



# Hugh's News

Magazine of  
The Friends of Hugh Miller

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## Miller Re-Told

# CLIMBING THE STEPS ONCE MORE

by Martin Gostwick



### *SOME GOOD STUFF HERE!*

*A delightful "trick shot" of Hugh's statue in the National Museum of Scotland "reading" Conversations in Stone, the anthology of prize-winning writing he has inspired.*

The most important development at Miller House is under way since The National Trust for Scotland opened the building as a Museum to the general public on 10<sup>th</sup> April 2004. It is a refurbishment project led by the Trust to update some displays and installations, and to introduce new, improved content, all under the working title "Miller Re-told." This was announced at The Friends' annual meeting on 6<sup>th</sup> April by property manager Dr Alix Powers-Jones as part of the consultation process she has initiated in preparation for the refurbishment. She indicated that among the principal reasons for undertaking this venture, is that the existing presentation of exhibits has in some respects become outdated, and this has placed in jeopardy its enviable VisitScotland grading as a 5-Star Visitor Attraction.

Those of us who participated in the Museum's creation 15 years ago, and the tens of thousands of visitors who have enjoyed it ever since, may feel uneasy about major changes being carried out. One member with wide experience has already given his view that the displays and 'storyboarding' (in the Birthplace Cottage in particular) were "the most effective I have seen in any museum in the UK." However, advances in interpretation, including in digital technology, and new visitor expectations, have made the refurbishment necessary.

*(continued on p2)*

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*Pupils at Cromarty Primary School study fossil specimens at the Museum "hands-on" table.*

*See "At home with Mr Miller"*

*Part two of Harriet Ross' recollections on ps 14 - 17*

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(continued from p1)

Miller House in 2004 was given a theme, "In the Steps of Hugh Miller," taking the visitors for the first time on a visual journey through his momentous life, and now we are called upon to climb those steps again. The Friends of Hugh Miller are fully committed to supporting this exercise, and are participating in the process of drawing up a brief for design consultants who will be appointed in due course to carry it through. The project is being carried out in conjunction with the Trust's Culloden Battlefield Visitor Centre. The case in full for the redevelopment as stated by Alix, and the Survey of opinion for which she seeks public responses will be found on ps 19 - 23. This has already been circulated to all Friends members by email. For website visitors and members who have not already replied, please do so to apowers-jones@nts.org.uk, or write to the Museum at Miller House, Church Street, Cromarty IV11 8XA, and copy to me as Friends Secretary. Dr Powers-Jones has asked that responses be sent in as soon as possible. A core budget is being drawn up with Culloden as part of the bidding process this Spring. Design consultants will be circulated with the outline brief this Winter. Their submissions will be considered and the successful bidder should be chosen by the Summer of 2020. The physical refurbishment will be carried out in the Winter of 2020, working towards a grand reopening in the Spring of 2021.



NTS director Robin Pellew addressing the crowd at the opening of Miller House

## A STUPENDOUS VOLCANO

Standing atop the landmark Sgurr of Eigg pitchstone ridge, Angus Miller was able to see how the last known massive volcanic eruption in Scotland would have affected the entire area of the Inner Hebrides as we know it today. Angus, chair of the Scottish Geodiversity Forum and Geowalks tour leader, gripped his Highland Geological Society (HGS) audience, with this summary of his own experience on the Isle of Eigg's famous ridge. He aptly cited this eruption as occurring in "a geological instant."

He drew for his conclusion on some leading geologists' latest research, including David Brown's research from 2013 and a recent paper in *Nature Scientific Reports*, on how the eruptions on Skye formed the island of Oigh-sgeir and the Sgurr, representing remnants of a single region-wide event, 58.7 million years ago, although the two localities are 30 kilometres apart.

Angus was giving a guided tour of Eigg's geology in advance of an HGS field trip to the island later this year. He described frequent visits by Professor John Hudson and himself to the island which had "got under our skins". Some of these are fully described in *The Geology of Eigg* (2<sup>nd</sup> Edition, 2016). He told of the contrast between when he first visited the island while still under the sway of absentee landlords, when it was depopulated with various forms of litter, to today when the community is pioneering a new form of land ownership and has become a world leader in the development of a renewable energy grid that combines hydro, wind and solar. Hugh Miller had been the first to realise the Sgurr ridge sat on top of a layer that included fossilised pine trees.

Angus took us through the extraordinary feat of both scientific discovery and physical endeavour involved in Hugh Miller's first uncovering of the plesiosaur Jurassic reptile in red weathering limestone on the island's northern edge.



He reviewed the subsequent analyses in the 19<sup>th</sup> Century of the island's formation by Alfred Harker and Archibald Geikie, followed by a long absence of further serious research of some 80 years until late in the twentieth century.

*The Geology of Eigg, Second Edition* (2016)  
Authors: John D Hudson, Angus D Miller and Ann Allwright  
ISBN: 978 0 904440 16 4



Above: Members of a party from the 2014 "Betsey" voyage follow Miller into the Sgurr recess  
Left: The Sgurr of Eigg's volcanic strata



# DIPPY WOWS US ALL



*Dippy in all his glory*

## WIZARDS WITH WORDS

by Martin Gostwick

"A kind of wizard" is how writing competition organiser Larissa Reid most fittingly described Hugh Miller when she introduced her treasure of an anthology, *Conversations in Stone*, at Kelvingrove Museum in Glasgow in the Spring.

The book-launch, taking place in the middle of the smash-hit Dippy on Tour exhibition there, was a most happy event, and if anything, its second launch in Cromarty three weeks later was even more joyous.



The must-read book, reviewed on page 5, contained the prize-winning writing from the first two competitions, and now the Friends eagerly await the launch of a third competition by the Scottish Geodiversity Forum, ourselves, and multiple sponsors in the autumn.

It was the brainwave of Friends' leading science writer and poet Larissa Reid to launch her book of fossil treasures next to one of the biggest dinosaurs ever to walk this earth at Glasgow's Kelvingrove Museum and Art Gallery. It was a fitting setting, this vast Victorian Gothic edifice in fiery red sandstone. And the cast of "Dippy," or *Diplodocus carnegii* to give him his proper scientific name, was truly a monster to be-

Co-editors Lara and Elsa promoting *Conversations* in a fun pose



hold, bestriding the main hall.

Only such a huge space as the hall, bigger than a cathedral nave, could hold the beast, visiting Scotland from its home in London's Natural History Museum. This vegetarian creature's head was relatively not that big or fierce looking, unlike Jurassic carnivores; even so it must have had to chomp the foliage day and night to get enough to eat. However, it possessed a grotesquely elongated tail, presumed able to floor any predators.

Extraordinary crowds of visitors flocked to the spectacle. There must have been upwards of 20,000 people, comprised mainly of entire families, passing through on the day, Saturday, 2nd March. By the time of our visit, the total footfall had well exceeded Birmingham's quarter of a million, with nine weeks till to go!

The multitudes' chatter at times almost drowned the reading of prize-winning compositions, in the museum's Environment Discovery Centre, but many also paused to listen.

