

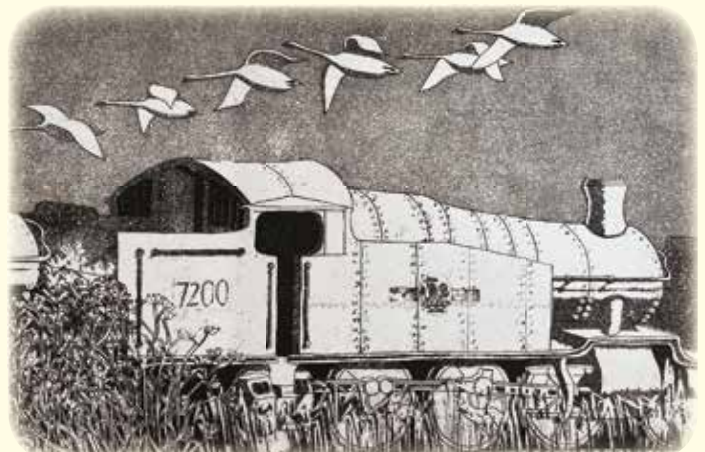
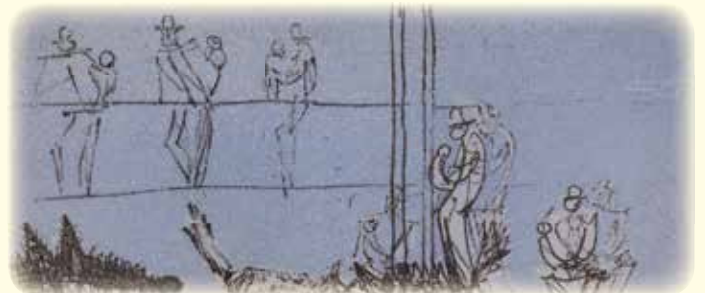


The Quirky World of Lynette Turner

15-26 June 2021



The exhibition includes: cats, steam locos, Kew Gardens, lurchers, kippers, Paddington Bear, hedgehogs, Princess Di, a sphinx, wrecks, squirrels, snow, mice, foxes and much more.



The Poly, Falmouth,
24 Church Street
TR11 3EG

INTRODUCTION

The picture opposite is of my sister Lynette for Ena Kendall's 1991 feature in the Observer colour magazine. She is in her Hanover Gardens home, surrounded by the mementoes, artistic props, her lurcher Perdy and key pictures from 25 years of a highly productive career. She had had a couple of pictures selected for Royal Academy summer shows. She had exhibited in stores such as Heals and Liberty. She had a reasonable set of clients - her family, a very loyal set of Manchester University friends, a strong network of old Art School friends and neighbours around her house in the Oval.

But this was her peak. This was the year when she found the strain of complex etching was too great. The cost of keeping her London home was too great. Within two years, she had moved to Cornwall, away from her clients. She gave up etching, on which she had built her career. She moved from Penryn to Falmouth and then on to St Keverne where she died last November, having sold very little in her final 15 years. When she died, she was isolated and pretty well forgotten as an artist. However, as I passed the news of her death around, the replies came in - nearly all with a variant of this message. The pictures they had bought in the 1970s and 1980s were still up in bedrooms, kitchens, offices and corridors, giving daily pleasure and amusement. All of them commented on what a great companion she had been. All of them asked if any of her work was still available.

..... And it was. When she moved to St Keverne, she put picture rails up all round the house, and she lived her last decade surrounded by the pictures which make up the bulk of this exhibition. However, the few people who were able to visit her only saw about a third of her work, because a lot was on the first floor which we wouldn't visit. Also, she steered conversation away from her past work because she was fixated on finishing a mysterious manuscript which ultimately turned out to be the "Ali-Baba Basket" which I analyse towards the end of this catalogue.

It was only after she died that it became possible to appreciate the scale and variety of the collection as a whole. It starts with work done after her year at the City and Guilds art school. This is mostly monochrome, but always complex. Colour came into her work in the mid-1970s with her four "Morning After" pieces, but she stuck with monochrome for a while, sometimes just adding a touch of colour (Inspiration) or working just with a shade of blue (her St Giles Camberwell work). She then did a series of impressive pieces focused on Hanover Gardens, a Georgian square, just behind the Oval tube station. Along with some formal architectural studies (53 Hanover Gardens), she developed a line of pictures which integrated local animals into the story (Travolting in Hanover Square, Scatboarding, the Eavesdropper). These sold well. In 1983, I commissioned her to do a study of Chatham House, hoping she could develop a business around studies of the major institutions round London. In 1986, she burst into colour with a vengeance, getting Ducks and Drakes into the Royal Academy Summer Show, but also throwing off Butterfly Days, Sea Gales and Magic which remain striking, but which she seems to have failed to capitalise on.

She then moved on to the final stage of this part of her career. In 1981, she had done two linked 4-panel pictures involving a Quest, initially involving a squirrel. In 1987, she developed this multi-panel approach into Lost and Found, which takes a stained-glass window concept and chronicles the experiences of Perdy, her lurcher, on walks around the south of England. She then developed a set of six multi-panel pictures following the adventures of a lurcher and squirrel, starting in the Oval and ending in New Mexico



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in a story involving witches, flying carpets, Los Alamos and marmots. I admire the ambition, but these would only have worked if she had been able to combine her whimsy with a genuinely strong story, which she did not pull off. Also, I feel she failed to produce the strong designs which she had been known for in the past.

Understandably, publishers weren't interested, so her effort had all been in vain. She had one last attempt at attempting a London landmark, starting with the Houses of Parliament. The result was 'Memories' which she only partially finished. One morning, she phoned one of my colleagues to say that she was giving up etching, mentioning that she

had developed a phobia for horizontal and vertical lines which, given how good she had been in rendering buildings in the past, was a tragedy.

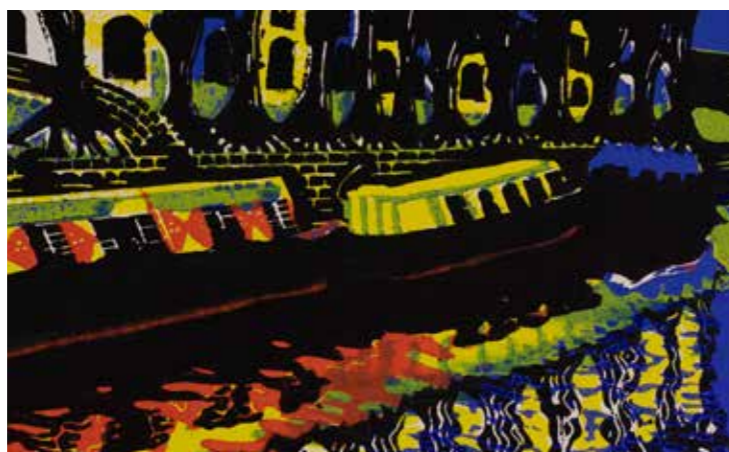
The move to Cornwall followed. For the last fifteen years of her life, she was obsessed with the idea that a Tintin-style illustrated adventure story for children would prove her financial salvation. When we eventually saw the “Ali-Baba Basket” manuscript, it was clear that this had been an artistic blind alley. Interesting to us as a family, but almost certainly not to outsiders.

However, there’s no need to finish on such a downbeat note. Over the 1970s and 1980s, Lynette produced a body of work which was highly imaginative and technically impressive. Let’s leave the final judgement to her old friend Beatrice Frock:

Lynette was essentially a graphic artist, and her work was humorous, imaginative and very detailed with fine, clean lines. She was also a narrative and highly imaginative artist; her work often tells a little story and contains a lot of fantasy. Her imagery is therefore dynamic rather than static. A cat and mouse are positioned by a bin — are they going to succeed in reaching the contents of the bin, or is the cat about to solve its dinner problem by pouncing on the mouse? She was also happy to reshape her subjects — cats would sometimes evolve with narrow heads. Lynette’s work is finely detailed and amusing; a talented and prolific artist, she has a unique style which is instantly recognizable.

In the following pages I have annotated the entries with personal observations, but I have also leaned heavily on a series of hand-written notes that Lynette produced in 2005 hoping to have her work published within an autobiographical framework. I only realised what was in this collection some four or five days before sending this catalogue off to the printers. Working in haste, I’ve tried to pass her observations on. I haven’t tried to be totally serious. She wouldn’t have wanted thatand please remember that I’m a brother who ran conferences and wrote books - I’m not from the art world.

LOUIS TURNER 25 May 2021





AFRICAN SKIES

Ugandan House, commissioned by Manny Patel's brother.
1984

ALLEY CATS

Cardinal Cap Alley opposite St Paul's Cathedral.

7 3/8 and 7 3/8
18.7 cm by 18.7 cm
E/N 1/100. 1980
1 Plate Colour Etching.



AFTER DURER

4 1/4 by 3 3/8
10.8 cm by 8.6 cm
E/N 7/50. 1968
Black and White Etching

The very first etching she ever did copied from The Prodigal Son's Return. She wrote "I hadn't a clue what I was doing"

AMNESIA

Unsigned, Undated (1998/9?)
35.5 x 51cm
1/50

Part of The Quest sequece which includes Thrush's Anvil, Wings, Flying Carpet, Geronimo and Folly



AFTER THE PARTY

17.5 x 22.5cm
1981

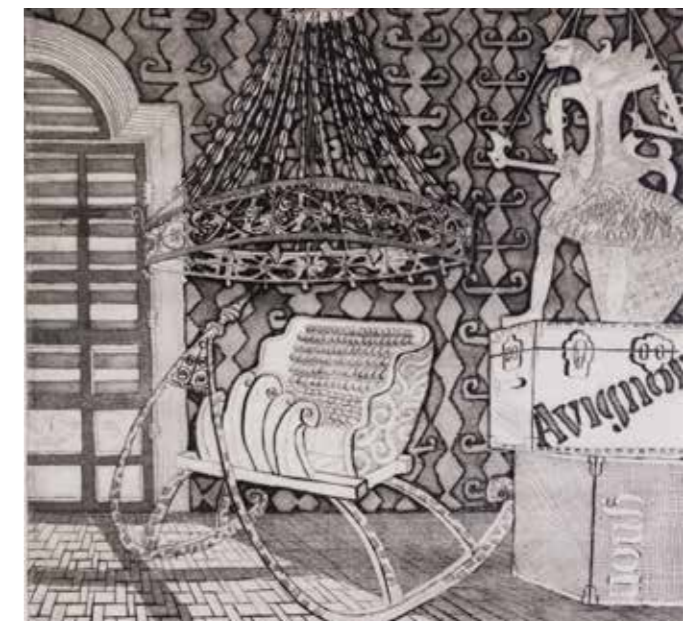
Hanover Gardens after the Lady Di wedding

ATTIC

in Schloss Leopoldskron, Salzburg.

