



# *Archibald Ziegler*



# Archibald Ziegler

(1903 - 1971)



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CAT. 1 - *Myself at 30 years and 10 months*, 1934, signed and inscribed with title  
pencil on paper  
15 1/8 x 11 in. (38.5 x 28 cm.)

# Archibald Ziegler (1903-1971)

It is perhaps surprising to learn that Archibald Ziegler - an artist little known today - had 14 one man shows during his life time held at prestigious venues which included the Whitechapel Art Gallery (1932), Adam Gallery (1935), Wertheim Gallery (1937), Leger Gallery (1938) and the Ben Uri Gallery (four shows between 1950-59).

Ziegler was born in London in 1903 and studied at the Central School of Arts and Crafts. He subsequently (from 1927 to 1930) studied at the Royal College of Art under William Rothenstein, whom he recalled as '*a lively and inspiring Principal*'. The late 1920s was a rich period to attend the RCA : the likes of Bawden, Ravilious, Mahoney, Sorrell, Bliss and Freedman had already completed their formative studies and, in what was to prove the golden age of the Royal College of Art, their influence can be seen in Ziegler's early work. Later on the influence of his fellow Jewish artists - Joseph Herman, Bernard Meninsky, David Bomberg, Mark Gertler, Emmanuel Levy and Fred Ullman, all of whom he empathised with and wrote about with enthusiasm, came increasingly to the fore (see '*Archibald Ziegler, Jewish Artists in England*', *Studio International*, vol 153-154, 1957).

After leaving the RCA Ziegler taught drawing and painting at St. Martin's School of Art (where he was a visiting instructor for Figure Drawing and Painting) and Art History at Morley College in London and for the Worker's Educational Association. His work was widely reproduced in publications including *Illustrated London News*, *Country Life*, *Architectural Review*, *Mater Builder*, *Architecture Illustrated*, *Studio Artist*, *Courier*,

*London Mercury, Leader, Bookman and The Artist.* His Royal Academy exhibits (which between 1931 and 1970 numbered 12) were mostly of his locality: Chelsea in the 1930s, Hendon and Hertfordshire in the 1940s and Hampstead from the 1950s onwards.

In the final year of his life, 1971, Ziegler was given an exhibition at Kenwood House, London - the first living artist to be so honoured. The catalogue opens with the statement that (even during his own life time) "*Zielger is an unfashionable artist*". The text continues, "*He is also a dedicated one, to whom the latest manifestations of the avant-garde may well be of interest but of little immediate attraction: a traditionalist, who believes, naturally, in experiment, but who has never*

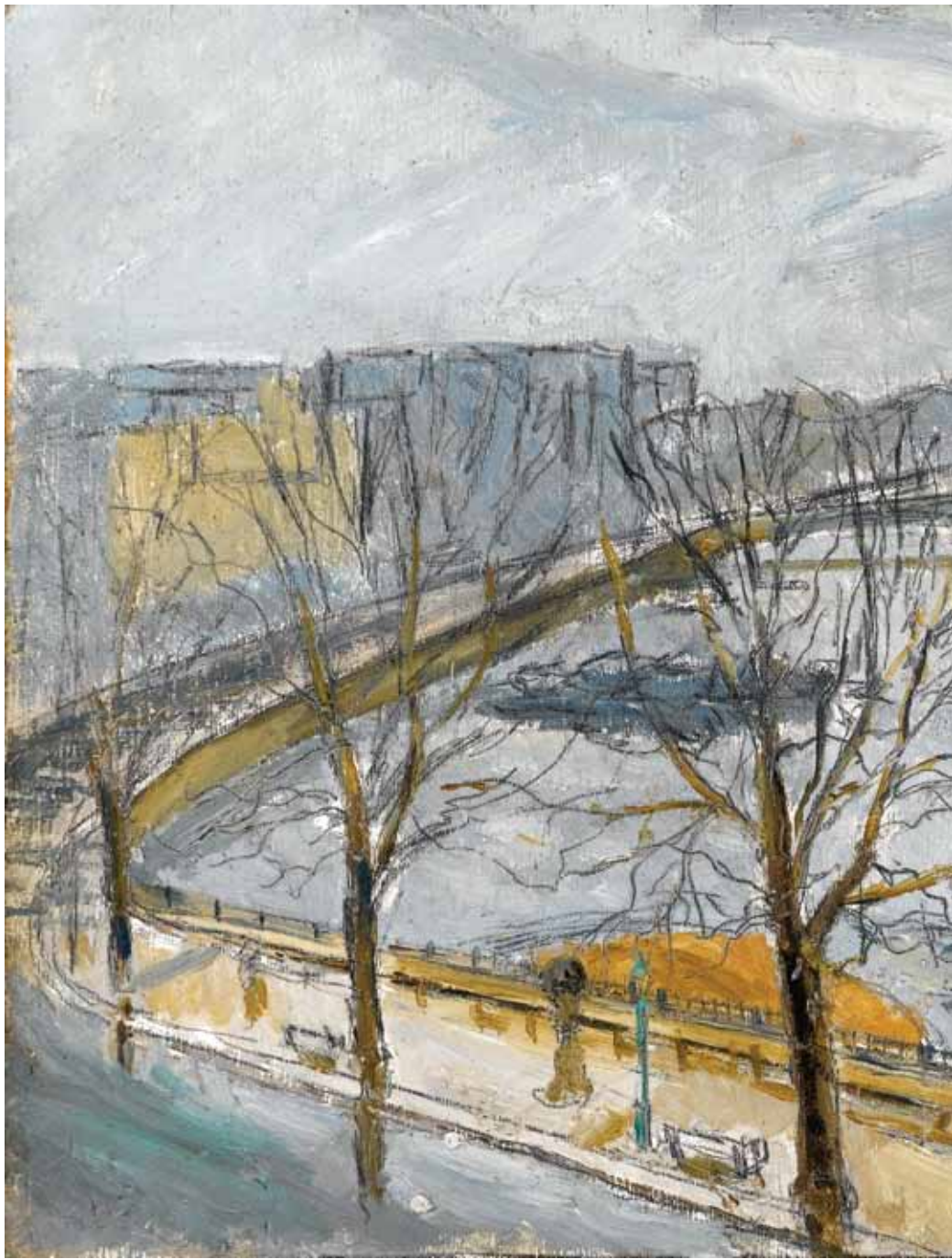


CAT 2 - *The Artist's Studio*, c. 1930  
pen and ink on paper  
15 x 15 in. (38 x 38 cm.)



