

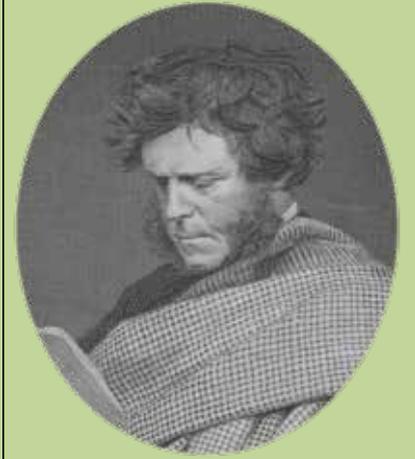
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Hugh's News

Newsletter of
The Friends of Hugh Miller



WRITING COMPETITION II

“DONNING DEEP TIME SPECTACLES”

Renowned nature-writer **Robert Macfarlane** discusses
Hugh Miller's marvellously descriptive prose with **Lara Reid**

“Yonder, well-nigh in the opening of the Frith, gleams ruddy to the sun — a true blood-coloured blush, when all around is azure or pale — the tall Red Sandstone precipices of Dunnet Head.”

Hugh Miller, *The Cruise of the Betsey*, 1858

Writer Robert Macfarlane, author of such acclaimed books as *The Wild Places*, *The Old Ways*, and *Landmarks*, works under the gaze of Old Red, both literally and metaphorically. Over the fireplace in his room at Cambridge University, where he teaches and writes, hangs a large photographic print of a Scottish sea-stack of sandstone.

“I, like Hugh Miller, have a deep affection for sandstones, especially ‘Old Red,’” says Macfarlane. “When I got my permanent lectureship here in Cambridge, 12 years or so ago, I marked it by buying a print of a Scottish sea-stack, looming out of mist like the prow of a ship. It’s hung above the fireplace, keeping a weather eye on me.”

Hugh Miller (1802 – 1856), a self-taught geologist, folklorist and writer from Cromarty in Scotland, was known affectionately by his friends as Old Red, both on account of his shock of red hair and his insightful, ground-breaking work into the vast sandstone deposits across Scotland that bear the same name.

Miller’s work on the ancient fish fossils found in these stretches of Devonian sandstones – dated around 419 to 360 million years old – is still celebrated today. He spent hours, days, weeks painstakingly recreating his beloved armoured fish, scale by scale, bone by bone. His attention to detail is extraordinary, and his beautiful descriptions of the fossils in his many writings on the subject continue to inspire. MacFarlane recalls the first time he encountered Miller, and credits him with opening his eyes to the vastness of geological time.

“I was introduced to Hugh Miller while I was a graduate student at Cambridge, by my friend Ralph O’Connor, who was then researching the relationship between Romanticism and geology in its early phases,” says Macfarlane. “Like me, Ralph loved Scotland, especially the far north and north-west, and I remember him reading out passages of Miller to me, as one might have read out poems. But, of course, they were poems, really; rich in metaphor and imagination.”

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Right: Robert Macfarlane in Greenland
(Photo credit: Robert Macfarlane)



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Early geological writing was in its very nature highly speculative, Macfarlane notes. Miller was tentatively envisaging the 'dramas of making' that had gone into this ancient earth – the whole concept of the Earth being older than the Bible had proclaimed was still new at this point in history, still raw, and waiting to be fully explored.

"Without doubt I'm inspired most by what I've called the 'Deep Time spectacles' that Miller slips onto my nose,"

says Macfarlane. "The sudden seeing-back into the forces and life-forms that have shaped the distant past, and the odd ways in which time, geologically speaking as well as imaginatively speaking, isn't simply linear or stratified, but characterised by unconformities and eerie simultaneities that unsteady the ground you walk on." Macfarlane, like Miller, is a compulsive walker. Never still, always tracking boundary lines, fault lines and old ways across the landscape, both men are "*explorer(s) of caves and ravines... a climber among rocks,*" (*My Schools and Schoolmasters*, Miller, 1852). Miller's enthusiasm and excitement for what he could find and learn whilst out walking is palpable. His careful, deliberate choice of language and metaphor in describing his fossil finds suggests he is desperate for others to follow in his footsteps, and 'learn to make a right use of your eyes'.

"*Creatures whose very type is lost... boat-like animals, furnished with oars and a rudder – fish plated over, like a tortoise, above and below, with a strong armour of bone.*" Old Red Sandstone, 1841.

