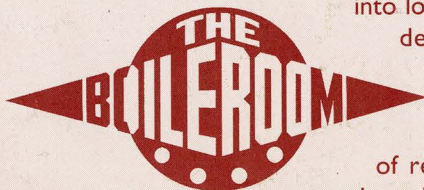




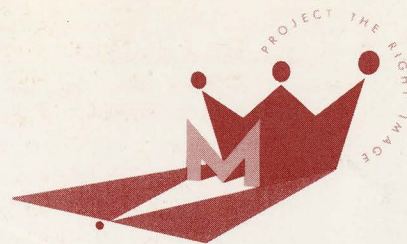
Durban graphic designer Garth Walker epitomises the search for a visual approach and identity which will truly reflect the rich ethnic and cultural diversity of this country. Walker quotes Kenyan academic Odoch Pido who on a recent visit to South Africa, described afrocentric creativity as a stew where all the ingredients are stirred into a big pot. Removing certain of the ingredients changes the flavour, but the essential character of the stew always remains the same.

Walker feels that South African designers should 'chuck everything into the pot, stir it around and come up with something new' which the rest of the world will find as exciting and stimulating as it has South African music. He maintains that designers in this country have totally ignored indigenous visual traditions and that it is time for the design industry to re-interpret the afrocentric creative ethic instead of blindly following overseas trends.

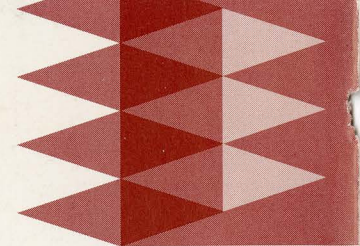
In reply to sentiments expressed by members of the advertising industry that there can be no such thing as afrocentric advertising, he comments that while this might be truer for the advertising environment, it is essential that graphic designers tap into the various ethnic visual cultures and use them in a relevant and appropriate way. Walker contends that a review of the work entered into local design competitions strongly emphasises the extent to which designers here glibly copy design solutions from international annuals and magazines.



His own work reflects a combination of influences and sources of reference and in the last few years has displayed an increasing acknowledgement of indigenous visual cultures. He draws inspiration from a personal collection which includes an Africana book collection, traditional African craftwork as well as contemporary artifacts and various manifestations of black visual expression like barbershop signs. He makes a point of photographically documenting interesting forms of visual expression in and around Durban as well as in traditional rural areas.



TOP MARK

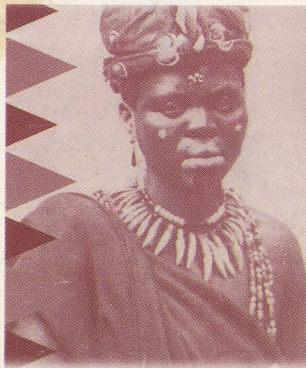


Year	1993	1992	1991	1990	1989	1988
Turnover	156.23	147.75	126.09	110.96	92.81	81.5
Operating income	13.91	10.67	9.73	9.00	7.78	7.3
Interest and finance costs	8.21	7.22	7.15	3.67	3.65	4.4
Net income before taxation	5.70	3.45	2.58	5.33	4.13	2.9
Taxation	(0.03)	0.17	0.08	0.46	0.39	0.2
Net income for the year	5.73	3.28	2.55	4.87	3.74	2.7

Year	1993	1990	1989	1988	1987
Ownership interest	58.93	53.64	50.50	49.09	45.24
Deferred liability	-	-0.20	0.18	0.36	0.07
Long-term borrowing	5.27	4.15	5.00	2.88	2.88
Total capital employed	62.58	58.03	56.50	55.17	48.17
Fixed assets	10.18	10.03	11.02	10.28	8.57
Loan assets	0.02	0.02	0.02	0.02	-
Current assets	6.18	6.14	6.14	6.14	6.14
Current assets	156.40	129.09	102.24	102.81	80.09
- Accounts receivable	40.57	48.47	36.48	35.91	25.11
- Taxation receivable	10.00	10.00	10.00	10.00	10.00
- Bank and cash balances - net	1.13	1.13	1.13	1.13	1.13
Current liabilities	32.14	57.25	39.15	42.02	48.14
Current liabilities	32.14	48.15	39.15	42.02	48.14
Bank overdraft - net	9.24	48.15	39.15	42.02	48.14
Provision	-	-	-	-	-
Net assets	32.14	48.15	39.15	42.02	48.14

The 1993 Moolla annual report, which won the overall prize at the First Paper House Art of Design Competition and a category prize at the Sappi Designer of the Year Award, represents an endeavour to come to grips with an indigenous design style through the appropriate combina-

