

Alfred Baber Fonds

Alfred Baber Fine Art
- Correspondence

Rochat, Gui
2003-2005

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5095.5
BOX	3
FILE	19

GuiRochat@aol.com wrote:

Dear Alfred,

I completely understood that you meant that you appreciate me as a friend, which is a very great compliment indeed and something which I really very much value. In any case as I said I will pack the Lievens as well as I can (in fact the picture grows on you). It is fairly large and heavy in its frame but I will do my best to protect it. If you do not send me your FedEx number, I can easily just send it under my Fed Ex account number (which may in fact even be easier) and insure the painting for their normally allowed \$ 500 against damages during transport (but I will put in a crate and within thick bubble wrap). I will fax you a copy of the airway bill tomorrow as soon after I have brought it to FedEx.

All best,
Gui

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Dear Gui,

Many many thanks for all your help with lot 359 at Sotheby's.

Please ship it tomorrow by 2-day FEDEX using our account #1693-9831-3 and send us the tracking number.

Best wishes,
Alfred

GuiRochat@aol.com wrote:

New York, 3 p.m. Monday:

Dear Ann,

I just talked to Nita in Accounts at Sotheby's and she has not yet received back from you the fax with the resale number, nor has she seen the check for \$ 8,400. I suppose they are a bit slow (and artistic ?) at Sotheby's. I will call her again either later today or tomorrow morning.

Best,

Gui

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Dear Gui,

Check delivered at 11:30 this morning, signed for by M. Contreras. Fax sent at 9:30 this morning with receipt verified by my machine. Re-sending now.

Have her please check Ms. Stephanie Harovas' mail. All may just be sitting on her desk.

Please follow up for us - we appreciate you!!!!

Best regards,

Ann





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Tracking number	840856992874	Reference number	2800
Signed for by	M.CONTRERAS	Delivered to	Ship'g/Receiv'g
Ship date	Feb 3, 2005	Delivery location	NEW YORK CITY NY
Delivery date/time	Feb 7, 2005 11:21 am	Service type	FedEx 2Day Envelope

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Date/Time	Status	Location	Comments
Feb 7, 2005	11:21 am Delivered	NEW YORK CITY NY	
	8:27 am On FedEx vehicle for delivery	NEW YORK NY	
Feb 5, 2005	7:11 am Package status	NEW YORK NY	Package not due for delivery
	7:11 am Arrived at FedEx Destination Location	NEW YORK NY	
Feb 4, 2005	7:10 pm Arrived at Sort Facility	NEWARK NJ	
	7:10 pm Arrived at Sort Facility	NEWARK NJ	
	3:17 pm Left FedEx Sort Facility	MEMPHIS TN	
	1:46 pm Left FedEx Sort Facility	MEMPHIS TN	
Feb 3, 2005	9:33 pm Left FedEx Origin Location	MILWAUKEE WI	
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FedEx USA Airbill
ExpressFedEx
Tracking
Number

8408 5699 2874

SPG13

Form
I.D. No.

0215

Sender's Copy

1 From Please print and use hard
Date 2/3/05 Sender's FedEx Account Number 1693-9831-3
Sender's Name ALFRED BADER Phone (414) 277-0730
Company ALFRED BADER FINE ARTS
Address 924 E JUNEAU AVE STE 622
City MILWAUKEE State WI ZIP 53202-2748

2 Your Internal Billing Reference 2800 OPTIONAL
First 24 characters will appear on invoice.

3 To
Recipient's Name MS. STEPHANIE HAROVAS Phone 212 606-7000
Company SOOTHEY'S
Address 1334 YORK AVE.
City NY State NY ZIP 10021

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0247596438

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 HOLD Weekday at FedEx Location NOT Available for FedEx First Overnight
 HOLD Saturday at FedEx Location Available ONLY for FedEx Priority Overnight and FedEx 2Day to select locations

Include FedEx address in Section 3.

Does this shipment contain dangerous goods?

No Yes As per attached Shipper's Declaration
 Yes Shipper's Declaration not required
Dry Ice Dry Ice, 5 UN 1845 x _____ kg
Dangerous Goods (including Dry Ice) cannot be shipped in FedEx packaging. Cargo Aircraft Only

7 Payment Bill to:

Enter FedEx Acct. No. or Credit Card No. below.
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Exp. Date

Total Packages	Total Weight	Total Declared Value ¹
1		\$ 0.00

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Sign to authorize delivery without obtaining signature.

By signing you authorize us to deliver this shipment without obtaining a signature and agree to indemnify and hold us harmless from any resulting claims.

447

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Responsibility For Packaging And Completing Airbill You are responsible for adequately packaging your goods and properly filling out this Airbill. If you omit the number of packages and/or weight per package, our billing will be based on our best estimate of the number of packages we received and/or an estimated "default" weight per package as determined by us.

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- if you or the recipient violates any of the terms of our Agreement.
- for loss or damage to shipments of prohibited items.
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If the recipient accepts your package without noting any damage on the delivery record, we will assume the package was delivered in good condition. For us to process your claim, you must make the original shipping cartons and packing available for inspection.

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Feb 4, 2005	1:46 pm	Left FedEx Sort Facility	MEMPHIS TN
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Second fail of today

Post-it® Fax Note	7671	Date	2/7	# of pages	3
To	NITA	From	Alfred Dader		
Co./Dept		Co.			
Phone #		Phone #	414-277-0730		
Fax #	212-606-7355	Fax #	414-277-0709		



State of Wisconsin • DEPARTMENT OF REVENUE
Wisconsin Seller's Permit - Personal Wallet Copy

Seller's Permit Number: 004-0000314973-01
Expiration Date: Oct 31 2006
Legal/Real Name: B. & K. ENTERPRISES, INC.

B. & K. ENTERPRISES, INC.
924 E JUNEAU AVE # 622
MILWAUKEE WI 53202-2748

Signature _____



State of Wisconsin • DEPARTMENT OF REVENUE

Registration Certificate

Certificate Expiration Date: Oct 31 2006

LEGAL/REAL NAME: B. & K. ENTERPRISES, INC.

924 E JUNEAU AVE # 622
MILWAUKEE WI 53202-2748

This certificate confirms that you are registered with the Wisconsin Department of Revenue.
This certificate is not transferable.

You are authorized to engage in the business activity(ies) indicated for the following tax(es).

Tax Type

Account Type and Number

Sales & Use
Withholding

Seller's Permit
Withholding

004-0000314973-01
036-0000314973-01

Please retain as proof of registration.

CERTSPWC

041202
R536 (N. 8-02)



New York State Department of Taxation and Finance

ST-120 (6/99)



Resale Certificate

Single-use certificate Blanket certificate Date issued _____
 Temporary vendors must issue a single-use certificate

41201955

Seller information - please type or print

Seller's name		
Address		
City	State	ZIP code

Purchaser information - please type or print

I am engaged in the business of retail sales and principally sell paintings, fine art
 (Contractors may not use this certificate to purchase materials and supplies.)

Part 1 - To be completed by registered New York State sales tax vendors

I certify that I am:

- a New York State vendor (including a hotel operator or a dues or admissions recipient), show vendor or entertainment vendor. My valid Certificate of Authority Number is _____
- a New York State temporary vendor. My valid Certificate of Authority Number is _____ and expires on _____

I am purchasing:

- A Tangible personal property (other than motor fuel or diesel motor fuel)
- for resale in its present form or for resale as a physical component part of tangible personal property;
 - for use in performing taxable services where the property will become a physical component part of the property upon which the services will be performed, or the property will actually be transferred to the purchaser of the taxable service in conjunction with the performance of the service; or
- B A service for resale, including the servicing of tangible personal property held for sale.

Part 2 - To be completed by non-New York State purchasers

I certify that I am not registered nor am I required to be registered as a New York State sales tax vendor. I am registered to collect sales tax or value added tax (VAT) in the following state/jurisdiction: Wisconsin and have been issued the following registration number: 204-0000314973-01. (If sales tax or VAT registration is not required and a registration number is not issued by your home jurisdiction, indicate the location of your business and write not applicable on the line requesting the registration number.)

I am purchasing:

- C Tangible personal property (other than motor fuel or diesel motor fuel) for resale, and it is being delivered directly by the seller to my customer or to an unaffiliated fulfillment services provider in New York State.
- D Tangible personal property for resale that will be resold from a business located outside New York State.

Part 3 - Certification

I, the purchaser, understand that:

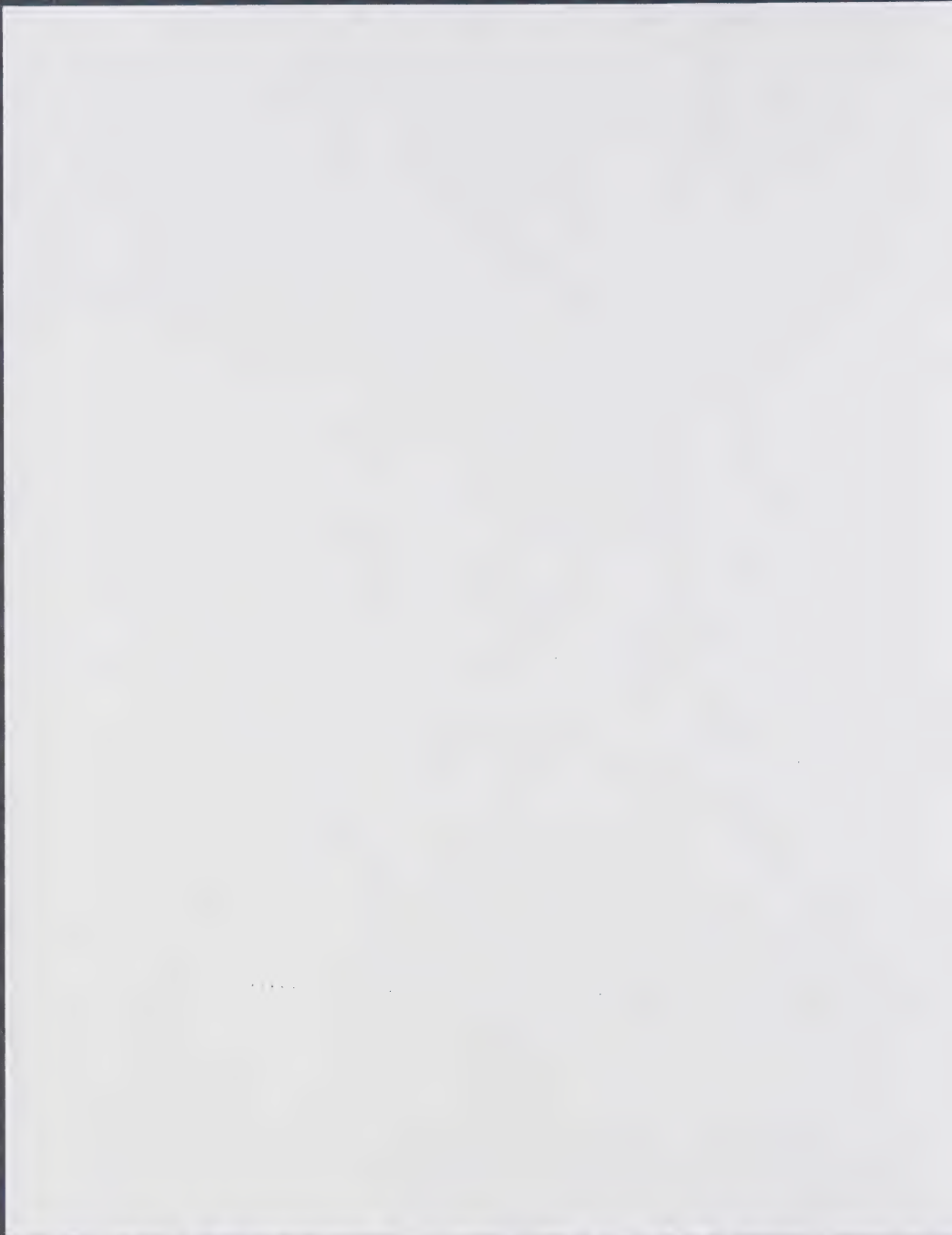
- I may not use this certificate to purchase items or services that are not for resale.
- If I purchase tangible personal property or services for resale, but I use or consume the tangible personal property or services myself in New York State, I must report and pay the unpaid tax directly to New York State.
- I will incur tax liabilities, in addition to penalty and interest, for any misuse of this certificate.

Please type or print

Purchaser's name as it appears on the sales tax registration <u>B+K Enterprises, Inc.</u>	Name of owner, partner, or officer of corporation, authorizing the purchase <u>Alfred Bader</u>
Street address <u>927 E. Juneau Ave. # 629</u>	Purchaser's signature <u>Alfred Bader</u>
City <u>Milwaukee</u>	State <u>WI</u>
ZIP code <u>53202</u>	Title <u>President, Alfred Bader Fine Arts</u>

Substantial penalties will result from misuse of this certificate.

STP NY402/6F





Attention Nira
Jan # 7355
Pages 2/4/05

TO
Alfred Bader Fine Arts
924 East Juneau Avenue
Astor Hotel - Suite 622
Milwaukee, WI 53202
Ph: 414-277-0730
Fax: 414-277-0709
e-mail: baderfa@execpc.com

February 3, 2005

TO: Ms Stephanie Harovas
Sotheby's New York

Page 1 of 1

FAX #: 212/606-7390 and by FEDEX 2 day with check

Dear Ms. Harova,

First of all, please thank Ms. Andrea Kust for her two page fax of today, with Professor Sumowski's opinion.

Enclosed please find our check for \$8,400.00. Please allow my good friend, Mr. Gui Rochat, to pick up the painting.

