



Mill Memories

The Newsletter of the Friends of the Mills Archive

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Visitors to the Mills Archive

Elizabeth Trout



The Mills Archive moved into the attic of Watlington House in 2002, seeking to fulfill our mission to preserve and protect records of milling heritage, and to make them freely available to the public. However, the room was small and cramped with barely enough room for two people. It was only possible to stand up straight in the middle of the room, which was a challenge for some of our early volunteers.

In a digital age, it was important that we had a website and archive catalogue so that people could remotely access the scanned images and document records as they were added to the catalogue by our volunteers. Over the past 18 years, we have rapidly developed our digital presence: the website (updated three times), a new Archive Catalogue with c 82,500 records of images and documents, a Library Catalogue of c 3500 books and journals, the Mills Database (c 12,000 mills) and the Mill People Database (c 65,000 people), and stories and gems from the collections on the blogs, plus a successful online shop.

Digitisation gives us a worldwide reach and social media encourages this. You can follow the Mills Archive on social media via Facebook (joined 2008), Twitter (2012) and Instagram (2016), where we post about events and information on mills and milling several times a week. The success of the website and social media can be quantified: 15,000 visits per month to the website from people all over the world (180,000 a year), 1000 followers on Facebook, 1036 on Twitter, and 408 on Instagram. We also get email enquiries and send e-newsletters on different themes to our supporters. Are you following us?

All this is great, but the scanned images and documents represent only **10% of the material in the collections**. Detailed cataloguing and scanning takes a long time by our valued volunteers. It is a much slower process than creating finding aids and depends on funding, not just for those activities, but for the conservation and repackaging of the material to preserve and protect it. We value your regular support as Friends that enables us to undertake that work. So this means that **90% of the material in the collections can only be viewed in person**. We would like more people to make an



appointment and come to the Mills Archive to see all the material still in the Archives waiting to be discovered. Have you visited yet?

To realise our vision to become the national centre of excellence for learning, understanding, recording and researching the history of mills, we created a Research and Education Centre in 2005 when we moved downstairs from the attic. Since 2005, we have

welcomed over 1300 visitors from all over the world wishing to look at the collections, browse the library, or learn more about the Archive's work.

The Research Centre includes the Mills Archive Library which is freely accessible to visitors and includes 3500 books and journals on milling history and technology.

Many of the visitors are mill owners researching the mills they live in, and people finding out about the history of mills, millers and millwrights in their families or localities. **They often find images and documents that they never knew existed.** Millwrights and other professionals are making use of the large drawings and detailed images.

Academic researchers come to research a wide range of socioeconomic topics and we would like to encourage more research in that area. Representatives from mills and heritage organisations can visit to look at the collections, to develop collaborative projects with the Archive, or to seek advice on looking after their own archive collections.

We can accommodate between 1 and 6 people working around the large



table on the same project. Visitors are given a warm welcome and are looked after by Elizabeth Trout, the Information Manager and Nathanael Hodge, the Archivist. **We aim to make your visit worthwhile.** Whilst, large archives often limit the amount of material that they get out for you, we provide everything on the mill(s) or themes that are of interest. The library is on open access and browsing is encouraged. It can be astounding seeing the amount of material available but it encourages visitors to come again. Visitors are welcome to use the downstairs Refectory room or the garden for lunch and we provide free tea and coffee. Here are some of the comments from visitors:

"A lovely reception, brilliant archives"

"Well worth the effort"

"Wonderful collection – great resource for our project"

"Great visit – lots of resources and knowledgeable help"

"Helpful visit – all prepared ready for me"

"A most interesting couple of hours looking at mill history"

"Thanks for another enlightening day"

"A thoroughly worthwhile visit... a rich source of material.

Extremely friendly and helpful staff. A most enjoyable and beneficial experience. Thank you all!!!"



