

TIMS E-NEWS

The International Molinological Society

Spring/ Summer 2023

Issue 34

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INTRO

The Power of Mills

Dear TIMS Members and Mill Friends,

On these pages of E-News you usually find the President's Message. In this issue it is replaced by another message, a message of resilience for our Ukrainian mill friends. Because mill friends share their friendship. And their technology.

Like most things, it all starts with a little bit of history.

In 1995, during the siege of Gorazde in eastern Bosnia, the town had no running water and no electricity. Gorazde is situated on the bank of the fast-flowing Drina, a river that had many boat mills in the past. During this siege, people in the town built a fleet of homemade mini generators, ingeniously floating on the Drina, with a paddle wheel of an estimated 2 m in diameter on either side. They were mainly moored near the bridge across the Drina, where the current was most powerful. Of course, the power generated was only limited, but it fulfilled their basic needs. And the town stood firm till the end.

["The need sharpens the ingenuity" \(Gorazde 1992/95\) – The Peacekeeper \(design.blog\)](#)

In 2022/23, during their brutal invasion in Ukraine, the Russians destroyed several power stations, so power has been in short supply. Gorazde citizens sent plans and descriptions of these "boat mill" devices to Ukraine, thus helping them out. We hope that this ancient mill technology will support the Ukrainian people as much as it did the Bosnians.

They say that history repeats itself. Considering that it is believed the first boat mills ever, were erected on the Tiber during the siege of Rome in 537, there might be some truth in this.

On behalf of the E-News team,
Leo van der Drift



Stills from Dutch Television, taken by Diederik Wijnmalen.



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AGENDA



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Jorge Miranda and his team will organise the 16th TIMS Symposium in Portugal.

The provisional dates are as follows:

17 - 20 September 2024 - Pre-Symposium Tour

21 - 27 September 2024 - Symposium

28 September - 3 October - Post-symposium Tour

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The Symposium will be held in two locations. The first couple of days will be at a location close to Lisbon, followed by a tour along several mills to a location close to Porto.

The Pre-Tour will be in the southern part of Portugal and the Post-Tour in the northern part.

More details will be published in due time on the TIMS website.

At the time of writing, most National Mill Days are in preparation. **However, for the latest information it is important to check the websites before travelling anywhere.**

NATIONAL MILL DAYS 2023

Belgium (Flanders), Sunday 30th April
<http://www.molenforumvlaanderen.be/>
European Heritage Day, Sunday 10th September.

Denmark, Sunday 18th June,
<http://www.danskmolledag.dk/>

France, Saturday 20th & Sunday 21st May
(European Mill and Millstone
Heritage Days), <http://www.journees-europeennes-des-moulins.org/>



France, Friday 23rd, Saturday 24th & Sunday 25th June (Journées du Patrimoine de Pays & des Moulins), <http://www.moulinsdefrance.org> and www.patrimoinedepays-moulins.org
European Heritage Days, Saturday 16th & Sunday 17th September.

Germany, Monday 29th May (Whitsun Monday)
Over 1,000 wind- and watermills are open to the public.
An index of all mills that participate in the National Mill Day will be published on the internet site of DGM,
<https://www.deutsche-muehlen.de/deutscher-muehlentag/>
European Heritage Day, Sunday 10th September.

Italy, Saturday 20th & Sunday 21st May (European Mill Days),
<http://www.aiams.eu/>

Netherlands, Saturday 13th & Sunday 14th May
<https://www.molens.nl/event/nationale-molendag-2018/>
European Heritage Days, Saturday 9th & Sunday 10th September.

Note: This year, the Dutch Mill Society De Hollandsche Molen celebrates its 100th anniversary. For special activities, check out their website :
[Molens zetten altijd wat in gang](http://www.molens.nl)

Portugal, Saturday 8th & Sunday 9th April
<http://www.moinhosdeportugal.org/ws/>

Switzerland, Saturday 20th May (Saturday after Ascension Day),
<http://www.muehlenfreunde.ch/fr/millday/index.html>

UK, Saturday 13th & Sunday 14th May
<https://www.spab.org.uk/mills/national-mills-weekend>

The National Mills Weekend takes place across the UK every May. More than 300 windmills and watermills would usually be open to the public

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to celebrate our milling heritage and we are hoping that many mills will be able to open their doors again this year. For more information, please consult the website.

REGIONAL MILL DAYS 2023

Sweden, Sunday 2nd July, Skåne, “Möllornas Dag”,
<https://www.hembygd.se/foreningen-skanska-mollor/>

During the European Heritage Days in September, a lot of mills are open to the public as well. The programs for this event are not yet available. Always make sure to check details before you go!

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WORLD NEWS

UNITED STATES

Homestead Gristmill, *by Agnes C Meeker.*

A gem of a find located at Homestead Heritage site just outside the town of Waco, Texas.

The restored gristmill from the 1760's operates daily, grinding cornmeal and flour.

Homestead is an agrarian and craft-based international community. Its literature stresses simplicity, sustainability, self-sufficiency, cooperation, service, and quality craftsmanship. The daily activities go hand in hand with the seasons. The seasonal cycles of agrarian life provide a mooring and rhythm for the whole life of the community.



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Recycled well water circulated by a wooden trough to the wheel, keeps the wheel turning.

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Other crafts both practiced and taught at Homestead include quilting, a blacksmith's shop, cheese making (with their own cave for aging), and basket weaving. Several stores, restaurants and coffee shops

intermingle on the property.

Before 1800 in America, over 25,000 small village gristmills dotted the countryside. Today, about 200 remain, only a handful of which are operational. The Homestead Gristmill is one of two working mills in the State of Texas, and is the only one producing flour, meal and mixes for sale.

Items for sale include three varieties of Whole and Sifted Wheat, Whole Flour from Rye, Spelt, Kamut, Buckwheat and Rice. Whole Wheat Pancake Mixes and Muffin Mixes, and Cookie Mixes. Other products include Cornmeal, Corn Grits, Porridge, Six Grain Cereal, Trail Mix, Apple Cider Donuts and Gluten Free Pancake and Muffin Mixes. All are milled from chemical free or organic grains, with an increasing variety of these grown locally.



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The history of this mill is rather interesting – the following sign posted at the mill, tells the story.

“Built around 1760, the Teeter Mill came from the hilly area of north western New Jersey, which was settled by German Moravians and known as the Long Valley.

“Beginning at a large white oak marked for a corner standing near a small swamp on the southwestern side of the brook below the mill”

This excerpt from a 1708 land deed is the first known record of our Homestead Gristmill. Written when a German immigrant named Asher Mott decided to sell his share of the family property to his older brothers, John and Gershom, for £1,000.

Not long after the Mott brothers bought the gristmill, the American Revolution began and the American Army under George Washington camped at nearby Morristown. This was the bitter winter of 1780-81, when the soldiers were reduced to boiling their leather shoes for food, and the Mott brothers alleviated their suffering by providing them with flour.

The property stayed in the family until 1800 when Robert Emiley purchased the mill and thirty acres for \$213.30. In 1814 John Teeter acquired the mill and property. By then, the mill was the business and social center of a village that included a second mill and six residences and became known as Teetertown. The Teeter family operated and maintained their mill until 1881.

In 1908, Philip Sliker purchased the mill, constructed a miller’s residence and began to process flour under the brand name of “Teetertown Brand Flour”.

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But in 1918, after ten years of operation, Mr Sliker retired and closed the mill. After it last ground grain in 1918 the Teeter Mill went through a series of owners, most looking for a quiet getaway from the bustle of New York City. Left neglected for decades, by the turn of the twenty first century it

needed either demolition or restoration. In 2001 we moved the Teeter Mill to Texas where it once again grinds grain for the local community as it did over two hundred and forty years ago.

Mr. Philip Sliker was the last miller to operate the mill before it moved to Texas, circa 1908.”

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Beautifully restored, it absolutely warmed my heart to see this little watermill just grinding away as it was always meant to, and producing a quality product.

UK

A Question on the Saw Mill Carriage



I have attached two photographs of the large rip saw at the water-powered Dunham Massey sawmill, on the south-west side of Manchester, GB, where I have worked as a volunteer for nearly 20 years. Some TIMS members will have seen the mill during a visit a few years ago.

The rip saw has a railed carriage to feed the timber towards the saw blade, operated by a ratchet mechanism. This now appears to be unique in Britain. Have any TIMS members seen such a railed carriage in a sawmill elsewhere?



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Stuart Mousdale

E-mail : townmouse3@phonecoop.coop

Millstone Dress ,by M J A Beacham.

Millstones for grinding corn have in the main two traditional dress layouts – the systems of furrows cut into the grinding surfaces of the stones, through which the grain has to travel on its journey from the ‘eye’ in the centre to the outer edge of the stones, whence it will emerge as meal. These systems are commonly known as either ‘harp’ or linear dress, and ‘sickle’, sometimes incorrectly called circular dress [Jon Sass, The Versatile Millstone, Workhorse of Many Industries, SPOOM, Knoxville, 1984, p 64].

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Both types of dress appear throughout the corn milling world, although they are not evenly spread, with examples not always securely dated. The ‘harp’ was known to the Romans and carried by them throughout their empire, one being on display in the Corinium Museum, in Cirencester, England; whilst the ‘sickle’ was apparently only noted (in Germany) by the later sixteenth century.

The use of simple ‘pecking’ or of no dress at all is a separate topic, and requires separate treatment.