With many thanks for your help I remain

Yours sincerely,

Alfred Bader
AB/az
Enc. w/FEDEX - ck. \$8,400
C: Mr. Gui Rochat

ALFRED BADER FINE ARTS
ASTOR HOTEL, SUITE 622
924 E. JUNEAU AVE.
MILWAUKEE, WI 53202

DATE Feb 3, 2005

5014

PAY TO THE ORDER OF

Sotheby's
Eight thousand four hundred and 20/100ths

\$8,400.00

DOLLARS

M&I Marshall & Finley Bank
WISCONSIN

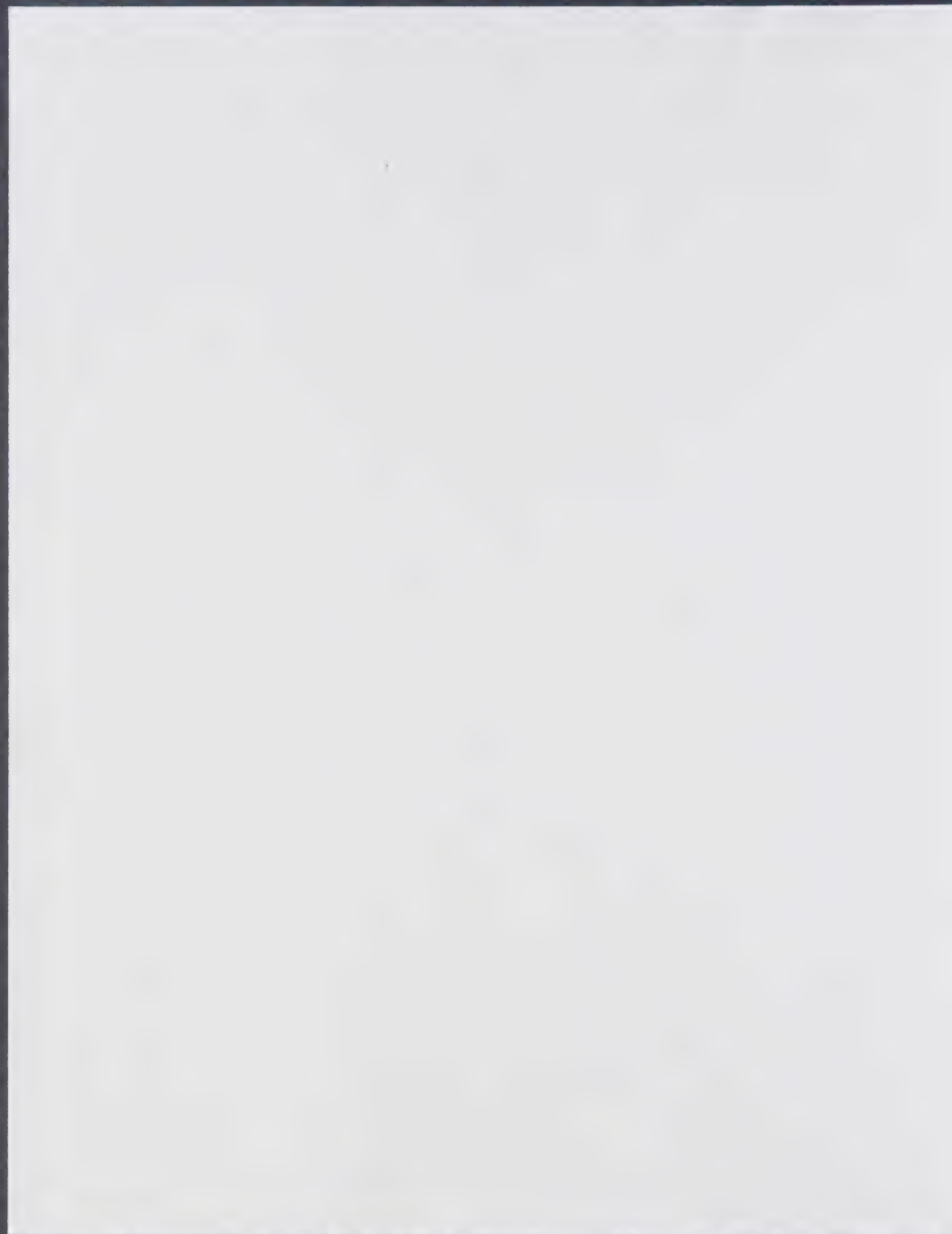
FOR Lot 359 - *Wassily Kandinsky*

⑆0501⑆ ⑆07⑆00005⑆ 0024⑆ 55967⑆

4142770789

PAGE 01

** TOTAL PAGE 01 **



TRANSMISSION VERIFICATION REPORT

TIME : 02/06/2006 22:57

DATE, TIME	02/06 22:56
FAX NO./NAME	12126067355
DURATION	00:01:39
PAGE(S)	03
RESULT	OK
MODE	STANDARD
	EOM

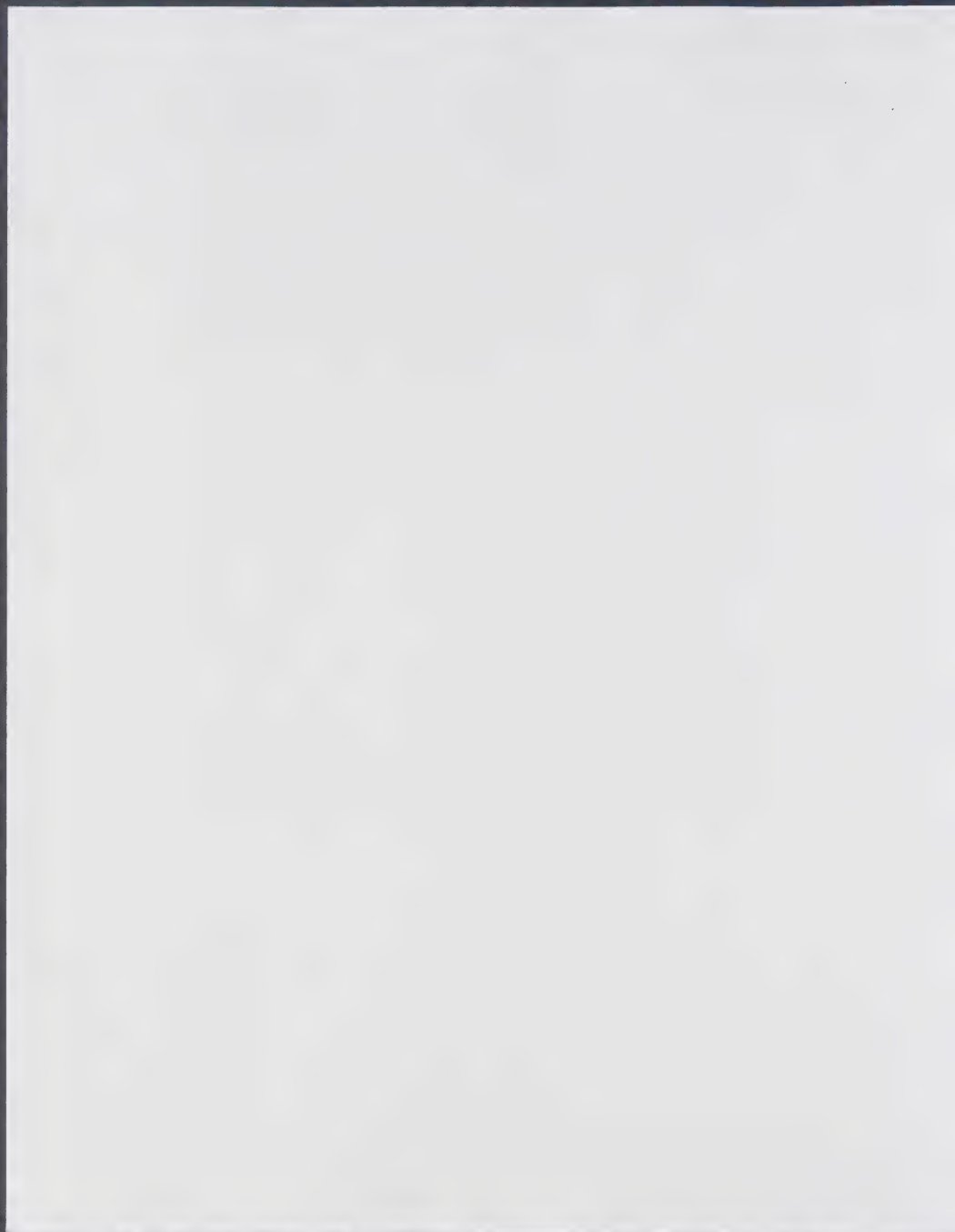


TRANSMISSION VERIFICATION REPORT

TIME : 02/07/2005 03:22

DATE, TIME
FAX NO./NAME
DURATION
PAGE(S)
RESULT
MODE

02/07 03:15
12126067355
00:08:42
03
OK
STANDARD
ECM



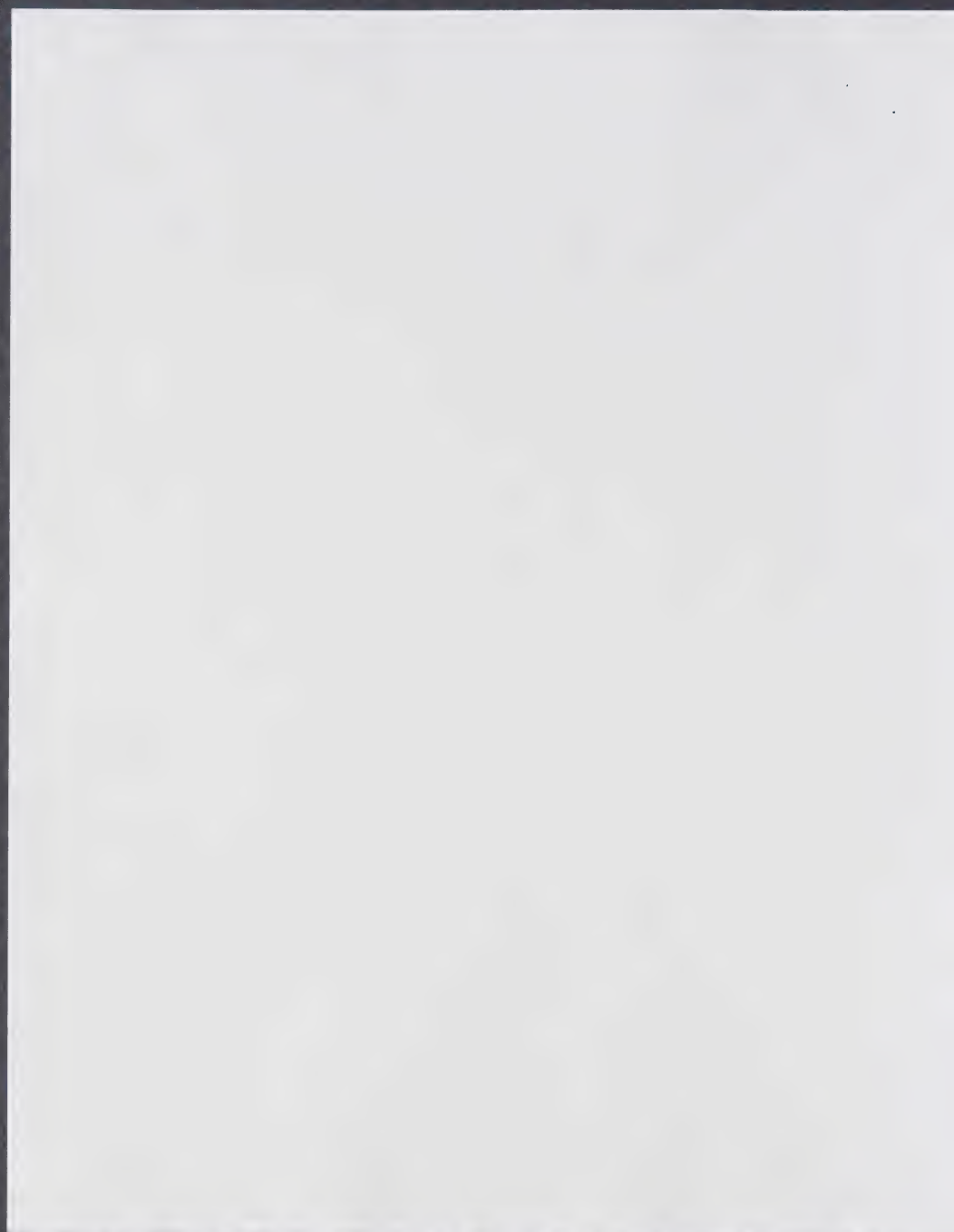
Subject: Re: Laing & Boucher: Email # 4
From: GuiRochat@aol.com
Date: Thu, 9 Oct 2003 13:49:02 EDT
To: baderfa@execpc.com

Dear Alfred,

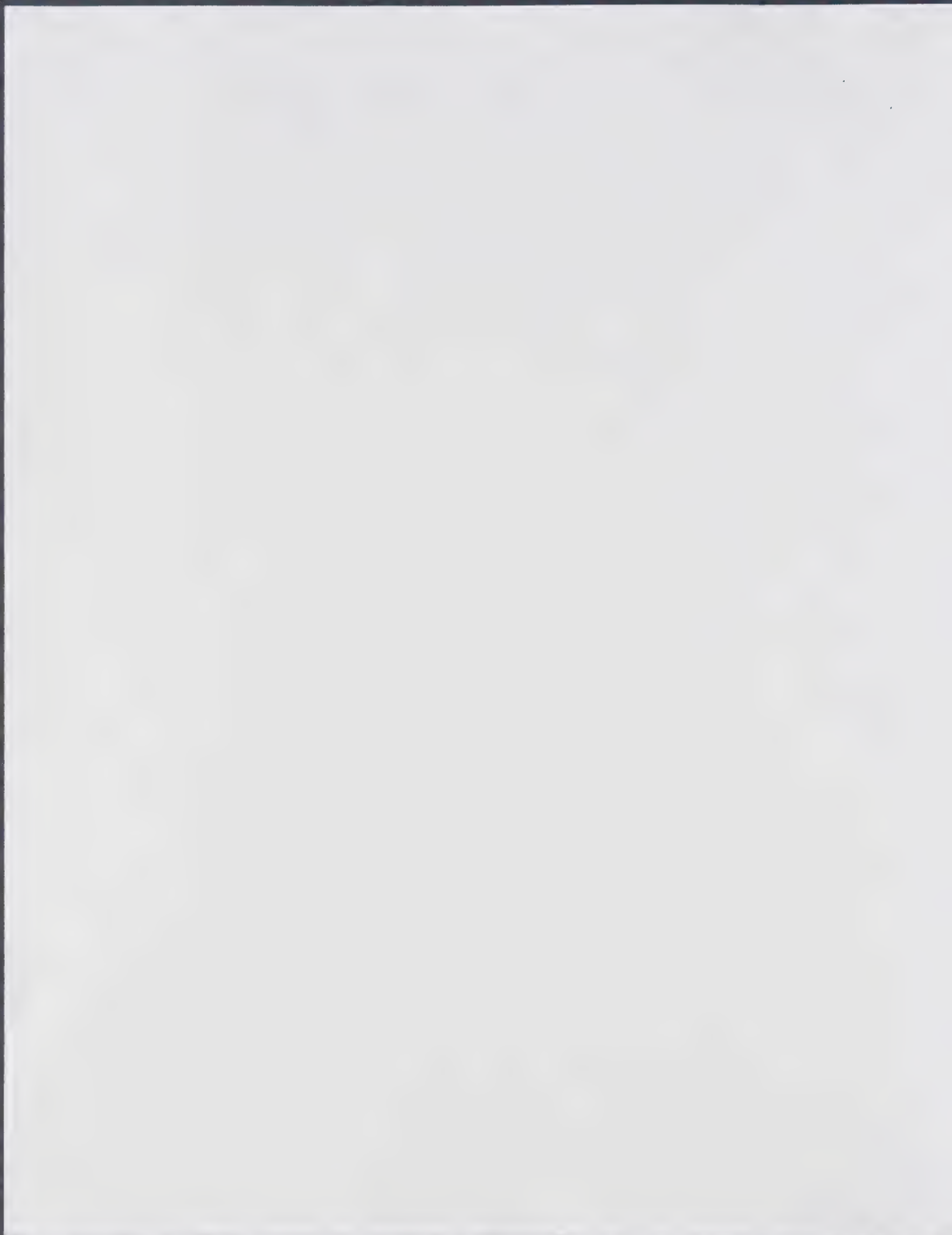
Of course as soon as the Boucher has arrived safely I will send you a receipt. What value do you wish to put on it for insurance ? I hope that it can be packed in a safe hard carton box rather than a wooden crate as that is always a tactical problem in Manhattan. The 'Pierre' has very much improved by cleaning and looks great. I have to look into it further and I will also show the painting to Laing (maybe he has a suggestion).

Kind regards,
Gui

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Dear Gui,

In response to your e-mail of yesterday, why not suggest to Laurie Winters that she invite Alistair Laing to come to Milwaukee. Killing two birds with one stone is not the right expression but surely you will know what I mean.

Your idea about that Fontainebleau painting is really fascinating.

All the best,
Alfred

GuiRochat@aol.com wrote:

Dear Alfred,

I will make sure to be able to talk to Alastair Laing this Wednesday evening to see when he can come and see your Boucher and I hope to get a positive answer from him. It may also be that he feels that if he performs this service that his flight and stay should be taken care of. I do not know this of course but I have the feeling that he might think along these lines because I am sure that his salary at the National Trust is not all that impressive. But I will let you know how he reacts.

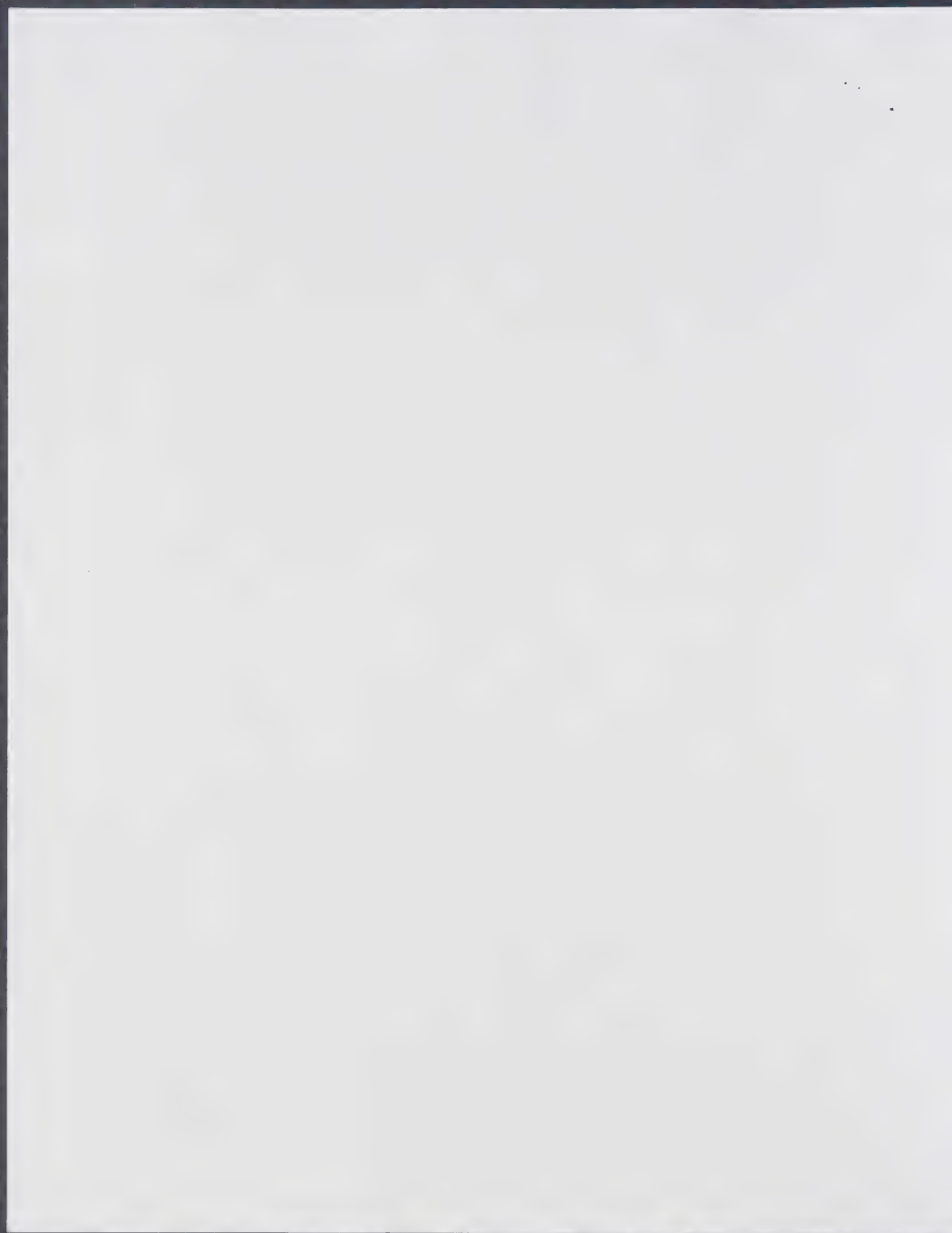
I received a telephone call from Laurie Winters about the triple portrait in the Milwaukee museum, which is attributed to a Dutch painter working at the French court of the Valois during the late Renaissance and the second school of Fontainebleau. I was fascinated by it when I saw the painting this winter and I thought it to be an allegorical portrait of the sons of Catherine de Medici, which I am now convinced it is. Attached is the image. The farthest away is Francois II, who died young and is shown with a mourning earring and in half shadows (so it is a posthumous image), the middle image is of the then reigning king, Charles IX with elaborate black and white pearls and in front is the future king Henri III, the effeminate and dissolute one with more jewels and flowers, looking upwards to his coming kingship. I have been able to establish that small red roses are also an emblem of the Valois dukes of Burgundy, but have as yet not been able to determine the function of the small white roses. It is entirely an imaginary and allegorical image such as is often found in the late Renaissance and certainly at the Medici court in Florence, but the long profiles with the prominent noses is very much a Valois facial image following their grandfather's, Francois I. The message was that the house of Valois was young, energetic and blooming (the young buds of May etc.). It is of course just a hypothesis, but one which makes sense and it would make it quite an important art historical document.

Kind regards,
Gui

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Subject: RE: Boucher Sleeping Venus
From: GuiRochat@aol.com
Date: Thu, 9 Oct 2003 12:22:19 EDT
To: baderfa@execpc.com

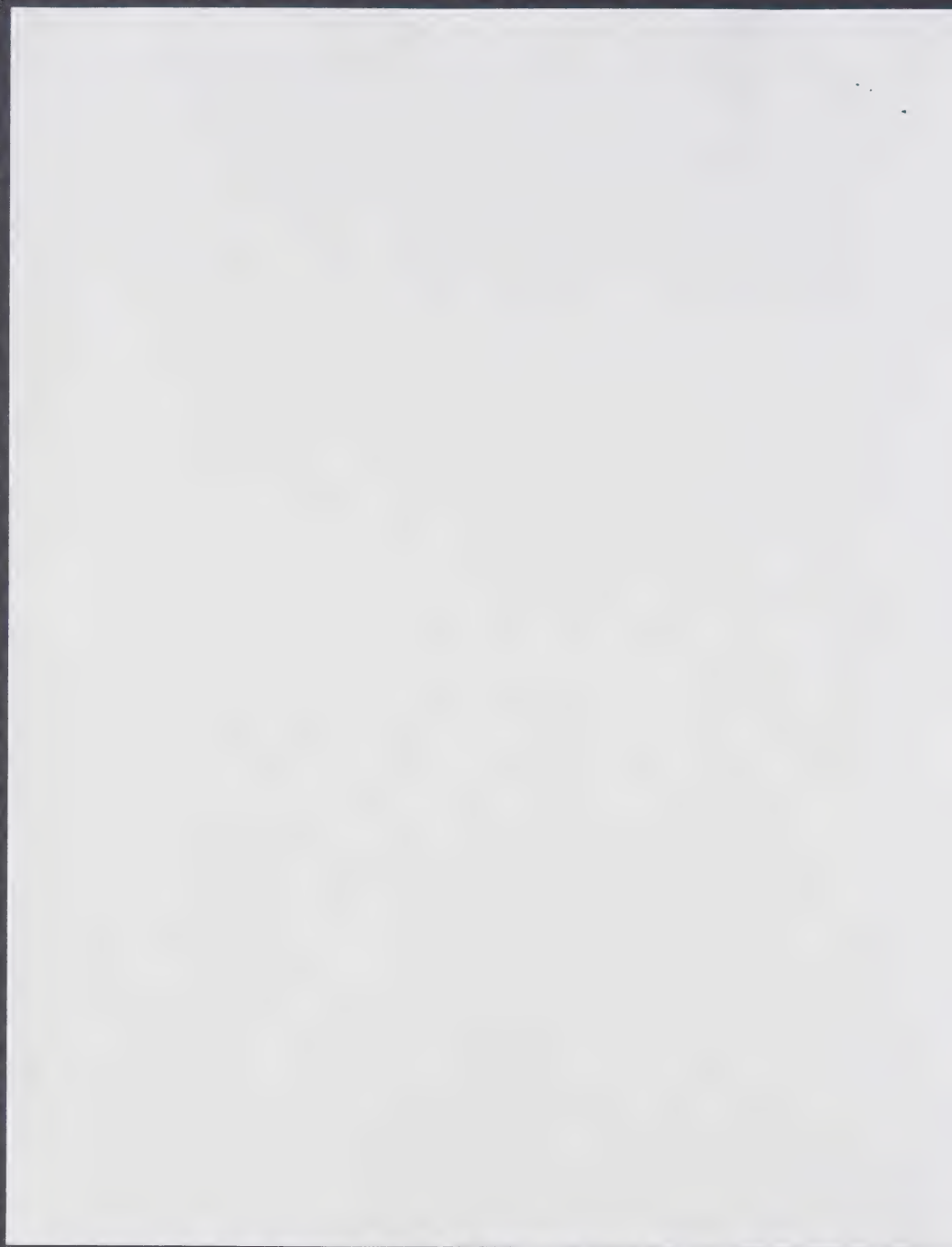
Dear Alfred,

I called the Frick to see if Laing could still be reached in New York, but they could not help me as it seems he is returning to London today. So I sent a fax to him at the National Trust saying that the painting could be seen after a few weeks in New York at his convenience. I hope to hear from him soon.

Best,
Gui

I am dying to know the story on the Lievens. Amazing that Jean-Luc Baroni would buy it after Leegenhoeck bowed out. I was always a bit hesitant about Dr. Wolf at the Dorotheum and I never could quite fathom if he was knowledgeable and on the level...G.

