

# hdg-artists

## SHERWOOD

# NEWSLETTER

**VOLUME 25, ISSUE 4.**  
**AUGUST 2020.**

[www.hdg-artists.com](http://www.hdg-artists.com)

## PRESIDENT'S REPORT



We are a great group but at the moment we are in hibernation ... sort of ... Plein Air groups are popular, and we are keeping in touch with one another.

The decision to continue to keep the studio closed until 2021 for untutored workshops was supported by all those on the committee and also the conveners.

Apart from the fact that our studio is poorly ventilated and not large enough, with social distancing, to fit enough people to cover the cost of the model, there was concern expressed at our meeting that the model may also be a health risk ... so ... even if we charged more to cover costs or HDG covered the shortfall we still have a situation where there is doubt about safety.

## **THE COMMITTEE HAS BEEN BUSY**

- 1. Our Annual Exhibition is going ahead and as it will be online, it will be an interesting experiment.**
- 2. We have successfully applied for and will receive \$3,500.00 from the Lord Mayor's Covid-19 Direct Assistance Program. This will cover some of our running costs over the past 6 months.**
- 3. We have put in an 'Application for Works' to allow us to go ahead with a new sign out the front of the building. It will attach to the existing Hives Park sign and John Bell is our wonderful sign man! This should raise the profile of our group in the neighbourhood 😊.**

**4. We are planning for our tutored workshops to go ahead subject to Covid-19 status in Queensland. We will run them with all the Covid-19 safety requirements in place.**

**5. We will also continue to pursue the application for a grant to paint the building. A bells and whistles return doesn't look imminent which is sad, but we will get there! Hopefully, it will now be January 2021!**

Take care and stay safe ... Mary.

## **ANNUAL EXHIBITION**

### **ONLINE for ONE WEEK**

**SUN.11th -Sun.17th OCTOBER 2020**

Commencing on the Sunday the online exhibition will greatly enhance selling opportunities and provide world-wide exposure for your work!

This year's LAMBERT WALL THEME is **"Something that makes me smile"**. Orientation is Landscape with the maximum size of 12x16 inches.

**Full details will be forwarded shortly.**

## **Lost without my Jacques**

FASHION designer Pia du Pradal is "utterly broken" after the death of her artist husband Jacques.

The couple (inset) had just celebrated their 40th wedding anniversary when Mr du Pradal passed away on July 31 after a two-year battle with cancer. He was 76.

Mrs du Pradal, 67, says she is "lost" without him. "He was an extraordinary person who had no idea how much he will be missed," she says.

Mr du Pradal survived being hit by a power boat 12 years ago while he was spearfishing off Moreton Island. A court awarded him more than \$675,000 in damages, but the incident left him with serious injuries.

Mrs du Pradal says it "was like the death of him". "He couldn't dive after that, but he put his passion into drawing." Mr du Pradal belonged to the Half Dozen Group of artists, whose members have included Lloyd Rees, Margaret Olley and William Robinson. He will be remembered in a ceremony at Brookfield Pony Club on Thursday.



## **ANNUAL FEES ARE DUE**

As most of you are aware, the HDG-Artists Inc. Annual Membership fees are due at the end of June.

The committee has made a decision to decrease annual membership fees for current members from \$70.00 to \$35.00 for the 2020 - 2021 membership period.

**There are two ways to renew your membership ...**

### **BANK TRANSFER ...**

Account Name:

Half Dozen Group of Artists

BSB: 484 799

Account Number: 606007570

### **CHEQUE OR MONEY ORDER**

Post to ... HDG-Artists

PO Box 303, Corinda Qld 4075.

### **IMPORTANT**

Make sure your name is on the account details so our Treasurer will know who is paying.



## WEEKLY WORKSHOPS

ALL WORKSHOPS ON HOLD  
UNTIL WE REOPEN JAN. 2021.

