

Section 1: Nominator Details

This section is for information about the source of the nomination and the authority under which it is made. A copy of the Programme's privacy policy appears on the Programme's [website](#).

1.1 Name of nominator (person or organisation)

Full name of the person(s) or organisation(s) making the nomination:

Chris Szekely, Chief Librarian
Alexander Turnbull Library, National Library of New Zealand Te Puna Matauranga o Aotearoa

1.2 Relationship to the nominated documentary heritage

This should be an explanation of the nominator's relationship to the documentary heritage. *For example, the nominator may be a responsible officer of the library or archive which owns the documentary heritage in question; or he/she may be a private individual with a research interest in the heritage.*

The Chief Librarian is appointed under the National Library Act 2003 to ensure the Alexander Turnbull Library fulfils its purpose to:

- preserve, protect, develop, and make accessible for all the people of New Zealand the collections of that library in perpetuity and in a manner consistent with their status as documentary heritage and taonga; and
- develop the research collections and the services of the Alexander Turnbull Library, particularly in the fields of New Zealand and Pacific studies and rare books; and
- develop and maintain a comprehensive collection of documents relating to New Zealand and the people of New Zealand.

1.3 Contact person

This should provide the name of the person who is responsible for the nomination process.

Natalie Marshall, Curator, Photographs
Alexander Turnbull Library

1.4 Contact details

This should provide sufficient details to allow easy contact with the contact person.

Email: natalie.marshall@dia.govt.nz
Phone (DDI): (04) 462 3981

Section 2: Identity and Description of the Documentary Heritage

2.1 Title of the documentary heritage item or collection

This should be the complete name of the documentary heritage as it is usually known. This should include dates if they are usually part of the name.

New Zealand official photographs, World War 1914-1918

2.2 Title of inscription

If the nomination is successful what do you want it to be titled (e.g. for certificates)? Please use a maximum of 6 words.

New Zealand official photographs, World War 1914-1918

2.3 Description of the documentary heritage

This should include a full description of what is included in the documentary heritage, the scope of the documentary heritage and its size.

This nomination concerns New Zealand's official First World War photographs. The collection comprises 1838 black and white glass plate negatives arranged into two sequences (H Series and UK Series), four photographs albums, and two loose photographic prints.

The H Series negatives are known as such because of the H incorporated into each negative's unique number. The negatives, attributed to Henry Armytage Sanders, depict the New Zealand Expeditionary Force in France, particularly at the Western Front, from 1917 to 1919. This series records the actions of New Zealand troops at places of significance such as the Somme, Passchendaele, and Le Quesnoy, as well as aspects of the soldiers' day-to-day lives in camp and hospital. It also includes a sequence of photographs taken in Germany after the end of the war. The UK Series negatives, attributed to Thomas Scales, depict New Zealanders principally in the United Kingdom, with a small number taken in France. These negatives include scenes at convalescent camps and peace celebrations, as well as soldiers participating in sporting events and sightseeing.

The albums contain photographic prints of the H Series negatives. Many of the album's prints have been captioned, providing details of the places, people and events that are depicted in the images, in addition to dates and the unique numbers assigned to the negatives.

2.4 Catalogue, registration or bibliographic details

This should include any bibliographic, registration, inventory, classification and/or call numbers that uniquely identify the documentary heritage.

PA-Group-00051. Royal New Zealand Returned and Services' Association: New Zealand official negatives, World War 1914-1918. Comprises prints (PAColl-5311-1), albums (PAColl-5311-2), H Series negatives (PAColl-5311-3), UK Series negatives (PAColl-5311-4), and loose negatives (PAColl-5411-5).
[Collection]

The negatives and albums have been described individually on the Library's catalogue:
<https://natlib.govt.nz/records/22638265>.

2.5 Visual documentation

Where available and appropriate, photographs or videos of the documentary heritage should be supplied.

Please refer to Appendix One.

2.6 Bibliography

This should be, where possible, a list of 3-6 published sources that have been produced using (i.e. drawing heavily on) the documentary heritage to attest to the item/collection's significance.

