

THE NEW PUFFIN JOURNAL



Autumn 2016

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Front Cover

Lundy Post Box

Photo by Derek Green



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thenewpuffinjournal@aol.com

Editorial

This year the Lundy Field Society celebrated its 70th Anniversary and to mark the occasion Lundy has appropriately decorated the island post box.

On Thursday 23rd June 2016, the British people voted to leave the European Economic Community. This has meant that Great Britain will have to negotiate new trade treaties with Europe and the rest of the World. Since that date I have worked tirelessly to negotiate trade deals with each and every country so that *The New Puffin Journal* can continue to be sold throughout the World without problem! On a more serious note, I have an additional arrangement for foreign members to pay their annual subscriptions which will give a choice of electronic payment as well as the more traditional methods. Full details will be given with your annual subscription renewal at the end of the year.

The Club's Autumn 2017 meeting will be another five day stay on Lundy between 30th October and 3rd November 2017. Due to the demand of this Spring's meeting, additional places have been booked and are all located around the centre of the village. If you would like to attend please write to James Thomas to book your place together with a cheque for £125.00 per person payable to James Thomas. This will be the full payment for your accommodation. Your helicopter ticket can be bought nearer the time direct from Lundy. More information will be published in the Journal as we get closer to the meeting. So, if you would like to attend, please reply now to avoid disappointment!

Simon Dell is working hard to complete a book of 'then and now' photographs of Lundy to commemorate the 50th anniversary of the island's association with The Landmark Trust in 2019. If you can help Simon with a photo or two please contact him:-

Email simondell1958@yahoo.co.uk, phone 07845 176870 or through his website www.simondell.co.uk

Finally, the *Journal* has reached another milestone with the publication of issue 60 which coincidentally has appeared in my 60th year. I hope you enjoy reading it together with all of the forthcoming issues.

James

Lundy News

By James Thomas

Progress in the restoration of the church has been slower than originally hoped. The funding has not yet been finalised because Lundy still has a way to go to raise the match funding to qualify for the grant money. A new project manager and vicar have been appointed and it is now hoped to have everything in place for a start on site during the spring of 2017.

On 3rd July 2015, 250 puffins were recorded at Jenny's Cove. This is so encouraging because it has proved that the rat eradication programme is working. Lundy has been rat free now for ten years.

During 2015 visitor numbers to Lundy were very strong. The Oldenburg made 98 sailings and carried 14,666 passengers. The helicopter made 319 flights transporting 1354 passengers. The island's overheads have been reduced and the additional profits have been reinvested in the island properties. Over the year property occupancy ran at 80%. Ten properties have been refurbished including the Tavern and the Old Light Lower Lantern Room. Other improvements include the introduction of duvets and toasters in properties and LED lighting to reduce pressure on the generator.

During 2015 Rob and Sue Waterfield started work on the island. These are two people who I'm sure you will see a lot of because Rob is the new Island Manager working under Derek Green and is in charge of the day-to-day running of the island. Upon the retirement of Nigel Dolby earlier this year, Sue has taken over his position in the shop so when you visit the shop now you will be welcomed with a beautiful smile!

As the agreement between the National Trust and the Landmark Trust is approaching the end of its term, the two organisations are preparing a report to discuss the continuation of the arrangement.

The Oldenburg's annual service last winter cost the island £180,000. This was more than originally budgeted because of problems with the winch, however, all work was done and the ship obtained its sea worthiness certificate for another year.

What, no deckchairs at the top of the Old Light!

A Report of the Club's Summer Weekend Meeting.

By James Thomas

I never fail to love trips to Lundy especially when the sailings to the island and back are calm. The Club's summer trip to Lundy onboard the m.s. Oldenburg on Saturday 23rd July was a great success despite the low numbers in attendance this year. We set sail from Bideford at 8:30 on the morning tide and once over the Bideford Bar it was just plain sailing with not a cloud in the sky. The lap of the sea against the ship's hull and the sound of sea birds beats the hustle of urban living anytime.

On arrival at Lundy we quickly disembarked for a leisurely walk in the summer sunshine to the top of the island. Those unable to walk up the hill took the complimentary Land Rover service provided by Lundy's friendly and helpful staff.

