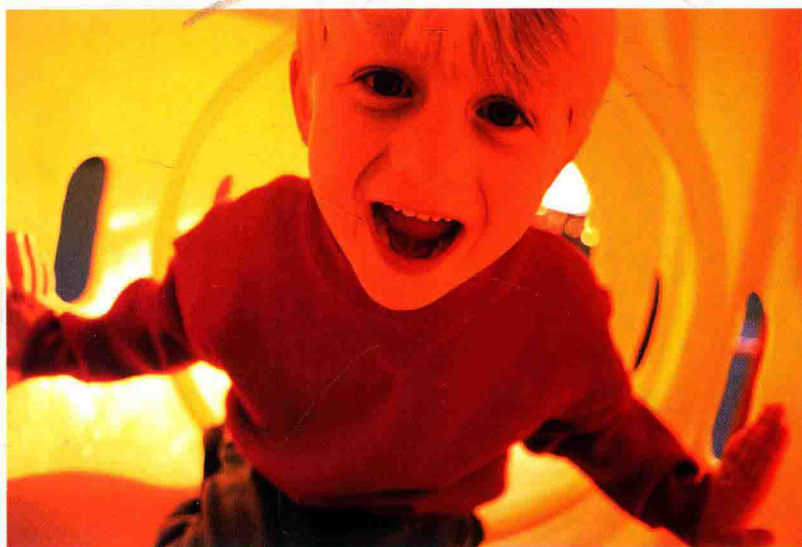


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# Print

SEPTEMBER/OCTOBER 1998 LII:V

## REGIONAL DESIGN ANNUAL

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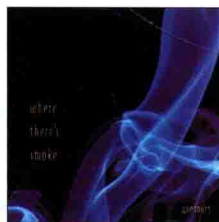
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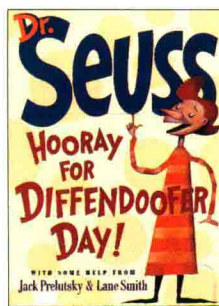
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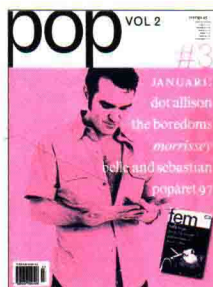