For the 1995 Moolla annual report (currently in the initial stages of design) Walker has commissioned and briefed a black artist and signwriter. He intends to incorporate this work into his own design because he feels that his 'whitey



Rickcomp

Product Profile
Ladders, grates and platforms
Industry
Consumer Market
Industrial and commercial
Brand Names
Sargent Structural, BR00, Hance, Hinchey, Chicago
Client Profile
Chain stores
Major Clients
Coburn, Inc., Sales Office, OK
Deputy, Tools, Frisco, TX
Hance, Inc., Sales Office, Bergen, NJ
Parker, Smart Tools, CA

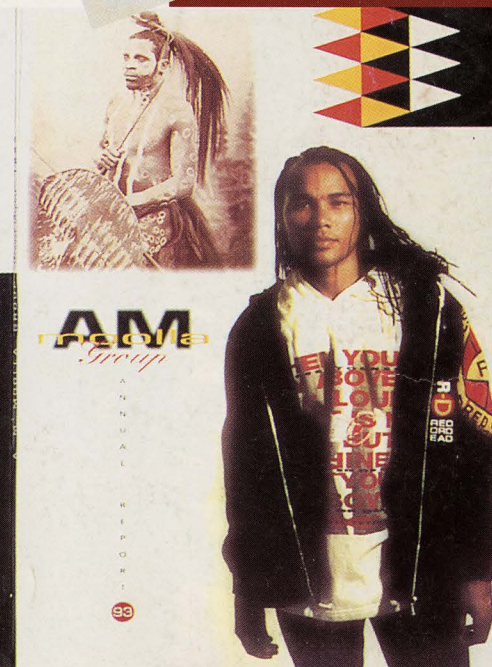
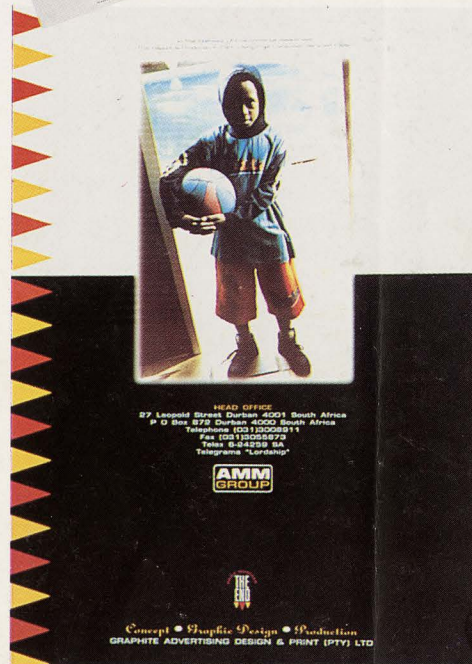
The merging of the ladderware and platform department of Sargent Structural Industries has proved highly successful. The synergy resulting from this merger has been an efficient and cost-effective product marketed have become more price competitive. Despite the continued recession, a marginal increase in market share was achieved. Focused marketing in basic core markets continues to contribute a major portion of the company's sales.

Kleesh
Product Profile
 Umbies and Eegs underwear and
 underwear, ladies' underwear
Consumer Market
 Middle income
Brand Names
 Blue Moon, Magic Charm, Katy
 Gault, Charmante
Client Profile
 60% chemists,
 40% small retailers and
 wholesalers
Major Clients
 Edgars, Jet, Saks Fifth, Gilt
 Rainier, Topex, Freshies,
 Ackermans, Pep Stores, Bergens,
 Jacqui, Simart Centre