They, and those attending the function, heard Lara describing Miller's wizardry with words, and calling the anthology which she co-edited with Elsa Panciroli "a celebration of all that Miller's own words began, and all that he believed in."

Five of the 28 successful entrants to the first two Hugh Miller Writing Competitions held in 2016 and 2018 demonstrated that they too could be described as wizards when they delivered their articles and poems, Jane Verburg, Jim Mackintosh, Justin Sales, Alex Woodcock and Ross Barnett.

The Friends fossil collection and portrait of Hugh Miller were the principal exhibits.



*Above: Elsa's montage of a wonderful day at Kelvingrove*

*Top right: Frieda and Martin Gostwick framed in a "Dippy" placard*

*Bottom right: Prize-winners Janie Verburg and Alex Woodcock enjoying the day*



## Book Review: *Conversations in Stone*

# "Like wandering in a vast museum of everything"

by Martin Gostwick

This is how the Scottish writer James Robertson characterises the works of Hugh Miller in the book's foreword, and it could well describe the Miller-inspired writings which follow in this treasure chest of a book.

*Conversations in Stone* is, in the words of co-editor, Larissa Reid, "a celebration of all that Miller's own words began and all that he believed in; that Earth Science, and indeed science in general, should be for all people, regardless of their background or educational abilities." Only the most precious reads are kept permanently beside one's bedside as a source of endless pleasure and encouragement, and for many this book will find such a special place.

Larissa joins the renowned nature-writer Robert Macfarlane in *Archipelagos of Thought*; she begins: "In my hand, I'm holding a piece of bloodstone." The name comes from its flecks of red iron, amidst its "hazy green blue, beautifully smooth rock" from the Isle of Rum. She has since childhood questioned how landforms have taken shape. She first read Hugh Miller's *My Schools and Schoolmasters* in 2015 and was "at once transported" back to her childhood and duly set up the first Hugh Miller Writing Competition. About the same time she discovers Macfarlane's book *Landmarks*. He gives her his thoughts on landscape writing by an Oriental plane tree in the garden of his Cambridge college.

Cromarty's own first prize-winning star Janie Verburg has Miller so close to her in *Learn to Make a Right Use of Your Eyes*, that she has "felt the fringes of your shepherd's plaid brush my arm."

Perth poet Jim Mackintosh in *Old is Tomorrow*, narrates how Hugh's footprints are "apparent today in the unravelling of our tomorrows." You can sail with Joyce Gilbert and Simon Cuthbert as they go *Voyaging with Hugh Miller*, reliving their discoveries aboard the old converted trawler *Leader* tacking around the Small Isles and the islands off Argyll, as reflected in his books *Cruise of the Betsey* and *Testimony of the Rocks*.

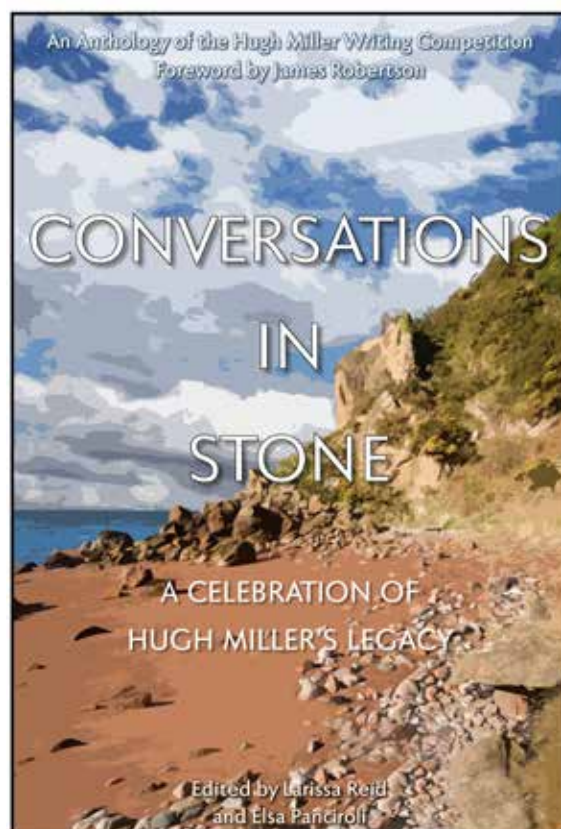
Michael Davenport whispers the name of one of the man's most famous fossils, *Pterichthyodes milleri* in his eponymymous poem, as it "swims in warm seas" and Miller "moves clear of tragedies and struggles."

Shelter with Miller from a storm as he carves his name beside others in a man-made cave on Orkney, as told by Antonia Thomas in *Written in Stone: Geology and Graffiti in Orkney*.

Mike Taylor locates *Hugh Miller's Palace of Printing*, namely *The Witness* printing office in the capital, and relishes the Editor and his colleagues competing at shot putting in the backyard, and him winning a contest to make a standing jump from the floor on to his desk, thereby splitting it in two.

Some favourite passages are enjoyed by our chairman, Bob Davidson, in *Rambles of a Geologist*. Two under-16s, Anna-belle Fuller, *Of rocks in inundated darkness*, and Mackenzie Erin Robbie with *Una Mackenzie*, reveal hugely encouraging emerging talent. Elizabeth Pickett's uplifting sketches illuminate her haiku, *Every Rolled Pebble a Casket...*

Jim Gilchrist emulates Miller's "pre-cinematic, diorama-like sweep of prose" in writing of the club moss stumps off



Janie Verburg declaiming *Learn to make a Right Use of your Eyes*, with mic assist from Lara



Crail harbour in Fife before heading off to the abundant sites of fossiliferous Wyoming, USA., in his essay *Crawling Cards from Time out of Mind*.

That crucial unrecorded space in the fossil record, known as *Romer's Gap*, is explored by Justin Sales, including a diverting passage on the fossil hunters with their "backpacks and bubble-wrap,"..."swept back at nightfall to warm pubs and cold tents."

Larissa's co-editor Elsa Panciroli intriguingly interweaves in *Fossils of the Mind*, her own journey back by van from fossil-hunting on Skye with Hugh's travel by carriage from Loch Carron to Dingwall after his exploits on the *Betsey*.

Poet Alex Woodcock's extraordinary pæan to a millipede, *Pneumodesmus newmani*, is accompanied by the book's moving tailpiece, his eloquent appreciation of his prize of a weekend in Cromarty. *Landward* by Thomas Halliday, also has a tribute to make. His is to our ancestor, the four-legged amphibian *Casineria* found on a Lothian shore, Yellowcraig, opposite the Bass Rock. Gillian Dawson is similarly awed by *The First King of Scotland*, a "rearing centipede," *Wareolestes Rex*, as he feasts among the horsetails and tree ferns.

A third homage of a sort comes in *After Life: Finding Tiny* from Fiona Ritchie Walker. who after finding Tiny, a sharp-toothed Devonian fish, and Miller in her local library, records a "life change" which has sent her to "rocks and beaches/museums and scree slopes."