So what will you find during your visit? We would be pleased to welcome you. Please book your appointment via the Contact Page on the website or email Elizabeth Trout, Information Manager elizabeth.trout@millsarchive.org, directly. The library is freely available if you just want to browse but most of the archive collections are kept off-site, so we ask for two weeks to get them back. However, we do appreciate that visits may not always be possible, so please ask Elizabeth for more details of the Search and Scan service that we offer for a modest fee.

Rebuilding the Rex Wailes Collection

Guy Boocock



Since Rex Wailes' collection arrived at the Archive in July 2019, work has begun on the 38 boxes, organising the material between mill-related items and industrial archaeology. The industrial archaeology material comes from Rex's involvement in the Industrial Monuments Survey during the 1960s and 1970s and includes material on breweries, beam engines and pumping stations, canals and railways, and iron and steel works, to name a few. I created a spreadsheet of the industrial archaeology material which has since been uploaded to the catalogue for the public to view.

The next mammoth task is to organise all of his mill material into categories and then sift through the enormous miscellaneous mill material and place it into those categories. While it may seem like we are deconstructing Rex's collection, and in some ways we are, most of it was not organised in any particular way, with many loose items of research and correspondence found in the boxes. This necessitates me having to strip down the contents and create new files or place them into existing files on particular topics. These will all be added to the catalogue in a similar vein to the industrial archaeology material, whilst other material will be catalogued in greater detail in the coming months.



Going through the collection has turned up some interesting finds including letters from Karl Wood about a proposed book *Twilight of the Mills* including a preliminary layout. Other items include three original drawings by Anton van Anrooy including one of Haverhill Mill (opposite), and reminiscences of John Bryant, millwright of Colchester. Another exciting find was a manuscript by Douglas Gavin Reid entitled *With the Windmillwrights in Fen and Marsh*, which is sadly incomplete, but includes photographs of Thomas Hunt, millwright, at work. As the collection continues to be catalogued, more fascinating, hitherto hidden items are sure to appear.

Photos from Douglas Gavin Reid's manuscript.

Left: First stage of hauling, Burwell.

Below: Old Mr T B Hunt and son Tom at works, Soham.



Beyond the Front Cover:

The story of Sprowston Mill

Elizabeth Trout

The topic for *Beyond the Front Cover* this time was suggested by Ron who discovered the connections between three books about Sprowston Mill in the Library.



The Story of Sprowston Mill (top right) is a well-known book, published by Phoenix House in 1949. The Library copy comes from the Harry Meyer Collection and has a rather dog-eared book jacket, which is now protected with Melinex. Harry bought the book new in 1949 as inscribed inside.

Harry also pasted into the book a handwritten note:

An Australian edition of this book in larger format, published by Truth and Sportsman Ltd, 402 Latrobe Street, Melbourne, was shown to me at Lowestoft Public Library, it having been given to the Library by Wing Commander Harrison himself. July 1950

The other two books shown in the first image are:

1. *The windmill: a book for boys young and old* by W/Cdr H C Harrison (Truth and Sportsman, Melbourne, 1947)

2. *The mill house and thereabouts: recollections of an idyllic childhood in Sprowston, Norfolk* by Wing Commander Herbert C Harrison (Larks Press, 1998) [Manuscript originally written in 1948]

It is immediately obvious that the author of all three books is Wing Commander Herbert C Harrison. But what is his connection to Sprowston Windmill and how are the three books linked?

The windmill: a book for boys young and old by W/Cdr H C Harrison ("Truth" and "Sportsman", Melbourne, 1947)

A copy of this book is the one which Harry Meyer saw in Lowestoft Library. Inside the front cover is a dedication:

Dedication to My Father, William Albert Harrison. One of the old-time millers, whose windmill was to him a legacy of clever construction and skilled workmanship from a foregone generation ever to be regarded with esteem for its courage and accomplishment.

