Exploring African-orientated aesthetics in Garth Walker's *i-jusi* issues of *Afrika Typografika*

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PREFACE

ABSTRACT

This study investigates the decolonial aesthetics in Garth Walker's typographic designs in the *i-jusi* editions of *Afrika Typografika*. For this purpose, selected typographic designs from *Afrika Typografika I, II* and *III* have been analysed and interpreted. *Afrika Typografika* is a series from the *i-jusi* magazine (Nos. 11, 17 & 26), consisting of three parts in which Garth Walker explores typographic themes, handwritten types and typographic designs stemming from the telling of individual experiences typically within the broad African culture. This means that in this series Walker is searching for an answer to his question "What does being African look like?" within the framework of an African-oriented aesthetic within typography.

The research forms part of a growing body of research on indigenous and postcolonial knowledge that investigates decolonial perspectives and priorities within the South African design practice. These investigations take place within the context of the second phase of decolonisation in South Africa. The first phase of decolonisation only applied to white people when the country became an independent Republic in 1961. The second phase of decolonisation relevant to this study has taken place since 1994 with the first democratic elections in South Africa when black people could also legally participate in the political activities of the country. It is this second phase that has resulted in drastic socio-political transformation. Walker's production of *i-jusi* falls within the context of the second phase of decolonisation in South Africa, embracing different cultures and languages.

A gap that has been identified is the lack of creative approach to conveying African-oriented perspectives, themes and design in South African typography. This persists despite several multifocal changes and developments within South African visual practices to challenge the dominance of Eurocentric aesthetics. This means that typographic designs within the South African and African context should give priority to postcolonial thought strategies and alternative research registers supporting aesthetics in which Africa is central. This research attempts to investigate Garth Walker's African-based typographic designs against European designs. The intention is not to compete with or to replace the aesthetics of Western typography, but rather to challenge it, thereby contributing to a body of knowledge that can highlight both common similarities and differences. In doing so, the research aims at explaining Garth Walker's typographic design practices and contributing to the discourse on decolonisation and the addressing of colonial legacies.

Key terms: African-orientated aesthetic, *Afrika Typografika*, decolonisation, Garth Walker, graphic design, *i-jusi*, indigenous knowledge, typography

OPSOMMING

Hierdie studie rig 'n ondersoek na die dekoloniale estetika in Garth Walker se tipografiese ontwerpe in die *i-jusi*-uitgawes van *Afrika Typografika*. Vir hierdie doel is geselekteerde tipografiese ontwerpe uit *Afrika Typografika I, II en III* geanaliseer en geïnterpreteer. *Afrika Typografika* is 'n reeks in die *i-jusi*-tydskrif (nrs 11, 17 & 26) wat uit drie dele bestaan waarin Garth Walker tipografiese temas, handgeskrewe lettertipes en tipografiese ontwerpe ondersoek wat spruit uit die vertel van individuele ervarings tipies binne die breë Afrikakultuur. Dit beteken dat Walker in hierdie reeks 'n antwoord soek op sy vraag "hoe lyk Afrika-wees?" binne die raamwerk van 'n Afrika-georiënteerde estetika binne tipografie.

Die navorsing vorm deel van 'n groeiende navorsing oor inheemse en postkoloniale kennis wat dekoloniale perspektiewe en prioriteite binne die Suid-Afrikaanse ontwerppraktyk ondersoek. Hierdie ondersoeke vind plaas binne die konteks van die tweede fase van dekolonisasie in Suid-Afrika. Die eerste fase van dekolonisasie het slegs vir wit mense gegeld toe die land in 1961 'n onafhanklike Republiek geword het. Die tweede fase van dekolonisasie wat vir hierdie studie relevant is, het sedert 1994 plaasgevind met die eerste demokratiese verkiesing in Suid-Afrika toe swart mense ook wettig aan die politieke aktiviteite van die land kon deelneem. Dit is hierdie tweede fase wat drastiese sosio-politieke transformasie tot gevolg gehad het. Walker se produsering van *i-jusi* val binne die konteks van die tweede fase van dekolonisering in Suid-Afrika wat verskillende kulture en tale omhels.

'n Leemte wat geïdentifiseer is, is dat daar steeds 'n gebrek is aan kreatiewe benaderings tot die oordra van Afrika-georiënteerde perspektiewe, temas en ontwerpe in Suid-Afrikaanse tipografie. Hierdie duur voort ten spyte van verskeie multivokale veranderinge en ontwikkelinge binne die Suid-Afrikaanse visuele praktyke om die dominansie van die Eurosentriese estetika uit te daag. Dit beteken dat tipografiese ontwerpe binne die Suid-Afrikaanse en Afrikakonteks voorkeur moet gee aan postkoloniale gedagte-strategieë en alternatiewe navorsingsregisters wat 'n estetika waarin Afrika sentraal staan ondersteun. Hierdie navorsing poog juis om Garth Walker se Afrikagerigte tipografiese ontwerpe teenoor Europese ontwerpe te ondersoek. Die bedoeling is nie om met die estetika van Westerse tipografie te kompeteer of dit te vervang nie, maar eerder om dit uit te daag en sodoende by te dra tot 'n liggaam van kennis wat sowel algemene ooreenkomste as verskille kan uitlig. Sodoende poog die navorsing om Garth Walker se tipografiese ontwerppraktyke uiteen te sit en 'n bydrae te lewer tot die diskoers oor dekolonisering en die aanspreek van koloniale nalatenskappe.

Sleutelterme: Afrika-georiënteerde estetika, *Afrika Typografika*, dekolonisasie, Garth Walker, grafiese ontwerp, *i-jusi*, inheemse kennis, tipografie

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CHAPTER ONE

Introduction

1.1   INTRODUCTION

This study investigates and theorises the decolonial aesthetics of Garth Walker's type designs in the *i-jusi* editions of *Afrika Typografika. Afrika Typografika I,II,III* is a three-part series of the *i-jusi* magazine (Nos 11, 17 and 26) that promulgates type-specific themes, hand lettering and typeface designs as narratives depicting individual experiences of a broad African culture. In typography, a typeface is a series of drawings or characters of the same design, which include letterforms, numbers punctuation marks and symbols[1] (Baines & Haslam, 2002:6; Byrne, 2004:5). Therefore, typography is the study of the design of typefaces, specifically within the context of this study, referring to the aesthetic component of typography (Samsara, 2007:18-19).

Through the critical reflection and interpretation of typography developed for, and published in, *i-jusi* issues Nos 11, 17 and 26, the study investigates, engages and reflects on alternative thought and authoring strategies in typography. Thought strategies which are sourced from uncanonical references, which foreground postcolonial[2], indigenous and decolonising imperatives in typography. In so doing, these strategies negate the West as the centre of innovation, production and knowledge generation in the realm of typography and place Africa at their centre (Campbell, 2009:39).

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[1] The non-alphabetic symbols referred to are frequently decorative in nature and are called fleurons or dingbats. These symbols came into use prior to the event of printing and are derived from flourishes of bookbinders; post the advent of printing, these symbols came to be used by printers in typesetting (Marsh, 1994:7; Kroll, 2012:28). In the digital age of typography, dingbats are typefaces that have symbols and shapes in place of alphabetic or numerical characters (Saltz, 2011:84; Ambrose & Harris, 2010:83).

[2] This study prefers the non-hyphenated term; postcolonial. There exists a difference in meaning in the terms *post-colonial* and *postcolonial*, these meanings are associated with a particular reasoning that accompanies the choice of spelling (McLeod, 2010). Some scholars regard the hyphenated form as denoting a particular historical period or epoch, like those suggested by phrases such as 'after independence' and 'after colonialism' (Ashcroft, 2001:10; Boehmer, 1995:3). Ashcroft (2001:10) elaborates that the prefix 'post' of post-colonial also emphasises the "...discursive and material effects of the historical 'fact' of colonialism". Critics (Gandhi, 1998:3;17; De Alva, 1995:245) have queried the implied notion of a chronological separation between colonialism and its impact. Rather, they contend that the postcolonial epoch began with the commencement of colonialism and not with its collapse. The un-hyphenated usage of the word postcolonialism represents the entire history of colonialism, its repercussions and cultural manifestations included.

A contextual background of the study, mapping the basis, relevance and motivation of the subject of study presented below is followed by the theoretical framework and literature review, which will explicate the theoretical basis and frame of the research. The problem statement and research questions, as well as the objectives of the study and my central theoretical premise are additionally formulated. Thereafter, a brief explanation articulating the academic value of the project is provided. The methodology provides a work plan of the study to outline the way in which it was conducted. This chapter concludes with chapter divisions outlining the contents and subject matter for each chapter.

1.2   CONTEXTUALISATION AND BACKGROUND

Garth Walker (b. 1957), founder of renowned design studios Orange Juice and Mister Walker, is a distinguished designer and photographer, well known for his experimental and non-commercial design magazine, *i-jusi.* He is one of the pioneers who have spearheaded the call for an authentic design aesthetic "rooted in the African experience" and in this way has made a valuable contribution to African design discourse, both nationally and internationally.

i-jusi was first published in 1995, a year after the first democratic elections in South Africa in 1994. Given the marked political and cultural significance occasioned by these events, *i-jusi* is a visual documentation of the country's developing broad cultural politics under the various sociogenic conditions created by the demise of apartheid within the South African historical context. Against the aforementioned background, 'sociogenic' refers to the circumstances or conditions determined by the nature of post-apartheid society; these include political, economic and social situations (Alvares, 2006:175).

Walker's productions in the *Afrika Typografika* issues of *i-jusi* intentionally blur the boundaries between image and letterform. Differently phrased, these productions do not encompass the conventional ideals of *legibility* and *readability* as set by the West. Although these two terms are often used interchangeably, the terms are separable. Legibility refers to type form, the easy recognition of any individual character or letterform (Baines & Haslam, 2002:104). On the other hand, readability refers to both the type form and its arrangement; in short, how easily text can be read. The former engages and is impacted by a wide range of factors: size, kerning, colour and structure of the text, in which case it is possible to set a legible type in an unreadable way. The legibility and readability of letterforms is interconnected with the structure and anatomy of type. The anatomical components and terminology will be discussed in detail in Chapter Two. Walker's focus lies in the practical and aesthetic value of type designs, above the traditional requirements of legibility and readability.

Afrika Typografika propagates type-specific themes within the specific historical and cultural context of post-apartheid South Africa, presenting a culture newly defined by transcultural forms that arose from the cross-cultural exchanges cultivated in a democratic pluralistic society: what Bhabha (2003:438) refers to as the "agency that finds its creative activity in the form of a 'future' where the present is not simply transitory".

The term 'transcultural' refers to the transition from one culture to another (acculturation) or to the acquisition of another culture or loss of a previous culture (deculturation) (Forsyth, 1988:103). These transitions result in the consequent creation of a new hybrid culture that cannot be traced to separable origins (Hawley, 2001:436-437), particularly within a postcolonial indigenous context in terms of the colonised subject's quest to regain identity after subjugation (Welsch, 1999:4; Pérez Firmat 1989:22-7). Sauthoff (2004:35-36) describes this hybridisation as a mixed blend of culturally specific elements of iconography, typography, symbolism and style that is melded and transformed by means of quotation, mimicry, and appropriation.

Typefaces, fundamentally, are classified as either Serif, Sans Serif, Script or Modern/Display. A Serif typeface has small, extended projections at the beginning and end points of the dominant strokes of letterforms .e.g., Times New Roman, Book Antiqua and Centaur, whereas a Sans Serif typeface lacks the abovementioned extensions at the beginning or end points of the letterforms, e.g., Helvetica, Univers and Century Gothic (Meggs & Purvis, 2011:31; Willen & Strals, 2009:127). Scripts are a typeface classification that includes cursive, calligraphic and hand generated letterforms .e.g., Comic Sans, Kristen and Lucida. The letterforms of script typefaces frequently have small strokes that connect the letterforms (Baines & Haslam, 2002:53). Modern or Display typefaces fundamentally comprise a variation of thin and thick strokes in their anatomy, e.g., Impact, Rockwell and Agency. The possible style variations of a typeface are: regular, italic, bold, demi bold, heavy, condensed and extended. However, not all typefaces possess these variations.

The Serif Roman typeface arrived in Africa with the European colonisers. These colonisers claimed African territory by means of subjugation, thereby creating a new historical reality for the colonised. Fanon (1963:36) describes this as an encounter that was marked by violence and characterised by exploitation of the indigenous populations by the settlers.

A survey of prominent South African objects of importance for both noble and ignoble uses, such as archaeological findings, museum collections and military and state artefacts, incorporating typography, demonstrates how the Serif Roman typeface was employed in the Cape from the 1700s onwards (Campbell, 2009:41-42). The silversmiths in the Cape, most of whom were from Europe or Britain and

in the employment of The Dutch East India Company, ensured the reproduction of the Roman Serif. By reason of the abovementioned statement, the Roman Serif carries colonial associations, but it was also the only typeface available until the 1900s (Meggs & Purvis 2011:31).

The Dutch East India Company (VOC) logo appeared on coins, furniture and ceramics, as well as on the official seal for the slave and deeds registry from around the 17th century (Figure 1). This prominence bears witness to the role of the Serif Roman typeface in the bureaucratic daily life of the Cape, adding to its political status as representative of "corporate power, institutionalised governance and legislative authority in early Cape life" (Campbell, 2009:41). Since the demise of colonialism, African-informed typefaces within practices of typography and education have yet to be investigated, explored and reconfigured in South Africa.

Figure 1
The Dutch East India Company Logo (Bulliet *et al.,* 2010:549)

Graphic design produced in South Africa prior to 1994 was characterised by a reverence for a Western aesthetic, which was tainted, influenced and directed by the events of colonialism and apartheid in the country. This was a consequence of the art and design schools that were established in South Africa being based on European pedagogical models and staffed with graduates from European art and design academies (Rankin, 2011; Sutherland, 2004:53). In this way, graphic design students in South Africa were trained in accordance with the Modernist design philosophy as prescribed by and derived from the West. The socio-political situation in the country favoured the white minority, thus disregarding the creative local aspirations of the majority African population, particularly with the cultural values of the colonised peoples being deemed as lacking in value and uncivilised (Hoskins, 1992:248). Consequently, Africans were excluded from the design industry until the early 1990s; furthermore, few design schools accepted African students, pre-democratisation; these included the Technikon Pretoria and the ML Sultan Technikon (Lange 2001; McLeod, 2000:17; Said, 1995:28).

The continuous adoption of a typographic curriculum and style in South Africa that is valued for its Eurocentric provenance and its near irrelevance to the South African context operates at the expense of South Africa's rich cultural and linguistic heritage (Moys, 2004:102). It also suppresses significant aspects of African identities that should be explored, cultivated and nurtured in graphic design practices and discourse. African typography, characteristically, aesthetically and conceptually should be "vernacular" in nature. "Vernacular" entails engaging African cultures and histories in a manner expressive of ideas, thought processes, cultural imperatives, aesthetic preferences and spirit (Mafundikwa, 2007:xvi; Feierman, 1995:58-59). Figures 2-4 are aesthetically indicative of the "vernacular" visual traits referenced by Mafundikwa and Feierman in my statement above.
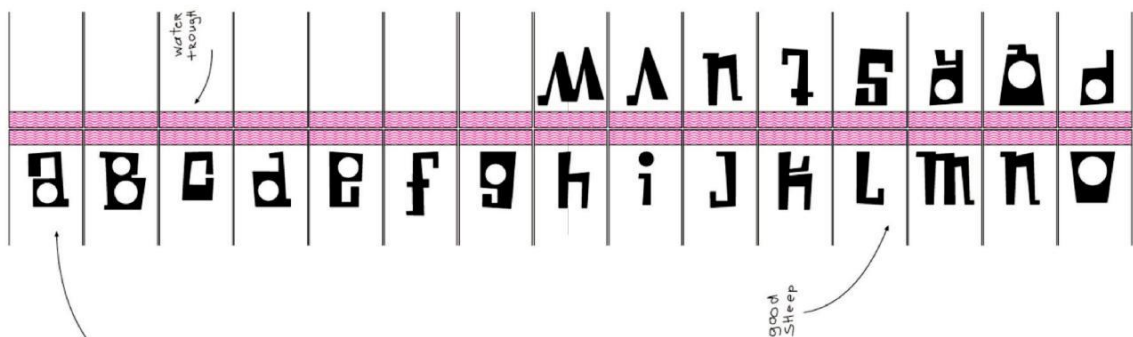
Figure 2
Walker, G. 2002. *I-jusi* issue 17, Afrika Typografika II. *Good Sheep*. Durban, KwaZulu-Natal, South Africa**.**

Figure 3
Walker, G. 2002. I-jusi issue 26, Afrika Typografika III. *Baba*. Durban, KwaZulu-Natal, South Africa.
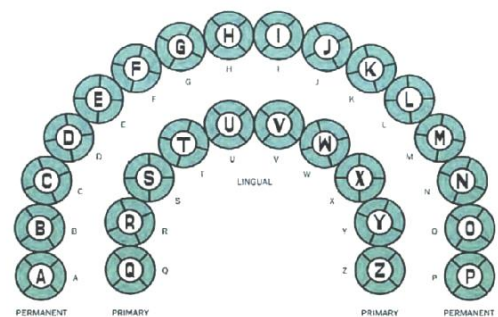
Figure 4
Walker, G. 2002. I-jusi issue 26, Afrika Typografika III. *Dental Surgery*. Durban, KwaZulu-Natal, South Africa.

The Eurocentric predisposition has not changed much in graphic design produced in democratic South Africa owing to the assumed sacrosanct nature of the graphic design curriculum, which is predominantly valued for its colonial provenance. With the exception of the experimental magazine *i-jusi,* African-orientated perspectives and their creative communication of content in and through typography are largely displaced, if not completely absent. The motive for this is the pedagogical inequalities stemming from the racial designations in both colonisation and apartheid (Rankin, 2011:93; Sutherland, 2004:53). The Eurocentric predisposition invariably features in the current practice and orientation of typography in South Africa, consequently and continually devaluing that which is African as not "developed" and "exotic" (Smith, 2012:25). Discursive practice in academia and contemporary thinking challenging the dominance of the West as the centre of knowledge and modern advancement has yet to affect the development and theory of typography in South Africa (Campbell, 2009:39; Campbell, 2013:81).

1.3 THEORETICAL FRAMEWORK AND LITERATURE REVIEW

The theoretical perspectives that informed and framed this study emanated from a combination of postcolonial and indigenous critical theories, to derive a postcolonial indigenous theoretical framework. In this view, Indigenous Theory, with particular reference to the decolonising framework, as enunciated by Smith (2012:xii), is a position which prioritises ethnic perspectives that serve to counteract and rectify the dehumanising imperatives of the colonial and apartheid regimes. Postcolonial Theory interrogates the harms inflicted by colonisation on numerous world regions until the early twentieth century (Rukundwa & van Aarde, 2007:1176-1179). The theoretical stance of postcolonial Indigenous Theory is framed by the experience of imperialism and colonialism by the colonised.

Imperatives practised and embraced by the coloniser denied the validity of indigenous people's claims: to land, to the right to self-determination, to the survival of languages and forms of cultural knowledge. Indigenous Theory arguably steers towards the return to, and recuperation of, traditional and African cultural modes of knowledge. Mertens *et al.* (2013:17) argue, "Even under extremes of marginalisation and cultural disruption, indigenous peoples have continued to believe in and assert their sovereignty."

Furthermore, the social effects of these harms have disfigured the cultural, social and political identity, knowledge and livelihood of the colonised societies (Cabral, 1969; Chukwudi Eze, 1997:25; Young, 2001:10-11). These effects of colonisation in the destruction of African cultures and values were further extended by the imposition of alien religions and relentless attacks mounted by missionaries. Colonisation contributed to a mentality of violently imposed dependence.

As a consequence of colonialism, the missionary endeavour and capitalism, colonised societies suffered severely as they were dispossessed of their social, cultural and economic institutions and heritage, including land. The psychological and physical scars of this suffering are referred to as the colonial wound by Mignolo (2009:74). Postcolonial Theory, like Indigenous Theory, has a special preoccupation with the recouping of the displaced histories of the colonised subjects, and reveals ways in which the colonising powers have shifted and erased the identities, cultures and knowledge of the colonised subjects (Bhabha, 1994:41; McLeod, 2000:7-8; Smith, 2012).

Within a postcolonial, indigenous theoretical framework in the post-colonies, the continued preoccupation with the imperatives of imperialist ideology is evident. In particular, I refer to the domination of Western cultural practices and values in typography, exemplified by the unquestioned espousal of Western typographic aesthetics. Thus, both Postcolonial and Indigenous Theories are essentially significant and applicable in the proposed study. For the colonised subject to be truly free of the dominant colonial influences, an acknowledgement and recuperation of the traditions, cultures, identities, languages and aesthetics dating to pre-colonial times are key and necessary. As wa Thiong'o (1986:88) argues:

> The purpose of post-colonial studies is to assist the total and absolute decolonisation of societies in psychological as well as political terms, involving massive and powerful recuperations of pre-colonial cultures.

Postcolonial Theory and Indigenous Theory intersect with their distinct emphasis on the post-colonial crisis of indigenous identity (cf. Ashcroft *et al.* 2002:8-9; Chilisa, 2012:97). This is an identity crisis brought about by dislocation and cultural denigration. Indigenous languages have been rendered lowly and pointless by the impositions of the colonising power. These languages are interwoven within a value system that is an intrinsic part of indigenous African cultures, cultures which have been further disfigured by the collision with the colonisers' culture, sensibilities and imperatives (Stubbs, 2004:45).

The prevalent preoccupation with practices and processes brought about by the advent of colonisation in (South) Africa has led to entrenched Eurocentric standards of judgement. Thus, wa Thiong'o's call for *Decolonising the mind* (1986) and Smith's *Decolonising methodologies* (2012) are illuminating and empowering in advocating the questioning of persistent colonial and apartheid power. These calls are indicative of a postcolonial discourse, particularly in its concerns with marginalised identities, experiences and cultures of subjects who are not white.

They also imply an undertaking to make visible and to give recognition and respect to marginalised subjects. In other words, both postcolonial and indigenous discourses are committed to reiterating values of national or regional consciousness by re-emphasising cultures that were already in existence when the countries were invaded (wa Thiong'o 1986; Stubbs 2004).

The aforementioned discourses, as outlined above, relate to postcolonial critical perspectives of the "telling of hidden stories" which question the dominance of the *master/grand narrative* and its centrist ethos, by arguing that there are multiple, plural, diverse and fragmented narratives that are equally important (Lyotard, 1984:xi; Minty, 2006:428; Spivak, 2006:32-34). Thus, postcolonial perspectives politicise social and economic matters by situating them in a historical and cultural context. In this regard, knowledge and cultural production, which includes creative production, are contextualised regarding their historical and cultural nature. Since no two societies are the same, although there are overlaps and correspondences, the identities, experiences, cultures and knowledge that are produced within a particular society have to be relevant and applicable to the society in which they are produced (Moore-Gilbert, 2000:452-453; Stubbs, 2005:45-46). In other words, questioning the existing institutions and authorities requires an understanding and rejection of both the notion and the practice of universal knowledge, especially its totalising grand/master narratives (Young, 2001:64-65).

There are elements of a colonial-European heritage that are and should be considered worthwhile by colonised societies, particularly in advocating cultural and intellectual development. Gyekye (1997:25-44) phrases this consideration as historical and cultural borrowing, which is a form of appropriation. This appropriation should not be marginalised and devalued as prescribed by Eurocentric practices. The thought behind such marginalisation and devaluation is that all that is African is *per se* unintellectual and uncreative (Smith, 2012:25). A result of this is the historical continuation of writing Africa out of modernity.

Thus, it is important to consider Mafundikwa's (2011:97) discussion at the *Iconograda General Assembly*, where he argued for an African aesthetic in design. He argued the need for design curricula that is relevant to the students' situation and environment, making the point that design is not solely a Western phenomenon but a universal way of thinking. It is a collective way of thinking that should not be imposed universally but one that is shared, experienced and utilised differently in various parts of the world by diverse cultural groups. Mafundikwa's (2011:97) notion of an African aesthetic is well evidenced in the type designs in Figures 5-8. Of equal importance is Garth Walker and Saki Mafundikwa's endorsement of the use of typography as a method by which indigenous language can be given visual form to articulate ideas or give form to ideology.

The researcher, in questioning existing authorities, is mindful of the usefulness of the theories articulated in the theoretical framework section. By so saying she is advocating that ideology is one of the primary obstacles to human liberation (Ashcroft *et al.*, 2002:205).

Figure 7
Rogers, Hailey. 2001. *Rock Art Alphabet,*
Zimbabwe. (Mafundikwa, 2007:141)
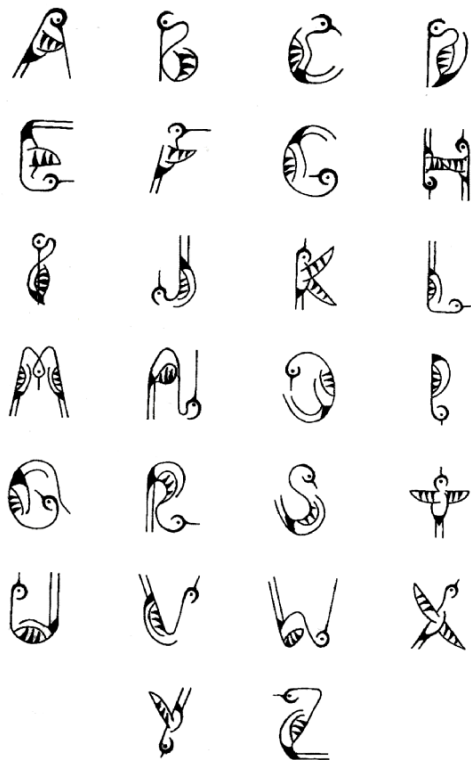
Figure 5
Rodrigues, Ryan. 2001. *Bird Alphabet,*
Zimbabwe. (Mafundikwa, 2007:140)

Figure 6
Mbouti, Pascal. 1999. *Kukumbila kunyata,*
Mozambique. (Mafundikwa, 2007:138)

Figure 8
Osanjo, Lilian. 1999. *Kaloli (Maribou Storks),*
Uganda. (Mafundikwa, 2007:139)

In *Afrikan Alphabets* Mafundikwa (2011) offers an elaborate history of African alphabets, an extraordinary account of his 20-year effort to collect information on writing systems throughout Africa. This book depicts the Semitic origins of various indigenous African scripts, expressing cultural identity and connectedness to others in the world. It is also important that Mafundikwa's project/undertaking includes referencing back to prehistoric graphics and symbols in African societies that were deemed decorative and consequently rendered non-significant, whereas the meanings conveyed by these symbols can be described as proto-writing. Figures 9-10 are examples of communication systems that can be recognised as proto-writing.

Figure 9
Proto-writing system, each symbol expresses a whole word or a complete idea. The Ndebele and Ma-Poch people of South Africa use these symbols to decorate their dwellings with prayers and proverbs (Mafundikwa, 2007:39).

Figure 10
Adinkra symbols, of the Akan people of Ghana, which are recognised forms of proto-writing. The motifs are stylised designs representing proverbs, historical events, attitudes, objects, animals and plants (Mafundikwa, 2007:35).

Of relevance here is the reframing of typography through the eyes of the marginalised subjects who are currently gaining positions of authorship in the post-apartheid era. Through this reframing, typography becomes a visual communicative language, most useful as a tool to recuperate, preserve and rearticulate indigenous African perspectives within the context of democratic South Africa. This undertaking is creatively and in a scholarly sense significant in the field of visual arts and design. This is because it involves the reconfiguration of typography as a decolonised sign separated from its current colonial Eurocentric entrenchment. Consequently it renders typography into an indigenous visual communicative sign or type design, which is not essentialist, but sensitive and fitting to the (South) African context.

In this reframed and reconfigured form, a typography emerges that is Pan-African in orientation, in that it incorporates perspectives, ideas and values associated with the indigenous identities, experiences and aspirations of all Africans in the continent and the Diaspora (Legum, 1965). This undertaking also foregrounds typography ideationally as a carrier of meaning for social address (Stöckl, 2005:84) prompted by pictorial aesthetics. This creative discourse involves forming visual shapes embedded within the anatomy of the type design, with reference to and representative of objects derived from the indigenous sensibilities prevalent within the South African landscape. In short, the framework of the proposed study, as enunciated from an African axiological perspective, will reconfigure and position type design as a cultural activity that is able to articulate collective identities, experiences and sensibilities to the local context and its socio-cultural aesthetics.

The problem statement for this study is concerned with the ways in which and how Garth Walker, through the *i-jusi* editions of the selected issues of *Afrika Typografika,* creates hand lettering and typeface designs from an African perspective that are pluralistic, inclusive and relevant to Africa and more specifically, to South Africa. This problem statement was guided by the following research questions:

1.3.1   What is an African-orientated aesthetic in which Garth Walker's *Afrika Typografika* is rooted? This question is answered by means of a literature study and review to establish what an African-orientated aesthetic is and how it visually manifests within a decolonising framework

1.3.2   How does the engagement of typography, history and culture play a role in Garth Walker's development of *Afrika Typografika*? This question is addressed by means of a literature survey and an investigation of the historical and cultural resonance of particular typefaces

1.3.3   How does Garth Walker successfully engage with and convey an African-orientated aesthetic through type-specific designs in his *i-jusi* issues of *Afrika Typografika I, II, III*? This question is answered through a critical analysis and interpretation of selected designs in *i-jusi's* three issues dealing with *Afrika Typografika*.

In this study my central premise is that all typography engages culture and history respectively through aesthetic tailoring that is suited to the specific cultural, socio-economic and educational considerations prevailing at the time. In so doing, it highlights type-design as a form of cultural production. The ideal is that all typography designed in South Africa should visually convey the imperatives of a new pluralistic political and social order.

