

Friday 10/10 6 PM Chapman University

Candy Hearts? Pumpkins? Hold it! I know what yer thinkin... "Is it October, or only February?" Well, considering that this here's the most powerful event in the history of AIGA/OC, capable of uniting Type Lovers and Paper Lovers everywhere, there's no question that it's Valentine's Day in October! The only question that you've gotta ask yourself is, "Am I gonna be there?" Well, are ya... "Designer?"

you pay? But wait, there's still more! We've taken the wildly popular Paper Show concept and expanded it to include some of the finest printers and other excellent vendors in So Cal! And the price for all this? So modest it's practically embarrassing:
 Non Members - \$15
 Members & Students - \$10
 Student Members - \$5
 Ad Club Members - \$195

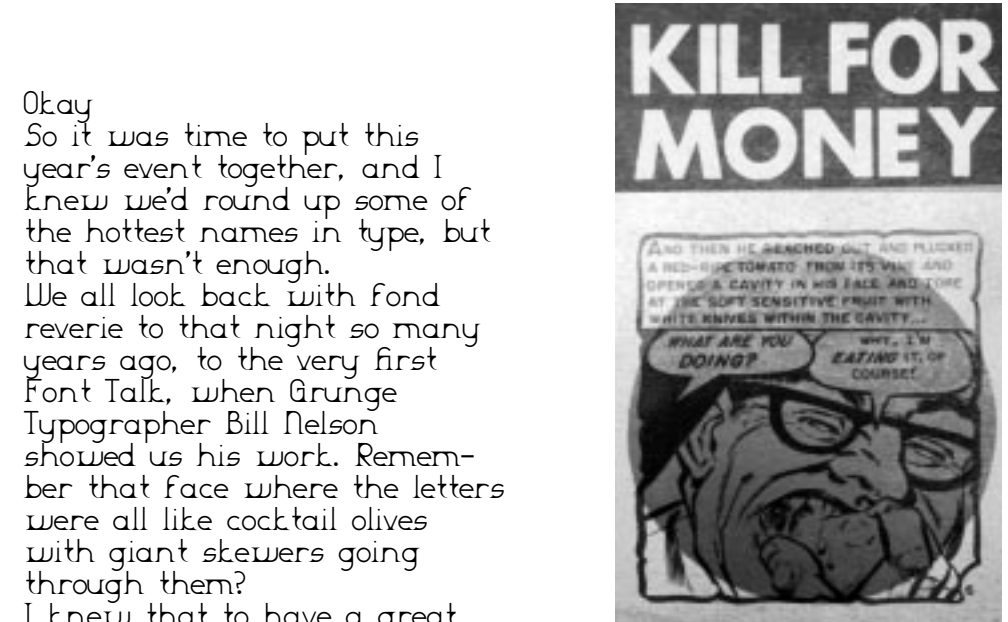
For more info or reservations just call 714/440-6111



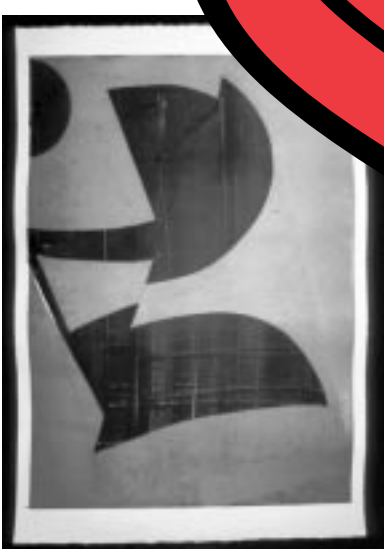
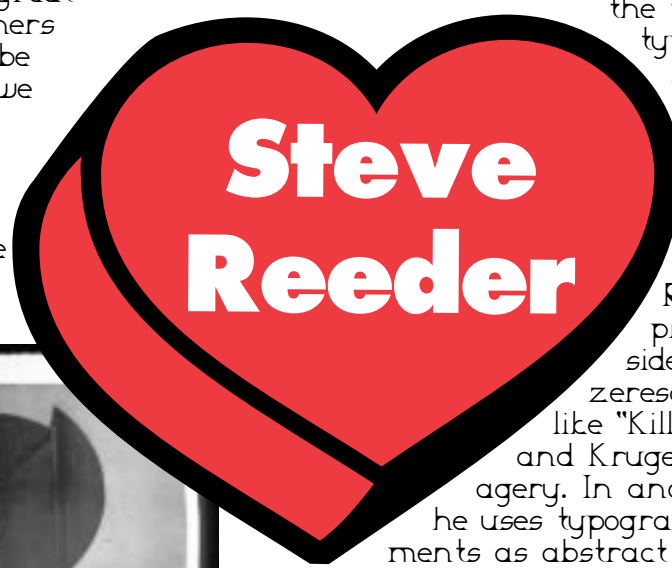
For our third annual Font Talk, "Font Talk III-D" if you will, we're bringing five of the hottest names in type to Chapman University's glorious Argvos Forum for an evening you'll never forget. Just ask yourself how much you'd pay to see Brady, Colombini, Kopshina, Hoefler & Reeder all in one place... but wait! There's more! We're adding in AIGA/OC's legendary Paper Show where you can grab an armful of the latest samples from all the hottest Paper Mills... now how much would