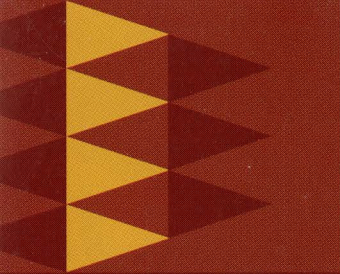


FINANCE

Statements



IeT



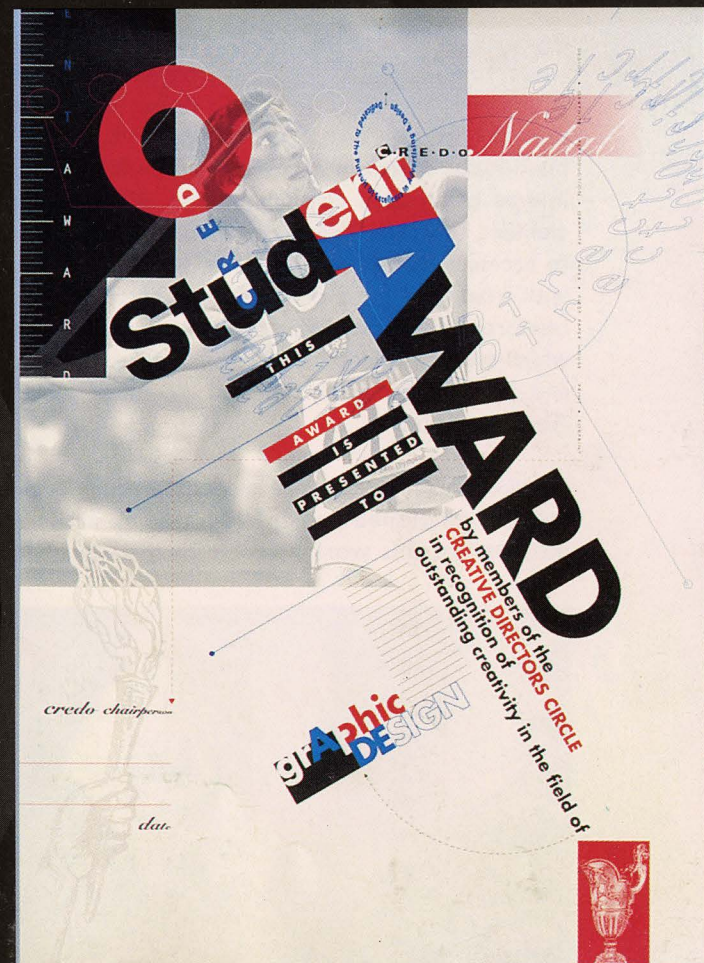
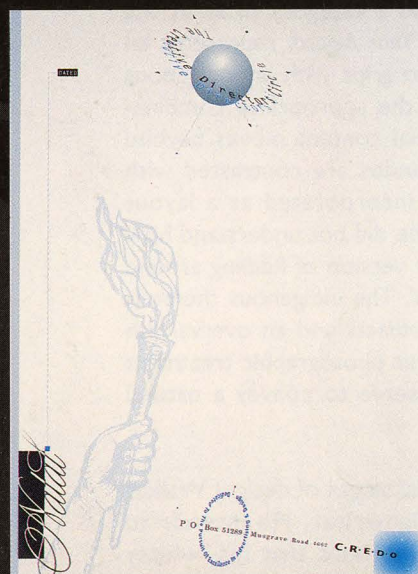
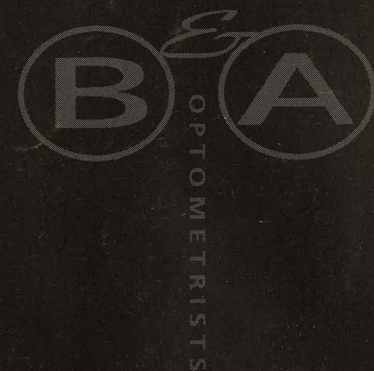
interpretation' is sometimes not able to adequately convey the authenticity he desires.

Walker maintains that the parameters for design in Durban are different to elsewhere in the country and that they have had an impact on the direction his work has assumed. Budgets and jobs are generally smaller and clients less sophisticated than in other large centres. The business mix is also different in that it includes many non-white, non-traditional businesses who want to be seen as trendsetters, but do not want a traditional eurocentric corporate look.

While he is firmly committed to exploring indigenous visual cultures, he continues to draw on the broader and international history of design. Direct references to the Bauhaus philosophy of linking the academic and industrial can be seen in the design of stationery and a certificate for the *Credo Student Award*. His brochure for the sale of an apartment block on Victoria Embankment echoes the design of Issie Benjamin who developed an unique Durban style of architecture in the 1950s.

His personal interest in iconography and heraldry is exploited with wit and a sense of humour in many of his design solutions for corporate identities. He is currently working on developing an indigenous iconography based on ethnic icons, African pattern and artifacts, similar to that first seen in the over-vernish for the 1993 Moolla Annual Report.

Walker is the only South African member of the prestigious Type Directors Club of New York. His typography is characterised by a sensitivity and creative approach which balances the pushing of boundaries with



ALCON

maintaining legibility and message integrity. He is acutely aware of the dangers inherent in the possibilities for self-indulgence offered by desktop technology and tempers his typographic solutions with a clear understanding of the end-user and the specific communicative function which must be served.

