

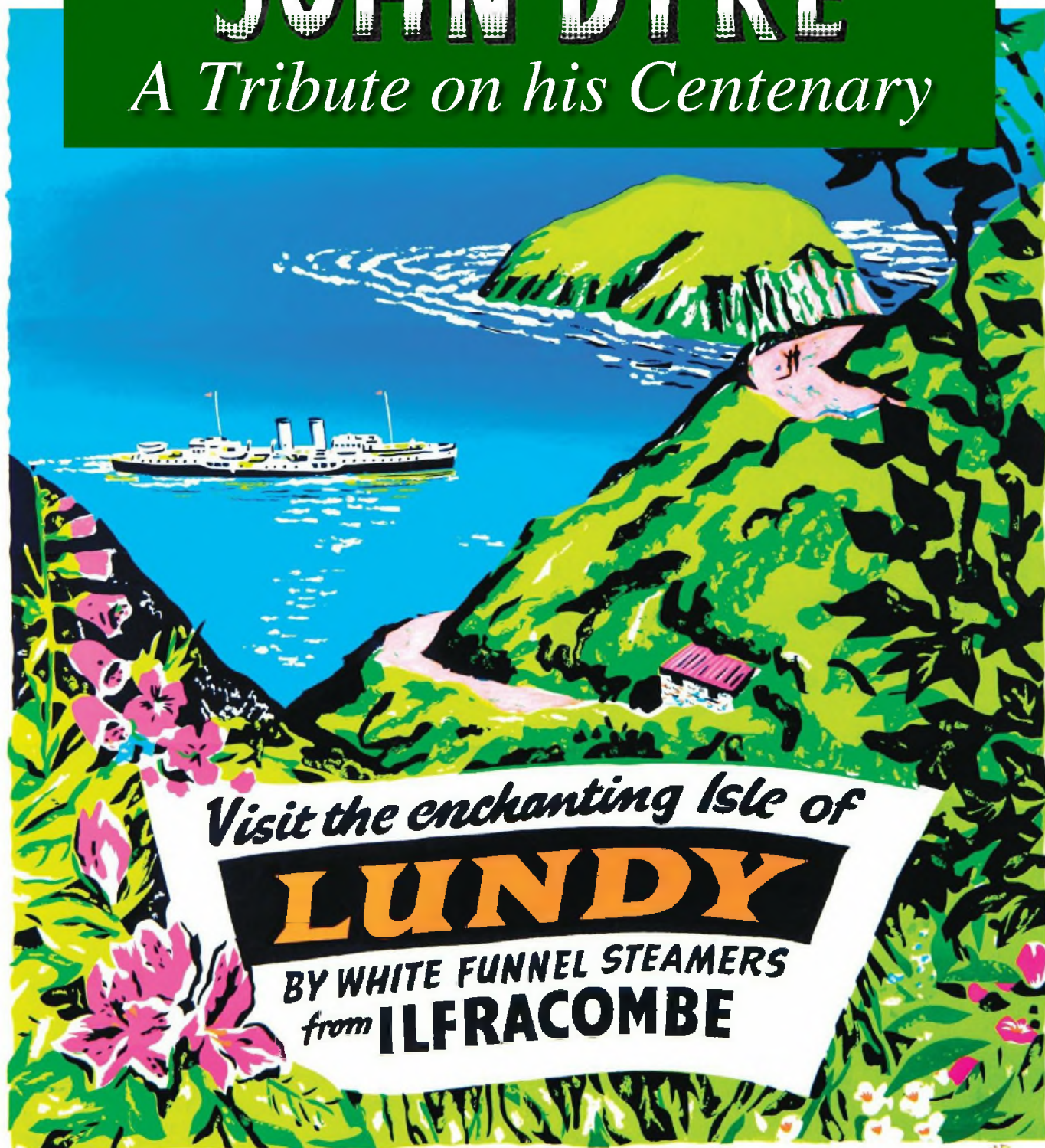


ISSUE No. 18

MAY 2023

JOHN DYKE

A Tribute on his Centenary



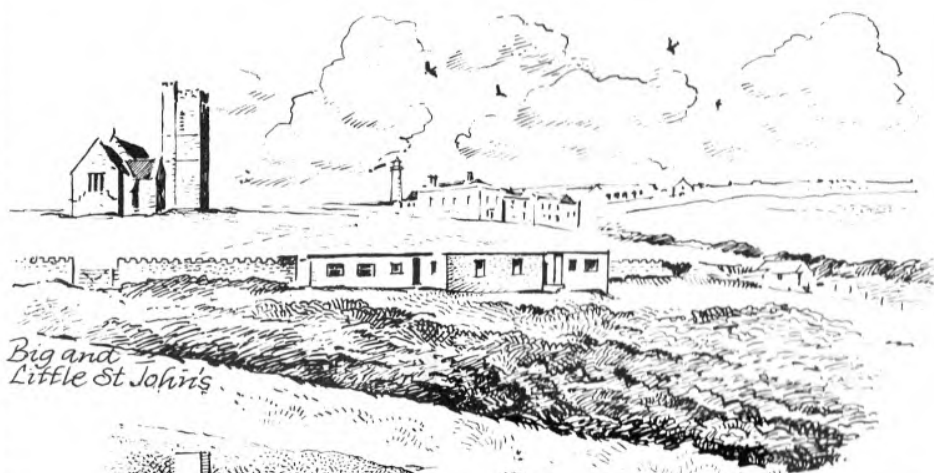
Holiday Lettings

ATTRACTIVE COTTAGE CONVERSIONS



Castle Cottage

CASTLE COTTAGE: A ground-level granite building built onto the keep of Marisco Castle, providing accommodation for 2 people. There is a large living room with fine views, double bedroom, kitchen, shower, and a separate W.C.



Big and Little St John's

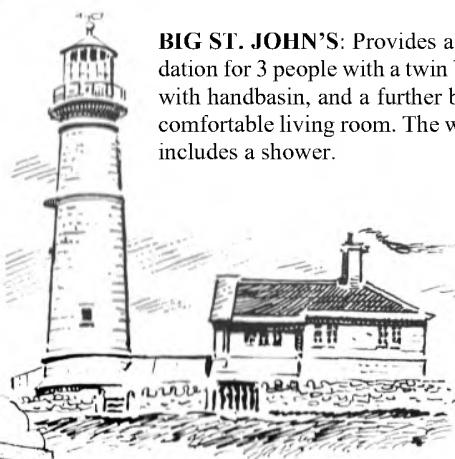
LITTLE ST. JOHN'S: Adjoining Big St. John's – contains a open plan living room and kitchen, twin bedroom and a small washroom with a shower. It occupies a sheltered and secluded position.



Hanmers

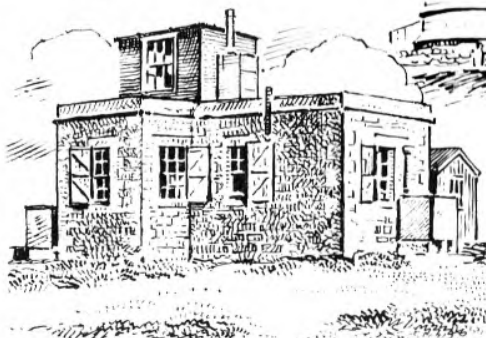
HANMERS: Has a cosy living room with fine views, a double bedroom and a further bedroom with bunk beds. There is a pleasant kitchen, washroom with shower, and a separate W.C.