Thanks to Chapman U for the facilities and video support and everything else! Please don't hold my dubious use of display faces for body copy against the designers!

This is Chronos
www.adobe.com/type



Okay So it was time to put this year's event together, and I knew we'd round up some of the hottest names in type, but that wasn't enough. We all look back with fond reverie to that night so many years ago, to the very first Font Talk, when Grunge Typographer Bill Nelson showed us his work. Remember that face where the letters were all like cocktail olives with giant skewers going through them? I knew that to have a great evening, great typographers wouldn't be enough, we needed more. We needed someone to explode us out of



the traditional typographic box. I found this and more in the So Cal Fine Art Print-maker Steve Reeder. He prints broad-sides with Holzeresque truisms like "Kill For Money" and Krugeresque imagery. In another series he uses typographic elements as abstract building blocks. In his futurist poster "Red Five" he deconstructs the number 5 and uses it as a bold design element. His views on typography may shock you, but his graphic images will certainly amaze you.

This is Espiritus
www.artmartyr.com

Of course, everybody knows that Adobe's got a ginormous library of type. I don't even know exactly where it all came from - I'm sure Fred could tell us - all I know is that we all use these faces every day.

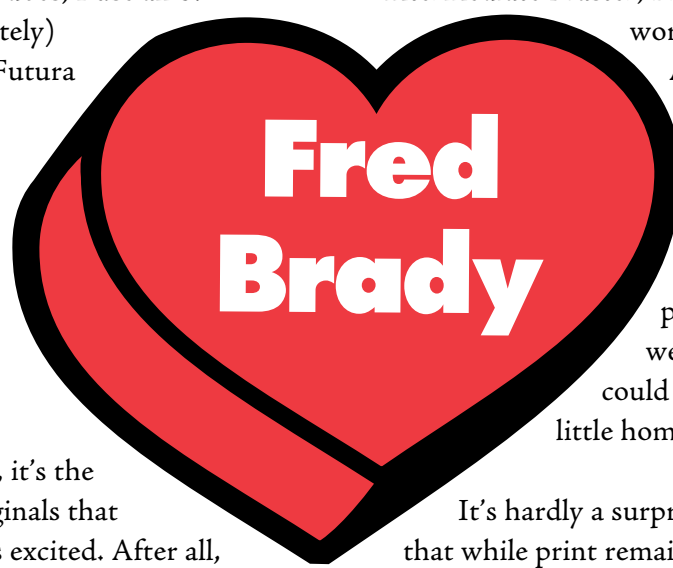
You probably recall last year I confessed my own life long love-hate relationship with Futura. The inner battle for my graphic soul still rages, but while it does, I use all 87 (approximately) weights of Futura that Adobe offers.

But valuable as Adobe's vast library of classic workhorse typefaces is, it's the Adobe Originals that really get us excited. After all, what's better than new! (even if The New happens to be a classical revival!) And who better to tell us about The New than Adobe Systems' Manager of New Typographic Development, Fred Brady.

With staff and freelancers Fred works

on a wide range of developments from Classic Revivals to Contemporary Explorations. If he can find a spare minute, he even designs a bit of type himself!

Last year he showed us Adobe's glorious new Multiple Master face, Adobe Jenson. Not only was the face marvelous, but when designer Robert Slimbach wanted to introduce an intermediate Master, Fred and Co. worked with Adobe's type engineers to add support for this within the ATM program! Don't we all wish we could do that at our little home foundries!