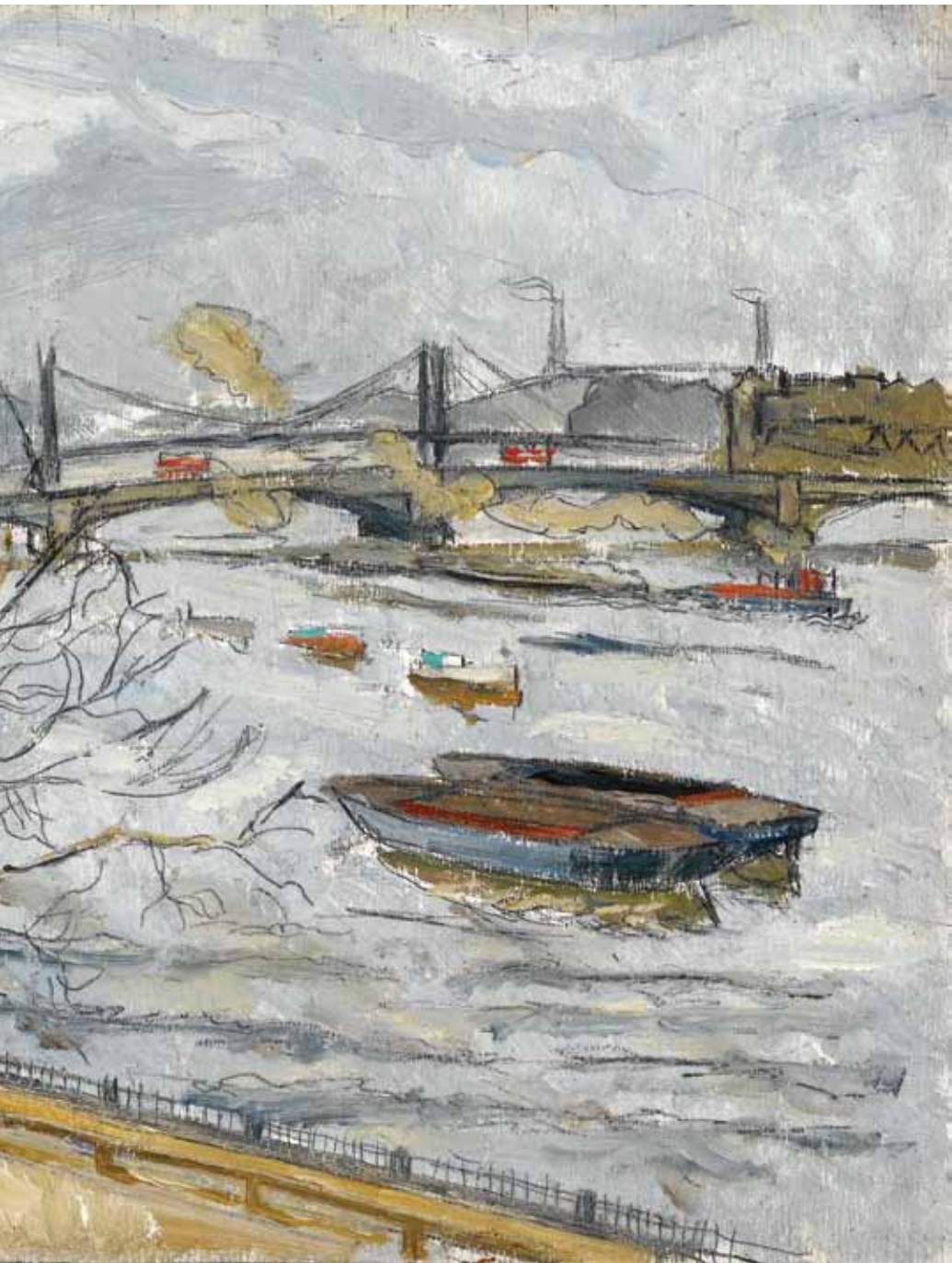
CAT. 3 - *The Artist's Studio with Sculptures*, c. 1940  
watercolour on paper  
15 x 22 1/4 in. (38 x 56.5 cm.)

*forsaken his deeply held humanist values.*” (John Jacobson, ‘*A Hampstead Heath Centenary Exhibition / Archibald Ziegler*,’ page 1.) This statement - which might equally be used to describe many of his contemporaries who have also slipped from view during their own life time by virtue of being reactionary rather than avant garde - also explains precisely why such artists are now slowly re-emerging to re-charm the public eye. In Ziegler’s own words: “*Experiment is an important element in art, but it must be based on continuity rather than on a violent break with all that has gone before.*” (Archibald Ziegler, quoted by John Jacobson, ‘*A Hampstead Heath Centenary Exhibition / Archibald Ziegler*,’ page 1.)



CAT. 4 - *The Thames from Cheyne Walk Looking Towards  
Albert Bridge and Battersea Power Station, c. 1930*  
oil and pencil on panel  
10 x 15 in. (25.5 x 38 cm.)

