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# RUSS BESTLEY

## READER IN GRAPHIC DESIGN & SUBCULTURES

**'Where the book comes into its own is in the research methods beyond the commercial – research as experiment, research as play, research where an unexpected outcome is new knowledge – and on the boundaries of disciplines. So, for some undergraduates who 'get' the ideas, but especially at Masters level, this seems to me to be a go-to book, equally so for early career researchers.'**

David Raffo
University of Chester, UK

**'After reading this book I have been able to improve how I incorporate some of these key concepts in many of my classes. I am very excited about this new edition.'**

Chris Wille
Eureka College, USA

*Visual Research* explores a range of research methods that can be used by graphic designers and visual communicators in the development of clear and purposeful design solutions. The book introduces key terms and theories employed within design research, examining important factors such as visual grammar, design literacy, communication theory, visual rhetoric, authorship and semiotics.

With more than 300 colour illustrations, each chapter features case studies that reveal how research methods are an integral part of the design process, forming the basis of effective problem-finding and problem-solving in design and visual communication.

The fourth edition by Russ Bestley and Paul McNeil features an extensive selection of new case studies, together with a glossary of key terms and concepts that can be used as a reference guide for design students and researchers navigating the intersection between design theory and practice.

---

**Dr. Russ Bestley** is a designer, educator and author specializing in graphic design, punk and humour. He is Reader in Graphic Design and Subcultures at London College of Communication, UK, where he supervises postgraduate and PhD students.

**Paul McNeil** is a designer and writer. He is a co-founder of MuirMcNeil, a studio specialising in typography, systems and graphic design, and was formerly Course Director of the MA Contemporary Typographic Media at London College of Communication, UK.

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Visual Research
An Introduction to Research Methods in Graphic Design
4th edition
Russ Bestley and Paul McNeil

# Visual Research

## An Introduction to Research Methods in Graphic Design

Russ Bestley and
Paul McNeil

4th edition

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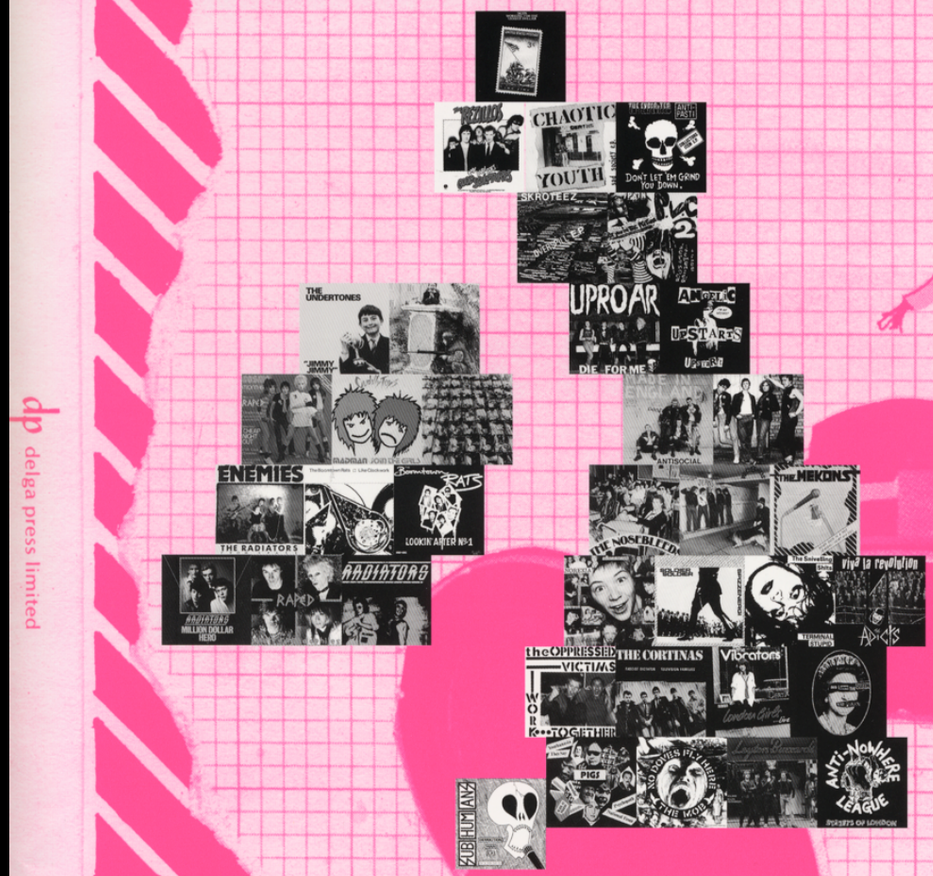


