***I Wonder Who Chose the Colour Scheme, It’s Very Nice…* Mike Coles, Malicious Damage and *Forty Years in the Wilderness***

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**Abstract**

A broad range of radical, new art and design approaches came about during the punk and post-punk boom of the late 1970s and early 1980s, though as is the nature of the profession, the graphic designer’s anonymity often kept them out of the limelight and away from wider public acknowledgement or recognition. In an age of ‘anyone can do it’, punk inspired not just musicians, but also artists, designers, filmmakers, photographers, writers and a whole array of new creatives. Some simply took the opportunity to make something immediate and of the moment, without the need for any kind of formal education, training and guidance, while others found their way into a new career as a result.

A colossal new book by Mike Coles, *Forty Years in the Wilderness: A Graphic Voyage of Art, Design & Stubborn Independence*, charts a pictorial history of the designer’s work under the Malicious Damage banner, from early record sleeves, posters and flyers promoting Killing Joke alongside label-mates Ski Patrol and Red Beat, to the ambient house experimentation of The Orb, and more recent music graphics for Shriekback, Headcount and Vertical Smile. Part autobiography, part personal reflection, part celebration, this publication may lead to a critical reappraisal of the designer’s work alongside more widely acknowledged contemporaries, though such considerations are far from being a driving force for the project, and the title ironically sums up Coles’ attitude towards independent and autonomous production.

**Keywords**

Punk, graphic design, collage, photomontage, humour

**Behind the Scenes**

Some punk and post-punk designers became known through their media profile arising from a direct connection to a high-profile, popular group or label – Jamie Reid is the most obvious example, for his brilliant work with the Sex Pistols, along with other famous designers such as Barney Bubbles (Stiff Records, Radar Records, Elvis Costello & the Attractions, Ian Dury & the Blockheads) and Peter Saville (Factory Records, Joy Division, New Order) (Reid & Savage 1987, Gorman 2008, King & York 2003). Others went on to develop professional careers in the wider field of graphic design and typography that led to greater public status, beyond their early punk-related work – designers such as Malcolm Garrett, Neville Brody, Russell Mills and Rob O’Connor shaped the new visual styles of the 80s, in music graphics, typography, magazine design, branding, advertising, television and even fashion (Poynor 2003).

However, most other punk and post-punk designers were to remain largely anonymous to the wider public. In some cases, that was because they took on the role simply as a do-it-yourself enterprise, before going back to their ‘real’ jobs. Others who continued to work professionally behind the scenes did at least garner some acknowledgement with fans, who began to view them as closely aligned with (or very much part of) the groups and labels that they gave a visual identity to. Arturo Vega (Ramones), Bill Smith (The Jam), Peter Christopherson (Throbbing Gristle), Raymond Pettibon (Black Flag), Winston Smith (Dead Kennedys), Gee Vaucher (Crass) and Vaughan Oliver (4AD Records) are obvious examples (Poynor 2002, Bestley & Ogg 2012, Kugelberg & Savage 2012, Ogg 2014). Mike Coles is another such designer – an image-maker who developed his own unique aesthetic within the field of punk and post-punk music graphics, inspired hundreds of followers and provided a powerful visual background to the music produced by his collaborators. Known and respected by fans of the groups he worked with, but one step away from the limelight.

Coles’ self-published retrospective, *Forty Years in the Wilderness,* is a massive tome – twelve inches square on heavyweight paper, with foil blocked hard cover, full colour dust jacket, three ribbon placeholders (red, gold and green) and 216 pages, weighing in at almost 2kg (Figure 01). This intensely personal collection is not intended to be a detailed catalogue, nor is it an attempt to be definitive – it is a selection of the designer’s favourite work from the past four decades, including early sketches, alternative versions of album cover artworks, and unpublished visual experiments and notebooks.