THE OLD LIGHT: The lighthouse keepers' quarters are still divided into the two original flats, Lower and Upper.



The Old Light

TIBBETTS: A pre-First World War naval lookout, with accommodation for 4 people. Lit by gas light, there is a small kitchen and a washroom with shower.

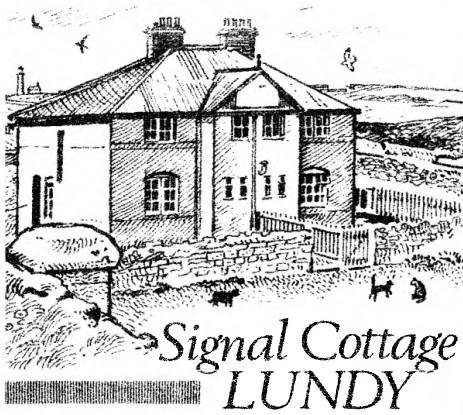


Tibbetts

Each letting is furnished to high standard and all crockery, cutlery and glassware is included. Bed linen and towels are provided.

Detailed information and charges may be obtained from :

THE LANDMARK TRUST, SHOTTESBROOKE, WHITE WALTHAM, BERKSHIRE
Telephone: Littlewick Green (01628) 825925. Web: www.landmarktrust.org.uk



ILLUSTRATED LUNDY NEWS

MAY 2023

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The *Illustrated Lundy News* was very much John Dyke's baby, which he ran with his wife, Joan, from their Lundy home in Signal Cottage (since demolished). Its title and masthead were a play on the then very well-known *Illustrated London News* – a classic example of John's wit and its expression through his artistic talent. This 'special issue' *Illustrated Lundy News* pays homage to the style he made his own.

The illustration on the front cover is a poster which John produced in the 1950s.

The advert opposite, with John's drawings of the properties and scenery, appeared on page 2 of the first three editions of the *Illustrated Lundy News* in 1970-71. Only a few textual changes have been necessary for 2023 (though in 1971 Tibbetts lost the roof-mounted watch room shown in John's drawing).

This commemorative special edition of the *Illustrated Lundy News* was the idea of Michael Williams and has been produced by Michael Williams and André Coutanche. Derek Green of the Lundy Company provided financial support.

This celebration of John Dyke's life and his contribution to Lundy has only been possible because of the enthusiastic support of Reg Lo-Vel, John Dyke's son-in-law, and Lucy Lo-Vel, John's grand-daughter. This 'ILN no. 18' has been immeasurably enhanced by their memories, contributions and unique family treasures.

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John Dyke vignette from the 1952 Lundy Field Society Annual Report

JOHN DYKE: a life of Lundy and laughter

John Dyke was born on 16 May 1923 in Rossett, near Wrexham in North Wales. He gained a scholarship to Chester School of Art (1938-41) where he studied line design, book illustration, calligraphy, painting, etching and wood carving and was awarded the Randolph Caldecott prize for book illustration and the Westminster Gold Medal.

During the war he served as a tactical sketcher in the Service Corps Camouflage Unit of the Second Army. He drew one of the maps needed for the D-Day Normandy landings in 1944, and then was engaged in mapping traffic routes through to Luneburg Heath, where the treaty to end the war with Germany was signed. After that he was posted to Cowley barracks to make a series of maps to record the campaign.



John and Joan on their engagement in 1943

In 1944 he married Joan. They lived in the north, and had one son, David, and one daughter, Jilly. John worked freelance, mainly for the Hulton Press, when he contributed to the *Eagle* comic amongst other things.

He wrote to Mr Harman for permission to visit Lundy – as was then a required courtesy – and the reply not only gave him permission, but also enclosed a gift set of puffin stamps. Arrangements were made for him to spend two weeks in the Manor Farm Hotel in May 1940, and to make the crossing in the *Lerina*, but ‘Dunkirk intervened and the trip had to be cancelled.’ In 1948 he joined the Lundy Field Society and finally achieved his visit to the island when he crossed in the *Girl Joyce* and stayed in the LFS headquarters at the Old Light. He met Mr Harman and Professor Harvey who had founded the Society in 1946, and from that time on he was a regular visitor and a staunch Lundy enthusiast.

In 1951 the family moved to North Devon to be nearer the island and spent ten years at a cob and thatch cottage at Alwington, near Bideford, followed by another ten years at Barnstaple. John was a partner in the Atlantic Coast Studios and produced paintings of the island and



An elegant John Dyke vignette which makes the Old Light in the 1940s look cosier than it was!

the delightful series of drawings which embellish the annual reports of the Field Society between 1948 and 1970, as well as various guides and other publications. He designed several Lundy stamp issues from 1951 to 2002. From 1959 to 1966 he served as secretary of the Lundy Field Society.

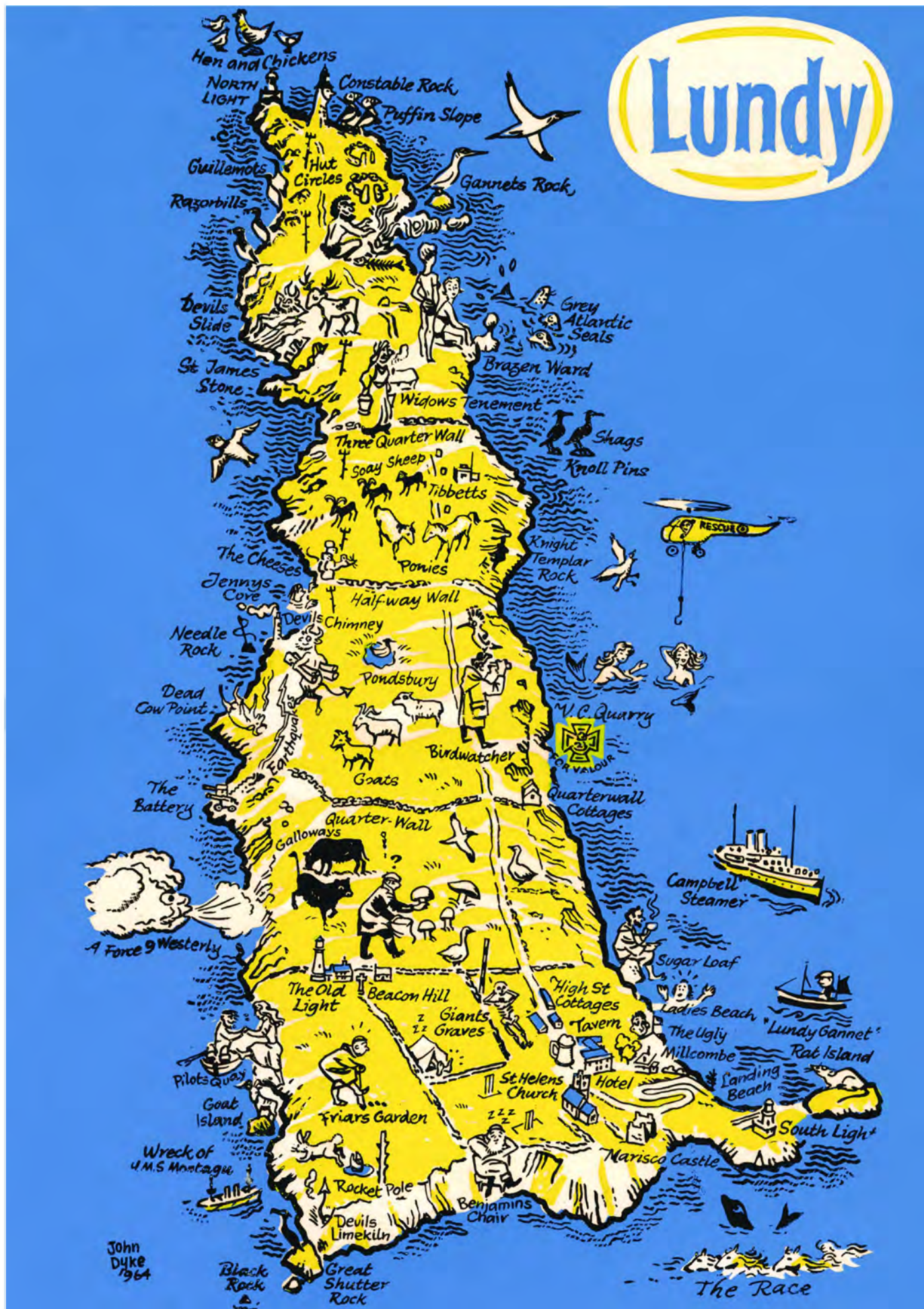
In 1970 John was invited by the Landmark Trust to take up residence on Lundy with his family, where he and Joan produced the *Illustrated Lundy News* from 1970 to 1975, and John was also responsible for the items that were contributed for the planned Lundy museum. The family lived in the northern of the two Signal Cottages behind the castle until the *Illustrated Lundy News* was closed down. John and Joan were much missed when they left the island.

