
Restieaux site, Houghton Valley, Wellington –
archaeological investigation



Report to NZ Historic Places Trust Pouhere Taonga

Authority 2011/355

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1 Introduction

In February 2012 a community archaeological project was undertaken in Houghton Valley, Wellington. Houghton Valley is in Wellington's southern suburbs, on the south coast (see Figure 1).

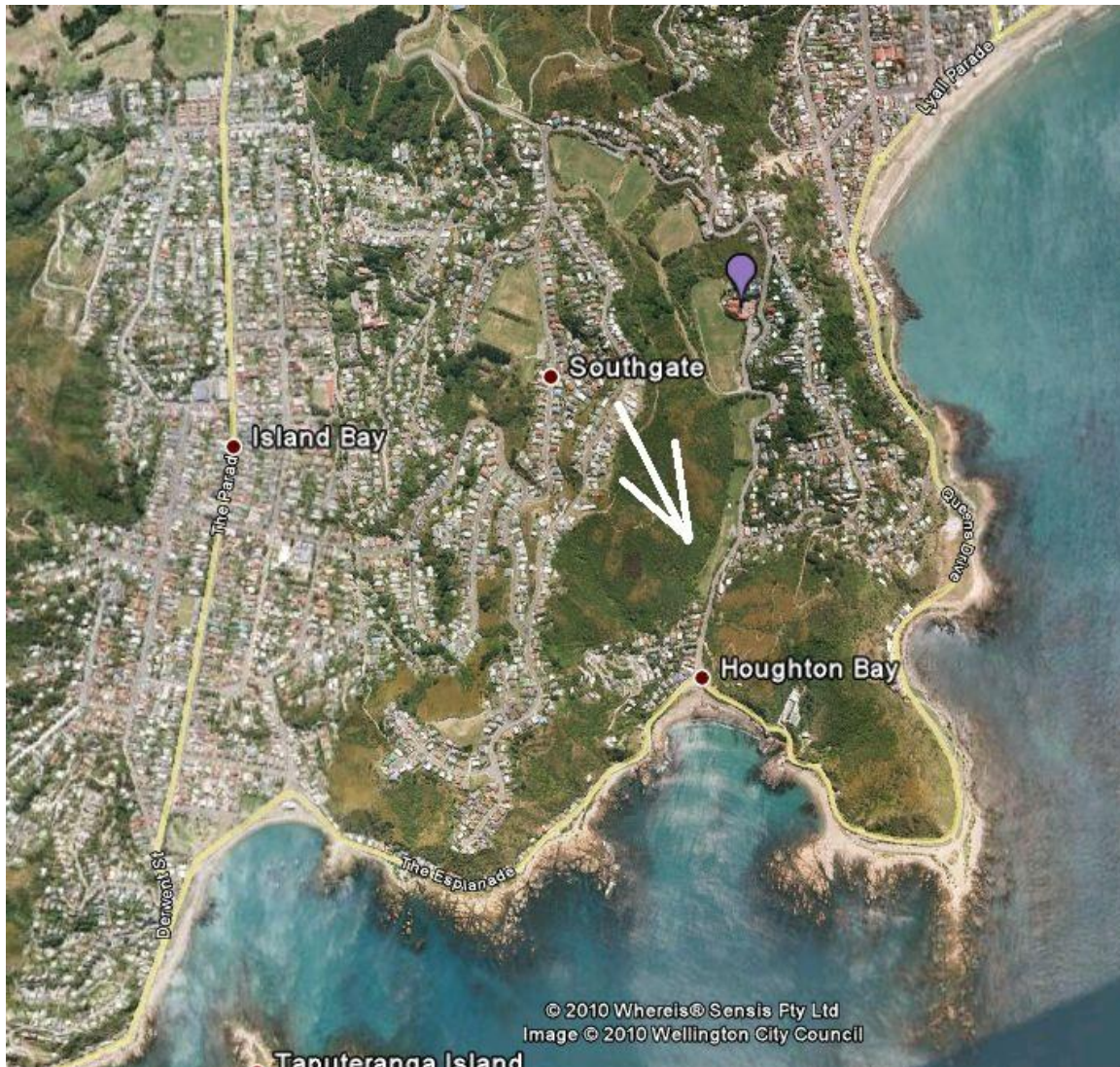


Figure 1: Location of Houghton Valley

The objectives of the work were two-fold:

- To investigate and excavate an historical rubbish pit
- To engage the local community in the project and in the wider history of the valley, to create a sense of community and identity

Mary O'Keeffe (the archaeologist) worked with the community on a voluntary basis to help achieve these aims. The archaeologist applied for, and was granted, an authority under the Historic Places Act 1993 to modify, damage or destroy sites

encountered during the investigation (authority 2011/355). The investigation took place over the weekend 25/26 February 2012. The site has been included in ArchSite as R27/400.

This report is presented in fulfilment of condition 9 of the authority.

All chapters of this report except Chapter 4 were written by Mary O'Keefe. Chapter 4 was written by Grant Corbishley. Grant's chapter contains what may be a unique component for an archaeological investigation report as he frames the event within a non-archaeological theoretical framework for his PhD.

1.1 Research Background

The project arose out of a PhD project of a local resident. Grant Corbishley, a Houghton Valley resident, is undertaking his PhD in Media Arts through the University of New South Wales, Australia. The title of Grant's thesis is: *Stewardship: an ethico-aesthetic response to an uncertain and unsustainable future in local communities*.

The topic focuses on two main parts:

- (a) to develop and archive that records local histories
- (b) to employ that knowledge to develop strategies that will assist Houghton Bay to adapt to an uncertain future.

As part of the background to this PhD, Grant undertook historical research on the history of the valley, researching and documenting its early history in the 19th century and growth through the 20th century. Grant utilised historic sources, including maps and photos, early documentary records, and has interviewed many "old timer" residents.

Grant was put in touch with the archaeologist as part of this research context (the archaeologist is also a Houghton Bay resident), and the archaeologist assisted Grant with providing early survey plans of the valley.

Grant noted he had located the probable site of a dairy farm in the valley which appeared to also have a rubbish pit; the idea of systematically excavating the rubbish pit was born out of various conversations.

2 Historical context

2.1 Houghton Valley history

Houghton Valley is a suburb located near Wellington's south coast. It is a long linear steeply rising valley running north from the coast; it is characterised by its narrowness and its steep valley sides. Today the valley floor is largely grassed open space. Its western slope is clad in regenerating bush and tress, and is a council reserve. The eastern slope is used for housing. There is a school and playcentre near the northern top of the valley.

The valley and adjoining bay were named for Robert Houghton¹, master mariner and first signalman at the marine signal station on Mount Albert².

The valley has experienced various stages of use. As a suburb it was not part of the original 1840 plan of Wellington City, which at that time did not extend further south than Berhampore. The land of Houghton Valley had been roughly subdivided into large parcels by the mid 1840s as part of the Town District, seen in survey plans SO 10414 (1842), SO 10459 (1846), SO 10434 (n.d., but pre 1855), and SO 10444 (n.d., but pre 1855).

¹ The name is often misspelt on early maps as "Haughton"