### WORKSHOP CONVENOR

Adele Dingle 0437 792 625  
[frac.dingle@gmail.com](mailto:frac.dingle@gmail.com)

### MONDAY 10am to 1pm.

Margaret Collier, 0430 619 453.  
[margaretcollier.artist@gmail.com](mailto:margaretcollier.artist@gmail.com).  
Wendy Stevens, 0418 821 837.  
[wendy\\_s7@hotmail.com](mailto:wendy_s7@hotmail.com)

### TUESDAY 10am to 1pm.

Lin Hives, 0403 889 711.  
[linhives@gmail.com](mailto:linhives@gmail.com)

### THURSDAY 10am to 1pm.

**POSITION VACANT ... is anyone  
interested in being a convenor?**

### FRIDAY 10am to 1pm.

Wendy Allen, 3396 1515.  
[runningonrainbows@bigpond.com](mailto:runningonrainbows@bigpond.com)  
Clive Watson, 3289 7257.  
[cwatson@rag.org.au](mailto:cwatson@rag.org.au)

### FIRST FRIDAY of the MONTH

**1.30 to 4pm**

Helen Grant Taylor 0402 436 394  
[grnthe@gmail.com](mailto:grnthe@gmail.com)

## WORKSHOPS

Before we resume, we will advise members what workshops will be available for next year.

For details and registration contact the Workshop Coordinator...

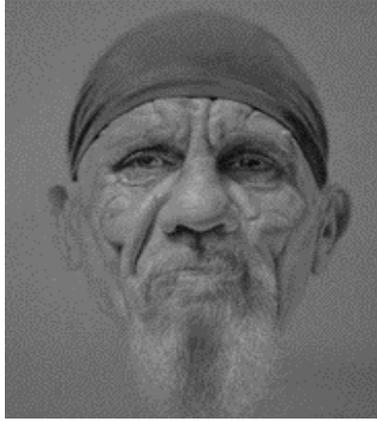
**Adele Dingle. 0437 792 625**  
[frac.dingle@gmail.com](mailto:frac.dingle@gmail.com)

## LOUVRE ONLINE

Here's your chance to visit the LOUVRE online.

Just click the link below ...  
<https://www.louvre.fr/en/vi-sites-en-ligne>

*Daniel by Ray Coffey.*



## **CHARCOAL DRAWING Ray Coffey ... FULL**

### **hdg-artists Workshop Event.**

37 Quarry Road, Sherwood.  
Wednesday & 9th September.  
2pm to 5pm. (2 Days).  
BYO lunch. Members \$75.  
Non-Members \$100

*Fleur by Tricia Taylor*



## **Intermediate PASTEL PORTRAITURE Tricia Taylor**

### **hdg-artists Workshop Event.**

37 Quarry Road, Sherwood.  
9am to 4pm. (Weekend).  
Sat. 17th & Sun. 18th October.  
BYO lunch. Members \$150  
Non-Members \$180

**4 SPACES STILL AVAILABLE.**

## **CHILDREN'S WORKSHOP "BEACH HUTS"**

Wednesday December 16.  
Details forwarded shortly.



The Brisbane Portrait Prize is all about celebrating Brisbane portrait artists and their sitters, while encouraging public engagement with the arts. Any artist with a connection to Brisbane is eligible to enter. The sitter must also have a connection with Brisbane.

### **Key dates for 2020.**

16 Aug ... Entries Close  
20 Sep ... Finalists Announced  
30 Sep ... Exhibition Opens  
6 Oct ... Winners Announced  
1 Nov ... Exhibition Closes  
<https://www.brisbaneportraitprize.org/prizes>

## **NEWSLETTERS**

are available on our website.  
**Go to News/Newsletters  
and all will be revealed.**



*Salvador Dali painting while swimming in Venice, Italy. 1947.*

# **IMPORTANT NEWS**

***Please read carefully.***

**Hello everyone ...**

**I've tried to keep this as short as possible SO,  
I thank you in advance for reading the following:**

**1.** After considerable discussion and in consultation with our convenors, it has been decided, at this time, to continue the suspension of our regular, untutored workshops in the studio until 31.12.2020. The main concerns/factors that have influenced the decision are:

- Poor ventilation in the studio and the practicalities of maintaining social distancing within the studio.
- The logistics of ensuring compliant cleaning practices between workshop sessions
- Feedback from members has indicated that many are not yet comfortable with returning to the enclosed environment of the studio but are happy to attend outdoor workshops instead.
- Under current Covid-19 laws, the number of artists permitted in the studio is 1 person per 4 square metres. Workshops with paid models would not be viable.
- The unpredictability of when and where Covid-19 might strike. The situation that Brisbane and surrounding areas face, as of this morning, is a timely reminder that we need to be very vigilant.

