

folk life

NEWSLETTER

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The Victorian seafront at Douglas. During the Second World War, many of the hotels were used to hold interned enemy aliens.

THE SOCIETY FOR FOLK LIFE STUDIES

ANNUAL CONFERENCE 2023

Dates: 14th – 17th September

***Theme: Managing Change in a Heritage
Environment; Staying Relevant
& Authentic***

The Society's annual conference for 2023 will be held on the **Isle of Man**.

An excellent programme (copies enclosed in your newsletter) has been put together for this year's conference. The enticing sessions will cover conservation in its many forms including historic leathers and motorcycles as well as digital

preservation and keeping the Manx language alive. Contemporary collecting at Manx National Heritage will also be covered – this includes Covid; Black Lives Matters, and LGBTQAI+

As ever excursions are also offered including walking tours which will take in aspects of Victorian Douglas and Georgian Castletown and the former internment camps on the island.

**A *free* student place at the
2023 conference**

The Society is offering a free place at the 2023 conference to a student in full-time education. To be considered for this opportunity, a person must not have attended the annual conference before. A short review of the conference will be required from the successful applicant.

If interested please contact Steph Mistoris steph.mistoris@museumwales.ac.uk by June 30th.

The Society's Annual Conference for 2024 will be held in Caernarfon, in the north-west of Wales.

The provisional dates are 19th - 22nd September. Caernarfon is easily accessible from Bangor, which has direct rail services to Holyhead, London, Cardiff and Birmingham. Liverpool and Manchester airports are less than two hours away. The town, and its castle, are part of a wider World Heritage designation, "The Castles and Town Walls of King Edward in Gwynedd". It is also a gateway to one of the most recent UNESCO World Heritage designations, namely "The Slate Landscape of Northwest Wales". The Conference will consider how one of UNESCO's defining criteria, that of "Outstanding Universal Value", relates to the description of the slate industry and its communities as "an exceptional cultural landscape". Walks in Caernarfon itself, as well as a visit to the National Slate Museum at Llanberis, will enable participants to view the landscape, and understand its significance.

Conference papers from Biggar 2022

David S Forsyth

The Power of Material Culture: a history of modern Scotland in a dozen or so objects

In this fascinating curtain-raiser to our visit to Biggar, David drew on his wealth of experience as former Keeper of Scottish History, Archaeology and Art & Design with National Museums Scotland to introduce us to the nation through its material culture. Not necessarily his favourite or the 'best' within the collections: rather objects which it has been David's privilege to curate and whose stories highlight some of the moments, places, debates and identities which characterise Scotland's varied history and geography.

Scottish icons, popular culture, hidden histories and uncomfortable truths all emerged through the objects, often casting a different light on the 'grand narrative' or received history, in David's expert and engaging hands.

Some objects, however, are precious for the skill involved in their making, a tangible connection with

the hidden hands that made them. The Fettercairn Jewel, a rare and breath-taking survivor of the Scottish Renaissance, is a tantalising mystery. But it carries inside the marks of its unknown goldsmith, whose skill we can celebrate, even if we do not know, for whom or why this jewel was made.

A small silver ryal of 1565 shows Mary, Queen of Scots, and her husband Henry, Lord Darnley. Darnley's name comes before that of Mary and his portrait on the left-hand side, in the space conventionally reserved for the reigning monarch. These coins were quickly withdrawn from circulation, but the composition of the image suggested that Darnley had pretensions to the Crown Matrimonial: even the smallest objects can hide clues to power struggles and are chilling witnesses to what we, with hindsight, know what came next.

That later divider of opinion and allegiance, Charles Edward Stuart, is represented by his silver travelling canteen found on the field of Culloden, a porcelain punch bowl bearing scurrilous anti-Jacobite propaganda and a miniature of the Young Pretender as a child. Together these objects bring to life the complex drama of the period. They also tell of the power of the collector – such as Sir John Hynde Cotton who amassed relics of the Jacobite age so that they survive today.

An unusual survivor of a violent age is Covenanting minister Alexander Peden's face mask with wig. The object might appear crude and foolish in this image-obsessed age, but in 17th century Scotland it allowed this radical preacher to 'hide in plain sight' and is a poignant and powerful symbol of resistance.

Other examples – Mary Barbour's football rattle used to warn of the approach of police; a suffragist banner; a 'splash' of the last pulling of steel in a Clydeside shipyard – are also objects of resistance, evoking later political struggles for representation, for jobs and community survival.

Objects owned by the Scottish Diaspora tell poignant stories of a connection to 'home', faithfully treasured and gaining significance beyond their original purpose. The kilts worn by the Canadian 92nd Highlanders, fighting in the First World War for the 'old country', are a sad reminder of the power of these connections. The unofficial emblems of Scotland can tell an opposite tale, such as the figurine of D C Thompson's iconic 'Oor Wullie', made by an Italian prisoner of war Eugenio Castro in the 1940s.

Further icons of Scotland - Robert Burns, Sir Walter Scott (“the first CEO of the Scottish Tourist Board” said David) - inspired reams of artefacts and curios, a trade which continues to this day, such is their currency. David spoke of the difficult choices facing museums when choosing what to collect and preserve from such a mass of objects.

Indeed, David’s fun, thoughtful and engaging tour of Scotland in a dozen or so objects raised many questions of meaning and interpretation. His final object? A tour bus, symbol of the need to reinterpret Scotland’s material culture for a new audience.

Sarah Blowen

Janice Kirkpatrick

Powering Ahead: the continuing story of the Clydesdale horse

Janice’s paper “Powering Ahead”, reflected her ongoing passion for what is considered Scotland’s national horse, the “Clydesdale”, currently a Rare Breeds Survival Trust’s breed deemed “at risk”. Further, as a Clydesdale owner and an initiative instigator, Janice’s continuing drive to influence and inspire a “World Centre for the Clydesdale Horse”

project based in the 360 acres of Pollok Park, Glasgow. One of the project’s initial aims is to return Glasgow Council’s, currently four, Clydesdale horses to the Park, with them as the equine inspiration for ongoing interpretation and engagement, not least working towards the promotion, preservation, documentation, working interpretation and visible access to the breed.

The core of the project is based upon the restoration of the Pollok House 18th century “A” listed courtyard stables and water-powered sawmill within the Park, owned by Glasgow Council and managed by ‘Glasgow Life’. The Park already includes the renowned Burrell Collection, and critically has excellent access for the large Glasgow population and others.

The feasibility funding for the project was provided by the William Grant Foundation; since when committed ‘levelling up’ funding from the Government has been agreed. With financial input from Glasgow Council, the overall budget is circa £14.5 million. It is intended for Glasgow Council to retain overall control of the project, however, in partnership with the various stakeholders and service providers. An initial phase, work on conserving and restoring the historic fabric of the stables has begun, with an expected completion date of 2023. The intention is that the project will progress in steps and be sustainable.



