

Mill Memories

The Newsletter of the Friends of the Mills Archive

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Introducing Lucy

Lucy Noble

Hi Everyone,

I'm Lucy and I'm the new Development Assistant at the Mills Archive. Well, I say new – by the time this is published, I'll have been here for nearly five months! They say time flies when you're having fun, and I've certainly enjoyed my first few months at the Archive. Everyone has been very friendly, and welcomed me into the family.

The position of Development Assistant was created with help from our last Heritage Lottery Fund grant. The purpose of my role is to help Liz with fundraising and communications, by building relationships with our Archive users, developing our social media presence and looking for fundraising opportunities. My main task at the moment is submitting a grant application to the Heritage Lottery Fund, to get funding for an



exciting project we want to run over the next couple of years: cataloguing and digitising all the collections we hold on millwrighting. Researching this project has been a great way for me, as somebody who previously knew nothing about mills, to discover the world of milling and everything that surrounds it. I've been very lucky so far to have visited two mills and a millwrighting company, and have met so many interesting people and found out some fascinating facts along the way.

I come to the Mills Archive with a varied background in writing and communications: following my English degree I've worked in marketing, fundraising and events; I've volunteered as a freelance journalist, and I've had experience teaching adults and children, both in schools and in the watersports and outdoor pursuits industry.

I have a keen interest in history and heritage, which is what attracted me to the Archive; I previously worked as a museum host in Portsmouth Historic Dockyard, and in my spare time I frequently volunteer as a historical interpreter at Kentwell Hall living history museum. These experiences have hugely inspired me, giving me an understanding of heritage matters and showing me the importance of keeping heritage crafts and knowledge alive for the benefit of future generations. I feel very lucky to now be able to combine my interests and skills in helping the Mills Archive to continue its excellent work of preserving and promoting milling heritage.

It's been a pleasure meeting some of the Archive's valued friends and supporters over the last few months, and I look forward to meeting many of you in the future!

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A Millwrighting Gift

Ron Cookson

In May this year we were doubly privileged to welcome Dr Jim Moher to the Mills Archive. During his visit he led a discussion on his recently published *The London Millwrights: Masters and Journeymen in the late 18th and early 19th centuries.*

Jim is Visiting Fellow at the Institute of Contemporary British History in Kings College London. Previously, as a national union official, he had developed an interest in the London millwrights, completing a PhD on the topic and reading a paper at the Newcomen Society.

We enioved a detailed insight into the struggles that millwrights faced to gain recognition in an era when engineering rapidlv was developing. Jim highlighted the influence on him of the view of the late Professor Sir A W Skempton who stated "the lives working of craftsmen does not appear to have stimulated much in professional or academic quarters".

Jim's book, which is available from the Mills Archive (price £10 plus £4 UK p&p), looks at the development of millwrighting in detail with many illustrations and references. It is a fascinating and engaging study of how the demands of a rapidly growing city were met by



changes in technology and which engendered labour disputes. It is fortunate that, although millwrights left few records, Jim showed that their story could be unearthed by the study of technological records and those of trade associations.

To finish the meeting, Jim formally presented to the Mills Archive his personal 1806 copy of Andrew Gray's seminal work *The Experienced Millwright*. This generous gift is described in more detail on pp. 20-21. Our thanks go to Jim for his gift and for the hard work he put into researching and relaying an important part of our social history.

Milling in the Roman Period in South Oxfordshire. David Nicholls

During recent excavations into a woodland Iron Age/Romano British site near Harpsden, Henley on Thames, quantities of quern and millstone pieces were recovered dating to the Roman period.

I instigated and directed the project, under the auspices of The South Oxfordshire Archaeological Group, commencing in 2014 when extensive woodland undergrowth had to be cleared, followed by test pitting in 2015 and with larger scale excavation in 2016. This is a previously unknown Roman site, although extensive and illegal metal detecting and looting had occurred several years prior to this which resulted in severe disturbance of the site.