² Irvine-Smith, , 1949: 260

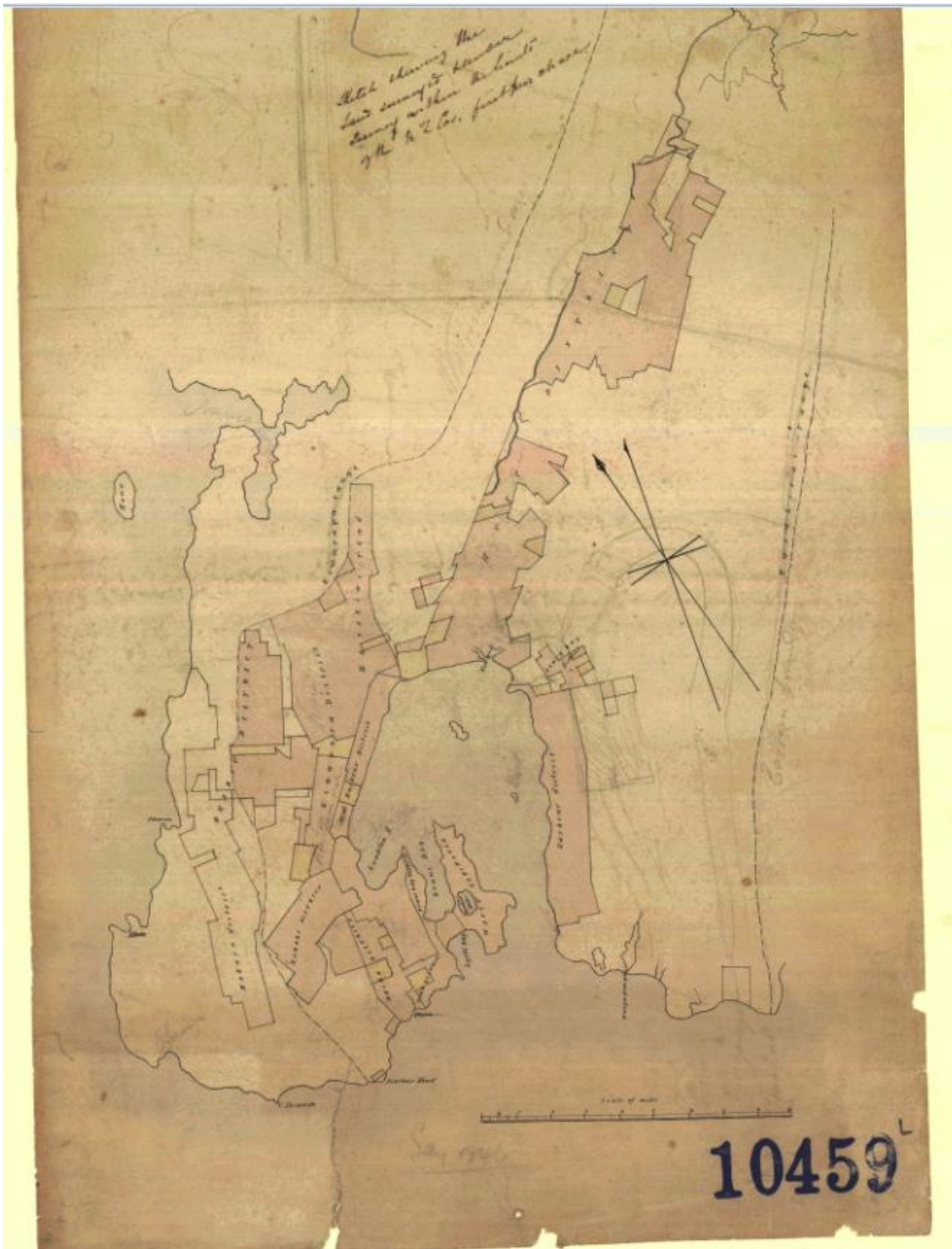


Figure 2: SO 10459, 1846

Between 1840 and 1877 all land in the Houghton Bay valley was owned and farmed by Alexander Sutherland, as part of a larger block. Following Sutherland's death in 1877 the block was purchased by Messrs Mace and Johnson, and then passed to a syndicate known as "Melrose Properties". In 1879 an area of 400 acres (including Houghton Valley) was subdivided and sold at auction.

GREAT SPECIAL LAND SALE.

**THE MAGNIFICENT SUTHERLAND
E S T A T E,
FORMING
THE GRAND SUBURB OF MELROSE.**

T. KENNEDY MACDONALD & CO.
are favored with instructions from the
proprietors, Messrs. Henry Mace & Co., to
offer for sale, in the Hall of the Athenæum,

ON MONDAY AND TUESDAY,

The 17th and 18th March instant,

**Commencing at 11 o'clock on the morning
of each day.**

**The whole of the MAGNIFICENT ESTATE
now known as the SUBURB OF
MELROSE, divided into SEVEN
HUNDRED AND TWENTY-SIX
BUILDING ALLOTMENTS,
ranging from ONE-QUARTER OF AN
ACRE each upwards, and which for
EASINESS of ACCESS, MAGNI-
FICENCE of VIEW, and ADAPT-
ABILITY for HEALTHY AND
CHEAP BUILDING SITES cannot
be EQUALLED by ANY LAND
SUBURBAN to THE CITY OF
WELLINGTON.**

**The Wellington City Tramways Company are
now commencing the active work of laying the
continuation of their valuable line of tramway
from the present station to past the NEW-
TOWN HOTEL and the new Recreation
Grounds, thus bringing EVERY PUR-
CHASER IN MELROSE WITHIN FIF-
TEEN MINUTES' RIDE OF THE GENE-
RAL POST-OFFICE.**

Evening Post, 7 March 1879

The land of Houghton Valley was subdivided by 1879 and streets had been planned, shown in survey plan DP 171.

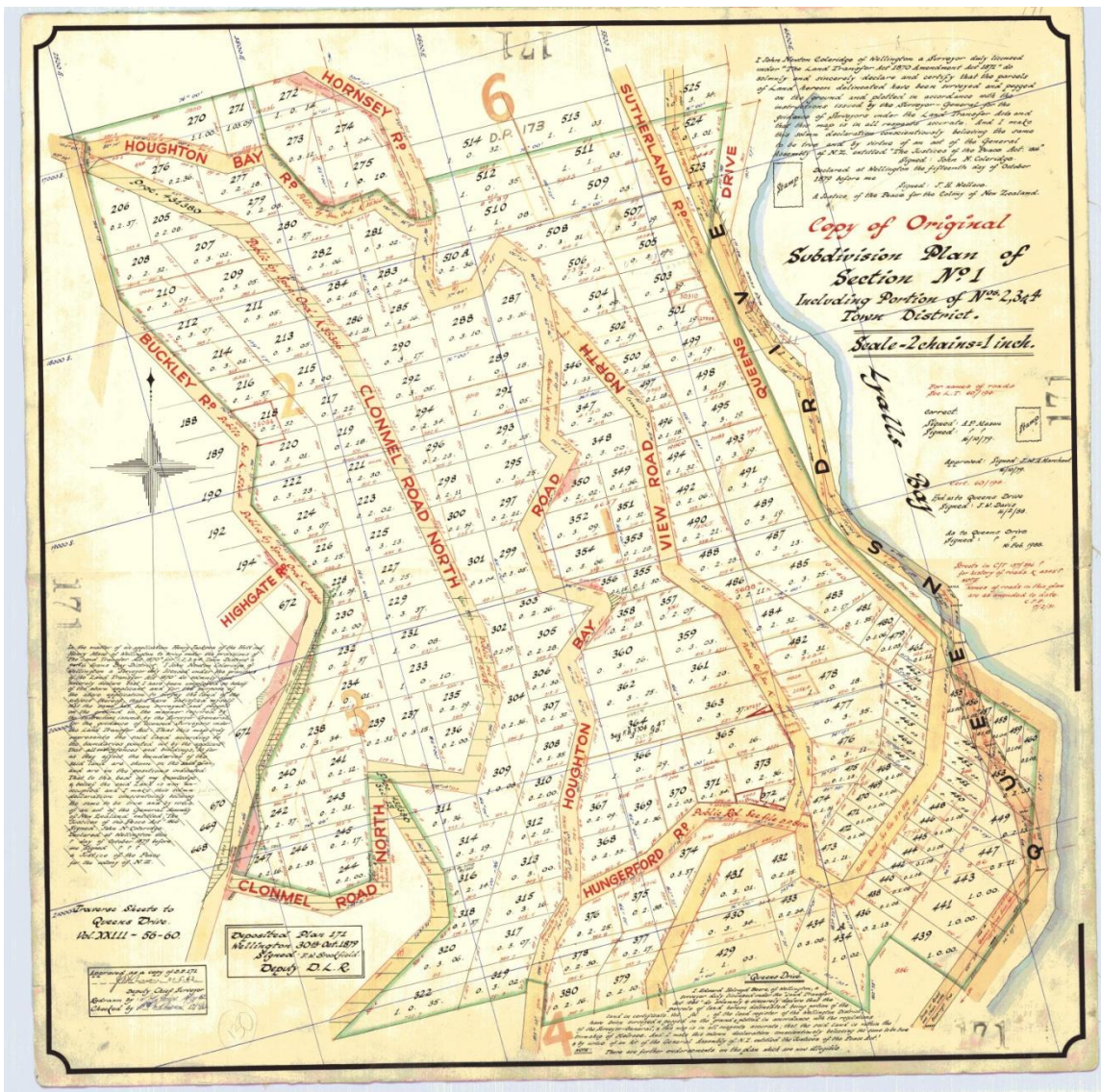


Figure 3: DP 171, 1879

Of interest in DP 171 is a planned road that was never built, being Clonmel Rd³ which was to wind down the western face of Houghton Valley.

Further parcels of land in the valley and wider area were sold in 1885.

By the 1880s the southern end of Wellington City was being referred to as Melrose. The road round the coast from Lyall Bay to Island Bay was built some time after 1895 (refer SO 19329, 1895).

