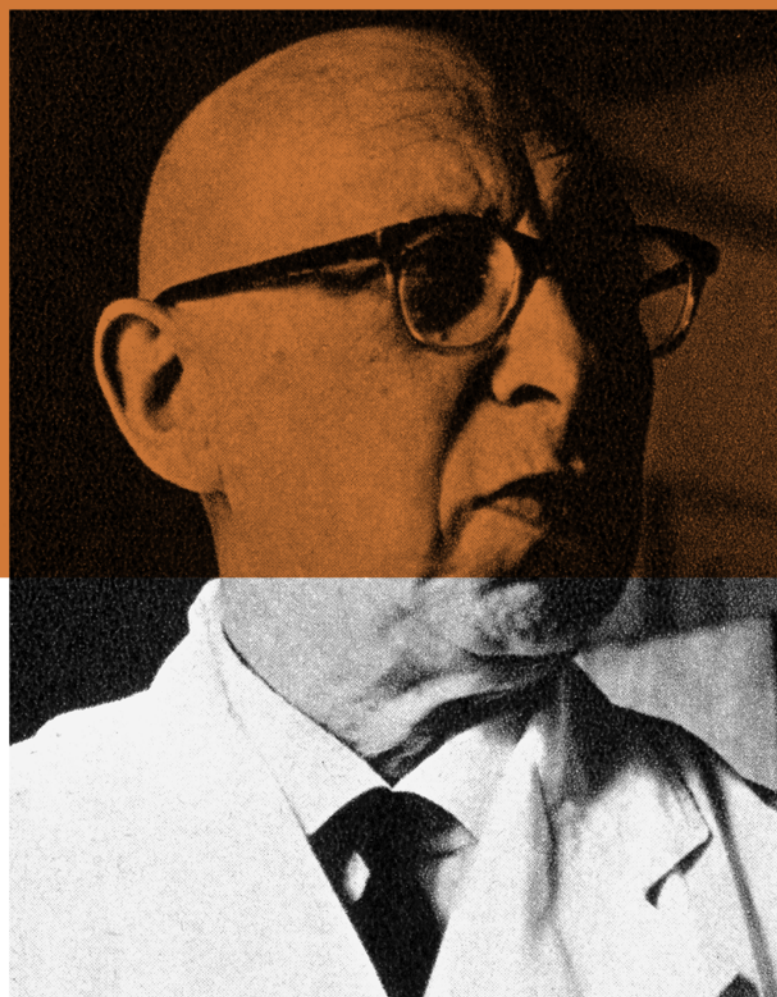


VOLUME 1. NUMBER 3. Born in 1900, Imre Reiner is generally understood to be the ultimate modernist graphic designer. Despite early years living in Yugoslavia and Romania – and later in Frankfurt, Stuttgart, Paris, London, New York and Chicago, his cultural identity was always deeply connected to his Eastern European roots: he was, first and foremost, a Hungarian and a Jew. In 1931, he moved to Ruvigliana (near Lugano) in Switzerland, where he lived until his death in 1987. His early training in sculpture, painting, graphic and industrial design provided him with an unusually comprehensive formal foundation, and his prodigious output over the next 50 years reflected this deeply eclectic education: Reiner was skilled in calligraphy and typography, engraving and illustration, painting and graphic design. He produced a body of work that distinguished itself primarily through the adaptation of individual craft into public artifact, creating over a dozen typefaces, and more than one hundred different hand-drawn alphabets. His calligraphic style was distinctively his own, enthusiastically invoking the abstract without renouncing the classic. At the same time, he worked steadily as a literary illustrator, bringing a visual reading to the works of Cervantes, Goethe and Voltaire – as well as a host of moderns, including Frisch, Gorky and Rilke. Produced in collaboration with guest editor Lorraine Wild, this issue of *Below the Fold*: focuses on Imre Reiner's extraordinary achievements as a writer, a calligrapher, a typographer, and a phenomenally gifted graphic designer. WINTER 2006.