I therefore argue that Garth Walker, through his *i-jusi* magazine's *Afrika Typografika* issues, provides a fitting and relevant example of the visual conversations echoing the abovementioned social order. These visual conversations effectively challenge the dominance of the West as the centre of creative innovation and development in and through typography and place Africa at the centre.

1.4 CONTRIBUTION OF THE STUDY

The study aims to contribute to both academia and industry in the following ways: in the first instance, this study should initiate a mind shift that will dislocate the present colonial hegemony that is still framing typographic practice and orientation in Africa. In this way, it will assimilate indigenous forms and aesthetics and provide a "liberatory alternative" which could reframe creative potentialities within typography and commodity forms (Martineau & Ritskes, 2014:ii). Secondly, the study contributes to foregrounding developments within indigenous discourses that reassert and validate indigenous existence and motivate creative undertakings by indigenous artists, within the decolonial struggle for inclusion (Martineau & Ritskes, 2014).

1.5 METHODOLOGICAL APPROACH

The methodology of this qualitative study employs an inter-disciplinary approach and is presented in three supplementary parts. The first part entails a theoretical exploration of decolonisation, and of Postcolonial, Indigenous and Postmodern Theories within the context of typography in South Africa and its respective manifestations. Secondly, a reading and description of the visual aesthetic of a number of typefaces published by Garth Walker in *Afrika Typografika I, II, III* are given, followed by a critical analysis and interpretation of these typefaces according to my theoretical framework and chosen keywords. Thirdly, conclusions will be drawn from this critical evaluation and interpretation of the abovementioned typefaces.

1.6 WORK PLAN AND CHAPTER DIVISION

Chapter One introduces, theorises and contextualises the study, articulating its topic, themes, problem statement and research questions, as well as its aims, motivation, and relevance. Chapter Two engages with the literature that is pertinent to the study, reflecting on and extracting its significance and usefulness. In this way, it provides the theoretical basis of the study as well as the working definitions of key concepts and assumptions central to the latter. With and through this literature, a working premise for the exploration and interpretation is established to expand on the African-orientated aesthetic in typography in the issues of *i-jusi's Afrika Typografika.*

Chapter Three engages with the contextual background concerning the aesthetic basis of the development of typography in South African graphic design during the apartheid era. The chapter concludes with a reflection on the development of a new graphic design discourse as articulated in *i-jusi's Afrika Typografika*. Chapter Four offers a critical interpretation of and reflection on selected typeface designs from *Afrika Typografika I, II, III,* with reference to key concepts derived from the theoretical exploration in Chapter Three. Chapter Five is a comprehensive reflective summary of what was dealt with and achieved in the study and in addition, of what is not covered in relation to the main theses as set out in the proposal. The conclusion also recommends areas that require further research and development.

CHAPTER TWO

Theoretical framework and literature review

2.1 INTRODUCTION

As indicated in Chapter One, this study is concerned with the investigation and theorising of the decolonial aesthetics in Garth Walker's type designs in *i-jusi* editions of *Afrika Typografika. Afrika Typografika I, II, III*. These aesthetics are contextualised against the specific social and political order occasioned by democracy in South Africa. The democratisation period in South African history presented new possibilities socially, economically and artistically. Walker interprets these new possibilities as an opportunity to reinterpret the normative aesthetic presented by the typographic canon.

This chapter seeks to explore what an African-orientated aesthetic is, through the examination of postcolonial and indigenous perspectives on and in typography (see section 1.1). In order to be able to achieve this, the chapter is structured into three sections. Firstly, the terms, 'ideology', 'imperialism' and 'decolonisation' are discussed together with their theoretical underpinnings as embedded in Postcolonial and Indigenous Theories. Secondly, Postcolonial Theory is discussed, specifically the notion of the *Other,* with regard to language and culture. Thereafter, Indigenous Theory, specifically its notion of cultural partnerships in knowledge coalition, is examined. From the discussion of Postcolonial and Indigenous Theory, a Postcolonial Indigenous framework is derived for the theoretical consideration of selected typeface designs (see section 1.1). Third and lastly, the notions of decolonial aesthesis and aesthetics are explored as a type of perception that allows aesthetic liberation from Eurocentric sensibilities in a postcolonial indigenous context.

2.2 THEORETICAL UNDERPINNINGS

2.2.1 The Colonial Wound

The colonial wound is described by Walter Mignolo (2009:74) as a psychological and/or physical scar of the colonised, resulting from racialisation and the subsequent social classifications that are a result thereof. The colonial wound can therefore be said to be inflicted through the relentless invasion and dispossession of land belonging to indigenous communities. This includes the violent destruction and disregard of indigenous practices, cultures, languages and traditions by European settlers. In this way the colonial wound is intertwined with and shaped by the ideology

of imperialism, the event of colonialism and the response of decolonisation. Rincón (2017:139), augments Mignolo's description and further states that the colonial wound is a result of the violent encounter between indigenous societies and European settlers. The above-mentioned encounter was advocated and justified by imperialist ideology and manifested through devices such as colonialism.

2.2.1.1 Ideology

An ideology is a conceptual scheme with the practical application of legitimating power frequently resulting in inequality providing for the foundation of, and for the taking of, political and social action (Van Dijk, 1998:138). In this way, an ideology is a system of coherent ideas with far-reaching effects and influences on the structure of a society, the thoughts, beliefs and worldview of members of a society as stated by Van der Merwe and Viljoen (1998:147-8). The authors emphasise that an ideology normally or often has a negative connotation, and in this view can be employed as an instrument of subjection. Both Thompson (1990:37-40) and Van Dijk (1998:138), in their turn, argue that as an instrument of subjection, an ideology expresses and asserts the interest of the dominant class or group functioning to secure and maintain dominance of that group. At this level ideology functions to empower the coloniser (dominated groups) to create solidarity in opposition to the colonised (non-dominant) groups and to organise counter power (Van Dijk, 1998:138). Additionally, ethnic myths, traditions, and histories are employed in authoritarian and totalitarian regimes to uncover gratifying pasts, symbols, and icons that assist to retain and strengthen the ruling nation's ideologies (cf. Marshall, 2010: 177; Hobsbawm, 1983: 7; Connerton, 2007: 5). Imperialist ideology is multi-faceted and has political, military, racial and economic dimensions (Hancock, 1943:9). The racial aspect displays a reciprocal relationship with political, military and economic aspects. The driving force behind the racial aspect of imperial ideology was Charles Darwin's evolutionary theory, Social Darwinism, which advocated for the racial superiority of the white person based on skin colour and other physical characteristics (Page, 2003:540). It can be said that the pseudoscientific theory of Social Darwinism laid the foundations of racism. In this abovementioned view, it also established and legitimised a prejudiced positional superiority which influenced the manner in which society was structured, in addition managing relations between the dominant European settler and the subservient indigenous groups. In Fanon's (1963:249) statement below, he refers to imperial ideology: "… imperialism…leaves in its wake here and there tinctures of decay which we must search out and mercilessly expel form our land and our spirits", which bears witness to the above.

What Fanon refers to herein as "seeds of rot" is such an ideology, which enabled and justified the dehumanisation through both the attitudes to and practice towards the colonised by the coloniser. These attitudes and practices advanced and legitimised oppression, marginalisation and subjugation of social groups that differed, physically, culturally and religiously from the dominant group. In South Africa, imperialism and apartheid are historical instances whereby the interests and ideas of the dominant and reigning group were advanced and enhanced as "truths".

2.2.1.2   Colonialism

Colonialism is a practice that resulted from the imperialist ideology for economic reasons. Colonialism is specific to certain locations and timeframes. Osterhammel (2005:x) defines the term *colonialism* as a relation between two groups, one of which is dominant, although in the minority (coloniser), and the colonised which were subservient, although in the majority. The relationship between the two collectives is characterised by economic, political and ideological interests, defined by an assumed cultural superiority on the part of the 'colonisers'. In the above context one begins to understand what Cesairé (1955:6) implies in his assertion, "colonialization = thingification."

In other words, colonisation turns the colonised into things, non-human objects: i.e. pawns utilised by the dominant hegemony for economic, military, religious beliefs, by way of ideologies with the pretence of bettering the lives of the colonised.

The definition of 'colonialism' drawing on the mid-nineteenth century reasoning by Roebuck in Young (2001:20) disregards the existence of indigenous societies as the primary occupants of these vacant lands. Roebuck defines colonialism as European expansion into vacant territories, thereby making the European colonists the sole inhabitants of such territories. However, Young (2001:20) asserts that within its initial European context, the word colonialism coincided with the notion of migration and did not imply concepts of exploitation and oppression. Nonetheless, subjugation, exploitation and extortion of natural resources were the consequence of European settlement in the colonies. According to Strydom (2009:11) and Mostert (1998:176), within the sense of migration, colonialism implies the movement of a group of people from one country to another in the quest for better economic, political or religious reasons.

The enduring legacy and practices of colonialism are well evidenced in the notion of coloniality. Coloniality, according to Maldonado-Tornes (2007:243) is related to the patterns of power embedded in the practice and legacies of European colonialism constituted in culture, labour and knowledge generation. Hence, coloniality outlives colonialism as a political and economic

practice of imperial ideology. Ndlovu-Gatsheni (2013:30) corroborates this, and elaborates that coloniality is sustained *inter alia* through documentation in books, in cultural practices, our self-image and other ways of the modern experience. In this way Ndlovu-Gatsheni (2013:30) alludes to the relation of coloniality with modernity. The concept of modernity is embedded within the European colonial project.

2.2.1.3 Imperialism

The terms colonialism and imperialism are often used synonymously but although both terms involve the domination of one group of people over another, the two terms are not synonymous (Williams & Chrisman, 1994:1; Young, 2001:15; Loomba, 2005:7).

Young (2001:27) concurs with Williams and Chrisman (1994:1) and interprets the notion of imperialism as an imbalance of power, in the following words:

> Imperialism is characterised by the exercise of power either through direct conquest or (latterly) through political and economic influence that effectively amounts to a similar form of domination: both involve the practice of power through facilitating institutions and ideologies. Typically, it is the deliberate product of a political machine that rules from the centre, and extends control to the furthest reaches of the peripheries…

Young's (2001:27) interpretation cites imperialism as a set of conscious, advocated and aggressive policies amongst European states [The Empire] of acquiring colonies for economic, strategic, cultural and political advantage (Ashcroft *et al.*, 2000:111). Imperialism is associated with though not unique to the Europeanisation of the globe traced over three periods from the fifteenth century to the early twentieth century; from the age of discovery, to mercantilism, and subsequently the age of imperialism (Ashcroft *et al.*, 2000:111; Ferro, 1997:1).

Said (1993:8) makes a distinction between the two terms as follows: imperialism is the practice, theory and attitudes of the Empire ruling from a distant territory, whereas colonialism is a consequence of imperialism. Said's assertion perceives imperialism as an ideological force and colonialism as one of the many applications/practices of imperialism. In colonies where indigenous peoples existed, the ideology of race was a crucial part of the construction and adaptation of an unequal and prejudiced form of intercultural relation.

Young (2001:16-17) concurs with Said (1993:8) that *imperialism* should be read as a concept representing policies and mechanisms of the Empire relating to issues of power and control. Colonialism, on the other hand, should be read as a practice that functioned as a marginal economic activity.

2.2.1.4 Colonial gaze

The binary reasoning of imperialism allowed the West to see the world in terms of binary oppositions that establish a relation of dominance, centre vs margin and coloniser vs colonised (Ashcroft *et al.*, 2000:19). The positional superiority perpetuated by imperial ideology in this regard also gave rise to what McFarlane (2004:175-176) calls the *colonial gaze*. According to McFarlane (2004:175-176) and Lessard (2002:3), the said gaze refers to the view through which the colonised is construed and subsequently depicted. It is threefold and serves to denigrate and objectify the colonial subject. Themes prevalent in the colonial gaze include: negation, primitivism and exoticism (Jiménez-Justiniano *et al.*, 2013:125).

Firstly, negation, often also referred to as disavowal, refers to the representational strategy of depopulating the country of indigenous people in visual representations (Ashcroft *et al.*, 2006:42). In this regard, South Africa was often historically perceived as an ideal tourist destination that was a vast dream topography devoid of indigenous people and inhabited by wild animals and exotic plants (Van Eeden, 2014:92).

Primitivism speaks to two registers. The first register deals with the binary distinction of the so called "civilised" from the "savage" within the colonial discourse (Ashcroft *et al.*, 2000:26). The concept of cannibalism in this regard was instrumental in reinforcing this distinction. Within this perspective, the term primitive becomes synonymous with the term cannibal, within the colonial discourse, in demonising the colonised. Primitivism is also a Western art movement identified by an underlying simplicity of form and fascination in tribal arts and culture, associated with known artists such as Paul Gaugin and Pablo Picasso. The term primitivism can also be seen to relate to the art forms or style prevalent in the early developmental stages of human culture, thus referred to as primitive art (Lemke, 1998:42-43). The latter has lead to the categorisation of primitive artists as so called "untrained" and "uneducated" because of the lack of or non-use of dominant artistic conventions prevalent in the West (Lemke, 1998:43).

Exoticism is an aesthetic perception which ascribes familiar meaning and associations to unfamiliar people, places and objects. In this way, exoticism creates a warped understanding of diversity which limits assimilation by creating a sense of being foreign or unfamiliar (Huggan, 2002:13-14). In turn, in many ways this form of representation justified the subjugation and civilising mission of colonialism.

The third perspective is the colonial gaze of the white colonists in line with their own superior view of their self-interests. This entailed the subjective representations by the white economy (Cronjé, 1945:128), in addition to the public showcasing of the economic returns of colonial exports and imports.

2.2.1.5 Decolonisation

The twentieth century marks the period of colonial demise i.e Britain, Portugal, Spain and France. Specifically speaking to the end of the authority of the British crown in its colonies that spanned parts of Africa, Asia, Australia, Canada, the Caribbean, New Zealand and Ireland (McLeod, 2010:9). There are three periods of decolonisation regarding the imperial venture of the British Empire (Fieldhouse, 1991:377-378). Decolonisation, in this regard, is defined as the process through which a country that was previously a colony gains political independence.

The first was in the late eighteenth century whereby the British Empire lost the American colonies, after which American independence was declared (Fieldhouse, 1991:379-380). The second period stretches from the end of the nineteenth century to the first decade of the twentieth century, during which, dominions were created. The term dominion signifies the nations of Canada, Australia, New Zealand and South Africa, commonly noted as "settler" nations. The phrase "settler" nation alludes to the large European populace that settled on these territories, oppressing and dispossessing indigenous peoples of their land thereby displacing the indigenous societies of their lands. The settler people of these nations gained self-governance, which they achieved as dominions of the British Empire (McLeod, 2000:9-10). Each nation still recognised and remained loyal to the authority of Britain as the mother country even though these nations had received so called "independence" from the Empire (McLeod, 2000:9-10).

According to McLeod (2000:9) the third period of decolonisation transpired in the era that immediately followed the end of the Second World War, in the colonised lands of South Asia, Africa and the Caribbean. Decolonisation ensued as a result of mounting resistance from indigenous anti-colonial nationalism and military struggle in the decades of the 1960s and 1970s

as the power of the British colonial authority declined; in part also because of the deterioration of Britain's position as a world economic power, post war. This is because, the administration of the colonies was a costly exercise and hence it made economic sense to hand over the administration of the colonies to their people.

In the above light, decolonisation can therefore be defined as a political device involving the change of power and the redress and refurbishing of dominant meanings embedded in colonial power (Chilisa, 2005:48; Chilisa & Ntseane, 2010:6). Decolonisation in this context can be seen as both an event and process that prioritises the concerns and worldviews of the colonised, in this way, enabling them to understand themselves through their own viewpoint and draw their own conclusions (Chilisa, 2012:13). This can be achieved by restoring precolonial cultures, beliefs and value systems that were suppressed by European colonisation. These systems are relevant to the survival and birth of new ideas, thinking and practices that empower the historically oppressed: the creation of various strategies that decolonise the mind of the colonised, disenfranchised and dispossessed from the physical and psychological conditions that continue to silence, marginalise and subordinate them.

In order for decolonisation to be effective as a process, it requires an active restoration and development of the pre-colonial cultural and traditional practices, belief and value systems suppressed during colonialism. In this way, decolonisation in this way can be said to coincide with the healing of the colonial wound. Nevertheless, techniques and strategies that advocate the advance of indigenous societies post-independence are still relevant and significant to the survival and creation of new ideas (Chilisa, 2012:19).

The following section discusses key concepts embedded in postcolonial theory and indigenous theories relevant to this study. Firstly, pertinent key concepts from postcolonial theory are discussed: the notions of the '*Other*', language and culture. Subsequently the concepts arising from indigenous theory; i.e., cultural partnerships and knowledge coalition, are examined. Finally, this is followed by considering the Walker typefaces in terms of the postcolonial indigenous framework described earlier.

2.3   THEORETICAL CONTEXT

2.3.1   Postcolonial Theory

As stated in Chapter One, this study moots a postcolonial indigenous theoretical framework. Postcolonial theory addresses cultures wanting to disengage from the history of imperial dominance and subjugation by advocating the utilisation, strengthening and development of indigenous histories, resources and knowledge. Through and by these disengagements, postcolonial theory partakes in the act of historical retrieval of pre-colonial knowledge systems and the consequent transculturation that occurred as a result thereof. In this sense, postcolonial theory therefore functions with and through time/history, space, cultural re-conceptualisation, restoration and rearrangement, even redefinition, of the world through the perspective of the *Other* (Young, 2001:66).

Lyotard (1992:90) argues that the 'post' of postcolonialism elaborates on the myriad of possibilities that materialise when the colonised sever all connections with the coloniser, his/her ways of knowing, naming, so as to institute new ways of living and thinking. Lyotard's vision presents a triumphant utopianism that is often imprecisely associated with national independence and a postcolonial future; it is a victory that stems from a voluntary, self-imposed amnesia. Lyotard's sentiment describes the euphoria of democracy in South Africa, whereby the psychological and physical violence of colonialism and apartheid were never dealt with. By virtue of the self-imposed amnesia, the coloniser continues haunting the colonised, condemning them to repeating the past instead of surpassing it (Lyotard, 1992:90-91). Suffice to say that the postcolonial ideal of colonial discontinuity is doomed to remain a fallacy, due to an undetermined past brought about by a selective loss of memory (Gandhi, 1998:7).

Hence, the condition advanced by *postcolonialism* is termed *postcoloniality*. Based on Lyotard's arguments postcoloniality can be described as a condition troubled by consequences of self-willed historical amnesia. Therefore, the value of postcolonialism exists essentially, in part, in its ability to unearth and elaborate the forgotten memories of this condition (Gandhi, 1998:8). In this manner, the colonial aftermath calls for a fitting, preferable therapeutic theory, which answers to the undertaking of remembering and recalling the colonial past (Lyotard, 1992:93). Postcolonialism, then, is a project of historical and psychological recovery, with the political obligation and objective of navigating the gaps and fissures of postcoloniality, seeking self-understanding as the ultimate goal on the part of the colonised. Walker's stance on postcolonialism is advanced by a combination of De Alva (1995:245) and Boehmer's (1995:3) use of the term. De Alva (1995:245) extends the term postcoloniality to signify a subjective aversion to imperialism and colonialism, whilst Boehmer (1995:245) poignantly contends that postcoloniality is a "condition in which colonised peoples seek to take their place, forcibly or otherwise, as historical subjects".

In the context of creative productions, postcolonialism also articulates itself in the appropriation and subversion of borrowed forms during the pursuit or plight of acknowledging and embracing of cultural differences (Ashcroft *et al.*, 2000:12). Borrowing of that which was acquired from the institutions of the coloniser was turned back in acts of resistance and resilience against the coloniser (Ashcroft *et al.*, 2000:12). In this way, articulating, cultural difference as defined by Bhabha (2000:206), as the cultural authority embedded in the knowing/naming and ultimate existence of fixed and determined diverse objects.

2.3.1.1 The Other

The concept of the *Other* is concerned with the representations of the non-European as the uncivilized, exotic or immoral *Other* (Barry, 2002:194; Smith & Pheiffer, 1993:20). The postcolonial discourse of the *Other* is further discussed below within the concept of Manichean allegory as advanced by JanMohamed (1985:20). Boehmer (1995:75-80) further reiterates that *Othering* was not only concerned with the marginal inferiority of the colonised but also served to legitimise colonial processes and behaviour.

The Europeans' belief in their cultural superiority was based on imperial ideology as discussed in 2.2.1, which was manifested in a series of warped stereotypical representations of the colonised as the *Other* in a racial binary system, termed by JanMohamed (1985:19) as the *Manichaeism Allegory*3. The said *Allegory* is concerned with societal polarisation of the coloniser, colonised into classifications of good and evil. The civilised culture of the colonisers was classified as good/ pure whilst that of the colonised was uncontrollable, dark and evil. This is a binary division of an unequal dichotomy, the Orient (the East) and the Occident (the West) (Richards, 1993:289). Orientalism is an institution, in that racial, linguistic and biological assumptions about the Orient were considered empirical truths (Said, 1978:7-8). In this way Said posits that the Orient becomes an object for study or display in a museum.

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3 Manichaeism refers to the teachings of the Persian prophet Mani (c. 216-276). Mani's teachings were based on the primeval conflict between light and darkness (Wordsworth, 1995:319). The term Manichaeism itself is adapted from the 'Manichean heresy'. The Manichean heresy dates to c. 216-276**,** and put forward a dualistic theology in which Satan was proffered as co-eternal with God. According to Manichean theology all matter was evil, and by His nature, God could not intercede in the realm of evil matter. This implied the impossibility of Christ's birth into flesh, suggesting his nature to be purely spirit. This constituted heresy against the doctrine of Christ's dual nature as both Man and God (Ashcroft *et al.,* 1998:133).

In this context postcolonial theory is regarded as a means of counter-discourse in direct opposition against colonial discourse and the many ways in which Western tradition marginalised, misrepresented and subdued the *Other.*

The *Other* in the context of this study is the non-European and non-white who was objectified and defined by the observer, i.e. European coloniser, and later under apartheid, by the white population." In this way, the colonised came to believe the worst of themselves, their value and knowledge systems, arts, religion and social practices (Fanon, 1963:210). "Each society has its regimes of truth or rather, its 'general politics of truth' accepted and put to use as true (Foucault, 1980:131). Truth and power have a reciprocal relationship: to determine the truth of another, is to ascertain power over the *Other*.

2.3.1.2 Language and culture

Language and culture are central to typography. Embedded in language are the social conditions, values, experiences, culture, identity and traditions of those who speak it; that is to say, a collective memory bank of people's experience in history (Garuba, 2001:8). Language and culture are principle in postcolonial and indigenous discourses similarly, because language was one of the first channels through which colonialism was manifest. Culture is both a historical and political concept which has been used to further particular political effects; in addition culture can be seen to house a category of beliefs, practices and systems which are of meaning to a group of people. The English colonial authorities and the South African apartheid state deployed culture in both ways (historically and politically) as being synonymous with the concept of universality and civilisation. In this way culture differentiated between "non-civilised" and "civilised" inhabitants of colonial territories (van Staden, 2000:15).

I argue that typography is a physical representation of language and can thus be seen as synonymous with language. Typography is a secondary system of making meaning fixed to a primary system of constructing meaning, language. In this way language and typography are inseparable. Culture is embedded in language and is an embodiment of a particular moral, ethical and aesthetic values. It provides spiritual perspectives through which a group of people view themselves and their place in the universe (Kamenka, 1984:1). In terms of this argument that language is inseparable from typography, therefore one can assert that typography is a carrier of culture. Consequently, I contend that typography is influenced by culture, trends, politics and tradition.

Lacan's (1997:65) work reinforces my statement above…"it is the world of words which creates the world of things." That is to say, language facilitates the seeing, naming and, hence, creation of the world. In so saying, Lacan's statement asserts the rule employed by the dominant language in the colonial discourse, i.e. through the establishment of missionary patrons, who under the guise of religion, civilisation and modernity, rendered indigenous cultures and languages irrelevant (Esteva, 1992:6, 7).

Colonialism achieved the above through the devices of linguicide and linguifam. Vilakazi (2009) describes linguicide as the "linguistic equivalent of a genocide." When reflecting on Vilakazi's choice of wording, one goes a great distance in narrating the intended psychological violence involved in language liquidation. (Skutnabb-Kanga, 2000:369, in wa Thiong'o, 2009:17) echoes Vilakazi's sentiments above, in that linguicide and linguifam are calculated acts of language eradication. Both activities were central in the dismemberment of the colonised *Other* from their languages (Fanon, 1967:17-18; Garuba, 2001:8). The weight of memory, which includes religion and education and is constructed by language, also, influences factors in constructing assumptions of truth and reality (McLeod, 2000:32; Lacan, 1997; New, 1995:303-304; Ashcroft *et al.*, 1995:425).

Linguicide describes the fate suffered by African languages in the diaspora and other areas of society when a language is being discriminated against and hence marginalised (Nicholas, 2014:1390; Hassanpour, 2000:33-39). Linguifam narrates the death of languages through deprivation or linguistic famine (wa Thiong'o, 2009:18). A contemporary example in South Africa is the discrimination against the use of the Afrikaans language in schools, universities, commerce and government; this is because many still view Afrikaans as the language of the oppressor. In this view Afrikaans is seen as not having a place in post-apartheid society. To kill or starve a language is to starve or kill a people's culture, memory and consciousness, in this way causing cultural decapitation, which in the topic under discussion, is the destruction of the wholeness of the African subject.

There are several possible responses to the dominance of imperialist language through rejection or subversion. Abrogation denotes the rejection of the dominance of imperialist language, while appropriation refers to the subversion of an imperial language (Ashcroft, 2001:34, 122, 144). The view of this study conceptually observes abrogation and appropriation (see 1.3) linguistically and in terms of the visual. Conceptually, both terms are employed in collectively as abrogation alone will result in the installation of a new set of normative practices, in this way posing the danger of reversed roles. The term 'abrogation' is defined as non-acceptance of the categories imposed by imperial culture, its aesthetic, its insistence on an illusory normative or correct usage (Ashcroft *et al.*, 2000:2-3).

Additionally, its assumption of an established traditional and prescribed meaning that is embedded in those words. Abrogation marks a critical moment in the decolonising of language and subverts, in the case of this study, what is considered the aesthetic norm in terms of typographic anatomy and styles.

The generic definition of 'appropriation' refers to the process of adaptation of material that is not of the designer's own creation in order to facilitate commentary, reinterpretation or re-contextualisation of the original (Zaayman, 2005:170). Appropriation can be used as an effective aesthetic device to advance and embed allegories. Within the context of postcolonial theory, the term appropriation refers to the adaptation of the English language to take the burden of a different cultural experience; that is to say, as a tool to express different cultural experiences (Ashcroft *et al.*, 2002:38). Rao (1995:296) describes this phenomenon as "…to convey in a language that is not one's own the spirit that is one's own."

Rao's (1995:296) description is definitively observed in the title of Walker's magazine*, i-jusi.* The word *i-jusi* is a form of pidgin isiZulu, meaning juice: importing the English word and instilling in it the personality/essence of the isiZulu language. In areas where many minority languages co-habit, a local English-based pidgin develops to facilitate inter-ethnic communication and commerce (Garuba, 2001:18). Pidgin advances an identity removed from ethnicity and exemplary of language denigration, partly because it is regarded as both lacking and inferior to the language from which it borrows (Garuba, 2001:18).

Pidgin is a grammatically simplified means of communication that develops between two or more groups that do not have a language in common (Garuba, 2001:18). Suffice it to say it is a mixture of simplified languages with elements from diverse languages integrated or included. However, pidgin does not bear the cultural baggage associated with specific ethnic languages. Noteworthy, according to Ashcroft *et al.* (2000:160), is that a creole subsequently arises or rather, is formed when a pidgin develops into the native language of a particular speech community.

Through the above devices, Walker, *inter alia,* utilises the word *i-jusi* through or by way of abrogation, rejecting the notional use of "proper"/"correct" English for that of "bad"/"rotten" English, often associated with uneducated lower classes of society. In this way he escapes from the implicit body of assumptions to which are attached its aesthetic and social values as well as the historically limited constraints of its genre, together with the oppressive political and cultural assertion of metropolitan dominance of centre over margin (Wa Thiong'o, 1986).

The notion of rejection has been well advanced by wa Thiong'o (1986) who argues for the restoration of ethnic identity through the rejection of English and embracing the indigenous mother tongue. This stance involved the refusal of writing in English and its way of knowing.

As previously mentioned, wa Thiong'o contends that language provides a system through which people understand themselves and the world is perceived and described. wa Thiong'o concurs with Fanon (1963:249) , that English is a tool of power, domination and elitist ideology as associated with British imperialism (see 2.2.1.1); it is in this manner, wa Thiong'o asserts, that pre-colonial cultures and histories were erased and undermined. Language possesses a cultural dimension functioning at the level of semiotic ideology; that is to say, in collusion with structures of power. That is to say, speaking a language is acceptance of the power and culture embedded within that language. Chilisa (2012:97) asserts that the use of dominant languages is implicit in the construction of hegemonic knowledge systems that *en masse* marginalise all knowledge systems and worldviews dissimilar to that of the dominant group. In this way, language functions as a linguistic tool of either conquest/domination. Fanon (1967:17-18) also attests to the power of language in the formation of identity.

It can then be observed that language is critical in the inception of otherness and selfhood (wa Thiong'o, 2009:16; Grosfoguel, 2006:21-22). The linguistic and cultural consequences of imperialism changed the global scene, through and by English. English in this way has changed the linguistic ecology of Africa and become a fixture in the new, yet complex, sociolinguistic setting of postcolonial African society (Ashcroft, 2000:2; Kachru, 2000:291).