38 cm by 38 cm
Artist's proof
E/N 40. 1970
Black and White Etching

I was involved with the Salzburg Seminar in American Studies in the 1960s, which was based in a Schloss, the exterior of which was used in Sound of Music. Lynette came out and found these items in the attic





BATS

The Isle of Dogs opposite Greenwich Naval College.

7 ³/₈ and 7 ³/₈
 18.7 cm by 18.7 cm
 E/N 1/100. 1980
 1 Plate Colour Etching.

Lynette loved bats, going on bat-watching vigils in places like Menabilly. Greenwich Naval College was also important. Lynette was christened in the Painted Hall in 1945 when we lived nearby. Our father went there and he left a very neat water colour of it from the viewpoint of the Isle of Dogs

BLASTOFF Fireworks at Fettes

49 by 40 cm
 Coloured etching
 1/100
 1989

See also Before the Rocket.... This is influenced by James Bond, who went to Fettes after being expelled from Eton. The Dr No actor (Wiseman) was another student. Connery delivered milk here. Refers to rocket in Moonraker. If you look closely, you may be able to find one of Connery's milk bottles.
 Lynette liked her films



A BEECHWOOD IN AUTUMN

Bockmer End/Fawley Woods near Henley-on-Thames.

14 ³/₄ by 9 ¹/₂
 37.5 cm by 24.1 cm
 E/N 2/50 1974
 2 Plate Colour LinoCut.

BLUE PAINT

Boat Sheds on Thames at Eel Pie Island opposite Old Twickenham.

9 by 6 ³/₄
 22.9 cm by 17.1 cm
 E/N 6/100. 1982
 Black and White Etching



BEFORE THE ROCKET GOES UP

Fireworks at Fettes College

48.8 by 40.3 cm
 Coloured etching
 1/100
 1989

Peter Coshan, one of Lynette's Manchester University Zoology friends, lives in Edinburgh. This, Blast off and the set of Fettes College cards will have come from this connection



BRIDGE TO THE LAND OF NOD

The bridge on the cup is the one shown in "Dusk"

7 ³/₈ and 7 ³/₈
 18.7 cm by 18.7 cm
 E/N 1/75. 1982
 3 Plate Colour Etching





BUTTERFLY DAYS

44 by 39 cm
Coloured etching
Artist's Proof - Titled but no edition or signature
1986

Lynette didn't leave notes on this picture. I think this is linked to Gerald Summers (see note at back of this catalogue on influences). Gerald and Nora spent a caravan season on the Isle of Purbeck just before 1914. Lynette and I remembered the caravan in Gerald's grounds during visits in the 1950s and 1960s. The chalk cliffs are from Purbeck?



CAMBERWELL GROVE

1984

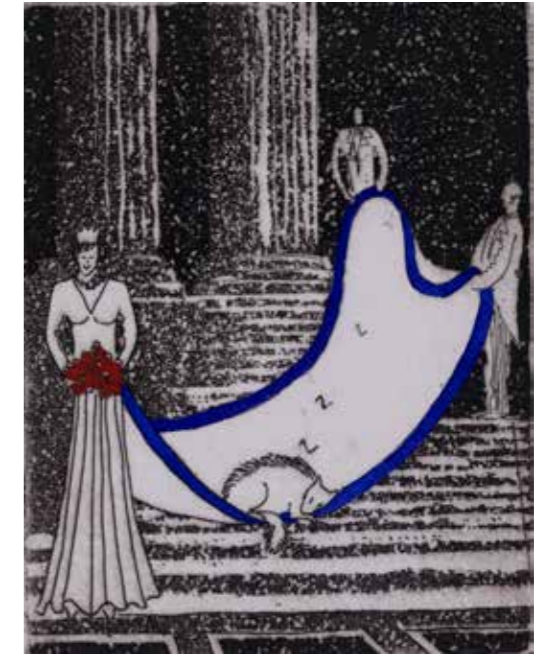
CATNAP

St Paul's Cathedral. July 29th.
Lady Diana's Wedding to Prince Charles.

3 ¼ by 2 ½
8.3 cm by 6.4 cm
E/N 30/200. 1981

Black and White Etching
Printed in form of Greetings Card

She did 3 commercially-successful cards to celebrate Lady Di's wedding, which Liberty's put in their windows. See also A Cat may look at a Princess. There was also The catching of the lucky boot of which I can't now find an image



CAUGHT NAPPING 1

7 ⅜ and 7 ⅜
18.7 cm by 18.7 cm
E/N 1/75. 1979
1 Plate Colour Etching

"It was murder working out a satisfactory shadow shape"



CAR NAP

2 ⅝ by 2 ⅝
6.7 cm by 6.7 cm
Rough with initials
E/N 200. 1981
Black and White Etching
Waterproof Ink Shocking Pink car
Printed in form of Greetings Card

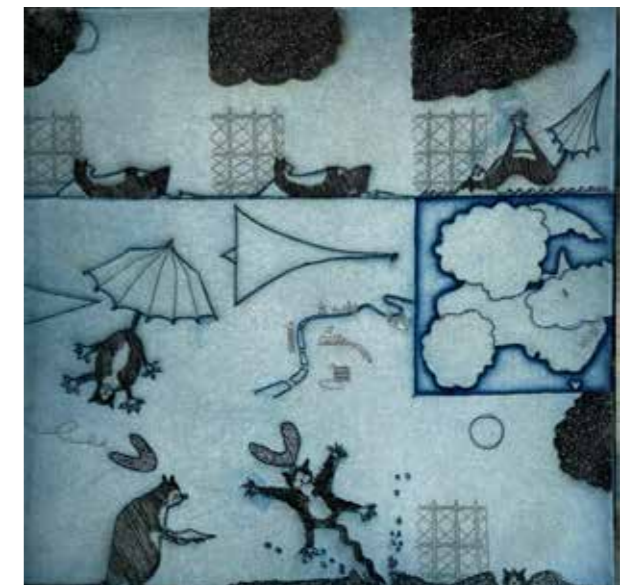


CAUGHT NAPPING 2

To Australia and back to the Oval.

7 ⅜ and 7 ⅜ with captions underneath
18.7 cm by 18.7 cm
E/N 100. 1979
Etching

Jean and I went to Australia in 1978. We invited Lynette but she said no, though she did come out with us later. The gas holder is from the Oval. Concorde would fly over her part of London every morning, making a horrendous racket





THE CHASE
Little Cloisters, Westminster Abbey.

7 3/8 and 7 3/8
18.7 cm by 18.7 cm
E/N 1/100. 1980
1 Plate Colour Etching.

CHATHAM HOUSE
Set of 5 Christmas cards

34.8 by 30 cm
Collage of 5 Etchings
One signed and numbered 1/50
1985



CHATHAM HOUSE,
St James' Square, London SW1

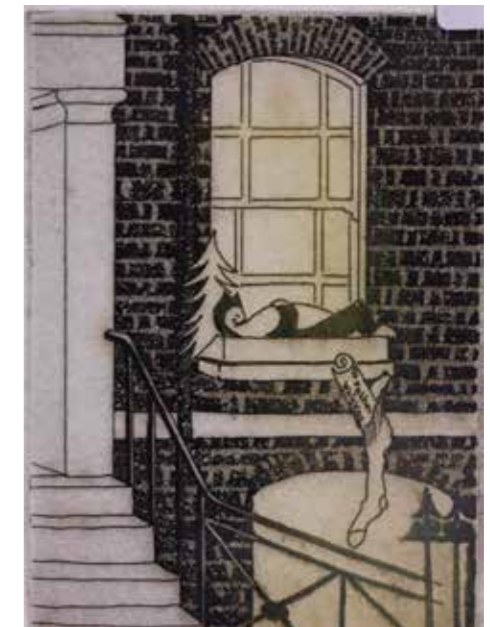
17 1/2 by 15 1/2
44.5 cm by 39.4 cm
E/N 1/50. 1983
3 Plate

Chatham House is the home of what was then known as the Royal Institute of International Affairs, which I was involved with for 30 years from 1973. Lynette helped out at times. I commissioned her to do this, hoping she would find a commercial niche by covering other major buildings in London. Although her notes say she was happy with the composition, she found the experience stressful. As with her steam engine work, she had to balance accuracy with artistic license. She says I approved the shadow of the bucking horse.

CHRISTMAS EVE
The front of 54 Hanover Gardens.

4 1/8 by 3
10.5 cm by 7.6 cm
E/N 3/200. 1981
1 Plate Colour Etching.

The idea came from one of her Hanover Garden neighbours, Alice Straw, who mentioned that the local cats slept in window boxes. This is the entrance to her house, no 54. The steps on the right go down to a basement which Jean and I stayed in for a while

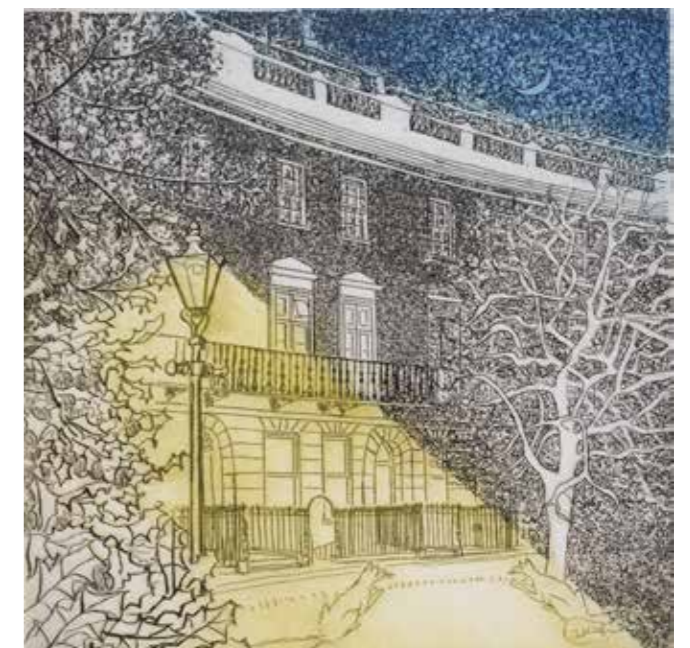


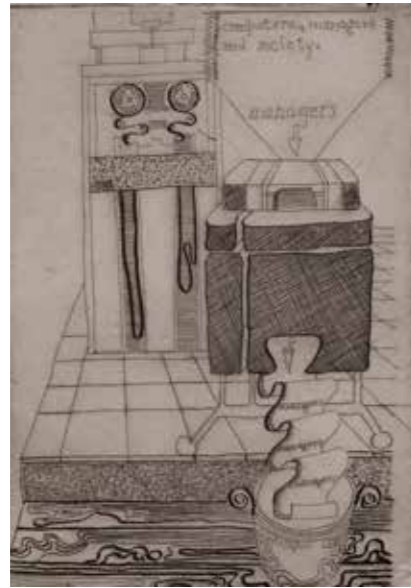
CHATHAM HOUSE
St James' Square

This is not in her 1984 catalogue, so must have been done shortly after. The figure in the foreground was a well-known fixture in St James' Square. He would spend the day cleaning commuters' cars.

