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The Primrose




**The Newsletter for Friends of
Fairlynch Museum and Arts Centre
Budleigh Salterton**

Patron: Lord Clinton

SPRING 2015

Editorial

As surely as spring flowers light up the garden after the dark winter our Friends of Fairlynch newsletter was bound to come out in colour. Publishing technology has become a lot more accessible. Many other good things have been happening at the Museum. More rooms have been redecorated; our lace collection has had a change of location; we have a re-vamped Sir Walter Raleigh display; and finally, much thought is being applied to how we can use modern technology. There have been two significant additions to our team. Maggie Giraud, well known as an art lecturer, is cataloguing our collection of paintings and drawings, while Nicky Hewitt, with a background in geology and a passion for wildlife, will be overseeing the Priscilla Carter Room.

It's not all good news however. Our Chairman Roger Sherriff has been responsible for many of the above positive developments. Under the terms of the Museum's constitution he is required to stand down as Chairman after three years. Sadly but understandably, he feels that he would like to move on to new challenges. Fairlynch owes him an enormous debt of gratitude for all his hard work on its behalf. We are keen to appoint some new Trustees and obviously a replacement for the Chairman so volunteers are most welcome.

Recent news: Mob caps and top hats on parade

Volunteers from Fairlynch added a vintage note to Budleigh's Late Night Christmas Shopping event as they paraded along the High Street in nineteenth century costume.



"We decided to dress up in long skirts, high-necked blouses, shawls, mob caps, aprons, mittens and baskets in our interpretation of Victorian street sellers," said organiser Christine Bailey. "Some of our Trustees were in frock coats and top hats to complete the picture." Look out for a repeat performance in December 2015.

"Very good quality" Museum's help from Town Council



Fairlynch has received a £500 grant from Budleigh Salterton Town Council following Councillors' agreement to contribute to the cost of inclusion in the 2015 Devon Museums brochure. The Devon Museums Group publishes annually a guide to the county's museums, of which there are currently 77. Reporting on the good news, the *Budleigh Journal* quoted Councillor Tom Wright, pictured left. "Fairlynch Museum runs a very good quality operation, of interest to all sorts of people," he said.

Party time at Bowmers for Fairlynch helpers



There was plenty of Christmas spirit and goodwill when volunteers from the Museum enjoyed an evening together on Wednesday 19 December at this popular Budleigh High Street venue.



It was a jolly affair which is certain to be repeated. The revellers are clearly looking forward to similar events in the future.

Oriental Mystery



Cataloguing all the artefacts at Fairlynch is a time-consuming but fascinating activity, especially when there's a story attached to a particular acquisition. But it's frustrating for our volunteers when there seems to be no hint of when an item turned up in the Museum, or indeed where it came from. Some recent examples are these finely woven silk pieces. The top piece has been identified as 20th century Indian embroidery. However the two others caught the eye of our Antiquities Consultant Piers Motley-Nash, who tells us that they are Chinese and probably 19th century or even earlier.



The panel, right, showing a bird in flight, facing the sun, is typical of the embroidered Rank Badges made for civil officials during the Qing dynasty which ruled China from 1644 to 1911. Such panels, with their intricately worked embroidery full of symbolic detail, are collectors' items.

The Museum is keen to discover the source of these three items, as there is no indication of the identity of the donor. If you think you can help to provide this information please contact Martyn Brown on 01395 445171 or by email at admin@fairlynchmuseum.co.uk



Art talk to follow AGM



Our Annual General Meeting, in the Peter Hall on Wednesday 29 April at 3.00 pm, will be followed by tea. The second part of the afternoon will consist of a talk by Maggie Giraud entitled 'Understanding Henri Matisse.' A Fellow of the Royal Society of Arts, Maggie was educated at Leeds School of Art, and London University. She was employed as Curator and Archivist to the Dartington Hall Trust, and was the founding curator of High Cross House. Maggie has many years of experience of talking about the visual arts. She is currently working on the Fairlynch Art Collection. *Above: A Matisse masterpiece: 'Harmony in Red' (or 'Red Room' as it is sometimes known) was painted in 1908*

2015 exhibitions at Fairlynch

Local History



The second year of the Great War Exhibition will see more detailed research on the men and women killed, writes Sheila Jelley. This includes both those 50 on the Budleigh Salterton War Memorial as well as those whose next of kin lived here and who mention Budleigh Salterton on their Commonwealth Graves Commission Certificates, or whose family have mentioned them on their gravestone in St Peter's Burial Ground.

