

Il est né le 7 avril 1923 à Oyonnax, dans l'Ain.

Ses planches aux dessins méticuleux, ombrés de fines hachures, se repèrent immédiatement. Il signait de différents pseudonymes : Juan2, Carland.

Voici les différents journaux et récits complets lyonnais qui l'ont publié :

- 1946 : PARIS-MONDE ILLUSTRÉ, hebdomadaire qui a eu le privilège de recueillir la toute première aventure de Fantax, a publié quelques dessins humoristiques signés Juan2 à compter de son n°37 (17.5.1946).
- 1947 : André Rey entre véritablement dans la bande dessinée avec la série humoristique « La mission dangereuse du détective Lafrousse » dans le journal LES 3 COULEURS du n°2 (1.6.1947) au n°15 et dernier (15.12.1947). Il y réalise également :
Pac et Poc : n°8 (1.9.1947) à 15 (15.12.1947) + couverture au n°11
Tarango fils de la brousse : n°10 (1.10.1947) à 15 (15.12.1947) + couverture au n°10



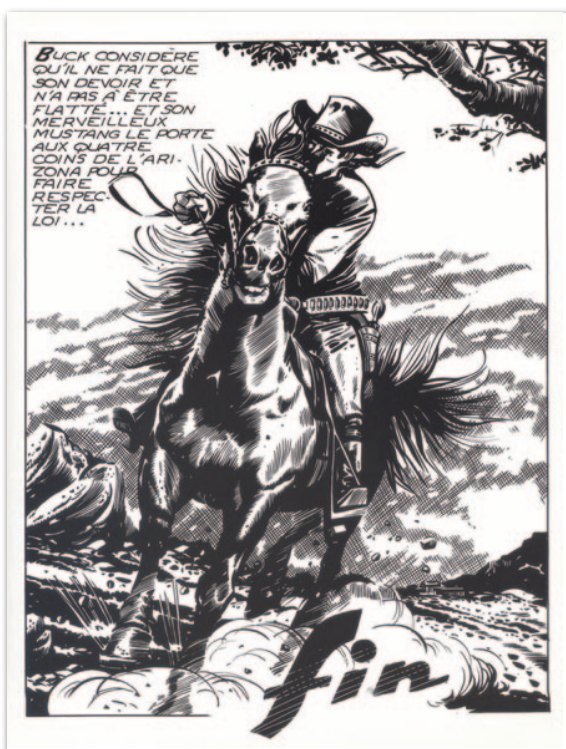
- 1948 : SPRINT JUNIOR, une collection outrancière aux couvertures criardes et aux titres souvent hallucinés abrite les débuts encore hésitants d'André Rey dans le dessin réaliste. Il y anime *Vengeur*, un western avec un héros masqué (n°118, 122, 127, 133) puis *Cogneur*, une série sur le cyclisme (n°140, 141).



- 1949 : Il passe ensuite à la flibuste et dessine quelques planches de *Brik*, un corsaire créé par Marcel Navarro dont Jean Cézard avait brillamment réalisé le début.
- 1950 : nouveau changement de registre avec *Targa*, un émule de *Tarzan* dont il dessine les trois derniers épisodes pour les éditions du Siècle, sous la direction de Robert Bagage (n°32 à 34).
- 1951-52 : ce sont les années « Chott ». André Rey dessine des bandes comiques : *Cap'tain Paf* (n°1 à 6), *Tornado* (dans OLD-BOY n°13 et 15) ou réalistes (deux récits complets dans OLD-BOY n°18 et 19). Il fait partie du staff des dessinateurs de *Big-Bill le Casseur*, réalisant les numéros 59 à 62.



- De 1952 à 1960, il est engagé par le journal LA MONTAGNE, à Clermont-Ferrand, produisant le dessin de la « une », des illustrations et des retouches photo.
- De 1960 à 1966, il revient à la bande dessinée. Pour les éditions Impéria, il poursuit des westerns d'origine anglaise : *Buck John* (17 ép.), *Kit Carson* (32 ép.), *Caribou* (1 ép.). Il faut y ajouter environ 300 illustrations pour des pages magazine incluses dans les petits formats de l'éditeur.



- En 1966, il retourne à Clermont-Ferrand où il travaille quatre ans dans la publicité.
- En avril 1970, il part passer deux mois de vacances en Californie, où il a un frère qui travaille dans la restauration. Il prospecte sur place et se fait engager par Buzza Cardozo, une importante maison spécialisée en « Greeting Cards ». Il travaille ensuite pour « American Greetings », deuxième producteur mondial de cartes de vœux derrière « Hallmark Cards ».
- Il prend sa retraite en avril 1993, faisant de la peinture et réalisant quelques personnages humoristiques pour son plaisir. Il décède le 12 mars 2013 à Bâgé-le-Châtel.