The original bush clad hills and valley were cleared and grassed, and the area was farmed from the latter part of the 19th century, and houses were built on the adjoining ridge tops and in the valley from the 1900s. The valley was part of a sheep farm for 30-40 years, and apparently had much more thistles on it rather than bush.

³ Clonmel Road was never built; however the local community leaders wanted it to be constructed to take advantage of section development. It remained a topic of discussion at least until the 1930s.

A municipal rubbish tip operated in the valley from 1949 to 1971. On its closure the land was sealed with soil, and terraces were built on the new surface down the valley floor. The stream that ran down the valley was buried by the tip fill, and emptied onto the beach through a pipe. A school has operated in the upper part of the valley from 1931.

2.2 The Restieaux farm

Much information on the history of the valley and the family was gained by Grant interviewing current and former elderly residents of Houghton Valley⁴.

It is not known exactly when the Restieaux family came into the valley; anecdotal evidence suggests it was some time between 1905 and 1910, and at this time the family rented land in the valley from Mrs Merry.

A report of fines for broken bylaws in the Evening Post of 21 September 1925 notes that Walter R Restieaux was fined ten shillings for wandering stock. Walter's death notice appeared in the Evening Post on 25 December 1930, noting he died "at his residence, Houghton Bay Rd". Sid Restieaux took over the family farm on his father's death.

Sid is remembered for having a herd of dairy cows; former valley residents interviewed for Grant's thesis can remember Sid shouting "Restieaux's milk" when the milk was delivered in Island Bay by horse and cart⁵.

Certainly someone in the family was still supplying milk in 1935, as the Evening Post of 26 July 1935 lists Phoebe Restieaux (Walter's wife and Sid's mother) as being fined £3 for selling milk not up to the required standard.

Sid & and his wife Merle, along with his mother Phoebe, sold all the cows and machinery in 1938 & moved across the road to live next to his brother Len in 169 Houghton Bay Rd.

Advertisements in the Evening Post⁶ list Mrs Restieaux of Houghton Bay selling a milk run and cows, and noting the milk run had been established for 25 years. The milk run and cows were auctioned on 22 August 1938⁷.

Sid is reported in the Evening Post of 17 December 1940 as having fallen from the third floor of a building in Victoria St, fracturing both ankles and a wrist; Sid was reported as being a window cleaner, so he appears to have ceased farming by this time.

⁴ Of note is Mildred Pfeffer who lived in the same street in the valley for 84 years.

⁵ Grant Corbishley, pers.comm., January 2013

⁶ 15 August, and 17 August 1938

⁷ Advertisement in the Evening Post of that date

The cottage was rented to other families; the Herd family stayed there for many years, up until the 1960s when it was abandoned and then burnt down by the Fire Dept & bulldozed into the tip. Former valley resident can remember playing in the abandoned cottage at this time.

3 Archaeological investigation

3.1 Wider programme of events

As noted, one of the main objectives of the project was to engage the community in its own history. Therefore the archaeological excavation was the central focus of a wider programme of activities that took place over the weekend of 25-26 February 2012. Fliers had been placed in letterboxes in the wider area in the weeks preceding the event, and special invitations had been delivered to Restieaux family members, previous residents and other “VIPs”.

Two marquees were set up on the valley floor near the archaeological site, and remained in place over the weekend. These housed a variety of activities over the two days, including periodic talks from the archaeologist, tables where the recovered artefacts could be washed and displayed, a display from the Island Bay Historical Society, and an “Antiques Roadshow” session from Wellington antiques dealer Peter Wedde, where locals could bring their own treasures and have them appraised. A television monitor was set up in the marquee feeding images from a camera at the archaeological site, for people who felt unable to tackle the steep muddy slope up to see the site. A video camera was set up in the marquee to interview former valley residents or Restieaux family members, to capture their memories of life in the valley. The organising committee had also created a series of A1 size boards containing photographic images and text of the history of the valley; these were hung around the marquees.

The project was fortunate enough to experience perfect weather. Visitor numbers far exceeded expectations; it is estimated that between 300 and 400 people visited over the two days. Many people noted how they expected to visit for about 30 minutes or so but in fact stayed for several hours. There was a high level of engagement, excitement and enjoyment from many of the visitors; the organising committee thoroughly enjoyed themselves.

As artefacts were recovered from the dig site they were carried down the hill and laid out on tables for viewing. Periodically the archaeologist would come down the hill to talk about progress and what had been found.



Figure 4: Artefacts on display in marquee
O'Keeffe

3.2 Archaeological investigation

The archaeological investigation focussed on an historic rubbish deposit, presumed to be associated with the former Restieaux farm cottage.

The archaeological site was located on the sloping western side of Houghton Valley, approximately 10 metres above the valley floor. Whereas the site and wider area had previously been cleared grassed farmland, it has now reverted to secondary bush: the slopes are covered in thick Ngaios and other trees, with thick Tradescantia on the ground surface.



Figure 5: Location of rubbish pit

Grant Corbishley had located a WCC plan of the valley dating from about the mid 1940s, showing the location of the then planned municipal tip. Extant buildings and structures are shown on this plan, including the Restieaux cottage (shown at the pencil tip in Figure 6).

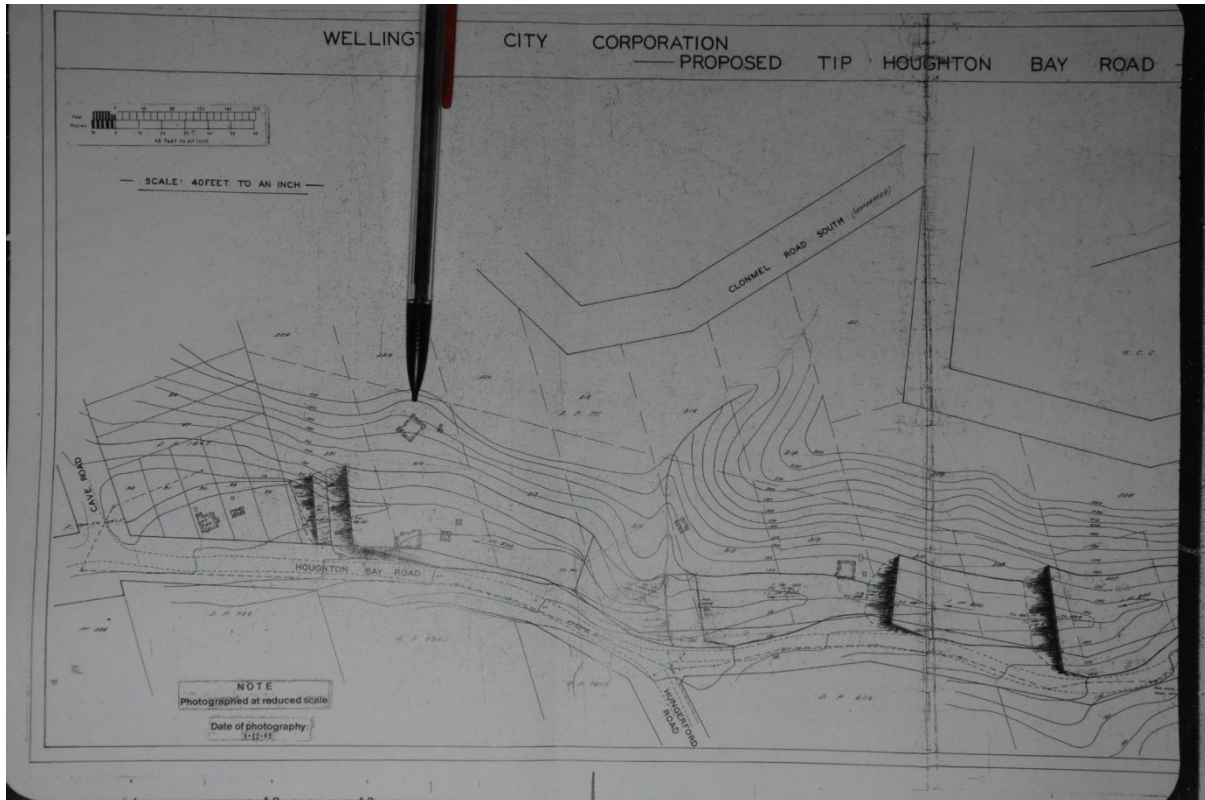


Figure 6: WCC plan of Houghton Valley, c.1945
M Finlay

This information was georeferenced onto a contemporary aerial, and the cottage location established (Figure 7).



Figure 7: Georeferenced site locations
O’Keeffe

Other historic features shown on this plan, such as structures on the valley floor and the alignment of the stream were marked on the grass using limewash for the archaeology dig weekend.