CLAPHAM FOXES

19.5 by 20.5 cm
5/75
Coloured etching
1992





COMPUTERS, MANAGERS AND SOCIETY

Artist's proof unsigned

18 x 25.5cm

A number of copies of this were in her files



CONTENTED HEDGEHOGS

7 ³/₈ and 7 ³/₈

18.7 cm by 18.7 cm

E/N 1/100. 1979

1 Plate Colour Etching.

Lynette's back garden in London. She was very proud of her window. Lynette remembers hedgehogs drinking the cats' milk in Fleur Brandwood's former house in Strawberry Hill. Fleur also remembers the occasion



COURTENAY SQUARE

Kennington. Duchy of Cornwall.

Built 1920

7 ³/₈ and 7 ³/₈

18.7 cm by 18.7 cm

E/N 50. 1978

Black and White Etching

DEATH OF THE STEAM ENGINE

G.W.R. 30841 SR (Maunsell) 'S15' class

4-6-0 rusting at Barry Docks, 1969

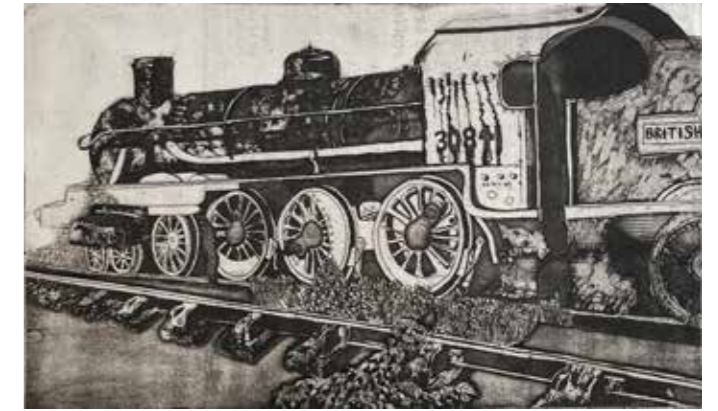
18 ¹/₄ by 11

46.4 cm by 28 cm

E/N 50. 1976

1 Plate Colour Etching

During the winter of 1968-9 she went sketching with Jeremy Galton and Jim Horton. There was a big collection of redundant steam locos. She went back 4 or 5 times. Lots of trouble combining accuracy demanded by train buffs with artistic license - and always the challenge of etching. "No joke doing the wheels backwards on wax". See also the two prints named GWR and Restoration



DECKCHAIRS

at Brighton.

11 ³/₈ by 8

28.9 cm by 20.3 cm

Artist's proof

E/N 50. 1974

3 Plate Colour LinoCut



THE DELUGE

Eel Pie Island opposite Old Twickenham

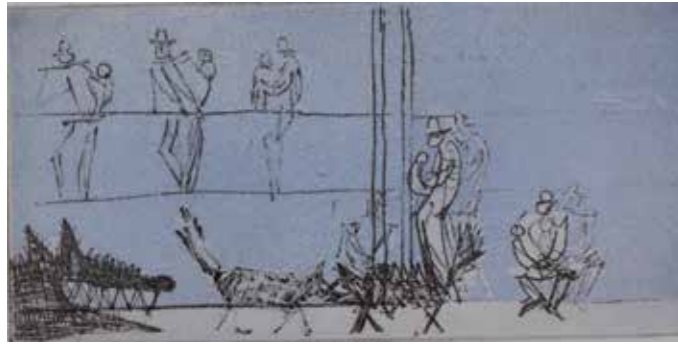
6 ³/₈ by 6 ³/₈

16.2 cm by 16.2 cm

E/N 10/100. 1982

Prussian Blue Etching with White rain and splashes





THE DOG FIGHT

22 by 12 cm
1/50
Coloured etching
1984

One of three related images, including Impatience and The Tramp.



DUCKS AND DRAKES

44.5 by 40.5 cm
1/50 {2nd edition)
Coloured Etching
1986

This was accepted and hung in a Royal Academy summer show. It sold well and she produced a postcard of it. At the same time, she did three other relatively large and highly colourful works, Butterfly Days, Sea Storms and Magic. Shortly after she moved onto her "Stained Glass" era. She never explained to me why she dropped this style which served her so well in this instance.



34 DURAND GARDENS

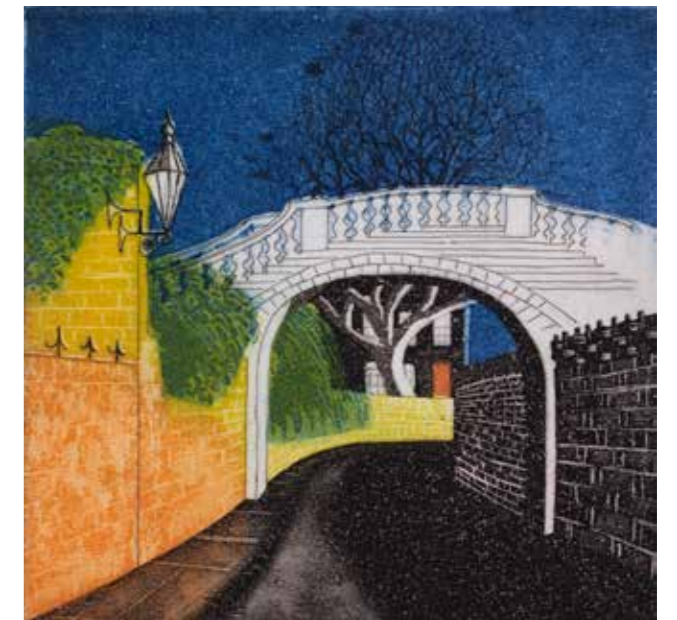
25 by 28 cm
Pencil (graphite) and water colour
Title, Date, no signature
1984

DUSK

The bridge linking York Gardens, Twickenham

6 3/8 by 6 3/8
16.2 cm by 16.2 cm
E/N 2/75. 1982
3 Plate Colour Etching

She was very consciously trying to bring out a brilliant twilight. She knew that highlighting the trees in the background would have distracted from the white of the bridge



THE EAVESDROPPER AT HANOVER GARDENS

A Famous Cat with a very big appetite, Clarence.
7 3/8 and 7 3/8
18.7 cm by 18.7 cm
E/N 5/50 (1st Edition) 1977.
1st Edition sold out. 2nd Edition 1981
1 Plate Colour Etching

The protagonist is Clarence, an extrovert cat which bossed her part of Hanover Gardens. Behind the print on her wall was a "RIP Clarence" note with a photo and date of death.and still he lives on , enigmatically gazing out at us. Lynette would have really appreciated this



FARMYARD AT SUNSET

Study for Stained Glass
29.5 by 28 cm
Wax crayon 'Scraffito'
Titled, but otherwise Unsigned, Undated

In her files. I have no idea where this fitted into the development of her interest in "stained glass" -style composition which she moved on to around 1987





FEBRUARY

19.5 by 20.5 cm
6/75
Etching
1992

This seems to be the last print she did of Hanover Gardens before moving to Cornwall. I think this is very well constructed. I haven't found any notes to suggest she was signalling a downbeat end to the most positive part of her life ... but it could be read that way



FETTES COLLEGE - SET OF 8

Collage
25 x 21cm
11/100
1988

See notes to Before the Fireworks and Blast-Off. This is one of three sets of cards on a single subject which she then combined into one collection. The others are for Chatham House and St Giles Camberwell. The design of some of these cards is extremely strong. She strives for contrast and she gets some very interesting atmospheric effects as you look at these more closely.



A FISH MAY LOOK AT A CAT

19.5 by 19.5
Artists Proof
Coloured etching
1979

She had lots of trouble with this plate. 9 copies all came out differently

FISH SHED at Chapmans Pool, Isle of Purbeck.

14 7/8 by 9 7/8
37.7 cm by 25 cm
E/N 5/30. 1968
Black and White Etching



THE FLASH OF LIGHTNING York Gardens by the Thames at Old Twickenham.

7 3/8 and 7 3/8
18.7 cm by 18.7 cm
E/N 7/100. 1982
Black and White Etching.

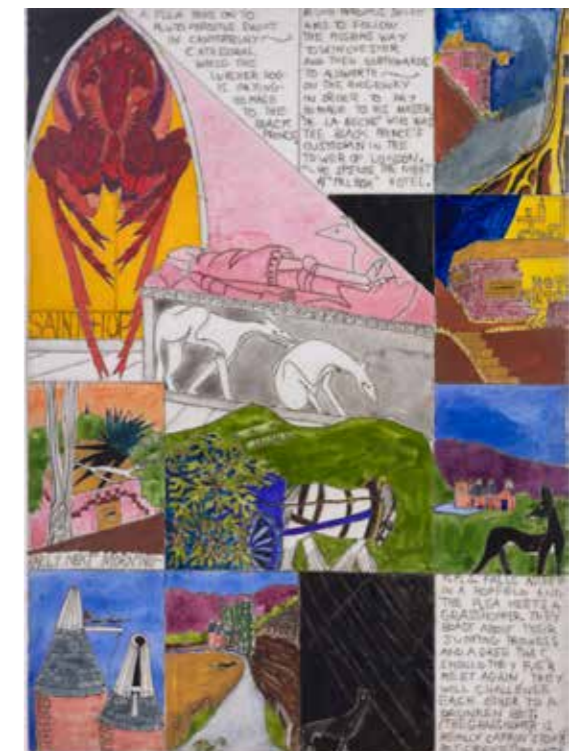


THE FLEA

36 by 51 cm
1/50
Etching and Watercolour
1998

I find this interesting because the date indicates that it and the Maze were produced in Cornwall, five years after leaving London. It's not part of the six Quest panels but just like Lost and Found which started her "Stained Glass" sequence, it involves a journey, in this case from Canterbury through the South of England. I feel that the composition here is much stronger than in the six Quest pieces.

The image of the flea harks back to her Zoology degree. However, in her library, I fleetingly registered that there was a well known artist (in the 1930s) who had also produced a strong Flea image





FLYING CARPET

35.5 by 51 cm
4/50
Coloured etching
1989

Part of The Quest sequence which includes Amnesia, Thrush's Anvil, Wings, Geronimo and Folly

THE FRIGHTFUL OWL

at London Zoo.