1. Zaanse Schans Museum, near Amsterdam; courtesy Stuart Mousdale.



2. Brempter Muhle, by K & B Limburg, Creative Commons BY-SA-3.0de.

Areas of north-western Europe with little or no use of sickle dress include France, where no examples are recorded, and the British Isles, where according to Gordon Tucker, sickle dress was little used before the introduction of fast running composition or ‘artificial’ stones after 1857. Such stones using that dress could grind faster and so make more effective use of the available power.

In the Netherlands, according to on-going research by Jan Scheirs, the traditional flour mills mainly used blue stones with sickle dress. Indeed, as the molendatabase.nl shows, a number of existing mills still have blue stones. Once the artificial stones had come into general use c. 1900, sickle dress was used almost exclusively. Apparently stone speed was not a factor. The commonest size for blue stones was 150cm diameter, with a rotation speed of little more than 80rpm.

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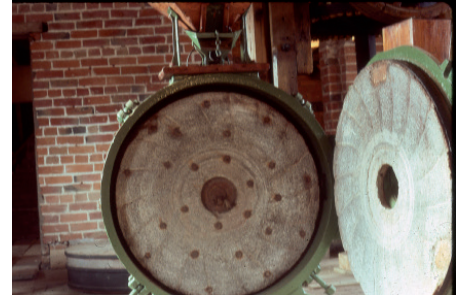
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Eastern and northern parts of Germany often used sickle dress, and there are many surviving examples, including Brempter Muehle, Bruggen-Born, the Venti Amica windmill at Hollern-Twielenfleth in Lower Saxony, Mahrzahn in Berlin, Nordstrand, and Deiler Muehle in Essen. The Berlin Technik Museum has a number of examples. One example in the Tiergarten at Worms, Rheinland-Pfalz, has the sickle furrows widely spaced, typical of stones used for animal feed grinding or the production of pot barley.

Elsewhere in Europe, examples of sickle dress occur around the Mediterranean. In Spain both La Cabezonada and Guipuzcoa show the dress on their websites with widely spaced furrows, while the Santa Olaja Tide Mill at Arniero in Cantabria, has standard spacing for flour making. While harp dressing has been attributed to the Romans, there are isolated examples of sickle dress in Italy, such as at Imola.



3. Vertical stones in Worston Mill, Staffordshire, England, photographed by John Bedington in 1981, courtesy of Mills Archive Trust, reference JBED-ST-ao-10.

In the eastern Mediterranean and the Aegean, sickle dress seems restricted to the most recently produced millstones. In eastern and northern European and Scandinavian areas sickle dress occurs, with seemingly extensive use in Sweden as at the Slottsmolen in Malmo. The Frilands Museum in Lyngby has a sickle dressed black stone, though how widely they were used in the rest of Denmark has not been ascertained so far. Sickle dress is known in the Baltic states, such as Eemu Tuulik in Estonia, and in the Czech Republic at Porcuv Mlyn at Bykovice and at Mlynsky Kamen in Horni Kounice.

During the 19th century, millers in the United States sometimes referred to harp dress as “French” and sickle dress as “Dutch”, possibly a pointer to the origins of some imported millstones. Stones from the quarry or the maker were usually sold blank, and the customer applied whichever dress he required or was comfortable with. Harp dress predominated, possibly because a straight furrow dress is easier to lay out [Sass, *ibid.*], but sickle dress was perhaps preferred for specific tasks, like, for example, the production of buckwheat meal. Apparently, Charles Howell found some American mills using a harp dressed stone paired with a sickle dressed one, though the mills were not named [Mills Research Group, Conference Proceedings 9-10, 1990].

It would seem that the two types of dress may have had separate areas of origin through a long period of attempted improvements in milling by trial and error, with a possible meeting point around the Mediterranean where global trade routes have met for centuries. Much more information is obviously required and the author would be grateful if interested readers would send any knowledge they may have on this subject to: mchlbeacham.71@gmail.com .

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FRANCE

Tidal Energy and Tide Mills in the Rivals Archive

An interdisciplinary international symposium on “The Energy of the Tides Yesterday, Today, Tomorrow” was held at the University of Rennes 1, on June 20-22, 2017. During two days, about fifteen speakers discussed the subject of tide mills, putting forward great theories on reinventing tidal power; a truly topical subject for today. On the second day a film by A. de LA VERNHE (Town Planning Department, Antibes municipality, France), entitled “*The Tide Mill of Traou Meur in Pleudaniel, France*” was shown. On the last day the tide mills Le Prat (La Vicomte-sur-Rance) and *Beauchet* (St.-Père-Marc-en-Poulet) were visited.

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None of the speakers alluded to it, but the shadow of a great French researcher who died in 2002, and who particularly studied tide mills, Claude Rivals, was to hang over this symposium.

In 2021, a voluminous and important work, in its scope and the diversity of the proposed approaches, was published: “**The Energy of the Tides - Yesterday, Today, Tomorrow**”¹ and the part which is devoted to the mills has encouraged us to look more closely at what the archives of Claude Rivals, kept by the F.F.A.M. (*Fédération Française de Sauvegarde des Moulins*), could contain on this subject. In addition to a manuscript on tide mills, unfinished at the time of his death, but published in “*Written Works and Archives of Claude Rivals*”,² and unfortunately ignored by the 48 researchers who wrote the papers for this symposium, we found field documents of great interest. They relate to a tide mill, special for two reasons: firstly, being driven both by the energy of the tide and the current of a river flowing into the sea, and secondly, whose driving mechanism is made up of the two fundamental types of existing waterwheels: an external vertical wheel driving a pair of millstones and a horizontal wheel, locally called “*pirouette*” for the second pair of stones.

This is the very beautiful “*Velin-Vor*” mill in Plouezoc’h in northern Finistère, at a place called Dourduff-en-Terre, which Claude Rivals visited at least twice during the 1970s. The documents and the photographs contained in boxes 51 and 54 are particularly rich in interior views and notes taken after the shutdown of this mill around 1958-61.’



Velin-Vor tide mill in Plouezoc’h, Finistère department (postcard coll. Leo van der Drift)

We quote here a most significant example:

29 PLOUEZOC’H - Canton of Lanmeur - Municipality : PLOUEZOCH 29252. Hamlet : Dourduff-en-Terre (Dourduen-Douar).

Milling of fodder wheat, buckwheat, barley and wheat. Name Vélin-Vor, Velin-ar-Vor, Mélin-Mor, last miller: Jean BRAOUEZEC. Owner: Mrs. Sozig BRAOUEZEC (suburb of Morlaix) (...).

The mill would date from the XVth, but prior to the middle of the XVIth century anyway, parchment of 1601 in Gothic. Stopped at the beginning

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of 1961. “River” of Dourduff, in the bottom of the Dourduff valley there is a fresh water river on which several watermills are located. See State Map. Mixed water supply, permanently, long and narrow river separating 2 municipalities (Britanny rural villages) Plouézoch and Ploujean. The tide mill is on the Plouezoch side. It is a mill of simple operation. External vertical wheel (right side) with paddles, disappeared in 1975.

Lower horizontal wheel (“turbine”?), still exists. With spoon shaped blades, currently in the mud, shaft obliquely.

Non-automatic opening and closing: several wooden rack-and-pinion controlled vertical sluice boards with parallelepipedic wooden teeth on each side allowing blocking with chains/notches for the levers.

Traditional system: two pairs of stones, bolter against the wall.

At high tide, the water comes as high as the ground floor of the miller’s house. Was working at low tide for 2 hours. Everything is in stone, even the stairs that allow you to descend to the bottom of the pond (“blue stone” known as Loquirec stone) or inside the mill to climb up to the millstones. Buttresses on the sea side of the mill.

Milling flour was the main part of the family’s economy, to which was added some agriculture, and an apple orchard. Limited trade, local, for the following 3 villages: especially Plouézoc’h, Plougasnou and Ploujean, and perhaps a 4th: St Jean-Lanmeur (but mostly Plouézoc’h and upper Ploujean). Dynasty: same family since the beginning of the 18th century. 7 generations of Braouézec, millers from father to son, working class people, children of the valley and the farms in the hills.

Numerous documents to know.

>>>

Claude Rivals (1932 - April 27, 2002)

Biographic note

As a teenager, Claude Rivals had made the choice to teach. In the mid-1950s, as a primary school teacher in the Lauragais [a region SE of Toulouse], he invited his pupils, as required by the school program, to discover the heritage of their region, including the typical windmills. A collection of documents is set up. “It all started there ...” he would say later. Returning from the first molinological congress held in Portugal in 1965 [being the first TIMS Symposium] and in which he had been invited to participate, he wrote: «... Aren’t our old windmills noble enough to attain the dignity of historical monuments? There is not much more to do to preserve the ones, five for all of Lauragais, five for La Vendée, around ten for the North, as many for Anjou and that is more or less all of them ...”. Many years later, at the time of retiring he confessed to his colleagues in a deep voice in which his Southwestern accent sang: “in almost fifty years, I have had a lot of fun with my mills ...”. Thanks to his work and his research, a public recognition of this specific mill heritage has been accomplished. Claude Rivals will rightly remain as the researcher who made the French rediscover the importance of the mill and the miller in traditional society, at the time prior to the industrial revolution.