In 1976, armed with *“£90, a rucksack, and a little book of drawings”*, Coles arrived in London and set out to find work as a commercial artist;

*“My first 25 years had been a bit of a mess. I was steeped in Catholicism (altar boy, studied for the priesthood) until my early teens when I started to realize I’d been conned all along. The only thing I was good at was drawing, so I decided I wanted to go to art school. I loved all the hippy posters and artwork, Hapshash and the Coloured Coat, American West Coast stuff, OZ magazine, International Times etc. Eventually I got to art school and hated it. Very intellectual and highbrow discussions of existentialism and the meaning of life… I left at the start of my third term and went on a rampage of rebellion, stopped drawing and got heavily into writing and poetry. I met a girl who was a folk singer, and we wrote songs together, my words, her music. We got a record deal with Chris Blackwell and Island Records whereupon she dumped me and I spent the next year getting drunk on my £600 publishing advance (that was a lot of dosh in 1970), and eventually ended up living rough on the streets and at festivals around the country. Fast forward to ’72, met girl, girl pregnant, got married, working shifts in a wool factory, job doing artwork in printers, sacked for refusing to wash the boss’s car, marriage fell apart, drifted for a while, but doing lots of art and drawing now. I ended up living in a squat in Amsterdam, selling drawings on the street during the day and on my stall in the Melkweg at night. I moved to London Autumn 1976, and Forty Years in the Wilderness takes it from there.”[[1]](#endnote-2)*

Coles began working freelance in design studios, doing paste-up artwork at a studio that, in his words, *“…was one of the last of the old-fashioned, traditional art studios left in London – hot metal type, Cow Gum, Letraset, and a tea lady.”[[2]](#endnote-3)* A friend gave him a set of prints by 1930s political photomontage artist John Heartfield, which inspired him to try his own experiments in montage and collage. His influences came from a range of sources, though he paid little attention to the evolving visual styles associated with punk; *“…apart from Heartfield, I loved George Grosz, Gilbert and George and Francis Bacon, plus lots of Victorian freak show stuff. I never took much notice of all the punk stuff; it wasn’t until years later that I knew who many of my contemporary designers involved in the scene were, apart from maybe Jamie Reid. I went to lots of gigs and loved all the energy, atmosphere and partying involved, but once back home I was listening to dub, reggae and jazz. I never really felt a part of the punk movement… ever the outsider…”[[3]](#endnote-4)*

Asked if he wanted to be involved in setting up a new independent record label based around a new, upcoming band, Coles jumped at the chance. The band turned out to be Killing Joke, the label Malicious Damage – a pairing that would go on to have a massive impact on the development and aesthetics of alternative and post-punk music over the following years. It was Killing Joke roadie and soon to become dance music superstar Alex Paterson who, on seeing a sign in a bus stop threatening prosecution for malicious damage, suggested “…that’s a good name for a record label.” Mike Coles responded with the classic Malicious Damage visual identity – a smashed clock;[[4]](#endnote-5) *“…the clock idea came from a book about Hiroshima, where I saw a photograph of a watch that had frozen at the moment the bomb dropped. I liked the idea of getting a clock and smashing it, freezing my own little moment in time. Little did I think anyone would care 36 years later!”[[5]](#endnote-6)* Malicious Damage also allowed Coles a sense of autonomy within his design work, which resonated strongly with his personality;

*“Basically, I've always hated being told what to do, which is pretty absurd if you want to be a graphic designer. I've also been very stubborn, especially if I think I'm right. I find the conflict between artist and designer quite fraught. As an artist you have the freedom to express yourself and make your mark on the world, but you also have to stand on your own two feet. I've always thought that being an out-and-out artist is a very brave thing. As a designer, you're immediately working for someone else, but at least you get paid and can support your family. In my early studio days I wasn't allowed within a typographical mile of a creative brief as I had no training or qualifications, but the artist in me was all the time struggling to get out. Hence the eagerness to get involved with the Malicious Damage set-up.”[[6]](#endnote-7)*