On returning to the mainland John then worked for the National Trust at Boscastle, followed by Saltram House, and Bohetherick on the Cotehele Estate. He then moved to Chanters Road, Bideford, and finally to Kenwith Care Home at Abbotsham. He died after a spell of illness in Barnstaple Hospital on 30 November 2003, aged 80 years.

John had a delightful sense of humour and was always friendly and kind. He enjoyed all the byways of Lundy's history, had a talent for highlighting all the island's oddities, and a great gift for puns. Combined with this was a deep affection for, and a broad knowledge of the island and its people. John was a gentle man, witty and very kind, he loved children and gave those who met him some lovely memories.

John will live on in the rich legacy of his stamp designs, his drawings and paintings, and in the unique and valuable archive to be found in the *Illustrated Lundy News*.

From information provided by the late Myrtle Ternstrom and by Tom Baker



A John Dyke classic: a map of Lundy full of witty and affectionate references to its places and people

JOAN DYKE

Reg Lo-Vel recalls his memories of John's wife, Joan ...

"Joan was from Bury in Lancashire and when she and John married in 1944, they lived in Tottington, near Bury.

"Without Joan, the Lundy stamp designs would have never come through. Joan was a driving force and made him work. John was a typical artist who lived away in his own little world, and Joan had to push him on to make everything

come to completion for the stamps and the *Illustrated Lundy News*. They were a really good pair together, worked well and just like a Darby and Joan couple.

"Both John and Joan were churchwardens at St Helen's church. Joan used to do the flowers and play the organ.

"They lived at the northern Signal Cottage. Their neighbours were

Peter and Mary Edwards. Mary was known as Helen and worked in the shop. Peter was boatman. John and Joan would host parties for the children of the regular Lundy visitors. The regulars were known as the 'Lundy B's'."

Ed.'s note: Liza Cole recounts her memories of the Jolly Jelly Parties and more on page 14.

Ed.'s note: John and Joan's daughter Jilly came to live with them on Lundy when she was 19 or 20. Reg was working for the Landmark Trust on the renovation work on the island at the time and they met, fell in love and were married in Ilfracombe in 1974. Their two daughters, Jenny and Lucy, grew up on Lundy.



John, Joan and Jilly Dyke at home in Signal Cottage in 1972



Jilly Lo-Vel and Joan Dyke in 1994



Left: John and Joan Dyke at the Battery on Lundy in 1996



John Dyke and Reg Lo-Vel on Lundy in 1997

THE EAGLE

Eagle was founded by Marcus Morris, an Anglican vicar from Lancashire. Morris proposed his idea for a comic with strong moral values to several Fleet Street publishers, but with little success until Hulton Press took it on.

Revd Morris knew John Dyke and invited him to write and illustrate a regular half-page strip on natural history, called 'Discovering the Countryside'.

After a huge publicity campaign, the first issue of *Eagle* was published on 14 April 1950. It was enormously successful; the first issue sold about 900,000 copies. The front cover, in full colour, launched *Eagle*'s most famous character, 'Dan Dare, Pilot of the Future'.

John's strip was on page 12 and the first subject was 'The Hedgehog'. John depicted himself in the strip as a country gentleman, talking to two youngsters, Ann and John, about what they could discover. For that strip in the first edition of *Eagle*, John was paid £11 10s. 0d.

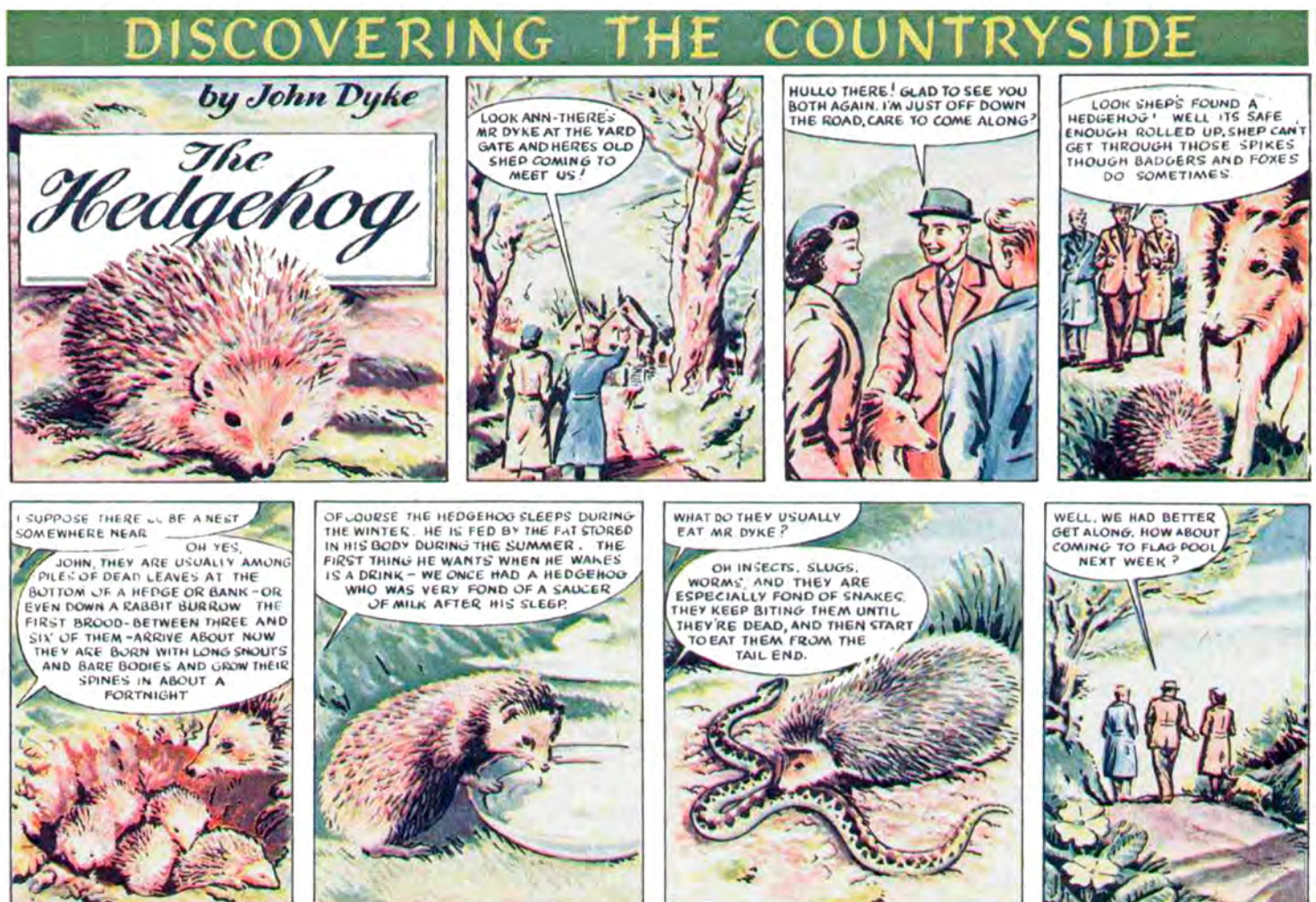
The 'Discovering the Countryside' strip ran continuously from that first issue until issue 29 on 27 October 1950. Perhaps not surprisingly, one of the subjects was 'The Puffin'. In the Summer 1997 edition of *The New Puffin Journal*, the magazine of the Lundy Collectors Club, the late Roger Allen listed all the topics covered in John's strips.