It's hardly a surprise to mention that while print remains vital, the web, Acrobat, interactive kiosks et. al. have really forged an emphasis for on screen quality graphics in recent years. And you should hardly be surprised that this year Fred's going to talk about a new typographic emphasis at Adobe... support of On Screen Typography.

This is Adobe Jenson
www.adobe.com/type

Sponsor Nite is the night when AIGA/OC thanks the people who help make the operation of our non-profit professional design organization possible. Without these loyal supporters we would be unable to bring you great programs like Font Talk.

Simply thanking these folks is plenty of reason to attend and we're certain that nobody will come just because they know that this is

THE ONE NIGHT OF THE YEAR TO GET TONS OF FREE STUFF!

Because we print these posters in advance, we can't exactly tell you who will be there this year, but in the past some of the paper mills handling our luxurious swatchbooks

and paper samples were:

- Avery
- Beckett
- Crane
- Cross Pointe
- Fox River
- Frasen
- Finch
- Gilbert
- Hammermill
- Hopper
- Ingram
- International
- James River
- Knicke
- Neenah
- Noland
- Portlatch
- Simpson
- Spicers
- Simithrome
- Unisource
- Warren
- Zellenbach

And this year we'll add to this who's who list of the paper industry some of the finest local printers and other vendors.

Be sure to start exercising your sample carrying muscles now!

This is Anaheim '08
www.ioe.net/~artboy

THIS IS FOX RIVER CONFETTI KALEIDOSCOPE PRESS-COLOR GRAPHICS DE-PRIMARY COLOR

Right before last year's Font Talk this really energetic guy named Tony Colombini showed up at an AIGA/OC board meeting. When he heard that we were doing an event called "Font Talk" he excitedly told us how he was the founder of a small Newport Beach type foundry and that he'd be the perfect person to give us the small foundry perspective on type.

Newport Beach foundry "Smiley Faces" and creating graphic designs for clients ranging from Frozen Food Giants to Avant Garde Performance Artists when he isn't busy teaching at Platt College, but, uhh... in the interim he also seems to have become the President of AIGA/OC.

Clearly he's on this year's panel not in the least because he's calling the shots now and I'm running this event at his pleasure, but simply because I promised him the slot last year. And while Fred can tell us about the miracles brought to us by the world's largest type foundry and Jonathan can tell us about being a typographic superstar in New York and Betsy can tell us about the refinement and marketing of Grunge Type, it's Tony who can tell us what it's like to design and market your own type while designing and teaching and painting and doing charitable work on the side.

Okay... The truth is... I BS'd him. "Oh, uhh... that'd be awesome, but, uhh... we've already got our panel set for this year and I'd really hate to, uhh... disturb the dynamic. But, uhh... we'll get you on next year's panel for sure."

I pretty much figured that by the time the OC chapter of AIGA had wobbled it's way around the sun and back this young energite would be long gone.

Well, uhh... I may have miscalculated slightly. Not only is the guy still designing type at his

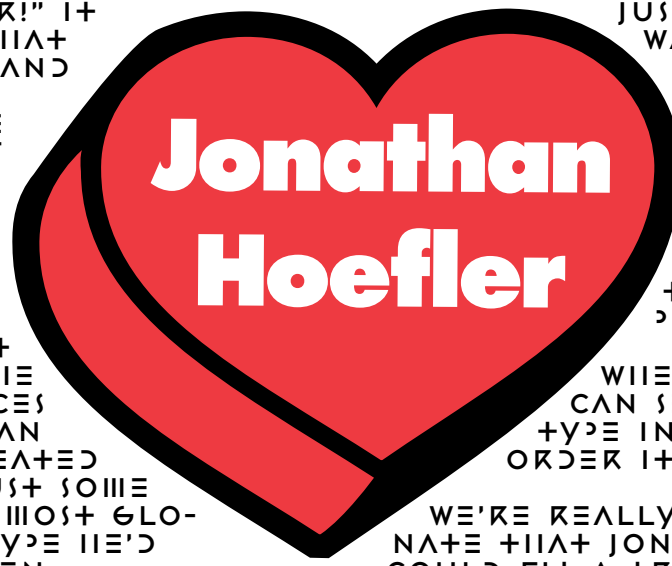


This is Bodura
www.artmartyr.com

I STILL REMEMBER WHEN HARKER'S BAZAAR GOT IT'S BIG REDESIGN. I WAS AN ART DIRECTOR AT HOUSEVLYANIA AT THE TIME. NOT QUITE WORKING IN A CUSICLE IN THE MAIN OFFICE BUILDING I WAS GIVEN A THICK OF A GLORIOUS TRAILER OUTSIDE THE BIG BUILDING. ONE OF MY COUNTERPARTS, STEVE NELSON, WAS RUNNING KAMIPANLY THROUGH THE TRAILER CHEERING "JONATHAN HOEFLEK, JONATHAN HOEFLEK!" IT SEEMS THAT STEVE... AND BY NOW ALL THE REST OF US...

