



Mill Memories

The Newsletter of the Friends of the Mills Archive

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Spotlight on our Heritage Partner:

Heron Corn Mill

Lucy Noble

Heron Corn Mill is a rare example of an operational upland watermill, situated in the historic county of Westmorland, which is now South Cumbria.

A Grade II* listed building, the existing structure of the mill dates from 1740, but a manorial corn mill has been documented on or near the present site since the year 1096.

Sitting on the banks of the River Bela in Beetham, it is one of the few working mills in the area. One of its most significant features is the impressive wooden 'hurst frame' on which the four pairs of millstones are mounted, raising them approximately 6ft above their usual position level with the stone floor. The millstones and internal machinery are operated by a 14ft diameter overshot waterwheel.

The ownership and usage of the mill has changed many times over its lifetime. One of its biggest changes was during the decade after the First World War, at which time





many mills, including Heron Mill, converted from milling flour for human consumption to milling animal feed. By 1927 it was exclusively grinding oats for cattle feed, and did so until it closed in 1958, bringing to an end 900 years of commercial corn milling at Beetham.

The mill was rejuvenated in 2013 with a £939,100 grant from the Heritage Lottery Fund, which allowed them to make vital repairs to the mill building and vastly improve their facilities offering to visitors. Today, Heron Corn Mill is a lively site of activity: it is open to visitors five days a week, with monthly milling demonstrations, and a dedicated team of volunteers help with everything from giving guided tours to helping in the maintenance and development of the mill.

Enjoyable opportunities at the mill include guided walks and talks, craft workshops including felting, spinning and weaving, flax processing and bread making. New learning resources for schools have helped visitors interact with and better understand the history of the mill and why it's so important to the local community. They even have a shop, selling their very own flour ground in the mill!

The mill is very involved in the community, with several local groups using the premises for their meetings and activities. A new, National Lottery Heritage Fund project has recently been announced, '1220-2020: 800 Years of Milling', which will focus on the medieval origins of Heron Corn Mill and celebrate their rich milling history with a 20 month programme of events and activities.



A fascinating and unusual aspect of the mill is the 100KW Kaplan Turbine, which generates electricity using the power of the water. The propeller-type water turbine, with its adjustable propeller blades and wicket gates, was developed in 1913 by the Austrian professor Viktor Kaplan; its invention allowed efficient power production over a wide range of flow and water level. The turbine allows Heron Mill to develop their historic use of renewable energy into the 21st century.

We are very grateful for Heron Corn Mill being one of our Heritage Partners, and helping support the Archive. You can visit their website, <http://www.heronmill.org/> or their Facebook page, <https://www.facebook.com/HeronMill>, for more information.



A Farewell to the Mills Archive

Peter King



Peter King reflects on 10 years of service to the Archive

I live in an old cottage in Tickenham in Somerset. In 2007 I did some research into its history and I discovered that one of its previous occupants was a Clement Bishop. It turned out that "Dear old Clem", as he is called on his gravestone in Tickenham churchyard, was the last miller in the village.

Clement ground his final batch of corn in about 1890, after which the equipment was dismantled and he retired to my house with his wife Ruth, where they both stayed until their deaths in 1929 and 1932 respectively.

In this way I discovered mills, a world that had been hitherto unknown to me. I learnt from the work of Martin Bodman and others that Tickenham Mill was founded shortly after 1148 by the monks of St Augustine's Abbey in Bristol. To drive it they changed the course of the Land

Yeo river, which had previously meandered through the marshy ground between Tickenham and Nailsea from its source at Barrow Gurney until entering the Severn Estuary at Clevedon. For part of its length the river now flows in an artificial channel along the valley side so that when it reaches the mill it could provide a three metre head to drive the former waterwheel. This leat forms one boundary of my garden. The mill building still exists, albeit now as a private house.

Idly scanning Google one day, I stumbled across the website of the Mills Archive. Putting together what I had discovered about Clement, I offered it to Ron Cookson. Since I had been giving some thought to my own retirement at the time, I also rashly

enquired whether there was anything else that I could do to help. Ron felt that my experience as a librarian might compensate for my ignorance of mills and milling and accepted the offer. As time went by I became more involved, until, in 2009, I joined the board of trustees. This year, having served for ten years, I shall be stepping down.

