



Mill Memories

The Newsletter of the Friends of the Mills Archive

Issue 24

Spring 2019

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Mills – and Our Supporters – Make the World Go ‘Round

Liz Bartram

In the New Year, we launched an appeal for funds towards a new project, designed to promote the material we care for that relates to the wide range of industries that mills have powered. We had been promised £15,000 by the Foyle Foundation for the project: 'Mills make the world go 'round', but only if we could secure the remaining £8,645 that was needed to carry out the work.



We have a range of important material relating to industrial history and the part that mills have played in this, but we have not yet had the resources to promote it or enable public access.

The project is designed to open up our collections to a wider audience, with a focus on industrial heritage.

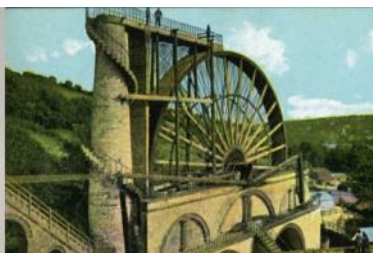
Thanks to the generous contributions of our Friends and supporters, we have managed to raise the remaining funds.

Over the coming year, we will create an online educational resource, which we will promote to related interest groups and the general public to encourage a wider interest in engineering and our industrial heritage. This resource will also be made available to groups running mills around the UK, particularly those whose heritage is rooted in industrial developments.

Our volunteers will catalogue and preserve some of our industrial collections, which will help us to build links with related organisations and individuals with an interest in industrial history.

I have been touched by the response we received from the appeal and I would like to say a heartfelt thank you to those whose support means that we will be able to make this project a success.

If you have suggestions as to the mill-powered industries that you consider particularly key in the history of technology, or wish to donate material to enrich the Archive and Library, then do get in touch with me at: Liz.Bartram@millsarchive.org



Succession Breeds Success

Liz Bartram



You might recall our announcement in February 2018 that we had received a grant of £95,300 from the Heritage Fund, to strengthen the Mills Archive in the areas of finance, management and governance. The purpose is to improve the charity's resilience so that we can continue to look after the nation's milling heritage and make the collections available for many years to come.

My top 3 highlights so far:

1. In June we welcomed Lucy to the team.

Part of the grant has funded the creation of a new role to help with fundraising and development. Lucy was new to the mill world but has taken to it like a duck to water, and has exciting plans afoot for our Friends and supporters! I won't steal her thunder though, so keep your eyes peeled for future announcements. Lucy has also just launched a new part of our website called "Gems of the Archive" (see p. 9) – I invite you to dip into our treasure trove of unusual items and let us know what you think!

Visit: <https://millsarchive.org/collections/gems>

2. We've visited mills old and new.

As part of Lucy's induction, and to help us build stronger links with the milling community,



Lucy at Impington Windmill, 2018.



we've been privileged to visit several mills. From Upminster Windmill during a period of impressive restoration (see striking photograph, courtesy of the Friends of Upminster Windmill, above); to Impington Windmill on a beautiful summer's day; to an historic, yet modern and innovative milling business: G R Wright & Sons. The latter represents how milling has developed in recent years, and the visit forms part of our approach to build links with the modern milling industry.

3. We've gone digital

We already have a website and online catalogue, but a review and revamp is being facilitated by the Heritage Fund. Training in Google Analytics is already shedding light on how people are using our digital resources, and we have started talking to users more and finding out more about their experiences of using our site and how we might improve our offering. These activities will help to ensure that we provide the information that people need, in a way that is easy to use and so that we can reach the audiences with whom we need to engage.



There are lots of good things ahead and I look forward to sharing more highlights with you in the next issue of Mill Memories.

Beyond the Front Cover – 1

Elizabeth Trout

Sitting at my desk in the Mills Archive Library, I am surrounded by books. I've been a Librarian for over 30 years and walking into this library was the 'wow factor' when I first visited the Archive ten years ago. The library is a bright and airy room that overlooks the lovely back garden. In the first of a new feature in Mill Memories, I'd like to share some of the distinctive books and other published material that we have in this library. Most of the library books have been donated as part of the archive collections and reflect the wider interests of the collectors. Such a resource is valuable to developing the knowledge and research base of mills and milling as well as creating the context of mills and milling in social, economic and industrial history.



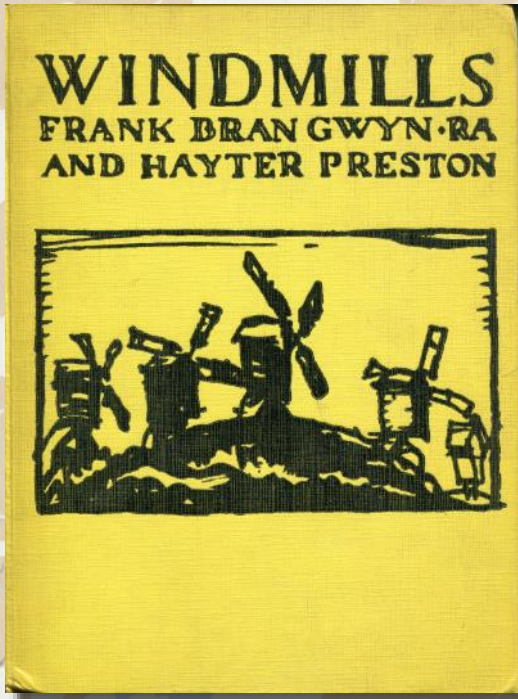
This is the view from my desk in the Library. On the shelves are traditional cloth-bound books, some have distinctive book jackets and modern books have colour-printed bindings. Pick any book off the shelf and it is unique: a distinctive photograph on the front cover; an author's signature or handwritten dedication; a bookplate or presentation certificate; the names of previous owners that trace its provenance and how it came to be in this collection. Forewords and prefaces to books may be written by other mill people. However, let's first examine the book covers.