Below the Fold:



GRAPHIS

GRAPHIC AND APPLIED ART • ARTS GRAPHIQUES ET ART APPLIQUÉ

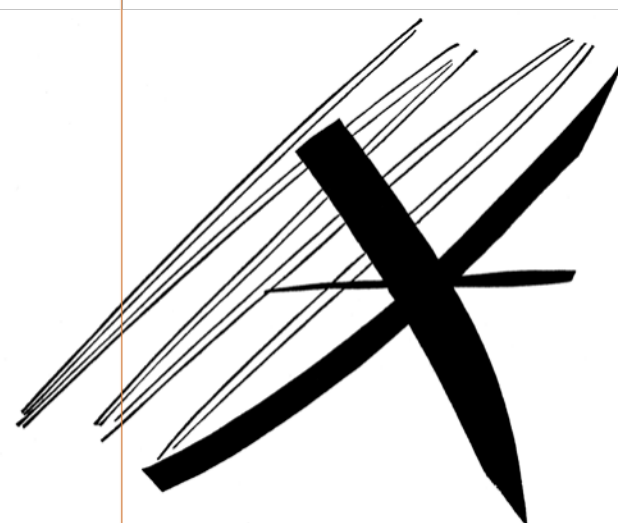
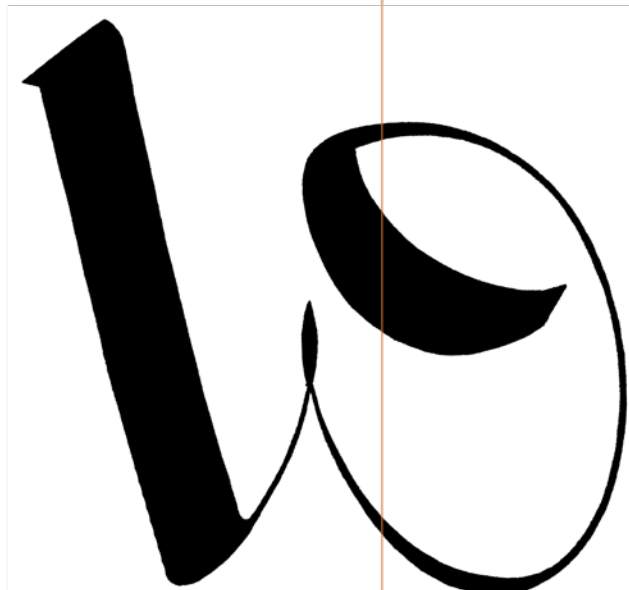
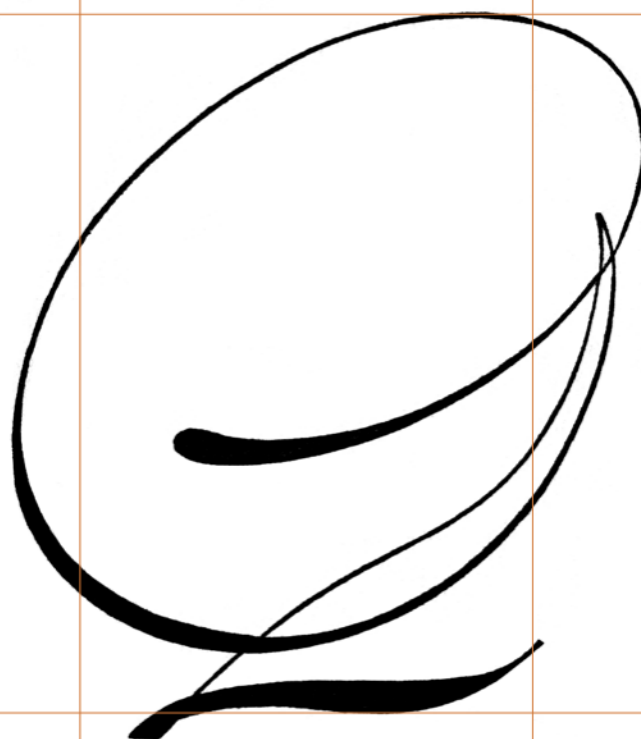
