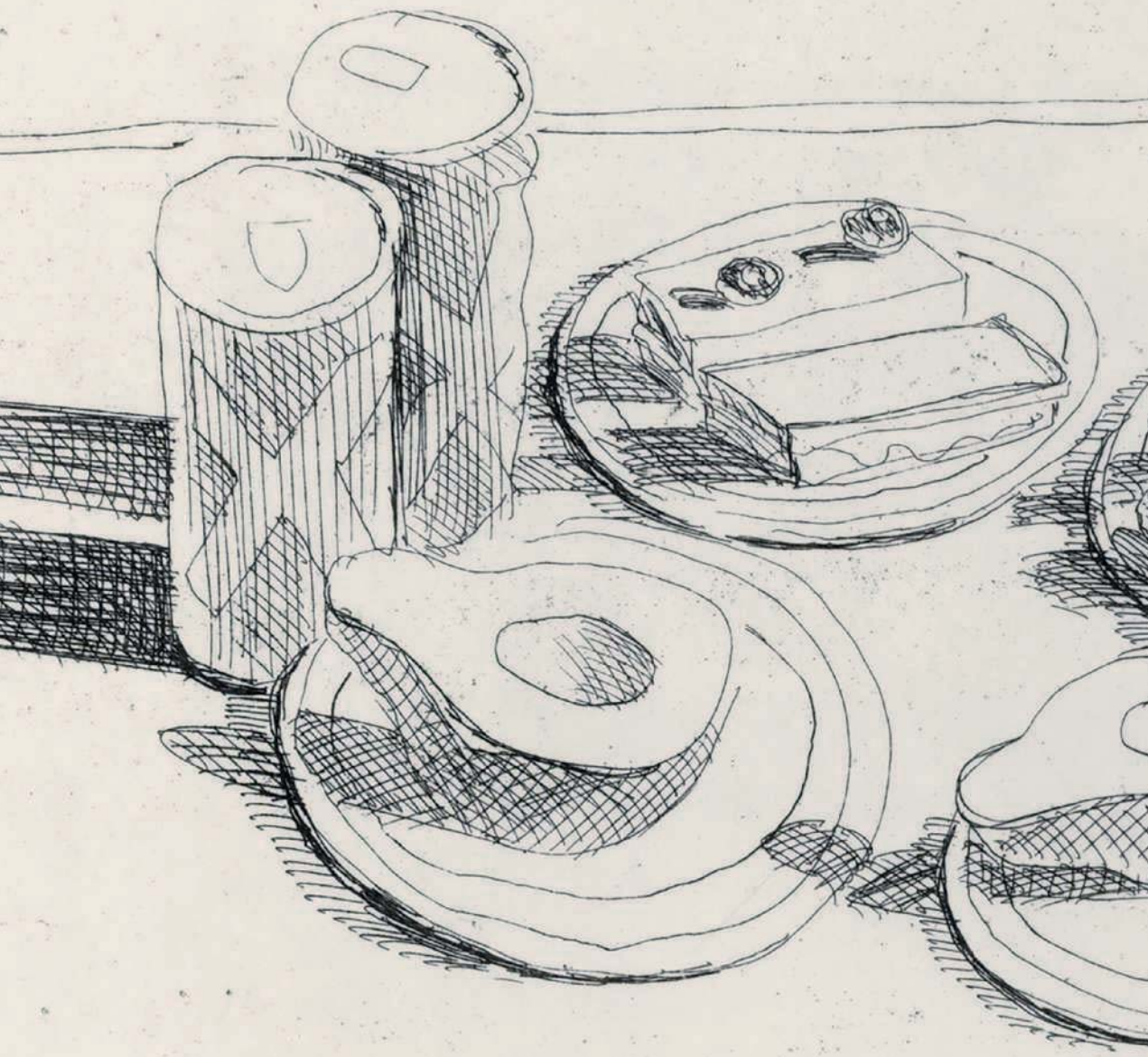
62

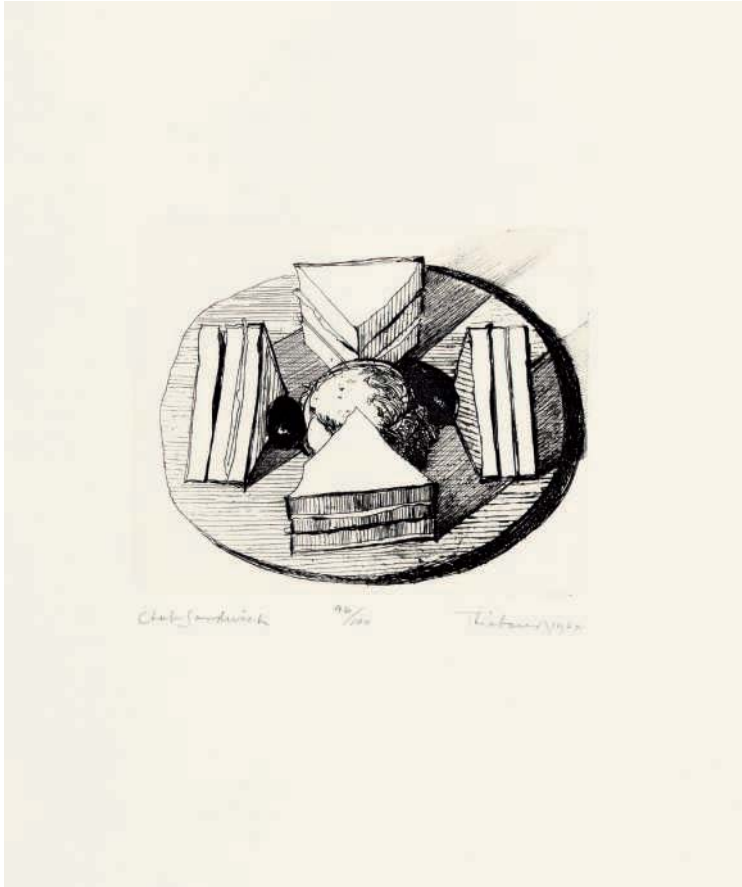
**Lunch, from Delights**

etching, on Rives BFK paper, 1964,  
signed, titled and dated in pencil,  
inscribed 'A/P' (an artist's proof, the  
edition was 100), published by Crown  
Point Press, Berkeley, California  
Image: 5 x 6 $\frac{3}{4}$  in. (127 x 171 mm.)  
Sheet: 15 x 11 $\frac{1}{8}$  in. (381 x 283 mm.)

\$3,000-5,000







63

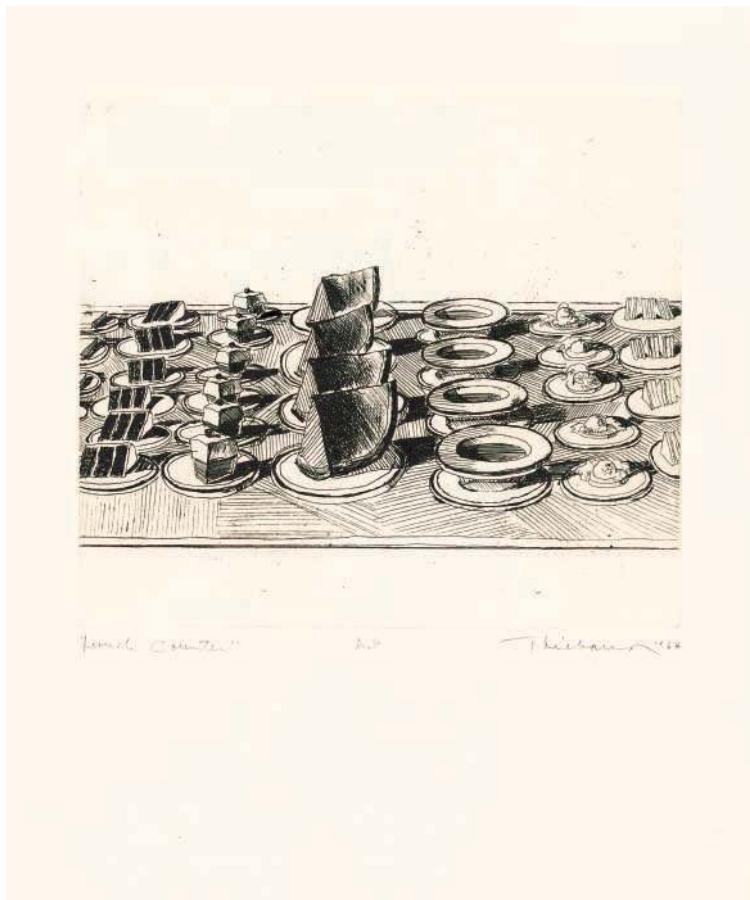
**Club Sandwich, from Delights**

etching, on Rives BFK paper, 1964, signed, titled and dated in pencil, numbered 96/100, published by Crown Point Press, Berkeley, California

Image: 4 x 5 in. (101 x 127 mm.)

Sheet: 12 $\frac{7}{8}$  x 10 $\frac{7}{8}$  in. (327 x 276 mm.)

\$3,000-5,000



64

### Lunch Counter, from Delights

etching, on Rives BFK paper, 1964, signed, titled and dated in pencil, inscribed 'A.P.' (an artist's proof, the edition was 100), published by Crown Point Press, Berkeley, California, 1965

Image: 6 $\frac{7}{8}$  x 7 $\frac{3}{4}$  in. (175 x 197 mm.)

Sheet: 12 $\frac{7}{8}$  x 11 in. (327 x 279 mm.)