Although it is a far from ideal situation for the HDG-Artists, the health and safety of our members and guests is our no 1 priority.

**2.** Unfortunately, with recent Covid-19 developments and with the above concerns, the physical exhibition at the studio in October is off.

**HOWEVER, THE ONLINE EXHIBITION WILL GO AHEAD AS SCHEDULED. Please support it!** 😊

A heads up that there will be no entry fees or commissions charged for the online exhibition. We will only need photos of your work, prices, etc. I hope to send those details to you by the end of this coming week.

## **Now for some good news!**

**OUTDOOR workshops are ON.** Those who attend will be able to either draw/paint the aspects of the landscape OR portraits of their fellow artists.

**There are no fees for outdoor workshops** - all you have to do is make your way to the designated spot with your materials, seating, BYO refreshments. (and of course, sign in and maintain social distancing as required by law).

**1.** Adele has already sent the invitation for members to attend an **Outdoor Workshop at Mags & Dave Collier's beautiful property this coming Thursday, 27th August.** **Please make sure that you ring Mags, 0430 619 453, to claim your spot and to obtain directions.**

Mags has also generously offered her property as the venue for outdoor workshops on the last **Thursday of September and October.**

**2.** Lin Hives will continue with plein air workshops. Those who want to do a portrait of a fellow attendee are also welcome. These workshops will be on the First and Third Tuesdays of each month. Adele will email details a week prior to each date.

**3.** Mary Brown would love for members to join her on Friday 4th September at 10 am at West End for some relaxing time drawing/painting buildings/architecture. Please ring Mary, 0418 796 669 or 3379 7515, to claim your spot and obtain details of the location.

**The two remaining Professional workshops for 2020 are still on as they are one off events at the studio, with only the allowed number of attendees, and can be Covid-19 compliant.**

**1. The Ray Coffey Charcoal Workshop is now full.** Adele will keep us updated on this, especially if anything changes due to current Covid-19 circumstances.

**2. The Trisha Taylor Pastels Workshop on 17th & 18th October is starting to fill.** If you are interested, please submit your registration and payment as soon as possible. Please contact Adele for any other details/queries.

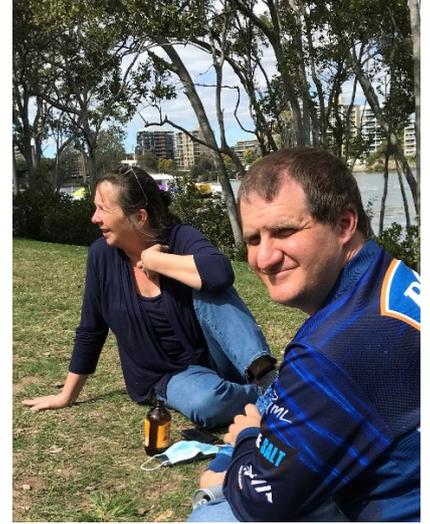
A huge thanks to Lin, Mags, Mary and Adele for ensuring that we have some safe activities to look forward to!

**Best wishes ... Chris Matanovic**  
**Secretary [www.hdg-artists.com](http://www.hdg-artists.com)**



# ORLEIGH PARK - PAINT OUT - 11.08.2020





## **Orleigh Park looked like this after the 1893 Brisbane River flood.**

30 homes in Orleigh Estate in West End on the Brisbane River were washed away in the flood of 1893. Approximately two-thirds of the grand homes in Orleigh Street disappeared down the Brisbane River. The Indooroopilly and Victoria Bridges were also destroyed. The city was without a cross-river bridge for two years. The floods left bare the land which was purchased in 1916 by the South Brisbane Council to create Orleigh Park.



Aerial photo of Orleigh Park, West End in 1936. The trees are just starting to grow in the park.



## **SAMFORD PAINT OUT at MAGS**

**Thursday, August 27, 2020.**

A big thanks to Mags and David Collier who invited us to their Samford home/property. It was a great day to be out sketching in the open air.





PRESENTED BY BRISBANE FESTIVAL,  
TOURISM AND EVENTS QUEENSLAND



## MESSENGERS OF BRISBANE

INSTALLATION BY FLORENTIJN HOFMAN.

**Fri 4 - Sat 26 Sept 2020**

**Party hats are on!** This large-scale public art installation will invite us to look up and smile. Six giant Gouldian Finches will fly into Brisbane to spread messages of hope.