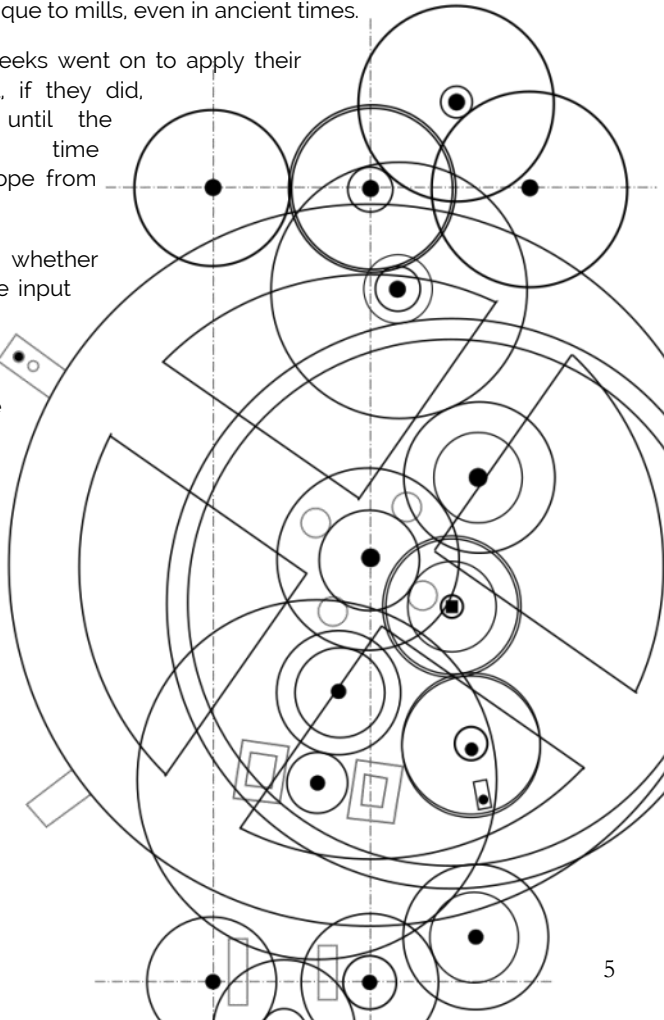
The past decade has been a privilege. I have met so many lovely and knowledgeable people and I have learnt so much, although I am still a molinological novice.

As somebody with a layman's interest in clocks and watches, it was the mill workings that really caught my attention. Mills have been around since the first century BC, long before the first known mechanical timekeepers. However, in 1902 a stunning artefact was recovered from the sea bed near Antikythera in Greece and subsequently dated to some time between 205 and 50 BC. Housed in a wooden box and comprising at least thirty meshing bronze gears, it appears to have been a complex calendar and tool for predicting astronomical events many years in advance. So the application of gearing was not unique to mills, even in ancient times.

It is possible that the ancient Greeks went on to apply their technology to timekeeping, but, if they did, knowledge of it was lost until the development of modern time measurement in China and Europe from the tenth century AD onwards.

I have often wondered whether millwrights might have had some input into the design of these first true clocks of which we have evidence. Who else in medieval times would have known as much as they did about cogs and gears and drive mechanisms? Perhaps some future researcher in the Mills Archive will be able to prove me right, or wrong. Unless we preserve the records they never will.

Right: Diagram of gearing in the Antikythera mechanism.

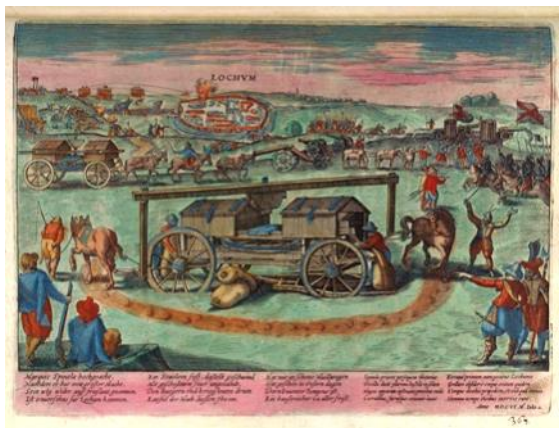




Mills at War – the Continuing Story

Ron Cookson

Since the last issue of *Mill Memories*, three Friends of the Archive have been in touch with follow-up information on mills at war.



Bob Bonnett wrote how much he enjoyed the cover (left) and, by courtesy of a friend who researches early warfare, expanding a great deal about the detail of the battle at Luchem and the weapons the soldiers are shown using. As Bob pointed out, being able to identify all the weapons says something about the painter's subject knowledge. That eye for detail encourages us to accept even more that the details of the horse-drawn mill are reliable.

Moving forward three centuries, Jon Sass sent us a fascinating and detailed account of what happened to Lincolnshire mills and millers in wartime. We have now added this to the Archive catalogue so that you can read the detail at <http://tinyurl.com/yvwr7u6z>. The article provides a lot of new information and some entertaining anecdotes.

The First World War saw "Great disruption to the operation of the smaller traditional mills caused by the loss of able body staff to the armed forces, frequently leading to death or serious injuries making them disabled and often unemployable when peace returned. After the war many younger men took the opportunity of entering professions with more regular hours and better rates of pay. It must also be remembered that more people died in the Spanish flu epidemic, starting in 1918, than during the war! Both mills and millwrights had to cope during the war with reduced and older staff and often female staff and female family members had to play a vital role.