With seven hours on the island I decided to split my time into segments to ensure that I achieved all that I wanted to. So, the first stop was the Tavern where old friends 'catch-up' with what has been happening since our last visit in March. This then merged into lunchtime when a must have Lundy Lamb burger was washed down with a couple of pints of Devon cider. This set us up for an early afternoon walk.... where are the deck chairs at the top of the Old Light I ask myself? Although I didn't make a count, the number of sheep appears to be a lot more than normal at the moment. The spring lambs are now fully grown and I am sure will generate a good income for the island.

Around mid afternoon I wandered down to the jetty to catch the Oldenburg for a hour long tour around the island with commentary provided by Club member Simon Dell. This was a first for me and one that I am glad to have not missed. We all see the south-eastern end of the island from sea level when we approach the jetty on our visits, but it was very interesting to see the rest of the island from the same perspective. It was also good to see the marine wildlife at close quarters which this time mainly consisted of seals on the rocks and in the water and puffins bobbing about on the sea.

The day was completed with a most relaxing return trip to Bideford in the early evening warm sunshine. A beautiful day that was enjoyed by all who went!

The Club's Summer 2016 meeting was held the following day at the Landmark Theatre, Ilfracombe. This is a venue that we have been visiting since the year 2000 and it is still as fresh, light and airy as it was the first time we went there.

Sadly, the morning session was poorly supported with only the Lundy Photographic Competition being contested. Two entries were submitted, one by Graham Chadwick and the other by defending winner Olivier Cole. Graham presented seven sheets of photos which he has taken on visits over the last 14 years. Olivier submitted 18 photos which she took on the Club's five day stay on Lundy during March this year. Olivier, who has won the trophy for the last two years, came in as runner-up and Graham Chadwick took the honours of first place.

After lunch which was partaken by most present, the attendance number rose slightly and Mike Thompson conducted yet another professional auction with support from Julie Lester and Bob Harper.

With no further business the meeting closed at 3:45pm.



The two sides of the souvenir card which was given to each member present by Sharon Read and Tom Baker

The Landmark Trust Golden Jubilee issue - prior to printing and at the printers!

By Lars Liwendahl

It has begun to be a tradition that after the welcome by Derek Green at our LCC island week meetings, I follow up with a talk about the work relating to the latest Lundy stamp issue. This was again the case at our meeting in March of this year. Being two years since our last gathering of this kind, this time I had no less than three issues to cover, the Trinity House jubilee, the Harman stamp and the Landmark Trust sheetlet. Although a rather long presentation accompanied with over 60 power point pictures, it was much appreciated by all present. Many thanks! I was also asked afterwards if I could put something together for our Journal, for those unable to come to Lundy.

Here follows a shorter version of my presentation, focusing on the Landmark Trust issue including a selection of the pictures that I showed.

It is now over 25 years since I was asked to assist Lundy with their postal service and issuing of new stamps. Although living rather far away, in Sweden, I can say I have both a close and lifelong connection with Lundy, starting as a teenager back in 1970. In 1974 I had the opportunity to live and work on the island, and since then there have been a large number of visits and a continued close contact.

The idea of a special stamp issue highlighting the Landmark Trust's 50th anniversary in 2015 first came up during a visit to Lundy in September 2013. We were then, amongst other things, looking into possible themes and jubilees in the future to commemorate with new stamps.

It was clear in 2013 that Landmark intended to celebrate their jubilee in many different ways. The highlight was planned to be "A Golden Jubilee Week" with several activities all over the country including some new Lundy stamps.

Having a background of recent Lundy stamp issues with sets of four, five or six different stamps, and in sheets of some 20 stamps per value, I felt it was time for something different. Miniature sheets are nice, but as I see it, there should not be too many of them. Both Landmark and Lundy, being keen to show their variety of buildings, wanted at the same time to "show as much as possible".

The idea I came up with was not to do a traditional miniature sheet, but a sheet with perhaps 12-16 stamps, all in the same denomination, and each showing different buildings.

In the back of my mind I had some sheets looking like that from the Faeroe Islands. The Lundy management and I still found it important not to “overdo” it all, although still keen to show the variety of buildings.

The Landmark Trust had in 2013 printed a new brochure showing all their buildings with photos, and then in stamp format. With such a brochure as “a tool” I did my first sketch for this issue during my September 2013 visit. It was made from cut out pictures from the leaflet which were placed on the back of part of a Lundy 1992 72p Marisco Castle stamp sheet! My design idea appealed to both Lundy and Landmark and was used for the next stages.