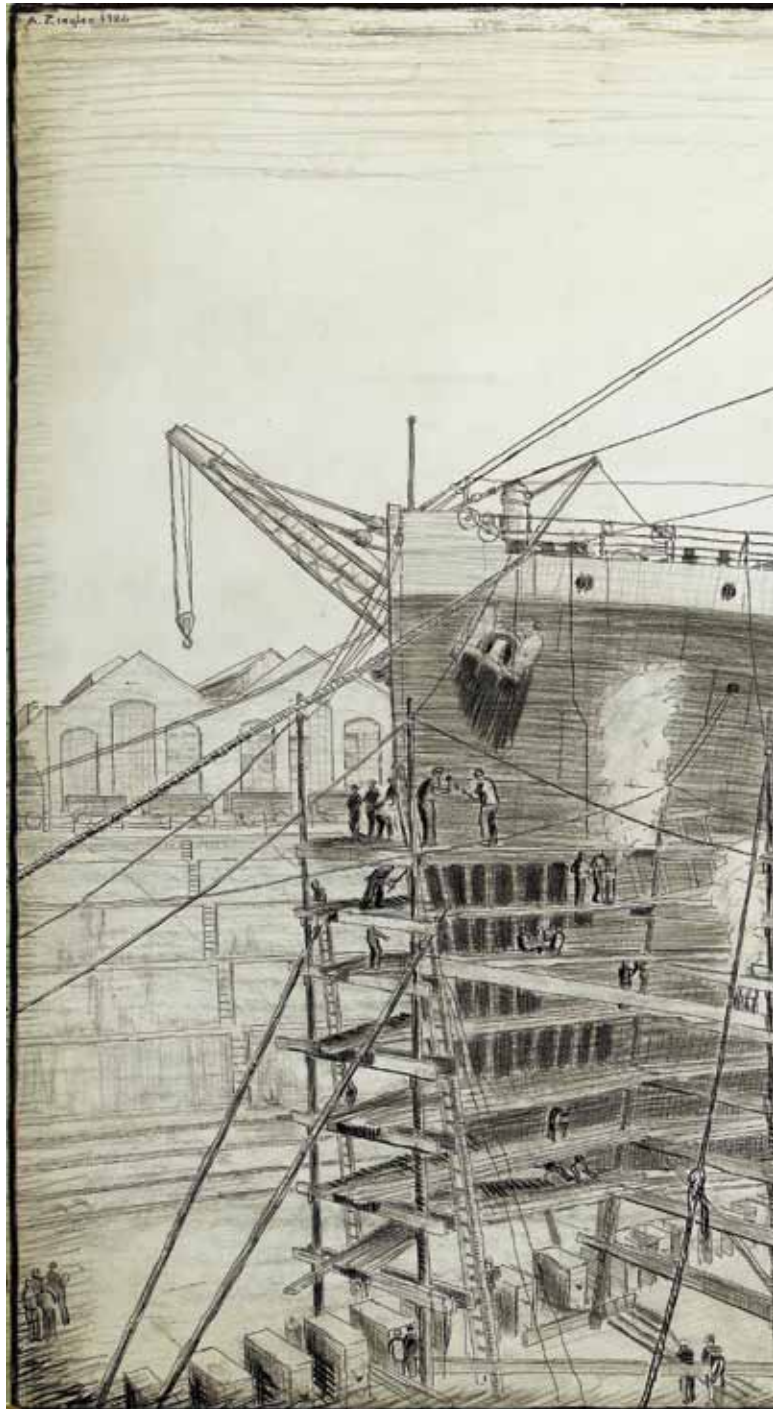




Ziegler has taken some liberties with this view - the river bend in reality does not appear where he set up his easel but further east after Battersea Bridge (which he has expunged from his picture). Battersea Power Station - which is visible in the background - although built between 1927 and 1935 only had its two southern towers completed in 1955.

CAT. 5 - *The Orient Liner  
Orama in Dry-Dock,*  
1926  
signed and dated  
pencil, pen and  
ink on paper  
20 1/2 x 28 in.  
(51.5 x 71 cm.)

Constructed by Vickers-Armstrong at Barrow-in-Furness in 1924 the Orama had accommodation for 1,700 passengers. Shown here in a dry dock (possibly Southampton), with new plates being fitted to the hull, it would appear the Orama suffered a collision early in her career. In 1940 she was converted to a troopship, and was used to transport the British Expeditionary Force to Norway following the German Invasion. On the 8th June 1940 she was sunk, 300 miles West of Narvik, by the German High Seas Fleet.



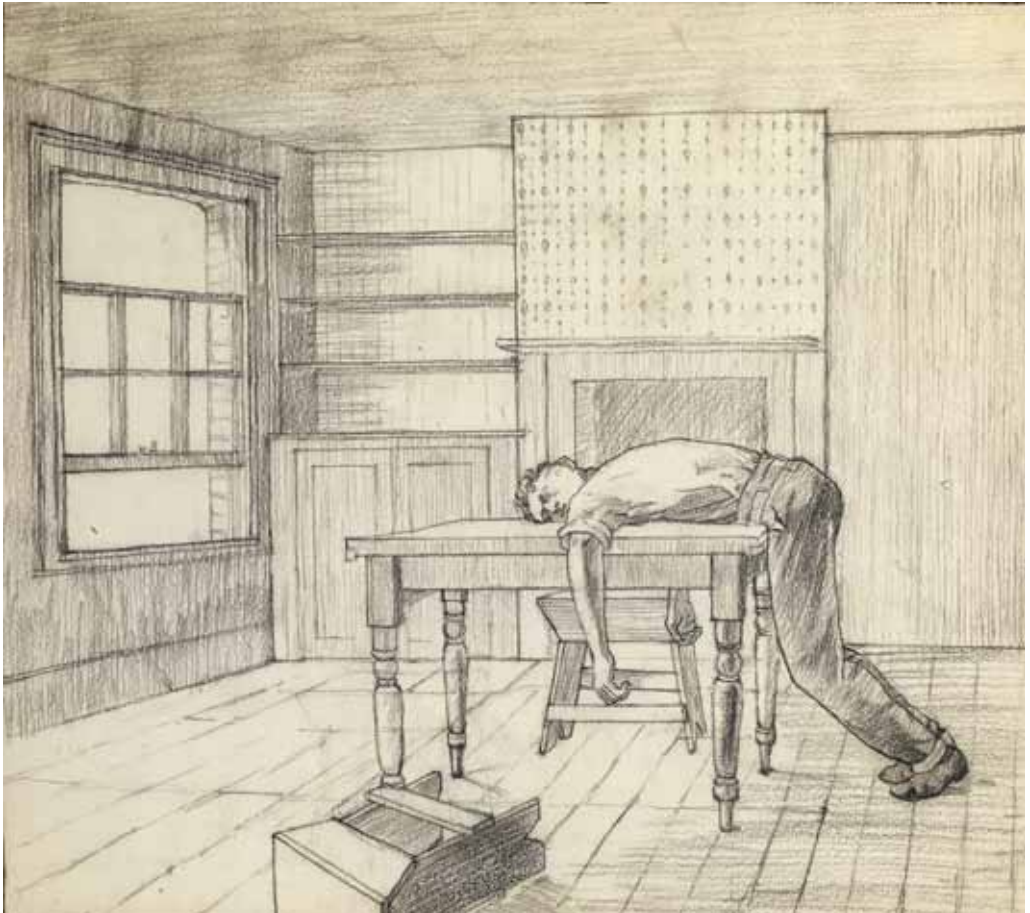




CAT. 6



CAT. 7



CAT. 8 - *Exhausted Man*, c 1930  
pencil on paper  
15 x 16 <sup>3</sup>/<sub>4</sub> in. (38 x 42.5 cm.)

This drawing explores a similar theme to Ziegler's *Allegory of Social Strife* - the sacrifice of the working man.