Miller's use of language is often very tactile, using touch and feel to describe his fossil finds, likening their markings to everyday objects. Patternations on his Devonian fish are like flourishings on his aunt's wallpaper, fish scales are roofing tiles pinned on with flooring tacks – the metaphors he uses are often linked to the trades akin to his own early career as a stonemason. He speaks the language of the working men and women of the time, deliberately referring to his own childhood memories of wonder, playing at soldiers with different coloured shell armies on the beach, likening fossils found in rock to currants in a Christmas cake; he pulls people in and helps them relate to his writing.



Above: Ralph O'Connor: apostle for earth sciences

Below: Lara Reid: Hugh's champion writer



Robert above a cloud inversion in Torridon. (Photo credit: Robert Macfarlane)

This detailed focus is another trait that Macfarlane applauds in Miller's work. When I asked him how writers should approach landscape writing, and indeed produce a successful piece for our writing competition, he encouraged a certain level of obsession and a focus on changes of scale: "Obsession, because if you stare hard enough at something, or think long enough about it, then it will spring into strangeness again. Changes of scale, because landscape operates at tiny as well as vast levels; the micro-dramas of insect life, soil and rock can be as compelling as the mega-dramas of weather and orogeny. Be a starrer into skies, but also be – in the words of Nan Shepherd, who wrote so well about the Cairngorms – 'a peerer into nooks and crannies!'" Further, Macfarlane adds, we should be very wary of cliché in landscape writing; "The sink-holes of cliché are everywhere, ready to swallow up your sentences. If a phrase rises first to your mind, it's probably worth being very suspicious of it, as it's likely to be a cliché, and we've plenty of those in existence in the history of landscape writing, especially about Scotland!"

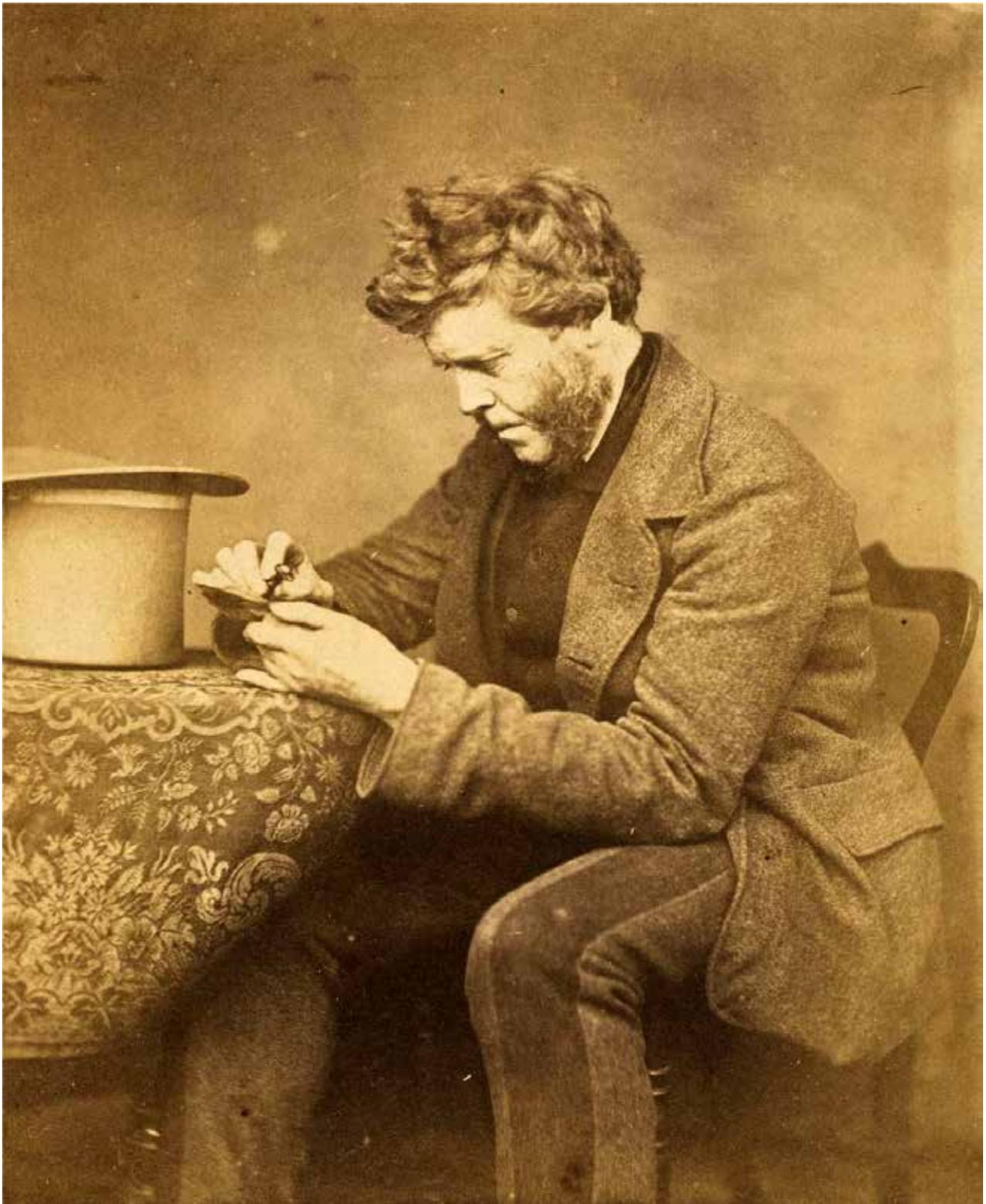
Just as Miller recreated detail after tiny detail of the fish fossils he found in the Old Red, thereby contributing extensively to the bigger geological picture, so Macfarlane continues in a similar vein in his own work today. He encourages readers back into the realms of 'trilobite sight' and Deep Time that can be found in our beautiful countryside, and traces the stories of our land and the psychologies these landscapes create.