His archives are made up of handwritten, typed, duplicated, published and unpublished notes on the mills of France and Europe. Eleven boxes

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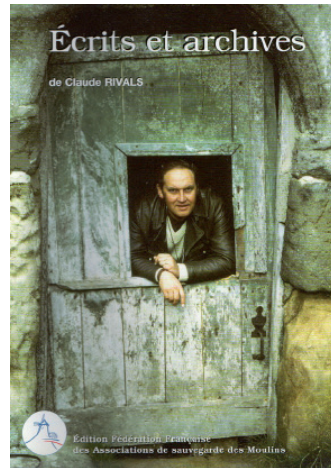
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are classified by department. Fourteen boxes bring together the documentation on the tide and boat mills. Two boxes are devoted to iconography, nine to sound or video recordings. Ten boxes contain documentation on foreign countries. There are 84 boxes in total whose inventory is drawn up in a book essential for all those who would like to deepen their knowledge of this archive: WRITTEN WORKS AND ARCHIVES OF CLAUDE RIVALS, Ed. FFAM.

Books by Claude Rivals on sale at the FFAM

“*Le Moulin, histoire d’un patrimoine*” box 20x27 cm containing 4 brochures: Watermills, Boat Mills, Tide Mills, Windmills. Price 24 euros + postage.



“*Écrits et Archives de Claude Rivals*”. Study by André Coutard, with collaboration of Annie Bouchard, Honorary President of the FFAM Federation, 21 x 27 cm, with reproduction of personal documents and photos by Claude Rivals, in cardboard cover. 240 pages. Includes, among other things, a detailed inventory of the archives of Claude Rivals given to the FFAM by his family. Edition FFAM, 2008, price 30 euros + postage. For orders, please contact Mme Claudine Sébille at claudine.sebille.ffam@gmail.com (FFAM Treasurer).

Anyone wishing to consult the Rivals Archives should contact Mme Claudine Sébille by email as above. The researcher must explain the aims of their consultation and the references of the boxes that they wish to see. Approval will be granted by the Board of Administrators during one of its meetings, and will be done on a case-by-case basis, according to the relevance of the documentary sources of the archive to the project submitted. Consultation will be individual and can only be practiced at the place where the FFAM archives are deposited, according to internal communication rules. No sending of original documents or photocopies will be carried out in order to avoid as much as possible, repetitive handling which can be destructive.

Editor’s note : This is a translation of an article published in *Moulins de France*, No 131 (July 2022), pp 34-35. Published here with kind permission of the *Fédération Française des Associations de sauvegarde des Moulins*.

1. Chief editor E. Sonnic, contains the papers presented at the symposium in Rennes (June 2017), Presses Universitaires, Rennes, 2021.
2. Available from the secretariat.

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BELARUS

Dear Mill Friends,

I am delighted to share with you and all Mill Societies a useful link. It is the Google map of Belarussian mills. This map was created on the basis of the book “Milling in Belarus: history and present time” by Frans Zhyłka.

The language is Byelorussian.

Tip: There is a possibility to auto-translate by Google Translator. Look at the attached image, I set auto translation from Byelorussian to Dutch. It is possible in different browsers, but most easy to set up in Google Chrome. Just “google it”, “how to set up page translation in Google Chrome”.

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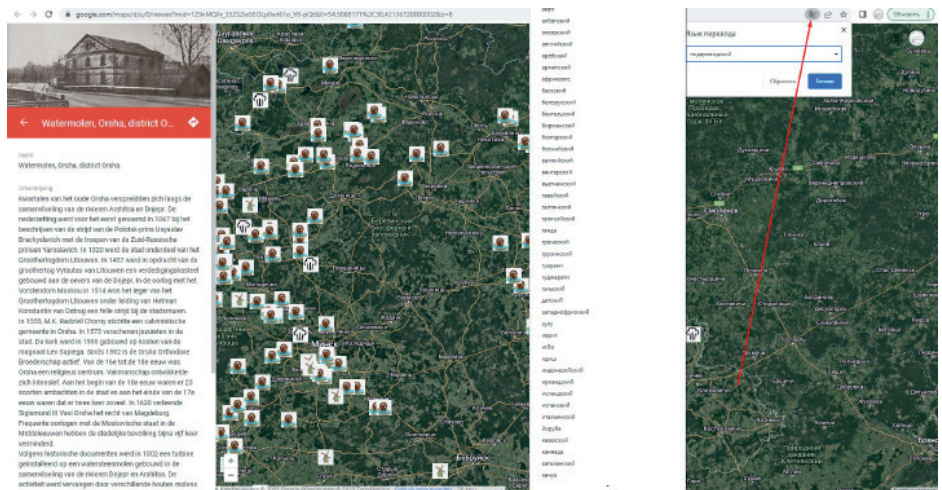
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https://www.google.com/maps/d/u/0/viewer?mid=1Z9vMQFr_35ZSZw3EOLp0wt61o_Y8-pQt

or use this shorter URL: <https://t.ly/X4Hg>

Best regards,
Evgeny Dorogush

ITALY

Dear Mill Friends,

In The Italian Association of Mills (AIAMS) we have about 200 associates, of which about 20 are active. The Association has members in all regions of Italy, from north to south, but the largest number is in northern Italy, where it was born 10 years ago.

About 70 mills organise the mill days, which we hold on the third Sunday of May, in agreement with the French friends of the Federation of Mills. Every year we have a social outing.

We publish books (<https://aiams.eu/argomenti-complementari/mercati-no-aiams.html>) related to the congress we organise once a year. The last book is about mills in legends and fairy tales.

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In 2022 we had a conference in Rome on “Historical mills: a cultural heritage to be protected.”

During 2022 we also organised the following activities:

- Four articles about mills in the Italian magazine “Casa Antica”
- Editing and printing of Bulletin N°10
- Miller’s and forging courses (in three regions)
- More than 20 cultural events, such as theatre, music and dance performances at the mills.

We also composed a photographic presentation of the activities of the Italian Association of historic mills in 2022. Please have a look:

https://www.canva.com/design/DAFYSSzXvk8/GqO74mZk-dXgtpOFQhXGCXA/view?utm_content=DAFYSSzXvk8&utm_campaign=designshare&utm_medium=link&utm_source=publishsharelink

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Maria Carmela Grano

Assegnista di ricerca c/o CNR Istituto di Scienze del Patrimonio Culturale PhD in Cultural Heritage Conservation Science

mariacarmela.grano@ispc.cnr.it

<https://www.linkedin.com/in/mariacarmelagrano/>

<https://uniroma1.academia.edu/MariaCarmelaGrano>

Fabulous Mills

The mills in films most loved by children (and not just by them)

by Marica Grano

One winter afternoon, while I was searching for the cartoon Mulan on Disney Plus for my children, among the suggested results, the title of



a 1937 short cartoon appeared on the screen: **The old mill**. At that point, my children had to accept an unexpected change in their schedule to watch this delightful animated film with me. The plot is simple: a storm suddenly disturbs the bucolic quiet of the countryside and many animals find precarious shelter inside an old windmill. The impetuous wind moves the pale ramshackled sails and puts the gears back in motion, putting the unwary guests at serious risk, until the sun shines again and the life of the little animals resumes serenely.

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In the ingenuity of this story, the mill is represented as an outdated and ruined building, at times even threatening, perhaps because we are already in the years in which we begin to lose the memory of the mill and its contribution to civilization, due to the advent of electricity that was supplanting the “clean” energy of water or wind. However, the narrative reveals a certain amount of nostalgia for a disappearing world, and the cartoonist accentuates his sympathy for the mill, representing its complex mechanisms in a simple and essential way, as is typical of fairy tales that end up making even the most intricate realities understandable and acceptable.



On another occasion while, still with my children, I was watching, without much attention, another Disney cartoon, **The Hunchback of Notre Dame**, my second son (at the time he was just over two years old), already

knowing my interests, he suddenly pointed out: “Mum you see... there’s a mill burning!”.

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It was the scene in which Frollo, an erudite and cruel archdeacon of the Paris Cathedral, sets fire to punish a miller who had hosted Esmeralda, a beautiful gypsy, who later found refuge with Quasimodo, the hunchback of the cathedral. This scene certainly recalls the time when the mills, despite their romantic and inaccessible positions, were in any case visited daily for their irreplaceable function; the service of providing food and hence life for the people. They were therefore among the first places to search when it came to looking for criminals.

After these first two hints, I had the idea of a census (with the help of my two little mill-seekers) of all those films, both real and animated, largely intended for children, where these ancient and evocative constructions appear for only a few scenes. So far, among the many works viewed, ranging from the 1930s to the present day, I have identified almost twenty mills. It is a still incomplete sample, but one which already reveals some symbolic archetypes that are almost constantly captured and reimagined by the authors and screenwriters of the films.

This is a first list of films in which the presence of mills has been found... The search continues, and whoever finds others, let me know!

The Old Mill - 1937 film

Pinocchio - 1940 edition (min.9:40 and min.38:00)

Song of the South - 1946 film

Sleeping Beauty - 1959 film (min. 36:40)

Pollyanna’s Secret - 1960 film (min.00:55)

The Aristocats - 1970 film (min.20:40)

A girl, a butler and a lady - 1977 film (Min 51:00)

The Hunchback of Notre Dame - produced in 1990 (min.53:00)

Beauty and the Beast - produced in 1991 (min.3:30)

Anastasia - produced in 1997 (min.55.17).

