

NEWSLETTER



Number 15 • Spring 1995 • ISSN 0957-0241

RCHME • National Monuments Record Centre • Kemble Drive • Swindon • SN2 2GZ

Code of Practice for Seabed Developers

The new *Code of Practice for Seabed Developers* was officially launched by Viscount Astor, Under Secretary of State at the Department of National Heritage, on 23 January 1995. The code sets out recommended procedures for consultation between seabed developers and archaeologists.

The code was drawn up by the Joint Nautical Archaeology Policy Committee (JNAPC) in response to the growing threat to underwater archaeological remains posed by activities such as mineral extraction. Members of the British Marine Aggregates Producers Association have already agreed to co-operate with the JNAPC in its recommendations, which are backed by the Department of National Heritage, even though they do not have statutory force.

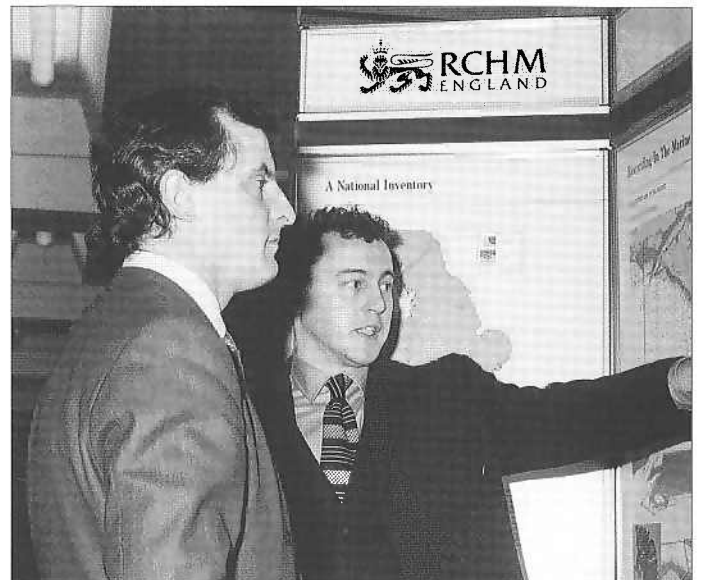
Recommendations

One key recommendation is that developers should report any discoveries they make which have a potential archaeological value. Another requires developers to

consult the appropriate National Monuments Record (for England, Wales or Scotland) to establish whether their work will affect known archaeological remains; if so, the developer and the licensing authority are encouraged to 'give due consideration to the Government's desire to see archaeological sites physically preserved and recorded'.

England's maritime inventory

The Commission began compiling England's national inventory of marine sites in the autumn of 1992 and the first phase of the marine record is nearing completion. A detailed



report on the work undertaken is due for publication by the Commission in October 1995, and the existing record is already available for consultation.

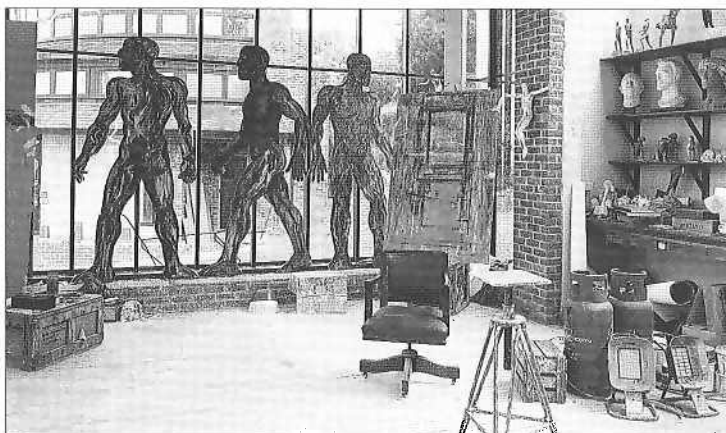
Ben Ferrari, who is responsible for the Maritime section of

Ben Ferrari, of the NMR Maritime section, explains the Royal Commission's work in compiling the national inventory of maritime sites to Viscount Astor, Under Secretary of State at the Department of National Heritage.

the National Monuments Record (NMR), warmly welcomed the new Code of Practice: 'The aim is to give underwater archaeology the same status and protection as terrestrial sites,' he said, 'and this code provides a framework within which the different needs of seabed developers and maritime archaeologists can be reconciled'.