Later on, in *Eagle* editions 49-51 (all in March 1951) John had a strip in



black and white called 'Advice on your Pets', including 'How To Look After Your Tortoise', and 'Keep Your Parrot Warm – and Occupied!'.

Information assembled from Wikipedia, 'The New Puffin Journal' and the website and journal of the Eagle Society.



John Dyke's strip in the first edition of the 'Eagle'

MY INTRODUCTION TO LUNDY

In 1987, John Dyke spoke to the Annual General Meeting of the Lundy Field Society, describing how he 'discovered' Lundy and his first and subsequent visits. The text was later published in the January 1988 Newsletter of the LFS. Here it is, in John's authentic, humorous voice – and accompanied by the overhead projector acetates he showed!

My introduction to Lundy originated in an unusual way fifty years ago when I was living in Cheshire. I had just purchased a 1s. 9d. postal order in the one and only village shop and noticed a 'foreign' coin in my change. Our postmaster was apologetic and immediately offered a replacement penny. I thanked him, but declined to part with this strange coin 'Lundy One Puffin' – where on earth was Lundy? I concluded that it had been minted for some obscure overseas British possession (we had an empire in those days).

Searching through my Philip's Atlas at home, I found that Lundy was a solitary piece of land surrounded by water and nearer to England than I had expected. How inviting it looked in isolation; I vowed I would visit its shores as soon as I could. Greatly daring – to quote Rupert Bear – I wrote to Martin Coles Harman, whose stern profile appeared on the coin, and asked for any available information about the island and whether it could be visited. In due course, a courteous reply was received together with a mint set of the 1929 stamp issue – an added bonus as I happened to be a collector. Mr. Harman expressed a hope that I would indeed visit Lundy and referred me to his agent, F.W. Gade, who would be able to deal with further enquiries.

And so it fell to Mr. Gade to have to grapple with the requests of an impecunious art student who had fallen in love with a piece of rock out in the ocean. Mr. Gade dealt with my many and varied questions most obligingly, and from him I purchased every available postcard view of the island – and what literature there was, including Joan Watt-Smyrk's little guide, published in 1936, price 6d.

Meanwhile, searching Chester's second-hand bookshops, I secured Gosse's *Sea and Land* for one shilling, and Warden Page's *Coasts of Devon and Lundy Island* at a cost of 7s. 6d. I commenced collecting anything connected with the island, but was disadvantaged by living a great distance away from the object of interest.

In 1939 I managed to persuade my brother-in-law to join me in making tentative arrangements to visit the island for a fortnight's stay at the Manor Farm Hotel in May 1940. In agreeing to join me, my brother-in-law – a qualified brewer – was attracted by the prospect of visiting the unlicensed tavern – and Lundy – in that order.

Eight years were to elapse before I actually set Wellington on Lundy's shores. By then, of course, through the instigation of Mr Harman, Dr Harvey (later

Professor Harvey) and associates, the Field Society was established in 1946. Mr Harman generously allowed the society to occupy the Old Light and make it its headquarters – it was ideally suited for the purpose. Nearly all the other buildings had suffered the depredation of wartime storm damage – virtually impossible to repair through lack of labour and materials.

The society's pioneers, with great determination and effort, cleaned, decorated and furnished the interior of the Keeper's cottage, creating really acceptable accommodation, whilst the fabric of the building contributed a special atmosphere of its own. Volunteers also erected the first Heligoland Trap at the head of Millcombe Valley close to the old hotel's gothic gate. Severe gales blew down their efforts – twice!

Food rationing was still in force; each visitor had to bring food for a fortnight. Generally rations were pooled. Nothing was available for purchase excepting fresh milk. A small barrel of beer came ashore with us but that had been consumed in the first two evenings and the tavern remained dry thereafter whilst we were there.

The *Lerina* having been commandeered for war service was in need of a complete overhaul afterwards so that the island had no boat of its own at this time. The Field Society chartered a small fishing boat, the *Girl Joyce*, to run fortnightly out of Ilfracombe. Supplies for the island's few inhabitants were also carried on these occasions.

I recall arriving at Ilfracombe on the early morning train from Exeter, in pouring rain, accompanied by a westerly gale. Fortunately it was downhill all the way to base camp, 'The Tranmere Hotel' in St James Place, run by dear Mr and Mrs Cutcliffe who were so kind, consoling and considerate. Stan Cutcliffe was the LFS Shore Officer, a keen naturalist and ornithologist. Already assembled at the hotel were my fellow passengers and all eleven of them and myself voiced little objection when it was announced that Captain George Irwin had decided that it would be unsuitable to venture forth on the very high seas that day.

On the following day, many of us had the distinct feeling that we ought not to be on the high seas that day either! Some of the passengers being unfamiliar with ways of small fishing craft, chose to sit, recline and roll on the hatch cover amidships, finding themselves completely at the mercy of the enormous waves and wild billows. Persons were rather ill and others wished they could have been!



The covered area was occupied by the skipper and his crew. They said it was necessary that they should remain in that favoured position in order to keep their sandwiches dry and also that it was important to have a tight grasp of the wheel and the beer cask!

What a blessed relief it was coming under the lee of the island, when the *Girl Joyce* shook herself for the last time, dropped anchor, and Jack Crews, a skilful sculler, was soon alongside to take off the drenched but thankful passengers. Jack, and his wife Dorothy, had lived on the island before the war, had returned in 1947, and were living in the habitable portion of the old hotel with their daughters Joan and Margaret.