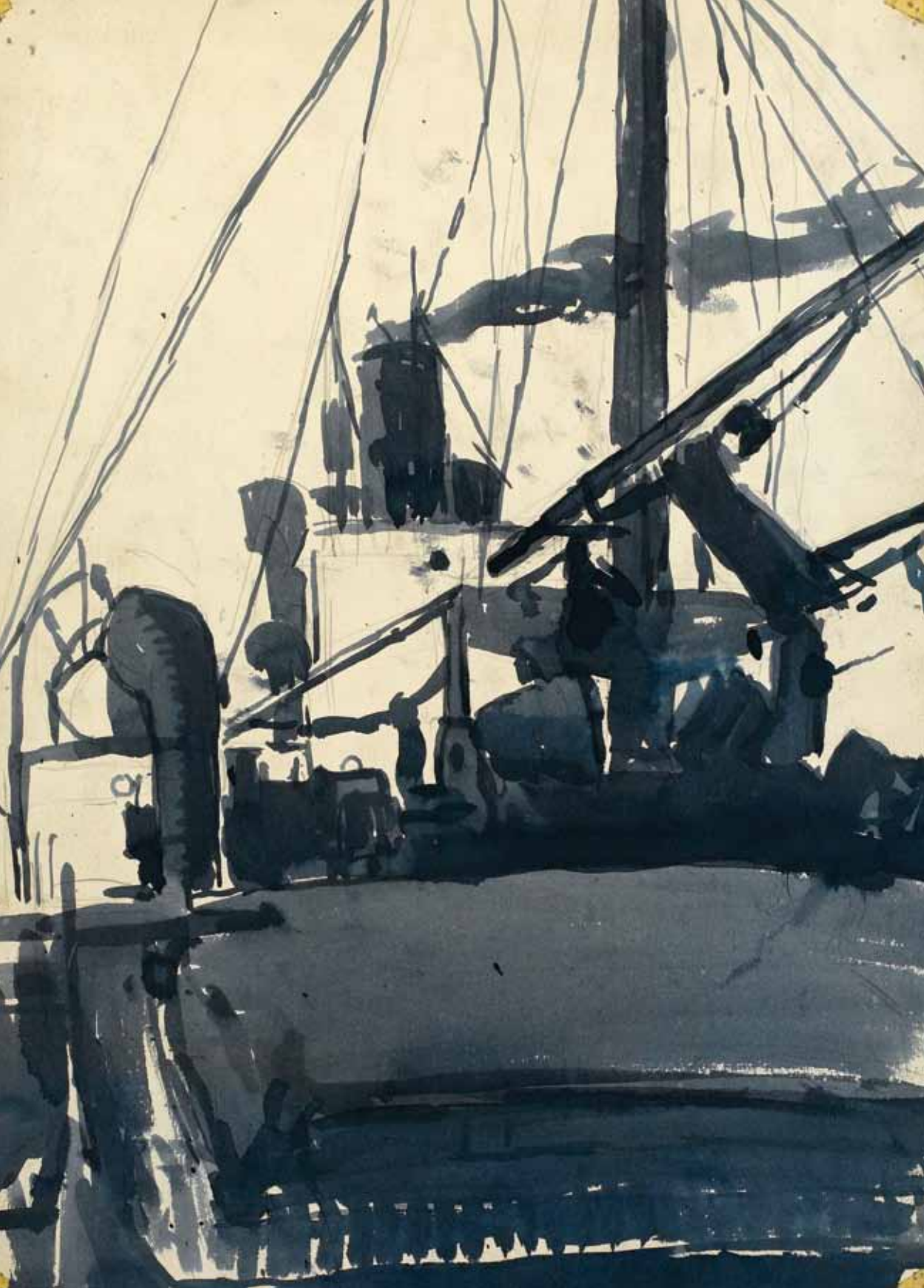
CAT. 6 - *Metalworkers*, 1926  
signed and dated  
pencil, pen and ink over red crayon on paper  
14 x 21 in. (35.5 x 53.3 cm.)

CAT. 7 - *Carpenters*, 1926  
signed and dated  
pencil, pen and ink over red crayon on paper  
13 <sup>3</sup>/<sub>4</sub> x 18 <sup>1</sup>/<sub>8</sub> in. (35 x 46 cm.)



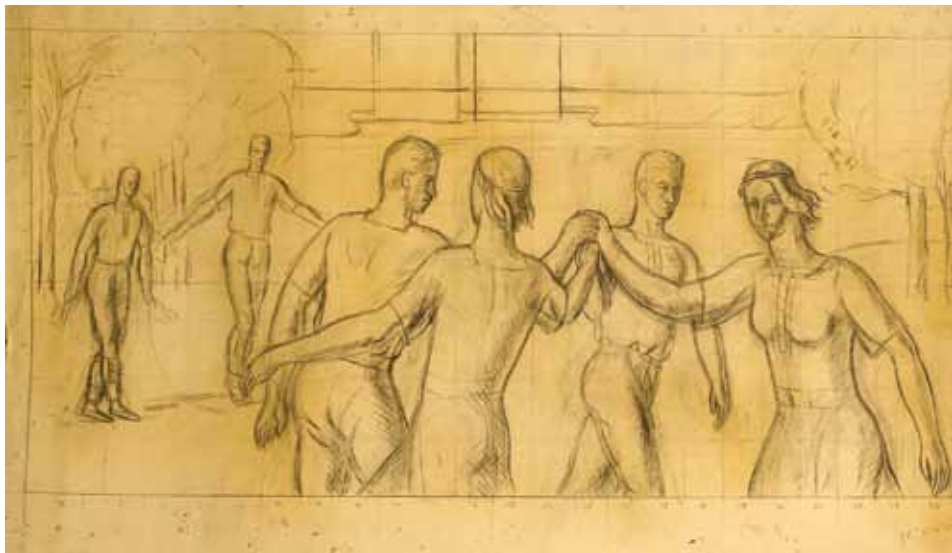
CAT. 9 - *Hayes Wharf Docks, London Bridge*, mid 1930s  
signed and inscribed with title  
pen and ink on paper  
10 1/2 x 15 3/8 in. (26.5 x 39 cm.)

CAT. 10 - *Cargo Steamer Seen from the Bow*,  
wash over pencil on paper  
15 x 11 in. (38 x 28 cm.)



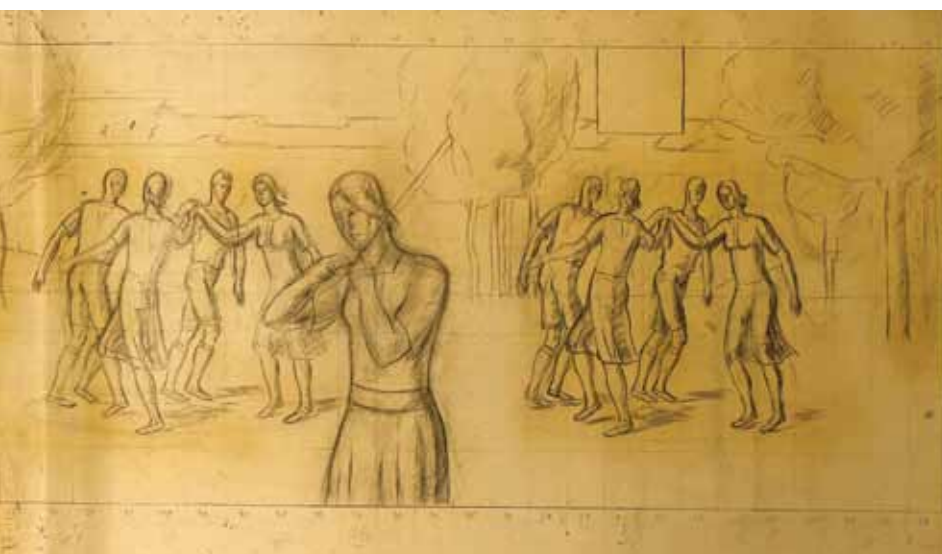


CAT. 11 - *Study of a Crowd on the Edge of a Field, Watching a Fire*, late 1920s  
pencil and watercolour on paper, squared  
8 <sup>5</sup>/<sub>8</sub> x 39 <sup>3</sup>/<sub>4</sub> in. (22 x 101 cm.)



CAT. 12 - *Study for a Mural with Figures Dancing*, late 1920s  
extensively inscribed with notes and measurements  
pencil with slight touches of colour on paper  
12 x 49 in. (30.5 x 125 cm.)