7 7/8 by 4 1/2
20 cm by 11.4 cm
E/N 50. 1968
Black and White Etching

Apparently one of her fellow students reckoned this owl was "awful". Not Lynette's judgement



FOLLY

35.5 x 50cm
Artist's proof, no signature
1991

Originally called 'Hope'. Part of The Quest sequence which includes Amnesia, Flying Carpet, Thrush's Anvil, Wings, Flying Carpet and Geronimo. She had visited Albuquerque at the invitation of an ex-tenant of hers, and the landscape left a lasting impression on her. On the trip she visited the Los Alamos site, apparently through some family connection (which leaves me stumped).

FULL MOON

11 3/4 by 11 3/4
30 cm by 30 cm
E/N 6/50. 1975
1 Plate Colour Etching.

Commissioned by Miss Davidson (Davison?) a neighbour in North Mundham where we lived in the early 1960s (See my piece on Influences for more on Miss D). The vision seems to have come from the same sketching trip which produced the steam loco prints. "The moon's face seen above the river Wye near Tintern Abbey"



THE FRIGHT

3 1/4 by 2 1/2
8.3 cm by 6.4 cm
E/N 22/200. 1981
1 Plate Colour Etching.

Printed in form of Greetings Card

THE GATHERING STORM

In the hills above Llandovery, Wales.

3 1/4 by 2 1/2
8.3 cm by 6.4 cm
E/N 4/75. 1982
4 Plate Colour Etching
Black/White/Grey/Cobalt/Green





GERONIMO

35.5 by 52 cm

4/50

Etching and Watercolour

1989

Accepted for a Royal Academy summer show but not hung (Lynette's notes). Part of The Quest sequence which includes Amnesia, Thrush's Anvil, Wings, Flying Carpet, and Folly. Her Albuquerque is clearly an influence.



GRAFFITI ON A CACTUS IN THE SOUTH OF FRANCE

Above Nice.

15 by 12

38 cm by 30.5 cm

E/N 3/50. 1975

1 Plate Colour Etching

Lynette came on a holiday with Jean and I in the South of France. I don't remember the graffiti, but I do remember the location and occasion

GREAT WESTERN RAILWAY 2-8-2T

No 7202

Rusting at Barry Docks 1969.

7 7/8 by 6 7/8

20 cm by 17.5 cm

E/N 4/50. 1976

Black and White Etching

One of the four prints stemming from her 1969 visit to Barry Docks. She can't remember if it was Geoff Hill or Jeremy Galton who alerted her to this visual treasure trove. The cat can be identified as

Therefore by the three dots on its back. One of her clients was most put out by this 'paper cut-out cat'. Done on an already scratched plate



GREAT WESTERN RAILWAY 2-8-2T

No 7200

Rusting at Barry Docks 1969. (See Notes)

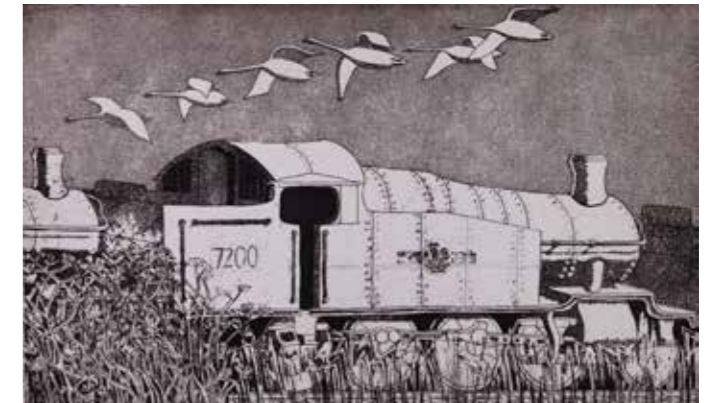
18 by 10 3/4

45.7 cm by 27.3 cm

E/N 12/50. 1976

Black and White Etching

Steve Little, my trusty railways anorak, tells me that this engine is currently being restored at Quainton. Dai Woodham, who ran the Barry scrapyards, is a hero among preservationists because he did everything he could to find homes for these rusting relics with railway preservation societies.



A GUST OF WIND

40 cm by 35 cm

E/N 9/50. 1976

1 Plate Colour Etching

She locates this as Chapman Pool near Corfe Castle, the pebbles bringing up memories of holidays with our Great Aunt Norah in Branscombe and Budleigh Salterton. The idea for the unravelling sock came from an Arthur Rackham book. Notes on this image suggest she was taking a lot of photos in this 1974-6 period, using them for ideas

HAIR RAISING

1/50

Christmas 1984





53 HANOVER GARDENS Kennington Oval

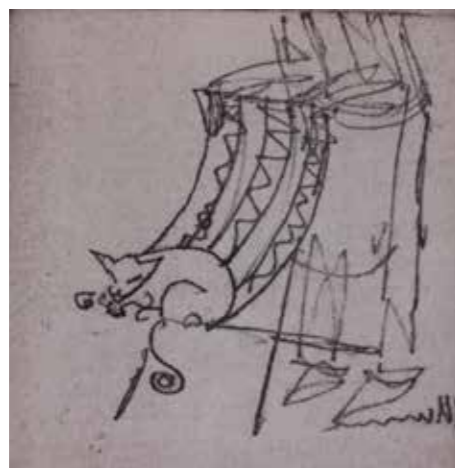
(built 1830)
7 $\frac{3}{8}$ and 7 $\frac{3}{8}$
18.7 cm by 18.7 cm
E/N 11/50. 1977
Black and White Etching

This was almost certainly commissioned by her immediate neighbours, Ena Kendall and Tony Moreton. They were journalists with the Observer and Financial Times. They were very good friends. Ena had a family home in Merthyr Tydfil (see the Pigeon Homecoming) and they had a holiday home in Port Isaac (see Morning After - Reveller Gardening)



HANOVER GARDENS 2.

13 $\frac{1}{4}$ by 13 $\frac{1}{4}$
33.7 cm by 33.7 cm
Artist's proof
E/N 50. 1978
Black and White Etching with Green grass.



HOP IT

1/50

HOT ON THE TRAIL.

The Quest continues. My favourite Duck Pond, Selsey Hill, Sussex

8 $\frac{3}{4}$ by 6 $\frac{7}{8}$ (with Caption underneath)
22.2 cm by 17.5 cm
E/N 2/50. 1983

3 Plate Colour Etching

This relates to the two four-panel prints called the Quest and Quest Continues. Also relates to The Scent grows warmer



THE HOUSEBOAT'S PARROT

The Medway, Rochester Harbour.

10 $\frac{3}{4}$ by 9
27.3 cm by 22.9 cm
E/N 2/50. 1976

1 Plate Colour Etching

She mentions a five day trip looking for friends on the Medway with Michael Rhodes

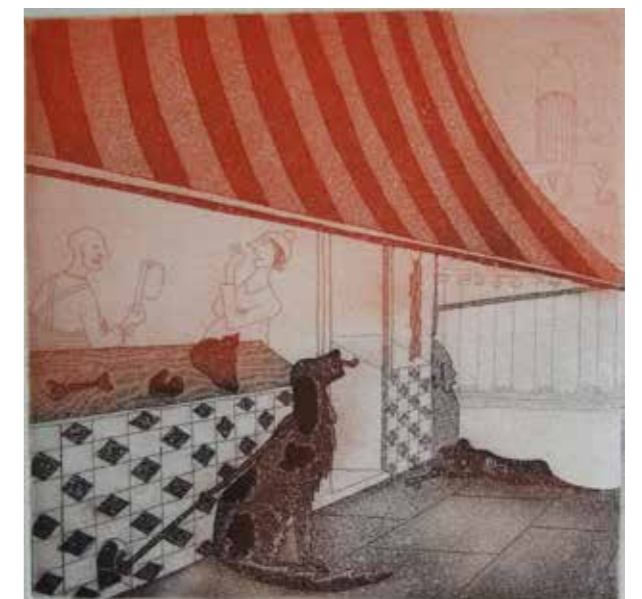


HUMPHREY GOES SHOPPING

7 $\frac{3}{8}$ and 7 $\frac{3}{8}$
18.7 cm by 18.7 cm
E/N 100. 1980

1 Plate Colour Etching

Another from her Hanover Garden neighbourhood. Commissioned by someone who reneged





ILIAD IN DRY DOCK

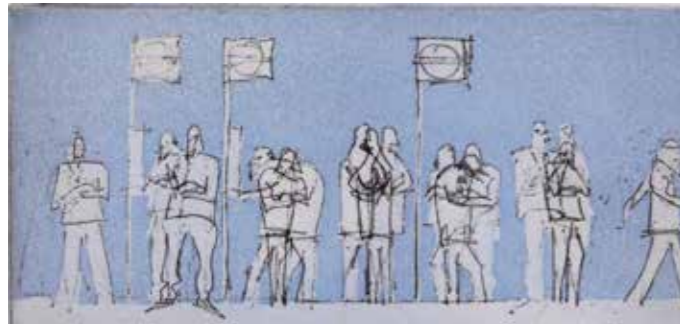
28.5 x 55cm
2004

This relates to the "Ali-Baba Basket", her attempt at a graphic story. The Iliad is the name of the ship that one of the characters sails. In real life, she visited Falmouth Docks with our nephew Mike Carr, and she was clearly influenced by its big Dry Dock there.

KEW

15 by 15
38 cm by 38 cm
E/N 5/40. 1969
Black and White Etching

This was the early picture which alerted most of us to her potential. It was around this time that sister-in-law Prue Turner, our Aunt Rachel and Miss Davidson all encouraged her to keep going.



IMPATIENCE

22 by 12 cm
1/50
Coloured etching
1984

One of three related images, including the Dog Fight and The Tramp

KIPPERS

52.5 by 40.5 cm
Mixed media
No signature or date
Effort as student?



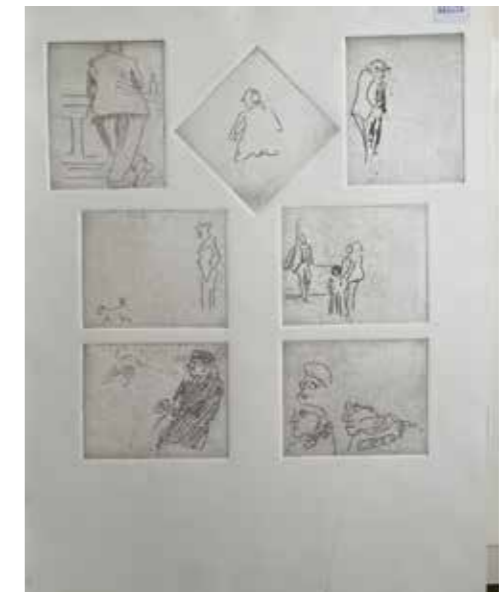
INSPIRATION.