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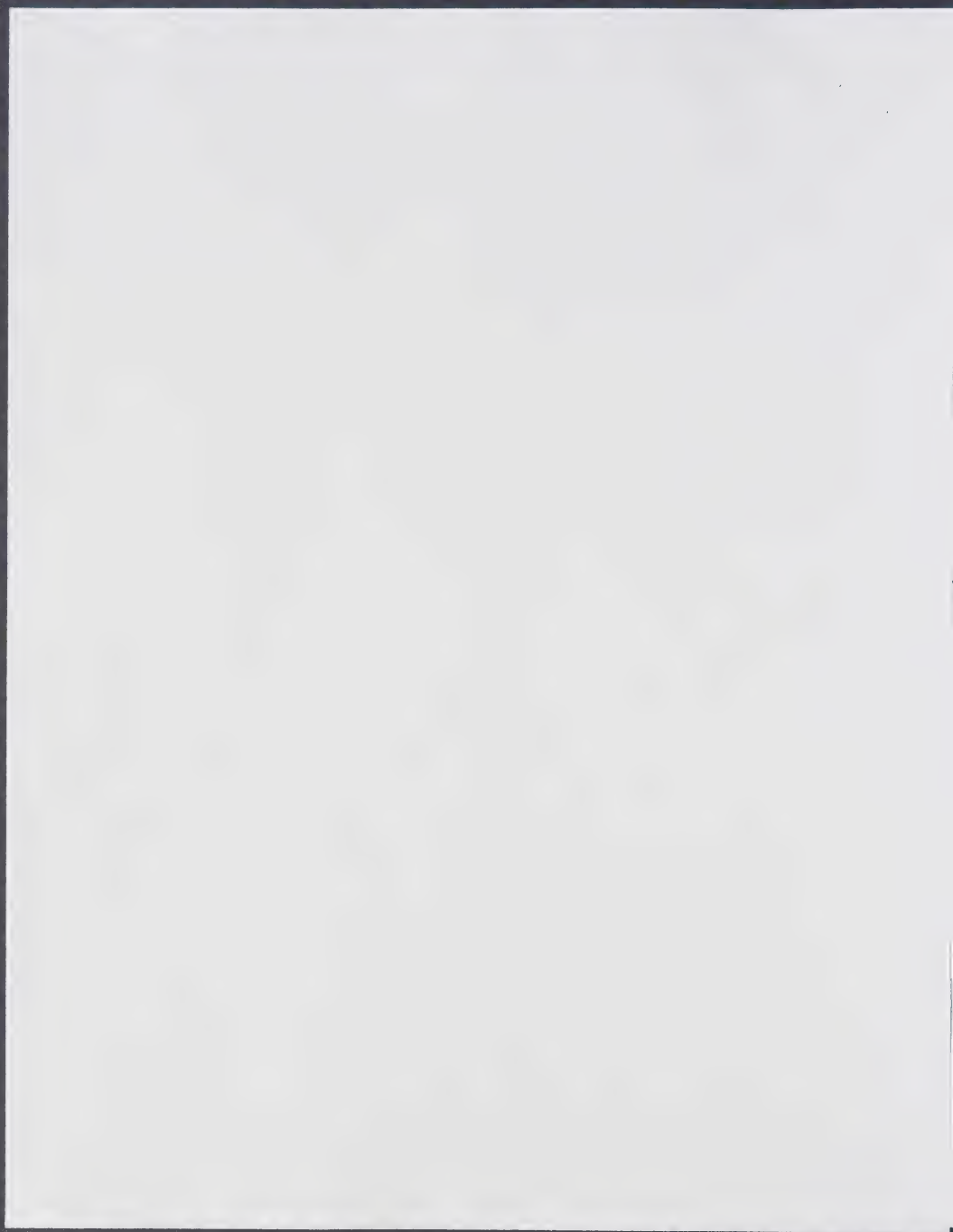
Subject: (no subject)
From: GuiRochat@aol.com
Date: Fri, 10 Oct 2003 13:11:35 EDT
To: baderfa@execpc.com

Dear Alfred,

Please forgive me this avalanche of emails as I know you must be very busy indeed with shipments etc. etc. I have been looking very carefully at your small copper *ci-devant* by "Pierre". There is no doubt that it is around Francois Boucher. I attach an image as an *aide-memoire* for you (I am unfortunately a terrible photographer....). The colors of bright red, strong blue and a brown background as well as the dress of the woman in a white blouse and mustard colored vest and her face turned away in profile, all are taken directly from Boucher. The intimacy of the scene within the grotto with animals is also very much Boucher-influenced. There are two major pupils of Boucher, namely Jean-Baptise Huet and Jean-Baptiste LePrince. Huet is closer to Boucher and in many of his drawings and paintings almost as a trademark depicts rams and sheep leaning over eachother as a sign of intimacy like in your oil on copper. My impression is that it is indeed as I wrote to you before, by Jean-Baptiste Huet (1745-1811) even though the copper support baffles me. I can vaguely read on the back: H 218, which may give me a clue when I go again to the Frick Library. It remains whom to ask for an opinion and I would have to do some research on that also. I will keep you informed.

Kindest best regards,
Gui

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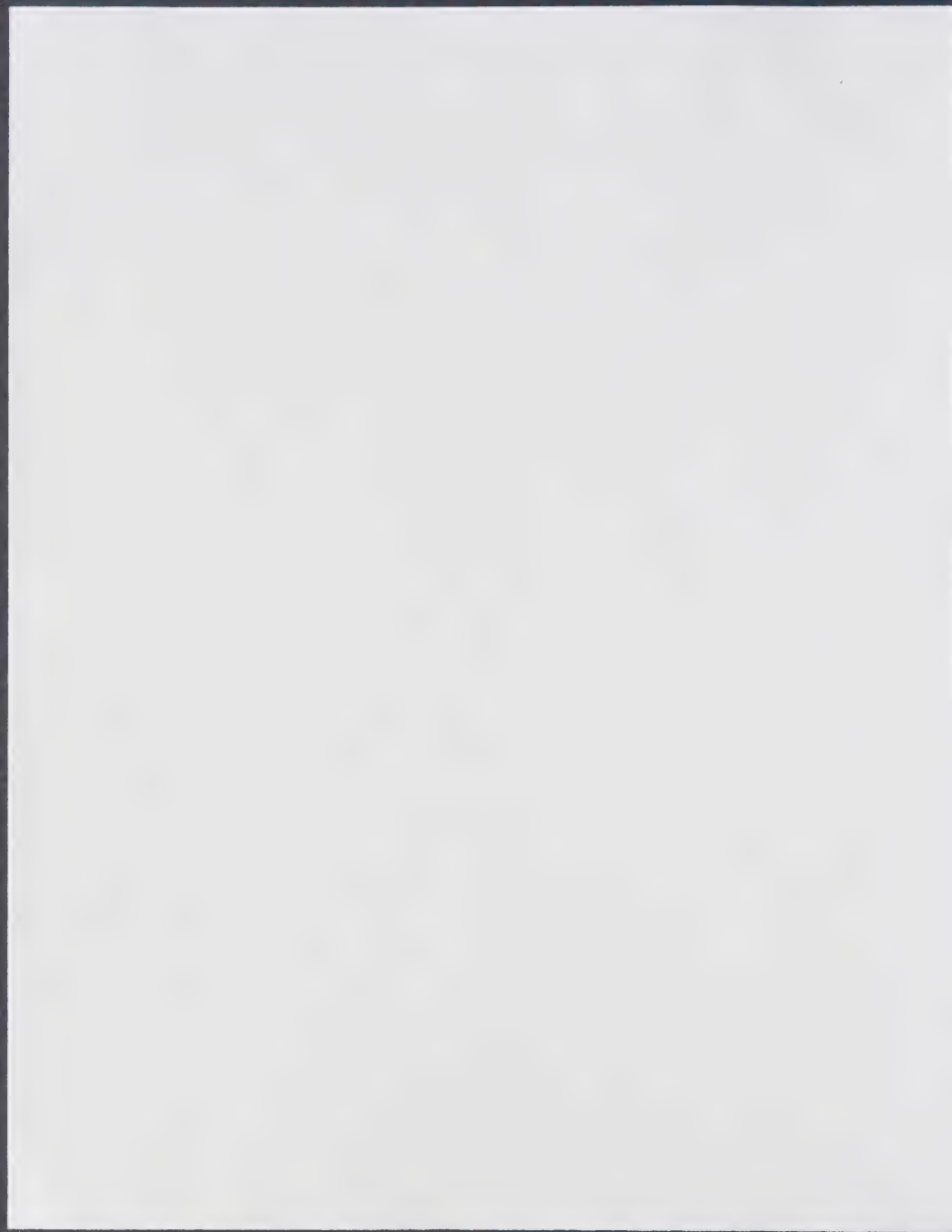
Subject: Re: Dutch sales Christie's
From: GuiRochat@aol.com
Date: Fri, 10 Oct 2003 11:10:07 EDT
To: baderfa@execpc.com

Dear Alfred,

I was this morning at Christie's and happened to see the catalogue of a minor Old Master painting and drawing sale coming up in Amsterdam on November 5, 2003. In it is a beautiful drawing of a full self portrait by the painter Gerard van Spaendonck lot 144, with a very low estimate of 6/8,000 euros. He may be too late for you but I do know that the Rijksprentenkabinet which is being renovated and has sent all its French drawings to Paris for exhibition and safekeeping, has little in funds to buy, so they would not be a competitor. There is also an interesting portrait of a warrior (antique mythological hero ?) by a Rembrandt follower, which I thought very nice, lot 14, same estimate as above. If you do not get their Amsterdam catalogues, you can access the Christie's sale in Amsterdam with illustrations on their website: Christies.com and enter sales schedule with November date and location. But I attach both images.

Kindest regards,
Gui

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Subject: Re: Laing, Winters, Boucher and the Valois kings of France
From: GuiRochat@aol.com
Date: Tue, 7 Oct 2003 17:16:07 EDT
To: baderfa@execpc.com

Dear Alfred,

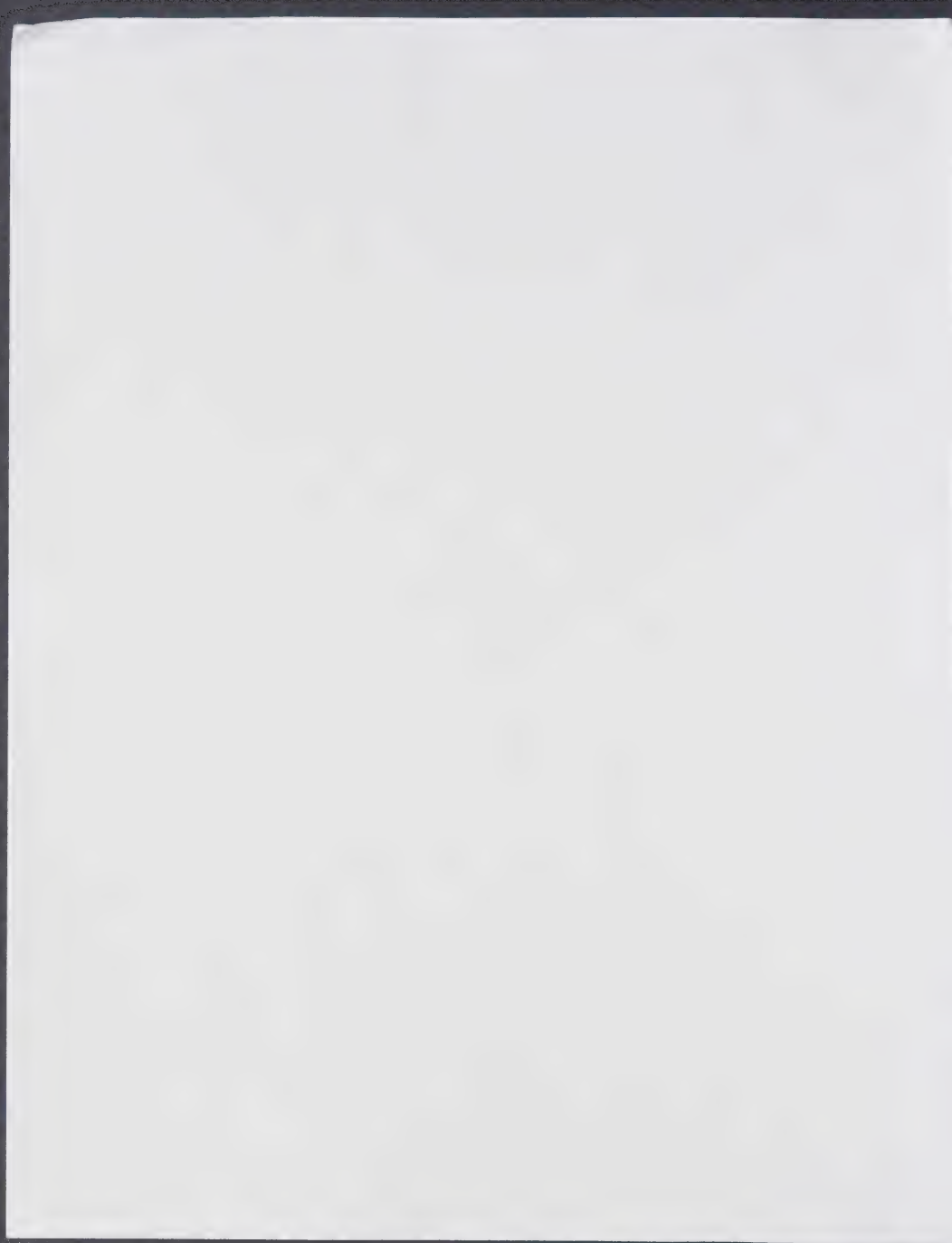
I will try to have Dr. Winters ask Mr. Laing officially to visit. Thanks for your kind reaction on my comments on the second school of Fontainebleau painting in the Milwaukee museum, which is really fascinating.

Kindest regards,

Gui

PS I d'rather not kill the bird Winters nor for that matter Mr. Laing, but I did get your point....G.

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Re: (no subject)

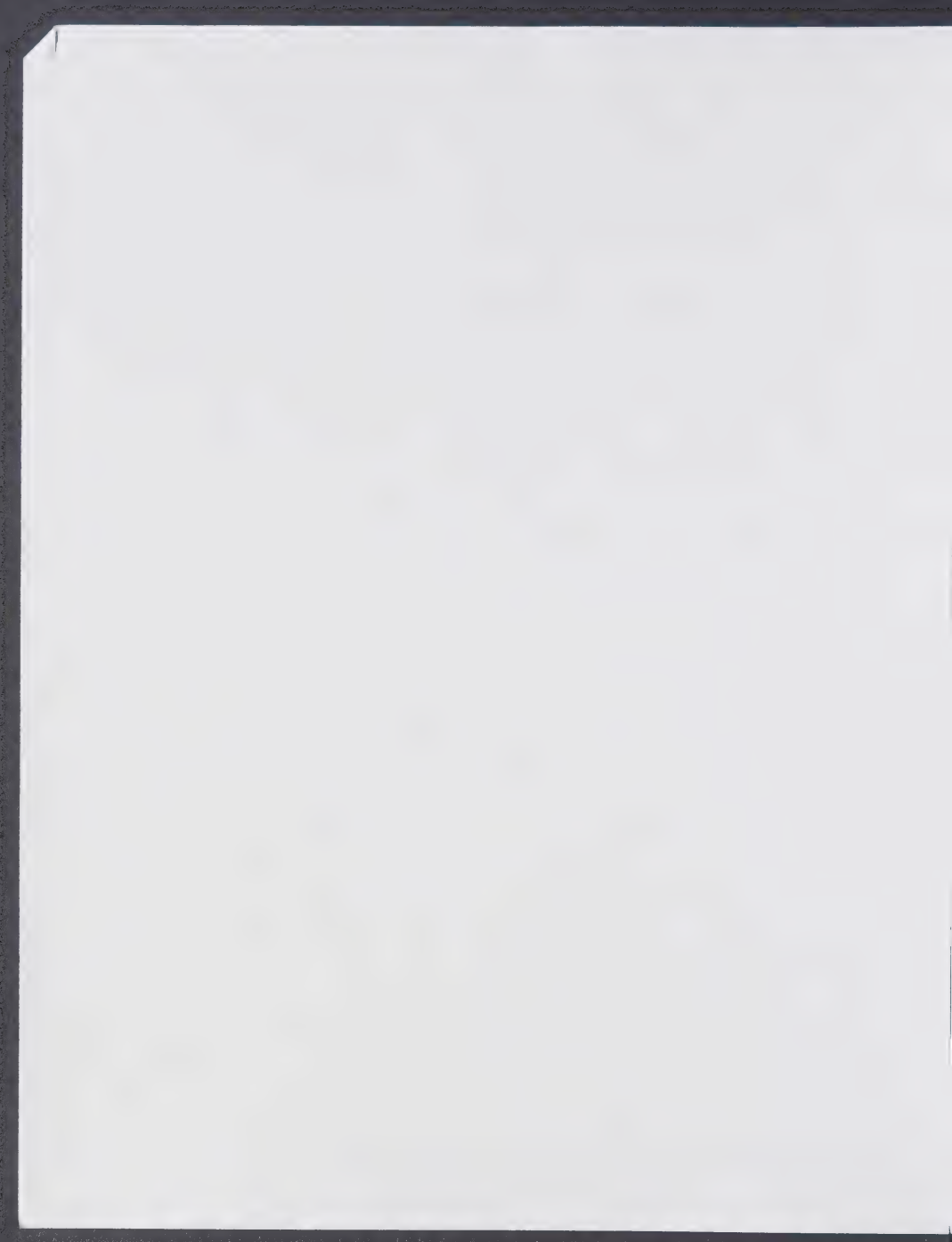
Subject: Re: (no subject)
From: GuiRochat@aol.com
Date: Mon, 26 Sep 2005 20:14:55 EDT
To: baderfa@execpc.com

Dear Alfred,

Of course I will pay you at the end of this year fully for the Boucher. I have not sold it as yet because I wanted to ask the big auction houses for estimates (Sotheby's in special) who did not give me very high ones, but it is a good painting and as Alastair Laing said it was by Boucher and Studio, I am sure I can sell it well. The Bloemaert will sell too as Robert Simon is out and about again. I am arranging now insurance for the Langlois portrait and I will return a signed copy of your very generous contract to you.

Kindest regards,
Gui

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Re: (no subject)

Subject: Re: (no subject)
From: guirochat@aol.com
Date: Thu, 25 Aug 2005 14:57:26 -0400
To: baderfa@execpc.com

Dear Alfred,
Thank you so very much. That is really extremely kind of you. No, Detroit is definitely not out of the running.
I have to call Robert Simon and see what is happening there and I will advise you as soon as I have an answer.
Many thanks indeed, this was generous and kind of you ! Robert will feel encouraged as his illness is not fun....
Best regards,
Gui

-----Original Message-----
From: Alfred Bader Fine Arts <baderfa@execpc.com>
To: GuiRochat@aol.com
Sent: Thu, 25 Aug 2005 11:12:48 -0500
Subject: Re: (no subject)

Dear Gui,

In response to your e-mail of today, I do agree to a six month extension of our agreement on the sale of the Bloemaert, that is until July of 2006.

Does your request mean that Detroit has decided against buying this painting?