Figure 8: Mapping the park
Corbishley, 2012

The site itself was an area thought to be a rubbish pit associated with the Restieaux dairy farm cottage. The farm cottage was considered in local memory to have been placed at this site because of the presence of a very active spring.



Figure 9: Restieaux cottage in the 1930s
Corbishley



Figure 10: Restieaux cottage in the 19 40s
WCC Archives

Prior to the investigation the rubbish pit was seen as a discrete area of artefacts scattered quite thickly on the ground surface. The artefacts appeared to be mainly glass bottles and vessels, and were located on a small terrace on the sloping valley surface. The thick surface covering of *Tradescantia* on the ground surface was partly obscuring the artefacts.



Figure 11: Site prior to commencing work

Two aspects made accessing and working on the site relatively difficult: the climb up the slope on ground that became increasingly more slippery with foot traffic, and the limited room around the actual site, given that it was a small terrace on an otherwise steep slope. Therefore few people could actually work on the site; the public's interaction was limited to them walking up a route marked with rope and observing the work from a small distance, or watching the work on a television monitor in the marquee with a live feed from a camera set up at the site.

The archaeologist and assistants cleared the vegetation cover off the supposed area of the site to get a sense of the extent of the artefacts, and picked up and bagged artefacts that were scattered on the ground surface in the vicinity but were outside the apparent main area of the deposit.

The main artefact deposit was a discrete area measuring approximately 3m². Artefacts were picked up by hand and bagged or rejected as they were revealed by removal of overlying material. As material was revealed and removed it became apparent that the artefacts were indeed densely packed in a discrete area.



Figure 12: Site as artefacts are revealed



Figure 13: Site as artefacts are revealed

The rubbish pit area was systematically cleared by hand, with the investigation proceeding vertically over the whole area as material was bagged or rejected. No particular stratigraphy or layering was observed.

The archaeologist estimated that about 60-70% of the artefactual material was glass.

Further removal of artefactual material revealed concrete walls of a structure: it became apparent this was a concrete tank, measuring approx. 1.5m x 1.5m. This tank was almost certainly used as a water storage tank.

What was thought to be a random rubbish pit was in fact based over and within the water tank: it is assumed that as reticulated water became available to the cottage, the then unwanted water tank became a deposit for inorganic rubbish. As the concrete tank itself became full of both rubbish and organic tree detritus, the top of the tank was buried and the artefacts poked through the overlying organic slope wash.

Because the lower interior of the tank was filled with water and wet mud its final depth could not be established; it was at least 0.5m deep. Because of the water the artefacts at the bottom could not be seen or removed. The tank's outside down-slope face was buried with slope washed soil; the archaeologist dug down the face to try to find the base of the tank, however thick tree roots, time and fading light prevented completion of this.



Figure 14: Front edge of tank when first revealed

The tank was square in shape, and its down-slope edge was higher than the two sides (the rear edge was not revealed due to the large mass of overburden covering it).



Figure 15: Concrete water tank, showing higher down-slope edge

The tank was made of concrete that had been cast on site: it was rough in nature and used pebbles and other material as fill. It had been cast in at least two sections, seen by a horizontal seam along the downslope face of the structure; the two sections were on a different vertical plane.



Figure 16: Down slope face showing casting seam



Figure 17: Showing rough matrix of concrete

The water in the base of the tank can be seen seeping down the front face and discolouring the concrete, in Figure 16 and Figure 17.

The water tank appears to be one of the stages of water collection used by the family: their first source would have been the spring, then they would have used the tank, and then piped water would have been installed. Older valley residents report the cottage having a well: whether this was a literal shaft in the ground or they were remembering the concrete water collection tank is not clear.

3.3 Analysis methodology

The artefact recovery and analysis methodology and strategy were determined by the nature of the project and the inherent limitations of time and personnel.

Because of the “community” nature of the archaeological project and the limitations implicit in that (most notably time limitations), only a partial assemblage was gathered for analysis. Selections were made at two times:

- Firstly, during the actual archaeological recovery, where only whole or diagnostic material was selected to be removed from site. The type and nature of the material left on site was noted, but no analysis of it was undertaken;
- Secondly, during cataloguing, where again only diagnostic pieces were individually recorded or photographed (some “groups” of objects or material types were catalogued and photographed).

Because of this partial collection strategy, the final assemblage is very much just a representative sample of what was on site, rather than every element. Because it is only a partial assemblage, no analysis such as MNE or MNV has been undertaken, as these results would be meaningless in the context of absence of a total assemblage.

Ages for ceramics were assigned from Godden (1964).

The assemblage was catalogued and photographed: some diagnostic elements were individually recorded, and representative items were recorded as a group. The artefact assemblage was assigned the identifier HVR (Houghton Valley Restieaux)

The assemblage was categorised by material and by function. The material categories are:

- HVR1 patterned ceramics
- HVR2 plain ceramics
- HVR3 leather
- HVR4 domestic bone – sheep, pig, cow
- HVR5 glass
- HVR6 metal

The function categories are:

- Personal – items of clothing, or items applied to the body or used for recreation
- Domestic – food remains
- Houseware – items associated with preparation, storage or cooking of food, or with domestic functioning and activities
- Architectural – items associated with house material

A summary of the items found, by material and function, can be seen in Table 1:

Function	Material	Item
Personal	Leather	Shoes
	Metal	Face cream tins, cameras, toy cars, glasses, blade razors, cutthroat razor, trophy cup, torches, slug guns, bike lamps, picture frame
	Plastic	False teeth, toy car, harmonica
	Glass	Medicinal/personal care containers/bottles
Domestic	Bones	Sheep, pig, cow bones
Houseware	Ceramic	Plates, cups vessels
	Glass	Food/drink containers, alcohol bottles, houseware containers, vases
	Ceramic	Ornaments
	Metal	Pots, pans, milk jugs, file, soap container, food tins, car parts
Architectural	Metal	Door knobs, door lock

Table 1: Summary of Restieaux artefact assemblage

3.4 Restieaux artefact assemblage

Appendix 1 lists the full assemblage.

Ceramics

As noted, only a partial assemblage of ceramics was collected, being items with a pattern or makers mark for identification, or of a particular shape or function that was of some interest.

Items gathered include dinner plates, side plates, saucers, cups, mixing bowls, egg cups, and ornaments.

Some ceramic items were dateable through their patterns. The vast majority of patterns date from the period between the 1920s and the 1950s. The vast majority of ceramics appeared utilitarian in material and design. Ceramics were either plain

white and unadorned, or of patterns commonly available in New Zealand in the 20th Century.

The oldest ceramic items (and the oldest dateable items from the site) date to the mid to late 1800s.

The first was a ceramic jug dating to 1892 or after (reference HVR1fff), decorated with a blue underglazed transfer print Asian patter. Its base had the transfer print “MING T. G. G. & CO ENGLAND” (this company is T G Green & Co). The date was derived from Godden (1964)



Figure 18: 1892 jug

The second ceramic item dates from the 1890s. It is a broken large platter (reference HVR1s), which is white with a blue underglazed pattern of a flow blue floral pattern, with a scalloped edge with gold line. Its rear has the print “OVANDO ALFRED MEAKIN ENGLAND ROYAL SEMI PORCELAIN⁸”.



Figure 19: Flow blue platter

The third item is a ceramic lid (reference HVR1jj). It is handpainted and underglazed in a floral pattern with gold detailing, in the rococo style. It dates to the mid to late 1800s.

⁸ Ovando pattern is now highly collectable



Figure 20: Rococo style lid

An item of note is a broken side plate by famous ceramicist Clarice Cliff⁹; unlike her better known highly coloured and decorated work this plate is plain white with an incised impressed edge.



Figure 21: Obverse and reverse of Cliff plate

Other items of interest include a broken green ceramic food cover in an impressed lettuce leaf pattern, a mostly intact white ceramic cheese cover, and parts of two patterns of tiles which would have surrounded an oven or been on a hearth.

⁹ Cliff was an English ceramic industrial artist active from 1922 to 1963. Her work is now highly popular and collectable.

