IA News

202 Autumn 2022

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INDUSTRIAL ARCHAEOLOGY NEWS
The Newsletter of The Association for Industrial Archaeology

AIA Officers and Council

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Planning Casework Officer: Amber Patrick

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Bill Barksfield: Website Manager, Overseas Visits, YMB Triumvirate

Chris Barney: Communications Team

Andrew Blayney: YMB

Dr Robert Carr: Restoration Grant panel

Dr Paul Collins: Facebook Manager

Tony Crosby: Restoration Grant Liaison

David de Haan: Honorary Secretary, Liaison Officer, Restoration Grant clearing, Sales Officer

Steve Dewhirst: Dorothea Award

Keith Falconer OBE: Restoration Grant coordinator

Dr Penelope Foreman: YMB Triumvirate

Bruce Hedge: Honorary Archivist

John Jones: Honorary Treasurer

Dr John McGuinness: Conference Secretary

Michael Messenger: Restoration Grant panel

Steve Miles: Restoration Grant panel

Ian Miller: Co-editor IA Review

Dr Michael Nevell: IA News Editor, Communications Team, Industrial Heritage Support Officer, Research Grant coordinator

Prof Marilyn Palmer MBE: Honorary President, Peter Neaverson Outstanding Scholarship Award coordinator, Publications Award coordinator, Dissertation Award coordinator, Research Grant panel

Amber Patrick: Planning Casework Officer, Adaptive Reuse Award coordinator

Prof David Perrett: Chair

Dr Tegwen Roberts: Communications Team, Social Media Officer.

Dr Juan Cano Sanchiz: YMB

Geoff Wallis: Restoration Grant panel, YMB Triumvirate

Dr Ian West: Co-editor IA Review, e-News Editor, Communications Manager, Peter Neaverson Scholarship Award coordinator, Research Grant panel

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Chair's Letter to Members

Dear Members

Now that summer is changing to autumn and the effects of COVID are much reduced I am pleased to see that many aspects of our Industrial Heritage are returning to something like normal. Sites are open again even if some have reduced their open times. However, I continue to see only small numbers attending in person IA talks, although many Societies report good registrants at their zoom lectures. The Societies I know, including the AIA, are struggling to recruit both new members and committee members with in person contact.

In person AIA activities returned with a successful weekend in Liverpool. The Association thanks the MIHS for their support and John McGuiness for organising many aspects of the event. Unfortunately, due to an important family commitment I could not be there. Planning is now underway for our 50th Anniversary event which will take place at the University of Bath in September 2023. Bath, where Angus Buchanan worked and the 'Industrial Monuments Record' headed by Keith Falconer was based, played a major role in the establishment of the AIA.

Now a new problem, the cost-of-living explosion, is affecting us all. Fuel costs to run engines and other machines as well as the necessary electricity bills for lighting and heating are exploding. The price of steel and wood for repairs has escalated. At one site I was told that people are simply not travelling distances anymore and those that do are not spending in the cafes and gift shops. At least one private steam museum has permanently closed and this issue of IA News reports the closure of the gas works museum in Northern Ireland. Others are struggling to repair machinery that has stood idle for some two years. Some sites have attracted welcome sums via Government post-COVID recovery funds but many small and local IH sites are missing out. If you know of such sites then make them aware of our grants. I am also sure that the Industrial Heritage Support Officer, Dr Mike Nevell, will monitor this problem.

Mike has once again put together a fascinating IA News. I very mush enjoyed reading the article about the early days of the Coalbrookdale site by Michael Darby. I recall Arthur Raistrick's talk at the AIA conference in Ironbridge in 1979 when he gave a version of how he became involved with the furnace site. Calling papers for our zoom AIA AGM were circulated mid-August. Note that the date is SUNDAY September 25th not as given in the papers. The AIA needs new blood and there are roles on Council. We are all volunteers so please consider standing for AIA Council. If you wish to talk over any of the roles on Council feel free to contact me.

Prof David Perrett, AIA Chair

In this Issue

Cover Story: the flywheel for the steam engine at the Brickworks Museum, Bursledon. Copyright: Brickworks Museum.

IHSO Project Extended to 2025

Michael Nevell, IHSO for England, writes:

After a successful project application extension to Historic England in March, Ironbridge Gorge Museum Trust is pleased to confirm that the Industrial Heritage Support Officer England project has been renewed for a further three years starting from April 2022. The main grant is from Historic England, as before, with additional grant funding from the AIA and IGMT for the new three-year project, covering the years 2022 to 2025.

The IHSO England revised project aims for 2022 to 2025 are outlined below, the context being the post-COVID recovery of the sector and the transition to a net-zero carbon economy. The project will continue to help improve the capacity, operating practices and long-term sustainability of heritage sites preserved as heritage attractions and to support third sector organisations and voluntary groups working in this area to:

- Develop partnerships and promote partnership working;
- Continueing to improve capacity during the Post-COVID recovery;
- Promote best practice in conservation, guidance, and engagement;
- Develop and implement a Sustainable Strategy for the IHSO Project beyond 2025;
- Gather data on the impact of the project.

For more details on how to get involved with the Industrial Heritage networks and the wider project follow these links:

Website: www.industrialheritagenetworks.com
Twitter: @IHSOengland
Instagram: ihso_england
Facebook: Industrial Heritage Support

Historic England Launches New Map Revealing a Century of England From the Air

In March 2022 Historic England launched its new Aerial Photography Explorer. For the first time this allows users to search and explore an online map showing aerial photographs of England over the past 100 years. Aerial imagery provides a fascinating insight into the development and expansion of the nation's urban centres and changes to the rural landscape. It can also reveal striking discoveries, such as 'cropmarks' showing hidden, archaeology beneath the surface. Over 400,000 images from 1919 to the present day have been added to the tool, covering nearly 30% (about 15,000 square miles) of England, allowing people immediate digital access to Historic England's nationally important collection of aerial photographs. Further details of the archive and link to the Aerial Photography Explorer can be found here: https://historicengland.org.uk/images-books/archive/collections/aerial-photos/

Industrial Museums Receive £7 Million as Part of £50 Million CDF Support

Galleries, museums, libraries, and cultural venues across Britain are to benefit from almost £50 million of funding which will improve people's access to the arts, safeguard cultural assets for future generations, and power economic growth through culture. This support comes from the Cultural Development Fund (CDF) strand of the funding and £6,943,759 of this fund will be spent on seven industrial heritage museums in England. Barnsley Museums have been awarded a grant of £3.93 million by the Department for Digital, Culture, Media and Sports, delivered by Arts Council England. The significant funding will transform Elsecar Heritage Centre, creating new creative studios in derelict historic spaces, maker and museum galleries and stunning new indoor and outdoor areas for events and cultural activity. Ironbridge Gorge Museum Trust received £1,064,348 for repairs from the MEND strand of the funding which will enable the Trust to carry out vital infrastructure and essential maintenance work at Blists Hill Victorian Town.

Second International Early Engines Conference

David Perrett writes:

The highly successful IEEC1 had been held at Elsecar in Spring 2019 but a planned follow-up was delayed by COVID. The Black Country Living Museum therefore hosted the much-delayed IEEC2 conference on October 8-10th 2021. The AIA is acknowledged for its support by the chair of the organising group, Steve Grudgings, in his forward to the first volume of the Proceedings, which was handed out to delegates. Some 75 delegates attended across the three days of the conference. IEEC1 focussed primarily on Newcomen Engines so this year the scope of the conference was widened to include papers on other early engines including those by Boulton & Watt. All together 23 papers were presented with the majority of speakers giving their papers in person.

It is difficult to single out specific papers on UK topics. John Kanefsky from Exeter opened the Conference with further research for his early engine database. David Hardwick from the Cultural Heritage Institute, Royal

Agricultural University, updated his work on surveying the early engine houses in Brislington near Bristol, Auchengarvie in Scotland and Dannemora in Sweden. Steve Grudgings told of the travels of the Pentrich Atmospheric Engine now in the Science Museum's main hall. In the evening the party travelled to Sandfield Pumping station in Lichfield where the group restoring the 1873 Cornish Engine welcomed us with tours and a buffet supper.

Three papers looked at the history of early rotative engines. Chris Hodrien showed that the famous installation of a rotative B&W engine in the Albion Flour Mill in London was not the first as usually claimed, since one had been installed in Chester a few months earlier. I spoke on the paintings and illustrations of early steam engines surviving in public collections.

It was a truly international conference. James Greener presented, via Zoom, from Shanghai a further paper in his detailed series on the pre-history of the Newcomen engine. Paul Brooks from the USA described the operation of the replica of Cugnot's Steam Carriage built by the Tampa Bay Automobile Museum. Jan Van Den Veen from the Netherlands gave a paper on pumping engines in his country via Zoom. An important paper was given Peter Konecny one of a group of archivists and archaeologists who had travelled from Banská Štiavnica in central Slovakia. He described the on-going excavations of the significant remains of the Newcomen engine erected by Isaac Potter in 1721 in Königsberg bei Schemnitz. The surviving documentation in the State archives is exceptional. The Slovakian team are planning a conference along the lines of IEEC in October 7-8 2022.

New Journal of Historic Buildings and Places

Mary Mills writes:

I'm pleased to be able to draw the attention of AIA members to the first edition of the new *Journal of Historic Buildings and Places,* edited by historian, John Bold, who has been kind enough to pass a copy to me. *Historic Buildings and Places* is a new name for what was the Ancient Monuments Society, and this is their new journal. They stress that it is concerned with 'the study and conservation of all buildings of all periods and styles as well as historic townscapes and areas. I am however very aware that in this first edition all of the reviews and articles are on London subjects and none of them are industrial, so we need to work on that and send them something! Much of what I see in *IA Review* would be eminently suitable – so get going! Closest perhaps is Heritage from the Air: the Aerofilms Collection with some terrific examples of their work – covering sites all over the country and many of them industrial and include for instance Swindon Railway Works and ICI Billingham.

There is also a review article on Pevsner's Buildings of England, which should interest many people. However, of particular interest to me and for all Thameside readers is John Bold's 'Shipping News. The River Thames at Greenwich Peninsula' ... described as a 'brief essay on absence on loss' - something so many of us feel when we see the empty River and remember what it was once like – and which we all took for granted. There are also some terrific photographs and a commentary all the way down to the decaying Royal Iris abandoned here far from Liverpool 'an accidental monument...emblematic of change and decay'. (And thanks for the mentions and quotes from my book on the Greenwich Riverside). I am told copies are available for non-members at £10 from Christina Avramakis: christina.avramakis@hbap.org.uk/

2022 Queen's Birthday Honours

Lindsay Collier, Founder and Trustee of The Walthamstow Pumphouse Museum and Founder and Chair, Lea Valley Heritage Alliance has been awarded an MBE for services to Heritage in the London Borough of Waltham Forest.

Dr Dafydd Gwyn, former editor of IA Review and one of the leads in the nomination of the Welsh Slate Landscape as a World Heritage Sites in 2021 was awarded an OBE for services to archaeology and history in Wales.

The Brickworks Museum Celebrates 125 years

Gemma Ingason, Education Officer, Writes:

2022 marks 125 years since Robert Ashby opened the Bursledon Brick Company in Hampshire, and The Brickworks Museum, which cares for the Victorian buildings, machinery and collections. In 1897, driven by the Victorian boom in bricks to fuel the building of railways, factories, canals and homes, Bursledon Brick Company opened in Lower Swanwick. Making use of abundant local clay deposits, the factory was powered by steam and the original steam engine (moved to the Bursledon plant from Chandlers Ford in 1897) is still in situ and in use today. The site also boasts the original brickmaking machine which has been restored and an original brick press used to imprint the BBC brand onto the frog of newly-made bricks. Both can be seen working on regular museum in steam event days.