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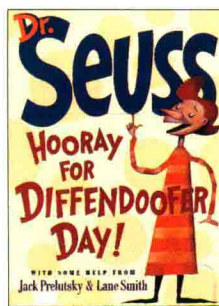
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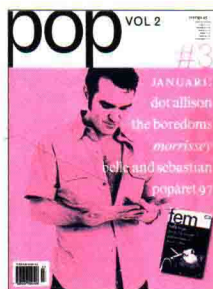
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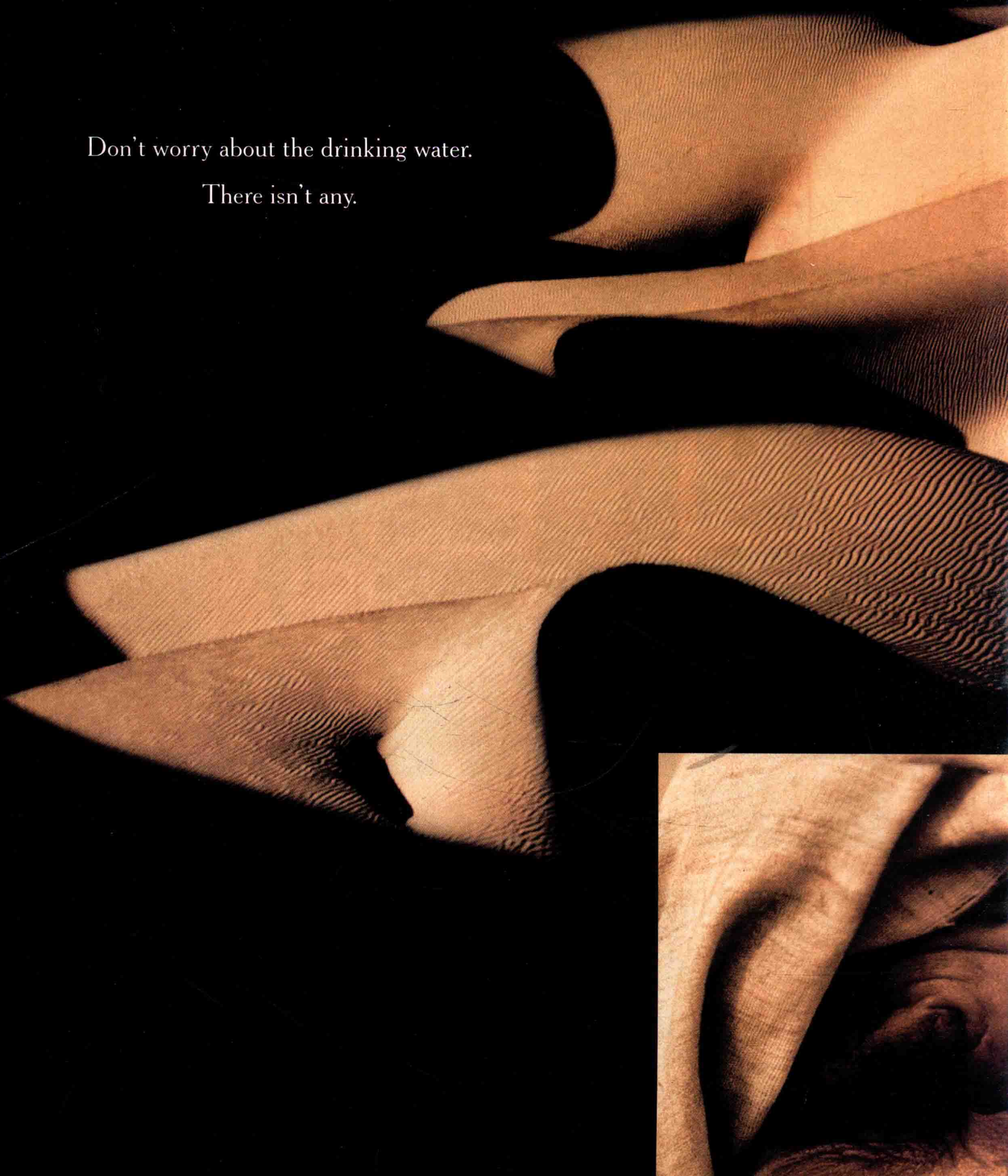
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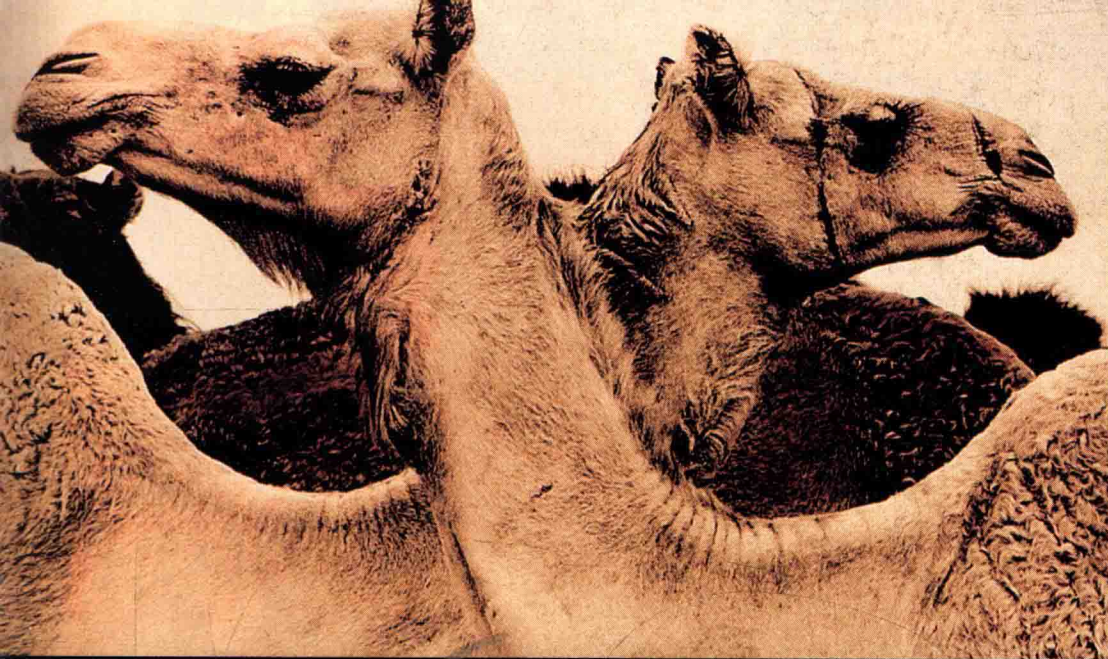


