The mid-70s punk explosion in the US, UK, Australia and Europe led to something of a resurgence in self-published magazines, through the boom in punk fanzines that sought to document the emerging scene from the inside.¹ Though many of these publications were to fall by the wayside shortly after they first burst into life,² a small number were to go on to wider circulation, in some cases making the transition from the subcultural underground to more mainstream acceptance. The punk subculture initiated a design aesthetic that drew upon agitprop artistic traditions and tapped into an audience that was sympathetic to independent and DIY material. Punk fanzine producers tended to be individuals with something to say and a desire for an alternative to both mainstream media and debunked rock music traditions. When Mark Perry first produced the seminal Sniffin’ Glue fanzine in July 1976, his intention was to give coverage to what he saw as an exciting emerging new music scene that was not being written about in the music press at the time (Perry 2000). Perry helped to establish one of the key principles of the UK punk subculture – the notion that ‘anyone can do it’ (Dale 2012, Bestley 2016), encouraging others to follow his lead and produce their own fanzines: “All you kids out there who read ‘SG’, don’t be satisfied with what we write. Go out and start your own fanzines or send reviews to the established papers. Let’s really get on their nerves, flood the market with punk-writing!”³

Of course, independent and “do-it-yourself” publications were not a new phenomenon in the mid-1970s. Samizdat traditions had enabled the publishing of radical political material throughout the Twentieth Century, with the 1960s counterculture embracing the opportunity for social, cultural and political commentary through underground magazines such as Oz, and International Times. Oz originated in Sydney, Australia in 1963 and lasted until 1969, with a London edition running parallel from 1967 through to 1973. International Times (IT), meanwhile, launched in London in October 1966 with a gig at the Roundhouse, and ran through to 1974 before closing its doors. These publications were genuinely international: IT and Oz mixed radical politics with news, music, and culture.

¹ Punk fanzines, in seeking to express the ‘real’ voice of punk, criticised mainstream music journalism in the New Musical Express (NME), Sounds and Melody Maker for being pretentious, simplistic and elitist.
² Notable early examples of punk fanzines include Panache, Ripped and Torn, Bondage, London’s Burning, Sideburns, 48 Thrills, Chainsaw and Strangled.
cartoons and features on literature, drugs and sex, covering the spread of alternative culture across the globe, from the May 1968 protests in Paris to the Black Panthers in the US and the anti-Vietnam war movement. An underground network of radical print shops and community arts workshops in the US and across Europe also enabled short runs of countercultural magazines, pamphlets and posters (Baines 2016). Despite the 'Year Zero' rhetoric of the early UK punk scene in 1976-77, the more astute fanzine editors were to soon recognise the value and potential of an already established support network for production, manufacture and distribution, leading to increased levels of cooperation between the new generation of punk fanzine producers and their more experienced forebears.

In the Netherlands, Hitweek was launched in Amsterdam in 1965, soon spreading to other major cities across the country and evolving into a weekly magazine. In many ways it was the Dutch equivalent to IT, and was also aimed at the hippie market, though Hitweek included more colour and psychedelic artwork. Meanwhile, the more overtly radical De Witte Krant magazine (also known as De Papieren Tijger) ran from 1967 to 1968, inspired by the Dutch Provos anarchist group, whose own regular newsletter, Provo, promoted "anarchy as the inspirational source of resistance." The Provos also inspired another Dutch counter-cultural publication, Real Free Press, published by Martin Bremmer and R. Olaf Stoop from 1968 to 1974. Like Oz and IT, Real Free Press featured a range of international content, including comic strips by Robert Crumb, Situationist texts, marijuana-based recipes and instructions for manufacturing Molotov cocktails. It was also affiliated to the US-based Underground Press Syndicate, publishers of the East Village Other, Los Angeles Free Press, Fifth Estate, along with a network of other countercultural groups across Europe. The widespread squat scene across the Netherlands also resulted in a proliferation of underground newspapers and magazines such as Bluf and Kraakkrant, again highlighting the range of socio-cultural commentary and content within the countercultural press. There was even a link to the graphic design industry: in August 1968, a special issue of local underground newspaper De

Publisher Bloom Publications also saw the potential in the comic book format and launched its own dedicated comic book, Nasty Tales, in 1971.