The formal entrance to the Stables courtyard at Pollok House in February 2019, prior to the onset of the restoration. (Bob Powell)

The stables will be developed to accommodate not only the horses but a variety of facilities including a visitor centre, café, events space, studios, and crafts spaces. For some of the spaces they are intended to be flexible, suiting the needs of schools, community groups and others. Further overall, that the facility will provide employment and training opportunities. The latter will also include opportunities for the presentation and teaching of related traditional crafts such as saddlery, harness making and farriery. The preservation of the latter skills it is hoped will not only contribute to their survival but also to the local and national economy, for which the relationship to creating income from a luxury leather sector was a possibility.

A scientific aspect of the project will aim, with partners, to contribute to the preservation of the Clydesdale horse breed through its breeding, use and promotion, but also through such as the application of genetic and DNA analysis. Again, an aspiration is for the stables to house a facility towards this work.

Opportunities will be taken to use the horses to inspire other related activities. A regional “Clydesdale Trail” is being considered, and the possibility of interpreted city rides to reflect the historic use of horses in Glasgow. For example, such as the trace horses on West Nile Street once stationed there to assist other dray horses hauling loads up the steep streets.

To demonstrate the breadth and wealth of resources, past and present to be drawn upon to support and influence the project, Janice presented facts and imagery including about: the 19th century breeder and founder by 1884 of the ‘Select Clydesdale Horse Society of Scotland’ Lawrence Drew of Merryton, Hamilton; the skeleton of the famous “£9,500 Stallion” the “Baron of Buchlyvie” sold in 1911; the Clydesdale horses in the “Glasgow Boys” painting in Glasgow City Hall; the superb archive of the late John Zawadzki publisher of the ‘Clydesdale International / Shires Today’ magazine, and the traditional show harness decorations of Simon Alston, possibly the last accomplished maker.

Janice concluded by reflecting on the ongoing entrepreneurial spirit of Glasgow, considering Glasgow as the World’s original creative capital, with ‘have a go’ spirit. She determined that horses and Glasgow’s economics were intertwined and

could be part of a creative approach to creating a new economy, with the Clydesdale being the perfect expression of Scots entrepreneurial spirit. Janice ended with, playing on recent Glasgow promotional straplines: “People Make Glasgow Horse Powered!”

Bob Powell

John Burnett

Toasts at Talla : civic engineering on the Tweed and in Edinburgh

Given that the watershed between the east and west of southern Scotland runs near to Biggar, this paper was especially relevant to the 2022 Conference. Setting a context for his talk, our speaker noted that the challenge of providing an adequate and safe supply of portable water for the “new” cities of the 19th century could often prove difficult. This was, primarily because of the huge cost of providing such a supply, which could skew borough accounts for decades. Justification of the cost had to be finely balanced across the awareness of competition between cities, the need to manage expenditure, of making change feel safe, and eventually – justification of the overall cost.

The first big city water supply project to be undertaken in Scotland was the provision of a supply to Glasgow from Loch Katrine, opened in 1859. Victor Turner’s notion of a four-part “social drama” was used as the basis for assessing this project, and for seeking to explain what is important in civic events. In summary, the components of this social drama are :

- A breach of social relationships
- The resulting crisis, as the breach widens
- Redressive or remedial action – limiting the spread of the crisis
- Re-integration, as a stable relationship is restored

Quite simply, Glasgow got all of this right. Queen Victoria visited to celebrate the inauguration of the scheme, and the Times newspaper began to publish weekly data comparing water quality across conurbations in the UK. London’s water was shown to be impure, whereas Glasgow supplied its residents and its business with clean, wholesome water. Scotland put England to shame!

A major addition to Edinburgh's water supply was made between 1895 and 1905, when the Talla Reservoir was built. This was designed to supplement an existing network of smaller reservoirs. By this time, and notably following on from the construction of late 19th century railway networks, the science of what we today would call project management was better understood. So, how did this project fare? Applying the Victor Turner analysis shows that, in fact, there were several problematic issues. These varied from drunken navvies, to an over-interested and somewhat critical press. The opening ceremony itself was fairly low key, and the "minor theatre" was not performed appropriately. Edinburgh, in comparison with Glasgow several decades earlier, gets it wrong. The water itself is fine, but the opportunity to introduce an element of theatre is lost. By comparison and showing that smaller authorities could get it right, Midlothian's new water supply was ceremonially turned on by the local Member of Parliament, using an oversized key. North Berwick, in 1884, provided its residents with a temporary fountain for the opening event. A band played, coloured lights floated on the waters, and beer barrels were broached. Edinburgh did none of this.

Dafydd Roberts, Tregarth, Gwynedd

Stefan Sagrott ***Gas!* – The rise and fall of Biggar Gasworks and its gasometer.**

We were very pleased to welcome Stefan Sagrott, the HES Senior Cultural Resources Advisor for the south region at Historic Environment Scotland. In his role he provides advice on the archaeology and cultural significance of 109 sites across the region, ranging from prehistoric rock art and hillforts, to medieval castles and abbeys, through to more recently industrial sites and gardens and designed landscapes. Included in his remit is the rather unusual site of Biggar gas works.

In the late 19th & early 20th century gas works were one of the most ubiquitous and widely distributed industrial complexes, located in cities, towns, villages, country houses and estate villages, as well as other industrial complexes. However, as quickly as they were introduced, they were made redundant. The gas works at Biggar is one of the few remaining and mostly intact works. Stefan pointed out that industrial heritage is underrepresented in the historic environment and especially within state care.

The history of this plants goes back more than 130 years during which time it made coal gas for use in the town and beyond.



Biggar Gas Works

It was Archibald Cochrane who came across coal gas in the 1780s while heating coal to obtain tar, for use in preserving ships' timbers. He was able to use this 'waste product' to light some rooms in his home at Culross, Fife.

Experimenting with coal gas was one thing. Solving the technical and commercial problems of creating a large-scale industry was an entirely different matter. Step forward another Scot, William Murdoch, from Ayrshire. In 1806, while working for the Boulton & Watt Company, he designed the first large-scale installation, at a Manchester cotton mill.

However it was a German, Friedrich Winzer, in 1812, who established the world's first public gas undertaking, in London. Only three years later the Chartered Gas Light & Coke Company had laid 26 miles of gas pipe. It was Glasgow who got its first supply in 1817 followed by Edinburgh a year later. Biggar had to wait a little longer though it was among the first small towns to convert to gas, in 1839.

Biggar Gasworks is remarkably complete – even the coal barrows and shovels remain. Although not unsurprisingly buildings and equipment have been renewed and replaced over the years, but almost everything is in place including

- coal sheds
- gas retorts
- condenser
- exhauster
- purifiers
- gas meter
- holders
- office and showroom

The gasworks opened in 1839 and evolved over its 130-year life to meet demand and to keep pace with technological innovations.

The retort house built in 1839 is the oldest building on site. It was stripped of its coal-fired retorts in 1914 and ended up as the coal store. At that time, the gasman was using 400 tons of coal per year to serve 320 consumers and power more than 100 street lights. A new retort house, complete with purifying equipment, replaced the old one.

The building that now contains the visitor centre and display was put up in 1858 to house the gasman and his family. John Ramsay, from Carluke, was the first tenant.