The above photograph was sent to us by Janet Blay, the granddaughter of Alfred Oscar Harrage of Windsor, who served with the Royal Engineers and was wounded in France. He was sent to a Budleigh Salterton Convalescent Home – probably Green Bushes where Harriet Barton was Matron of the VAD hospital. We are hoping that someone can recognise where the photo was taken, and more importantly that someone might recognise the nurses and other helpers. The 'hospital blues' uniform was issued to those in hospitals.

When Fairlynch opens in April, all those killed will have been fully researched and listed in the folders. The next step is to identify those who returned home and those who served in some capacity at home and are listed on the Roll of Honour. If anyone has any family papers relating to any of these people it would be very helpful to try and put together how life was for them after the War. This is a difficult part of the research as it is well known that these men and women did not talk about it. However we owe them a great debt and their story deserves to be told.



Call for deckchair artwork

Journalist Kate Adie was impressed by the 2014 ‘Great War’ deckchairs, and artwork is now being sought for a new set of ten chairs for the Museum. The ten best designs will be chosen to be made. The deckchairs were so popular last year that it has been decided for 2015 to open the competition to artists of all ages. Images should relate to World War I, and be portrait A3 size to fit the shape of the deckchair canvas. Text and photographs can be included. The deadline is 7 March. For more details contact Martyn Brown on 01395 445171.

How was ‘The Great War at Fairlynch’ for YOU?

Our Museum’s exhibition, along with the associated activities which marked the Centenary of the First World War, was one of 1,000 projects in the UK funded by the Heritage Lottery Fund (HLF). HLF is keen to learn more about what such projects are achieving. Did **you** visit ‘The Great War at Fairlynch’ exhibition? Did you contribute to the project as a volunteer? What was the nature of your interest in the First World War? How would you rate the gain you have made in knowledge and understanding of the conflict through either volunteering in the project or visiting the exhibition? If you feel that you could contribute useful answers to similar questions, and are willing to provide an email address for the purpose of a survey, please contact Martyn Brown (martynbrown55@yahoo.com).



More on 2015 exhibitions: Volunteers from the Costume Department have been putting together an exhibition ‘Fashion in the 1930s’ which follows on from last year’s similar theme from the previous decade.

The display ‘Past Times’ will focus on toys in the Museum’s collection. It is hoped that it will convey the ‘Magic of Childhood’ says volunteer Sue Morgan. “A few of the items could be termed educational, but the majority will reflect a sense of fun and enjoyment.”

George Cukor’s 1939 film ‘The Women’ included a ten-minute fashion parade featuring outré designs of the 1930s

The **Lace Room**, now relocated next to the Costume Room, will display two new items of East Devon lace along with two very special pieces from Flanders.

A Tudor Adventurer: making room for Sir Walter

Looking ahead to the 400th anniversary of his death, it’s time to give one of East Devon’s best-known historical figures his rightful place in the Museum. A novel feature in the new Sir Walter Raleigh Room will be a recreation by members of the Budleigh Salterton Venture Art Group of the famous painting by Millais ‘The Boyhood of Raleigh.’



A new permanent exhibition at Fairlynch will include little-known facts about his family background as well as presenting the celebrated aspects of his career as a courtier, explorer, poet and scholar. We hope to convey something of the age in which Sir Walter lived, with some of its many contradictions: its delight in the arts, its spiritual sensibilities and its extreme violence and cruelty. As the Budleigh-based author of *Wolf Hall* puts it, “Politics was a grievous business, when a mistake meant not retirement to the back benches, but the loss of your head.”