The site in 1897 comprised the southern part of the factory and in 1903 a northern plant was added. At its peak, around 20 million bricks a year rolled off of the two Bennet and Sayer brick making machines, through the drying rooms and out of the 12-chambered Hoffman kiln (all still in evidence at the museum). Each Bennet and Sayer brickmaking machine turned out 8 flat faced and unbranded bricks at a time. Bricks that were to be pressed to carry the BBC brand were taken by hand and loaded into a brick press (also still on site and in operating condition) one by one by a press man aided by two boys. Four bricks a minute could be pressed individually if all three knew how to operate the machinery effectively. The factory's original 12-chambered Hoffman kiln burnt without a break from 1897 until the factory closed in 1974 (with, it is rumoured, only one short break due to miners' strikes and the interruption of coal supplies in the 1960s). It was a 24-hour production with men housed in a row of cottages built by the works located outside what is now the rear

The Brickworks Museum, Bursledon, Hampshire, before restoration. Copyright: Chris Allen.

entrance to the site. A quick glance at local census records from 1901 reveals that the Brickworks was a prominent local employer – with workers at every stage of the process from the clay pits to the kilns – rivalled only by the local strawberry growing industry in scale! The end of the factory came in the 1970s in direct response to the introduction of the Health & Safety at work act (1974). The owners of the brickworks, already struggling with competition from cheaper foreign imports, could not make the site safe by 20th century standards and the site closed its doors. Remarkably, the southern part of the site was saved from the developers for the nation by the timely honour of a Grade II* listing. The works reopened to the public as a museum in the 1980s and in 2014 received support from the National Lottery to create the Museum that we see today.

As it stands today, the Museum tells the story not only of brickmaking in Bursledon through the presentation of artefacts, machinery and equipment relating to the Bursledon Brick Company, but also aims to tell the wider story of brickmaking in Britain. Whilst the downstairs of the site shows the route a brick takes from the clay pits to the kiln, upstairs houses the Museum's collection of over 4,000 bricks largely donated by independent collectors. Complemented by chimney pots, land drains and other ceramic building materials, the collection tells an engaging story of brick and tile manufacture in the UK. In this, our 125th birthday year we remember the workers that made the brickworks what it is today and brickmakers countrywide with a stunning installation of brick-based art created by Emma Smith and funded by Arts Council England through Arts & Heritage. The piece – named Coralent – sees over 2,000 bricks suspended from the ceiling of one of the Museum's surviving drying rooms. Every brick carries the initials of a brickmaker and nearby is an index of over 77,000 brickmakers identified by the research of David Cufley.

We have also planned a series of events in which the public can see our Victorian brickmaking machinery under steam thanks to the hard work of our volunteers who have kept the site open and running preserving this important but often overlooked element of our national industrial heritage.

Yorkshire IHS Visit to Barnoldswick and Bancroft Mill August 2021

Jane Ellis writes:

Barnoldswick was (or still is depending on your view) part of the West Riding of Yorkshire but is currently in the Borough of Pendle in Lancashire. An acknowledgement of this history is found on plaques and the like around the town which incorporate two roses – one white and one red. For the first outside visit for a long time the monthly steaming of the mill engines at Bancroft Mill Engine Museum presented an ideal opportunity. Jane Ellis made the necessary arrangements resulting in 9 members being shown around by Ian McKay, one of the Trustees of the charity who look after the site and its engines. The engine house and the associated boilers and chimney are all that remains of Bancroft Mill which was the thirteenth and last mill built in Barnoldswick. Construction of the mill started in 1915, but was delayed by the Great War, and was eventually completed in 1920. As it was "state of the art" on opening it is probable that this late start date led to the continued use of the engine and lineshafting when other mills converted to electricity. The mill was originally lit by electricity generated by a dynamo (and later an alternator) connected to the engine. The engine and mill ran without interruption for 58 years producing high-quality cotton cloth until closure in December 1978. Proposals were put forward to Pendle Council by a group of interested people to preserve at least the engine, engine house, boilers and the chimney. As a result in 1980 the Bancroft Mill Engine Trust was formed, and as is often the case, the mill itself was then sold, demolished and the site used for housing.

The Bancroft Mill engine is a cross compound of 500hp, made by William Roberts & Son of Nelson. The high

The interior of the engine house at Bancroft Mill, Barnoldswick. Copyright: Jane Ellis.

pressure cylinder “James” has a bore of 17 inches with a stroke of 4 feet. The low pressure cylinder “Mary Jane” has a 34 inch bore and a stroke of 4 feet. The flywheel is 16 feet in diameter and weighs 30 tons. The engine has a steam barring engine which made some of us wonder how they turned the engine when the boilers were shut down. The drive to the lineshafting was by cotton ropes.

Jane Ellis had the honour of the first starting of the engine that day, for which she was presented with a suitable certificate after the engine had run up to its design speed of 68 rpm – with no load the engine is run on steam at 50 psi and not the original 160psi. In an adjacent building the museum has another mill engine, this being a 1901 300hp tandem compound from Cross Lane Mill, Bradley near Skipton. Its manufacturers were Smith Bros. & Eastwood of Bradford. This engine was also in steam on our visit though only one of the two engines can be run at the same time to avoid overtaxing the boiler. There are two boilers at the museum, one is a Cornish, which is the one in use, and the other is a Lancashire which is now used as a water tank. Both are original to the site. The Cornish boiler was being fuelled by scrap wood as coal is unavailable. A modern condenser helps efficiency.

A small room contained two looms to illustrate the weaving of the products (e.g. tea towels) that were made at the mill. Their brief operation made us realise how noise at this volume multiplied a hundredfold used to be an integral part of life for generations of weavers. The museum had a number of small exhibits related to steam and the textile industry for us to peruse. We were made very welcome by the volunteers and, blessed with sunshine, were able to partake of lunch outside on picnic tables – most pleasant.

After the mill engines visit a group of members embarked on a brief walk based on the Stream & Steam Trail leaflet: http://www.visitpendle.com/dbimgs/Stream_and_Steam_Leaflet.pdf. It was useful that Bancroft Mill was on the trail. Explanation boards have been provided at strategic points which highlight the surrounding history (and help a walk organiser’s research). In summary the history is that of a market town which expanded significantly with the industrialisation of textile manufacture and declined as textiles did. One of the significant employers which brought high quality employment to the town from the 1930s to date is Rolls Royce aero engines but alas, all or part of the works has been slated for closure at the time of our visit. The only significant industry we saw was that of Silentnight Group whose head office is in the town.

The trail’s suggested return is via the Leeds & Liverpool Canal towpath. This we took and passed the site of the junction of a branch canal. This branch canal is intriguing as it was the only exit from a large quarry, passing through two tunnels and under a three-arch viaduct. The south eastern abutment of the Barnoldswick Railway bridge over the canal was the only trace seen of the once important railway connection. The walk ended back at Bancroft Mill, just in time for a cup of tea and a cake.

Our group's Industrial History Online website:

http://www.industrialhistoryonline.co.uk/yiho/index.php

continues to grow, with our own members and volunteers from other societies contributing details of our industrial history. At the time of writing the website contains 8611 site records and 3474 images.

Closure of FLAME Gasworks Museum, Carrickfergus

AIA was saddened to learn of the recent closure of FLAME Gasworks Museum in Carrickfergus. The coal-gas works at Carrickfergus ceased operation in 1967 but survived remarkably intact. In 1991 it was leased by the Northern Ireland government to an independent trust, to operate as a museum called FLAME, and underwent a major restoration, with the help of a £1m grant from the Heritage Lottery Fund. It remains one of the largest and best-preserved examples of a coal-gas plant in Europe. Sadly the museum closed at the end of March and the lease handed back to the Northern Ireland government’s Historic Environment Division. Discussions are continuing about the museum’s collections and the hope is that the site may reopen as a museum once vital improvements have been made to the infrastructure.

FLAME gasworks museum. Copyright: Ian West).

Saving the 1709 Old Furnace: Pioneering Industrial Conservation Before the AIA

Michael S Darby, a direct descendant of Abraham Darby, writes:

This is a personal account of how a small, little known and almost abandoned ironworks became a museum and then the centre of a World Heritage Site. It is adapted from the text I wrote for the Fe09 conference in 2009 held by the Ironbridge Gorge Museum Trust and published in 2010 to commemorate 300 years of the coke-fired Old Furnace.

By the end of the 1940s the 1709 Furnace was in a poor condition. The buildings around it had been cleared and the site infilled. Its poor state is confirmed by a letter from my father, Roger S. Darby, to George Cadbury Junior on 13th January 1950. George Cadbury Junior, the creator of Cadbury's Dairy Milk Chocolate, took a keen interest in the history of engineering, and had played an important part in establishing the Birmingham Museum of Science and Industry. He had also funded some of W.K.V. Gale's historical research. My father wrote:

"Calling this week at the Coalbrookdale Works, I came across a matter for the Newcomen Society, whose address I cannot put my hand on at the moment, and accordingly as Basil tells me you are much interested in their activities, I write to you hoping that you will pass on the particular question.

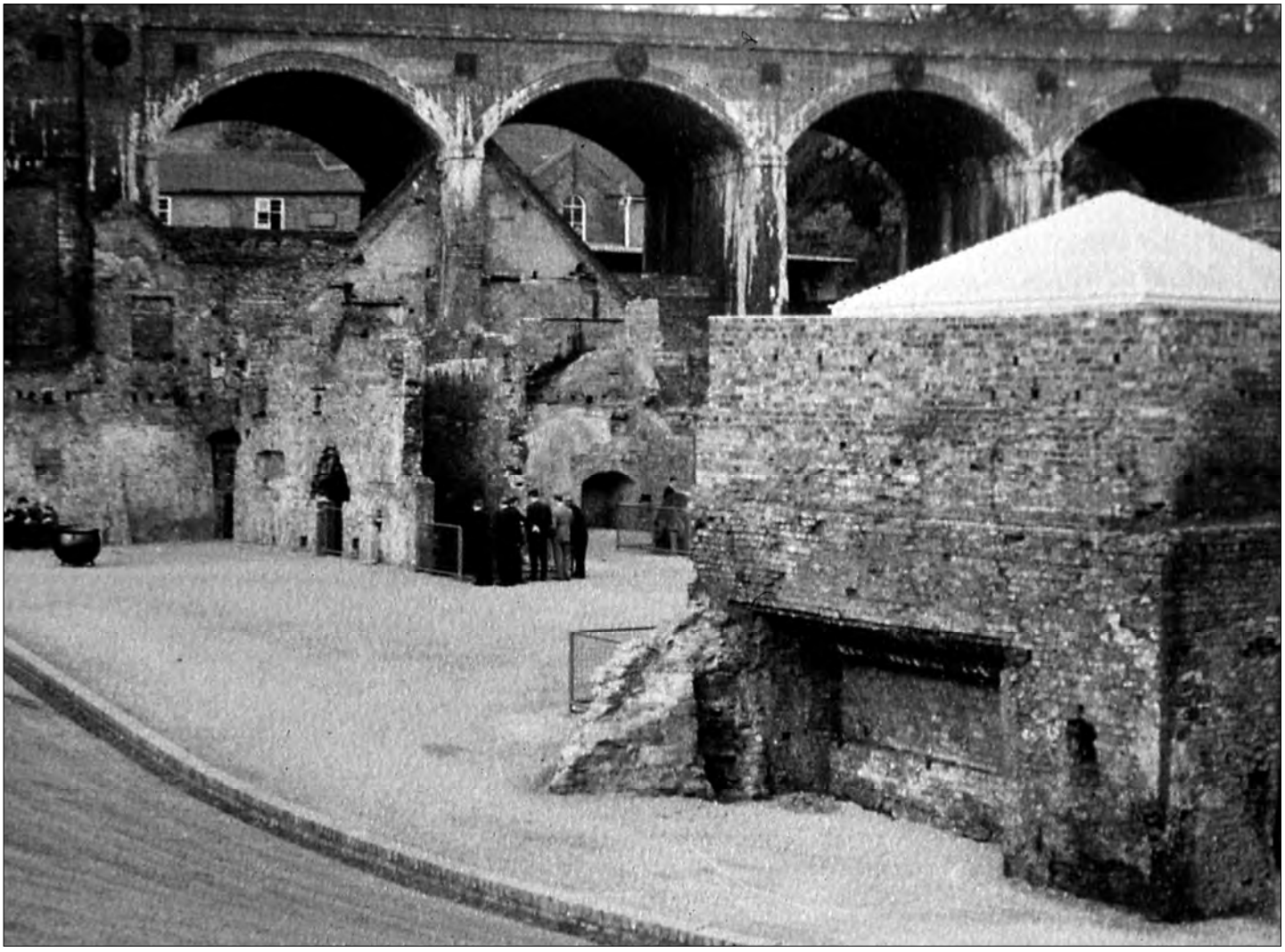
Right at the top of their premises, in rather a wilderness of old machinery and undergrowth, there is the remains of the old Coalbrookdale blast furnace, which is reputed to be one of the few remaining square type furnaces still in existence. The Co.'s Mr. Williams told me that he had had orders to start dumping all his slag, and Works refuse up at the top of the premises, which would reasonably soon cover up this furnace.