\$5,000-7,000



65

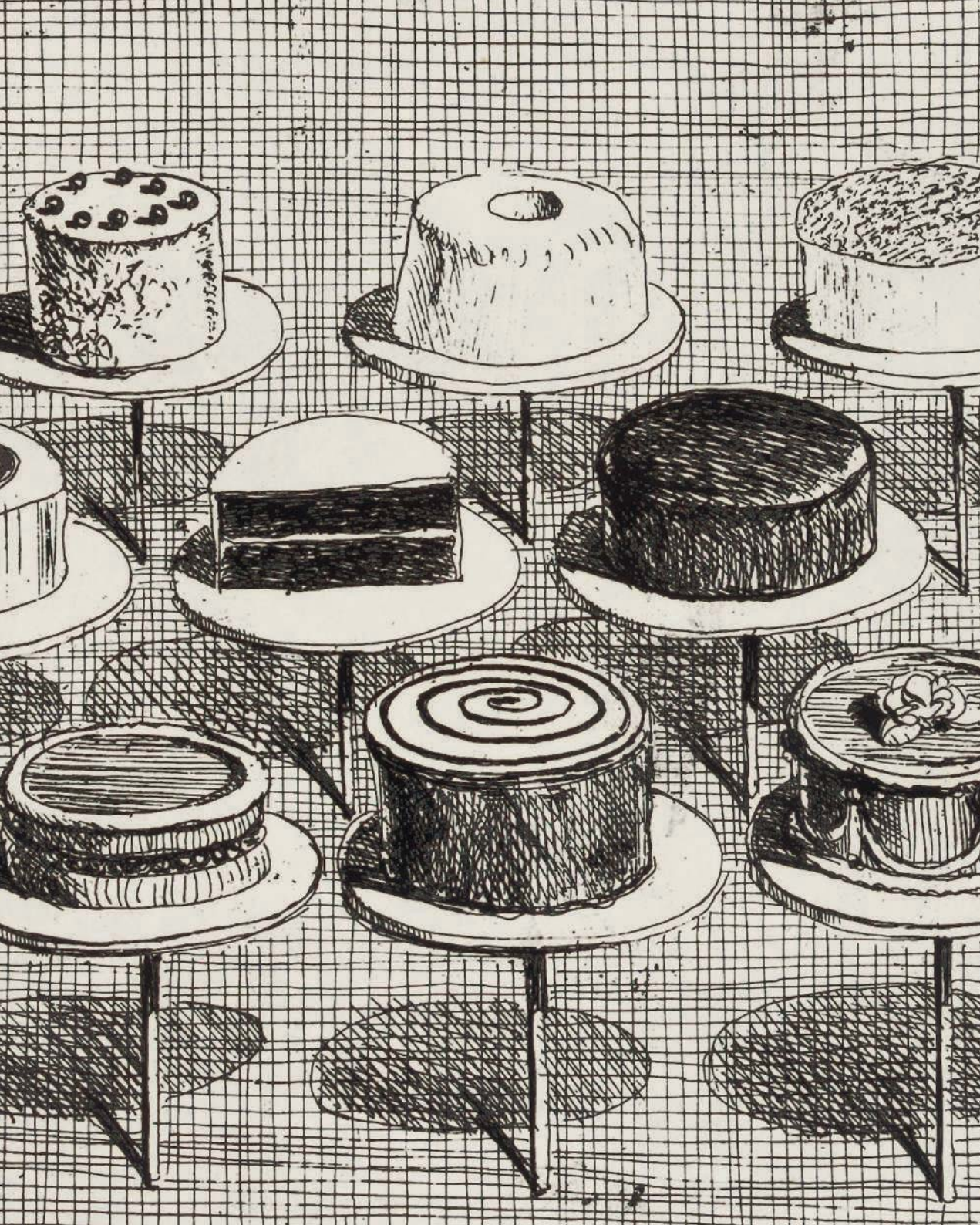
**Cake Window, from Delights**

etching, on Rives BFK paper, 1964, signed, titled and dated in pencil, annotated 'A.P.', (an artist's proof, the edition was 100), published by Crown Point Press, Berkeley, California, 1965

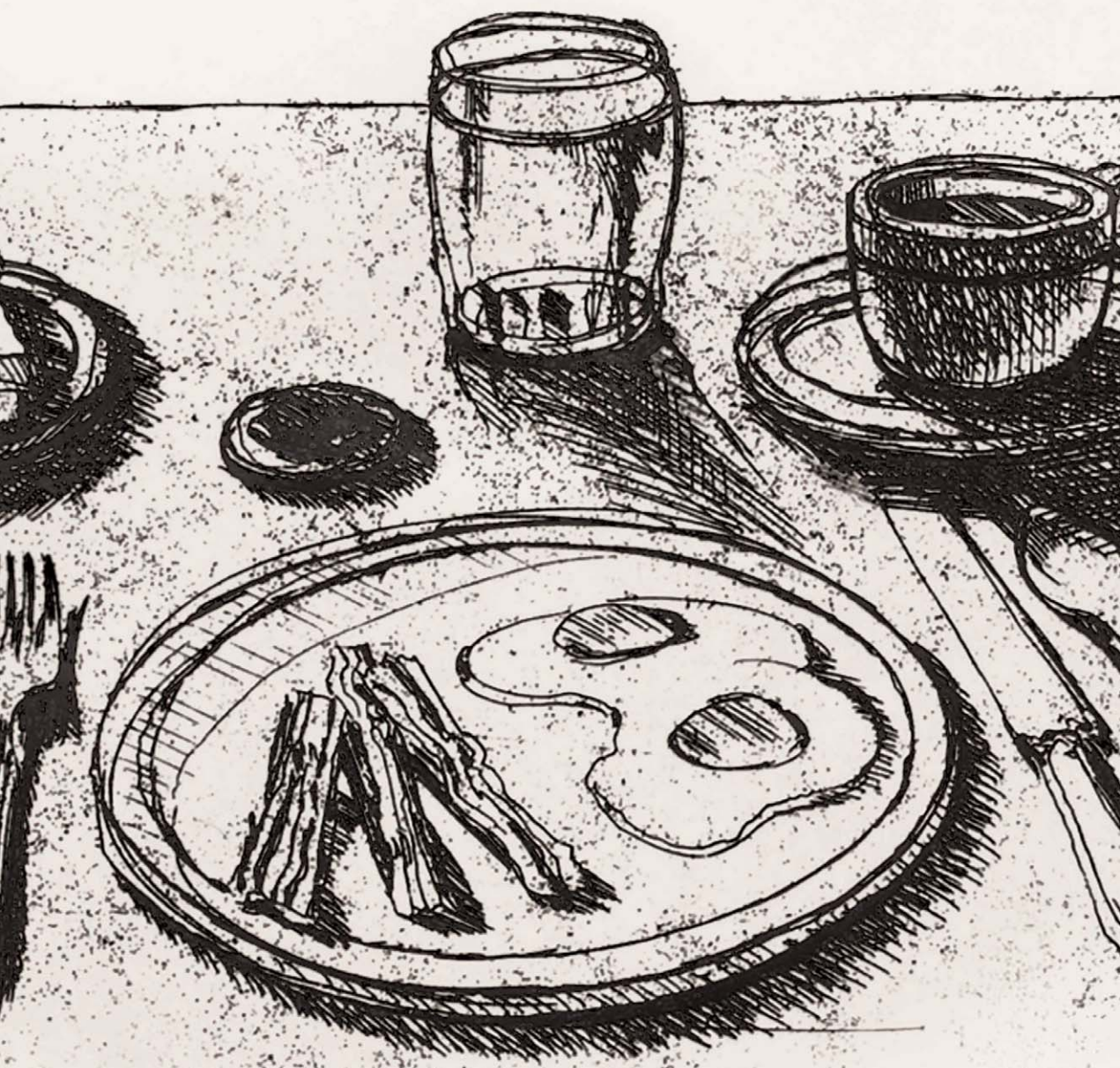
Image: 5 x 6 in. (127 x 152 mm.)

Sheet: 12 $\frac{7}{8}$  x 11 $\frac{1}{2}$  in. (327 x 282 mm.)

\$10,000-15,000









66

**Bacon and Eggs, from Delights**

etching with drypoint, on Rives BFK paper, 1964, signed, titled and dated in pencil, inscribed 'A.P.' (an artist's proof, the edition was 100), published by Crown Point Press, Berkeley, California  
Image: 5¼ x 6 in. (133 x 152 mm.)  
Sheet: 15 x 11 in. (381 x 279 mm.)

\$3,000-5,000





67

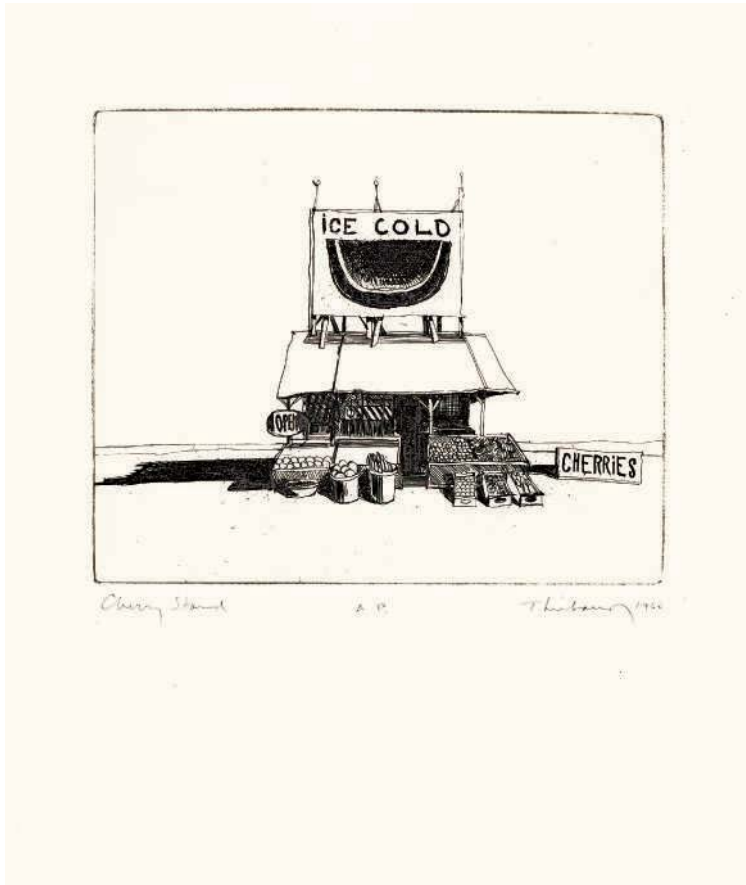
**Café Table (Dispensers), from Delights**

etching, on Rives BFK paper, 1964, signed, titled, and dated in pencil, inscribed 'A.P.' (an artist's proof, the edition was 100), published by Crown Point Press, Berkeley, California

Image: 4 x 5 in. (102 x 127 mm.)