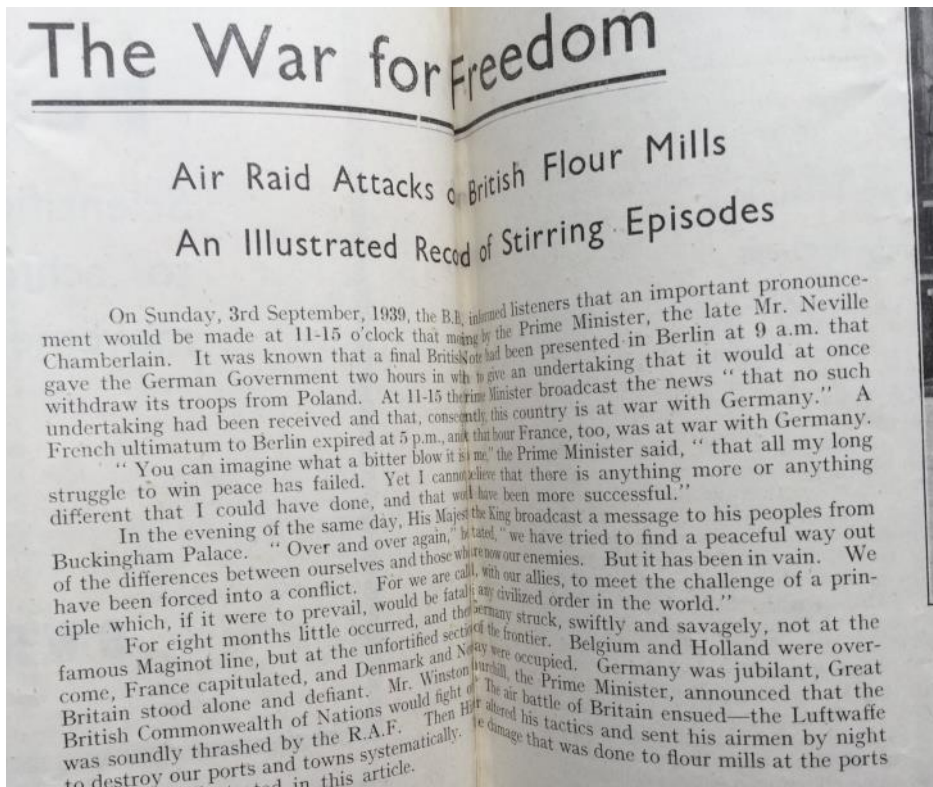
Addlethorpe windmill, 1933, Karl Wood.



The size of sacks of grain were reduced in both world wars influenced by this increased role of female labour."

I rather liked the story about the miller at Addlethorpe tower mill and bakery during World War I: *"He received a printed instruction during the war from the Ministry of Food that to save flour, baking tins were not to be dusted with it before the dough was put in. In reply he wrote: In this bakehouse we are so careful that every time we catch a fly we shake the flour off its feet before we let it go."*

Hugh Howes looked in more detail at a fragment Mildred had in her collection detailing the damage done by German air raids to silos and mills in the Second World War. He discovered the complete illustrated four page article *"The War for Freedom"* (*Milling*, 2 June 1945, pp 374 et seq.).



The challenge now is to find even more "Mills at War accounts" – can you help?

It may be that someone could assemble the story for a complete county or contribute some images or even a single anecdote – we would welcome the opportunity to capture more reliable information on the impact of war on mills and vice versa.

Rex Wailes Collection Arrives at the Archive

Mildred Cookson



The 23rd July 2019 was a momentous day for the Mills Archive. The Science Museum released, after long negotiations, the Rex Wailes collection which had been sat in their off site store for more than 30 years.

There was great excitement as it arrived, although Nathanael, our Archivist, now has his work cut out to go through and list the 40 + boxes plus all the many large drawings. Personally, having met

Above: Unloading the collection.

Below: Drawing of waterwheel from the collection, showing the need for conservation.



Rex and talked about the mills on Anglesey, I was quite moved to see all his research notes, photographs, drawings etc arrive.

His biography is on our web site, written by Nathanael, and here is the quote from Rex on how he started his life-time passion and work with windmills:

'One day, while I was photographing the big six-sailed tower mill at Coleby Heath, now demolished on account of the nearby aerodrome, the miller asked me if I would like to have a look inside. He showed me over from bottom to top and we finally ended up just under the fantail, looking out over a stretch of country that is said to have been settled by the ex-service men of Roman times. Here in the mechanism of the mill was part of the history of mechanical engineering in the solid; just the thing to whet the appetite of a budding engineer with a taste for the historical side of the profession. Since that day I have tried to look inside every mill I have come across, both at home and abroad.'

Receiving the collection is just the beginning of the work; every item has to be looked at and listed, along with special treatment for the many glass plates and damaged drawings. Conservation is not only necessary but very costly, so an appeal is now being launched to help us in prioritising this collection to make it available at last to the milling world.