The two gas holders originally installed in 1858 and 1879 were rebuilt in 1918 and 1939 respectively.

Biggar Gasworks passed into state care soon after its doors shut. Today, it's a lasting reminder of an industry that benefited all of Scotland's citizens, and the only preserved gasworks left in the country.

Pandemics aside the Biggar gas works opens for steam days each year between May and September.

The presentation was not only excellent, it was also timely as the delegates were about to embark on a walking tour of Biggar and take in a visit to the gas works which had been fired up earlier that morning ready for our visit.

Elaine Edwards

Claudia Kinmonth

Joining in Butter to fill a Firkin: Identifying the hand tools of Irish butter making using the Dash Churn, up to c.1900.

The first lovely surprise of Claudia's paper was her title image of children on a cart, on their way to the dairy, with her comment that one of them was herself as a very young child. I was probably not alone in thinking, 'well, that explains a lot'.

There are always high expectations when Claudia presents a paper, and this one did not disappoint. Her forensic examination and interpretation of Irish genre paintings as well as furniture and furnishings has constantly uncovered new and interesting, and sometimes surprising, information. This lively intellectual curiosity has in the present paper led her to new research into the working lives and tools of Irish women who had for many years been making butter on the small primitive farms in the Irish countryside. Despite the apparently small scale production, using dash churns, on the individual farms, South West Ireland was one of the biggest

exporters of butter in the world in the late 18th and into the 19th century.

Claudia's interest in wood, and items made from wood, has led her (though not entirely) from furniture to the varied range of smaller domestic woodware and hand tools. Using well-chosen illustrations including paintings and early photography as well as surviving material culture, the presentation laid out the work of the dairy women, the tools they used, and how they organised the marketing of their produce. Something new to the audience was the way the women worked as cooperatives in order to maximise their income. Single dairy maids with butter in baskets for sale would get 6½d a lb. for their saffron coloured produce, but if the women collaborated to fill a 56lb container they would get 7d a lb for a firkin.

Most of the hand tools, bowls, firkins, crocks and piggins et cetera, were familiar to those in the audience from the rest of the British Isles, and piqued interest when there were both similarities and differences in making and design. This paper produced much interest and discussion from the members present, and hopefully more information will find its way to Claudia over the next few months.

Time allowed for some discussion of the new material which has appeared from social media and from museum collections as a result of the widespread success of her recent book *Irish Country Furniture and Furnishings, 1700-2000*. Let us hope that this positive effect of mass communication will continue.

Christine Stevens

Neil Johnson-Symington

Albion Motors of Glasgow (and Biggar)

Neil opened his talk by saying that many had spoken about the history of Albion and the majority of books written about the Company had focussed on that history all of which were readily accessible. In addition, such is the wealth of documentation held at Glasgow Museums Resource Centre and the Mitchell Library it would leave the enthusiastic researcher feeling like a child in a sweetie shop.

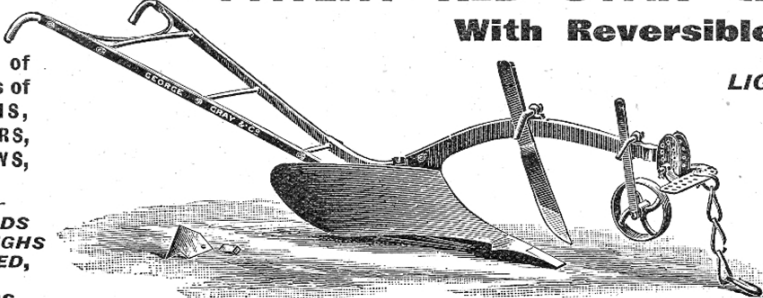
Internet searches of Albion, Glasgow showed 1.3m hits with Albion of Scotstoun producing a further 130,000. Instead, Neil chose to focus his talk on the less mentioned sides of Albion. It is worth noting that, at this point, Neil was unaware that the audience contained a group from The Biggar Albion Foundation which included several long serving former employees. Some might have considered the approach to be brave had Neil been aware of the visitors but they need have had no fear as we were treated to a thoroughly entertaining and informative presentation which hit the nail on the head in identifying what lay at the very heart of Albion's success.

Neil noted that the idea of Albion had started in 1899 as the brainchild of Thomas Murray and Norman Fulton with some of the very early pre-production development being carried out at the Murray property in Biggar.

The first production model rolled off the production line in Finneston in late 1901 with production moving to the well-known Scotstoun building in 1903/4. From the outset Albion's ethos was developed on the back of technical prowess and within just a few years the company was winning industry awards for vapour emissions, fuel efficiency, reliability and many more. Some of these, Neil noted, were mentioned in a 1908 sales brochure but were modestly down-played as would remain the case throughout most of Albion's existence during which it produced in excess of 200,000 vehicles.

Nearly 40 years after commencement such was the recognition of Albion's technical pedigree they were among the last to be awarded military contracts at the outset of WWII. While that may seem odd it was a direct reflection that Albion's technical expertise

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**GEORGE GRAY & CO.
Plough Works, UDDINGSTON**

Advertisement for George Gray & Co., 1935. (Bob Powell)

was renowned for being able to come up with innovative and practical solutions and their production capacity was being earmarked for the most technically demanding contracts. Neil observed that such technical achievements were not conceived in isolation and highlighted the importance Albion saw in its staff noting the celebrations surrounding long service awards and the development of substantial recreation facilities in Scotstoun. These included the usual offerings of football and social clubs where the camaraderie was seen as being an important part of the Albion ethos. Other activities included the Mixed Voice Choir which won the Bardrochat Challenge Trophy. Albion was an integral part of the community in every way and, while the name and vehicle production no longer exist The Sunrise Gardens in Scotstoun, which incorporates steel from one of the first Scotstoun buildings, represent a snapshot of days gone by.

Aptly at this point Neil closed his talk with a quote from Lady Bird Johnson “Where flowers bloom so does hope”.

As I mentioned earlier an extremely interesting and entertaining presentation which captured the spirit and ethos that was Albion.

Alistair Pate

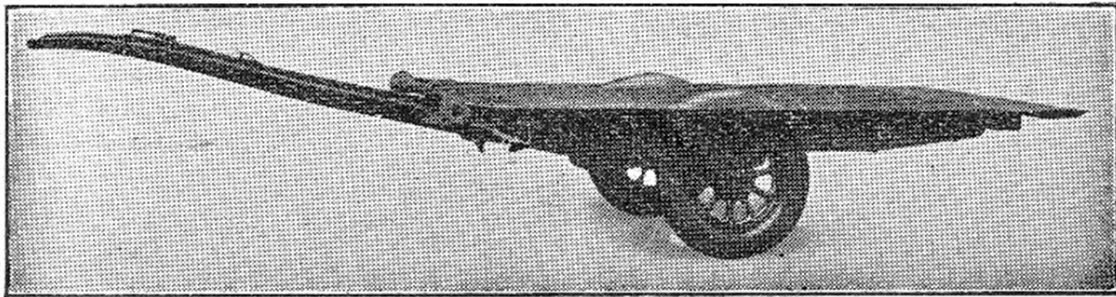
Heather Holmes

Power and innovation: Lanarkshire agricultural implement and machine makers in the nineteenth and early twentieth centuries

Heather’s paper did not disappoint in the respect that she is a diligent researcher. Her fact packed paper, using resources from such as Census returns and Highland & Agricultural Society of Scotland records, reflected her ongoing interest in documenting Scotland’s agricultural implement and machinery manufacturing. Here, her detailed investigation was into the role, influence, development, production, and products of Lanarkshire’s agricultural implement and machinery manufacturers. From the end of the 1700s, the manufacturers, assisted by the proximity to the Clydesdale coal field and Glasgow as a trading centre, were primarily based in towns such as Lanark, East Kilbride and particularly Uddingston.

