

# BOWLES/SOROKKO GALLERIES

765 BEACH STREET / SAN FRANCISCO, CA 94109

415/441-8008

314 NORTH RODEO DRIVE / BEVERLY HILLS, CA 90210

213/278-4400

## Certificate of Authenticity

Artist: David COGGINS

Title: RED PLAIN

Medium: acrylic on paper

We hereby warrant and guarantee that the work  
of art described on this certificate is an  
original work executed and hand signed by the  
artist.

*Serge Sorokko*

Serge Sorokko  
President

December 26, 1990



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January 23, 1991

Mr. Donald R. Kayser  
4909 Roberts Road  
Boise, ID 83705

Dear Don,

Andrey is no longer with the gallery so your letter was forwarded to me.

I am delighted that you have received your piece in great shape and that you are enjoying it. As a collector of David's work I should point out one small correction - his last name is Coggins, not Cullen.

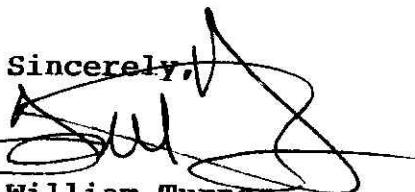
This points up my need to get you more biographical material soon, which David has promised to send, so that as you help to spread his reputation, Mr. Cullen, wherever he is, does not overshadow Mr. Coggins.

Lastly, I am forwarding the Bloch Catalogue reference to your Picasso etching for your records. Normally, Picasso did editions of 50 or so for each etching and the edition numbers would appear on the left side under the image.

This piece has no edition numbers and the edition size isn't stated in the catalogue. I would therefore assume it to be of fairly large or unlimited edition size. If so, its value is probably somewhere between \$3,000. and \$6,000.

Either Sotheby's or Christie's in New York can give you an estimate on the phone, if you wish further information.

I'll let you know of upcoming events with Coggins and others I think you might be interested in.

Sincerely,  
  
William Turner  
Director

WT/jl  
Encls:

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## DAVID COGGINS

### EDUCATION

- 1975-77      Minneapolis College of Art and Design, Minneapolis, Minnesota  
                Miscellaneous studio classes
- 1971-72      University of Leiden, Leiden, Netherlands  
                Graduate work in English literature
- 1970-71      School of the Art Institute, Chicago, Illinois  
                Classes in painting
- 1969      Colorado College, Colorado Springs, Colorado  
                B.A., English literature

### EXHIBITIONS

- 1988      Thomson Gallery, Minneapolis, Minnesota  
                Group exhibition
- 1988      Chicago International Art Exposition, Chicago, Illinois  
                Represented by Thomson Gallery
- 1989      Chicago International Art Exposition  
                Represented by Thomson Gallery
- 1990      Thomson Gallery  
                One-man exhibition

### THEATRE DESIGN

- 1987      Theatre de la Jeune Lune, Minneapolis, Minnesota  
                Set design for Alfred de Musset's "Lorenzzacio"
- 1987      Theatre de la Jeune Lune  
                Mask design for Shakespeare's "Romeo and Juliet"
- 1985      Theatre de la Jeune Lune  
                Set design for Moliere's "The Bourgeois Gentleman"

### COLLECTIONS

Numerous private and corporate collections

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415/441-8008  
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FAX 415/776-4192  
FAX 213/278-6771

May 28, 1991

Mr. Donald R. Kayser  
4909 Roberts Road  
Boise, ID 83705

Dear Mr. Kayser,

Bill Turner has left the gallery so please forgive the delay in responding to your letter dated March 21st.

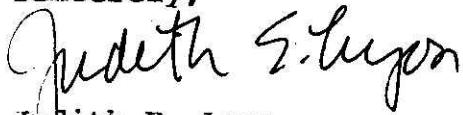
I would not advise hanging the Coggins without the plexiglass. The problem occurs not with the paint but with the paper. The idea is to protect the paper (as well as the paint) from dust, smoke and fumes. Museum glass will protect the painting from ultraviolet rays but will probably not solve the glare problem. You would also most likely have to have the piece reframed to hold the weight of the glass. As you mentioned too, the cost might be prohibitive with such a large piece.

I would not treat or spray the acrylic without seeking the advice of a person who restores or repairs paintings. Perhaps the conservator of a local museum might be of assistance.

The best solutions would be to hang the painting where it gets as little direct sunlight as possible and to use some type of track lighting to reduce glare. There are many types of track lighting available as well as bulbs. The advantage to this type of lighting, which can be installed in small increments, is that you can move the cannisters around to suit the painting and the seasons.

My best advice is to contact the closest museum for a list of people who could assist you in your area.

Sincerely,



Judith E. Lyon  
Archivist

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**306324**

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BOISE, IDAHO

83705

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**SHIPPING INSTRUCTIONS**

**ALL ART SHIPPED  
FREIGHT COLLECT**

**TERMS OF SALE/DATE DUE**

CODE	SALESPERSON	DATE
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ITEM NUMBER	U/F/C/R	ARTIST	DESCRIPTION	ED. #	UNIT PRICE	TOTAL
		F COGGINS	RED PLAIN		4800	4800
			AN ORIGINAL			
			ACRYLIC ON			
			PAPER			
			BY DAVID COGGINS			

PRIOR CLIENT  NEW CLIENT  GALLERY  TELEPHONE

AMOUNT		# 4800.
TAX	005	
CRATING		
<b>TOTAL</b>		\$ 4800.

I HAVE READ AND CONSENT to all terms and conditions described above and on the reverse of this invoice, including, without limitation: terms of sale, interest charges, limitations on returns for credit, refund policy, and other Gallery policies.

**CLIENT'S SIGNATURE** *[Signature]*  
INDICATING AGREEMENT TO TERMS STATED ABOVE AND ON REVERSE.

## **CLIENT**