If you will look on the middle page of the enclosed brochure of Allied Ironfounders, you will see a picture of 4 cast iron cross supports to this furnace, the top two of which were evidently put in by my ancestor Abraham, and the bottom two by "E.B." whose derelict furnace Abraham took over in 1709 when he went down to live at the Dale.

Mr. Williams told me that a party from W. & T. Avery had been down there not so long ago to look at the furnace, but it may be that the Newcomen Society would, at any rate, like to have some of these cross members in some museum, and we would have thought that some historian of the iron trade might like to record the design of this supposedly square furnace before it was finally buried."

George Cadbury passed my father's letter to W.K.V. Gale, who replied on Newcomen Society notepaper on 21st January, 1950: *"I saw Mr. George Cadbury recently, and he mentioned your letter to him about the old blast*

The Old Furnace at the Upper Works, Coalbrookdale, Ironbridge, UK, in 1951. Copyright: IGMT.



The Old Furnace after clearance & restoration in 1959. Copyright: Michael S Darby.

furnace at Coalbrookdale. When I told him that I knew the furnace well, and had carried out an examination of it some time ago, with a view to seeing what could be done regarding preservation, he asked me to reply to you on his behalf.

I was one of the party from Avery's, mentioned by Mr. Williams, and the examination took place in 1946. It was made at the request of the Shropshire Archaeological Society. I submitted a detailed report stating that, in my opinion, it was too late for anything to be done.

The cast iron beams are triangular, with sides of about 9 in, and vary in length from about 15ft. to 18ft. The inscriptions on the south side beams were indecipherable in 1946, and those on the east, though readable, consisted of little more than iron oxide. All the beams were rusted to a depth of at least ¼ in. To preserve them in situ would be impossible, owing to the fact that one face of each beam is completely inaccessible, and it could not be treated for rust removal, even if the others could.

Similarly, it would appear impracticable to preserve one of the beams in a museum, for I believe that any attempt to remove the rust properly would destroy the inscriptions. These were my conclusions in 1946, and the other members of the party agreed.

I am sorry to say that we were all of the opinion that we were many years too late to do anything effective."

My father wrote a very firm "No" in the margin of the letter against the claim that the inscriptions were indecipherable in 1946, and my uncle, H. Basil Darby, wrote at the top *"I suppose the Newcomen Soc. have had proper photographs taken?".* I must straight away add that once the rescue work on the Old Furnace was proving to be successful, Keith Gale was delighted to be proved wrong, becoming a great enthusiast for the Old Furnace. He played an important part in the celebrations of 1959 and wrote regularly about the Old Furnace in his many publications.

After receiving Keith Gale's letter of 21st January 1950 stating that it would be impossible to preserve the cast-iron beams of the furnace in situ, my father replied on 14th February that *"….a week or so ago the inscription (Abraham Darby) was plainly legible when standing at a reasonable distance away…"* and he concluded by asking if Keith Gale had got *"….photos of this inscription, as we believe that these might be worth preserving?"* On the same day, my father wrote to the Coalbrookdale Co. Ltd. for the attention of G.F. Williams, the Works Manager, and in particular *"This letter is to ask you whether I could get the permission of your Company to send a professional photographer over from Wellington to photograph the blast furnace as it stands, and also the cast iron cross beams…."*

G.F. Williams acknowledged this letter, promising to raise the matter at their next Board Meeting. My father replied to Mr. Williams on 20th February 1950: *"I am indeed obliged to you for your letter of the 17th and hope to hear*

from you after your Board Meeting. You yourself will know that I have no wish at all to interfere, or to suggest any particular line of action for your firm, but if Allied Ironfounders were to decide that all steps were to be taken to preserve the historical interest of this furnace, then there obviously could be no more suitable body than you to do it. If, however, you were to decide that your firm cannot do anything in the matter, my brother and I would then like to ask to do what is still possible. My first letter did not, perhaps, make this clear, and I shall hope to hear from you in due course".

G.F. Williams wrote again to my father on 6th March. It was more hopeful in that the Board of Allied ironfounders agreed to consider *"….either preserving the old furnace at Coalbrookdale, or transferring it to* some other body who would be prepared to maintain it". Also the furnace was to remain in its present condition pending examination by Dr. Arthur Raistrick *"…who is being commissioned to write up the history of the Coalbrookdale Co."*

Despite the more hopeful attitude of the Board of Allied Ironfounders the future of the furnace remained critical. There remained the real danger that the whole site, furnace and all, would be demolished and cleared. On 28th August 1950 G.F. Williams, Coalbrookdale Works Manager, wrote to Arthur Raistrick about the *"….possibility of photographing and drawing the Old Furnace….prior to dismantling it and making full use of the surrounding area."* Fred Williams had received instructions from the Allied Ironfounders' Board, the owners of the Coalbrookdale Co, for demolition of the furnace and total clearance of the site. A photograph of the Old Furnace in 1951 shows how the site had been infilled as the buildings were cleared. The photograph was taken after Fred Williams had already started excavations. He had written to Arthur Raistrick on 2nd February 1951 that *"….you will be glad to hear that the internal excavations are now complete and the interior is in excellent state of preservation but the hearth is several feet below the present ground level".* The photograph shows how deeply the furnace was buried bearing in mind that excavation had started. It was about this time that I first visited Coalbrookdale and I remember climbing over rubble to get to the furnace.

It is not easy for us to realise that in the 1950s very few people knew about Coalbrookdale or the use of coke in the Old Furnace and not many more people would have recognised the Iron Bridge as a landmark in Shropshire. The movement to recognise the importance of Coalbrookdale was slow but sure. Relatively few people were involved and there was no big public campaign. There were of course well informed commentators in the nineteenth century like Samuel Smiles (1863) and Dr. Percy (1864) but their readership was not large. Then in the twentieth century T.S. Ashton's authoritative study "Iron and Steel in the Industrial Revolution" was published in 1924. This clearly established that coke smelting started in Coalbrookdale. My grandfather, William Darby, helped T.S. Ashton on family matters for his book which set new standards for the study of the iron and steel industry.

In 1924, members of the Newcomen Society, which had only been founded in 1920, visited Coalbrookdale, which showed recognition of the importance of the history of the ironworks and the buildings that were still standing. In 1945-1946 Dr. Arthur Raistrick was the visiting Fellow at the Quaker College of Woodbrooke, Selly Oak, Birmingham. There he met my father, Roger S. Darby, and my uncle H. Basil Darby, as well as George Cadbury Jnr. and Henry Cadbury, all of whom were interested in the story of Coalbrookdale. Arthur Raistrick had already collected a considerable amount of material on Coalbrookdale and my father and my uncle encouraged him to write a book similar to his book on "The London Lead Company" that had been published by the Friends Historical Society in 1938. Arthur Raistrick started work on this during his Fellowship at Woodbrooke. Some of the material was used in the chapter on the Ironmasters in "Quakers in Science and Industry" which was published in 1950. During his time in Birmingham Arthur Raistrick visited Coalbrookdale and met G.F. Williams, the Works Manager, and they became very good friends. He also met A. Harold Simpson, a Friend, at the Horsehay Works, originally part of the Coalbrookdale partnership and since 1887 owned by the Simpson family. During the 1940s Arthur Raistrick also met Mr. W.T. Wren, the Sales Manager of Allied Ironfounders Ltd. which owned the Coalbrookdale Co. This proved to be a fortunate contact as when Mr. Wren knew of Arthur Raistrick's interest in my family he suggested he might combine this with the history of the Coalbrookdale Co. and in 1949 Allied Ironfounders offered to sponsor such a work. Mr. Wren asked Arthur Raistrick to give a talk to a Sales Convention of Allied Ironfounders on "The Coalbrookdale Company – 250 years of ironfounding." This took place at the Hyde Park Hotel in London on November 2nd 1950.

Allied Ironfounders deserve due credit for their part in the story of the Old Furnace. If the directors' instructions in August 1950 that the old furnace site would be cleared seem draconian to us, the concept of industrial history or heritage to be preserved was not yet established. The directors were already sponsoring a history of the Coalbrookdale Co., their booklets had pictures of the Old Furnace and in 1951 they published "Grand Alliance" by Basil Tripp, which was an account of the companies that came together to form Allied Ironfounders. In 1957 the Allied Ironfounders Board was reminded that 1959 was the 250th anniversary of the Coalbrookdale Co. and it might be right to arrange some sort of event to mark this occasion. Clearance of the rubbish and work on the furnace site was authorised and a grant was made of £10,000. This does not sound much to us today, but such action was rather unusual in late 1957. The amount was not sufficient, but the Coalbrookdale Co. was able to ensure, with extra help, that the work was completed. Allied Ironfounders provided a larger room for the Museum and plans were made for the celebrations.

The celebrations of 1959 went very well and enthusiastically received. The major event in the celebrations and the opening of the Coalbrookdale furnace site and its museum was the Anniversary Meeting held at Birmingham University and Coalbrookdale on 23rd to 25th September, 1959. A new and important addition to the items of interest was the Museum of the Coalbrookdale Co. The saving of the Old Furnace and the Furnace Site at Coalbrookdale in the 1950s demonstrated the importance of conservation of monuments of the iron industry and how Industrial Archaeology was now firmly established.

Commemorating Local Industries in Reading: Buckler Cars

Jo Alexander-Jones, BIAG, writes:

In June 2022, the Berkshire Industrial Archaeology Group (BIAG) was pleased to be represented at the unveiling of a plaque commemorating the location of one of Reading's local heritage industries. This time the event was for Buckler Cars, who had operated at 67 Caversham Road, Reading from 1939 to 1968. The Reading Civic Society is planning a series of plaques throughout the town to mark a number of our local heritage sites, many of them industrial, and BIAG has been working with them to provide background information.

The Civic Society is very supportive of recognising our industrial heritage and we often work together to provide information on our town's 'unknown' industrial locations and to oppose development that would be detrimental or even disastrous. On this occasion, while the company had closed quite a while ago, the popularity of the cars has meant that many in the Buckler family are still involved in maintaining and displaying their cars, and on 25th June 2022 Chad Buckler, the founder's eldest son, accompanied by his brother Malcolm and his son, Simon, were there to perform the unveiling. The Buckler family kindly brought a number of their cars and lined them up outside of the building that now occupies the site of the former factory.