Best wishes,
Alfred

GuiRochat@aol.com wrote:

Dear Alfred,

My sincere appeal to you for a six months extension on our agreement on the sale of the beautiful Bloemaert is based on the following:

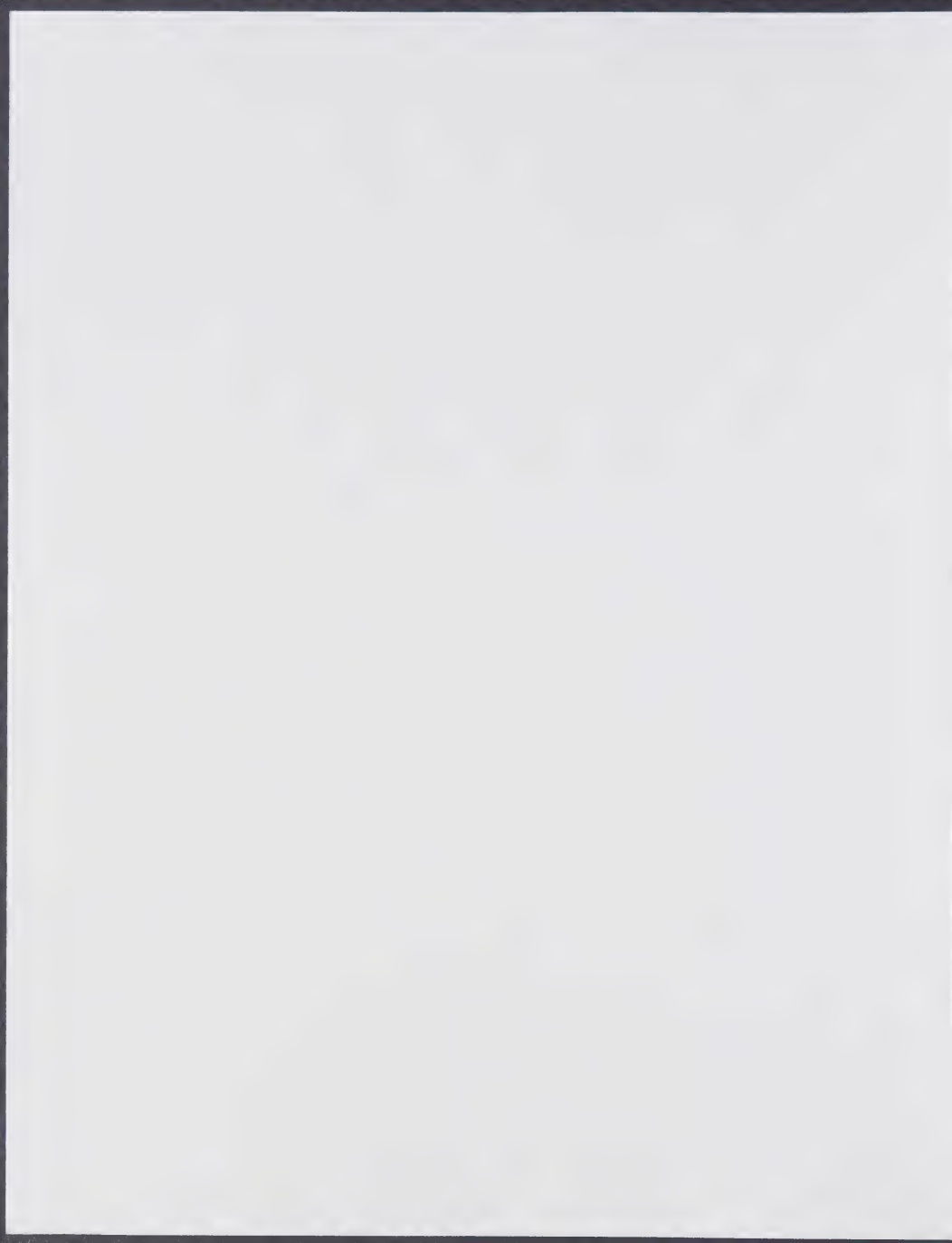
- a. the painting is really better sold in a major January sale at Christie's than in a secondary sale in May 2006.
- b. it took Michael Heidelberg almost four months longer than he had promised to finish the cleaning, re-lining and restoration .
- b. Robert Simon's unexpected illness (the onset of MS).

If you would allow us this short extension we will have so much more of a chance to obtain a better revenue than at auction. I would be very grateful at least for your consideration of my proposal.

With kindest regards,
Gui

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Fwd: (no subject)

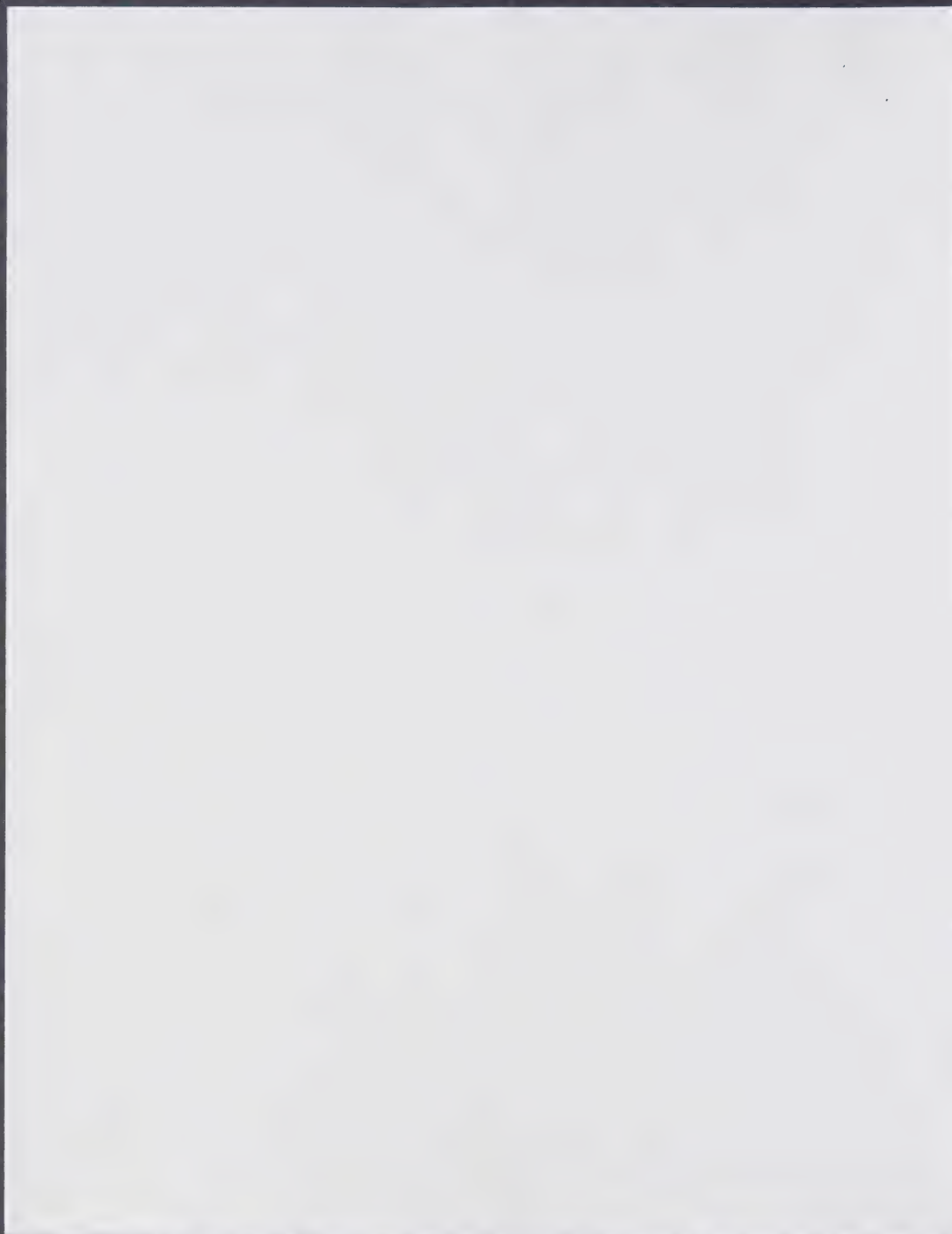
Dear Robert,

I hope you are well. I am literally killing myself with work at Doyle but I love it, masochist that I am but I discovered that I am really at heart an auction house person... Alfred Bader called me to tell me he had spoken to George Kyle, the curator at the Detroit Art Institute and that Kyle had no knowledge of the Bloemaert (you told me that the Detroit might have been interested). Kyle stated that he had seen it 'stripped' in Europe or some such. What is actually the story ?

With all good wishes and hopefully I will see you one of these days,

Best,

Gui



Fwd: (no subject)

Subject: RE: (no subject)
From: "Robert B Simon" <rbs@robertsimon.com>
Date: Fri, 09 Sep 2005 09:12:26 -0400
To: <GuiRochat@aol.com>

Dear Gui,

The Detroit curator is named George Keyes and he most definitely saw the painting at Berry-Hill. We did discuss the condition, the fact that the retouching was a little under-done, and that some further work might be beneficial and could be done as part of any sale. "Stripped" -- that word never came up. I believe that when he came to see the picture he had already known about it, perhaps from Dr. Bader. He seemed to like the painting quite a bit but said something like "unfortunately, we don't have that kind of money."

Boucher transparency out in the mail to you today. Very glad things are working out for you at Doyle's.

I have to head back to the hospital today for another few days of treatment, but hope this will do the trick.

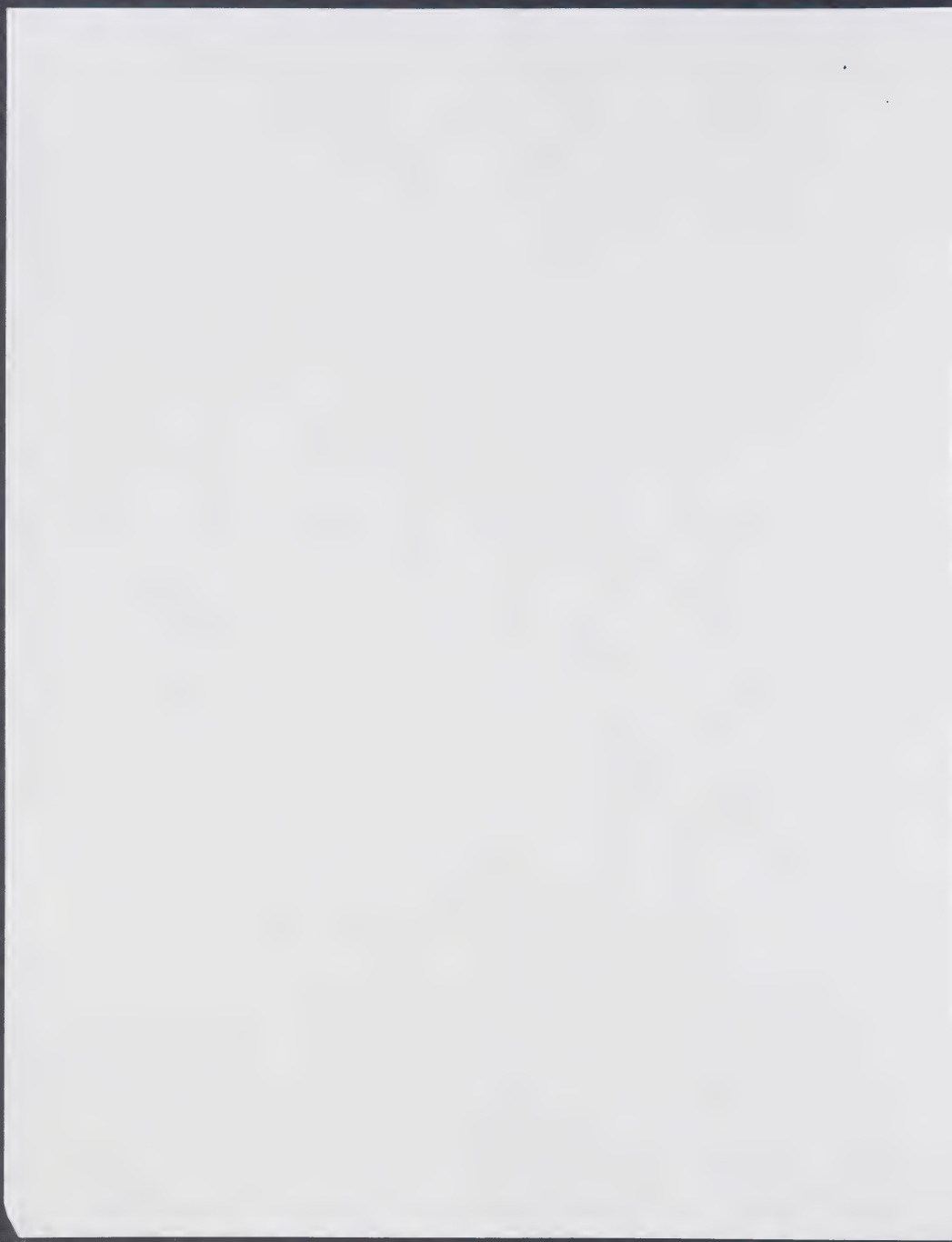
Best,
Robert

Robert Simon Fine Art
Satis House
Tower Hill Road
Tuxedo Park, N.Y. 10987
Tel: (845) 351-2339
Fax: (845) 351-4332

By Appointment at:
355 East 72nd Street
New York, N.Y. 10021
Tel: (212) 288-9712
Fax: (212) 202-4786

e-mail: rbs@robertsimon.com
web: www.robertsimon.com

From: GuiRochat@aol.com [mailto:GuiRochat@aol.com]
Sent: Friday, September 09, 2005 6:30 AM
To: rbs@robertsimon.com
Subject: (no subject)



Fwd: (no subject)

Subject: Fwd: (no subject)
From: GuiRochat@aol.com
Date: Sat, 10 Sep 2005 07:36:24 EDT
To: baderfa@execpc.com

Dear Alfred,

I wrote to Robert Simon about your conversation with Keyes (I misspelled his name to Robert as Keys). I knew about their hesitations on the price and suggested to Robert that we should lower it for Detroit, and that was the answer we were waiting for around by now. I wrote back to Robert to contact Detroit again on the price. All kindest best regards,
Gui

In a message dated 9/9/2005 9:13:28 A.M. Eastern Standard Time, rbs@robertsimon.com writes:

Dear Gui,

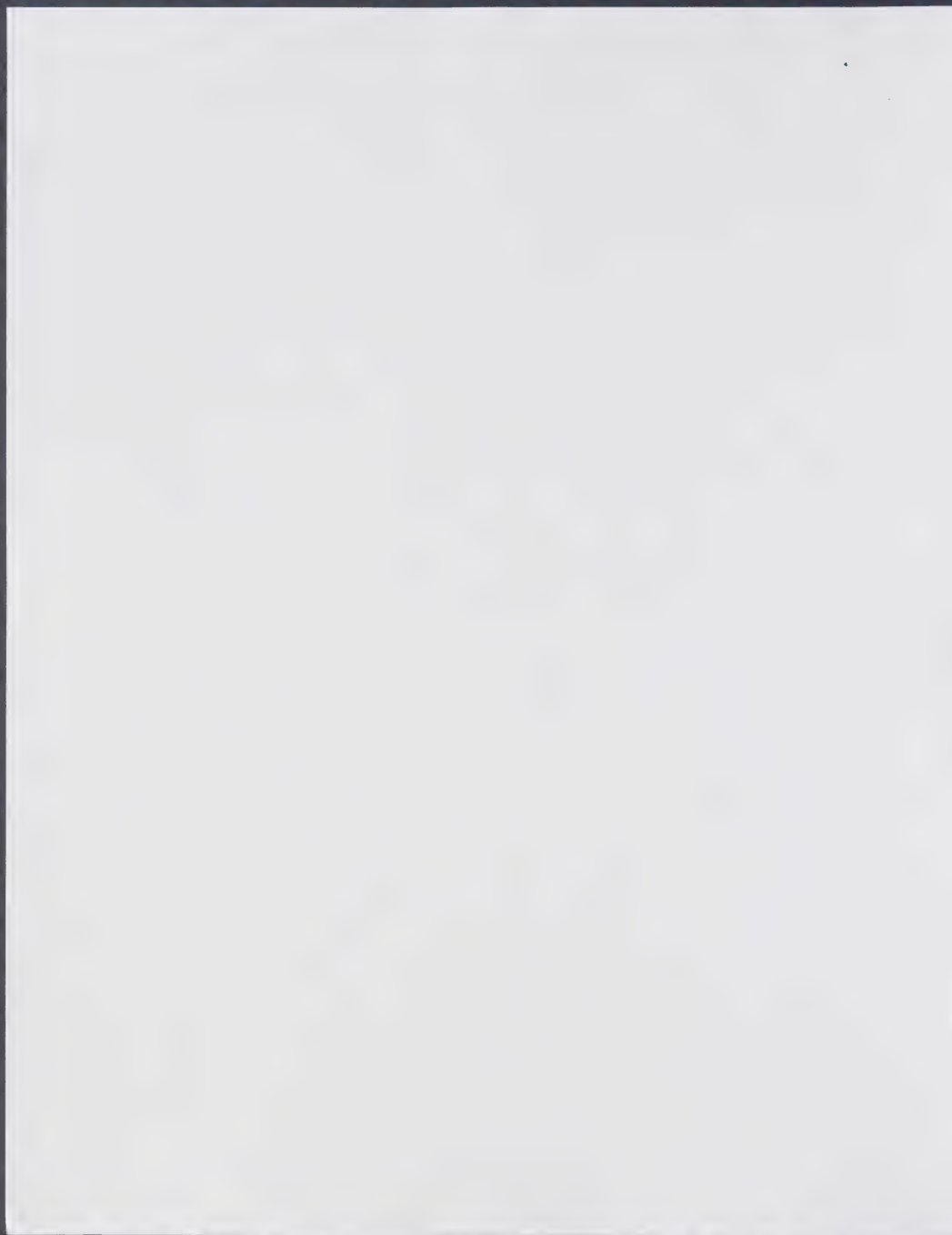
The Detroit curator is named George Keyes and he most definitely saw the painting at Berry-Hill. We did discuss the condition, the fact that the retouching was a little under-done, and that some further work might be beneficial and could be done as part of any sale. "Stripped" -- that word never came up. I believe that when he came to see the picture he had already known about it, perhaps from Dr. Bader. He seemed to like the painting quite a bit but said something like "unfortunately, we don't have that kind of money."

Boucher transparency out in the mail to you today. Very glad things are working out for you at Doyle's.

I have to head back to the hospital today for another few days of treatment, but hope this will do the trick.

Best,
Robert

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(no subject)

Subject: (no subject)
From: GuiRochat@aol.com
Date: Sat, 17 Sep 2005 21:22:39 EDT
To: baderfa@execpc.com

Dear Alfred,

Thank you for the interesting photo of the scroll that Langlois is holding. Obviously you are correct and that it is a rolled up canvas. I am still working on finding the painter which the French scholar Sylvain Kerspern and I think probably is Noel Quillerier (French 1594-1669), which makes it very interesting as he is an important but not well researched early seventeenth century French artist, who not only worked in Paris but also earlier in Rome (I paid for Kerspern's help and expertise \$ 2,000 so he is willing to pursue it). I will keep you of course informed.

With kindest regards,

Gui

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Dear Gui,

In response to your e-mail of today, I do agree to a six month extension of our agreement on the sale of the Bloemaert, that is until July of 2006.

Does your request mean that Detroit has decided against buying this painting?

Best wishes,
Alfred

GuiRochat@aol.com wrote:

Dear Alfred,

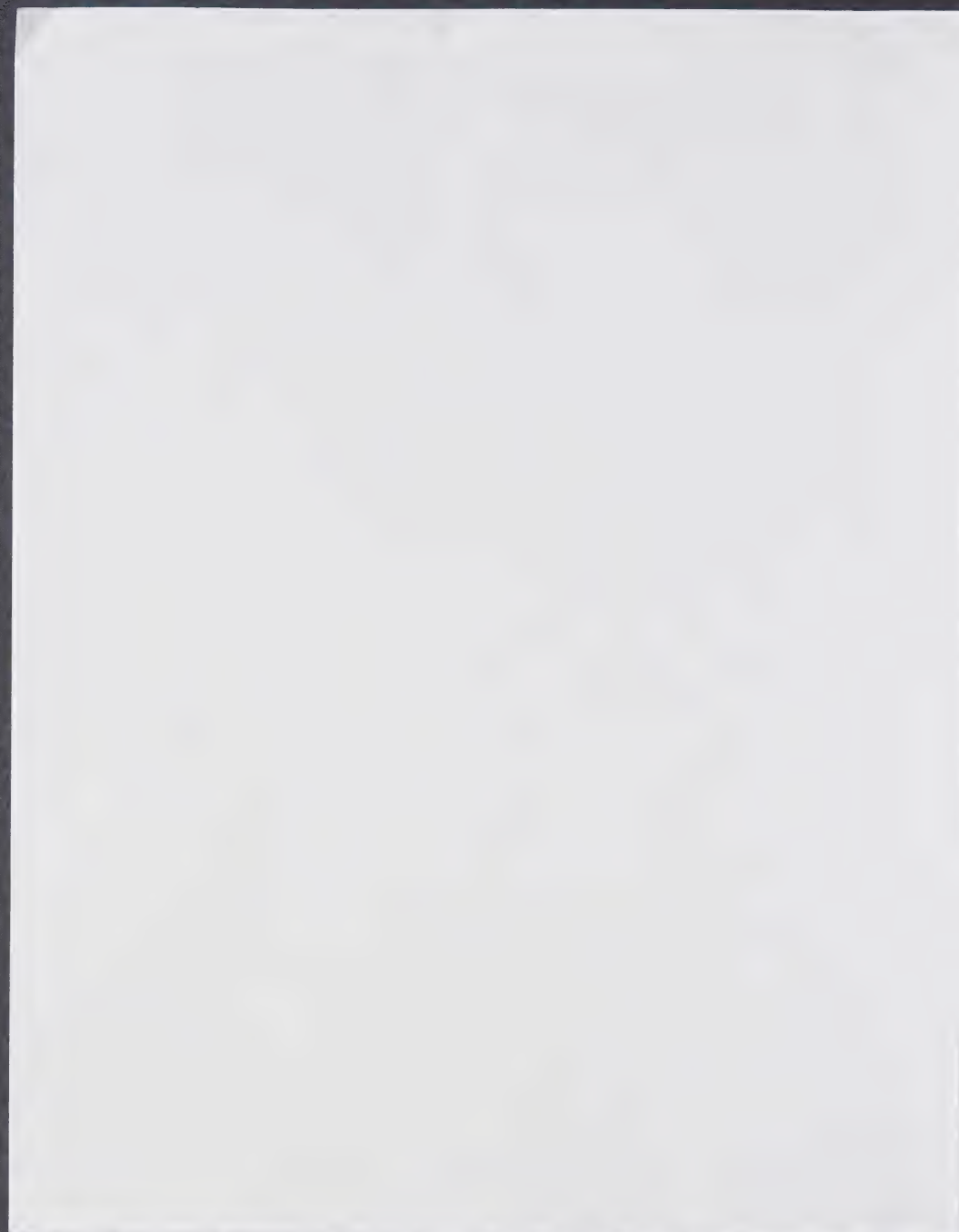
My sincere appeal to you for a six months extension on our agreement on the sale of the beautiful Bloemaert is based on the following:

- a. the painting is really better sold in a major January sale at Christie's than in a secondary sale in May 2006.
- b. it took Michael Heidelberg almost four months longer than he had promised to finish the cleaning, re-lining and restoration .
- b. Robert Simon's unexpected illness (the onset of MS).