Messengers of Brisbane can be viewed at ...  
**QPAC / South Bank / Goodwill Bridge / Brisbane Powerhouse / Queensland Museum / Brisbane City Council building.**



**Created by internationally renowned Dutch artist Florentijn Hofman,**

These spectacularly coloured birds brought to life by Brisbane's Urban Art Projects, invite us to look up and smile.

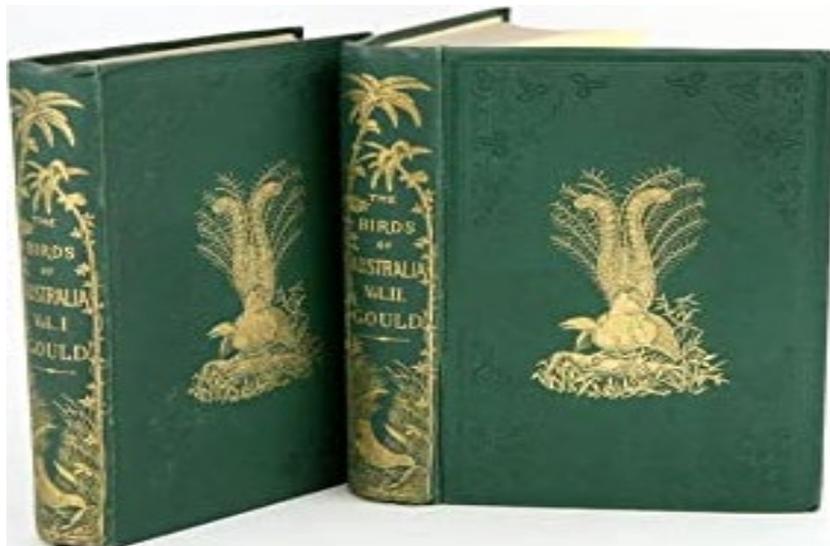
**Learn more on the website, below.**

[brisbanefestival@brisbanefestival.com.au](mailto:brisbanefestival@brisbanefestival.com.au)



## FINCHES AT QUEENSLAND MUSEUM

To celebrate the Brisbane Festival, see an inspiring display of **20 live finches** flying in an aviary at the Queensland Museum. Take a step back in time and get an extraordinary insight into **John and Elizabeth Gould's "The Birds of Australia"**, a book not usually seen, as it is a part of the museum's rare book collection. *Visit the Queensland Museum during the Festival.*



A woman overshadowed by history steps back into the light ...

**Artist Elizabeth Gould** (*Centre photo*) spent her life capturing the sublime beauty of birds the world had never seen before. Her legacy was eclipsed by the fame of her husband, **John Gould**.

The book ... **"The Birdman's Wife"**, written by **Brisbane author Melissa Ashley** (*Photo above left*), at last gives voice to a passionate and adventurous spirit who was so much more than the woman behind the man. Elizabeth was a woman ahead of her time, juggling the demands of her artistic life with her roles as wife, lover, helpmate, and mother to an ever-growing brood of children.

In a golden age of discovery, her artistry breathed wondrous life into hundreds of exotic new species, including Charles Darwin's famous Galapagos finches. In *The Birdman's Wife*, the naïve young girl who falls in love with a demanding and ambitious genius comes into her own as a woman, an artist and a bold adventurer who defies convention by embarking on a trailblazing expedition to collect and illustrate Australia's 'curious' birdlife.

**Melissa Ashley** is a writer, poet, birder and academic who tutors in poetry and creative writing at the University of Queensland. She has published a collection of poems, *The Hospital for Dolls*, short stories, essays and articles. What started out as research for a PhD dissertation on Elizabeth Gould became a labour of love and her first novel, *The Birdman's Wife*, has been printed in three formats and sold more than 30,000 copies since release.