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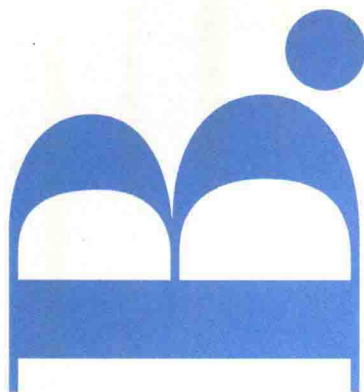
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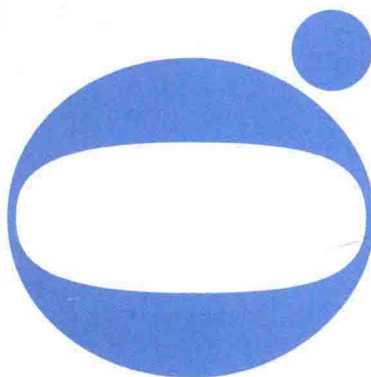
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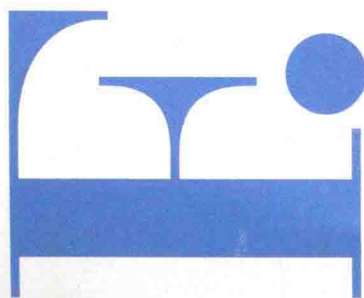
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Some of the highlights and lowlights of our visual and media environment that may have escaped your notice.



Edited by  
Julie Lasky



## JUICING SEUSS

Even with an animated feature (*James and the Giant Peach*), and a Caldecott Honor book (*The Stinky Cheese Man*) under his belt, Lane Smith was a little daunted by the prospect of illustrating a book based on notes left by Dr. Seuss. But in *Hooray for Diffendoofer Day!*, the story of a joyfully eccentric school completed by writer Jack Prelutsky, Smith has created a true homage, using Seuss's drawings not just as inspiration for his own exuberant paintings, but as vital ingredients within them. By the end of the book, green eggs and ham, the Cat in the Hat, and Horton have all joined in the free-for-all. Clearly, Lane Smith's place in the world of illustration is similar to that of the book's heroine, Miss Bonkers: he is "different-er than the rest."