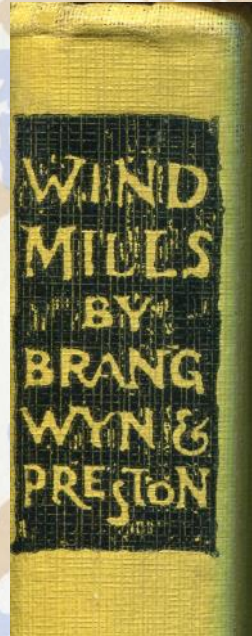
Distinctive book covers: Colour

The books that stand out most from the shelves are those with coloured spines. Next time you are browsing in a bookshop, consider what attracts you to a book from all the myriad available? It will either be an eye-catching illustration on the front cover or the colour of the spine that makes the book stand out on the shelf. So I have picked one book off the shelf because of its distinctive colour but there is far more to share beyond the front cover that demonstrates the life of the book.

Windmills by Frank Brangwyn, RA and Hayter Preston (John Lane The Bodley Head Ltd, 1923)



This is one of my favourite books in the library and has been written about in the Gems of the Archive series and in a Millwrighting blog (6 July 2018) on the website. The colour of the book is bright yellow. It is distinctive and memorable as is the typeface and the illustration on the front cover and the simple spine label.



When I first came to the Mills Archive in 2008, this book stood out. The stylised open trestle post mills on the front cover reminded me of my favourite windmill at Great Chishill, Cambridgeshire that I visited as a child. This postmill image is continued inside on the boards. However, there is more to be found



beyond the covers which tells an interesting story of the book's various owners from 1934 to 2002.

Margaret Alison Atkins,
from
C.M.R.

Christmas, 1934.

This book, once the property of Reginald L. Hine
F.S.A., is now (1945) passed on to his
friend Harry Meyer who is a specialist in the
history of windmills.

WINDMILLS

April 13th 1945.

The first named owner was Margaret Alison Atkins (1879-1944), a London based artist and illustrator. Little is known about her work but published prints show charming illustrations of elves and spirits. Perhaps CMR was an admirer who gave her the book as a Christmas present in 1934. Atkins died in 1944 and her effects sold. Reginald L. Hine bought the book and wrote this dedication:

"This book, once the property of Reginald L. Hine, FSA, is now (1945) passed on to his friend Harry Meyer who is a specialist in the history of windmills". April 13th 1945.

So three owners in 11 years. Hine was a local Hertfordshire solicitor and historian who wrote several books on the history of Hitchin and its district. Harry Meyer lived in Letchworth and cycled around England photographing from the 1920's to the 1950's. At the back of this book, Meyer has glued the Times obituary of Sir Frank Brangwyn dated June 13 1956. Harry Meyer's collection of photographs and books was given to his friend Arthur C Smith, after Meyer's death in 1982. Arthur C Smith was another Hertfordshire mill enthusiast who also toured the UK on his bicycle. Arthur donated Meyer's collection and books, along with his own collection, to the Mills Archive in 2002.



Volunteer Will Continue to Make a Difference Through His Legacy

Liz Bartram

We were saddened by the death of our long-standing and committed volunteer, Talbot Green, who passed away in 2018.

During his time here, Talbot helped the Trust through his tireless work to preserve and make available several major collections. Over 7 years, he contributed to the preservation of the Frank Gregory Collection, postcards from the Syd Simmons Collection and the cataloguing of thousands of press cuttings, to name but a few of his achievements.



We were delighted and humbled when we learned that Talbot had remembered the Trust in his will, so that he would continue to make a difference in safeguarding and promoting the world's milling heritage.

Talbot's legacy of £20,000 will help to boost the Research & Education Fund. This Fund has been set up to enable young and more experienced researchers to discover and share new aspects of our milling heritage by:

- Funding scholarships and internships for young researchers
- Encouraging and publishing high quality research work
- Providing practical help for new and established researchers
- Supporting training workshops and advice for those who wish to care for their collections or record their heritage

As the Research & Education Fund develops, we are keen to create funded scholarships. These scholarships will offer opportunities for researchers to discover publication opportunities from the wealth of our collections, some of which remain untapped and waiting to be delved into by inquiring minds.

By offering scholarships, we will aim to encourage more research into the history of milling. Talbot's assistance will help to open up our collections and raise the profile of the subject, bringing to the forefront the value that mills have played in shaping and powering society since ancient times and into modernity.