Sheet: 12 $\frac{7}{8}$  x 10 $\frac{3}{4}$  in. (349 x 273 mm.)

\$3,000-5,000



68

### **Cherry Stand, from Delights**

etching, on Rives BFK paper, 1964, signed, titled, and dated in pencil, annotated 'A.P.' (an artist's proof, the edition was 100), published by Crown Point Press, Berkeley, California, 1965  
Image: 5¾ x 7¾ in. (146 x 187 mm.)  
Sheet: 12¾ x 11 in. (327 x 279 mm.)

\$3,000-5,000



69

### Gum Machine, from Delights

etching, on Rives BFK paper, 1964, signed, titled and dated in pen, numbered 1/100, inscribed along the lower sheet edge *artist's proof used as copy for brochure reproduction for "Delights" published Spring 1965*, published by Crown Point Press, Berkeley, California, 1965  
Image: 4 x 4 in. (102 x 102 mm.)  
Sheet: 12 $\frac{7}{8}$  x 11 $\frac{1}{8}$  in. (327 x 293 mm.)

\$8,000-12,000



70

### Cut Melon

etching, on wove paper, 1964, signed, titled and dated in pencil, inscribed 'A.P.' (an artist's proof, the edition was fifteen), published by the artist

Image: 6 x 6 $\frac{7}{8}$  in. (152 x 175 mm.)

Sheet: 10 $\frac{3}{4}$  x 15 in. (273 x 381 mm.)

\$4,000-6,000



71

### Delicatessen Trays

etching with aquatint, on wove paper, 1965, signed and dated in pencil, inscribed 'A.P.' (an artist's proof, the edition was ten), printed by Crown Point Press, Berkeley, California, published by the artist

Image: 4 x 4 in. (102 x 102 mm.)

Sheet: 10 x 10 in. (254 x 254 mm.)

\$3,000-5,000



72

### Smoking Cigar

monotype, on wove paper, 1977, signed  
and dated in pencil, printed by Nathan  
Oliveira, published by the artist

Image: 11 $\frac{3}{4}$  x 8 $\frac{5}{8}$  in. (298 x 219 mm.)

Sheet: 18 $\frac{1}{8}$  x 14 $\frac{1}{8}$  in. (460 x 371 mm.)

\$12,000-18,000



73

**Glasses, from Seven Still Lives and a Rabbit**

lithograph, on Rives BFK paper, 1971, signed and dated in pencil, inscribed 'A.P.' (an artist's proof, the edition was fifty), published by Parasol Press, Ltd., New York

Image: 15 x 20 in. (381 x 508 mm.)

Sheet: 29¾ x 22¼ in. (756 x 565 mm.)

\$4,000-6,000



74

### **Bow Ties**

lithograph in colors, on wove paper, 1990,  
signed and dated in pencil, numbered  
'A.P. 2/5' (an artist's proof, the edition was  
fifty), published by Campbell-Thiebaud  
Gallery, San Francisco

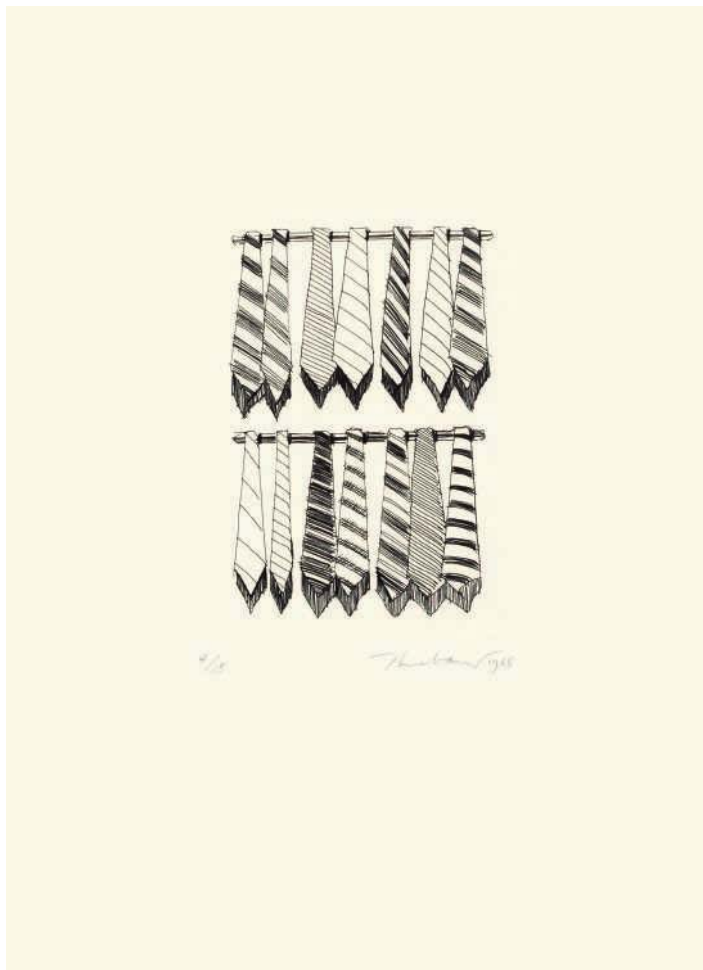
Image: 9 x 13 $\frac{3}{4}$  in. (229 x 338 mm.)

Sheet: 22 x 20 $\frac{3}{4}$  in. (559 x 527 mm.)

\$8,000-12,000

**"I wear bow ties a lot"**





75

### Ties

etching and drypoint, on wove paper,  
1965, signed and dated in pencil,  
numbered 4/15, published by Crown  
Point Press, Berkeley, California  
Image: 3 $\frac{7}{8}$  x 2 $\frac{7}{8}$  in (94 x 68 mm)  
Sheet: 15 x 11 $\frac{1}{4}$  in. (381 x 286 mm.)

\$5,000-7,000

76

**Untitled (Four Striped Ties)**

signed and dated 'Thiebaud 1970' (on the reverse)

gouache and graphite on paperboard

5 ¼ x 3 ⅞ in. (13.3 x 9.8 cm.)

Executed in 1970.

\$80,000-120,000



Wayne Thiebaud, *Row Ties*, 1969.  
© 2016 Wayne Thiebaud / Licensed by VAGA,  
New York, NY.



77

### Tie Rows

monotype in colors, **hand-worked by the artist with watercolor**, on wove paper, 1977, signed and dated in pencil, printed by Nathan Oliveira

Image: 10 x 8 in. (254 x 203 mm.)

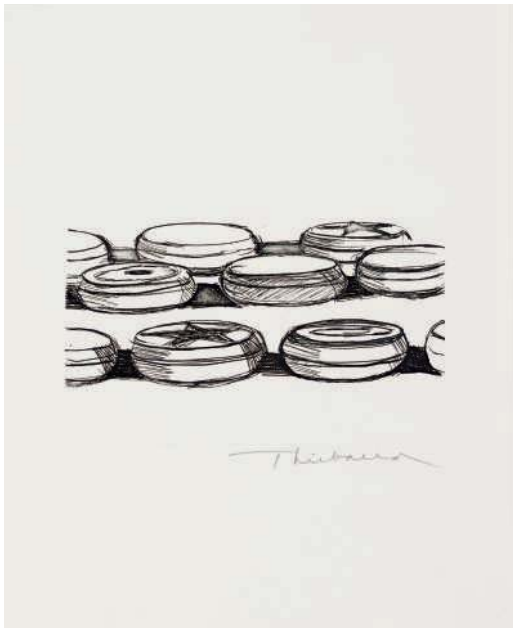
Sheet: 30 $\frac{7}{8}$  x 22 $\frac{1}{4}$  in. (784 x 565 mm.)

\$80,000-120,000

Nathan Oliveira came to the monotype technique after discovering the accidental images transferred to the protective sheets that wrapped his canvases. He soon became an advocate for the printing technique and throughout his career collaborated with a number of artists. He invited Wayne Thiebaud and Richard Diebenkorn to create monotypes with him at Stanford University in 1977 and printed a number of Thiebaud's monotypes including a number in this sale. Thiebaud has referred to the monotype process as the "backside of the brushstroke" and has produced them throughout his career.



W. Thiebaud 1977



78

**Yo-Yo's, from International Anthology of Contemporary Engraving: The International Avant Garde, America Discovered**

etching and drypoint, on C.M. Fabriano paper, 1962, signed in pencil, a proof aside from the edition of 60 numbered in Arabic numerals, published by Galleria Schwarz, Milan

Image: 4¼ x 5¾ in. (108 x 146 mm.)

Sheet: 10 x 8 in. (254 x 203 mm.)

\$3,000-5,000



79

**Pool Balls**

etching, on wove paper, 1964, signed and dated in pencil, numbered 10/15, published by Crown Point Press, Berkeley, California

Image: 4 x 4 in. (102 x 102 mm.)