The same was true of the burgeoning independent record labels, many of which quickly learnt the value of established networks and support structures. See Bestley 2016.

In April 1969, Hitweek was renamed and continued as biweekly Aloha magazine until its eventual closure in April 1974.

Provo magazine #12, September 1966.

During the period 1971-1990, there were at least 33 different kraakrenten, or squat papers, in eight different cities in the Netherlands.
Andere Krant was published in response to the 3rd Icograda Congress, 19-24th August 1968 in Eindhoven – a gathering of graphic design industry professionals organised by the International Council of Graphic Design Associations. The simple, stapled booklet criticised the cost of participation in the congress and listed other design-related events and manifestos under a general banner of “awakening and becoming aware.”

As the late hippie counterculture began to decline and what was to become known as ‘punk’ bubbled under in the US, UK, France and Australia, a trio of music fans in New York: John Holmstrom, Ged Dunn and Legs McNeil, launched the cult magazine Punk in January 1976. Featuring cartoons, interviews, music reviews and features on the developing punk subculture, Punk published fifteen issues between 1976 and 1979 and was a major influence on would-be fanzine writers internationally. In the UK, the first run of Sniffin’ Glue fanzine (around 50 copies) was photocopied by Mark Perry’s girlfriend, Louise, in the office where she worked, with Ted Carroll’s Rock On record shop in Portobello advancing the money to pay for subsequent print runs: by issue six, circulation of Sniffin’ Glue had gone into the thousands. The international reach and impact of these publications was varied. Certainly IT and Oz were distributed widely in the early 1970s, as were some of the well-known and longer-lasting punk fanzines such as Sniffin’ Glue (1976-77), Ripped & Torn (1977-79) and Kill Your Pet Puppy (1979-1983). Other fanzines arising from the punk scene morphed and changed with the times, eventually becoming more established publications: Jamming! (1977-86), Panache (1977-1992) and Vague (1979-2012) moved from poor quality, rough and ready black and white fanzines to relatively sophisticated colour magazines. Joly MacFie’s Better Badges enterprise was to take a lead in supporting many of these emerging punk independent publishers, printing fanzines on behalf of clients from late 1978 onwards: initially a manufacturer of pin badges, the business was run from the former premises of the International Times, for whom MacFie had served as music editor. A Dutch equivalent of these early fanzines was Die Koekrand (1977-1984), which covered the punk scene and music in Amsterdam, with one notable difference in that it also featured literary work. The more overtly anarchist punk scene in Rotterdam, meanwhile, was served by Raket (1979-1983), which started as a news bulletin for Rotterdam New Wave groups, edited by Kunst Kollektief Dubio, based around local anarcho-punk group

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10 Sometimes published under a different name such as Koecrandt, Coekrandt, Koekkrant, Koekrand, and Coekrant.
De Rondos. Initially a simple one-sheet newsletter mimeographed in black on grey paper, Raket soon developed into a fully-fledged periodical for Rotterdam punk, and punk in the Netherlands more widely, adding colour through screen-printing and stencils.