If you would allow us this short extension we will have so much more of a chance to obtain a better revenue than at auction. I would be very grateful at least for your consideration of my proposal.

With kindest regards,
Gui

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Subject: Re: (no subject)
From: GuiRochat@aol.com
Date: Tue, 28 Oct 2003 22:33:25 EST
To: baderfa@execpc.com

Dear Alfred,

Thank you for your email. I will wait with the small copper till I have heard from the expert on Noel Halle, called Nicole Willk-Brocard. Thanks also for your comments on the male portrait.

I am pursuing an attribution now with Drs. Meijer at the RKD.

My business does not seem as yet improved as the Dorotheum failed to sell my beautiful study of an old man by Wille Fils.

I doubt that I will be coming to the December sales in London.

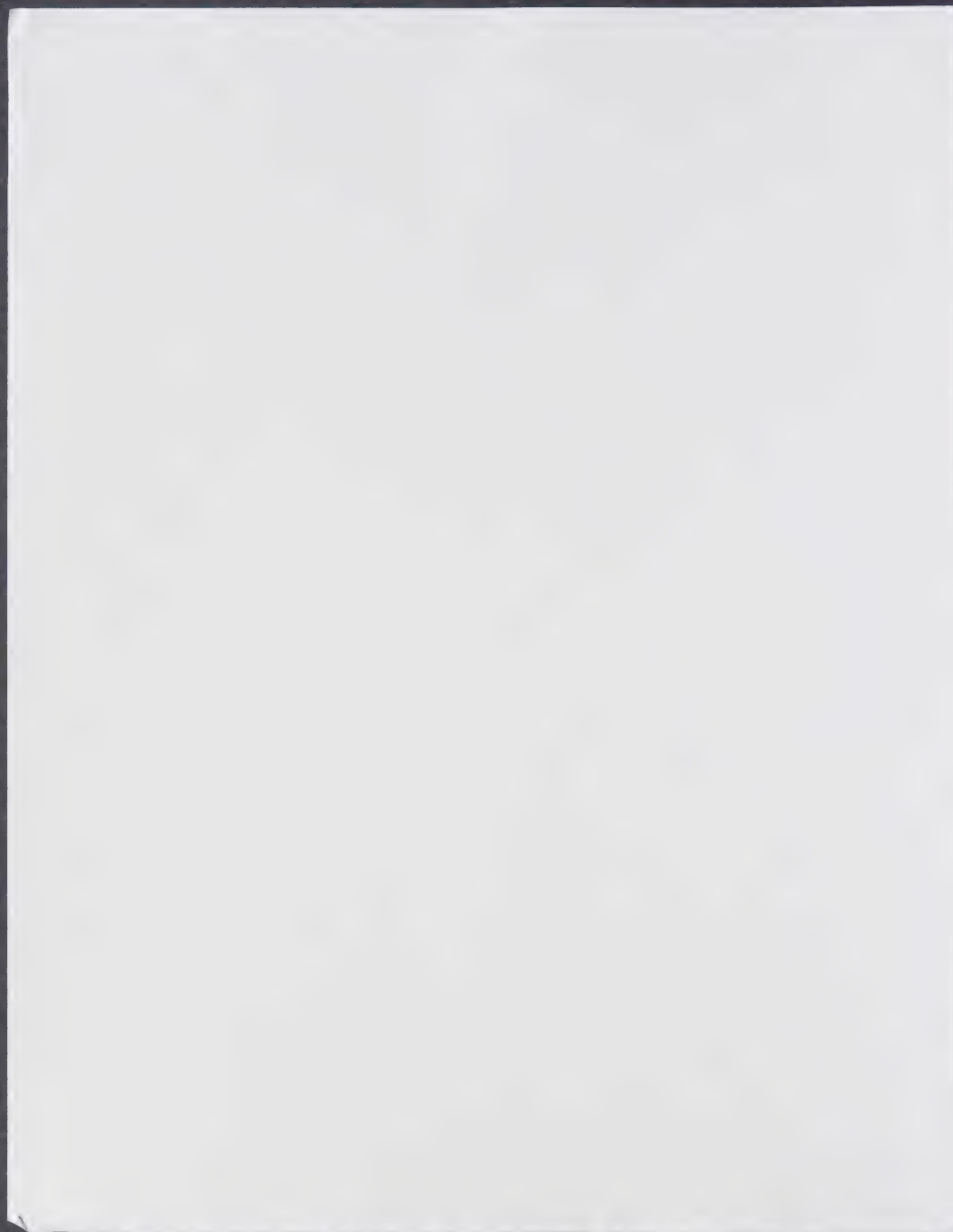
I will keep contact with you hopefully through emails and Ann.

Once again Bon Voyage,

All my very best wishes,

Gui

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Gui Rochat
51 MacDougal Street, suite 185, New York, NY 10012, USA
tel 212.673.3484, fax 425.955.3422
email: Rochatoldmasters@aol.

October 14, 2003

Dr. Alfred Bader
Alfred Bader Fine Arts
924 East Juneau Avenue
Astor Hotel, suite 622
Milwaukee, WI 53202

Dear Alfred,

Hereby an image of my new portrait which is totally wonderful. I really need to find out first what it is before I can even think of a sale.

It is unframed in good shape, needs cleaning and the size is 47 by 39.5 cm (18 12/ by 15 1/2 in)

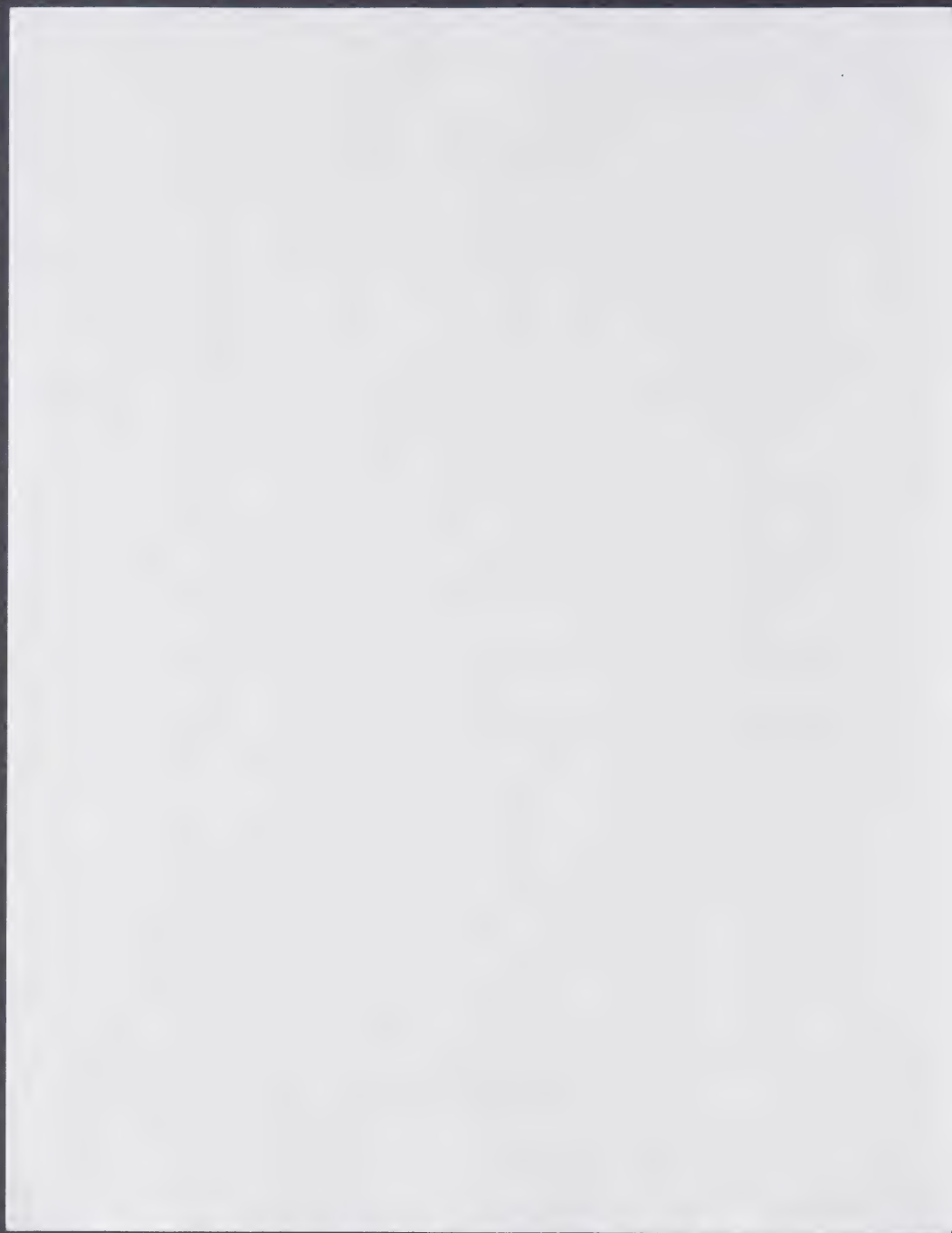
I have also sent today the last color transparency I have of the small copper by I believe Jean-Baptiste Huet to Alastair Laing for his opinion.

I wonder if the enclosed might amuse you as I know that you are interested and I loved your story of the Dorotheum Lievens portrait.

Kindest best regards

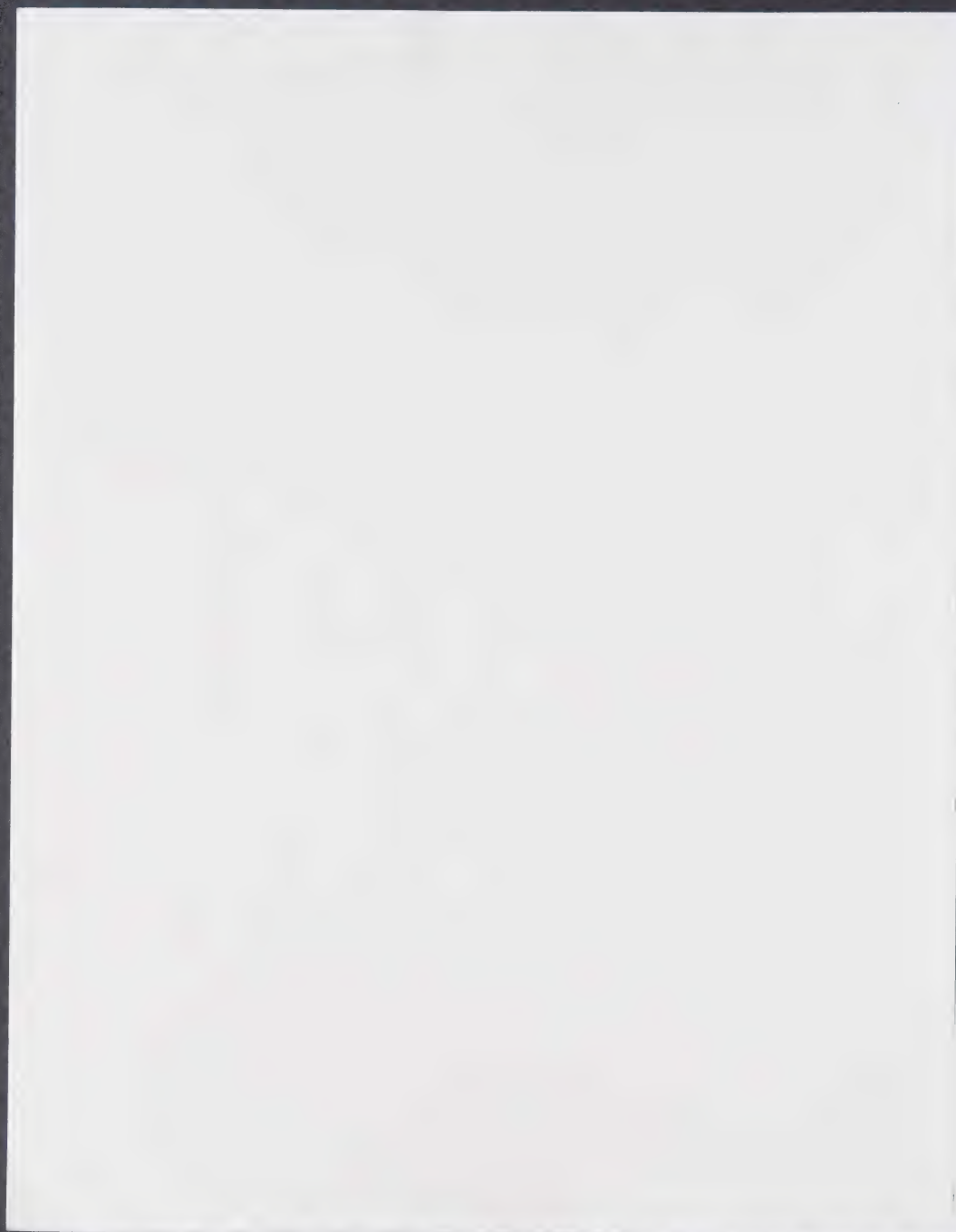


(The Vacillator, you have no idea how difficult it is to attribute French pictures, but Laing could tell you....)



d4155779x.jpg (512x616x24b jpeg)





Subject: Re: (no subject)
From: GuiRochat@aol.com
Date: Tue, 28 Oct 2003 22:58:00 EST
To: baderfa@execpc.com

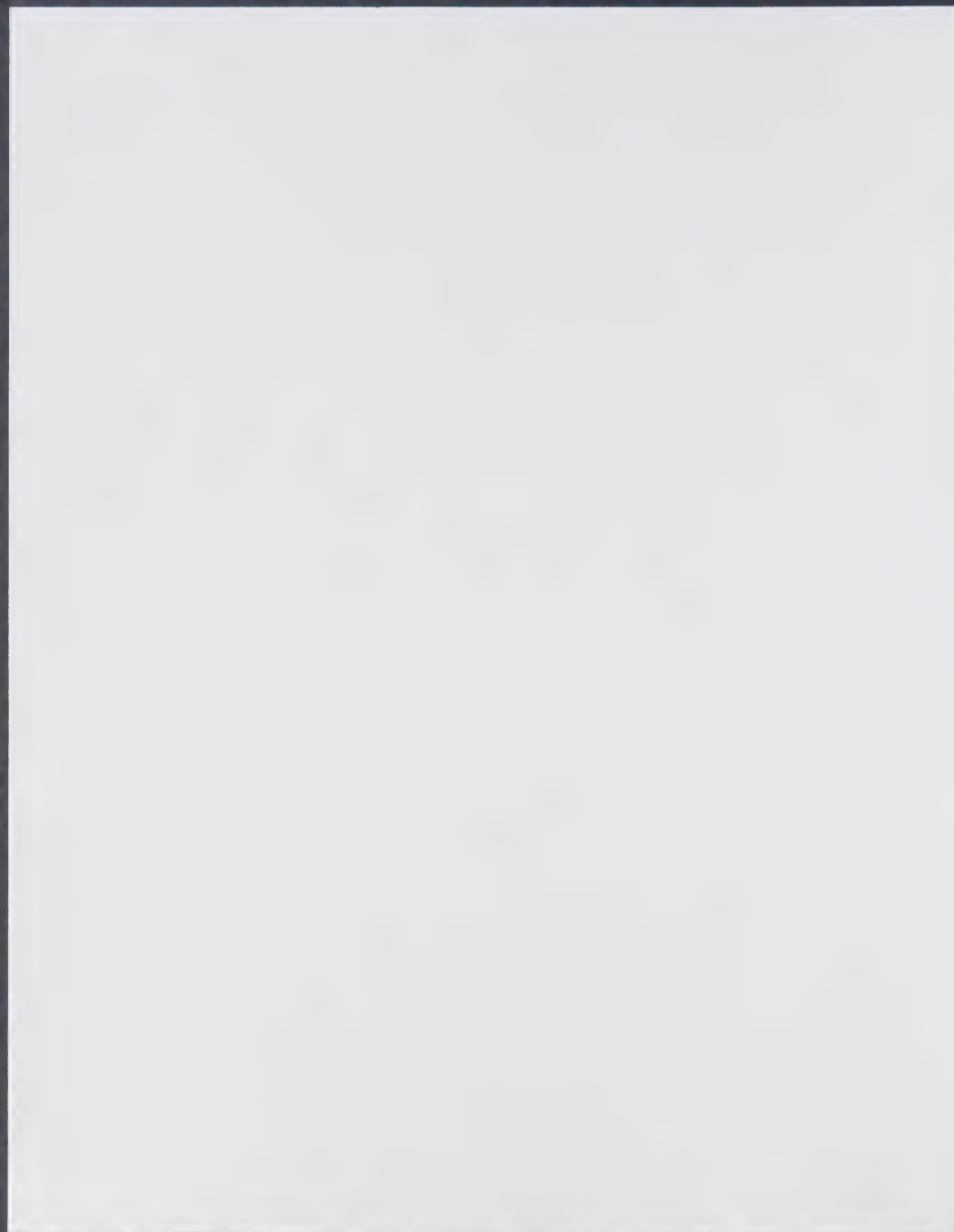
Dear Alfred,

By the way, I am not as yet entirely convinced that this man's portrait is either Flemish or Dutch and I did not claim it to be superb but extremely competent (as I wrote to you). Van Oost was not a bad suggestion, but I do think it might be a self image. In fact it seems to have some connection to the portrait prints by Wenceslas Hollar. It appears that every painting I get into contact with, forms a conundrum...Oh well, I suppose that is one of the joys of being a dealer.