Sandy Callister, *The Face of War: New Zealand's Great War Photography* (Auckland: Auckland University Press, 2008)

Glynn Harper, *Images of War: New Zealand and the First World War in photographs* (Auckland: Harper Collins Publishers, 2013)

Michael King, *New Zealanders at War* (Auckland: Heinemann Publishers, 1981)

Ian McGibbon, *The Western Front: A Guide to New Zealand Battlefields and Memorials* (Auckland: Penguin Books, 2015)

Ministry for Culture and Heritage, *New Zealand and the First World War*, <https://nzhistory.govt.nz/war/first-world-war>

Nathalie Philippe (ed) with Christopher Pugsley, John Crawford and Matthias Strohn, *The Great Adventure Ends: New Zealand and France on the Western Front* (Christchurch: John Douglas Publishing Ltd, 2013)

Christopher Pugsley, *Fighting for Empire: New Zealand and the Great War of 1914-1918* (Auckland: David Bateman Ltd, 2014)

Section 3: Assessment Against the Criteria

3.1 History/provenance

This should be a summary of the provenance of the documentary heritage (for example, how and when was the material acquired and integrated into the holdings of the institution?)

In 1958, the New Zealand Returned Services' Association (RSA) donated the collection of New Zealand's official First World War photographs to the Alexander Turnbull Library. The RSA had received the documentary heritage in 1935 from the Dominion Museum. The Museum had held the collection for fifteen years, following its transfer from the War Records Section.

Material relating to New Zealand's official First World War photograph collection is held at various other collecting institutions in New Zealand and overseas. Archives New Zealand hold display boards of the official photographs, which were compiled by the Dominion Museum. Auckland War Memorial Museum and the National Army Museum hold large collections of prints of the negatives. Nga Taonga Sound & Vision and overseas archives, including the Imperial War Museum, hold New Zealand's official First World War moving film.

3.2. Uniqueness of the documentary heritage

Give a brief explanation of why the documentary heritage is unique and irreplaceable

The original glass plate negatives and albums form the primary and most complete set of images created by New Zealand's official First World War photographers. While prints of a number of the negatives exist in various collecting institutions and private collections, the glass plate negatives are the original source of these prints. It is the negatives and albums that provide the most extensive visual record of New Zealanders at the Western Front

during the First World War.

3.3 Assessment against the significance criteria

This should provide an explanation of what criteria the documentary heritage meets and why it meets those criteria. The documentary heritage must meet at least one of the criteria in this section. An explanation of each criteria is given on the front page of this form

Time: New Zealand's official First World War photograph collection was the first official photograph collection to document New Zealand's involvement in war. The First World War was a global conflict that had a profound effect on the lives of New Zealanders and their sense of identity. These photographs are extremely evocative of New Zealanders' experience of the war. Over the last one hundred years, they have engaged and informed a wide audience.

Place: The official photographs are the most comprehensive visual record of New Zealanders at the Western Front during the First World War. The collection documents activities at Le Quesnoy, a French town captured by the New Zealand Division near the end of the war. Le Quesnoy now features streets named after New Zealand places, a New Zealand memorial and a primary school named after a New Zealand soldier. The photographs also capture the efforts of New Zealanders at major battles of the First World War, most notably the Somme and Passchendaele. These photographs of New Zealand's involvement in the First World War are deeply evocative of these places of importance to New Zealand's history.

People: Key aspects of the service of many of the over 100,000 New Zealanders who served during this major conflict are captured in this documentary heritage, providing insight into the day-to-day lives of soldiers while they trained, attended funerals, did their laundry, cooked, marched, received medical attention, and served on the front line. For many of those who served, the First World War was a pivotal and significant chapter of their lives. The official photographs also depict people of importance in New Zealand history, including William Massey, who was prime minister for the duration of the war, Sir Joseph Ward, and Ormond Burton.

Subject and Theme: A number of key innovations were born during the First World War and the official photographs capture aspects of these scientific, medical, and technological developments. Poison gas, for instance, was used as a weapon for the first time and this led to the development of gas masks. New Zealand's official photographers captured New Zealand soldiers inspecting and receiving instruction on the use of gas masks. Machine guns and aircraft were also used extensively for the first time in warfare. The collection includes images of New Zealand machine gunners in training and on the front line, and destroyed German machine gun emplacements; it also features images of the anti-aircraft guard and a downed biplane. In addition, advances were made in rehabilitative care, in response to the vast number of men who were injured or suffering from illness. The collection documents the care provided at convalescent hospitals.