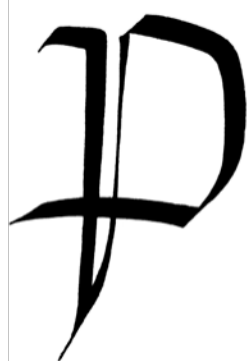
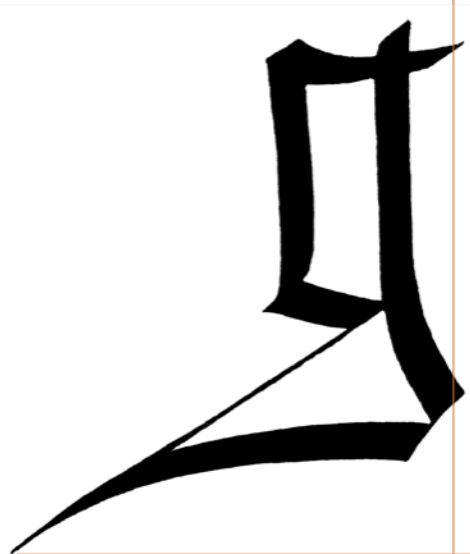
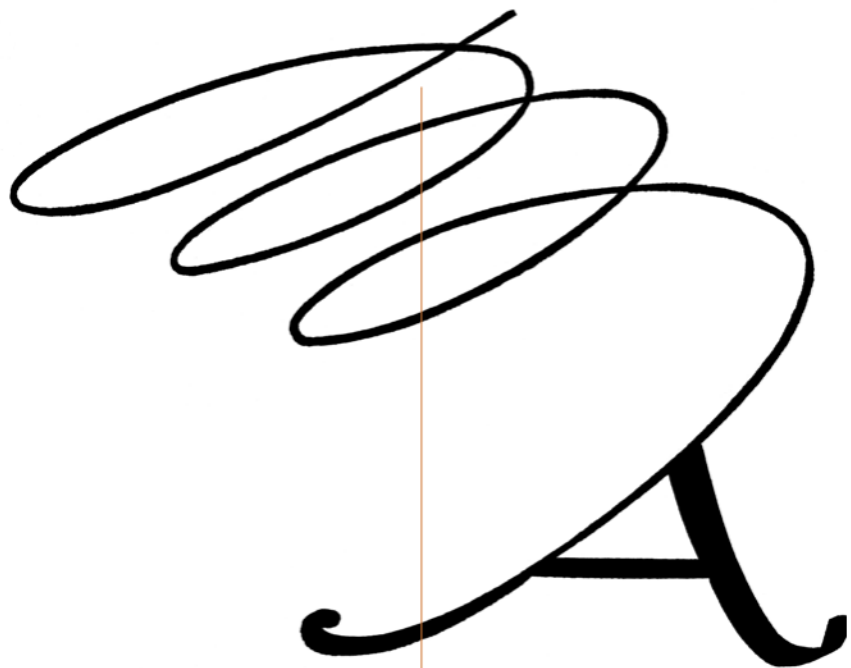
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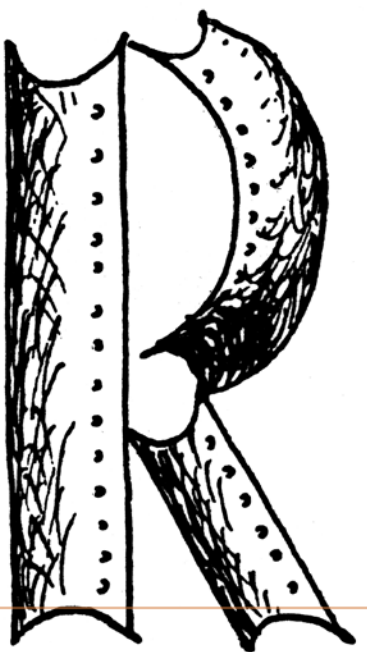