Hasta la Vista,

Gui

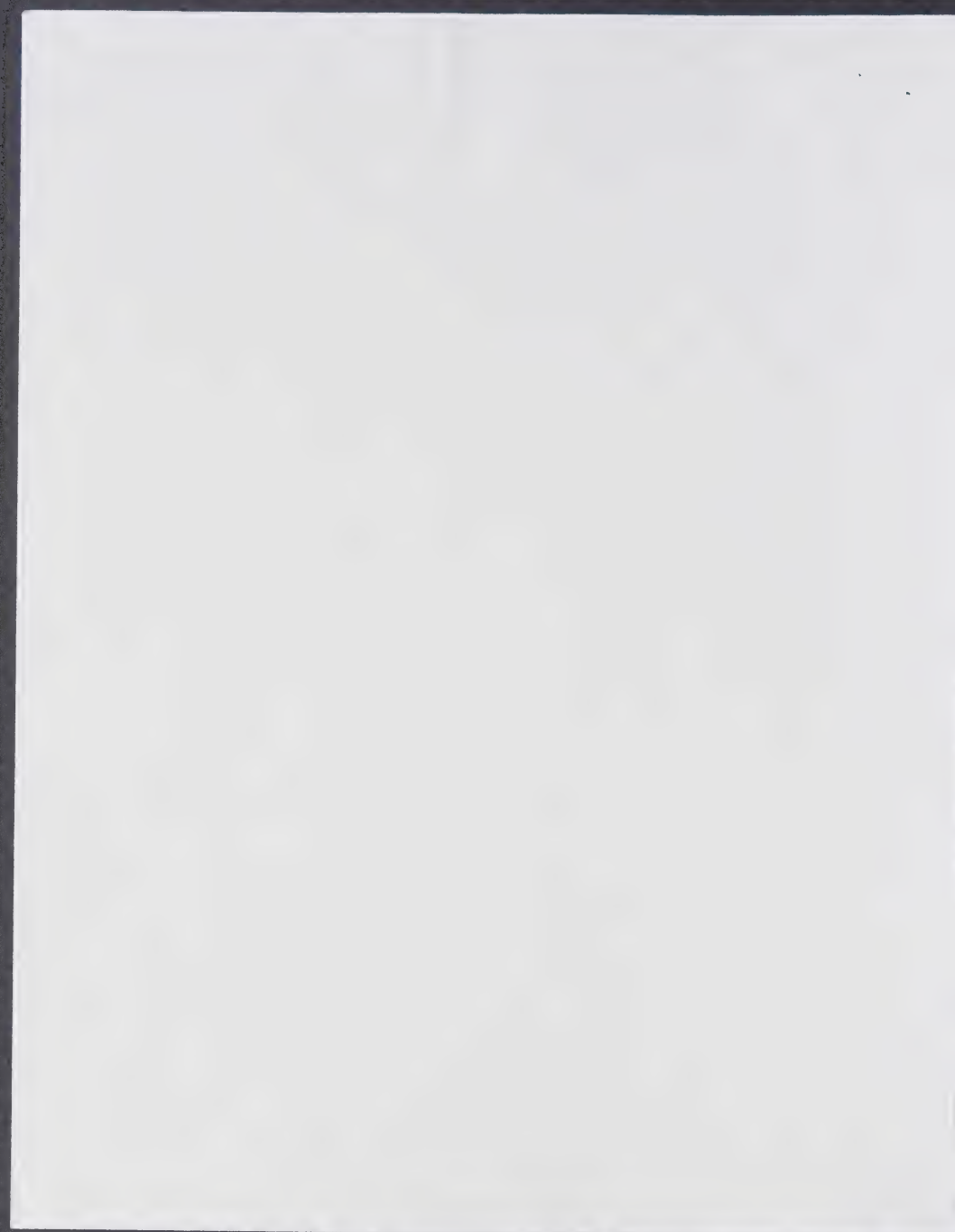
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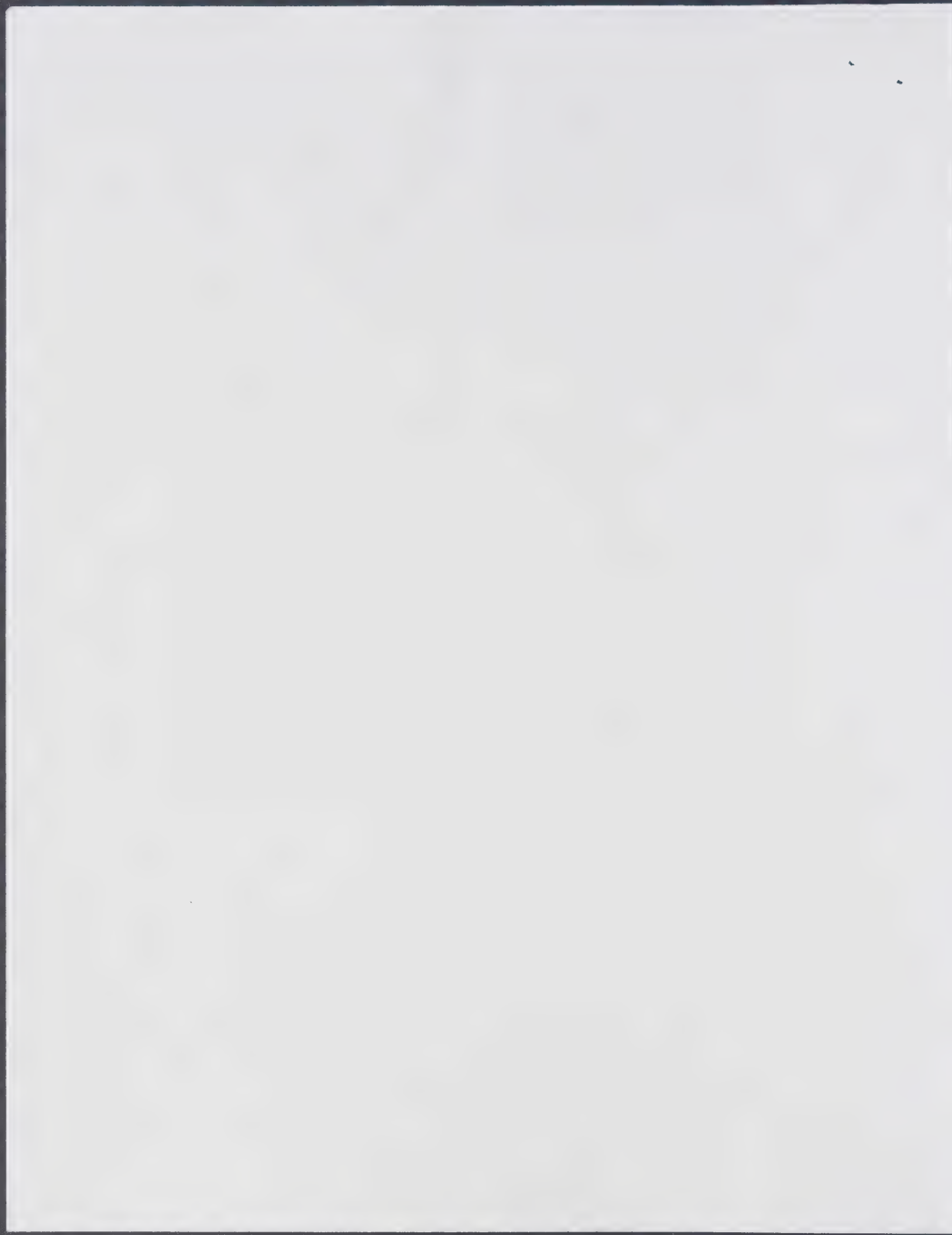
Subject: Re: Lievens
From: GuiRochat@aol.com
Date: Thu, 9 Oct 2003 15:24:37 EDT
To: baderfa@execpc.com

Dear Alfred,
That story about the Lievens is quite amazing. You are a shrewd fox ! From the internet it seems to be a very good quality portrait, but you saw it in person and I am convinced that your Lievens are much finer ! What prices though nowadays for Rembrandt followers. It has little to do with quality and you are certainly to be admired for your cleverly acquiring your most beautiful portrait by Drost ! I bought at Christie's a French 17th century portrait of a not handsome man, but to me of superb quality. I think it to be close to Le Burn, but it will be quite difficult to determine who painted it. I attach an image.
All very best,
Gui

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Subject: (no subject)
From: GuiRochat@aol.com
Date: Thu, 23 Oct 2003 15:18:34 EDT
To: baderfa@execpc.com

Dear Alfred,

I went to the Frick library but I could not find anything to compare with my portrait. What I did establish is that this extremely competent image is a self portrait of the artist which explains the slightly looking down on the viewer (I found this to be the case in several examples, but clearly so in a self portrait with a beret by Fabritius) and with a slight self-mocking smile. It must date from circa 1660-1670.

I wanted to ask you if you think it might be a good idea if I take your small copper (once thought to be by Pierre) with me to Paris to try to sell it there. Please let me know if you approve.

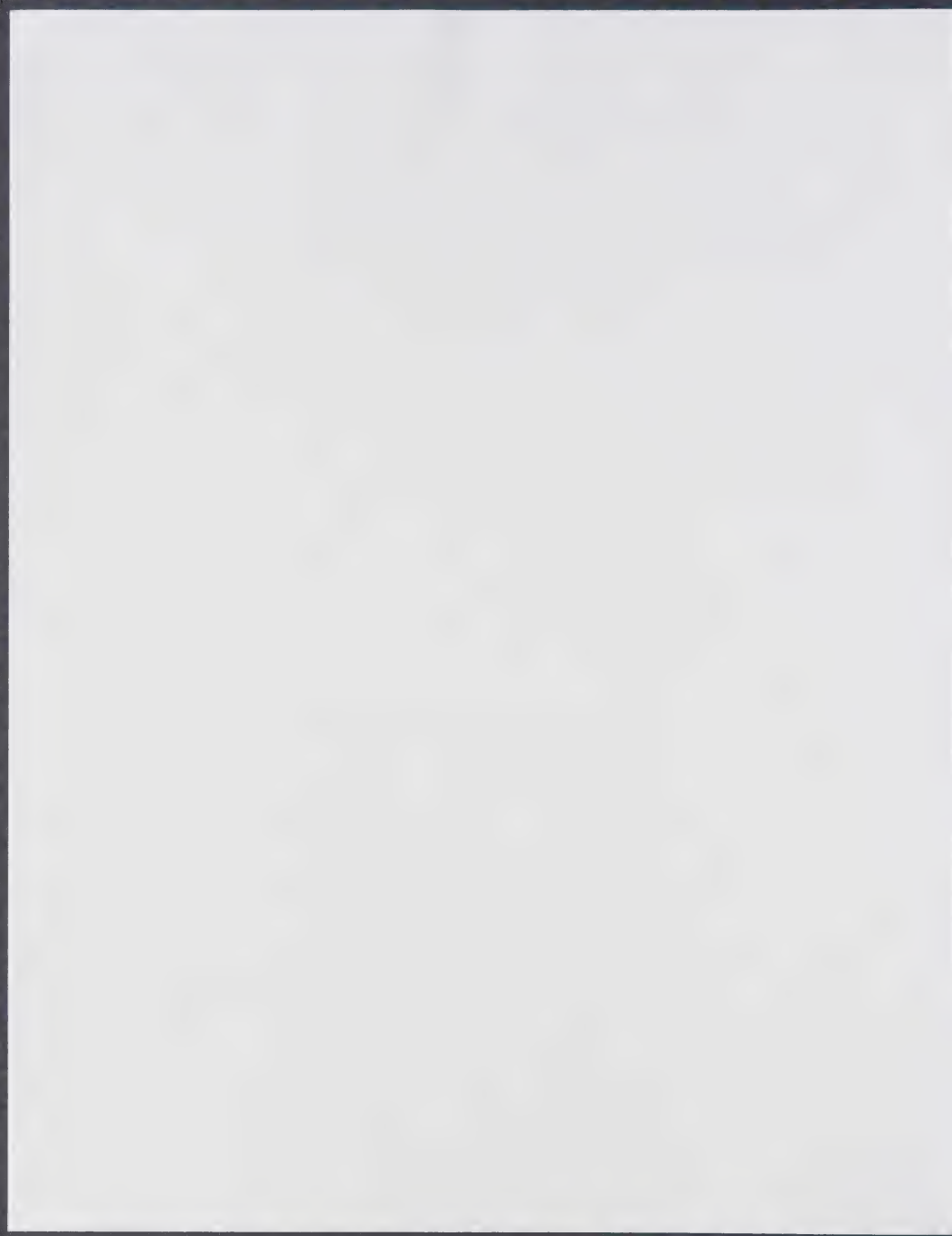
I also at long last heard from the Dorotheum that my beautiful portrait of an old man by Georg Wille did not sell in early October (see attachment). I have never had any luck ever with them.

Kindest regards,
Gui

ATTACHMENT

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Subject: (no subject)
From: GuiRochat@aol.com
Date: Mon, 27 Oct 2003 15:00:38 EST
To: baderfa@execpc.com

Dear Alfred,

I heard from Ann that you are returning today from Queen's University and are leaving for London on Thursday. I wish you a very Bon Voyage and a wonderful time in England this winter.

I just received a letter from Alastair Laing on your small copper, once Pierre and by me as by Huet and according to Laing now totally not by Huet but possibly by a painter called Noel Halle. Madame Nicole Willk-Brocard whom I know well has written a big fat catalogue raisonne on the family of French 18th century painters, called Halle. I will check Laing's references to that catalogue in the Frick library and send Madame Willk-Brocard a transparency (I had two more made). I will not take the copper itself to Paris as she may not be available and it has no sense showing it to others at this time.

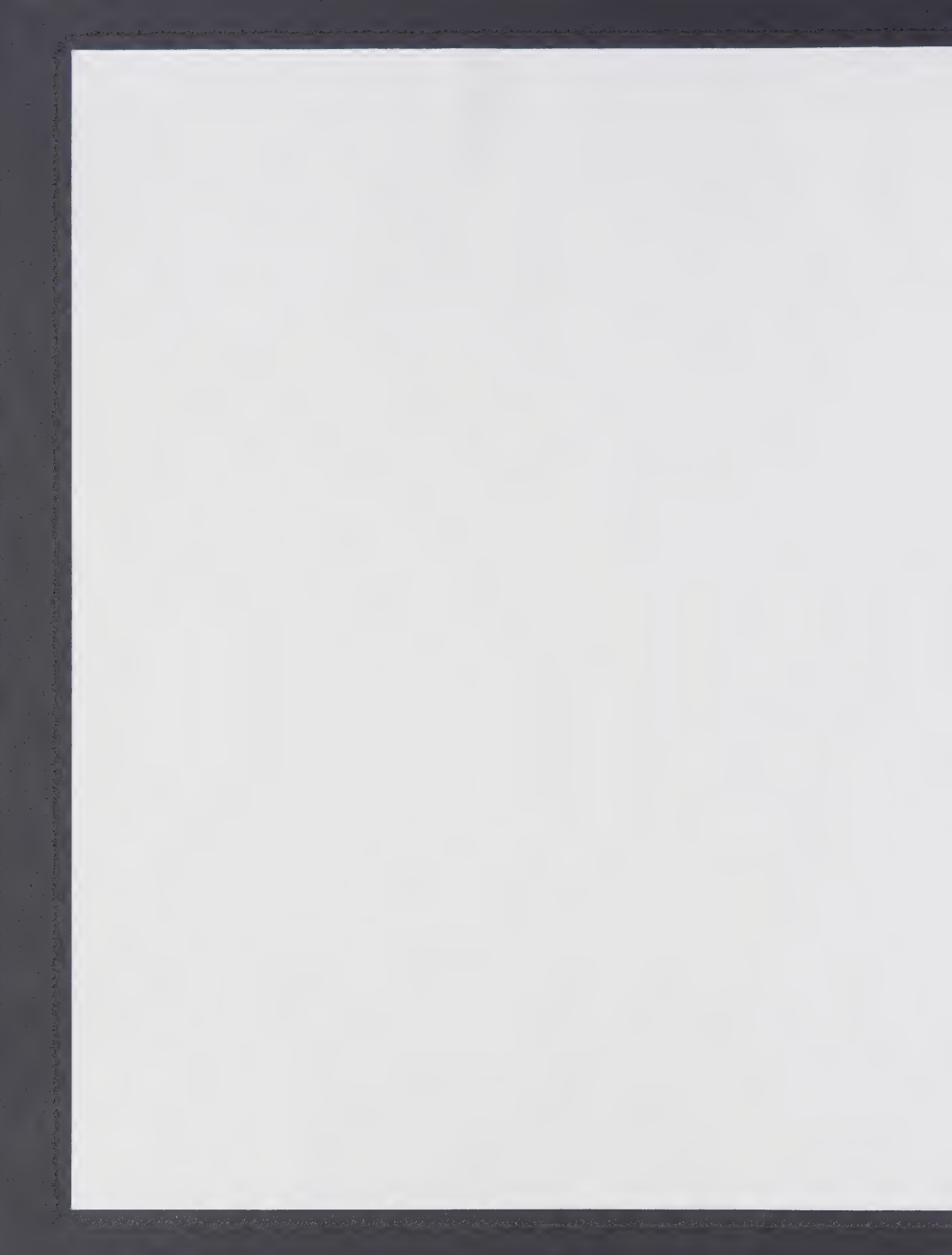
But you see now how difficult it is to determine French 18th century works....

Laing is a total gentleman and exceptionally kind to keep helping me with my constant requests.

I received a beautiful invitation to a reception at Otto Naumann's for November 20 which looks very interesting as he has six full Dutch seventeenth century room settings with paintings and all (I have to tell him though that no chairs, as in his illustrations were ever set catty-corner in Dutch interiors nor that Chinese or Delft blue vases were ever set in front of empty fireplaces... oh well I suppose I am just too hard to please). I will miss you there !

Kindest best regards, your
Gui

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about:blank

Dear Gui,

I will of course forward your comments to Alfred - he does value your opinion very much! He can then view it in person and decide for himself.

Thoughts and prayers and all good wishes accompany you to surgery. I'm glad you decided to have it done and get rid of the pain!

Sincerely,
Ann

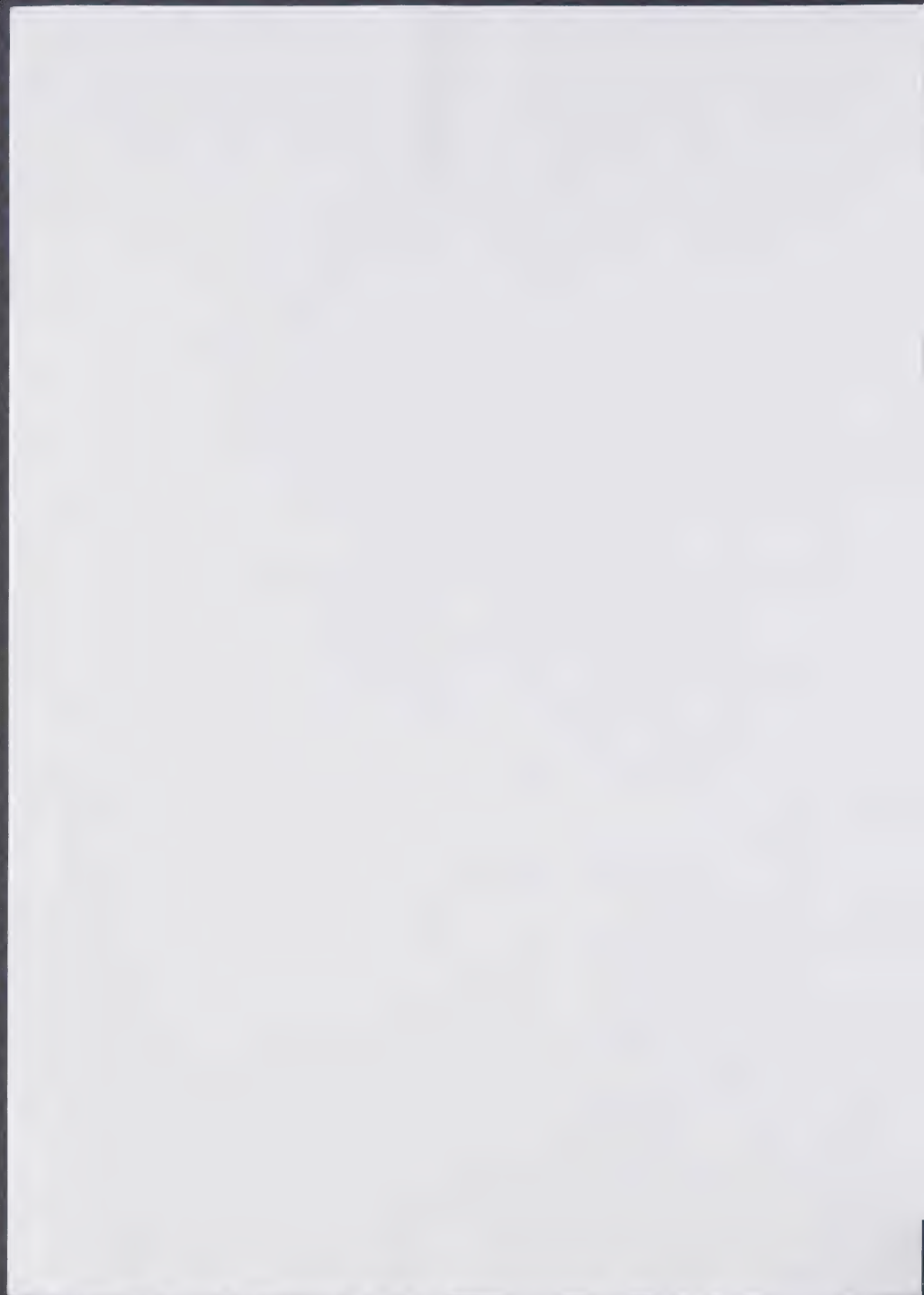
GuiRochat@aol.com wrote:

Dear Ann,

I hope all goes well in Milwaukee. I am having my knee operated on next week Wednesday as it is after all damaged. I am looking forward to having it over with as it has been awkward and painful. You know by now that I am always putting my foot into things, but I wondered if Alfred would fault me for giving him my dumb opinion? I received a long last the Sotheby London catalogue so that I could take a good look at the illustrations because judging from the images on the internet is well nigh impossible. It is a fantastic sale, but I am not in love with the Rubens portrait of an old woman. What disturbs me is the hand over the open candle flame which does not make sense unless she is trying to show how hardened she is against burn pain. One can see from the *pentimenti*, i.e. sketches underneath which are coming through, that at first her hand was placed higher which makes a lot more sense. Now even the attachment of the hand to the arm is inelegant. And I do not like the old woman's left eye which seemingly has a fistula on her upper eyelid. Also the image is sagging to the left of the panel, which was in fact corrected by a print made after it. I am rather very impressed by a Susannah and the Elders, lot 24, a re-discovered Cornelis Schut, which I find totally fabulous in a composition with elegant figures and with what is called a very cleverly intricate *mise-en-scene* (placement of elements) with sidelong glances of the protagonists which almost reflect those of the Lot and Daughters by Bloemaert. Cleaned and repaired with brilliant coloring, it would be a great painting. I leave it entirely up to your good judgment if you want to transfer this unsolicited message to Alfred.