We noticed in 2015 that quantities of broken quern and millstone pieces were left exposed in the sides of the 'diggings'. Our excavations by initial test pitting, followed in 2016 by controlled area excavation, yielded further samples resulting in 29 pieces in all, which were taken for expert analysis. This was undertaken by Dr Ruth Shaffrey of Oxford Archaeology, a leading expert in this field. Her report on the samples up until 2016





revealed a range of 3 main stone types utilised for millstones across southern Britain. Together with details of variation of application, these are her interpretations:

Lithology	Millstone	Rotary quern	Either	Total
Lodsworth Greensand		4	2	6
Millstone Grit	6		6	12
Old Red Sandstone		4	6	10
Old Red Sandstone/MGrit			1	1
Total	6	8	15	29

Approximately a dozen further pieces of quern/millstone have been recovered. This is a very surprising quantity for a rural site of – at present – unknown purpose. The site is on high ground – 92 m OD with no water except standing woodland ponds. Ruth has suggested that the larger pieces of Millstone Grit stone could indicate a local watermill, but apart from the very small stream which in earlier years was more apparent, running through the Harpsden valley, 1 km to the North, and which may have been dammable, no running water exists. The river Thames is approximately 2.2 km to the east, where milling infrastructure could have been created.

It is probable that the smaller querns were turned manually. Why such a quantity is concentrated on this site remains a mystery. It is possible that this represents a centre for organised grain processing as part of a large estate. The nearby Harpsden Roman Corridor Villa, 1 km to the north east and mainly excavated in the 1920s (bathhouse) and again in the early 1950s (main building) by Lt Col Rivers-Moore, did not yield any recorded samples of quern or millstone. Was this the Estate Centre? Further excavation at Highwood may reveal an answer to this enigma. Excavations will probably continue for several years. The collection may ultimately be deposited at the County Store at Standlake.

Another excavation of a Romano-British building I directed in 1955 was at Bix, Henleyon-Thames. Here we recovered at least 12 pieces of quern/millstone which were taken for analysis by the late Prof P Allen of the Geology Dept of Reading University. Regrettably the pieces and report were lost during changes to the department in the early 1960s but I do remember that one piece of lava stone was part of the collection.

Website Survey

Nathanael Hodge

Our user survey was carried out between July and August this year. It asked users about their experiences of our website. Some key findings include:

- Most users find the website fairly useful and fairly easy to use.
- The Images and Documents Catalogue (AtoM) and the Mills Database are the most highly used features of the website and the ones users find most useful.
- More users find AtoM easy to use compared to 2016.
- Some users find the AtoM search facility too complex. This is something we will work to improve. One feature we have added since carrying out the survey is a way to browse images by county and mill type—you can access this here: <u>https://</u> <u>catalogue.millsarchive.org/images-type-country</u>



How respondents rated the ease of use of the catalogue



Cards on the Table

Mildred Cookson

Photographs come in all shapes and sizes. Three early types are cartes de visite, cabinet cards and stereograph cards, all three of which can be seen at the Mills Archive.

Cartes de Visite

Photographs mounted on a piece of card the size of a formal visiting card—hence the name 'carte de visite'—were patented by the French photographer André-Adolphe-Eugène Disdéri (1819–1889) in 1854. They were introduced to England in 1857. In May 1860, J.E. Mayall took carte portraits of Queen Victoria, Prince Albert and their children. These were published later that year and the popularity of carte portraits soared.

Celebrity cartes were sold at stationer's shops in the same way that picture postcards are today. The craze for collecting celebrity cartes de visite in albums reached its peak during the 1860s, but the format remained popular until the beginning of the 20th century,

Cartes were small paper prints—about 3.5×2 inches—pasted onto standard-sized cardboard mounts, about 4×2.5 inches. This size remained unchanged throughout the carte's history. The relative thickness of the cardboard mount can indicate a rough date. Generally, the thinner the mount, the earlier the photograph. The shape of the cardboard mount can also help with dating. Early cartes produced in the 1860s usually have square corners. In the 1870s, mounts with rounded corners were introduced.

It is interesting to note that the photographer on one of these cards was a near neighbour of the offices of George Wailes & Co (382- 6 Euston Road), family firm of mill expert Rex Wailes whose collection we hold.









Cabinet Cards

Cabinet Cards were a style of photograph which was widely used for photographic portraiture after 1870. It consisted of a thin photograph mounted on a card typically measuring $4 \ 1/4 \times 6 \ 1/2$ inches. These gradually superseded the smaller carte de visite format.

The front of the card is usually printed or embossed with the photographer's details, and the back of the cabinet card is often printed with elaborate designs.

