

A vibrant field of red poppies with green stems and leaves, set against a bright blue sky with a soft white cloud. The scene is captured in a slightly soft, painterly style.

Celebrating the 100th Anniversary of the First
World War

New Zealand
War Art
Exhibition 2014

Brought to you by Comm6533 students



Welcome!



To celebrate the 100th Anniversary of the First World War, Comm6533 students have organised an exhibition showcasing war art from three New Zealand artists, who are Nugent Welch, George Edmund Butler and Horace Moore-Jones.

The exhibition will consist of the three most well-known but also most emotional pieces, including Horace Moore-Jones widely recognised piece 'Simpson and His Donkey'.

The exhibition is a gold coin donation, with all proceeds going to the Auckland War Memorial Museum.

Exhibition details

When: 11th November 2014

Where: Auckland War Memorial Museum

When: 9am-8pm

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About Auckland War Memorial Museum

Being New Zealand's first museum, Auckland's War Memorial Museum has become an historic and cultural icon. It is located in Parnell, on a hill known by Maori as Pukekawa (Auckland War Memorial Museum, 2014)

The Museum has occupied the site on Pukekawa since 1929, before this, the museum was located at multiple sites around Auckland, however it outgrew the buildings. Extensions have been made to the building to encompass a memorial for the 4000 New Zealanders who lost their lives during the Second World War (Auckland War Memorial Museum, 2014). The building has also gone through many upgrades and developments to house its large range of displays, exhibitions, conference rooms, and cafes.

The museum holds a range of exhibits from Maori and Pacific collections to decorative arts to military history (Auckland War Memorial Museum, 2014). The museum often has special collections and exhibits throughout the year for a limited time, such as the World of Wearable Art collection, which was hosted late last year.

Auckland War Memorial Museum is the central point in Auckland for ANZAC day services and other war commemorations.

The museum relies on tax payers, Auckland ratepayers and donations. By donating today, you are helping to support one of New Zealand's most iconic sites as well as the development of the war and military exhibitions.



Figure 1: Victor Leonard William Mitchell, (2012). Nugent Welch

Nugent Welch

Nugent Welch was born in Akaroa on the 30th of July, 1881. Growing up in Wellington, Welch aspired to produce art work, similar to his father Joseph Sandell Welch, an amateur artist at the time. Nugent's youth was spent pursuing his dream to become an artist, passing first and second grade drawing examinations in 1895 and 1896, exhibiting at the New Zealand Academy of Fine Arts in 1904, and helping to revive the Wellington Art Club in 1906. Then, in 1907, Welch achieved his dream job by becoming a full-time artist.

Welch enlisted with the New Zealand Expeditionary Force (NZEF) in March 1916, where he went on to serve with the 2nd Battalion, New Zealand Rifle Brigade, on the Western front. In February 1918, Welch responded to the call for official war artists, and was later accepted largely due to his outstanding history of exhibitions throughout New Zealand and Australia. This acceptance made Nugent Herrmann Welch New Zealand's first official 'war artist'.

Welch was given the title of Divisional Artist, with the assigned task of documenting the depots, camps, hospitals, and special appliances used by the New Zealand Division. Welch produced 32 pieces of official war art, with a number of his soft-toned watercolour paintings currently being displayed at the Museum of New Zealand Te Papa Tongarewa, National Archives, and other public and private collections. Welch's paintings focus mainly on the aftermath of fighting and the debris of battle, providing an eerie insight for outsiders into the dark days and nights of the Great War.

Welch was discharged from the army in May 1919, where he went on to resume his art career, working from a studio in Wellington's Boulcott Street. Welch died on the 16th of July, 1970.



Figure 2: George Edmund Butler alongside one of his paintings, (1932).

George Butler

George Edmund Butler was born in Southampton, Hampshire, England, on 15 January 1872. In 1883 he immigrated with his parents to New Zealand. After completing his education at Te Aro School, George worked for his father and studied art part time under art tutor, James Nairn. In 1892 he joined the avant-garde Wellington Art Club, founded by Nairn, and established a local reputation for his seascapes. Butler later went on to study at the Lambeth School of Art, and the Académie Julian in Paris, where he gained Honours. In 1905, at the age of 33, George Butler taught art at Clifton College, established a reputation as a portrait and landscape artist in

watercolours and oils, and was later elected to the Royal West of England Academy.

George Edmund Butler became New Zealand's second official war artist in August 1918 - as it turned out, just three months before the end of the war. When Butler accepted his position as a war artist he was given basic anti-gas training and enlisted in the NZEF with the honorary rank of

Butler joined the New Zealand Division in France in late September and remained there until late November. He carried a small sketch-book in which he made rough pencil sketches, often under fire, of actual operations and war scenes and based his finished works on these drawings. Butler tried to find the essential beauty in the landscapes he saw before him in spite of the fact that the lush woodlands, clear blue waterways, and quaint farm villages of Flanders had been almost obliterated by four years of fierce fighting and constant artillery bombardment. He wanted his official paintings to show issues, events and places that would resonate with New Zealanders and this comes across in his careful choice of subject matter. Butler's war paintings capture the realities of war through a civilian's eyes - They mirror the view of the New Zealand citizen soldier.

