

THE Lynley Dodd STORY

Educational resource for
THE LYNLEY DODD STORY
8 July to 3 September 2017



INTRODUCTION

In 1979, Lynley Dodd made a small sketch of a rather unkempt-looking dog and penned a few words underneath. These words proved to be life-changing and Hairy Maclary was born. Hairy Maclary is one of the most well-read children's books in New Zealand and we are delighted to offer to schools this exhibition which celebrates Lynley Dodd and all our favourite characters. The exhibition features sketches and drawings from many of the Hairy Maclary picture books, plus earlier works and hands on activities. The Lynley Dodd story is an exhibition not just about Hairy Maclary but about all the famous characters Lynley Dodd has created, and the story of her artistry.

Lynley studied art at Elam, the University of Auckland's School of Fine Arts. From art school, she went on to train as a secondary school art teacher at Auckland Teachers' College. In the early 1970s, she and a relative, Eve Sutton, collaborated on a picture book, *My Cat Likes to Hide in Boxes*, still in print four decades later. Then, in the mid 1970s, she started to write as well as illustrate. The first of her own picture books was *The Nickle Nackle Tree* (1976), and in 1979 she wrote *Hairy Maclary from Donaldson's Dairy*. She has written and illustrated 30 more books in the years since. Dodd has been the recipient of several awards, including Children's Picture Book of the Year (1984, 1986, 1988, 1992) and the Margaret Mahy Medal (1999). Dodd was awarded the Distinguished Companion of the New Zealand Order of Merit in 2002 and became Dame Lynley Dodd in 2009 as well as being awarded an Honorary Doctorate from the University of Waikato. In the same year, Dodd received a Distinguished Alumni Award from the University of Auckland.

Yet for Dodd, her success is measured by the love children have for her books. Over five million copies of Hairy Maclary books alone have been printed and sold. Trademarked to protect his New Zealand identity, Hairy Maclary has been translated into several languages. This little dog is an international character but it is his creator Lynley Dodd who provides the magic behind these stories and this exhibition.



WHO IS LYNLEY DODD?

Born and educated in New Zealand, Lynley is a graduate of the Elam School of Fine Arts in Auckland. Since winning the prestigious Esther Glen Award with Eve Sutton in 1975 for *My Cat Likes to Hide in Boxes*, Lynley has written more than thirty picture books. She has won many prizes for her work including Auckland University's Distinguished Alumni Award in 2009 and the prestigious Margaret Mahy Award in 1999. In 2002, Lynley was made a Distinguished Companion of the New Zealand Order of Merit for her services to children's literature. She holds an honorary doctorate from the University of Waikato. Lynley Dodd lives in Tauranga with her fiendish Burmese cat, Suu Kyi.

The Hairy Maclary series is an international classic and foreign language editions have been published in Sweden, Japan, Slovenia, Russia, Korea and China. In July 2013, Hairy Maclary celebrated his 30th birthday.

THE EXHIBITION

On a scrap of note paper in 1979, Hairy Maclary was born.

The Lynley Dodd Story exhibition reveals the evolution of Dodd's creative process and clues to her characters' rise to international fame. More than 50 original illustrations including preliminary sketches, drafts and notes showcase the development of Dodd's unique artistic style and her skilful marriage of words and illustration.

The first drawing of Hairy Maclary has been described as like an "animated bottlebrush". Loose lines give the appearance of movement as he bounces across the page. Hairy Maclary's scruffy look is made up exclusively of directional lines. He is as much about the spaces between the lines as the lines themselves. The drawing is an unassuming work on a creased piece of scrap paper that captures Hairy Maclary's appeal in its entirety.

Lynley Dodd's characters emerge in her illustrations like stage performers. The backgrounds function as props for the action about to take place in the scene. Dodd's use of truncation adds playfulness and encourages readers to turn the page. Often, part of Hairy Maclary disappears at the page edge, building anticipation as he moves off stage.

Dodd's compositions are meticulously planned in a process which she describes as "writing the pictures and painting the words".

Much of her inspiration is drawn from real life. Dodd's characters are often based on childhood pets, and plots are often inspired by almost unbelievable occurrences.

Her 1984 title Hairy Maclary's Bone was inspired by a routine trip to the butcher, where Dodd saw a large dog walking away from the butcher shop with a load of meat and bones hanging from his mouth. How that dog would get home without other dogs looting the lot unfolds in the story.

Each illustration is carefully composed in gouache and pen, Dodd's medium of choice. Her technical skill is shown by her layering of gouache to create the iridescent quality of the tiles on the meat shop front as seen in Hairy Maclary's Bone. This technical skill has a sound foundation in her fine art training in sculpture.

The Lynley Dodd Story includes illustrations from many works set outside the Hairy Maclary series. 1988's A Dragon in a Wagon showcases Dodd's skillful painting and refining of words to create uncluttered verse.