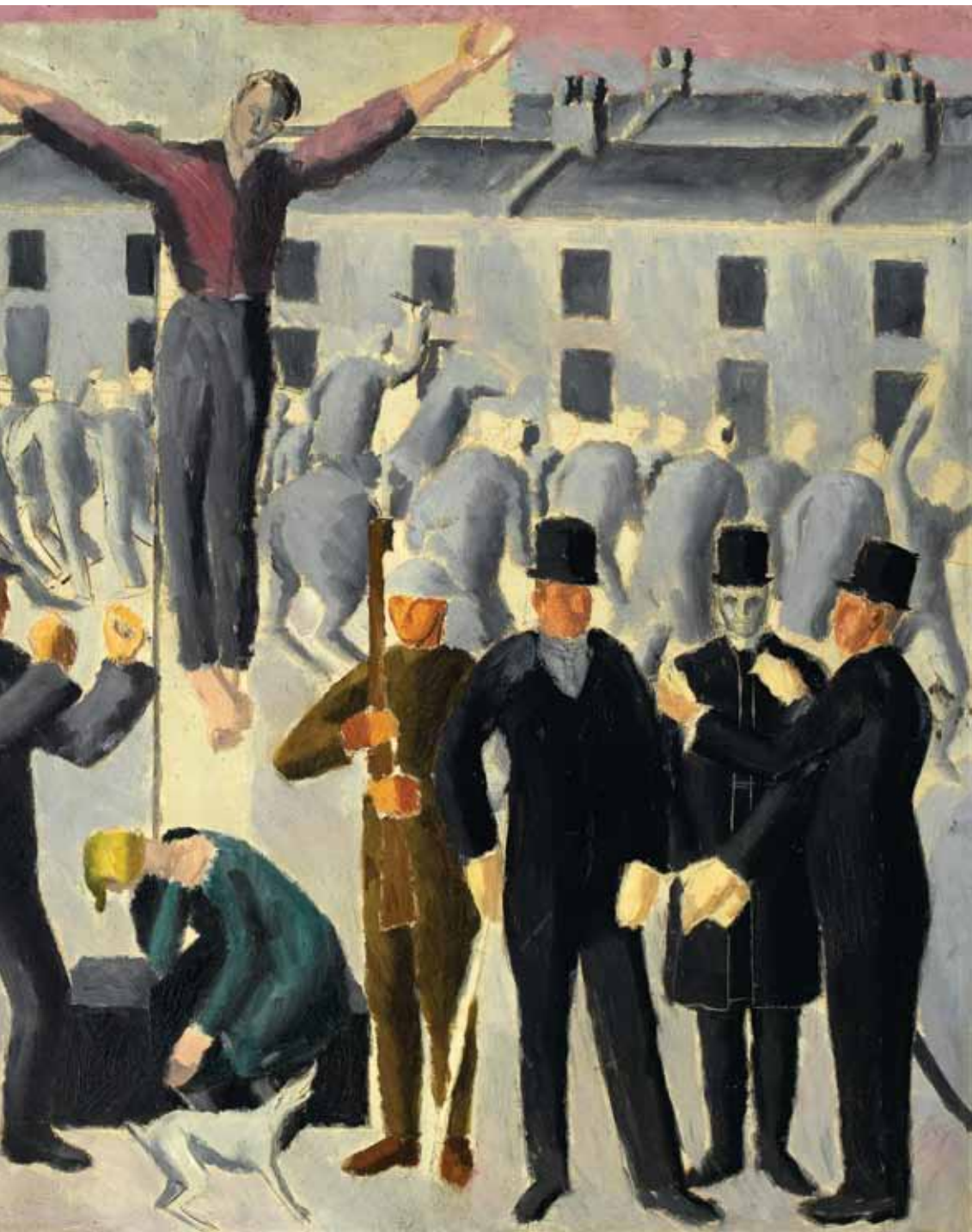




CAT. 13 - *An Allegory of Social Strife*,  
late 1920s,  
oil over pencil and red  
crayon on panel  
21 1/8 x 26 5/8 in.  
(53.5 x 67.7 cm.)

This scene can be read as a polemical Allegory of the sacrifice of the working man as a victim of the ruling classes. It depicts the artist himself on the Cross. He is flanked on the left by pugnacious worker's leaders and on the right figures representing the Establishment (Socialists and Capitalists). Brow-beaten workers, under attack, fill the background. A soldier stands guard to the Establishment figures, amongst which is a macabre, frock-coated figure whose pose and dog-collar alludes possibly to the Church. A study for this right hand group is inscribed by the artist with the title 'Hell'. Dating to the second half of the late 1920's - a period of mass unemployment and social unrest lasting until well into the 1930s - it recalls images of the 1926 General Strike, which Ziegler would have himself lived through as a young art student. Ziegler's striking composition is likely to have inspired Emmanuel Levy's iconic self portrait from 1942, *'Jesus the Jew'*.