The first sketches, September 2013.

After my visit in the autumn of 2013 not much more was done to this issue until a year later, because there was another stamp set to do first, the Trinity House 500 years. As you all know, that one is also not a standard set of 5 or 6 values, but a set of four pairs of stamps, another idea I had. In fact there was also another issue later the same year, “put together” rather much in the last minute, the John P. Harman stamp!

During October 2014 my friend Jan-Erik Wellerfors and I, started up our design work. I realised at the LCC meeting in March, when doing my presentation that many are not aware of the amount of work there is behind each new issue. It normally takes some 6 to 7 months of work before the finished stamps are lying on the sales table in the Marisco Tavern at the temporary post office on the day of issue.



Ceri and Lars on the day of issue of the Landmark stamps, 16th May 2015

Jan-Erik's and my first step was to get photos of a rather large selection of buildings from the Landmark archive. Rather early, together with Derek Green and Ceri Stafford, we decided to go for a sheet of 9 different stamps and in a format which meant we could use an ordinary C5 envelope for the FDC's. There is a natural reason behind most decisions!

Together with Derek and the Landmark Trust we selected the buildings to use on the stamp designs. They should represent both the variety of building designs, as well as where they are geographically situated. Then, not least, they should also be "nice and easy to understand" in stamp format. Being Lundy stamps, Lundy should also be "overrepresented".

The design of each stamp and the sheet then took place. This work is very much a testing of different ideas, two steps forward and one step back which took almost four months. I will not go into detail but instead show it with some pictures. We worked with not only different common designs for the different stamps but also various fonts and most of the photos used were finally adjusted with greener grass, more blue skies, etc. Rather late in the process we also changed The Old School building on Lundy to the Clavell Tower in Dorset.



Work in progress!

We worked quite a lot with the border and half way through the process, by accident, I saw a printed guideline that I had from Cartor, telling me about the different sizes that they can produce stamps in. The size I had chosen for this issue, 40 x 30 mm, was a so called standard size, which means such stamps also can be made with block perforation, in other words miniature sheets with stamps in such sizes do not need to have perforation in the borders. This solved the problem about including the Landmark Jubilee emblem, which we wanted and was too detailed to show in reduced size on each stamp.

Lundy has over the last decade, used Cartor Security Printing CSP SAS in France for the printing of their stamps. During the years this has grown to a close and much appreciated collaboration. In connection with the Trinity House issue I had been invited to visit them, but was unable to go during the spring of 2015, I had the opportunity to go to Meaucé near Chartres some two hours by train south west of Paris, where they are situated. Cartor had very kindly coordinated my visit with the actual printing of the Landmark Trust stamps! I was also granted permission by them to take photos of the actual production, meaning I am now able to show this process for the very first time for any Lundy stamps!

Firstly, two words about Cartor, they are one of the 5 or 6 private companies in the world printing stamps today. They only produce stamps and not passports, banknotes etc as some others do. *“We focus on stamps and shall be world-leading on this”*, as their export manager said. After my visit I can confirm that this is a rather exceptional company, both regarding the products, the stamps they produce, and how well they are organized. On top of this they are extremely helpful, friendly and, not least, customer focused.

During my almost 25 years of international business in different countries including visits to many different companies they clearly stand out as one of the very best, both as a company and in the products they offer.

Of course Cartor has the highest UKAS- and DNV-classes and work at the highest security level, being an Integraf Certified Security Printer. For example, the number of photos they took of me from different angles before entering their building was a new experience to me. Further, I was only allowed to take photos with their camera, and no photos of any staff or of any other stamps other than Lundy's. All photos had to be approved by them afterwards, before releasing them to me. There were also security check points not only before entering the building, but also between each working station within it.

Cartor was founded in 1974 and can be described as a big, little company. They have during the years produced stamps for no less than 160 countries and today they help just over 100, with their biggest customer being Japan. Lundy is of course much smaller, but interestingly not the smallest. All printing quantities are a secret, but I understood that some countries print their stamps in surprisingly small quantities today. This actually is not to make them rare, but due to the fact that there are less and less collectors nowadays.

Cartor has a staff of some 40 people and the company is owned by their chairman Ian Brigham and International Security Printers Ltd, which actually also owns Walsall Security Printers. This means this group is actually rather British although Cartor markets themselves as a French company. They produce approximately 1000 different new stamps each year.