Once you have read Old Red, he has a habit of walking alongside you wherever you go. It would be intriguing to listen in on Miller and Macfarlane striding through the countryside together, deep in conversation.

Lara Reid is a freelance science writer, geology enthusiast and organiser of the Hugh Miller Writing Competition. She extends her heartfelt thanks to Robert Macfarlane for this interview, and for his ongoing support of the writing competition this year.

The Hugh Miller Writing Competition 2017-2018 invites prose and poetry entries inspired by fossils found in Scotland over the past 30 years. Further details about the competition, together with the work of the Scottish Geodiversity Forum, The Friends of Hugh Miller and other partners, can be found here: www.scottishgeology.com/hughmiller

OUR NEW DISPLAY POSTER



*The Friends have had framed a reproduction of this handsome photograph by James Good Tunny (1820-1887) showing Miller sitting at a table examining a fossil. This was taken when Miller was Editor of *The Witness* newspaper, while it confirms natural science was his abiding passion. The image is obviously carefully posed, although Miller appears relaxed, intent on the fossil he is studying. He still looks the countryman despite the top hat and formal wear. It is in the archives of the Scottish National Portrait Gallery (SNPG).*

It bears notable similarities to a Hill/Adamson calotype showing Miller seated at a table in similar pose, but with a friend, John Robertson (Group 226), also in the SNPG archives. The calotype is credited by SNPG as created in the 1840s, while the Tunny image is said to have been taken in the 1850s. Tunny was the photographer who also took the better known portrait of Miller, still in the famous shepherd's plaid, genially reading a book, which hangs in the Museum.

The poster was first shown at our conference last autumn, "The Old Red: Hugh Miller's Geological legacy." We plan to display it at events either organised by The Friends of Hugh Miller, or at occasions in which we are participants.

Love Scotland's
landscapes
and geology?

THE
HUGH MILLER
WRITING
COMPETITION II
2017-2018



Closing date:
Midnight, 15th April 2018

Open to all ages

Enter the Hugh Miller
Writing Competition
2018, inspired by the
fossil discoveries
made in Scotland
over the past 30 years.

*“Creatures whose very type is lost – fantastic and uncouth...
boat-like animals, furnished with oars and a rudder – fish plated over,
like a tortoise, above and below, with a strong armour of bone...
others glistening in an enamelled coat as if beautifully japanned.”*

Hugh Miller describing his Devonian Fish fossil finds, Old Red Sandstone 1841



www.scottishgeology.com/hughmiller

Footprints in the Sand: The Hugh Miller Writing Competition 2018

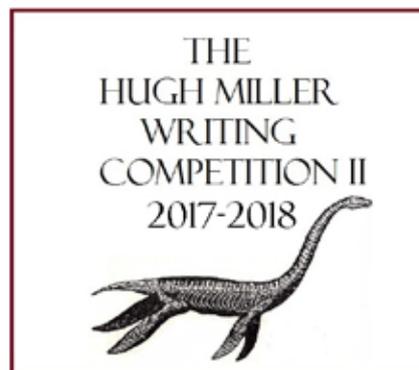
This unique writing competition carries the name of one of Scotland's most endearing geologists, Hugh Miller (1802-1856), and aims to honour his legacy by inspiring new, original prose and poetry on the theme of Scotland's rich fossil heritage.