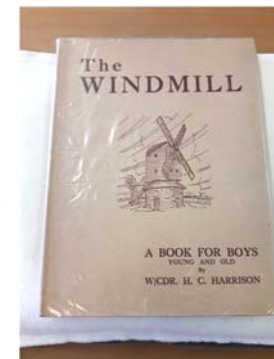
In the Foreword, H C Harrison tells us why he wrote a book about windmills:

This small book is produced in the hope and expectation that it may be of interest to boys who have some leaning to mechanics and engineering. The writer is one of numerous 'miller's youngsters' who, probably unknowingly, got his first inspirations in engineering from some of the intriguing mechanisms in his father's windmill and later adopted the engineering profession as a lifetime activity. The mechanisms described are those installed in the windmill depicted in [John] Crome's picture 'A Mill on Mousehold Heath' [Sprowston Mill], which hangs in the National Gallery, London, but they are representative of all post mills.

So Herbert C Harrison was a miller's son who was inspired to become an engineer. When you compare this book and the more famous book published in 1949, they have essentially the same contents and the same layout, chapters, printing, images etc. The illustrations for both were done by Graham R Nisbet. The only difference is that in the 1949 book the parts of machinery shown in the illustrations have been identified.

The books are aimed at the layman but are very detailed in their description of how the different mill parts were constructed and worked. Harrison was obviously interested in the physics at work in the mill parts and how the structure was supported. He includes descriptions of the maintenance jobs that were done by the miller and outlines the history of the mill from when it was built. There is also a helpful glossary of terms for the layman.

One of my favourite sketches is 'Dressing the Millstones' which shows the miller at work. Is this a portrait of William Harrison?





On the back page of the book, there is a clue as to why Herbert Harrison wrote the books:

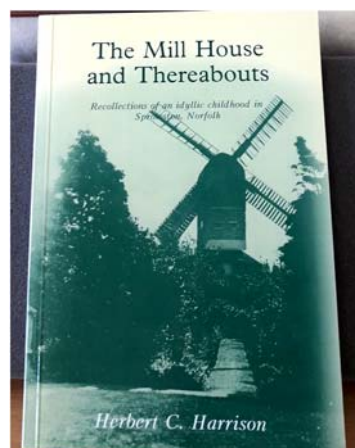
This book was born out of disaster, the tragic destruction by fire of Sprowston Mill in 1933. So distressed was the last owner of the mill, William Albert Harrison, that his son Herbert undertook to preserve the memory of the mill in a book.

Why Herbert Harrison's recollections were unpublished until 1998 is a mystery but as a companion volume to the Story of Sprowston Mill, he provides a first-hand account of a vanished way of life. The book is full of the illustrations by Nesbit

Throughout the book are images of a little boy, presumably the author, seen in and around the mill helping his father. This one shows him helping to raise the sacks on the sack hoist.

The mill house and thereabouts: recollections of an idyllic childhood in Sprowston, Norfolk by Wing Commander Herbert C Harrison (Larks Press, 1998)

On the front cover, we see that H C Harrison was Herbert C Harrison. According to the bibliographic information, the manuscript for this book was originally written in 1948 but lay dormant in Australia for 50 years. It contains a history of the mill and the Robertson and Harrison families who lived there. However, the recollections of the author provide a fascinating insight into the life of the miller and his family in rural England during the late Victorian and Edwardian period.



plus family photographs.

The fire on 25 March 1933, ironically happened the day before the mill was to be handed over to the Norfolk Archaeological Trust. The tragedy is related in the books and the Mills Archive have photographs of the fire and the remains.



Wing Commander Herbert C Harrison wrote three books which honour his father's memory with personal recollections of the mill from his childhood.

