

PORTRAITS: SHIRLEY BOURNE. ROBERT SEGALL.

Actually the portraits/figure studies I did of Robert were done when he was sitting for the classes at the National Gallery Art School.

I was in charge of the booking of the models for many years at the National Gallery Art School and I usually gave the job to a student or an old person or someone who was in the process or interested or needed the money. There were basically no professional models although when it came to nude models others were used. I have been booking models now for probably over ~~seventy~~ years fifty years I'm correcting a typin error. The Segall children were students and so I used them, as well as other people I did not know so directly.

Robert posed for the figure studio, a rather advanced class, with swimming trunks and standing holding onto--more or less a pole. Good School modelling model. I was one of the class. I don't know where this is now, because in my movings and so forth I haven't come across it or them, perhaps.

Robert, probably Gerda and maybe David used to play Pondtoon at night and even play for money on this game. I think we had other games as well. The winner used the money won--mostly about 5/ shillings to buy a Tatts ticket. I seem to win somewhat frequently and one time Robert said to me, as he was the one actually getting the tickets, I put the ticket in your name and your going to feel awful when you collect the \$10.000 in the name of Old Flint Face.

Robert was a very bright young man. After graduation here in Melbourne he worked for some time in the Cavendish laboratory in Cambridge amongst other things. His wife when he married was if I remember correctly a microbiologist a very pleasant and lovely looking young woman. She died fairly young of cancer, if I remember correctly. They had three children, all bright. As I didn't get to know the children very well these memories are a little indistinct.

MINOGUE

There was one daughter though ~~th/t~~ with whom I had some contact later on. Noreen ~~White~~, with International Red Cross was talking one night about an application from a young woman with very high qualifications for some job in Red Cross that Noreen was particularly interested in. It sounded like this young daughter of Robert's so I said Her name wouldn't be ? Segall, would it. It turned out to be so. She was and probably is a very intense young woman. Very nice, though.

Robert married again after his first wife died. She was South African and they both worked hard against apartheid. That marriage broke up and I believe he has married again. Last time I saw and spoke to him he had just started a job -my-words-overseeing universities in South Africa, somewhere. I wish I could remember more exactly these things that I have learned but do not want to put the wrong words into someone else's mouth.

Robert was at Cambridge working, I think, and then came back to Aust. and was running Colleges or overseeing them in some way in S. AUSTRALIA. I think he was or had seen Prof of ~~Physics~~ in Queensland at the time then.

PORTRAITS: SHIRLEY BOURE. ROBERT SEGALL. CONTD.

The painting I did of Robert I cannot find now. It was actually done as a student at the Gallery Schools, when I used to book young people who were students, usually, who needed a bit of money. These people included the students at the Gallery, too, like John Howley.

This portrait is of Robert standing in bathing trunks more or less leaning on a pole. Quite often used as a prop for standing subjects. I don't know where this portrait is now.

PORTRAITS: SHIRLEY BOURNE. PATSY SEGALL.

I PAINTED A LOT OF PORTRAITS OF THE Segall family whom I got to know very well not long after the war when they lived opposite us in Wattle Valley Road. They had come out here from Germany not long before the war. Max was an industrial chemist. They came out here and Hannah's mother and I think Father although I don't remember knowing him. But Hanna's mother, Mrs. Singer was with them. David was born here one of the most beautiful children or child to be seen. I think my father was helpful to them, because many years later Hannah said that my Father was a saint. This was said quite matter of factually as they were Jewish although not strictly orthodox to say the least. Max was a Prussian and Hannah from Czechoslovakia. Mr. Singer, Hannah's Father had been an art dealer in Germany, wherever. I loved this family and they were very good to me, particularly after Mother died. I could write so much about this family and what an influence they had on me in the most normal way. I was always welcome there and got on with them all, as far as I was concerned and I think from their point of view, too.

I started to learn German from Hannah, I think for five shillings a lesson. Got to know quite a bit, but probably could have done more. I used to talk about the cat a lot in our general german conversation until one night Hannah said no more Katze.