Dame Hilary Mantel on the Tudors

We can still tread Tudor ground, their palaces and parks. Enough is left (gemstone and glass, paper and ink) for us to understand the surface and texture of their lives, but what remains most vividly is human, and hidden in the heart: impulses of joy and gladness, the dragging pain of loss, and fear... fear of ageing, of loss of potency... fear of sudden death, fear of judgement. We don’t, most of us, share the Tudors’ belief in immortality, but we understand their savage impulse to wring whatever we can from short, dangerous lives. It’s not that they offer us an escape, but that they take us to the centre of ourselves, our own needs and secret wishes, our own pleasures and torments. Their concerns are more urgent, the stakes higher; we hold up a mirror and glimpse them scorching through our own grey days, faster than we are, fiery in scarlet and gold.

© Tertius Enterprises 2015 Image credit Joshua Irwandi
This is an excerpt from an article which first appeared in *The Lady* on 23 January 2015. We are grateful to Dame Hilary for her permission to reproduce the text.

A History of the Longcase Clock by Trevor Waddington Pt 2



During the first half of the 18th century London clockmakers such as Daniel Delander and George Graham continued to set the fashion which was sometimes copied by provincial clockmakers, a few of whom had served their apprenticeship in London. Lacquer or 'Japanned' Chinoiserie cases were popular at this time.

Dials and cases grew progressively larger, the break-arch dial and corresponding hood being introduced about 1710. Caddy-top and pagoda-topped hood designs were produced and the London cabinetmakers used veneers such as burr walnut or sycamore to decorate clock cases. In the provinces cases made by the village carpenter were usually of simple design using readily available timbers such as oak or elm.

London movements were mainly 8-day, or occasionally month-going or longer, whilst the country makers produced mostly 30-hour clocks to suit the pockets of their less-wealthy customers. The single-handed clock, following the tradition of the first Lantern clocks, remained popular in the provinces throughout the 18th century.

By the second half of the 18th century mahogany had largely superseded native English timber for clock case construction in London and cities such as Bristol and Liverpool.

In the provinces the swan-neck hood pediment became fashionable and the traditional brass dial with applied decorations declined in favour of a plainer, single sheet of brass engraved and silvered.



About 1770 the Birmingham-made painted dial or 'white dial' was introduced and by 1820 it had largely superseded the brass dial. About 1800 the traditional Roman chapters on the dial were superseded by hour markings in Arabic numerals, a fashion which lasted for some 20 years.

During the Regency period very accurate timepieces known as 'regulators', with high quality movements employing the deadbeat escapement and temperature compensated pendulums were sought by gentleman scientists and astronomers.



The Victorian period saw the gradual decline in the quality of longcase clocks. The name painted on the dial often being that of the retailer, rather than the clockmaker, made possible by the availability of ready-made movements and dials.



By the mid-19th century, cases of Northern England and North Wales had become more ornate and of significantly wider proportions. Clocks of Southern England and Scotland, however, retained their elegant form. Rolling moons, which displayed the lunar cycle, often featured in the arch of the dial.

The 1870s marked the end of the longcase clock era, although reproductions of 17th and 18th style clocks continued to be made during the late Victorian and Edwardian periods.



Trevor Waddington is a retired Royal Navy engineer officer who ran an antique clocks conservation-restoration business in Wiltshire before moving to Budleigh Salterton in 2012. He is a Trustee of Fairlynch Museum.

Letters to the Editor

*Thank you so much
for writing!*



A sound idea

Dear Editor

The Museum is moving forward in leaps and bounds, with excellent exhibitions, newly decorated rooms looking smarter and of course an increase in visitor numbers. It's good to know that it is a family-friendly place, with children in particular enjoying a visit to the Smugglers' Cellar where they can meet a speaking 'Jack Rattenbury.' The next step in the Smugglers' Cellar is surely to enhance the period atmosphere with an appropriate sound track: rolling barrels, creaking ships' timbers, sea gulls and waves. Producing a suitable sound track might be a good project for a film studies student.