The popularity of the cabinet card waned around the turn of the century, particularly after the introduction of the photographic postcard, but they were still being produced right until the First World War. By the 1880s, cabinet card mounts sometimes had bevelled edges, and were often finished in gold or silver. The colour of the cardboard mount can also help date the photograph. Cream mounts were always popular, but bolder, dark colours like black, dark brown, green or burgundy began to appear in the 1880s and 1890s.

They were easily viewed across a room when displayed on a cabinet.

Stereograph Cards



A stereograph is composed of two pictures mounted next to each other, viewed with a set of lenses known as a stereoscope. Taken around 7cm apart, roughly corresponding to the spacing of the eyes, the left picture represents what the left eye would see, and likewise for the right, so when observing the pictures through a stereoscopic viewer, the pair of photographs converge into a single three-dimensional image.

This optical marvel took the world by storm in the mid 19th century, becoming the first ever mass-produced photographic images sold, and a precursor to the motion picture phenomenon. They were so popular that it is said that every Victorian home regardless of class—had a stereoscope and a collection of views sold in a range of prices. Some have details printed on them of the scene portrayed. Stereo photography peaked around the turn of the century and went out of fashion as movies increased in popularity.

Why I'm a Volunteer

Jasmin Payne



My first experience volunteering was on an archaeological dig before I started my BA in Archaeology and Classical Civilisation. This was to help me see if I liked the area I would be studying: fortunately, I did. While at home from university on my summer breaks I also volunteered at a local museum store for the same reason. Volunteering is a great way to discover if you will like what you will study or the job you wish to do, and also introduces you to new areas, which is how I came to be a volunteer at the Mills Archive.

After university I worked outside of the heritage sector, but volunteered at a museum to stay connected to an area that I loved. This is where I discovered my interest in archiving. I decided to do a Masters on the subject, and in preparation looked for a local archive I could volunteer at to expand my knowledge and skill set. I found the Mills Archive and was very interested in their collection, as it is vast and diverse, even though it focuses on one area, and I was excited to see that it was an Accredited Archive.

At the Archive I have been cataloguing the Richard Hills Collection. includina Slide images of mills, mines and water works in the UK and Europe. This includes some areas of archiving I have little to no experience in: digitisation and using an archiving database (the Mills Archive uses AtoM). There is also a lot of research to find the mills, which shows that even if you start with little knowledge about a particular subject area, archival work will soon lead to you learning a lot about it. As well as helping me



Mine wheel at Cwm Pennant copper mine, Caernarfonshire, January 1973

to learn new techniques and information, I get to give back to the Archive by helping keep the constantly expanding collection up to date and catalogued.

E-Newsletters: A Better Way to Stay in Touch Lucy Noble

Part of my role as Development Assistant is to get to know and keep in touch with our Friends of the Mills Archive, and as part of that, in the near future I'd like to start communicating more regularly with you through a new email bulletin designed just for Friends: the Mill Messenger.

The Mill Messenger will update you with Friends-exclusive articles that will be specifically tailored to your milling interests, and you'll be the first to know about exciting events and developments coming up in the future.

To help you get the most out of the Archive, we want to really make the Mill Messenger YOUR e-newsletter – and for that we need your input! We want you to tell us what you want to see: is there anything that particularly interests you that you'd like to read about? Is there a topic you'd like to see us covering more? If you'd like to hear more about what the volunteers are getting up to, let me know. If you want to see an article on a particular type of milling that you think gets overlooked, drop me a line! I'd love to hear your suggestions, so just send me an email at the address below.

E-newsletters are a fantastic way of communicating and connecting with our supporters, covering topics from industry-related articles, to recent events and updates, to discussions and debates, to promoting products or services. They allow us to personalise our correspondence to make the content more relevant to you.

We love to keep in contact with our supporters, and we're always finding interesting snippets of information that can benefit you too. We already have e-newsletters going out on the topics of Roller Milling and Developments in our Bookshop (if you're not receiving these already and you'd like to, just email me at the address below), but we also have more exciting plans afoot and we'd like your help!

So, I will leave you waiting with bated breath for the new Mill Messenger, which will be getting underway in the coming months. In the meantime, don't miss out on updates – just send me an email at <u>lucy.noble@millsarchive.org</u> if you would like to join one of the existing mailing lists. We look forward to hearing from you!