The Buckler Car Company was founded by Derek Buckler (Chadwick Derek Frank Buckler 1910 – 1964). It was known for its high-quality cars that were supplied either fully built to order with a works body or optionally, and more frequently, in component form for home completion. Derek Buckler started work at fourteen years old in his father's motor engineering company, and in 1938 he inherited Johnson Roberts Ltd, engineers to the motor trade. The next few years saw the company's work

The Buckler Plaque installed in 2022. Copyright: Jo Alexander-Jones.

devoted to supporting the war effort, and it was during this time that they purchased another service company called Barkus Aircraft and Motor Manufacturing Company which was located in Reading. The company name was changed to Buckler Cars and they began specialising in the production of sports and racing cars. They operated out of the site in Caversham Road, Reading and also their Welco Works site in Crowthorne, Berkshire.

Buckler had the aim of producing cars with excellent handling characteristics, good acceleration and also with good fuel economy. The cars all had multi-tube chassis and Buckler was a pioneer of the spaceframe, an approach established in the aircraft industry. The company's designs used light narrow-gauge tubing to form a three-dimensional skeletal frame to which the engine, suspension and bodywork were attached. The cars were designed to accept a range of mechanical components which enabled buyers to create a lightweight sports car suitable for road use and also for rallying and racing. The first car they produced had the registration of DDP 201. It was designer Derek Buckler who then tested it on the roads around Berkshire where the bare chassis not only turned heads but also occasionally caught the attention of the police. At the plaque opening ceremony David Montgomery, the company's archivist, told us that the fire brigade, who were and still are in the building next to 67 Caversham Road, used to help with building the prototype machines and providing water and space for the suspension to be tested.

Following the war, the demand for private motor cars grew, but rationing and high taxation put new cars out of the reach of most people. Added to this, the supply of steel for car production was conditional on manufacturers selling most of their output overseas to provide foreign currency to boost the British economy. Buckler's solution was to use pre-existing engines and parts, attached to a lightweight frame, clad in a simple aluminium, and latterly fibreglass, body. In doing this, he pioneered two motoring trends; the self-build 'specials' and kit-car movement, and the spaceframe chassis. Buckler supplied all the components of the car, except the body. This was because home-built cars (or 'specials' as they became known) were exempt from purchase tax, which at this time, could have added around 50% to the cost of the car. Customers had to make their own arrangements to obtain body panels and often used C F Taylor Ltd, a company conveniently located at the rear of the Buckler's Crowthorne factory. As a result of this approach to manufacture, Buckler cars appeared in many forms and were not always immediately identifiable, particularly as owners sometimes did not receive a Buckler badge until they had sent a photograph of their finished car to the office at Caversham Road. On the sporting front, between 1947 and 1956, Buckler won over two hundred awards in trials, hill-climbs, rallies and circuit races. In the summer of 1953, he took a car to the Cheltenham Motor Car Club's fuel economy rally, staged over a route of 578 miles. Averaging 30 mph, Derek Buckler won the 'Specials' section, with an overall fuel consumption figure of 91.023 mpg.

In 1954, the company split into Buckler Engineering, based in Reading, and Buckler Cars, in Crowthorne. The Reading site manufactured a wide range of products for

Buckler cars outside former Buckler Site, 2022. Copyright: Jo Alexander-Jones.

both the specialist builder and other manufacturers and undertook individual orders for engine, suspension, and gearbox modifications. The Crowthorne site continued to manufacture the spaceframes and built cars for customers. After success in the early and mid-1950s, Buckler's popularity waned as other manufacturers came on the scene and the kit-car market began to lessen. In 1956, Derek Buckler withdrew from motorsport after suffering a heart attack, and in 1958 Buckler produced his final design, known as the BB100, said to be the first true Backbone space frame. It had an aluminium body with an overall weight of just 7¼ cwt (less than 370 kg). Also, in 1958 the company built their first kart. Karting as a hobby was in its infancy, but Buckler saw the opportunity and with their expertise in lightweight machine developments were in a good position to start design and manufacture. They had considerable success when they entered the new go-kart market in the 1960s.

In 1961, Derek Buckler sold the Crowthorne factory and he died in 1964 aged 53. Car and kart production continued but with Buckler's departure it lost momentum, and in 1965 the company went into liquidation. The Reading firm continued to operate for four more years, but the loss of its founder, and the decline of the 'specials' market led to the company's closure in 1964. Between 1947 and 1962 Buckler had produced around four hundred cars. The Caversham Road site then became Dennis Hands motor dealership. In 1982, it was occupied by the Berkshire Motor Co., then Lords of Reading, and finally, Carvell Car Hire in 1987. After this, there were no more motor-related businesses on the site. BIAG will continue to work with the Reading Civic Society and the Reading Conservation Area Advisory Committee, to protect our local industrial heritage, and with similar groups throughout the county. Being able to call on those with expertise in heritage planning, governmental practices and architectural conservation is a boon, and we are pleased to provide them with industrial archaeology expertise and context. Plans afoot are to mark the house of one of Reading's best-known industrialists, Joseph Huntley of the biscuit makers Huntley and Palmers, to list the original Reading gas showroom and gas governor house, and to list an old forge now acting as a café in the town centre.

I'd like to acknowledge the help I have had in researching the history of the company from David Montgomery, Buckler Cars' archivist, and from the contributors to the Buckler Cars website and Motor Sport Magazine.

An Unusual Waterwheel at Pitminster, Somerset

Peter Daniel, SIAS, writes:

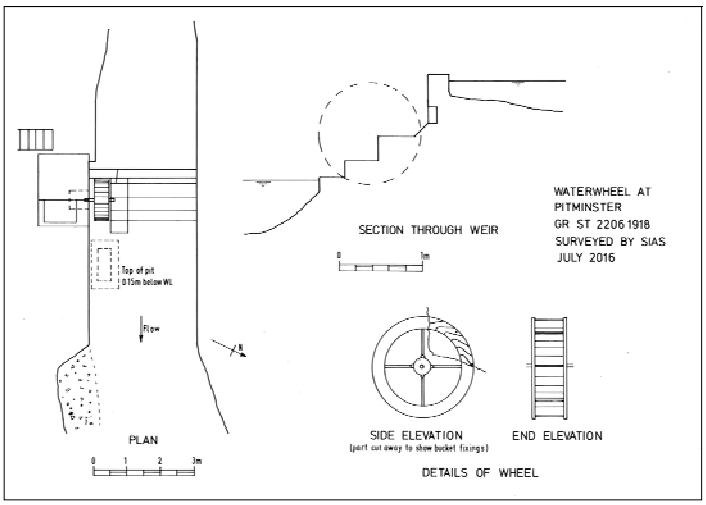
This investigation and survey by Somerset Industrial Archaeological Society originated with a query in the local parish magazine about a small waterwheel that can be seen from the bridge in Church Lane, Pitminster, about 5km due south of Taunton. The query asked for further information about the purpose and origins of the wheel and SIAS became involved. References in the SIAS Archive suggested that the wheel at one time powered the organ in the nearby Parish Church – a very unusual use which begged for further investigation. This article describes the results of both the documentary research and the survey by SIAS members.

The main piece of evidence for the waterwheel driving the organ in the Church comes from the Pitminster Parish Magazine 'Home Words'. In January 1880 it was reported that: 'On Christmas Day the machinery for blowing the organ by means of water power was put in motion for the first time and answered admirably. The plan is by means of a small overshot water-wheel, which is driven by a small quantity of water, to force the air from a supply bellows near the stream, through a stoneware pipe into the bellows in the church. There a self-acting valve regulates the supply, by which the bellows in the church are kept always full, so that the organ may be played loud or soft, as may be required.' Other information in the Magazine and the Vestry minutes gives the location of the air intake and also that the organ itself was replaced in 1904. The descriptions of the mechanism are not as detailed as they could be, but some key components of the system can be envisaged:

- A small overshot waterwheel
- A supply bellows near the stream which takes its input air from the potting shed/furnace house of the vicarage greenhouses
- A stoneware pipe which takes the air to the conventional organ bellows in the church, these bellows being kept full of air by a self-regulating valve

Map evidence concerning the wheel is not very useful. The Tithe Map of 1840 shows the previous vicarage

Survey drawing of waterwheel at Pitminster, Somerset (ST 2206 1918). Copyright: SIAS.



further west which was replaced around 1840. By the first edition OS 1/2500 map of 1887 the new vicarage is shown together with groups of greenhouses. There is a footbridge across the stream, at the location of the current weir, and just downstream a dot and the letter P indicating a pump. By 1903 OS 1/2500 map the larger range of greenhouses has gone, as has the pump symbol.

The weir and wheel were surveyed by SIAS members in 2016. The waterwheel is 1.22m in diameter with a width of 0.42m. The shrouds (side plates) of the wheel are cast iron. The buckets were curved but are all substantially rusted away. There is no manufacturer's name to be seen. The wheel operated in overshot mode and the head between upper and lower water levels was 1.2m. There is no leat or mill race, the wheel sits just below the weir at one side of the watercourse. There must have been a timber or metal launder to take the water onto the wheel but this has now gone. The weir extends the full width of the stream which here is channelled between two walls; it is mostly of masonry construction although the spillway for the launder is of brick and there is some patching in concrete on the upper side. On the south bank of the stream, immediately adjacent to the water wheel, there is brick built 'pump house'. No machinery survives and it may well have been rebuilt to serve later purposes; the recess by the wheel has a concrete lintel and the structure has a concrete slab roof. Some galvanised metal pipe work survives. Downstream of the wheel there is a rectangular brick sump in the bed of the stream. It is 1000mm long, 400mm wide, and the depth is 350mm from the top of the brickwork, which is itself 150mm below water level. The purpose of the sump is not clear. Pipe organs use a supply of pressurised air from a wind chest which is forced through the organ pipes. Traditionally organ wind chests were filled by bellows, nowadays the bellows are often replaced by electric pumps. Pressures are usually not great – a typical church organ may operate at 0.1 psi or 2.75 inches of water pressure.

Given the relatively low pressures and the labour involved in operating bellows, it is not surprising that alternative power sources were sought. Prior to electric motors the obvious power source was water and in the second half of the nineteenth century water powered organs were common; but most of these used water engines driven by a natural or artificial large head of water such as water mains or hydraulic power systems. The first use of a water engine for this purpose is believed to be the Joy Organ engine of 1856. Other manufacturers followed but few of these water engines survive. There is one preserved at Ryhope Engine Museum in Sunderland, and a handful have been restored in situ – for example at St Munn's Church, Kilmun, Argyll & Bute. Although the use of water engines to power organs is very interesting they are not directly relevant to the Pitminster organ. A mains water supply was not available at Pitminster until the twentieth century. Using a waterwheel to power an organ, as opposed to a water engine, appears to have been very unusual. It is likely that there were others but the only ones that have come to light so far, apart from Pitminster, is one at Woolhanger Manor in North Devon, and a possible one at Belton House, Grantham (NT). The Woolhanger Manor wheel and organ were installed in about 1894 and operated bellows at the organ using flat rods or line shafting, but went out of use in the early twentieth

Photograph of Pitminster weir and wheel from downstream. Copyright: SIAS.

century. The one at Belton House used a water engine but may have had a previous system using bellows operated by waterwheel. This still leaves many unanswered questions. How exactly did the waterwheel power the bellows in the potting shed? From the old OS maps the potting shed may have only been 2m away so it could have been a crank on the axle working a simple lever system. What size were the stoneware pipes to the organ and how were they made airtight over a length approaching 100m? Why was this system adopted – was it because it was easier to bury pipes through the Vicarage garden and crossing under paths than it would have been to install a drive shaft or other mechanical system? And who designed and installed this system which appears to have been such an unusual solution?