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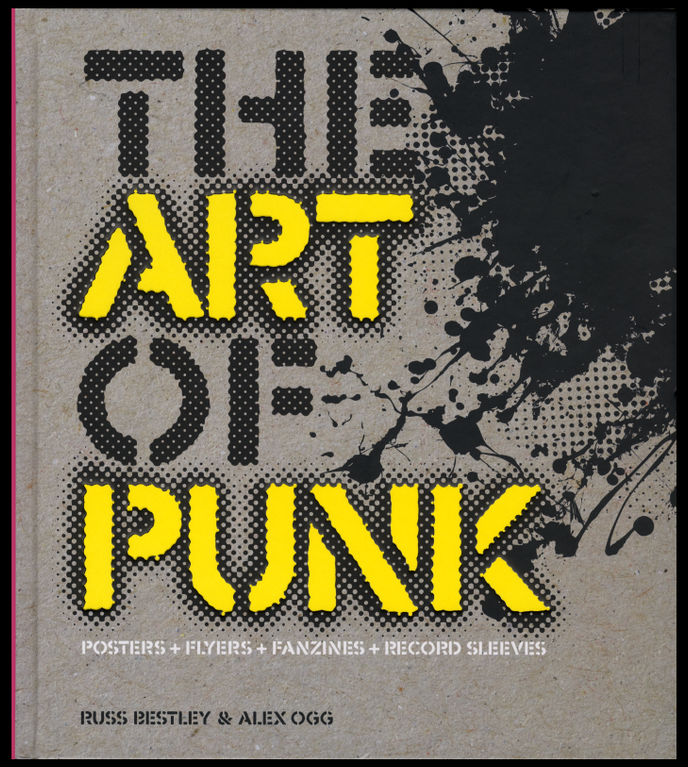
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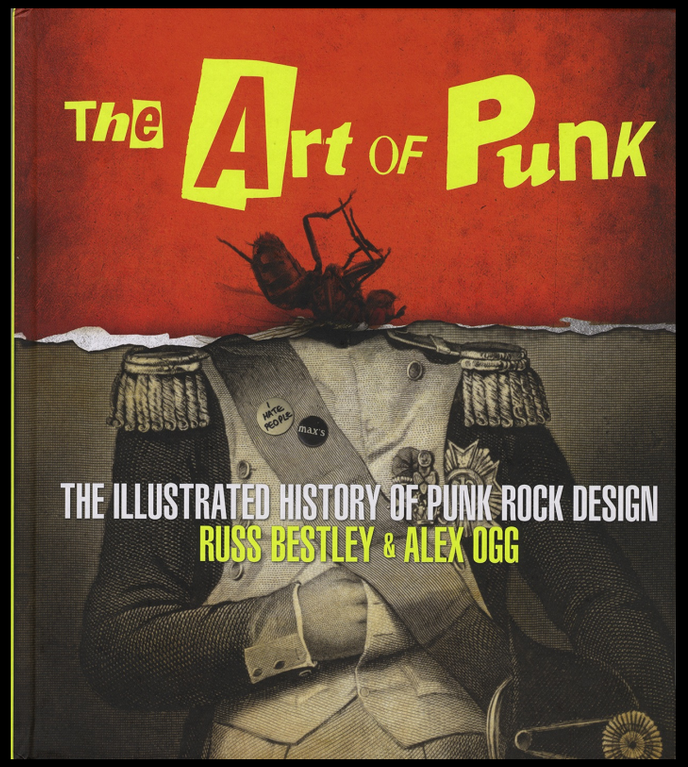
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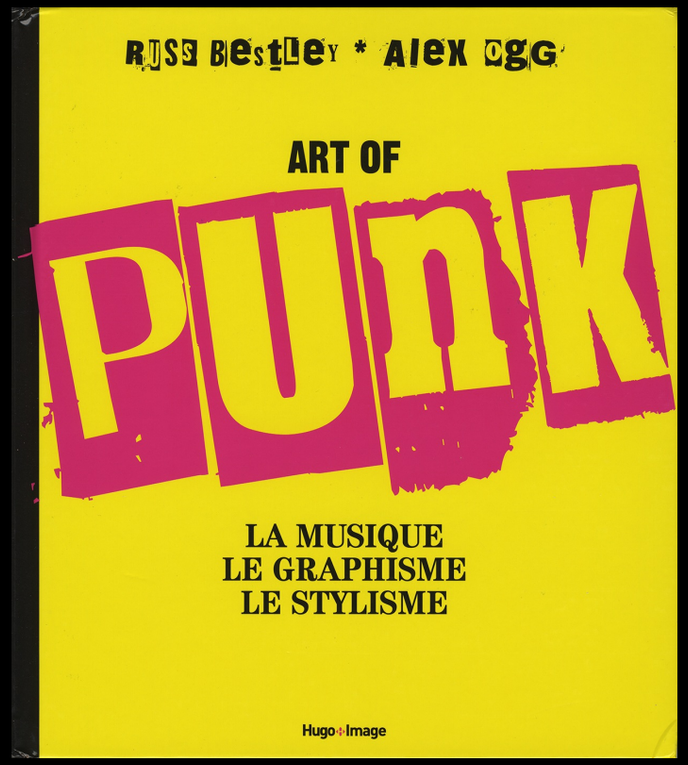
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ART OF
PUNK
LA MUSIQUE
LE GRAPHISME
LE STYLISME
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DESIGN UND PUNK
POSTERS + FLYERS + FANZINES + ALBUM COVERS
RUSS BESTLEY & ALEX OGG
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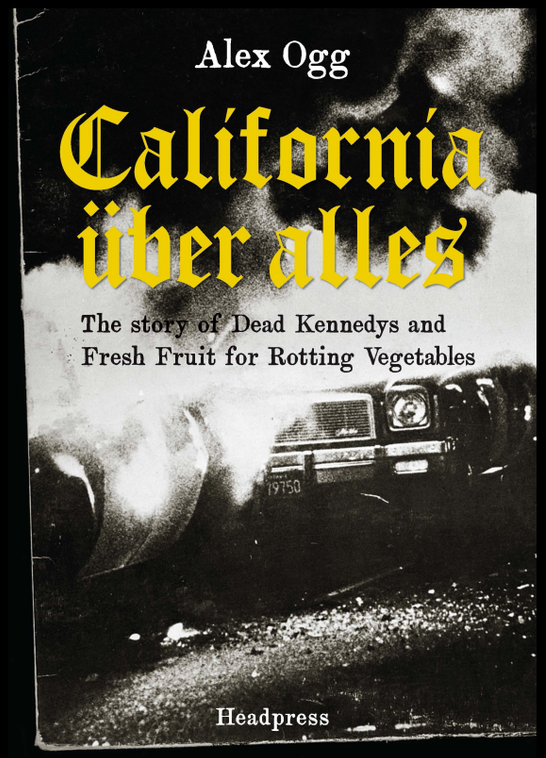
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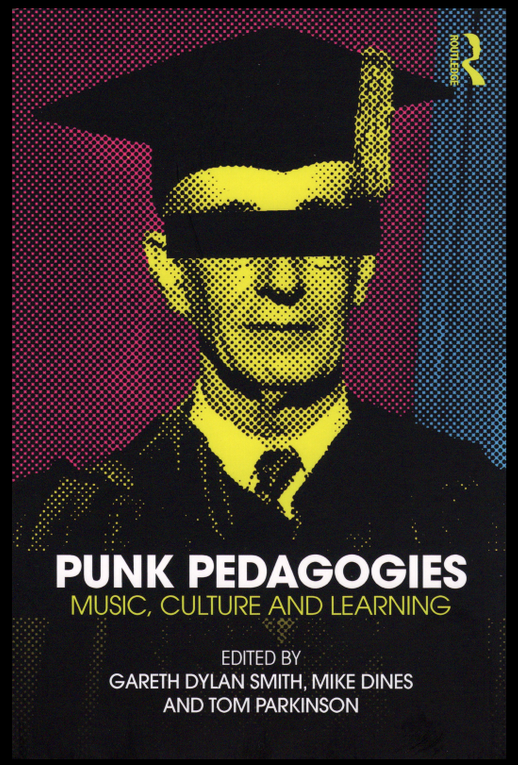
The story of Dead Kennedys and Fresh Fruit for Rotting Vegetables
Headpress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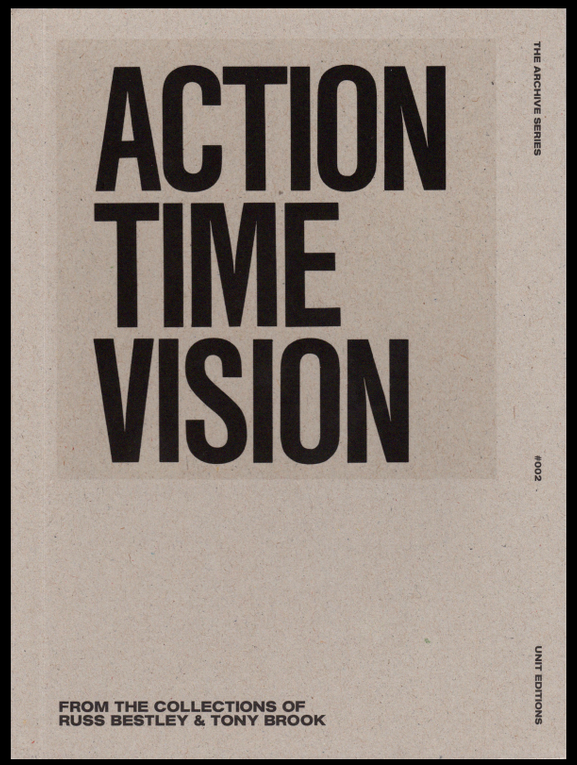
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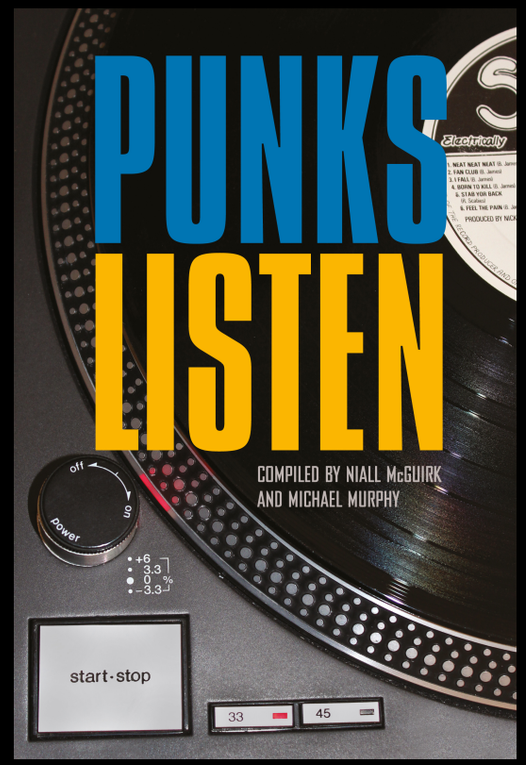
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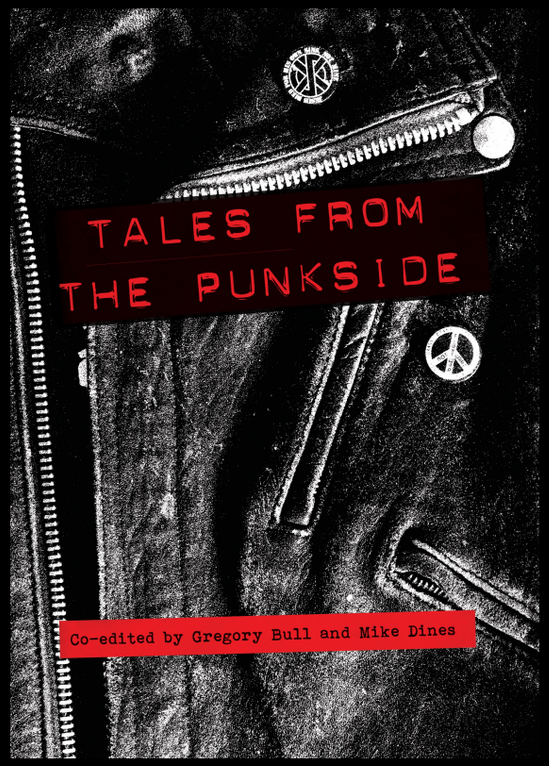
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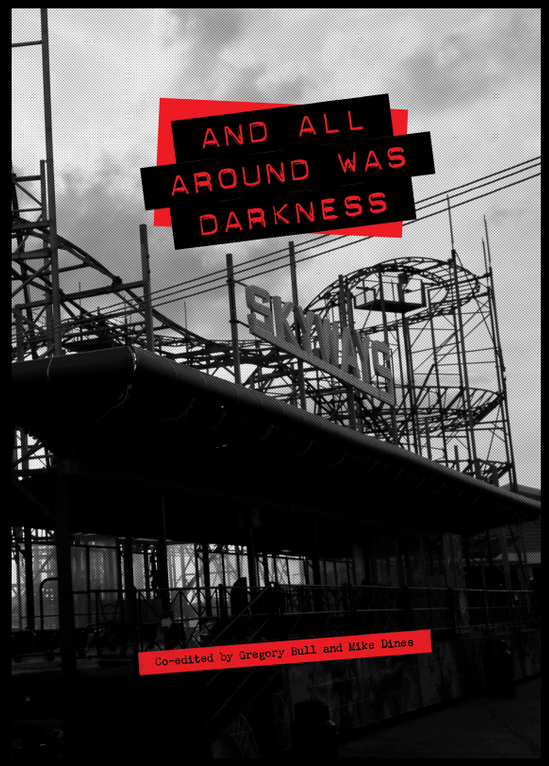
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Co-edited by Gregory Bull and Mike Dines