# ART and MORSE

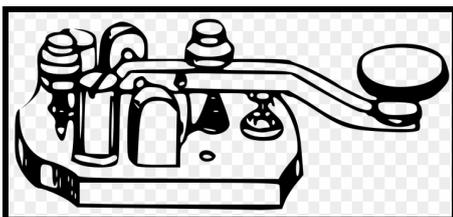
On the Channel 9 programme, “Who wants to be a Millionaire” the question was ... Samuel Morse was the inventor of “Morse Code”. What else was he famous for? **The answer, “ART”, motivated me to find out more ... Trevor.**

## Samuel F.B. Morse.

*Born Massachusetts 1791.  
Died New York 1872.*

In 1832, following a three-year European tour, Samuel F.B. Morse sailed home to America. Tucked away in the hold was his painting, **Gallery of the Louvre** (1831–1833), a massive six-by-nine-foot canvas that would take him 14 months to complete. Morse intended for the painting (which depicted some three dozen of the Louvre’s greatest works) to be displayed in a gallery, to serve as a sweeping art history lesson for the American people. This painting, he was certain, would finally propel him to fame and fortune. But as it turned out, his true masterpiece—the creation that would make him an international celebrity—was not a painting at all.

After his stay in Europe, Morse began to dabble in electromagnetics in experiments that would eventually lead to the invention of the telegraph. He sent the first message, “What hath God wrought?”, from Washington, D.C. to Baltimore in 1844. The words have since become indelible. His name graces the language of dots and dashes still in use by radio operators today.



“His painting career got completely overshadowed by the telegraph which was earth-shattering,” explained Morse scholar Professor

Paul Staiti. “The telegraph was the first time that communications and travel became different things, so Morse is rightfully famous for that. But he did have a substantive artistic career, especially in New York.”

Morse studied mathematics and philosophy at Yale, where he enjoyed painting miniature portraits far more than attending class. After graduation he decided to focus on the arts, studying first under painter Washington Allston in Boston and then Benjamin West at the Royal Academy of Arts in London where he developed a taste for Romanticism even garnering praise for his huge painting of **Dying Hercules**. (Below).



Upon returning home to the United States, however, the artist experienced a rude awakening. The history paintings he had fallen so in love within Europe—ones where mythological or historical events were transformed into classical, idealised scenes—were of no interest to Americans. “His training is basically a Royal Academy, 18th-century model,” said Staiti. “He has to inject himself into 19th-century America which is just different. And so, it’s a rocky road for him making ends meet.”

Morse was forced to return to portraiture, earning a living by

memorialising prominent Americans such as John Adams and Eli Whitney.



*Portraits of Lydia & Eliphalet Terry.*

Despite the status of his sitters, Morse found the work deeply unfulfilling. “He’s hoping for something grander and bigger, and he tries it,” said Staiti.

“**The Gallery of the Louvre** is an example of his putting all his eggs in one basket. And it doesn’t do well.”



Morse wasn’t the only American artist of his generation to completely misread his audience. *See above.* In 1832, Horatio Greenough was commissioned by Congress to create a memorial to George Washington for the rotunda of the U.S. Capitol. The sculptor took cues from ancient Greece, modelling the first president after Zeus and clothing him in a toga and sandals. Washington’s bare chest roused both public ire and mockery. Nathaniel Hawthorne joked, “Did anyone ever see Washington naked?” The statue got the boot to the less prominent east lawn in 1843.

Artists like Morse and Greenough saw their failure as a direct result of lowbrow U.S. culture. But the public shouldn’t necessarily bear the blame. Those artists never really hit the nail on the head on what works in U.S.A.

Today, Morse and his compatriots mark a forgotten chapter of art history. "Morse is a major artist, to be sure, but he's in a generation that's sandwiched in between the great late 18th-century painters" and, on the other end, the emerging Hudson River School," Staiti said.

As Morse looked around, he realized all of the American art academies of the time were run by elites. He and a group of artists founded the National Academy of Design in New York, which for many years was one of the only places in the city where artists could publicly display their work.

Staiti, reflecting on its influence, asked: "Would the Hudson River School have existed without Morse's National Academy? I don't know. The two things went hand in hand."

Whatever Morse's contribution to the arc of American art history, in 1837 he gave up on his personal practice in a fit of despair. Not only had **Gallery of the Louvre** been a flop, but he hadn't received a commission for paintings in the capitol's rotunda.

Instead, inspired by a Boston scientist and physician he'd met on his return trip from Europe in 1832, he began to fiddle with electromagnetics.