Yours sincerely
Caz Sismore-Hunt

Barbara Pollard

Dear Editor

I am writing to thank you for the kind thought of publishing a tribute to my late wife Barbara in *The Primrose*, and for the care that you took in presenting it. The feedback from family and Barbara's friends has been very positive. We very much appreciate this recognition of her contribution to the valuable work of the Museum.

Yours sincerely
Tony Pollard

Flowery tribute

Dear Editor

We always look forward to seeing primroses. What a lovely name for our Fairlynch newsletter, which is turning into a magazine with so many interesting articles. Keep up the good work!

Yours sincerely
Ken and Mary-Jane Butler

Fascinating and fun: the OVA-Fairlynch joint talks

It was a privilege on Saturday 7 February to hear two distinguished experts who are noted for their stunning images of wildlife.

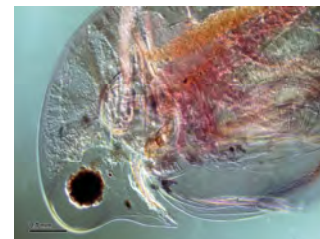
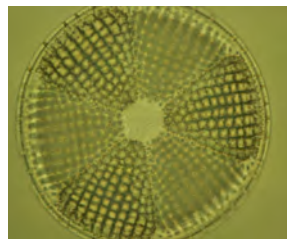
David Spears' talk was entitled 'Tiny Lives in Rivers and Estuaries.' A Fellow of the Royal Microscopical Society, the Royal Photographic Society and the London Zoological Society, he studied Zoology at the University of East London and Neurobiology at the Open University before pursuing a career in wildlife photography. He filmed with David Bellamy and David Attenborough before later setting up his own production company, Science Pictures.

A century and a half ago the Budleigh-born scientist and microscopist Henry John Carter FRS settled in retirement at what is now Umbrella Cottage on Fore Street Hill. Part of his retirement was spent identifying creepy crawlies that he found in local drains and bogs. Microphotography was not available, but the drawings that he made of the tiny creatures that he observed astonished the Victorian public.

Carter would have been staggered and delighted by the images that David creates, using modern high-powered electron microscopes. From award-winning photos of tiny amoeba to the smaller aquatic vertebrates, many of them found in the River Otter, his riveting talk took us through nature's food chain with all its predators and victims.

We were shown bacteria which live on decaying leaves, pond skaters which feed on daphnia, water boatmen which suck the juices out of tadpoles — even a dragonfly swallowing a fish. We learnt about blue-green algae and the difference between malarial and non-malarial mosquitos.

David's passion for his subject came across clearly. Like Carter he had been charmed by the beauty of his subjects: he enthused about the intricate jewel-like workmanship of "pretty diatoms" and the fascinating lives of vorticella — "very interesting little chaps" which behave like jellyfish.



For those members of the audience tempted to try and emulate David's achievements he gave encouraging hints that microphotography was not beyond the reach of the average pond-dipper, occasionally mentioning equipment that he had "picked up on Ebay."



The second speaker, Mike Langman, is equally passionate about birds. He worked for the Royal Society for the Protection of Birds (RSPB) at their headquarters in Bedfordshire, for nine years after he left art college in 1983. His bird illustrations can be seen in nearly every RSPB reserve. Mike's work has been published in over 50 books and regularly appears in most of the UK's birdwatching magazines.

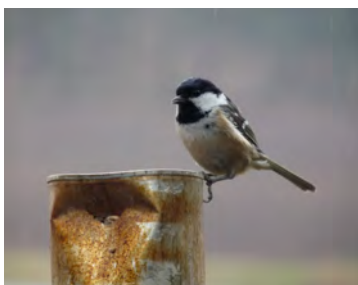
Mike's talk was a more interactive presentation than the previous speaker's, and had an amusing touch of the showman about it: mid-way through his opening introduction his mobile rang. For quite a few seconds I was taken in as I listened to a 'conversation' between Mike and his Auntie Flo about a bird that she had spotted. Later during the talk he asked the audience for a volunteer to stand out in front and draw a puffin, based on descriptive details that we did our best to provide.