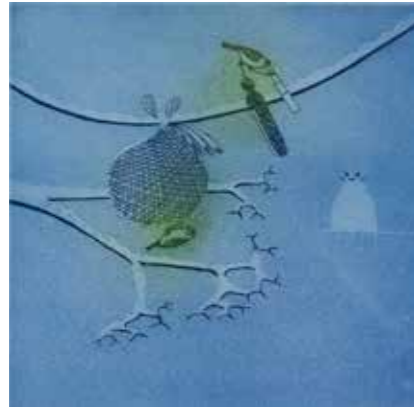
Model of Ely Cathedral organ at home.
7 3/8 and 7 3/8
18.7 cm by 18.7 cm
E/N 1/75. 1979
1 Plate Colour Etching

Christopher Mercer, her then partner, had an organ installed in the attic. He writes : "The organ was a copy of the Ely cathedral one so the organist could practice in the comfort of his own home. The organ was also famous because I practiced with hymns, the neighbour who was dying next door was convinced that she was going to heaven, this I class as one of successes in life."

LIGHTNING SKETCHES

14 1/8 by 13 1/4
35.9 cm by 33.7 cm
E/N 50. 1978
Black and White Soft Ground Etching using
7 plates in grid formation





THE LOOK-OUT.
My back garden in snow.

7 3/8 and 7 3/8
18.7 cm by 18.7 cm
Artist's proof
E/N 75. 1979
1 Plate Colour Etching

THE MAZE

36 by 50.5 cm
1/50
Coloured etching
1998

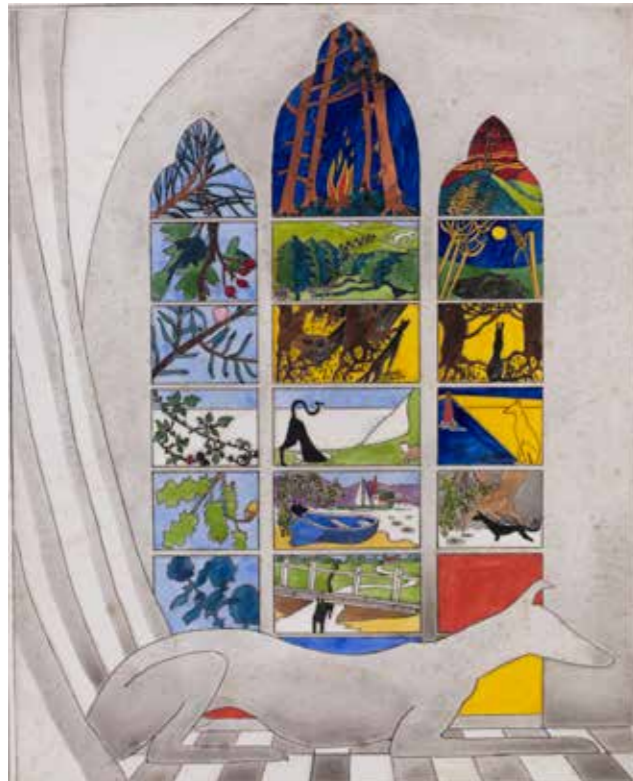
See my note to the Flea. I think these were the only two major etchings she did after leaving London. She's developing her ideas for an extended adventure and some of the items, such as the Cretan maze, show up in her "Ali-Baba Basket" graphic story. Note that she builds Falmouth and Dodman Point into this. At this point, her only market outlet was through events like the Poly Summer Show, where she did sell, but nowhere near the volumes she needed. After this, she retreated from etching.



LOST AND FOUND

38.5 by 51.5 cm
4/50
Coloured etching
1987

This seems to be the first major move into the 'stained glass' period. In the 1990s, Lynette had a lurcher out of the Battersea Dog's Home, hence the name "Perditus" (or "Perdy"). The two of them would go for epic walks around and outside London and, then, once she moved down to the South West, around Cornwall. There's no attempt to tell a story. This clearly shows Perdy in a range of situations on these walks.



MEMORIES

28 by 25 cm
2/50
Etching
1991

This half-finished print is what convinced her that mainstream, architecturally-focused etching was not for her. All those verticals and horizontals. The conflict between precision and artistic license. The figure in the foreground was Winston Churchill whom she greatly admired.



MAGIC

43.5 x 41cm
5/50
1986

This was one of four colourful prints in the same period which produced Ducks and Drakes.



THE MIDNIGHT FEAST

7 3/8 and 7 3/8
18.7 cm by 18.7 cm
E/N 1/100. 1979
1 Plate Colour Etching





MIDNIGHT MASS

9.3 by 10.5 cm

10/50

Coloured etching (aquatint?)

Christmas 1984

In the mid-1980s, she started to develop a Christmas card market. This seems to relate to the St Giles series. These are remarkable atmospheric, made stronger by details such as those footprints in the snow, and the stars in the heavens. Her problem with Christmas cards was that she was not terribly strong on the mechanics of providing the right-sized envelopes - and etching is slow.

THE MORNING AFTER: THE 4 REVELLERS' NIGHTMARE

The Sphinx, Thames Embankment.

20 ½ by 20 ½

52 cm by 52 cm

E/N 1/50. 1975

3 Plates Colour LinoCut.

During the early 1970s, she drove tourists around London and England. She took a camera with her.

She got a strong photo of four people collapsed below the Sphinx. She was drinking whisky to keep herself going (hence 4 pictures of the Morning After). 'Pineapple folly from Barbara Jones windows (from?) Brighton Pavilion'. The Octopus' origins ..?



THE MISCHIEVOUS SQUIRRELS.

Room in private house near Farnham, designed by Harold Falkner (disciple of Edwin Lutyens)

14 by 11 ¾

35.6 cm by 30 cm

E/N 13/50. 1980

1 Plate Colour Etching.

THE MORNING AFTER: THE REVELLER SLEEPING IT OFF

Hidcote Manor Gardens and Soho Square. Syon House mirror and Bath bootscraper.

20.5 by 17

52 cm by 43 cm

E/N 3/50. 1975

She was thinking of Snakes and Ladders, also Conan Doyle's Speckled Band.



MIST

in Mottram Churchard in the Pennines.

14 ¾ by 9 ¾

37.5 cm by 25 cm

Signed; no date or number

E/N 30. 1968

Black and White Etching

Early work like this shows how she liked to play with lighting effects from the start.

THE MORNING AFTER: THE REVELLER GARDENING AND REVELLER SMOKING

Dolphin Street and "Squeeze Belly" Alley, Port Isaac, Cornwall.

20 ½ by 16

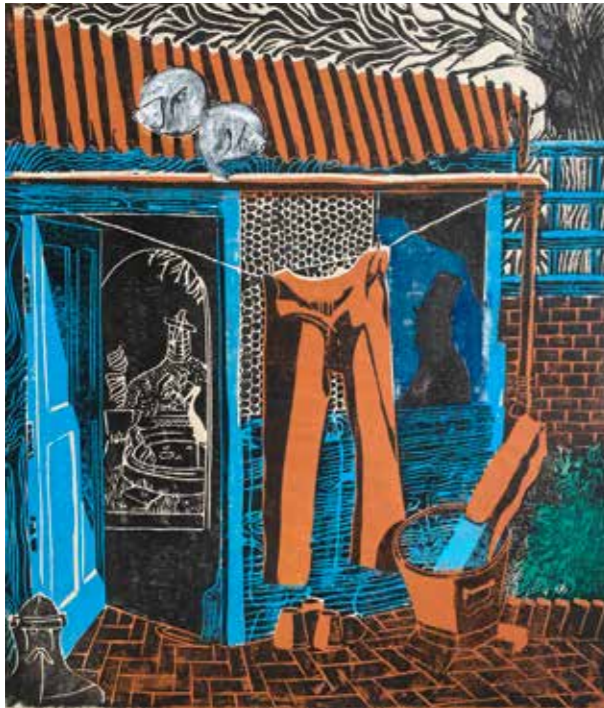
52 m by 40.6 cm

E/N 4/50. 1975

3 Plate Colour LinoCut

Too little space to do justice to this. See 54 Hand-over Gardens for background on Tony and Ena Moreton. Lynette wrote: "An excellent composition. I love how the houses rise up to the right and march out of the picture".





MORNING AFTER: THE REVELLER DOZING

My back gardens.

16 ½ by 14 ½
42cm by 36.8 cm
E/N 50. 1975

3 Plate Colour LinoCut

Involves a neighbour's shed and apple tree in Han-over Gardens



Mr. GREENFINGERS HAS A REST

Thames Ditton Island

9 by 6 ¾
22.9 cm by 17.1 cm
E/N 4/100. 1982

Black and White Etching. Waterproof
Green Ink on greenhouse and watering can



Mr TIDDLES AND PADDINGTON BEAR.

Paddington Railway Station

7 ¾ and 7 ¾
18.7 cm by 18.7 cm
E/N 1/100. 1980
1 Plate Colour Etching.

She was much taken with the story of Tiddles, a huge cat which lived in the Ladies' Cloakroom at Paddington Station. She put one of this print up on the wall there, but it was stolen.

MY FIRE

10 ⅞ by 9 ⅜
27.6 cm by 23.8 cm
E/N 15/50. 1977

1 Plate Colour Etching.
Black/White/Cadmium Vermillion



MY WHITE CAT in my kitchen.

5 ⅝ by 4 ½
14.3 cm by 11.4 cm
E/N 30. 1977

Silkscreen.

Her favourite cat Therefore shows up in another of
Lynette's patriotic responses to Lady Di's wedding



MY WICKED UNCLE CAME TO TEA

7 ¾ and 7 ¾
18.7 cm by 18.7 cm
E/N 1/50. 1976

Black and White Etching

I often wondered whom she was thinking of. Our maternal uncles were killed in the war, and our older half-brothers were pillars of society. It turns out I was thinking too close to home. Our father was very old when we were born. He had a brother, a mythical Uncle Bob. He married the daughter of a notorious financier who went bust spectacularly in 1929. Family legend then had him gambling on trans-Atlantic liners. During the blitz our father jumped into a taxi Bob was driving. No one knows what happened after that.





NIGHT ON THE TILES

Hanover Gardens.

7 $\frac{3}{8}$ and 7 $\frac{3}{8}$
18.7 cm by 18.7 cm
E/N 2/75. 1978

1 Plate Colour Etching.

One of the most popular Hanover Garden pictures. Went into a second edition. Lynette's house would be just out of frame to the right.