Shrek - produced in 2001 (Min.59:00)

The Princess and the Frog - 2009 film (min.15.34)

Beauty and the Beast - 2017 film (min. 1:17:00)

Frozen - Olaf’s Adventures - 2017 film (min.9:10)

The Nutcracker and the Four Realms - 2018 film

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A mysterious place

In all the productions viewed, I noticed, first of all, how the representation of the mills was almost always associated with an idea of hiding and mystery, as they are naturally located in isolated places, and therefore ideal for the purpose of guarding and protecting, or even abandoning or kidnapping someone. In addition to the gypsy Esmeralda, I am thinking for example of Aurora, in **Sleeping Beauty**, a 1959 film, who is hidden in the water mill inhabited by the fairy godmothers of the protagonist. Moreover, after the great success of the film, the Lego brick version of this mill was also made available.

It is no coincidence that the protagonists of **The Aristocats** (1970 film) abandon themselves right next to a windmill in the countryside outside Paris. Responsible for this insane act is Edgar, the evil butler, who would like to eliminate the family of noble cats in an attempt to grab their income, but is then forced to return to the same place of the crime to cancel any evidence against him. At this point the blades of the mill become the field of a bitter battle between Edgar and two aggressive stray dogs, Napoleon and Lafayette, committed to defending their territory at any cost.

A place where transformations take place

In addition to the connotation of the mill as a place of hiding, perhaps the most recurring aspect is the implicit (but not too much) reference to its symbolic nature. In fact, just as the miracle of the mutation of wheat into flour takes place in the mill, which will soon give rise to the fragrance of good bread, so its cinematic representation refers to, or is associated with, a story of transformation.

An example of this is the 2009 film **The Princess and the Frog**, loosely based on the fairy tale by the Brothers Grimm. The protagonist, Princess Tiana, sets in motion, climbing the dusty metal wheel of a disused mill that she has taken over, to transform it into the restaurant of her dreams; a transformation that alludes to that of the frog to be transformed into a prince.

Even more explicit is the famous **Shrek** produced by DreamWorks, a film that overturns the naive and sugary world of fairy tales in the form of parody. Here the mill is the backdrop for the transformation of the beautiful Princess Fiona into a green ogress. This paradoxical mutation of what is “beautiful” into what is “grotesque” recalls by contrast the imaginative world of many traditional **European folk festivals inspired by the “mill of the old women”** (Italian Molino delle Vecchie). For example, some traditional carnival processions come to mind, where an allegorical

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float depicts a mill.

Ugly and seasoned old witches (played by willing extras) are lowered into the hopper of the mill to see them then reappear from the tumbler transformed into beautiful young ladies or even little girls (Kezich, Newsletter of Italian Association of Mills, 2021 n.9).

Even Disney's latest animated film, **The Nutcracker**, which is a modern reinterpretation of Ernst T. A. Hoffman's fairy tale, made even more famous by the work set to music by Tchaikovsky, is inspired by the idea of "generativity" which is a characteristic of the mill. At the end of this story, toy soldiers and dolls, inserted in a large hyper-technological mill, albeit powered by water, are transformed into real human beings. This is a transformation that refers to that ancient magic, of which only children, who through their imagination are able to give real life to their toys.

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Mills and millers

Regarding the knowledge and technological skills that the millers were able to exercise, the story of **Beauty and the Beast** (production of 1990), describes the figure of Maurice, the father of the protagonist, who is in fact a miller suspected of madness because of his inventive genius. Already in the opening scene of this film (also inspired by the story of the gradual transformation into a human being of an imprisoned animal-like being), the premonitory scene of change cannot escape the attentive eye, showing the movement of the large water wheel of the mill where Belle and Maurice live.

How can we not mention the archetype of metamorphosis itself, that is the film **Pinocchio**, produced in 1940 (and in 2022 redone in a "mixed" film and cartoon presentation). At the beginning of the first film, a wall clock made by Geppetto in the shape of a windmill appears, and then some Dutch mills appear as a scenic backdrop to the theatre of Mangiafuoco, before the puppet is changed into a donkey. In the 2022 edition, the background mill is the famous Moulin Rouge with its can-can dancers. Geographically unrelated to the landscapes of Collodi's novel, Dutch windmills are the most famous in the world, thanks to the work of Flemish landscape artists, and today they are "cultural heritage of humanity". In this sense, the Dutch have made history, to the point that they were the first (and still the only ones) to nominate the work of their millers as an "intangible cultural heritage" due to their exceptional technical and practical skills gained over the centuries.

The metaphor of the motionless mill

In the film **Pollyanna's Secret**, released in 1960, a large water mill appears, again at the opening. It stands still, as everything appears still in the imaginary town of Harrington, where the little girl Pollyanna is coldly hosted by the severe Aunt Polly after the death of her parents. Throughout the film, all the inhabitants of the city, from the mayor to the pastor of the community, appear depressed, blocked, and unable to impress any evolution on their lives, prisoners, as they are, of the most conservative conventions both at a civil and religious level. The motionless wheel in the background of the first scenes contrasts with the movement of the wooden hoop a child is playing with, an omen of a change that is always

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possible in any case. Indeed Pollyanna, despite the difficult starting circumstances, will be able to initiate a complete transformation of Harrington to make it a “city of joy”.

Finally, I mention **Song of the South** (feature film mixed media of 1946) set in the deep South of the United States of America, after the era of slavery. It speaks of an elderly storyteller who, at the end of the day, entertains the brats of the farm where he works, telling them the adventures of the light-hearted Brother Rabbit, who always manages to cunningly escape the pitfalls of the Fox and the Bear. Stories entertain and capture children’s minds, making them reflect on their life choices and behaviours. The film wants to show that education is a matter of the heart rather than rigidity. It closes on the notes of the famous refrain;

“Zip-a-dee-doo-dah, zip-a-dee-ay

My, oh my, what a wonderful day

Plenty of sunshine headin’ my way

Zip-a-dee-doo-dah, zip-a-dee-ay” and with the image of a large water mill immersed in lush nature. Also, in this case the mill appears to be at a standstill due to the calm of the current, but the stillness of the wheel does not allude to the inability to change. The mill seems to be taking a break after having incessantly transported the water inside to its gears, just like Uncle Tom who, with his example and his stories, managed to channel the energies of children towards good, beauty and happiness.

In summary, after this very first selection, which I hope will be further enriched, I am convinced of the possibility of also telling the story and the meaning of the mills with the help of the images of films so loved by children (and not only children!). Describing in this new and captivating way, the traditions formed around mills, the technical capacity that they presuppose and, above all, the profound moral meanings that revolve around mills and the millers. While awaiting the editing of the scenes I have described, it will be possible to see them again on my channels, on Instagram and Facebook, by searching for **#fabulousmills (Italian #Mulinifavolosi)**. Enjoy your vision everyone!

SOUTH AFRICA

Putting up the braces at Mostert’s Mill, Cape Town, by Andy Selfe.

Part 8

December 2022

Hello all,

The big news is the long braces are up! It was a job we were intending to put off for the next visit of the crane. I’m glad it wasn’t, it would have been too much to do in a day with the installation of the windshaft and the sail stocks. We are almost ready for that; Jon must just assemble the latticework of one end of each sail stock (the other halves have to be done only after they’ve been threaded through the mortises in the windshaft). We had recently ‘cut our teeth’ by installing the short braces. At 150mm square and half the length of the long ones, we still had difficulty using

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rope blocks.

The angle at the bottom where they join the tailpole is critical, and we didn't get it right straight away. Then at the top there was a notch to cut and after battling with the first in the air, we replicated the angle on the second and it back-fired on us and there was still work to do at the top!



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The result was pleasing though. I had made 'klapmutse' named after a Dutch cloth cap, for the ends, and they do look better than a simple plank nailed to the end of the beam to prevent water getting into the end-grain.

With that done, we could ask Rob from Bruce Dundas to dismantle most of the scaffolding and leave us just two towers at the ends of the long stretcher.



With that done, we could ask Rob from Bruce Dundas to dismantle most of the scaffolding and leave us just two towers at the ends of the long stretcher.



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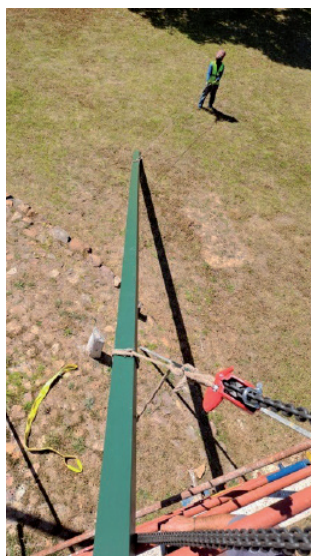
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Some good advice from a friend who knows a lot about rigging: don't mess with rope blocks, use a chain block which leaves the job where you want it, not a few inches below after you've tied off! So, I bought one with a 6m reach, just what we needed! We organised again from Rob, a generator, and our trusty helper Edward with whom we've worked before. Keith Wetmore came along to capture it all on video for a new YouTube.

The close end wanted to get stuck in under the scaffolding so Edward was pulling it away. He couldn't pull strongly enough so we did rig up a rope-block system, anchored to a tree. The last bit was a heave-ho over the stretcher from me at the top, while pilot John and Edward pushed from the bottom. I had calculated the angle at the bottom and it worked out almost exactly, so we could drill and put the long stud in half-way.