I do not concur with wa Thiong'o (1986) in his rejection of English, although English continues to be a language representative of power and prestige. South Africa in particular is a multi-lingual society, whereby English is a linguistic tool for administrative consistency in government. Majority of the individuals are fluent in two or more languages, e.g. as evident in India and Africa. At another level, English also provides facilitation and communication with a wider audience, both nationally and internationally. However, the majority of the South African population particularly where government influence was historically more prevalent than business influence speak Afrikaans and one vernacular language.

wa Thiong'o is primarily concerned with the acknowledgement and continuous presence of indigenous languages and cultures and posits that language and culture are inseparable (1986:15-16) as reflected below:

> …language as communication and culture are then products of each other… Language carries culture, and culture carries language, particularly through orature and literature and the entire body of values by which we perceive ourselves and our place in the world.

wa Thiongo's call advocates for the use of writing systems such as the proto-writing (illustrated in Figures 9 and 1.3) which makes use of pictographs and ideographs, whereby each symbol represents a whole word or complete idea (Mafundikwa, 2007:39). Although not a traditional language like Swahili or Arabic, this can facilitate the communication between people of different local languages. The use of proto-writing is still prevalent in Zimbabwe and Mozambique (Mafundikwa, 2007:37).

2.3.1.3 Critique of Postcolonial Theory

However as previously alluded to in Chapter One, postcolonial theory, although useful, largely compels thoughts related to binary opposites, of either/or, advancing the perception that indigenousness is fixed and unchanging and looking to the romanticised notion of the pre-colonial time for inspiration. Tucker (2009:413) augments the discussion by asserting that postcolonial theory advances a pathologising view, emphasising historical exploitation, domination and colonisation to define and explain the brokenness of contemporary postcolonial societies.

Considering the above view, this study also draws from Sandoval (2000) in *Methodology of the Oppressed*, writing on what she calls "*coalition consciousness"*. This term describes an approach articulated by Chilisa (2012:24) as a decolonising and indigenising stance in which all subjugated peoples who suffered under colonial rule and slavery come together to form "cultural partnerships" with the objective of social change (Agenda & Mutua, 2008). The above concept is added to by Bhabha's (1994:3) notion of the "space in between" and what Moquin (2007) calls the "third space". The terms the "third space" or "space in between" references a productive and reflective space that advocates for new possibilities of cultural meaning and production that transcends the limitations of existing boundaries (Bhabha, 1994:3).

The following section discusses Indigenous Theory as a stance, which, when combined with postcolonial theory, could include the perspectives not only of those marginalised on the basis of race, ethnicity and sexual orientation, but also on the basis of: gender, health and socioeconomic status..

My statements above stem from the fact that Garth Walker, a third generation white South African of British heritage, although African, cannot historically be classified as an 'indigenous person' who bears the colonial wound *per se,* but perhaps as a descendant of the "original oppressors"*.* In this view, it cannot necessarily be said that Walker suffered subjugation and marginalisation. This is why Walker's search for "what being African looks like", is so significant, particularly in the formation of a cultural partnership between the coloniser and formerly colonised.

In this context, the term 'African' is fluid, redefined and appropriated by Makgoba *et al.* (1999:ix) in *African Renaissance: The New Struggle*. The term is based on three key elements: history, culture and consciousness. Africans are individuals born in Africa, whose origins, cultures and history are derived from the African continent (Kwaa Prah, 1999:39). Hence, they are products of culture, culture being a humanising element rooted in politics, science, economics, music, language, socialisation and education. This definition is not based on historically derived conceptions of race and geographical location. Furthermore, contemporary experience recognises that black Europeans and Jews exist, while in the same breath it acknowledges that Africans are diverse. I assert that race is not a determination of the superiority or inferiority of a society, but rather, that the quality and essence of a society should rightly be derived by a new humanity, transcending appearance and race.

2.3.2 Indigenous Theory

Indigenous theory promotes the decolonising of the grand master narrative perspectives perpetuated by Euro-Western imperial discourse. This study particularly calls for the decolonising and indigenising of typography, which according to historical records is based on the Roman alphabet4 which is inherently European in conception. Indigenisation is a process involving a critique and resistance to imperialism (see 2.2.1.3), colonialism (see 2.2.1.1) and hegemony as well as ways of knowing, naming and perspectives and methods that draw from Western culture. That said, indigenous theory advocates for perspectives and methods drawing from indigenous knowledges, languages, metaphors, worldviews, experiences and philosophies of the formerly colonised, oppressed and marginalised societies (Chilisa, 2012:21). Most importantly, indigenious theory encourages the cultural partnerships with non-indigenous societies, i.e. the coloniser in both theory and practice (Crossman & Devisch, 2002:68). These cultural partnerships would accordingly be characterised by the preservations, strengthening and development of indigenous objectives and realities.

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4 According to the Baines & Haslam (2002:39-41) *in Type and Typography*, the Roman alphabet, also termed the Latin alphabet, dates from the Imperial Roman era, derived from the Etruscan alphabet around 600BC. The Roman alphabet is the standard script for the English language and is widely used across the globe.

Western sensibilities5 (based on a Eurocentric aesthetic) as advanced by Manichean allegory (2.3.1.1 and footnote5) originated and advocated for a typographic canon which was advanced in South Africa unaltered and "unscathed" (Campbell, 2009:39). This canon was unaltered, partly because when art and design educational institutions were established in South Africa, they were staffed by graduates from Europe (as discussed in 1.2). But, partly also by default due to historical factors, i.e., the dominant ruling group consistently depositing ideas of naming the world into the minds of the colonised O*ther* (Odora Hoppers, 2002:13). The naming of the world, according to Freire (1972:61-62), is an act or process that is integrated with creation and recreation. Hence, non-European graduates from these institutions also viewed and created typography from an imported corpus of knowledge deposited into their judgement by the West. Ntuli (1999:186) in the aforementioned context argues that colonial discourse viewed Africa as a *tabula rasa* that needed to be inscribed, implying that the typographic canon, due to its origins in West, i.e. its association with whiteness, has the cultural associations of perfection and purity and thus should not be harmed or damaged by other cultural influences of a non-European nature.

2.4 A POSTCOLONIAL INDIGENOUS FRAMEWORK FOR CONSIDERING GARTH WALKER'S TYPE DESIGNS IN *I-JUSI*

I refer to three of the key themes proposed by Smith (2012:201) which could potentially frame and advance creative endeavours within a postcolonial indigenous aesthetic framework: 1. *Reclaiming and Storytelling: Africanising and Africanist Processes, 2. Survivance and 3. Representation.* These three themes are framed by the lived experience of colonialism: the simplistic, reductive and stereotypical perceptions of the colonised *Other* (see 2.3.1.1), as barbaric: primitive with no history or culture (Zegeye, 2012:28). This stance requires a demarcated, conscious and creative reawakening from the slumber of hegemony and the realisation that a transformation in the creative fraternity has to ensue. This reawakening and realisation must be accompanied by a visual strategy in which different ideas, social categories and tendencies can be encapsulated in type (as the present study investigates), in a manner that portrays these disparate ideas and highlights self-determination on the part of the once colonised *Other*.

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5 On the Modernist ethos on design has had a huge influence on the history of design and in contemporary times continues to influence design. Modernism was prompted by the technological influences of the 19th century to the 20th century in Western society. These technological changes prompted within Western society developments to shape human culture and improve the constructed environment, particularly providing opportunities for mass production. The machine became a prevalent theme in Modernism, in addition to the use of a structured grid with a pronounced emphasis on negative space and the use of clean unornamented type, i.e. san serif typefaces (Arnston, 2011:24). Popular typefaces used in the Modernist era include, Helvetica, Futura and Monotype Grotesque.

Type is perceived through a complexity of physiological processes initiated optically: the process of comprehending is both learned and flexible, changing over time, as well as reflective of the reader's culture (Bryne, 2004:2). Jury (2004:104-105) accords an important and relevant definition to creativity, as a process that challenges the *status quo*, to elicit humane, political, social and economic change through originality as an intellectual or practical tool. In this regard creativity is a significant form of cultural production.

2.4.1   Reclaiming and Storytelling, Africanising and Africanist thought processes

To free themselves from the stereotypical notions advanced by colonial discourse, the designers across the globe (including those in the diaspora) need to rewrite themselves into history. This can be achieved by interrogating their representation as savage, primitive and the subsequent devaluing of all that is of African origin, in this way reclaiming their history. Consequently, through the reclamations of their traditions, cultures, languages and identity, these designers can mobilise a narrative that will counteract the reduction of colonial discourse, freeing them from the entrapment of the said discourse, thereby diminishing and destroying it (Mbembe, 2015). This can be achieved through the emphasis on African rights and knowledge systems, telling their stories from their own perspectives and presenting their people's history of repression and oppression (Niezen, 2003:74).

The context in which African art is produced is still determined by relations of power and powerlessness (Zegeye, 2012:26), in that African art is still affected with European sensibilities which inherently nurture, cultivate and continue a Eurocentric aesthetic operating within the African continent; Africa's art forms produced as an expression, even a struggle of reshaping identity and history, have been frequently patronised as exotic examples of freedom and magic (Breytenbach, 2009:1-2). On the other hand, subject matter embedded in African beliefs is often presented condescendingly from the view of the educated observers of the *Other* (Pretorius, 2015:12).

African type-designers need to claim ownership of their creative endeavours, whether or not these conform with European artistic conventions. By viewing type design as custom lettering that is able to express identity, the designer becomes part of the letterform's identity and vice versa (Kisman, 2004:111). In this context however, the designer needs to be mindful not to emphasise differences by reinstating the language of displacement, land alienation and the decline of communities, but rather by operating in a manner celebrating the significance of diversity (Appadurani, 1994:75). With this goal in mind, she or he will be informing, archiving, narrating and celebrating African specific stories, embracing African oral histories and perspectives in and through type design; by so doing, teaching the non-African community and audience of the continent's collective history (Byrne 2004:2).

Type designed within these considerations contributes to a continental collective visual narrative in which every designer has to participate. Zeleza (2013) refers to this as an invaluable entry into visually reaffirming Africa's creative position in the world. Furthermore, type design in this narrative ability is both image and text, therefore meaningful and ideal for visually prompted reflection that extends beyond the current historical moment, in and through this manner becoming an active participant in both the history and future of a society (Smith, 2012:145-146).

The objectives of the concept of reclaiming and storytelling can therefore be outlined in two points: Firstly, the objectification of the complexities and paradoxes of the African continent, its greatness, wretchedness, sophistication and naivety, combined with a narrative highlighting the prospects bestowed upon the continent through the struggle of its people for inclusivity in world history.

Secondly, the utilisation of creativity as a tool to instigate and affirm self-determination, national pride and social change; through the location of different forms of expression, appropriate and relevant psychologically and sociologically to African society. In this way, an Africanising of aesthetics through this forms of creativity, telling and celebrating difference instigates a separation from the centre by both society and artist.

2.4.2 *Survivance:* Celebrating Survival

Vizenor (2008:1) coined the term *survivance* in referring to a combination of both survival and resistance. Vizenor describes *survivance* as a term recounting the manner in which colonised societies fought to retain cultural and spiritual values in advancing their authenticity and resisting colonialism. The essence of survivance prioritises presence over the absence, as well as relinquishing a sense of victimhood established and cemented by imperial and colonial discourse. According to Cudjoe (1980:19) and Harlouw (1987), resistance is an act or set of actions designed to rid society of its oppressors, that permeates the lived experience of oppression. The word 'oppressor' in this instance is inclusive of cultural and societal oppression dictating one's sensibilities by way of perception, comprehension and knowledge generation. According to Chilisa (2012:50), the concept of *survivance* also calls for the coloniser and the colonised to work together, to mutually respect and learn from each other.

Noteworthy, though, is that most of the principles underpinning theories of African nationalism, liberty and emancipation are derived from the West. African insurgent memory has appropriated these ideas and utilised them as sites of resistance against the West (Zegeye, 2012:31). Insurgent memory explores African art and other forms of cultural productions, music, dance, ancestral veneration, autochthonous legends and myths of origin as valid sources of knowledge in an attempt to create a counter discourse of resistance to canonised forms of knowledge in the imperial West (Zegeye, 2012:31).

Part of the act of *survivance* might also lie in the challenging and abolishing of the current pedagogical paradigm governing the syllabi of typography in Africa, as previously discussed in section 2.2. In this context colonialism still remains an enduring factor (cf. Sutherland, 2000:1-2). Type design in this view can be used to blend revolt and conciliation: revolt against the universalism6 of the hegemonic views of existence together with its experience, values, and expectations as mandated by dominant colonial culture (Ashcroft *et al.*, 2000:216). The self-serving parochialism of Europe has plagued South African graphic design in this way, with homogeneity resulting in a lack of identity (Achebe, 1995:60). The assumption of universalism underlies the failure of imperial hegemony in acknowledging and appreciating/embracing cultural differences.

By conciliation, I refer to the mediation between the coloniser and the colonised, having the duality permeate its stratagems as well as its aesthetic tone and themes. The style, standards and concerns differ from those of the colonising powers and culture, in an artistic endeavour to explore Africa's past, present and promote advocacy for the future (Asante-Darko, 2003:1).

2.4.4 *Representation*

(Ashcroft *et al.*, 1995:85 and Ashcroft, 2000:2) assert that representation and resistance are two broad aspects of colonial relations and postcolonial indigenous examination. Self-representation underlies all economic, political and social resistance in language, visual arts, literature and other forms of cultural production within a postcolonial indigenous context (Ashcroft, 2000:2). Representation can be defined as the concrete materialisation of ideological concepts. Theorists have advocated the importance of representation in political and social projects of self-determination (Ashcroft *et al.*, 2002:207; Smith, 2012:37). This is because self-representation is interwoven with concepts of self-determination (Ashcroft, 2000:2; Bell *et al.*, 2001). The struggle for self-representation has largely been determined by the degree of fetishisation, objectification and negative figuration historically associated with the black subject (Hall, 1995:223-224). These representations were further re-projected and affirmed through the indoctrination of missionary education and colonist cultural relations.

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6 Universalism is a myth, through which the West erased the possibility of the articulation and dissemination of knowledge from other local histories (Mignolo, 2002:59).

Loomba (1998:57-59) posits that colonialism restructured existing structures of human know-ledge, and implemented specific ways of seeing through the representation of racial, cultural and social differences. The strategies of representation relied heavily upon the abovementioned specifies, which moulded the stereotypical classifications such as 'black rapist' and 'warlike Zulu.' Such texts were a representation of the *Other* to and by Europe, additionally a projection of the fear of the unknown by Europe cloaked under the pretence of scientific and objective knowledge. Said (1978) has examined this discursive formation in *Orientalism* whereby Western travellers made assumptions regarding the native people they encountered. McLeod (2000:22) describes the manner in which these assumption/observations about the orient as a mythic place of exoticism, moral laxity and sexual degeneration were presented as a scientific truth justifying the propriety of colonial domination.

African type-designers need to exercise self-representation as both a political concept and a form of self-expression (Smith, 2012:151-152): politically, because colonialism and apartheid excluded the colonised subject from any form of socio-cultural decision making, through and by this exclusion, colonised societies were denied self-governance, political and economic participation (Pretorius, 2015:7).

The representation of the African experience, spirit and belief systems by Africans counters the dominant image of them, by voicing their views and opinions in various international and local decision-making bodies in the design industry and academia (Smith, 2012:151-152). Additionally also, being able to authentically represent the continent at international conferences and competitions, with material that is not only relevant but specifically tailored from an African perspective. To this effect, typography actively participates in the growth and development of African society. Its visual proposition and awareness creation may generate solutions to various socio-cultural problems faced by Africans in Africa, poverty, political dictatorship, alcohol abuse and malnutrition.

On reflection, a postcolonial indigenous framework can thus be summarised as both liberatory and transformative. I assert that this framework is liberatory because it challenges the conventional ways of creating and considering typography outside of colonial and imperial impositions. Also, transformative, because it prioritises an inclusive knowledge production framework by way of deriving theory and practice methodologies from multiple knowledge systems.

The following section discusses the notion of aesthetics from a postcolonial indigenous framework: from this perspective, the notion of aesthetics is inherently political because it is set against the historic background of imperialism, colonialism and apartheid. Both the aesthetic elements of typography and the worldview from which it is created and perceived are examined.

2.5   AESTHETICS AND TYPOGRAPHY

2.5.1   Aesthetics

Katya Mandoki (2007:3) in *Everyday Aesthetics: Prosaics, the Play of Culture and Social Identity* gives a definition of aesthetics that expands on the multiple, and at times perplexing, uses of the term *aesthetics,* as follows:

> The term aesthetics has been used to designate an experience, quality of an object, a feeling of pleasure, classicism in art, a judgement of taste, the capacity of perception, a value, an attitude, the theory of art, the doctrine of beauty, a state of the spirit, contemplative receptivity, an emotion, an intention, a way of life, the faculty of sensibility, a branch of philosophy, a type of subjectivity, the merit of certain forms, or an act of expression.

Inherently, in the above view, the term aesthetics conveys multiple meanings that are intrinsically linked to art, beauty, perception, judgments of colours and style, with a variety of individual and group tastes (Mohanty, 2002:46). In this way, aesthetics are influenced in a pernicious manner by ideologies (see 2.2.1.1) and the notions of beauty and ugliness are embedded therein.

The term *aesthetics* was initially coined by German philosopher Alexander Baumgarten, to describe a shift from a simple sensibility to a taste in art deemed good because it had a specific actual retail value (Baumgarten 1961, in Reiss, 2005:658; Soanes, 2006:13). The etymological origins of the word *aesthetic* are traced from the Greek word (*aisthetikos*, meaning "esthetic, sensitive, sentient, pertaining to sense perception") (Bagley *et al.*,1973:9). This definition emerged in the 18th century and can be referred to as defining modern aesthetics.

Tlostanova (2017:29) in *Postcolonialism and Postsocialism in Fiction and Art* elaborates: that the term aesthetics implies a particular approach to articulation, facilitating an assortment of agency, production, perception and thinking. Put differently, according to Rancière (2009:36) expanding on Tlostanova's definition, implying a facilitation of an assortment of agencies, aesthetics specifically delineated and institutionalised philosophic, moral, cultural and social circles, which altered the representational establishment of art.

Tlostanova's (2017:29) study brings to the fore the argument advanced by the postmodernists in countering the notion of modern aesthetics. The postmodernists argued for aesthetic practices that employ an alternative, multivocal approach that was inclusive and pluralistic (Allmendinger, 2001:25). That is to say, it draws from any form, outlook or agency that celebrated difference and a scepticism towards totality; Lyotard, (1984:xxiv) has described this as an "incredulity towards metanarratives".

Altermodern aesthetics is a term coined by Bourriad in the 1990s, to describe an aesthetic that responds to globalised theory. Altermodernists argue that postmodern aesthetics are outdated and hence irrelevant, that art should be produced to engage globalisation. This is achieved through the translation of values extracted from cultural backgrounds and appropriated in a global context. This approach to aesthetics prioritises cultural hybridisation and sacrifices identity (Rabaté, 2014:204, 206-207).

Identity is an important aspect of decolonial aesthetics. Decolonial aesthetics are concerned with decoloniality; in other words, they advance the liberation of sensing and sensibilities bound by modernity and coloniality (see 2.2.1.2). Coloniality within this context refers to the practices and legacies of European colonialism in social orders and forms of knowledge. This study, it will be recalled, specifically deals with the notion of decolonial aesthetics.

Welsh-Asante (1994:4), in *The Aesthetic Conceptualization of Nzuri*, gives a more compelling definition of aesthetics that engages the notions of decolonial aesthetics, history and culture. She defines aesthetics as a set of culturally consistent elements that are established and based on historical and artistic examples consistent with and to a specific group or culture.

Within the context of this study, the notion of aesthetics refers to two registers. The first register engages the structural elements of typefaces which affect their visual appearance i.e. weight, style, variation, stroke contrast and case (uppercase, lowercase or sentence case). The structural elements of type are inherently determined by its anatomy. The treatment of type in any visual composition, i.e. size, colour, spacing and alignment, also affects and effects meaning. The following subsection discusses the first register within the notion of aesthetics as discussed in the paragraph above.

2.5.2 Type terminology

The various parts of a letterform include: a baseline, meanline, capline, x-height, apex, arm, ascender, descender, x-height, apex, arm, leg, stem, terminal, counter and bowl. The *baseline*, *capline* and *meanline* are imaginary horizontal boundary lines. The *baseline* is the line on which the bottoms of all letterforms rest (See Figure 11). The *capline* (See Figure 12) is the line on which the uppermost portions of uppercase letterforms rest and the *meanline* (See Figure 13) denotes the uppermost portions of lowercase letterforms (Byrne, 2004:6).

An *ascender* (See Figure 14), is the portion of lowercase letterforms that extends above the meanline, e.g., h, b, k, d. The *descenders* (See Figure 14) are the sections of letterforms, both uppercase and lowercase which descend below the baseline, e.g., lowercase g, j, q and uppercase Q and J. The term *x-height* (See Figure 14) refers to the height of the lowercase x, which is considered to give an indication of the height of lowercase letterforms excluding ascenders and descenders. The *counter* is the negative space inside a letterform: some counters are fully closed, whilst others are partially closed (See Figure 14). The *bowl* is the portion of a letterform that encloses the counter, but because of their close proximity, the bowl is often confused with the counter (Byrne, 2004:6) (See Figure 14).

Figure 11
Anatomy of a character: baseline

Figure 12
Anatomy of a character: capline
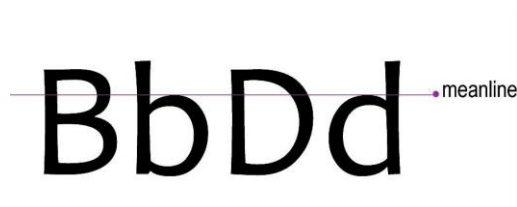
Figure 13
Anatomy of a character: meanline
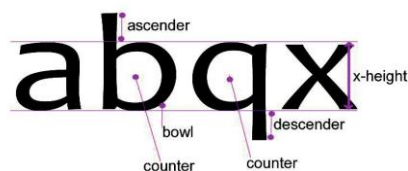
Figure 14
Anatomy of a character: ascender

The *apex* is the highest point of an uppercase A while an *arm* is the horizontal segment of a letterform of which one or two points of the letterform are detached from the vertical point e.g, uppercase T (See Figure 15). The *leg* is the lower angled portion of the lowercase k, the vertical point of a letterform is referred to as the *stem* and the end part of the *stem* with no serif is called a *terminal* (See Figure 16). The *tail* is the end stroke of a letterform, found on an uppercase R or Q (See Figure 16). All the structural elements listed above affect the visual appearance of typeface and hence constitute the aesthetic elements of type. The term weight, refers to the thickness of the strokes of letterforms or characters resulting in type variations such as light, bold and extrabold (Baines & Haslam, 2002:51). Additionally, the term stroke contrast refers to the variance between the thickest and thinnest portions of a letterform (Baines & Haslam, 2002:51; Byrne, 2004:6).
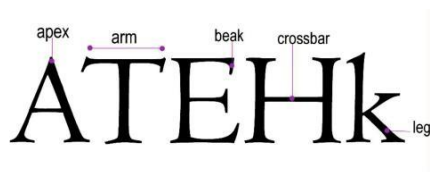
Figure 15
Type terminology
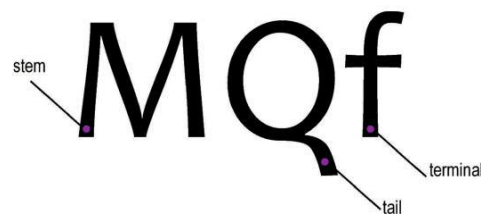
Figure 16
Anatomy of a character

To indicate the way in which typographic form and message are inextricably linked in relationship, the researcher draws from Stockl (2005). In other words, typography (see 1.1) can be visually treated or manipulated to convey connotative meaning, giving subjective cues for interpretation at different levels. By visual treatment or manipulation the researcher also includes the sequence of letters, direction and positioning, spacing, figurative letterforms and the mixing of different variations and classifications of typefaces (see 1.2) (Kunz, 2002:8). Stockl (2005:83) describes the above-mentioned levels as microtypography, mesotypography, macrotypography and paratypography (See Table 1).

Microtypography alludes to the design of individual typefaces and their characteristics, i.e. style, size, and colour. Mesotypography denotes the amount of type on a page and the manner in which type is placed and/or aligned in relation to other graphic signs like handwriting. The placement/ alignment of type can produce a visual composition that can assist in the communication or reinforcement of a message. Macrotypography signifies the graphic characteristics of a document, referring to paragraphing, which encompasses columns and margins and therefore indentations as well.

The fundamentals of macrotypography are embedded in the dynamics of a grid, determining how information is arranged thereby providing an fundamental visual structure on a page. This includes typographic emphasis through devices such as underlining and typeface style variations such as italics (see 1.2) and figurative letterforms, referred to as typopictoriality: typography with pictorial properties. Lastly paratypography is related to the various techniques and technologies for composing letterforms; this might include various substrates, tools and rendering techniques that could be utilised to this end.

Table 1: The aesthetic characteristics of typography (Stöckl, 2005:82)

THE AESTHETIC CHARACTERISTICS OF TYPOGRAPHY		
Domains of typographic work	**Typographic building blocks**	**Typographic proportions**
Microtypography Refers to the design of letterforms and individual graphic signs	▫ Type face ▫ Type size ▫ Type style ▫ Type colour	▫ Baskerville, Century Gothic ▫ Point size ▫ Style (regular, italic, bold, demi etc) ▫ Coloured, black, inverted
Mesotypography Refers to the configuration of graphic signs in lines and text boxes	▫ Letter fit ▫ Word spacing ▫ Line spacing ▫ Amount of print on page ▫ Alignment of type ▫ Position/direction of lines ▫ Mixing of fonts	▫ Standard, spaced, reduced ▫ Narrow, wide ▫ Double spacing, single spacing ▫ Signs /per print page ▫ Left/right aligned ▫ Horizontal/vertical, diagonal, circular ▫ Hand lettering plus type
Macrotypography Applies to the graphic structure of the overall document.	▫ Indentations and Paragraphing ▫ Caps and initials ▫ Typographic emphasis ▫ Ornamentation devices ▫ Assembling text and graphics (image)	▫ Size of text boxes, distance between blocks. ▫ Ornamented/coloured ▫ Underlined, italics etc ▫ Headline hierarchies, enumerations, tables, charts, indices, footnotes, marginalia etc ▫ Image-caption-relations, figurative Letters ▫ 'typopictorality'
Paratypography Refers to materials, instruments and techniques of the rendering of graphic sign-making.	▫ Material quality of medium (paper quality) ▫ Practices of signing	Thickness, format, surface, etc. Graphing, making characters, composing, Moulding

2.5.3 Aesthesis

The second register advances the reading of the above-mentioned visual elements from a decolonial lens located within a postcolonial indigenous framework, i.e. a decolonial understanding of typography (Gaztambide-Fernández, 2014:196). Decolonial designers, as intimated, delink from the legacy of modern aesthetics and its associated Greek and Roman heritage. An indigenous postcolonial paradigm in this context, is based on particular assumptions about the nature of African reality, knowledge and values. Within the context of decolonial aesthetics, specifically Fanon's (1967:12) notion of *sociogenesis*, this refers to the gaze through which the colonialist defines the colonised. What Fanon refers to in the above statement references the idea of the colonial wound, borne by the colonised *Other* from the violent encounter with the European coloniser (Rincón, 2017:139). My previous statements highlight the correlation of aesthetics with aesthesis.

The term aesthesis initially appeared in eighteenth century texts, as signifying a "sensation or the faculty or power of sensation" (Hendriksen, 2014:10). Aesthesis are generally defined as the perception of the external world by way of the senses, i.e., visual, tactile or odorous perception (Tlostanova, 2017:30; Gaztambide-Fernández, 2014:201). However, Rush (1997:73) elaborates that aesthesis can also reference the way of seeing of the producing creative. Decolonial artists and thinkers are concerned with aesthesis as a way of undoing of the sensibility of the colonised subject and its subjectivity and linkage to Western art (Stingl, 2015:169). Within the context of typography, a decolonial aesthesis is concerned with the dismantling of a particular sensibility, that which is advanced by the typographic canon of the West and its modernist ethos. By so saying, decolonial aesthesis liberates the decolonial designer from normative European typographic aesthetics linked to imperial ideology and imposed as universal. These are used to manipulate political, legal and economic agendas to demean and subordinate cultural productions that are alien to the dominant group (discrimination, nationalism, racism, sexism and classism) (Elliott, 2002:3). By so doing, they erase a variety of human differences and render certain creative expressions as inferior in comparison to a select few. At this level, according to Elliot (2002:3), the aesthetic at this level functions to alienate, antagonise, oppress and diminish those who do not identify themselves or their works within the articulated universal ideal.

2.6 CONCLUSION

In this chapter the notions of ideology, imperialism, colonialism and decolonisation were contextualised and discussed,- by which means definitions pertaining to this study were established. In this light the postcolonial notions of the other, language, culture, abrogation and appropriation were discussed and related to typography. From this discussion it emerged that there were shortcomings to postcolonial theory that can be addressed through indigenous theory and the idea of cultural partnerships in knowledge coalitions between the coloniser and the once colonised. By way of this discussion a postcolonial indigenous framework was derived through which the themes informing Walker's typographic impulses can be interpreted. The notion of aesthetics is framed from the position of decolonial aesthesis within a frame of reference that advocates indigenous ideals.

CHAPTER THREE

Graphic design in South Africa: context and background for the production of *i-jusi*

3.1. Introduction

In Chapter Two, a postcolonial indigenous critique was explored as the theoretical framework for this study, as a means to explain and argue the influence of British colonialism and apartheid (one form of an imperial colonial heritage) on graphic design, more particularly typography, in South Africa. It was established that such a critique is able to present an alternative way of thinking about and perceiving typography. Postcolonial indigenous discourse allows an articulation and interpretation of the aesthetics in typography from the worldview, beliefs, values and knowledge systems of the colonised *Other* (see section 2.3.1.1). The focus shifts to a discussion of relevant historical background of South Africa i.e., sociocultural dynamics, to contextualise the production of the *i-jusi* magazine in this chapter.