Rex had a special connection with the SPAB, setting up the Windmill Section, and with the Newcomen Society for which he wrote many papers on mills both in the UK and abroad. His interests were wide, covering various types of mills, such as sugar mills, with detailed papers on milling machinery, sack hoists, brake wheels, bell alarms and many more.

Over the next months the Archive will be working hard to sort the collection and I am sure there will be some exciting finds in the collection that we can let you know about.

Right: Drawings of Bourn Windmill, in need of repair.





A Summer of Celebrations

Lucy Noble

The Mills Archive wins the Queen's Award...

It's been hard to miss our jubilant celebrations this summer, but if you didn't already know, the Mills Archive has received the Queen's Award for Voluntary Service!

The Queen's Award for Voluntary Service is a unique UK national honour, created by Her Majesty to recognise the outstanding work by volunteer groups to benefit their local communities. It was launched in 2002 to celebrate the Queen's Golden Jubilee.

The Mills Archive is one of 281 charities, social enterprises and voluntary groups to receive the prestigious award this year. Out of all the charities in Berkshire, we were one of only six, and the only heritage organisation, to receive the award!



Over the past 17 years, our volunteers have always been, and will continue to be, essential to the success of the Mills Archive. They have come from all walks of life, and are all ages from 18 to 80 plus. Their skills and knowledge have helped us to expand and develop worldwide access to our resources and collections, and continue to help shape our success.

Their work ranges from cataloguing and digitising collections, to translating foreign language books, to writing blogs, to specialist research on milling family history. Many of them knew nothing about mills or archiving before they started, but have found volunteering to be a wonderful way of learning new facts and skills.

The celebrations began with the QAVS Nominees' Reception in April, hosted by the Lord Lieutenant of Berkshire: a chance to publically recognise all of the nominated organisations. Liz Bartram, Elizabeth Trout and Guy Boocock, one of our long-standing volunteers, were invited to attend, along with Dennis Coombs, Chairman of the Friends of Upminster Windmill, who was one of the people who put the Trust forward for nomination.



When we were told that we had won the award, we were delighted, but had to keep it top secret until June before we were allowed to tell everyone! In the meantime, Liz and Mildred attended a very exciting event on behalf of the Archive: the Queen's Garden Party at Buckingham Palace!





When the announcement finally came out, we were incredibly moved by all the messages of support and congratulations that we received, and were able to celebrate with all of our volunteers, past and present, at a Garden Party at the Archive (see opposite for the story).

The official QAVS Presentation Ceremony was on Tuesday 10th September, in Reading Town Hall.

We were presented with the award by Mr James Puxley, the Lord Lieutenant of Berkshire. Three representatives from the Archive were chosen to go up and shake his hand: Mildred, our Founder and Trustee; Nathanael our Archivist, and Tom, one of our long-standing volunteers.

We were given a certificate signed by Her Majesty the Queen, and an exquisite crystal display trophy engraved with the Queen's Award emblem, in a royal purple display box.

The certificate and trophy are now displayed in pride of place in the Founder's Room, standing as proud reminders of the wonderful work that our volunteers do in the Archive.

The volunteers really are the lifeblood of our organisation, and we are continually grateful for their skills, enthusiasm, knowledge and commitment which are fundamental in allowing us to continue our mission to preserve, protect and promote records of milling heritage.

A massive THANK YOU to all our volunteers, past and present!





A Summer of Celebrations

Lucy Noble

... and we celebrate with a Friends' Garden Party!

On Saturday 13th July, the Mills Archive opened its doors to welcome our Friends of the Archive, volunteers and alumni to our annual Friends' Garden Party at Watlington House in Reading.

It was a glorious day: we were fortunate that the sun was shining and our beautiful herb and flower garden was in full bloom. Upon arrival, guests had tea and coffee whilst chatting to old friends and meeting new people, and were then able to view the two exhibitions that were held especially for the day.

A display on the volunteers was set up in the Garden Hall, with photos and blogs from volunteers, explaining about the tasks they're currently working on in the Archive, and why they enjoy working here. It is down to the outstanding work of our volunteers, past and present, which allowed us to be awarded the hugely prestigious Queen's Award for Voluntary Service in June – so this was a great opportunity to acknowledge the volunteers and all they do to keep the Archive running.



Upstairs in the Founders' Room we had the Gems of the Archive exhibit, showing off our newly collated collection of mill-related 'Gems': images, artefacts and documents that uncover some fascinating and unexpected stories which have been lying hidden, waiting to be unearthed. They include

Left: Volunteer Anne Harrison enjoying the day.



curiosities such as the stereoscope, a Victorian device through which you can view optical illusions; two plaques from the United Kingdom Flour Millers Association, which once adorned a WWI ambulance train; and an adjustable copper measure for gunpowder and shot – with some gunpowder left in it.



Lunch was thoroughly enjoyed (especially the chocolate tarts, which I keep finding myself daydreaming about!) and some guests participated in the challenge to think of words describing the Archive. Some good examples included 'priceless', 'dynamic' and 'unrivalled'; it's really encouraging to hear that other people share our view





of the Archive's unique importance. We're always keen to hear people's views on the Archive, so if you ever have any comments you'd like to share, please do send them in!