Sheet: 15½ x 11 in. (394 x 280 mm.)

\$3,000-5,000

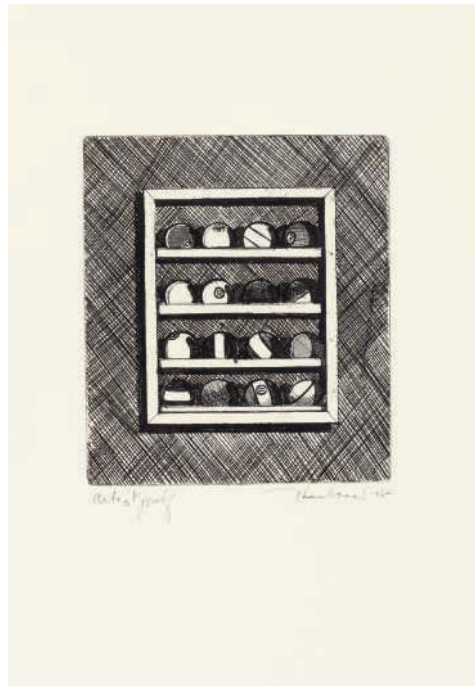
80

**Untitled (Pool Balls)**

etching, on wove paper, 1964, signed and dated in pencil, inscribed 'artist's proof', published by Crown Point Press, Berkeley, California

Image: 5¾ x 5¾ in. (146 x 146 mm.)  
Sheet: 15½ x 10¾ in. (394 x 273 mm.)

\$5,000-7,000



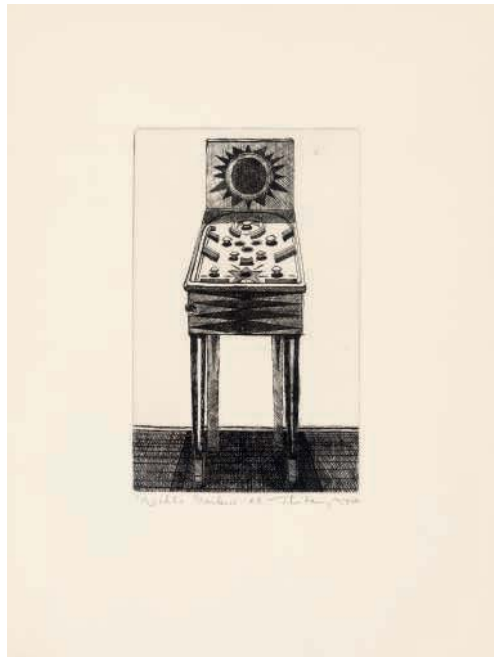
81

**Nickel Machine**

etching, on wove paper, 1964, signed, titled and dated in pencil, inscribed 'A.P.' (an artist's proof, the edition was fifteen), published by Crown Point Press, Berkeley, California

Image: 8 x 5 in. (203 x 127 mm.)  
Sheet: 15 x 11 in. (381 x 279 mm.)

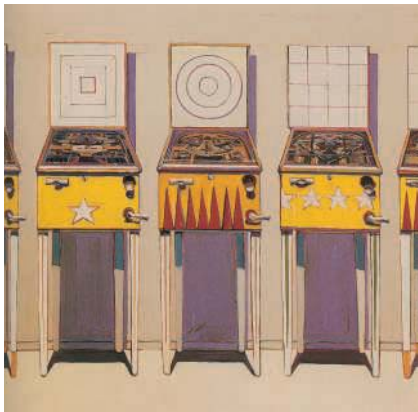
\$5,000-7,000



82

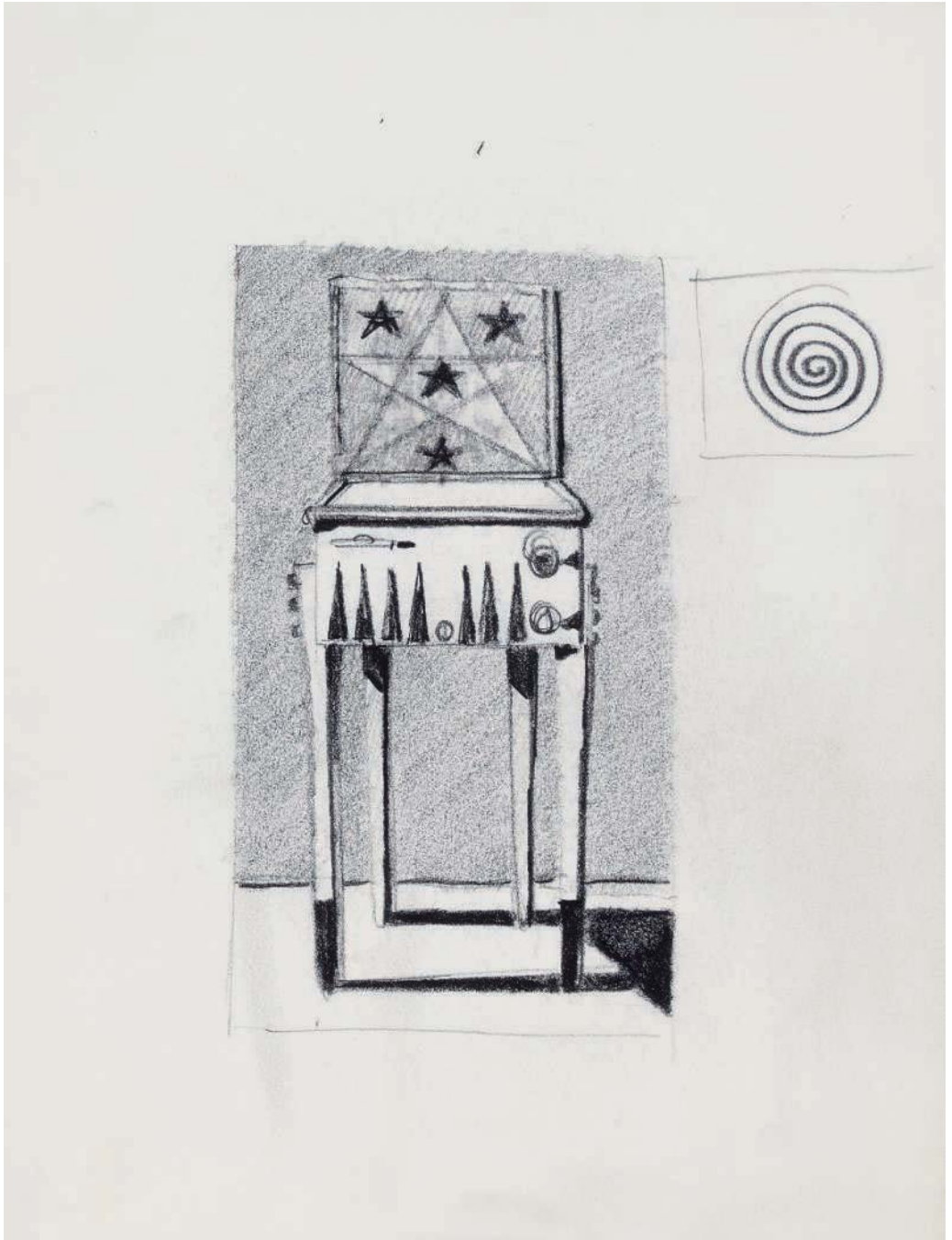
**Untitled (Pinball Machine)**

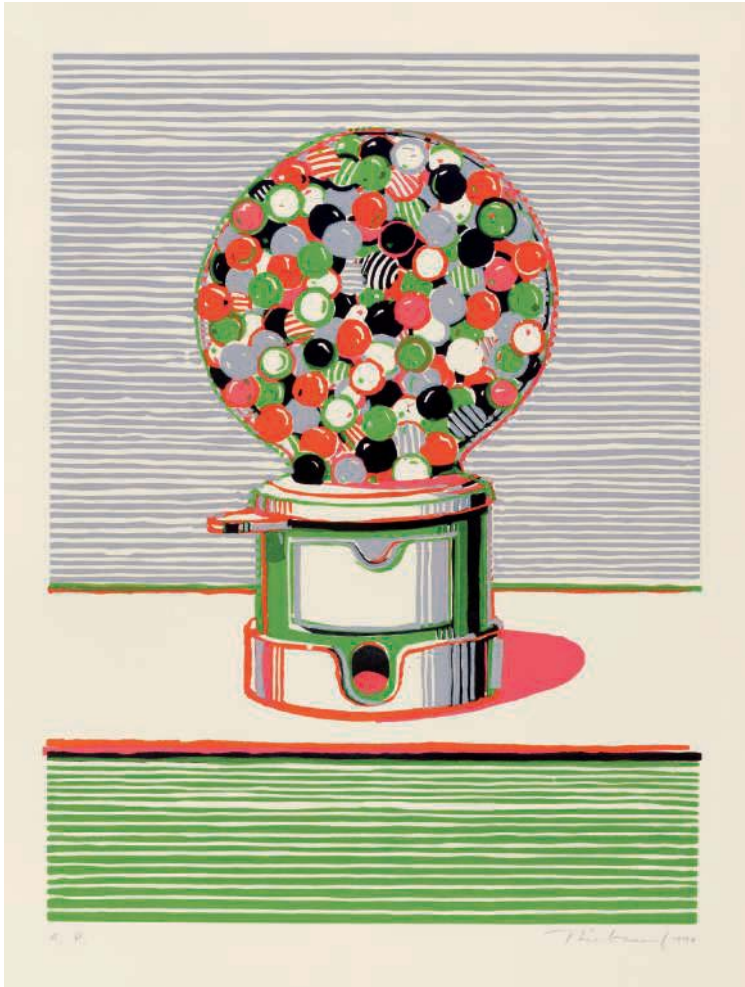
graphite on paper  
11 x 8 ½ in. (27.9 x 21.6 cm.)  
Drawn *circa* 1960s.  
\$18,000-25,000



Wayne Thiebaud, *Four Pinball Machines*, 1962. © 2016  
Wayne Thiebaud / Licensed by VAGA, New York, NY.