This chapter consists of three complementary sections: firstly, it gives a concise account of the socio-political and cultural context of South Africa during the country's colonial, apartheid and postcolonial and democratic eras. The aforementioned will be followed by a description and discussion of examples of typography and other graphic design illustrations to afford an indication of the influences of colonialism and apartheid on graphic design in South Africa. In this part my intention is to establish and understand the aesthetics behind South African graphic design as influenced by the ideological discourse of dominant and ruling groups (Aynsley, 1987:136; Moys, 2004:17). Thirdly, Garth Walker and the production of *i-jusi* magazine will be introduced within the new graphic design discourse of South Africa, framed by the socio-cultural context of democracy.

3.2 A CONCISE EXPLORATION OF THE SOCIO-POLITICAL AND CULTURAL CONTEXT OF SOUTH AFRICA

3.2.1 Historical and social context of British colonialism, apartheid and democracy in South Africa[7]

During the colonial and apartheid eras of this country[8], racially based views on politics, power, culture and society directed its history. Dictated by general Western perspectives, white people regarded themselves as superior to people of colour (Thompson, 2006:42-45; Giliomee, 2003:12:117). Whites also believed themselves to be ordained by God to be the norm against which other groups were measured as *the Other,* thus as deviations from the norm (Giliomee, 2003:17, 41; Smith, 2004: 78-85; Du Toit, 1983:922).

During the colonial era, the *Other,* in this context, native South Africans, were loosely refered to as kaffirs[9]. From the apartheid era in 1948 (see footnote10), the term kaffir was utilised in a deragotory manner. As indicated in Chapter Two (see section 2.3.1.1), this was because indigenous people had been viewed in terms of a subjective form of inferiority characterised by the Manichaean allegory since the colonial era of the country began.

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[7] This brief explanation of the ideologically based eras of the country is regarded as adequate. The reasons are that this dissertation does not belong to the field of history or historicism, as well as the fact that South Africa's colonial, apartheid and post-apartheid eras are broadly and generally well-known. When necessary and applicable, I will go into more historical detail to explain or verify an argument. For those interested in the history of South Africa, the following three seminal text books are recommended: Giliomee (2003); Thompson (2006) and Giliomee & Mbenga (2007).

[8] The first European settlers in South Africa were Jan van Riebeeck and his personnel from a Dutch company, the *Generale Vereenigde Nederlandsche Gecotroyeerde Oostindische Compagnie* (VOC) in 1652. The company's goal was to establish a refreshment post at the Cape of Good Hope for Dutch ships on their way to India. In 1795 the region was under British rule for a short period. From 1803-1806 the Cape was again under Dutch rule, then known as the Batavian Republic. In 1806 the British again took possession of the Cape and it became a colony of the British Empire (Swanepoel & Goosen, 2015:2; Thompson, 2006:51-63).

[9] Kaffir, also spelt kafhir or caffre, is a derogatory term assigned to black South Africans. The historical connotation of the term is similar to the terms infidel and heathen, which are associated with the cultural ironies and arrogance in claims to the exclusive belief in "one true God" (Hughes, 2015:280). The word kaffir is derived from the Arabic word kafir, meaning unbeliever (Kittler et al., 2011:5; Giliomee, 2013:17). According to the South African constitution the use of the term kaffir is racially abusive, considered an unlawful aggression as regards dignity and therefore prohibited and punishable by law. Historically the term was utilised to dehumanise, denigrate and humiliate Africans' dignity (Chibane, 2014).

The foundation of apartheid was laid by British colonialism, especially of the nineteenth and early twentieth centuries; this is reflected in the statement by Joe Slovo (1926-1995), former leader of the South African Communist Party (SACP) below:

> If any one group is to blame for the modern foundation of apartheid, it is the non-Afrikaner upper strata which dominated the seat of power for more than 75 years before 1948. I am not arguing for one Randlord one bullet, but we must get our history straight (Slovo, 1997:22).

The popular perception was that it was the duty of the British colonial people to bring the light of civilisation and the Christian religion to the dark continent of Africa, as indicated in this quotation from Hoskins:

> Eurocentric history deliberately promulgated the myth that Africa was a 'dark continent' replete with cannibals, savages, and inferior, backward and primitive peoples, devoid of knowledge and culture (Hoskins, 1992:248).

According to Swanepoel (2014:244) the main interest of British colonialism in Africa was the exploitation of the continent's rich minerals and cheap black labour. White Afrikaners were descendants of colonists, indigenous people, imported slaves, and of acculturated colonists born in the colony.

Because of their light skin, they were viewed as a "white tribe in Africa" (Harrison 1983 in Leach, 1989:xi). Steyn (2001:xxiv) made an important observation when stating that Afrikaners became sociologically indigenous, which found expression in the term "Afrikaner". Informed by their perspectives on whiteness and purity, Afrikaners were the "white outcasts of the British Empire" (Giliomee, 2003:149-150). Because they were white, Afrikaners were the elite group left behind after British colonialism.

To recapitulate: South Africa was a British colony from 1806-1961 when the country became an independent Republic under Prime Minister Hendrik Frensch Verwoerd (1910-1965), leader of the National Party (NP) and government of South Africa[10]. Verwoerd is historically acknowledged

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[10] The first time the NP came into power was in 1924 in a coalition with the Labour Party (Giliomee, 2003:439-440). However, it was the NP of 1948 that led the country to independence. Henceforth, South Africa was no longer a British colony, after which it also withdrew from the British Commonwealth in 1960, only returning after the 1994 elections. The 1961 decolonisation of South Africa is deemed partial and therefore negligible for the black population because it only benefitted white individuals in the country. The black population remained marginalised and excluded from the polity and the national consumer public (Robertson, 2016, Sauthouff, 2004:35).

as the major architect of apartheid. The initial and main objective of the NP government was to enhance Afrikaners to become the equals of the British people in all spheres of society; furthermore, to promote strong Christian National ideals. Arnold (2005:331) however states that gradually the primary objective of the NP shifted from promoting the interests of the white Afrikaners to keeping minority white (Afrikaans and English speaking) people in power. In order to achieve this, the NP needed the votes of the English speaking people; in view of this both language groups mutually existed and united for political purposes (Norval, 1996:184).

Legislation governing racial discrimination had increased up to the point where Slabbert (1999:18) accused the NP government of "ritualised irrationality"[11] in its efforts to keep white people in power and sustain apartheid in fear of the black majority. However, in 1989 the downfall of the Berlin wall signalled the death of communism (Swanepoel, 2014:247), while in 1990 State President F.W. de Klerk (1989-1994) abolished apartheid and unbanned all political organisations that opposed and resisted apartheid, such as *inter alia* the African National Congress (ANC), the Pan Africanist Congress (PAC) and the South African Communist Party (SACP) (Reddy, 2007:159). Nelson Rolihlahla Mandela[12] (1918-2013), South Africa's most inspirational figure and first democratically elected president (1994-1999), together with other political prisoners were also set free during this period (Worden, 1994:137; Arnold, 2005:737). At the Rivonia hearing in 1964, Nelson Mandela and other black leaders were charged with treason because they had committed terrorist deeds against a so-called legitimate government (Arnold, 2005: 333-334). They were imprisoned for life and were sent to Robben Island, the maximum-security prison at the time.

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[11] Severe torture methods were utilised by the Security Police on political prisoners in detention; many died as a result thereof. Specialist forensic pathologists, general pathologists and district surgeons played a fundamental role in the falsification of postmortem reports to support the interests of the security police. The autopsy studies were often characterised by inadequacies which neglected to mention critical injuries pertaining to death (Baldwin-Ragaven *et al.*, 1999:106-108). Defenestration was one of the torture methods utilised by the security police on detainees: this involved teasingly dangling detainees by their legs out of high windows while, at times, detainees were purposely let go to plunge to their death (Tondorova, 2009:118; Cajee, 2005:13).

[12] Nelson Rolihlahla Mandela, dubbed *Tata* by South Africans, meaning 'father' in isiXhosa, was the "founding father" of South Africa's democracy. Mandela was a joint Nobel Peace Laureate with F.W. de Klerk for their combined efforts in the abolition of apartheid in South Africa. Mandela's enduring legacy stems from his peacemaking initiatives in, *inter alia*, Burundi, Lesotho and the Democratic Republic of Congo and national reconciliation (Boehmer, 2014). The year 2018 is being celebrated by the ANC as his centenary.

During 1991 and 1992 negotiations between the major political groups, the NP and the ANC, were conducted at the Convention for a Democratic South Africa (CODESA)[13] (Arnold, 2005:779; Swanepoel, 2014:247). In 1994, South Africa held its first democratic elections, in which people of all races could vote for their political representatives. South Africa's democracy resulted in changes constitutionally but also as regards social and political levels. The new constitution is based upon human rights, acknowledging the human dignity and rights of every South African (Mubangizi, 2004:1-17; Freedman, 2013:1-7). The social and political changes in South Africa also resulted in the economic inclusion of the black population at the level of being consumers (Durrheim *et al.*, 2011:14-15; Ngoma, 2016). Archbishop Desmond Tutu coined the term 'Rainbow Nation' in reference to the multicultural character of post-apartheid South Africa after the 1994 election.

The economic inclusion of the black population prompted by democracy established the emergence of the black middle class (Southall, 2004;368; Ponte *et al.*, 2006:78): an indigenous élite brought into power by independence which uses its privileged education and position to replicate the colonial and apartheid administration of South Africa for its members' own profit (McLeod, 2013), thereby perpetuating the continued exploitation of the masses in the country. In some instances this group is referred to as neo-colonials or *nouveau riche*. Historically, the separatist nature of apartheid deliberately impeded the development of the black middle class because it was perceived as potential competition for white accumulation (Durrheim *et al.*, 2011:14-15); additionally, it was viewed as articulating demands for equality and inclusion (Southall, 2004:1-3; Burger *et al.*, 2014).

Because of the aforementioned political, social and economic changes, South Africa's design and visual landscape navigated towards a multivocal visual aesthetic that considered previously marginalised narratives. Owing to the fact that graphic design is created for specific contexts and audiences, such design in post-apartheid South Africa had to be tailored to a multicultural and multilingual society.

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[13] *The Convention for a Democratic South Africa* (CODESA) developed in two phases. The first phase, CODESA 1, took place from 20-21 December 1991 and the second phase, known as CODESA 2, during May 1992 (Arnold 2005:781; Swanepoel, 2011:19).

The socio-political and cultural context of South Africa in the colonial, apartheid and democratic eras is significant in the production of *i-jusi*, as it provides valuable insights into what motivates Garth Walker's creative insights. Walker, in the context of this study, aesthetically concretises through type design the societal complexities presented by the processes of independence and decolonisation in Africa (see section 2.2.1.5), more specifically South Africa. Through the device of the selected *i-jusi* issues as mentioned in Chapter One, Walker demonstrates type's ability to engage the political, economic and social order of the society for which and within which it was created.

The following subsection briefly explores the development of graphic design, particularly typography, against the socio-cultural context. This development will be evaluated through an interpretation of cultural artefacts, that is to say, posters, advertisements and artworks[14] produced in South Africa in the period from British imperialism, apartheid to democracy. The typographic making of meaning analysis discussed in Chapter Two will be used in conjunction with the aforementioned socio-cultural context in order to assess the role played by design orientated cultural artefacts in reinforcing ideologies (see section 2.2.11) stemming from class, gender and race relations that served the agenda of the dominant or ruling group (Lange & van Eeden, 2014:61).

3.3 BRIEF EXPLORATION OF THE HISTORY AND DEVELOPMENT OF GRAPHIC DESIGN IN SOUTH AFRICA IN CHRONOLOGICAL ORDER

3.3.1 Graphic design in colonial and apartheid South Africa

The influence of the upholding of the racially based ideologies (see section 2.2.1.1) and unequal power relationships in the country as mentioned in 3.2 resulted in the prevalence of a Eurocentric aesthetic in design initiatives (see section 2.5.1). The character of this aesthetic which was pervasive during the colonial and apartheid eras reflected the will of the dominant culture.

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[14] The researcher does not discriminate against 'traditional' artworks as not falling within the category of visual outputs defined as graphic design. This is because all art forms, including literature, orature and ancestral veneration, within the context of this thesis are, like type, perceived as cultural artefacts that reflect the social, political, economic or religious organisation of the society they were created for and within.

The Eurocentric approach ubiquitous in South African graphic design from the late 19th century to the first half of the 20th century as discussed above was characteristically twofold. The first aspect comprised the stylistic copying of work from Europe, which was predominantly influenced by a Modernist outlook and the dominant use of the serif typeface. The above translated into a rejection of ornamentation in favour of stylistic simplicity, a flatness of form and a leaning towards asymmetrical composition (Aynsley, 1987:138; Arntson, 2011:24-26).

The copying of work from Europe was due to the assumption that European culture, due to whiteness, was superior; therefore products associated with European culture were socially valued and perceived as affluent and cultured. The second approach prevalent in graphic design during the abovementioned era was characterised by the colonial gaze (see section 2.2.1.3) which included embracing and promoting the self-interests of the colonialists.

Referring to the three themes evident in the colonial gaze, the semi-naked, barefooted black female dressed in animal skins in Figure 17 is exhibited as an oddity of display, the exotic *Other* (see section 2.3.1.1) that entertains and titillates the imagination of the European public.

Figure 17
Anon. 1888. *Wooing the African Venus*. Britain.
https://punch.photoshelter.com/image/I0000uqpdtZw8MyA. Date of access: 10 April 2017.

The Zulu warrior are depicted with dark complexions, dressed in brightly coloured traditional regalia, i.e. animal skins and bird feathers, with hostile facial expressions appearing as if they are about to pounce and attack (see Figure 18). They are presented from the perspective of exoticism as primitive, savage and an abnormal spectacle (see section 2.2.1.3 and Figure 18).

The poster in Figure 19 is a tourist travel poster promoting St. Helena Bay in Cape Town, South Africa, also commonly known as *Agterbaai*15. The poster features the African penguin (*Spheniscus demersus*), also termed the Jackass penguin for its donkey-like bray (Borboroglu & Boersma, 2015:231). On the microtypography level, (see section 2.5.2) the poster presents a mustard yellow, semi bold, caption, set in an individualised style. This draws parallels with the geographic location (CAPE TOWN) indicated by the caption, as, *inter alia*, Vasco Da Gama's16 golden discovery. The spherical shape of the C of "CAPE TOWN" can be regarded as alluding to a compass, which is also related to Vasco Da Gama's sea voyage. On the mesotypography level (see section 2.5.2), the caption contrasts with the slogan in terms of the mixing of typefaces: italics vs san serif. Notwithstanding the size of the caption, there are two typographic means on the macro level which indicate the graphic nature of the caption: firstly, the apex of the A, together with the downwards facing crossbar, accords the A a pictorial character, leading the eye of the viewer to the slogan of the poster. Secondly, the exaggerated C, which appears to pictorially suggest the shape of a compass, alluding to the discovery of St Helena by Vasco Da Gama as indicated earlier in this paragraph.

On the micro level of Figure 20 is a grey semi bold, digitally generated headline reading, "JUNGLES TO-DAY ARE GOLD MINES TO-MORROW", visually supported, also on the micro level, by the blue, bold caption reading, "GROWING MARKETS FOR OUR GOODS". The former affords an indication of the manner in which the mineral resources in the colonies were exploited for the benefit of the European colonists as discussed above (see section 3.2.1). The above text is centred, horizontally positioned, and contrasts well with the black square in its background, hence emphasising the numerical information set above it in an italic styled typeface located

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15 St Helena is approximately 150km from Cape Town. Its nickname *Agterbaai is* an Afrikaans phrase meaning "back bay" or the "bay at the back", because it is located on the shore of the bay from which the name of the town is derived (Erasmus, 2014:26).

16 Vasco da Gama (1460-1524) was an explorer of Portuguese decent and the first European to have voyaged to Africa. Da Gama's discovery paved the way for the age of global imperialism and the establishment of the Portuguese colonial empire in Asia (Napoli, 2010:33). Da Gama discovered St Helena Bay in the Cape during November 1497, which he named after St Helena, monarch of the Roman Empire (293-306 CE) and mother of Constantine (Draper, 2003:37). Historically, St Helena Bay is the place where the first violent interactions between indigenous peoples and the Europeans transpired.

on the macro level, relating the monetary value (in euros) of exports, from the colonies, sold in Britain. The poster however does not elude to the exploitative and declining conditions in which Africans worked in the colonies under the employment of European companies.

Figure 18
McConnell, J. 1903. *Zulu Warriors.* Britain.
https://www.art.com.
Date accessed: 24 April 2017.
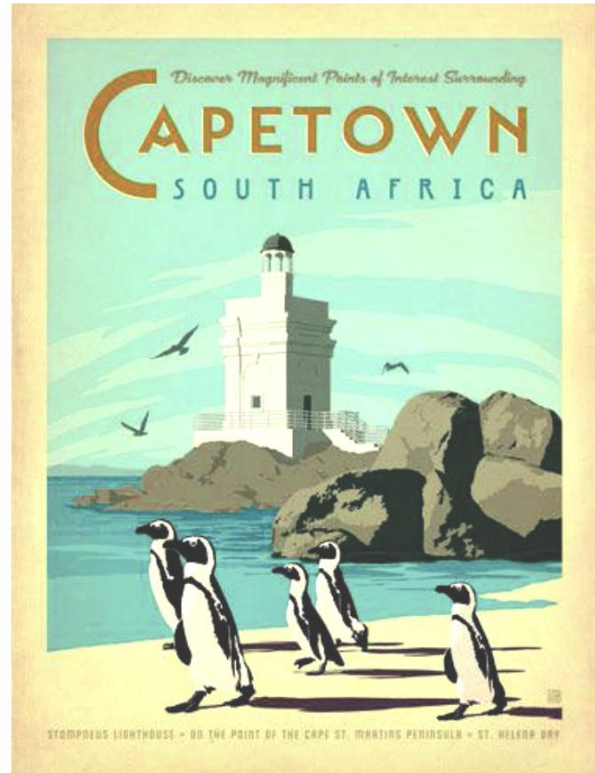
Figure 19
Anon. circa 1920. Vintage Travel Poster. Cape Town, Camps Bay.
https://www.allposters.com/-sp/Cape-Town-South-Africa-Posters_
i9678487_.htm?UPI=F5RFY0&sOrigID=100718. Date of access:
16 May 2017.

Figure 20
The Empire Marketing Board. 1927. Jungles Today Are Gold Mines Tomorrow. African Trade Poster. Britain.
www.britishempire.co.uk/maproom/afrocangoldposter.htm. Date of access: 16 March 2017.

Figure 21 illustrates the manner in which British imperial brands were promoted and implanted on the South African terrain. Noteworthy on the mesotypographic level are the words "ONE FLAG ONE EMPIRE", aligned and spaced in a manner which draws to the viewer's attention Britain's coat of arms, located at the top of the word "CRACKER". In this view, the prim white male is perceived as a symbolic representation of a European, superior and hegemonic, culture (see sections 2.3.1.2 & 3.2.1). The pictorial nature of the headline also echoes the elaborate visual characteristics of some of the emblems represented in the package. On the macrotypographic level (see sections 2.5.2) of the Batger and Co packaging is the headline "COLONIAL", typographically emphasised by its red colour and ornamental pictorial qualities. By way of the aforementioned macro level technique the pictoriality of the headline, the centred placement of the haughty white male surrounded by the emblems of the British Empire[17], assumes a clear logical sequence: that everything stated on the package relates to the image of the man and the Empire.

Figure 21
Anon. 1930. Batger & Co Colonial Crackers.
Packaging. Britain.
www.britishempire.co.uk. Date of access: 17 March 2017.
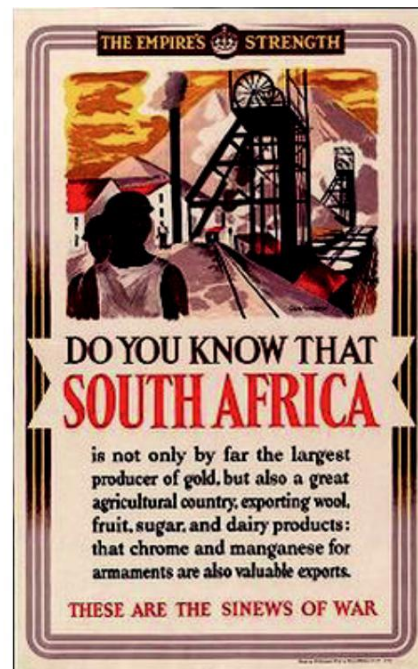
Figure 22
Herrick, F, C. 1939. *These are the Sinews of War*.
British Empire Marketing Poster. London.
https://www.google.com/amp/s/www.pinterest.co.uk/
amp/pin/467741111283800608/. Date of access: 17
March 2017.

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17 The British Empire comprised a group of dominions, colonies, protectorates, mandates and territories administered by the United Kingdom (Hyam, 2010:71;978).

Figure 22 reproduces a marketing poster for the British Empire, depicting the African as the unskilled labourer ripe for exploitation by the white economy as mentioned earlier (see section 3.2.1). This view of the African corresponds accordingly with the colonial social and economic perception of the black person. The caption "SOUTH AFRICA", placed on a ribbon background, is the first to be noted, on the micro level because of its colour, size, bold and condensed style. Condensed typefaces are well suited for use when space is limited and there is a need to capture the attention of the viewer. The headline "SOUTH AFRICA" contrasts well with the black body copy on the meso level in terms of visual attributes of the typeface mixture and word spacing, bold, serif, uppercase and condensed, *vs* lowercase, seriffed extended, medium stroke contrast typeface.

Added to the representational practices of the colonial gaze, was the appropriation of the indigenous aesthetic in an attempt to construct indigeneity, that is, constructing a sense of belonging to/in Africa (see section 2.2.1.4) (Pretorius, 2015:6; Ashcroft, *et al.*, 2002:141). This practice drew inspiration from the 'primitive', an appropriation of features and the art of peoples deemed primitive to transform the character of Western art[18]. This included the use of Bushman rock art and ancient Egyptian art forms in an effort to claim belonging in Africa (see Figures 23 & 24). The work of Walter Battiss, *The Amazing Bushmen* (1939) (see section Figure 29), and the South African poster below (see Figure 23), are exemplary of the abovementioned approach.
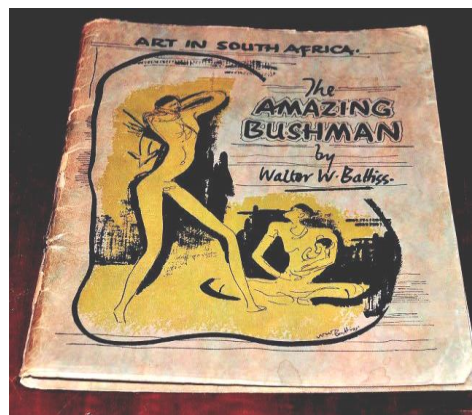
Figure 23
Battiss, W. 1939. *The Amazing Bushman*. Watercolour. Pretoria, South Africa.
https://antiquarianauctions.com/lots/the-amazing-bushman-with-original-watercolour-by-battiss.
Date of access: 17 March 2017.

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[18] (cf. Nuttall, 2006:9; Flam & Deutch, 2003:34) who propound the view that primitivism was inspired by the terror of and aversion to African objects.

On the micro level, the text "The Amazing Bushman" by Walter W. Battiss is black, set in two varying point sizes, cases (uppercase and sentence case) and a mixture of typefaces (hand lettering and type) (see section 1.2). On a mesotypographic level, the abovementioned text is centred, horizontally placed in a typeface that has connotations of individuality. These connotations give the book cover a human quality that reveals the hand of its creator. Figure 23 features three nude figurines (male, female and infant child), highlighted by the contrast of the yellow and black colour palette. The form of the naked figurines is simplified and disproportionally elongated; the male figurine is standing on both feet, left foot forward, whereas the female is sitting cross-legged, holding the infant against a blurred background. The colour black acts as a receding colour whereas the yellow acts as a proceeding colour. Receding colours are usually cool colours, on a flat surface, these colours appear to be further from the eye than colours on the same plane. Whereas, proceeding colours are frequently warm colours, which when applied on a flat surface seem to be moving towards the viewer.

Figure 24 features a yellow, blue, red, black and white colour palette, creating a vivid contrast achieved by the primary colours generating a visual rhythm in the poster. The abovementioned colour palette attempts to emulate the colours traditionally utilised for Bushman paintings on rocks and the insides of caves. In the foreground, the poster depicts a Bushman playing a traditional musical instrument, wearing some sort of animal hide around the waist and fur robes over the back.
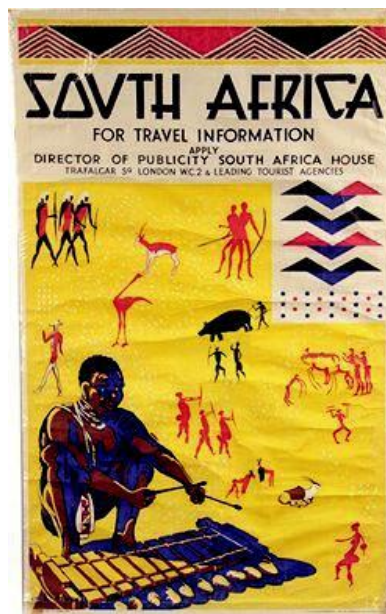
Figure 24
Bowen, C. 1950. South African Tourism Poster. South Africa.
https://www.google.co.za/amp/s/www.pinterest.com/amp/pin/299137600229536301. Dare of
access: 18 March 2017.

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Typographically on the micro level, one notices the heading "SOUTH AFRICA" set in black, in an uppercase condensed, angular typeface. Apart from the size of the text "SOUTH AFRICA", a number of elements on the meso level help to emphasise the graphic structure of the headline. The centred, angularly condensed headline "SOUTH AFRICA", contrasts well with the copy underneath it which is typeset in black, uppercase, Century Gothic, a geometrically curvilinear styled typeface. This is popularly used in advertising because it is well suited for small quantities of text, headlines and general display work owing to its legibility and readability. The headline of the poster also indicates influences from Bushman rock art figurines and Egyptian art forms.

In the background are five hunter groups in the lower three quadrants of the poster holding bows and arrows; some of the figures in the hunter groups are thin, elongated and detailed whereas others are silhouettes featuring the stereotypical "Bushman bum" (Steatopygia) (Spencer, 1997:567). The upper two hunter groups appear to be stalking the same eland, whereas the hunter group in black appears to be tracking a black pig. Pigs, elands, antelopes, birds, elephants and moths are amongst the animals frequently depicted in Bushman paintings (Deacon & Mazel, 2010:10). In this context primitivism (see section 2.2.1.4 and footnote5) served to create a binary opposition, drawing attention to the distinction between primitive and civilised.

The second half of the 20th century coincides with the institutionalisation of apartheid in 1948 (see also footnote11) and the independence of South Africa in 1961. To a large extent the Eurocentric aesthetics prevalent in the first half of the 20th century prevailed, whereby the exclusion of black people from the consumer polity discussed in 3.2.1 continued. Designers, both international and local, responded to the institutionalisation of apartheid through the use of graphic design as a form of resistance against the socio-political conditions presented by apartheid (Caban, 2004:99; Miescher *et al.*, 2009:76). Themes prevalent in the above context include the portrayal of Africans in their subservient social positions, the depiction of the violence in the townships, violent police action in the name of the status quo and the calling for the release of political prisoners. The police and army in this context are seen as "ideological state apparatuses" (Ashcroft *et al.*, 2000:203); in other words interpellators of the state, i.e., the conditions and contexts by which subjectivity was obtained and given by the state.

Modernist influences prevailed during this period (see section 1.2): the use of bold sans serif typefaces from the International Typographic Style (ITS) dominated this era of South African design. However, as mentioned, graphic design emerges as a form of resistance design. The resistance designer also inverted the objective impersonal typographic cleanliness preferred by the ITS for bold sans serif (see section 1.2) letterforms combined with freehand lettering in bright striking colours to make brave expressive statements to the apartheid government (Meggs & Purvis, 2011:461).

The cultural contexts of these two advertisements cater to a white audience in a manner that reveals the nature of South Africa's first decolonisation period in 1961[19]. However, the Maryland cigarette advertisement (see Figure 25) had already been produced during the colonial era in 1951, during the apartheid governance of the National Party which came to power three years earlier (see section 3.2.1).

White Afrikaners at this stage identified with the so-called élite English-speaking people; therefore, to smoke the same cigarettes as the English added to the status of the former. As can be observed, the advertisement presents the typical European standards of beauty, perceived and advanced as universal. A female is depicted with platinum blond hair, red lipstick on pouted lips and blue eyes. This perception of beauty is contrary to that of the rest of the people in the world, particularly Africans (Trachina, 2015; Hall, 2010:156-157; Roizen *et al.*, 2008:23-24). On the micro level of advertisement is the word "COLONIAL" in a white, bold, digitally generated typeface which reinforces the connotations of whiteness as presented by the imagery utilised, i.e. colonial culture as informed, rational, wise, pure and unblemished (see section 2.3.1.1). The connotation of whiteness is further reiterated by the placement of the word "COLONIAL"

Figure 25
Campbell, M. 1951. Cigarette advertisement. UK
https://www.pinterest.co.uk/pin/322922235759603875/. Date accessed: 17 March 2017.

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[19] In this respect within the context of this study, the researcher considers only the second decolonisation of South Africa: that which coincides with the democratisation of the country in 1994, as synonymous with independence.

on a black background. On the meso level, the size, and hence the implied importance, of the word "COLONIAL" is highlighted by the contrast of the bold "COLONIAL" versus the regular styled typeface of the word "FILTRE". In comparison, the word "COLONIAL" in Figure 21 is ornamented and appears to figuratively mimic the frills of colonial fashion.