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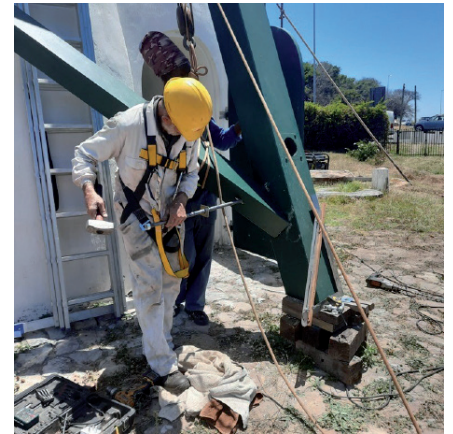
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We then could mark and chisel away at the top for the notch where it goes over the stretcher:

How much to take away? How much to leave? A bit of discussion with Sven Verbeek in the Netherlands, he feels this is a bit shallow, but he's generally happy, so long as the stud is strong and very tight. At this stage we used redibolt/threaded rod, but I'm not happy with this, as the thread will eat away into the wood at the interface. As soon as we knew the final length, I ordered two plain studs threaded just at each end, and had a call before we left, that they were ready for collection, here in Grabouw! All the studs we're fitting are like this, for the same reason.



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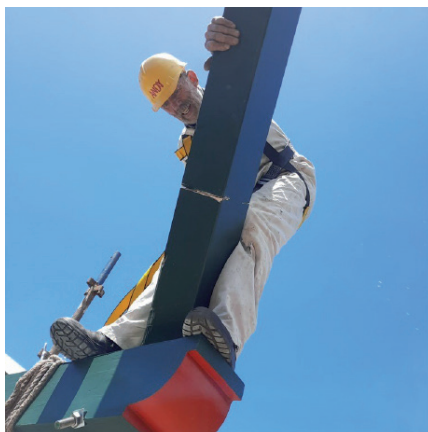
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Then we could cut the excess off the ends, requiring a bit of gymnastics!

..... and it's klapmuts, made previously, could be fitted:

We were pretty tired after the first one, but keen to finish the job, and having learned from the first, the second went more smoothly. We are all very happy that this part of the re-construction is done!



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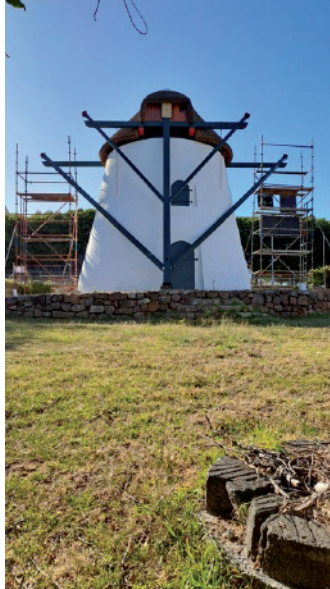
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I'm particularly happy with the geometry of the two pairs of stretchers. Naturally from different perspectives the angles change, but from square-on they are more or less parallel. I took this picture with my Brownie in the early 60's!



Part 9 January 2023



Very observant people passing Mostert's Mill might notice the cap facing slightly more towards the City Bowl. Yes, today we turned (the technical term is 'winded') the cap each way as far as the remaining scaffolding allowed.

There was plenty of preparation to do before we got that far! The new capstan isn't finished yet, so we had to rig up a strop through the capstan hole in the tailpole, and hook it into one of the rings set around the tower for this purpose.

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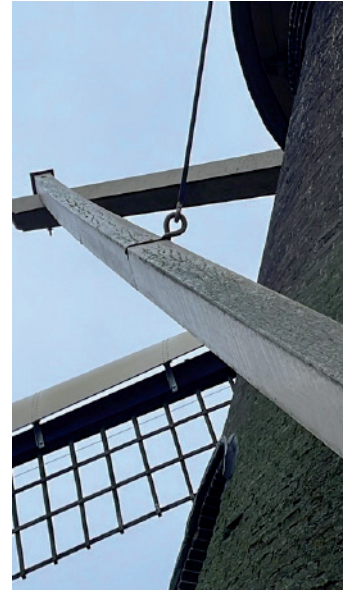


Last visit we measured for two plain studs to connect the top ends of the long braces with the ends of the long stretcher, so these had to go in, in place of the threaded rod we'd used temporarily.

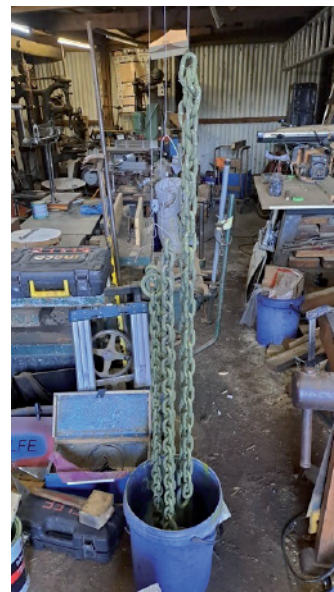
The big job was to fit the chains to the hangers which are hooked to the short stretcher. I asked Sven Verbeek how the chains could best be connected to the long brace; they were wrapped

around previously. He sent a picture as soon as it was light enough in Holland yesterday, of what he calls a hangijzerbeugel, a bracket with a loop which he has on his windmill.

I rushed to the Elgin Railway Market and engaged Charlie Solms, the blacksmith there to make two for us.



He was finished by 4pm yesterday! Last night I gave them a coat of primer, along with the chains I'd de-rusted in my concrete mixer!



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First job then today was to paint them red, the red paint was at the mill, and did it take a long time to dry!?

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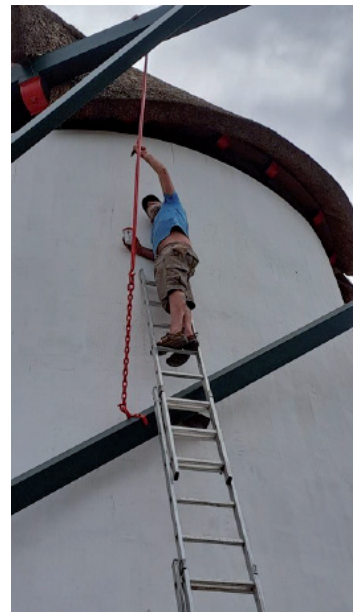
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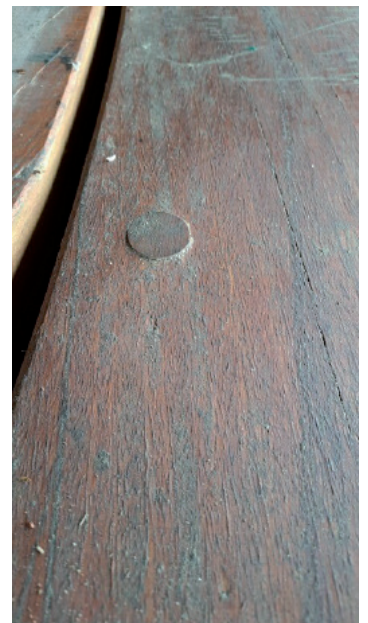
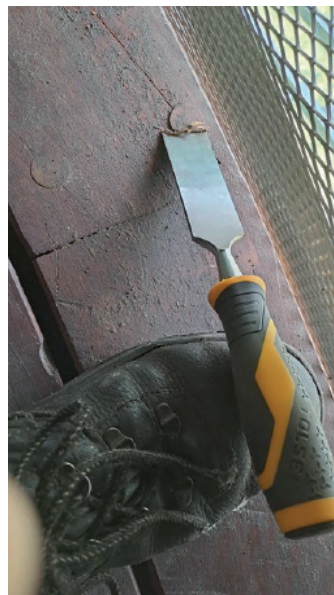
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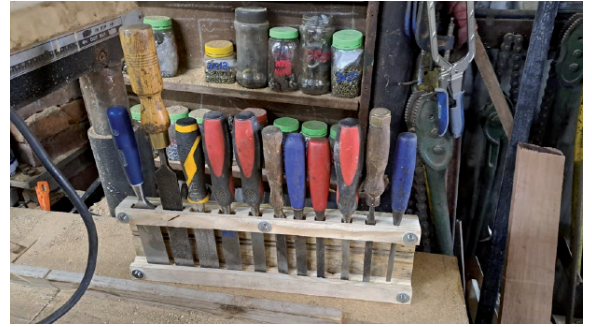
We cut off the original chains to length, supported any flex in the long braces with a wooden beam and screwed the 'beugels' to the braces.



We then dismantled as much of the scaffolding as we could. Miller Anthony had delivered some lard he'd prepared to smear on the curb, but while I was cleaning the top surface in preparation, I noticed some of the plugs over the screw holes were proud of the surface!



We didn't have anything there to work them off with so John went and bought a chisel which completes my range of widths.



He then applied the lard and I pulled on the chain-block!

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As more of the curb was exposed, he applied more. After going as far as possible one way, we reversed, ever getting easier, until again scaffolding was in the way. So that's where we left the cap this afternoon!

There is a slight problem which can be seen in this last picture. There seem to be bulges in the wall, so whereas when we put up the long braces, there was clearance between the brace and the wall (and by the way, I made the long stretcher longer than the original and they are attached lower on the tailpole; both should give more clearance), you can see the left hand one being pushed outwards. As soon as the scaffolding can be dismantled, we want to do a full circle to check, then fix the curb down with Steenvas around the studs to take up the clearance we allowed. Progress!

Part 10

January 2023

Hello all,
Again my post from just now.....

Now Mostert's cap is facing square on towards Cape Town and the traffic coming from that direction!