We were delighted to also have some children at the party, who as well as having fun with the balloons and bubbles, viewed the exhibitions with thoughtful interest. It's great to see the next generation of mill enthusiasts in the making!

Overall, the day was a great success with over 70 guests attending, both old faces and new. It was wonderful to see



so many of our supporters, and to celebrate the Archive's achievements with the people that make them possible. We're looking forward to next year already!



Gems of the Archive

Art and artists

Lucy Noble

Recreating everyday life in the form of art has been something that humans have practised for thousands of years: from the 40,000+ year-old cave paintings on the Indonesian island of Borneo to the current-day Tracey Emin and Damien Hirst installations in the Tate Modern, mankind has felt called to record their surroundings, their dreams and their experiences, what they love, what they hate, what they know and what they don't understand – so it is no surprise that mills have often been the subject of artists' work over the centuries.

Whether they were depicted as working mills: a functioning part of the day-to-day life of the artist, or as a leftover relic of an era long-past, traditional windmills and watermills have presented an undeniable draw (pun intended) to anyone in possession of paper, a pencil or a box of paints.

Some artists have appreciated mills predominately for their aesthetic and historic value. John Munnings was one of these: born the son of a miller, he grew up at Mendham Mill in Harleston, Norfolk, and in the later part of his life he explored the country drawing watermills with the intention of publishing a book of his sketches.

Munnings' great love for watermills and the stories that lie behind them is evident in his drawings, each one accompanied with his annotations on the mill's history. His depiction of Chesapeake Mill in Wickham, Hampshire, tells the tale of the very timbers of the building, which were taken from the American navy frigate, USS Chesapeake, captured by the British in the War of 1812. One can see why Munnings was captivated and enthused by the mills and their associated milling families: such a thrilling and bloody story is only one example of the unexpected histories that lie behind many a mill. This is perhaps unsurprising for structures that stand strong for centuries, watching the lives of generations of people play out before them.



In contrast, other artists sought to use mills to make a point about the changing political, social or economic status of the world they lived in. Karl Wood is a fine example of this, with the ambitious goal of travelling around the country by bicycle and



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drawing every single one of the 1,650 windmills still standing, in order to compile a book of sketches called *Mühlendämmerung*, or *Twilight of the Mills*. His attractive and atmospheric pen and ink drawings capture the dying stages of once-regal structures in their varying states of disrepair, his anguish and frustration at their decay tangible through his moody strokes of black and grey.

These two motivations for mill artists are combined in Frank Brangwyn, an artist who held a passion for mills and their history, and also a deep concern with their decline. His cheerful watercolour and ink scenes of windmills are juxtaposed against his beautiful yet bleak poetry exploring their fate:

'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...'

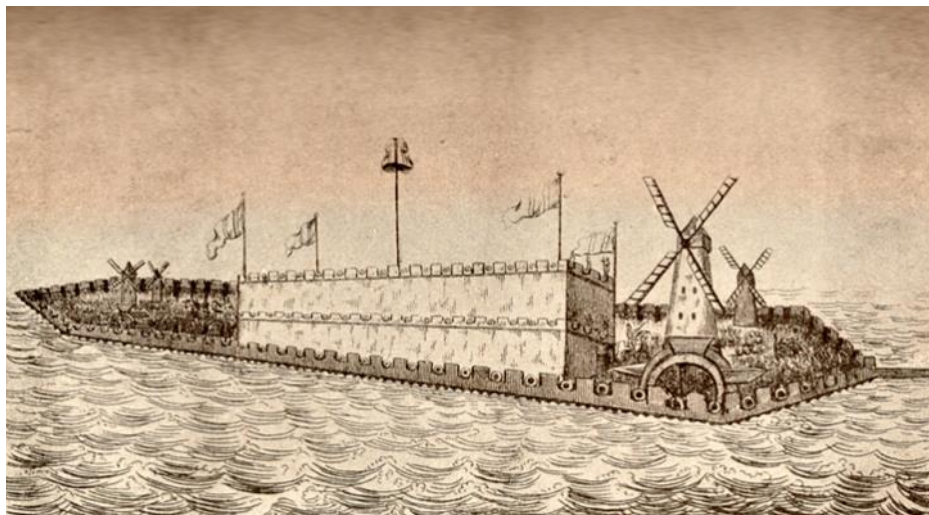
Along with his paintings and poetry, Brangwyn includes amusing anecdotes of his explorations of mills, and gems of history about the mills themselves. One such memoir recounts his visit with a friend to St Leonard's Post Mill, half of which stands in St Leonard's parish, and the other in the parish of Winchelsea. Here he was told the tale of a dead body found next to the mill, and of the ensuing debate as to which parish's coroner would be responsible for conducting the inquest over the body!