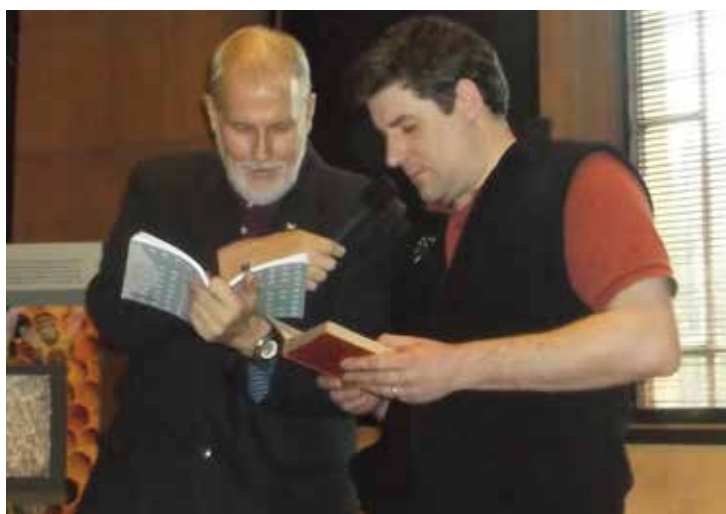
Kenny Taylor, in *Echoes from Orcadie* wanders the coastlands of that vast Devonian-era lake. Ross Barnett, in *Impressions*, curates his own past while relating to his career learning about fossils. It is an intimate, witty, but also sad history from first childhood explorings of shells on Raasay to the present.

The transience of life as marked from the footprint outlines in Skye sand of a "Jurassic mother" to the headstone lettering by Hugh on the grave of his first child Eliza is recalled in *Deep Absence* by Cromarty's own Alison Seller.

Here are also contributions from a young climber, Paula Hunter, on an ascent of self-discovery, notable poet Kenneth Steven, and in Gaelic and English by broadcaster and singer Mary Ann Kennedy. But it would be impossible to summarise every piece of this tapestry-like collection. Each one deserves its own attention, which is why I commend this book so wholeheartedly to every one of our members. Purchasing one will help fund the next, third writing competition, and in that way, further sustain Miller's legacy.

The Friends are among principal sponsors for the publisher, the Scottish Geodiversity Forum, along with Scottish National Heritage, National Trust for Scotland, University of Glasgow (The Hunterian), Royal Scottish Geographical Society, Dynamic Earth, the Scottish Centre for Geopoetics, Geobus, Cromarty Arts Trust, Lochaber Geopark, and Mr Wood's Fossils.

*Conversations in Stone*, Ed L. Reid & E. Panciroli (Scottish Geodiversity Forum, publisher, Biddles Books Ltd printers, 2019, £7.99. ISBN 9 781292 804719). Available to order online from The Friends website, [www.thefriendsofhughmiller.org.uk](http://www.thefriendsofhughmiller.org.uk), £7.99 (plus £1.40 postage)



Above: Jim Mackintosh and Gavin Berkenheger share a reading of Jim's poem *Old is Tomorrow*

Left: Ross Barnett reading *Impressions*

Right: Justin Sales reading *Romer's Gap*



# FRIENDS FOSSILS MAKE LOTS OF NEW FRIENDS

by Bob Davidson

Societies Day, a key element in the "Dippy on Tour" show at Kelvingrove Museum on February 16<sup>th</sup>, has to be counted a great success in as much as we were busy with the public from start to finish.

The museum estimated that they would have 12,000 visitors on the day. The stands for natural history groups were distributed throughout the museum across three floors.

People were genuinely amazed by the fossils and our willingness to let them handle them, unlike the treasures in the museum cases. I was surprised at the amount of people who said they had visited Cromarty and the Hugh Miller Museum, but then again that is exactly the kind of person who visits museums in general. Let's hope we have encouraged return/ new visitors to the Black Isle.

One of the main enticements to our stand was the two specimens of fossil dung that we were displaying prominently; reactions ranged from giggles to bewildered walk aways, but in good humour. The fossil fish drew gasps of wonder at the detail of scales and the instant recognition of the shape of the fish on its limestone matrix. There followed the inevitable question of how did it come to be preserved in rock, a story which I must have told 20 times during the course of the day.

We were visited by several notables, among them Dr Neil Clark of Glasgow Geological Society and the Hunterian Museum, and Dr Colin MacFadyen, chief geologist at Scottish Natural Heritage, who both chatted with us at length

We have to extend our warmest thanks to Gavin Berkenheger and Terry Nutkins for their hard work in getting our display there and set up in such a way that engaged the public.



*Left, top and bottom: Children really enjoyed being allowed to handle our specimens and examine them close up.  
Below: Gavin & Terry on standby at our table before it got really busy.*





# GRAND HOLYROOD SHOW FOR LYDIA

by Eric Macleod

Scottish Parliament Media Relations



A new digital art exhibit that celebrates the lives and achievements of one hundred women across the country - including Hugh Miler's wife Lydia Falconer Fraser - has gone on display at the Scottish Parliament.

As part of the Scottish Parliament's 20<sup>th</sup> anniversary, and to coincide with International Women's Day, the free exhibit is a digital touchscreen-based interpretation of the sculpture called *Travelling the Distance* by Glasgow-based artist Shauna McMullan.

The sculpture, which was originally unveiled at the Scottish Parliament in 2006 to celebrate women's contribution to society, is a collection of 100 sentences written by women from across Scotland, each writing about an inspirational woman or group of women.

The new digital exhibit reveals the fascinating stories behind the artwork, by using photography and videos of ten of the women reading out their sentences and talking about their tributes.

Among the ten are Dr Lillemor Jernqvist, who contributed the sentence about Lydia, "the only surviving portrait of her is of a young woman in love," as seen by Lillemor on her first visit to Miller House in the picture over the mantelpiece in the Museum parlour.

The exhibit also features an interview with the Shauna on what was involved in making the collaborative artwork, and her aim to create an alternative map of Scotland that explores the friendships and connections across generations and places.

As well as nurses, teachers, activists, writers and artists, the exhibit highlights historically-significant women. It includes Dr Elsie Inglis, who founded the Scottish Women's Hospitals and championed the treatment of women, Mary Queen of Scots and at the other end of the social scale, child coal bearer Agnes Moffat.

The Presiding Officer, the Rt. Hon. Ken Macintosh MSP said:

"The Travelling the Distance artwork is a big part of our history as a Parliament and it continues to intrigue and inspire our many visitors, who enjoy this unusual sculpture.

"This new digital exhibit lets visitors find out more about the fascinating women involved and their rich and varied stories for the very first time. Many well-known women feature in the sculpture but so too do the 'unwritten women' who do not appear in the history books and whose lives have been dedicated to the support of others.

"As the Scottish Parliament is marking its 20th anniversary this year, it's important that we take time to celebrate and reflect on the achievements of all women across society and their role in shaping Scotland's past, present and future."



Glasgow-based artist Shauna McMullan said:

"It's a real privilege that the Parliament is taking a fresh look at the sculpture, and I think that any opportunity to talk about the contributions women have made to history and culture is really important.

"The new digital exhibit is exciting because it captures the story and journey behind the sculpture. By listening to each of the women reading out their tributes, you pick up on the subtle humour, sadness and the great admiration in their words.





