



**ANDREW TALBOT** Designer

Portfolio & CV



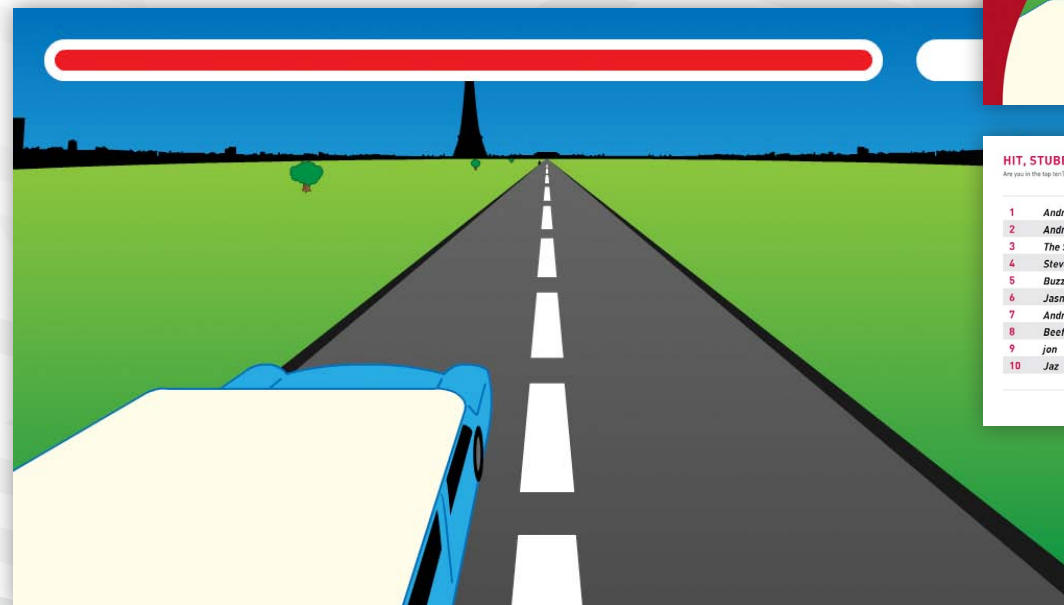
# HIT, STUBBORN AND RUN

Hit, Stubborn and Run is a cultural comment piece about the stubbornness aspect of British culture and our resistance to ideas such as the Euro and driving on the right.

The piece took the form of a game focusing on the British stubbornness to driving on the right hand side of the road. The game was made in flash using extensive Actionscript.

You can see the project live at:

<http://aesthe.tically.com/hit-stubborn-and-run/>



**HIT, STUBBORN AND RUN - High Scores**  
Are you in the top 10? Try beat them in our game.

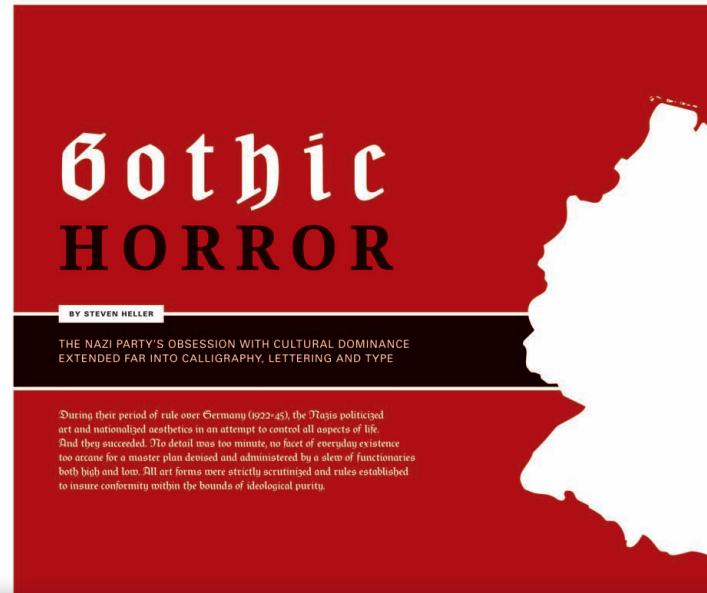
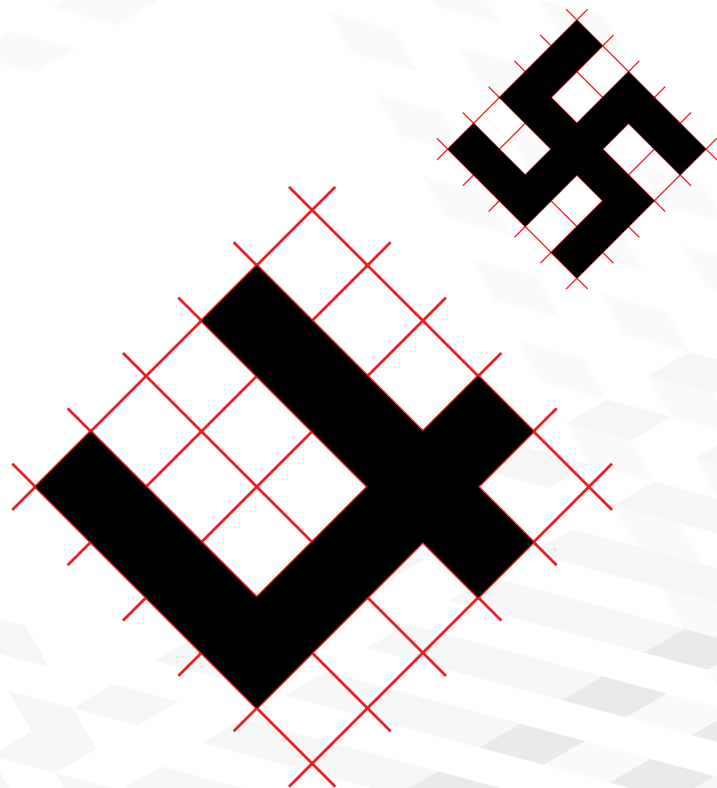
1	Andrew	10178
2	Andrew	8049
3	The Stig	7276
4	Steve	5775
5	Buzz Killington	5535
6	Jasmine	5360
7	Andrew	5233
8	Beef	5111
9	jon	5034
10	Jaz	4724