CRASS REFLECTIONS
ALASTAIR GORDON


LIFE'S A GAMBLE
PENETRATION, THE INVISIBLE GIRLS AND OTHER STORIES
PAULINE MURRAY

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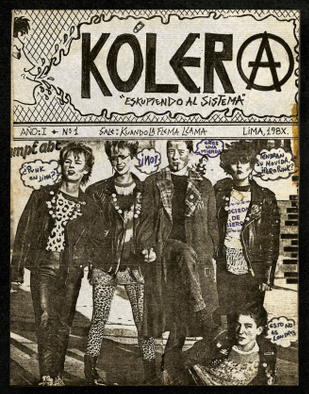


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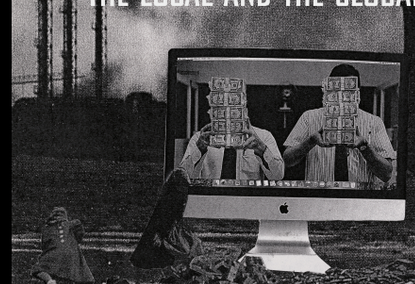

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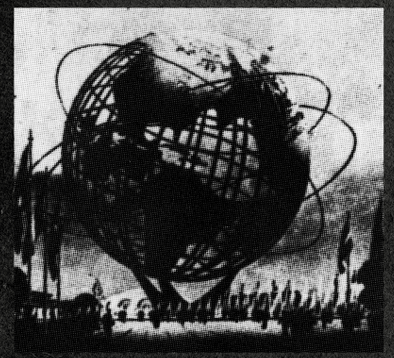
## THE PUNK READER VOL.2



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# PUNK IDENTITIES, PUNK UTOPIAS
## GLOBAL PUNK AND MEDIA



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# PUNK ART HISTORY
MARIE ARLETH SKOV