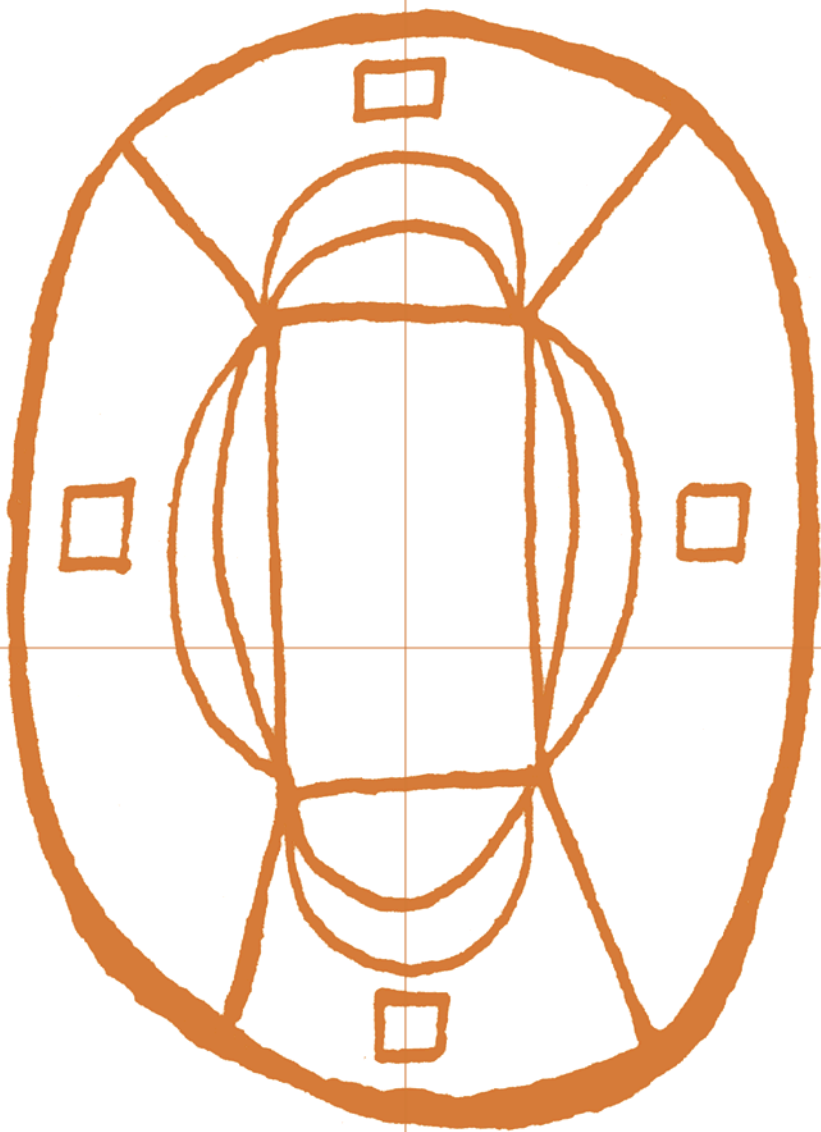
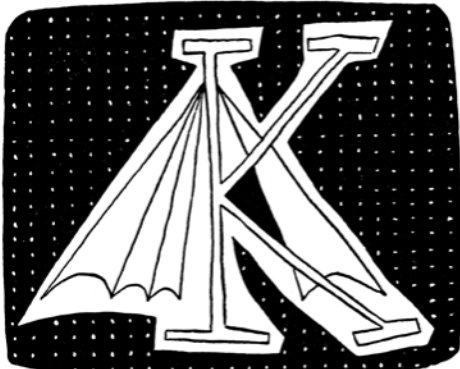
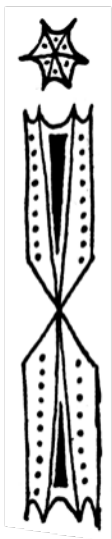
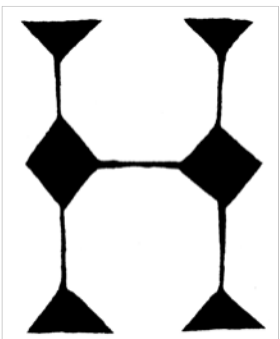
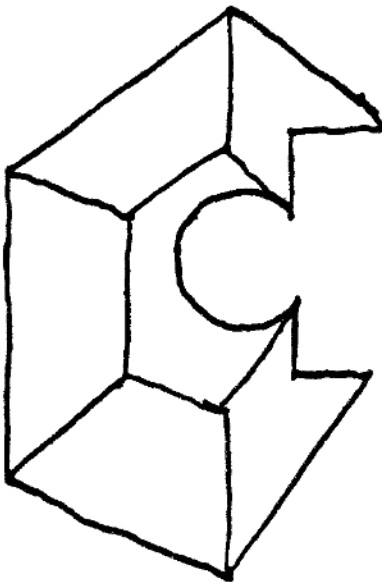