83

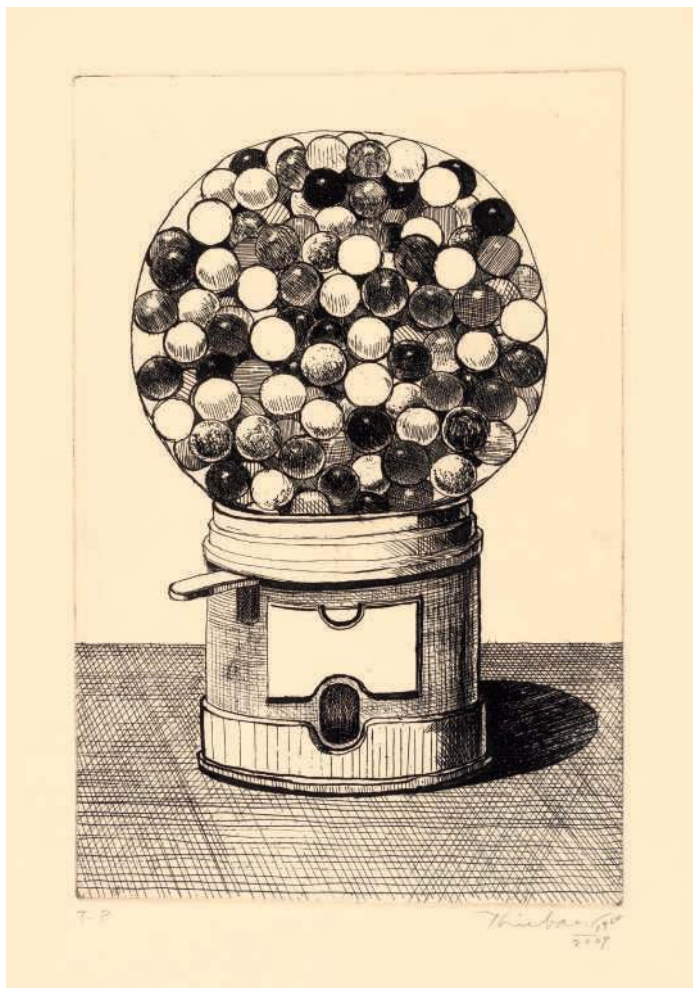
**Gumball Machine, from Seven Still Lives and a Silver Landscape**

linocut in colors, on Arches paper, 1970, signed and dated in pencil, inscribed 'A.P.' (an artist's proof, the edition was fifty), published by Parasol Press, Ltd., New York

Image: 24¼ x 18 in. (616 x 457 mm.)

Sheet: 30½ x 22¾ in. (765 x 568 mm)

\$10,000-15,000



84

### Gum Machine

etching, on cream Rives BFK paper, 1964, signed and dated in pencil, inscribed 'T.P.' (a trial proof, the second state), published by Crown Point Press, Berkeley, California

Image: 11 $\frac{1}{8}$  x 7 $\frac{3}{4}$  in. (302 x 197 mm.)

Sheet: 15 x 10 $\frac{1}{2}$  in. (381 x 279 mm.)

\$6,000-8,000

**“I remember when I was a boy how great it was to get hold of my mother’s lipstick to draw with. Lipstick is so soft, we don’t have any pencils that are equally as sensitive.”**





85

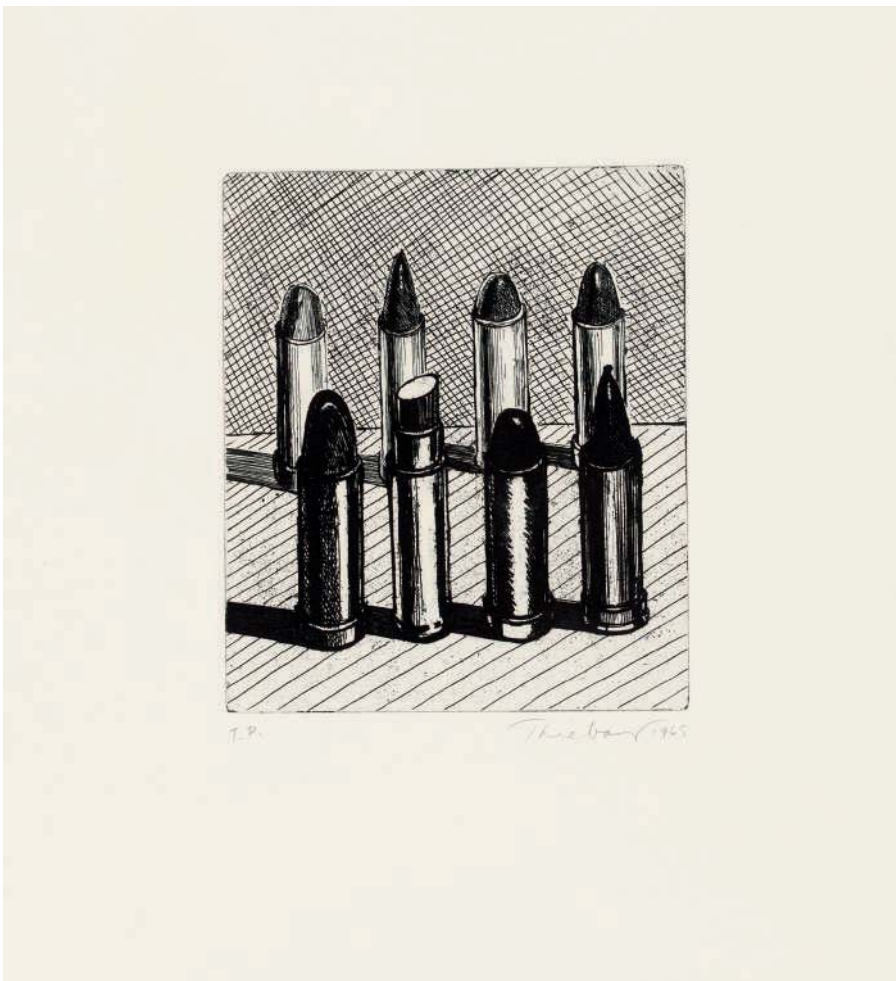
### Eight Lipsticks

drypoint in colors, **hand-worked by the artist**, on wove paper, 1988, signed and dated in pencil, inscribed 'T/P' (a trial proof, aside from the edition of 60), inscribed *Hand worked with colored pencils for color plan unique 1988*, published by Crown Point Press, San Francisco

Image: 7 x 6 in. (177 x 152 mm)

Sheet: 15¼ x 12 in. (387 x 305 mm)

\$30,000-50,000

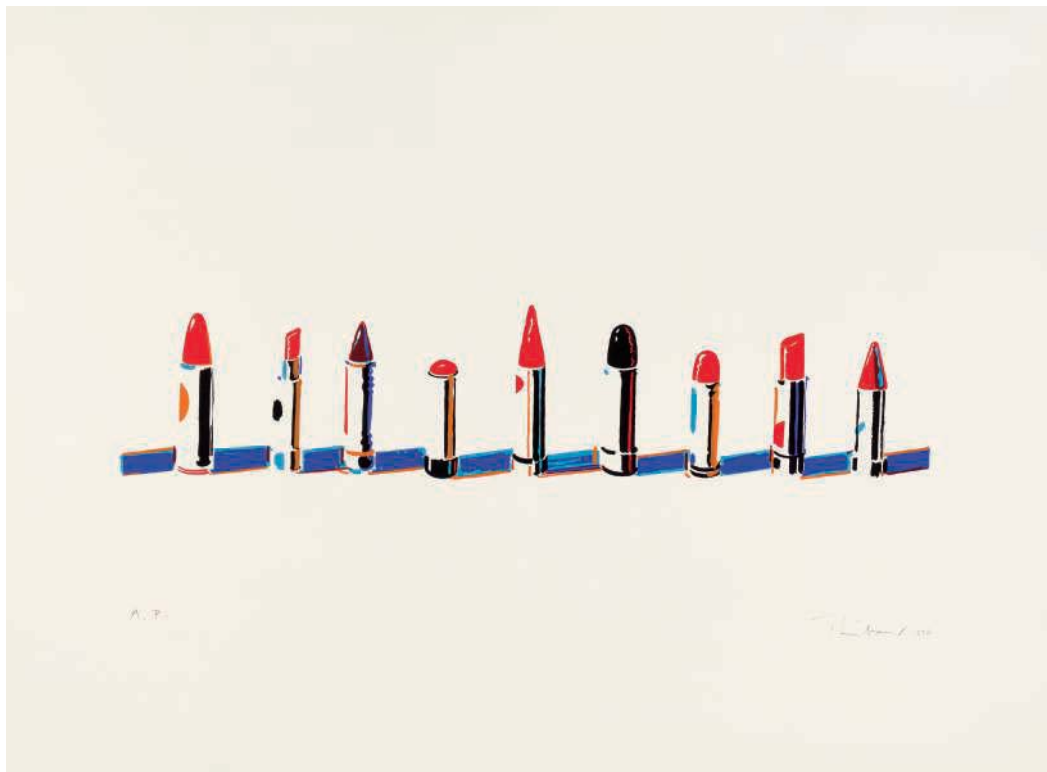


86

### **Eight Lipsticks**

etching and drypoint, on wove paper (inscribed 'J. Whatman' in the lower left corner in pencil), 1965, signed and dated in pencil, inscribed 'T.P.' (a trial proof aside from the edition of 60), published by Crown Point Press, Berkeley, California  
Image: 7 x 6 in. (178 x 152 mm.)  
Sheet: 18 x 16¼ in. (457 x 413 mm.)