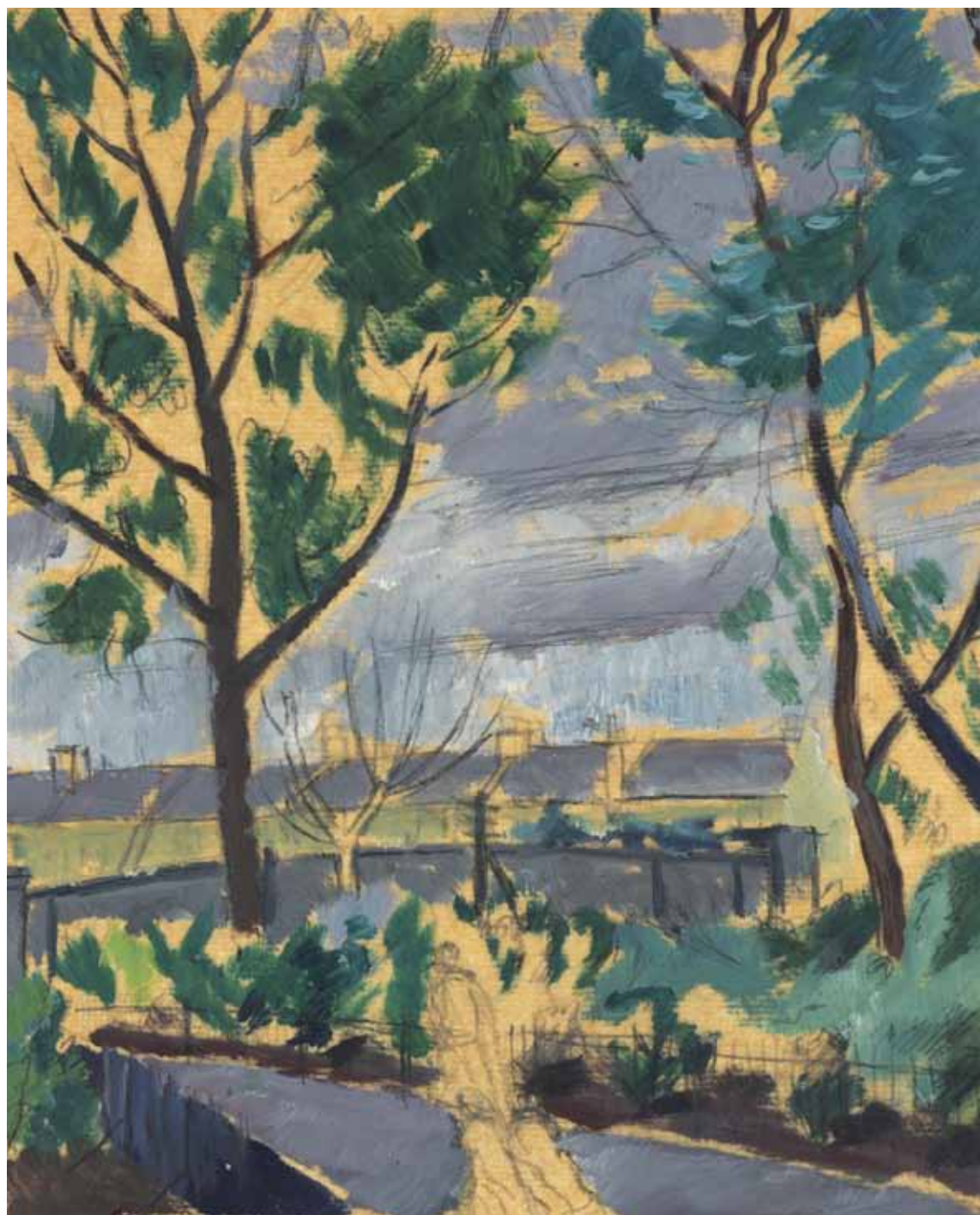




CAT. 14 - *Study for An Allegory of Social Strife*, late 1920s,  
squared and inscribed with measurements  
pencil on paper  
21 x 26 in. (53.3 x 66.5 cm.)

CAT. 15 - *Hell*  
inscribed with title  
pencil on tracing paper  
14 <sup>3</sup>/<sub>8</sub> x 6 <sup>1</sup>/<sub>8</sub> in. (36.5 x 15.5 cm.)