We all got ashore safely, the boat having to be run up on the beach each time, and were welcomed by Rosemary Studdy who was taking care of the Old Light and the Society's affairs during an interregnum, the first appointed warden Roly Barker having accepted a post in Canada. His successor, Hugh Boyd, was to arrive at the end of the month. He was the first of a long line of qualified ringers and had been an assistant to Peter Scott at Slimbridge.

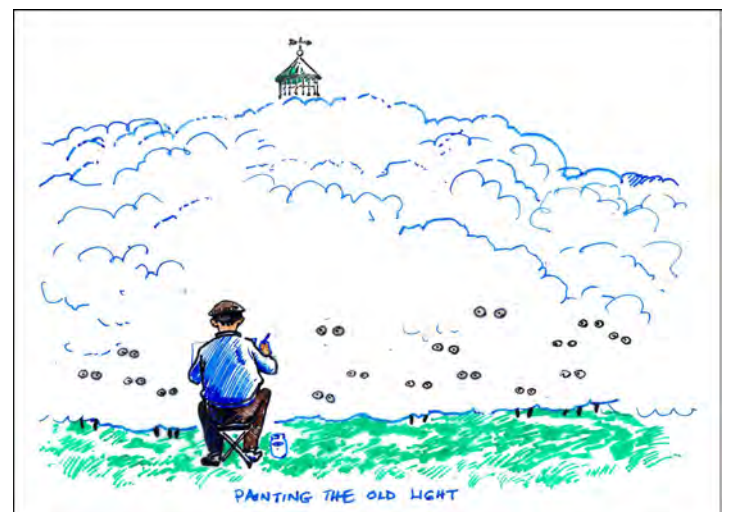


As we wended our way up the beach road, it was thrilling to see the beauty of the island in reality after having already familiarised myself with the help of the aforementioned postcard views. There was the South

Light, the beetle-browed cliffs with Marisco Castle a-top, the ruined fish palace, the limekiln, the lone pine – then in full vigour – and so on – it was one of the greatest moments of my life.

On arrival at the Old Light, we rapidly changed into dry clothing and festooned our damp garments above the stove in the common room.

The main purpose of my visit was to look around and choose some subjects suitable to illustrate the 1948 Annual Report. The Society had no badge, emblem or logo (to use modern parlance) and I quickly decided upon the Old Light tower and lantern as expressive of the Society's established purpose. On the following bright and sunny morning, I selected a suitable site and commenced a watercolour painting of this majestic granite tower. After about 20 minutes, the subject, to my consternation, began to disappear. We all know how particularly vulnerable Beacon Hill is to sudden sea mists and fog banks. In its more extensive form, especially if it covered the airfield, Flight Lieutenant J.E.L. Drabble of 'Devon Air' used to refer to it as 'Mr. Harman's private bloody cloud'.



On the day following, I completed the watercolour and later made a scraper board adaptation for the annual report covers.

The following year, I stayed at the Old Light from June 1-10. Hugh Boyd was warden, assisted by Stan Ball, a jolly ex-naval man who later became Hon. Treasurer of the Society. Stan, true to naval tradition, was very adaptable and undertook the cooking and housekeeping. I recall that the greens were rather high in protein due to the cook's shortsightedness, but he more than made up for this with his marvellous story telling, principally about his first war service on a small naval craft on the Caledonian Canal – comic situations reminiscent of the 'Para Handy' stories.

Hugh Boyd concentrated part of his time on studying the growth and development of shag nestlings at the northern end of the west coast.

I sketched him making a daily descent to an otherwise inaccessible nesting site by way of a rope ladder – a courageous exercise, as he had to contend with a gammy knee caused by a cricket ball injury. That demonstrated the dedication which Hugh always gave to his work.

I usually managed to visit Lundy at least once or twice each year thereafter, thanks to my considerate wife, who came over only occasionally when our children were young.

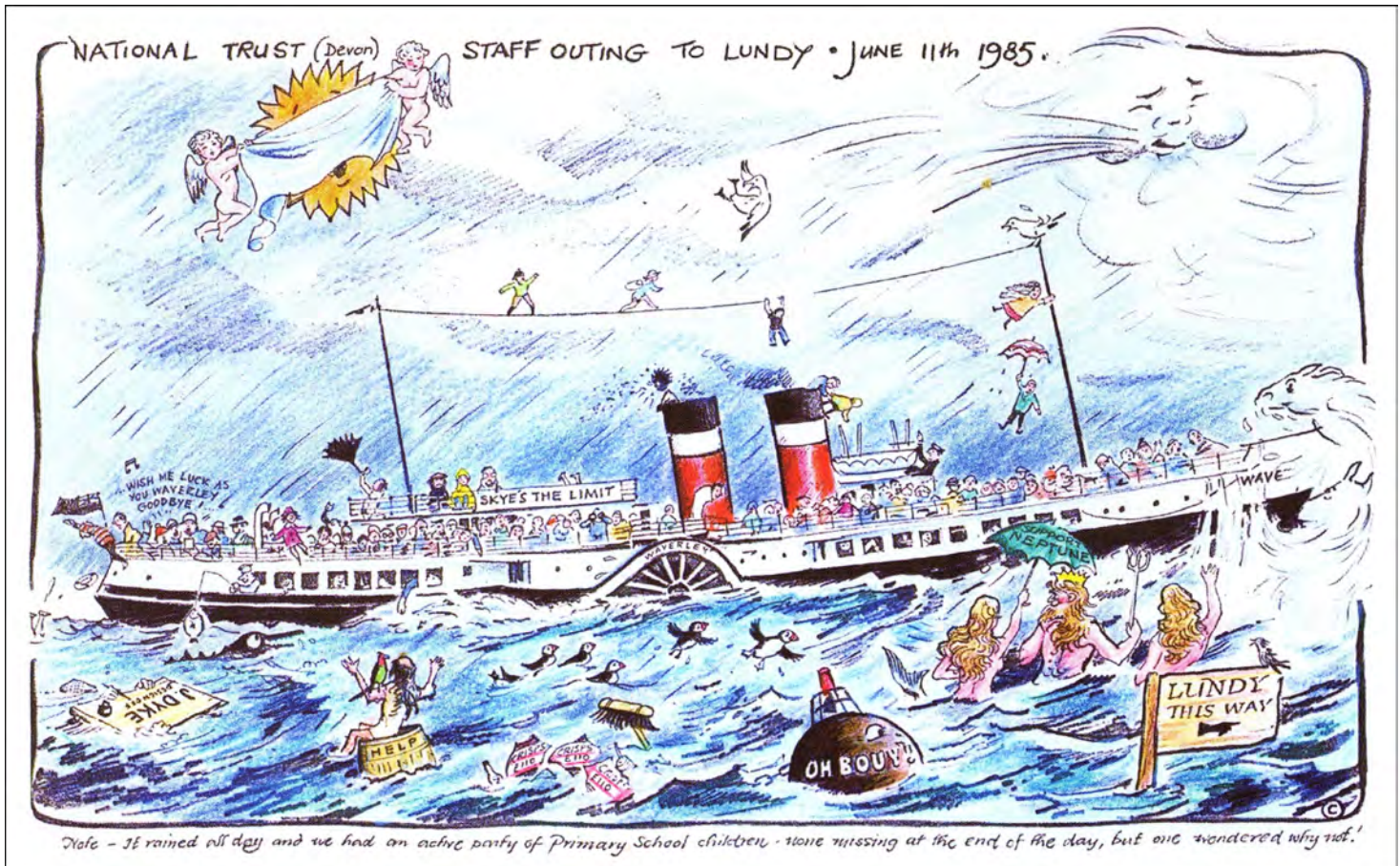
An unusual occurrence took place in April 1957 when my colleague Eddie Spiegelhalter and I were stranded on the island for four days, on a visit which was to have been no more than an overnight stay. Trevor Davey, skipper of the *Lundy Gannet*, was obliged to leave his moorings in a hurry during the night in the face of an increasing easterly. The Rev. Roy Dixon was also incommoded by the *Gannet*'s sudden departure, and because of a shortage of world news our predicament was reported in the press, on the radio, and black and white television!