"It's been many years since making this collaborative artwork, but for me it is still very much alive. The conversations and friendships between the women are on-going to this day, and to all come together again and celebrate the legacy of this artwork is very special indeed."

It is free to see the Travelling the Distance sculpture and the new digital exhibit. The sculpture can also be viewed on one of our free public or art tours.

The artwork was funded by the Scottish Government (then Executive) and commissioned by Government and Scottish Parliament representatives. Find out more about the artwork.

Historically-significant women in *Travelling the Distance* include...

- Mary Queen of Scots
- Queen Margaret
- Dr Elsie Inglis, doctor and founder of the Scottish Women's Hospitals
- Dr Sophia Jex-Blake, Scotland's first practising female doctor
- Janet Horne, the last woman in Scotland to be executed for being a witch
- Maggie Keswick Jencks, founder of Maggie's Centres
- Jennie Lee, founder of the Open University
- Flora MacDonald, Jacobite heroine
- Lydia Miller, children's author
- Agnes Moffat, one of the children coal bearers of Niddrie who gave evidence that helped outlaw women and children working in coalmines in the UK
- Màiri Mhòr Nan Òran, Gaelic poet
- Margaret Fay Shaw, photographer and collector of island lore
- Helen Crummy, founder of Craigmillar Arts Festival
- Jane Welsh Carlyle, Scottish writer
- Dorothy Dunnett, Scottish historical novelist
- Joan Eardley, Scottish artist

Facing page upper: Lillemor and Alix had a super day at the launch of new exhibition  
Facing page lower: The sentence for Lydia which Lillemor chose  
Below: Some of the 10 women who feature in the new Travelling the Distance digital exhibition. Artist Shauna McMullan is at the front with the Parliament's presiding officer, Ken Mackintosh. Lillemor Jernqvist is second from right at the rear.



# PROUD AND HAPPY

A great day for the Davidson family as they celebrate Bob Davidson's MBE award outside Buckingham Palace. Left to right, son Robert, wife Pat, Dad with medal, and daughter Sarah.



## 13th AGM REPORT

# BIG INCREASE IN MEMBERS

An unmistakable sign that The Friends are successfully reaching out to new audiences is the very large (relatively speaking) boost in our membership numbers. Membership Secretary John Armstrong announced that as of the meeting, we had 128 members, an increase of more than a dozen on the previous year. Secretary Martin Gostwick said this was a true reflection of the general spread of activities.

The meeting agreed a management committee recommendation for a revamping of the Friends of Hugh Miller website, in order to have more impact, and make it easier for new members to join up.

Chairman Bob Davidson received a round of applause for his MBE for services to palæontology and The Friends. He reported on the Aberdeen Geological Society's excursion "on the Trewin Trail," last year. Nigel Trewin's bequest of £2,000 received the meeting's acclamation, and Jim MacKintosh's proposal was likewise acclaimed, that The Friends should establish a Nigel Trewin Memorial Lecture in honour of our late chairman, to be held as and when speakers of suitable eminence can be found.

Hugh Miller Museum property manager Dr Alix Powers-Jones announced the launching of a major exercise to refurbish the Museum to help improve "stagnating" visitor numbers of around 4,000 a year or even less, as well as a means of raising more revenue. Documents relating to this can be found on ps19 - 23.

The management committee of eight members was unanimously re-elected, with thanks for their continuing contributions. They were proposed by Janie Verburg and seconded by Sidney Johnston.

Treasurer Sue Rider Busby indicated "healthy" accounts. In 2018/19 we had income of £6,634.19, expenditure of £4268.36, and a closing balance of £8,718.48.

Events organiser Gavin Berkenheger reported on our busy fossil collection stand during Societies Day at Kelvingrove on 16th February, and last year, a successful first appearance for the collection at the Inverness Science Festival. His proposal to hold a one or two-day folk festival is to be followed up.

Writing competition organiser Lara Reid was also warmly commended for the anthology *Conversations in Stone* as she recounted the Glasgow launch at Kelvingrove.



# A cracking literary occasion

by the Editor

Our special AGM afternoon of April 6<sup>th</sup> added up to three happenings in one day - a superb, sweeping review of Highland writing, a celebratory book launch with readings, and all rounded off with a joyous supper party.

Kenny Taylor set hearts and minds racing with his swim in the sparkling waters of Highland literature. The editor of *North Words Now*, Kenny is an accomplished naturalist, broadcaster and author, also no mean musician. He rounded off with a hauntingly beautiful song, *Under Sail*, set to a poem by Sorley MacLean.

He had begun by covering the writing from the early 18<sup>th</sup> Century Gael from Isle of Skye, Martin Martin, then discussed the influence of Duncan Ban MacIntyre, and noted the memoirs of Lady Elizabeth Grant of Rothiemurchus, and Mrs Grant of Laggan.

Kenny entertained us about the legend of Ossian, the writer James MacPherson who created the great myths around Finn MacCool (Fingal) and was enormously admired in the 19<sup>th</sup> Century from the German poet Goethe, to Emperor Napoleon of France, to Sir Walter Scott, the later deriving inspiration for his seminal epic romantic poem, *The Lady of the Lake*.

The common first name Oscar had its origin in Ossianic legends, and great hilarity arose when a well known local pet dog of that name happened to pass by on the road outside at exactly the same time.

Popular novelists got their credits such as Neil Munro of the Para Handy tales, and John Buchan whose hero Richard Hannay could have been a precursor of James Bond.

Giants of the 20<sup>th</sup> Century, such as poets Norman MacCaig, Sorley MacLean, and Hugh MacDiarmid came into the picture, a special pleasure being Kenny's rendering of MacDiarmid's *Scotland Small?*

Neil Gunn's Highland River held his special regard. Other writers as various as George MacKay Brown, Eric Linklater, Nan Shepherd, Jessie Kesson, Katherine Stewart of Abriachan, Norrie Bissell, Michael Faber, Elizabeth Sutherland, and Ann Macleod were some of a great panoply of contemporary talents.

And of course Hugh Miller got his due, with a lyrical passage about bees from his autobiography, *My Schools and Schoolmasters*, which served of itself to underling his urging readers to "make a right use of your eyes."

We had the pleasure also of the company of a large group from the University of the Third Age in Edinburgh, led by Geowalk's Angus Miller.

Larissa and Elsa Panciroli, were our hosts for *Conversation's* second launch at The Old Brewery. Lara had described at the first send-off at Kelvingrove Museum how she and Angus Miller, Scottish Geodiversity Forum, had been led by passages in Hugh Miller to inaugurate a national geology-inspired Hugh Miller Writing Competition, and did so on Miller's birthday, 10<sup>th</sup> October 2015.

She said a planned small booklet had blossomed into a 157-page book. She and Elsa had been fortunate to work with some of the best writers, poets and essayists on the natural world in Scotland and beyond.

Elsa introduced us one by one to authors reprising winning entries, some of whom had travelled far to be there, including Dr Ross Barnett, Jim Mackintosh, Jane Verburg, Kenny Taylor, and Alison Seller.

Well-earned liquid refreshment followed, and all that The Friends works for and achieves received its reward in a supper party at Cromarty's famed cafe, Sutor Creek.