# BLANK CANVAS
## ART SCHOOL CREATIVITY FROM PUNK TO NEW WAVE



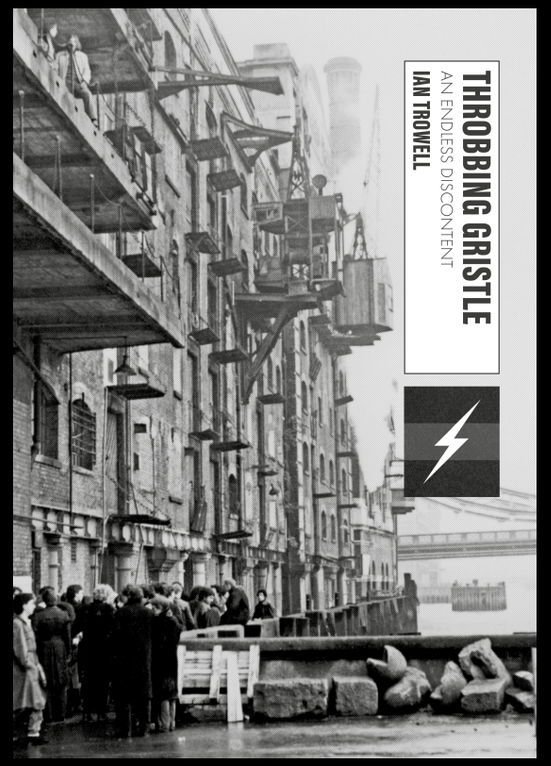
SIMON STRANGE

ON THE ROAD IN A COUNTRY THAT NO LONGER EXISTS

# IN SEARCH OF TITO'S PUNKS




BARRY PHILLIPS



THROBBING GRISTLE
AN ENDLESS DISCONTENT
IAN TROWELL

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Volume 10 Number 2


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Performing Arts

# Punk & Post-Punk

Volume 10 Number 2



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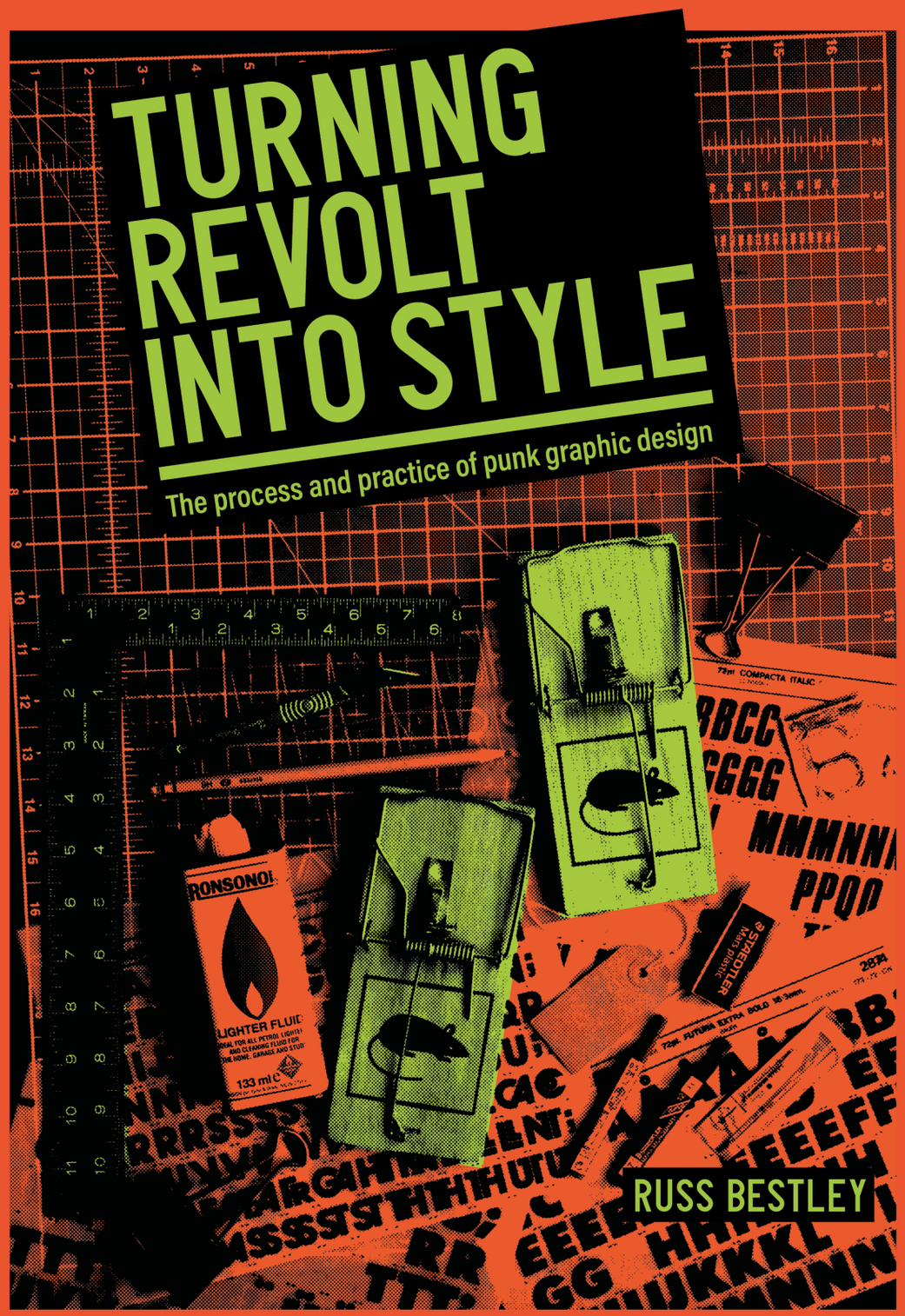
# TURNING REVOLT INTO STYLE

The process and practice of punk graphic design




RUSS BESTLEY

# TURNING REVOLT INTO STYLE

This research takes a close look at the complex relationship between punk and the graphic design profession, from the innovations of punk DIY pioneers to radical changes in the design industry. These changes reflected not just the influence of an emerging cohort of young designers who aligned themselves with the new youth subculture, but also the advent of new technologies and working practices, particularly for the printing industry in the early days of photocomposition and digital reproduction.

# PUNK GRAPHIC THEMES

Rejection of common visual practices associated with the pop music industry, the promotion of a do-it-yourself punk ideal, political or ideological posturing, machine aesthetics and art historical references.

# PUNK GRAPHIC METHODS

Cut and paste, appropriation, détournement and collage are common punk conventions, along with deliberate signs of wear and tear, roughness and distortion.

# THE FILTH AND THE FURY!

# DAILY EXPRESS

No. 23,776 Friday December 3 1976 Weather: Bright spells, showers Price 7p


## As the money rolls in, rock group faces tour ban and TV chiefs suspend Grundy



THE GROUP, from left, Glen Matlock, Johnny Rotten, Steve Jones and Paul Cook yesterday

# PUNK? CALL IT FILTHY LUCRE

**Not in front of MY children**

A personal view: Page 10

**Pocket Cartoon**

*By Osbert Lancaster*



*"And please remember Carstairs that we have no reason for thinking that the Herald Angels were a punk rock group!"*

By Garth Pearce and Patrick Clancy

**CONCERTS for the Sex Pistols were cancelled and interviewer Bill Grundy was suspended last night in a row over the group's four-letter outburst on TV.**

**But the real four-letter word behind it was CASH. For E.M.I., Britain's biggest record company, has a big financial interest in the "punk rock" men.**

The firm's records chief, Mr. Leslie Hill, thought the four weirdos were "invited to be outrageous" and swear at Grundy on the Thames "Today" programme–and, he said, there was no question of dropping their contract.

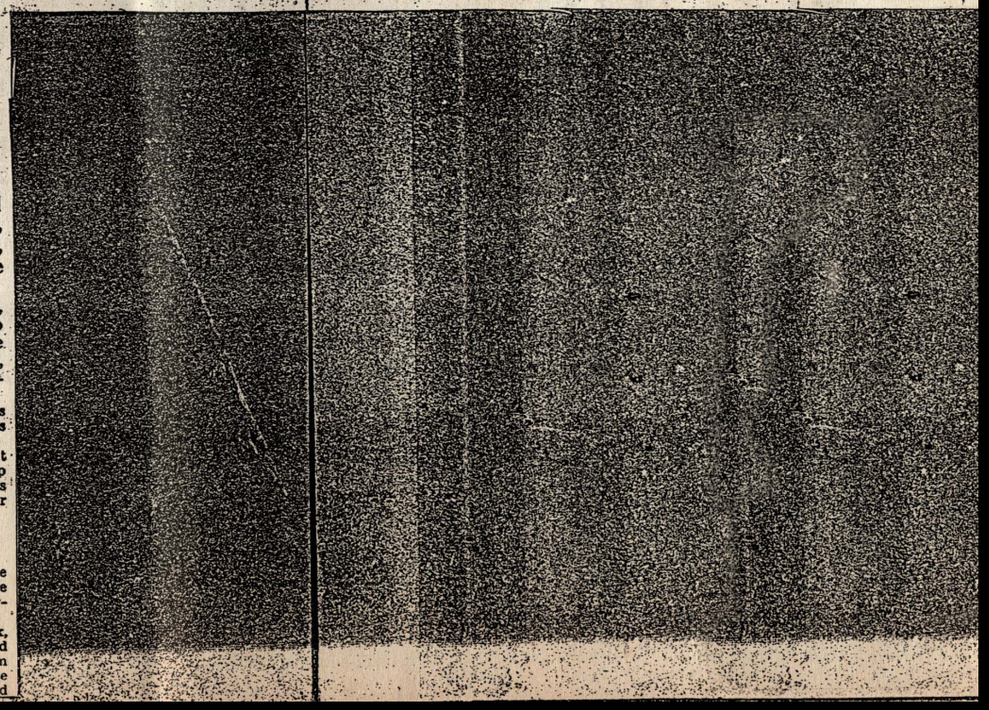
Another official admitted: "After this row it's anyone's guess how big they could be." But it was denied the incident was a publicity stunt.