The apartheid era Lexington cigarette print advertisement of 1961 is captioned "*na aksie… satisfaksie*", Afrikaans for, "after action…satisfaction" (see Figure 26). The copy is also written in Afrikaans, a language predominantly foreign to Africans. The use of Afrikaans in this advertisement portrays one of the main features of colonial and apartheid oppression, which is control over language (see section 2.3.1.2) (Fardon & Furniss, 2002:99; Manus, 2012:xvii-xxvii), in addition to the notion of the *Other*, as not belonging to the dominant group, by virtue of not speaking the given language (see section 2.3.1.1). Moreover, the advertisement portrays two white individuals, female and male. The latter is wearing scuba diving gear. Scuba diving was once a recreational sport for rich, white affluent persons. This situation has since changed with the rise of the *nouveau riche* in South Africa (see section 3.2.1).
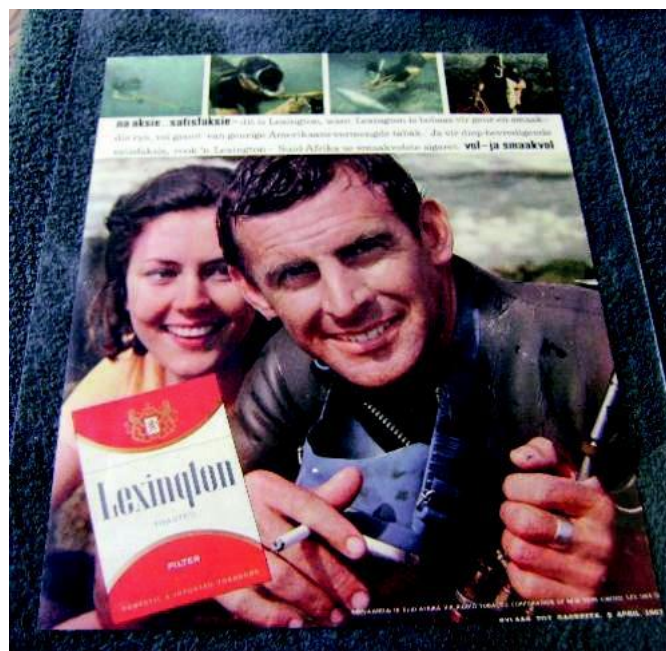
Figure 26
Anon, 1960. *Lexington Cigarette Advertisement*. South Africa.
https://m.bidorbuy.co.za/item/94474186/1960S_LEXINGTON_CIGARETTES_ADVERT_IN_AFRKAANS.html.
Date of access: 17 March 2017.

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Referring to the stance of portraying the Africans' life experiences in their subservient social positions, Figure 27 reproduces the cover of *Drum Magazine*[20] (1966). On the micro level, on the masthead, is the yellow, bold, condensed word 'Drum' on a red square, with the primary colours red and yellow creating a rhythmic contrast on the magazine cover. The words "Them and Us*"*, are placed on the macro level, emphasised by the underlining. The word "Them" towers above "Us", implying the social racial hierarchy of apartheid South Africa (see section 3.2.1). "Them" indicates the white individuals and "Us" the black people. In the background of the masthead is a slightly blurred playground environment. The use of the word "Us" also indicates a sense of ownership of the views contained in *Drum* magazine as views belonging to the black majority, in this way affirming that black people, as is the case with all other human beings, also have views and a brain from which to articulate these (cf. 3.2.1).
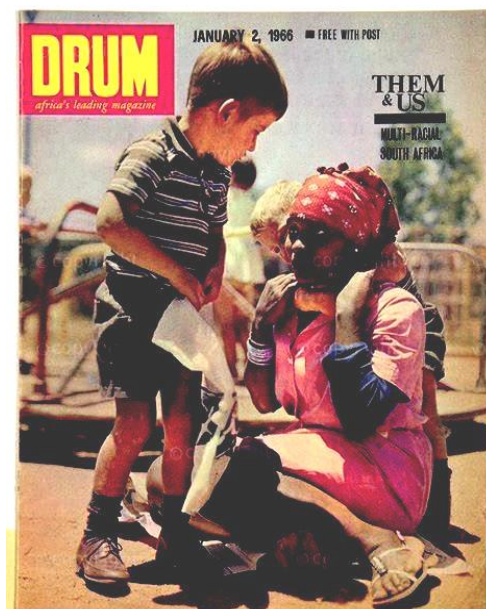
Figure 27
Drum Magazine Cover, 1966. Them and Us. South Africa
www.blogmodart.rebelmobile.de. Date of access: 3 May 2017.

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[20] Journalist and broadcaster Robert Crisp incepted *Drum Magazine*, originally called *The African Drum,* in March 1951. In November 1951 it was taken over by Anthony Sampson who developed it as a leading magazine which challenged the manner in which black people were represented in society. The magazine featured reports on the urban black landscape and the societal and political grievances of the township majority, notwithstanding the National Party's policy of apartheid (Zander, 1999:132). For a detailed account on the history of *Drum* magazine, see Anthony Sampson, *Drum An African Adventure- and Afterwards*
(1983:33) and Rive (1956:114-120).

The foreground of the masthead presents a black woman who appears to be a domestic worker, also referred to as a "maid", with dusty feet in a low crouching position and two young white boys depicted as well dressed in shorts, golf shirts and full shoes. One of the little boys is standing up, the other seemingly strangling the domestic worker, towering over the woman, visually asserting power. The clothing and positions of the figures on the cover portray the racialised socio-economic conditions of black people *vs* white people in apartheid South Africa (see section 3.2.1).

The poster in Figure 28 refers to violent policing in the name of maintaining the status quo of the apartheid government. The poster was created in opposition to the 1970 Springboks all white cricket tour of England and Wales[21]. The poster contributed to the cancellation of the tour and assisted in the mobilising of international opposition to practices of segregation in sport.
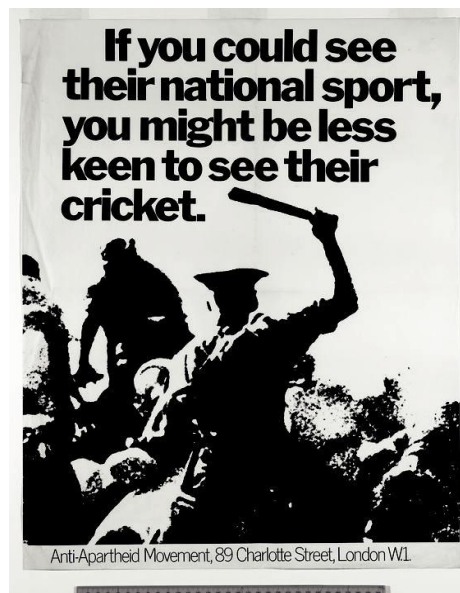
Figure 28
British Anti Apartheid Movement. 1969. Poster. Johannesburg, South Africa.
www.aamarchives.org. Date of access 3 May 2017.

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[21] From 1964, South Africa was banned from the Olympic Games, because of racial discrimination in sport, which saw soccer being predominantly played by blacks, since it was not considered an imperial game (Williams, 2015:126). However, rugby and cricket were played, almost solely, by whites, because rugby, and to a somewhat lesser extent, cricket were perceived to display a historical and cultural connection to European society (Broglio, 1970:29; Nauright, 1998:147). In 1969 violent protests were mounted by the general public in Britain against South Africa participating in the 1970 Springboks' all white cricket tour of England and Wales. This attracted negative publicity; South Africa was disallowed from taking part in any further series until its team was selected and played on a multi-racial basis (Gemell, 2004:3).

Figure 28 represents a poster designed by the Anti-Apartheid movement in London: in its foreground is a white policeman assaulting a protesting[22] crowd with a baton. The crowd, which appears to be fleeing, is located in the mid-ground. The position at which the baton is held leads the eye of the viewer to the caption above it which is located on the microtypographic level.

On the micro level of the poster in Figure 28 one notices the caption, "If you could see their national sport you might be less keen to see their cricket" typeset in a bold black sans serif typeface. Here, satire[23] is deployed, whereby the legislated racial discrimination of South Africa (see section 3.2.1) is likened to a national sport, a sport in this sense perceived as a form of leisure. On the micro level are the words, "Anti-Apartheid Movement, 89 Charlotte Street, London, W.1." These are set in regular styled text that contrasts well with the bold styled caption discussed above. The text below the image with a sans serif typeface is also on the micro level and contrasts clearly with the bold caption. The racial manner of the confrontation in Figure 28 is amplified by the high contrast monochromatic colour palette used, i.e. the contrast of the white against the black.

The manner in which the policeman is holding the baton in Figure 28, also bears a resemblance to Eugène Delacroix's (b. 1798-1863) painting of *Liberty Leading the People* (1830), also known as *Liberty on the Barricade* (see Figure 29).

Although the poster in Figure 28 and Delacroix's work above have a dissimilar focus, with the former focusing on racial polarisation and the latter on liberation and freedom, the setting is nevertheless similar: dramatic contrast, a congested environment with an air of revolt and the struggle for freedom (Murray, 2004:678).

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[22] Protest marches, riots and strikes riddled with teargas, rubber and live ammunition were the order of the day and well-known during apartheid, such as protest marches against pass laws and the setting of minimum wages during the 1950's and 1960's. The Sharpeville massacre *inter alia* on 21 March 1960 is one such example. A large group of unarmed black people peacefully marched against the pass laws, to the police station. The police opened fire, 69 people were killed and about 182 injured (Worden, 1994:100-101; Arnold, 2005:50). In 1976, the Soweto riots took place against poor quality education and the compulsory use of Afrikaans in black schools. Measures employed by the police to disperse the marches were often violent, with fatal consequences. Steve Biko, leader of the Black Consciousness Movement and the inspiration behind the 1976 Soweto school riots, died in custody in suspicious circumstances in 1977 (Worden, 1994: 117-118; Arnold, 2005: 597).

[23] Satire may be defined as the use of humour, irony, exaggeration or ridicule to expose and criticise people's stupidity, particularly in the context of contemporary politics and other topical issues (Maloney, 2009:28-29).

Figure 29
Delacroix, E. 1830. *Liberty Leading the People.* Oil on canvas. Louvre, Paris.
260cm x 325cm. (Murray, 2004:679)

Apartheid was at its height in the 1980s[24] PW Botha[25] was Prime Minister of South Africa during this period, unrest was developing among white South Africans, while white Afrikaners particularly were realising the irrationality of apartheid. The ANC was devising violent means, termed the "armed struggle", conducted by the *Umkhonto We Sizwe* movement, to resist the apartheid government. This included bombs, protest marches demanding the release of Nelson Mandela (see section 3.2.1 and footnote[12]), calls for stay-aways and rent boycotts in the townships. The apartheid government responded by detaining ANC political activists, prohibiting meetings of two or more persons and tightening censorship laws (Slabbert, 1999:76). The ANC in its efforts

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[24] The tricameral parliament was also established in 1983, consisting of three "rooms", one for whites, one for coloureds, one for Indians, and nothing still for black people. The apartheid government continued to ignore and disregard blacks in the country. There had been expectations created in 1985 that Botha would announce in-depth reforms regarding the country's racial policy in his so-called Rubicon speech, but nothing tangible took place and the black masses grew increasingly frustrated (Arnold, 2005:731; Worden, 1994:135).

[25] P.W. Botha (b. 1916-2006) served as Prime Minister of apartheid South Africa (from 1978-1984) and State President (from 1984-1989). Botha, who is said to have fought hard to maintain the segregation of apartheid, was known for implementing deadly force against any anti-apartheid troublemakers: these included political activists of the ANC, PAC, SACP (see section 3.2.1) and anyone who sought to agitate for anti-apartheid opposition. His efforts to take lethal action against all who challenged the status quo included authorising attacks on neighbouring countries such as Botswana, Zambia and Angola where *inter alia* ANC activists had taken refuge from the Security Police (Giliomee & Giliomee, 2003:590).

to render the country ungovernable owing to black resistance was employing every means to mount opposition against the apartheid government. International opposition to apartheid was also escalating. A State of Emergency[26] was declared in 1985. The state of the country during this period is well evidenced in Arnold's (2005:735) quote, "…the whites did begin to see that change would be less painful than holding on to a system that was collapsing about their heads".

Figure 30 reproduces a silkscreen poster in a black, white and red palette portraying the violent reality of township life during the apartheid era. Silkscreen is a versatile and economical printing technique that was adopted by township resistance organisations for the mass production of flyers, posters, t-shirts and pamphlets (Hecker, 2011:14;83).

The poster in Figure 30 was produced in opposition to the above political context and, as is evident, shares stylistic similarities with international socialist posters, i.e. the colour palette, mode of production and the use of political iconography (Pretorius, 2015:7). In the foreground of Figure 30 is a distraught elderly woman wearing a headscarf, right hand up in the air in a 'stop' gesture, also appearing to be cushioning herself from a blow. In the middle ground is a Casspir filled with armed soldiers/policemen (no women are visible), while a mountainous mass drawn in red outlines is visible in the background. Casspirs are four wheeled, mine resistant vehicles protected against ambushes that were deployed in townships during the apartheid era to transport troops for the purpose of crowd and riot control. Traditionally the colour red symbolises, though not limited to these connotations: fire, blood, war, danger, strength and power.

Conjointly interpreted, these visual elements imply that the Casspirs in the townships leave a trail of bloodshed and devastation behind them. The woman's hand gesture appears to be pleading for a stop to their carnage in the townships. The hand leads the eyes of the viewer to the headline on the micro level. The headline: "TROOPS OUT OF THE TOWNSHIPS", is rendered in red, bold Helvetica. These features of the headline emphasise the urgency and importance of the message conveyed by the poster. In this instance, the red could also indicate the danger posed by the troops in the townships, in killing black people. On the meso level are placed the words "NO APARTHEID WAR": the red and black colour and the lack of spacing between the words reinforces typographic syntax, stresses prosody and reinforces the thematic content of the poster.

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[26] In July 1985-1990, the apartheid government declared a State of Emergency in South Africa. The army occupied the townships in an attempt to repress the growing disorder (violence, consumer boycotts and mass protests against apartheid grievances) and threat of revolutionary overthrow posed by such organisations as the ANC and SACP (Graver, 1999:23-24; Osmańczyk, 2003:2144). Consequently, indiscriminate shootings, massacres and mass arrests resulted in the townships (see footnote[22]). See (Rosenfeld, 2002:163; Lulat 2008:296) for a detailed account of the restrictions, police activities, human rights violations and censorship of the media associated with the State of Emergency.

On the meso level, the text of the inverted logo of the End Conscription Campaign (ECC) is integrated into the pictorial aspects of the chain at the bottom of the poster, and could be regarded as symbolically representing aspects of liberation from apartheid repression.

The poster in Figure 31 was produced the year before the first phase of CODESA (see section 3.2.1 and footnote13). The poster presents the picture of Nelson Mandela in a flat black, demanding his immediate release, notwithstanding the fact that the apartheid government had banned the publication of Mandela's image in the 1960s, from fear of his influence on the black majority as the president of the ANC (Coombes, 2003:96; IU Press Journals, 2015:130). On the micro level one reads the text: "RELEASE MANDELA" and "SALUTE", which is rendered in a bold, red, sans serif typeface on a white background. Mesotypographically, the former word is centred, the latter although also centred being placed diagonally across the page. This has the effect of drawing the attention of the viewer to the centre of the page and hence Mandela's face, the subject of the poster. Also on the meso level in terms of mixing of typefaces are the words: "YOU COMRADE" and "WE". The words "YOU COMRADE" and "WE" are rendered in cursive-like handwritten text, which expresses connotations of individuality and a personalised sentiment. The use of "WE" alludes to the black majority and "YOU COMRADE" to Nelson Mandela. Likewise on the meso level is the black body copy, which appears to have been rendered by a typewriter on a dynamic grid. Whereas the word "NOW!" on the macro level is emphasised by the uneven nature of the word, no baseline is observed (see section 2.5.2); this could be interpreted to denote a command, even a threat, considering the state of the country during the time of the poster's production.
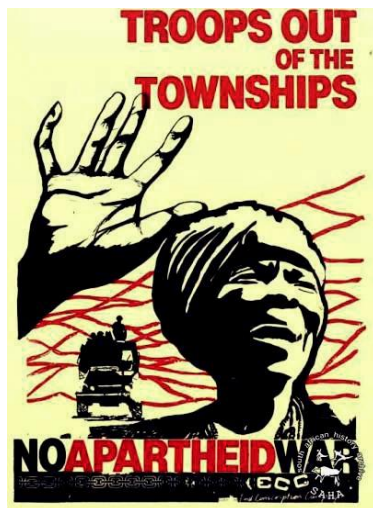
Figure 30
Anon. 1984. Troops out of the townships: No apartheid War. End Conscription Campaign. South Africa. www.saha.org.za. Date accessed: 5 March 2017.

Figure 31
Williams, G. 1990. Release Mandela. Poster. Johannesburg, South Africa. https://artsandculture.google.com/exhibt/gRYsO0hz. Date of access: 13 March 2017.

The word "SA" of "SALUTE" is positioned on Mandela's face, a placement which might be regarded as referring to Mandela's role in initiating the armed struggle that eventually led to the negotiations of CODESA. In short, the situation which placed the apartheid government under pressure during this period was greatly owing to Mandela and other tactics deployed by the ANC.

Both Figures 30 and 31 display the power of the poster as a vehicle utilised for the spread of political propaganda, although the extent to which posters were employed as tools for anti-apartheid protest in the 1950s is unclear because placards, leaflets and banners were more common (Hattingh, 2013:257). The use of the poster as propaganda intensified in the 1980s because of mounting opposition from the black resistance. The State of Emergency in the country was also a contributing factor, as were the inception of projects like the Screen Training Project in Johannesburg and the Community Arts Project in Cape Town (Williamson, 2010:90-91; South African History Archive, 1991:9;126).

Although the Eurocentric aesthetic dominated throughout the apartheid era, there were white artists, such as those in the *New Group*, who celebrated and identitfied with those on the periphery by actively employing an indigenous aesthetic in their artworks (Peffer, 2009:285; Saunders & Southey, 2001:15). Founding members of the *New Group* Alexis Preller and Walter Battiss exemplify the use of such an aesthetic in their work (see Figures 32 & 34). The *New Group's* objective was to promote contemporary forms of modernist art, rejecting the segregationist local circumstances and prevailing conservative attitudes toward art during the apartheid era (Peffer, 2009:16; Berman, 1993:148).

Alexis Preller (b. 1911-1975) has been described as a 'child of Africa' and 'offspring of his western heritage' by Chris Thurman (2013). This is due to his dexterous use of various paint mediums and African iconography, which is to say he sought to produce art that was rooted in the African soil, drawing inspiration from the Ndebele (Mapogga) people, their architecture, decorative symbols and patterns used in their house painting[27]. Preller's style shares a distinct similarity with Ndebele art, in other words the linear precision encompassing the geometric shapes and the stylisation of the human figure in such art (Peffer, 2009:20) (see Figure 33). By reason of the African subject matter in Preller's work, this study considers him as Garth Walker's predecessor.

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[27] In 1882 the Ndebele were defeated by the Boers and forced to work as cheap labour. The symbols utilised in Ndebele house painting constitute a communication system utilised for secret exchanges between Ndebele sub-groups. These paintings represent cultural resistance and continuity and, within the context of this study, act as a form of writing and therefore of typography (Shoup, 2011:209).

Figure 32
Preller, A. 1949. *Ndebele Village*. Oil on Canvas. South Africa.
www.artnet.com/artists/alexis-preller/ndebele-village-ODPnEXgajVNU0UjJMi2O3w2. Date accessed: 27 April 2017.

Figure 33
Anon, c 1990. Ndebele house painting. Loopspruit, Gauteng, South Africa.
https://www.tes.com/lessons/QYQ1jozBpIBVCw/ndebele-houses. Date Accessed: 17 March 2017.

Figure 34
Battiss, W & Shorten, S. 1965. *Fook Island Script*. South Africa.
luc.devroye.org/fonts-86084.html. Date accessed: 17 March 2017.

In his creative ensemble in Fook Island (see Figure 34), Walter Battiss (1906-1982) brings to the fore an indigenous aesthetics that draws from Egyptian hieroglyphics, Southern Arabic and San rock art. Battiss created a fictional alphabet conceptually based on an alternative imaginary world, Fook Island (Jamal, 2001:4-5; Hilton-Barber, 2001:74). The Fook Island typeface visually echoes an aesthetic (see section 2.5.1) that is not espoused by elitist design-school practices: an antithesis to the Eurocentric one.

The Fook Island typeface, unlike the traditional Latin alphabet, is not characterised by a harmonious balance on the page: the typeface is aesthetically pleasing but non-functional because it is unreadable (see section 1.2). Battiss, like Walker, uses his creative outputs to comment on the socio-political landscape; also, similarly to Walker, Battiss was influenced by Ndebele beadwork, pre-Islamic cultures and calligraphy. Fook Island offered a possible, colourful and mythical escape from the horrors and realities of apartheid for South Africans (Willemse, 2014:55). Battiss also created postage stamps, a currency, cutlery, plants and animals within his Fook Island concept (Devrouye, 2017).

In this section, I discussed selected examples of typography used during the colonial and apartheid eras as informed by the context of specific ideological frameworks of unequal power relations. This ideological (see section 2.2.1.1) framework informed and maintained a Eurocentric aesthetic that was revered during the colonial and apartheid eras.

The following section introduces Garth Walker, as well as the reasoning and impetus behind his search for a new African visual language in *i-jusi*. In *i-jusi* he addresses a, pluralistic visual narrative of a new South Africa and the impact thereof on colonial and apartheid legacies. Hence Walker is introduced against a postcolonial context, including the neo-colonial context of the present day.

3.3.2 Towards a new African visual language: graphic design in post-apartheid South Africa

The democratic shift of 1994 as discussed in 3.2 above motivated a new interethnic compromise in South Africa that favoured equality and equity across all races. As previously argued in 3.2, this political shift also created a need within the design industry to address a multicultural and multiracial audience (Van der Merwe & Johnson, 1997:1). This requirement initiated and developed a visual aesthetic that was rooted in cultural diversity, thereby embracing pluralism: an approach one can term as African orientated and eclectic. This approach explores a new urban African identity, the Eurocentric aesthetics which were rejected (see section 2.5.1) and the clichéd colonialist image of South Africa (Lange & van Eeden, 2014:61; Sauthoff, 2004:34-36; Kurlansky, 1992:12).

Local designers were eventually able to express diversity in South Africa without the risk of retribution (see section 3.2.1) (Lange & Eeden, 2014:70). It was during these transformative changes in South Africa that Walker, and other artists like Iaan Bekker28, moved away from the Eurocentric visual language that was embraced pre-1994 but still prevailed29 in a post-apartheid African context.

Figures 35-36 that follow exemplify the initial progress towards the visual aesthetic mentioned above. A close analysis of the aesthetic elements of Figures 32-33 reveals the culturally inclusive nature of the African-orientated aesthetic. Figures 32-33 were created against the euphoria of independence (see section 2.2.1.5) and an atmosphere of reconciliation and a multiracial South Africa (see section 3.2.1). Figure 38 below is the cover of the second issue of *i-jusi*, themed *Afrocentric Design Adventure* (1995:16), stating "Towards a new visual language" (Walker, 1995).

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28 Iaan Bekker (b. unknown), is director of the FCB Africa and designer of the South African coat of arms (2000). The various elements of the design encapsulate African and national symbols and values of South Africa, such as ears of wheat, elephant tusks, the shield, and human figures referenced from the Linton stone (Campbell, 2009:42). These symbols are said to communicate the concept of *Batho Pele,* a Setwana phrase meaning "people first". *Batho Pele* is used by the public service, in committing to help and prioritise the people of South Africa (Fox *et al.*, 2007:20) However, Bekker has been criticised by the design industry for disregarding cultural and political associations of typography as a conceptual tool, because of the typeface he chose for the coat of arms: Arial, which is derivative of the typeface Helvetica. The latter is a celebrated European sans serif typeface, designed by Max Miedinger (b. 1910-1980) and Edouard Hoffman (b.1892-1980) (Meggs & Purvis, 2011:377; Moys, 2004:102).

29 See Pretorius (2015:10), who has criticised selected categories of the Loeries Award in 2013 as upholding particular tropes of representationally stereotyping previously marginalised race groups. Typical examples include the Hope Soap campaigns (Pretorius, 2015:11). The Hope Soap campaign links disease and poor hygiene to the disadvantaged in South Africa, specifically the community of Blikkiesdorp. Hope Soap in this context can be associated with the civilising mission of the Empire, i.e. as possessing magical powers to cleanse the savages of disease (McClintock, 1995:208).

With regard to Figure 35, on the micro level the text: "PUTTING A SQUEEZE ON GRAPHIC DESIGN IN A NEW SOUTH AFRICA" and "TOWARDS A NEW VISUAL LANGUAGE" is rendered in a black serif typeface. The latter mesotypographically emphasises the circular shape of the symbol on the front of the magazine cover, because of its placement and word spacing. The masthead of the magazine contrasts sharply with the text discussed above, being displayed in a red coloured, loose, playful, gestural and childlike typeface rendered by way of a scribbly technique, on the paratypographic level. The childlike quality of the masthead also contrasts well with the angular and precise characteristics of the graphic icon centred on the page. The scribbly typeface conveys an uncontained excitement and anticipation of the creative possibilities presented by the new socio-political climate in South Africa. A small headless superman figure is featured on the left hand side, of the J of *i-jusi*. This figure has a black egg shaped form for a head, with the writing "another Durban issue" on it, and might be interpreted to imply that the particular issue on Durban is out to rescue South African graphic design.

Figure 35 features a graphic icon constructed from geometric multi-coloured shapes, purple, orange, red, black, green, blue, on an off white background. The multi-coloured geometric shapes form an eye that features the African shield at the centre, surrounded by five small eyes on either side. The shield symbolises African identity and spiritual defence, according to Minaham (2009:876). The graphic icon could be interpreted collectively with Walker's statement "Towards a new visual language" as representing a new outlook on South Africa's visual landscape.
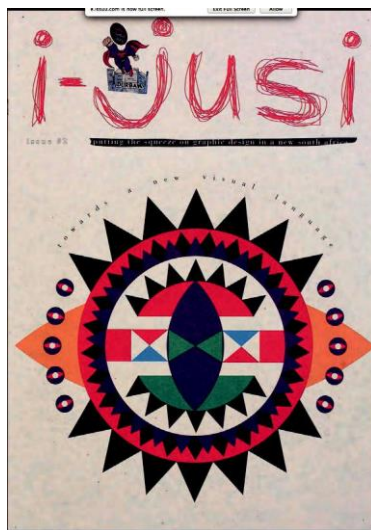
Figure 35
Walker, G. 1995. *I-jusi* issue 2, *Afrocentric Design Adventure* . Durban, KwaZulu-Natal, South Africa.

A magenta, semi bold, sans serif text is located on top of the cover in Figure 36: *Putting The Squeeze on Graphic Design in a New South Africa* while the text in blue and white at the bottom of the cover is regular styled sans serif typeface: *toward a NEW VISUAL language*. Both the former and the latter are on the microtypographic level and harmonise well with the type on the paratypographic level. On the latter level of Figure 36 is the masthead which is in a block, black sans serif that stands out and appears to be hand stencilled. The masthead in Figure 35 in comparison to that of Figure 36 is structured, bold and clean.

This issue features an ombre yellow/gold cube, against a pale yellow sun and purple diamond shape with orange triangles as accents at the corners of the diamond. Ombre yellow/gold symbolises royalty, wealth and spiritual purity, whereas yellow connotes life and sacredness (King, 2017). Purple represents earth and healing while black signifies maturation and the spirit of the ancestors. The sun is a symbol of life, divinity and spirituality. The purple diamonds serve the visual purposes of a heraldic device containing the vibrancy of the complementary colours yellow and purple, which helps highlight the two serpent necked lions (serpopards) at the centre (Ross, 2008:177; Bane, 2016:286). In Ancient Egyptian art the serpopard symbolises chaos, whereas in Mesopotamian art it represents the physical form of the god of natural vitality; the latter serves my purposes (Ross, 2008:177; Bane, 2016:286).
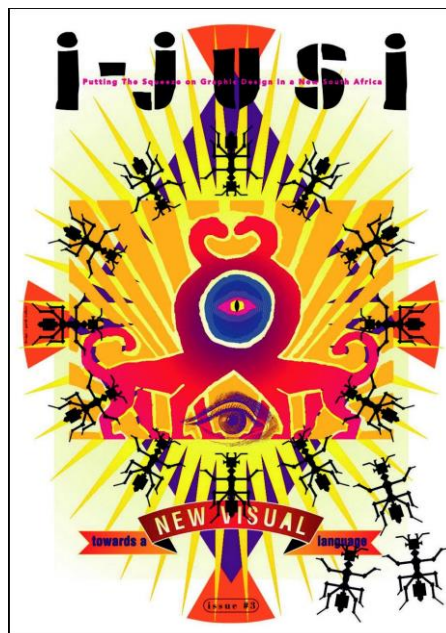
Figure 36
Walker, G. 1995. *I-jusi* issue 3, *Towards a New Visual Language*. Durban, KwaZulu-Natal, South Africa.

The heads of the serpopards join to house a Talisman eye-like symbol. Talismans are created to ward off evil and negative forces, frequently referred to as evil eyes (King, 2017). Directly below the two lion-like figures is the eye of providence, surrounded by worker ants. This eye is said to represent the all seeing eye of God (Issitt & Main, 2014:49; Fourie, 2010:245; Zegeye, 2001:1) whereas ants according to Bates (1994:14) symbolise strength, persistence and community spirit. Conjointly, the cover of issue No. 3 could suggest that God favours and protects the new visual discourse in South Africa which has been initiated by the energy, strength and perseverance of local designers.