[Back to the Main Menu](#)

# GOTHIC HORROR

Gothic Horror is a magazine article by Steven Heller about the Nazi regime's oppression of typographers and type.

The piece is a restyling of the original eye magazine article in a double spread format utilising just type, including a specially made font based on the swastika.



BY STEVEN HELLER

THE NAZI PARTY'S OBSESSION WITH CULTURAL DOMINANCE EXTENDED FAR INTO CALLIGRAPHY, LETTERING AND TYPE

During their period of rule over Germany (1922-45), the Nazis politicized art and nationalized aesthetics in an attempt to control all aspects of life. And they succeeded. To detail was too minute, no facet of everyday existence too arcane for a master plan devised and administered by a slew of functionaries both high and low. All art forms were strictly scrutinized and rules established to insure conformity within the bounds of ideological purity.

Early in the rise to power of the National Socialist German Workers Party (NSDAP), commonly known as the Nazi party, infighting triggered fierce debates between proponents of Modernism (i.e. those who accepted Expressionism and, to a certain extent, Bauhaus ideas) and Völkism (i.e. those who revered Teutonic folk traditions). Ultimately a rigid, retrograde Nazi style developed that injected its way into society through the concept of Gleichschaltung (literally "synchronisation"), the integration and consolidation of National Socialist cultural dominance over everything from architecture to typeface design.

Propagating the rightness of commonplace letterforms became part of the Nazi party's culture-creating mission as a direct consequence of its belief that stringent doctrines, issued through extra-legal decrees and enforced by slavish bureaucrats, were the way to German hearts and minds. The cumbersome title of Alfred Rosenberg's Office for the Supervision of the Entire Cultural and Ideological Education and Training of the National Socialist German Workers Party, speaks volumes about the weight Hitler placed on artistic matters, and graphic design was included. The Führer Principle (or principle of the "Leader State") demanded that unquestioning conformity begin at the top and trickle down through bureaucrats, some of whom, by virtue of their early party membership, assumed undue dominion over the 'new' graphic and typographic design.

IN ORDER TO BE ALLOWED TO WORK, GRAPHIC DESIGNERS, CALLIGRAPHERS AND TYPOGRAPHERS WERE COMPELLED TO JOIN THE REICHSKULTURKAMMERN

In order to be allowed to work, graphic designers, calligraphers and typographers were compelled to join the Reichskulturkammern (the "State chambers of culture" that had replaced outlawed trade and crafts unions) and adhere to their dubious regulations. The aesthetic guidelines formulated somewhere in the bowels of these chambers dictated the use of lettering not only in party and government documents but even unofficial usages, and their control went beyond the Deutsche Propaganda-Abteilung, the graphic design division of Josef Goebbels' Reich Ministry for Popular Enlightenment and Propaganda (RMVAP), to every creative office agency and studio in Nazi Germany.