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As soon as the builders started working again, Rob Uphill from Bruce Dundas arranged for the remaining scaffolding to be removed and we could 'wind the cap', to test whether there might be any snags between the stationary wooden curb, made of *Eucalyptus paniculata*, the hardest of all the gums and a gift from Rustenberg Wines, and the moving parts of the cap. The capstan winch isn't quite finished yet, so Pilot John and I rigged up the chain-block between the eye in the tailpole and the successive rings set in concrete around the tower. It was hard work, but we worked out a plan where each of us took turns to grab the operating chain and walk backwards as far as the chain allowed, then went to the front again and pulled again!



We turned it about 300 degrees and we're happy inside, but there are places where the long braces rub against the tower.



We marked these with chalk and met at midday with architect Long John Wilson-Harris and Rob to discuss this problem.



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We experimented at the end by applying more tension from the hangers we assembled last time. First, I tried moving the hanger outwards on the stretcher. That had little effect and looked out-of-place. We then used the chain-block to pull upwards from the hook on the hanger and hooked the shackle in higher up the chain.



This had the effect of pulling the braces away from the tower, now we must ‘wind the cap’ again (preferably with the capstan!) to see if that has cured the problem! Earlier, Straight Jon Stevens from Floorscape who made the cap frame was there, doing some assembly of the sail bars on the stocks, but that wasn’t as easy as we thought.



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Johannes Uys from MME, who will do the lifting, also met on site and we discussed how we will insert the 6.5m windshaft into that small opening at the top, only being able to hang the shaft from the crane towards the outer end. We decided that we will assemble the entire outer sail through the windshaft to add weight to the outside, and additionally hang a ‘flow-bin’ (a 1000 litre water-tank enclosed in metal mesh) to the outer end, and add water until the assembly balances. Then the shaft can be fed in and through the waiting brake wheel in the cap, and on to the two granite bearings (themselves a gift from J A Clift in Paarl). There was one other job, to refit the fourth ‘klapmuts’ we took off and damaged slightly last time.



We are making progress!

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Jamie as usual keeping an eye on progress!

Part 11
February 2023

Hello all,

Another posting from just now [February 3rd], but I was there on Friday last week, and Jon has been busy with the sails all along. Last Friday was mostly to discuss in detail with Jon how we would go about assembling the sails and fitting the outer one to the windshaft, to assist with the balance when inserting that to the cap. I also strung up the brake wheel and squared it up in preparation to be in line with the windshaft, and to be able to lift or lower it as the shaft goes in. I also used a 12-bore shot-gun brush to prime the sockets for the sail bars in the stocks. Pilot John hadn't been able to reach all the way inside with a conventional paint brush.



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A Red Letter Day at Mostert's Mill! Lots of planning had gone into our tasks for today which were firstly to thread the half-assembled sail stock through the outer mortise of the windshaft. The second was to work out how much of a spacer to make for under the neck bearing, and how to hold it securely in position when the windshaft and sails are craned in.

A good team assembled to help Pilot John and me. Straight Jon has been assembling the latticework of the sails these last few days, so he was there with Theo and Khaya. Rob Uphill from Bruce Dundas sent two willing hands, and Long John the Architect came to help. Pilot John press-ganged Brent who was also a great help.



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We set up the tripod with the 3-tonne chain-block to lift the poll end of the windshaft and moved the trestles around for safety so it was always supported in three places. We had to raise the poll end enough so the latticework of the assembled end would clear the ground. Jon made a trolley with a wheel set from me, which we attached close to the balance point.

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Using a trick learned from the 1935 restoration, people in pairs on beams threaded through the lattice-work made work much easier.

Once that was in place the team could lift the sail assembly and swing it through 90 degrees and we fed the bare end of the sail stock through the mortise with surprisingly little effort!



Almost through, I used another chain-block to pull the stock in.



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Long John had the honour of pulling the stock in the last bit, till the retaining block was snug against the windshaft!



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Now Jon and his team can assemble the latticework of the bare end, then the crane can come and lift the assembly into the cap! The other job was done with a scaffolding pole and a disc I'd made here exactly the same size as the tail bearing, which fitted tightly over the end of the pole. Looking back along the scaffold-pole with the disc at the end which is resting in the tail bearing:



We threaded this up in the tower and out of the neck bearing aperture, then spaced it up, aiming at the original 10 degrees of tilt backwards.

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We found that at 10 degrees the neck bearing would be too high in the aperture, so we had to settle for 8 degrees. This will bring the sails closer to the tower..... hold thumbs! Jon now has plenty of homework to make spacers with a 2 degree taper front and back, so that the bearings make full contact.



While the pole was in place we lifted the brake wheel off its chocks and lowered it so that the pole passed through the middle, and checked for clearance between it and the sheers, for the brake linkages. No problems!



We didn't wedge the sail stock firmly in the mortise at this stage, it will allow Jon a bit of flexibility while assembling the other latticework, besides which Pilot John was busy priming them today; they will need undercoat and black paint.



So this is how we left it, in fact Jon's guys had already applied a coat of pink wood primer!

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Meanwhile we received a photo from Charel and Juan in Grabouw showing them preparing the old Oregon planks to build the 'furniture' around the millstones.





Yes, a Red Letter Day!

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In the autumn of 2022 Andy Selfe took a break from his work at Mostert's Mill to be able to work on La Cotte Watermill at Franschhoek, some 25 kms east of Stellenbosch . Andy had promised to carry out the restoration of this mill some time before Mostert's Mill burned down, and felt this job could no longer wait. His report on the work can be found on Facebook: [Andy Selfe | Facebook](#)

YOUTUBE VIDEOS

Bulgaria

In September and October 2022, two TIMS groups of around 20 people each, enjoyed the mid-term excursion to Bulgaria. A full report was published in International Molinology of December 2022.

One of the participants, Gerald Bost from Berlin, Germany, produced a video on the tour. It gives a fine impression of the interesting visits we made (not just mills!) and the pleasure we all had!

[TIMS Bulgaria Mill Tour - YouTube](#)

Greece

Katarina Toutouza sent us two YouTube links from videos shot on the island of Lemnos in the northern part of the Aegean Sea.

Windmill Blues: <https://youtu.be/snAedz6grRQ>

Tilting at Windmills: <https://youtu.be/8ZwQM8BIYTc>

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Finland

The Windmill at Ryönä farm 2021.

(Länsi-Saamainen, Leppävirta municipality, Pohjois-Savo province)

This well preserved post mill with its machinery in place dates back to 1872 and was restored in 2011.

The visit takes a little more than 10 minutes: [Tuulimylly Ryönällä 2021 - YouTube](#)

Posts from the Tide Mill Institute

The Tide Mill Institute

Posted on November 4, 2022:

New Video Explores Status of Tidal Energy Today

[New Video Explores Status of Tidal Energy Today - Tide Mill Institute](#)

Posted on November 21, 2022:

Mystery Mill Painting

[Mystery Mill Painting - Tide Mill Institute](#)

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Posted on December 20, 2022:

Tidal and Wave Energy News

[Tidal and Wave Energy News - December 2022 - Tide Mill Institute](#)

Posted on January 25, 2023:

TMI joins National Hydropower Association

[Tide Mill Institute Joins National Hydropower Association \(mailchi.mp\)](#)

BOOK CORNER, by *Leo van der Drift*.

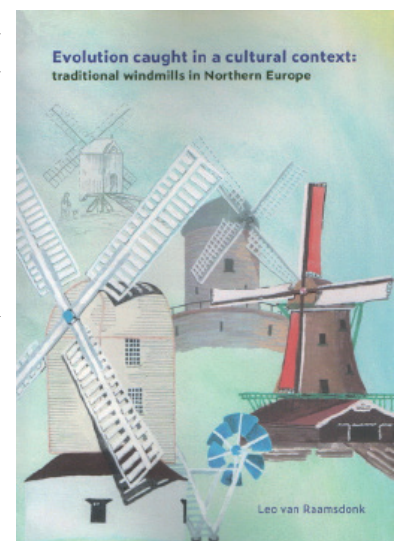
This time we again have more than ten publications to share with you. With one or two exceptions, most of these were published in the year 2022. The focus is on scientific works: no less than four can be regarded as such. Other topics are an Austrian work on millstones, and a study on the development of milling in Northamptonshire, UK.

Although we usually do not include publications on single mills, we were delighted to make an exception for a well-researched book on Wicken Mill, Cambs, UK, and another one on Svanemølle, Kerteminde's landmark, in Denmark.

Please note that prices are indicative and postage comes extra, unless stated otherwise.

1. Evolution caught in a cultural context: Traditional Windmills in Northern Europe, by *Leo van Raamsdonk*.

The following is the author's summary of this doctoral thesis. For anybody unfamiliar with the theory of parsimonious trees an explanation can be found on the Berkeley University website Reconstructingtrees: Parsimony - Understanding Evolution (berkeley.edu) Energy transitions play a vital role in history. Windmills provided a major supply of kinetic energy in those regions where other sources were limited. The transformations towards specific applications, either cereal grinding, drainage or industrial purposes, and the developments for higher production and higher efficiency can be described as evolutionary processes.



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Initially evolutionary economics – or cultural evolution in the broader context of anthropology – were based on the principal mechanism as described by Charles Darwin: in situations of overpopulation and a certain diversity for characteristics, the best adapted individuals will survive. This principle was described as ‘survival of the fittest’ soon after the first publication. Since then, a range of additional mechanisms have been discovered and thoroughly described in the domain of biology. Attempts have been published to answer the question on the comparability of biological and cultural evolution, mostly considering theoretical arguments.