"How well do you know your common birds?" was another test which we were faced with. I felt I should have known better the difference between a blue tit and a coal tit.



Still, nobody in the audience scored 100% when Mike asked us to draw the markings on a badger's head.

There were plenty of wonderful photographs of birds. Trying to spot a Mediterranean gull in a flock of black-headed gulls and a goose in a gathering of swans were further tests where some did surprising well and others did dimly.



The lessons from all this fun and games were clear: it's all about observation when you're trying to identify our feathered friends. And drawing, rather than photography, is the answer.

The digital camera, clever though it may be, is no substitute for binoculars, sketching and notes.

Both David and Mike showed us early pictures of their work from the time when, as youngsters, they were experimenting with microscopy and sketchpads. Which left me feeling rather sad I didn't spot a single young person in an audience with an average age of 60. It was Saturday morning. I wondered how many teachers had recommended these two excellent talks to the aspiring naturalists, filmmakers and artists that we hope our schools will produce.

Images: (p.10, l-r) A pretty diatom © The Natural History Museum. Other images from Wikipedia: Daphnia; Spirogyra with Vorticella attached; (p.11) Blue Tit, Cyanistes caeruleus, Atlantic Puffin Fratercula arctica, Coal Tit Periparus ater

'Rainy Day' makes a splash on the web



This painting by George Ellis Carpenter MC, part of the Museum's art collection, shows a very wet Budleigh Salterton High Street. On the BBC Public Catalogue Foundation's website it has had many online hits praising the work; it inspired your Editor to make his own contribution in verse.

☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆
 ☆ There is a fine picture of rain ☆
 ☆ That I look at again and again. ☆
 ☆ For the artist, I've found, ☆
 ☆ Was a hero renowned ☆
 ☆ For a courage you could call insane. ☆
 ☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

More information about the artist will be published in a future issue of *The Primrose*.

The Countess

Friend of Fairlynch Iris Ansell, who helps in the Museum's Costume Department, recalls some memorable moments from her time as proprietor of Southlands Hotel



The former Southlands Hotel on Budleigh's Marine Parade

After several years of running what my husband called a 'bucket & spade hotel' — everybody in and everybody out on a Saturday change-over — we felt it time for a change ourselves.

In the late 70s, we came to Budleigh Salterton, which we loved at first sight, and I still do to this day. We bought a different kind of establishment, open all the year, and requiring a different kind of staffing levels, with chefs and commis chefs. All required handling with kid gloves, but that is another story.

The guests, however, were delightful. Some more than others. The 'Countess' was, I think, my favourite. I had a phone call one spring morning from the Tourist Information Office, asking if I had a sea-facing room for the 'Countess' for a few days. She duly arrived, draped in an assortment of flowing garments and a large hat adorned with cabbage roses. She was the perfect guest, ate very little, out all day, and retired to her room directly after dinner.

One day, the Coastguards arrived, along with the police, asking who was flashing morse code from a front bedroom window. It was the 'Countess', reliving her days with the resistance forces during the war, when she was based on the north coast of France.

Another morning, she appeared with a pillow case (off her bed) filled with items she had picked up around the hotel i.e. ashtrays, vases, ornaments etc, saying it was 'Christmas time', and going from table to table dishing out 'presents'. I followed behind, collecting them up again.

Her little holiday was cut short when her son arrived, the police having contacted him about his mother. She had escaped from a nursing home in Kent, hiring a taxi to bring her to Devon, where she had spent holidays as a child.

Right: Southlands Hotel as it is today, transformed into apartments as Marine Court



She presented me with a huge bunch of daffodils, and with lots of hugs and kisses we waved her off. Other guests in the hotel said she had made their holiday.



The daffodils, I discovered, she had picked from a house along the sea front, very early in the morning. When they woke up the owners pulled back their curtains to find every one of their daffodils gone. The flowers were adorning the residents' lounge. I'm afraid I didn't tell them.