Once he completed his time on the Western Front in late 1918, Butler returned to England and produced a series of paintings for the New Zealand war exhibition based on the rough sketches he had made in the field. Throughout 1919 Butler continued to develop his sketches into large oil paintings for the New Zealand war exhibition and planned War Memorial Museum.

George Edmund Butler passed away at Twickenham on the 9th of August, 1936. Today, almost 100 of his works are included in New Zealand's National Collection of War Art, making him this country's most prolific First World War artist.



Figure 3: Sapper Horace Moore-Jones, (n.d)

Horace Moore-Jones

Horace Moore-Jones was born probably in 1867 or 1868 at Malvern Wells, Worcestershire, England. He re-located to Auckland, New Zealand, with his family around 1885. He studied art under tutor Anne Dobson, who he later married in Auckland on the 5th of September, 1891. The couple moved to Sydney together and had three children between them before Anne passed away on the 7th of June, 1901.

Moore-Jones returned with his family to Auckland, where he went on to exhibit with the Auckland Society of Arts. About 1912 he travelled to London, where he enrolled at the Slade School of Fine Art, and joined Pearson's Magazine as a staff artist.

At the outbreak of war in 1914, Moore-Jones was living in Britain. He was 42 years old at the time, but gave his age as 32 so that he would be accepted into the New Zealand Expeditionary Force (NZEF). Horace was sent to Gallipoli with the Engineers, but was soon deployed to draw topographical maps of the area for military purposes. While working as a field artist, he chose to remain in the ranks so that he could comfort the sick and wounded.

Moore-Jones's sketches of the harsh terrain made under hazardous conditions, were an invaluable aid for planning operation and defence, and were used to illustrate official dispatches. His paintings of the war also played as a tool to help those at home feel closer to those involved.

Towards the end of 1915, Moore-Jones's drawing hand became injured. While recovering in England however, he managed to produce up to 80 watercolours of Gallipoli. These watercolours were first exhibited at New Zealand House in London in April, 1916. That same year, Moore-Jones's health began to deteriorate, and he was later classified as medically unfit for battle duty. He returned to New Zealand in 1917 and went on to tour the country exhibiting his watercolours, with thousands of people attending his exhibitions.

On the 3rd of April, 1922, the Hamilton Hotel where Moore-Jones was staying caught fire. He escaped without difficulty, but returned to the building to rescue others who were trapped inside. His bravery that day was responsible for many being saved, however he passed away later that day at Waikato Hospital from the shock which followed his extensive burns.

Today, Moore-Jones is remembered as New Zealand's best-know war artist from the period, winning high acclaim for his Gallipoli sketches, which are currently being represented in the Auckland City Art Gallery, the Hocken Library, The Waikato Art Museum, and in several other New Zealand collections.

Welch, Tank, HMMS Diehard, c.1918



Tank, HMMS Diehard by Nugent Welch [Archives Reference: AAAC 898/8 NCWA 402]

Tanks were first introduced to the First World War by the British during the Battle of the Somme at Flers (Archives New Zealand, 2014).

Lieutenant Walter Wilson and William Tritton were commissioned to create the first landship for the British in secrecy (Duffy, 2009). It was given the name landship as it was seen as an extension of warships, a machine used in water. There were certain requirements for the landship set by the Landship Committee and the Inventions Committee, including a minimum speed of four miles per hour, it had to be able to climb any five foot obstacle

and have the span of five feet, the same span as a foot trench. The landship also had to be able to be undamaged by small fire arms and carry 2 machine guns and 10 men (Duffy, 2009).

However, the first landship, known as “Little Willie” had a top speed of 3 miles per hour on flat terrain and 2 miles per hour on rough terrain. There was room for only three men in the machine, and they worked in very cramped conditions. They weighed 14 ton and the tracks were 12 feet long (Duffy, 2009). The machine, which resembled water containers, was given the codename ‘tank’ in December 2015, which stuck throughout the years, and they were first introduced to the World War in September 1916 (Archives New Zealand, 2014).

The machine then had to prove its usefulness to the committees and a demonstration was held. In attendance were David Lloyd and Winston Churchill, who both later in life became Prime Ministers of Britain. All of those who were in attendance walked away with great impressions of the machine especially with its ability to tear down barbed wire and it was ordered into production. With a few changes made to the machine in order for it to meet the first set requirements, over 2000 varieties of tanks were produced for the World War. Landships were first introduced into combat in January 1916 (Duffy, 2009).