One mark of a great designer in the field of music graphics is in the way that the audio and visual become almost inseparable – you can’t listen to the music without picturing the cover artwork, and vice versa. Coles’ work for Malicious Damage certainly meets that challenge head-on: you can almost hear Killing Joke’s dark, raw power when you look at their early record covers. The images themselves set the scene for the music, instead of the more traditional approach of including photographs of the band.[[7]](#endnote-8) As Coles recalls, *“…we all shared a similar sense of the absurd. Initially I worked on my own and then showed stuff to the band which they either liked or didn’t like. One main point of the early artwork was to try and keep the band totally anonymous and just package the music in weird imagery that made you want to dig further, hence no band photos.”[[8]](#endnote-9)*

Coles’ knack for producing stunning visual counterpoints to Killing Joke’s creative musical ideas led to him playing a central role in the band, as drummer and founder member Big Paul Ferguson reflects; *“Mike Coles was and is a blessing to Killing Joke. How fortuitous that four people who can’t agree on anything, with extreme differences in taste, should have met a man whose visual mix of artful play and cynicism perfectly matched their own warped humours? Mike gets it, all of it, the pathos, the sinister in the ordinary, the fuckedupness of it all. The Joke.”[[9]](#endnote-10)*

Stylistically, the range of visual output for Malicious Damage fits in the lineage of ‘punk’ graphic design, though it has a uniqueness that makes it stand out (Bestley & Ogg 2012). Jamie Reid had utilized collage for his work with the Sex Pistols, drawing on an artistic heritage that stretches back through the Situationist International, Pop Art and Surrealism to Dada, and other notable punk designers, from Linder Sterling and Barry Jones to Winston Smith and Gee Vaucher, extended the practice (though Vaucher’s stunning compositions were hand-drawn, rather than assembled from found cut-ups). Coles’ early work for Killing Joke combined collage with drawing and his own photography, and was as much a product of the mechanical processes he employed as his handiwork. He made extensive use of the photocopier, re-copying repeatedly to increase the grain and tone of the image, along with the PMT camera (a large machine used in pre-press studios for scaling monochrome images and producing film copies ready to print). He utilized large blocks of flat colour, as in the stark red and black composition (*“…the colours of sex, violence and rebellion”[[10]](#endnote-11)*) for the cover of the debut Killing Joke 10-inch EP, *Nervous System*. The one-side printed card insert combined a hand-drawn image of Mr Punch with a high contrast photograph of the Centre Point building in central London and two children taken from an Odol toothpaste advert (Figure 02). Coles already had a keen interest in both the traditions of Punch & Judy puppet theatre and architectural photography, and the design reflected what would become a number of key themes in his work with Killing Joke; *“Mr Punch was something that fascinated me before Malicious Damage or Killing Joke. That drawing from the first single was done in 1977 after I’d been to the Punch & Judy festival in Covent Garden. I think all the masks, children, war stuff etc. is possibly me reflecting my own childhood. Tall buildings and skyscrapers have always fascinated me, and it’s easy to take a dramatic photo of a tall building.”[[11]](#endnote-12)*

A similarly stark, high-contrast image treatment led to the creation of one of Killing Joke’s best-known covers, the eponymous debut album in August 1980 (Figure 03). The original photograph, by renowned British war photographer Don McCullin, shows Irish youths running away from British troops in Derry and was taken from *The Sunday Times Magazine* of 16th December 1971 – incidentally just six weeks prior to the notorious Bloody Sunday massacre in the same city. Coles applied white gouache to render the Killing Joke name on a central wall, and then distressed the photograph to create a stark, black and white, almost silhouetted image. The designer always thought the Catholic versus Protestant religious hatred was *“a real killing joke.” –*

*“I see the humour and the grotesque running parallel. I don’t actually try to be funny per se, there’s always an element of menace, a threat perhaps. I think a lot of it is ingrained from all that priest/nunnery stuff of my childhood. Lots of smiles and handholding but all the while telling you about the horrors of hell and the wrath of god. I remember as a kid, being told the devil could be hiding everywhere, even inside the nicest of people. I used to go around staring at folk wondering if they were the devil in disguise. I think I’m still doing it.”[[12]](#endnote-13)*