Iris has further revelations from her time as a Budleigh hotelier. They will be published in future issues of The Primrose. If you are a Budleigh resident and have memories of the town's past which you would like to share with our readers, please contact the Editor.

☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆
 ☆ **Elegy for the Rosemullion Hotel** ☆
 ☆ In Budleigh Salterton's halcyon days ☆
 ☆ When people wore top hats, ☆
 ☆ For its hotels it won much praise. ☆
 ☆ Now all you see is flats. ☆
 ☆ ☆
 ☆ It's true, I fear, that Coward's play ☆
 ☆ Did raise some merry laughter; ☆
 ☆ And Budleigh's reputation may ☆
 ☆ Have suffered ever after. ☆
 ☆ ☆
 ☆ Yet notwithstanding Coward's lines, ☆
 ☆ So full of bile and spite, ☆
 ☆ I'm sure the hotels served fine wines ☆
 ☆ And were a lovely sight. ☆
 ☆ ☆
 ☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆



The above sign is now in the Museum. It's one of the few existing reminders of one of Budleigh's grandest hotels, where famous Victorians like the writer Sir Henry Rider Haggard (1856-1925) stayed to escape the turmoil of London. So your Editor wrote some commemorative verse. If you feel similarly inspired to write about Fairlynch artefacts, do let us know.



JIM MILVERTON
(22 Sept 1931- 25 July 2014)

Jim Milverton stepped down last year after a six-year stint as Treasurer of Fairlynch, leaving the Museum's finances well and truly in the black.

The distressing news of his illness and his death came as a shock to all those who had come to know him for his gentle good humour and for his service to the Budleigh community, for which he was much respected.

Brought up as a Londoner, Jim had a background in accountancy. National Service with the Pay Corps was followed by a career with the Beecham Group, the pharmaceutical company whose origins go back to the 19th century. For many years he lived at Maidenhead, where he brought up his three children; he would later have six grandchildren and three great-grandchildren.

Those who knew Jim as a rather reserved man will be amused to discover that amateur dramatics was one of his keen interests. He produced a play in Maidenhead; moving to Wargrave in Oxfordshire he starred in pantomime. It was here that he met and married Rose, after the death of his first wife. The couple had a holiday home in Ottery St Mary, and when Jim took early retirement at the age of 57 he and Rose decided in 1992 to move to Budleigh Salterton, eventually settling in at the house on Coastguard Road which they named after the place where they had first met. His financial expertise was much appreciated by local charities. In addition to guiding Fairlynch in money matters Jim became Treasurer of St Peter's Church as well as looking after the finances of Budleigh's Relief in Need Charity. He maintained his interest in theatre, becoming involved with the Salterton Drama Club, and together with Rose enjoyed numerous shows and concerts. He was also an avid reader.

Jim will be much missed by his large family and his many friends.

Above: Jim Milverton, right, with Fairlynch Museum Chairman Roger Sherriff

MARIE JOHNSON
(13 July 1924-18 October 2014)



Marie Johnson with her husband Gordon and fellow-Fairlynch volunteer Bernadette Hughes at the Christmas party on 11 December 2010

We were saddened to learn of the death of Marie Johnson, one of our stewards. An olive tree for the Museum garden has been planted in her memory.

Her son Mark writes: Marie was a Midlander and spent her early years in Halesowen near Birmingham. During the War she joined the WAAF and was trained to drive a variety of vehicles, including trucks and vans. She ended the War as an Air Commodore's driver and it was during the War that she met her husband Gordon. The couple were married in 1947 and she then spent the next few years as an RAF wife, including a posting to Ceylon. After the RAF, Gordon's career took the couple to Scotland, Liverpool and finally to the West Country near Bristol, with Marie's time devoted to bringing up a large family.

They retired to Budleigh Salterton in the 1980s, thoroughly enjoying the seaside charms of the town. As well as enjoying sailing and camping Marie was an active member of the local Catholic Church, the Art Club and the Fairlynch Museum, for all of which she undertook a variety of duties.