*A multiple celebration party for the glories of Highland writing, the launch of a magical new book, and not least, a successful AGM.*

*In the picture, left to right: Chairman Bob, Joyce Gilbert, Jim Mackintosh, Menno Verburg, Lara Reid, Vanessa Halhead and Kenny Taylor*

# NATURAL HISTORY ADVENTURE DAY

Truly astonishing images and three-dimensional models of Jurassic beasts from the Isle of Skye, ranging from gigantic dinosaur's footprints, to the jawbones of tiny mammals, were presented at the Old Brewery by palæontologist Elsa Panciroli.

She showed evidence of the by now well-publicised footprints found at Trotternish, as well as the much lesser known mammal fossils discovered on the Elgol peninsula. Foremost among the mammals was a creature she herself discovered with a colleague's help, *Wareolestes rex*.

Using micro-scanning techniques, they were able to reconstruct a 3D model of its lower jaw, complete not only with molar teeth, but replacement teeth pushing up from the gums as well.

*Wareolestes* was a relatively large mammal among a teeming mass of mammals darting about a semi-tropical landscape close to the Equator, dotted with warm lagoons, where crocodiles and turtles and dinosaurs roamed, and pterosaurs flew above.

Elsa and her colleagues' findings are establishing an explosion of diversity took place in animal life in the Middle Jurassic period, and they are beginning to unravel its causes.

While she astounded her audience with these advances in natural science, and the ever more sophisticated techniques for analysing and reconstructing extinct creatures' anatomies, a party led by Bob Davidson set off for the Devonian fish deposits in the bay just outside Cromarty, where they found some scales.

Others examined the displays in the Brewery of Friends' fossils collection donated by Calum Anton, and of ores and minerals collated by Calum and Gavin Berkenheger.

Hugh Miller Museum opened its doors providing free entry to those participating in the Day, and we thank the staff for this service.



*Elsa Panciroli demonstrates a 3D reconstructions of a mammal fossil she discovered.*



*Screen short of Jurassic fossils from giant dinosaur to miniature mammal.*

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*Facing page, left to right, top to bottom: A family at the Museum; Bob with a beach party; Gavin Berkenheger demonstrating at his display of ores and minerals; A couple of visitors look at some of Gavin's gold dust; Vistors Rosemary and John Guerrier; A cabinet of minerals; Ammonite; Devil's toenails*





# AT HOME WITH MR MILLER

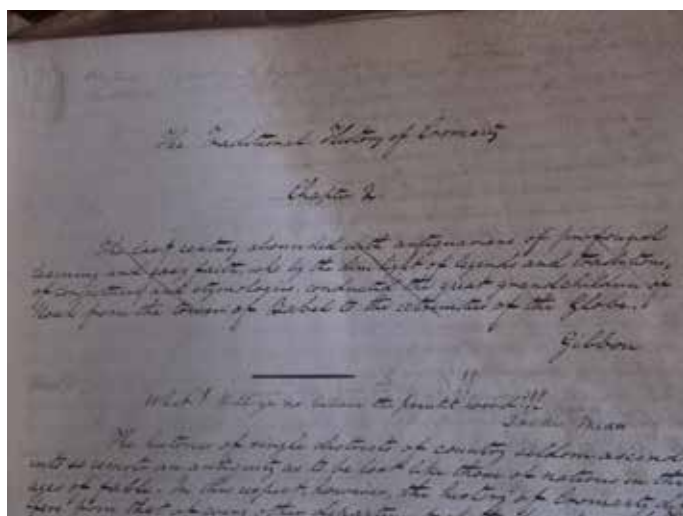
by Harriet Ross Taylor

*This is Part Two of Harriet Ross Taylor's serialized and edited Recollections. She begins by praising Hugh's mother and condemning Lydia's "very misleading" attack on her after his death. The rest is all happy memories as she describes how she and her school friends left Hugh and Lydia to court in secret, and later became Lydia's adoring pupil and stood bridesmaid at their wedding. She unfolds Hugh's developing friendship with her father, the banker Robert Ross, and the joyful times with their family by the fireside in Bank House*

I well remember how kind his (Hugh's) mother used to be when I went to return a book and carry away another and if her son was not within how faithfully she would deliver my message. She had a refined face and a superior cast about her, as all the Wrights had. She was most helpful to those around her in times of sickness or trial, and kind to poor people near her house; and in those days some old and feeble people were very poor indeed. I have been told by one who knew, that a few of these had a basin of gruel and oatcake by her kitchen fire every evening before retiring for the night. Old people have also told me how nobly she strove to support her three children when her husband in the ship of which he was master and owner sunk at sea, and she was left very poor. I have written these things because of Mrs Miller's very misleading notice of her mother-in-law in Dr Bayne's memoir,(1) which many read with deep regret.

To judge from what I saw of him in the earlier years of which I have been speaking, as well as at a later period, I do not think he (Hugh) had any desire to occupy a different social position than that in which he was born; he had indeed ambition; but it was to be recognised as a man of intellect in the scientific and literary world. I think he was happy in those days; for his wants were few, his time much at his own disposal, and he was greatly respected by all in his native town save those who disliked goodness, and they had felt his power more than once when they set themselves to oppose his minister - and his literary ability had by this time been acknowledged by good judges.

But having become engaged to our highly gifted teacher, Miss Fraser, he was now anxious to be in a position to marry, and at one time thought of going to Canada; but life there would have ill suited the delicately nurtured girl whom he wished to make his wife. The arrangement seriously displeased Mrs Fraser, her mother. The young couple were forbidden to meet in her house, so in the summer evenings we school-girls often saw them walking together on the wooded slopes of the Sutor - it was a favourite resort of ours - but as soon as we saw them we turned away and went elsewhere. Miss Fraser was greatly looked up to by those she taught, and for myself in those days I almost worshipped her. Mr Miller has himself told us how he could at length indulge in the hope of being able to marry. After his return from Linlithgow, where he went for a time to learn something of banking he took his seat in my father's office, and then we saw him often to the great happiness of my sisters and myself. For my father and he became much attached to each other and were glad to enjoy a talk out of business hours and thus it was that, unless otherwise engaged, he had tea with us every evening. In those days and when alone we sat round the table; it was a light meal, not like the afternoon tea of today. Isabella (her sister) was always sent to tell Mr Miller when tea



Scenes and Legends of the North of Scotland manuscript in the Museum collection. It shows the original intended title, *The Traditionary History of Cromarty*. Sandy Wright and the Puir Orphan comprises Chapter XVIII, in which Hugh's ancestor Sandy rescues a boy from perishing in the wilds of Badenoch, who in time becomes an advocate in Edinburgh.





*Remnants of the tea set said to have been of Chinese origin brought home by Hugh's father the sea-captain. Donated by direct descendant the late Mrs Marian McKenzie Johnston for the opening of Miller House in 2004.*

was ready, and immediately he would appear with the little one mounted on his shoulder. (At the meal he and my father seated themselves on either side of the fire, Mary sat on her father's knee, and Isa on Mr Miller's, and I sat between them. Mr Miller was the principal speaker but my father spoke too - he was a highly intelligent man and well read, especially in history ancient and modern; had a most retentive memory, and having been in the navy in early life had seen a good deal of the world. We were much interested in Mr Miller's account of all he had seen in Linlithgow; for indeed he had eyes to see both men and nature, and had observed more in one year, and in one small town, than many would have done in a journey round the world.