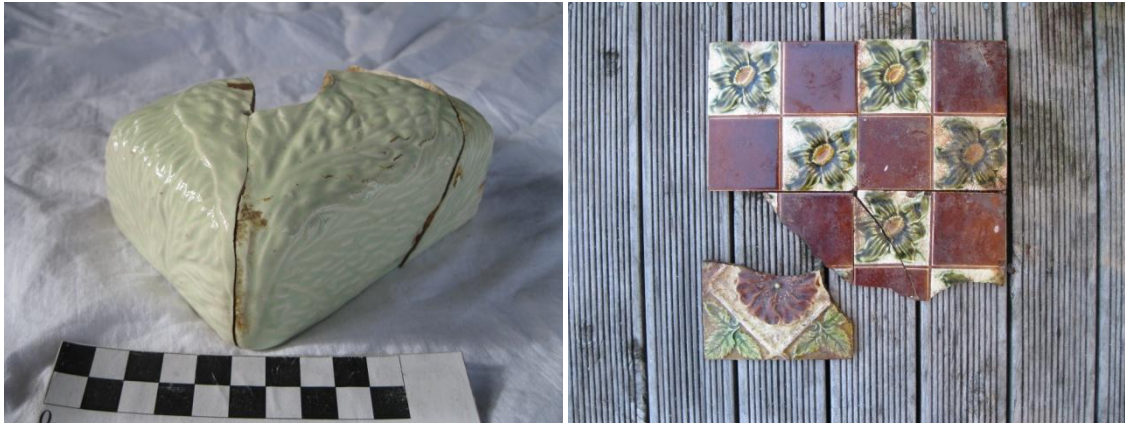


Figure 22: "Lettuce leaf" cover & tiles

Ceramics makers represented in the assemblage include Johnson Brothers, Meakin, Wilkinson, McNay and sons, Thomas Forrester, Swinnerton, Allertons, Barlows, Grindley, and Wade Heath. The most commonly found producers were Meakin and Johnson Brothers

One identified New Zealand maker was present, being Crown Lynn.

The vast majority of the ceramics present were plates and tea cups. There was a mixture of plain glazed white ware, and some rather lovely decorative patterns, including florals, abstracts, and applied colours or gold bands.



Figure 23: Examples of patterns

The ceramics assemblage appeared to represent the homeware of a family of modest means. The vast majority of patterns, makers and object types are utilitarian and functional. However, in marked contrast are the three items from the 19th century.

Glass

Like the ceramics, only a partial collection of glass was made, of whole bottles and diagnostic examples of shapes, types and functions.

Identified bottles were of four functions: alcohol, food, household or medicinal/personal use.

Identified types were:

Alcohol

Brown beer
ABC brown beer
Brown sherry
Green rum, hip flask shape
Brown W & A Gilbey whiskey
Green beer
Clear brandy, hip flask shape
Green Tanqueray gin

Food

Brown sauce
Green food
Clear Schweppes
Clear milk bottles
Clear tomato sauce
Large clear Coke
Small clear Coke
Clear Kia Ora soft drink
Clear vinegar
Clear Star aerated water
Clear Lea & Perrins sauce

Household

Brown with "Janola" impressed on neck
Clear preserving jars
Cut glass decorative bowls

Medicinal/personal

Brown Bonningtons Irish Moss
Brown Tonkins Linseed Emulsion
Clear Brylcream jar



Figure 24: Examples of bottles

Metal

A large number of metal objects of various types and functions were recovered. They include items for personal use, architectural items and items for household use.

Household metal objects include cooking pots and pans, tall narrow milk jugs, a rasping file (probably for horses' hooves), a soap container, and food tins.

Personal metal objects included a wide range of functional, decorative and recreational objects, including face cream tins, cameras, toy cars, seeing glasses, blade razors, a cutthroat razor, a small trophy cup (no lettering was decipherable), torches, slug guns, a soft metal ornate picture frame, and bicycle lamps.

Architectural metal items included door knobs and a door lock.



Figure 25: Metal objects during sorting

Leather

Leather items recovered were all shoes or shoe inners or parts.



Figure 26: Leather items

Shoes present included both mens' and womens' shoes, and were both every-day functional shoes and more ornate dressy shoes.

Bones

Bones recovered were all of domestic species that would have been eaten; some bones showed butchery cut marks.

Species presented include beef and sheep. It is interesting to note the bones are predominantly sheep; the dairy cows were being milked, not eaten.



Figure 27: Domestic bone

Plastic

The plastic items are largely of a personal nature, including toys, and the upper from a set of false teeth

Personal items

Some of the personal items recovered from the site are of a particularly intimate nature, expressing aspects of the lives of the cottage dwellers, including gender and ages. There are two sets of glasses, a toy car, a toy harmonica, cameras, three razors and one cut-throat razor and a small trophy. The upper from a set of false teeth was recovered; they are in good condition and from the teeth not present (no wisdom molars) they appear to be the dentures of a late teenager. In a time of high sugar consumption and painful (and expensive) dentistry it was common practice in New

Zealand in the first half of the twentieth century for teenagers or young adults to deliberately have their teeth removed and replaced with dentures. It was often referred to as the Kiwi 21st birthday present¹⁰.



Figure 28: Personal items

¹⁰ Gavin McLean, historian Ministry of Culture and Heritage, pers. comm.

4 The community aspect

The archaeological dig was a collaborative cross- discipline community event, between me (Grant Corbishley, Artist), Mary O'Keeffe (Archaeologist), Norman Smith (Energy Consultant) and approximately twelve other local residents of Houghton Valley and nearby areas.



Figure 29: The dig team, February 2012
Corbishley, 2012

Together we agreed that the dig had the following aims:

- to carry out an archaeological examination of the Restieaux dairy farmhouse
- to create a community building event (by bringing locals together and helping them to understand more about their 'patch'), that was planned by locals for locals. This chapter of this report focuses mainly on the second of the two aims.

I am currently enrolled in the final year of a PhD with the Media Arts Department of the University of New South Wales, Australia. The title of my thesis is: "Stewardship, an ethico - aesthetic response to an uncertain future in Houghton Valley, Wellington, Aotearoa (NZ)". It could be defined as using dialogical approaches towards the development of collaborative aesthetic projects aimed at creating an inclusive, entangled participatory culture with community-based stewardship. The outcomes of this I hope will assist the Houghton Valley area, a Wellington community adapt to an uncertain future.

The archaeological dig was a community event that was carefully constructed to contribute to the emerging evental conditions already established in the valley area. The dig event grew out of an accumulation and linking of heterogeneous prior events i.e. evental conditions, where cooperation grew out of contagion. These prior events were generated by precursors, which were a combination of prior, prior events emerging out of a latent (but stifled) desire for change. Depletion of power and dislocation due to the shattering of the community in the '60s '70s and '80s generated the type of restlessness necessary to provide the motivation for the creation of events that preceded the archaeological dig.

My PhD research began in January 2010 by interviewing a local and then being passed on to another. My aims for these encounters were twofold: to harvest information about the valley's past and also to support any ideas that might be useful when rebuilding the community. I have interviewed approximately 80 residents and from this 22 projects have been initiated in the area. Coming from an art background, aesthetics is an important component in all of my work. Within the PhD projects, it lies within the interview process (consists of a dialogical method, listening and conversation), ethics, the projects manifestations, all of which requires the total immersion of the artist (me) within the specific research area.

For the past thirty years or so, I have been creating work that investigates the space in - between bodies and / or objects. By using this process I have been exploring this space and the encounters / events which are continuously unfolding. As an artist I engage with non - artists to create non - art (and non- objects) in non - art spaces in order to rethink arts relationship in the world of process. Deleuze wrote, "I have, it's true, spent a lot of time writing about this notion of event: you see, I don't believe in things¹¹". He believed in the world as process / as a state of becoming and part of my desire to engage aesthetically in these non-art modes and manners amounts to an attempt to radically think through how processual work might be taken up as art-event?

Since the 1950's and 60's, when the notion of aesthetics that was held firmly within the grasp of modernism, artists have made many successful challenges which led to wider and more inclusive interpretation. More and more contemporary art practices have included a dialogic component, and to do this more effectively many practitioners have interwoven themselves completely into the project, so desubjectifying themselves. Our homocentric view of ourselves and 'the anesthetized and atomized dislocation¹²' from each other and the environment has severely reduced the need to care about anything outside of self-centred notions.

In the interviews locals were invited to engage in conversations and tell their stories. Many generously passed on knowledge about the area's past, from which I have collated a substantial historical document. Many expressed frustration about their

¹¹ Deleuze 1995, 160

¹² McKee Y. 2008: 49

dislocated and impotent existences in the Valley. Once their need for venting was satisfied, they began to articulate ideas by which to resist and rebuild.

The idea for an archaeological dig emerged out of a dialogical conversation between Mary and me. I informed her of a potential site that was revealed in previous conversations with elderly locals. On a subsequent inspection of the site its potential was revealed, so a process was initiated to gain permission for a dig. The organizing took approximately 18 months and during this time, the word spread and others began to get involved. One could say that this phase is what Gilles Deleuze describes as 'nomadic distribution'¹³. Here I use this concept to describe the process in which a collective thought is distributed across emerging participants from an initiator to co-collaborators who then take the idea and actualize it. This occurred as a result of locals investing more and more of their time and resources and as the intensity increased, a threshold was reached, where the number of people involved outweighed the ability for individuals to manage the process. The occurrence itself took over and suddenly transformed and enlarged, which changed the event itself from something small involving just Mary and myself, to a very significant event, and twelve or so locals formed a planning team which was organized and facilitated with considerable skill and finesse by another local, Norman Smith.

