



Deanna Kuhlmann-Leavitt:

I first met Doyald in 1993 while working at Morava Oliver Berte in Santa Monica. Back then there was a fantastic pressman in L.A. who taught me and many others a tremendous amount about printing. Lloyd, also known as 007 — he was missing a few digits — called one day to say that he had moved on to another printer and that they needed our help overhauling their identity. I visited him, toured the plant, met the owner, and the project was underway. Back at the office, Doug Oliver suggested that we hire Doyald Young to design the logo. As a young, type-loving designer, it was an honor to get to work with him. And we did, and Doyald was great, and the mark was great, and the client was happy. Years later, we learned that the printer in the valley that we worked so hard to craft an identity for mostly printed porn.

[Laughter]

Too bad we didn't know how titillating that project really was. Without a doubt, Doyald Young has had a remarkable career, and all of us who are working in design today owe much to a body of work that is endlessly inspiring and always instructive. Letter by letter, logo by logo, it's the best education there is in the art and craft of type. Some of us have been fortunate to be among Doyald's students at Art Center in Pasadena, where he has taught lettering and logotype design for more than 30 years. I'm one of the few Art Center design graduates who did not have Doyald. It was my great loss that he took a hiatus when my time came to take his class. The lucky few, 4,000 strong, can verify that Doyald is not only a master craftsman and a wellspring of arcane knowledge, but also a dedicated educator, a wonderful teacher, a true mentor. Rigorous, demanding and completely engaged. Possessed of a daunting surplus of curiosity and creativity; a rare understanding of form, space, and proportion; a passion for perfect communication.

But Doyald's gifts as a teacher are not only that he seems to know everything about type and everything else that matters, or even the precision and grace with which he wields a pencil. One could possibly pick that up by studying one of Doyald's books, *Logotypes and Letterforms*, or more recently, *Dangerous Curves*, which is a great title. It is the example of the man himself, so accomplished and yet modest. Diligent always, adamant about the importance of drawing, and yet often irreverent and truly funny. Beyond the formal and technical conventions or modern and postmodern theories of type, Doyald teaches us the satisfaction to be had in working hard to polish, if not perfect, one's craft. The joy of doing a good job for its own sake.

Doyald has written about the importance of his own mentors, an early one being Joe Gibby at the Frank Wiggins Trade School in Los Angeles, whom he credits for first teaching him how to see. He also cites Art Center teacher Mort Leach, who introduced him to the seductive faces of Optima, Palatino, and their creator, Hermann Zapf. Although the two did not meet until some 40 years later, Doyald and Zapf are now friends. And Zapf penned the introduction to *Fonts & Logos*, a great compliment from one of the most prominent figures in the history of font design. A third mentor was Art Center's chair of packaging Mary

Sheridan, who introduced him to Henry Dreyfuss, beginning a 17-year relationship that Doyald credits with molding and refining his design aesthetic.

Of course Doyald's had a few clients besides the W. T. Grant five-and-dime that hired him to ink the store's point-of-sale cards back in the 1940s. His skills have benefitted a notable list. Hilton, Max Factor, Prudential, Sony, Caltech, UCLA and the Art Directors Guild. His lettering has graced entertainment industry award shows like the Golden Globes and the Tonys. And he's worked for the likes of Liza Minnelli, Frank Sinatra and Prince.

Doyald has also created a number of corporate fonts, and in 1985 introduced his first commercially available font, the elegant Young Baroque, followed by Eclat, and, more recently, the Home Run font family and Young Finesse and its accompanying italic. Each reminds us of the mysterious links that exist among the human mind, eye, and hand, and how much fun it can be to make ideas visible on the page or on the screen.

I value the example you set, Doyald, and I prize your friendship. It's my honor to congratulate you on a rich and varied career. Your literate and eloquent work continues to inspire, influence and instruct. I applaud the AIGA for acknowledging your place in graphic design history. However modest your bearing, you stand among its greats. Doyald Young.

[Applause]

The AIGA board of directors, on the behalf of the entire design profession, awards its greatest honor, the 2009 AIGA medal, to Doyald Young, "recognized for his love and mastery of calligraphy, type and graphic design, as well as his contributions as an author and educator."