Yet the rewards are enormous. If, as the result of the group's behaviour, a record made the Top Ten it would sell 10,000 copies a day and gross £30,000 a week, with the company clearing two per cent on every single.

### The build-up

The Sex Pistols, led by a one-time sewage worker who styles himself Johnny Rotten, were launched last April by Malcolm McLaren, 29-year-old owner of a London clothes shop called "Sex."

Rotten—real name Lydon—and Glen Matlock, Steve Jones, and Paul Cook, are all 19 years old and were unemployed before Mr. McLaren gave them guitars and billed them as leaders of the teen craze "Punk Rock," described



Sunday Mirror

12p June 12, 1977 No. 736

# PUNK ROCK JUBILEE SHOCKER



Picture: BRIAN RANDLE

THE FACE OF PUNK: A girl fan watching The Stranglers in Manchester

## What's burning up the kids?

**A disturbing report on the amazing new cult**



*No. 1 on the hit parade: The Queen at the Trooping ceremony yesterday.*

**PUNK ROCK – the spitting, swearing, savage pop music of rebellious youth – is sweeping teenage Britain.**

### by COLIN WILLS

Today, after a Silver Jubilee week in which the Queen's popularity has never been higher, she is the subject of attack by a punk group.

The Sex Pistols have burst into the Top Ten with a record which calls the Queen a "moron".

Some charts already put the song God Save The Queen at number two. And it is forecast to go to the top next week.

Yet it has reached this position in spite of the BBC refusing to play it. The song is also banned by many commercial stations.

Top chain stores are refusing to stock the record. Concert promoters have cancelled Sex Pistols appearances.

But such is the new-found and disturbing power of punk that nothing can stop the disc's runaway success.

The record may even become the fastest-seller in pop music history.

No pop song has ever contained verses like these before:

*God save the Queen,*
*A fascist regime*
*Made you a moron,*
*A potential H-bomb*

*God save the Queen,*
*She ain't no human being*
*There ain't no future in*
*England's dream.*

The victory of punk in the face of overwhelming rejection is shown in the change of heart by record companies.

Once they treated punk rock groups like an outbreak of cholera. Now they are falling over each other to sign them up.

The stars of this new wave are not the Beautiful People of pop's past, living in film star splendour.

They call themselves names designed to alienate society: Rat Scabies, Dee Generate, Johnny Rotten, Sid Vicious.

They swear and spit on stage. They wear stinking sneakers. Their songs cause violence. Fans are injured in riots. They don't give a damn what anybody thinks of them.

*Why are they enjoying such incredible success with today's youth? Let's look at one group:*

Punk Rocker John Burnel's hands look like they've recently been fed to an alligator.

His right is hidden by a huge crepe bandage. Underneath is a criss-cross of stitches. The wounds are still weeping.

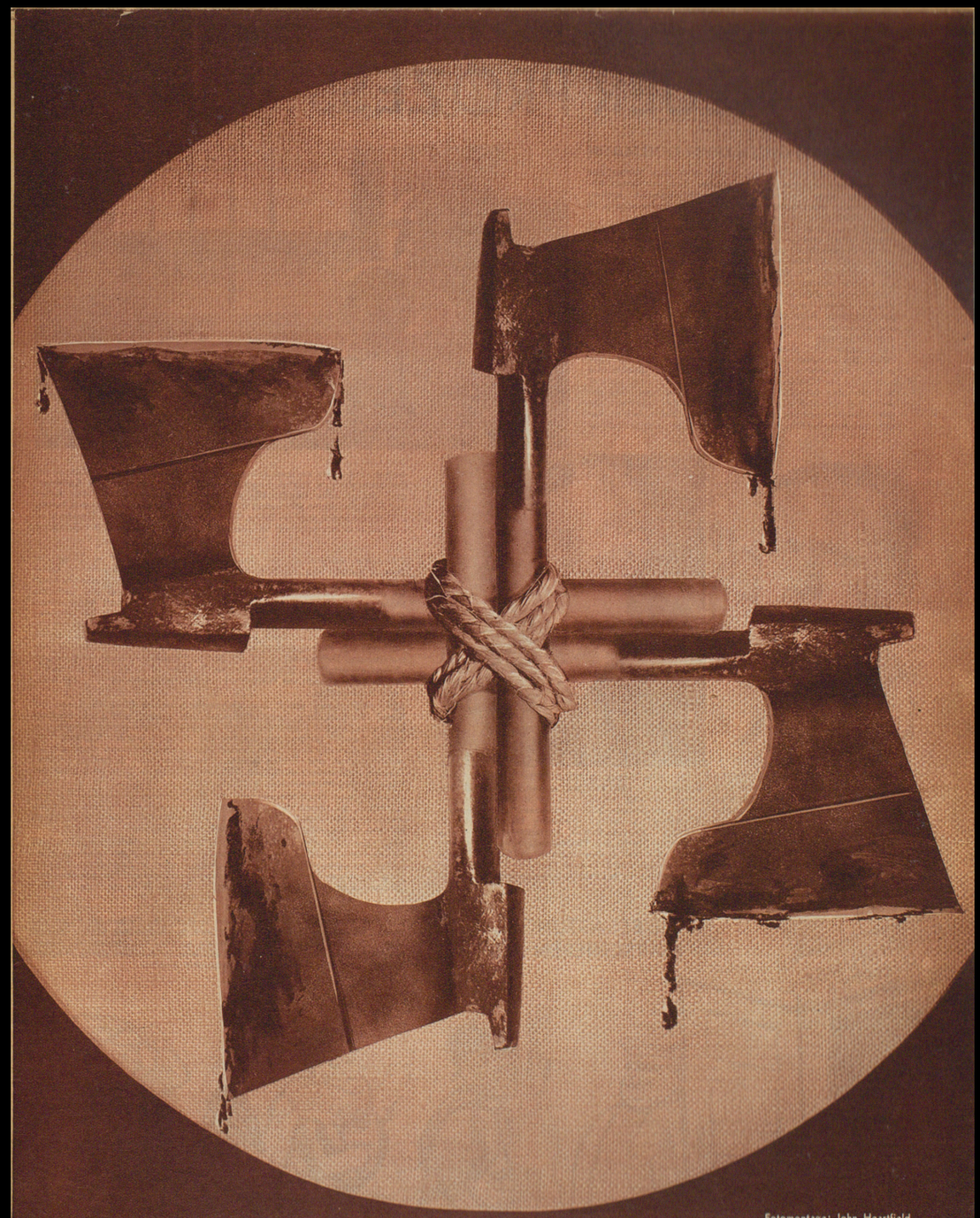
The day before, at a concert in Wigan, the aggression in his music

Continued on Page Four.