The most common printing method is 4 colour litho process which is the one used for the Lundy stamps. In brief, they use a thin aluminium plate, one for each colour, on each they etch where the printing shall take place, i.e. can take up the ink and print to the paper.

Cartor is known for all kinds of special printings, including ink with perfume, gum with different tastes, to print on all sorts of paper, cork, linen, metal foil etc.

The whole company is in one low building in the countryside, you even see sheep and horses in the fields nearby. The building is securely sealed at least to Fort Knox standard!



Cartor Security Printing at Meaucé

We were sitting in Cartor's board room talking of my visit when they called from the printing hall and said they were ready for starting up the printing of the Lundy stamps. When we arrived some minutes later, after passing through another security control, they showed me the printing machine which is huge! Some 20-25 metres long and as large as a small house! There was a staircase leading to a gantry so that you could walk over the top of the machine.



The printing machine and the red ink used

At one end the white gummed paper is placed – a type specially made for Cartor by a French paper mill. Then at the other end of the machine you receive the printed sheets – imperforated. The size of the printed sheets is 70 x 50 cm.

The printers, there were three persons, had just done some proofs when we arrived and the printed sheet consisted of nine issued sheets and a number of marks, including “colour-tests” in the margins. They showed me a proof sheet and together we carefully examined it. I also compared all of the stamps with Jan-Erik's and my original, and was pleased with them all, apart from the Sir John and Lady Smith stamp. It was too dark and not clear enough. I must admit that the black and white photo we had from the beginning was not the very best.



The printed sheet



Lars examining the printing sheet

The printing manager said: *“Yes, I agree, the brown colour and the print as such are not the best; let’s see what my team can do by adjusting it”*. Then they started to do the adjustments. They had three large screens and boards connected to the printing machine and they produced new proofs which were still not good enough. After a second adjustment I then gave the approval to proceed with the printing.



The original photo of Sir John and Lady Smith and the issued stamp.

Being a security printing company of the highest level, before they started to print, they wanted to have a proof sheet signed by me as an approval. I must admit I felt a bit like a king having to sign like this!

Then came the moment that I will never forget; I was asked to write "approved" and sign it with my name and date. But HOW is "approved" spelt? Is it with one or two P's? I thought quickly, twice, and wrote it with two P's, which I later checked and found to be correct!



Lars approving and signing

Then the printing started. Having ordered 12,000 sheetlets, some 1,300 printed sheets had to be produced. Although the printers stopped the machine twice for comparing that NO colour-changes etc., all sheets were printed in less than 15 minutes!

The ink itself on the sheets is dry when they leave the machine, but the paper is still a bit damp. It is dampened just before the printing, in order to get the ink to stick better to the paper which means they have to leave the printed sheets to dry for 24 hours before the next step in the production can take place – the perforation.

The perforation room was separate from the printing hall, and was reached after even more security controls. They were also perforating stamps for Switzerland and the Vatican when I was there. Cartor can do almost all formats and sizes of perforation and in different shapes too. I think we all remember the British lifeboat issue some years ago with the perforation in the form of the Mayday call in Morse.

One whole printing sheet of the Lundy stamps was perforated in one action. Then they took the next, one by one. If the perforation is out of place more than ½ a millimetre the machine stops automatically. No mis-perforated stamps here!



Perforating the Landmark stamps



Perforating the Landmark stamps

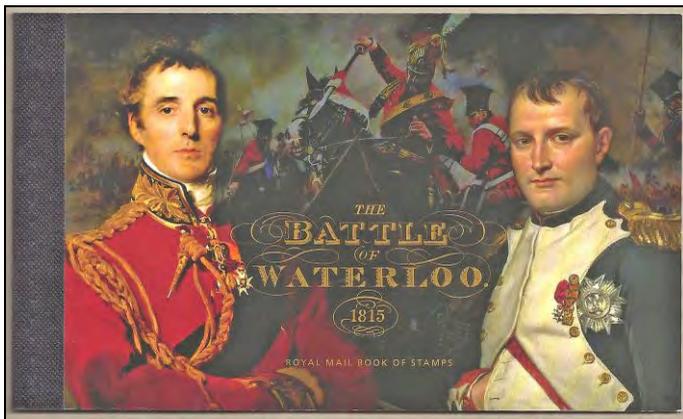
After this it was time for the next hall, of course after passing more security controls! Now it was time for cutting the printed sheets into the final format of the issued sheets.