Gems of the Archive: Themes

Lucy Noble

Welcome to a new series for Mill Memories, where we will feature some of the themed categories from our new website section, *Gems of the Archive*. All the gems mentioned in this article can be explored at <https://millsarchive.org/collections/gems>.

Advertising and symbolism

Behind the so-seeming cheerful slogans and jaunty jingles of everyday advertising, lies a deep black hole of psychological theories and techniques used by media professionals to capture an audience, fostering in them brand loyalty and enticing them to buy their products.

Advertisements touch on our deep-set values, emotions and beliefs, driving home a strong message with an important meaning installed within it. It's unsurprising therefore that mills, with their sentimental draw and unforgettable imagery, have played a huge part in advertising and symbolism over the last two hundred years.

Mills have been critical to the development of our civilisation over the millennia: with every man and woman's life being connected in some way to the milling industry, they have always held a central role in our culture. Instantly recognisable and understandable everyday images, mills were an obvious choice to use in advertisements, cultivating a sense of safety and familiarity in the brand.

Take Black Cat Cigarettes, for example. One of their 1916 trade cards issued inside cigarette boxes was a painting of women happily heaving sacks in a flour mill, accompanied by the text "Some of the work in a flour requires a good deal of muscular strength, and in peace days such work was considered unsuitable for women. However, when the need came the women proved themselves quite equal to the strenuous tasks required of them."





This advertising would have been encouraging to the British troops who were sent cigarettes on the front line, reassuring them that both their women and their mills were being kept in good working order. This, along with other similar cards in the series 'Women on Work', would cunningly encourage soldiers and the general public to associate the cigarettes with comforting scenes of the thriving country, people and activities they knew and loved: an essential part of the general effort to boost morale during the upheaval and fear of the First World War.



Another trade card which played on the symbolism of mills was the one for Washburn Crosby Company Flour Mills, produced in about 1890 to advertise their Gold Standard Flour (see image above, from the Mildred Cookson Collection). It features a fascinating folding design: the picture of a traditional windmill on the front of the card folds out to show a modern roller milling complex inside, displaying the progression from traditional flour milling to modern, industrialised milling.

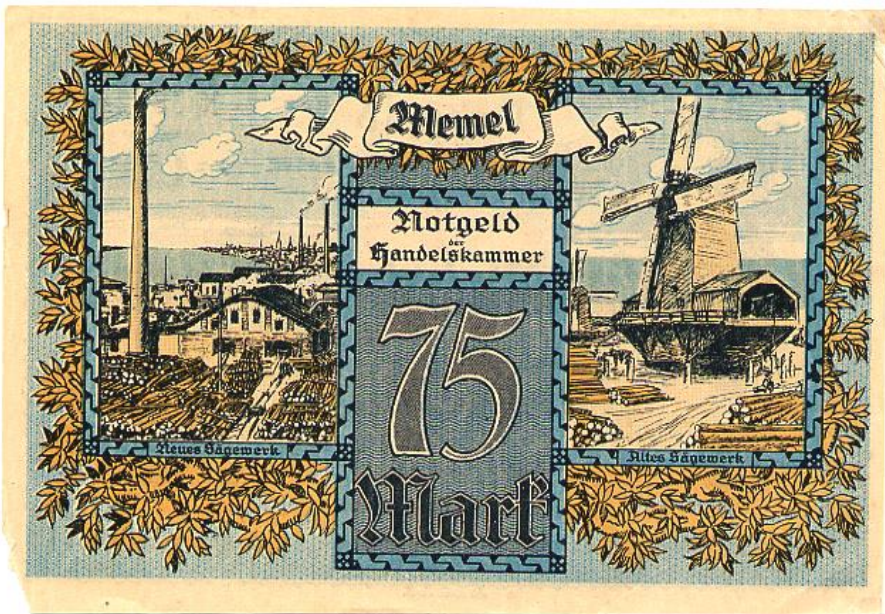
Ingeniously, this card seeks to use advertising as a means of changing public opinion on the industrialisation, which many were strongly against at the time. By featuring the modern roller mill in a positive light, stating that "There's as much difference in the Flour of some mills, as there is between an old wind-mill and the most modern milling plant in the world", they are both persuading consumers that their flour is of the very best quality, and developing their trust enough to persuade them to buy it. Very clever!

Another example of mills as part of the public psyche can be seen in their use on emergency currency, across countries and centuries. An early example we have at the Archive is a Conder Token, or Provincial Token, dating from 1794. Such tokens were produced as temporary currency to compensate for a shortage of official coins

throughout the country at the time. This one is embellished with an image of the Union Mill in Appledore, Kent, with a man standing next to it carrying a sack of flour or grain.



Similarly, we have a 1922 emergency currency note from Germany, called a Notgeld, used when the country was suffering from a money shortage after World War I. This one features a traditional wind-driven timber mill on the right, contrasting it with a new modern timber mill factory on the left. By picturing this development in milling, it is possible that the artist was seeking not just to replicate popular scenes, but to hearten and inspire a region ravaged by war; reminding them of the impressive technological developments of which the country was still capable.