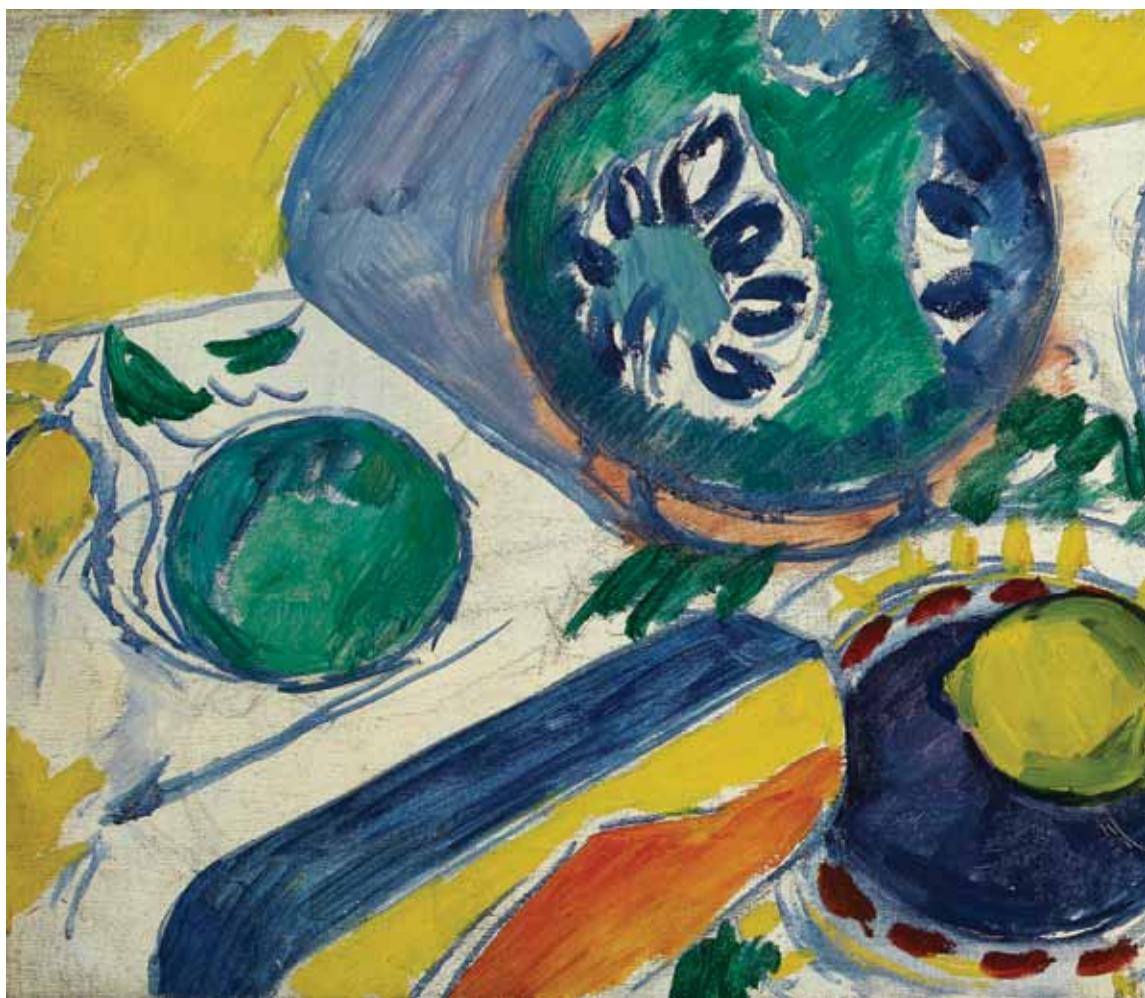






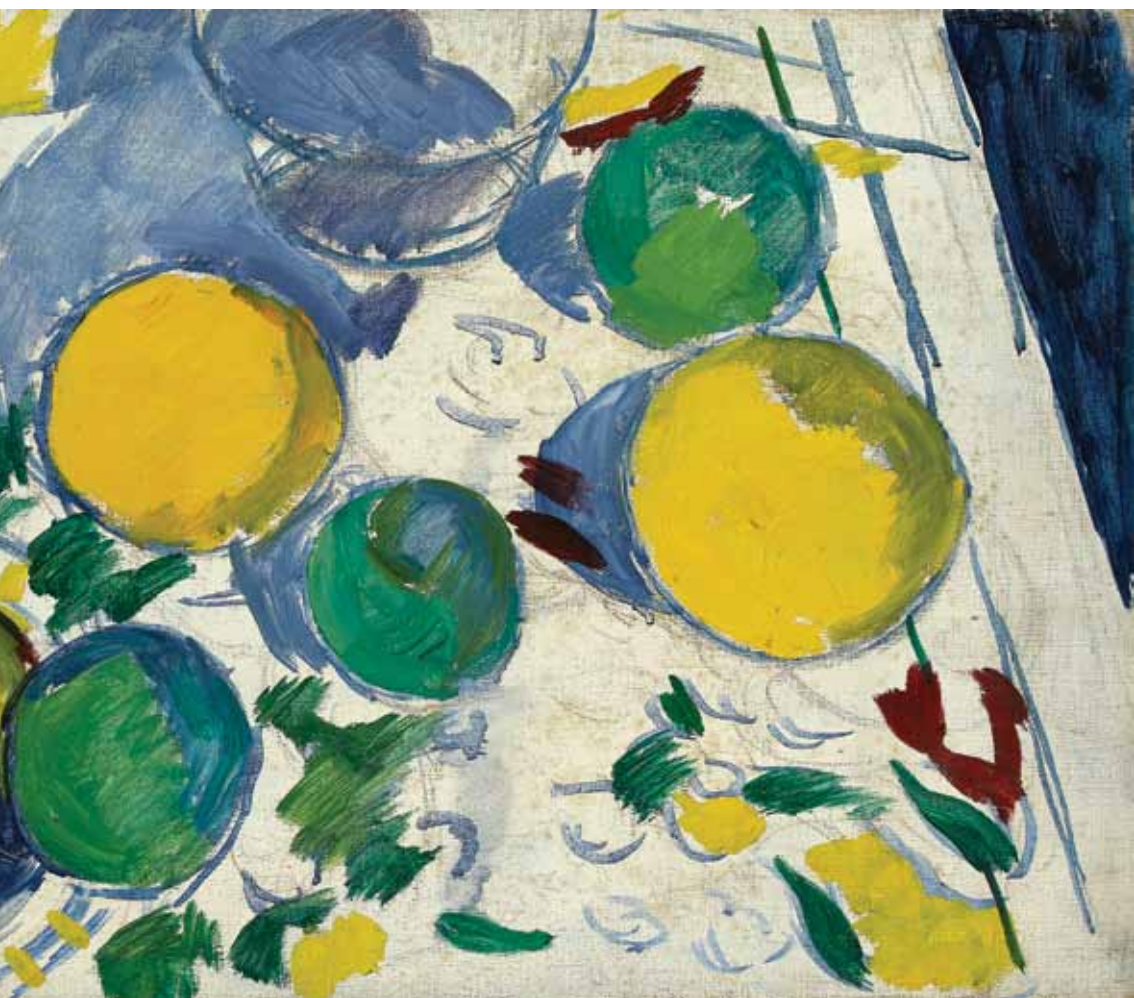
CAT. 16 - *An Avenue of Elm  
Trees with Terraced  
Houses Seen from  
the Rear,*  
signed  
oil over pencil on  
paper  
9 1/2 x 12 1/4 in.  
(24 x 31 cm.)

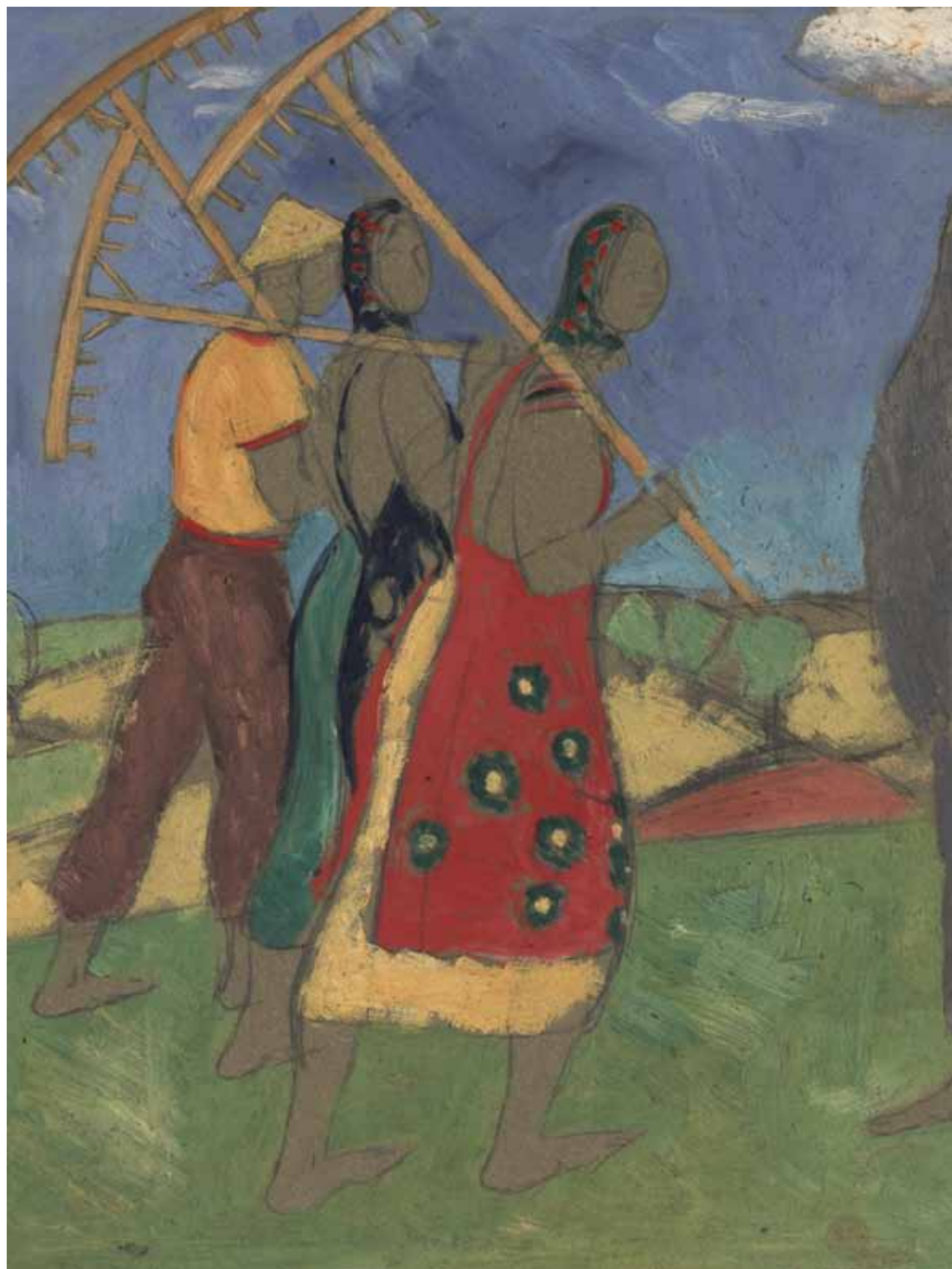
The titles of three of Ziegler's twelve Royal Academy exhibits specifically refer to trees: *Trees and Red Earth* (1951, no. 393), *Trees by the Spring* (1951, 447) and *Trees by the Lake* (1968, 773).