HERE, JONATHAN HOEFLEK AND HIS TALK WAS JUST FANTASTIC AND THAT WE JUST HAD TO GET HIM FOR THE NEXT FONT TALK.

MEANWHILE JONATHAN'S TAKEN A LOT OF THE TYPE DESIGNS THAT MAKE HIM FAMOUS AND PACKAGED THEM FOR THE REST OF US. NO DOUBT YOU'LL BE ABLE TO BUY THEM AT FONT TALK AND GET YOUR TYPE AUTO-GRAPHED! BUT IF YOU JUST CAN'T WAIT THAT LONG YOU MIGHT WANT TO BUY HIS SLICK WEBSITE AT:



THOUGHT THAT THE NEW FACES JONATHAN HAD CREATED WERE JUST SOME OF THE MOST GLORIOUS TYPE I'VE EVER SEEN.

AND THEN JONATHAN DID THE SAME THING FOR SPORTS ILLUSTRATED.

AND THEN TONY WENT TO SOME CONFERENCE AND CALLED BACK AND SAID THAT THERE WAS THIS INCREDIBLE NEW YORK GUY

WWW.TYPOGRAPHY.COM WHERE YOU CAN SEE THE TYPE IN USE AND ORDER IT TOO.

WE'RE REALLY FORTUNATE THAT JONATHAN COULD FIT A TRIP TO HIS COAST IN HIS BUSY SCHEDULE. YOU'LL FIND HIS NEOCLASSICAL TYPE DESIGNS MERGING AND HOPEFULLY YOU'LL CATCH A WHIFF OF THAT GREAT NEW YORK ATTIITUDE THAT GOT TONY SO EXCITED.

THIS IS IIF GESTALT
www.typography.com

For the first Font Talk I thought it'd be great to spend an evening with Carol Twombly and Zuzanna Liske and Margo Chase. By the time Carol and Zuzanna'd turned me down Margo had to ask, "am I your taken woman?"

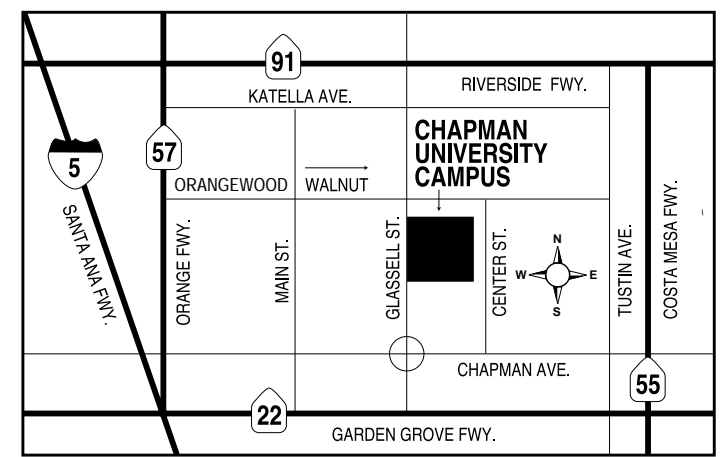
Font Talk III-D was all set to be a boy's club when Margo and, "hey, Zuzanna and I will publish a my stuff and

Delay would be an awesome speaker." Delay and her partner Norbert Schulz have built Garage Fonts into the premiere American foundry for



alternatives live typography. Delay will show us some of their fonts and tell us about getting a design on the market and even tell us about their big deal in conjunction with Fontographer.

This is Inhumaine
www.garagefont.com



3 ● PAIR KING ACROSS THE STREET IN THE SURROUNDING NEIGHBORHOOD IS RESIDENT (PAIR KING ONLY) \$3.5 PAIR KING FINE 6:5 TOWING FINE ●



ARGY'ROSS FORUM IS LOCATED ON THE EAST SIDE OF THE CAMPUS OFF CENTER STREET ●

THIS IS GLADYS
www.garagefont.com