**VROOM BOOM** Guide to the motorcycle petrol-savers PAGES 10 & 11

# ART HISTORIES


Nehmen Sie
DADA ernst,
es lohnt sich!
Heben Sie
D.A.D.A.
kann
JE-R-R
Dilettanten
erhebt Euch
gegen die Kunst!
DADA
DADA ist
politisch
N.V.E
2722



Fotomontage: John Heartfield

Der alte Wahlspruch im „neuen" Reich:

# BLUT UND EISEN




# Hurrah, die Butter ist alle!

Goering in seiner Hamburger Rede: „Erz hat stets ein Reich stark gemacht, Butter und Schmalz haben höchstens ein Volk fett gemacht".

Fotomontage: John Heartfield

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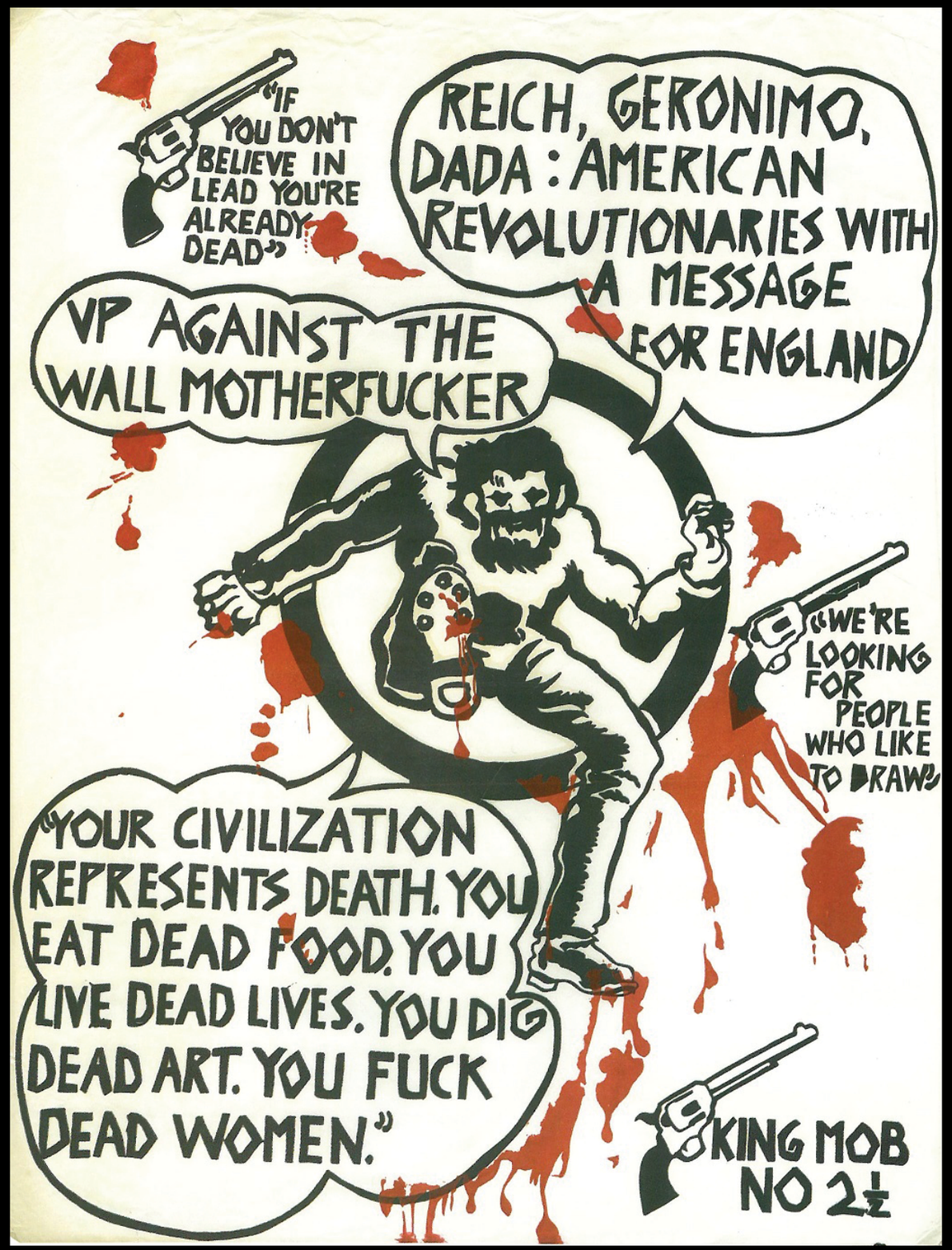
Siouxsie and the Banshees