THE PLAIN D

Selling an idea is first step in creating a greeting card

Andre Rey, taking a draw from his cigarette and pulling his headphones off, lightly brushes a color-splashed design. Rey, 64, an American Greetings Corp. consultant designer, is nearing completion of the design for a young boy's birthday card with a treasure hunt theme.

Before an artist like Rey designs a card, company researchers check past verses and card designs to see what caught the consumer's fancy. Staffers examine demographic trends and influences that are currently shaping lifestyles, and check ratings for cards in a company retail testing system.

For example, researchers might tap author John H. Naishitt's trend group and the card maker's advertising agencies for direction.

"Impressionism, for example, has made a recent resurgence, along with the influence of the Southwest," said Gary Johnston, 36, vice president, creative. "Some of those looks then find their way into retailing and new product designs like housewares and kitchenware. We attempt to find some way to make it work for our product category."

Staffers from product management, research, planning and editorial form groups to discuss captions, verses and visual elements of a new card idea.

The group reaches a consensus on a card's design, and the planning department figures such things as cost, color and product schedule.

In the next stage, the card would go to the design department, where artists like Rey take over.

Lastly, the lettering department draws the card's caption and verse. This whole process usually takes 18 months, although some trendy cards are produced in about 10 months, a spokesman said. The process for seasonal cards, such as for Christmas, is begun two years in advance.

At its warehouse-style creative studios on W. 78th St., such staffers strive to produce about 20,000 card designs annually, but everything begins with a product manager, who shepherds the process that ends in a greeting card.

"The most important thing in the greeting card purchase is in what it says: the verse," said Mary Ann Corrigan-Davis, executive director of seasonal product management. "You always have the recipient in mind, which is a lot different than a lot of other purchases we make."

Davis, 33, joined the company 10 years ago after receiving her master's degree in business administration from Case Western Reserve University. She supervises six seasonal product managers at the American Greetings card division. (There are 12 product managers at the division).

The growing popularity of alternative and non-occasion cards has altered the cardmaker's marketing strategy, Davis said. "What we're doing now is just saying, 'Hey, open your eyes, this is a good way to say hello to the college roommate that you haven't seen in a while.'"

The company's detailed process doesn't always pay dividends. "The biggest problem is not that we pick something that didn't have any place at all, but that the timing's off," Johnston said. "With Stickers we got in too late and rode the crest just for a short while."

Stickers, an adhesive patch that kids can put on bikes and other things, was designed in various styles and sizes.

Company officials say Irving I. Stone, 78, American Greetings chairman and chief officer, still examines most individual cards before they go to market.

Also, in addition to the consumer panels, an internal review committee, informally known as the "biddy committee," examines the cards. Previously composed of older women, the panel sometimes includes men and now has younger participants.

"It's a group of people who don't really understand the internal workings on the system," said Johnston, "and they just give you their gut feeling on the product."

— Mark Russell

Deux articles sur André Rey parus dans la presse américaine

sonals
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Rey poster in Society of Illustrators exhibition

A watercolor and mixed media poster by **Andre Rey**. Contemporary Design, was accepted by the Society of Illustrators for its prestigious national exhibition in New York City. The exhibition may be seen at the Museum of American

Illustration, 128 East 63rd Street, until April 16.

Each year, the Creative Division's art directors choose employees' works to submit to the Society. Rey's poster is the first work by an American Greetings artist to be accepted this decade, according to **Leic Madden**, Creative Recruitment.



Poster by Andre Rey in New York exhibit

Suggestion awards

Pat Sikora, Planning Services, received a \$283.33 award from the Suggestion System for eliminating a number of unnecessary steps from the routing procedure for rework gift wrap and party goods separated art.

Other recent Suggestion System award winners are **Peggy Collins**, Conventional Design (\$20), and **James Baker**, Maintenance (\$15).



Suggestion winner Pat Sikora

Employees share career insights

American Greetings employees have been visiting area schools to share their professional expertise with the students.

Kathy McConaughy, Creative Recruitment, spoke about preparing for a career in art at Ashland and Lakewood high schools, and participated in a Professional Practices seminar at The Cleveland Institute of Art, discussing the business aspect of being an artist.

Marty Mihalcy, Conventional Design, visited art classes at Mayfield High School to speak on art careers and opportunities at American Greetings.

Jay Pierman, Central Files, described the work done by systems analysts at a career day program for ninth through twelfth grade students at Chagrin Falls High School.



Kocar, Smith exhibit

A two-man show featuring works by **George Kocar**, Contemporary Design, and **Marvin Smith**, Conventional Design, has been scheduled by the Old Detroit Gallery, 19041 Detroit Road, Rocky River. The exhibit opens with a wine and cheese reception from 2 to 5 p.m. Sunday, April 6, and closes May 2.