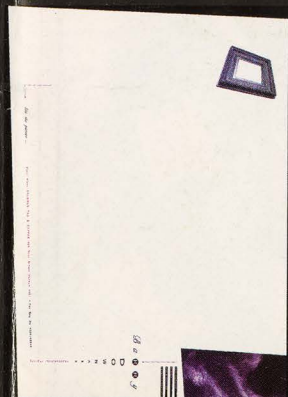
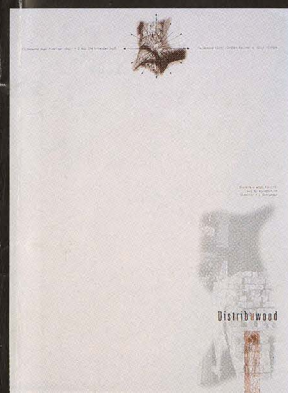
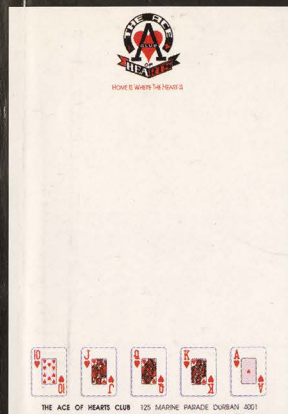
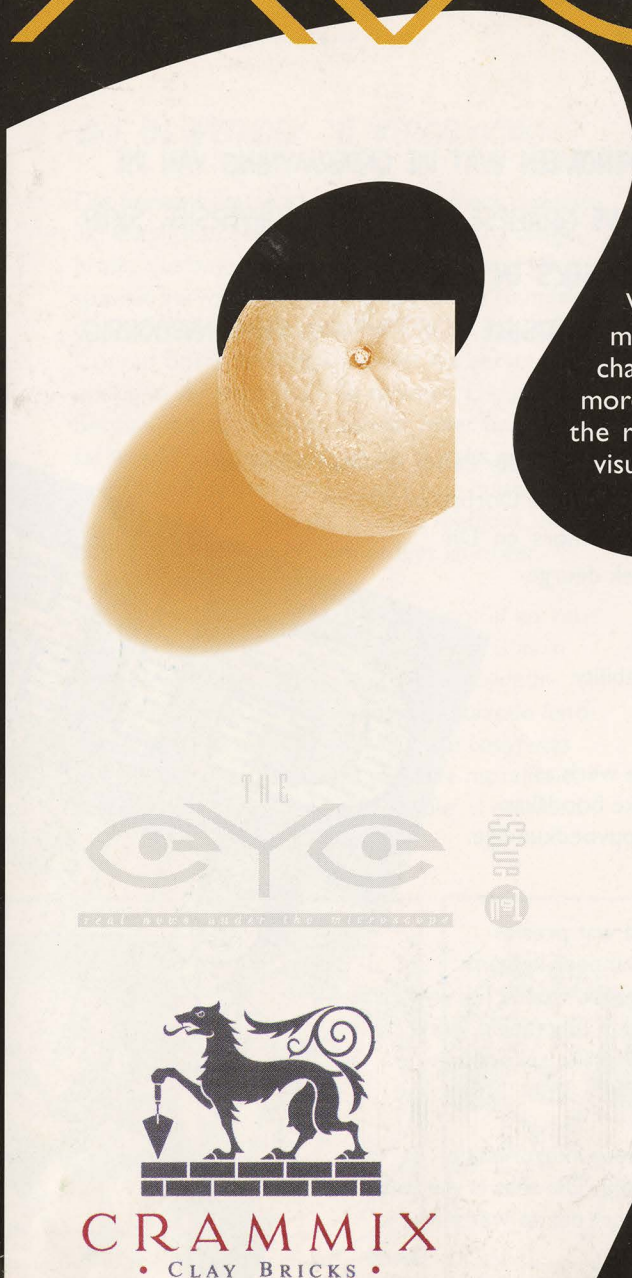
Although he is a strong proponent for graphic design in this country, Walker is simultaneously one of its most outspoken critics. He is a multiple design award winner, often judges design competitions, is chairman of the Durban Creative Directors Circle and would like to be more involved in design education. He says that design does not receive the recognition it deserves. He regards designers as the architects of visual communication who should have a lasting impact '...they provide the structure, the foundations that will keep the building standing for years to come.' At the same time he criticises designers in this country, saying that a lot of design is irresponsible in terms of its budget and its message and that standards in certain categories of design, like corporate identity, annual reports and typography are very poor.

After 18 years in the design industry, Walker established his own company, **Orange Juice Design**, in April 1995. Orange Juice Design will allow him to focus on the areas he most enjoys working in - corporate identity, corporate literature, packaging and environmental design. The stated objectives of the company are '...to strive for design that communicates simply, intelligently and with wit' and to take afro-centric design into new world markets.

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Walker, G. 1995. Personal communication. Durban. June.

100% Pure Graphic Design. 1995. Corporate promotional brochure. Orange Juice Design.



PRIMA