Initially, Heather considered who the Lanarkshire makers were, ranging from small family run businesses to ones that developed into substantial implement and machinery manufacturing enterprises. The makers considered included James Wilkie of Uddingston, and William Dickie of East Kilbride. However, rightly attention was given to the various Gray families of Uddingston. They included Robert Gray & Co., John Gray & Co., James Gray & Co., and George Gray & Co., whose combined manufacturing output was substantial and significant. Further, influential in not only Scotland but also overseas. With a personal interest in the Gray companies, including a Gray of Uddingston saddler and knowledge of their ploughs in both Canada and New Zealand, I consider Heather’s paper as providing a valuable introduction into these makers.

RICKLIFTERS ON CART WHEELS



The greatest improvement of recent years and a big advance on the old style of plain axle and low iron wheels. Heavier ricks can be handled, and more of them per day. This new ricklifter is fitted with the same Dunlop tyred wheels and roller bearing axle as used on farm carts and the one pair of wheels and axle can be used for the double purpose.

Full Particulars and Prices from the Designers and Manufacturers—

WM. DICKIE & SONS - - EAST KILBRIDE

“Ricklifter” advertisement from 1937 for William Dickie & Sons, East Kilbride. Other similar “local” models were made by John Wallace of Glasgow and P. & R. Fleming & Co. of Glasgow. (Bob Powell)

Consideration continued with the variety of implements and machines made, and how some makers concentrated on specific products. Here other makers such as James Watt of Biggar noted for broadcast sowing machines, and another Gray, William Gray of Wishaw who made ploughs and other implements. That said, the focus was on the principal makers such as John Gray & Co, whose annual plough output was significant amongst a wide range of items.

The status of the different makers was referred to in regard of their local, national, or further afield influence. The significance of the Royal Highland and Agricultural Society’s annual “Highland Show” was analysed, specifically to attendances by Lanarkshire makers as the Show used to move to different Scottish venues. As Heather analysed: *“Between 1844 and 1914 some 36 businesses making implements and machines with addresses in Lanarkshire outwith Glasgow exhibited at the Highland Show.”* Logically other major shows such as that of the Glasgow Agricultural Society, and Ayrshire Agricultural Association were also attended.

Heather’s paper continued with sections on the high regard for the Lanarkshire makers, their reputations, innovation, and quality of workmanship. This was followed by a review of some of the Lanarkshire made implements and machines: ploughs, drainage implements, and hay making equipment, specifically referring to “rick lifters” such as made by Dickie & Sons and their tractor drawn swath turner later to be manufactured by Massey Harris.

As said, Heather’s factually detailed paper, is a well-researched introduction to the Lanarkshire makers that will particularly appeal to such as vintage farm machinery enthusiasts. Accepting the constraints of presenting in a short time, to widen the appeal of this paper, it would be interesting to have more background information on the personalities and families involved, and their effects on their local communities. Again, important as the makers were to Lanarkshire and further afield, further information on where they were placed in the overall context of Scottish manufacturing. There were other significant makers and innovators in Scotland with equal or greater influence. For example, George Sellar of Huntly, Aberdeenshire, for ploughs. Although John Gray, and Charles Weir made threshers, Garvie of Aberdeen were the largest Scottish manufacturers. Again, although successful

plough makers, George Gray's 'Red Star' ploughs with the reversible points were not their invention. This style of plough share fitting was common to some American Oliver ploughs first imported into Scotland by John Wallace of Glasgow in 1885, which by the early 1900s was used on the Oliver model "110a plow".

Finally, having had access to Heather's paper, on a personal note that amused me, in respect of the tractor three-point linkage Dickie-Campbell rick lifter, made by William Dickie & Sons Ltd., East Kilbride, she states that: "By 1953 'Dickie Campbell products' were being advertised in Drogheda, Ireland, as being 'famous'," ... the year and place of my birth!

If you would like to see more of Heather's significant research, go her website: blog.scottishagriculturalimplementmakers.co.uk about "Celebrating the Scottish agricultural implement and machine makers of yesteryear."

Bob Powell

David Eveleigh

Old ways, old things – when connoisseurship discovered ordinary folk

This paper is all about connections: the connections between people and how they shaped the early years of folk life collecting. At the heart of all these connections is Gertrude Jenkyll who, according to David Eveleigh wrote the first book on folk life collecting as a whole. Her *Old West Surrey* was published in 1904, around some 30 years after she started to collect domestic items in that locality.

David superbly and clearly teases out all the connections that shaped and influenced Gertrude and how she in turn influenced and shaped others in the collection of folk life. Within these connections there are similarities between the people involved including their social and cultural backgrounds (as upper-class intellectuals, aesthetes artists and writers), as well as their views including those on industrialisation and its spread into the countryside, their yearning backwards to the "yokels" with their hand crafted furnishings and rustic cottages as well

as their nostalgic regret for their world in the face of significant change in the countryside. Fundamentally, they were all part of the Aesthetic Movement from 1882 onwards. Walter Hamilton, literary critic, defined the "essence" of the movement as "the union of persons of cultivated tastes to decide upon what is to be admired".

David spoke at length on the role of three players within this movement, and how they shaped Gertrude: John Ruskin, William Morris (1834-1896) and Charles Locke Eastlake (1836-1936). One point was particularly important: these thinkers and arbiters of good taste had a lasting influence on shaping the early folk life collections by encouraging their readers and supporters to go out into the countryside in search of a better way of life than the mass-produced and industrialised one and to search for "honest things: survivals of a better – pre-industrial – way of life". Their work inspired collectors such as Arthur Gibbs, John Hissey and of course Gertrude.

Gertrude knew both Ruskin and Morris. Indeed, her biographer, Francis Jekyll, wrote that it would be difficult to exaggerate Ruskin's influence on her "style and outlook". This can be seen most clearly in her chapter "The cottage fireside" where she notes her "delight and appreciation" of handcrafted items, including the chimney crane which was heavily featured in David's paper. She also had early editions of his most influential works.