Mittageisen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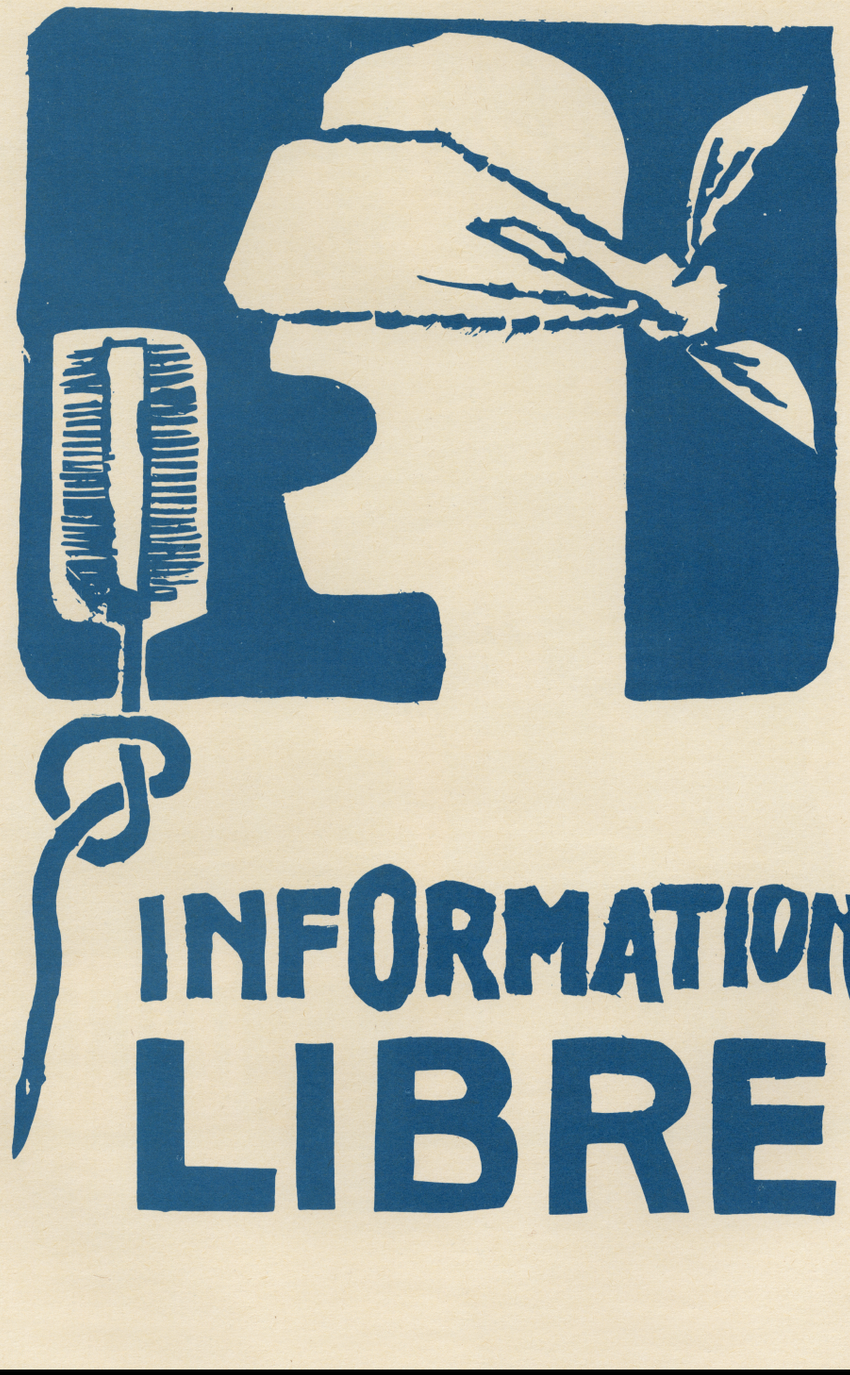
REICH, GERONIMO, DADA: AMERICAN REVOLUTIONARIES WITH A MESSAGE FOR ENGLAND
VP AGAINST THE WALL MOTHERFUCKER
"WE'RE LOOKING FOR PEOPLE WHO LIKE TO DRAW"
"YOUR CIVILIZATION REPRESENTS DEATH. YOU EAT DEAD FOOD. YOU LIVE DEAD LIVES. YOU DIG DEAD ART. YOU FUCK DEAD WOMEN."
KING MOB NO 2½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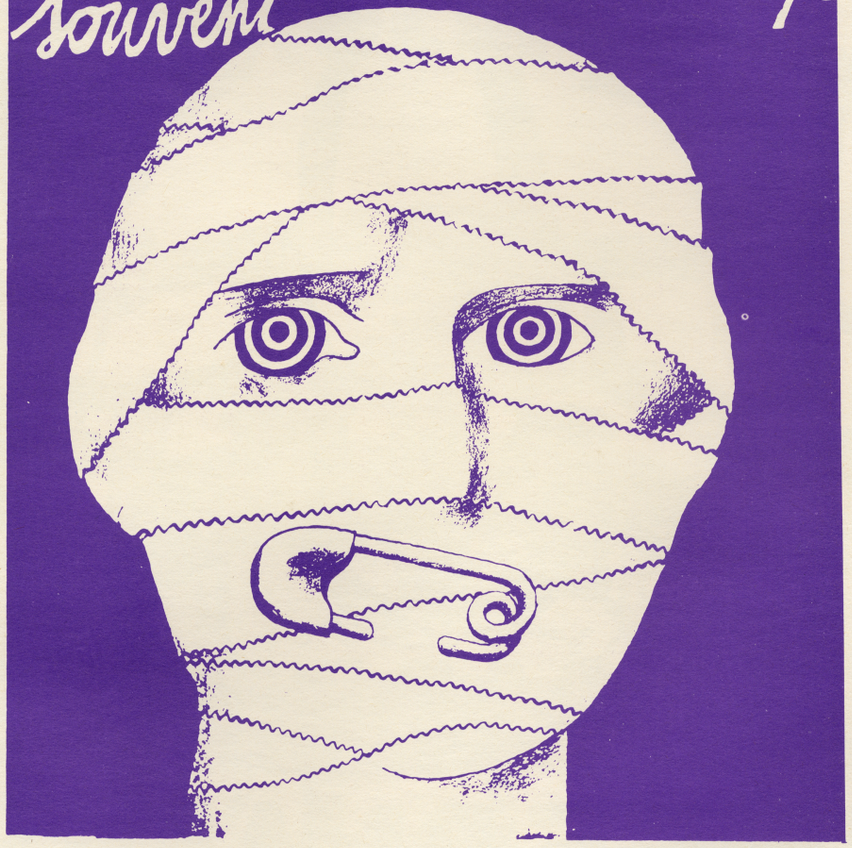



GOD SAVE THE QUEEN
SHE AIN'T NO HUMAN BEING
SEX PISTOLS



CRISIS

"Holocaust - U.K."



S.P.C.

# Pioneers of modern typography

Herbert Spencer

# 8 MERZ 9

DIESES DOPPELHEFT IST ERSCHIENEN UNTER DER REDAKTION VON
EL LISSITZKY UND KURT SCHWITTERS

REDAKTION DES MERZVERLAGES
KURT SCHWITTERS, HANNOVER, WALDHAUSENSTR. 5''

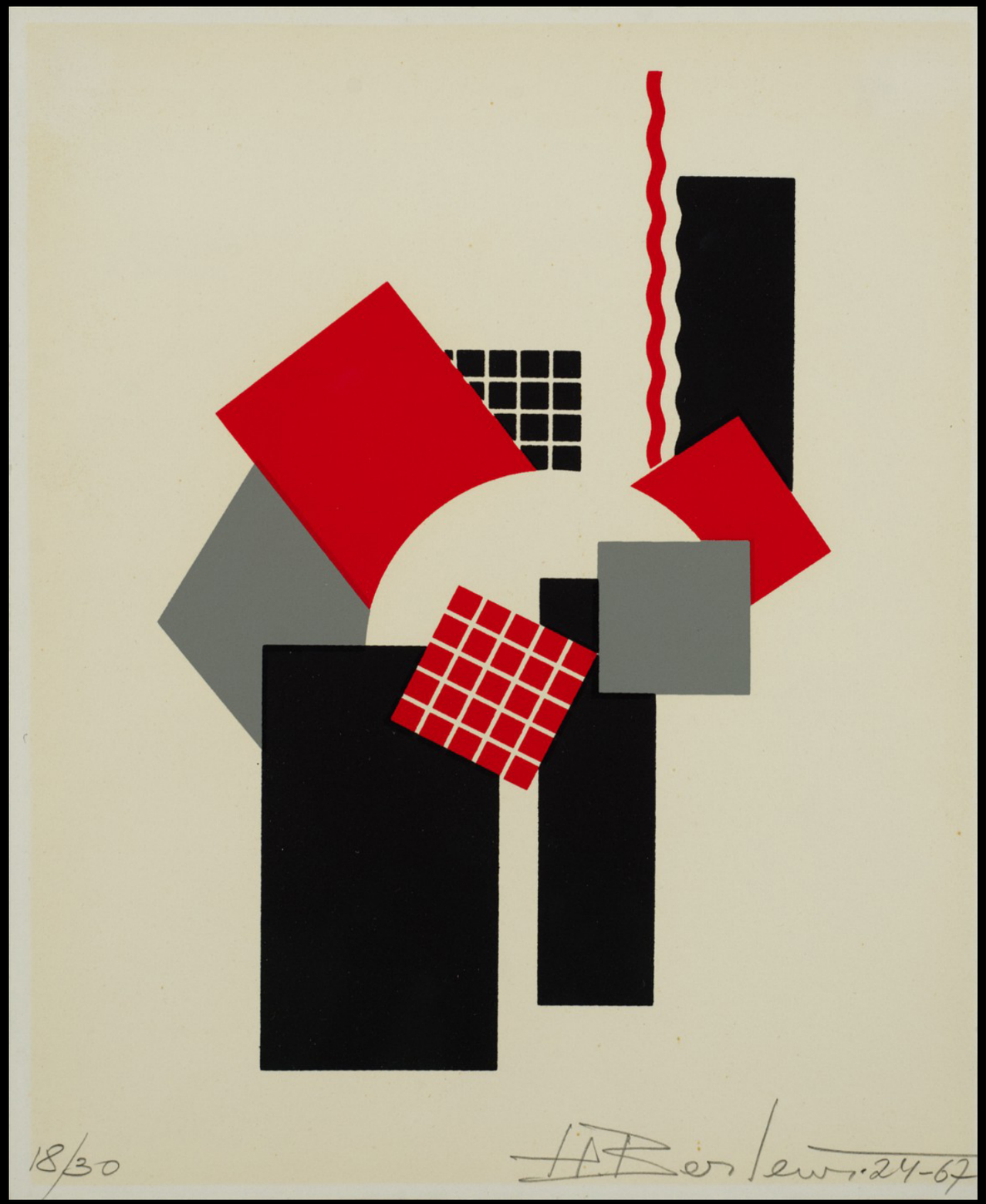
TYPOGRAPHIE ANGEGEBEN VON EL LISSITZKY
HERAUSGEBER K. SCHWITTERS



BAND 2, Nr. 8/9
APRIL
JULI
1924

NATUR VON LAT. **NASCI**
D. I. WERDEN ODER ENT-
STEHEN HEISST ALLES,
WAS SICH AUS SICH
SELBST DURCH EIGENE
KRAFT ENTWICKELT
GESTALTET UND BEWEGT
KLEINER BROKHAUS