Form and Style: The First World War was the first major conflict to be photographed by its participants and official photographers. The official photographers of the First World War have been credited with laying the foundation of war photography. As early as mid-1917, photographs taken by New Zealand's official photographers were published in the *Auckland Weekly News* and the *New Zealand Herald*. These photographs provided those at home with visual evidence of the war and have informed New Zealanders' view of the First World War for one hundred years. As testament to the quality of the images, the New Zealand official photographs continue to be used as a primary source by New Zealand historians and feature heavily in publications about New Zealand's role in the First World War.

3. 4 Testimony of at least two independent experts

The committee requires testimony from at least two independent people or organisations who can give an informed opinion about the significance and provenance of the documentary heritage. The informed opinion should focus on the criteria for inscription provided above and on the front page of this form. Please provide up to one page from each expert in support of your submission.

Expert One

Name	Christopher Pusgley
Qualification(s)	ONZM, DPhil, FRHistS
Contact number	
Email	
Paragraph in support	<p>In 1917 Sir Thomas Mackenzie, the High Commissioner for New Zealand in London negotiated with Pathé Frères, at that time the largest newsreel organisation in the world, for the loan of two of its cameramen to act as official motion picture cameramen and photographers for the duration of the war. Henry Armytage Sanders was appointed Official Cameraman to the New Zealand Division of the New Zealand Expeditionary Force on the Western Front with the rank of Honorary Lieutenant, and a month later Thomas Francis Scales was appointed Official Cameraman to the New Zealand Expeditionary Force in the United Kingdom with the rank of Sergeant. Both were experienced senior cameramen in the Pathé organisation.</p> <p>For the next two years these two men led a team of cameramen and photographers who they recruited from experienced photographers and cameramen serving in the ranks of the New Zealand Expeditionary Force. They filmed and photographed events both on the Western Front and in the United Kingdom.</p> <p>“Harry” Sanders took a series of films and photographs of the work of the 20,000-strong New Zealand Division from May 1917 to the beginning of 1919. Photography was forbidden in the British Armies on the Western Front, except by official photographers. Sanders had an assistant who either worked the stills or motion picture camera, so that each event was filmed and photographed. In many cases conditions prevented filming and so our only surviving record are the glass-plate negatives of this official series. This was labelled the H-Series on the negatives [“H” standing for “History”]. It is a unique record of New Zealanders at war and survives as part of the Alexander Turnbull Library photographic collection who received it from the New Zealand Returned and Services Association.</p> <p>Tommy Scales had much more freedom in the United Kingdom, his equipment and film was provided by Pathé and he too headed a team. Unlike Sanders, he concentrated on filming while his assistants did the stills photography. Scales provided a constant stream of films that featured in the Pathé Gazette. There are more than 70 identified films taken by Scales. In addition Scales’ photographers recorded the same events which survive as the UK-Series of photographs in the Alexander Turnbull Library photographic collection. The H-Series photographs ended when Sanders returned to Pathé, but the UK-Series continued and recorded events such as Inter-Allied sports and victory parades in both the United Kingdom and in Europe in 1919.</p> <p>This collection is now separated into distinct film and photographic collections. The film collection is shared between Nga Taonga Sound & Vision Archive in New Zealand and major overseas archives, principally the Imperial War Museum Collection, British Pathe and the Reuters Archive.</p>

	<p>The original glass-plate negatives of the H and UK series are part of the Alexander Turnbull Library Photographic Collection in the National Library of New Zealand. This is New Zealand's official visual record. It is the only substantial visual record we have of New Zealand's contribution to the Western Front and of the training, hospitalisation, convalescence, recreation, parades, sports and repatriation of New Zealanders in the United Kingdom during the First World War and its aftermath. This involved 100,000 personnel, nine per cent of New Zealand's total population of just over one million people at a cost of some 60,000 casualties including 18,000 dead.</p> <p>These negatives are indeed treasures to be stored in a treasure house, as they are. They should be acknowledged as such and this recommendation is strongly supported.</p>
--	---