Before leaving school on Friday, Miss Fraser gave a subject on which each girl had to write, the pa-

per to be given in on Monday morning; and I had a standing invitation to go to the office to show Mr Miller mine that he might comment on it before I made a clear copy. I well remember how I went in very quietly, and sat silent by the fireside till his long column of figures was summed up, when he would turn round, and taking my paper, would read it with interest; and carefully point out where I might have done better. In the same way when I had finished a drawing I was never satisfied until he had examined it; I wonder at his kindness now. Mr Miller had a very correct eye, and gave a neatness and finish to anything he himself drew.

When occasionally my father went from home Mr Miller slept in our house to safeguard the Bank money; and when he did so Betty allowed me to remain out of bed and sit at table with him while he partook of supper. On one of those evenings a large packet was brought to him, and opening it he said, "Those are the proofs of my 'Scenes and Legends'", and picking out some leaves he handed them to me saying, "My dear, read that story; you may yet like to say that yours were the first eyes that saw my book in print." It was the story of Sandy Wright and the puir orphan.

My sisters and I spent part of our holidays at the Hill Farm at Rariehig under Betty's care and before we left home Mr Miller wrote out for me a description of the obelisks in the churchyards of Nigg and Shandwick; bidding me observe them carefully; and also to be sure to go to see the fine caves of Carnuree which were of easy access from the hill. And when later on I went with my aunt to visit at Inverness he wrote to Mr George Anderson a lawyer then and a literary man, and a great friend of Mr Miller's, asking him to show me Craig Phadrig, and other objects of interest; which he most kindly did. Mr Miller was always so kind that I did not at this time realise how great was this kindness.

How my sisters and I did enjoy an evening spent with him in his study as I may call it, in his mother's house! The good woman had laid out the tea-table and waited on us but did not partake of the meal. He treated her with the utmost respect and tenderness, and he was a prince in her eyes. We had tea out of the cups brought from China by his father; and after tea he sustained us with tales, and choice pieces of poetry, some from Burns, and at length saw us home, carrying Isabella in his strong arms.

But quickly the year 1836 came to a close, and in January 1837 Mr Miller was married. This was a great event in the eyes of Miss Fraser's pupils, who all looked up to her and loved her; and now the school was to be broken up. It was the custom for bride and bridegroom to have best man and



The East Kirk pulpit from which the minister Alexander Stewart preached his admirable sermons. Picture copyright Gillian Jones.

best maid and when arrangements were being made Mr Miller said to my father, "John Swanson cannot at this season come from Fort William, and I will have no other to be my best man than this my dearest friend; but I should like Harriet to stand by my side and take off my glove." I well remember the gathering round Mrs Fraser's breakfast table on that bright winter morning; and then the assembling of the most respectable people of the place in the drawing room; and of standing beside my kind friend. But when the time came to take off the glove alas! it would not come, for it was a tight fit and fully put on; but the bride's best man, he who was afterwards my husband, quickly and gently stepped forward and pulled it off. The newly married pair left immediately after

the ceremony, as they had to reach Elgin, where was Isaac Forsyth's home, before nightfall. When having bade adieu to all, and received the hearty expression of their good wishes, I standing well behind older people, heard the bride say "Where is Harriet? I must not go without saying goodbye to her!" and when on going forward she kissed me affectionately, I was a happy girl indeed.

After a few weeks, and when they were comfortably settled in the "big house" which Mr Miller's father had built, my sisters and I and one or two other girls, went for four hours each day, save Saturday, to be taught by Mrs Miller; in this way she added a comfortable sum to their small income. Mr Miller generally returned from the bank before we left. He came home by the shore; and on the beach, especially if it were ebb tide, he never failed to pick up something which interested him; and when he joined us explained what he knew or conjectured about it. And yet he had eaten nothing since breakfast time; but in truth dinner was not always in such a state of preparedness as might be desirable, for Mrs Miller had been occupied with her pupils, and the servant was careless. Most men would have been a little cross, but he most good-humouredly made jokes over failures and mistakes. I was a good deal with Mr and Mrs Miller in their early married life. "Come and take tea with us" was often said to me when school-hours were over, and I was well pleased to do this. Sometimes Mr Miller would sit and talk with his wife and with me; but oftener he wrote at a side table; and he always had a large Johnson's dictionary by him. There he wrote *The Letter to Lord Brougham*, and *Whiggism of the Old School*, and many papers for *Tales of the Borders*. Mr Stewart said to me once, years after this time, "I never fully understood Hugh until he wrote that Letter to Lord Brougham. I never could get him to talk much to me; he always managed to make me launch forth on a subject on which he wished to have my opinion, while he listened intently, saying "Aye!" "Aye!" every now and again: but I have long since learned to know and value him."

On fine summer evenings Mr Miller took his wife out in a small boat which he had purchased, and in it sailed along the southern Sutor, and a little way into the open firth; and I was almost always with them. His step-father and the son of a cousin were the boat's crew. The former was rather talkative and not without some cleverness, but was what my father called "a trifling body;" however he seemed most willing to serve his step-son, whom he treated with great respect. His wife married him, I have been told, because of his importunity at a time when she was oppressed with poverty, and thus incurred the deep displeasure of her brothers (James and Sandy Wright). We only went out on fine evenings, and as we kept as close as was safe to the shore we saw the rays of the westering sun clothing each outstanding rock and pinnacle, and the trees in the hollows on



the summit of the Sutor with a golden veil, while the opposite sides of these lay in deepest shadow - a poor description this of what was exquisite beauty, a beauty which caused a hush in the soul.

Toward the end of the year a little daughter (Eliza) came to their home with wonderful eyes like her father's; she seemed to be observing and thinking all the time. Those who do not know say that all babies are alike; but this is very far from being true. The dear child lived for only seventeen months and latterly her life was a suffering one. Parting with her was a painful experience, and was deeply felt by both father and mother. The father carved the memorial stone in the garden behind his house, which was then a good-sized and pleasant one, and it now stands where the cherished little one had been laid in the old burying ground of St Regulus.

After my father remarried we sat in the church in one of the three table seats, as they were called, in the gallery facing the pulpit; and in another of the three the Millers sat; thus I could not help noticing how intently he listened to Mr Stewart's wonderful sermons, sometimes leaning on the table with a hand on each side of his head as if to shut out the sight of everyone but of him who was speaking to us.

Towards the close of (18)39 a call came which could not be resisted to go to Edinburgh to help, as he was well able to do, in carrying out the great and important struggle which led to the Disruption.