There was a superbly organised excavation in June 1957 on an exceedingly hot summer's day – the scene of activity, Parsons Well, near Friars Garden. Mr and Mrs P. Cole were participants and one who desires to remain anonymous, but who were the others? The day's work resulted in raising a lot of silt, which was beneficial to



the surrounding pastures no doubt, a minute fragment of wood (part of hatch cover) and the counter sunk bronze ring belonging to the said cover.

Over the years, I have derived tremendous pleasure from my association with this beautiful isle. I could continue to reminisce but then you would miss all your trains and buses home. I will therefore close by expressing my gratitude to the late Martin Coles Harman and family for readily granting me permission to come ashore in those early post-war days, and to Mr and Mrs Gade who were always so welcoming.



Another rough crossing: John Dyke's witty 'commemoration' of a National Trust outing to Lundy on P.S. 'Waverley' in less than perfect weather

LUNDY STAMPS

Reg Lo-Vel picks up the story of how John Dyke became involved in the Lundy stamps ...

“John Dyke first came to Lundy in 1948 for a holiday. After his holiday, he was so impressed with the island, he started sending Martin Coles Harman designs for the stamps. In 1951, Mr Harman decided all was well and his designs for the new stamps, the Flying Birds, were produced. In 1954, Mr Harman died. Albion Harman took over and John continued to design the stamps until right up to my time in 1998, when the last two issues we did were the centenary of the church and the centenary of the lighthouses in 1997.

“John would send something over and say, ‘Do you like this?’ and Martin Harman would say, ‘No, I don't like that bit.’ Felix Gade was also involved and he would advise to change certain bits or change the colour. Mr Gade knew what Lundy would accept and what was right for Lundy, but Albion always had the last word.

“Mr Gade always used to say that John Dyke was the finest pen and ink artist he'd ever seen in his life. And I take that as a compliment,

because anything from Felix you took as a compliment because he was a magic man.

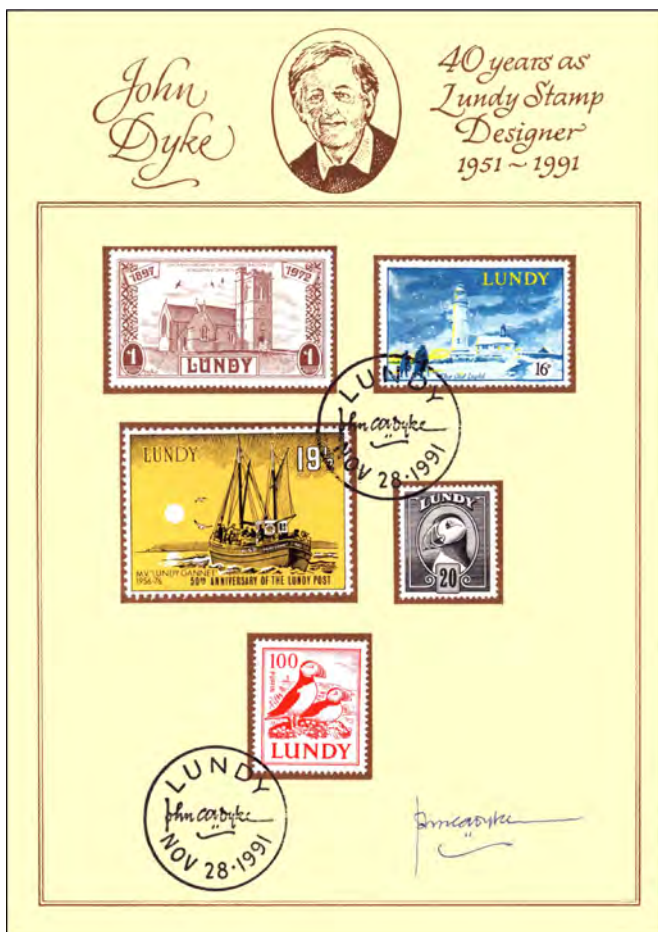
“He produced the stamps through his business ‘Atlantic Coast Studios’ and he would be paid for each stamp set. Then they could reproduce them however they wanted for Lundy. He became Artist in Residence in 1970 when he and Joan moved to the island and started producing the *Illustrated Lundy News* as well as the stamps.”



*Top left: The 'Flying Birds' definitive stamps of 1951
Above: First Day Cover for the 'Puffins on Coast' definitives of 1991 – a perennial design*

Left: Souvenir card commemorating John's 40 years (and counting!) as Lundy stamp designer

Below: First Day Cover for the 1997 set marking the centenary of the North and South Lights



