

1.1 Augustus Edwin John

1878 – 1961

Self-portrait, appended to the appropriate page in *This is My Birthday*, edited by Anita Bartle, (London: Grant Richards), 1902.

n.d. [c.1901/2?]

Pencil on paper 210 x 170

Anita Bartle was an author and journalist. At the beginning of the century, she published an anthology, *This is My Birthday*, compiled from her column of that name published in the *Daily Chronicle*. These daily extracts consisted of quotations relating to a famous person who was born on that day. Through the success of this book, she became friendly with many of the contributors, including John, who drew this portrait in the copy of the book that Bartle kept throughout her life. The Archive acquired three annotated versions of this publication, along with the remainder of Bartle's papers.

1.2 Graham Sutherland

1903 – 1980

Sketchbook, 1949 open to sketch for portrait of Somerset Maugham (N06034)

Charcoal, pencil and coloured chalk on paper

A sketch of the legs for Sutherland's portrait of the author Somerset Maugham, which was completed in 1949. This sketchbook was acquired because of its relevance to the portrait which was presented to the Tate in 1951. This was the first portrait that Sutherland undertook and Maugham gave him about ten consecutive sittings of one hour a day which Sutherland devoted to drawing. On the right hand page of the sketchbook is a drawing of forms and landscapes in the South of France, dating from between 1947 – 1949.

1.3 George Warner Allen

1916 – 1988

Preparatory drawing with notations by the artist for the painting *Picnic at Wittenham*

1947 – 48 (T06604)

Pencil on paper.

This drawing is typical of many such studies for paintings, often in tempera, that Allen executed. The principal theme of this sketch is the vocation of the artist. In the foreground the painter lies sleeping and on the point of being wakened by the mythical figure of a faun, symbol of the irrational. In the middle distance a group of friends are picknicking. The artist appears as a figure apart, both actually and in the sense that, unlike them, his exists in the world of the imagination.

1.4 Bernard Meninsky

1891 – 1950

Female nude with aphorism

n.d. [c.1949]

Pencil on card 174 x 108

Bernard Meninsky taught at the Westminster and Central Schools of Art, and was a pre-eminent draughtsman. His drawings and paintings of monumental figures and lyrical landscapes not only reflect the influence of Picasso, but also of Michelangelo, Leonardo and Rembrandt. In a 1948 catalogue essay Meninsky described the latter three artists as, 'The greatest names in European draughtsmanship'. He believed that 'the capacity to create a living form, realised by means of the line confining it, is the source of their artistic supremacy and the essence of drawing'. This collection of sketches and drawings supplements an earlier gift of Meninsky's personal papers presented by his widow in 1982.

Nora Meninsky Bequest, presented by the Contemporary Art Society in memory of
Cecily Lowenthal

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