THE NIGHTMARE

44.5 by 40.5
1/50
Coloured etching
1986



NOAH'S ARK

7 $\frac{3}{8}$ and 7 $\frac{3}{8}$
18.7 cm by 18.7 cm
E/N 50. 1976
Black and White Etching

ONE-UPMANSHIP

Punks and WhirlyBirds and Kings Road.

2 $\frac{1}{2}$ by 2 $\frac{1}{2}$
6.4 cm by 6.4 cm
E/N 1/100. 1982
Black and White Etching with Felt Tip Pen



PIG FANTASY IN MY AUNT'S CELLAR

Yew Tree House, Compton, Berkshire Downs.

11 $\frac{3}{4}$ by 9 $\frac{1}{4}$
30 cm by 23.5 cm
E/N 1/50. 1976
Black and White Etching

Refers to Rachel and Basil's lovely house in Compton Norreys in Berkshire. She loved pigs (and I think she refers to Durer in something she wrote on this). The sculptures would have been done by Aunt Rachel - one of the influences on Lynette.



THE PIGEON HOMING

The Clock Tower for the old Cyfarthfa Ironworks, Merthyr Tydfil. It stands in the grounds of a private Farm.

6 $\frac{3}{4}$ by 6 $\frac{3}{4}$
17.1 cm by 17.1 cm
E/N 50. 1977

Pandy Farm, Ena Moreton's family home (see 54 Hanover Gardens). Lynette was a valued guest and often visited.





PUSS EARNS HIS KEEP.

I had my brother, Louis, in mind as the Model.

3 ¼ by 2 ½

8.3 cm by 6.4 cm

E/N 200. 1981

1 Plate Colour Etching.

Apparently, I was well-known for washing up after dinner parties.

RED, WHITE AND BLUE INTERIOR

WITH CAT

In my kitchen

11 ¼ by 8 ¼

28.6 cm by 21 cm

E/N 50. 1975

Silkscreen

Red/White/Blue/Grey/Green



THE QUEST

Gates and squirrels.

in Leith Hill region, Surrey. (See Notes)

11 ⅝ by 9 ⅝. 4 plates in grid format

29. 5 cm by 24.4 cm

E/N 2/100. 1981

1 Plate Colour Etching. Black/White/Green/Cadmium Orange

These two Quest prints were the start of a fixation on quests which was to progress through the much more ambitious six-picture Quest set which starts with Amnesia, and which would still be driving her in the "Ali-Baba Basket" graphic adventure story which consumed her last 15 years.

RED, WHITE AND BLUE INTERIOR

WITH ROCKING CHAIR

In my kitchen

11 ¾ by 8 ¼

30 cm by 21 cm

E/N 3/50. 1975

Silkscreen

Red/White/Blue



THE QUEST CONTINUES.

Gates and squirrels

in Leith Hill region and Selsey Hill, Sussex.

(See Notes)

9 ⅝ by 9 ⅝. 4 plates in grid format

24.4 cm by 24.4 cm

E/N 3/100. 1981

1 Plate Colour Etching. Black/White/Green/Cadmium Orange

REGENT'S CANAL

Inverness Terrace, Islington

48.5 by 31 cm

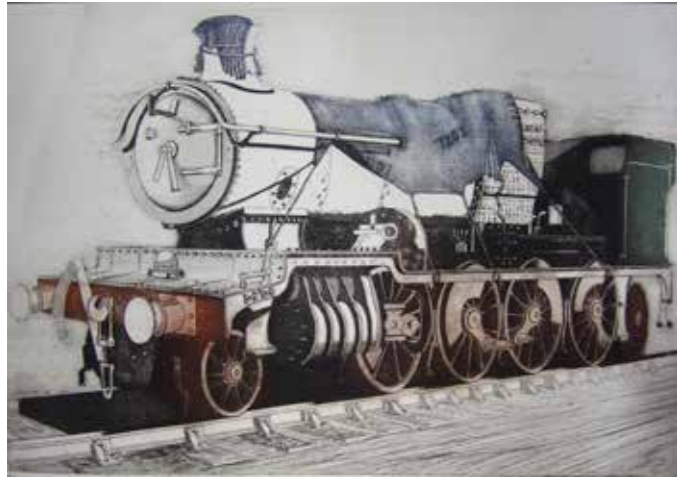
Artist's proof, unsigned

Composite litho-cut

1977

This was a commissioned piece.





THE RESTORATION OF GREAT WESTERN RAILWAY 2-8-2T No. 7202 at DIDCOT

26 ½ by 17 ½
67.3 cm by 44.5 cm
E/N 50. 1982

'God, what a performance'. Geoff Hill may have pointed her towards a Didcot restoration group. Observations were done in one of the coldest winters ever. The Didcot committee was sniffy about a misaligned footplate. Creative freedom meet the railway nerds.



THE REVELLERS

4/75
1993

This would have been one of her last pieces before moving from London (see also February). Somewhere I think I saw reference back to the Lady Di wedding, but I may just be thinking of After the Party.



RICHMOND PARK

13 ¼ by 13 ¼
33.7 cm by 33.7 cm
E/N 50. 1978
1 Plate Colour Etching.

THE RIVER THAMES AT COOKHAM

13 ¾ by 15 ¾
35 cm by 40 cm
E/N 3/50. 1976
Black and White Etching

She had immense difficulty getting the leaping fish right. This particular picture triggered a lot of reflections on people linked to Cookham. Leueen Killingbeck, Mike Rose, Clogs, naked diving into the Thames (not Lynette), David and Dorrie, and Helen S 'setting fire to stubble with a frying pan'.



THE SCENT GROWS WARMER.

Leith Hill, Surrey.

8 ¾ by 6 ⅞ (with Caption underneath)
22.2 cm by 17.5 cm
E/N 1/50. 1983
3 Plate Colour Etching

Relates to the two 4-frame Quest pictures.



SCRAPYARD

in Black Prince Road, Kennington.
15 ¾ by 13 ¾
40 cm by 35 cm
E/N 30. 1969
Black and White Etching





SE15

19 by 21 cm
Pencil (graphite) and watercolour
1984

SEA GALES

45.5 BY 39 CM
Artist's Proof (unsigned)
Coloured etching
1986



Done in the same year as Ducks and Drakes, Magic and Butterfly Days. Like the latter two, there's little evidence that this sold more than a couple. She only hung Ducks and Drakes in her St Keverne home. When I found single copies of this and the other two in her files, it came as a complete surprise. I suppose she had decided to move on to Lost and Found, and the 'stained glass' strand which followed on from that.



SCATBOARDING AT HANOVER GARDENS

6 ¼ by 6 ¼
15.9 cm by 15.9 cm
E/N 33/50. 1978
1st Edition sold out
Black and White Etching

One of her Hanover Gardens best sellers. There are those (led by Amanda Barrie) who think she could have developed a very decent little commercial line around her cats. But, for whatever reason, she moved on.

SEASCAPE

Storm Warning

24.3 by 16 cm
Drawing, Signed
1994

These three pictures would have been done when she first moved to Cornwall. Although there's a bit of Falmouth and the Cornish coast in her subsequent work, it plays second fiddle to her attempt to get her graphical story off the ground.



SCRAPYARD

in Black Prince Road, Kennington.

15 ¾ by 13 ¾
40 cm by 35 cm
E/N 10/30. 1969
Black and White Etching

SEASCAPE

Tacking up the Helford River

24.3 by 16 cm
Coloured Pencil on paper
Signed
1994





SEASCAPE
The Helford River

24.3 by 16 cm
Drawing
Signed
1994

SLUMBERS.
Cleopatra's Needle and the Sphinx.

7 3/8 and 7 3/8
18.7 cm by 18.7 cm
E/N 1/100. 1980
1 Plate Colour Etching

Links with Morning After: 4 Revellers



SHADOWS
In Christchurch Priory

35 x 36cm
10/30 SIGNED DATED
Early work

ST GILES CAMBERWELL
Set of six

44 by 36 cm
Coloured etching (aquaprint?)
E/N 50
1985/6

These are interesting. I believe these were designed as Christmas cards. I'm not sure if they were commissioned. As you look at these more closely, they become increasingly impressive - and I have isolated each of them overleaf. When you do this, you are looking at a set of totally distinctive design, with all kinds of atmospheric effects. These a set of highly accomplished miniatures.



A SLEEPING SHEEP HAS A BRUSH
WITH A CHIMNEY SWEEP.
Vauxhall City Farm.

13 3/4 by 13 3/4
35 cm by 35 cm
Rough, signed
E/N 50. 1981
1 Plate Colour Etching.



ST GILES CAMBERWELL

1986

**ST GILES FROM CHAMBERLAIN
COTTAGES, CAMBERWELL**



1986



ST GILES FROM THE SOUTH SIDE

1986

**ST GILES FROM GRACE'S RD
CAMBERWELL**



1986



**ST GILES FROM CAMBERWELL
CHURCH STREET**

1986

**ST GILES FROM CAMBERWELL
GROVE**



1986



STRAWBERRY FIELDS

23.5 by 51 cm

3/50

Etching and Watercolour

1991

This is a standalone in the "Stained Glass" sequence, following on from the multi-coloured Quest series which started with Amnesia. She is close to leaving London.



TEATIME ON A MISTY SUMMER'S AFTERNOON

North Mundham, twixt Chichester and Bognor Regis.

14 ¾ by 13 ¾

37.5 cm by 35 cm

E/N 6/50. 1977

1 Plate Colour Etching



"THEREFORE" IN JIM'S ARM-CHAIR.

My Basement.

7 ⅜ and 7 ⅜

18.7 cm by 18.7 cm

E/N 2/50. 1976

Black and White Etching

Jimmy Gill - another kind neighbour

THE THREE LIGHTS

St. Katharine's Dock.

16 ¾ by 13 ¾

42.5 cm by 35 cm

E/N 1/50. 1976

Black and White Etching with painted Yellow moon

This was commissioned by our older half-brother Eric who, as the oldest Turner, was the custodian of our father's memory. Eric saw that Lynette had inherited our father's design talents. The image comes from St Katharine's Dock.



THE THRUSH'S ANVIL

35.3 by 51 cm

1/50

Coloured etching

1989

Part of The Quest sequence which includes Amnesia, Wings, Flying Carpet, Geronimo and Folly



THE TRACK TO THE OLD ROMAN GOLD MINE

In the hills above the Llandovery, Wales.