For details on how to enter, the **Competition Rules**, and the fabulous **prizes** please visit:

www.scottishgeology.com/hughmiller

“Hugh Miller is one of the writers who gave me ‘deep-time spectacles’; his remarkable prose helped me, as it has helped so many people, to see back into earth history, and read our planet’s ancient past from its present surface.”

Robert Macfarlane, author of Mountains of the Mind, The Wild Places, Landmarks



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Midnight, 15th April 2018

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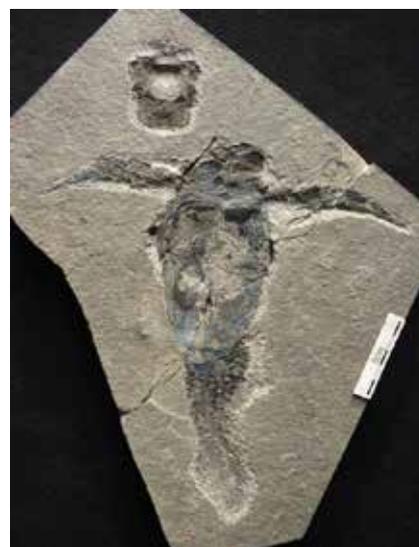


Image © N. Trewin

SUPPORTED BY



IMPORTANT ANNOUNCEMENT

BIG CHANGE IN AGM VENUE

We are delighted to confirm that our next, 12th annual meeting will be held in Edinburgh, to coincide with the second writing competition's prize-giving ceremony. The following are the details:

TWELFTH ANNUAL GENERAL MEETING

will be held at the **Scottish Poetry Library**, 5, Crichton's Close, Canongate, EDINBURGH EH8 8DT,

on Saturday, 16th June 2018 starting on the Mezzanine floor at **10.30am**

It will be followed at the same venue by the writing competition awards ceremony at 2.00pm.

For more information on the venue, please visit: www.scottishpoetrylibrary.org.uk

WRITING COMPETITION II

Competition Rules

1. There are two categories: young people aged under 16 (on the closing date); and adults aged 16 and over.
2. Competition entries can be in any written format, fiction, non-fiction or poetry and should be directly inspired by fossil discoveries made in Scotland within the last 30 years. We are looking for work celebrating Scotland's fossils, alongside the geology and landscapes they are found in, and will accept direct links / references to Hugh Miller although this is not a compulsory element of entering.
3. Entries must be the entrant's own work and not have been previously published. They must be no more than 200 words in length for under 16s and no more than 1000 words for adults.
4. The competition closes at midnight on 15th April 2018. All entries must be submitted by email as outlined below.
5. Copyright of submitted entries will rest with the author. The Scottish Geodiversity Forum request a non-exclusive licence to publish a selection of entries, for example on www.scottishgeology.com.
6. The competition is open to all and there is no charge to enter. The judges will be freelance science writer Lara Reid, naturalist Kenny Taylor, writer Jane Verburg (1st prize in prose winner of the first Hugh Miller Writing Competition), together with geologist Simon Cuthbert (University of the West of Scotland) and palaeontologist and science writer Elsa Panciroli (University of Edinburgh & the National Museums Scotland). If your anonymised work is likely to be recognisable by any of these judges, please declare this when you submit your entry so that we can assess any conflict of interest.
7. Winners will be notified by 25th May 2018. The judges' decision is final.

Awards Ceremony and Prizes

Winners will be invited to an Awards ceremony in Edinburgh on 16th June 2018; the day will include a geological tour of Edinburgh taking in sites relevant to Hugh Miller. Other prizes include a weekend for two in Cromarty, Black Isle, books related to Hugh Miller, geopoetics and Scotland's landscapes and geology, geological maps, family passes for Our Dynamic Earth in Edinburgh, and more.

How to Enter

Submit your entry as an email attachment in word or pdf format to competition@scottishgeodiversityforum.org. Please include your name and contact details only in your covering email, not in the entry itself, which should be anonymous. Please also declare in your covering email if you think your identity as the author of your (anonymised) entry could be recognised by any of the named judges. These are precautionary steps to avoid any possible conflict of interest in the judging process. Thank you for your co-operation.

All entries will be acknowledged within 72 hours. We are happy to accept batches of entries from schools, please get in touch to arrange this.