P.S. I know what some of you might be thinking: not another email to add to my already-overflowing inbox! Please rest assured, we're not going to start bombarding you with emails: we'll only send you things that we think you'll be interested in. And don't worry – we never pass your contact details on to third parties, and you can unsubscribe from mailing lists any time you like.



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Gems of the Archive

Christopher Viney

What do trains, a camel and a watercolour have in common? They are all gems that have been unearthed for you to discover on our website for the very first time.

The Archive is a treasure trove of hundreds of fascinating stories and items. If you have been following our blog recently then you will know that we have been working on bringing some of these magnificent gems to light. Building on the work of last year's intern, Lydia, we now have over fifty Gems which will soon be ready for you to explore.



In my first week of the Gems project, the Archive received a kind donation which made the perfect first Gem to share with you. These carriage plaques come from one of two ambulance trains donated by Flour Millers during the First World War. These trains and the staff on board were responsible for saving thousands of lives by transporting wounded soldiers to hospitals. On further exploration, we discovered another link between them and the Archive: in the J. Kenneth Major Foundation Collection were a number of objects relating to his father's service on one of these very trains!

Behind every one of our collections are fascinating stories just like this. The E.M. Gardner collection is a unique resource for those interested in watermills. Miss Gardner had a remarkable past: as well as saving the nation's watermills she worked tirelessly

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for the cause of women's suffrage. 110 years ago this year she spent her summer travelling the country in a small, horse-drawn caravan, campaigning for the right to vote.

When you think of a mill, what is the first image that pops into your head? If you're anything then like me chances are it is a traditional Dutch windmill-but our Gems show there is far more to mills than this. For example, camel-driven saqiyas are a type of mill still common in the Middle East.

Out of all the Gems, my personal favourite is a beautiful and moving



collection of watercolours and poetic stories about a number of windmills by Frank Brangwyn and Hayter Preston. Brangwyn's bold stylistic flair conveys the paradoxical nature of these mills, both fleeting and permanent. These are alongside some entrancing descriptions such as:



'O Mill, I thought, your fate is very like that of man. You worked blindly and towards an unknown end; but your end was certain. We also work on blindly, knowing next to nothing, guessing much, hoping that we may be respited even as the darkness closes round us...'

Discovering this collection in my second week really brought mills alive for me, helping me to appreciate their individual personalities and explore the fantastic tales they have to tell.

For me this has been what the Gems project is all about: bringing to light the fantastic stories and personalities behind our collection—from camels to watercolours, warships to postcards and flour to gunpowder. There is something for everyone, so have a look for yourself and let us know which is your favourite.

The Mill of Youth

Nathanael Hodge

Over the millennia, mills have often featured in myth, fable and religious symbolism. This article examines the mill that ground old people young.

The idea of magically regaining one's youth is an ancient one, with legends such as that of the Fountain of Youth going back to ancient mythology. But the idea of a mill that enabled people to be ground young again appears to have originated in the 17th century, when woodcuts on the theme began to appear in Germany, the Netherlands, England and Ireland. Sometimes serving both sexes or men only, more commonly the mill took the form of an 'Old Wives' Mill' (*Altweibermuehle* in German), and showed husbands carrying their old wives into the mill on their backs or wheeling them in wheelbarrows. The rejuvenated wives tumble out of the other side of the mill to rejoin their husbands. In the earliest versions the mill was a post mill, but watermills also featured, as well as mills operated by hand crank.



A Danish print of the Kjœrlingemøllen



A Swedish version from 1843

The concept seems to have been a well-known piece of popular culture into the 19th century. Dickens made reference to it in several of his works, including *A Tale of Two Cities* in which he reversed the idea to describe the plight of the poor of Paris:

Samples of a people that had undergone a terrible grinding and regrinding in the mill, and certainly not in the fabulous mill which ground old people young, shivered at every corner ... The mill which had worked them down was the mill that grinds young people old; the children had ancient faces and grave voices; and upon them, and upon the grown faces, and ploughed into every furrow of age and coming up afresh, was the sigh, Hunger.



The idea was even used for political satire in Britain at the time of the 1832 Reform Bill which reformed the electoral system. The comic paper *Figaro in London* published a cartoon of the decrepit British Constitution being put in the 'Reform Mill' and emerging as a youthful Britannia, with the following commentary::

There is a well known story of a certain mill that had the peculiar power of grinding old people young, and all who, tottering with age



The Mystic Mill, an 1872 painting on the theme by Henry Rielly, an Australian artist

and debility, tumbled into its mouth, came out at the bottom in all the freshness of youth and vigour.