The Landmark sheets are cut into final format

In this room other packing was also being done including the prestige booklets highlighting the battle of Waterloo for the Royal Mail. I think we all know how those so called prestige booklets look like. Different sheets of paper with information, and sheets with stamps are put together and folded into booklets. To see this production was quite fascinating and it was all done automatically, meaning real advanced technology.



Royal Mail's prestige booklet highlighting the Battle of Waterloo 1815

The station after this was in another room and I had to go through more security controls to enter. In this room the packing of the stamps was carried out using sealed boxes to protect the stamps from damage and dampness and were ready to be delivered to different countries.

All stamps and sheets are counted at each stage in the production and are automatically compressed by air. Each corner of the piles of sheets is counted and, as soon as something goes wrong, the machine stops and manual checking takes place.

Having such extreme standards for the final products means a number of proofs, tests and sometimes also errors are made during the production process. What I saw of proofs, imperforated stamps, errors and so on during my visit was surely more than many collectors' hearts would stand! Some collectors would perhaps start to cry for not being allowed even to touch, let alone taking any of all these items!

All of the waste material, if we call it that, is destroyed within the building in a separate room. The whole building being pretty much sealed, meaning only final correct stamps leave it. The result? Since Cartor was established over 50 years ago, how many proofs, imperfs, errors, etc., do you think have come out onto the market without permission, by mistake? The answer is Zero!

Having just said this, and as you know this is something Lundy and Landmark evaluates very highly, for the Landmark issue it was decided by us to make an exception and we agreed to keep "a piece to die for". A signed printed sheet as a memory of The Landmark's 50th anniversary Golden Jubilee, to frame and put up on a wall, something to be kept very safely, and shown only on special occasions. This framed printed sheet was showed as a finale to my presentation on Lundy in March.

Letters to the Editor

Letter from Diana Keast

.....“Your recent Puffin Journal is full of interest. The article on Lundy calendars (*Spring 2016 issue starting on page 4*) describes the 1936/37 one and reminds me that I can offer a bit of information about D.G. Armstrong. Dennis Armstrong was a student friend of my brother Albion. They were both studying at the Royal School of Mines, London University, and Dennis came to Lundy on frequent visits. I feel sure that the calendar pictures were his own as he was regarded as a very good black and white photographer. I still have my calendar and I don't think he produced another. I'm sure you are correct that a limited number were produced and sent to friends.”

.....”Another connection of interest in the recent Puffin Journal, in Roger's article about the “Specialist” (*Spring 2016 issue starting on page 21*), he mentions a member F.R. Downing, who wrote articles for the “Puffin” and included in Nos. 1 and 2 Downing had articles on the Butlers. I feel you would be interested to know that the author of the contemporary pony books, Victoria Eveleigh is a direct descendent of that family, her late father being the recent Lord Butler and her late brother unfortunately died a year or two ago.

We Lundy friends call Victoria “Tortie” which is what she prefers.