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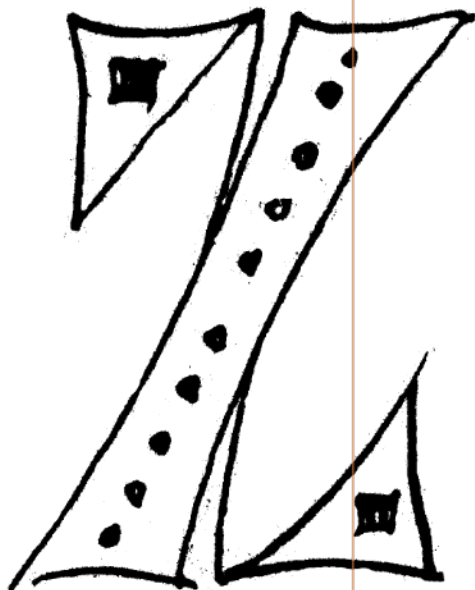
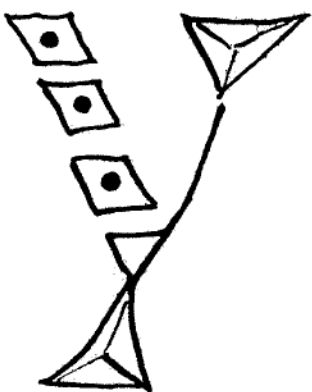
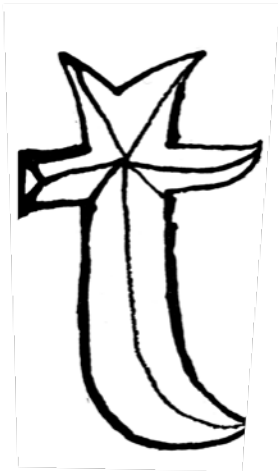
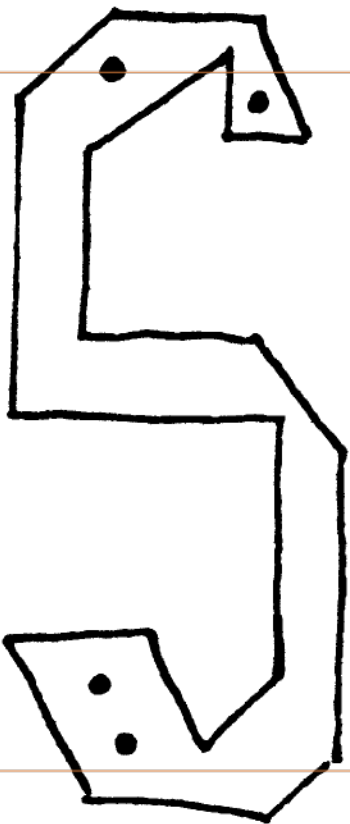