And then of course, we have the art which, made for some purpose or another, just happened to feature mills. A snuff box, part of Mildred's collection, has a beautiful silver-coloured, four-sail windmill inlaid into its wooden lid, with ears of wheat decorating the sides.

An etching done by the caricaturist Robert Dighton in c.1798 shows a very imaginative invention: a windmill-powered raft, which supposedly could be used by Napoleon Bonaparte and his troops to cross the Channel and invade England. The drawing adds to a veritable fleet of similar raft designs published in newspapers at the time, intending to fuel the public's hysteria around a potential French invasion. It shows how the idea of something being powered lent itself instantly to thoughts of mills, as – to the people of the 18th century – mills were one of their primary sources of power.



It is perhaps those last two examples that show us how truly traditional milling was once ingrained into people's everyday lives: the ability of mills to power essential processes was integral to survival, and it is understandable, therefore, that mills have made their way into the minds of artists, past and present.

The Gems mentioned in this article, and more, can all be found on our website at <https://millsarchive.org/collections/gems>.

Why I'm a Volunteer

Naomi Pink



My name is Naomi Pink, and I've been volunteering at the Mills Archive as a way to stay involved in the field whilst saving up funds for a MA in archiving.

I was previously a Trainee Archivist with the Commonwealth War Graves Commission, but when my contract ran out, I struggled to find another archiving job close by which didn't require the MA.

Professionally, I would say the experience I've gained as a volunteer has truly been invaluable: I've learned how to use an unfamiliar cataloguing system, and how to handle and digitise photographic negatives.

Personally, to use the cliché, I just really love being a volunteer! The building is very atmospheric, I love the gardens during the summer, and I learn so much about the day to day running of the Archive just by being here.

Currently, the major project I'm involved with is the James Venn Collection. I'm slowly working my way through a large number of Stanley Freese and James Venn negatives, scanning and repackaging them to prevent further degradation. In my opinion, these images are particularly interesting because they show many aspects of what mills were like during the 1930s. There are external views taken from different angles, close-ups of machinery, and even some showing the workers and locals for whom the mill was a big part of the fabric of their daily lives. The ultimate goal is to get them catalogued so everyone can view them online!

Below left: Brakewheel, Nyetimber, c 1940. Centre: Mr Ball, miller at Patcham, 1936.

Right: Looking up the inside of the tower, Winterbourne Gunner, Wilts, 1938.





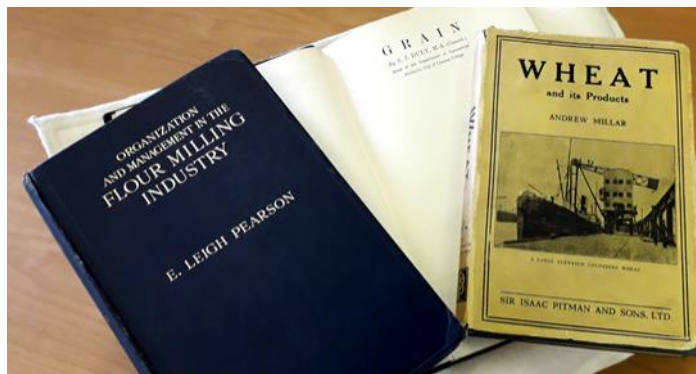
Beyond the Front Cover 2:

Presentation certificates

Elizabeth Trout

Sometimes when we open a book, we find a presentation certificate that rewards personal achievement given at a significant moment in a person's life story. The certificates may provide other evidence of wider social history. Within the Roller Flour Mill collection are three books with presentation certificates; all to the same person. They connect a young miller with a powerful trade union leader who placed great importance and value on education and training in post-war Britain.

The books are prime texts on flour milling; the best practice and knowledge of the time:



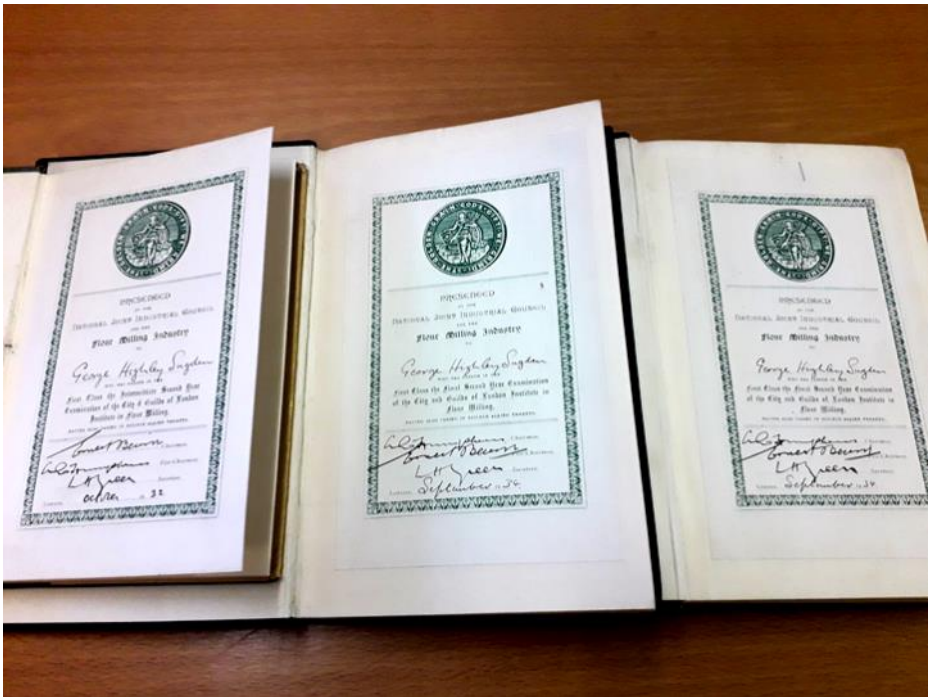
Wheat and its products by Andrew Millar, 1921;