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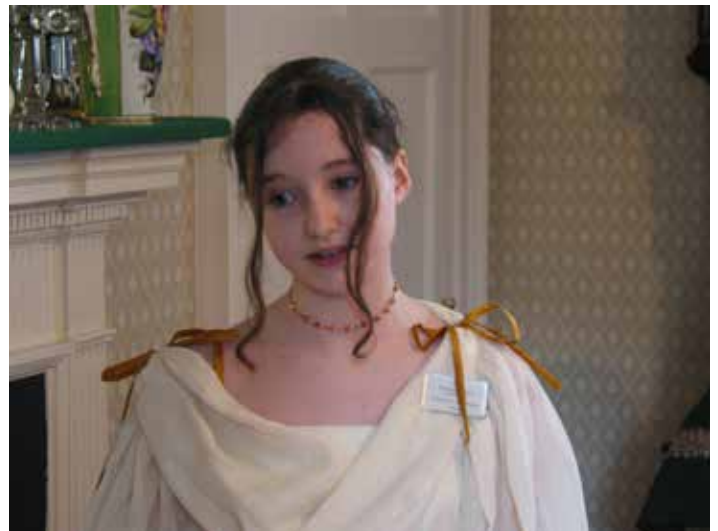
*Footnote: One of our members has written about Part One of Harriet's recollections of her childhood walks (Hugh's News No 38, February 2019) : "I was actually very moved by this extract.... There seemed to me extraordinary pathos in the story of this little girl watching a man carve her mother's gravestone, and in the artless way she told it. Then it develops into a touching, innocent friendship. Wonderful stuff!*

*We are always glad to receive opinion and comment on the contents of the magazine.*

*The third and final serialized extract from the Recollections is to be published in our next edition.*



*The bank desk and travelling chest below, believed to have been used by Hugh Miller while employed as an accountant.*



*A Cromarty Primary School pupil, Felicity Quick, in an outfit such as might well have been worn by Harriet Ross at the same age. Felicity was performing at the opening of Miller House in 2004..*

# SKILLING UP FOR SUCCESS

Many folk who end up spending time in Cromarty could never have imagined this would be one of their life's destinations. Take Caitlin Greig, who grew up in rural South Ayrshire, in what we may call "Burns country."

She was born and raised in the small village of Crosshill, near the town of Maybole, and spent 10 years working for Clarks Shoes in the county town of Ayr. Hugh's News interviewed her half way through her internship with the Birthplace Cottage and Museum.

She described herself rather unflatteringly as a "dobbie," short for dogsbody, at Clarks, because, over 10 years, she was made responsible for just about every job in the shop. The part she enjoyed most was interacting with the public coming in search of the firm's extensive range of footwear.

Caitlin mostly enjoyed the work, but began to want a change because of "many changes in personnel" and management procedures. Then one day, her dad found "something he said would interest me." Her mum and dad have always been very interested in history, and she inherited the passion. He was drawing her attention to a course called Skills for Success, advertised by Museums Galleries Scotland (MSG)..

And so Caitlin, who is now 28, found herself being interviewed in Edinburgh for a one-year paid placement at one of the 400+plus properties open to the public which MSG seeks to serve. The placement was with the National Trust for Scotland, and the host would be the Hugh Miller Birthplace Cottage and Museum.

Caitlin joined Dr Alix Powers-Jones and her team in mid September last year, towards the end of the season, and has found herself picking up on all aspects of management. This has included property upkeep and maintenance, archiving, collections care - the phrase she uses is "Keeping the artifacts happy," - front-of-house reception, tour guiding, and shop assistance. She has also helped with window-dressing for the "Window of the World" Advent exhibitions in the Cottage, and the weekly talks in Miller House, both out-of-season activities designed to maintain public interest.

By complete contrast, Caitlin has been seconded for month-long spells to one of the Trust's biggest, most visited properties in the country, Culloden Battlefield Visitor Centre, open all year round. There she found herself enrolled in the visitor services team, working with volunteers

doing the battlefield tours, and was about to take on her first school visit. She was looking forward in her next one month seconded "block" to the Battle anniversary on 16<sup>th</sup> April.

The course involves doing a series of reports and training trips to Edinburgh, culminating in a big presentation next September. If successful she will gain a Level 3 Scottish Vocational Qualification (SVQ) which will be an essential element in her CV toward achieving her ambition of winning a full-time post in the sector.



*Caitlin studying up on Hugh Miller at the Cottage*





# HUGH MILLER RE- TOLD: THE CASE FOR REFURBISHING HUGH MILLER'S BIRTHPLACE COTTAGE & MUSEUM

Alix Powers-Jones April 2019

## 1. Why is it important to refurbish Hugh Miller's?

Hugh Miller was an ordinary man who did extra-ordinary things; the Highlander who changed the world. A self-taught geologist who transformed what we know about the world and who stood shoulder to shoulder with the scientific luminaries of his day such as Charles Darwin. A dedicated social justice campaigner who spoke out for the rights of ordinary men and women over the iniquities of the Scottish Church and the injustice of enforced land clearance and migration. Miller was a man who communicated to a wide variety of audiences, from scientific peers, to readers of the local newspapers and demonstrated that everyone of us has the potential to make a difference. We have to tell his story.

## 2. Our mission statement (Forward Plan 2019-24)

To **engage** with all our visitors in an accessible and inclusive manner; to **illuminate** the story of Hugh Miller, his inimitable contributions to Scottish life and global understanding of the world; and to **inspire** others (in Miller's words) to "*learn to make a right use of your eyes*"

## 3. Current Position (April 2019)

- Miller House opened to the public in 2004 after tremendous efforts by the previous two managers (Frieda and then Martin Gostwick) to raise funding, create the plans and deliver this interpretation centre.
- Since this time (2004), the interpretation of HMBCM has stayed largely the same with fixed displays and little space for temporary exhibitions or changes of display. This is to the detriment of the
  - collection (particularly documents and textiles which are light sensitive and which would benefit from being "rested" off display)
  - tourist visitors – some of whom feel that they have "seen it all before"
  - local community visitors – who are not tempted to revisit and to see what's new
  - property income
  - reputation of the property and the NTS as uncaring?

(continued on p20)

# HUGH MILLER RE- TOLD: THE CASE FOR REFURBISHING HUGH MILLER'S BIRTHPLACE COTTAGE & MUSEUM

*(continued from p19)*

- There have been some minor changes in use of spaces within the buildings, and these have improved
  - the visitor journey
  - our retailing position
  - conservation of the collection
  - management of the property portfolio
  - our ability to hold learning opportunities (e.g. public talks, school classes)
- Visitor Numbers are largely stagnant – hovering around the 4,000 (+/- 10%) visitors per year mark for the last few years.
- Our income from tourist visitors is limited:
  - Over 80% of our visitors do not buy tickets to enter (e.g. NTS/NT members)
  - Small retailing space
  - Very limited refreshment space (no café possible)
  - Limited useable space for events/conferences etc.
  - Limited events programme
- VisitScotland have said that the museum is in danger of losing its coveted 5\* Visitor Attraction grading because the museum no longer merits this grading. This is due, in no small part, to:
  - Dated style
  - Tired interpretation
  - Changes in visitor profile
  - Changes in visitor expectation
- Limited, small-scale engagement with our community visitors.
  - Limited working space
  - Limited storage
  - Crowded wall space (distracting!)
  - Clunky kit (especially AV for guest speakers)

## 4. The future?

We want to be

- **financially sustainable**, diversifying our offer to spread the financial risk and build resilience for the future.