BEURAU CRATS CONCERNED WITH LETTERING ROUTINELY ATTEMPTED TO SUPPRESS HITLER'S DESIRES

**BLACKLETTER AND 'SPIRITUAL HEALTH'**  
There was no sanctioned central office of type doctrine, so those bureaucrats concerned with lettering routinely attempted to second-guess Hitler's prejudiced desires and interpret his rambling pronouncements (for example, his identification of "two dangers": the "spillers of art," a nebulous degenerate group, and then the Cubists, Futurists, Dadaists, etc. This cultural auxiliary to political destruction was tolerable neither from the racial nor from the national point of view). Different ministries established their own styles within prescription, though one in particular, the Labour Front (DAF), directed by Hitler's close ally Robert Ley (who also administered the pseudo-Modernist Strength Through Joy movement), was given jurisdiction over many culture chambers, including those overseeing graphic design and typographic style.

**MANY WERE SHOCKED WHEN HITLER WARNED AGAINST BOTH 'DEGENERATE' MODERN ART AND THE TEUTONIC ART OF 'PETRIFIED BACKWARD LOOKERS'**

Ley's departments were responsible for developing teaching materials and issuing organizational handbooks that included design guides, they also produced annual type specimen books, featuring a limited number of favored typefaces, most of which were in the blackletter and Fraktur families. In addition, however, Rosenberg's cultural organization, notably the Kampfamt für deutsche Kultur (Combat League for German Culture) and Amt für Kunstpflege (Office for the Cultivation of Art) controlled the content and look of vast amounts of cultural publicity (or advertising) and Goebbels' ministry started flexing its muscles after 1935.

Regardless of who kept the flame at any given moment, printing was strictly controlled by Party and State, and type was deemed a critical art form scrutinized as much for its pragmatic traits as for its German roots and racial origin. Obviously verboten were typefaces designed by Jews and other "cultural Bolshevists". Lucian Bernhard's typefaces were outlawed because he was thought to be a Jew, though he was not.

Nonetheless during the shift in power from emaciated republic to totalitarian Nazi regime it was not always clear who the enemy was. A later and systematic resistance has been organized against the New National Socialist ideal of a spiritually healthy art anchored in the "race", called Alfred Rosenberg, the editor of the official Nazi newspaper, the Völkischer Beobachter, in 1933. Rosenberg's typically bombastic editorial overtly condemned the National Socialist

Student Association and all those who argued for certain Modernist forms instead of the kitsch perpetuated by the Völkisch old guard. In these "progressive" Nazi quarters Fraktur types were also branded as kitsch. Thus, the likes of Paul Renner, the designer of Futura, who wrote a book entitled *Kulturpolitik* (Culture Policy) attacking Nazism's anti-Semitism and medievalism in art, found curious allies in these Nazi "revolutionaries". Yet, they lost their struggle. And given Hitler's calculated adoption of Völkism as a strategy to engage the worker and peasant classes, it was not difficult to foresee that in the ultimate search for racial symbols, as Heinrich Lehmann-Haupt pointed out, "the Gothic alphabet would prove especially useful".

The idea was not new to the Nazis. Gothic style in calligraphy and printing was appropriated as a nationalistic symbol and perpetuated as Teutonic virtue by German chauvinists during the late nineteenth century. Of course, as Lehmann-Haupt observed, the international origins of Gothic art were ignored as Hitler fervently embraced of their exclusionary mythology, in the same way that in their co-operation of the swastika they ignored much of the symbol's complex historical roots. The fact that in the nineteenth century spiky Gothic type had been retained as a text face only in central and northern European countries, however, as Lehmann-Haupt explained, "furnished welcome reinforcement of the myth of the Gothic alphabet as a Nordic symbol".

In the years 1933-1935, rejection of non-German Roman alphabets was a recurring theme in Rosenberg's cultural propaganda, which included stickers admonishing citizens to exclusively embrace Gothic letters. In the vanguard of this struggle was Die zeitgenössische Schrift, an educational and trade magazine devoted to propagation of Gothic calligraphy. Lettering designers regularly sponsored national lettering competitions among school children and art students. In a 1935 editorial, "Writing and Lettering in the service of the new state", Die zeitgenössische Schrift explored the cultural significance of Nazi dictates:

"[...] because our new conception of the State, which claims as its own all the phenomena of racial life, is definitely concerned with the training of the growing generation, moreover, the system of education and instruction, newly reorganized by the State, is forced to utilize all measures and possibilities which may serve to put the new ideas into practice. [...] Among such education measures special attention to writing and lettering is included, and certain indications permit us to recognize that the interest of the State in this respect is being given branches of instructions is increasing."