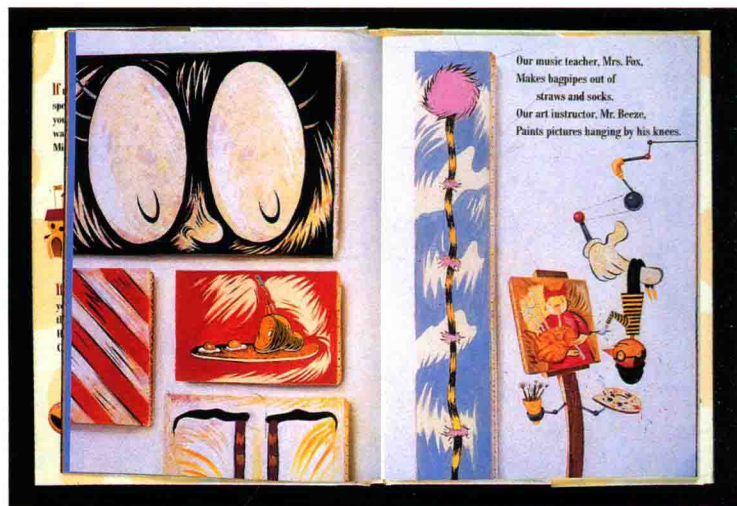
—Caitlin Dover

**Dover:** Are you a veteran Seuss fan?

**Smith:** The only kids' books we owned were by Dr. Seuss. We got them from a book-of-the-month-type club where you could get something like six Seuss books for two dollars. Then later, when I was getting into animation, I watched an animated feature put out by UPA in the '50s called *Gerald McBoingBoing*, and loved it. Turns out it was written by Dr. Seuss.

**Dover:** How did you get a shot at *Diffendoofer*?

**Smith:** I was illustrating *James and the Giant Peach* for Knopf, and Janet Schulman, who had worked with Seuss, was my editor. She knew I loved him, so she showed me the



pages of Seuss notes and asked me if I'd like to work on a book based on them. I said maybe. When [Schulman] came to me six months later and asked again, I agreed to do it.

**Dover:** How did you develop the approach you used for the book, where you collage in bits of bonafide Seuss?

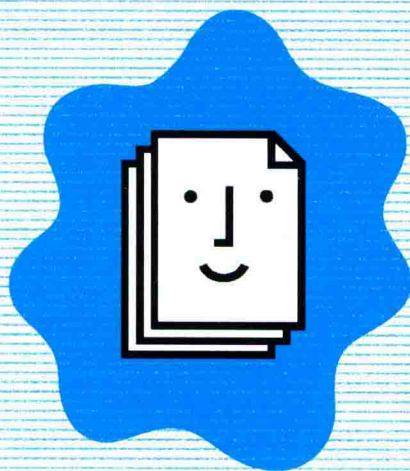
**Smith:** I mix things up in my work

anyway. I paint for a while [with oils], then I glue in a bit of public-domain engraved image, then I scratch the paint. I had seen a couple of the other posthumous Seuss books out there, like *Daisy-Head Maizy*, that just copied the Seuss style, and I thought I'd rather use my own style and incorporate his work. The first painting I did for *Diffen-*



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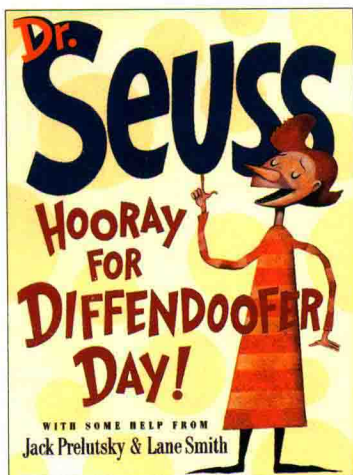


**F.O.B.** doofer where it clicked was the one with Mr. Bear [the gym teacher who “hoists elephants into the air”]. I decided I would try to get a kind of Pop Art feel. I had a piece of metal screen that I pressed on to get the effect of printed dots for the background. Then I collaged on Horton’s head. And it worked!

I loved doing the two-page spread about the art teacher, reinforcing the idea of Seuss as icon by blowing up his work and turning it into paintings. When I picked which Seuss drawings I would use, I tended to go for his older stuff because he used a bolder line then, and it looked better enlarged.

**Dover:** Do you think your work has anything in common with his?

**Smith:** Some reviewer said my work



owed more to Dr. Caligari. I think he was referring to the Flobbertown spread [which shows the miserable, identical Flobbertown dwellers promenading down a winding

path], but that curvy line of people is, in fact, very Seuss, so I took it as a compliment.