Like Ruskin, Morris and Eastlake, Gertrude notes in her book the disappearance of old ways and old things which made it important to record, preserve and collect. Other collectors, writers and commentators – including further ones with links to Morris and others - noted and wrote on the change that was affecting the countryside. They included Helen Allingham, William Allingham, Ralph Nevill, Sydney R. Jones, Leonard Shuffrey and Dr John L. Kirk. With the need to rescue "bygones" some collections became too large to manage. They were passed to public institutions to manage, also forming the basis of new museum galleries or even new museums. In turn this "idiosyncratic discipline became a professional curatorial discipline". It was then developed on scientific principles. Even in 1965 the former President of the Society for Folklife Studies, Geraint Jenkins, wrote on "craftsmanship. A combination of utility and good taste", harking back and taking us back again to the Aesthetic Movement and all its values and ideas of good taste.

David's lavishly illustrated presentation reminded us to always consider the views and values of our collectors and the worlds in which they lived in. It will enable us to more fully understand our sources for folk life studies, and museum collections and what was collected and preserved.

Heather Holmes

Jim Ness

Lost Mills of South Lanarkshire (Virtual presentation)

This was an exemplary contribution, outlining the many kinds of mill which operated in the Clyde Basin, showing what a diverse and interesting subject mills are – and a large one, too, because the survey covers at present 171 mills.

Jim also demonstrated the importance using different kinds of information to build up the picture – maps, memories, published local histories, and the remains on the ground. And it reminded us how fortunate Scotland is to have the Old (1791-99) and New (1845) Statistical Accounts, parish-by-parish descriptions of what was going on in every part of the country, though the NSA is almost silent on the subject of watermills.

Most of the mills discussed were small- or medium-sized watermills, though there were also two windmills (one, the High Mill at Carluke, now in parlous condition), and two very large installations, the spinning mills at New Lanark (1784) and Blantyre (1785). The most unusual – and of international significance – was the system of water power and pumping at Leadhills, in the middle of the bleak Lowther Hills, which was being developed in the 18th century.

The majority were corn mills, but there were others for spinning cotton, and making blacking (boot polish), snuff, sawing wood, waulking (fulling) cloth, and so on.

By 1850 access to steam-powered mills in the cities, able to produce flour for white bread, meant there was less work for local mills, which one by one fell out of use. A small handful in South Lanarkshire still

possess their machinery, and there may be one left in working order.

There is always the human dimension. 'Banjo' Paterson, who wrote the words for 'Walzing Matilda', came from a Lanarkshire milling family. One Lanarkshire mill became the retirement home of twentieth-century Scotland's greatest poet, Hugh MacDiarmid, from which he fired excoriating salvos at the English and talked with genial kindness to anyone he happened to meet. One of his contemporaries, Robert McLellan, wrote *Lintmill Stories* in the 1960s, set around a lint (flax) mill. And Strathaven Town Mill, after it had been repaired in 1936, was re-opened by another retiree and local resident, Harry Lauder.

John Burnett

Steph Mastoris

52 things a year on facebook, interpreting material culture through social media

Having had some varied experience of this subject myself, I was excited in anticipation of Steph Mastoris's presentation. I knew he would be funny as well as didactic, and his subject, and his approach to it turned out to be impressive as well as memorable. He covered so much that I can only touch on my favourite highlights.

To summarise my own parallel experience, through my accounts on Twitter and Instagram I attempted to coral images of vernacular objects, at a time when I was trying to photograph the last stray things for my furniture book in 2020, and then after its publication, when the public began to send me dozens of often blurry, crooked, images of vernacular treasures they had at home. Many tantalisingly unclear snaps of far-flung furniture such as chairs (like 'drone shots' often not showing any legs) or tables crowded with ('look at me!') people, or things with frenziedly tricky backgrounds and crucial bits not in shot. I morphed into a bossy online tutor of 'how to photograph and measure historic (hysterical?) objects and commandeered our sons to doctor challenging images via photoshop.

Steph used Facebook in his research and instead made it all look like a well-oiled machine (from his museum display). He entertained us through a visual history of communication, from the Penny Black stamp, through early cameras, T.V., Kenneth Clarke (beloved of my parents) and John Bergers' *Ways of Seeing*. The latter took me back to my MA training in Cultural History at the RCA, but also to our eldest son's Architecture course in Dublin, which I was happy to notice, included Berger (so my copy has now been borrowed). Steph began posting on Fb in 2009, but increased his activity in 2016, with 'sequences' starting with a topographic advent calendar (of hand printed numbers), then carols, artefacts, and by 2019 '52 books' (was his the first online book club). 2020 saw the rise of the pandemic accompanied by increased creativity at home, so Steph sequenced 'hand-made Christmas cards' (oh joy), photos and artworks, also, crucially 'a miscellany of 52 things'.

None of this was random. Ever the curator, he analysed the number of 'likes' his posts attracted, as well as the quantity and quality (?) of comments. More people apparently read a post than 'liked' it, more 'liked' than bothered to comment on it, and sadly his mystery objects attracted few responses. However, he discovered that a wooden tool he previously knew nothing about was a lead worker's bossing tool, traditionally tailored for left or right handed use in boxwood, and was known by an informative plumber as a banana. Furthermore, that plumber's father was given milk by his employers as a precaution against fumes, when he welded lead. He ended up nauseous whenever he touched lead in later life.



Bossing Stick

Steph also managed to identify a 'chapati roller'.

His meticulously photographed and arranged images included masses of broad ranging objects. A colourful fragment of concrete was shown to us alongside an image of its origin: the Berlin wall.

Alongside images of toffee hammers and carpenter's hammers, we heard of the existence of Alaska's Hammer Museum. Other objects dear to my heart included an early, turned sycamore plate or trencher. Sycamore was advantageous as it didn't warp when frequently washed, nor did it impart taint to food or dairy products. My own research shows its close white grain didn't raise (or become hairy) when subjected to hot or cold or salted water, and I have had skimmers and platters reproduced really successfully using this timber. It is purported to be 'antimicrobial' (but can anyone confirm this, please?).

SM showed us his funniest favourite object; the label of the 'DOWNING ONE' bottle of beer, emblazoned with Boris, and advising drinkers to 'make rules-break rules-party on'.

His documentation of all this, via a printed, bound version of his Facebook posts, is as impressive as his entertaining yet important, memorable interpretation. It is a reminder of how transient social media can be, that it can vanish unexpectedly as a record. I know this to my cost, when I lost nearly two years of (in retrospect) valuable contacts and images that I'd posted, when in an impetuous moment of frivolity I refused to tell Instagram my real age, and instead suggested I was 9. Swiftly my account and all access to it was removed (by an algorithm?), along with what I had wrongly assumed to be my material. Steph showed that Facebook can be a satisfying (if time consuming, addictive) way of accessing opinions. He finished by showing his version of decluttering, with a photo of himself beside the descendant of a woman mentioned in an ornately framed, historic 'in memoriam' Edwardian verse. Once posted on Facebook, the object attracted the attention of a grateful and evidently delighted descendant, who was then presented with it, by Steph in a local pub.

Claudia Kinmonth MRIA Twitter:
@ClaudiaKinmonth1 www.claudiakinmonth.ie

Gavin Sprott Robert Burns, language and the power of literacy

Gavin outlined the reasons for Robert Burns' trip from Ayrshire to Edinburgh in 1786. The young tenant farmer and newly-emerged poet, whose recent success¹ had enabled him to abandon the idea of emigration to the West Indies, was heading to Edinburgh to promote and push for a further edition of his *Poems*. He was travelling away from a world of apparent literate ignorance to the capital of culture.