The dig team, February 2012

The team consisted of an unrelated mixture of locals, such as a school caretaker, archaeologist, energy consultant, lawyer, nurse, taxi driver, architect, teenage boys, teacher, textile artist (and me). In the first engagements with each other, the awkward silences created a new space, providing opportunities for the creation of collages of free-association networks with overlapping interests, and assemblages of layered experiences. In the planning meetings the dialogic method was deployed again to support the fledgling network between locals and to acknowledge and embrace any and all inflections.

Over time team members invested more and more of their skills and time into the project. For instance, one decided that having photographic displays would be a good way of telling stories about the valley's past. And instead of constructing the displays from photocopies with blutack and Sellotape, she created ten A1 size display boards that were of museum quality.

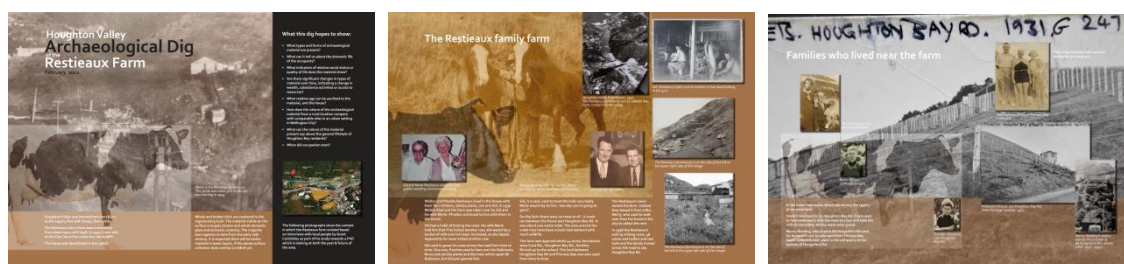


Figure 30: Three of the ten display panels, designed by S.Young

¹³ Deleuze, 1990: 59

We planned to do the dig on the 25th February, as this would be in the middle of summer. We believed that if the weather on the day was cold, wet or windy, few would come. That summer was one of the worst I personally have experienced, so the chance of a fine day on the 25th was doubtful. We decided to hire a large marquee (\$1200.00 per day), to provide adequate shelter and to create a conducive atmosphere that would be enhanced by the display panels etc.

During the last planning meeting, we shared stories about the growing interest in the dig amongst other locals. We discussed hiring another marquee as there were more than enough activities to spread across both and it would allow us to create a quiet spot for the twenty or thirty elders who had been invited. We had no hard evidence to suggest that we could fill the two marquees with locals, but we had built a positive collective memory of events that had always been successful. And by taking care of the process, it demanded of us not to compromise. At that point, Norman suggested we hire another marquee. I personally was worried about using a large amount of our funding, but at the same time I could feel a growing courage, acquired by working with others whose priorities were fun; taking care of each other; enjoying the process and doing things well. I said nothing, nor did anyone else. A turning point had just occurred. Someone took up the task to get it done and then we moved onto the next item. Turning points are due to a release of energy from an aleatory point that then radiates out to create wildness. And from there, a turning point occurs. Something new pushes through, overturning entrenched beliefs about the expectations of an event, and what it should and shouldn't achieve. It deepens the engagement of participants by providing space for investment of their time and resources. It also begins to generate a type of collectively or rather relation to the project, where participants exchange thinking about future event possibilities.

On the day prior to the dig, we mapped the creek and buildings back onto their actual locations (they had been buried under a landfill) onto the site itself and provided explanatory signage. A local with a mower tractor 'drew' map lines (mown grass) before we painted white dotted lines, (seen above in Figure 8) suggesting 'cut here' (a reference to the fact that the creek and buildings are buried beneath the surface).

The day of the dig event began with sunshine and then light rain, followed by sunshine which remained for the rest of the day. The marquees, originally hired to shelter us from the wind and rain, became refuges from the hot sun.

The day for the public started at midday and finished at 5pm, and during the period, approximately 3 - 400 people turned up. A mihi started the day, to bless the site, the dead and the living. The Mayor of Wellington, plus three city councillors, a member of parliament and two regional councillors came. The Mayor joined us at the end of the day for a shared meal.

Two documentary film makers appeared and shot film. A local photographer took 154 photos. The day also coincided with Wellington South Rotary's production of 'A Day in the Life of the South Coast'. Consequently many other photographers appeared and an image was included in the book that was published.

Peter Wedde, an antiques dealer with a national TV profile set up a stall and ran an 'Antiques roadshow'. Locals queued to get their treasures analyzed and valued. We also asked the local Playcentre and the Southern Bays Historical Society to display relevant material, and raise funds for their own cause. As well we asked a regional councillor to come and be prepared to facilitate discussion on relevant local issues.

During the day, Mary worked mainly on the site. Artefacts were extracted from the ground, carried to the marquee to be washed and sorted and then put on display, where they could be touched and handled by the people. Guides (local teenage boys) took people up a bush track created by the dig team to the site, where Mary explained to them what was happening.

About 20 elders (including relatives and descendants of the original farming family) came with old photographs, maps and letters and told stories. When they arrived, they were escorted to a marquee and given a seat and a cuppa. We set up a live feed from the dig (which was about 45 m above the marquees) so they could watch Mary and her helpers work without having to negotiate a steep bush track.

The congregating of strangers (many of whom were neighbours), who came to the dig itself were driven by curiosity because of the joy of discovering the new from the old, that is, to gain new knowledge that filled a vacuous space about the ground they walk on in their quotidian existence, and driven also perhaps by the discomfort caused by inhabiting dislocated spaces. When they gathered inside the two marquee's and were standing or sitting shoulder to shoulder (because of the large numbers), the ambience held a quality of contiguity rather than togetherness; highlighting the well- entrenched boundary (due to decades of being subjected to dislocating forces) that separates 'me' from 'you', and from everything else. A typical scenario that played out many times on the day was when two locals came face to face and were made speechless, impotent, due to the lack of commonly held knowledge, even though they lived in close proximity.



Figure 31: Locals inside marquee.
Corbishley, 2012

The dig along with other prior events could be viewed as games played according to qualitative rather than numerical criteria. Before the dig there were twenty-one games / events being played in the valley. When locals engage for the first time, most expect that some underlying organization exists but it's more like a game where the rules are made up (and then overturned) as the game is played. There is no winner or loser. It is cooperative, rather than competitive.

Another local project, the Houghton Valley Community Garden exemplifies this. There are no rules, gardeners come and engage in whatever takes their fancy. For instance, one might desire to build a garden shed. And so it happens. At the present time, the garden has a shed, as well as four compost bins, a seeding house, a chook house (with four chooks) and a large worm farm, and 55 vegetable plots. There are no individuated plots, all vegetables are available for all, gardeners or not; such distinctions do not matter. There is no consistent funding to buy seeds or gardening equipment. The garden survives on scraps. Locals meet on Sunday afternoons and a good deal of that time is often spent talking to each other, exchanging valuable local information, arranging future encounters, while sharing food and drink.



Figure 32: Houghton Valley community gardeners having a break
Corbishley, 2012

The archaeological dig and the community garden (along with the other events) have created a stuttering about thinking and beliefs around what values / politics might reside within an event such as the dig, and, for me, how art can might be effectively deployed as an community - building tool. That in itself constitutes the work of art. The event produced from this, such as the dig, celebrates this and as well provides the momentum for ongoing evental conditions. Systems of stewardship have emerged in the valley because the politic within each event has begun to align.

Locals made deep investments into making the dig happen, which made a lasting impression on visitors (other locals) to the dig. Resonating for a long time after, many pondered why those locals on the planning team had made such an investment, and left them wondering if there was something more going on in the subterranean layers in of the Valley.