3 ¼ by 2 ½

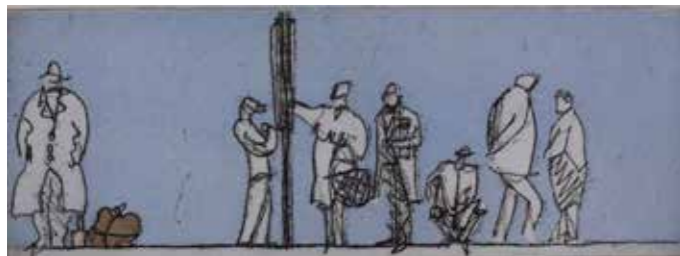
8.3 cm by 6.4 cm

No signature, name or date

E/N 75. 1982

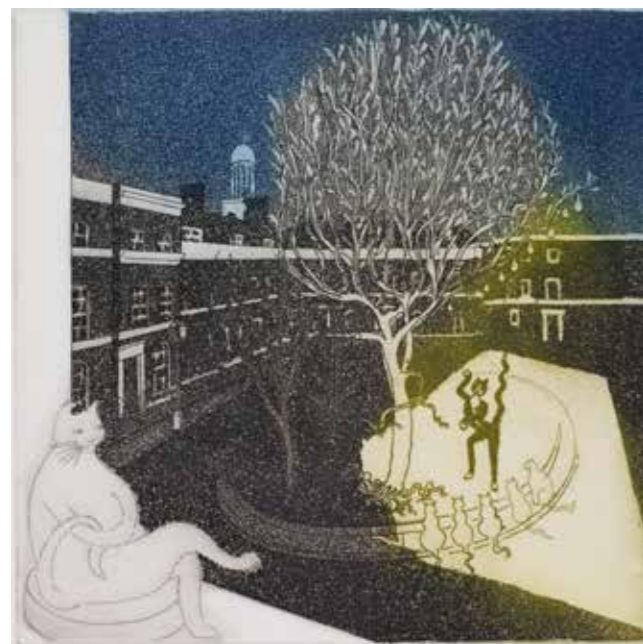
4 Plate Colour Etching





THE TRAMP
25 by 10.5 cm
1/50
Coloured etching
1984

One of three related images, including the Dog Fight and Impatience



TRAVOLTING AT HANOVER GARDENS
Olivia Newton John surveys John Travolta cavorting.

7 $\frac{3}{8}$ and 7 $\frac{3}{8}$
18.7 cm by 18.7 cm
E/N 35/75. 1978
1 Plate Colour Etching

Another Hanover Gardens best-seller



THE TREE
on a country road between Yattendon and Aldworth, Berkshire.

14 $\frac{3}{4}$ by 11 $\frac{3}{4}$
37.5 cm by 30 cm
E/N 5/50. 1976
Black and White Etching

THE TRIANGLE OF TREES
Leith Hill area, Surrey.

16 $\frac{3}{4}$ by 13 $\frac{3}{4}$
42.5 cm by 35 cm
Artist's proof
E/N 50. 1976
Black and White Etching



203 UPLANDS ROAD, EAST DULWICH

Signed undated



VENETIAN WINDOW

38 by 51.5
11/50
Coloured etching
1988





WAITING AT HANOVER GARDENS

1.

The Hanover Arms Pub and Bus Stop opposite.

6 3/8 by 7 3/8

16.2 cm by 18.7 cm

E/N 5/50. 1977

1 Plate Colour Etching

The local pub, which had some pretty nasty gang-land connections.



WAITING AT HANOVER GARDENS

2.

15 3/4 by 13 3/4

Artist's proof

40 cm by 35 cm

E/N 50. 1978

1 Plate Colour Etching



WHITE CAT

Collage. In my kitchen.

18 1/4 by 14 1/2

46.4 cm by 36.8 cm

Red/White/Blue/Black Poster

Therefore. Note the 3 triangular spots. Turns up in one of the GWR prints.

WHILE THE SHIP'S CAT'S AWAY, THE MICE DO PLAY

St. Katharine's Dock.

7 3/8 and 7 3/8

18.7 cm by 18.7 cm

E/N 1/100. 1980

1 Plate Colour Etching. Black/Mid Chrome

Yellow illuminations



WINGS

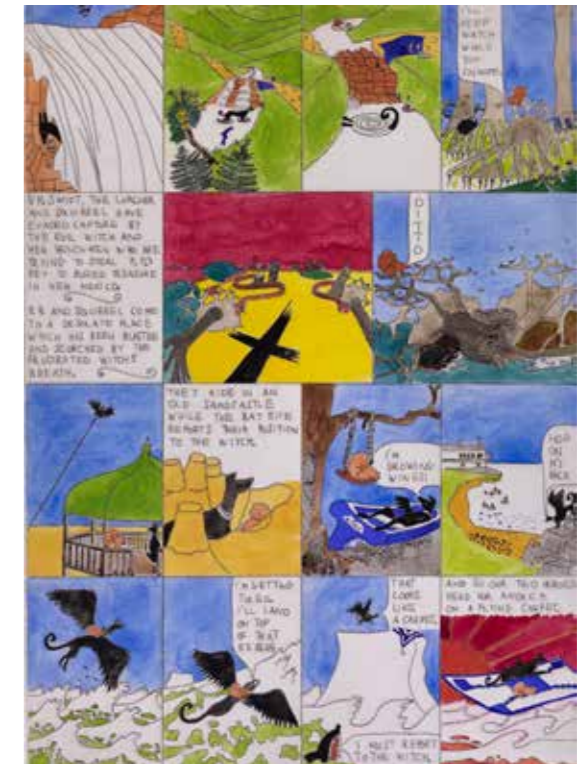
35.5 by 51 cm

1/50

Coloured etching

1989

Part of The Quest sequence which includes Amnesia, Thrush's Anvil, Flying Carpet, Geronimo and Folly (LMT)



WRONG NUMBER

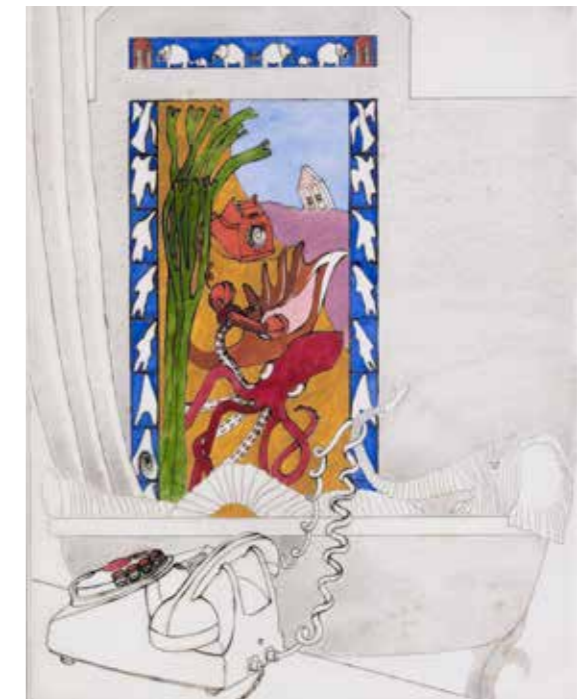
38.5 by 52 cm

10/50

Coloured etching

1988

I don't know if this came before or after Lost and Found. It's not as accomplished. It precedes the Quest series.



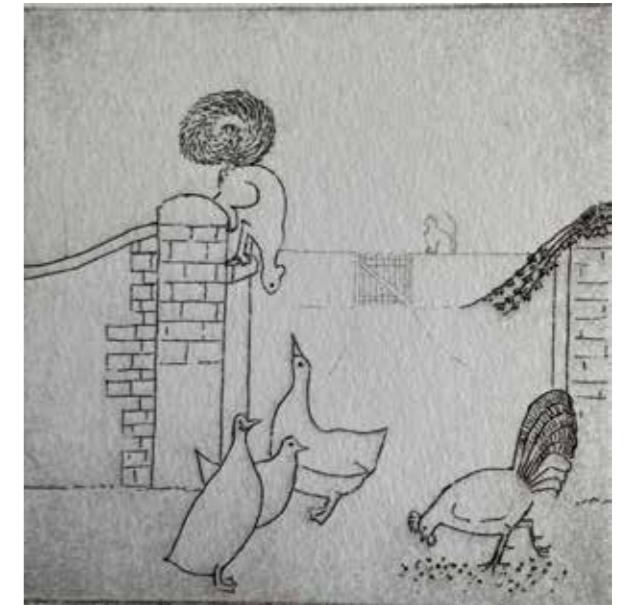


XMAS GOODWILL

Rough, Initialised

UNNAMED

Scene from The Quest



UNNAMED

The Warring Profiles (?)

56 x 30.5cm
Signed 1999

This turned up in one of her folders. It would have been done in Falmouth. You can see Pendennis Castle away on the left. She had this kind of view from her Falmouth house, Pendynas, on Minnie Place

**UNNAMED
GATE AND SPIRE**

22.2 by 17.7 cm
Artist's Proof Unsigned

This seems to be a 'throwaway' print. There's no sign why or when she printed this. I can't see that she tried to sell it. I suspect a lot of etchers would love to throw something like this off.



YOUTH, DEATH and OLD AGE

Art School Life Drawing Class.

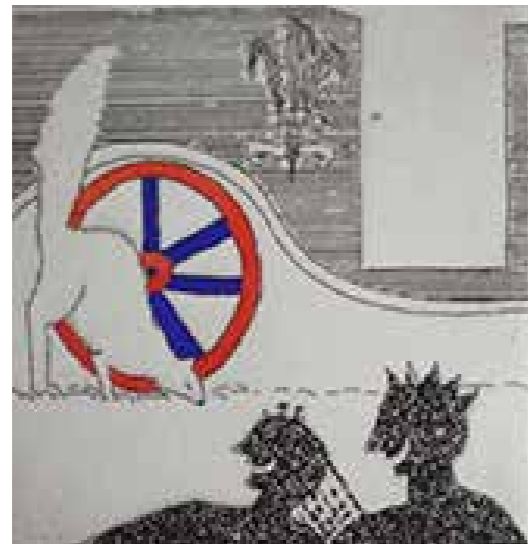
17 ¾ by 15 ¼
45 cm by 38.7 cm
E/N 30. 1969
Black and White Etching

LOST WORK FOR WHICH WE HAVE RECORDS

These are mostly Christmas cards produced in the 1982-4 period

CATCHING OF THE LUCKY BOOT for the honeymoon car.

River Thames opposite St Paul's.
One of three cards produced for Lady Di's wedding. Don't have a copy on her walls or in her files.



A CAT MAY LOOK AT A PRINCESS Buckingham Palace Mews. Lady Diana's Wedding.