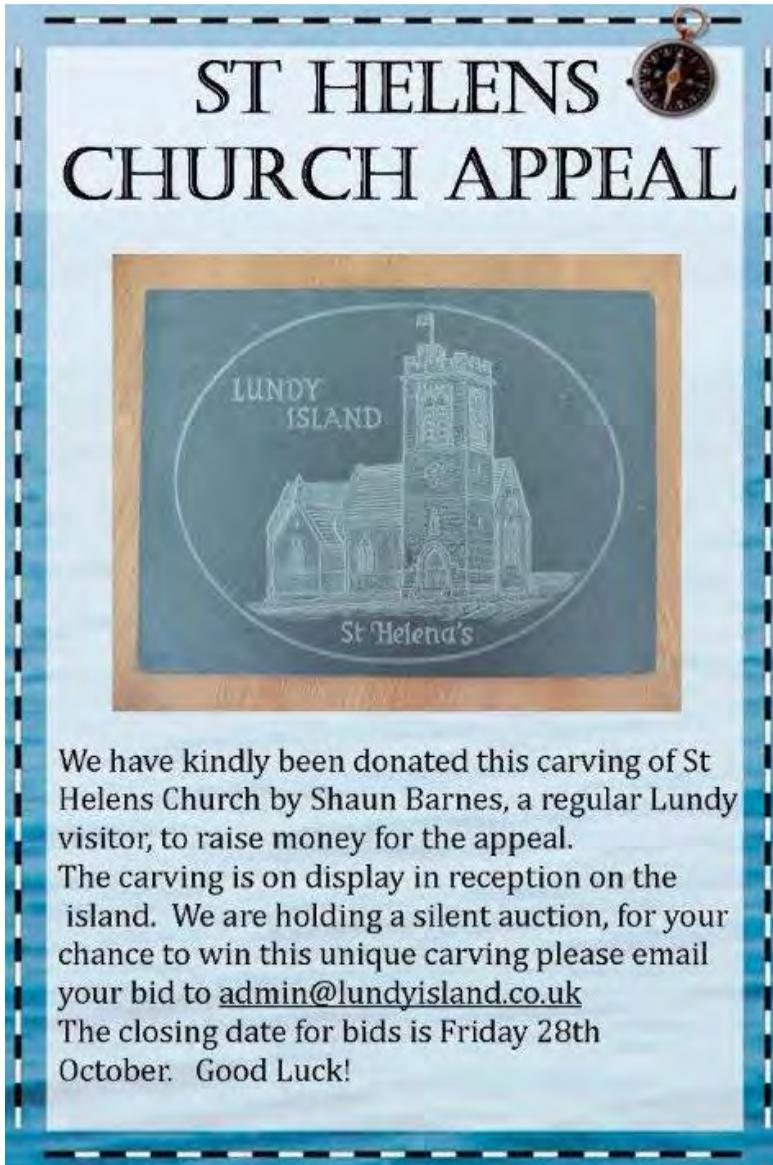
She and husband Chris spent their honeymoon on Lundy – just over 25 years ago. When I first met Tortie she described how her ancestor owned Lundy and all the Somerset Levels.”

Email from Roger Allen

.....”Recently on the BBC programme ‘Eggheads’, a question on Lundy was put to the Eggheads challengers and it was this:- What is the name of the small island off the South East tip of Lundy? Is it Rat Island (and then two other choices which I did not note down)? The challengers did not have the slightest idea where Lundy is situated nor did they know anything about it, but purely by chance, guessed correctly. Among the Eggheads team, when asked, only one of them knew where Lundy was and none of them knew about Rat Island. What a well kept secret we are!”

St. Helen's Church Appeal

By Lyndsey Green



**ST HELENS
CHURCH APPEAL**

LUNDY ISLAND

St Helena's

We have kindly been donated this carving of St Helens Church by Shaun Barnes, a regular Lundy visitor, to raise money for the appeal. The carving is on display in reception on the island. We are holding a silent auction, for your chance to win this unique carving please email your bid to admin@lundyisland.co.uk The closing date for bids is Friday 28th October. Good Luck!