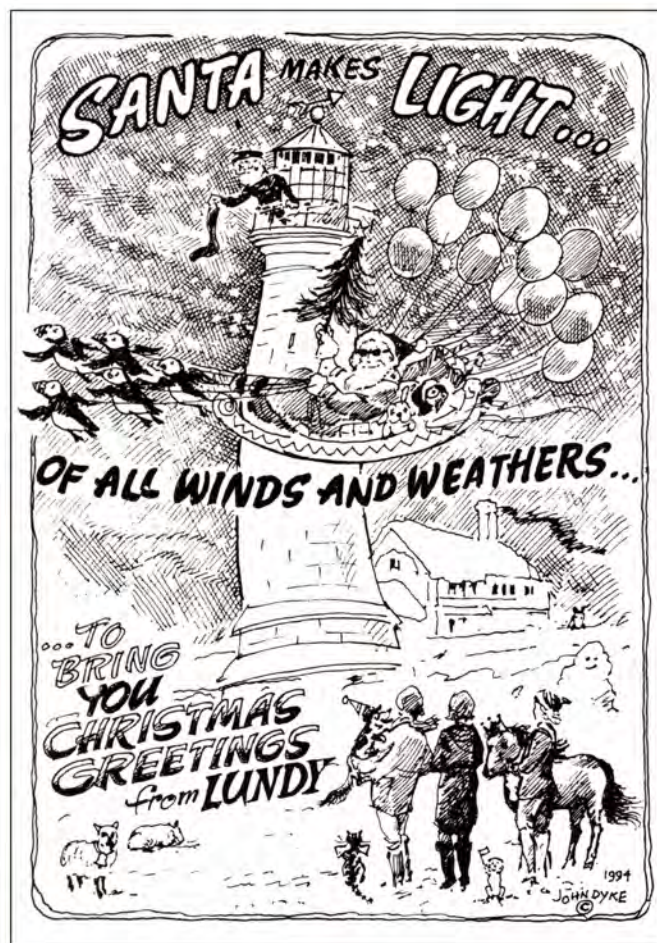
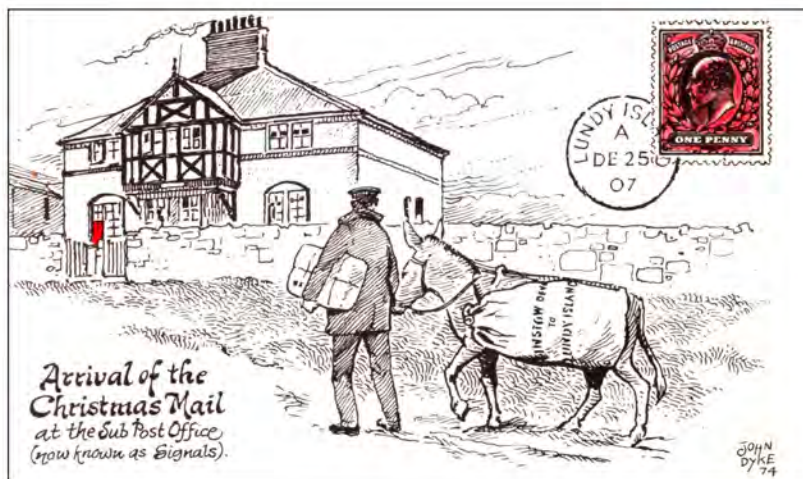
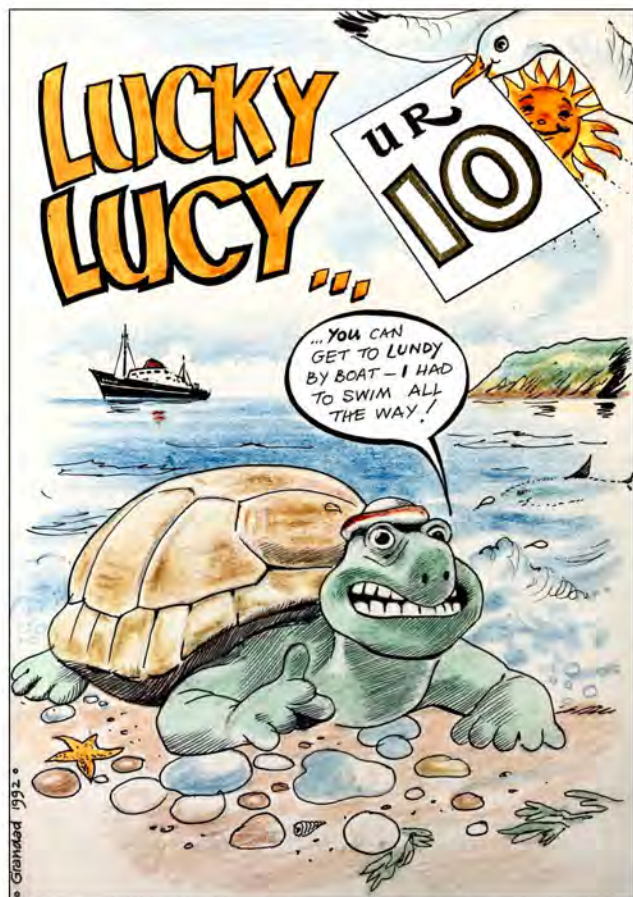
THE PERSONAL TOUCH

John Dyke wasn't just a talented artist and stamp designer – he was good company and he delighted in family and friends. Unique Christmas cards, with a Lundy and/or a personal flavour, were sent to those lucky enough to be on the Dykes' list.

The late Myrtle Ternstrom, in the Lundy Field Society book about the island during the Harman family's ownership, recalled one aspect of the John Dyke she knew: 'He made cartoons of any event and, if one were extremely lucky, a hand-painted card

would arrive on a birthday, based on some idiosyncrasy of the recipient, or a recent notable happening. These were treasures, and never to be parted with.'

Some of those treasures are illustrated here ...



Top left: Birthday card to grand-daughter Lucy on her 10th birthday, when Frank the Tortoise from Aardman Animations' 'Creature Comforts' was on television advertising electric heating

Top right: 1974 Christmas card, showing John's imagining of Christmas on Lundy in 1907

Above left: 1970 Christmas card. Inside, John has hand-annotated 'Lundy rush hour'

Above right: 1994 Christmas card full of Lundy and personal references

MEMORIES OF GRANDAD

Lucy Lo-Vel shares fond memories of John and Joan after they left Lundy ...

When we moved to Lundy when I was eight, my elder sister Jenny and I were enrolled at boarding school in Bideford. This was quite a happy time for me, although I longed for the extended holidays that the busy school term rewarded us with. I did suffer with homesickness, and in my case it was for the island as much as my parents! When we were home, Jenny and I were lucky enough to have two Lundy ponies that we rode, Lundy Reedwarbler and Lundy Kittiwake; so days spent exploring the island on them and time spent down at the beach (myself in particular) meant that departing for school again was always a very sad time – although I soon settled back in, surrounded by the other girls and the antics we got up to.

As with most boarding schools there was a long-awaited weekend away called 'exeat' that sat between the main holidays and half term. Of course living on the island and being guided by the *Oldenburg* schedule, I could not come home for exeat – apart from the transport issues, Mum and Dad would be busy working on changeover days.

I split my exeats between staying with school friends and going to Granny and Grandad's at Bohetherick, a tiny village just up the lane from the National Trust's splendid Cotehele house. Their listed cottage was owned by the National Trust, and it was everything a grandparent's house should be. Given that Grandad worked at home as a full-time artist, and Granny didn't officially work (apart from the long hours keeping house and ensuring that he had all he needed) the house had a wonderful old-fashioned routine.

When not at work in his studio Grandad could be found in the garden tending to his plants. There was a very specific smell to this as there was low ornamental box hedging nearest the house, and always a small bonfire on



The Old Light and ponies – one of John Dyke's subtle watercolours. Lucy and her sister Jenny loved the ponies and enjoyed riding them in their holidays on Lundy

the go down at the bottom. I can't smell either to this day without being transported back there in an instant. If I couldn't find Grandad in the house then this would be my next place to try, listening for the sound of him talking to the cat or the snip of secateurs. I knew not to disturb him whilst he was in the studio as he was easily distracted and it often took Granny quite a firm hand to get him to go up there and concentrate in the first place! She was wonderful at chivvying him along and really took a lot of responsibility for ensuring that artworks were delivered on time and to the correct specifications.

Often on the Saturday we would take a day trip, perhaps to the Donkey Sanctuary (my absolute favourite), or for a wander down the lane to get strawberries from the 'Pick your own'. If it was dry we'd walk down the sweeping tree-lined lane to go along the river by Cotehele, or up the road to see a favourite Siamese cat, Bilbo! These were all old-fashioned exploits for a little girl and it felt like going back in time for the weekend.

These were precious times to have been able to spend with them that I appreciate now more than ever. Sitting down with Grandad to do my homework (which often involved drawing or writing stories), whilst Granny prepared a meal, gave me a much needed break from the rigours of 24/7 living at school. I was a boisterous child (some readers will comment that not a lot has changed!) and I'm sure I was a loud addition to their gentle routine but they were ever so kind and accommodating to have me join them in this way.