CHRISTMAS CEASEFIRE

CHRISTMAS GOODWILL



THE FACE AT THE WINDOW

Christmas 1984

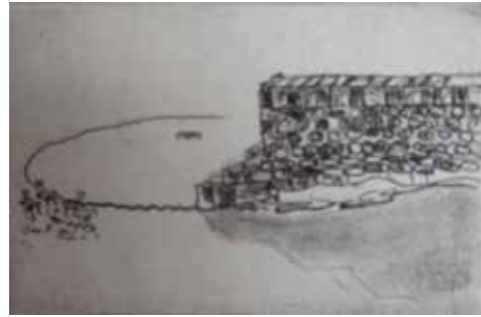


THE FROLIC. Spiders in my garden.



HAVE YOU SEEN THE FISHER- MAN?





KEEPING A LOW PROFILE

SUNLIGHT

2 ½ by 2 ½
6.4 cm by 6.4 cm
E/N 75. 1982
4 Plate Colour Etching



MOONLIGHT

Missing image.
related to Sunlight

SYLKO.
Cobwebs in my garden.



THE OPPORTUNIST

Christmas 1984

THAT SINKING FEELING.
Plug-end of my bath.



THE PEEPING TOM

THE THIEF



PRIDE COMES BEFORE A FALL

XMAS TRUCE



INFLUENCES



Lynette was born into a family with pretty decent design and artistic connections. Our father, Alfred, was a very serious draughtsman and designer. He was old when we were born, having joined the Royal Navy in Queen Victoria's last year. He was an Engineer, rising to the rank of Rear Admiral. Within Lynette's possessions there is an extremely detailed mapping of one of the pre-1914 Dreadnoughts, with every compartment meticulously drawn. Between the wars he was a cutting edge designer of competition-winning model yachts, developing a controversial theory about how to design hulls which were stable in all weather conditions. During the period before he died, when Lynette was 9, he continued to design. I can remember his workroom with slide rules and logarithmic tables. Lynette

kept model hulls which he had designed in her work room at St Keverne, and she inherited a lot of his designer's equipment from our much older half-brother Eric (again naval) who recognised that Lynette was the member of our generation who was carrying on our father's design traditions. What I hadn't realised until she died was what a psychological hold our father's memory had on her. In the "Ali-Baba's Basket" saga, he becomes one of the lead characters, with his characteristics duly noted - his love of pig's trotters, ability to peel an apple in one continuous strip etc.

In her St Keverne house, there were a number of pictures from a maternal great-uncle, Gerald Summers, with other pictures by his wife, Nora, and his grandson, Gabriel. The Summers were direct descendants of John Summers who developed a thriving steel company in the north of England (Stalybridge and Deesside). There was thus a bit of money around. Gerald's interest in art was encouraged by his parents, John and Ada, and as a boy he was taken on annual painting holidays to St. Ives, until 1903 when Gerald would have been 17. (His elder brother died there in a tragic sleepwalking accident). Gerald went on to the Slade, marrying Nora. Between 1912 and 1914, they travelled in Italy and Ireland, producing a lot of art including very accomplished etchings of the Grand Canal and the Ponte Vecchio. After 1918, they settled in Ferndown in Dorset, living a fairly bohemian life. Gerald was a significant collector and he acquired works from his artist friends such as Henry Lamb, Augustus John, and Stanley Spencer, who would call on him at Green World. Dylan Thomas and Gwen John also stayed for periods. Gerald live until 1969 and, during the 1950s and 1960s, I can remember Lynette and I being taken by our mother, Betty, for day trips to visit him. We were all very fond of him, and I appreciated that he was a staunch New Statesman reader. Within



Lynette's work, there is one picture - Butterfly Days - which seems to be a direct reference to Gerald. It's a picture of a caravan in a setting which seems to be of the Isle of Purbeck. This is where Gerald and Nora caravanned pre-1914, and there was an old caravan in Green World's grounds which could well have been the same one. The last time I went, there were just some metal wheel rims left.



Working through our grandmother, Dan, who was Gerald's sister, we come to our aunt Rachel whom we saw a lot of through our lives. She settled in London after 1945 and moved in artistic circles without ever trying to make a career out of it, though she did some teaching with the City and Guilds. She was into puppets. She was a talented sculptor, doing two superb little clay models of Lynette and myself when we were something like 6 (me) and 3 (Lynette). She did quilting and knitting and, in general, had great taste. She was one of the people who, around 1969, talked Lynette into taking her etching seriously and, our mother having died, she took a maternal interest in Lynette's well-being. "Pig Fantasy" was triggered by one of the stays we would all make with Rachel and her husband Basil in Compton Norris.

While on the subject of people who encouraged Lynette, there was also Prue Turner, married to another of our Turner half-brothers, who told Lynette that she could make a name for herself. Another backer, whom I hadn't appreciated until reading some notes from Lynette was Miss Davidson from North Mundham, a village we lived in during the early 1960s before the untimely death of our mother. Miss Davidson was close to our mother and, from what I remember, had worked in Audrey Withers' pioneering Vogue. This was the magazine which commissioned Lee Miller as a photographer and war correspondent during World War 2, and then led the way on the visual coverage of high fashion. Lynette spent more time at North Mundham than I, so it looks as though the two of them got quite close. Certainly, Miss Davidson was one of Lynette's first patrons, commissioning her to do "Full Moon". My own attempts to encourage her proved a bit more double-edged. I gave her little jobs like designing business cards (there was a rather nice one in blue plastic) and she did picture research for Golden Hordes, my attack on the evils of the tourist industry. I commissioned her to do the portrait of Chatham House, home of the Royal Institute of International Affairs. She found the tension of combining technical accuracy with artistic license quite wearying though, if I can read her writing, she was satisfied with the eventual design. But this was a blind alley. She was not cut out for glorifying institutional headquartersand her attempt on Houses of Parliament (Memories) finished off her interest in etching.

I'm not the right person to identify the more formal artistic influences on her. She credits Henry Wilkinson (& Tim Edmunds) in the City of Guilds Art School with turning her on to etching. She did a year on Design at Manchester Art School (Keith Murgatroyd & Meryl Cook). She obviously enjoyed Durer, and "After Durer" was her first serious etching. She also name checks him in some notes on "Pig Fantasy". Apart from Durer, her notes refer

to Arthur Rackham, Daumier, Tintin's Herge, Rex Whistler, John Betjeman, David Hockney, Posy Simmonds, Giles and Rupert Bear. Her collection of Art books is extensive but I can see one major gap. She was very fond of Frank Hampson's work on the Eagle comic of our youth. There are some other books on comics, but there is very little that I can spot on graphic novels, of which there has been a recent boom. I think that this partially explains the failure of the "Ali-Baba Basket". As an etcher, she had developed her sui generis style. However, when she moved into trying to create an extended graphic story using an A4 layout, sui generis was not enough. This is sad because, in my opinion, it wasted the last two decades of her career



**YOUNG LYNETTE AND LOUIS
AS MODELLED BY RACHEL CROSBY**

THE ALI-BABA BASKET



When Lynette left London in 1993, she turned her back on etching. In her words, 'the editioning was extremely laborious. I abandoned the rigid constraints and decided to tell a story within a A4 format using pen and ink, coloured chalk, torn paper work and pop-ups.' During the previous decade she had produced multi-panel stories like The Quest (1981) which involved animals on the search for some goal. In 1987 she produced Lost and Found which used a Stained Glass window structure to chronicle the adventures of Perdy, her lurcher, on journeys round Southern England.

In November 1992 Lynette submitted to Methuen Children's Books six photocopied etching and watercolour images which she had been selling individually as 'Abstract Stained Glass' panels. The fifth image Geronimo was

accepted by the RA Summer Show 1991 but not hung.

THE QUEST was submitted as a pictorial adventure story, for children and adults, about a dog and a squirrel who go searching for buried gold in New Mexico and are chased by an evil witch. In her submission letter she writes, 'The story starts in my local Kennington Park. It's entirely my own invention and I have two more adventures up my sleeve.' The manuscript was returned because 'it does not fit into our publishing programme.'

At this point, she gave up etching and moved to Cornwall, though she did produce two more images in this idiom, The Flea and The Maze both dated 1998, which means that this must have been produced from Pendynas, her house in Falmouth.

From then on, she focused on "The Ali Baba Basket". Just before she died in 2020 my wife, Jean, had agreed that we would self-publish this unseen manuscript on her behalf. Upon her death we found ourselves with 184 A4 pages of text and drawings, in two ring binders, each page dated from 2007 to 2019, but not paginated chronologically. For instance a drawing dated 2.12.2014 appears on page 29, while another dated 2.04.2007 appears on page 74. It's a stop start kaleidoscope, story lines shuffled like a pack of cards depending on a recalled memory, mood, dreams, or the weather that day, sometimes noted on a drawing. For some years there are no entries at all. Then in June 2019, the date noted at the top of each page, she clips the now numbered



pages into the ring-binders. The preface promises 'a tale about a race for buried treasure between a fat, heroic mermaid called Dreamy and a villainous gang.' It starts in the reaches of the River Fal where she lives on a boat with a retired sea-captain who has a map locating buried treasure somewhere 'Down Under'

This is not so much a imagined story as part biography and a travel diary – and wish fulfilment. Dreamy the fat Mermaid is Lynette wearing her habitual horizontally striped sweater. The Captain is our father, who died when she was nine, and the narrative lists his real life habits, food fads, model yacht, and inventive ideas - all of which I can remember from our childhood. Tripe, pig's trotters, faggots, bread and butter with winkles all come back to me, though what they have to do in a 2020 manuscript aimed at children is another matter,

The plot ricochets all over the place from Falmouth Bay, through the Garden of Indolence, touches of Crete and submarines before ending up in Australia. Here we get very autobiographical because Lynette came out with us in 2002 to visit Jean's sister out in the New

South Wales table lands. There are characters we can recognise. Farmer brother-in-law Gavin becomes farmer Mr Grayling. Incidents get recycled as when Lynette and I got to see a platypus in real life, providing an excuse to have a talking platypus move the plot on. Gavin's farm-dogs, utility truck and woodpile get parts to play. As part of the plot, she (Dreamy) gets to ride a camel which is wish fulfilment as she was denied this during her 2002 thanks to a health and safety clampdown.



The manuscript is pretty incoherent and the imagery is well below the standards set during her etching days. However, what it does point to is the autobiographical element behind all her work. Some of it is fairly obvious such as the work around her home in South London. Some is quite obscure, such as my recent discovery that the Uncle in My Wicked Uncle came to tea refers to our father's somewhat rickety brother Bob in the 1930s. So, though I suspect that most readers would find "Ali-Baba" a disappointment against the highpoints of Lynette's 1970s and 1980s, for family it is interesting because it takes us back to our share history with Lynette. That's fun for us, but a bit of a wasted career end for Lynette.



SOME CATS FROM HANOVER GARDENS