Of such a character is the late Reform Bill. The English constitution may be very aptly typified by an old and debilitated woman, standing on the very verge of the Reform Mill, the Tories declaring if she once were made to enter it, she never could be seen again. John Bull finding himself perpetually worried by the sensibilities of the antiquated dame, came suddenly behind her, and gave her a glorious push in the back which sent the old dupe reeling into the mill amid the triumphant shouts of a large majority, and the piteous wailings of a few Lords.

A play on the theme, *Die Weibermühle von Tripstrill* was written by Georg Anton Bredelin in 1787 for performance at Carnival time. Versions are still performed today, for instance in the village of Lobitzsch, where the event, held every seven years, lasts a whole weekend and is accompanied by dancing, musical performances and fireworks.

In 1929 a real mill was built as a tourist attraction. in the village of Tripstrill. It was rebuilt in 1950, eventually became the centre of a zoo and theme park which is still in operation.



Le rebut

Marco Marcovici, éditeur, Bruxelles

reproduction interdite

Elles sortent Jeunes

> 20th century versions of the theme: A Belgian postcard showing Le Moulin de la Vieillesse, (above), and an Australian image of the **Rejuvenating Mill** (right).

Both postcards from the Mildred Cookson Collection.

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Greetmos

OFAFA

Changing Rooms

REJUVENATING

MILL

N.S.W

Elles entrent vieilles

Heritage Open Day: Extraordinary Women in Milling

Lucy Noble



On Saturday, 8th September, the Mills Archive took part in Heritage Open Days, England's largest Heritage Festival which celebrates the country's fascinating heritage and culture. The festival puts on over 5,500 events each September, involving and inspiring over 46,000 volunteers and generating over £10 million for local economies. It's the perfect opportunity for the Mills Archive to open our doors to visitors from the local area and from afar, and show everyone the wonderful work we're doing here.

This year's Open Day theme was Extraordinary Women, and naturally we wanted to put a milling spin on it. The three Extraordinary Women we chose to represent the milling world were E. M. Gardner, a watermill enthusiast and audacious campaigner for women's votes; Helen Major, one of the Archive's first volunteers, without whose legacy a lot of work at the Archive couldn't have been completed; and our very own Mildred Cookson, founder and trustee of the Archive, and a miller herself for 30 years. The exhibition was

set up in the Founders' Room (itself a fruit of Helen Major's legacy), and was

resplendent with photos, articles, books, newspaper cuttings and interesting artefacts describing the life and work of these three extraordinary women.

The display also featured a timeline of women in milling stretching through history, back to the several thousand year-old beehive quern that we had on display which would have once been operated by Iron Age women.

The day itself started with a bit of excitement before the exhibition was even open, with the arrival of Anoushka Williams, the BBC Radio Berkshire presenter! She and her assistant decided to visit us as part of their journey on 'The Peach Quest' – a madcap dash around Reading and the



surrounding areas, which tests the listeners' knowledge of Berkshire as they solve clues to get Anoushka from A to B on her county-wide treasure hunt.

After I'd given them a brief description of what the Archive does, Anoushka headed upstairs to our Founders' Room, where our exhibition on Extraordinary Women in Milling was laid out ready for the visitors. Mildred explained about the three extraordinary women that our display focussed on – including telling Anoushka about her own milling days at Mapledurham.

It was great to have regional coverage advertising our Open Day, and we were very honoured that out of all the Heritage Open Days events, they chose to visit us.



After Anoushka had left. the general public soon started arriving in full force. We had a steady stream of visitors through the Founders' Room all day, and at some points it was so packed there was hardly any room to move! We estimate that we had over 300 visitors, which was much better than we had expected. Everyone seemed very impressed and genuinely interested in our exhibition, which is a

wonderful testament to the work we're doing here at the Archive. Our staff and volunteers were kept busy answering questions and having some fascinating conversations with visitors, which we hope will encourage people to become

permanent supporters of the Archive. We had a lot of compliments from people telling us how interesting and informative it was, which was very encouraging.

Thank you to everyone who visited – the day was a great success. For those who weren't able to make it, we hope to make next year's event even bigger and better – we're already looking forward to it!