An even more intriguing issue is what was there before. There is a suggestion that the wheel originally powered a cider press in the basement of the Vicarage. More tantalisingly, information suggests that prior to the organ pumping there was an Archimedes Screw which provided water for the extensive Vicarage greenhouses. This would explain the mysterious brick sump in the stream bed, it would have been the base for the Screw. It would also explain the origins of the weir and waterwheel which surely would not have been built from scratch just to power an organ for at most a few hours a week. A water wheel driving an Archimedes Screw pump would be a very unusual arrangement indeed. Screw pumps driven by wind mills were sometimes used in land drainage. No less a person than Leonardo da Vinci drew up a design for a Screw driven by water wheel, but this was him trying to design a perpetual motion machine. There is no obvious reason why a simple wheel driven plunger pump would not have been a better solution at Pitminster, although Archimedes Screws do have very low maintenance requirements and can cope with a very wide range of flows, such as seasonal greenhouse requirements. The retention and adaption of the wheel after its use for powering the organ is more certain, and physical evidence suggests that it was again altered to provide a water supply to the Vicarage.

In conclusion, a very interesting and unusual surviving water wheel has been recorded. But, its very intriguing origins, its mechanism, and its other uses are difficult to determine, other than that, between 1879 and probably 1904, it provided power for Pitminster church organ through bellows and a piped supply of wind. Any further information on waterwheel powered organs, or indeed on Archimedes Screws driven by waterwheels, would be most useful.

Managing Ash-dieback and the Historic Environment in the National Trust – One of the Challenges of the 21st Century

Viviana Caroli, PCIfA, MEE Archaeologist, writes:

Ash Fraxinus excelsior is our third most common tree species and represents around 12% of British tree cover, providing important homes for wildlife, cultural and historic landscapes, and quality timber. Ash dieback Hymenoscyphus fraxineus (previously called Chalara fraxinea) is now present throughout most of the UK and it is inevitable that all ash trees will be exposed to it; experience from the continent shows that we can expect 70-95%of ash trees to die over the next two or three decades, with some places experiencing this loss more rapidly. There is no cure for ash dieback, and it is not possible to prevent its spread, so the aim of management is to try and reduce the impact of the disease, while preserving the ecology and historic values of our places. We aim to manage the risks to public and forestry operators. Ash trees out of the crash zone of paths and property will be retained in the hope of resilient trees surviving and re populating woodlands.

It is worth noting that when Ash dieback reaches 50% of crown the tree is not safe to be felled by a chainsaw operator and must be dismantled from the top down. In places the cost of this very high and unsustainable. Ash is a significant component in a large proportion of National Trust woodlands either as the dominant tree species or in a mixture with other broadleaves or conifers. It is estimated that the National Trust manages between 3,000-5,000ha of woodland where ash is the principal species, with particularly significant woods on calcareous landscapes like the White Peak and parts of the South Downs and Cotswolds. Many ash trees that grow in National Trust sites are spread in areas with medium/high visitors' usage and along main road systems. The safety of the public is paramount for the National Trust and dramatic safety operations are required to ensure the health of our woodlands and the safety of those who enjoy visiting them. In the case of roadsides and footpaths we have a legal obligation for tree safety. In the West Midlands we are currently undertaking significant woodland operations to deal with the impact of the disease in Herefordshire and South Shropshire. Felling operations are always carried out by trained members of NT staff and/or external contractors who hold a felling licence (The Forestry Act 1967), either by hand or by using machinery and specialist equipment. Recent safety operations were successfully undertaken at Croft Castle in Herefordshire and Wenlock Edge in Shropshire. In the case of the latter, we have removed over 700 diseased trees from the roadside in last 2 years. The archaeology consultants have also recently advised on methodologies to carry out tree extraction at the Iron Age Schedule Ancient Monument (SAM) Hillfort at Midsummer Hill in the Malvern Hills, Herefordshire.

At the National Trust we have specific procedures to deliver successful woodland operations respecting both natural and historic landscapes. As a consultant archaeologist I work closely with countryside managers and rangers to ensure that statutory designations such Scheduled Ancient Monuments as well as unlisted assets are considered when planning and designing woodland operations. In order to achieve this, an assessment is carried out before work starts to identify the archaeology present, the potential risk of damage and the course of action required to avoid or reduce the risk. In some instances, work is monitored by a professional archaeologist, particularly in areas where sites of national significance are present. A full photographic record is taken before and after any operations and the NT Historic Environment Record is consequently updated. Recent harsh weather conditions impacted some of our sites where ash dieback is flagged as a high priority. Heavy rain falls and strong winds made areas of woodlands unsafe for the public, with several ash trees affected by the disease located along footpaths and tracks. At Benthall Edge, Benthall Hall, Shropshire the severe weather conditions between January and February put a lot of pressure on our teams with branches and trees falling due to heavy wind and woodland operations became a priority requiring the employment of external contractors and heavy machinery. In this instance

The 2022 landscaping works on Benthall Edge along one of the early tramway routes. Copyright: Steve Dewhurst.

specialist advice and a full archaeological assessment was not carried out due to time constraints and some archaeological features such as post-medieval tracks and a possible tramway associated with the industrial heritage in the woods were affected. Furthermore, until recently, these sites were not included in our HER records due to the lack of detailed information about their distribution and significance. The site is a fine example of how climate change is drastically impacting our environments and the way we operate. However, every challenge comes with new opportunities. The example of Benthall Edge has provided a useful learning experience which will be considered in the future to excel in everything we do with regards to the natural and historic environment. In February 2022 an Historic Landscape survey was commissioned to provide a better understanding of the landscape of Benthall Estate, its development, and significance, placing the site in its local and regional context. The results of the survey will be included in the National Trust Heritage Records Database (HBSMR) and be available online on the National Trust Heritage Records Online (HRO) so that, in the future, NT archaeologists will be consulted before any work or management decisions will be made which might impact on any historic and archaeological assets.

World Wide

Museums Belonging to the Foundation for the Preservation of Industrial Heritage of Silesia are Home to Guests from Ukraine

Piotr Gerber writes from Poland:

Since the beginning of the war in Ukraine, a team of employees of the Foundation for the Preservation of Industrial Heritage of Silesia (muzeatechniki.pl) has been involved in helping Ukrainian residents looking for security in our country. From February 2022, the Railway Museum in Jaworzyna Śląska became the place of residence of 28 guests from Ukraine. In this group, people came from various places threatened with war, including 1 elderly man, 9 women and 18 children. For the reception of guests, we have adapted guest rooms that are used by tourists visiting our Museum on a daily basis. In our Silesian Porcelain Museum in Tułowice near Opole, we adapted our residential house and the former building of the historic gatehouse to accommodate 26 people (1 man, 9 women and 16 children). In total, we took care of 54 people from Ukraine (Kharkiv, Odessa, Brovary and Kyiv, as well as Stary Konstantynow, Stryj and Lutsk).

We organized childcare for our guests and prepared children to go to Polish schools. We help mothers to obtain the necessary documents enabling them to stay in Poland, obtain medical insurance and we are looking for a job for them. Some of the women have already started work, and all children are studying in schools or kindergartens. It is important to integrate Ukrainians with their new environment. Culture is a platform for building mutual ties. As a Foundation, we organized a charity concert where artists from Ukraine performed together with artists from Poland. Culinary traditions have become a reason for meetings in a wider group. Ladies from Ukraine made Sunday lunch for the inhabitants of Tułowice, serving Ukrainian dishes. We invited 30 people from Ukraine to Easter. During the Easter breakfast, we wished our guests that they could invite us to their place for the next holidays. Integration is fostered by the progress in learning the Polish language. Children already have friends at school, and Ukrainian mothers provide Polish families with dishes from Ukraine. The most popular are special dumplings prepared according to Ukrainian recipes. We are planning a series of games at the Railway Museum on Children's Day, including reading the poem "Locomotive" by the poet Julian Tuwim, written in 1938. The poem has been translated into 30 languages, including Ukrainian. On June 1 2022, we will recite this poem together in Ukrainian and Polish. The game will be led by an actor, Darek Lech. On the premises of the Railway Museum, the content of the poem will be illustrated by a train consisting of a real steam locomotive (OKi2-27) and 5 freight carriages for elephants, giraffes, 1000 athletes and a real cannon. We expect 500 children, mainly from Ukraine, to be at the Museum that day. We hope that, at least a little, our actions will allow to forget about homesickness and the longing for loved ones, and that children will shorten the waiting time for fathers. Our team from the Foundation (Katarzyna Szczerbińska-Trecjak, Julia Bachońska, Natalia Gromiec, Grażyna Krumeich, and Ewa Swat) is committed to helping guests from Ukraine:

Foundation for the Protection of Industrial Heritage in Silesia (muzeatechniki.pl)

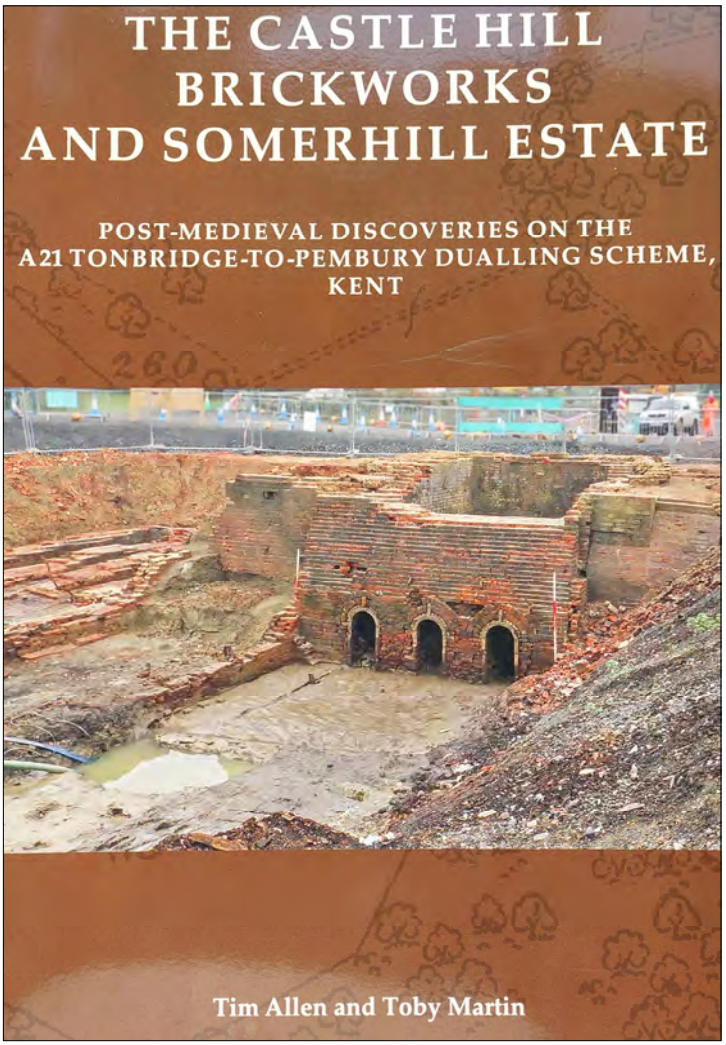
The Foundation was established on the initiative of Piotr Gerber in 2007 in order to actively protect the industrial heritage of Lower and Upper Silesia in Poland. The Foundation undertakes activities in the field of: research on the industrial history of Silesia (a number of publications); practical protection of tangible industrial heritage; and education on the history of economic development in Silesia. The most important activity of the Foundation is the protection of selected technical objects characteristic of Silesia Region. Protection takes place primarily through the transformation of the protected monument into a museum. When selecting an object for protection, the objects of particular importance for the region and those representing the most important branches of industry developing in Upper and Lower Silesia are taken into account.. Currently, the Foundation operates:

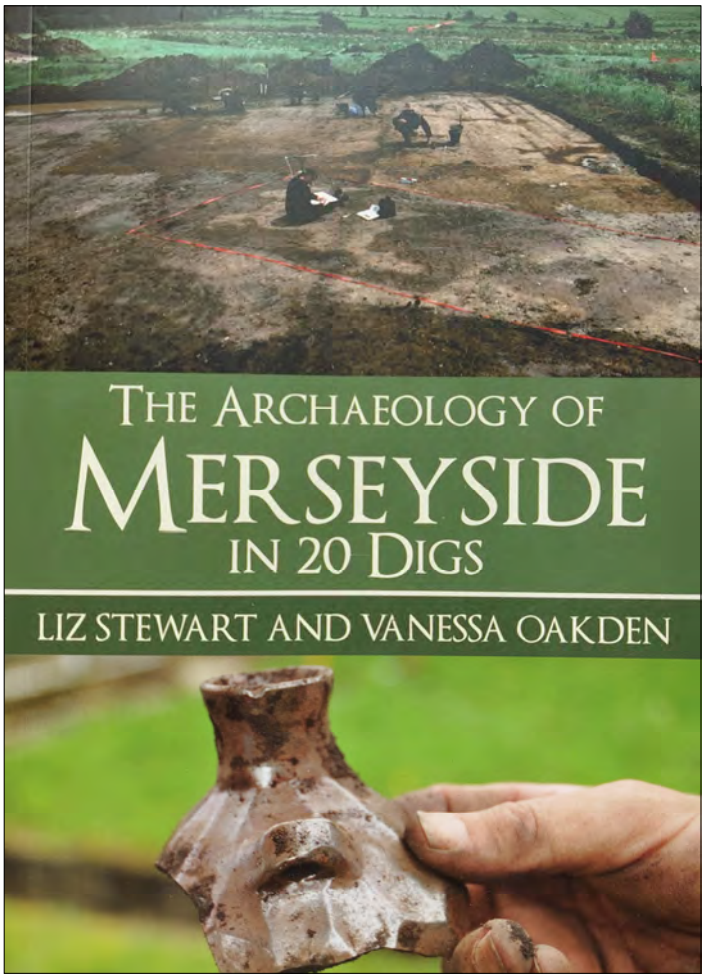
- Railway Museum in Silesia in Jaworzyna Śląska, established in 2005, (muzeumkolejnictwa.pl)
- Zinc Metallurgy Museum in Szopienice -Katowice, opened in 2016, (walcownia.muzeatechniki.pl)

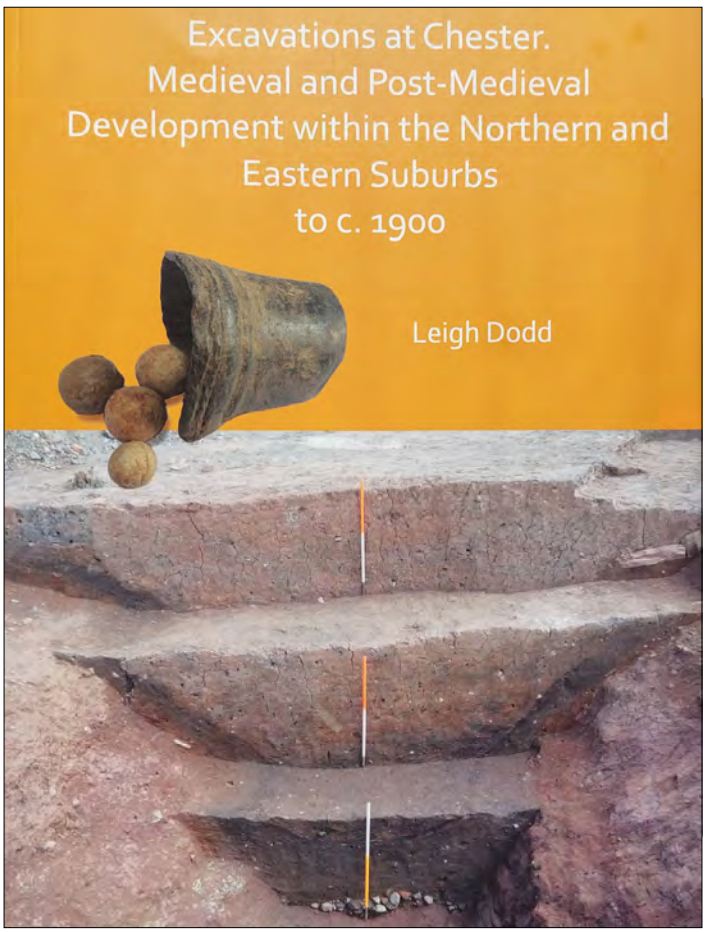
The following museums are in preparation:

- Silesian Porcelain Museum in Tułowice near Opole,
- Museum of Agricultural Techniques in Piotrowice Śląskie near Świdnica,
- Railway Museum in Dzierżoniów as a branch of the Museum in Jaworzyna Śląska, on the premises of the historic railway depot
- Hilbert's Mill, the Milling Museum prepared in the historic mill in Dzierżoniów Śląski.

Book News







Amongst the latest industrial archaeology and heritage books to come to the attention of the Editor are the following three volumes:

- Tim Allen & Toby Martin, 2021, *The Castle Hill Brickworks and Somerhill Estate. Post-medieval Discoveries on the A21 Tonbridge-to-Penbury Duallign Scheme. Kent.* Oxford: Oxford Archaeology Monograph No. 33
- Leigh Dodd, 2021, *Excavations at Chester. Medieval and Post-Medieval Development of the Northern and eastern Suburbs to c. 1900.* Oxford: Archaeopress Archaeology.
- Liz Stewart & Vanessa Oakden, 2022, *The Archaeology of Merseyside in 20 Digs.* Stroud: Amberley Publishing.

One thing that all three of these volumes have in common is that they provide a round-up of developer-funded work on many industrial sites. The brickworks monograph looks at the extensive remains of three 19th century kilns and a pug mill. The Chester volume includes a range of industrial period sites including boat shed, canal cottages, and crane bases around Tower Warf and Taylor's Boatyard. The Merseyside volume includes six industrial sites ranging from docks and a glass house to workers' housing, and includes several research and community excavations.

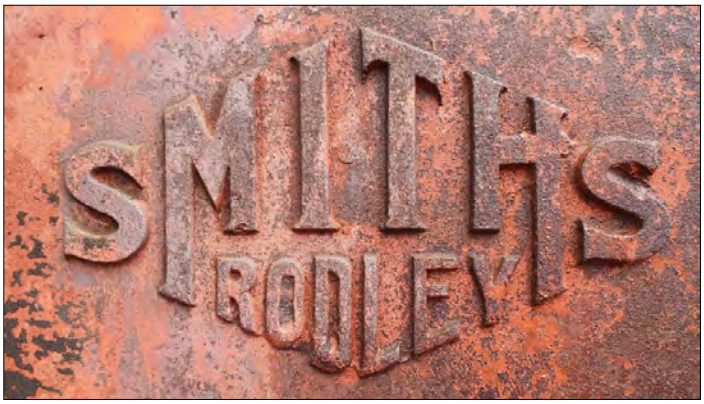
Restoring the Bucket Excavator

Mark Carlyle, curator at the National Coal Mining Museum, writes:

In March 2020, the National Coal Mining Museum for England applied for an Association for Industrial Archaeology Restoration Grant to conserve a Thomas Smith of Rodley tracked bucket excavator. It was a project we had been looking to work on for quite some time, once funding permitted.

The tracked bucket excavator, also known as a face shovel, was a common sight in opencast coal mining. Opencast mining is often overlooked in favour of deep-coal mining. However, opencast mining represents the only existing commercial coal mining still operating in the UK and as such the last remaining supplier of British coal. The excavator itself is a rare object as the use of ropes on this machine, whilst popular when it was released in the 1930s, was overtaken by hydraulic systems and is one of very few examples still in existence. This, our only example of an excavator, is part of the British Coal Collection, originally assembled by the National Coal Board at their training facility at Lound Hall, Nottinghamshire and represents an important part of the British coal story.

Unfortunately, very little information of its working life came with it from Lound Hall. However, in a way, it has found its way back to where it was made, almost. The original business started in 1820 as a partnership of millwrights; Jeremiah Balmforth, David Smith, and Jeremiah Booth, in the village of Rodley near Leeds, just 20 miles from the Museum. When the original Smith's son, Thomas, took over in 1861, the business grew. The firm specialised in steam cranes, but they expanded into other machinery, including their first excavator in 1887. The company was run as a partnership with Thomas' sons until he died in 1902, with the sons incorporating the company in 1918, as Thomas Smith & Sons (Rodley) Ltd.



Company logo, shown here on a steam crane in our collections. Copyright: NCMM.

When we considered what approach to use on the excavator, we knew early on that we wanted to avoid a 'let's just paint it' attitude and felt leaning toward conserving, rather than restoring it, was best in keeping with the age and history of this piece. Yet we knew the excavator would be on outside display and needed protection from the elements. As such, we looked at alternative options to paint coverings. We settled on a four-stage plan comprising, cleaning, treating with corrosion inhibitor, repair work and finally a lacquer protective coating. This method retains the important surface patina whilst halting further deterioration. We had trialled this system on smaller objects such as coal tubs but were yet to test it on something this large.

The grant award, although most welcome, came amid the COVID-19 pandemic, and the subsequent lockdowns and restrictions meant that the project was plagued by delays. Fortunately, we had laid a concrete plinth for the excavator before the first lockdown so eventually, when restrictions lifted and our friendly haulage contractors came to move it into position in September 2020, it had a place ready.

Again, the project was slowed by the second national lockdown, local Tier 3 restrictions for West Yorkshire, and

The tracked bucket excavator being moved to its concrete plinth. Copyright: NCMM.

then a third national lockdown in January 2021. Our conservator for the project was Graham Key of Graham Key: Conservation & Restoration, and we were finally able to get him onsite in May 2021 as some site restrictions lifted. Originally, we had planned for Graham to work with some of our conservation volunteers but at that point, the Museum was still closed to the public, some staff remained furloughed, and we had not yet brought our volunteers back onsite and wouldn't be able to do so until July 2021. The location of the work was meant to allow the public to see the conservation in action, but due to the pandemic and control measures onsite, the area where the excavator was located only opened after much of the work had been completed.

This excavator had been in outside storage since before coming to the Museum in mid-1990s. As such, it took a considerable time and effort to steam clean and then mechanically remove the surface corrosion using electric wire brushes, multi-tools and scrapers. At the same time, we erected the framework for the new conservation tent. This would be important later to protect the object when completing the treatments and coatings.

Once most of the cleaning was completed, the cover was put over the framework ensuring some protection from the weather, much needed at the beginning of June 2021. At this point repairs were started. As the excavator

would be outside, we needed to make sections as weathertight as practical. Smaller holes were filled and painted black to show new material. Larger panels were added later, also painted black and rivetted into place. We were fortunate to have heritage master blacksmiths, Nicholson-Harris Blacksmith & Metalworkers Ltd, based onsite and they worked on some of the replacement metal work. Also, some of our mine guide fitters helped some sympathetic repairs in persuading the metalwork back into shape.