With all very best wishes,
Gui

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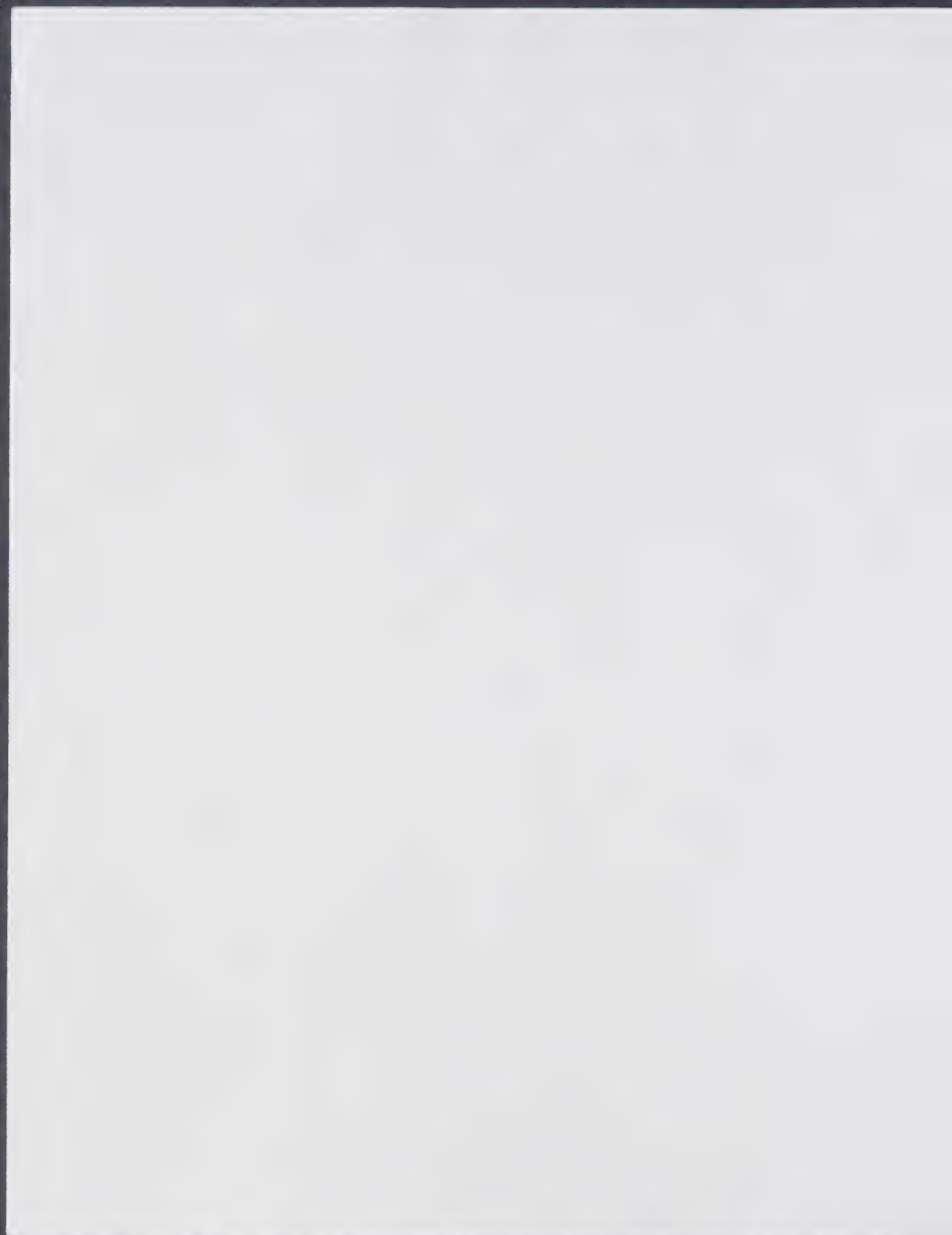
Subject: (no subject)
From: GuiRochat@aol.com
Date: Sat, 12 Jun 2004 12:47:11 EDT
To: baderfa@execpc.com

Dear Ann,

I hope all is well in Milwaukee. Here it is the most beautiful weather. Would you be so kind to draw Alfred's attention to lot number 147 in Christie's July 6 Old Master drawings catalogue, which is amazingly enough an almost exact copy of his *Sleeping Venus* attributed to Boucher, but drawn by a Boucher follower called Jacques Charlier ? It is illustrated in color.

Many thanks and very best wishes,
Gui

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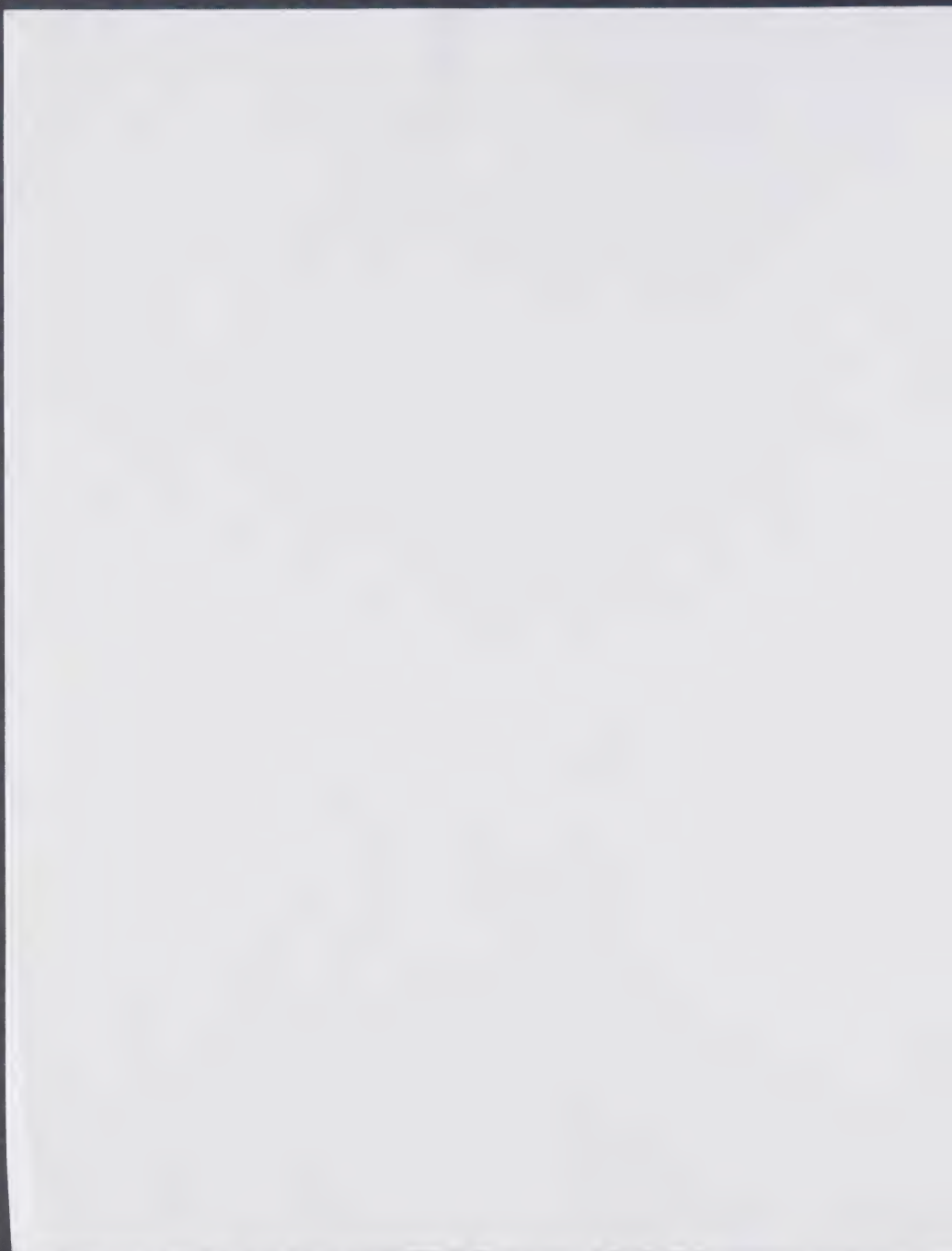
Subject: Re: (no subject)
From: GuiRochat@aol.com
Date: Fri, 28 May 2004 19:18:04 EDT
To: baderfa@execpc.com

Dear Alfred,

Thank you so very much for your kind words. I feel like the 'bee's knees' now, but I probably will have to have the operation sooner or later as there really is something wrong with my knee. I am truly sorry that I did not succeed with finding out who drew the Chimneysweeps. Is there someone you know who is an expert on American art ? Because I think that is the way to find out. I saw the Dorotheum catalogue as my painting lot number 115 by Wille Fils is being re-offered at an embarrassingly low estimate, but it is stuck there in Vienna and what can I do ? Oh I see, that is the lot you asked me about. It is my painting and very beautifully painted, but nobody seemed to like it in the November big Dorotheum sale and I had thought it perfect for the continent. I of course highly recommend it... Lot 125 is very sweet, but a bit clumsy. I have a portrait of a young peasant boy which you have seen. It is on my website www.frencholdmasters.org, which I am trying to update at present. In fact I now know who painted my portrait of a young boy, namely Etienne Aubry, a good French late 18th century artist, an attribution supported by Edgar Munhall, the former chief painting curator of the Frick. It is much nicer than this lot 125, which from the photograph seems to me from the circle of Boilly, but much less quality than his work. There was little in the Sotheby New York sale yesterday that I admired and the Christie's sale on June 17 has the Lievens boy, which will be difficult to sell because of having been reduced on all edges (also I think that is why Moatti could not sell it). No discoveries in the Christie's New York June 17 sale. There again I have a small painting which I hope may do well, lot number 43 as it is quite rare, but it is no great treasure. Funny enough there is a sale coming up at Sotheby's Arcade on June 29, which I saw on the internet which may have interesting paintings in it and I will let you know. I hope to get that catalogue next week before you travel off to London and buy your great Rubens ! I have seen neither the Christie's London nor the Sotheby's London July catalogues so have no idea what is in there, but I am looking forward to see what they are offering. Please forgive me this long email...

Many good greetings,
Gui

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Dear Gui,

Auction houses often work like this. If my memory serves me, Rasmussen told you that the painting would bring \$8,000-\$10,000, and now they want to estimate at \$1800-\$2500. The decision must be yours and should be based on pure logic. If you think that during the next year or two you can sell it for more than, say, \$2,000, then you should bring it back.

Best wishes,
Alfred

GuiRochat@aol.com wrote:

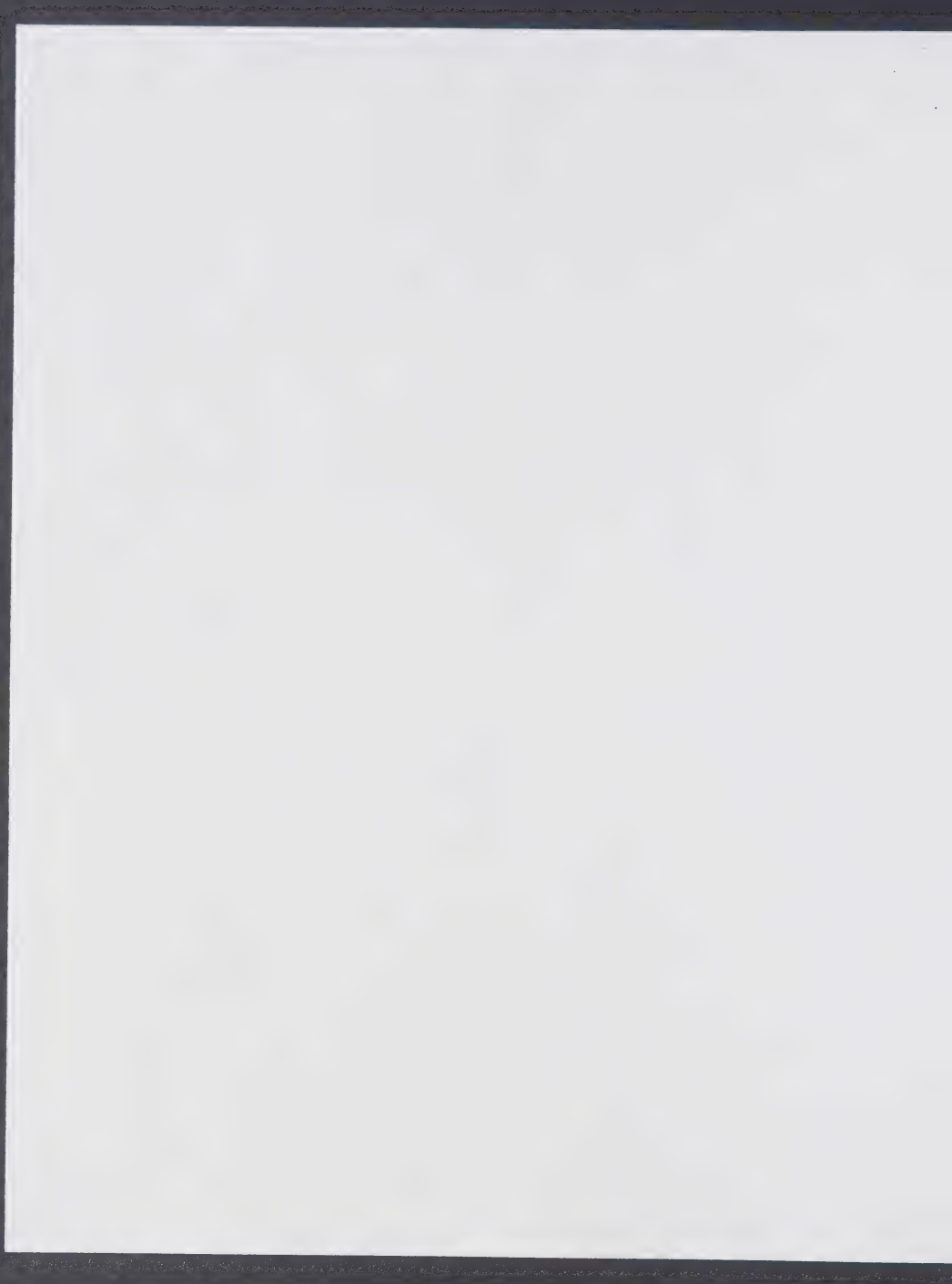
RE: HENNINGSEN AT RASMUSSEN

Dear Alfred,

I discovered that I am the one who originally made the wrong calculations in converting danish kroner into dollars. It is therefore my responsibility to have the painting sent back and I will gladly pay for the packing and transport. It is not going to be more than a couple of hundred dollars.

Kindest regards and my sincerest apologies,
Gui

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Gui Rochat
51 MacDougal Street, suite 185
New York, NY 10012, USA
tel/fax 1.212.673.3484
website: www.frencholdmasters.org
email: Rochatoldmasters@aol.
Membre Société de l'Histoire de l'Art français

Dear Alfred,

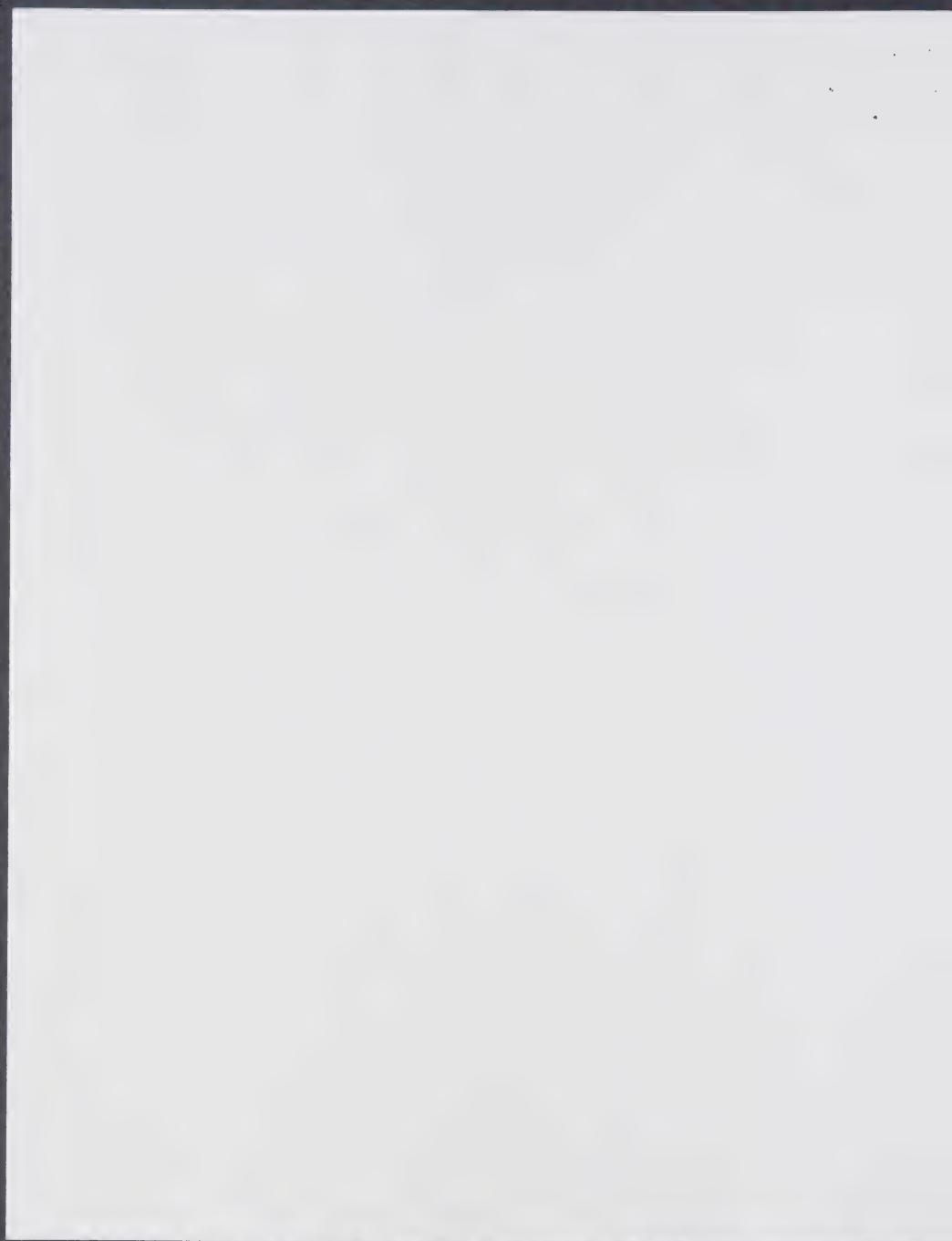
Saturday afternoon, September 11, 2004

Of course I received this morning the receipt from Rasmussen. Their estimates have been reduced to between \$1,800 and \$2,500 which is quite a bit lower than what I was first given.

Should we leave it with them or shall I ask to have the painting returned ? It is the only place where it may do well. If you want it back I will pay for the transport.