CAT. 17 - *Still Life Viewed from Above*  
oil on canvas  
12 x 36 in. (30.5 x 91.5 cm.)  
Right: detail









CAT. 18 - *Peasants with Rakes*  
oil over pencil  
on paper  
9 1/2 x 11 3/4 in.  
(24 x 30 cm.)

CAT. 19 - *Design for Drop Curtain, Toynbee Hall, c. 1920, watercolour over pencil on paper 13 x 10 in. (33 x 25.5 cm.)*

Situated at the heart of the Jewish and Irish immigrant communities in East London Toynbee Hall championed a number of important social causes, especially the fight against fascism in the interwar years. Ashbee is credited with designing the Toynbee 'tree of life' logo. The Workers Educational Association - for whom Ziegler provided courses in history of art - was based at Toynbee Hall.

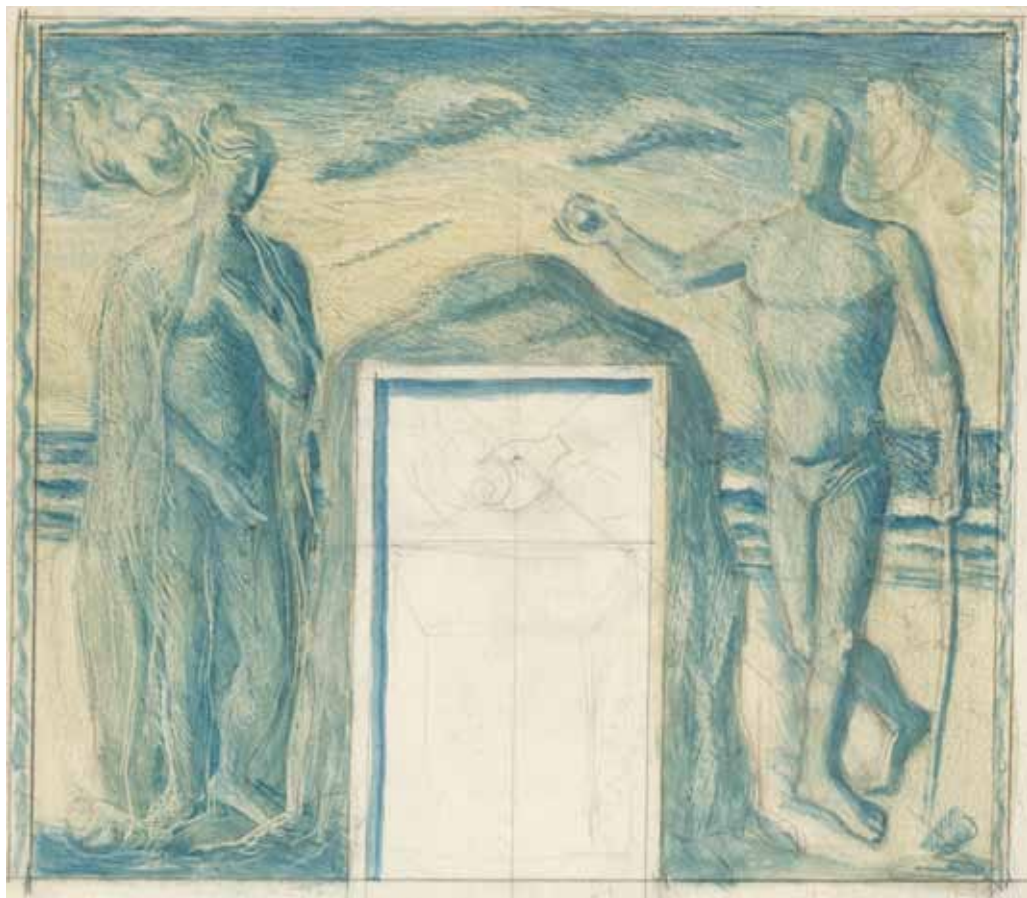


Ziegler painting at Toynbee Hall, c 1920s



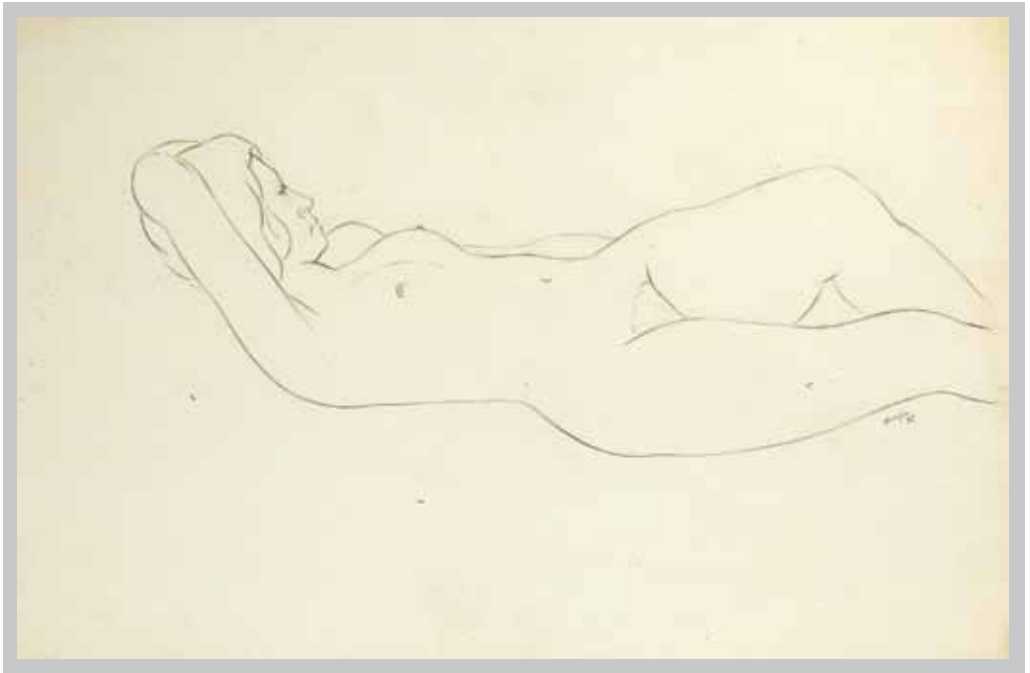






CAT. 21 - *Mural Design*  
watercolour over pencil on paper  
9 1/2 x 10 5/8 in. (24 x 27 cm.)

CAT. 20 - *Design for a Costume*, c. 1920  
signed and extensively inscribed with notes  
pencil and watercolour on paper  
16 1/8 x 10 1/2 in. (41 x 26.5 cm.)



CAT. 22 - *Reclining Nude with Her Head Raised on her Arm*, 1935  
signed and dated  
pencil on paper  
15<sup>1</sup>/<sub>4</sub> x 22 inch (18.7 x 56 cm)

See more works by  
Archibald Ziegler at :

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