John Dyke Christmas cards and other obscure artwork

Material supplied by Reg Lo-Vel and written by James Thomas

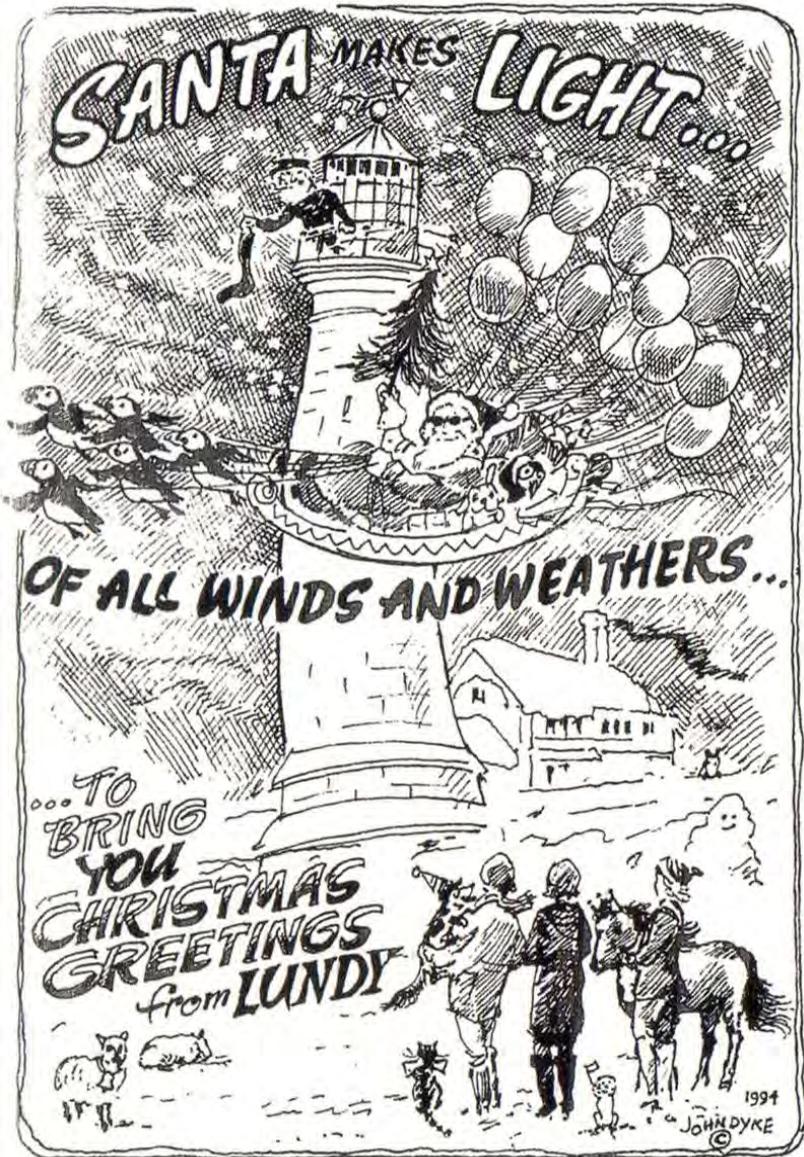
John Dyke's long association with Lundy has been quite well documented over the years. As Lundy's most prolific stamp designer, examples of his work can be found in everyone's collections. We all know that his work did not stop with designing stamps as many of us have copies of 'The Illustrated Lundy News' and various drawings and watercolours that he produced of Lundy and other subjects. His work with the National Trust and other commercial work have also been documented in earlier issues of this *Journal*.

Reg Lo-Vel has shared with the *Journal* a few items that were produced for family and friends and are not as well known as some of his other work.

John often produced hand drawn Christmas cards either for his own personal use or for family or friends to send out. On the next page is one of John's designs which he produced in black and white in 1994 for his daughter and son-in-law Jilly and Reg Lo-Vel to use. Where possible, John liked to include humour in his drawings and in this instance it is believed that Santa was modelled on Reg.

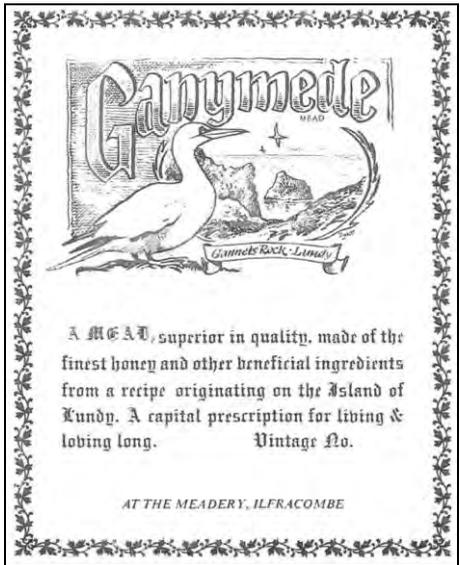
Below is another Christmas card which John drew for Stanley Smith during the 1950's and was occasionally used by Mr. Gade afterwards. The original of this card had some colour in it which we haven't been able to reproduce due to restrictions with the donor's printer.





A Christmas card drawn by John Dyke in 1994

In addition to Christmas card designs, John produced many artwork items for Stanley Smith including two wine bottle labels for Stanley's home made wines and mead. Stanley's love for Lundy is demonstrated in each label. The first label "Lundy's Burtonic Wines" – Burtonic can most probably be associated with Robert Burton, the 17th century philosopher and theologist who Smith greatly admired. The second label for "Ganymede" mead states that the recipe originated on Lundy. "Gany" for Gannet and "mede" sounding similar to mead.