For more details, please visit www.scottishgeology.com

BLACK ISLE EXPLORER GIFTS FINE COLLECTION

by Martin Gostwick

A fine collection of fossils has been donated to The Friends of Hugh Miller, amassed primarily on the North East coast of Scotland, many of them from the same localities as those found by the great man himself. They are the gift of retired architect Calum Anton, of Fortrose, a large village just eight miles south of Cromarty on the Black Isle, who first contacted us about them last year, and eventually delivered them to us at his back garden shed on a freezing afternoon in January.

While the Friends has been occasionally offered and accepted a single interesting fossil find, usually picked up by a member or other geologists from Miller's Cromarty Fish Bed, this is the first time that someone's whole collection has been placed at our disposal.

The Friends' management committee accepted it enthusiastically, on the basis that this would enable us to have our own modest assembly of important fossils, for us to show at our public events, or those of other organisations with whom we are associated, and hopefully for educational purposes to inspire more young people to follow Miller into the study of natural history.

Calum's collection was mainly assembled in the late 1970s, and includes several items picked up at Eathie, and across the Cromarty Firth at the seaboard village of Balintore, also several at Portgower, Helmsdale. There are striking examples of carboniferous petrified wood, and Jurassic ammonites and belemnites. Some of these are of considerable size for their area, with two split parts preserved within a whole nodule.

One item is an exception, a *Diplacanthus striatus* Devonian nodule, found excellently preserved by a young relative, Leon Chapman, aged just 8, on the beach at Chanonry Point, which has stimulated the interest of professional palaeontologists because of its highly unusual location.

Living and working in the Highlands for the last 45 years, Calum has obviously been aware of Miller as a great collecting pioneer, a Black Isle hero born just up the road, but Hugh's legacy was not the source of his motivation. It was his own curiosity from an early age which drove him. He says: "My first recollection of a positive interest in geology came while working for the Forestry Commission on a summer job brushing trees in Strathyre Forest and finding crystals in a lump of white quartz lying in a drainage ditch. I was probably 17, in my last year at school and too late to consider it as a career, as never having done any physics or chemistry, so it was always going to be just 'another interest'. Inspiration for my interest in geology and minerals in particular, was never an 'Eureka' moment, more as a gradually growing thing that sat well with other outdoor interests, the hills in particular."

Born on 7th May 1939 in a "very small place" called Buchanty, north east of Crieff, he finished school in 1957 - "without many exam passes, but a huge experience in the outdoors - I had done 96 Munros by the time I left!" His youthful years were spent in a "long struggle" to get suitably qualified for a career. During a brief spell emigrating to Canada, and subsequently living in Edinburgh for 13 years, Calum eventually succeeded in getting a basic pass in maths. He gained a place in Edinburgh Art College's School of Architecture, and from there got a job in an Edinburgh practice, Moira and Moira, which "suited well, being architects, planners and landscape architects."

He moved from Edinburgh with his wife Wendy and children to Inverness, joining the firm's new branch office there in 1973. He continued in this small practice until his retirement around 2014, for the last 10 or so years concentrating solely on landscape design.

Every chance he got on his time off, he was out delving seashore, quarries, mountains, "anywhere where



Above: Calum with packing volunteer
Gavin Berkenheger
Below: Part of the collection



there is rock." One of his most memorable expeditions, he undertook with a fellow minerals collector, Gordon Sutherland, to Norway. They went north of the Arctic Circle, taking glacial ice cores, and visiting wonderful mineral sites via helicopter. "We came back with an extremely heavy load."

He says of his adventures in the natural world; "One becomes highly observant, be it for minerals, birds, wild life, plants, views, and one's entire landscape and surroundings."

Among his first works as an architect on moving to the Highlands were Torridon Youth Hostel, and the original Ptarmigan restaurant on Cairngorm, "the latter being iconic enough to be dismantled and re-erected as the Loch Inch Sailing Centre." He has designed many private houses scattered over the Highlands, and small landscape projects from Bonar Bridge to Dunkeld.

It was his work for the National Trust for Scotland on its Balmacara Estate either side of the millennium, which would eventually bring him into direct professional contact with the Hugh Miller Museum and Birthplace Cottage.

The large steading complex at the centre of the estate known as Balmacara Square was converted over several years, from centuries-old farm buildings, crofts, disused mill, and ruined dwellings, into a modern small village, a mixture of shops, a cafe, private houses, and retaining its original, now renovated mill pond.