The colour palette of A Dragon in a Wagon marks a departure from the shades of suburbia present in the Hairy Maclary series. The deep blues and cool yellows featured in the illustration "A Shark in the Dark" exemplify this difference. In the story, imaginative scenes are tied to the bouncy rhyme and rhythm Dodd is well known for.

Her clever use of scale reinforces meaning and adds humour to her stories. Think about how big Hercules Morse is in comparison to Schnitzel von Krumm! In The Other Ark, Sam Jam Balu's tiny size, compared with the enormity of the ark, emphasises the large task ahead of him.



English: Level 1–3

- By listening to librarian Stephanie read from the collection of Lynley Dodd's work, students will revisit familiar texts for enjoyment and personal fulfilment. Through viewing Lynley Dodd's original illustrations, they will gain insight into the processes Lynley has used to publish her books. They will gain a further understanding of the connections between oral, written and visual language.
- Students will integrate sources of information, processes, and strategies with developing confidence to identify, form, and express ideas.

Visual Arts: Level 1–3

- Students will have the opportunity to view Lynley Dodd's original illustrations and revisit characters and stories that they know and love, and to develop ideas in response to Lynley Dodd's original works. They will have the opportunity to explore the art making processes, techniques, tools and materials used by Dodd. PK
- Students will have the opportunity to describe Lynley's illustrations and the stories contained within. CI

English: Level 4–6

- By viewing the work of Lynley Dodd, students will gain insight into the processes Lynley Dodd has used to develop her illustrations.
- Students will show a developed understanding of how text is shaped for different purposes and audiences by identifying Lynley Dodd's audience and learning why her books resonate around the world.

Visual Arts: Level 4–6

- Students will apply knowledge of the elements and principles used for book illustration. They will also have the opportunity to explore the art making processes, techniques, tools and materials used by Dodd. PK

LYNLEY DODD: QUESTIONS & ANSWERS

Where do your ideas come from?

"I find ideas everywhere. I tell children that I have 'ideas antennae' sticking out of my head, ready to collect anything that takes my fancy. Funny names and juicy words to roll around the tongue, things I see, things people say and do, natural history programmes, items of news, family happenings et cetera. I keep an Ideas Book, which is a motley collection of bits; lists of words, scraps of drawing, newspaper cuttings, snatches of storyline and verse. All reminders for the day when they might prove useful. There is one scrap in the book, a rough sketch of a small hairy dog, under which I wrote:

'One morning at nine,
on the way to the park,
went Hairy Maclary
from Donaldson's Dairy'

This went on to become VERY useful."

Why picture books?

"I was an artist first and a writer second. Art was my first choice through childhood, art school, teaching, finally freelance illustrating. Picture books are a natural development – they provide the opportunity for plenty of illustrating.

Writing was something I had to learn once I began to have picture book ideas of my own after working with Eve Sutton on *My Cat Likes to Hide in Boxes*. Children ask me, would I write 'chapter' books? The answer to that is: I doubt it. I like the equal blend of word and picture in picture books and I'd hate to give up the excuse to do plenty of artwork."

What comes first?

"In a picture book it is very important that text and picture should fit together perfectly in mood, style and sympathy—a partnership in which each enhances the other. Being my own illustrator helps—I don't have to argue with anyone about interpretation. I work on words and pictures together from the start. As I write I'm thinking about and planning layout and progression of pages as well as content and composition of each picture. Once story and pictures are planned, I make a small 'dummy' book to show what the finished book will be like, with everything in place. Then I paint the pictures, full size."

How did you begin?

"I have been writing and illustrating now for forty years. It all began with the collaboration with Eve Sutton (a cousin by marriage) on *My Cat Likes to Hide in Boxes*. The idea for that book came from the then Dodd family cat, Wooskit, who, like all cats, liked to hide in boxes, supermarket bags, cupboards and hidey-holes of all kinds. *My Cat Likes to Hide in Boxes* was published in 1973. Eve went on to write for older children and because my own two children were picture book 'consumers' at that stage, I became very interested in them too and began to have lots of ideas of my own. My first solo book was *The Nickle Nackle Tree*, published in 1976, and I've worked solo ever since."



How long does it take to write a book?

"I usually start by browsing through my ideas book. If I'm lucky, one of the scraps will start off the creative juices and once I have begun in earnest, it takes me about six months altogether to write and illustrate the book. Added to that is the time needed for publishing and printing, so it's about a year from start to publication day."

Where do you live and work?

"I live with my Burmese cat Suu Kyi in Tauranga, New Zealand. My house is out in the country in a peaceful spot, surrounded by trees and birds. The garden is full of hedgehogs – the inspiration for Hedgehog Howdedo. I work at a large desk in a sunny room upstairs. Unfortunately the heat can be a problem in summer—it dries my watercolour paints too quickly and I stick to everything in sight!