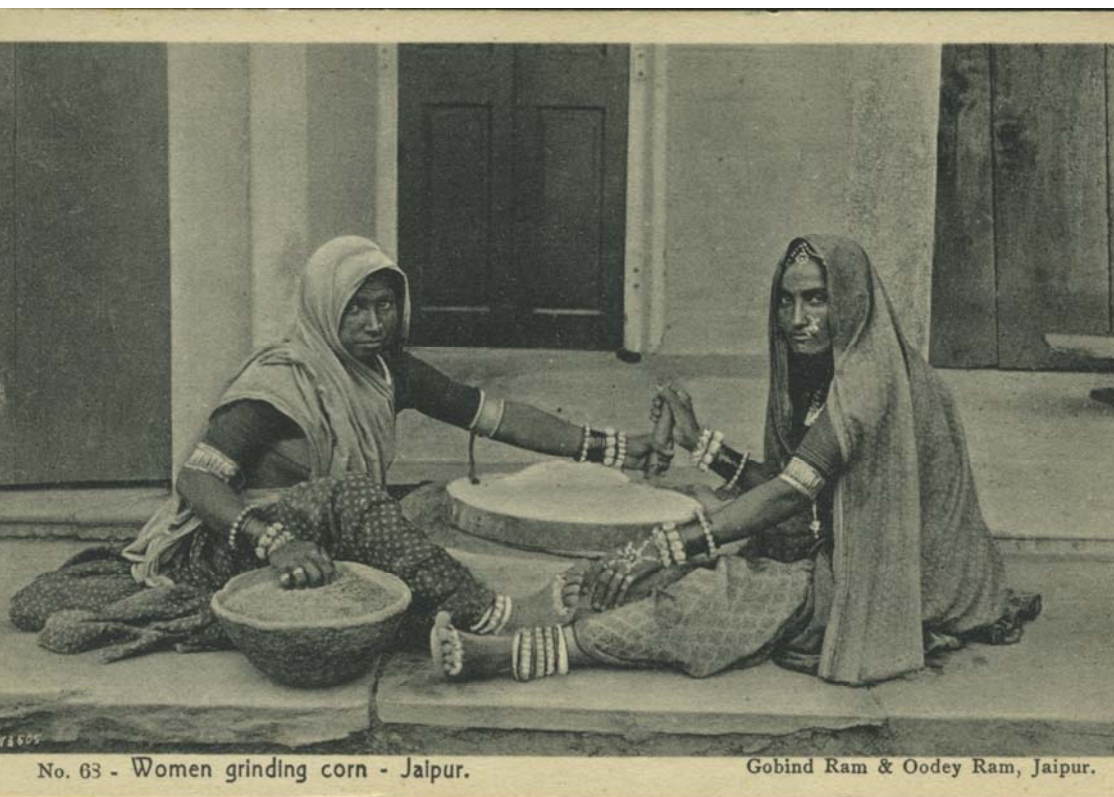
Do come and read them and find out more about Sprowston Mill in the Archive collections.

"This is not a Millstone, but a Hermit From the Mountain"

The grindmill songs of rural India

Nathanael Hodge

In rural India, an ancient tradition is dying out. New milling technology has replaced the ancient quern stone, and the grindmill songs once sung by women as they worked at the mill are being forgotten.



Until a few decades ago it was a part of every woman's daily life. Rising at dawn, they would work together while the men slept, grinding the flour for that day's bread. And while they ground they would sing. The songs covered a wide variety of themes, from mythological stories such as the exile of the goddess Sita by her husband Ram, to tales about goings-on in the local neighbourhood. Some describe the act of grinding at the mill itself:

*Oh Lord mill, I battle with you
I pull you, stone, to the rhythm of songs.
The bird gives his call to grind on the chariot of Râm
I am engrossed in singing from the early hours of dawn.*

Grinding at the mill also gave women the opportunity to share their difficulties at a time when there were no men around. The millstone itself was seen as a confidant with whom the women could share their troubles:

*This is not a millstone, but a hermit from the mountain
I tell you, woman, open your heart to him.*

Many of the songs make use of poignant metaphors for the hardship of a woman's life:

*At the heart of a huge fire, the tender areca-nut burns away,
There's no appreciation for a girl's labours at her home or at her in-law's.
Engulfed in flames, a patch of greenery burns away,
Wherever a woman goes, she must toil.*

The life of women is portrayed in the songs as full of unceasing labour. Childhood is pleasant, but when a girl grows up she will be married and sent to live with her in-laws, where she will have nothing but hard work to do:

*What fool decided that a woman's life should be?
At her parents' or at her in laws' she labours for life like a bullock.
A woman's life! If I'd known, I wouldn't have been born,
I'd have become a tulsi plant at god's door.*

A woman would be better off if she were a tulsi plant - a type of basil revered as sacred by Hindus, which is grown near every house and treated as an object of worship.