One of the Trust's Highland regional surveyors, Glyn Young, knew of Calum's work at Balmacara, and turned to him for help when the Miller's Yard garden scheme scheduled to be built to the rear of Miller House, appeared to be coming apart at the seams. The Trust's then head gardener had dissociated himself from the project in protest at proposed modifications of the original design.

Calum designed and managed the scheme to its triumphant conclusion. When it opened as Miller's Yard: Garden of Wonders in the spring of 2008, its crowning glory was the scrap, non ferrous metal ammonite he commissioned by Helen Denerley from Donside, an internationally renowned sculptor of animal creatures in metals for public open spaces. Calum had seen and admired some of her exhibitions. She said at the time that she had fashioned many models of living animals, but never a millions of years old extinct fossil. It has become the Museum's retail symbol, its image reproduced on computer mouse mats, fridge magnets, postcards. The Yard won the 2009 Inverness Architectural Association's award for the best public space amenity for that year.

Calum comments: "The Yard in particular was an exciting project requiring great detail to fit so much interest into a very tight and intimate site." He has kept an eye on the place periodically ever since, and 10 years later, has come the offer of his fossil collection. It can be called a most worthwhile conclusion to all the delving on seacoasts and quarries he has conducted in the 45 years since moving to Inverness.

"My greater interest in fossils came after moving north, with interest from the kids and easy shoreline access, but always as responsible collecting, gathering rather than 'mining'." He has carefully noted, named and numbered each specimen, its type, era, and location of finding, in accordance with best practice, making them all fit to exhibit, handle and learn from. He is holding on to his much larger assemblage of minerals. "Many lasting friendships have been formed over the years. Mineralogists are quite thin on the ground, and friendships made in



From top:
Ammonite set
Belemnites
Carboniferous wood
Diplacanthus striatus
Gryphea



Left: Calum with part of the collection Right: Helen Denerly's ammonite in Miller's Yard

the early days still last today." His wife, Wendy Anton, says he still cannot resist picking up objects of interest on his travels, despite a family agreement that something already in their home must go out to make way for anything new coming in, a deal which is seldom kept.

Calum Anton, like Robert Macfarlane, fits perfectly Miller's own description of himself as "*an explorer of caves and ravines... a climber among rocks,*" and for the Friends to take possession of some of his best fossil finds is a great development and addition to our resources and ambitions, for which we thank him profoundly.

OBITUARY: NIGEL TREWIN

Nigel was a dedicated supporter of the museum long before I appeared on the scene as the property manager. He and I occasionally clashed over style and content when it came to the museum, but I never once doubted his passion for geology in general and Hugh Miller and the placoderms in particular. Nigel, I think, despaired of my inability (or inattentiveness) when it came to the finer points of fossil fish anatomy but was generous with his time, his expertise, his passion and ultimately with his legacy of the Trewin Collection of Hugh Miller books and manuscripts to the museum. His gifts of fossils big and small and in particular, his final gift of a handling collection of fossils (mainly archetypal ammonites) showed his resonance with the stories we tell here, to inspire visitors, adult, children, fossil hunters, geologists of the future.

What a legacy to leave! I miss him.

Dr Alix Powers-Jones, Property Manager, Hugh Miller Museum & Birthplace Cottage



CURATOR BARGAIN COPIES

A limited number is available to members of the masterwork, *Geological Curator, Hugh Miller* (Vol 10, No 7) by Dr Michael A Taylor and others. Price £8.25 plus £2.75 p, total £11.00, available to order from the Secretary. In our review in the previous edition of *Hugh's News* (no 32, Winter 2018) we mistakenly stated it has some 460 pages, when it contains half that number; 460 gives the number of columns in the double-columned pages.

HIGH HEIDYINS' COTTAGE HAND OVER

by Martin Gostwick

A sixpenny leaflet fully describes how the local great and the good of the day nearly 80 years ago passed ownership of Hugh Miller's Cottage into the NTS's hands.

A gathering of the old Cromarty Town Council's leaders and Trust dignitaries on Monday 26th September 1938 made a formal ceremony of the ownership transfer.

This was designated "a 'red-letter day' in the picturesque old burgh of Cromarty" in which not one but several ceremonies were conducted one after another, including giving the town's provost a new chain of office, the unveiling of a memorial tablet in the East Church to Sir Thomas Urquhart, and the presentation of Miller's ornate sundial in the Cottage garden.