Expert Two

Name	Professor Glyn Harper
Qualification(s)	<p>QSM, Phd, MA (Hons), Dip Tchng, BA</p> <p>Author of:</p> <p><i>The Battle for North Africa. El Alamein and the Turning Point for World War II.</i> Indiana University Press & Massey University Press, 2017.</p> <p><i>Monte Cassino nowe spojrzenie.</i> Poland, 2018.</p> <p><i>Acts of Valour.</i> Auckland: HarperCollins Publishers, 2016.</p> <p><i>Johnny Enzed: The New Zealand Soldier in the First World War.</i> Auckland: Exisle Press, 2015.</p> <p><i>Images of War. New Zealand and the First World War in photographs.</i> Auckland: HarperCollins Publishers, 2013.</p> <p><i>The Battles of Monte Cassino. The campaign and its controversies.</i> Auckland: Allen & Unwin, 2013.</p> <p><i>Letters from Gallipoli: New Zealand Soldiers Write Home.</i> Auckland: Auckland University Press, 2011.</p> <p><i>Images of War, World War One, A photographic record of New Zealanders at war 1914-1918.</i> Auckland: HarperCollins Publishers, 2008.</p> <p><i>Dark Journey. Three key New Zealand battles of the Western Front.</i> Auckland: HarperCollins Publishers, 2007.</p> <p>With Colin Richardson, <i>In the Face of the Enemy. The complete history of the Victoria Cross and New Zealand.</i> Auckland: HarperCollins Publishers, 2006.</p> <p><i>Spring Offensive. New Zealand and the Second Battle of the Somme.</i> Auckland: HarperCollins Publishers, 2003.</p> <p>With Joel Hayward (ed.). <i>Born to Lead? Portraits of New Zealand Commanders.</i> Auckland: Exisle Publishing Limited, 2003.</p> <p>With John Crawford, <i>Operation East Timor. The New Zealand Defence Force in East Timor 1999-2001.</i> Auckland: Reed Publishing (NZ) Ltd, 2001.</p>

	<p><i>Letters from the Battlefield.</i> Auckland: HarperCollins Publishers, 2001.</p> <p><i>Massacre at Passchendaele. The New Zealand Story.</i> Auckland: HarperCollins Publishers, 2000. Reprinted by FireStep Publishing, London, 2011.</p> <p><i>Kippenberger. An Inspired New Zealand Commander.</i> Auckland: HarperCollins Publishers, 1997.</p>
Contact number	
Email	
Paragraph in support	<p>I am honoured to be asked to provide a statement of support for the nomination of New Zealand's First World War photographs to be registered with the UNESCO Memory of World Programme. I regard these photographs as vital primary source documents of a pivotal event in New Zealand's history; an event that has shaped, and continues to shape, this nation.</p> <p>The official First World War photographs capture vital moments in time and place. These are of immense significance to New Zealand's past. The photographic images show New Zealand's war effort in such significant places like Passchendaele, Bapaume and Le Quesnoy. They also show aspects of the soldiers' lives behind the front lines such as rest areas, training camps and hospitals. They are a visual record of a critical event and time in New Zealand's history. I have used them extensively in all nine books I have written on New Zealand in the First World War. Indeed, one of my most influential books was called <i>Images of War</i>. It relied heavily on the H-Series of official images to tell the New Zealand story of the First World War experience. <i>Images of War</i> has been reprinted three times.</p> <p>These photographs of New Zealand and the First World War are deeply evocative of this time and place. They are used to engage a wide audience about New Zealand's role in the First World War. The images are simply irreplaceable.</p> <p>The First World War shaped our country - it gave us the sense of ourselves as New Zealanders, as an independent nation, and forged our place in the world. While it separated us physically, the war brought us together emotionally, and strengthened the bond with Australia that has continued down the generations.</p> <p>The First World War was a major event in world history, creating a lasting legacy with repercussions to this day. New Zealand, which had a population of just over one million people at the time, sent more than 102,000 men and women overseas to support the Allied war effort. Of these, nearly 60,000 became casualties and more than 18,000 were killed.</p> <p>I fully endorse such important historical sources as these First World War photographs are; being recognised for their intrinsic value as cultural place holders. I believe they merit being inscribed on the UNESCO Memory of the World Programme. They are an indispensable source for historians and a crucial snapshot of what New Zealand did during a war which has shaped our world.</p>

The above experts have given their written permission to provide this information to the Memory of the World Committee and they have agreed that the provided information can be published without email and contact details and that they can be contacted by the Nominations Subcommittee if required. Yes No

Section 4: Legal Information

4.1 Owner (name and contact details)

This should be the name and full contact details of the owner or owners, whether an institution or an individual.

Alexander Turnbull Library, National Library of New Zealand Te Puna Matauranga o Aotearoa
PO Box 12349
Wellington
New Zealand
Phone: (04) 474 3000
Website: www.natlib.govt.nz

4.2 Custodian (name and contact details if different from the owner)

This should be the name and full contact details of the custodian, whether an institution or an individual. Sometimes the custodian of the documentary heritage may not be the same as the owner. It is essential to establish both before a nomination can be added to the Register.