\$8,000-12,000



87

**Lipstick Row, from Seven Still Lives and a Rabbit**

screenprint in colors, on Arches paper, 1970, signed and dated in pencil, inscribed 'A.P.' (an artist's proof, the edition was 50), published by Parasol Press, Ltd., New York  
Image: 5 x 23 in. (127 x 584 mm.)  
Sheet: 22½ x 30 in. (572 x 762 mm.)

\$8,000-12,000



Wayne Thiebaud, *Cosmetics*, 1964.  
© 2016 Wayne Thiebaud / Licensed by VAGA, New York, NY.





88

### **Shoe Rows, from Recent Etchings II**

etching with aquatint in colors, on Somerset paper, 1979,  
signed and dated in pencil, numbered 'A.P. 1' (an artist's proof,  
the edition was fifty), published by Parasol Press, Ltd., New York  
Image: 16¼ x 23¾ in. (413 x 606 mm)  
Sheet: 23 x 29¼ in. (584 x 756 mm.)

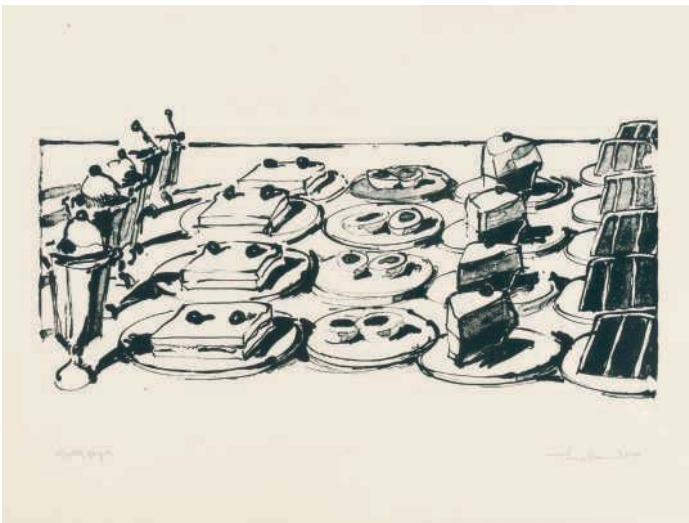
\$10,000-15,000



89

### Cupcakes and Doughnuts

direct gravure in colors, on Somerset paper, 2006, inscribed 'T. P. A.' (a trial proof aside from the edition of forty), published by Crown Point Press, San Francisco, with their blindstamp  
Image: 18 x 24 in. (457 x 610 mm.)  
Sheet: 26 $\frac{1}{8}$  x 31 $\frac{1}{8}$  in. (663 x 790 mm.)  
\$7,000-10,000



90

### Food Rows

lithograph, on Strathmore Pastelle paper, 1964, signed and dated in pencil, inscribed 'Artist's Proof #1' (the edition was twelve), published by the artist  
Image: 15 x 21 $\frac{1}{4}$  in. (381 x 540 mm.)  
Sheet: 20 x 26 $\frac{1}{4}$  in. (508 x 667 mm.)  
\$8,000-12,000



91

### Dark Cakes and Pies

direct gravure in black and grey, **hand-worked by the artist**, on wove paper, 2006, signed and dated in pencil, inscribed *working color proof* below the image and inscribed along the lower sheet edge *Hand-worked etching with water color*, published by Crown Point Press, San Francisco  
Image: 22 x 18¼ in. (559 x 464 mm.)  
Sheet: 29½ x 24½ (749 x 622 mm.)

\$18,000-25,000



92

**Untitled (Row Palms)**

signed 'Thiebaud ♥' (upper center)

ink and graphite on paper

8 ½ x 5 ¾ in. (21.6 x 13.7 cm.)

Executed *circa* 1975.

\$30,000-50,000





93

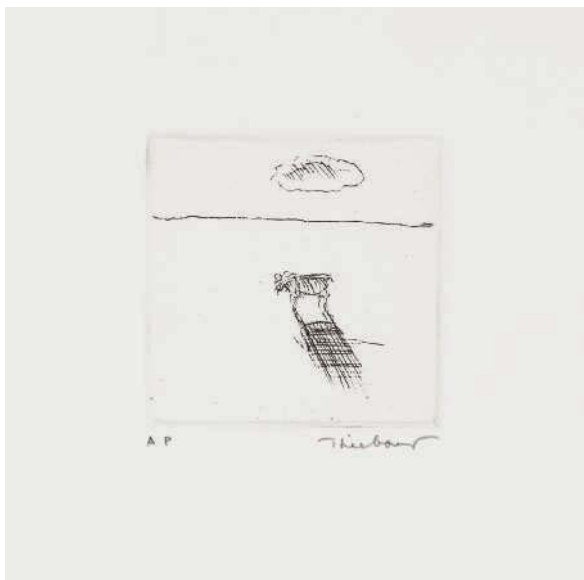
**Palm Road**

soft-ground etching, on wove paper, 1965, signed and dated in pencil, numbered 1/10

Image: 5½ x 6¾ in. (139 x 171 mm.)

Sheet: 11½ x 13¼ in. (292 x 337 mm.)

\$5,000-7,000



94

**Cow**

drypoint, on wove paper, 1990, signed in pencil, inscribed 'A.P.' (an artist's proof), published by the artist

Image: 2 x 2 in. (51 x 51 mm.)

Sheet: 7½ x 7½ in. (191 x 191 mm.)

\$2,000-3,000

95

### Diagonal Ridge

etching and drypoint, on wove paper, 1980, signed and dated in pencil, inscribed 'artist's proof' (the edition was fifty), published by Parasol Press, Ltd., New York  
Image: 17½ x 21¼ in. (445 x 552 mm.)  
Sheet: 22 x 29¼ in. (559 x 756 mm.)  
\$4,000-6,000



96

### Tide Figures

etching and drypoint in colors on gampi paper *chine collé*, on Somerset paper, 2006, signed and dated in pencil, numbered 'AP 2' (an artist's proof, the edition was forty), published by Crown Point Press, San Francisco, with their blindstamp  
Image: 29¾ x 21⅞ in. (751 x 556 mm.)  
Sheet: 39¾ x 30½ in. (1006 x 775 mm.)  
\$5,000-7,000



97

**Van**

drypoint and aquatint in colors, **hand-worked by the artist in colored pencil**, on wove paper, 1989, signed and dated in pencil, inscribed *Hand worked proof (unique)*, published by

Crown Point Press, San Francisco

Image: 8 $\frac{7}{8}$  x 11 $\frac{7}{8}$  in. (225 x 302 mm.)

Sheet: 13 $\frac{1}{2}$  x 16 $\frac{1}{2}$  in. (343 x 419 mm.)

\$10,000-15,000





**“Thank you for looking at my pictures”**





The cover of the catalogue for the 1968 exhibition *Wayne Thiebaud* at the Pasadena Art Museum

In 1968 John Coplans organized an exhibition of Wayne Thiebaud's work at the Pasadena Art Museum. This pivotal exhibition, much like this sale, included a wide variety of works across mediums presenting the breadth of Thiebaud's body of work. A champion of Pop Art and Minimalism Coplans had a gift for recognizing talent and new movements. With this exhibition Wayne joined the ranks of Roy Lichtenstein, Andy Warhol, James Turrell and Robert Irwin whom Coplans had also organized groundbreaking exhibitions for at the Pasadena Art Museum.

Reproduced below is an excerpt of the interview between Coplans and Thiebaud from the exhibition catalogue.

In 1961, when you made a clear decision to concentrate on foodstuffs did you have in the back of your mind any ideas concerning the deadening monotony of mass production and were you at all interested in commenting on it in your work?

A little of that, yes, but from a different viewpoint. If you take the notion of mass production, the thing that interests me about it is if you paint with or without mechanical aids of any kind you can only make your image superficially like the original. The concept of close discriminations combined with the notion of how much alike yet how different an image can be is a fascinating proposal.

The food that you mostly seem to paint seems to be decorative and celebratory - for example, cakes and candies.

I have only rarely painted steaks, but I have painted soup, hors d'oeuvres, chickens and once I painted bread, but it turned out to be a failure. I paint those foods which have mostly undergone some kind of a change or metamorphosis. For example, even if it is something as simple as a [cantaloupe] melon, the edges of the halves of the melon have been cut in a decorative fashion. It is obviously American food and there are certain characteristic kinds of ways this food is handled, particularly in the texture, color and shape. Also most of it is low grade or mass-produced foodstuff. There are a lot of foods I haven't painted, such as pizza or spaghetti. I have no interest in painting them. It is mostly the food every American child has been brought up on. It is the kind of food that Allan Kaprow has referred to as "italicized nostalgia."

Has the kind of American foodstuff you paint changed much in your lifetime?

You can observe change, but only very slowly. Also no one knows how American food came to be the way it is from the point of view of function, design and production processes. I think the big difference in America as

compared to Europe is that the food here is the same wherever you go, even down to the napkins and the salt and pepper shakers on the restaurant tables. The hot dogs, the hamburgers and the hotcakes all look the same. The decoration on Europe, particularly of cakes, seems more delicate. Here they are full of big gobs of material such as chocolate or cream. The materials are used as a kind of metaphor of plentitude. Americans always put on much more frosting, etc., than is needed.

A critic once wrote that you preach revulsion by isolating the American eating habits. Do you think that is true?