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In this thesis I evaluate the analogue basis of evolution in both domains by defining a strictly anthropogenic entity – traditional windmills in northern Europe – followed by the application of methods frequently used in biology. The basis of this study primarily consists of pictorial sources for documenting the diversity of windmills in several periods of time, from illuminations in medieval manuscripts, sixteenth century city maps and city views for evaluating geographic distribution, early modern paintings, drawings and prints, to the diversity in the year 2000 as final result of evolution

The numerous sources of each type allow to apply statistical evaluations to establish the significance of the patterns found. The main method applied is the inference of the most parsimonious trees of windmill types and subtypes. Analogue deduction has been applied for confirmation of specific processes, such as border flower diversity, domestication of flowers and vegetables, and the diversity in farmsteads in Holland. Some secondary sources, patents among them, provide additional documentation on dates of first appearance of innovations.

The retrieved most parsimonious tree does not reflect the most probable evolutionary pathways. The chronological order of appearance of innovations, as deduced from the sources, result in modification towards a longer and more complex tree. Population structures, migration patterns, trade relationships, creative destruction, niches for specific innovations, path dependence and modes of knowledge transfer are part of the circumstances clarifying the inferred pathways. The followed approach has several achievements. It is demonstrated that pictorial sources can be used for content analysis in addition to iconological evaluation, resulting in datasets with a size sufficient for statistical analysis. The topology of the final tree and technological requirements of windmill construction suggests that some innovations could have originated earlier in history than currently retrieved from primary sources. This could guide dedicated surveys of archival sources for collecting new documentation of the history of technology. The results of this study show that evolution in anthropology and biology have a common denominator, as well as principal differences. The context of evolutionary processes is an essential factor in establishing the correct topology of evolutionary trees.

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In English.

Dissertation to obtain the degree of doctor, defended in public on January 19, 2023.

Format: 17 x 24 cm, 414 pages, soft cover. Sparsly illustrated in b&w and colour.

Published by Radboud University Nijmegen, The Netherlands, 2022, ISBN 978-90-832830-5-0.

Available as PDF: [HERE](#)

2. Die Kulturgeschichte des Mühlsteins, by Harald Marschner.



As chairman of the Millstone Museum Steinbrecherhaus in Perg, Austria, Harald Marschner wrote this book on the occasion of the 150th anniversary of the company Fries, Burgholzer & Co. For the first time, the history of stone milling and grinding, one of the oldest cultural techniques of mankind, is comprehensively

illuminated. The chronological horizon spans from the Stone Age to the present day. The richly illustrated publication allows insights into the most diverse perspectives - from geology to technology to the economic and cultural significance of the millstone. A special focus is dedicated to the Perger millstone crushers.

For a long time, the “millstone cutter” was the most important trade in the town of Perg. In the 1930s its importance declined dramatically, and at that time the quarries were also closed. The last artificial millstone for a farmer was made by Fries, Burgholzer & Co. around 1985.

The book is an important work for molinologists, archaeologists and geologists and mill friends. In the past, millstones, millstone quarries, archaeological finds and the millstone industry were often viewed and documented only from a specific scientific point of view. In this book, the topic is comprehensively presented.

Rating: do not miss reading.
(review by Gerald Bost)

In German.

Format: 18 x 25 cm, 256 pages, hard cover. Richly illustrated in b&w and colour.

Published on the occasion of the 150th anniversary of the company for French, German and Artificial Millstones Fries, Burgholzer & Co., Perg, 2022, ISBN 978-3-200-08660-9.

Price 29 €. Available from the Millstone Museum Steinbrecherhaus at [MÜHLSTEINMUSEUM \(google.com\)](#) or directly from the author, h.a.marschner@gmail.com

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3. *Svanemøllen i Kerteminde, Møllehistorie i ord og billeder*, by *Mette Ladegaard Thøgersen*.

Kerteminde is a small town on the Danish island of Fyn, some 15 kms NE of Odense. It still boasts one of Denmark's most picturesque windmills, Svanemøllen [Swan Mill], standing on Mill Hill overlooking the town. This beautifully laid out book portrays this mill in words and many pictures. Svanemøllen became a much loved artistic motive and an icon for Alhed and Johannes Larsen who lived on Møllebakken. Several of their paintings are reproduced in the book.



Apart from Svanemøllen, attention is given to six more windmills that once stood in Kerteminde, making this book a complete work on the windmills of this town.

In Danish.

Format 21 x 27 cm, 166 pages, soft cover, richly illustrated with both historic and modern photographs in b&w and colour.

Published by Østfyns Museer, Odense, 2022. ISBN 978-87-94368-01-8. Price : DKK 148 (c20 €). Postage for Europe is another DKK 100.

Available from Johannes Larsen Museet webshop at

[Svanemøllen i Kerteminde - Johannes Larsen Museet .](#)

4. *Molens. Altijd in Beweging [Mills. Always Moving]*, by *Ir F. Stokhuyzen*.



The first edition of what is probably the most well-known Dutch mill book was published by mill expert and Council Member, later President of Society De Hollandsche Molen Ir Frederik Stokhuyzen in 1961 and was simply named « Molens » [Mills]. As the demand for this book remains high, both from mill friends and the general public, De Hollandsche Molen decided for this seventh edition to considerably refresh the content, but on the other hand largely remain faithful to the original text, making reading even more enjoyable.

In short, this basic mill book focusses on how mills work and what they have meant to the country of The Netherlands.

In Dutch.

Format 17 x 24 cm, 232 pages, hard cover, illustrated with many photographs and drawings in b&w and colour.

De Hollandsche Molen / W-Books, Amsterdam / Zwolle, 7th refreshed edition, 2022, ISBN 978-94-625-8478-5

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Price 24,95 €. Available from De Hollandsche Molen online bookshop : [Boek Molens, Altijd in beweging – De Hollandsche Molen](#)

5. **The Restoration of Wicken Mill – Millwrighting, Milling and History**, by *Dave Pearce*.

Wicken Windmill in Cambridgeshire, about 15 kms NE of the city of Cambridge, was bought by millwrights and fellow enthusiasts in 1987, with the intention of returning it to full working order.

The work was completed in 2001. Today, Wicken Mill is one of the most active windmills in the UK and is operated on an almost daily basis by a highly committed team of volunteers, producing several varieties of flour for human consumption.

The mill was built in 1813 and is of a rare construction: a twelve-sided smock resting on a two-storey brick base. This book tells the (hi)story of this unique mill, with a special focus on the period 1987-2001 when the mill was saved and restored to working order. Much attention is also given to two important crafts in this respect: the craft of millwrighting and the craft of milling.



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In English.

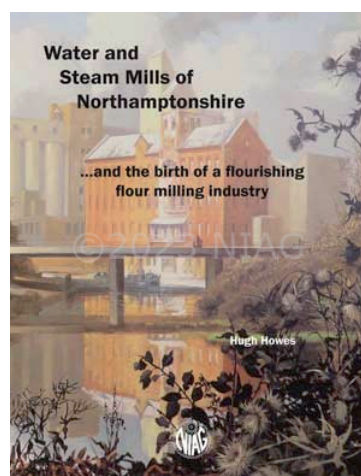
Format A4, 112 pages, soft cover, 169 illustrations, mostly in colour.

Published by The Mills Archive Trust, Research Publication 15, Reading, 2022.

Price £15.00 . Available from The Mills Archive webshop at

[The Restoration of Wicken Mill: Millwrighting, Milling, and History – The Mills Archive](#)

6. **Water and Steam Mills of Northamptonshire ... and the birth of a flourishing flour milling industry**, by *Hugh Howes*.



Northamptonshire, a county situated more or less halfway between London and Birmingham, is an important grain growing and milling region in the UK. About 25% of the flour used in the UK comes from this county, and no less than five nationally known milling companies are based here. The author takes us back to the time that milling was done in watermills and tries to explain how these could develop into the modern big companies of today. Special attention is given to the (r)evolution of technology (rollers replacing millstones, for example), resulting in much competition

among the many mills and eventually leaving only the few big companies of today. A 'survival of the fittest', so to speak (cf. the first title of this Book Corner!).

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In English.

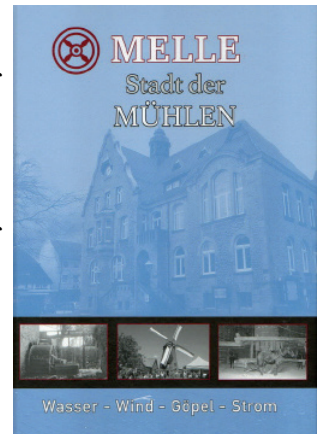
Format 19 x 24 cm, 98 pages, soft cover, illustrated with many photographs, old and modern postcards and drawings in b&w and colour. Published by Northamptonshire Industrial Archaeological Group, 2022, ISBN 978-0-9576647-4-6.

Price £20.00 . Available from Northamptonshire Industrial Archaeological Group (NIAG). You'll find them at this address : [NIAG - Northamptonshire's Industrial Heritage: Index](#)

7. **Melle, Stadt der Mühlen. Wasser- Wind- Göpel- und Strommühlen**, by *Hartmut Burmann and Bernd Meyer*.

Melle is a municipality in Northern Germany, just east of Osnabrück. Apart from the town of Melle itself, it comprises several dozens of villages. In all, it has about 46,000 inhabitants.

The region used to be called Grönnegau, a wide and fertile valley with quite a number of streams in between two forested hilly ranges. Agriculture used to play an important role in the local economy, and consequently there are a lot of mills for processing crops.