- **telling fascinating stories** in an engaging manner using a myriad of methods. Note that “stories” in this context are taken to be the method of creating engaging, resonant narrative, rather than myth or fairy tale and may include:
  - objects to view
  - objects to handle
  - interpretation panels and written content
  - light
  - sound
  - digital objects
  - digital content
- **telling vibrant stories** in an inclusive manner with language and layout suitable for a mixed audience including those who
  - have physical impairment (including mobility, sight loss, deafness)
  - have learning differences (including dementia, autism, dyslexia)
  - societal differences (traditionally these are non-museum users)
  - do not have English as a first language
- **telling challenging stories** which are relevant to today including issues of:
  - migration
  - mental health
  - health and well being
  - social justice
- **community capacity building** - working with geographic communities and communities of interest including:
  - Lifelong learning
  - Health and Well-being
  - Supporting and developing ACTIVE (participatory) NTS membership including volunteers
  - Encouraging staff development (succession planning)
  - Enjoyment and FUN!
- **partnership working** with
  - Friends groups, volunteers and supporters
  - other NTS properties and groups
  - other heritage organisations
  - universities and schools

Hugh Miller's Birthplace Cottage & Museum is a small property of 2 domestic buildings and 4 domestic gardens, but it has some powerful stories to tell which have relevance and resonance in 2019 and beyond.

(continued on p22)

## 5. The plan – refreshing the exhibition

A considered process with approximate timescales.

Autumn 2018 to Spring 2019	<ul style="list-style-type: none"> <li>• <b>Consultation</b> with stakeholders. An essential starting point for the work based on identifying:             <ul style="list-style-type: none"> <li>○ <b>which stories</b> (themes) the museum will tell?                 <ul style="list-style-type: none"> <li>▪ Consultations so far:                     <ul style="list-style-type: none"> <li>• staff (including interns) SWOT analysis Autumn 2018</li> <li>• Martin Gostwick – 1-to-1 discussion 15/01/2019</li> <li>• Tuesday Talks Group Autumn 19/02/2019</li> </ul> </li> <li>▪ Proposed consultations:                     <ul style="list-style-type: none"> <li>• Friends of Hugh Miller – AGM 5<sup>th</sup> April – starting point</li> <li>• Local community</li> <li>• Visitor consultation – short exit survey</li> <li>• Partnership organisations – heritage</li> <li>• Partner organisations – tourism e.g. cruise sector,</li> <li>• Museums Galleries Scotland – advice</li> <li>• Support organisations e.g. RNIB, RNID, Dementia Scotland</li> <li>• Schools</li> <li>• Others</li> </ul> </li> </ul> </li> <li>○ <b>how the spaces</b> will be used, ideas for                 <ul style="list-style-type: none"> <li>▪ themes</li> <li>▪ rooms – use and layouts</li> </ul> </li> <li>○ <b>how the stories</b> will be told e.g.                 <ul style="list-style-type: none"> <li>▪ written word</li> <li>▪ light</li> <li>▪ sound</li> <li>▪ touch</li> <li>▪ digital</li> </ul> </li> </ul> </li> <li>• <b>Identification</b> of challenges to inclusive storytelling (adaptable, flexible) suitable for different groups. This is <b>NOT dumbing down</b>. Aspects to consider include:             <ul style="list-style-type: none"> <li>▪ non-native English speakers</li> <li>▪ other written/spoken word language summaries</li> <li>▪ non-spoken languages e.g. Deaf (BSL users) identifying as separate, culturally rich community</li> <li>▪ learning differences (dementia, dyslexia)</li> <li>▪ physical impairments (sight, sound, deaf [who use spoken language enhanced by lip reading and/or aids], mobility impaired).</li> <li>▪ cultural differences</li> </ul> </li> </ul>
Spring 2019	<ul style="list-style-type: none"> <li>• <b>Establishing a budget</b> – core budget from NTS, plus identify external funding sources may also be approached to support the project.</li> </ul>
Winter 2019 on	<ul style="list-style-type: none"> <li>• <b>Preparation</b> of outline brief (in conjunction with Culloden) for design consultants as part of bidding process.</li> </ul>
Spring 2020	<ul style="list-style-type: none"> <li>• <b>Approach</b> designers and circulate brief.</li> </ul>
Summer 2020	<ul style="list-style-type: none"> <li>• <b>Consider</b> submissions and appoint designers.</li> </ul>
Winter 2020	<ul style="list-style-type: none"> <li>• <b>Physical refurbishment and Programme Development</b></li> </ul>
Spring 2021	<ul style="list-style-type: none"> <li>• <b>Grand Reopening</b></li> </ul>



## Miller Re-told – stakeholders' survey on museum refurbishment.

We need your help.

Hugh Miller's Birthplace Cottage & Museum is a small property but it has some powerful stories to tell which have relevance and resonance in 2019 and beyond. However, if we are to continue to flourish we need to refurbish the museum in order to become accessible and inclusive to a wider range of visitors, and financially sustainable.

Please answer these questions (it will only take a few minutes):

**A. Apart from his contribution to geology, what does Hugh Miller mean to you? (3 words or phrases)**

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**B. Based on the results of consultations so far, we have identified 4 broad themes we might want to use in the museum. How would you rank these themes in order of importance? (number 1 most to 4 least)**

Miller's Natural World (e.g. geology, fossils, wildlife)	Miller's Cultural World (e.g. life, work, religion, health)	Miller's Social Justice (e.g. Highland Clearances, the Disruption)	Miller's communication (e.g. writings in scientific papers, books, newspapers etc. AND illustrations, technical drawings, photographic sitters.)

Are there other important themes which should be included?

*(continue overleaf if required)*

**C. How can we improve access and inclusion to the Hugh Miller story? (Ideas!)**

--

*(continue overleaf if required)*

**Thank you** for your time and your contributions.

Please scan this completed form and email to [millermuseum@nts.org.uk](mailto:millermuseum@nts.org.uk) or post to

**Alix Powers-Jones at Hugh Miller's Birthplace Cottage & Museum, Church Street, Cromarty, IV11 8YJ.**

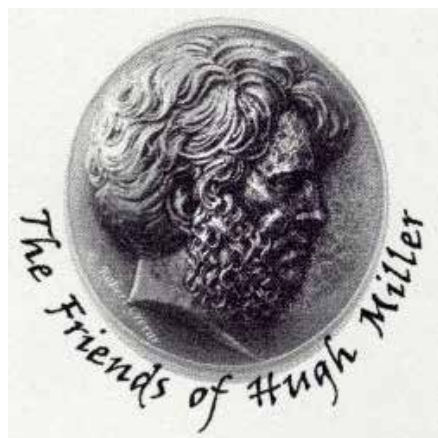
If you would like to be kept informed about the museum and the refurbishment, please leave your contact details :

Yes, I would like to hear about news and events from the Trust, including information about our products and services, by email ☐

Name .....

Email .....

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## 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.

Name.....

Address.....

.....

Postcode.....

Tel No.....

Email address.....

Membership subscription is £15 annually, payable from 1<sup>st</sup> 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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