**Dover:** This book is actually a lot brighter than your other ones.

**Smith:** I really went for the brightest colors I could, and I got frustrated when I saw those colors losing a generation in the printing process.

**Dover:** Did Molly Leach, who designed this book, as she has all of your books, borrow the typeface from Seuss’ works?

**Smith:** No, but she didn’t want to get too wacky with the type. Instead, she decided to do circus-like tints behind the lettering, which keeps the book looking happy.

**Dover:** How did Molly do the titles?

**Smith:** There’s a woman named Rosalind Lorber who hand-lettered

all of the titles in Dr. Seuss, and she did them for this book as well. [Molly and I] went through all the books and chose the letters we liked the best, then scanned them into the computer and put them together in Photoshop. We handed the result to this woman, and she did the final lettering [using that as a guideline].

It was Molly’s idea to have “Dr. Seuss” be really big on the cover. People seem to think that was done as a marketing ploy, but it wasn’t. We just saw the name as being an isolated, graphic element—it’s like a logo, it brings back so many memories and associations. We were a little worried that the publishers wouldn’t go for it, but they did. And of course, the Seuss estate loved it.

#### HISTORICAL NOTE

The Bauhaus graphic designer László Moholy-Nagy, who spoke with a heavy Hungarian accent, was known for his inappropriate use of English. In his autobiography, *View From a Long Chair* (London: Routledge and Kegan Paul, 1984), architect Jack Pritchard recalls an evening when the British poet John Betjeman took Moholy-Nagy to a party: “As Moholy left he said to the hostess in his strange pronunciation, ‘Thank you for your hostilities.’ She was a little taken aback, and when Moholy told John Betjeman what had happened, Betjeman said: ‘Oh don’t worry, she is hostile to everyone.’”—Roy R. Behrens



#### BAD NEWS: YOU WON

On the eve of last May’s Clio Awards, Neil Postman, chair of New York University’s Department of Culture and Communications, was telling a rapt audience about the legal squabbles endured by the event he was helping to host: the Second Annual Schmio Awards.

That’s Schmios, as in the dismissive, pseudo-Yiddish “Clio, schmio.” After last year’s ceremony, originally dubbed the “Counter Clios,” awarded parodic prizes to the very worst the advertising industry has to offer, Clio lawyers were concerned that some ad people might not understand the difference between the two shows.



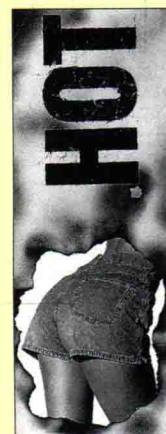
This year’s event left no room for confusion. A bit preachy and a bit screechy, the Second Annual Schmios disseminated heavy messages about advertising that were probably old news to the most marginally media-savvy members of the audience. Ads by the National Rifle Association contribute to social acceptance of violence, pointed out human rights activist Bianca Jagger in her presentation of the Jonesboro Award “for most effective contributor to our culture of violence.” Jenny McCarthy’s infamous ad for Candies shoes, depicting her sitting on a toilet, reinforces bimbo stereotypes, stated ad critic Barbara Lipert, presenter of the Our Bodies/Your Sales Award.

But the evening was not without its surprises: Sut Jhally, a writer and filmmaker, explained how diamond marketer DeBeers, having woven the diamond engagement ring into American social norms in past decades, is now trying to push the idea of the diamond anniversary band. And Karen McNulty, managing editor of children’s consumer magazine *Zillions*, contrasted vi-