*Mother and father say : "Daughter, you must die there, where we handed
you over,
The firewood must burn away in the hearth."
You endure sasurvas (harassment at in-laws' house), what will happen if
you bear it?
What will happen if you bear it? One obtains devpan (godly status).*

It seems there is no choice for a woman but to bear with the difficulties of life - at least then she will have a chance to become a holy person.

The songs also frequently refer to the expectation that a woman will bear a son, and the misfortune of having a daughter:

*In the middle of the fire, wet wood burns
The birth of a girl, a botheration for the clan.*

*The hope was to have a boy, mother-in-law is angry
I tell you, my son, be preparing to take another wife.*

*I gave birth to a daughter, the fate apportioned to me
A thorn has been brought, come on! pierce my nose!*

However the birth of a daughter, while upsetting to her in-laws, may be a cause of joy for the woman herself:

*The hope was of a boy, why is a girl discredited?
Oh no! my woman! you are my heart's diamond.
The hope was of a boy, a mayna (type of bird) my daughter has come
Now, my dear woman, who could be weary of you?
The mother gets a boy, the property gets an owner
In her womb no daughter, closed is her path to heaven.*

A boy would merely provide an heir to the property; a daughter will provide the mother with a way to heaven by weeping for her when she dies.



These and many other songs were gathered as part of the 'Grindmill Songs Project', carried out in the state of Maharashtra in west India for about 20 years by researchers Guy Poitevin and Hema Rairkar.

The project resulted in a database of over 110,000 grindmill songs complete with texts, translations and recordings, which can be accessed online. It also provided inspiration for social and community events to pass on the tradition, and provide women with new contexts for creativity and communication.

As one woman put it: "While singing like that, we open up our heart to the stone. Now, slowly this place of expression is vanishing. Millstones have gone, flourmill has come. Then, we have to find another place to express our minds and share our sorrows and joys. There are many question marks before us and we have to face them."

Information taken from:

Peacock, David, *The Stone of Life: Querns, mills and flour production in Europe up to c. AD 500* (Highfield Press, 2013)

<https://grindmill.org/>

<https://ruralindiaonline.org/articles/the-grindmill-songs-recording-a-national-treasure/>



'Roll out the Barrel'

Mildred Cookson

Millers need to keep up with each other with all phases of manufacture and distribution. Whilst packaging is not an integral part of the operation of turning wheat into flour, nevertheless, had it not progressed with other milling improvements, the industry would not have been able to keep up efficiency.

To trace the development of modern flour packaging, we have to go back to the wooden barrel. For years this was the standard container of the industry in the

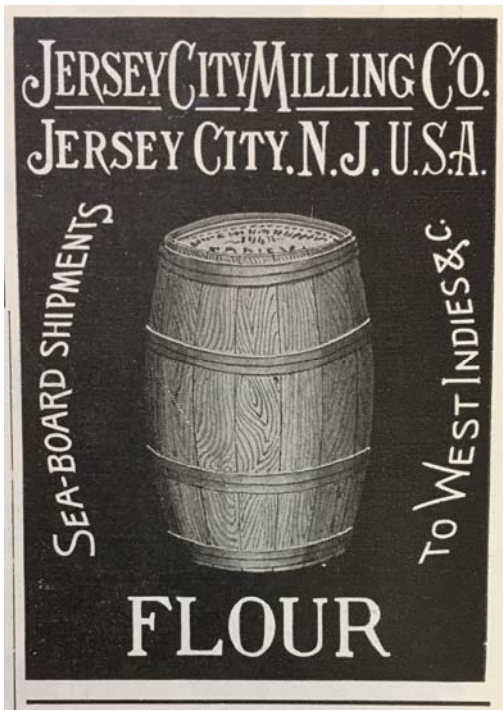


Standard size flour barrels.