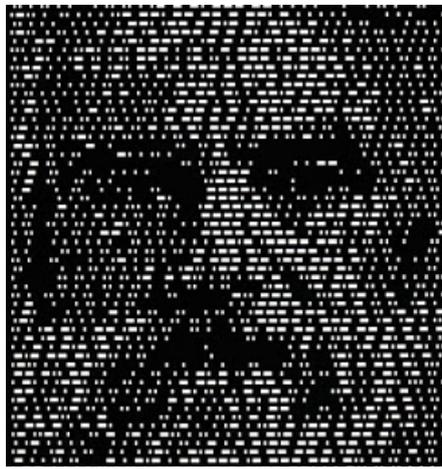
Fittingly, in his prototype for the world's first telegraph receiver, he used a painter's canvas stretcher as the frame. "So, in a way, he kind of pictured the technology," said Staiti. That prototype, in the collection of the Smithsonian, reveals a marriage of innovation and artistry that summarises the two halves of Morse's influential career.

*Two videos for your enjoyment.*

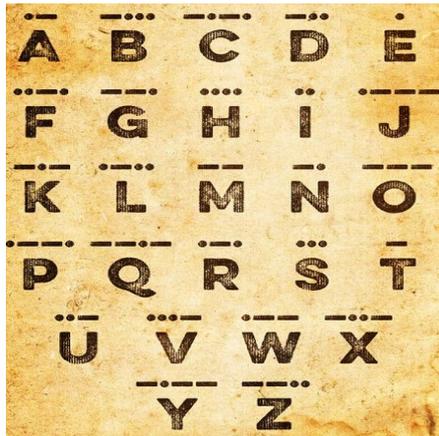
Restoring "**Gallery of the Louvre**"  
[https://www.youtube.com/watch?v=b\\_A\\_mdCrLDQ](https://www.youtube.com/watch?v=b_A_mdCrLDQ)

Painting "**Gallery of the Louvre**"  
<https://www.youtube.com/watch?v=uU6AvK3WqXE>

Morse Code is not dead it lives on. Look at the following examples of Morse Code in everyday use today.



Morse Code portrait of Morse.



Old Morse Code Alphabet Chart.



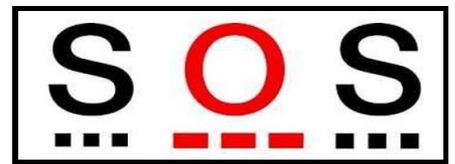
Chilcomb Down, Winchester, G.B.



"Morsealphabet" (Morse Alphabet) modern arts in Vienna June 25, 2010.



14k White Gold and Diamonds Morse Code Personalised Wedding Ring.



Famous Morse Code distress signal.



Tattooed names in Morse Code.

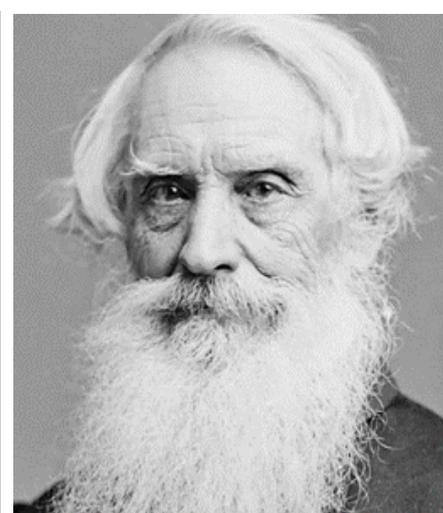
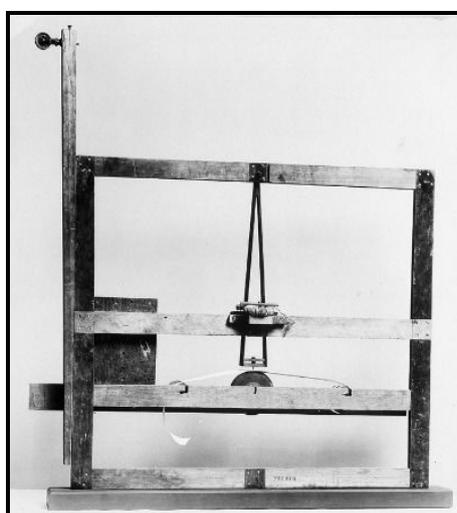
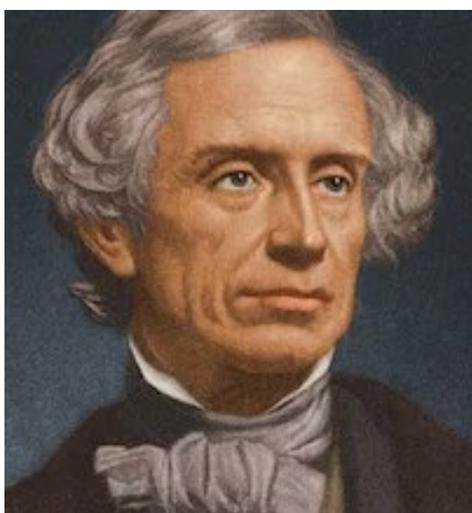