In the days after the dig, I received the following feedback:

"Hello Grant; Can I add my (belated) thanks and congratulations to you and Norman and the cast of however many thousands it took to organize and carry out the Big Dig on Saturday. It was a great idea to start with, but was then implemented with thought and care and a lot of effort by many people. I was especially admiring of the live feed from the site - how cool was that? Thank you again for helping bring the community together and alive - oh, and the latest photo in my letter box. Kind regards, - Mandy". (email correspondence 29 February 2012 11:14:12 PM)

"Dear Grant Prompted in part by the splendid show that you, Mary and others put on at the Restieaux Farm dig over the weekend I am writing to ask if I might be included in your mailing list for the community newsletter. I meant to get in touch with you ages ago when I first learned of the community study but then got bogged

down with other things. I taught social anthropology at Auckland University (Mary was in the same department studying archaeology) for about 26 years, spending all of my research time in the Pacific - mostly in Tokelau, a very different sort of community from Houghton Bay. Nevertheless I have some ideas which I'd like to run past you if you are interested, and most importantly, have the time. With best wishes, Tony Hooper". (Email correspondence 26 February 2012 8:15:16 PM)

"Thanks guys for a great day. You guys pulled it off! I wanted to make special thanks too on behalf of the playcentre; we raised \$220 from cake koha. A great effort we feel! Thanks for the opportunity to participate. Nga mihi nui rawa atu ki a koutou, e hoa ma. James". (Email correspondence 27 February 2012 8:25:39 AM)

"Hi Grant and Norman, Just want to thank you for organizing such a delightful and educational experience today. You must be happy with the end result - we fully appreciate that this did not happen without a huge amount of thought and effort from a team of people. So glad we made our way down the valley for the afternoon session. Kind regards Ruth & Peter Reese". (Email correspondence 25 February 2012 6:32:36 PM)

"The map lines created a kind of enclosed emotional space that heightened ones attention and awareness of what was under the ground one was walking over". Conversation with Joe Bleakly 17 March 2012

"The dig has captured the hearts and minds of the locals, because it was enjoyable, informative, and well organized". Conversation with Mandy Wong, 29 February 2012

"It worked because it was fresh – no one has ever done this before. The gestural line of the creek was so right; I could feel the creek underneath". Conversation with Jenny Rattenbury 17 March 2012

(Photographic documentation of the dig can be viewed on the Houghton Valley Community Facebook page:

<http://www.facebook.com/editphoto.php?aid=111123&id=118404768189002&success=2&failure=0#!/pages/Houghton-Bay-Community-Project/118404768189002>)

5 Conclusions

As a purely archaeological investigation, the archaeologist acknowledges that many aspects of this work left much to be desired in terms of professional archaeological standards. However this failing must be weighed against the other objective, of community engagement. On this basis the project was a resounding success: meaningful data was obtained, more information about the wider history of the valley was gathered, and the community enthusiastically participated in an exciting weekend that has created a strong community network and community friendships.

An interesting and useful artefact assemblage has been gathered and analysed, that represents the everyday objects of a family of modest means. The vast majority of objects are utilitarian and functional, appearing to represent a "no frills" marginal farming life. With the exception of one fish tin, there were no food tins present, suggesting all food consumed was home grown, and either fresh or preserved

There is a notable absence on the site of material dating from and in use from the 19th century. The vast majority of artefacts appear to date from the 20th century, and are starkly utilitarian in nature. The few items that predate 1900 appear to be precious high status family treasures or heirlooms.

Even the ceramics on the whole were commonly available patterns or brands, and were functional rather than decorative. In stark contrast to this, however are two ceramic items dating from the 1890s being a jug and a platter, which are notable both for their age and their ornate pattern. It is speculated that these could have been family "treasures" passed down through generations.

Whilst this excavation focussed on the rubbish deposit, the actual location of the cottage is still not known. Investigations of the hillside in the vicinity of the rubbish pit revealed other features: concrete steps and remains of a concrete path; a miner's croft north of the rubbish pit which may date back to the mid to late 19th century, an earth water dam (still functioning), an early 20th century house site north of the rubbish pit from where a whale bone rib was recovered, and further artefacts widely scattered across the extensive hill slope.

These features require investigation, and there are further research opportunities remaining in Houghton Valley:

- The cottage site needs to be located. Grant had identified a location which he considered to be the cottage site. However he and the archaeologist "bush bashed" in the vicinity of the rubbish pit and found another location near the rubbish pit that may be the cottage site. Further investigations will be carried out when the thick undergrowth has been cleared
- Mapping the hillside. Other features (as noted above) associated with human history and occupation of the valley are present on the western valley slope, including scattered artefacts, brick structures and possible cottage sites.

Ideally these features will all be mapped, together with the Restieaux cottage site and rubbish pit, to form a plan of the European history of the valley. However the thick vegetation makes both locating the features and mapping with a GPS problematic; the archaeologist is discussing various mapping techniques with colleagues to overcome these limitations.

This was a unique event, with unique outcomes that perhaps may generate further discussion about archaeology and its impact on living communities. There is a steadily growing interest in and appreciation of archaeology in New Zealand, seen in local media and television programmes. However what set this project apart was the community ownership and origin; the community did not react with interest to an existing event, they made it happen in the first place.

Interest in local community history perhaps reflects a growing sense of personal and community sense of place and identity, what Maori know as *turangawaewae*. The interest and delight of the community reflects the strong sense of ownership of the local history of the area. It suggests that archaeology can be a tool for community reinvigoration.

The archaeological dig was both a celebration and a context. It provided a means by which a community could gather and engage with each other as well as the dig, and it provided a context in which individual people could re-identify as part of a community and think about this community context. The dig is part of a wider suite of local activity, including the community garden and several other projects, all playing their part in the regeneration of community. The dig provided a broader opportunity for engagement and sharing of ideas and memories.

Historical research clearly highlights that there was an active community in Houghton Valley in the 1930s which decayed due to a range of impacts, such as the car and television. In recent times a new community with a local vision is emerging in the valley, and the dig was both a manifestation and a consolidation of this.

The dig's popularity and success exceeded the expectations of the organisers; it is taken to be a validation of the desire for community networks and friendships, and for local guardianship of one's "own patch". Many locals are now asking "when's the next one?"

Acknowledgements

Thanks to Norm and Grant who developed the original idea far beyond anyone's expectation. The organising committee of the Restieaux weekend was: Grant and Norm, with Miranda, Ken, Alistair, Lucy, Jenny, Dave, Sandy, John, Louis, Heather, Kate, Ross, Shar, Estelle, Caroline, James, Pat and Jacob. Everyone gave so much time and expertise and enthusiasm.

Thanks to Kate, Bec, Norm and Grant with artefact sorting and analysis.

Particular thanks to Grant, whose research first kicked the idea off, and who has done, and continues to do, so much for Houghton Valley.

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Appendix 1: Artefact assemblage

Photos of all items are available from the author at [mary.okeeffe @paradise.net.nz](mailto:mary.okeeffe@paradise.net.nz)

Item number	Function category	Material	Function	Elements present	Description	Pattern	Back stamp/ impression mark	Age
HVR1a	houseware	ceramic	cup	2 pieces	white, UGTP	blue transfer print, willow	base: BRIDGEWOOD ENGLAND MADE IN ENGLAND	?
HVR1b	houseware	ceramic	cup	4 pieces	white glazed	applied gold line	interior has gold applied pattern	
HVR1c	houseware	ceramic	cup	1 piece	white glazed	applied yellow floral pattern		
HVR1d	houseware	ceramic	cup	1 piece	white glazed	applied small floral print	base impressed; J&G MEAKIN ENGLAND	
HVR1e	houseware	ceramic	cup	6 pieces	white glazed	applied pink blossom pattern		
HVR1f	houseware	ceramic	cup	3 pieces	white glazed	applied fuchsia pattern		
HVR1g	houseware	ceramic	cup	1 piece	white glazed	applied yellow orange & blue floral pattern		
HVR1h	houseware	ceramic	cup	4 pieces	white underglazed	underglazed wild rose print		
HVR1i	houseware	ceramic	saucer & cup	5 Pieces	white glazed	applied rose & daffodil print, gold rim		
HVR1j	houseware	ceramic	cup	2 pieces	red glazed	red speckled pattern	base: CROWN LYNN NEW ZEALAND	

Item number	Function category	Material	Function	Elements present	Description	Pattern	Back stamp/ impression mark	Age
HVR1k	houseware	ceramic	cup	1 piece	cream underglazed	pink blossom and fern pattern		
HVR1l	houseware	ceramic	cup	1 piece	white glazed	applied gold floral pattern		
HVR1m	houseware	ceramic	cup	4 pieces	white underglazed	floral pattern		
HVR1n	houseware	ceramic	cup	1 piece	green glazed	plain green		
HVR1o	houseware	ceramic	saucer & cup	3 pieces	white glazed	pink floral pattern	saucer base: SWINNER[TON] STAFFORDSHIRE ENGLAND LUXOR VELLUM	
HVR1p	houseware	ceramic	dessert plate	4 pieces	white, UGTP	green line around edge, bright floral pattern round edge and in centre	reverse: ROYAL CAULDON ENGLAND	1930-1950
HVR1q	houseware	ceramic	dinner? Plate	3 pieces	white, UGTP	blue transfer print, floral edge, pastoral scene in centre	reverse: SWINNERTON STAFFORDSHIRE ENGLAND SILVERDALE	1946+
HVR1r	houseware	ceramic	?platter	3 pieces	cream glazed	applied red stylistic flowers & brown lines		