USA, and whilst today it is almost non-existent, its influence is still shown by the fact that flour quotations are usually made on a 'per barrel' basis. A miller's mark of origin was applied to a barrel as a sign of ownership and was done with a 'branding iron'. The miller's name, mill location and the intended weight of a filled barrel would be burned into one or more of the barrel staves. This practice quickly gave way to stencils for inking the information on to the barrel staves or the flat surface of one or both ends of the barrel. The final stage was the use of paper labels on one end only. The circular design on the end of the barrel was continued for trademarks and logos on cloth and paper sacks.

During the period of its greatest popularity, the barrel served its purpose well and efficiently. Conditions in the milling industry were entirely different than they are today.



Shipments were slow and hazardous, consumers bought supplies of flour for months in advance. Merchandising practices were comparatively simple, and the barrel was exactly what it was supposed to be – a container.

The barrel is still used for small amounts of flour for export and a few coopers still hope that the flour barrel will regain its lost popularity, and even talk is that they will conduct an advertising campaign to this end. But the way things have now gone this is almost an impossibility.

The demise of the barrel as an approved flour container came primarily from two causes, the development of other packages, such as jute, cotton and paper, and altered purchasing habits by American consumers where much

smaller units of flour were wanted. This has resulted in the complete revolution of flour packaging methods.

At the outset of the change, flour presented many difficult packaging problems. It was easily contaminated, absorbing odours with which it came in contact in shipping and warehouses. Furthermore flour often receives rough handling in being transported from the mill to the place of destination, so to avoid losses new ways of transporting and packing had to be found to eliminate the strain.



Next issue will be the follow up with 'Getting the Sack' (cloth and paper packaging).

Gems of the Archive

Not just flour: Mills with unusual functions

Lucy Noble

One of the things that fascinates people so much about mills is that each one is unique. Whether a windmill or a watermill, a tower mill or a tide mill, there are as many differences from mill to mill as there are from person to person. Each has its own history, its individual character; each was built to the needs and specifications of its owners, and variations depended on the era and area in which it was built.

What often gets overlooked, however, is that there are also variations in the type of things that mills produce. The most typical function must be grinding grain for flour, and other well-known types of mills include saw mills, sugar mills or cotton mills – but many people don't know that mills can be used for a huge multitude of industrial purposes – some of which feature in our Gems of the Archive Collection.



One of the Gems that surprised me the most was the marbles, as I never knew that marbles could be made in a mill. The marbles that you see in this picture were made in Germany, the country which once dominated the marble milling industry. The mills were run by poor mountain farmers to supplement their farming income. Germany's rivers were once lined with hundreds of marble mills, ideally situated for easy exportation by boat across the world – until the invention of marble scissors in 1846 which enabled the mass production of glass marbles, thus killing off the German marble mills.

A marble mill works much in the same way as most mills that are used for grinding or crushing. The marble-shaping is similar to the way you would shape a ball of Play-Doh by rolling it between your hands to form a ball, but with marbles it is done by moving a chunk of marble between two large stone surfaces. Small chunks of marble are placed on a stone which has a circular groove cut into it, and another stone rests on the top of these marble chunks. This upper stone is turned by a horizontal waterwheel, which causes the marble chunks to roll around the groove, producing perfectly smooth and spherical marbles.



Water was often an integral part of the milling process, but not just with classic watermills. In the Gem 'The Life-Giving Camel', we learn about saqiya: animal-driven machine pumps with which water could be raised from one level to another for the purpose of irrigation. An animal (often a camel, as we see in our Gem postcard) would be harnessed to a shaft attached to a large horizontal wheel, which was in turn connected to a vertical wheel by a series of interlocking gears. The second wheel would either have earthenware pots directly attached to it, or they would be tied to a large looped rope which would be placed over the wheel. As the camel walked around in a circle, the wheels turned and the pots would scoop up water out of the well and tip it into a trough, from where it would be transported to the fields for irrigation.