Australian artist Angelica Mesiti breathed new life into the practically dead medium by converting the Morse Code into a sound sculpture.



**Samuel F.B. Morse, "Gallery of the Louvre", 1831–1833. 2x3m.**

*If this was larger you could easily pick all the famous paintings ... can you see the Mona Lisa? [Don't miss the videos.](#)*



*Left ... Samuel Morse. Centre ... Telegraph receiver prototype built with a canvas-stretcher. Right ... Samuel Morse.*



Just a few examples of Samuel Morse's many paintings ... single portraits, family portraits and art of the Renaissance.



*Currumbin Rock, 1932.*

When I was 13, watercolour paintings were on my radar ... but there were paintings like these hanging in my dentist's surgery. Over the next ten years I was able to admire them. Trevor.

## H. C. SIMPSON

Artist/Painter. 30 April 1879 - 3 April 1966.

Hubert Clarke Simpson could be described as a minor watercolourist. His images of Queensland appealed to his buyers as much as the present-day art collectors.

Simpson was born at Casino and was educated at the state school. He worked for several years in the family grocery store before studying art under Godfrey Rivers at the Brisbane Technical College.

He exhibited with the Queensland Art Society (later the Royal Queensland Art Society) 1899-1902 and 1920-34.

Simpson married Emily Chadwick at Kangaroo Point on 16 August 1924 and moved to reside in the Tweed area in about 1926 when their son was born.

His appealing watercolours of familiar subjects in South East Queensland (such as his innumerable studies of Currumbin Rocks) were very popular with locals as well as visitors who sought a more personal souvenir of their stay. Most are of beach settings but occasionally he ventured north to depict subjects such as Dayboro and the Glasshouse Mountains.

Simpson made a comfortable living through his art even through the years of the depression and was, probably, the only artist in Queensland to do so.

*He stated ... 'When I began to paint, I reasoned there were three groups of potential purchasers; one small group who can and will pay fancy prices, and an intermediate group with a purchase limit of perhaps £10 and the infinitely larger group of the general public which would like to buy pictures, but cannot afford to pay very much. I determined to satisfy the artistic leanings of this larger group.'*



*Above ... Kirra Rocks, 1915.*

*Below ... Mount Warning, 1915.*



*Above ... Coolangatta, 1955.*

*Below ... 'Dayboro' 1954*



He popularised images of what was to become the Gold Coast well before the development of the mass tourism market after World War II. Simpson sold his work through Brisbane department stores such as McDonnell & East, Finney Isles & Co., McWhirter's, Tritton's and his brother's photographic studio in Casino for prices as modest as half a guinea. **The appeal of his watercolours remains constant in Queensland as evidenced by the many collectors of his work.**

*I have taken this from an article written by Glen R. Cooke, Research Curator, Queensland Heritage, Queensland Art Gallery. Trevor.*



## THE AUSTRALIAN SILO ART TRAIL

The Australian Silo Art Trail collection stretches from Western Australia, through South Australia, Victoria and New South Wales and ends in Queensland. Since 2015 there are 25 silos that have been painted by urban artists, creating Australia's biggest outdoor gallery.