So, advertisers really can take any subject and spin it how they want; manipulating the public into sharing their ideology. It's interesting to see from these examples the different ways mills were used in advertising: both as a symbol of a bucolic, sentimental and safe past, to comfort and reassure; and as an exciting and forward-thinking future, designed to motivate and impress.



Liebig Cards

Mildred Cookson

Liebig advertising cards started appearing around 1870 and continued being published until 1975, by then having published more than 11,000 different types. Every subject chosen was nearly always in a set made up of six or twelve cards. Trades, people, countries, music, historical battles and many more subjects were covered. In many of the sets windmills appear.

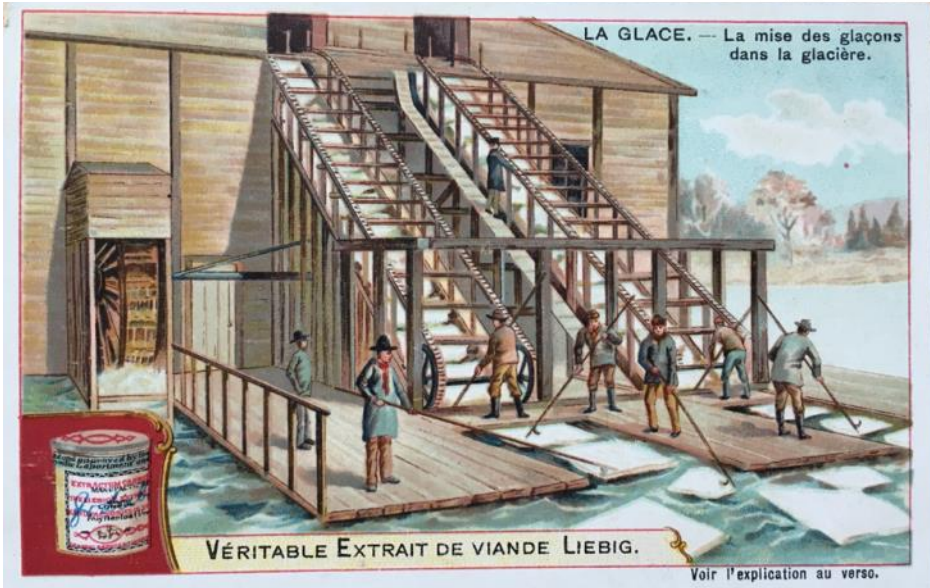
Most series were issued in more than one country, and can therefore be found in several languages.

The reverse of most cards advertises the Liebig Company products or even a recipe. The last lithographed series came out around 1939, but more cards were edited until the 1970's.

The Liebig Company produced "Meat Extract". The famous German chemist Justus von Liebig was the inventor of the meat extraction process which allowed the essential nutrients and flavours of beef to be concentrated and preserved in the form of paste or boullion cubes. An English firm, who owned cattle farms in South America, decided to start the production of the extract in 1850 and named it after its inventor. Soon the product was being sold all over the world.

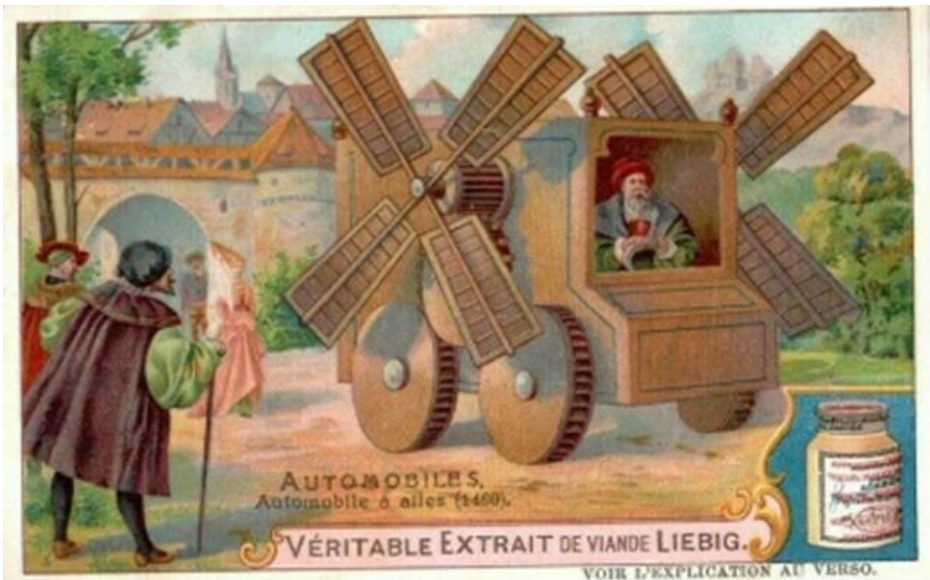


A puzzle card - "Where is the Miller" – can you find him?



A waterwheel powering the lifting of the blocks of ice.

Many famous artists were contacted to design the series of cards which were first produced using true lithography, then litho chromo, chromolithography, and finally offset printing.



A favourite of mine.



Lithography, was a printing process that used a flat stone or metal plate on which the image areas were worked using a greasy substance so that the ink would adhere to them, while the non-image areas were made ink-repellent.