Grain by S J Duly, 1928;

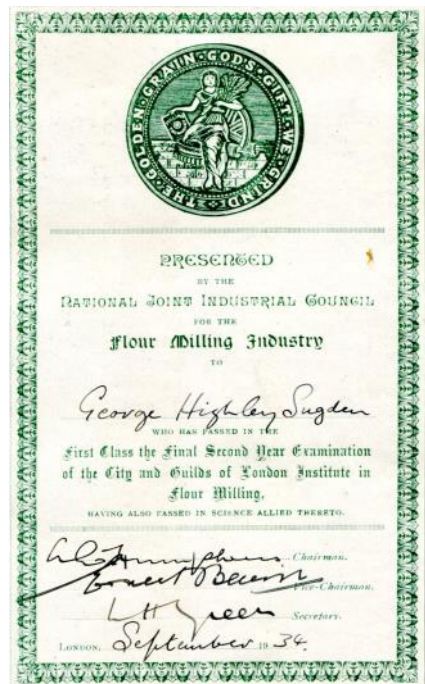
Organization and management in the flour milling industry by E Leigh Pearson, 1925.

The presentation certificates state that the books were presented by the National Joint Industrial Council (NJIC) for the Flour Industry in recognition for passing the exams of the City & Guilds of London Institute in Flour Milling in 1932 and 1934. The NJIC was set up in 1919 to conduct the business of the Flour Milling Employers Federation. It acted as a trade union for flour millers in relation to all matters concerning wages, hours, conditions of labour, and the welfare of workers within the flour milling industry. The City & Guilds of London Institute, founded in 1876, offers training and qualifications for craftsmen, technicians and engineers in a wide range of industries. The NJIC was thus promoting the education and training of millers.

The recipient of the prize books was George Highley Sugden, in recognition of his passing, with First Class, in the Intermediate (1932) and two Final Second Year (1934) Exams in Flour Milling. George Highley Sugden died in 2006 at the grand age of 94. His obituary in the Telegraph tells us more about his successful career as a flour mill engineer:



George Highley Sugden, the son of a flour mill owner, was born on October 14 1911, at Brighouse, Yorkshire. He joined Henry Simon Ltd, flour mill engineers, Stockport, in 1934 and spent four years with the company in Belgium. During WWII he served in the Middle East in the Tank Regiment and was awarded the Military Cross with Bar for 'daring bold leadership in the face of enemy fire'. Sugden rejoined Henry Simon and became a director in 1949. He was joint managing director for 10 years and a director of the parent company, Simon Engineering, from 1960 to 1971. He travelled widely overseas to negotiate contracts to build flour mills. He was also a director of Thos. Sugden & Son Ltd, the family flour mill in Brighouse, until 1962, when it was sold to Associated British Foods.





However, look closely at the certificates, and you will see the signature of the trade union leader Ernest Bevin, who was also vice-Chairman and Chairman of the NJIC.

Bevin was the co-founder and Secretary of the Transport and General Workers' Union between 1922 and 1940. His positions with the TGWU and the NJIC made him a powerful negotiator for workers' rights. Within the flour milling industry, he obtained negotiated agreements for a guaranteed working week and compensation for workers who lost their jobs as a result of rationalisation in the industry.

As a socialist, Bevin believed that education would create an intelligent electorate with real power to change the existing order of things. The NJIC saw their role as improving the technical and practical skills of the flour mill workforce. To that end, the NJIC formed a Technical Education Committee. Members included the Chairman and Vice-Chairman of the NJIC, representatives of the Flour Milling Employers' Federation, various Unions, Technical Institutes, City and Guilds and nabim.



Between 1926 and 1931, the Technical Education Committee published a series of eight booklets covering all areas related to the operation of mills, flour milling science and technology, and milling processes in roller flour mills. In the Foreword to the first pamphlet, *Power*, published in 1926, the stated aim of the Technical Education Series was to be "*the making of students rather than the cramming of men to pass examinations*".