My lasting memory of Grandad is that he was such a gentle soul and had a wonderful sense of humour. I never saw him rush, or lose his temper, he and Granny absolutely doted on each other and were happiest when together. Since setting up 'Tide & Isle' I have received emails from Lundy friends far and wide to tell me that they remember both my Grandparents and my Mum. Often with a funny story and always with the very kindest of words.

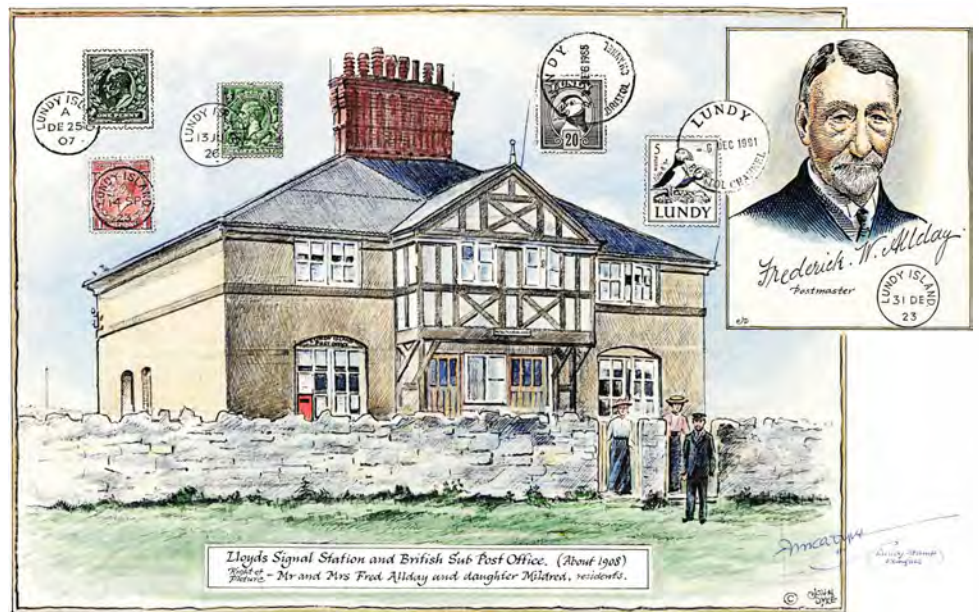
ANYONE FOR A JOLLY JELLY PARTY?

Liza Cole, former Lundy Warden and visitor with her parents from a young age, remembers childhood hospitality at Signal Cottage. This is a collaborative piece by Helen, Liza and Kate Cole with a little help from Alex Sanders and Jenny Clark (both née Langham).

Having been asked by Lucy Lo-Vel to write a wee piece here about the Jolly Jelly party John and Joan Dyke held in the 1970s, we got chatting about our memories of the Dykes and we realised we had a few memories spanning over nearly 40 years.

The Cole family's connections with Lundy started in the 1950s when our Dad, Peter, came over to the island to do some climbing. Not long after, our Mum, Barbara (then Morris), came to Lundy to study bird parasites for her PhD thesis, working in the Old Light which was, as that time, the Lundy Field Society headquarters. Mum was based at the University of London, and was enjoying city life, so was not impressed when she learned of her assignment to Lundy, and was determined she wasn't going to like it. However, Pete met Ba (as Barbara was usually known), offered to carry her telescope up the beach road for her, and the rest, as they say, is history! At one stage (we're not totally sure of timings) Pete stayed in the Old Light along with John Dyke. Facilities were basic in those days, and there was no indoor loo. One dark and stormy night, Pete was girding his loins for an uncomfortable trip to outside facilities when John, whom he had only just met, offered him the use of the bottle he used instead of the outside loo on such occasions. And so, a friendship was born!

Fast forward to August 1970. The Coles (Pete, Ba, Helen, Jim, Liza and Kate) and the Langhams (Tony, Myrtle, Alex and Jenny) were staying in the Old Hotel (the Manor Farm Hotel). One day, John delivered beautiful hand-written and



John Dyke's meticulous reconstruction of his home, Signal Cottage, as it was in 1908

illustrated invitations to a Jolly Jelly Party for the children to be hosted by him and Joan at Signal Cottage North, close to the Castle, where they were then living.

It was a lovely sunny afternoon when we all set off along the track towards the Castle. Jenny was pushing Kate in a pram, which was pretty hard going and, for some reason, Liza was in a bit of a grumpy mood. She was entertained en route by playing claw monsters, which involved holding your curled hands up either side of your head and growling. Once we arrived, the bad mood was forgotten as outside the back of the Signal Cottage, a blanket was laid out on the ground with various different coloured jellies. Many years later we came to understand that when the kids were enjoying their jelly, the adults were having a Jolly Sherry Party!

Now, there's a bit more of a jump forward in time, to the latter half of the 1980s. Liza was working on the

island as a barmaid and general factotum during her university holidays. When John Ogilvie, the farmer, turned 60, he had to retire and he and his family had to leave Lundy. Having known John Dyke as a child, Liza volunteered to ask him if he would draw/paint a leaving card for the Ogilvies from all the islanders. As John had known the Ogilvies for years, he agreed with no hesitation. But what Liza remembered most was the lovely telephone conversation she had with John Dyke – they ended up chatting away for an hour or more! Although they had not seen or spoken to each other for a dozen years or so, the conversation flowed very easily. They chatted about all sorts, including their shared love of Signal Cottages, as Liza was living there at the time. They found they both loved to watch the beams of Hartland lighthouse, directly opposite Signals, sweep across the bedroom wall – just two decades apart!

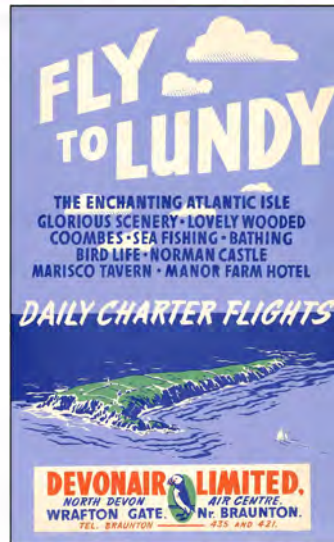
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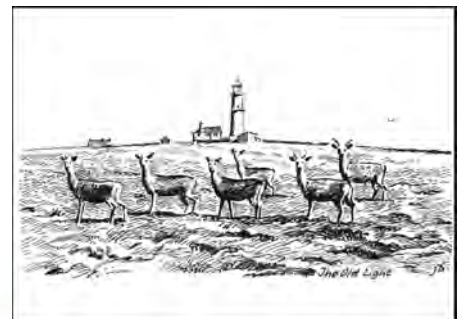
Prints



Prints are A2 or A3 size and also include the poster on the cover of this 'Illustrated Lundy News' and the map on page 5. Some of these designs are also available on tote bags and tea towels.

Cards

These iconic John Dyke drawings of Lundy are just some of the designs available on luxury quality 400gsm cream card with a matching envelope.



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I also source beautiful fabrics for sea-themed lampshades and craft stunning recycled glass lamp bases to bring a touch of the coast to your home. Some of the designs are inspired by the sea – 'Tide' – and others by John Dyke's Lundy artwork – 'Isle'. Visit my website to see detailed images of all the products.

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