Chromolithography used the flat surface of specially prepared stones as printing plates. Chromolithographic images were produced by printing each colour separately, then superimposing those colours to make a finished full-colour print. The process was labour-intensive, as each colour required a separate stone with the image (or portion of the image) drawn on it. The stones were then inked individually, and until the invention of modern presses, the paper—one sheet at a time—was run across the stones, taking on each pass the impression of a different colour.



A series showing the history of milling.

SPAB Spring Meeting

Lucy Noble

On Saturday 9th March, Ron, Mildred and I travelled to London for one of the big events in the Mills Archive calendar: the SPAB Mills Section Spring Meeting. The theme of the day was 'Pioneers of the Milling World': slightly different from the usual theme which is more focused on the technical structures and functions of mills. This angle was particularly interesting for me, as somebody who is not an expert in the technicalities of mill machinery quite yet!



After an hour of the guests arriving, greeting each other, catching up, generally milling around (pun intended!) and browsing the bookstall, Mildred, Chairman of the Mills Section, greeted everybody and officially opened the meeting. The talks began with Gareth Hughes giving a presentation on *Blind Alleys and Broad Avenues: 18th Century windmill pioneers*. He told us about the people who helped to make windmills more efficient, with their labour-saving inventions that improved the windmill so that it continued to be a viable economic enterprise in an increasingly steam-driven age.

Next came Steve Temple with his talk, *The Machine of Marly*, on two important water pumps of the ancient world. Steve raised the questions "Where were the Hanging Gardens of Babylon, and how were they watered?" presenting the theory that the gardens were actually located at Nineveh, rather than the present-day Babylon, and the water was pumped by an Archimedean screw from a canal that formed part of a 90km long irrigation system. He also spoke about the Machine de Marly, the water engine that used 14 waterwheels to pump water from the Seine, across 6 miles and over a 300ft hill, all the way to the fountains at the Palace of Versailles.

Steve was followed by Jim Bailey, Vice Chairman of the Section, with a recount of the *New Era of Milling*, led by John Pocklington, the owner of Heckington Windmill from 1892 - 1941. A proud and complex character, Mr Pocklington was undeterred by his



difficult childhood and compromising family circumstances, and rose to success, building himself a prosperous business. His mill was very important to him, and in 1936 he was awarded the first certificate by the SPAB Windmill Section (presented by Rex Wailes) for his "Zeal in the maintenance of these beautiful structures", after carrying out a major restoration on the mill including four new sails and painting the cap and tower.

After Jim's talk we paused for lunch, and were refuelled with delicious sandwiches, snacks, tea, coffee and cake. Attendees also had a chance to browse the almost-overflowing Mills Archive bookstall, manned by Ron, Tom and Margaret Derbyshire, and myself. I was really pleased to have this opportunity to meet some of the Friends of the Archive who I've conversed with over email, and to be able to finally put faces to names (and names to mills!). Everybody was very welcoming.





The afternoon began with an Open Forum, where the audience asked poignant questions about topics such as the conservation of mills and the worrying situation in Lincolnshire where the council were to sell off a lot of their assets, including three windmills.

Then Luke Bonwick spoke on the fascinating life of Arthur Carlton Smith, a windmill enthusiast who ardently and indefatigably bicycled around the country, meticulously plotting, photographing and recording over 750 windmills, across a dozen counties. A plucky and determined man, Luke also told us about Arthur's career and exploits as an RAF pilot! The Archive is



Arthur C Smith.

proud to hold his collection, which can be viewed on our catalogue here: <https://catalogue.millsarchive.org/arthur-c-smith-collection>, and consulted at Watlington House by appointment.

The final talk was by Mildred, who gave a very interesting presentation on the *Merchants, Millers and Millwrights of Mark Lane*. Mark Lane was at the heart of the mercantile city, close to the Thames. When the Corn Exchange was open on Mondays, Wednesdays and Fridays, millers and millwrights could be seen there, wheeling, dealing and haggling over the price of grain that had come in by ships to the nearby London docks. Mark Lane had its own bank, and even a Mark Lane musical quartet, made up of millers. Sadly nothing is now left of the Lane, except the name "Corn Exchange" on No 55. Mildred went on to talk about all the past millwrights and engineers known to many who would have seen their names on machines in mills, and the millstone makers who supplied mills with French stones.

More tea and cake was followed by members' contributions, in which Peter Hill updated everyone on the current state of mills in Sussex, and Jim Bailey finished off by talking through the process following the unfortunate accident at Heckington Windmill. The meeting wrapped up with Mildred thanking everyone who had gone to make the day such a success. It was a very enjoyable event and great to catch up with old Friends and make new acquaintances. The next SPAB event we're looking forward to is National Mills Weekend, on the 11th-12th May. An annual celebration of our milling heritage, hundreds of mills across the UK will be taking part and welcoming visitors to come and see pictures of their mill over the years. Have a look on their website to find a participating mill near you: <https://www.spab.org.uk/mills/national-mills-weekend>.