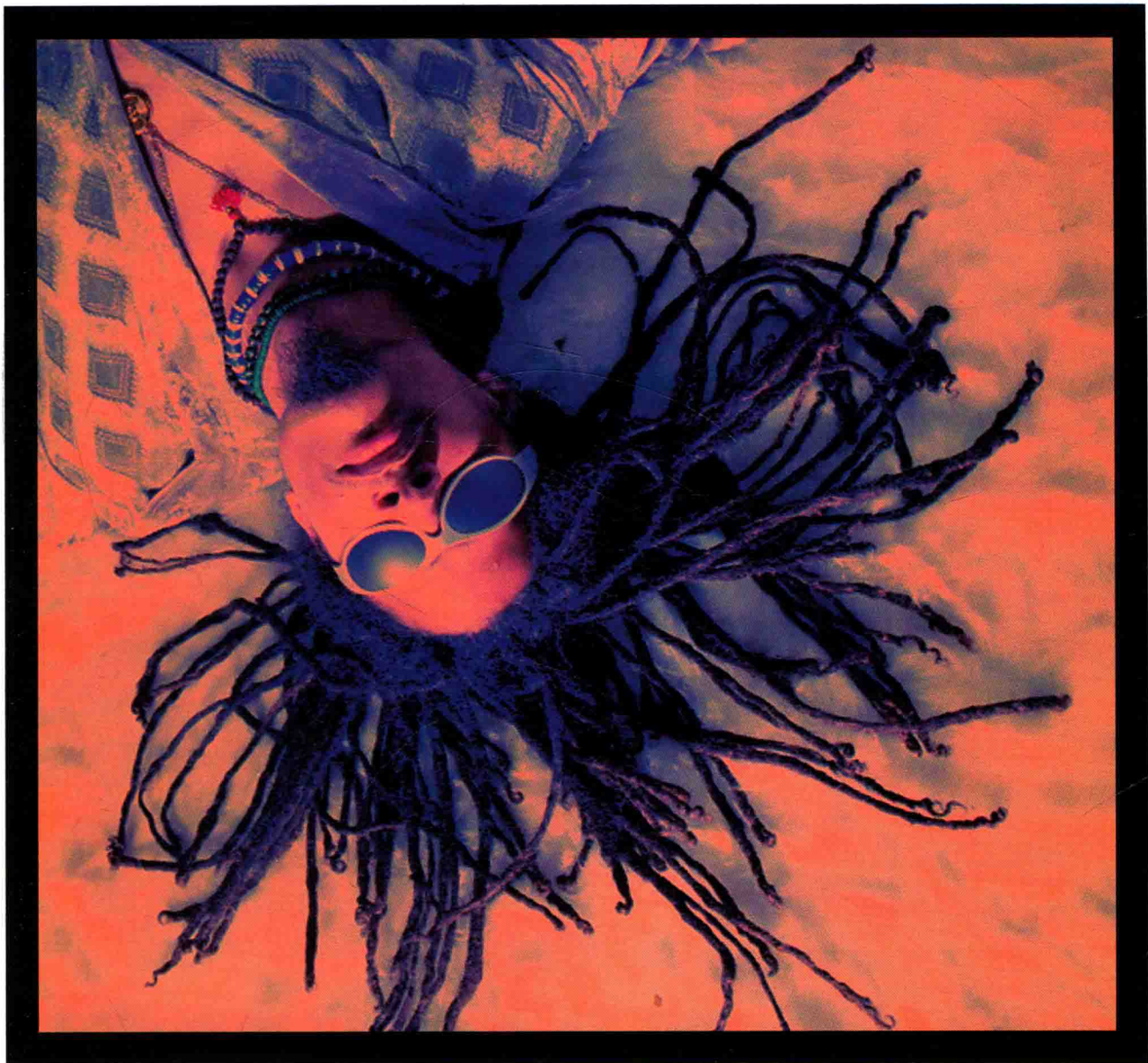
brant TV commercials of children’s toys with tapes of disappointed kids failing to enjoy the toys themselves.

Perhaps the hosts were too emotionally invested in unmasking the perils of irresponsible advertising to have as much fun with the topic as they did with the names of the awards they doled out that evening. Still, at the rate that bad advertising gets pumped out, the annual Schmio Awards seems set to become an advertising tradition in its own right.—Todd Pruzan

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