If these foods are revolting they are so only to a restricted group of people. If you accept the concept of a consensus of opinion, then the majority loves these foods half to death. They are only revolting to a gourmet, others of us lap them up with considerable enjoyment. The hamburger is a very convenient food invention and a good, well prepared hamburger is a cheap but excellent food. I believe anyone who doesn't like a hamburger is a food snob. The hamburger is also a cultivated taste. You can eat a hundred hamburgers and they all taste different, some are good and many are bad. You can't tell what food tastes like by looking at it, any more than you can tell what people are like merely by looking at them. There is a place I go to in Sacramento where all the pies look standard, but the chocolate and lemon meringue pies taste terrific, the crusts are flaky and the fillings are rich with fresh lemon flavor.

What made you paint the pair of barbecued chickens?

Well, you could say it represents a kind of murder. As Ivan Karp once put it, they are a metaphor of tragedy. There is a kind of inhumaneness to burnt meat, especially when it is not ritualistically handled and is brutally presented in a cold white porcelain dish. They have been handled roughly, they have been imposed upon by human beings who leave their mark upon everything. But then there is another aspect to foodstuffs, one which interests me a great deal. Food as a ritualistic offering- that is - making food seem like it is something more than it is - dressing

it up and making it very special. It has something to do with our preoccupation for wanting more than we have. Or a little something more than we know. It's perfectly logical, if there wasn't that continual yearning for a little something more than man would never have left the cave. It doesn't matter how much you have - you can have everything - you still yearn for more.

[So you don't see mass-produced foodstuffs as banal?](#)

Only when food is used obscenely is it banal. But cakes, they are glorious, they are like toys. Why must pie always be cut so precisely? Why not just scoop a helping out with a spoon? They have to be cut clean and they have to continue to stand up and maintain their shapes after being cut. Our whole approach to food marketing and all the recipes, all the labeling and those photographs used to sell food are based on the idea that when the pie is cut it maintains its shape, yet some of the best tasting pies are the very ones that fall apart quickly. But elegance of shape and control of it is of supreme importance. And you can see a pie in Pasadena, or Madison Avenue in New York, or Madison, Wisconsin and it's the same damn pie.

[But don't you find it dull and banal that wherever you go in America you see the same pies and cakes?](#)

No, in one sense, it has its comforting features - it's familiar and also funny; it tells us how gregarious and how close we really are. That's very comforting. It really does mean we are very similar to one another. What was important in the past - and still is in certain other parts of the world - is how much food people are able to obtain in order to survive. Today and since the turn of the century what do we have in American supermarkets? Mounds of foods piled high to the ceilings. If you pick any food and isolate it and if you look hard and long enough at it then it can become very revealing. It is possible to invest anything with significance; it can be made as important or unimportant as you desire depending upon what one does with it.

[Do you think there is any social commentary in your work?](#)

As I remarked earlier, we are all very much the same. Do you know that song "Little Boxes"? It's about people made out of ticky tacky who all look just the same. Although it is amusing and full of insights I don't think I am interested in that aspect and if the idea can be revealed or dealt with easily usually the artist is not interested. While social commentary may be a very valid way of presenting that form of ideas, a painting as such is neither a better nor worse painting because of the amount of social comment it contains. What makes a good painting or a bad painting has nothing to do with social comment. At least for me, whether or not an image relates to the human condition, to the existential dilemma or any of those proposals, though interesting in themselves, in terms of painting they are not very stimulating for any kind of primary premise.

[Then you are in no way documenting American eating habits?](#)

Not outside the notion that whatever we do is simply an extension of what we are. In that sense, still lifes do tattle

on us and our preoccupations. One of the things about painting that fascinates me is finding some area of slack. It is really that calculated.

[There was strong criticism when Pop Art first emerged, that those artists employing this style of painting seemed to celebrate the worst aspects of American culture.](#)

I believe Pop artists are anti-pompous. I think liking the look of a piece of pie may be different from approving the way it is made, as well as other things about it. But at the same time I think there probably is a perverse pleasure in painting an object which offends a great number of effete intellectuals. Of course, everything always has a capacity to be or to become complex, but in America we get used to an exaggerated, alarmist or a cartoon view of things, So it is very easy for us to trigger a simple-minded automatic reaction, but I think paintings are made for complex rather than simple reasons.

[Do you really think of yourself as a Pop artist?](#)

I have always exhibited in Pop Art shows, but I don't see myself as being in any way central to that category.

[You see yourself as a realistic painter?](#)

Yes, very much so. And I think we have barely touched upon the real capacity of what realistic painting can do.

[Then what is so interesting about a hamburger?](#)

Its shape, its architecture. A hamburger is like a corny imitation of a Frank Lloyd Wright building. Apart from my formal interest what also interests me about all foods are the varying material substances. Playing around with the sort of reality of the object and the fixation I have over object transference, that is, working the paint to look like the substance of the image and playing that idea back and forth. The consequence of just mixing color to look like the top of a hamburger as opposed to the bottom part and how I can systematically deal with that is a fascinating painting problem. Meringue is much easier for me to talk about because as a substance... it is so sensuously appealing. There is something about white that has a very special appeal to me in relationship to my painting. Meringue and marshmallows are gorgeous materials, they are so sticky and drippy and very close to the consistency of oil paint.

[But why the obsessive repetition of cut pies?](#)

You see them on display that way all the time, but it is a dual thing. The serial aspect is very interesting, but everything is stacked against an imagery of this kind because the logical progression is too predictable. In spite of the fact that every pie appears to be similar, it was interesting to take all the spaces in between and make each shape dissimilar. Also all the pies are painted at a slightly different angle and they vary in size and area displacement. It is a play on the closeness of similarities and dissimilarities. At first glance, the pies look mechanical and have a sameness, At least, most people think they do until they study them closely.

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

### A BEFORE THE SALE

#### 1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

#### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not give any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

#### 3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

#### 4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

#### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimate** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

#### 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

#### 7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report; the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

#### 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

#### B REGISTERING TO BID 1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

#### 2 RETURNING BIDDERS

As described in paragraph B(i) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

#### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

#### 4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

#### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department at +1 212-636-2490.

#### 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

##### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

##### (b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com](http://www.christies.com) / **Iv** bidding and click on the "Bid Live" icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).

##### (c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before an auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are

the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

### C AT THE SALE

#### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

#### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

#### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

#### 4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through Christie's LIVE™ (as shown above in paragraph B6); and
- (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

#### 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

#### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

#### 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

#### 8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER'S PREMIUM AND TAXES 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot up. On all lots we charge 25% of the **hammer price** sold to and including US\$150,000, 20% on that part of the **hammer price** over US\$150,000 and up to and including US\$3,000,000, and 12% of that part of the **hammer price** above US\$3,000,000.

## 2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profit or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After this time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practices". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown to not be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
  - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
  - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.

- Books. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
  - This **additional warranty** does not apply to:
    - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
    - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    - books not identified by title;
    - lots** sold without a printed estimate;
    - books which are described in the catalogue as sold not subject to return; or
    - defects stated in any **condition** report or announced at the time of sale.
  - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(i)(ii) above and the property must be returned to us in accordance with E2(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
  - the **hammer price**; and
  - the **buyer's premium**; and
  - any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
  - Wire transfer: JP Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017; ABA# 021000021; FBO: Christie's Inc.; Account # 957-107978, for international transfers, SWIFT: CHASUS33.
  - Credit Card. We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only.

- Bank Checks. You must make these payable to Christie's Inc. and there may be conditions.
- Checks. You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2656 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

- Transferring Ownership to You. You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.
- Transferring Risk to You. The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:
  - When you collect the **lot**;
  - At the end of the 7th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

### 4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F3 and any other rights or remedies we have by law):
  - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;

- we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately, on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to);
- we can, at our option, reveal your identity and contact details to the seller;
- we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- we can take any other action we see necessary or appropriate.

If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## 6 COLLECTION AND STORAGE 1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within 7 days from the date of the auction.

- You may not collect the **lot** until you have made full and clear payment of all amounts due to us.
- If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the auction, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

## 2 STORAGE

If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:

- charge you storage fees while the **lot** is still at our saleroom; or

- (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at PostSale@US@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

## 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay for the doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at ArtTransportNY@christies.com.

### (b) Endangered and protected species

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

### (c) Lots containing ivory or materials resembling ivory

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

### (f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

### (g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue.

These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) If we are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or

(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™ condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs 1(a) to (d) or E(a) to (g) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sales places us or the seller under any liability to anyone else or may damage our reputation.

## 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

## 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

## 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale by the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

## 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com).

## 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

## 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered

by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including catalogue descriptions and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**authentic:** authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty:** the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

**buyer's premium:** the charge the buyer pays us along with the **hammer price**.

**catalogue description:** the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition:** the physical condition of a **lot**.

**due date:** has the meaning given to it in paragraph F1(a).

**estimate:** the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price:** the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

**Heading:** has the meaning given to it in paragraph E2. **lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages:** any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price:** has the meaning given to it in paragraph F1(a).

**provenance:** the ownership history of a **lot**.

**qualified:** has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve:** the confidential amount below which we will not sell a **lot**.