This perhaps illustrates one of the key points of difference between hippie-era countercultural publications and the majority of UK punk fanzines, as well as distinctions between the Dutch and British underground press: most early UK fanzines focussed solely on punk music, with little if any wider commentary on other aspects of social or cultural production, and an sense of anti-intellectualism associated with the new subculture tended to see fanzine writers steer clear of literature, film, poetry or the arts. However, earlier countercultural magazines such as IT and Oz – and, subsequently, many of the new Dutch publications – did include features on politics, literature, film, art, poetry and lifestyle issues. As UK punk fanzines became more established in the late 1970s and early 1980s, there was at least something of a convergence of interests, particularly around political themes. The most significant Dutch magazine of this type in the early 1980s was probably Vinyl, published monthly between 1981 and 1988. Starting out as a “new Dutch magazine that focuses on contemporary and experimental music”, Richard Foster notes that Vinyl was initially conceived “...as the champion of a new musical development that had taken shape over the previous three years in the Netherlands; ‘Ultra’, standing for ultramodernen (‘ultra moderns’).” Vinyl later developed into a lifestyle magazine featuring music, fashion, art, literature and film, paralleling UK magazines such as i-D and The Face.

‘Street style’ magazines were evolving, becoming more mainstream by the early 1980s. Precursors included Interview and Wet magazines in the US. Interview was founded in 1969 by Pop artist Andy Warhol and British journalist John Wilcock, and featured interviews between celebrities, artists and musicians, developing into a more mainstream publication as the 1970s went on. Wet took an equally leftfield approach, first appearing in May 1976 and featuring fashion and music – especially British punk

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11 This was set to change as UK punk evolved and began to embrace a broader range of social and political concerns: some of the more successful zines such as Kill Your Pet Puppy, Vague, Toxic Graffity, Fack and Acts of Defiance featured essays on punk as an alternative life-choice and writing on revolutionary movements alongside their coverage of punk and post-punk bands (Binns & Bestley 2017).
12 Ultramodernen was a term used to describe a range of new Dutch bands including Minny Pops, Plus Instruments, Interior/Soviet Sex, Mekanik Kommando, the Young Lions and Tox Modell. See Foster 2017.
and new wave – alongside radical approaches to graphic design and layout. The magazine’s avant-garde phase lasted until late 1978, with each bimonthly issue containing at least some material concerning ‘gourmet bathing’. Starting out as a fanzine publication dedicated to fashion, music and youth culture, i-D magazine was launched in the UK by former Vogue art director Terry Jones in 1980. i-D took a radical approach to layout and typography, embracing lo-tech tools and launching the careers of fashion photographers including Wolfgang Tillmans and Nick Knight. The Face magazine covered similar ground in the early 1980s: edited by Nick Logan, formerly of the New Musical Express and Smash Hits, The Face took a similarly radical design and editorial approach to i-D, running features on fashion and street style and employing Neville Brody as typographer and art director. Brody, along with other graphic designers including Malcolm Garrett, Peter Saville, Alex McDowell (Rocking Russian) and Rob O’Connor (Stylorouge), helped to establish a new era of British graphic design that merged youth culture, music, fashion, branding and magazine design, informing what would come to be known retrospectively as postmodernism in graphic design.

Like the New Wave and Post-Punk music that inspired these designers and gave them a space in which to develop their styles, this new aesthetic was genuinely international, drawing on European modernism and an embrace of new technologies, though the relationship between modernism and graphic design in the UK was rather different to US or European experience, as Rick Poynor notes: “...modernism had never been the dominant force in British graphic design that it was in Europe, or that it was, in a more corporate sense, in the United States. Much more than in the US, Britain’s new wave was identified with youth culture and popular music and these designers tended to position themselves outside of design’s professional mainstream, a quest for identity that could be read as a postmodern gesture in itself.” Punk and Post-Punk graphic design often employed appropriation, opposition, pastiche and parody, closely reflecting some of the same key themes of the postmodernist ‘project’ among designers in the USA and Europe, including Wolfgang Weingart, Dan Friedman and April Greiman (Poynor 2003), and as the 1970s progressed into the 1980s, the new subcultural producers and contemporary graphic design world would become more closely intertwined.

13 US graphic designer April Greiman, a notable influence on what would come to be termed New Wave and Postmodern design practice, worked at Wet magazine in the mid-1970s.

14 Poynor 2003: 32.
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