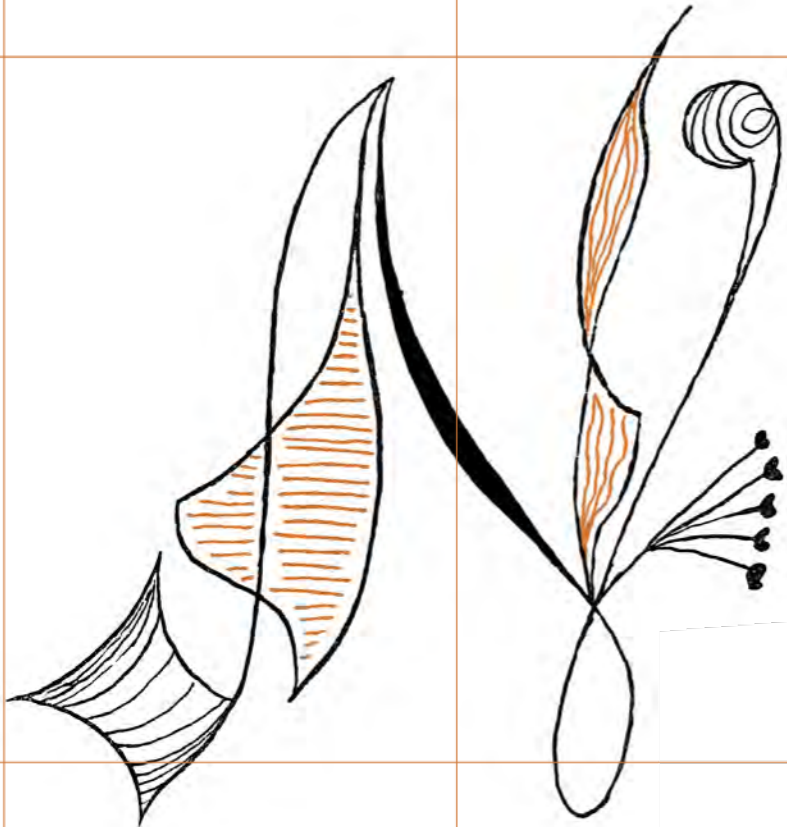
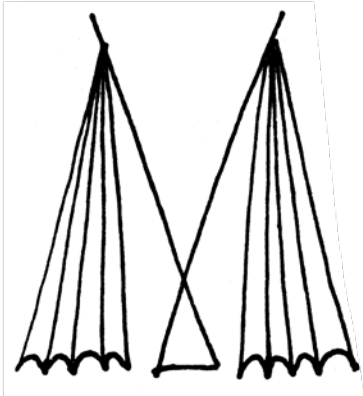
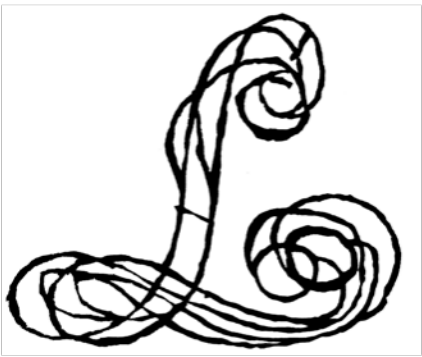
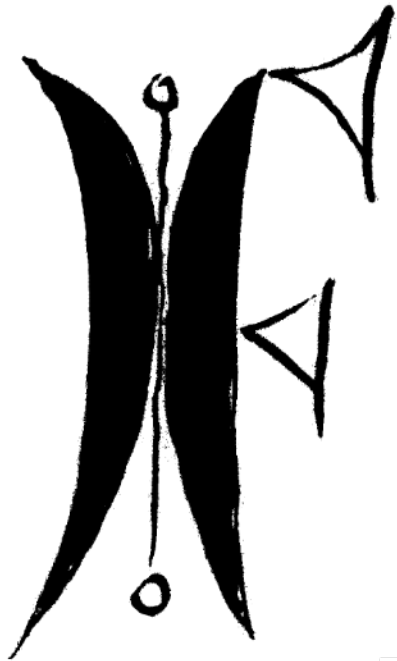
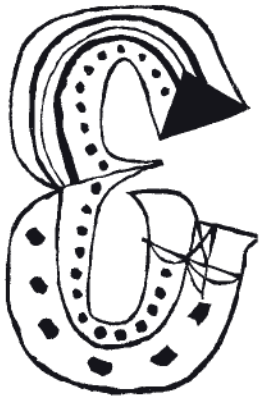