Other countries were not convinced of the usefulness of tanks, such as Germany, who only had 20 built for the war. The United States however, seeing the success of the tank at war, took notes and started the development of their own (Duffy, 2009).

This scene is thought to have been painted at the Battle of Amiens, in which the New Zealand Division captured the town of Bapaume (Archives New Zealand, 2014).

George Edmund Butler, The Battle of Polygon Wood, c.1916-1918



The Battle of Polygon Wood by George Edmund Butler [Archives Reference: AAAC 898/305 NCWA 474]

The Battle of Polygon was in fact one of two battles that contributed to the Third Battle of Ypres in the Great War. The purpose of the Battle of Polygon Wood was to retrieve the high ground occupied by the Germans on both sides of the Menin Road. Polygon Wood is on the outskirts of the city of Ypres, around 7.5km away. The battle took place from the 26th September to 2nd October 1917. The battle was strategically important for the home nations as the Germans had a strong presence in the area and had been successful in every battle until that date. The strategy was to

on both sides of the Menin Road. Polygon Wood is on the outskirts of the city of Ypres, around 7.5km away. The battle took place from the 26th September to 2nd October 1917. The battle was strategically important for the home nations as the Germans had a strong presence in the area and had been successful in every battle until that date. The strategy was to advance the front line 1,500 yards and give the home nations a strategic observation of German front line. This included reinforcement routes in and out of the area and their counter-attack assembly areas. At the time the area had become rather barren due to constant battles between the Germans and the allied forces. The heavy shelling of the area from both sides meant that much of the woodland had been destroyed. The result of the advance caused many casualties particularly to the German Fourth army. The image from Butler depicts what the area was like after the Battle, a graveyard.

This charcoal wash drawing by Butler is fitting with the atmosphere that would have surrounded Polygon Wood in the days after the battle. The colours used set the mood, the dark colours portraying the negative feelings that Butler must have been experiencing. The style of the drawing is very gothic and brings a sense of what can be best described as a graveyard. The eeriness comes through the murky combination of colours and dim sky overhead. The dark theme of the picture holds viewers in no pretence as to what happened here at the Battle of Polygon, death. Not one part of the picture is positive, a cold wake up call to the realities of World War One. The image represents all the soldiers, on both sides, the emotions that they must have experienced, the survivors would do well to block the events of The Battle Of Polygon from their memories.

Horace Moore-Jones, The Coast North of ANZAC Cove, 1915



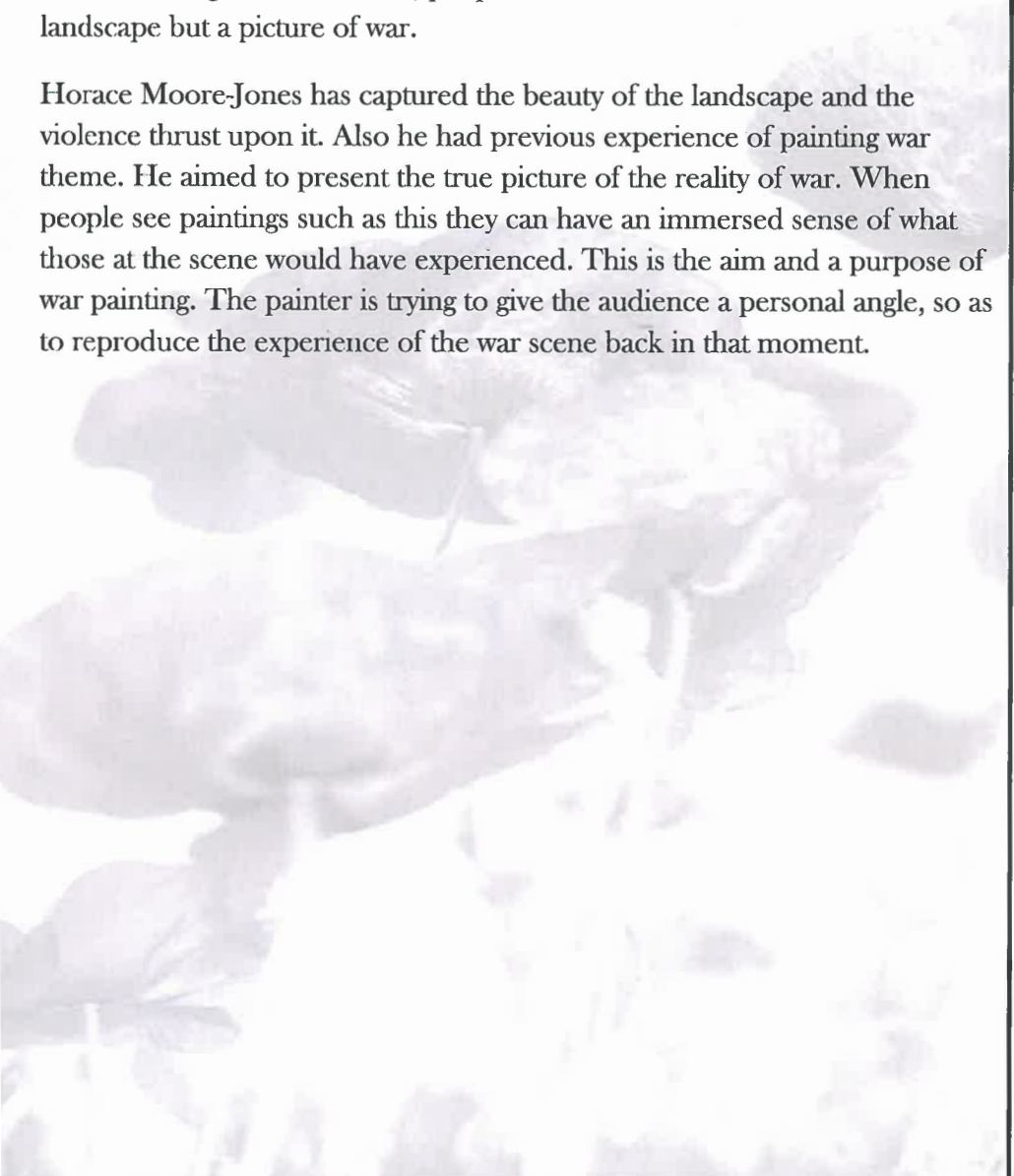
The Coast North of ANZAC Cove by Horace Millichamp Moore-Jones [Archives Reference: AAAC 898/328 NCWA 555]