The back cover of the Killing Joke album displayed some of the designer’s prowess in experimental typography (Figure 04). The practical tools and techniques available to the ‘do-it-yourself’ punk designer played a key part here – visual research and physical experimentation drives the aesthetic decision-making process, along with a practical, iterative design methodology. Through the lens of modern technology, it can be easy to overlook the ways in which physical processes and materials can shape a design aesthetic, and the skill of the designer in embracing the limitations of the medium itself. Form follows function, and materials, as Coles reflects; *“…in those days working a lot with typographers and art directors was a bit of a pain, everything had to be perfect and calculated. So when I was doing my own stuff I kicked back against this. The tracklisting on the back of the first KJ album was very dada influenced. I also had an old typewriter that I used occasionally, as on the Ski Patrol ‘Agent Orange’ cover* (Figure 05)*.[[13]](#endnote-14)* Similarly, necessity is the mother of invention, and the skilled designer could embrace the limits of budgets and technology for their own ends;

*“Typesetting was expensive in those days, so Letraset was the preferred option, as most studios had drawers full of it. Sometimes a friendly typographer would sneak something onto a job in return for a few beers, but it still had to be smuggled through the system. Often the rough and ready look was because I didn't have large point Letraset, couldn't afford PMTs and used photocopies to enlarge it. These days there's almost too much choice. The funny thing is, I now print type out small, scan it back in and enlarge it, in order to get that rough edged look from the old days...”[[14]](#endnote-15)*

One poster produced for Killing Joke around this time reflects Coles’ attitude toward the hypocrisy of organized religion, while at the same time employing his characteristic dark humour. Widely known among fans as the ‘Pope and the Nazis’ image, the poster depicts a Benedictine monk being saluted by a line of Brownshirts in 1930s Germany. (Figure 06). Religion had been a core topic within the punk and post-punk scene for some time – to a large extent captured by John Lydon’s scathing attack on Catholicism, *Religion*, a prominent track on the debut Public Image Limited album, *First Issue*, released in December 1978. The debut 12-inch release by Crass, *The Feeding of the Five Thousand* on the Small Wonder label, met strong criticism and a refusal by the Irish pressing plant to manufacture the record until the offending first track, *Asylum*, was removed. The track, derived from a piece of prose written by Crass drummer and founder member Penny Rimbaud, was a shocking assault on the hypocrisy of religion, delivered as a spoken word diatribe by Crass vocalist Eve Libertine over a backing track of white noise and sound effects, ending with the words “Jesus died for his own sins, not mine.” The record was eventually released with two minutes of silence in place of the offending track, re-titled *The Sound of Free Speech* (Glasper 2007, Berger 2008). At the same time, something of a cultural zeitgeist was questioning organized religion, often satirically as in the film *Monty Python’s Life Of Brian* – itself the subject of some controversy resulting in public protests and withdrawal of funding by sponsors. Unlike Coles’ collage compositions, the irony in the ‘Pope’ image is clear to see within the photograph itself, and no further intervention was necessary;

*“Well that image (it's actually the Benedictine monk and musicologist Alban Schachleiter) was brought in by Youth. It was tiny, about two inches square. I couldn't see any point in fiddling with it, what can you do with an image like that, it's already evil, nasty and corrupted, nothing I could do would make it worse. So we just put Killing Joke at the top. I kicked back against religion big-time in my teens, having been brought up as an altar boy and studying for the priesthood. All that Catholic iconography is burned into you from a very early age so I guess that had a profound effect on what I was doing. It finally dawned on me on a visit to Lourdes when I was 15 that the whole thing was a sick commercial enterprise. It took me years to come to terms with the anger and resentment. Now that I'm over it, I can enjoy visiting churches and cathedrals and stealing the imagery/iconography for my own distorted ends.”[[15]](#endnote-16)*