Cromarty's Provost Mackenzie declared the Cottage would under the Trust's care be "preserved in a fitting manner for all time." He recalled that Hugh's descendants had a few years before asked the town council to take over the cottage and "keep it in good order," and it had willingly agreed. But the "task of overhaul might entail a rather heavy burden on local finance." The Trust offered to take over the custody of the Cottage, "provided that suitable endowment could be raised by a national appeal."

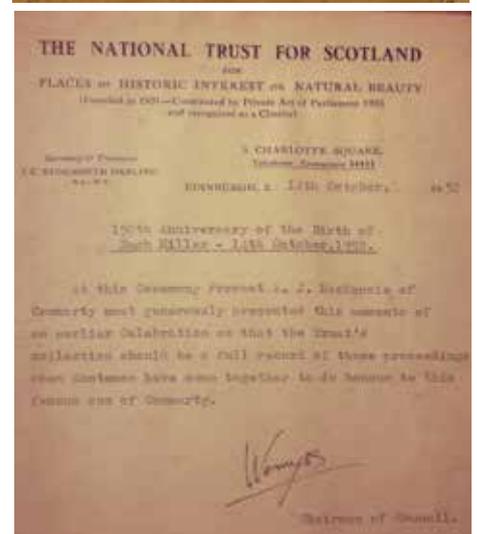
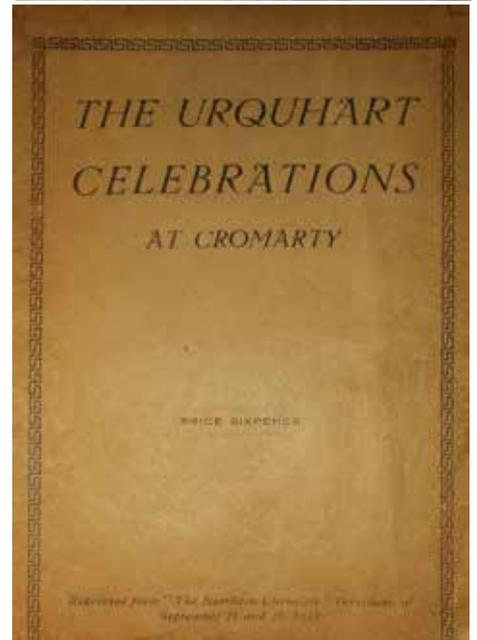
The appeal raised £500, and the Trust added another £100. The Council, said the Provost, was proud that the Trust considered the property "to be so well worth preservation, and had selected it so early in its career (NTS was founded in 1931).

The Earl of Moray accepted the key, and the company present then walked the 20 yards or so from Cromarty Town Hall (Courthouse Museum today) to the Cottage, and the earl opened its front door with the key. An interesting footnote was his apology for Trust chairman and Lord Lieutenant Sir Ian Colquhoun's absence attending the launch of the *Queen Elizabeth*.

It was then on to the "neatly laid out" garden, where stood the sun-dial pedestal carved by Hugh Miller. It also was handed over to the Trust by Dr Walter Johnstone. He said it had been designed and fashioned by Hugh for his uncles James and Sandy, "during a long convalescence in Cromarty after a very serious and protracted illness."

A "red-letter day" indeed.

A large gathering of spectators from far and wide watched all the proceedings, including Lady Ross of Cromarty, Sir Thomas Middleton and family, Rosefarm, Sir M Macdonald MP, and the provosts of Inverness, Tain, Fortrose and Invergordon, many local proprietors, and folk with ties to Cromarty, and the president and secretary of the Saltire Society. It is believed that the Saltire Society, formed two years before in 1936 to



Captions, top to bottom:

The picture shows a group present at the 1938 handover, captioned "Group at the Sun-dial in the Garden of Hugh Miller's Birthplace:- Reading from the left in front- Mr Wm. Mackay Mackenzie, D.Litt, Mr Eric Linklater, Provost D. Mackenzie, the Early of Wemyss, Captain E.D. Stevenson, C.V.O, M.C., Edinburgh. At back - Mr Wm. John Smith and Dr W. Johnstone, who handed over the Dial, which had been in the possession of his family." Mackenzie, a noted local historian, wrote "Hugh Miller: A Critical Study" in 1905. Linklater a very popular Scottish novelist of the mid 20th Century.

Front cover of the leaflet in the Museum's possession, "The Urquhart Celebrations at Cromarty." The leaflet was a reprint from articles in "The Northern Chronicle" dated 21st and 28th September 1938.