Gavin went on to explain that he would be considering the significance of language and its interplay with literacy. In his own family's rural background and just within living memory, local families had clubbed together to engage a tutor who would visit for a couple of weeks at a time. For a fee and lodging he brought not only literacy but also the explanation of the dynamics of language and the ability to move between standard English and the local Scots dialect.

Burns too had been tutored and could navigate with ease from the language of the countryside to the educated and elegant courtly Scots spoken by the well educated in Edinburgh. For them English was a formal language that was replacing Latin but not the tongue they used every day. In Edinburgh Burns met and formed a lasting friendship with William Smellie, editor of the first edition of the *Encyclopedia Britannica*. He too spoke Scots first and English as a second language.

Gavin went on to explain the ways in which Burns' education - both in terms of his literacy and numeracy - although of an outstanding quality was not exceptional but showed the importance placed on a good education in Scotland at the time.

Gavin concluded with a personal anecdote demonstrating the importance of the ability to understand and interpret local spoken dialect. When helping a farmer friend with the lambing, Gavin was asked to go and find a yew and her two lambs. The instructions he was given related to the sheep's markings and intimately to the countryside and landscape he would need to navigate through to locate them. He found them with ease and then wondered how only one hearing of the instructions had been sufficient. His musings led him to consider

the language used by a pre-literate age when the only way information could be passed on was by word of mouth. He wondered whether the benefits of literacy have come with a trade-off - the loss of the ability to tell and to recall with clarity and a disciplined memory.

For many of the years I worked at the National Museums of Scotland Gavin Sprott was my head of section or, later, head of department. Always his personal contributions during coffee breaks or on fieldwork outings were thoughtful, insightful and thought provoking. His paper on the importance of the spoken word reminded me strongly of those days.

1

Dorothy Kidd

His first book had just been published: Burns, Robert; Poems, chiefly in the Scottish dialect (1786) Kilmarnock

Excursions

Visiting Biggar



Amongst the criteria in selecting a location for the Society's annual conference (over and above some decent accommodation that is), what a place can offer of its own history, surviving heritage and character are all priorities. SFLS members are curious folk; they like to ask questions and tease out and enjoy the 'sense of place' which is always there somewhere, albeit alas so often damaged to an alarming degree. 'Somewhere interesting' probably sums it all up.

So, to Biggar, a small town of two and a half thousand people in the Scottish Southern Uplands of South Lanarkshire, and conveniently on the A702 up to Edinburgh from the M74 at Abington. Alas no longer on the railway, the self-confidently named

Symington, Biggar and Broughton Railway, opened in 1860 and closed in 1950.

This small town's chief characteristic is its wide and long High Street, the developing nucleus for a burgh of barony from 1451. There is much 18th century development and even more noticeably in the 19th century, with a legacy of buildings which still provide much of the High Street's character.

A Blue Badge-guided tour was designed to set the scene. Split parties and a cold and damp autumn day didn't lift the spirits, which was discouraging but nevertheless we got a sense of place for a number of buildings in the High Street, former banks, municipal buildings and places of worship dominating, all in true Scottish style and many of them Listed, before an agreeable adjournment to the Coffee Spot to warm up and socialise.



Biggar High St. c. 1900. copyright Biggar Museum Trust



David Viner using the 'alarm' at the Gas works

Biggar is known for its surviving town gas works, deserving of both a conference visit and a lecture and it didn't disappoint. Operating until 1963, then preserved, Grade A listed and now owned and administered by Historic Environment Scotland, it is a definite time capsule, the only one of its kind surviving in Scotland and one of only three in the UK. On-site activity was generated for our tour which proved a fascinating experience.

Biggar's is the only remaining gasworks in Scotland. It was built in 1839 to provide gas for street lighting and domestic use. Coal was heated in retorts to drive off the gas and coal-tar. Tar and poisonous Hydrogen Sulphide were removed from the gas, and the residual coke was used to heat the retorts. The resulting clean gas was stored in small gasometers to maintain a supply at constant pressure for the town. Most local gasworks in Scotland were demolished after a gas grid using natural gas from the North Sea, became available in the 1970s. Biggar Gasworks, however, was preserved with financial support from Historic Scotland, the Scottish Development Department and the National Museums of Scotland.

Museums have played an important role in the life of the town (even deserving a mention in Pevsner!) of which our host the Biggar and Upper Clydesdale Museum at 156 High Street is the latest and very worthy successor.

My only previous visit to Biggar was back in the 1970s with a Museums Association conference visit from Edinburgh, a rather formidable affair taking time (and rightly) to see the network of museum activity in such a comparatively small town. This was a story in itself. This network was the inspiration largely of one man, Brian Lambie (1930-2014) an ironmonger in the town with a passion to preserve its past. His efforts bore fruit through dint of hard work, Magnus Magnusson describing him as 'the man who collected his town'.

This story is told in the present-day displays. He, like his work, has become a period piece (nothing wrong with that) and well-remembered. Much of the fine collecting which now graces today's Biggar Museum dates back from his time, commitment, enthusiasm and encouragement for preservation of what would undoubtedly otherwise have been lost.

And so the wheel turns, and it was good to be back and appreciate in such good and informed company how far this museum (based in a small town but with a much wider Upper Clydesdale role too) has come in the intervening half-century. Well done all round.

Websites

<https://www.historicenvironment.scot/visit-a-place/places/biggar-gasworks-museum/>

&

<https://www.biggarmuseumtrust.co.uk/>

&

<https://www.albion-trust.org.uk/>

&

<https://www.biggarmuseumtrust.co.uk/albion-car-comes-to-biggar/>

David Viner

Up into the hills: Wanlockhead and Leadhills



The Saturday afternoon of the conference programme is usually devoted to a 'trip', a chance to get out and visit somewhere relevant to the overall theme, worth visiting in its own right and anyway offering an excellent chance for some fresh air and exercise. In all respects, the Museum of Lead Mining at Wanlockhead provided just such an opportunity.

Its location is intriguing enough, in the highest village in Scotland at c. 1,531 feet above sea level. To say that Wanlockhead and its 'sister' village of Leadhills are remote (the two are essentially part of the same story of mineral exploitation) is an understatement; access from whichever of the three routes up into the Lowther hills is by following the valley floor of one or other Water up from the nearest main road, from north, east or south.

The route we followed came a very steady eight miles alongside Glengonnar Water from the community of Abington which itself offered some sharp contrasts. Here the M74 following the Upper Clyde valley and the West Coast main railway line effectively 'sandwich' Abington main street, which is now much less used but hardly more noise-free than ever it was. Thus, the impact of national transport routes on the local environment - an ever-relevant topic and a study in itself for another day perhaps.