Marie brought a warmth and enthusiasm to all of her duties and will be remembered for her jokes and her sense of humour and her love of a good glass of wine.



Fairlynch goes digital

Thanks to modern technology, touch could become the most powerful of the senses. See what you think when you discover the Museum's newly installed touch screen. Interactive kiosks like this use a mixture of sounds, pictures, maps and narrative to bring exhibits to life.

Acquisition of the touch screen was made possible by grants from the SW Museums Development Programme and Cllr Christine Channon's Locality Budget, for which the Museum is most grateful.

Hunting hats (or any other odd or interesting items): Fairlynch's costume specialist Iris Ansell is appealing to Friends for donation of vintage garments which could be made available for dressing up by volunteers or visitors. "We would welcome items like hats," she says. "They do not have to be in particularly good condition as they would not be part of our permanent costume collection."

Snippets from the past: (6 August 1983) The *Exmouth & East Devon Journal* reported that Fairlynch had welcomed its 100,000th visitor. Co-founder of the Museum Priscilla Hull presented Frank Fitness and his wife Edna with an antique print of Budleigh Salterton to mark the arrival of the special guests. Mr and Mrs Fitness, both keen bowlers, had come to the town to play at the local bowling club and had decided to visit Fairlynch which they described as a particularly inviting building. They were surprised and delighted to be told that they were to be jointly recognised as the 100,000th visitor.

Dates for the diary

- Mon 16 March 10.00 am Fairlynch Museum** Stewards' meeting
- Tues 17 March 7.30 pm Masonic Hall** Otter Valley Association talk: 'The Boys' (About the bomber that crashed on Dartmoor)
- Thurs 26 March—Sun 26 Apr** Brook Gallery exhibition: Chris Orr
- Thurs 2 Apr 2015 6.00 pm** Exhibitions Preview at Fairlynch for Friends.
- Fri 3 Apr 2.00 pm** Fairlynch Museum re-opens.
- Wed 29 Apr 3.00 pm Peter Hall** Annual General Meeting, with tea, followed by a talk, 'Understanding Matisse', by Maggie Giraud FRSA

President Joy Gawne

Fairlynch Trustees

- Chairman** Roger Sherriff E: rogerfairlynch@gmail.com
- Secretary** Michael Downes 01395 446407 E: mr.downes@gmail.com
- Treasurer** Nick Speare 01395 443944
- Martyn Brown** 01395 445171
- Glenn Sismore-Hunt** 01395 446452
- Trevor Waddington OBE** 01395 443978

General Committee

- | | |
|-------------------------------|---|
| Antiquities Consultant | Piers Motley-Nash |
| Art | Maggie Giraud FRSA |
| Costume | Joy Gawne |
| Dolls and Bears | Sue Morgan |
| Education | Amanda Murrell |
| Environmental Officer | Trevor Waddington OBE |
| Friends' Membership Secretary | Alan Huddart Tel: 01395 446761
E: membership@fairlynchmuseum.co.uk |
| Garden | Anne Hurt & Sylvia Merkel |
| Lace | Margaret Williams |
| Linhay, costume storage | Iris Ansell |
| Local History | Joy Gawne, Margaret Brett & Sheila Jelley |
| Priscilla Carter Room | Nicky Hewitt |
| Publicity & Newsletter Editor | Michael Downes |
| Stewards' Committee | Henriette Feltham |
| St Peter's School Governor | Jeremy Robinson |
| Town Council Representative | Cllr Caz Sismore-Hunt |

The Primrose is a newsletter produced for the Friends of Fairlynch Museum and Arts Centre. The title acknowledges our historic building's original name of Primrose Cottage. It also recognises the significance of that particular flower, adopted by Devon County Council as a conservation symbol. The silhouettes on the front cover are reputedly those of Matthew Lee Yeates (1777-1847), ship-owner and builder of Primrose Cottage in around 1811.

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