I now draw on TBWA[30] South Africa's Kopanya Adidas campaign (2009), advertising the first ever, Africa hosted, Confederations Football Cup to illustrate the sustained change in design discourse post 1994. Also to act as an indication of visual hybridity, in other words borrowings, exchanges and intersections across ethnic boundaries that continue to shape graphic design in South Africa decades after democracy was achieved.
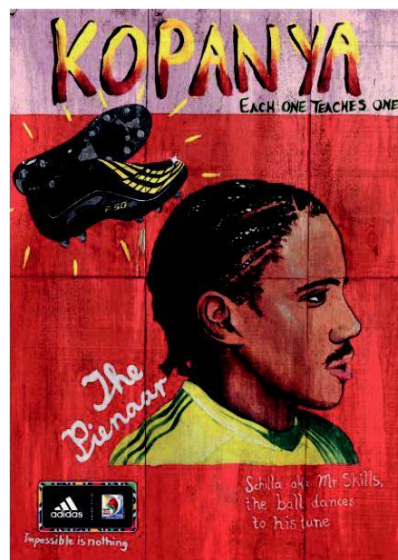
Figure 37
TBWA South Africa. 2009. *Adidas Kopanya Campaign*. Digital Image.
www.coloribus.com/adsarchive/prints/the-predator-confederation-cup-the-kaka-african-barbershop-signage-12564605/. Date accessed: 17 March 2017.

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[30] TBWA is an internationally acclaimed advertising agency, whose headquarters are located in Manhattan. The name TBWA is derived from the first letters of the surnames of the founding members, William G Tragos, Cluade Bonnange, Uli Wiesendanger and Paolo Ajroldi.

The typographic treatment of the outdoor advertisement in Figure 37 above highlights Africanising and Africanist thought processes by bringing to the fore the principle of the collective and using African imagery, language, themes and metaphors. The imagery is considered African in nature because the style in which it is rendered echoes the style of illustration utilised on the signage of African barbershops. On the mesotypographic level is the wording, "each one teach one" which is handwritten and horizontally placed, contrasting well with the text "The Pienaar" which is diagonally placed, also handwritten although cursive. The practice of keeping different functional parts of text apart is a standard typographic practice in advertising.

On the paratypographic level, the word *kopanya,* which is Setswana[31] for 'bring together' is rendered in a painterly technique, mimicking a mechanical sans serif typeface. This word alludes to the way in which soccer as a sport brings nations together. The meaning of the word is further reiterated in the Adidas global campaign slogan: "Together I am strong". The words "each one teach one"[32], featured below the headline of the poster, express an African American proverb used intensively by Robben Island prisoners (see section 3.2.1) during the apartheid era.

The poster (see Figure 37) depicts Steven Jerome Pienaar (b. 1982-) on a subdued red and purple background. The colour intensity in Figure 39 has been lowered because a full intensity red and purple combination is visually unsettling, since the colours are related and follow each other on the colour wheel. "The Pienaar" was dubbed Schillaci after Italian soccer player Salvatore Schillaci (b. 1964), due to his build and style of play which is similar to that of Schillaci. Pienaar, who was captain of the South African national team until 2012, is depicted wearing his signature hairstyle, cornrows: a traditional African hairstyle whereby the hair is plaited close to the scalp in intricate geometric or curvilinear designs. Historically cornrows were used as social indicators of one's religion, status or ethnicity (Alpert *et al.*, 2002:441).

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[31] Setswana is one of the 12 official languages of South Africa, amongst English, Southern Sesotho, Tsonga, Xhosa, Northern Sotho, Venda, Swati, Afrikaans, Zulu, Ndebele and Sign Language.

[32] "Each one teach one" was a principle adopted by the political prisoners in Robben Island during the apartheid era (1948-1991) for turning the barren island into an educationally beneficial environment (Pinksy, 2016:243). Many of these prisoners were illiterate, though a small number were qualified lawyers, doctors etc. The principles facilitated each of the latter being given the responsibility of sharing their learning with at least one other prisoner. In this manner, the traditions, ideologies and practices of South African liberation politics were kept alive through exchanges between the prisoners behind the walls of Robben Island; ironically, the very ideologies that the apartheid government had fought from 1948 – 1991 to obliterate. The origins of the phrase can be traced to African American slavery in the United States, where slaves were denied education: reading and writing included (John, 2015).

The following section more fully introduces Garth Walker and his design approach in *i-jusi*. Reference is made to his work during the early years of South Africa's democracy to elaborate on his design approach in the early years of this country's independence. Reference is also made to his work after the concept of the Rainbow Nation (see section 3.2.1) faded away, in which he actively uses design to critique neo-colonialism. In this section Alexis Preller and Walter Battiss within the New Group are referenced as his forerunners because of their simplification of form, use of African symbols, motifs and subject matter in their work.

3.4.   GARTH WALKER AND HIS *I-JUSI* PRODUCTION

3.4.1   The euphoria of independence and the assertion and commitment to an
African perspective

Within the climate of the multicultural visual language discussed in 3.3.2, Walker employs authoring strategies that foreground indigenous and postcolonial thought as counter-historiographies to those marginalised by the centre, in order aesthetically to diversify the cultural and historical resonance of existing typography. Walker's work intersects an indigenous agency by addressing notions of giving dignity back to and liberating the African subject, creatively employing parody and irony to comment on African socio-political contexts, resistance to coloniality (see section 2.2.1.2) and a resolution to change the race and class divides in the African continent (Tlostanova, 2017:40).

To this end, Walker often makes use of puns, paradox, allegories, visual similes and metaphors (Baines & Haslam, 2002:104). He also utilises historical landmarks and monuments, political figures, vernacular typography and sub-cultures in his quest to create and express a new visual language. Typefaces, Afro alphabet and Son of Sam will be discussed below to demonstrate Walker's commitment to Africa, an indigenous agenda (see section 2.3.2) and the creative vitality of a new urban African identity.

Walker's Afro Alphabet (see Figure 38) conceptually asserts African identity and self-determination, through the Afro, an ethnic natural hairstyle characterised by tight coarse woolly kinks worn predominantly by individuals of black descent (Sherrow, 2006:21). The Afro is a powerful political symbol reflecting black pride and ethnicity by way of rejecting notions of assimilation and integration into European culture.

Figure 38
Walker, G. 2002. *I-jusi* issue 11, *Afro Alphabet*. Durban, KwaZulu-Natal, South Africa.

Imperial culture and European standards of beauty (see section 3.3.1) view kinky hair as backward and uncultured; in this way the West promoted the practice of hair straightening and wearing weaves and wigs among African people (Davies, 2008:198). To some Africans in the diaspora, however, the Afro also represents a re-constitutive link to Africa (Wintle, 2006:111). The hairstyle is created by combing the hair away from the scalp, allowing the hair to extend out from the head into a large round shape (Davies, 2008:494).

African hairdressing iconography is used to inspire the form of the Afro Alphabet (Walker, 2002:10). This alphabet does not observe the mathematical grid in terms of symmetry, nor does it incorporate readability as a prerequisite; and seemingly serves a purely decorative/visual/ conceptual purpose, as deemed by the creator.

The Son of Sam (see Figure 39) is the typeface design commissioned by the Constitutional Court, assigned to Garth Walker to design for use at Constitution Hill in Johannesburg, South Africa. The Old Fort Prison was redeveloped into Constitution Hill, which houses the Constitutional Court and a museum in the refurbished parts of the old prison (Ševčenko, 2011:122).
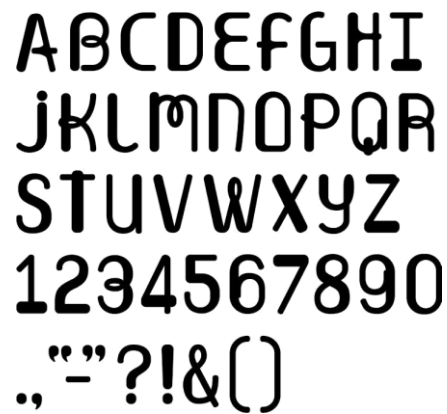
Figure 39
Walker, G. 2010. *Son of Sam*. Johannesburg, South Africa. (Sauthouff, 2006:9)

Son of Sam is one of the most significant accomplishments of Walker's creative efforts in nation healing and self-determination, in commemorating and articulating the rights and dignity of all people as established by the constitution of South Africa (see section 3.2.1). The typeface constituted the corporate identity and way-finding signage of Constitution Hill. Son of Sam is a geometric unicase typeface, medium contrast typeface that is predominantly curvilinear. A unicase typeface is also known as an omnicase one, designed using a single case, i.e. uppercase; it has no lowercase or sentence case (Ambrose & Harris, 2011:48;60).

Since the Constitutional Court is based on the concept of justice under a tree, one can say that the curvilinear nature of this typeface can be perceived to symbolise this ethos. In other words, it is similar to the shape and purpose of a *kgotla* (a traditional law court/community council), usually a crescentic shaped structure which functions as both a customary court and community space (Schapera, 1970:8). Alternatively, it symbolises the concept of an *imbizo* (round table discussions) in which elders sit to discuss and take formative decisions about policies and legislation that affect the community (Linkner, 2011:146).

As per Walker's stylistic practice, in most of his typefaces, Son of Sam cannot be stylistically classified as regular, bold or italic. Walker uses what Shep (2015:209) calls ghost signs, located at the Old Fort Prison, to inform the design of Son of Sam. Ghost signs are cited as operating through two registers; as palimpsests[33] marking gradual change over time and as marks on sites of contestation (Shep, 2015:209).

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[33] The notion of a palimpsest, according to Ashcroft *et al* (2000:158), originally referred to a parchment on which inscriptions had been made and erased; subsequently another inscription was overwritten. Despite erasure, the traces of previously erased inscriptions remained. In this view the term became key to inferring the manner in which earlier inscriptions are a visible and continued feature of the text of culture of that piece of parchment. Within the postcolonial indigenous context, the term describes the manner in which pre-colonial cultures and the lived experience of colonisation are formative aspects for the articulation of culture in postcolonial indigenous societies.

The ghost signs situated at the prison are incidental and authorised letterforms, national symbols, heraldry and graffi ti that marked the building (Graham, 2009:15) (see Figure 40). The national symbols and heraldry serve as palimpsests while the graffi ti act as marks of contestation on the site (Welch, 2015:214; Wilson *et al.*, 2013:103).

Figure 40
Montage of graffi ti and lettering found in the prison and administration building. Johannesburg, South Africa. (Sauthouff, 2006:7)

Walker also draws from the lettering on the cast concrete architrave above the main entrance to the Constitutional Court, which features inscriptions by the eleven court justices in the eleven (now twelve) offi cial languages. Of interest to Walker was the poor hand-rendered writing of Justice Zakeria Yacoob who is visually impaired (see Figure 41 below).
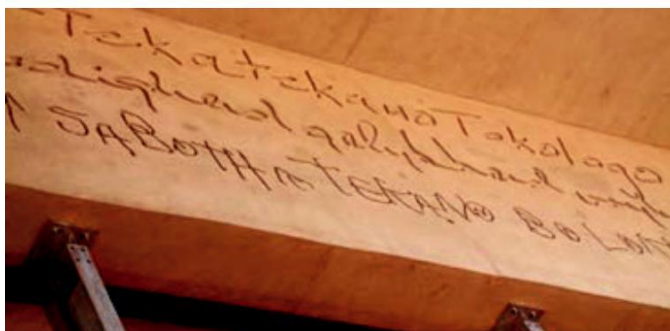
Figure 41
Lettering on the cast concrete architrave above the main entrance of the Constitutional Court. Johannesburg, South Africa. (Sauthouff, 2006:6)
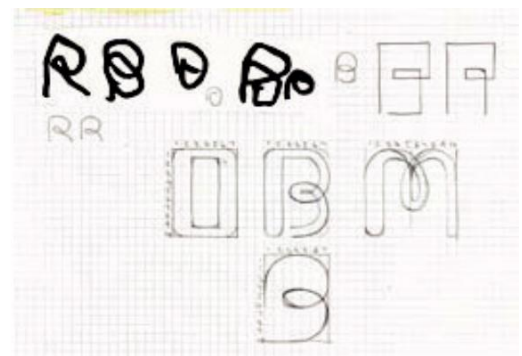
Figure 42
Walker, G. 2010. Typeface for the Constitutional Court. Typographic development of Son of Sam against the handwriting of Justice Zakeria Yacoob. Johannesburg, South Africa. (Sauthouff, 2006:8)

In this manner Walker sought to emphasise the socially inclusive nature of the Constitutional Court, seeking to remedy demystification of disability, since society often discriminates against and ostracises individuals with disabilities. As a result, individuals with disabilities are often kept out of the public eye. Walker used the curly and cursive characteristics of the B from Justice Yacoob's writing to define the visual attributes of the typeface, principally the letterforms M, W and Y. The letter A was imitative of the Son of Sam graffiti as seen in Figure 40. Below, *i-jusi* issue no 31 is discussed as an example of the manner in which Walker visually comments on contemporary politics in South Africa using satire and allegory.

3.4.2   A critique of contemporary politics

With the changing political landscape, around 1999, it became painfully apparent that despite South Africa's independence, the race and class divides in South Africa endured through the device of neo-colonialism (see section 3.2.1). Walker offers a critique of neo-colonialism in *i-jusi* issue 31 (2017), subtitled "the pain of Jacob Zuma", in which he prioritises the African context through visual commentary on the social and political climate of South Africa (see Figures 43 & 44). The lettering "the pain of Jacob Zuma" is small and subtly placed on the lower right hand corner on the micro level, alluding to the covert nature of Zuma's antics.

Also, this issue of *i-jusi* features State President Jacob Zuma (b. 1942-), also referred to by his initials JZ or clan name Msholozi, in a contrapposto pose similar to that of the Renaissance painter, Andrea Mantegna's, representation of St Sebastian (currently in the Louvre in Paris).

Figure 43
Walker, G. 2017. *I-jusi* issue 31, *iZuma Issue.*
Durban, KwaZulu-Natal, South Africa.

Figure 44
Mantegna A. circa 1480. Saint Sebastian. Paris,
France. (Dixon, 1999:328)

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St Sebastian (died c. 288 CE) (see Figure 44), is regarded according to the Catholic faith as the patron saint of sports, i.e. of athletes and archers. The *i-jusi* cover accordingly becomes a paradoxical depiction with Zuma's head being imposed on the body, visually implied to be that of St Sebastian through representing the physique of a boxer. It is paradoxical primarily because, although sainthood implies a virtuous individual with a close likeliness to God in character and deeds, Zuma is far from virtuous. He has been publicly accused of, among other things, corruption, misuse of taxpayers' money and state capture. He is modelled on the cover as a boxer, with six arrows shot through his body in comparison to the nine arrows in Mantegna's painting. Five of the arrows in Zuma are positioned on vital human organs. The sixth arrow is positioned above the knee, evoking a moral dress code that alludes to modesty and chastity, in other words keeping the hemline below the knee.

Zuma is known for not keeping his hands "below the knees" and has been openly implicated in various affairs with multiple women, which perhaps can be said to result in his polygamous lifestyle. Zuma was also accused of rape in November 2005, by the late Fezekile Ntsukela Kuzwayo, publically known as Khwezi. Although Zuma was later acquitted, he lived under the shadow of these allegations throughout his presidential term (Morapedi, 2007; Gordin, 2008:174). The former is reflected in newspaper articles and interviews with Cyril Ramaphosa and Lindiwe Sisulu during their campaigns for the ANC presidency in 2017. The arrows symbolise the six political scandals[34] that have characterised Zuma's political career, through which he has endured and remained South Africa's president[35].

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[34] Zuma's 783 corruption charges were dropped in 2009 by the National Prosecuting Authority before he won the 2009 elections; this was followed by the home improvements to his rural Nkandla homestead in which taxpayers' monies were utilised (de Wet, 2014; Koelble, 2017:286; Mzolo, 2013:81). Zuma was subsequently ordered by the Constitutional Court to repay 7.8 million rand of the 246 million rand used (Naidu, 2014:483). He has been accused of allegedly influence peddling the Gupta business family to secure lucrative business deals from government (Johnson, 2015; Kesselman *et al.*, 2012:481). In December 2015 Zuma sacked Nhlanhla Nene, at the time the finance minister of South Africa. This action caused an outcry that forced Zuma to replace Nene with Pravin Gordhan, but in March 2017 Zuma fired Gordhan, undermining investor confidence in South Africa. This resulted in South Africa's credit rating being lowered to junk status (Walton, 2017; Ndlovu, 2017:80-81). In March 2016 the Supreme Court of Appeal judged Zuma's government guilty of failing to arrest Sudanese President Omar al-Bashir while he was attending the African Union summit in Johannesburg during 2015. He was wanted by the International Criminal Court for war crimes (Steinberg, 2016:217; Beeson & Bisley, 2017:116).

[35] At the time of the finalising of this dissertation, Cyril Ramaphosa had been elected as president of the ANC at the 54th ANC elective conference in December 2017; this has been viewed as creating what the media calls "two centres of power" (Bauer, 2017; Du Plessis, 2017). President Zuma was forced to resign by the ANC and Cyril Ramaphosa became State President.

This issue of *i-jusi* features political satire (see footnote23), which can be interpreted as visual editorials to taunt Zuma, whose presidency has been tainted by acts and decisions of self-interest and corruption (Pityana, 2017; Maimane, 2016; Newham, 2015). Figure 45 below further emphasises my reasoning above. It portrays South Africa (ZA) (Dutch for *Zuid-Afrika*) in a multi-coloured low contrast sans serif typeface. The sans serif typeface is gradually taken over by three black spots that thereafter spell the word Zuma which subsequently merges into a black rectangle. The colour black here can be seen to represent the negative, i.e. South Africa as a black hole, the unknown, a troubled society and economy.

Figure 45
Walker, G. 2017. *I-jusi* issue 31, *iZuma Issue*. Durban, KwaZulu-Natal, South Africa.

With respect to the state, the black spots symbolise the gradual impairment of state integrity, while the black rectangle represents the barren situation that South Africa could potentially find itself in should the ANC be re-elected into parliament. The multi-coloured nature of the word "ZA" references the rainbow nation as discussed in 3.2.1, alluding to the flourishing situation of South Africa prior to Thabo Mbeki36 and Zuma's presidential tenures (Eloff, 2017).

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36 Thabo Mbeki (b. 1942) was the second president of democratic South Africa from (1999-2008), preceded by President Nelson Mandela (see footnote6). Mbeki was recalled by the National Executive Committee (NEC) of the ANC on 20 September 2008 with nine months left before the end of his second term, due to the concerns over "two centres of power'. This was after Zuma had defeated Mbeki in the ANC elections at the conference in December 2007. During Mbeki's tenure, the black middle class (see footnote7) expanded due to the enactment of Black Economic Empowerment (BEE). Amongst other issues, Mbeki has been widely criticised for his views on HIV and AIDS and its treatment (Dickovick, 2013:316).

Figure 46

Walker, G. 2017. *I-jusi* issue 31, *iZuma Issue*. Durban, KwaZulu-Natal, South Africa.

This issue also makes a comparison between Zuma and the former State President of apartheid South Africa from 1984-1989, PW Botha (see footnote25 and Figure 46), which returns to my discussion in 3.2.1 referring to Zuma's government as neo-colonial and advancing its self-interests, similar to those of the colonists.

On the right next to the illustration of Zuma and Botha is a mildly obscene hand gesture known as the fig sign. This sign is considered offensive in some European countries; however in such countries as Portugal and Brazil it is also said to be used to provide protection against malicious spirits/forces and the evil eye (Webster, 2012:101; Green, 2009:84). In this context Walker can be interpreted as suggesting that both politicians are malicious and evil.

Botha was dubbed '*groot krokodil*', Afrikaans for 'The Big Crocodile'. A crocodile is a large, long-living and slow-growing predatory reptile that is difficult to kill. The symbolism of the crocodile applies to both politicians: according to Cirlot (2013) it signifies fury (cf. footnote25), evil and ultimate power in Egyptian hieroglyphics. Visually this is also implied by way of the crocodile tail that has been incorporated into the images of Botha and Zuma at the bottom of Figure 46 and the striking white crocodile teeth fused into the foremost image of Botha. The typography in terms of the image-caption-relations, the word *krokodil*, has been digitally manipulated, engaging the notion of pictotypography (see section 2.5.2). The letters are textured to resemble the scales on a crocodile's body and also shaped to mimic the tail of a crocodile.

Botha was *inter alia* known for his defence of the "separate development" policy otherwise known as apartheid (Louw, 2004:131; Mohapi, 2011:117). It was also under his regime that South Africa attempted to destabilise neighbouring countries (see footnote25) and to provide military assistance to smaller opposing parties in civil wars, such as in Angola, Mozambique and Zambia, the governments of which supported and harboured freedom fighters (Mwakikagile, 2008:47)[37]. Zuma is caricatured as a crocodile in Figure 47 (left), being notorious for implementing stealthy force, in strategically calculated political manoeuvres against those who oppose or speak against him (Stephens, 2017).
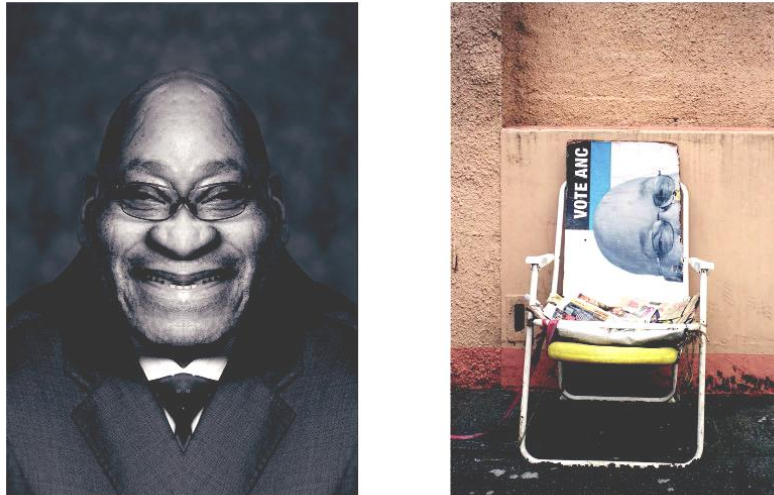
Figure 47
Walker, G. 2017. *I-jusi* issue 31, *iZuma Issue.* Durban, KwaZulu-Natal, South Africa.

The ANC electoral campaigning poster illustrated in the chair above (see Figure 47 right) alludes to the manner in which the reputation and image of the ANC has deteriorated since Zuma's leadership. The ANC, because of its role in the political negotiations that led to democracy and its association with Nelson Mandela (see footnote6), was once held in high regard by the South African majority, of all races. Zuma as president of the republic has made numerous commitments to address poverty, equity and unemployment during election campaigns and state of the nation addresses.

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[37] South Africa attempted to secure its borders against the so-called "red danger", namely communism. In particular, the Soviet Union provided assistance to black liberation organisations such as SWAPO and the ANC. SWAPO's insurgency in South-West Africa at that time (currently Namibia) became a major headache when Angola achieved independence in 1975 and a civil war broke out. Cuba sent troops to assist the MPLA, and SWAPO began to use Cuban aid to attack the northern boundary of South West Africa (Giliomee, 2003: 571-574).

Yet he has failed to honour these commitments, and his words hold no substance nor integrity; therefore in short, the ANC election posters are only useful to sit or lean on. For these reasons, the administration of Zuma has been plagued by political tension, service delivery riots and marches (see Figure 48) calling for Jacob Zuma to resign as president of the country. The typography used in the placards and banners in Figures 48 and 49, is bold, stressing prosody reinforcing typographic syntax and emphasises and denotes the emotions of the protesters.

Figure 48
Bothma, N. 2016. *Protest against President Jacob Zuma*. Cape Town, South Africa. (Thamm, 2016). www.dailymaverick.co.za/article/2016-04-27-op-ed-welcome-to-the-age-of-treason/#.WqkgYYHRbqA. Date of access: 16 January 2018.

Figure 49
Mokoena, O. 2017. *Zuma must step down*. Johannesburg, South Africa. (Moatshe & Chernick, 2017) https://www.sapeople.com/2015/12/16/thosands-in-south-africa-join-protest-against-zuma. Date of access: 18 February 2018.

3.4.3 The University of Cape Town (UCT) Iron Age Font Foundry, as a counterpart to Garth Walker's *Afrika Typografika*

The Mapungubwe and Kaggen typefaces designs are the creative outputs of The University of Cape Town (UCT) Iron Age Font Foundry[38] (Campbell, 2009:45). The research focus of the foundry prioritised the social, cultural and pragmatic factors of South African history as a means of challenging the conceptual and historic hegemonic nature of the typographic canon (see sections 2.1 & 2.3.2). In order to achieve the above, the foundry engaged the politics of the material heritage of museums in South Africa, such as artefacts that included Zulu headrests and Queen Anne antique furniture. These artefacts were *inter alia* the starting points which helped inform the shape of the letterforms. The Kaggen typeface was an exception that was based on commemorating aspects of Khoisan religion and values (Campbell, 2009:47).

The Mapungubwe typeface is the first one designed by the Foundry, inspired by the ancient African city of Mapungubwe, which was discovered and excavated in South Africa in the 1930s. Evidential remnants of the life and culture of the first indigenous kingdom in South Africa in approximately 1300 CE were unearthed (Campbell, 2009:47) in this location at the intersections of the sub Saharan landscapes of South Africa, Zimbabwe and Botswana (Carruthers, 2006:1; Schoeman & Sekibakiba, 2015). One hundred and forty-seven graves[39] were excavated, with three of those being dissimilar to the rest. In these a golden sceptre and rhino were discovered. In this way the golden rhino (dated between (1040 and 1270 CE) (see Figure 50) became the symbol of Mapungubwe (Fleminger, 2008:39, Mlambo, 2014:16). The Mapungubwe rhino is made out of wood and covered in sheets of gold.

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[38] The UCT Iron Age Foundry also designed another typeface, Heirloom. This interrogates the myth of imperial innovation and craftsmanship as pure and original, transmitted through Queen Anne styled furniture. This particular style of furniture, known for its ball and claw design, was produced from 1702-1714 in Great Britain.
It is particularly sought after by antique dealers because of its perceived view of purity and originality, and hence quality. A thorough scrutiny of its origins, nonetheless, indicates diverse cultural influences including those of Asian artefacts from the 18th century (Vandall, 1990; Burton: 2013; Baraitser & Obholzer, 2004:183).

[39] Historians have viewed these three graves as evidence of social differentiation of an elitist nature, whereby royalty was located in seclusion from ordinary members of society (Schoeman & Hay, 2015). The three individuals within these graves were found buried in a sitting position facing west, with a wealth of treasures in their graves (McKenna, 2011:13). There are gaps in the academic archive of the archaeological site, which are synonymous with the apartheid state's control over communication. The reason is that the evidence found at the site threatened apartheid nationalist ideology because it provided tangible proof that the Mapungubwe society was well developed and versed in metal work and agricultural enterprise (Cadman, 2007:19). Developments of such an advanced nature were alleged to have been brought to Africa by Europeans.

Figure 50

The golden rhino excavated at the Mapungubwe site dated between 1040 and 1270 CE (Mlambo, 2014:16)

However, it should be noted that the symbolism of the rhino (as a totem[40]) of the Mapungubwe people is unknown, and that representations of other animals have been found at the site (Fleminger, 2008:39). The discovery of these might also allude to the fact that the Mapungubwe society was diverse in that it encompassed individuals from more than one cultural/ethnic group. In this way the said society may have had more than one totem. The Mapungubwe type references (Campbell, 2009:47-48, Cadman, 2017:20) the physical attributes of the rhino, principally the delicate nature of the ears and the tail, were visually translated into the anatomy and aesthetic of the typeface that is dainty with thin pointy ends to the letterforms, resulting in a high stroke contrast typeface (see Figure 51).
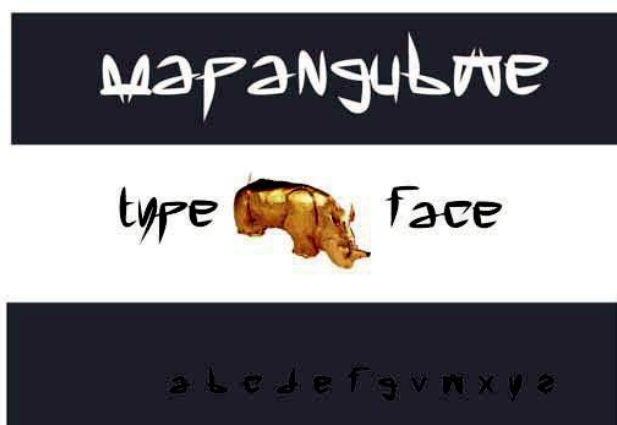
Figure 51

Kaggen Typeface (Iron Age Font Foundry Specimen Sheet 2008). Cape Town, South Africa. (Campbell, 2009:49)

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[40] The word totem refers to a natural object or animal adopted by individuals from a particular culture/ethnic group/movement /society as the emblem representing the group. The animal or object is often believed to have divine power or spiritual meaning (Nikoletseas, 2013:62; Goldworthy, 2013:1-2).

The *Kaggen typeface* (see Figure 52) is based on Kaggen, a deity/mythological entity central to the Khoisan religious and social organisation (Lewis-Williams, 2003:49). The deity is renowned for its metamorphosing ability and is closely based on the physical attributes of the praying mantis; hence the Afrikaans word "Hottentotsgod"/ "Hotnotsgod" also "Bidsprinkaan", in referring to the insect. The typeface was designed to prompt and encourage research by the design community into Khoisan history and cultural beliefs. The Khoisan typeface is also exemplary in its engagement with marginalised cultures and is typical of the conceptual objectives of the Iron Age Font Foundry.