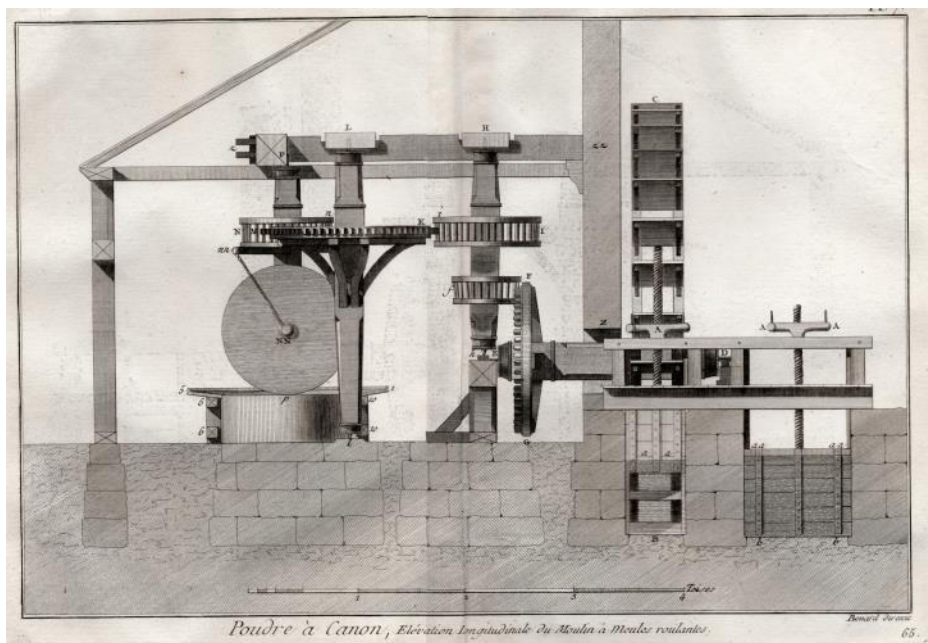


Mills at War

Ron and Mildred Cookson

After a number of years of research and decades of collecting, we decided to combine Ron's interest in military history with Mildred's passion for mills. This has resulted in a new book in the Mills Archive Research Publication series (see pp 24-25). As there has been little systematic study of the impact of mills on warfare and even less on the effect of war on mills, we thought Friends might like to see some highlights of this very interesting topic, all lifted from the new book.

Introduction



Above: French Edge Runner Gunpowder Mill.

Michael Organ at the 1985 TIMS symposium considered corn mills and their role in feeding combatants. He covered the strategic importance of mills as a target to starve the enemy into submission by their capture or destruction and reviewed the design of mills developed for military purposes, both on land and at sea. Rex Wailes had previously surmised that it was by occupying Anglesey, the granary of North Wales with its many corn mills, that the English subdued the Welsh on the mainland.

Although food supply is an important theme, we also considered the mill as an icon, a landmark and watchtower as well as a target and even a weapon of war. Clearly mills were important both to combatants and non-combatants for the supply of flour and in



Above: Semaphore Drill at Lytham.

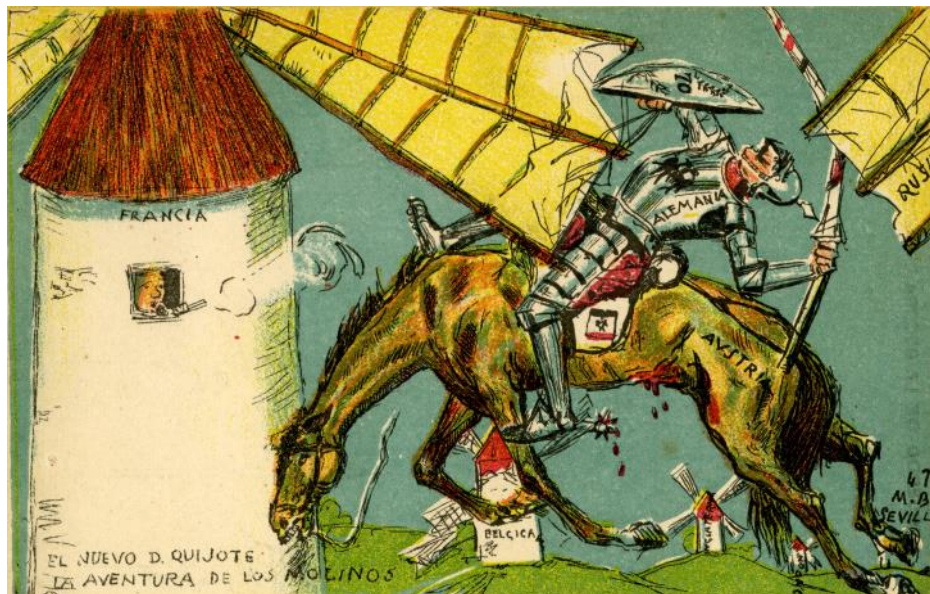
Below right: Flameng's painting of British military observers at a Flemish mill, apparently Saint-Jans-Capelle.

earlier times for the manufacture of gunpowder. They have been fought over for their role as pumps in supplying water and salt. They have been used to make weapons and have been used as weapons themselves.