Another animal-powered mill with an unusual function is the Chinese donkey-powered rice mill, as seen in the Gem 'Nice Rice'. These mills were once extremely common, especially in countries like China where rice is the staple food for the majority of the population. Often it is eaten as a dish on its own, but ground rice flour was also frequently used to thicken stews and soups, as well as making pancakes, such as the



traditional South Indian 'appams'.

This mill worked with an edge runner stone: the rice was placed between a stationary lower stone and a top vertical stone, and as the donkey dragged the top stone around the lower stone's edge, the rice was ground into flour which was then brushed into a bowl. In the photograph, you can see the lady on the right holding a brush for this purpose.

Other mills can be found which operated a similar grinding process to that of grain or rice: the Dutch paint mill 'Verfmolen de Kat', depicted in the drawing in the Gem 'Rags to Riches' for example. Paint mills used a pair of large millstones to grind the raw material into powdered pigments, which would be mixed with water or binders such as resin, lime, egg albumen, beeswax or gum arabic, and drying solvents such as linseed oil, to make paint.



Similarly, mills were used to make gunpowder, which was a huge industry in Britain from the 16th century up until the 20th century. Charcoal, sulphur and saltpetre were ground down into powder. The whole process actually involving several different types of mill: first a grinding mill, then a press mill, a corning or kernelling mill, back to the press mill and then to a glazing mill. Our Gem 'An Explosive Business' features an adjustable copper measure for gunpowder and shot, used by riflemen to measure exactly the correct amount of powder for their weapon. To work it, one would twist the bottom of

the copper cup to adjust the size based on markings along the side. One would then fill it up and scrape off any excess powder grains, giving a precise and repeatable amount of powder for reliable shooting.

These Gems show us just how necessary, diverse and widespread traditional mills really were; it seems like a huge proportion of everyday essentials were made in mills – not just flour! The Gems mentioned in this article, and more, can all be found on our website at <https://millsarchive.org/collections/gems>.



A Field Marshall, Two Rock Stars and a Cartoonist

Martin Bodman

What do these individuals have in common? They all owned or own watermills in southern and south-western counties of England.

The Field Marshall was **Bernard Montgomery** (November 1887 – March 1976). Marlborough had been given Blenheim Palace for his victory at Blenheim but the victor of El Alamein lived in another era – the age of the common man. He bought **Isington Mill at Bentley** (SU 755427) in Hampshire in 1948, but the local council refused him permission to bring in builders for conversion to a residence. Monty threatened to park his caravans in an adjacent field. The media might have a field day: authority yielded and he went ahead with the house conversion. The meadow became a huge lawn where every blade of grass was regulation height and moles were forbidden.



Isington Mill, Hampshire. Colin Smith, Geograph.

There was a mill here in the late seventeenth century, powered by the waters of the River Wey. Today the mill complex includes two converted hop kilns. One of two waterwheels survives. The Montgomery family sold the mill in 1989 and Kenneth Major, as architect, together with millwrights Janes Ltd were appointed to further restore the mill and its machinery. In 1994 the mill was grinding grain with a pair of burrstones powered by an undershot waterwheel. The mill, which was for sale in 1999 at £1.2m, is not open to the public.

The singer, songwriter and former frontman for the progressive-rock band Genesis, **Peter Gabriel** (b February 1950), bought **Box Mill** (ST 8252 6889) in west Wiltshire in 1987. The three-storey mill, of local stone, had worked with five pairs of stones but the water power on the By Brook was not always adequate and in the late nineteenth century a steam engine was also employed, probably to work the roller plant then installed. At some time after Brunel's Great Western Railway opened to Bristol, grain was brought to the mill from a siding close to Box Tunnel via an aerial ropeway. A sale of the



freehold in 1937 divided the estate into several lots including a stone malthouse: Box Mill had been owned by a brewery company. Gabriel built a large extension to the property to house his recording studios - Real World Studios - which are in use today.