All best,







BRUUN RASMUSSEN
BREDGÅDE

Gui Rochat
51 Macdougall Street, suite 185
New York, 10012
USA

Customer no.: 210707
Receipt: 606364
VAT number:
Telephone: 212 673 3484
Date: 07.09.2004

Acknowledgement

Page 1 of 1

*We hereby acknowledge receipt of the below-mentioned items for auction indicating the estimate price.
All items are sold subject to auctioneers' margin scheme, unless marked with an asterisk (*).
Conditions of Business are printed on the back.*

Line	Description	Estimate in DKK
------	-------------	-----------------

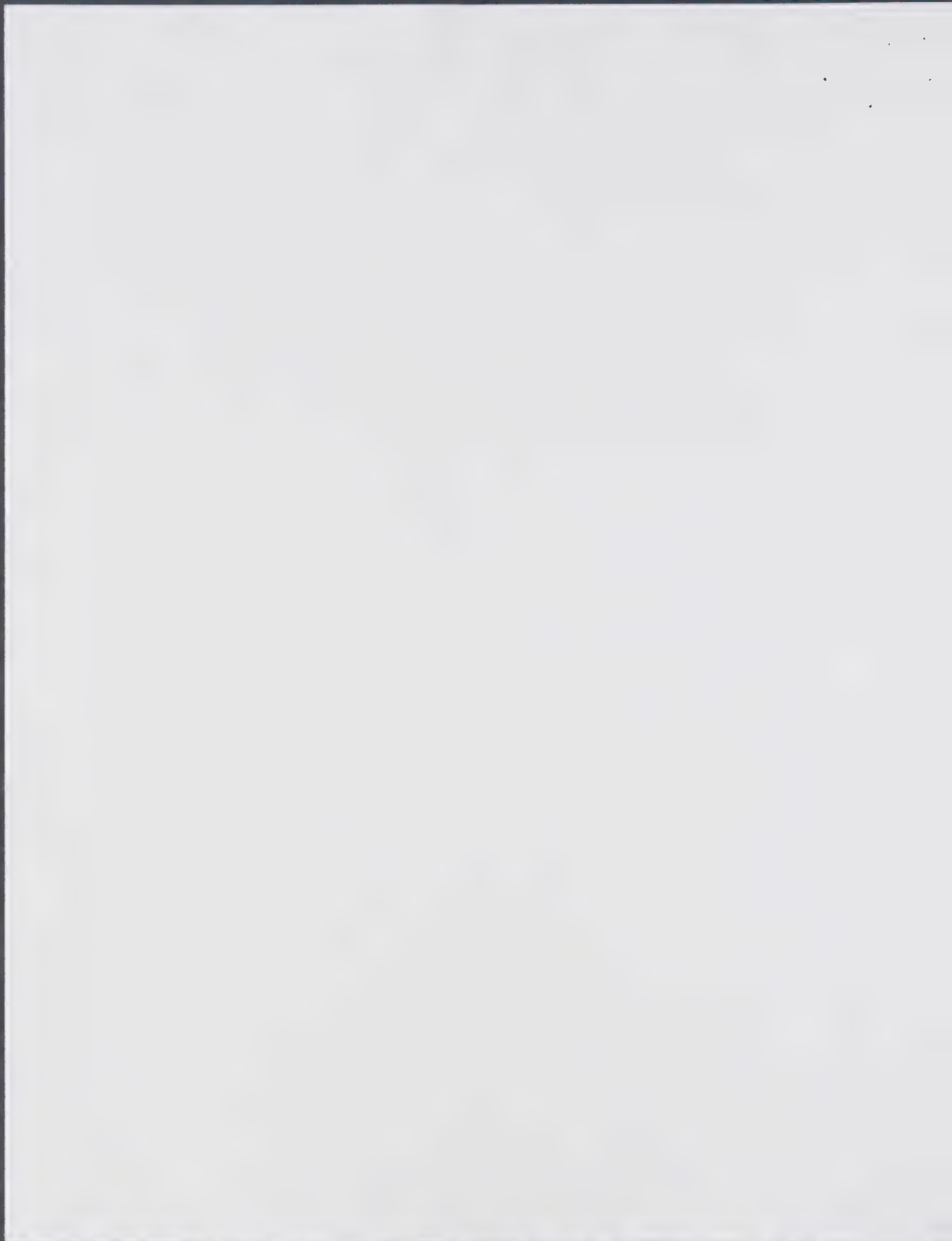
*The below items are expected to be sold at auction 137: "International paintings and works of art" in Bredgade:
November 2004*

1	Frants Henningsenr. København 1850, d. sst. 1908 En dragon på vagt. Sign. monogram. 44 x 43.	10,000-15,000 Reserve price 9,000
---	---	--------------------------------------

Yours sincerely
Birte Stokholm

*I'm sorry that you
haven't had it until
now*

Birte Stokholm





BRUUN RASMUSSEN
BREDGÅDE

Gui Rochat
51 Macdougall Street, suite 185
New York, 10012
USA

Customer no.: 210707
Receipt: 606364
VAT number:
Telephone: 212 673 3484
Date: 07.09.2004

Acknowledgement

Page 1 of 1

We hereby acknowledge receipt of the below-mentioned items for auction indicating the estimate price.
All items are sold subject to auctioneers' margin scheme, unless marked with an asterisk (*).
Conditions of Business are printed on the back.

Line	Description	Estimate in DKK
------	-------------	-----------------

The below items are expected to be sold at auction 737: "International paintings and works of art" in Bredgade, November 2004

1	Prants Henningsen f. København 1850, d. est. 1905 En dragon på vægt. Sign. monogram. 44 x 43.	10,000-15,000 Reserve price 9,000
---	--	--------------------------------------

Yours sincerely
Birte Stokholm

I'm sorry that you
haven't had it until
now

Birte Stokholm

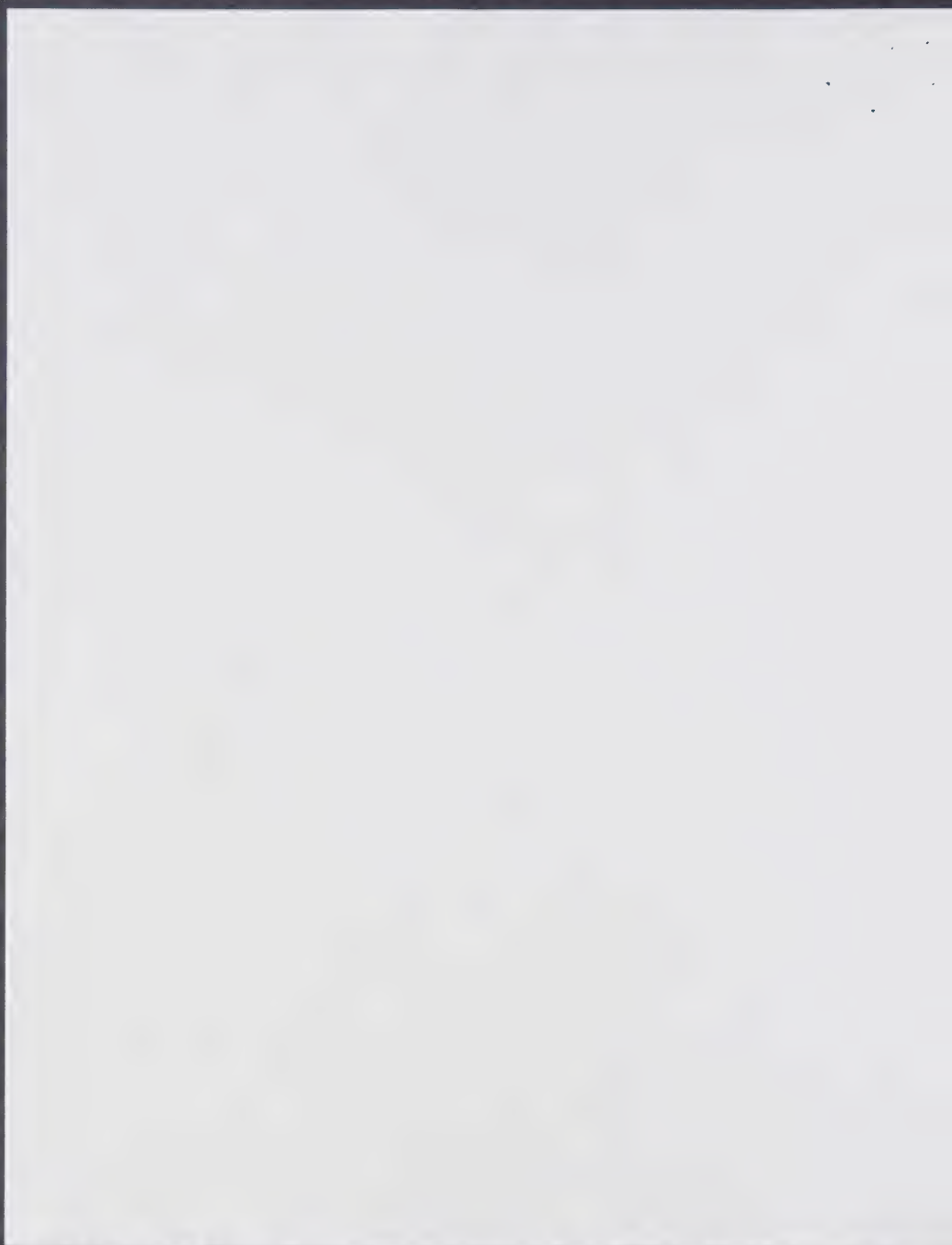
BRUUN RASMUSSEN KUNSTAUKTIONER A/S Bredgade 11 DK-1260 København K Copenhagen Denmark

Tel +45 3343 6911
Fax +45 3343 6966

info@bruun-rasmussen.dk
www.bruun-rasmussen.dk

Giro 0541 2055392
CVR DK 25472020

Danske Bank; IBAN DK4132004310970638
Account 30014310970638 Swift-BIC DABADKKK



Gul Rochat
51 MacDougal Street, suite 185
New York, NY 10012, USA
tel/fax 1.212.673.3484
website: www.frencholdmasters.org
email: Rochatoldmasters@aol.
Membre Société de l'Histoire de l'Art français

Ms Birte Stokholm
Painting Department
Bruun Rasmussen
Bredgade 33
1260 Kopenhagen K
Denmark

September 6, 2004

by fax 011 45 33 43 69 66

COPY

Dear Ms Stokholm,

I have had no communication from you after sending the 'Dragoon' by Henningsen in late July.

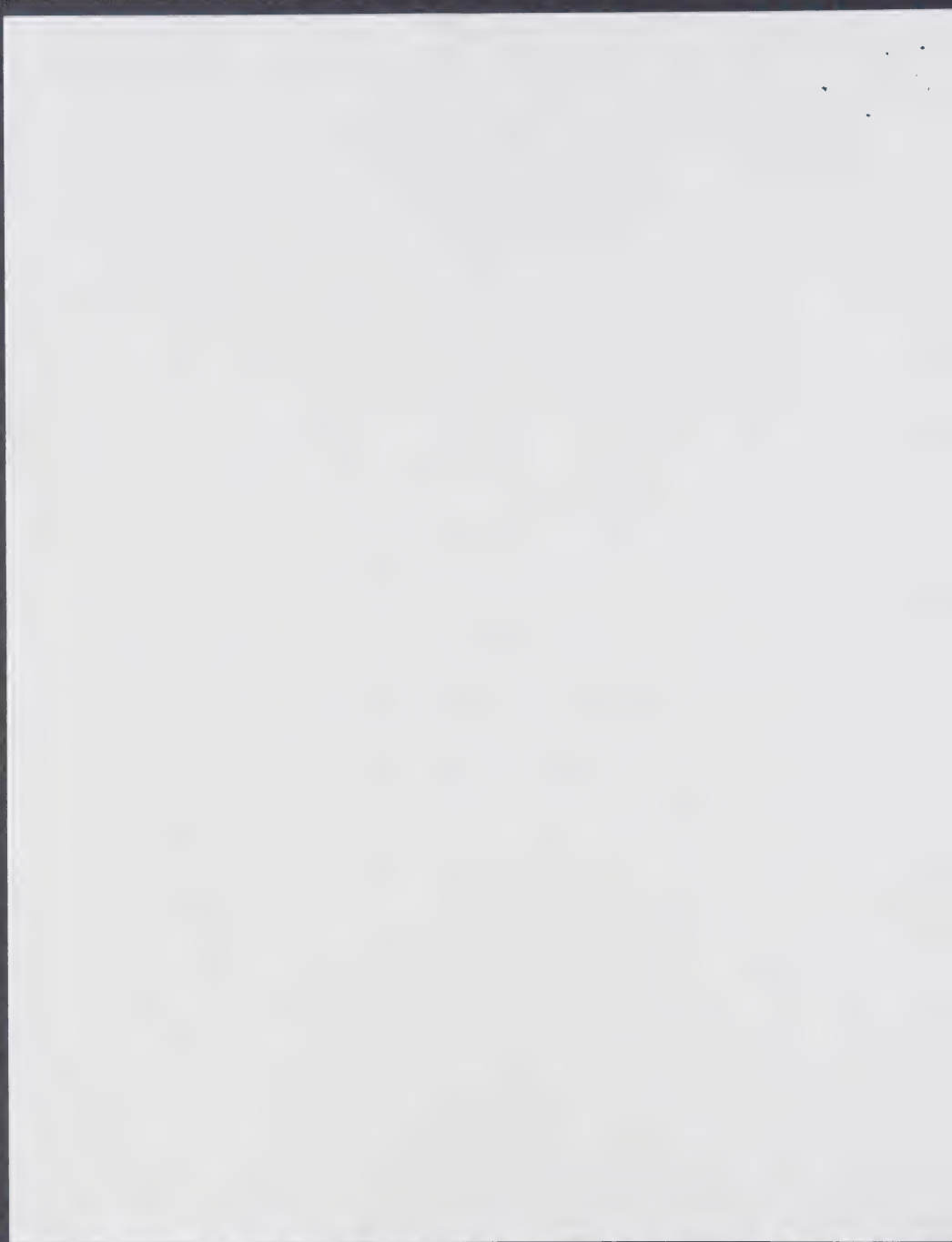
On my request by email for a confirmation of the arrival of this painting, I was advised that I would get this by mail directly from you.

Though I saw that you have a major sale at present, I would very much appreciate a receipt from Brun Rasmussen with a sale date and confirmed estimate.

With many thanks.

Sincerely yours,





(no subject)

Subject: (no subject)
From: GuiRochat@aol.com
Date: Fri, 11 Feb 2005 09:31:08 EST
To: baderfa@execpc.com

Dear Alfred,
For your information on the Bloemaert : I received this email this morning.
Best,
Gui

Dear Mr. Rochat,

I was quite intrigued by your offer and have immediately written a paper to the director of this house recommending the acquisition of the painting which would greatly enhance the standing of our whole collection.

Until now, I have not heard any more about the matter and as you will understand, I as a curator cannot enter into any discussion without the consent of my director.

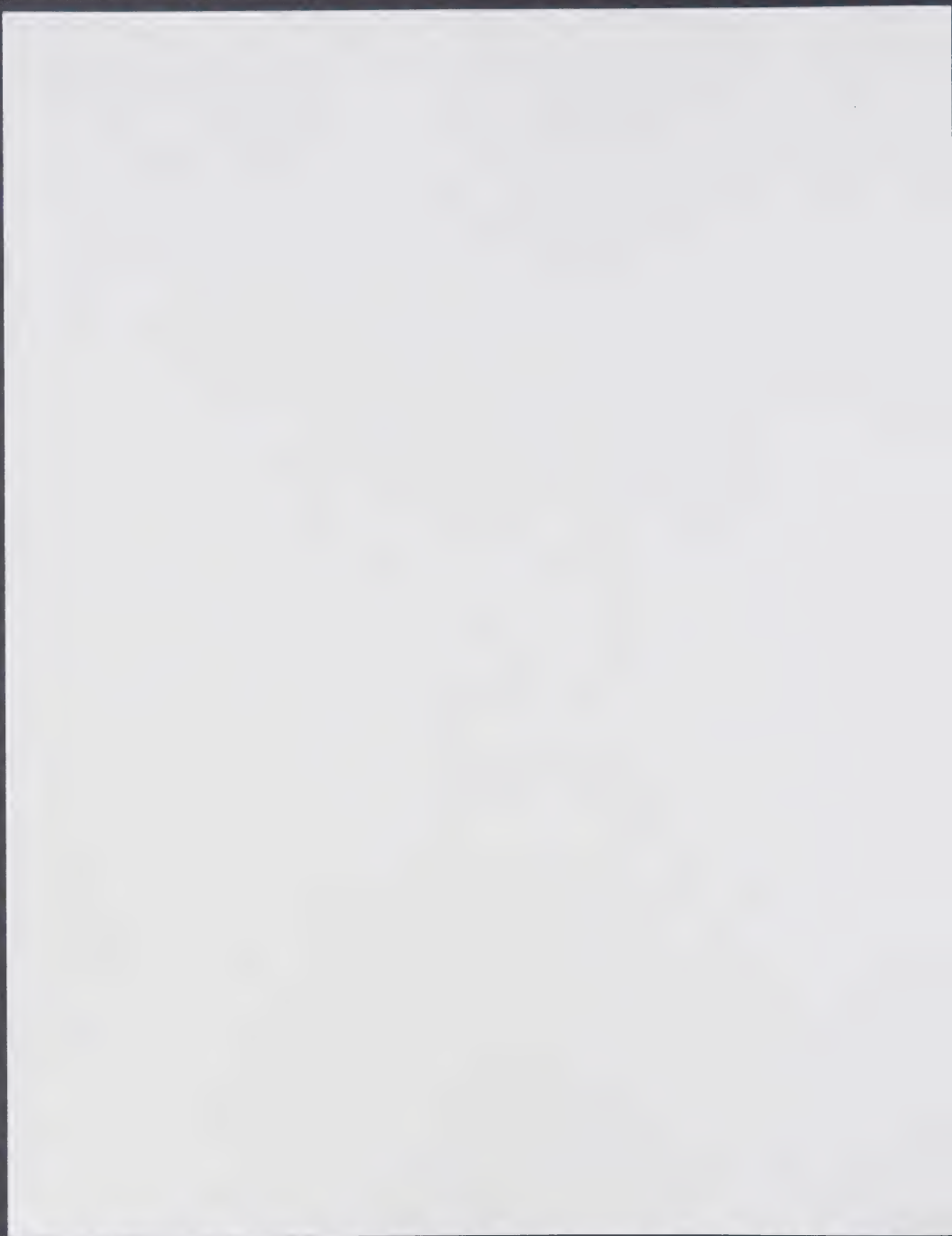
Therefore I would like to ask for your patience even further. But I assure you that I am extremely grateful for the offer.

Yours with kind regards,

Dr. Gero Seelig
Dept. of Paintings

Staatliches Museum Schwerin
Alter Garten 3
19055 Schwerin
Tel. +49-385-5958-145
Fax. +49-385-59184-64
e-mail: Seelig@Museum-Schwerin.de

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Subject: (no subject)
From: GuiRochat@aol.com
Date: Tue, 29 Jul 2003 08:31:33 EDT
To: baderfa@execpc.com

Dear Alfred,

I was very happy to have talked to you. Indeed the correspondence and emails must be prodigious on your return from Europe and I am sure it will take days to plow through all of them. I will pursue a sale of the Pierre and the drawing and I will wait till I hear from you how the authentication of the Boucher will proceed with Laing. In the mean time I was surprised to hear that you were the underbidder on the Vernets in London. They were beautiful. Not so easy to sell to museums as there are so many of his works already kept in major galleries. In New York at Sotheby's on May 29 was an undiscovered 17th century rare painting by a Poussinesque painter Du Fresnoy, lot 64 which was estimated at \$15/20,000, but went for \$ 30,000 to a friendly dealer. I missed out on it because I need to apply every penny coming in towards paying off my huge credit card debts (the sale of my beautiful study of the head of Neptune by the French painter Doyen at Christie's on May 30, lot 35 helped a bit).

Kindest regards,
Gui

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Subject: Re: FRENCH ART BADER COLLECTION
From: GuiRochat@aol.com
Date: Mon, 25 Aug 2003 15:37:02 EDT
To: baderfa@execpc.com

Dear Alfred,

I will do my best to find a related drawing for the 'Huet' at the Frick library. But it is an attribution which would fit much better than Pierre.

The eBay suggestion is only to realize a quick profit on the drawing of the young girl. I do not want a commission as I agreed for you to buy it without first seeing it in person, which I always try to stick to. So the risk was mine more than yours and ethically I cannot accept any share in the profit. I will pursue the possibility of an eBay sale for you.

Indeed the Boucher remains the priority. I will keep looking for related material and if I find anything I will inform you as well as Laing of my findings immediately. I still believe that it is a fully autograph study by the young Boucher.

I am sorry that you disliked the 'Roman school' painting, which is in fact French circa 1630/50 and by the Poussin companion Du Fresnoy. As such it is rare. I myself when I saw it in person was somewhat disenchanted with it, but Stanley Moss who bought it loves it (all the better!). He wrote to Pierre Rosenberg, the extarordinary scholar and former director of the Louvre on my recommendation. So next time I will keep your preferences in mind. Since I have seen your wonderful collection and know by now more or less your taste, I will remember that if I propose anything to you.

I mistook your Droste portrait for another painting. Was it at Sotheby's or Christie's? I gave my Christie's catalogue on loan to somebody who disappeared with it and Christie's is sold out, so I cannot check. I would love to see the illustration and am curious about it.

Kindest regards,
Gui

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