The next phase started by de-greasing all the metal surfaces with white spirit before applying a rust inhibitor. The treatment was a 10% tannic acid solution in one or two coats depending on the surfaces. The tannic acid reacts with the iron present in the rust in the form of Fe2+ and Fe3+, producing a very insoluble complex which binds strongly to the surface. The red hue of the rust is replaced with a darker metal colour.

Once the excavator had been treated with the tannic acid, a series of coats of 5% Acetone / Paraloid B72 lacquer solution were applied. This protects the surface and reduces the rust coming back but as with all finishes, it will need maintaining. This is something of a test piece for this scale of use and we will be monitoring the condition to gauge how long we need before programming the repeat of the lacquer coat.

This part of the process took place at the beginning of summer and by September 2021, the tent was removed and the excavator was on open display for the public. This still left some finishing to be done.

The situation with the ropes needed addressing. We worked with Bridon International Ltd, a specialist in steel ropes. They re-roped the excavator using as much original rope as possible. They are a firm with a long history in mining and maintain and test the ropes we use onsite including the main winder for our underground tour. With the rope looking as it should, the work was complete.

This project has brought one of our unique objects in the collection from our storage yard to pride of place in the centre of the Museum. We were disappointed not be able to involve our conservation volunteers in the process as planned, due to the ever-changing restrictions and lockdowns brought about by the pandemic. However, the result has created an unmissable exhibit on the way to Hope Pit and marks as a fitting symbol of opencast mining.

Conservation work in progress on the bucket excavator. Copyright: NCMM.

The Bucket Excavator after the re-roping work. Copyright: NCMM.

Locomotive Desmond Restoration

***David Mee, Llanelli and Mynydd Mawr Railway, writes*:**

This is a brief update on work at the Flour Mill to restore the steam locomotive 'Desmond': The boiler has been split from the locomotive. The rolling chassis, Cab and Water tank remain stored. The boiler has had the tube plate removed and this has been found to be cracked and therefore needs to be replaced.

Furthermore the angle ring has hairline cracks and this will also need replacing. There is welding to be done on the boiler which will require the attention of a coded welder. This comprises welding of the boiler barrel sections, rectification of a ring of corrosion around the bottom of the steam dome and welding of the outer firebox. The current aim is to work towards a viable boiler and to this end we have recently purchased the following materials:

- Steel for a new Tube Plate
- Steel for a new Angle Ring
- A set of tubes (less 40 good in stock with loco)

The boiler was shot blasted and painted earlier this spring (2022).

Research Grants Updates

Community Dig at Oldknow's Limekilns, Marple, Stockport

Michael Nevell, writes:

In mid-April 2022 I was invited by Norman Redhead of the Friends of Oldknow's Lime Kilns (FOLK) to visit one of the research grant projects we are currently supporting. This is the community archaeology research and dig at Samuel Oldknow's lime kilns on the Peak Forest Canal in Marple. Much delayed by the COVID-19 pandemic preparations for the dig finally began in January for a two-week dig, with a team of a maximum of 15 volunteers drawn from the local community and societies. Marple Lime Kilns are situated adjacent to the Peak Forest Canal on Strines Road in Marple (NGR SJ 962 884), and form a key component of the industrial landscape of Marple and Mellor, created in the late 18th and early 19th centuries by pioneering industrialist Samuel Oldknow. The size of the kiln bank, the number of kiln pots, the level of architectural embellishment, internal accommodation, and the various unusual elements of the associated transport system led to the Marple Lime Kilns being designated as a Scheduled Monument (SM No 1001955). However, the kilns are currently in poor condition, and are included on Historic England's Heritage At Risk Register.

FOLK were setup on 2019 to address the condition of the monument and secure its long-term future. The limekilns were my first site visit as IHSO in March 2020 (and the only one in 2020 due to COVID so it was a relief to finally see work underway. The current dig has uncovered the tops of several limekilns and a fuller update will follow in a later edition of IA News.

Oldknow Limekilns excavation, April 2022. Copyright: Michael Nevell.

AIA Merseyside Weekend June 2022

Chris Barney Writes:

Despite the prodigious efforts of the Merseyside Industrial History Society to fend off Covid, the 2020 AIA Conference had to be cancelled and postponed to 2021. The situation reoccurred in 2021 but, thankfully, this year we were able to assemble in Liverpool for the programme of visits which the MIHS had worked so hard to arrange two years before.

At 9.30 prompt on June 17 the party assembled outside the Marriot Hotel where most of the party were lodged and set off on a beautiful sunny morning for a tour of the docks. We debussed at the Albert Dock, one of the oldest and now the best known of the system and the party split into two groups. One group toured the 1846 Albert Dock itself, discussed the use and provision of hydraulic power and observed the dig revealing the Piermaster's House while the other group visited the remains of the Old Dock. This opened in 1715 and is now below ground. It closed in 1826, was filled in, and a new Custom House built on the site. The Custom House was bombed in 1941 and later demolished. In 2001 excavation revealed a large part of one corner of the dock and the walls. This is on show in an impressive subterranean museum. Once we were out and lunched, we were conducted along the dock front, shown the famous 'Three Graces', and looked at

Hydraulic Jigger at the Royal Albert Dock. Copyright: Bill Barksfield.

1955 Tate and Lyle sugar silo. Copyright: Bill Barksfield.

the graving docks and memorials to the seaman lost in the Titanic, many of whom came from Liverpool. There were numerous other historic buildings from the days when Liverpool's docks handled a huge proportion of the British import and export trade.

There are, or were, 43 enclosed docks on the Liverpool side of the Mersey and together with those on the Birkenhead side they stretch over more than 12 km, so there was no question of seeing them all, but we rejoined the bus to head north to see the impressive and immense brutalist sugar silo built in 1955 for Tate and Lyle; it could store 100,000 tons. No longer used for sugar, it now holds cattle feed.

A short walk along the Leeds & Liverpool Canal and down the Stanley locks, which give access to the Mersey, led to Mrs San's Cantonese style café where the redoubtable lady has cooked for many decades and achieved five stars on Trip Advisor.

Our last visit was to the Stanley Dock and the immense tobacco warehouse, built in 1900, at the time the largest warehouse in the world with a floor area of 1.6 million square feet. It is now being progressively converted into flats.

No 762 Wirral Tramway. Copyright: Bill Barksfield.

The 80ft span Belfast Truss at Hooton Park. Copyright Bill Barksfield.

On Saturday, the second day, we crossed the Mersey by the Queensway Tunnel for a 'Transport Day'. First stop was the Woodside Ferry Terminal which opened in 1861. Steam ferries have operated from 1892 but there are records of ferries back to 1150 when they were operated by the local monks.

Birkenhead proudly boasts that it had the first tramway in Britain opened in 1860, it even preceded London. However, the system, which was electrified in 1900, closed in 1937. In 1995 the Wirral Tramway started a service which, after several management changes, is now operated by volunteers on a one kilometre route from the ferry terminal to the Wirral Transport Museum. We travelled on No 762, a restored Liverpool corporation vehicle built by English Electric. What a pleasure it was too.

From Birkenhead we went on to the former RAF station at Hooton Park, primarily to see the WWI hangars which survive with their 80ft span Belfast truss roofs. These are rare survivors of the design which used only short lengths of timber. In 2000 the Hooton Park Trust was created to save these impressive buildings; one roof was completely replaced and the others substantially repaired. The hangars now provide a home for a variety of interesting privately owned vehicles including several score of coaches and buses as well as aircraft.We drove on to the Eastham Ferry Hotel, once the departure point for steam ferries to Liverpool, where we were treated to an excellent buffet lunch. From there we drove to Runcorn and walked down the remains of the ten locks which were built in the 1770s to connect the Bridgewater Canal to the Mersey, a fall of 80ft (24.4m) at high tide. The locks have been filled in but the route is protected and there is an ambitious scheme, 'Unlock Runcorn', to create a new canal link including an inclined plane and a boat lift.

Sandstone 34° skew bridge at Rainhill No 762 Wirral Tramway. Copyright: Bill Barksfield.

1830 Nine arch Sankey Viaduct with the AIA delegates below. Copyright: Bill Barksfield.

The coach took us over the handsome 1961 Runcorn--Widnes Bridge now renamed the Silver Jubilee Bridge and we headed back towards Liverpool. Our last stop was at Speke Aerodrome with its Art Deco terminal buildings. These have been converted into a hotel which is currently used to house refugees. The Speke Aerodrome Heritage Group are restoring several aircraft parked on the apron including a Bristol Britannia, the first long-range jet-prop airliner in the world.

Saturday evening was the occasion for the AIA Dinner held in the Marriot Hotel. We were very pleased to welcome three of the AIA award winners; Wayne Cocroft, Rowan Patel and Lynn Pearson, who were duly given their certificates by our President, Marilyn Palmer. Lancashire Hotpot was on the menu and much appreciated. Chosen by John McGuiness as a local speciality, he recalled the Irish stew we enjoyed so much in Cork in 2011.

On Sunday we set off for St Helens and our first stop was Rainhill, the site of the legendary locomotive trials when Stephenson's Rocket dominated. The most striking surviving feature is a 34° skew bridge built in 1829 to carry the turnpike over the railway. The geometry necessary to create the huge sandstone spiral voussoirs was impressive. We drove to Earlestown and walked down to the Sankey Canal and along it to admire the nine arch Sankey viaduct. Now a Grade 1 structure, as the oldest railway viaduct in the world, it was needed to cross the Sankey Brook and the Sankey canal, with 21 m clearance, enough for a rigged Mersey flat.

We were made welcome for lunch in the Friends Meeting House, claimed to be the oldest building in St Helens, and walked from there towards the 'World of Glass' Museum. Unfortunately the museum was closed but on the way we had passed the 'Hotties', the discharge from the glassworks cooling system into the canal, providing a different bathing experience for the local youth. Further on were the remains of the Cannington Shaw No 7 Bottle Shop, once the largest bottle making works in Britain. Built in about 1886 it produced hand blown bottles until 1914 when machine bottle making was introduced. The Bottle Shop is on Historic England's Heritage at Risk register and there is no access. There are ambitious plans to restore the site and develop a Visitor Centre.

For those who knew little of Merseyside these three days had been an excellent introduction and for those who had some knowledge of the district there were visits to less well known sites. For all this we are very grateful to the Merseyside Industrial History Society and particularly to Malcolm Verity who was with us on every day and the other members of the MIHS who accompanied us especially Robert Jones, Maurice Handley and Anna Alexander.

This is an opportunity to thank the Society and particularly the editors Maurice Handley and Paul Rees for the excellent Guide to the Industrial Heritage of Merseyside, distributed to AIA members, which was originally produced as the background for the AIA Conference in 2020.

Particular thanks are owed to John McGuinness, the AIA Conference Secretary who has had three years of negotiating, planning and organising this whole trip in the 'will it won't it' world we have been in.

The 2nd East-West Workshop on Industrial Archaeology (The New Generation)

Juan M. Cano Sanchiz (University of Science and Technology Beijing) writes:

The 2nd East-West Workshop on Industrial Archaeology was successfully held online on Saturday the 21st of May, 2022. More than 60 people from Bangladesh, Brazil, Britain, China, Germany, India, Italy, Japan, Korea, Romania, Spain, the US and other countries participated in the activity. The East-West Workshop series is jointly organised by the Institute for Cultural Heritage and History of Science & Technology, University of Science and Technology Beijing (ICHHST, USTB); and the Association for Industrial Archaeology together with its Young Members Board (AIA-YMB). Its second edition gave voice to young scholars and professionals doing industrial archaeology in China, Britain, Portugal and Brazil. Its focus on young people aimed to offer some counterbalance to the first workshop celebrated in May last year, which counted on senior speakers only.