Item number	Function category	Material	Function	Elements present	Description	Pattern	Back stamp/ impression mark	Age
HVR1s	houseware	ceramic	platter	4 pieces	white underglazed	blue wash floral pattern, scalloped edge with gold line	rear: OVANDO ALFRED MEAKIN ENGLAND ROYAL SEMI PORCELAIN	1891+
HVR1t	houseware	ceramic	dinner plate	1 piece	white glazed	floral pattern		
HVR1u	houseware	ceramic	?dinner plate	1 piece	white glazed	autumn leaves pattern		
HVR1v	houseware	ceramic	?dessert bowl	4 pieces	white glazed	pale green edging	rear: BARRATTS OF STAFFORDSHIRE ENGLAND	1945+
HVR1w	houseware	ceramic	bread & butter plate	1 piece	white glazed	blue stylised floral edge, multi floral centre	rear: BOO[THS] SILICON CHIN[A] MADE IN ENGLA[ND] "NETHERLANDS"	1930+
HVR1x	houseware	ceramic	?dinner plate	1 piece	cream glazed	impressed floral pattern on edge, yellow floral applied pattern		
HVR1y	houseware	ceramic	saucer	2 pieces	white glazed	green underglaze		
HVR1z	houseware	ceramic	plates, cups, saucers	13 pieces	white glazed	green bands on rims	rear: BARRATTS OF STAFFORDSHIRE ENGLAND	1945+
HVR1aa	houseware	ceramic	bowl	5 Pieces	cream glazed	fine floral pattern around edge	rear: SUNSHINE [MEAKIN]	

Item number	Function category	Material	Function	Elements present	Description	Pattern	Back stamp/ impression mark	Age
HVR1bb	houseware	ceramic	dinner plate	2 pieces	cream glazed	gold band and black angular pattern round edge	rear: ROYAL STAFFORDSHIRE POTTERY WILKINSON LTD ENGLAND	1910
HVR1cc	houseware	ceramic	mixing bowl	1 piece	cream glazed			
HVR1dd	houseware	ceramic	bread & butter plate	1 piece	cream glazed		rear: CLARICE CLIFF NEWPORT POTTERY CO ENGLAND	1930+
HVR1ee	houseware	ceramic	dinner plate	5 Pieces	cream glazed	scalloped edge	rear: [R]EGD SOL [J & G MEA]KIN	1912+
HVR1ff	houseware	ceramic	plates & saucers	10 pieces	white underglazed transfer print	willow	rear:A EST 1831ALLERTONS LTD PERFECTION WILLOW MADE IN ENGLAND	1929-1942
HVR1gg	houseware	ceramic	plates & saucers	5 Pieces	white glazed	decorative band around edge, blue circular abstract	rear: FLORIDA SOL [MEAKIN]	1912+
HVR1hh	houseware	ceramic	saucer	2 pieces	pale grey glazed		rear: GREYDAWN JOHNSON BROS ENGLAND	
HVR1ii	houseware	ceramic	plates	5 pieces	white glazed	scalloped and pointed decorative band around outer edge	rear: SOL [MEA]KIN	

Item number	Function category	Material	Function	Elements present	Description	Pattern	Back stamp/ impression mark	Age
HVR1jj	houseware	ceramic	lid	1 piece	underglazed, rim on underside	hand painted underglaze, rococo style, floral, blue edge, gold leaf on handle on top		Mid 19 th C
HVR1kk	houseware	ceramic	lid	1 piece	cream glazed, handle on top missing, rim on underside	gold edging		
HVR1ll	houseware	ceramic	cover	3 pieces	green glazed	sculpted lettuce pattern		
HVR1mm	houseware	ceramic	ornaments	3 pieces	1 blue salt crazed vase, 1 red glazed vase, 1 brown glazed figurine with head and legs missing			
HVR1nn	houseware	ceramic	eggcup	2 pieces	white glazed	gold line around body		
HVR1oo	houseware	ceramic	vase	1 piece	white glazed, scalloped rim	floral pattern on widest part of body blue ribbon with yellow lozenges around neck		
HVR1pp	houseware	ceramic	ashtray	1 piece	yellow glaze			

Item number	Function category	Material	Function	Elements present	Description	Pattern	Back stamp/ impression mark	Age
HVR1qq	houseware	ceramic	jug	1 piece	pale green glaze	scalloped edge		
HVR1rr	houseware	ceramic	?jar	1 piece	white glazed, very crazed		base:C.W. McNAY & SONS G. VI R, 19421	1942
HVR1ss	houseware	ceramic	?tureen	2 pieces, part of body of vessel and part of base	white glaze	gold rectangular edging around base with blue inserts, blue and gold patterns on body	base: SOL [J &] G MEAKIN ENGLAND	
HVR1tt	houseware	ceramic	bowl	1 piece	pink glaze	Peach petal	base: PEACH PETAL GRINDLEY ENGLAND	1936-1954
HVR1uu	houseware	ceramic	plate	1 piece	white glaze		base: J&G MEAKIN ENGLAND	1939+
HVR1vv	houseware	ceramic	bowl	1 piece	white glaze	Luxor Vellum	base: SWINNERTONS STAFFORDHSIRE LUXOR VELLUM	1946+
HVR1ww	houseware	ceramic	cup	1 piece	white glaze		base: ADDERLEY MADE IN ENGLAND B	
HVR1xx	houseware	ceramic	plate	1 piece	white glaze		base: SWINNERTONS STAFFORDHSIRE ENGLAND	1946+
HVR1yy	houseware	ceramic	plate	1 piece	white glaze		base: OLD ENGLISH JOHNSON BROS MADE IN ENGLAND	1913+

Item number	Function category	Material	Function	Elements present	Description	Pattern	Back stamp/ impression mark	Age
HVR1zz	houseware	ceramic	plate	1 piece	white glaze		base: HOTEL WARE JOHNSON BROS MADE IN ENGLAND	1913+
HVR1aaa	houseware	ceramic	cup	1 piece	white glaze		base: GENUINE BONE CHINA VALE MADE IN LONGSTON ENGLAND	
HVR1bbb	houseware	ceramic	plate	1 piece	white glaze		base: MELBA WARE LLB Ltd VITR... SEMI... EN[GLAND] (Barlows (Longton) Ltd	1936- 1952
HVR1ccc	houseware	ceramic	cup	1 piece	white glaze		base: MADE IN ENGLAND A T.F. & S. Ltd (Thomas Forester & Sons)	
HVR1ddd	houseware	ceramic	plate	1 piece	white glaze		base: REGd 391413 SOL J & G MEAKIN ENGLAND	1912+
HVR1eee	houseware	ceramic	plate	1 piece	white glaze		base: WADE HEATH ENGLAND	1939+
HVR1fff	houseware	ceramic	jug	1 piece	blue underglazed transfer print	Ming	base: MING T. G. G. & CO ENGLAND (T G Green & Co)	1892+
HVR2a	houseware	ceramic	cups		white glazed	all plain		
HVR2b	houseware	ceramic	dinner plates		white glazed	all plain		

Item number	Function category	Material	Function	Elements present	Description	Pattern	Back stamp/ impression mark	Age
HVR2c	houseware	ceramic	dessert/cereal bowls		white glazed	all plain		
HVR2d	houseware	ceramic	saucers		white glazed	all plain		
HVR2e	houseware	stoneware	kitchen mixing bowls		white/cream glazed	plain		
HVR2f	houseware	ceramic	various	ornaments, cheese/butter cover,				
HVR3	personal	leather	shoes					
HVR4	domestic	bone	domestic meals					
HVR5a	houseware	glass	alcohol	whole bottles	green, brown, clear glass			
HVR5b	houseware	glass	food containers	whole bottles or jars	green, brown, clear glass			
HVR5c	houseware	glass	houseware containers	whole bottles or jars	brown, clear glass			
HVR5d	personal	glass	medicinal/ personal care containers	whole bottles or jars	brown, clear glass			
HVR6a	personal	metal		Face cream, razors, torch, bicycle light, camera				

Item number	Function category	Material	Function	Elements present	Description	Pattern	Back stamp/ impression mark	Age
HVR6b	architectural	metal		Door lock, door handle, drawer handle				
HVR6c	houseware	metal		Kettle, pots, milk jug, frypan, teapots, fish tin, knife thermos inner, soap dispenser, paint tins, wheels				