Box Mill, near Corsham, Wiltshire. From an old postcard.



Stanbridge Mill, Dorset. Photo Arthur Lowe.

been all that successful. By 1960 it seems the roller mill extension had been demolished. Dorset-born **Greg Lake** (November 1947 – December 2016) of rock group

Stanbridge Mill, Horton. (SU 0152 0901) on the River Allen, north of Wimborne Minster, in Dorset, was derelict in the 1950s. A four-storey building to house a roller mill – by E R & F Turner of Ipswich – had been added in 1892, worked by a low breast shot waterwheel 11ft 6in in diameter by 11ft breast, on a 4ft fall of water. The Allen is a chalk stream – a winterbourne – and flows can be low in summer, so this installation may not have

Emerson, Lake and Palmer, fell in love with the old mill and in 1977 offered the owner, Lord Shaftesbury, £77,000 for it. Lake converted the mill and adjoining millhouse into a residence and others have owned it since. It is Listed Grade II and retains its waterwheel, which is thought to be workable and much mill gearing is preserved behind a glass case. The mill gardens with watercourse are occasionally open to the public on Garden Open days.

Further west in the Lynher valley, in Cornwall, stands **Addicraft Mill** (SX 3006 7291). It must have been sometime before 1981 when the cartoonist and illustrator **Norman Thelwell** (May 1923

– February 2004) bought the derelict property which was advertised as in 'need of some attention', to say the least. The mill and mill house form an L-shaped plan and are Grade II Listed. The three-storey mill, of slate-stone and granite rubble, with brick dressings was largely built in 1810. Its breast shot waterwheel by



Addicraft Mill, Cornwall. Photo Martin Bodman.

Jabez Buckingham, a millwright from nearby Northhill, was in working order in the 1990s and all the gearing survives together with a pair of French burrstones for flour milling and a pair of granite stones for grist. Thelwell wrote a book about the trials and tribulations of restoring the property, which he called '*Penruin*', into a home – '*A Millstone Round My Neck*', with charming black and white illustrations by the author. The mill, which had a two-storey extension built in 1987, is not open to the public.

Sources include:

Hampshire Mills Group, *The Mills and Millers of Hampshire, Vol. 3 - North & East*, 2013
W F Deedes, *Brief Lives*, Pan Macmillan, 2013
Tom Carver, *Where The Hell Have You Been?*, Short Books, 2010
Box People and Places - online newsletter 27, Spring 2020
<http://realworldstudios.com/>
British Listed Buildings online
Mills Archive online
The Dorset Rambler online
Norman Thelwell, *A Millstone Round My Neck*, Eyre Methuen, 1981

Keeping in touch

It was as we were putting together this issue of *Mill Memories* that the Covid-19 coronavirus became a worldwide pandemic.

We are so very grateful to you for your support, which is needed now more than ever.

We would like to reassure you that we are taking the situation very seriously and our staff are working from home to minimise contact.

This change in working does not affect the safe care of our archival holdings, which we know are so important to you.

It does mean that we can't currently accommodate visits to the Mills Archive.

But it's not all doom and gloom: our website and online catalogue remain freely available online. And in addition to receiving this newsletter twice a year, you can also subscribe to receive updates on a variety of interests – why not take a look at our newsletter subscription form and indicate what sort of information you'd like to receive from us? You can find the form here: millsarchive.org/register-interest

You can also contact us by email at friends@millsarchive.org

Our promise to you is to continue to safeguard the history of milling, and to share the stories, facts and photographs with you.

Thank you for your support and we wish you and your loved ones well.

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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





*Millwrights Wakes and Lamb at Coleby, Lincs, c 1900.
Rex Wailes Collection*