Figure 52
Kaggen Typeface (Iron Age Font Foundry Specimen Sheet 2008). Cape Town, South Africa. (Campbell, 2009:49)

Although there is a lack of contemporary knowledge engaging the religious system of the Bushmen, in addition to conflicting information published by numerous researchers in different disciplines (Chidester *et al.*, 1997:123-126; Wannenburgh *et al.*, 1999:34), Kaggen is said to be a multifaceted deity and is often referred to as a "trickster", "Lord of Animals", and or a "high god" (Barnard, 1992:84-85). It is reported that the primary function of Kaggen in Bushmen society was for assistance, after a few failed hunts (Chidester *et al.*, 1997:122; Lynch & Roberts, 2010:64-65; Guenther, 1999:102). The letterforms of the Kaggen typeface are designed structurally to present a high visual stroke contrast, resembling the claw of the praying mantis (Campbell, 2009:48) (see Figure 52).

3.5   CONCLUDING REMARKS

In this chapter graphic design, typography specifically, is investigated as a tool that constructs, reproduces, preserves and supports ideological values and cultural attitudes. This premise is discussed against the socio-political and cultural landscape of South Africa from 1652-1994. This discussion reveals European perspectives of the self and *Other* in creative endeavours framed by posters, artworks and advertisements that serve as cultural artefacts of the colonial and apartheid era.

Garth Walker is introduced against a post 1994 context that was thriving with creative possibilities afforded by the democratisation of South Africa. Walter Battiss and Alexis Preller are discussed as precursors to Walker, in their search for an authentic expression responding to the socio-political climate of their time. Walker's outputs in *i-jusi* are also in response to his search and investigation for an African aesthetic in democratic South Africa. Walker's work furthermore portrays the harsh realities of inequalities, poverty and state corruption. The UCT Iron Age Font Foundry is discussed as Walker's counterpart, which like Walker hierarchises an indigenous aesthetic in typography.

In the subsequent chapter selected type designs from *i-jusi Afrika Typografika* are read against a postcolonial indigenous aesthetic framework engaging notions of *Reclaiming and Storytelling: Africanising and Africanist thought processes*, *Survivance*, and *Representation* as examined in Chapter Two. The above-mentioned concepts are informed by the historic socio cultural milieu of South Africa, which will be utilised to contextualise some of the readings.

CHAPTER FOUR

Reflection and interpretation of typeface designs from selected *i-jusi* issues

4.1   INTRODUCTION

Research question 1.3.1 was answered in Chapter Two, that is, what is an African-orientated aesthetic in which Garth Walker's *Afrika Typografika* is rooted. This was achieved through an exploration of the assumptions and values of postcolonial indigeneity embodied in indigenous knowledge. Secondly, an investigation of the notion of decolonial aesthetics as embedded in the aesthetic elements, i.e. form, weight, size, colour, type style, stroke weight, contrast, leading, kerning and tracking, was undertaken.

Chapter Three responded to research question 1.3.2, i.e. the way/s in which typography engages history and culture. Furthermore, it examined how history and culture played a role in Walker's development of *Afrika Typografika*. This was addressed through an overview of the socio political context of South Africa from the colonial era, through apartheid to the democratic era, and how these influenced the aesthetics of graphic design and typography in South Africa. This was followed by an introduction of Garth Walker's production of *i-jusi* against the backdrop of a democratic socio-cultural context.

In this Chapter, the individual themes that visually frame *i-jusi* issues Nos. 11, 17, and 26 are investigated in order to gain insight concerning the context of Walker's creative impulses in each of the three issues. This is followed by a critical reflection and interpretation of selected type designs from the abovementioned issues according to the theoretical framework articulated in Chapter Two and the contextual background explored in Chapter Three. The typeface designs are analysed and interpreted through the lens of the abovementioned keys terms of reference.

4.2   THEMES FRAMING GARTH WALKER'S *I-JUSI* ISSUES NO's 11, 17 AND 26

As indicated in Chapter One (see section 1.1), *i-jusi*, issues no 11, 17 and 26 are typography issues depicting individual experiences of a broad African culture, hence advocating an aesthetic of cultural diversity. However, as also indicated in Chapter One, these three issues are individually themed and are all inspired by different aspects of Walker's surroundings and location within downtown Durban. This city, also known as *eThekwini* (from *itheku* Zulu, meaning bay/lagoon), is an ethnically diverse one, characterised by mixed religious beliefs and traditions. Individuals of Zulu descent form the largest single ethnic group in Durban, followed by a large number of individuals of British and Indian descent. The cultural variety in Durban is significant to Walker because it also generates variety in aesthetics that are location specific.

Issue no. 11, *Afrika Typografika I* (2000), is influenced and inspired by the hand-lettered street signage of small businesses, which evidences the abovementioned diverse cultural influences (see Figure 53). Walker likens the visual vibrancy and variation of the vernacular typography (see section 1.2), found on the signage of barbershops, beauty salons, African herbalist shops and other forms of informal businesses in Durban's city centre, to that which is found in the Letraset catalogue circa 1973. The latter is a compilation of type specimens, patterns, figures, colour scales, showcasing works from designers and artists alike, such as: Roger Hane[41] and Sara Moon[42] (Consuegra, 2011:1999).

Figure 53
Walker, G. 2000. *i-jusi* issue 11, Afrika Typografika I. Durban, KwaZulu-Natal, South Africa.

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[41] Roger Hane (b.1939-1974) was one of the most influential illustrators of his time. He is known for a surrealist style in his book and for his album cover designs. His work includes *inter alia*, the book cover design of *The Chronicles of Narnia* (published by Collier Macmillan) as well as the cover for Carlos Caslaneda's *Separate Reality* and the cover of Cream's *Goodbye* album with Eric Clapton (Rhodes, 2009, Reed & Society of Illustrators, 2001:381).

[42] Sara Moon, born Mariette Warin, is a renowned photographer, having been initially a model. Her work has been published in fashion magazines such as Vogue, Elle, Marie-Claire and Harpers' Bazaar. She is historically the first female to have shot the Pirelli Calendar.

Issue no. 17, titled *Afrika Typografika II* (2002), like issue no. 11, is visually framed by both the aspects of vernacular typography advanced in Chapter One. The vernacular typography referred to in the above issue is specific to Durban central, Warwick junction, Muti Market, Kwa Mashu and Umlazi (Lupton, 2001:46; Walker, 2002:3). As noted, Walker is captivated by the aesthetic personality, the simplicity, informality and unskilled nature of the use of line, contrast and arrangement of letterforms.

Figure 54
Walker, G. 2002. *I-jusi* issue 26. Durban, KwaZulu-Natal, South Africa.

Issue no. 26, titled *Afrika Typografika III* (2011), is framed as an "inspiring ride through the Wild South of Typography" (Walker, 2011:2). In this issue, Walker metaphorically compares unconventional approaches to typography (see Figure 53) to a ride in a typical South African taxi. These taxis are a daily sight throughout peak hour traffic, overloaded with passengers because they are a preferred, cost effective mode of transport for the working class in South Africa. Walker's approach to typography, as mentioned in Chapter One, is unconventional, experimental and expressive. In the same manner, South African taxis are unconventional in their brightly coloured exteriors and the elaborate hand signals used to hail them. These signals are used by passengers to indicate their desired destination. Taxis can be perceived as experimental because of their risky, lawless driving manoeuvres, and also as expressive in the loud boisterous *mbaqanga* music loudly played by the drivers and often enjoyed by the passengers.

The following section chronologically examines selected typeface designs from the *i-jusi* issues discussed in 4.2 above, starting with issue no 11. The subheadings expanded under each typeface firstly give a detailed description of the typeface as per the terminology discussed in Chapter Two (see section 2.5.2). This is followed by a discussion of the necessary background and context of the typeface considered in Chapter Two (see section 2.2) and Chapter Three (see section 3.2.1). Thereafter, the typeface is read according to the theoretical framework explored in Chapter Two (see sections 2.4 and 2.5.2). The latter is followed by conclusions drawn from the interpretation of the typeface design.

4.3   *I-JUSI* ISSUE NO. 11, AFRIKA TYPOGRAFIKA I (2000).

4.3.1   The *John Vorster*[43] Typeface

4.3.1.1 The visual characteristics of John Vorster

The typeface in Figure 55 is named after John Vorster. It (see Figure 52) is sans serif (see section 1.2), bold, heavy and angular. It contains uppercase and lowercase characters: ascenders, descenders, a meanline and capline (see section 2.5.2). In addition, *John Vorster* also contains punctuation marks and special characters, e.g., brackets and the atmark (@). Structurally, the *John Vorster* typeface does not have enclosed counters.

John Vorster as presented by Walker in Figure 55 can be utilised with or without a fill. Visually, the typeface evokes the appearance of the windows of John Vorster Square until 1997 (see Figure 56). This building is located downtown, at 1 Commissioner Street Johannesburg, but is now known as [the] Johannesburg Police Station (Bizos, 1998:14;39;25; Leach, 2005:95; Jenkin, 2003:70). It is an austere, ten storey, blue building that functioned as a police and security police headquarters during the apartheid era.

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43 BJ (Balthazar John) Vorster (1915-1983) was the Prime Minister of apartheid South Africa from 1966 to 1978. He was the successor of HF Verwoerd (dubbed the architect of apartheid; see section 3.2.1) and the predecessor of PW Botha (see footnote 25). The Soweto riots and the death of Steve Biko also occurred during this time, while Vorster was Prime Minister (see footnote 22) (Slabbert, 1999:20,75; Worden, 1994:119-120; Arnold, 2005:564,593). He was appointed Deputy Minister of Education, Arts and Science and National Welfare and Pensions in 1958; in this capacity he was responsible for the Extension of University Education Act in 1959.This act mandated different universities for different ethnic groups (see section 1.2). From 1961 in his capacity as Minister of Justice, Vorster destroyed the sovereignty of the law, using legislation to detain political activists without trial and restrict freedom of movement, in an attempt to suppress extra-parliamentary opposition (Verwey, 1995:254-255; Siko, 2014:236-237). In his eight stanza poem, titled *"Brief uit die vreemde aan slagter"* (Letter from foreign parts to butcher) and subtitled, *For Balthazar,* Breytenbach (1972) explicitly addresses the role played by John Vorster in establishing the Security Police and erecting a barrier of laws protecting them from legal accountability. Breytenbach compares Vorster to a butcher/ obstetrician presiding over the torture and deaths of detainees by the Security Branch Police (Viljoen, 2004:32).

Figure 55
Walker, G. 2000. *I-jusi* issue 11. *John Vorster*. Durban, KwaZulu-Natal, South Africa.
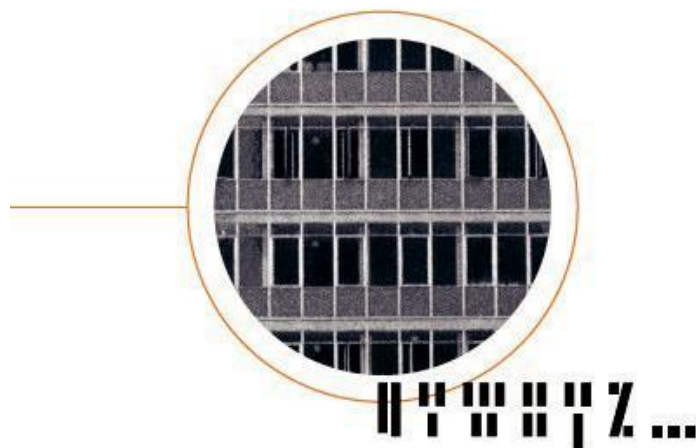
Figure 56
Walker, G. 2000. *I-jusi* issue 11, Afrika Typografika I. *John Vorster*. Durban, KwaZulu-Natal, South Africa.

4.3.1.2 *The background and context relevant to John Vorster*

As previously discussed in Chapter Three, John Vorster Square was a notorious site of interrogation and torture occupied and used by the Security Branch police from 1968-1990 (see footnote11). The building can be regarded as symbolic of the physical and psychological violence committed towards the non-human *Other* (see 2.3.1.1). The exterior of this building seemed normal, almost corporate, which can be interpreted as veiling or a shroud of sorts that cloaked the activities of the apartheid police within.

The detainees, mostly political activists, were housed in the lower floors of the building (Meiring, 2014:33-34). Through and by the *John Vorster* typeface, Walker memorialises the death of Ahmed Timol[44], the first political activist who died by defenestration at John Vorster Square in October 1971 (Horrell, 1972:91;93). The security police subsequently began to jeeringly refer to John Vorster Square as "Timol Heights" (Lipschitz, 2006:147). Defenestration was a cruel torture method used by the Security Branch police during apartheid, as previously discussed in Chapter Three (see footnote[11]).

Walker's *John Vorster* reclaims South Africa's socio-political history from the perspectives of individuals who were targeted, victimised or killed through the ruthlessness of the security police (see footnote[22]). Within the above-mentioned view, *John Vorster* denotes political oppression, human rights violations and death.

In an attempt to semantically recode and re-appropriate John Vorster Square, the democratic ANC-led government renovated and renamed it to Johannesburg Central Police Station in 1997 (Leach, 2005:95-96). The bust of John Vorster that once dominated the entrance was removed for storage at the Police Museum in Tshwane; in this context, this was a form of 'purging' the site of its legacy of apartheid-era police brutality (Segal & Holden, 2008:141). The latter provides an important characteristic of the manner in which buildings, as opposed to statues, are treated during periods of political transition[45]. The former are generally re-appropriated, whilst statues are often dismantled or stored away from sight. This practice, in my view, is misguided, because it destroys the historic fabric of a society.

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[44] Ahmed Timol was a 30 year old teacher, political activist and underground member of the South African Communist Party and Umkhonto we Sizwe, the military wing of the African National Congress. Timol died by defenestration at John Vorster Square on 27 October 1971. He was the first of eight political detainees to die in police custody at this building, plunging to his death from the tenth floor (Jenkins, 2003:70; South African Democracy Education Trust 2004:639; Meiring, 2014:33-34). According to the Truth and Reconciliation Commission Reports (1999:543) the police claimed that he died by diving towards an open window during interrogation in Room 1026. The police were exonerated from any wrongdoing. Apart from injuries sustained from his fall, Timol's body also indicated evidence of physical torture, thus reflecting the state's brutalising violence in the name of retaining its racialised identity (Bizos, 1998:31).

4.3.1.3 Applying the decolonising framework to John Vorster: reclaiming and storytelling

Reclaiming and storytelling are necessary aspects in recalling the reductive and stereotypical projections institutionalised by the colonial West (see 2.4.1; Zegeye, 2012:28) about the *Other* (2.3.1.1). History is part of reclaiming and storytelling. Through devices such as the *JV* typeface an opportunity is presented to study and interrogate the past in order to recover a society's history and culture. This is done to reconstruct what was lost by means of imperialism (see 2.2.1.3), colonialism (see 2.2.1.2) and in the case of South Africa, apartheid. The aforementioned is carried out in order to inform the future.

The interpretation of the *John Vorster* typeface is highly dependent on the activities associated with this Square within South Africa's socio-political context as discussed in 3.2. In this way, the typeface's visual references to the menacing rectangular windows of the ten storied-building allude to the archive of death in detention, specifically the non-criminal death of the *Other* legitimised by the sovereign state (Cajee, 2005:13; Sargent, 2012).

4.3.1.4 Conclusions drawn from the reading of the John Vorster typeface

Reclaiming and storytelling within the context of the *John Vorster* typeface relates to the remembering of the African as both object and subject. It is the recalling of a painful past, in terms of connecting bodies with place and experience, especially the human responses to that pain. This form of remembering is painful because it involves more than a recollection of what apartheid was, but also brings to awareness what it meant to be dehumanised as previously discussed in 2.2.1.1.

The renaming of John Vorster Square was a strategic public relations exercise, motivated by the euphoria (see 2.3.1) associated with the myth of the Rainbow Nation (cf. 3.2.1). It was a form of colonial amnesia so to speak, aimed at fading the hurtful image and memory of John Vorster Square in the eyes of the South African public. This is because, while a building is unlikely to change its location, its temporal context and the cultural values attached to that context can be altered. However, in my view, this exercise was unsuccessful: I consider that the facelift of John Vorster Square was not accompanied by a genuine change, resolution and closure in terms of the embodied meaning of the building as associated with its previous context.

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45 The removal of John Vorster's bust is analogous to the demise of various statues following the collapse of communism in Eastern Europe (Cochran Jr & Reese, 2012:388; Light & Young, 2017:151; Stan & Nedelsky, 2015:237).

4.3.2   The *Kaffir[46]korn Kolonial* Typeface

4.3.2.1 The visual characteristics of the Kaffirkorn Kolonial typeface

The name of the typeface *Kaffirkorn Kolonial* obviously embodies the word 'kaffir'. As previously indicated in Chapter Two (see section 2.2.1.2) and Chapter Three (see section 3.2.1), the term was utilised to refer to black people during the colonial and apartheid eras of South Africa. *Kaffirkorn Kolonial* (see Figure 57) is clear, legible and one of the few conventional typefaces published by Walker in his *Afrika Typografika* issues of *i-jusi*. It is a conventional Venetian serif typeface, also known as a Humanist or Renaissance one. *Kaffirkorn Kolonial,* like all Venetian typefaces, resembles the pen-formed writing of Italian Renaissance scholars (see Figure 58).

Figure 57

Walker, G. 2000. *I-jusi* issue 11, Afrika Typografika I. *Kaffirkorn Kolonial*. Durban, KwaZulu-Natal, South Africa.

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46 See footnote[9].
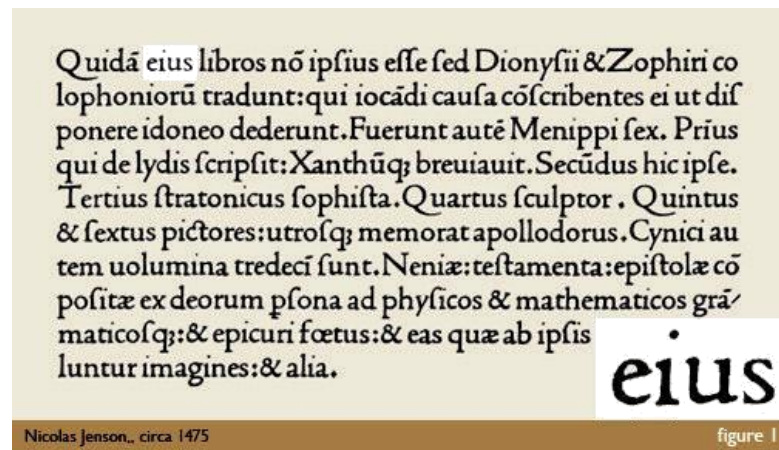
Figure 58
Venetian Typefaces (Cheng, 2006:14)

Venetian typefaces characteristically have a sloping crossbar (see section 2.5.2 and Figure 15) on the lowercase "e", additionally also having a small x-height (see 2.5.2 and Figure 15). Venetian typefaces are designed to mimic Gothic scripts such as Textura, however, by comparison, they are lighter and more open (Goldberg, 2000:182). These typefaces appeared in the 15th century, in approximately the 1470s, and are the first roman typefaces. The letter components of *Kaffirkorn Kolonial*, such as the serifs discussed in 1.2 and bowls in 2.5.2, also display the abrupt modelling of a broad edge pen (Cheng, 2006:14).

Visually, Walker has manipulated the legs and arms (see section 2.5.2 and Figure 15) of *Kaffirkorn Kolonial* to resemble the curved shape of the leaves of the millet plant. Conceptually, the typeface is based on the encounter of the European settlers with the indigenous populations when they first arrived in Africa (see footnote8). The encounter is presented from the perspective of the indigenous people, which is often silenced within colonial discourse. Walker utilises *Kaffirkorn Kolonial* as a visual form of self-representation and self-expression (Smith, 2012:151-152).

4.3.2.2   *The background and context relevant to the Kaffirkorn Kolonial typeface.*

Kaffirkorn (see Figure 58) is colonial jargon indicating the millet/sorghum grown exclusively in Africa prior to the arrival of European settlers. Sorghum was introduced to North America from West Africa during the slave trade and spread to Australia and Asia (Rao *et al*., 2012:4). The slave trade saw millions of enslaved Africans transported to North America, while at the same time sorghum, and other goods, were shipped from Africa to North America.

Presently, sorghum is widely cultivated in 48 countries on five continents, with India, Nigeria, the United States, Mexico and China being the largest producers globally (Hong & Blackmore, 2015:361). Sorghum belongs to the family of Poaceae and is consumed by humans for its grain and as feed by animals (Patil, 2017:2; Kishor *et al.*,, 2014:60). The growth habit of sorghum is like that of Indian corn, although appearance wise, sorghum has saw edged leaves (see Figure 59) (Steinkrauss, 2004:367).

The plant is high in protein and exceptionally drought resistant and, in this way, an important crop in tropical and sub-tropical regions. In other words, it can adequately sustain both humans and animals during times of famine. Sorghum was a staple food of indigenous pre-colonial communities in Africa. The grain was boiled, or bruised into a paste to make bread or fermented into beer largely consumed at feasts (Hunter, 2008:187).

Figure 59
Patil, J. 2015. Sorghum Bicolor, London.
wiseflora.herbarium.wisc.edu/taxa/index.php?taxon=5112. Date accessed 16 February 2017.

4.3.2.3 Applying reclaiming and storytelling to the Kaffirkorn Kolonial typeface

Aesthetically, the conventional or traditional nature of this typeface symbolises the prudish and condescending nature of European culture. This is parodied by the image of the black man dressed in Western attire, mimicking the coloniser's cultural habits and assumptions (Ashcroft et *al.*, 2000:125). The copying of the colonising culture, behaviour and manners by the colonised is an opportunistic pattern of behaviour: it imitates the individuals in power, with aspirations of accessing that power. *Kaffirkorn Kolonial* reflects the power relations between those who represent themselves (cf. 2.3.5) and those who are represented. The mimicking of the colonising culture, behaviour and manners gives authority to the colonised to represent themselves, their perspectives and opinions.

4.3.2.4   Conclusions drawn from the reading of the Kaffirkorn Kolonial typeface

The researcher has the impression that the *Kaffirkorn Kolonial* typeface offers a revealing account of the manner in which subjectivity is constructed through the assumption of cultural superiority and a disregard of cultural diversity (see section 2.2.1.2). *Kaffirkorn Kolonial* reverses the roles of coloniser and the colonised, offering a view of the coloniser from the vantage point of the colonised through an African prudish sensibility. As previously discussed in Chapter Two (see section 2.2.1.1 and 2.2.1.2), historically, the coloniser maintained an assumed positional superiority over the colonised, which was manifested in culture, religion, language and racial aspects that influenced societal structure.

4.3.3 The *Duidelik*[47] Typeface
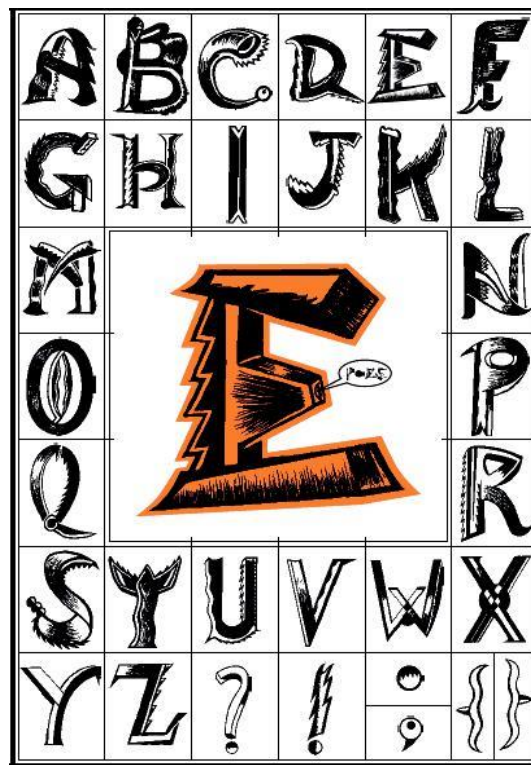
Figure 60
Walker, G. 2000. *I-jusi* issue 11, Duidelik. Durban, KwaZulu-Natal, South Africa.

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[47] According to the *Afrikaans-English Dictionary* (Reader's Digest, 1984:122), the term *duidelik* is an Afrikaans word, used to express or communicate one's clear or graphic understanding of something. The term according to Hamman (2017), concurred with by Walker (2000), is also utilised in Cape slang, employed in vernacular Afrikaans to mean 'cool, awesome or amazing'. Vernacular Afrikaans is spoken by *inter alia* fruit sellers, delivery boys and gangsters of the Western Cape.

4.3.3.1 The visual characteristics of the Duidelik typeface

The *Duidelik* typeface is crude, rough (see Figure 60), imperfect and expressionistic, and hence, according to Walker (2000:18), appropriate for expressing an opinion of a severe sort (see Figure 60). The typeface lacks symmetrical precision and cannot be categorised according to the traditional typographic classifications discussed in 1.2. *Duidelik* is macro typographic in nature by way of typopictoriality (see section 2.5.2), through the direction and angles of its outlines which construct contours that create simple shapes, razor-like zig zag outlines and texture. These razor-like edges utilised in some of the letterforms make it difficult to have consistent leading or kerning, thereby also resulting in a lack of the harmonious page presence that is associated with sans serif and serif typefaces. From this view, *Duidelik* conceptually corresponds with the concept of inferior or marginal use (see section 2.3.1.2) (Ashcroft *et al.*, 2000:4). According to the inculcated nationalist narrative of Afrikaans, it is a creole[48] (see section 2.3.1.2), even though this was denied.

Within a postcolonial context, *Duidelik* symbolises the seizure and reconstitution of the language of the alleged centre, back to its rightful speakers. According to historically correct inferences, Afrikaans (cf. 3.2.1) is predominantly a language for poor black people, i.e., on account of the minimal agency of the indigenous Khoikhoi, and African and Asian slaves brought into the Cape colony (cf. Bosman 1916; Hesseling, 1899). In this view Afrikaans is an African language to which Africans of all colours have contributed.

4.3.3.2 The background and context relevant to the Duidelik typeface

The Duidelik typeface (see Figure 60) from issue No 11 of *i-jusi,* titled *Afrika Typografika I, 2000,* is inspired by the contested and often disregarded black history of the Afrikaans language (cf. 3.2.1). The hegemonic nationalist "view" of Afrikaans advanced by the "first language movement" (1874-1890) denied the creolised nature of the language. Instead, in this perspective, Afrikaans was a 'pure Germanic language', advanced, historically modified and modernised as a language of upper middle class culture (Giliomee, 2003:217). The Genootskap van Regte Afrikaanders (the Society of the True Afrikaners) (GRA) established in 1875, shared the sentiments made popular by "the first language movement" and unified Cape Dutch speakers, in what would come to be known as Afrikaans, to write a nationalist history of oppressors and victims (Kapp, 2009:9; Dekker, 196:12;15).

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[48] The roots of the Afrikaans language lay mainly in Dutch, variants of Malay, Portuguese, German, Indonesian, indigenous Khoikhoi and San languages, according to Willemse (2015:1).

In the above manner Afrikaans became a metaphor for a variety of ideas, values, images, aspirations, social and political power (Willemse, 2015:6). The victory of the Afrikaner Christian nationalists in 1948 (see section 3.2.1) was built upon the above metaphor, identifying only their worldview of themselves as Afrikaners. Hence, they denied the place and relevance of black Afrikaans speakers.

4.3.3.3 Applying appropriation and abrogation to the Duidelik Typeface

Walker, through the device of abrogation and appropriation as discussed in 2.3.1.2, reclaims the Afrikaans language from the Afrikaner Christian nationalists (see section 3.2.1) by acknowledging its black speakers and reasserting it as an indigenous language. In this way, he liberates it from its alleged link to the imperial legacy of Dutch whiteness and re-embraces it as a creole.

4.3.3.4 Conclusions drawn from the reading of the Duidelik typeface

Apartheid's hegemonic understanding of Afrikaans, as reinforced by the Nationalists, was used to both include and exclude others in and from the dominant group, mostly on the premise of race. In the abovementioned setting, Afrikaans played a fundamental role in the construction of *Otherness*. Intra-linguistic differentiation causes the centralisation of the hegemonic norm and the stigmatisation and marginalisation of the marginal variety.

4.4   *I-JUSI* ISSUE NO. 17, *AFRIKA TYPOGRAFIKA* II (2002)

4.4.1   *Mugabe dingbats* for an oppressive regime

4.4.1.1   *The visual characteristics of Mugabe dingbats for an oppressive regime*

Walker's *Mugabe dingbats for an oppressive regime* (see Figures 61 and 62), is a narrative of Zimbabwean President Robert Gabriel Mugabe's[49] (b. 1924 -) tenure in office. The typeface is presented in a black, white and magenta palette. According to colour psychology, the colour magenta represents domineering, impatient and intolerant tendencies. The use of typography in both figures embraces aspects of "typopictoriality" (see section 2.5.2) on the macrotypographic (see section 2.5.2) level, realised by different means (Weidemann, 1994). In Figure 61, the position and direction of type is strategically placed to create the impression of negative and positive space, thereby forming the recognisable figure of Mugabe. In Figure 62, the type does not portray traditional letterforms but rather visual signs of similar and recognisable objects or pictorial symbols such as a bullet, tractor and coffin amongst other items, making use of structural aspects such as colour or perspective typical of images. The stem (see section 2.5.2) of the M of Mugabe in Figure 61 forms the swastika, a sign most unpopularly associated with Adolf Hitler, the Nazi Party and German nationalism.

The word 'dingbat' (see footnote1 and section 1.1) refers to an idiotic, dumb, silly, empty headed or eccentric[50] individual (Morse, 2014). The aforementioned traits can be said to describe the nature of Mugabe's flamboyant outfits, his twisted logic, leadership and governance of Zimbabwe, considered laughable by the West and suggesting what Morse (2014) calls a "satirical sketch character". In the digital era of typography, dingbats are typefaces that have non-alphabetic symbols and shapes as characters (see footnote1) (Saltz, 2011:84; Ambrose & Harris, 2010:83).