Lundy Stamps from 1954 to 1961

By James Thomas

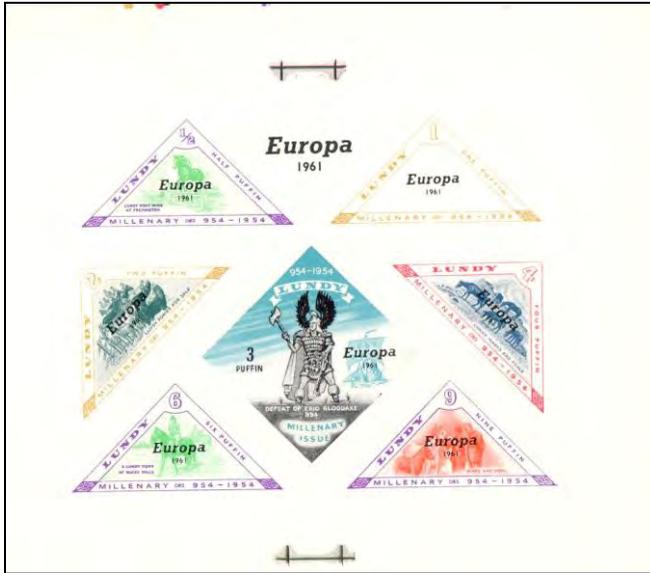
Between 1953 and 1961 Antoine Medawar and Martin Coles Harman worked together with the production and promotion of Lundy stamps. It was considered that by increasing the quantity of Lundy stamps, Lundy could be promoted to a wider group of potential collectors and visitors. However, it was quite clear that the quantity of stamps produced was not just to satisfy the demands of the Lundy Post Office and the existing collectors. Some issues during this period had in excess of 745,000 copies of single values printed, whereas today stamp production is usually between 10,000 and 40,000 copies of a single value.

Because of these large quantities, the catalogue value to collectors for these sets stayed very low and even today a complete basic set can be bought for less than £2.00. Also, although the stamps of this period were produced by the much respected security printers Harrison and Sons, there came onto the market a great selection of varieties, proofs, colour trials and paper types.

Because of the vast variety of material available, this period has become for some a study area in itself. Auctions rarely sell the very low value products but if you look closely through the auction catalogues some of the scarcer items, from time to time, come up for sale with some catalogue prices exceeding £100.00.

In '*Stamps and Postal History of Lundy Island*,' Jon Aitchison has included a good amount of detail about these issues and all of the variations that he knew about at the time of producing the catalogue. Since then more variations have come to light and I am sure that Jon will include these should he produce a sixth edition of his catalogue.

On the following page are two of the many variations that can be found in the 1961 Europa miniature sheet. Neither is yet listed in the Jon Aitchison catalogue.



1961 Europa imperforate miniature sheet printed on white paper and with the brown ink missing from the 1p value and showing printer's guide marks and ink marks along the top edge



1961 Europa imperforate miniature sheet printed on cream paper and with blue printer's ink dots in bottom right-hand corner

OUR NEXT MEETING

The Autumn 2016 meeting of the Lundy Collectors' Club will be held on Sunday 23rd October 2016, at the Royal Oak, 35 North Street, Pewsey, Wiltshire, SN9 5ES – commencing at 11:00 am.

The Programme will be as follows:-

11:00 a.m.	Bourse opens
11:30 a.m.	Members' Displays
12:45 to 1:45 p.m.	Optional Lunch at the Royal Oak
1:45 p.m.	Club Auction lots on view
2:20 p.m.	Club Announcements
2:30 p.m.	Club Auction (Auctioneer – Mike Thompson)
3:45 p.m.	Members Displays
4:30 p.m.	Bourse Closes

It is hoped that as many as possible will join us for the optional lunch at the Royal Oak. Reasonably priced meals including a Sunday roast are on offer.

In order that the Club can make the necessary arrangements, will all those wishing to attend the meeting please complete and return the enclosed Meeting Attendance form. To help the Royal Oak prepare enough food for us and all of their other customers will you please indicate if you would like to join us for lunch?

Directions

If approaching from the M4, leave the motorway at junction 15 and drive south along the A346 into Marlborough along Herd Street and Barn Street. Turn right into George Lane (A345) to Pewsey. Drive along North Street and the Royal Oak is on your right.

If approaching from the A303, at Amesbury turn onto the A345 to Netheravon and on to Upavon and finally to Pewsey. The Royal Oak is on your left.

The Royal Oak has its own spacious car park to the rear of the pub.

Please note that the room will not be open until 11.00am