Often their location proved key, whether in castles and fortified cities, on hilltops offering a wide vista, with the opportunity to signal allies and observe enemies, or in river valleys near strategic crossings. They frequently provided a centre of attention in battles and were often used in training and manoeuvres, sometimes as a focus for church services and field hospitals.

The mill was not just a military asset; it also served as an emblem at the core of our culture and civilisation. Mills were used in propaganda aimed at the public and to stimulate patriotism and pride; for





Spanish postcard lampooning a German Don Quixote.

soldiers they reinforced memories of home and romance and acted occasionally as markers for graves and cemeteries. Apart from the strategic, economic and utilitarian value of mills in warfare, the significant cultural and emotional element attached to mills is evident in art at the time.

The aftermath

The aftermath of military action was rarely beneficial; usually mills were left in ruin on battlegrounds. Sieges and battles through the ages have damaged and destroyed specific mills, and the devastation caused by the First World War did not spare Continental Europe's milling heritage. It can be argued that loss of much of a generation by 1918 accelerated the decline of traditional milling in the UK, based as it frequently was on family ownership of a mill.

The mill enthusiast will perhaps feel a disproportionate concern for the damage and in many cases irreparable loss of traditional mills in landscapes often blasted by war. The heightened emotion is reinforced by an awareness of the essentially peaceful role of rural mills in helping to feed the local populace. In cities where the devastation may have been greater, the loss of more modern mills may be judged more by the extent of economic rather than aesthetic damage. The loss to our built heritage is unquestionable, but social, economic and cultural impacts also have a lasting effect, although evidently not sufficient to prevent further wars.

A visual record of the hundreds of mills damaged or destroyed is being assembled by the Mills Archive Trust. Volunteer Guy Boocock is now cataloguing the relevant



The ruins of Gallego Mills, Richmond, Virginia in 1865.

material from Mildred's collection and you can see work in progress here catalogue.millsarchive.org/mills-at-war.

Typical is the series of postcards of the mill in Achicourt near Arras in Pas-de-Calais. The Moulin de la Tourelle, also known as the Moulin Accart or Harcart Mill was reconstructed in 1991 after being destroyed in 1916, it had a tapered construction with a base of stone and brickwork.



Tony Yoward RIP

Mildred & Ron Cookson

Staff, long-standing volunteers and trustees at the Archive were saddened to hear of Tony's death in January 2019. He was one of our founding trustees and a strong supporter of the Mills Archive Trust.

Although we will miss his penetrating comments, we will not forget his emphasis on the need for careful organisation. His own research, with that of his late wife, Mary, was meticulously arranged and formed the basis of the excellent three volume series, edited by Ashok Vaidya and published by the Hampshire Mills Group. This work, supplemented by the HMG and the Hampshire Industrial Archaeology Society, is a fitting testimonial to many years of effort.



Tony depositing his Collection, Dec 2017.

He donated, and kept up to date for us, the family history database he and Mary assembled as well as much material on Dorset and Hampshire. Readers will recall his visit to the Archive in December 2017, celebrating his work as HMG archivist and the transfer of their archive to us.



Tony with the late Michael Harverson in 2012.

From a personal viewpoint, we will both miss him enormously. We remember his friendship and his constant nagging in our early years that we should build up the Archive into something impressive that he could talk about. Indeed his first written article about us resulted in a generous gift of some £40,000 worth of mobile archive shelving! At a recent Garden Party, he told us how moved he was by what we had achieved - we pointed out that it would not have happened without him. As part of that early group of pioneers, we will miss him.



Mills Archive



Save the Date!

You are warmly invited to

The Mills Archive

Garden Party

Saturday 13th July 2019

Watlington House, Reading, RG1 4RJ

More details to follow!



Bookshelf

Ron Cookson

Mills Archive Research Publications

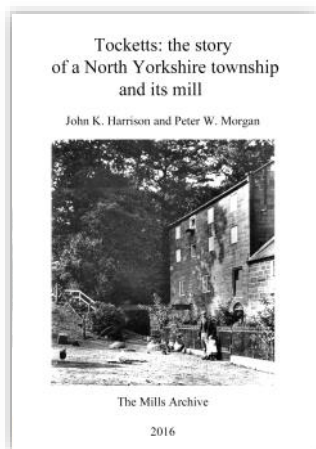
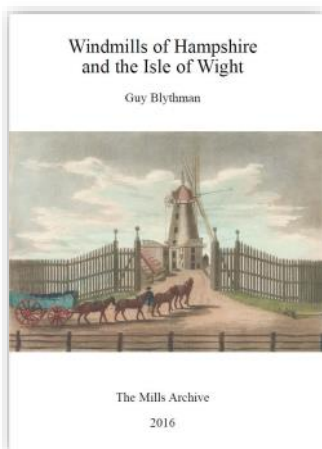
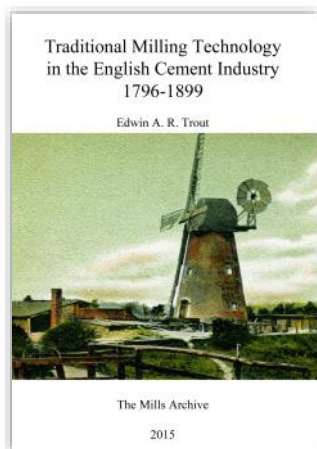
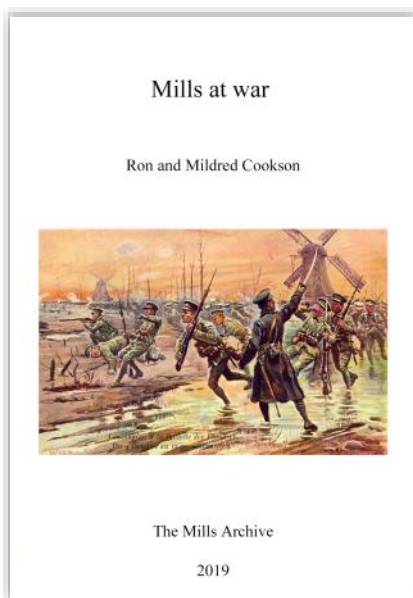
We have just published the tenth Mills Archive Research Publication. Published in April, Mills at War written by Mildred and me is available here:

<https://millsarchive.org/shop/product/206074/>

The book has 56 pages, 124 illustrations and 165 references. A short article in this issue (pages 18-21) gives an outline of the topic. Sections include the role of mills in the supply of food and war materials, as well as the importance of location, fortification and their value in propaganda! If you would like to purchase the full set at half-price and subscribe to all future issues please email us.

Previous issues in the series are:

1. The Millers of Holgate (A. J. Cook).
2. Mill Drawings by Stephen Buckland (M. Harverson).
3. Traditional Milling Technology in the English Cement Industry 1796-1899 (Edwin A.R. Trout).



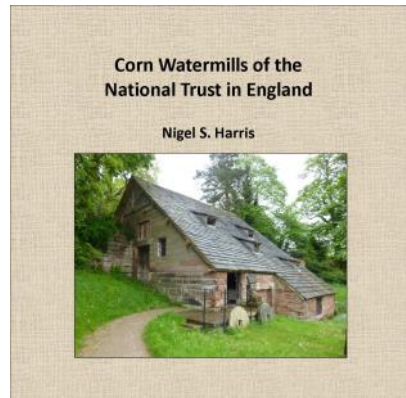
4. Windmills of Hampshire and the Isle of Wight (Guy Blythman).
5. Tocketts: the story of a North Yorkshire township and its mill (John K. Harrison and Peter W. Morgan).
6. Saundersons – Millwrights and Engineers of Louth, Lincolnshire (Jon A. Sass).
7. The Brown Family – Ten flour mills in a hundred years (Peter Sinclair).
8. The London Millwrights – Masters and Journeymen in the late 18th and early 19th centuries (James G. Moher).
9. Sneath's Mill, Lutton Gowts, Long Sutton, Lincolnshire (Luke Bonwick).

Look out for *Corn Watermills of the National Trust in England*

The aim of this book is to overview the basics of their operation and describe the history and main features of 19 National Trust mills. It has 74 pages with 25 drawings by John Brandrick and 120 colour photos. ISBN 9780955150166

Due for publication in May 2019; enquiries to Nigel Harris, email

nigel.harrismsc@gmail.com.



Alan Stoyel MBE



We are delighted that Alan was awarded MBE for services to water mill heritage in the New Year's Honours List. An inspiration to others, he has made his own mark over more than 60 years of field work, research and practical restoration.

Alan is one of the founders of the Mills Archive Trust and has previously been Chairman and long-time Committee Member of the SPAB Mills Section. This long-overdue award is an important recognition of a lifetime's voluntary effort and the importance of securing our milling heritage, both as physical structures and as historical records. A wonderful way to have started 2019!

Ron Cookson

Why Not Visit the Mills Archive?

We are the UK's biggest specialist archive on milling, and are proud to offer a access to our material online, or in person at our Library and Research Centre.

We are located on the ground floor of Watlington House, close to Reading town centre and train station, and we have a free carpark available on site.

We are open from 10am until 3pm 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.

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The Friends of the Mills Archive

The Friends of the Mills Archive are dedicated to aiding the work of the Mills Archive Trust.

As a Friend you are supporting us in our goal to preserve, protect and promote one of the world's great mill collections, ensuring its continuing care and free availability to the public and other academic institutions.



"Whether it's acquiring and protecting new collections, training volunteers or running outreach projects in the local community, none of it is possible without the help of our Friends of the Archive."

– Dr Ron Cookson, Chairman of the Mills Archive Trust

We highly value new members, and extend a warm welcome to everyone: family, local and national historians as well as to those who simply want to find out more about our milling heritage. If you're not already, now is your chance to get involved: become our Friend.

For more information write to the address opposite, email us at friends@millsarchive.org or complete the online form on our website at: <https://millsarchive.org/friend/register>

"I am very proud to be a Friend of the Mills Archive ... It works tirelessly to liberate important historic material and has grown exponentially ... The Mills Archive will always be an institution which is very close to my heart."

– James, Friend of the Mills Archive



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Cover image: Targone's horse-powered mills at the 1606
Siege of Lochum