Pasted inside the front cover is another interesting piece of history - a letter presented during a ceremony held on the 14th October 1952 marking the 150th anniversary of Hugh Miller's birth. Signed by the Trust's then Chairman of Council, the Earl of Wemyss, it states: "At this (1952) ceremony Provost A.J. Mackenzie of Cromarty most generously presented this memento (the sixpenny leaflet) of an earlier Celebration (the 1938 handover) so that the Trust's collection should be a full record of those proceedings when Scotsmen have come together to do honour to this famous son of Cromarty."

"restore Scotland to its proper position as a cultural unit," played a leading role in persuading NTS to take the Cottage on.

After the East Kirk tablet unveiling, "a procession was formed and headed by the local pipe band, (and) marched to the Royal Hotel, where luncheon was partaken of by about 140 people."

MUSEUM NEWS

CELEBRATING OUR EIGHTIETH ANNIVERSARY

Dr Alix Powers-Jones talks to Martin Gostwick about the plans for the 2018 season.

On 20th September 1938, the National Trust for Scotland (NTS) took possession of Hugh Miller's Cottage, as part of multiple events known as the Urquhart Celebrations. And so we shall be suitably marking our eightieth anniversary this season.

It will be our aim to "signpost" with public displays, not only our own Museum, but give publicity to all our neighbouring properties in the NTS North-West region - which covers both the north west and north east coasts, namely Culloden Battlefield and Brodie Castle and ourselves in the east, and Glencoe, Inverewe Gardens and the Glenfinnan Monument in the west.

This year we will be taking part in the Trust's "Reveal" programme, which will take the form of cataloguing all our objects and artefacts in both our public displays and in the reserve collection. Volunteer Laura Thompson will be undertaking this work, starting in March, and following up the archiving already carried out by Liz Broumley.

Laura recently graduated in earth sciences from Glasgow University, and has already been of great service as the volunteer photographer at the Friends' Old Red geology conference last year.

The property's hours of opening are shorter this year than last, daily from 1.00pm to 5.00pm, (see website) but starting earlier, two weeks before Easter, and the days are extended further, until half way through October.

We are very pleased to have been able to make use of the fossils handling collection bequeathed by the late Professor Nigel Trewin, enjoyed by a class from Strathpeffer Primary School.

2018 Year of Young people (YoYP)

Our Museum is taking part in the NTS North West region YoYP project, a week-long celebration which is coordinated by Culloden and funded by Event Scotland for the Year of Young people. The intent is to run small events at properties across the region, that are designed and managed by young people, and those at Hugh Miller's will take place on 17th August. The week will culminate with an event at Culloden battlefield that will showcase what has happened over the course of the project. The dates identified for events are below.

Monday 13th August @ Brodie Castle, Moray

Tuesday 14th August @ Glencoe, Argyll

Wednesday 15th August @ Glenfinnan, Fort William

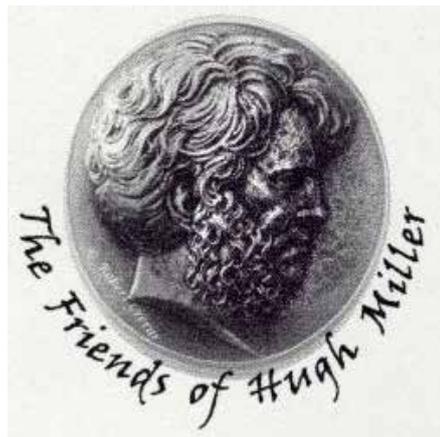
Thursday 16th August @ Inverewe Gardens, Poolewe

Friday 17th August @ Hugh Miller Museum, Cromarty

Saturday 18th August @ Culloden Battlefield, Inverness

NTS members, and the public at large through the media, have been notified of some changes in the management at regional and property level which will be carried out this summer including to the designation and responsibilities of property managers, but Alix can confirm that her post and duties will remain as they are. This is her eighth year in charge, "time which seems to have flown by."





MEMBERSHIP FORM

I WISH to become a member of The Friends of Hugh Miller (Registered charity No SC 037351), in order to support its work in making Miller's life and work better known, and in particular to assist in the development of the Hugh Miller Museum and Birthplace Cottage in Church Street, Cromarty. (SC037351).

Name.....

Address.....

Postcode.....

TelNo.....

Emailaddress.....

Membership subscription is £15 annually, payable from 1st April, by cash/cheque or bank standing order. A standing order is preferred for administrative convenience, and if you wish to take up that option, please contact the Secretary, details below. A Gift Aid declaration form is also available, which would enable us to reclaim 25p in the £ tax on your subscription.

RETURN TO:
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