Further information:
Ben Ferrari, tel 01793 414713.
Copies of the code are available free from the NMR, National Monuments Record Centre, Kemble Drive, Swindon SN2 2GZ.

Artists' studios are the subject of a new exhibition of work by one of the RCHME's field photographers, which can be seen at Leighton House Art Gallery and Museum, in London, from 21 March to 11 April 1995 (see inside for full details). This picture shows the Dorset studio of the late Dame Elisabeth Frink (1930-94), renowned for her bronze sculptures of horses and riders, and of male nudes.



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Space to Create – contemporary artists' studios



Ken Howard's studio in Kensington and Chelsea shows the mirror that the artist uses for working out complex perspectives.

Leighton House, the exotic home of the Victorian painter and sculptor, Frederic Leighton, is the venue for a new RCHME photographic exhibition featuring the studios of twenty well-known contemporary artists, including Howard Hodgkin, Bridget Riley and Eduardo Paolozzi. The photographs are intended as a factual record of the artists' working environment, showing what kind of space they have chosen as the context for their creativity, and how they use that space in the course of their work. Photographer Terry Buchanan describes them as 'fly on the wall pictures, with nothing posed or rearranged to create photographic "art" – a visual inventory which should be of value to art historians now, and in the future'.

Further information: Terry Buchanan, tel 01793 414100.

Space to Create is at Leighton House Art Gallery and Museum, 12 Holland Park Road, London W14 8LZ, from 21 March to 11 April 1995. Open: Monday to Saturday, 11.00 am to 5.30 pm; admission free.

Allen Jones's loft-style studio occupies a converted hat factory near Smithfield in the City of London.



Port Sunlight

Photographs of Port Sunlight, taken by Bedford Lemere from the late 1880s onwards and showing the model village in its newly built state, can now be compared with photographs taken by a Commission survey team earlier this year, documenting the changes that have taken place over the last 100 years.

Port Sunlight was built by the first Lord

Leverhulme (1851–1925) around a series of tidal inlets on the Wirral Peninsula with greenery, curving roads and tree-filled landscapes as an integral part of the plan. Leverhulme imposed a rigid aesthetic on the community, even dictating the design of the tenants' front gardens to ensure a uniform appearance. The Commission's study has concentrated on housing outside the core conservation area, identifying housing that once belonged to the Leverhulme estate, and tracking down architects and building dates.



Dorich House, Kingston Vale

The executors of Dora Gordine (1906–91) have donated a collection of photographs to the NMR showing the unusual home and studio of the Russian-born sculptress, whose works include the RIBA's bust of H S Goodhart Rendel, the bronze relief of working men made for the Esso refinery at Milford Haven and the *Mother and Child* group at the Royal Marsden Hospital in Surrey. Largely self-taught, Gordine also designed and built her own house in the 1930s in an orchard on the fringes of Richmond Park. Gordine described the house as having 'high rooms, colour-washed apricot yellow, with windows tall and vaulted like a church'. Kingston University has now acquired the house, with its sculpture collection, and plans to open it to the public, as well as using the studio for educational purposes. Apart from Gordine's own pictures, the Commission has also made a full photographic survey of the house and its contents.

Further information: Ian Leith, tel 01793 414730.

The exterior of Dorich House, with Dora Gordine and her husband Richard Hare on the flat roof; the apsidal-ended living room, used as a gallery for Gordine's sculpture; and the adjacent studio with Dora Gordine at work.