My desk is usually a glorious muddle, with piles of letters, paper, notes to myself, calendar, lamp, boxes of art materials, diaries, pens, brushes, paperweights holding everything down... and so on.

Apart from the desk, there are two bookcases overflowing with books and knick-knacks, a wastepaper basket always needing emptying, copy machine, filing cabinets and an easel, and now that Hairy Maclary and Friends have turned into merchandising as well, Hairy Maclary, Muffin McLay and Slinky Malinki sit on top of the filing cabinet while piles of other Hairy Maclary products cascade from every surface. If I didn't have frequent tidying sessions, I'd disappear altogether! The cat loves to visit and is liable to steal my pens and chew holes in Important Documents."

Which book did you enjoy creating most?

"I really enjoyed doing the illustrating for books like Find Me a Tiger, The Other Ark, Sniff! Snuff! Snap! and The Dudgeon is Coming because there was more scope for imagination in the different animals and settings, as well as things like animal camouflage to explore. However Hairy Maclary from Donaldson's Dairy is pretty special to me because it is the first of a long series and because it seemed almost to write itself. NOT something that usually happens to me!"

Is Hairy Maclary a real dog?

"I'm afraid not. He is a mixture of terriers I've known, with rather thin legs and small, sharp triangles for ears. An imaginary dog. And no, I don't have a dog now – although I did once have a long-haired Schnitzel von Krumm."

Who are your favourite authors?

"There are many I admire, but perhaps Dr Seuss and Quentin Blake are two of my favourite author/illustrators, Dr Seuss because I loved his books as a child and Quentin Blake because of his humour and very clever art work."



LYNLEY DODD'S WRITING TECHNIQUES

- Lynley Dodd uses a call and response pattern: "This call and response pattern, and the constant returning to a simple memorable refrain, helps establish the essential musicality of language."
- She uses whimsical rhythm, rhyme and repetition.
- The story has a structure—for example, Hairy Maclary consists of a journey, a challenge and a return home.
- She draws on her own experiences of nature and the world as she sees it.
- She cleverly establishes and conveys character: "...the key to all great children's picture books lies in the ability of the author to establish and convey character."
- Story writing cannot be rushed. Dodd publishes one book per year.
- She works on the text and the pictures at the same time. "In a picture book it is very important that text and picture should fit together perfectly; in mood, style and sympathy—a partnership in which each enhances the other."

LYNLEY DODD'S ILLUSTRATION PROCESS

- Lynley Dodd studies nature and sketches from real life happenings.
- She uses what is happening around her for inspiration.
- She looks for humour in everyday happenings.
- She keeps a notebook of ideas, words and pencil sketches.
- She creates dummy designs using simple pencil sketches of each page.
- She connects her illustrations to each other and to the text.
- She begins to work on a final illustration.
- She works on quality watercolour paper.
- She uses lead pencil to sketch the illustration, then a permanent pigment liner to draw over the pencil lines.
- She thinks about shape, form and composition.
- She creates lines, shapes and attitude. "If the shapes and the sorts of attitudes are right, the middle bit just fills itself in."
- She thinks about movement and expression.
- She uses 'truncation', meaning she leaves something missing from the illustration to lead you onto the next page.

GALLERY WORKSHOP

Lynley Dodd copied the work of her favourite book illustrators, including Dr. Seuss, to learn from them, then developed a distinctive style of her own. Students will be given the opportunity to copy Lynley Dodd's illustrations and technique by creating illustrations using lead pencil, pigment pen and gouache, Lynley Dodd's media of choice.





LINKS FOR TEACHERS:

<http://www.hairymaclary.com>

<http://www.teachertypes.com/2015/04/lynley-dodd-exhibition-plus-lesson-plans.html>

RECOMMENDED READING FOR TEACHERS:

'The Life and Art of Lynley Dodd' by Finlay Macdonald



This document compiled by Tina Powell, Expressions Whirinaki.

PLANNING A VISIT

FAQs and things you might like to know

Getting here

Public Transport:

With buses and trains stopping at Upper Hutt Station, Expressions is just a five minute walk down the road.

Bringing your own bus or cars:

Car parking and bus drop off points are right behind Expressions in the carpark near H2O XtreamSwimming pool.

During Your Visit

Lunch & morning tea:

We have an indoor space to enjoy morning and afternoon tea should the weather require that (subject to availability)

School bags & jackets:

Yes you can bring your school bags and jackets as we have a space for them while you visit.

For further information or to book a visit please contact

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Tina is also available throughout the year to visit your school and discuss the exhibition programme and the opportunities for your students.
Please contact her to make a time to visit you.

Use the following codes to ascertain how to apply each of the Art Curriculum Links.

PK	Developing Practical Knowledge in the Visual Arts
DI	Developing Ideas in the Visual Arts
CI	Communicating and Interpreting in the Visual Arts
UC	Understanding the Visual Arts in Context