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[49] For a detailed account of Robert Gabriel Mugabe's tenure and how it has brought Zimbabwe into a state of terminal decline, see Norman (2015:35).

[50] Ex Zimbabwean President Robert Mugabe, on numerous occasions during his presidency, has compared himself to Adolf Hitler and Jesus Christ as well, to the extent of fashioning his moustache to resemble that of Hitler. The irony is that his comparisons are polar opposites of each other. Historical texts cite Jesus Christ as a faithful, prayerful, humble, charitable and forgiving individual (Arnold & Wiener, 2012:125). However, as numerous sources indicate (Altman, 2005:162; Roberts, 2001:6;76-83), Adolf Hitler, who, according to historians was a hateful and calculating egomaniac and considered himself "a man of destiny", is referred to as the initiator of World War II in Europe and as the figure who was central to the Holocaust (Robert, 2001:6;197; Rees, 2012:9;62;144).

Figure 61

Walker, G. 2002. *I-jusi* issue 17, Afrika Typografika II. *Mugabe dingbats for an oppressive regime*.
Durban, KwaZulu-Natal, South Africa.

Figure 62

Walker, G. 2002. *I-jusi* issue 17, Afrika Typografika II. *Mugabe dingbats for an oppressive regime*.
Durban, KwaZulu-Natal, South Africa.

4.4.1.2   The background and context relevant to the Mugabe dingbats for an oppressive
regime typeface

Mugabe dingbats for an oppressive regime is a set of graphic symbols depicting the violent and repressive nature of Robert Mugabe's tenure as prime minister (1980-1987) and president of Zimbabwe (1987-2017). Prior to his resignation, Mugabe was one of Africa's longest ruling dictators (37 years) (see section 2.3.5).

This typeface is a graphic documentary of Mugabe's fall from grace: from a revolutionary associated with the dismantling of British colonialism (see section 2.2.1.2) in the then Rhodesia, to a tyrannical African dictator who presided over the murder, torture and starvation of those who opposed him (Arnold, 2008:7; Chan, 2003:3). Mugabe in the above assessment can be perceived as a member of the indigenous bourgeoisie (cf. neo-colonials or *nouveau riche* in 3.2.1): a narrow application of the notion of redress, in an "attempt" to reconstruct Africa, resulted in what Odora Hoppers (2002:20) calls a "nationalistic backlash" from which just a few selected individuals, but not the collective, benefitted.

Each of the graphic symbols alludes to a specific painful occurrence or period during Mugabe's tenure, which was marked by the most vicious violations of human rights that Africa has ever witnessed post-independence (see section 2.2.1.5). These include the Gukurahundi massacre, homophobia, state sanctioned land invasions which severely impacted food production and which effected the economic decline of Zimbabwe (Scarnecchia, 2011:1-17; Hill, 2003:78). These also encompased incurring international sanctions, committing electoral fraud as well as crimes against humanity and the suppression of political critics (Dashwood, 2000:58-59; Mlambo, 2014:238,232).

4.4.1.3   Applying the theoretical framework to Mugabe dingbats for an oppressive regime:
Reclaiming and storytelling

Walker, through employing *Mugabe dingbats* to represent an oppressive regime, reveals an important and often neglected feature of postcolonial societies in Africa: the phenomenon of African dictators. This is one of the main reasons for the failure of African independence: in other words, when the national goals of a country are not clearly defined post-independence, the atmosphere enables various political factions to fight for their self-interests at the expense of majority concerns; such is the case with Zimbabwe.

4.4.1.4 Conclusions drawn from the reading of the Mugabe dingbats for an oppressive regime typeface

Walker successfully utilises *Mugabe dingbats* to allude to an oppressive regime, voicing the plight of the Zimbabwean society to both the local and international communities. He portrays the paradoxical realities of lived experience, post-independence, an "unfree" freedom, in this way asserting that independence is not necessarily synonymous with socio-cultural and economic freedom.

4.4.2 The *Voortrekker*[51] Poster Typeface

Figure 63
Walker, G. 2002. *i-jusi* issue 26, Afrika Typografika III. Durban, KwaZulu-Natal, South Africa

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[51] During ± 1834-1848 a large group of Afrikaners decided to leave the Cape Colony to escape British imperial domination. They wanted to be free and not be treated as outcasts of the British Empire, being termed the Voortrekkers. This exodus was referred to as the Great Trek (Die Groot Trek) (Thompson, 2006:66).
The Voortrekker Monument with Gerhard Moerdijk as its architect, was erected in Pretoria (Tshwane) to commemmorate the Great Trek in 1938. The cornerstone of the Monument was laid on December 16, 1938 and the inauguration took place on December 16, 1949. The reason for the delay between 1938 and 1949 was the outbreak of the Second World War (1938-1945) (Giliomee, 2003:432; Thompson, 2006:157-158).

4.4.2.1 Visual characteristics of the Voortrekker poster typeface

The letterforms of this typeface are characterised by bold geometric angular shapes versus a combination of thin horizontal and vertical lines, which denote and distinguish the arms of the letter E (see Figure 63). The letter A has no crossbars (see section 2.5.2) hence rendering it legible however unreadable. The typeface is rhythmic and balanced weight-wise, with a harmonious contrast between bold and thin strokes. The image of the Voortrekker Monument, overlaid with individual circles, one a cyan circle and the other magenta, cannot be ignored, although this study is specifically centred in typography. The two colours are considered opposites, the cyan being a cold colour and the magenta a warm one. The use of the aforementioned colours can be interpreted to represent the two racial groups (black and white, which historically in South Africa, oppose each other) (cf. 3.2.1) in coalition. To be exact, two groups coming together to, conjointly, grow together and learn from each other.

4.4.2.2 The background and context relevant to the Voortrekker poster typeface

The Voortrekker Monument, designed by Gerard Moerdijk[52] as indicated above, was inaugurated in 1948. The monument historically symbolises and commemorates The Great Trek (1938-1852) and the Day of the Covenant (16 December 1838). The latter date was that of the (historically named) Battle of Blood River[53], marking the victory of the Voortrekkers over the Zulus.

The monument is prominently located south of Tshwane at 358, Eeufees Road, Groenkloof (see Figure 64), in a place of high visibility and in view of the Union Buildings, which are symbolic of the British Empire (see section 3.3.1). This monument was erected as a representation of the foundation myth of Afrikaner nationalism, in other words the Afrikaner as the "founding ethnic group of a new nation" (Coombes, 2004:28). Grundlingh (2001:96) likewise affirmed that the Voortrekker monument "serves the foundational myth of exclusive Afrikaner power".

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[52] Although Gerard Moerdijk was not an Afrikaner, he had very close links with the rise of Afrikaner nationalism (Noble, 2010:218; Chipkins, 1993:280).

[53] The *Voortrekkers* under the guidance of Andries Pretorius (1798-1853) and Piet Retief (1780-1838) signed an agreement with the Zulu King, Dingane KaSen-Zangakhona Zulu (c.1795-1840) in Natal, with regard to the territory on which the Voortrekkers would live. Soon after the signing of the agreement, Dingane killed Retief and his company: this action gave rise to the Battle of Blood River (Thompson, 2006:89). The Voortrekkers made a vow that, if they were to win an attack over a superior Zulu army, they would build a church and commemorate that day as a holy day. After the victory, the promise was kept. The Ncome River was renamed Blood River (Worden, 1994:15).
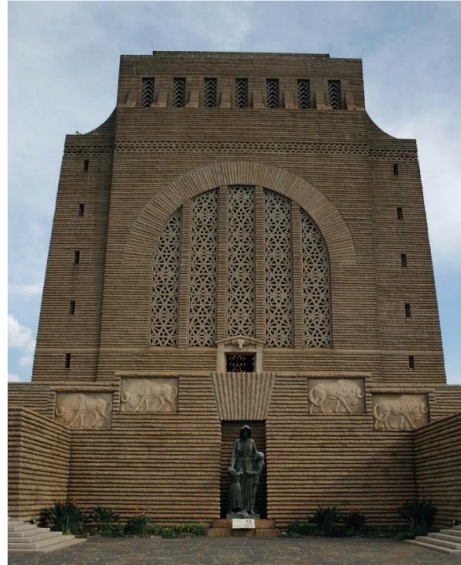
Figure 64
Moerdijk, G. 1949. Voortrekker Monument Pretoria, Gauteng, South Africa.

The victory of the Afrikaner over the Zulu in Battle of the Blood River in 1838 is depicted in the war scenes captured on the stone frieze at the monument. This day is historically termed the Day of the Covenant and, post 1994, is known as the Day of Reconciliation. These war scenes, as is believed, symbolise the God-given victory of the Afrikaner over the "savages" (see sections 2.2.1.4 and 3.2.1) (Grundlingh, 2001:98; Graham, 2009:11). The Day of the Covenant was also known and annually celebrated as Dingaan's Day.

The poster (see Figure 63) recounts an Afrikaans idiom: *in die land van die blinde is een oog koning* (transl. "*in the land of the blind, the one-eyed is king"*). The idiom quoted above can be interpreted as follows: in a community or group of individuals with little or no knowledge and grave economic disadvantage or physical disability, she or he who possesses more knowledge, however limited, and or a slight physical and economic advantage, will dominate and exercise power over those who do not.

The idiom Walker uses in the poster in Figure 60 speaks to the historical encounter between the Voortrekker settlers and indigenous African populations, but visually and symbolically it subtly also contests the former, in light of the colour overlay of the cyan and magenta and harmonious contrast between thick and thin strokes of the typeface.

4.4.2.3   Applying reclaiming and storytelling to the Voortrekker Monument poster typeface

Walker's poster in Figure 63 is a narrative that indicates the substantive changes undergone by the Voortrekker monument; from being a site of Afrikaner nationhood to becoming an educational site and symbol of cultural coalition.

In post-apartheid South Africa, the role of this monument as the emblematic national monument at the cornerstone of Afrikaner nationalism diminished (Ross, 2007:243), owing to the fact that the Afrikaners were no longer the dominant group (cf. 3.2.1). As such, the monument has been at the heart of many contentious cultural debates (Coombes & Brah, 2005:vii; Louw, 2004:32-34). For instance, whether the monument has any role to play or relevance in post-apartheid society, which is culturally diverse as previously discussed in 3.2.1. Surely, the goal of post-apartheid monuments and memorials is to counter nationalist visions of the past: to make what the Truth and Reconciliation Commission (TRC) Report describes as "symbolic reparations" (Afrique du Sud. Truth and Reconciliation Commission, 1998:175). In other words, monuments and memorials should be recreating a national narrative that portrays a nation coming to terms with its past and owning its future. However, museums that were developed in response to the concept of "symbolic reparations" offer a subjective, romanticised narrative glorifying the ruling African National Congress. Robben Island (see section 3.2.1) is one such example, where it is said that the ANC's intellectual discipline and strength was developed, disregarding the Pan Africanist Congress (PAC) which also played a vital role in the opposition of apartheid at Robben Island as discussed in 3.2.1 (Graham, 2009:11).

The Voortrekker monument has undergone a process of transformation post 1994 in an effort to rid itself of its association with the abovementioned racist ideologies (see section 2.2.1.1) and place itself within an African perspective. Moreover, the social and public reinterpretation of the monument, according to key figures, has contributed to a change in the manner in which society views the monument. In 2002, former president Nelson Mandela was invited to attend a wreath laying ceremony and statue dedication at the monument. In this context, he could be considered a symbol of reconciliation between black and white people, as well as a sign of nation building (see footnote12). Although the gesture irked a certain portion of the Afrikaner community, the event, overall, was well received.

4.4.2.4   Conclusions drawn from the reading of the *Voortrekker Monument* poster typeface

Walker's *Voortrekker Monument* poster and typeface (see section 1.1) design is indicative of the manner in which the meaning of a site can shift. The monument, owing to the pressures and realities of post-apartheid society, has ideologically been repositioned from a political structure to becoming a symbol of reconciliation and coalition as discussed in 2.3.1.3. As previously considered in 3.2.1, this celebrates the Afrikaner people as humane, but also as Africans, in this way attempting to free their identity from their presumed focus of racial separation.

4.4.3   The *Coalface* Typeface

4.4.3.1 The visual characteristics of the Coalface typeface

The *Coalface* typeface is asymmetrical, uneven, disfigured, illegible and unreadable (cf. 1.2) (see Figure 65, right). Conceptually, *Coalface* is inspired by South Africa's indigenous energy source, coal (see Figure 65 left).

Figure 65
Walker, G. 2011. *I-jusi* issue 17. *Coalface*. Durban, KwaZulu-Natal, South Africa.

4.4.3.2   The background and context relevant to the Coalface typeface

Coal mining coincides with the economic and social development of South Africa. Economically, it also overlaps with the use of coal as an energy source in households suffering from abject poverty in South Africa, particularly in urban townships and informal settlements (Falola & Jennings, 2004:353).

4.4.3.3   Applying the theoretical framework to the Coalface typeface: Reclaiming and storytelling, Africanising and Africanist thought processes

Socio-historically, mining is associated with the African pidgin *Fanakalo*[54]*,* as discussed in 2.3.1.2. Walker visually evokes Fanakalo in Figure 65, also called *Fanagalo*, *Isikula* ("Coolie Language"), *kitchen kaffir* or basic Zulu (Holm, 1989:555). The smoggy appearance of *Coalface* symbolises the acutely high levels of air pollution and concomitant respiratory diseases associated with the domestic use of coal (Hugo, 2004:139; Van Rensburg, 2004:199-200). The broken, uneven nature of this typeface signifies the transcultural mixture of the pidgin *Fanakalo* in South Africa. *Fanakalo* is a mixture of all official languages, Zulu, Xhosa, English, Tsonga and Afrikaans included, which evolved because of the inter-ethnic contact that constituted the mining sector (Webster, 2017:189; Strazny, 2013:323).

Although there is no definite consensus amongst researchers, *Fanakalo* is historically argued to have originated from the contact between the British and indigenous speaking societies in the Eastern Cape in the 1840s (Strazny, 2013:323; Mesthrie, 2014:85). In colonial times, pidgin was used in the context of master-servant relationships; hence it can be regarded as a signifier of class difference (Ashcroft *et al.,* 2003:75; Adendorff, 2002:180).

4.4.3.4   Conclusions drawn from the reading of the Coalface typeface

Within a postcolonial context, the social and economic hierarchies produced by colonialism (see section 2.2.1.2) are retained and maintained through *Fanakalo* (see footnote[54]).

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[54] *Fanakalo* is chiefly perceived as a defilement of African languages and also as a language of subservience: to this effect, it is regarded with much disdain by a vast majority of black South Africans (Dalby, 2015:702; Muller, 2010:142). Language is a fundamental aspect of culture; therefore within the aforementioned dimension; *Fanakalo* is a form of cultural denigration.

4.5   *I-JUSI* ISSUE NO. 26, AFRIKA TYPOGRAFIKA III, (2002)

4.5.1   The *Baba* Typeface

4.5.1.1 The visual characteristics of the Baba Typeface

The word *Baba* is a Zulu term denoting an elderly male parent figure or God. In this context, typography, Walker uses it in reference to the former. The typeface *Baba* (see Figure 66) alludes to the *amashaza* worn by Zulu males (see Figure 67), traditionally made from decorated wood or vinyl asbestos (Axworthy, 2004:57).

Baba is an angular inline unicase typeface (see section 3.4.1). It takes form through the combination of circular and angular motifs and symbols located on the *amashaza* (see Figure 67). The patterns are characteristically a rhythmic contrast of negative and positive spaces in orange, tangerine and emerald compositions. The *Baba* typeface, by virtue of being a unicase, lacks ascenders and descenders; furthermore, the typeface is not legible or readable (see section 1.2).

Figure 66
Walker, G. 2002. *I-jusi* issue 26.. *Baba.* Durban, KwaZulu-
Natal, South Africa.

Figure 67
Jacobs, A. n.d. Elderly man wearing traditional
Zulu earplugs. Durban, South Africa.
https://za.pinterest.com/pin/345792077618940390/
Date accessed: 12 March 2017.

4.5.1.2 The background and context relevant to the Baba typeface

According to Magubane (1998:47), the transition from childhood to adulthood in traditional Zulu society is marked by an ear piercing ceremony known as *qhumbuza*. During the *qhumbuza* a small hole is made in the ear lobe and a small object is inserted into the hole. Over time larger objects are inserted into the ear lobe to prepare the ear for the traditional Zulu ear plugs, the *amashaza* (see Figure 67) (Axworthy, 2004:57; Gleimius *et al.*, 2003:29).

4.5.1.3 Applying the concept of Survivance to the Baba typeface

The *amashaza* constitute one of the six important rites of passage for the traditional Zulu man as stipulated by African traditional religion (birth, ear piercing, circumcision, warriorhood, marriage and death). The patterns and colours depicted on these traditional earrings serve to mark age or indicate the social status or ranking of the wearer or his affiliate membership of the group.

The *Baba* typeface (see Figure 66), in *i-jusi* issue No 26, conceptually underpins the concept of survivance. However, *Baba,* by conceptually referencing African social processes and African religious traditions, also evokes the concept of Africanist and Africanising thought processes (see section 2.4.1) respectively. African societies attach fundamental importance to marking the different phases of life because they are key in the demarcations of communal loyalties. In addition, the marking of different phases in life guides the collective in one direction and provides a means through which heritage can be passed on from one generation to the other (Corduan, 2013:223,226). African insurgent memory, as discussed in Chapter Two, forms an important constituent of the concept of *survivance as* presented in the *Baba* typeface.

4.5.1.4 Conclusions drawn from the reading of the Baba typeface

Through *Baba*, Walker successfully employs the notion of survivance as articulated in Chapter Two, as a cultural form of resistance against the West. Walker, through Baba, pays tribute to the Zulu culture, although not in the traditional sense associated with the recital of ancestral venerations and craft practises. He does so by eccentrically utilising symbols and patterns found on the *amashaza* to create a typeface that is aesthetically and conceptually purposed to commend the Zulu people, their culture and traditional practices. Walker's offering in *Baba* also prompts a re-mapping and re-vision of the conventional sense of communication in modern day society. In contemporary South Africa, *amashaza* can also be seen to be worn by Africans from other cultures, as a piece of jewellery affiliating one to an African identity.

4.5.2 The *Miriam* Typeface

4.5.2.1 The visual characteristics of Miriam

Miriam is unicase (see section 3.4.1), asymmetrical, crude and naïve with no stroke contrast as depicted in Figure 54 above. Each of the letterforms of this typeface is rendered from the inverted bases of sky blue and oatmeal enamelware cups. Enamel cups are lightweight, shatterproof and extensively used in rural households and for camping purposes. The line characteristic of the typeface is unsure, untrained, shaky and uneven, but nonetheless there. The visual naivety of *Miriam* can also be interpreted as symbolising the low levels of literacy prevalent amongst domestic workers.

Figure 68
Walker, G. 2011. *I-jusi* issue 26. *Miriam*. Durban, KwaZulu-Natal, South Africa

4.5.2.2 The background and context relevant to the Miriam typeface

Miriam is a typeface that Walker developed in 2000, six years later than the beginning of South Africa's democratic dispensation. The year 2000 is socially significant in that it marked one year after the end of President Nelson Mandela's tenure, after which the euphoria of South Africa's new-found freedom from minority rulehad started wearing off and the glaring disparities of race, class and economics came to the fore. *Miriam* moves between history (the colonial era) and contemporary life (the post-apartheid era), representing the periphery, blackness and cheap labour. *Miriam* presents century old colonial narratives that *Othered* the African woman into invisibility (see sections 2.3.1.1 and 3.2.1). The enamel cup represents the *Othered* African woman, and the white space behind it, her invisibility. Within the context of colonial discourse women were subjected to discrimination as colonial subjects and also gender bias of the patriarchy.

Domestic workers, also known as maids, are an exploited "peripherised workforce" (Parrenas, 2008:97). The periphery is referred to as "borderline, the marginal, the unclassifiable, the doubtful" by Ashcroft *et al.* (2000:11) (see section 2.3.1.3). The periphery, which in this context speaks to the marginal, can only exist in contrast to the centre. The binary opposition (see section 2.2.1.4) of the centre versus the margin, according to postcolonial discourse, functioned to perpetuate the representation, the interaction and relationship of people during the colonial and apartheid eras (see section 3.2.1). It is within this context that Walker frames *Miriam*.

Domestic work was the only job prospect available to black women during the apartheid period[55] (Turshen, 2010:7). It is an urban phenomenon. Women from predominantly rural and township areas, hence the visual reference of the coal stove and three legged black pot, were separated from their families, to seek employment as domestic servants in urban white areas (Brystrom, 2016:89-91). Contemporarily and historically, these workers are non-white, i.e., black or coloured, with low levels of literacy if not complete illiteracy.

4.5.2.3 Applying Africanising and Africanist thought processes to the Miriam typeface

The typeface *Miriam* not only indicates a common yet enduring practice of setting aside separate enamel eating utensils for maids (Ginsburg, 2011:95), but also suggests the influence of missionary patrons who presented the acquisition of literacy and Christianity as synonymous

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[55] The Job Reservation Act, the Native Building Workers Act and the Industrial Conciliation Act protected white workers from displacement by black workers. The execution of their provision promoted white supremacy and ensured that blacks were placed in inferior, unskilled and semi-skilled occupational positions (Nkomo et al, 1995:264).

with civilisation. This practice speaks to the notions of the savage colonised *Other,* as discussed in Chapter Two (see sections 2.2.1.4 and 2.3.1.1), i.e. one who is uneducated, uncultured, and therefore cannot be served food using shared crockery and cutlery. The notion of 'savage' can only exist in binary opposition to 'civilised', whereby the colonised other is also considered non-human and repulsive, whose eating utensils were considered "dirty", and hence had to be kept aside. A similar practice is observed with food and water bowls for animal consumption.

In the context of colonial discourse, Christian names taken from the Bible such as Miriam, Maria and Sophie are common among domestic workers, and in this context are regarded as signs of education and religious affiliation. These names were also perceived as a signal indicating that one had abandoned so called 'heathen' ways associated with Africans in colonial times. This is because Christian names such as those noted above were a prerequisite at some missionary schools (Mushangwe, 2016:64) and were considered an indication that one had been saved from primitive (see section 2.2.1.4) and savage customs; however, accepting this was also a mode of survival in securing employment (Kimeria, 2017). Indigenous practices and cultural names, *inter alia,* were actively discouraged. Therefore, Christian names were preferred by prospective white employers because they were attached to notions of being civilised and because they were supposedly easier for white people to pronounce (see section 3.2.1).

Within the histories of oppression, Walker, through *Miriam*, contests the othering of the African woman by asserting her individual existence and humanity that has been denied by colonial discourse. The *Miriam* alphabet can be interpreted as representing the domestic workforce, with each letterform, and hence the enamelware cup, symbolising an individual domestic worker as a whole material being.

4.5.2.4   *Conclusions drawn from the reading of the Miriam typeface*

The economic disparities of South Africa are still perpetuated: in the continued exploitation of domestic workers, despite labour laws that mandate the minimum wages and work conditions for domestic workers promulgated by the Department of Labour. In so doing, the Department of Labour was taking strides to humanise minimum wage work, by regulating working hours and empower amongst many others, domestic workers with a living wage. Also, in this way, the South African government can be seen to be declaring these workers as human beings, with rights protected by legislation.

4.6   CONCLUDING REMARKS

In this Chapter selected type designs from typographic themed issues of *i-jusi* were interpreted from an African orientated perspective by applying a decolonising framework. Walker's typographic designs are in dialogue with the African's notion of precolonial, colonial, apartheid and post-independence lived experiences in Africa. This is particularly significant in the postcolonial indigenous discourse because it speaks to decolonisation, self-determination, respectful representation and reciprocity. Through the above devices Walker reconstitutes typography within an African context, constructed by multiple social realities shaped by the connections that Africans have with their environment, their ways of knowing, naming and seeing.

CHAPTER FIVE

Conclusion

5.1   INTRODUCTION

As indicated in chapter one, this research investigates and theorises the decolonial aesthetics located in Garth Walker's type designs in the *i-jusi* issues no. 11, 17, 26. Selected typeface designs in the aforementioned issues of this magazine were analysed and interpreted. In these issues, Walker's creative outputs decolonise the typographic canon by means of exploring and utilising typographic aesthetics embedded in postcolonial indigenous themes.

In this chapter, a synopsis of the principal arguments is presented, followed by summarised conclusions of each of the preceding chapters. These are in turn followed by a condensed account of conclusions arrived at in each of the individual chapters. Final conclusions are then drawn from the decolonial reading of the selected typeface designs of *i-jusi,* formulated by postcolonial indigenous theory. The main thesis of the study as set out in Chapter One is included, in addition to presenting suggestions for possible future research in typographic design.

5.2   A SYNOPSIS OF PRINCIPAL ARGUMENTS AND CONCLUSION OF
THE DISSERTATION

In Chapter One, the problem statement and research questions pertinent to this study, were formulated. The statement was concerned with the manner in which Garth Walker's hand lettering and typeface designs, in *i-jusi* no.11, 26 and 17, are derived from an African perspective and the fashion in which this is pluralistic, inclusive and relevant to South Africa.

The first research question articulated from the problem statement addresses the question of what an African-orientated aesthetic is, as well as exploring in what way such aesthetics are visually manifested by Walker's creative insights in the abovementioned *i-jusi* issues. The second question interrogated the manner in which he dialogued typography, history and culture in his development of these issues. The third research question concerned how Walker successfully engages with and conveys an African orientated aesthetic through type-specific designs in the said issues.

In response to the first research question, it was concluded in Chapter Two that the term 'aesthetics' constitutes a view and appreciation of type designed from the philosophical view fostered by a postcolonial indigenous framework. A framework of this kind prioritises the indigenous presence, articulating notions of the *Other*, his/her language and culture. Also, abrogation, appropriation and cultural partnerships that fostered knowledge coalition. Such a framework speaks to postcolonialism and indigeneity through a decolonial aesthesis. The latter makes particular assumptions and considerations about the notion of beauty as it relates to an aesthetics specific to Africa, with its historical context of imperialism, colonialism and apartheid as a backdrop. In this study 'beauty' encompasses style, form, weight, size, colour, type style, stroke weight contrast, case, proportion, composition, leading, kerning, and tracking.

Cultural partnerships create a space which enables cultural exchanges to ensue between the coloniser and colonised. These result in the transcultural visual forms that articulated an inclusive and pluralistic aesthetic derived from the African continent as well as a cultural consciousness, collective memory, ownership and membership of this continent.

Chapter Three offered a bird's eye view of the socio-political and cultural context of South Africa against the backdrop of the colonial, apartheid and democratic eras. Examples of posters, advertisements and package designs were evaluated and discussed with regard to the influence and role of ideological discourses in the articulation of a particular aesthetic. It was concluded that as the examples discussed from the colonial and apartheid eras revealed that the aesthetic establishment embraced during those periods, in terms of typography and graphic design, reinforced the racially biased European perspectives of the self and other. This establishment functioned under the assumption of universalism, alienating and repressing all that was considered to fall outside of the ethnocentric perspective of the "norm" as exotic, primitive and savage.

It was also concluded that Walter Battiss and Alexis Preller could be considered as predecessors of Garth Walker, because they share an aesthesis similar to that of Walker in *i-jusi*. To put this differently, Battiss and Preller share objectives similar to *i-jusi* in their search for and articulation of an aesthetic that affirmed commitment and belonging to Africa. The typefaces *Mapungubwe* and *Kaggen*, designed by the University of Cape Town (UCT) Type foundry, are discussed as counterparts to Walker, because they employ alternative thought and authoring strategies in typography. These strategies are also external to the boundaries of the previously normative, typically Eurocentric aesthetic.

In Chapter Four, selected type designs from the abovementioned *i-jusi* issues are interpreted according to the theoretical framework set out in Chapter Two, the contextual background of South Africa is considered in Chapter Three and by applying a decolonising framework. As such, it was determined that Walker in his quest for an African typographic identity addressed notions of an African identity that intertwined with but also interrogated Africa's history of colonialism and apartheid.

These notions include: giving dignity back to and liberating the African subject, creatively employing parody and irony to comment on African socio-political contexts, resistance to coloniality and a resolution to change the race and class divides on the African continent. Through this process Walker also breaks established typographic conventions prescribed by Eurocentric aesthetics. Therefore, it is concluded that his type designs in *i-jusi* issues of *Afrika Typografika* decolonise the typographic canon as established by the West. In addition, his typographic outputs exemplify an African orientated aesthetic through the evocation of South African history, cultural motifs and forms, as well as linguistic diversity.

5.3   CONCLUDING REMARKS

In his type specific issues of *i-jusi*, *Afrika Typografika I, II* and *III*, Walker explores African-orientated aesthetics in a bid to rupture the typographic canon that has been deemed sacrosanct by the West. His creative contributions are artistically important because they place Africa at the centre, as the subject and not the object. This he achieves by employing an African orientated aesthetic in his *Afrika Typografika* endeavours, which define and establish consistent African elements that dethrone creative visual standards based on the historic artistic examples of the West.

Suggestions for further research in the field of typography within Graphic Design are to investigate the viability of designing a unicode compliant typeface for the preservation of the indigenous South African language, Khoemana, which is spoken by the Griqua and Korana people in South Africa (Killian, 2009:6). A worrying majority of indigenous Khoisan languages are threatened with extinction. The death of a language indicates the death of a culture and erasure of traditions and practices linked to that culture.

Of the globe's 6000 languages, UNESCO estimates that at least 3000 are endangered; Khoemana is amongst them (Killian, 2009:6). There are currently less than 30 speakers of Khoemana currently living in South Africa. The typeface design would not only have to have an aesthetically driven cultural identity, but also express and capture the essence of the spoken language. This future research could explore the preservation of those indigenous languages on the brink of extinction through typographic design.

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