**saleroom notice:** a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE TYPE:** means having all capital letters.

**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.



# SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◦ Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or in part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■ See Storage and Collection pages in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### △: **Property Owned in part or in full by Christie's**

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

#### ◦ **Minimum Price Guarantees:**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

#### ◆ **Third Party Guarantees/ Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

### QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

\*\*Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

\*\*Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*\*Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*\*Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*\*Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*\*After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/ "Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold maybe subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

## PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

## STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from

either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

## STORAGE CHARGES

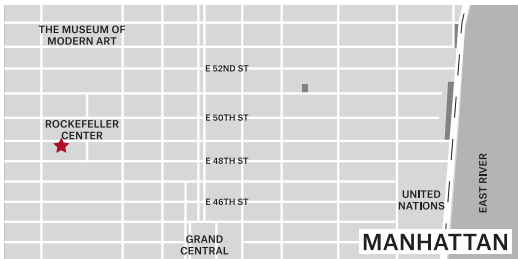
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

**Lots** will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to sales tax. <b>Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.</b>		

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



**Christie's Rockefeller Center**  
 20 Rockefeller Plaza, New York 10020  
 Tel: +1 212 636 2000  
 nycollections@christies.com  
 Main Entrance on 49th Street  
 Receiving/Shipping Entrance on 48th Street  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**

**Christie's Fine Art Storage Services (CFASS)**  
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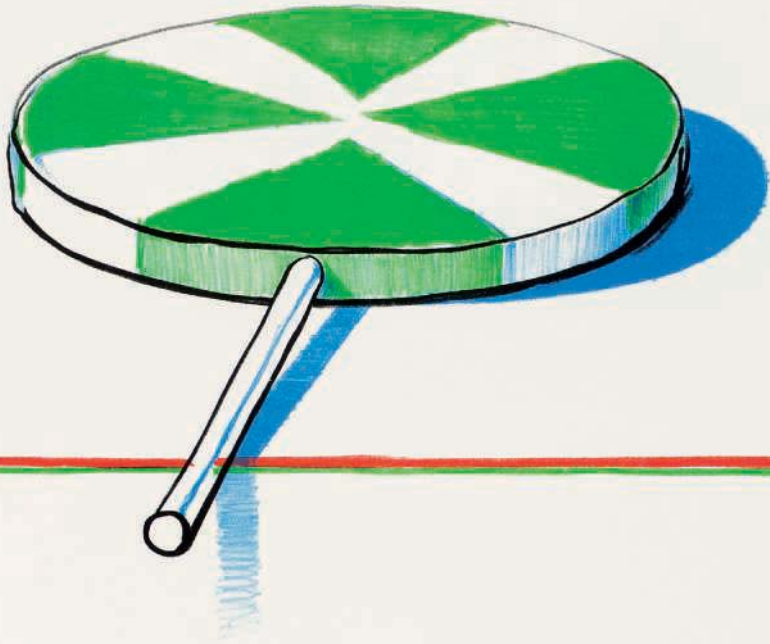
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## GLOSSARY

Wayne Thiebaud's work on paper is a testament not only to his skill across mediums but his drive to reinvent, combine and innovate. The lots in this sale are also indicative of his close and collaborative relationships with master printers, particularly those in the Bay Area. This desire to constantly evolve is a hallmark of printmaking generally, a field where technological progress and image making are closely intertwined.

### TECHNIQUES AND MEDIUMS

**Aquatint:** an etching method developed to create flat areas of tone instead of line often mimicking the nature of watercolor. Powdered resin is applied to areas of the printing plate that is then bitten by acid and this produces a variety of effects. It is most often combined with etching or drypoint, but can also be printed on its own. *Big Suckers* (lot 32) is a large scale example of the technique on its own, and other examples from the sale include *Sugar Cones* (lot 58) and *Country City* (lot 4).

**Drypoint:** is a technique where a sharp needle is used to draw on the surface of a metal plate and the plate is then simply inked and printed. The intensity of the grooves created in the surface produces a velvety effect in contrast to the clean lines of an etching. *Diagonal Ridge* (lot 95) and *Marina Ridge* (lot 19) are examples of this technique found in this sale.

**Etching:** a printing technique where using an etching needle, an artist scratches an image onto a metal plate covered with wax. This plate is then submerged in acid, which eats into the metal exposed by the scratched lines. The longer the plate is left in the acid, the deeper and darker the line will be. The plate is cleaned, inked, and cleaned again, leaving only the incised lines filled with ink. All images from the *Delights* (lot 61) portfolio use this technique, and other examples from the sale include *Night River* (lot 13), *Palm Road* (lot 93) and *Shoe Rows* (lot 88).

**Graphite:** Wayne Thiebaud uses graphite regularly as a medium for sketching and composition planning. Many of the drawings in other mediums, such as ink, watercolor and pastel, reveal underlying graphite lines laying the groundwork of the composition. This is visible in *Cake Slices* (lot 44) and *Lemon Meringue Pie Slices* (lot 57). Most artists sign their prints in pencil.

**Hand-worked by artist:** some artists apply other media to editions after the initial image has been printed. It is also often the case that in the initial stages of an edition before it is finalized artists often make changes to the printed composition using colored pencils or watercolor. Images that are hand-worked are considered distinct from the edition and as unique works on paper. Wayne Thiebaud has used this technique with a variety of his prints, including etchings, lithographs and linocuts. There are a number of prints represented in this sale that have hand-work by the artist, including the *Eight Lipsticks* (lot 85), *Van* (lot 97) and *Chocolate Cake* (lot 50).

**Lithograph:** a printing process where the artist draws onto a stone using a grease-based medium — normally special lithographic crayons, or greasy ink known as tusche. The stone is then treated with a chemical solution that ensures the image will attract printing ink, and that blank areas repel ink and attract water. A solvent 'fixes' the image, and the surface is dampened with water. Oil-based ink is then applied to the stone with a roller, adhering only to the image. *Bow Ties* (lot 74) and *Chocolate Cake* (lot 50) are examples of lithographs in this sale.

**Monotype:** monotypes are made by the artist painting ink onto a flat surface, often Mylar or other thin plastic films, and laying a sheet of paper on top and running this combination through the printing press. There is no plate created, so it is only possible to print these images once. Each image as a result is unique and they are often further hand-worked by the artist in pastel or watercolor. There are a number of monotypes in this sale including *Slice of Lemon Meringue Pie* (lot 40) and *Palm Ridge* (lot 7).

**Pastel:** a type of soft crayon made up of ground pigment held together by a binding agent. Pastel is a versatile medium available in a brilliant range of colors and lends itself to blending, soft transparent shading or opaque fields of color. It is a medium which is color-fast and stands the test of time. An artist with a penchant for color and texture, it is not surprising Thiebaud has utilized this medium extensively throughout his career. Examples of pastels in this sale are *Levees and Dikes (Green River Turn)* (lot 20) and *City and Streets*. Thiebaud also uses pastel to hand color prints as is evident in *Half Cakes (State II)* (lot 48).

**Screenprint:** a printing method where an image is cut into a sheet of paper or plastic film, creating a stencil. This stencil is then placed in a frame, which has a layer of fine mesh stretched across it, forming a 'screen'. A sheet of paper is placed below the screen, and ink is pushed through the stencil from above, using a rubber blade or squeegee. Only cut-out portions of the stencil print. *Lipstick Row* (lot 87) and *Half Cakes* (lot 49) are examples of screenprints from this auction.

**Watercolor:** paint composed of pigment mixed with water. Due to the fluid nature of the medium, it allows for mixing of colors and varying textures depending on the amount of water mixed with the medium. *Lemon Meringue Pie Slices* (lot 57) is an example of a watercolor painting. Wayne Thiebaud also uses this medium to hand color various types of prints as is evident in *Chocolate Cake* (lot 50) for example.

**Woodcut:** a printing technique where an image is sketched on a block of wood before the surface is carved into with gouging tools. The resulting raised portions of the wood block are then coated in ink using a roller. A sheet of paper is placed on top and pressure is applied, leaving an impression of the block's raised areas in reverse. Examples from this sale include *Chocolate Pie* (lot 36), *Sucker Tree* (lot 35) and *Candy Apples* (lot 53).

### PRINTER / PUBLISHER

**Printer:** the specialized technician who provides expertise and/or collaborates with the artist to create an edition. Printers, often as a team of people, also execute an edition after the final proof has been authorized by the artist.

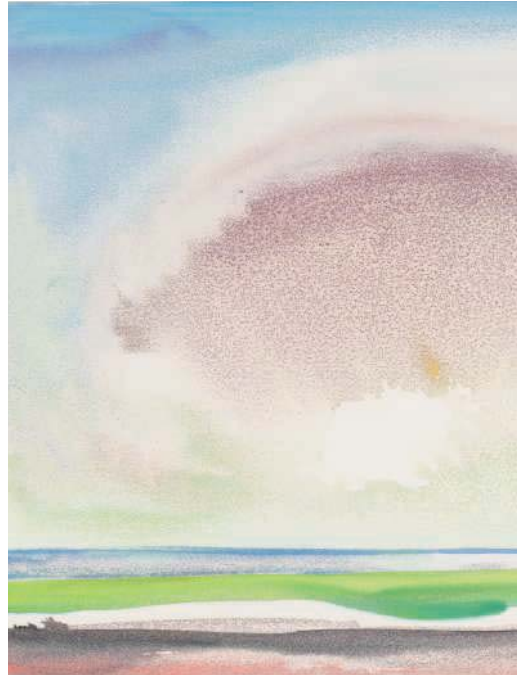
**Publisher:** can be the printer and/or also have an active creative role in the development of an edition but also function as the financial backer and the initial distributor for the project. Many publishers run their own workshops where teams of printers work in collaboration with artists. These studios can be focused on specific printing techniques such as etching or lithography.

**Crown Point Press:** an etching and woodcut studio founded by Kathan Brown in San Francisco, California. Wayne Thiebaud began working with Kathan and the studio in 1965 with the *Delights* portfolio of etchings and the studio has publisher prints by the artist in every decade since.

**Parasol Press:** a print publisher founded by Robert Feldman initially based in New York and now based in Portland, Oregon. Feldman was close with Allan Stone, whose gallery first exhibited Thiebaud in New York. The press published many important Thiebaud portfolios in the 1970s including *Seven Still Lives and a Rabbit* and *Seven Still Lives and A Silver Landscape*.



20 (detail)



24 (detail)



95 (detail)



2 (detail)

Thibout 



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