That dark humour had already been at the fore in Coles’ sleeve design for the second Killing Joke release, the single ‘Wardance’/’Pssyche’ in February 1980 (Figure 07). Taking his cue quite literally from the record’s title, Coles worked through a number of iterations of dancers placed disconcertingly alongside war photographs, before arriving at a composite montage that ‘worked’ – Fred Astaire nimbly springing over bodies strewn around first world war trenches, set against a blood red sky. It’s typical of the designer’s work with Malicious Damage – disturbing, amusing, witty and shocking in equal measure, employing visual puns and the juxtaposition of discordant images to dramatic effect (Bestley 2013). Another subtle typographic twist saw the designer choosing some unusual Letraset characters to highlight the song titles, though once again this was driven as much by necessity and the physical materials available as by ‘design’; “*The oblique/italicised W and A in ‘Wardance’ and the double S in ‘Pssyche’ were done because that was an option on the Letraset sheet, and it looked good. Quite often, before starting a job, I'd have to go through the Letraset to make sure I had sheets with all the requisite characters. Aesthetics came second. It really was a case of using what was available.”[[16]](#endnote-17)*

Initial copies of the single even included a mock conscription paper, enlisting recruits to “service in the Killing Joke”. Indeed, Cole’s love of design and print is evident throughout his early work, with the original *Nervous System* package featuring a set of carefully constructed flyers and other graphic ephemera demonstrating meticulous attention to detail and an eye for the absurd. When he resurrected Malicious Damage in 2003 after a hiatus of a few years, Coles chose to repackage the first five Killing Joke single releases as a boxed set of CDs, entitled *Chaos For Breakfast*. The package featured individual replicas of each sleeve, together with miniature versions of the inserts and stickers included in the original vinyl releases. Once again, the designer’s desire for autonomy comes to the fore; *“…running the label myself, I was in a position to manufacture and package all the releases exactly as I saw fit, with no record label suits rabbiting on about unit costs and marketing briefs. Not one release on the re-ignited Malicious Damage from 2003 has been in a plastic jewel case. You'd never get that on a major label. Also I've really enjoyed doing the one-man video production, designing, directing, filming and editing without any outside interference.”[[17]](#endnote-18)*

Killing Joke were themselves something of a strange mixture in relation to their post-punk peers. Vocalist and keyboard player Jeremy ‘Jaz’ Coleman is an accomplished classical musician and composer, working with major orchestras in Europe, the USA and New Zealand, while bassist Martin ‘Youth’ Glover is an acclaimed producer, having worked with U2, Paul McCartney and Pink Floyd among others. Drummer Paul Ferguson is a highly skilled artist and specialist in the restoration of ancient sculptures. The breadth of activities that Mike Coles was involved with at Malicious Damage – running an independent record company, marketing, A&R, artist and film maker – fitted well with such an eclectic group of individuals, as Youth recalls;

*“It's been a great pleasure to work with Mike and Luriko (aka Mrs Shrinkwrap) over the years. The dry humour belies a very deep anchor in the stormy seas of the music and entertainment world, rooted in the bedrock of passion for music and creativity. Malicious Damage continues to be lifeline for artists, a sanctuary for outsiders who find themselves cast aside in a vast desert wasteland of corporate greed and a banal, vacuous culture. Mike’s art never ceases to be challenging and inspiring... an all-round polymath; designer, photographer, filmmaker and artist. Among the Titans of his generation like Storm and Po from Hipgnosis, Roger Dean and Barney Bubbles, Mike's unique work stands tall.”[[18]](#endnote-19)*

Coles continued to work with Killing Joke and the Malicious Damage label through the following decade, expanding his portfolio with design for other groups as well as more mainstream commercial work outside the music industry in order to pay the rent.