Patsy later than this part I have recounted in the previous paragraphs, I painted when she married to David, the youngest of the three children. She was and is a most interesting younger woman than myself. Very interested in the Union movement in fact I think she worked on the archival side of the Union movement or some such position. David, whom I also painted but will discuss later, was very bright like the other two, Gerda and Robert, but perhaps in a way not quite as academic. Anyway he went in for computers at a very early stage of that systems or whatever. He used to work at night and sleep quite a lot of the day. However that is for later. It was just a head of Patsy, I think a one-day sketch. Max said that he didn't think it was very like her, but it was. He also said that it was a lovely portrait. I saw Patsy and David, together with Gerda just recently when they took me to lunch down by the river in Kew.

Patsy bought a small painting of myself that I had done. I seem to be sitting down on a window sill or something, and I have on a patterned fullish skirt. This was from an exhibition of quite some years ago.

COPIES

PORTRAITS: SHIRLEY BOURNE. DAVID SEGALL.

I have a feeling that I was asked to paint this portrait of David but I might be mistaken as I painted all the family for myself really.

David was a very good looking young man. This portrait is just a small head, I don't think it even includes the shoulders. The Segalls had it in their place in Camberwell and later in Mont Albert Road,

David and Patsy lived in East Camberwell after they married. David worked on computers in the early days and he used to work from home and at night. Patsy had a very large library of Georgett Heyers books, which I am very fond of reading. They had a very big library between them.

David and Robert and I don't know whom else in the family used to own a Greek cafe down somewhere south east of here. I went there with the family for Robert's 60th birthday party. Very interesting group of people there. Robert came out from America no I'm wrong there, he came out from South Africa.

I'm very fond of all the family and have many pleasant memories of them all. Hanna was very kind to me and they were all interesting.

PORTRAITS. SHIRLEY BOURNE. HANNA SEGALL.

I don't know where this portrait is now. I haven't seen it for years and it is the only one of the family that I still have. No, that's wrong I have one or even two of Gerda., when she sat for the classes at the Gallery Schools.

Hanna's portrait was I think not the best I did of the family. I think she had a greyish dress on. It was just really a head. I think I did these in the one sessions, I know I was doing a number of them for quite a number of years.

I learnt German from Hanna for quite a while. I don't know that I was much good at it. I started off fairly well, I think.

Hanna asked me if I would like to stay with them for a while after Mother died and I very happily agreed to this. I think I stayed about a fortnight, but it was a very good break for me. Arthur stayed on at home on his own. I don't think it worried him, but looking back I don't remember asking him about it. Arthur was always good at looking after himself and with domestic chores. Very good to live with as I did for so many years after this.

Hanna was very intelligent and interested in painting. Her Father had been an art dealer in Germany. I think he came out with them--the family came out from Germany before the war, being Jewish they were fortunate to leave when they did. I didn't know the father, although I have an idea he was here for a short time before he died. Hanna's Mother was with them here for quite a number of years before she died. David was born here in Australia.

Hanna was a good cook and I enjoyed her meals very much. She was very interested for some years in buying and selling houses. They moved from Camberwell in Wattle Valley Road to a two story Victorian house with the wrought iron and big rooms and high ceilings. I stayed there a few times, too. I remember I had suggested one time to Hanna that it would be interesting to have a dark rich red ceiling and she used this idea at this place. It was most effective I thought. Naturally it needed the high ceilings.

I remember Hanna saying to me once at her place to dinner in Mont Albert Road, and with others present, that she didn't know if she had her time again if she would have children--nothing to do with her great love and so forth for children, but she was very intellectual a sort of person, and she said in her day you married and had children and that was what happened.

When Max Segall had his massive heart attack Hanna insisted in looking after him at home and he lived a long time after that.

PORTRAITS. SHIRLEY BOURNE. ~~141~~ MAX SEGALL.

Max Segall was Hanna Segall's husband. A very nice man very amiable and pleasant. The whole family were good friends to me and we spent a lot of time together. Max Segall said to me one time that I was the only person that the whole family liked.

Such a compliment.

He was a Prussian and he and Hannah and Hannah's parents had come out to Australia from Germany before the war. Max had a chemical firm of some sort.

I must have painted Max at the old Wattle Valley - no I wasn't painting portraits then except at the National Gallery Schools. I think it must have been Remon Avenue.

How awful not to remember this.

I think Rober Segall has that portrait now.

I think it is very like Max--he was a good looking man.

He died when they were living in Mont Albert Road.