Alexander Turnbull Library, National Library of New Zealand Te Puna Matauranga o Aotearoa

4.3 Legal status

This should state whether the documentary heritage is owned privately, or by a public institution, or by a commercial corporation. Details of legal and administrative powers for the preservation of the documentary heritage should be the name of the Act, or other instrument of administrative power, that gives the owner and/or the custodian the legal power to preserve the documentary heritage.

The documentary heritage is owned by the Crown. Legal and administrative powers for the preservation of the documentary heritage are given under the National Library Act 2003.

4.4 Accessibility

This should be a brief description of how the documentary heritage may be accessed. All access procedures and restrictions should be clearly stated on the nomination form. There are three levels of access:

- access to verify the significance, integrity and security of the material. This is the minimum condition for listing
- access for reproduction, which is strongly encouraged
- public access in physical, digital, or other form

Access to verify the significance, integrity and security of the material: the collections are held in secure, environmentally controlled conditions, in closed stacks at the National Library building, Molesworth Street, Wellington. A small number of authorised staff have access to these areas by swipe card.

Access for reproduction: the vast majority of the negatives been described individually and digitised, and can be accessed through the National Library's website. In 2014, the H Series images were released into the public domain under a 'no known copyright restrictions' licence for anyone to use. High resolution images can be downloaded free of charge from the National Library's website. Images from both the H Series and UK Series have been published widely in books and on websites.

Public access in physical, digital or other form: all material under consideration for nomination has been catalogued, and descriptions and provenance details are available at www.natlib.govt.nz. The albums are available to the public on request. To view, readers must register and show verification of their identity, and viewing of original material can only be carried out in the Alexander Turnbull Library's secure Katherine Mansfield Reading Room. The reading room is open from 10am to 5pm Monday to Saturday. It

is encouraged that surrogates of the negatives are viewed in preference to the negatives themselves and the majority have been digitised. Digital copies can be freely accessed from the National Library website.

4.5 Copyright Status

This should state whether the documentary heritage is subject to copyright. For items that are copyright, details should be provided on the relevant copyright legislation and copyright owner(s). Any other factors affecting the legal status of the documentary heritage should be noted. For example, is any institution required by law to preserve the documentary heritage in this nomination?

No part of the New Zealand official photographs, World War 1914-1918, collection held at the Alexander Turnbull Library is subject to copyright or any embargo.

The Library is required under the National Library Act 2003 to “preserve, protect, develop, and make accessible for all the people of New Zealand the collections of that Library in perpetuity and in a manner consistent with their status as documentary heritage and taonga”.

Section 5: Stakeholders

The nominating institution is accountable for consultation with all relevant stakeholders before submitting the nomination.

5.1 Owner

The owner(s) of the documentary heritage has been consulted: Yes No

5.2 Custodian

The custodian(s) of the documentary heritage has been consulted: Yes No

5.3 Significant Stakeholders

Stakeholders with a significant interest in the content of the documentary heritage e.g. Iwi, family members, have been consulted, if relevant: N/A Yes No

Section 6: Care and Preservation and Risk Assessment

Identify any risks to the survival of the nominated documentary heritage. (Note successful inscription may assist you to obtain funds to preserve and care for the nominated documentary heritage).

If your nomination is successful we may request additional information on the care and preservation of the inscribed documentary heritage.

Risk	Likelihood of risk occurring
Water	Low – There are overhead water sprinklers in the storage areas, but the negatives are stored in cabinets that would prevent water damage. The albums are shelved away from the front edges of the shelves and packaged in such a way that would prevent stray water damage. The building is managed and monitored by Property Services, Department of Internal Affairs.
Theft	Low – Good level of security and monitored alarms. CCTV cameras operate in the reading room and are recorded to video. Security gates operate at entrance to the first floor of the National Library building. Security guards patrol the public and storage areas.
Fire	Low – Protected by smoke detectors, alarms and water sprinkler fire suppression.
Reader/staff handling	Low – Staff trained in care and handling. Clients use original materials only when surrogates are not available and then only in a supervised reading room.