[Applause]

Doyald Young:

Thank you, Deanna. For those of you who don't know who Deanna is, let me explain. When Freud was asked what women want, he said he didn't know. I know any number of women who want what Deanna has, which is beauty; abundant talent; smarts; a successful business; a devoted, good-looking husband; and two beautiful children. In other words, everything.

[Applause]

I made a long list of people that have greatly influenced me, that have been kind to me, done all kinds of good things. And I was told by the director here that I could only speak for four minutes. So what I've done, I have — I plan to write and will do so a long list of all the people that are dear to me, and I'm going to put it on my website.

This is an evening of thanks. And I must thank the selection committee for selecting me along with Carin and Pablo. The award is truly a surprise. I want to thank Debbie Millman,

and Marian Bantjes for my bio. And then for all of the chapters who have supported my work and talk.

I talked to 37 chapters over a two-year period a few years back. I say that I'm a teacher first, and it's why I greatly admire the AIGA because of their focus on education. It benefits students and teachers, graphic designers, and, of course, the business community at large, which is what it was created for.

This evening is also a birthday present. Last Saturday I turned 83-years-old.

[Applause]

And also the time reminds me vividly of when I first came to Manhattan. I arrived on a Greyhound bus with a beat-up cardboard suitcase. I was 16-years-old, going on 17. All that I had was the currency of youth, a little bit of undeveloped talent, and a year's worth of street smarts because I had run away from home the year before.

[Laughter]

I got a job at Radio City Music Hall, in the loge section, and I didn't stay very long. And I went to the West Coast and went to night school off and on for seven years. I have many friends among you tonight. Among them is my great friend Nik Hafermaas, who is the graphics communication chair at Art Center. And colleagues from Art Center which I'm dearly fond of who've supported my work. And also Greg Ross is here. Greg is the young man who I did all the entertainment logos for when he was working at Warner Brothers Records. And then dear friends Don Pennell and Christopher Pennell, owners of The Ligature in Los Angeles, the premier engravers of the West Coast, have been great friends. And they are also good patrons too.

My teachers are important to me. They have helped shape my life. And Hermann Zapf has been a constant inspiration. And my books have been generously supported by recent Presidents of Art Center David Brown and Richard Koshalek. My essayists need mention. There's Marian Bantjes and Jill Bell. Stefan Bucher. Stefan also named "Dangerous Curves." And Gerard Huerta and James Montalbono. Tim Needham was a salesman at Apex Engraving, which later became Ligature. And several years ago, Tim asked me to design a book about my work and print it on Smart Papers, and he wanted me to do this tour around the country. And we did 37 cities here, and then three in Canada.

I'm especially grateful to Nancy N. Green who has edited all my books. Nancy is now working for W. W. Norton as a senior editor. And in the process, while Nancy has tried to teach me remedial grammar and composition. She's still trying. And Nancy has really made me look good.

And then my great friend Jim Whitney, generous friend, could not join us. He had to monitor a space launch tonight. Which was then put off until tomorrow, and when I talked to him today, he said it's put off 'til Saturday. Jim built a computer for his master's degree, and I'm happy to say in all of his ineffable kindness has answered every question that I've ever had about PageMaker, InDesign, Illustrator, Adobe, Photoshop, Fontographer and Fontlab. And without his support and kindness, my books are not possible. I have lingering obligations about all of these gifts.

And Margaret Atwood recently wrote a book called *Payback*. And in it she talked about the ancient Egyptians and Chinese who had elaborate rules about that basic human transaction. And she said also that even children are acutely aware of the simple give-and-take. But I say that teaching and writing books is payback. And I happily say that I'm still teaching. My class met today. I wasn't there, I had a substitute.

And I'm writing a new book, named by Stefan Bucher again. It's called *Learning Curves*, and it's about formal script — an introduction to formal script. And it's the one that I wanted to write 20 years ago.

And so I want to thank you for this very special prestigious award, and I hope to you see you in Memphis. Thank you very much.

[Applause]