The authors composed an inventory of those mills, mainly watermills (80), as can be expected, but also a small number of windmills (10). In addition, they present two categories of mills that usually do not get much attention in similar publications: horse mills (33), and engine driven mills (12).

The book is richly illustrated with both historical and modern photographs. An excellent study for those who would like to get to know the region better.

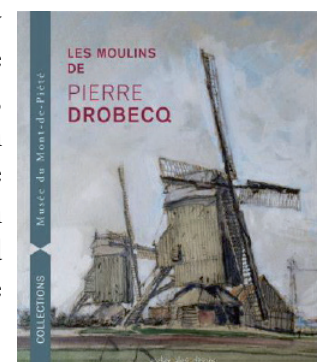
In German.

Format A4, 224 pages, hard cover. Richly illustrated in b&w and colour. Published by Silo- und Anlagentechnik GmbH (SAT), Melle-Buer, 2022, ISBN 978-3- 00-073418-2.

Price 19,90 €. Available from local bookshops.

8. **Les Moulins de Pierre Drobecq**, by *Pierre Descamps and Jean Bruggeman*.

In 1973, 105 gouaches and 4 lithographs by the architect Pierre Drobecq (1893-1944) were donated to the Bergues Museum (France, Nord department). These works, produced in the 1920s/1930s, are mainly devoted to the representation of mills in French and Belgian Flanders, Artois and Picardy, supplemented by a few from Brittany, Normandy and the Netherlands.



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This collection is a remarkable testimony to a heritage that has largely disappeared, and also reveals the delicate artist that Pierre Drobecq was. A few of the works have been published earlier in the inventory books on the Nord and Pas-de-Calais departments published by Jean Bruggeman (text translated from the book's Summary).

A few remarks: The Flemish tower mill with reefing stage, depicted on pages 67 and 89, is not a mill in Winderhaute (Vinderhoute) near Ghent, but the Zandwegemolen in Sint-Pieters-op-den-Dijk near Bruges. The mill still exists and was restored to working order c1982.

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The unlocated mill on page 90 is the Westmolen in Stavele (Belgium, province of West-Flanders). In 1963 it was moved to Naours (France, department Somme) where it still stands. In 2021, it was restored to working order and can be visited again.

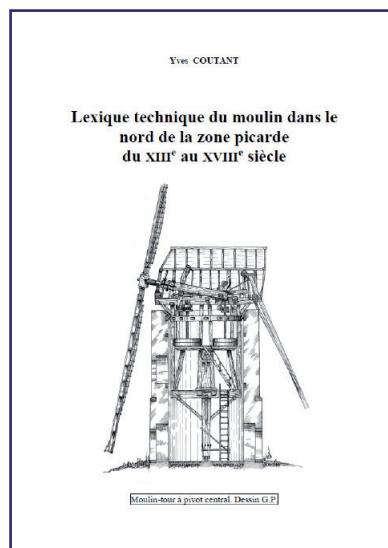
In French.

Format 25 x 21 cm, 144 pages, published in soft cover as well as in hard cover. Photobook in full colour.

Published by the Musée du Mont-de-Piété and Atelier Galerie d'Art, Bergues/Aire-sur-la-Lys, 2016, ISBN 978-2-916601-13-7.

Prices vary, depending on the shop. Available from several online bookshops, including [FNAC](#) and [Amazon](#).

9. *Lexique technique du Moulin dans le Nord de la Zone Picarde du XIII^e au XVIII^e siècle*, by Yves Coutant.



TIMS Honorary Member Dr Yves Coutant, in his working life a teacher at a secondary school and lecturer of medieval Picard language at the University Lille III, has studied yesterday's vocabulary of millers, carpenters and blacksmiths in the north of the Picardy speaking area (i.e. the area around Lille, France), a region that has always been known for its production of flour and oil. This lexicon is an essential addition to traditional dictionaries that usually are not very much concerned about technical vocabulary. More than 20% of the definitions and words are new.

It should be stressed that this work has clear and precise definitions, many detailed examples, and features numerous illustrations. Especially worth mentioning is that the excellent technical drawings were made by Dutchman Gerrit Pouw. An indispensable reference work for technical-historical mill research.

In French.

Belgian Royal Historical Commission, 2022, XCV + 1681 pages, illustrated with drawings in b&w and coloured photographs.

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Available as PDF : [Royal historical Commission - Digital Library : Yves Coutant, Lexique technique du moulin \(...\) \(commissionroyalehistoire.be\)](#)

All comments are welcome. The dictionary will be updated once every year.

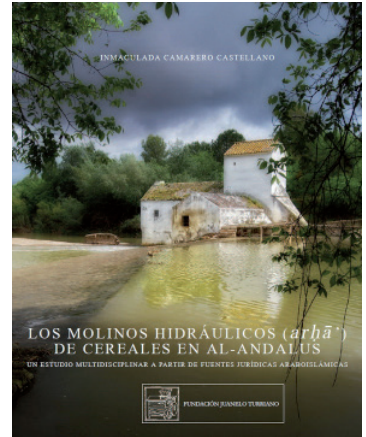
10. Los Molinos hidráulicos (arhā') de Cereales en Al-Andalus. Un Estudio multidisciplinar a partir de Fuentes Jurídicas Araboislámicas , by Immaculada Camarero Castellano.

This is a multidisciplinary study on the earliest water driven corn mills and the craft of the miller in Southern Spain, based on Arabic (Muslim) legal documents.

The book obtained a second prize in the VI edition of the García-Diego Award 2011.

In Spanish.

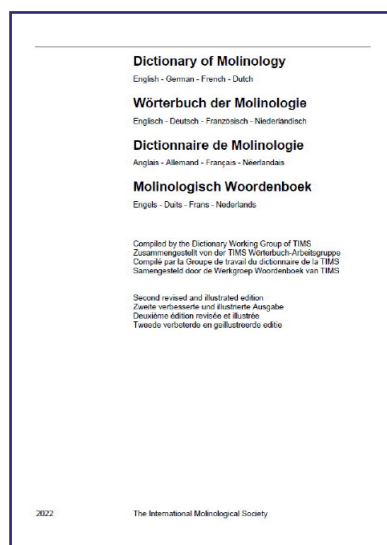
Published by Fundación Juanelo Turriano, 2013, 370 pages, illustrated with seven drawings in b&w. ISBN 978-84-695-7841-4.



There is a printed edition, but the book is also available as free downloadable PDF :

[\(PDF\) Los molinos hidráulicos \(arhā'\) de cereales en al-Andalus. Estudio multidisciplinar a partir de fuentes jurídicas araboislámicas. | Immaculada Camarero Castellano - Academia.edu](#)

11. Dictionary of Molinology, 2nd revised and illustrated edition, by Berthold Moog.



The first edition of the Dictionary of Molinology, one of the goals enshrined in the TIMS Constitution, was compiled in 1997-2004 by the four members of the TIMS Dictionary Working Group and published as a “first draft” of VIII + 112 pages, with the intention that TIMS members and other users would send corrections and additions. Since then, the desire grew to make some additions and corrections and above all, to add illustrations in order to clarify a number of technical concepts. TIMS Honorary Member Berthold Moog took up this task and has worked on this second

edition during 2020-2022, making it available for all of us in the Spring of 2022. The systematic arrangement of the words in 10 chapters remained basically the same, but the presentation was somewhat simplified and there were some corrections, so that the reference numbers of the words are different from those of the first edition.

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Most important is the inclusion of some hundreds of small simple drawings made by Berthold to illustrate words of some importance in plates, in total 101 plates. Alone, Chapter 3 on Windmills has already 21 plates! The complete work now has VIII + 160 pages, so it is enlarged by some 40%. The size of the Dictionary is no longer expressed in kilobytes, but in megabytes! A great achievement for which we are very grateful to Berthold. It is hoped that the Dictionary will find its way to all mill friends across the world, and perhaps even become available through other websites as well, making it a major means to facilitate communication among molinologists.

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In English, German, French and Dutch

TIMS, 2022, 168 pages, with 101 illustrations in b&w. No printed version.

Available as PDF from the home page of the TIMS website, [Home \(molinology.org\)](http://Home(molinology.org)).

Please remember to send us details on the books that you would like to see here next time!

MESSAGE FROM THE E-NEWS TEAM

Dear friends we really hope that you are healthy and safe with this pandemic that affects the whole world and also with those bad effects that the war has provoked. We are still here collecting mill news from all around the world and also a great number of new mill publications. We are dedicated to spreading this information to all mill friends. If you have news items, short articles, books, announcements or something else that you want to share, please send them to the editor, Leo van der Drift, e-mail: lvddrift@telfort.nl.

This Newsletter cannot exist without you!

Please be informed that the next issue of E-News will be sent out in October 2023.

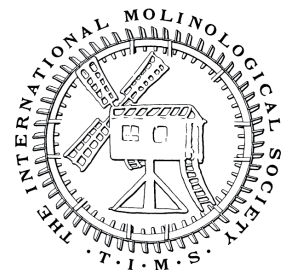
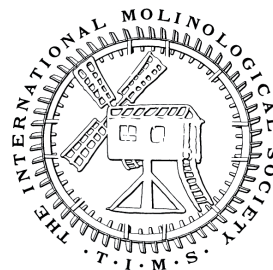
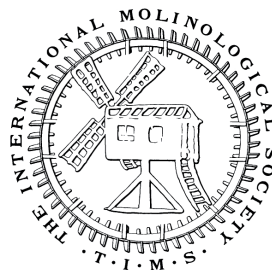
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