Mineral exploitation in the Lowther hills has a long history, all of which the Museum sets out to explain. Notable surviving landscape features include the two villages themselves, their greatest visible legacy being the long strung-out groups of mostly single-storey cottages with a feeling of random squatter-

like origins in the later 18th century. What the visitor sees now largely reflects the repair or rebuilding of properties in the mid-19th century (1840s to 1880s), until another and final surge of mining activity from 1906, all pretty much done by 1934.

Leadhills was seen only from the coach en route, a pity as it possibly offers the greater sense of a community nucleus. Paradoxically in such an open environment there's not a lot of room amongst the houses to stop, park and wander. We passed the Leadhills Miners' Library, one of the earliest lending libraries in Britain, founded in 1741, but not accessible on our tour. Instead we visited its twin a mile or so further up the road in Wanlockhead where most of the publicly-accessible museum features are located.

To the conference participants there is always an interest in how museums came to be, and where and when they found their feet (and the finance) to get established. Many industrial archaeology projects first achieved both in the 1970s & 80s, much of the largess coming from employment schemes managed by the Manpower Services Commission, which would have been especially attracted to providing opportunities in remote areas such as this.

The museum gets early recognition in more than one of Kenneth Hudson's gazetteers of the early 1980s. In his *Good Museums Guide* of 1980, he says the initial one-room museum 'has become the centre of a real eco-museum' and is 'packed full of extraordinary things'. In later expansion as part of the visitor centre built in 1991 it has become much larger and offers a detailed interpretation on mineral mining and the lives of communities so engaged in this part of Scotland. The museum will be celebrating 50 years of doing so in 2024.

Our visit included a light lunch in what's now the main museum building (formerly the community's smiddy), and then a hard-hat underground tour into the Lochnell drift mine worked from the early 1700s through to 1860, around which the whole of the visitor experience is now built.

A long re-opened adit was followed in crocodile formation for some 380 yards; it was narrow, sometimes wet and genuinely atmospheric. A memorable experience although our guide's brief introduction could usefully have been expanded, given our obvious interest.



Then up the bank behind to visit the miners' & community library, established 'for our mutual improvement' on 1st Nov 1756 by 32 men, the first woman being admitted in 1784. The library was funded by subscriptions from the miners, with a contribution also made by the mining companies.

Its aim was to encourage self-improvement and it remains as a symbol of the lead miners' culture and education. Since 1974, like the rest of the museum, it has been in the care of the Wanlockhead Museum Trust, which has a good, layered website listing all its services.

See: <https://www.leadminingmuseum.co.uk/>
&
<https://www.leadminingmuseum.co.uk/visit/miners-library/>

David Viner

Minutes of the Society's Annual General Meeting Held via Zoom on Thursday 29th September 2022 at 1800hrs.

Present:

The President (Steph Mastoris) and 20 members.

Apologies:

Apologies were received from Linda Ballard, Duncan Dornan, Caroline Oates and Felicity McWilliams.

Minutes of last AGM:

The minutes of the 2021 AGM had been circulated. They were proposed by Steph & adopted by the meeting as a correct record.

Matters Arising: The question of Paypal had been discussed at Feb officers' meeting. Duncan has not managed to get any further with it, despite trying. We are keen to progress it as it makes it easier for non-UK members to pay membership fees without banking charges. However it was pointed out that there are some downsides to Paypal. It can be difficult to cancel a subscription once set up. Confirmed that even if we set it up there will still be other ways to pay.

Action: Christine to check with Costume Society Treasurer & send details to Duncan

Action: Steph & Duncan to meet again to discuss.

Heather reported ongoing problems with the website, looks like it is going to be down in November. Needs work.

President's Report:

Steph commented that it was his first year as president and he had not much to say apart from being honoured to hold this post for three years. He said that the Society was in good heart, with an excellent journal, Newsletter, website and annual conference, but we need to think more about using online methods of communication and networking. Following some conversations about this last year, the Council led to a discussion session in January, where a number of excellent suggestions were made. Ideas included Show & Tell and Meet the Author sessions. Also Meet a Curator/Archivist/Folklorist. Folklife Studies book-club discussion group.

However, the issue we a few need energetic people to take some things forward and try them over the next few years. We are all interested in what others are doing, and others are often amazed at the specialist knowledge within the society, so we should capitalise on this.

Action: Steph to discuss this further with Council members.

Margaret Bennett added that she has tried to encourage a number of people to lead on such events but with no luck. Claudia Kinmonth added that as this was one of the most interesting and useful groups of which she was a member, there was a fantastic level of knowledge to tap into. Sarah Blown suggested it would be easier to get people to sign up for specific events rather than a general invite to join. It would be nice to do something around Xmas, Easter & one other. Three different things to try. Bob Powell added that there are other similar groups out there, maybe an opportunity to co-operate? Steph added that he had spoken to Caroline Oates and was hoping to do more in conjunction with the Folklore Society. This is on the agenda for the coming year.

Steph thanked everyone for support.

Treasurer's Report:

Duncan was absent but his report had been forwarded. Last year's income (2021) was £23,572. This year it was £29,777. Expenses last year totalled £20,368. This year our expenses totalled £25,167. Cash in the bank stood at £15,791 in the Current Account and in the Deposit £9,375 so we are OK. There was a delayed Journal pay and a DD error had been notified to the bank. Not all bills were in yet from the Conference so far. A few delegates had also not yet paid, but the Conference will break even. There had been no Newsletter last year which had helped our bank balance. The President thanked Duncan.

Editor's Report:

Journal

Lillis had sent a written report. Tiber & Lillis were working on issue 60.2. There had been a change of production editor, and the last person had only been in post for two issues. This abrupt change of personnel was not good, and had resulted in delays. However everything is in place now. Good feedback on issue 60.1, reported to be best issue in a long time. Reviews are a slight problem at the moment.

Felicity was engaged with her role but her circumstances were not favourable at the moment. The Review section for the next issue should be better. Issue 60.2 has four papers on Cumbria including one by Peter Brears on food. Also something on Banger Racing in North Dublin City, as well as a piece on food from India.

Action: Lillis to contact speakers from Biggar conference

Action: Elaine to forward email address of speakers

It was asked if reviews could include exhibitions or other things like institutions that have been redisplayed etc. Lillis was to review a collection of CDs of music from the Isle of Lewis for the next issue. Overall, Journal very important to our global reach.

The President thanked Lillis, Tiber and Felicity.

Newsletter

Elaine reported that there was no Newsletter last year, the Conference took over her time. So we will get a double issue this year. Elaine had not yet had a chance to do any work on it however, but hopefully it will be as normal. Elaine asked if all correspondence could now please be directed to her home, not work, email which is: elaine.m.edwards@virginmedia.com

The President thanked Elaine.

Website Officer's Report:

Heather reported that she had updated social media throughout the year. At the conference she put out a series of Tweets. We follow 1243 other users. The website had also been updated during the year. Any AGM items or anything for the membership, please send it to Heather. In 2022 we had 160,000 views, however we cannot be sure if these are real or not, not sure how much you can take from these statistics. There were also technical issues and the website is due a refresh later in the year. The website is a good record of our activities. It was reported that Felicity would also like access to our social media platforms, how do others feel about this.