An Experienced Millwright from Edinburgh Mildred Cookson

EXPERIENCED MILLWRIGHT;

THE

TREATISE

OR. A

ON THE CONSTRUCTION OF SOME OF THE MOST USEFUL MACHINES,

WITH

THE LATEST IMPROVEMENTS.

In 1802 in the Scottish Literary Notices, the following appeared:

Proposals have been issued for publishing by subscription a new practical treatise on mills to be entitled the 'Experienced Mill-Wright' by Andrew Gray.

His name will be familiar to mill enthusiasts, but not all will have access to the wonderful large format drawings in his book published in 1804. The forty four large format engravings done from his own drawings make it one of the important millwrighting books to be studied. The book is described at the start as a treatise on the construction of 'some of the most useful machines, with the latest improvements.'

There is very little background information available about Andrew Gray. After spending forty years employed in designing and erecting various kinds of machinery, all his drawings are done with practical knowledge, tried and tested. The larger number of illustrations are of threshing machines, driven by wind, water or horse power. This was very much more common in Scotland, where the threshing machine was built and incorporated into the mill itself.

The hardback book with leather spine is 14 inches square (37cms). I am sure the whole book is done on hand made paper.

The introduction gives a short account of the general principles of mechanics and mechanical powers with drawings and descriptions of gearing, with exact number of teeth in wheels and pinions. It also includes a table called 'The Mill-Wrights Table',

showing the velocity of a wheel every second and the number of revolutions it performs in a minute, based on a 14ft diameter wheel with a fall of 1-20ft.

Although perhaps known for his outstanding drawings of threshing machines, both water, wind and horse driven, Gray covered many other industries; including flour, oil, flax, paper, fulling, barley, oat and snuff mills as well as water pumping.

The copy held at the Archive (see p. 3) is a second edition; published in 1806, price 2 guineas.

As I personally own a copy of this book, I count it as one of my favourites, not only for the fact that it is written in English, whereas a lot of my very old millwright drawing





books are written in Dutch, but for the wonderful drawings it contains with the detailed descriptions, plans, elevations and sections of each process. It is the only book I have come across with such details of threshing and bolting machines. Most of the illustrations are of water powered machinery, but there is a drawing of a windmill to turn a threshing machine, and a second one showing a windmill, with plan, elevation and section of a threshing machine driven by either wind or horses.

If you have not already seen this remarkable book, make an appointment at the Mills Archive to come and see it at first hand you will not be disappointed.

Why not visit the Mills Archive?

Friends and supporters have helped build our library and research centre, so why not come and visit? The address is on the back page and directions and a map are available on our website.

Our Library and Research Centre are on the ground floor of Watlington



House, and we are convenient for the town centre with free car parking.

We are open from 10am until 3pm on Mondays to Fridays. If there is anything in particular you would like to see, please email enquiries@millsarchive.org 1-2 weeks before your planned trip so we can prepare for your visit.

We will do our best to be there when you need us.

The Mills Archive Library and Research Centre Ground floor access Free car park



Key Privileges For Our Friends

As a Friend, are you making the most of the privileges available to you?

- 80% discount on highresolution digital images.
- 10% discount on all other purchases from our online shop
- Research service: 1st hour free every year, discounted thereafter
 - Copyright waivers
 - Mill Memories every 6 months
 - Invitations to exclusive Friends' events



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The Friends of the Mills Archive

Part of the Mills Archive Trust Registered Charity no 1155828 Watlington House 44 Watlington Street Reading, RG1 4RJ United Kingdom

The Friends of the Mills Archive are dedicated to aiding the work of the Mills Archive Trust and we value new members. We extend a warm welcome to family, local and national historians as well as to those who simply want to find out more about our milling heritage.

As a Friend you are supporting the care and public access to one of the world's great mill collections. It is an Aladdin's cave filled with memories, free to users and run by volunteers. The collections show the rich and diverse crafts, people, buildings,



machinery and equipment involved with mills in the UK and around the world.

Friends enjoy a number of benefits as well as knowing they are helping to protect an unrivalled world-class resource.

For more information write to the address above or email us friends@millsarchive.org

Next Time: Vincent Pargeter

The life and work of Vincent Pargeter, millwright, will be featured in our next issue; together with details about his collection, which is now at the Mills Archive.





Front cover: Photograph of a Francis Turbine from the Richard L Hills Collection