Malicious Damage connections led to him working closely with legendary 1990s dance music pioneers The Orb, formed by Alex Paterson (Figure 08). As Paterson recalls, the Malicious Damage ‘project’ was always about more than just the music;

*“Music is art, art is music… Malicious Damage was born from a need to express ourselves to a world full of hypocrites. Punk was the breaking point for major record companies and the Harvey Goldsmiths of that late era of post-punk fallouts. With Malicious Mike, you have a man with a natural ability to see art in a manhole cover and create eye-catching graphics. With The Orb album covers he has listened to ideas, bettered them and taken them to a level with gusto and panache. On The Orb front (Mike is designing the new live album this year) we are working together still, and I'm looking forward to seeing his futuristic vision of Battersea power station in near earth orbit.”[[19]](#endnote-20)*

By the early 1990s, Coles had embraced the new Macintosh digital technology and moved toward what would become known as desktop publishing. This entailed composing designs on screen and sending direct to print, largely cutting out the pre-press departments of old. The most public example of this radical technological change within the design industry was the Wapping dispute, where Rupert Murdoch’s News International Corporation moved its production of *The Sun*, *News of the World*, *The Times* and *The Sunday Times* newspapers from Fleet Street to a purpose-built centre at Wapping, East London, in early 1986. The new facility was tailor-made around new technologies that abandoned the longstanding processes of hot-metal type composition, with journalists submitting their copy electronically into a computerized system that led to the newspapers being faster and cheaper to produce. This in turn led to the dismissal of hundreds of former production and pre-press workers, and a year-long, bitter industrial dispute, coming only a year after the Miners’ Strike and signaling a turning point in the history of the Trade Union movement in Britain (Turner 2010, McSmith 2011).

The late 1970s and 80s had seen the pinnacle of closed-shop practices within many major industries, and printing was no exception – like many other independent and do-it-yourself punk graphic designers, Coles faced some difficulties in taking work through to print;

*“I had two personas in the 70s/early 80s. One was doing paste-up and finished art for various studios, which paid well but was frustrating. The other was the Malicious Damage design stuff, which didn't pay at all but I could do whatever I liked and satisfy my creative urges. A lot of artwork in those days had to have a union stamp on the back[[20]](#endnote-21), but I had a very accommodating studio manager at one of the studios who'd stamp the back of my jobs so that they went to print OK. He's in his eighties now and still keeps in contact. I remember the suited and booted union reps coming round to one studio for a meeting with all the freelancers, threatening all sorts of doom and destruction if we didn't all sign up. It was like a visit from the Krays. One of the deciding factors in jumping into the desktop publishing pit in the late 80s was because of the huge unionized typesetting costs. Minimum charges, union rates, triple time with a minimum of two guys to work on a weekend. The typesetters were making millions but the dawn of the Apple Mac revolutionized that completely.”[[21]](#endnote-22)*

This was a period of dramatic change for the printing industry, and graphic designers found themselves in something of a double bind – on the one hand, they had greater control over the full range of production processes in the realization of their work (rather than relying on typesetters, compositors, film and photography technicians etc.), but that entailed the acquisition of a host of highly specialist skills and a great deal more time and effort to bring each job to completion.

*“I look back at what I did using the old methods with an immense fondness and love the finished results, but it was only using what was available and, more crucially, what was affordable. These days I love using Photoshop and digital photography. Funnily enough though, although I take a lot of my own photos, I still have and utilize often, the big box of old magazines and printers samples I had in the 70s. I paid £50 in 1977 for a big box of printing and advertising books and samples, and that along with my ever-growing collection of old magazines constitutes my ‘stash’.”[[22]](#endnote-23)*

Other methods also changed with the advent of computer-aided design, though Coles’ preferred technique of building playful assemblages with discordant images still drives his aesthetic approach; *“Often I’ll assemble a folder of images and scans suitable to the project, then just play with them and see what works. I love the surprise of what can happen this way. I’ve never really enjoyed the task of chasing a brief, hence my lack of success designing in the corporate world. I still consider myself artist first, designer second.”[[23]](#endnote-24)*

The shift to digital production also allowed Coles to expand his work into the field of motion graphics, producing both standalone films and moving image backdrops for live performances by his collaborators, including The Orb and Killing Joke;