Each pamphlet was on a specific theme and included republication of important articles from *Milling*, printed lectures and up-to-date technical information produced by experts of the day. The pamphlets were required reading for students sitting the City & Guilds Technological Examinations, like George Highley Sugden. However, they were also aimed at "*everybody who studies Flour Milling Technology be they Principals, Mill Managers, Foremen or Workmen, whether they do or do not already hold Technological Certificates, and whether they do or do not mean to obtain one. We are in the line of succession to great craftsmen, and to maintain a great tradition we must adopt modern discoveries and learning, adapting them to our industry and to the needs of the community whom we serve*".

George Highley Sugden's life and career demonstrate his achievements, worthy of a first class award. His obituary also notes that he was Deputy Chairman of the Council of the University of Manchester Institute of Science and Technology from 1973 to 1984. So having benefitted from technical education and training himself, Sugden also helped nurture the next generation, just as Bevin had.



Industrial History Project Update

Liz Bartram

In the last issue of Mill Memories, we announced our success in securing funding for a project to promote and develop our industrial mill holdings. Much of this was down to the support of individuals who provided generous donations that helped us secure £15,000 from the Foyle Foundation. What follows are some highlights from the last few months.

The legacy of Reverend Richard Hills and his contribution to industrial heritage

In September we were sad to say goodbye to one of our committed volunteers, Frank, who had been cataloguing and digitising the Richard Hills Collection and its vast array of industrial mills around the world. Frank has left to embark on a full-time archives and records management course as part of his plan to become a qualified archivist. We wish him well.

We were also sad to hear about the recent death of Richard Hills. Reverend Hills had been a long-term supporter of the Mills Archive and we will miss him. His contributions to the research and recording of milling heritage will not be forgotten.

Industrial mills photographed on a whirlwind German tour

Trustee and industrial history enthusiast Mildred has just returned from a residential conference organised by The International Molinological Society (TIMS) in Germany. From roller mills falling through floorboards, to underground mining expeditions, Mildred has captured it all! Here are just a few:



Mine at Braunschweiger (slate, silver, copper and gold) with two underground water wheels for taking water out. Mildred and guests were transported underground in a claustrophobic yellow vehicle without windows and pitch black inside!



Above: Working forge for making spades at Strücken – exterior and interior photos.

Below: Millwrighting works complex at Bad Lauterberg in Harz, now under threat. The site includes a forge and pattern shop as well as a working roller with all ancillary machines, all made here. Interior photo shows how derelict it is becoming, and if not saved soon it will not be there much longer.



Unfolding our paper mill material

This summer we received a collection from Glenys Crocker and her late husband, Alan. Part of the collection reflects the history of paper making and how mills have powered this industry. Glenys has kindly continued to give more material into our safekeeping, and library volunteer Susan has been enjoying indexing *The Quarterly*, a magazine published by the British Association for Paper Historians. While poring through the issues, she has found some fascinating and humorous snippets, such as Oscar Wilde

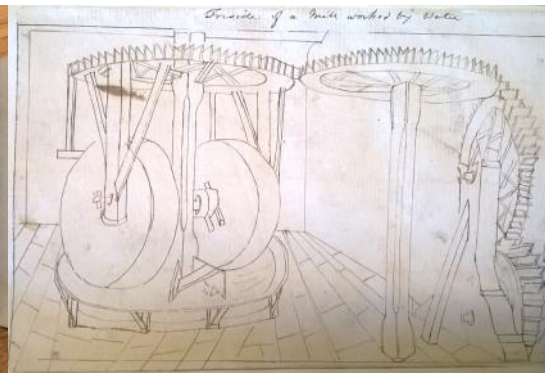
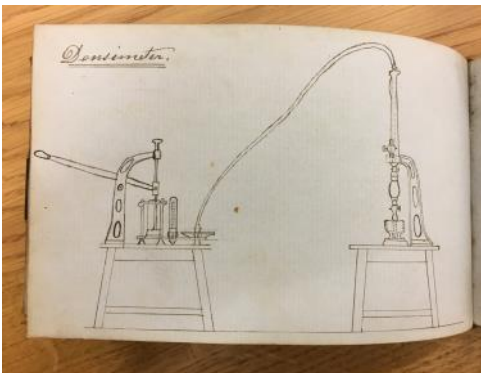
and his dislike of vegetable parchment, and a gentleman who sailed in a boat made of paper down the Thames!

Gunpowder items go down with a bang at recent exhibition

A rather exciting area in our archive is within the Glenys and Alan Crocker Collection: the history of gunpowder manufacture. Display of some beautiful and intriguing items from the collection attracted a lot of interest at the recent Friends' Garden Party (see p. 13).



*Above: The invention of gunpowder, inspired by the devil.
Below: sketches from notebooks from Waltham Abbey Mills.*



Why Not Visit the Mills Archive?

We are the UK's biggest specialist archive on milling, and are proud to offer 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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Thankyou to all our volunteers!