The requirements for long-term preservation of the Alexander Turnbull Library's glass negative collections are informed by the International Standards Organisation's standard *ISO 189118 Imaging Materials – Processed photographic plates – storage practices*. The Library's glass negatives, including the official First World War negatives, are held in a storage space kept at 13°C ± 2°, 45%RH ± 5%. The negatives are stored in steel cabinets which are to a high standard of earthquake protection with seismic engineering of the floor anchoring, and cross-bracing of the cabinets. The cabinets are latched without locks and have soft-closing drawers. In addition, further support and restraint is provided through packing of the interior cabinet spaces with corrugated card.

Section 7: Summary

Provide a brief summary describing the documentary heritage and how it meets the criteria for the New Zealand Memory of the World Register. Please keep your summary to no more than 300 words as, if successful, it will be used on the website (www.unescomow.org.nz) to describe why the documentary heritage has been inscribed on the New Zealand Register and given UNESCO recognition.

The First World War was a major global conflict that had profound consequences for New Zealand. Approximately sixty percent of the one hundred thousand New Zealanders who served became casualties. For many of those who served, the First World War was a pivotal chapter in their lives. The war also had a lasting impact on the country's sense of identity. New Zealand's official First World War photographic collection is the primary visual record of New Zealand's involvement in this war.

In 1917, the New Zealand Government appointed two experienced photographers and cinematographers, Henry Armytage Sanders and Thomas Scales, as New Zealand's official photographers. The resulting collection, which is held by the Alexander Turnbull Library, comprises glass plate negatives arranged into two sequences (H Series and UK Series) and four photograph albums. The H Series constitutes the most extensive visual documentation of New Zealand's efforts at the Western Front. The negatives document the activities of New Zealanders at places of significance including the Somme, Passchendaele, and Le Quesnoy. They also capture aspects of the soldiers' day-to-day lives in camp and hospital. The negatives in the UK Series were principally taken in the United Kingdom and include scenes at convalescent camps and peace celebrations, as well as views of soldiers participating in sporting events and sightseeing.

New Zealand's official First World War photographs have engaged and informed a wide audience since their creation. The images have been published in New Zealand since mid-1917 and continue to be an invaluable resource for historians, genealogists, and other researchers. Interest in the First World War continues to grow and images from the official collection feature heavily in publications focused on New Zealand's role in the war.

Section 8: Permission to use visual documentation

The Aotearoa / New Zealand Memory of the World Committee will work to obtain publicity for the Programme and for the successful inscriptions.

Do you give permission for the Committee to use the visual documentation you have provided for Aotearoa/New Zealand Memory of the World publicity purposes (e.g. brochures/website)?

Yes*

No

I would like to be consulted first

*Please download high resolution files from the National Library's website and use appropriate acknowledgements

Section 9: Declaration of Authority

I am authorized to nominate the above documentary heritage to the New Zealand register

Name: Natalie Marshall

Date: 31 August 2017

Appendix One: 2.5 Visual documentation

Some examples of the material proposed for inclusion on the Memory of the World register.



Members of the Pioneer Battalion perform a haka for Prime Minister William Massey and Sir Joseph Ward, 1918.
½-013283-G. <https://natlib.govt.nz/records/22721971>



New Zealand soldiers in the front line on the Somme, La Synge Farm, France, 6 April 1918. Sergeant Ormond Burton stands on a firing step in the trench wall. ½-013092-G. <https://natlib.govt.nz/records/22775563>



Massed troops at a New Zealand Division thanksgiving service, France, November 1918. ½-013806-G. <https://natlib.govt.nz/records/22684353>



Christchurch tunnel, Arras, France, built by the New Zealand Tunnelling Company, 4 December 1917. ½-013758-G.
<https://natlib.govt.nz/records/23174814>



Howitzer batteries in action against the German line at Spice Farm, 13 April 1918. ½-013131-G.
<https://natlib.govt.nz/records/23125965>



A New Zealand soldier washing his clothes at Chateau Segard near Dickebusch, late 1917. ½-012992-G. <https://natlib.govt.nz/records/22916238>



New Zealand Services rugby team, France, 1918 or 1919. ½-014260-G. <https://natlib.govt.nz/records/22337869>



New Zealand Division troops marching past the gates of Buckingham Palace, London, May 1919. ½-014232-G.
<https://natlib.govt.nz/records/22914719>



A field gun captured by the New Zealand Division on display in London, 1918. ½-014086-G.
<https://natlib.govt.nz/records/22885569>



Amputees holding rabbits raised on the rabbit farm at the New Zealand military hospital at Walton-on-Thames, ca 1918. ½-013939-G. <https://natlib.govt.nz/records/23197053>