Action: Heather to get in touch with Felicity to discuss social media.

The President thanked Heather.

Secretary's Report:

Matthew reported that there was little to note this year. His efforts in the main had been directed towards the 2023 conference. The President thanked him.

Membership Secretary's Report :

Elaine reported that she was still going through the membership list to try to check who was paying what. Some people seem to still be paying who are no longer members? It was decided not to score everyone off – in the hope that they might re-engage. We have 136 members, though not all are paying. Lillis had persuaded a few people who wanted a journal to join, so we had 11 new members as a result. However we need to check if it was a one-off payment or Standing Order. We also need to talk to T&F to make sure the correct system is in place for members to get journals as a few have reported that they have not received one. We need to get the database as accurate as possible before it is handed over to the incoming Joint Membership Secretaries. The President thanked Elaine.

Conference Secretary's Report:

Steph reported that as he was currently wearing two hats, if anyone else wished to take on this role, they were more than welcome. It could be a double act if two people wished to take it on. Elaine said that at some point in the future she would like to take it on, not next year but maybe the year after that.

Steph reported that the conference in Biggar was stupendous and huge thanks are due to Elaine and her team.. Location was very interesting, staff & trustees very supportive. Food was good. A really memorable conference. Unfortunately it was not possible to record talks, the technology had beaten Steph. We need to look again at how we record key sessions and put them on You Tube, also into how we live stream sessions. Lillis's team had made it look easy in Galway, but a combination of factors made recording impossible in 2022. Biggar museum had no IT set up or IT staff.

Future conferences:

2023: Matthew reported that the structure of conference was well set out, and we have pinned down about 90% of the people who we wanted to be involved. Now 2022 conference was over he would send Steph the programme as it stands now. Still need to sort out accommodation. We have made some approaches to hotels. Some have not replied &

Premier Inn cannot give a quote more than 12 months in advance so need to be approached again. Dates of the conference are 14 – 17 September 2023 and the theme is *Managing Change in a Heritage Environment; Staying Relevant & Authentic*; MR had sent some information to Elaine for Newsletter, but can send more if required. The areas we hope to cover include heritage railways, architecture & building preservation, also some coverage of the TT motorcycles races as our long planned & Covid-delayed TT gallery should be open by 2023. As regards recording talks, and live streaming, Manx National Heritage has a lot of experience in this and have done this with previous lectures, so hopeful that we can do something. We have AV technicians and equipment.

2024: Dafydd was working on basing the conference in Caernarfon between 12 to 15 September, which would give us access to two World Heritage sites (slate industry and mediaeval castles). Would look at how world heritage deals with culture. We could use County Council facilities.

2025: Sarah Blowen was organising something based in Gloucestershire and the Cotswolds. It covers Forests, vales and hills, so lots to offer.

2026: We are due to go to Ireland again, but nothing was pencilled in. If anyone has ideas, please suggest them? Ulster Folk & Transport Museum was mentioned and has accommodation on site. Steph will investigate.

Election of Officers:

The President announced that Dafydd & Enid Roberts are shortly to take on the Membership Secretary role jointly. All other serving officers were willing to stand again, and were endorsed by the meeting.

The Council currently comprises:

Gillian Munro (2018)

Ciarán Ó Gealbháin (2018)

Christine Stevens (2019)

Linda Ballard (2021)

Margaret Bennett (2021)

Sarah Blowen (2021)

Yvonne Cresswell (2021)

Claudia Kinmonth (2021)

Cozette Griffin-Kremer (Honorary)

Catherine Wilson (Honorary)

Peter Brears (Honorary)

Two members leave this year, and nominations had been sought for these places. The following members had agreed to serve, and were endorsed by the meeting:

Dorothy Kidd

Frank Lewis

Both were nominated by Steph, Dorothy was seconded by Elaine and Frank seconded by Heather. Both were endorsed by the meeting and we were pleased to welcome the two new members.

AOB

The question of life membership of the Society was raised. But what figure should it be set at? The figure of £200 was suggested, Canadian Folklore offers this for \$700.

Simon Bronner advised that the American Folklore Society conference takes place on 12 October, partly on Zoom, including sections on museums & folklife. Simon offered to pass on any information that we might wish to share. The location is Tusla Oklahoma but SB will let us know future locations/dates. It was noted that although online elements of conferences are good we would not want to lose the locational aspects of our conferences. Christine Stevens advised of the Society of Antiquaries conference in Newcastle where everything is on line. The Oral History Society had tried to blend it, but too complicated.

The President concluded the meeting by thanking everyone for their attendance.

Call for Reviewers!

The society's journal, *Folk Life*, carries reviews of recent publications which may be of interest to readers. These cover subjects such as traditional life, folk art, language, music, architecture, customs, beliefs, crafts, costumes, agriculture, cultural heritage and tourism, and the history and development of the study of ethnology in Great Britain and Ireland as well as further afield.

As the Reviews Editor, I would love to hear from anybody who:

- a) Can recommend a book they think should be reviewed in the journal
- b) Has found a book that they would like to review for the journal
- c) Would like to be added to the list of potential reviewers for a particular subject area

Reviews of publications in Welsh/Gaelic/Irish and other indigenous languages of the British Isles are also very much welcomed.

All ideas and suggestions will be very gratefully received, and please do get in touch if you have any questions.

Felicity McWilliams

felicity.mcwilliams@gmail.com

Reviews Editor

Folk Life Journal of Ethnological Studies

General Data Protection Regulation

Please note: The SFLS holds information under GDPR for the purposes of communicating with Society members. If you have any queries about this please contact the membership secretary. See below.



Have you, or are you about to change your address? Does the Society have your email address?

If you have moved or are about to please let our new membership secretaries know. They are Enid & Dafydd Roberts. Please also let them know your email address. Thank you!

Email:
dafydd@caerwern.cymru
enid798@gmail.com

NB – Are you paying the correct amount of subs? The annual subscription is £25. For this you receive your peer-reviewed journals, not just one a year but two, this newsletter, access to our website and of course the chance to attend the conference! Value for money? I should say so!

Take a look at *your* Society's website
www.folklifestudies.org.uk

The contents of all issues of *Folk Life* are listed as well as core information about the Society, including a membership form along with notices of Society meetings and conferences and the text of the *Newsletter*. The site is also available for members to post relevant information. Please send text as e-mail attachments to the website officer

Members' online access to Folk Life

Society for Folklife Studies members have access to the full online issues of Folk Life and Gwerin.

When you subscribed you may have provided our Membership Secretary with an email address. You will need this address to create your account to get access to the online issues of Folk Life and Gwerin.

Go to www.tandfonline.com and register with your email address. Once your account has been verified and you are logged in, you will see the Taylor and Francis Welcome screen. Please click "Your Account" next to your recognised name at the top of the screen.

Online access to the journal is reached via "Account settings" and "view your access". You will then find the journal name in the "Subscription" tab.

Heather.Holmes@scotland.gsi.gov.uk

Contributions/comments should be forwarded to the newsletter editor Elaine Edwards at
elaine.m.edwards@virginmedia.com

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