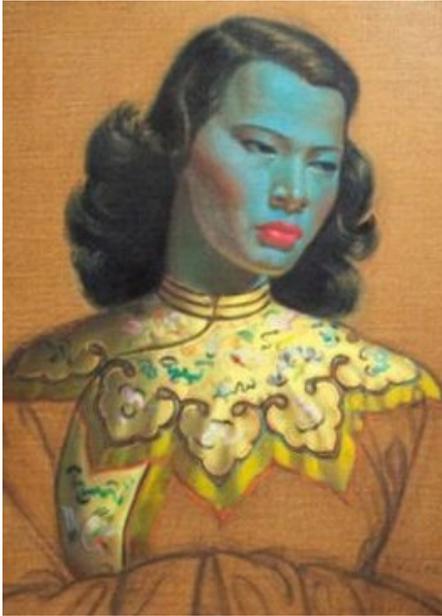
<https://www.australiansiloarttrail.com/gallery>

**Click on the link above and travel Australia online to see the magnificent Silo Art Trail.**

*This is a very good site so do yourself a favour and check out every page on it ... Trevor.*



## I WAS THE CHINESE GIRL IN TRETCHIKOFF' PAINTING.



Earlier this year Vladimir Tretchikoff's portrait **Chinese Girl**, often referred to as **The Green Lady**, was sold for almost £1m at auction in London - a reflection of its status as one of the most popular prints ever made. **Monika Pon-su-san**, the model recalls what it was like to be thrust into the limelight.

One day in 1950, a curly-haired stranger walked into my uncle's laundry in Cape Town, where I worked. He stood there as I served a customer, his eyes fixed on me the whole time. He only spoke when we were alone together in the shop.

**"Hello!" he said. "I'm Tretchikoff. I'd love to paint you."**



### **Monika Pon-su-san.**

**She posed for Tretchikoff in her late teens and she sat for two portraits.**

**After she finished school, she married and moved to Johannesburg, where she had five children. She worked in the family fish and chip shop, and later as a shipping clerk. She never posed for another painting.**

.....  
At that time Vladimir Tretchikoff wasn't very famous but by chance I had read about him in a newspaper just the Saturday before.

So, I was a bit nervous, but I said yes. He picked me up after work and took me back home. I was given his wife's gown to put on. It was silk chiffon - beautiful, beautiful stuff. It wasn't yellow like in the painting - that was his own invention.

A lot of people ask me: **"What is that stern look you had on your face? What were you thinking about?"** And I always say: **"Well you know, one gets tired sitting and just looking."**

All the time I was thinking about Tretchikoff's life. Because he had had a miserable life - during the war he'd been on a boat for three weeks without food, after his ship was bombed. Then he was imprisoned by the Japanese.

He had lost contact with his wife and daughter. Thinking they were dead

he took a lover, but they weren't dead, and as fate would have it, they went to Cape Town, which is where he ended up too. So, they got back together again.

I liked him very much. He was a funny man - we always laughed a lot. In all, I was paid six pounds and five shillings for the work.



He had a class of about 20 pupils. All the time I was sitting for him they could see me, but I was never allowed to see the painting - it always had its back to me.

I would nag him: "What are you going to call it?" He said that a name would come to him later on. It was only at the end of the six or ten weeks - I can't remember exactly how long it took - on the night his exhibition opened that he said it was called Chinese Girl. I thought that was very ordinary.

**And when I saw the painting, I was so shocked. I thought I looked like a monster from a horror film. I pulled an ugly face and said: "Ugh - a green face!"**

Right away people started to recognise me. I remember going to a supermarket and a woman shouted: **"Look at this girl! She looks just like the painting!"**

I decided I had to buy a print. By the time I went to him Tretchikoff had run out, so he gave me one he had used in London when he was on tour. **I now have it in my lounge.**



I had so many offers to model but - stupid me - I went and got married and had children, so that was that.

I didn't socialise much, with five children to look after, so I was hidden away from Cape Town's artists. The offers stopped coming.

I was so disappointed to miss the auction recently. My daughters said to me: "The painting's sold! The painting's sold!" And when I found out it had gone for £1m, I jumped up and down, up and down!

Everybody's fascinated by that painting. I don't know what it is about it really.

When I was asked by a journalist if I would let another artist paint me at this moment in time, I said: "No... but if Tretchikoff were alive, I would let him paint me again."



**Vladimir Tretchikoff painted Miss Pon-su-san in the early Fifties after a friend told him of her beauty.** Popularly known as The Green Lady, it is one of the best-selling art prints of the twentieth century.

**Born:** 26 December 1913, Petropavl, Kazakhstan.

**Died:** 26 August 2006, Cape Town, South Africa.

## WHERE WILL YOU FIND YOUR TRETCHIKOFF?

Beside a dumpster, on a pillow, as a tattoo, as Maggie Thatcher or any of the hundreds of take-offs.