Reiner

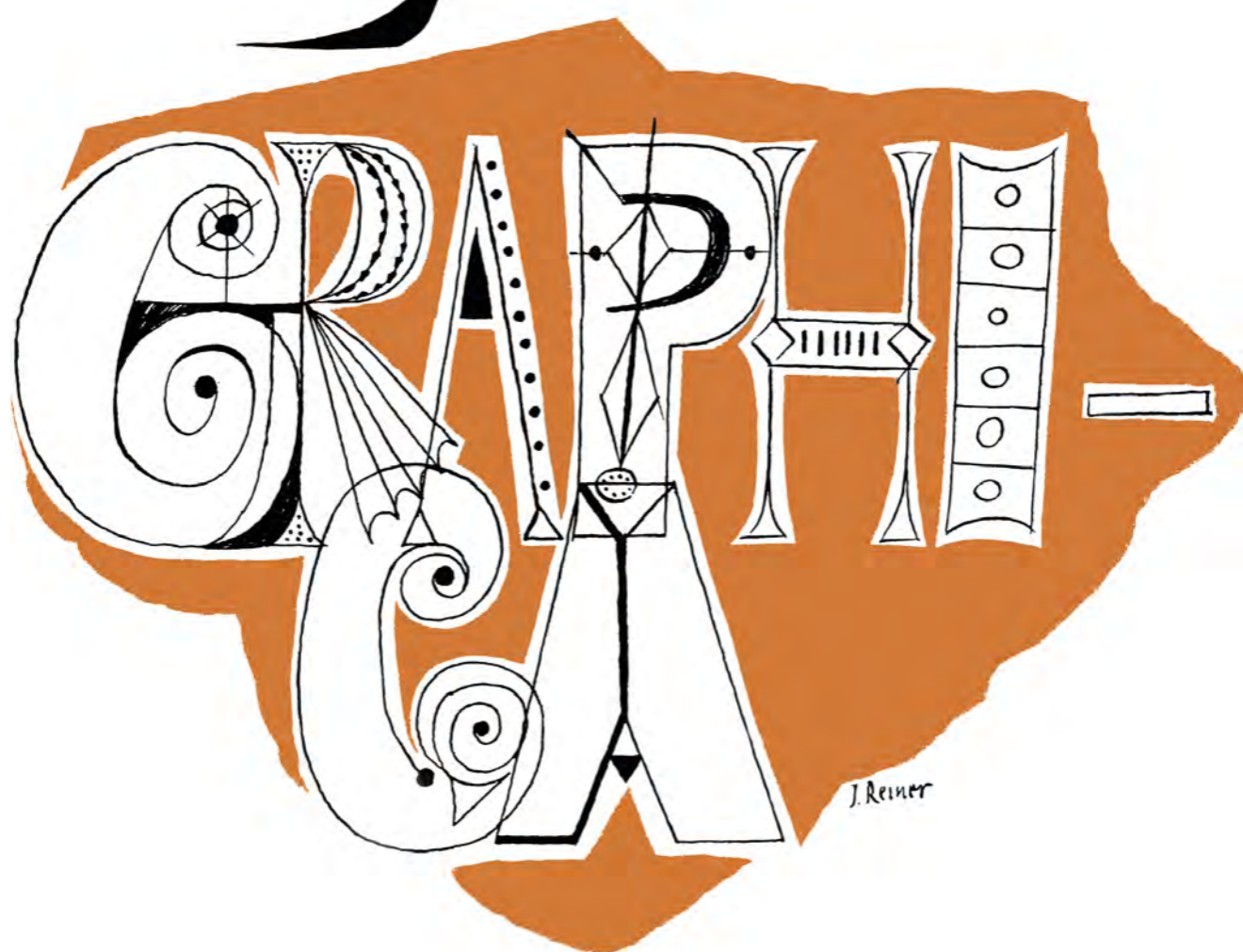
AMSTUTZ & HERDEG «GRAPHIS» PRESS ZURICH SWITZERLAND