This watercolour painting was painted by Horace Moore-Jones, at the coast north of Anzac Cove in 1915. Anzac Cove is a small cove on the Gallipoli peninsula in Turkey. It became famous as the site of World War I landing of the ANZAC (Australian and New Zealand Army Corps) on 25 April 1915. This area became the main base for the Australian and New Zealand troops for the eight months of the Gallipoli campaign. Recently, Australia tried to have this place added to the Australian National Heritage list.

The painting depicts the scene during the First World War and what happened at the coast north of Anzac Cove. Being a watercolour, the colours have a haunting transparency. On the other hand, the whole picture feels very bright and beautiful, as the landscape of the area was. The first thing the eye sees is drawn to is the endless mountains, almost throughout the entire picture.

In stark contrast to the mountainous half of the picture is wash of ocean. If you observe the mountain carefully, you will notice the mountains have clouds of smoke floating over them, and you also can vaguely see several warships on the sea. On the sea you can tell shells have just hit over the traces. Through these features, people will realize this is not a beautiful landscape but a picture of war.

Horace Moore-Jones has captured the beauty of the landscape and the violence thrust upon it. Also he had previous experience of painting war theme. He aimed to present the true picture of the reality of war. When people see paintings such as this they can have an immersed sense of what those at the scene would have experienced. This is the aim and a purpose of war painting. The painter is trying to give the audience a personal angle, so as to reproduce the experience of the war scene back in that moment.



Post cards can be purchased at the exit of the
exhibition, with all proceeds going to the Auckland
War Memorial Museum



A sepia-toned photograph of a pond with lily pads and a dragonfly. The text is overlaid on the image.

Lest We Forget

Thank you from the Comm6533 team and
Auckland War Memorial Museum for your
support

References:

Auckland War Memorial Museum (2014). History of the Museum. Retrieved from: <http://www.aucklandmuseum.com/about-us/history-of-the-museum>

Figure 1: Victor Leonard William Mitchell, (2012). Nugent Welch. New Zealand History online. Retrieved from: <http://www.nzhistory.net.nz/media/photo/nugent-welch-0>

Figure 2: George Edmund Butler alongside one of his paintings, (1932). Wikimedia Commons. Retrieved from: http://en.wikipedia.org/wiki/File:George_Edmund_Butler_alongside_one_of_his_paintings.JPG

Figure 3: Sapper Horace Moore-Jones, (n.d.). Auckland War Memorial Museum Library Catalogue. Retrieved from: <http://muse.aucklandmuseum.com/databases/librarycatalogue/83366.detail>

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The Battle of Polygon Wood by George Edmund Butler [Archives Reference: AAAC 898/305 NCWA 474]. Archives New Zealand The Department of Internal Affairs Te Tari Taiwhenua.

The coast north of ANZAC Cove by Horace Millichamp Moore-Jones [Archives Reference: AAAC 898/328 NCWA 555] Archives New Zealand The Department of Internal Affairs Te Tari Taiwhenua.