Juan M. Cano Sanchiz welcomed the attendees and explained that this forum is concentrated on the archaeology of the industrial past, but with plenty of flexibility in terms of chronological scopes, topics and disciplinary approaches – since such flexibility has always been in the core of industrial archaeology. Thus, both the first and the second meetings comprised industrial heritage issues as well. Cano Sanchiz announced that other approaches (history of technology, museology, conservation…) will be included in next editions of the workshop, which seeks to promote dialogue between the archaeology of industrialisation and other disciplines interested in the industrial past, as well as among experiences from the West, the East and beyond. He also stated that in 2022 this series of workshops will become a biannual meeting, with editions in May and November every year.

The first presentation was delivered by Dr. Yuchen Wang (ICHHST), who took China's display industry as an

example to discuss the heritage of the electronics industry and its value. In an extremely thought-provoking talk, Wang explored the blurred border between technological and industrial heritage, and how age value (as a traditional heritage-making criterion) should be reconsidered and redefined when dealing with contemporary industries in which technology and production processes change much faster than in traditional ones. At present, most of the heritage of the display industry faces protection difficulties due to its recent age. In front of this dilemma, she explained the short but fast technological evolution of China's display industry, discussed the value of its heritage, proposed a classification of display industrial heritage, and introduced some ongoing works.

Second, Otis Gilbert (vice-chair of the AIA-YMB) presented the process of excavating and recording industrial sites in the context of British development-led archaeology. After offering a very informative class on the theoretical and methodological aspects involved in an archaeological dig, he introduced two case studies from his professional experience with Wessex Archaeology: a railway site in Normanton, West Yorkshire; and the excavation of a furnace at Hollis Croft, Sheffield. Gilbert showed how the essential tools in any archaeological dig (such as the traditional context sheets and Harris-Matrixes, or the more modern photogrammetry) are also used in the excavation of industrial sites, although these sites also demand some adaptations.Third, Mário Bruno Pastor (Portuguese Catholic University) introduced his PhD research on the woollen industries of northern Portugal. He focused on three mills run by the Millano family, who emigrated from Spain to Portugal in 1863.

Pastor's made a brilliant demonstration of how research on industrial archaeology can achieve outstanding results without excavations, which complemented Gilbert's presentation. Counting on very little archaeological evidence for his case studies, Pastor has been able to analyse the materiality of the Millano's factories by means of tracing it on other sources of information and cross-read all the data gathered onto the physical space using GIS and related technologies. Part of his results can be read in *Industrial Archaeology Review* (volume 43, number 2, 2021).

Finally, Dr. Tiago Alves Silva Muniz (Federal University of Pará, Brazil) presented his recently finished PhD research on the production of rubber in the Brazilian Amazon. In his studies, Muniz combines his double training as a natural and social scientist, which allows him to address the rubber industry and all its *actants* (human and nonhumans) in a more complex and holistic way. Muniz explained that the rubber extraction sites in the Amazon were, in spite of their remoteness, globalised places in connection to Britain, the US and the Far East. Interestingly, his research also placed the challenges of doing archaeology in the rainforest, where some of the archaeological footprints of work and technology are on the trees exploited by the rubber industry – that is, not on inert things but on living ones!

A stimulating debate followed the presentations. Several topics were discussed, including the particularities of very modern industrial heritage and the priority often given to sites over objects, how to deal with the findings of industrial sites' excavations, the differences between the West and the East in terms of digging modern contexts, the use of geophysics in the archaeology of industrial sites, the East-West connections of the rubber and alum industries, and the heritage-making of the textile industry in Portugal, among others. In conclusion, the second workshop was successful in continuing to promote discussion and exchanges in world industrial archaeology. The organisers and participants are looking forward for the third edition in November 2022.

Clifford Morris 1942-2022

Barrie Trinder writes:

Clifford Morris who died early in 2022 was the outstanding photographer of industrial archaeological subjects of his generation, much of whose work is now held in appropriate public collections. His many achievements were made in spite of severe medical conditions, some of them hereditary, through which he always maintained a cheerfully optimistic outlook. Clifford grew up in Birmingham, and most of his working life was spent with Barclays Bank, finally supervising movements of bullion over a large area of central England and Wales before taking early retirement on medical grounds in 1994. His interest in photography began when he was presented with a camera for his twenty-first birthday. He showed great talent for the art and was awarded a Fellowship of the Royal Photographic Society at the early age of 32 and was awarded the Society's Fenton Medal in 1981. He always had an interest in Industrial Archaeology, and organised an exhibition in 1980 commemorating the 150th anniversary of the Leeds & Manchester Railway. He gained a Certificate in Industrial Archaeology after studying at the University of Birmingham in 1996-98, and thereafter undertook projects researching and recording twentieth century topics. His memorable exhibition on canals, 'A Sense of Time' was displayed in Birmingham and Wolverhampton in 1996. Subsequent subjects included one of the last traditional leather works in Walsall, disused petrol pumps, abandoned and in some cases re-used army and RAF bases, and the premises of the National Camps Corporation. He displayed his work in many exhibitions. Collections of Clifford's work are held by English Heritage at Swindon, the National Waterways Museum at Ellesmere Port and the British Motor Museum at Gaydon.

More IA News Issues Now Available Online

Anthony Lewis of the Friends of Tamar Valley noticed that of the downloadable PDFs on our website, the one for *Industrial Archaeology News 19.3* (1992) was not available, so he kindly sent us his copy. It has now been duly scanned, uploaded, and is searchable. Many thanks Anthony.

Newsletters / Bulletins Received

Many thanks to our Affiliated Societies and other Industrial Archaeology and Heritage Groups who continue to send us copies of their Newsletters, Bulletins, and Journals. They are much appreciated and are kept in the AIA section of the Ironbridge Library. Extracts from them are published in *Industrial Archaeology Review*.

Newsletters and Bulletins

- Berkshire IA Group, No 58, January 2022.
- Cumbrian Industrial History Society No. 111, December 2021.
- Cumbrian Industrial History Society No. 112, April 2022.
- Freshspring Magazine No. 30, Spring 2022.
- Greater London Industrial Archaeology Society, No 318, February 2022.
- Greater London Industrial Archaeology Society, No 319, April 2022.
- Histelec News. Newsletter of the Western Power Electricity Historical Society, No. 80, April 2002.
- Historic Gas Times, Issue 110, March 2022.
- Midlands Wind & Water Mills Groups Newsletter 132, April 2022.
- Northamptonshire Industrial Archaeology Group Newsletter 161, January 2022.
- Somerset Industrial Archaeology Society Bulletin No. 149, April 2022.
- Surrey Industrial History Group Newsletter No. 231, January 2022.
- Sussex Industrial Archaeology Society Newsletter, Number 194, April 2022.
- Sussex Mills Group Newsletter 194, April 2022.
- TICCHI Bulletin No 95, 1st Quarter 2022.
- The Trow (Cotswold Canal Trust) No. 195, Spring 2022.
- WaterWorks: Waterworks Museum News, Autumn 2021.
- Welsh Mines Society Newsletter No 86, Gwanwyn/ Spring 2022.
- Yorkshire Archaeological & Historical Society Industrial History Section Newsletter 114, Spring 2022.

Journals

- Irish Railway Record Society, Vol 30, Feb 2022, No 207.
- Journal of Historic Buildings and Places, Volume 1 (2022). [Formerly *The Transactions of the Ancient Monuments Society*].
- Wind and Water Mills Journal Number 41, 2022.

Please send future Journals, Newsletters, and Bulletins to Dr M Nevell, 3, Baxter Road, Sale Cheshire M33 3 AJ, or electronic copies to ianews@industrial-archaeology.org

A Warm Welcome to the Following New Members

- Gordon Davies, Cambridge
- David Kaplan, Reigate
- Cai Mason, Bristol
- Stephen Roberts, Keevil, Wiltshire
- Spencer Gavin Smith, Wrexham
- Hilary and Adrian Wills, Weare Giffard, Devon.

The AIA was saddened to hear of the recent death of Jan Spencer.

Industrial Archaeology News

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Editor: Dr Michael Nevell
Email: ianews@industrial-archaeology.org

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1 January, for February mailing
1 April, for May mailing
1 July, for August mailing
1 October, for November mailing.

The AIA was established in 1973 to promote the study of Industrial Archaeology and to encourage improved standards of recording, research, conservation and publication. It aims to assist and support regional and specialist groups and bodies involved in the preservation of industrial monuments, to represent the interests of Industrial Archaeology at national level, to hold conferences and seminars and to publish the results of research. The AIA publishes a twice yearly Review and quarterly Newsletter.

Notes for Contributors

IA News, being the main paper communication organ for the AIA, is issued quarterly. It covers the Association's activities, including the work of AIA Council and the Young Members Board and that of our Affiliated Societies, together with both regional and international news.

Items for inclusion should be emailed as attached **Word** documents. The number of words will naturally depend on the nature of the report. Typically, a short news item could be up to 250 words. A large report could be up to 1,500 words.

If necessary a report will be edited to fit the space available. If an author feels that editing may detract from the substance of the report, please include a note to this effect.

Photographs accompanying a report should be sent as separate **jpg** files (for best quality printing). Please do not embed them in the text. Short captions should be provided.

For copyright reasons the origin of all reports must be credited and, where appropriate, the author's name and

STOP PRESS

This year's AIA AGM will be on SUNDAY 25th September (not Saturday 25th September which does not exist!). The date with the Zoom link is correct. I transposed the days of last year's AGM with this year's, as they were both on the 25th September. I do apologise.
David de Haan, Hon Secretary

Website: www.industrial-archaeology.org
Facebook: www.facebook.com/groups/wearetheaia

British Association for Local History Photographer of the Year: David Moore, Sandfields Pumping Station

IA News readers will recognise this eery view of the Grade II listed Sandfields Pumping Station from the front cover of IA News 198. It was taken by David Moore, Sandfields Trust Chairman, who recently received an award for this image.*

"My association with history began inauspiciously. I was thrown off the History CSE course at secondary school for failing to show an interest and failing to hand in any course work. My working career started with an apprenticeship in the construction industry with an upward path leading to management in the private sector. Despite my worst efforts at school, I have always maintained an interest in history. I travel Britain widely in pursuit of his passion for industrial heritage, social and local history. Early retirement allowed me to deepen my interests by studying public history at Ruskin college, Oxford, for which I was awarded an MA. My other skills of photography, filmmaking and information technology support my work in the public history arena.

I found out about the competition through social media. I have been using social media as a key tool in a campaign started to save the historic Victorian waterworks at Sandfields, Lichfield. With my commercial background combined with my knowledge of history, I was able to set up a historic buildings charitable trust that would enable and engage the local community to take responsibility for this industrial building that they love. My strategy was to take every opportunity, via the various medias to showcase the history of this site and the benefits historic places bring to communities.

After just over nine years the Trust will now be able to take ownership of the site along with a significant dowry negotiated with the owners. This success enabled me to step down as trust chairman last October.

The location and execution of the image was a first opportunity for the Trust to open the building to the public for a Halloween night event. We lit the building with temporary lead lights and LED night lights to bring out the Romanesque splendour of this monument to the past. I told a number of ghost stories to the visitors as a way of engaging them with the building's past events.

I am personally overwhelmed winning this photographic competition because I believe that our industrial history and heritage often takes a backseat in the historical theatre, the great man theory often taking mainstage. I believe that history is not to be seen as a set of facts or a subjective past. History is a place of possibility, where if we all, as historians, academics and everyday people are able to join in the discussion, we can all expand our knowledge of the past and give voice to the people who lived before us and the gift of wisdom to the people yet to come."

David Moore, winner of the 2022 British Association for Local History Photographer of the Year.