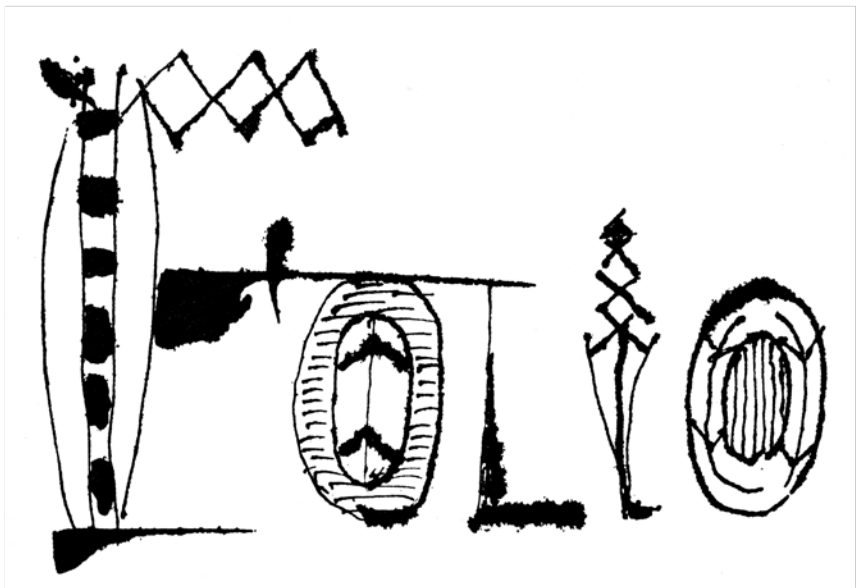
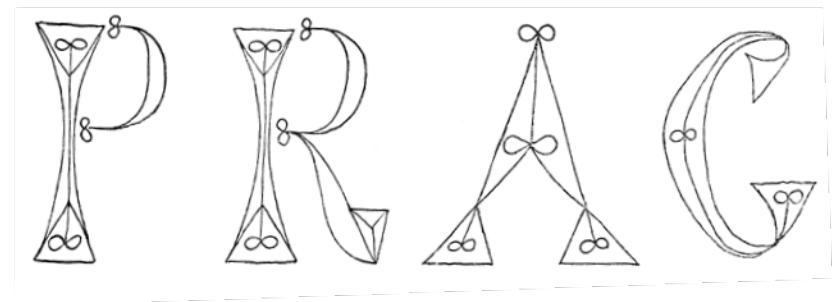
TYPO



TYPOGRAPHICA 2

Contemporary Typography & Graphic Art

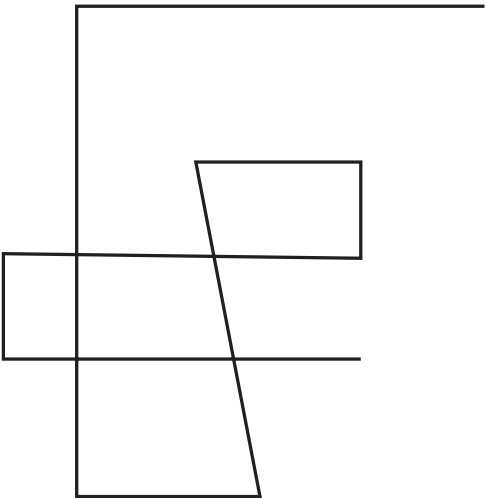
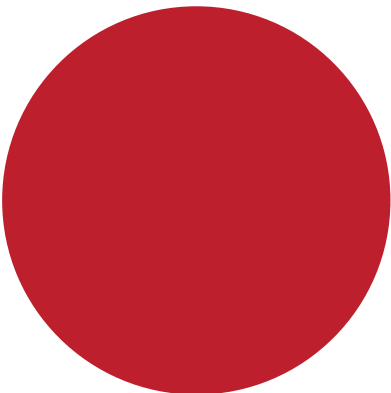
Lund Humphries 5/1



Examples of illustrative words and logotypes.

A cast of A-list characters





EXERCISES

The Letter A

Assignment: Compose a page with variations of the letter A. Start with the page printed with shapes and a red circle. Print out a few copies. Start with black and values of black. Create contrasts. Be aware of the margins and spaces between letters. Notice how line and shape give character to the different versions. Try to do 2 or 3 pages so you can pick the best one. Introduce color as you like after a couple tries.

Suggestion: Practice making A's on some other paper first. Try different tools (from felt pen to stick) and with continuous line, shapes, color and texture. It's like practicing your scales before the actual recital. Beloved professor and calligrapher Larry Brady taught a 100-letter marathon. He is alleged to have said that it takes at least 50 versions before you start to find your rhythm and create something original.

Extra Credit: Once you've done a page or two of the original assignment, create a page of your own on good paper using color and inks and tools that you couldn't on the bond paper.