*“I started doing video for gigs when I re-ignited the label in 2003. I'd been experimenting with digital video, and done some corporate stuff, which wasn't creatively satisfying, but it fed the wife and kids. I had an extensive collection of vintage telly ads and old movies, so I started mixing them up with graphics, and added footage that I was shooting myself. These went down really well at the Malicious Damage gigs I was putting on, and soon I was doing live gigs for the Orb, Killing Joke and Mark Stewart, as well as the Malicious nights out, leading on to the Battersea Bunches film with the Orb and the Frensham Heights project.”[[24]](#endnote-25)*

These latter projects are more in keeping with cultural narrative or oral history themes, with the designer mixing archive footage from the 1950s and 1960s with more contemporary images and his own photographic work, in order to reflect on a shared past within local communities in Battersea, London and Farnham, Surrey – a step away from music graphics to more socially-driven and educational work. Such work highlights once again the key skills of the designer, through his experimental approach to image-making, playfulness with semiotic codes and conventions, and deep interest in collaboration and cooperation, rather than purely commercial objectives.

*Forty Years in the Wilderness* is a highly personal, detailed retrospective from a significant post-punk artist who followed his own path to create a stunningly individual body of iconic work. This collection of remarkable images may at last cast a critical light on the work of one of the ‘greats’ in post-punk art and design, but – ever the outsider – the artist who created it all will probably choose to stay in the wilderness.

*Forty Years in the Wilderness* is available in very limited numbers for £40.00 + P&P direct from <http://www.maliciousdamage.biz>

1. Coles, Mike (2016), email correspondence, 14th August. [↑](#endnote-ref-2)
2. Ibid. [↑](#endnote-ref-3)
3. Ibid. [↑](#endnote-ref-4)
4. With startling, almost obsessive attention to detail, each Malicious Damage release features a time displayed on the clock face corresponding exactly with the catalogue number of the record. [↑](#endnote-ref-5)
5. Coles, Mike (2016), email correspondence, 8th September. [↑](#endnote-ref-6)
6. Coles, Mike (2016), email correspondence, 22nd September. [↑](#endnote-ref-7)
7. Such strategies were not entirely unique – Jamie Reid had adopted a similar approach with the Sex Pistols, as he recalled in 1987: *“...one thing that became very clear was that there wasn’t any need to have pictures of the band on any of the graphics.”* (Reid & Savage 1987: 57). [↑](#endnote-ref-8)
8. Coles, Mike (2016), email correspondence, 14th August. [↑](#endnote-ref-9)
9. Ferguson, Paul (2016), email correspondence, 29th August. [↑](#endnote-ref-10)
10. Coles, Mike (2016), email correspondence, 18th August. [↑](#endnote-ref-11)
11. Ibid. [↑](#endnote-ref-12)
12. Ibid. [↑](#endnote-ref-13)
13. Coles, Mike (2016), email correspondence, 26th September. [↑](#endnote-ref-14)
14. Ibid. [↑](#endnote-ref-15)
15. Coles, Mike (2016), email correspondence, 22nd September. [↑](#endnote-ref-16)
16. Coles, Mike (2016), email correspondence, 26th September. [↑](#endnote-ref-17)
17. Ibid. [↑](#endnote-ref-18)
18. Glover, Martin ‘Youth’ (2016), email correspondence, 29th August. [↑](#endnote-ref-19)
19. Paterson, Alex (2016), email correspondence, 18th August. [↑](#endnote-ref-20)
20. Closed shop arrangements across the printing industry led to a system where any design material sent to print production had to be stamped by a senior designer affiliated to the print unions before the job could be run. Do-it-yourself punk designers could often fall foul of such rulings, unless alternative production methods could be sourced outside of the print profession (such as photocopying, stamping, screen-printing and other hands-on techniques). [↑](#endnote-ref-21)
21. Coles, Mike (2016), email correspondence, 22nd September. [↑](#endnote-ref-22)
22. Coles, Mike (2016), email correspondence, 18th August. [↑](#endnote-ref-23)
23. Ibid. [↑](#endnote-ref-24)
24. Ibid.

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