Die zeitgenössische Schrift did, on occasion, exhibit samples of sans serif lettering and calligraphy as well as many variants of Fraktur, Schwabacher, Rungtisch and

Kanzlei. The editors even published a laudatory article on Peter Behrens, the father the AEG (Allgemeine Elektrizitäts-Gesellschaft) Modernist corporate identity. But mostly they played it safe, propagating Fraktur as the pre-eminent German face.

**GROTESK ANOMALIES**  
Nonetheless, many were shocked in 1935 when Hitler warned against both the "degenerate" Modern art and the Teutonic art of "petrified backward lookers" as "dangers to National Socialism", and railed, as only he could, against those who would "offer us railroad stations in original German Renaissance style, street signs and typewriter keyboards with genuine Gothic Letters". In a 1936 edition of Ley's DAF type book, *Typographisches Skizzen- und Drucksachenverföhen*, were added the typefaces Antiqua, Medieval, Grotesk (which looked suspiciously like the font Futural, Eggerienne and other crypto-Modern). And in style guides such as *Modern Reklame-Schriften*, which taught students and neophytes how to letter, various anomalies reared their grotesque faces.

**THE FÜHRER HAD DECIDED BY 1941 THAT ROMAN TYPE SHOULD BE DESIGNATED AS THE NORMAL TYPE**

Once he felt he had total power over the German nation Hitler calculated that certain "branding" concepts of the fledgling NSDAP were no longer necessary. As Führer, Hitler called for a new definition of artistic virtue. "To be German means to be clear!" he said, and for him clarity meant with political purpose. Anything that might be considered confusing, not to say ridiculous, even type, endangered the political programme.

Although blackletter was never entirely rejected, a shift in graphic design policy did start to take hold. One reason for this was that Josef Goebbels was afraid that Gothic type—a reading challenge for anyone who didn't understand the German language—would compromise his foreign propaganda, which had been given high priority. Also, Hermann Göring complained that his pilots found blackletter difficult to read when used as markings on airplanes. Then there was the need for a more universal type solution for signs in occupied lands. Whatever the reason, a directive issued by Deputy Führer Martin Bormann in January 1941 stated: "The Führer has decided that Roman type... shall be designated as the normal type." As Lehmann-Haupt pointed out in his *Art Under a Dictatorship*, "the harmless name "Schwabacher" furnished the necessary scapegoat".



That Germany was not an extreme example of nationalism aesthetics, though it was especially rampant of its typography, 300-fisted regimes from 'Gaoist Italy to Communist China have licensed their designers and artists in order to control and direct their expression in the service of the state. The branding of totalitarian nation—on the right or the left—has demanded that strict guidelines circumscribe the manners and styles used to define them. So Germany, a country with a long tradition of exceptional graphics, it was not surprising that these techniques were adapted to the business of politics.



# ANDREW TALBOT Designer — CV

## CONTACT DETAILS

**ADDRESS** 6 Blackhill Drive  
Helensburgh  
Scotland  
G84 9RE

**PHONE (HOME)** 01436 676 057

**PHONE (MOB.)** 07734 819 370

**E-MAIL** andrew@aesthe.tically.com

**WEBSITE** aesthe.tically.com

## EDUCATION

2009–present **BA(hons) Graphic Design**  
*The Arts University College at Bournemouth*

2007–2009 **HND Visual Communication:**  
**Graphic Design for Print and New Media**  
*Cardonald College, Glasgow*

2005–2007 **2 years of BSc. Computer Science**  
*Heriot-Watt University, Edinburgh*

1998–2005 **Hermitage Academy, Helensburgh**

### ADVANCED HIGHERS

Computing      Maths      Physics

### HIGHERS

Chemistry      Computing      English  
Maths      Physics

### STANDARD GRADES

Chemistry      Computing      English  
Geography      German      Maths  
Physics      Tech. Studies

## EXPERIENCE

2007–present **Freelance Graphic and Web Designer**  
Freelance graphic and web design for a variety of clients with different requirements.

2008–2009 **Part-time Designer and Web Developer**  
*CO2 Design & 4STechnologies, Paisley*  
Duties included answering a number of varied design briefs, coding web sites and regular e-Marketing for a large international company.

## SPECIALIST SKILLS

Programs	Programming
Adobe Dreamweaver	Actionscript
Adobe Fireworks	CSS
Adobe Flash	HTML
Adobe Illustrator	JAVA
Adobe InDesign	JAVASCRIPT
Adobe Photoshop	PHP