**NASCI** Nature, du latin signifie devenir, provenier, c'est a dire tout ce qui par sa propre force, se développe, se forme, se meut.


18/30
24-67


GENERATION

# APPROPRIATION & DÉTOURNEMENT

# LAST DAYS

OFFICIAL WARNING

CLOSING DOWN SALE

BUY NOW WHILE STOCKS LAST!

This store will be closing soon owing to the pending collapse of monopoly capitalism and the world wide exhaustion of raw materials.


NOWHERE
NOWHERE

S/S
LINE
P. 31

# Sex Pistols




# pretty vacant

30x40

# BELGIUM

## YEAR ROUND HOLIDAYS 1977



















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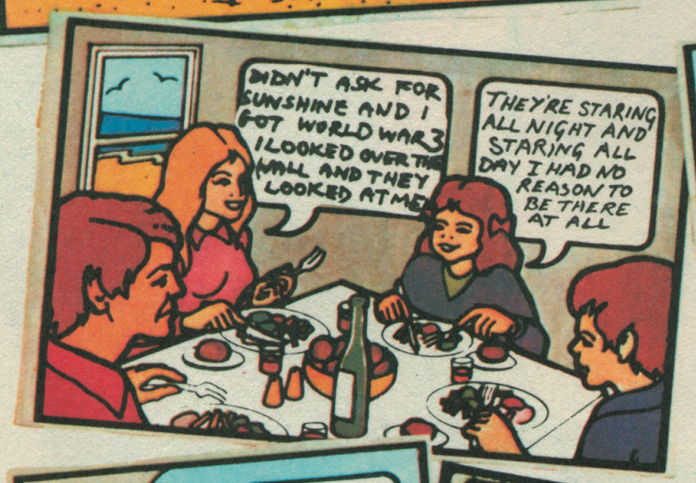
Sex Pistols











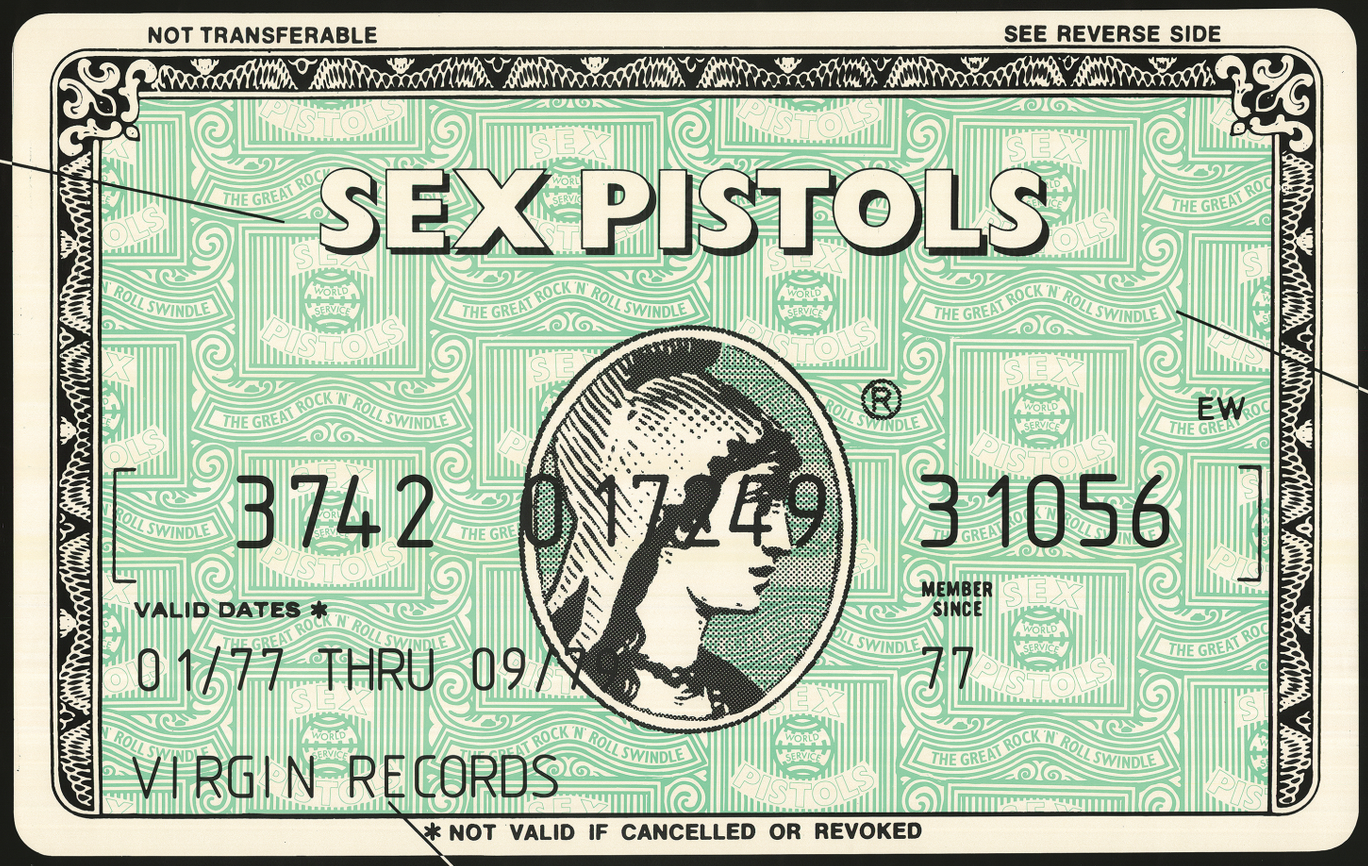




# YOUNG FLESH REQUIRED

## The Great Rock 'N' Roll Swindle

The Artist (The Prostitute)
Your name could be here.
Your talents will become a source of unlimited cash for the Record Company (The Pimp)




The Business (The Swindle)
Played by everyone including the Record Company, the Manager the Promoter, the Press, the Disc Jockey and if you're smart, You.

The Record Company (The Pimp)
The people who own this, own you. They will spend the cash you generate on schemes to increase their own power. You will get a small percentage of what you earn.

Virgin


F=45mm
1:2.8
F.C.
Heliner
Anastigmat
Halina
3000
STONES
ORIGINAL
MARTINI


COLLAGE - LINDER
BUZZCOCKS
DICT
AD
ASM
ORG
UNITED ARTISTS RECORDS ®


Victim
strange thing
by night



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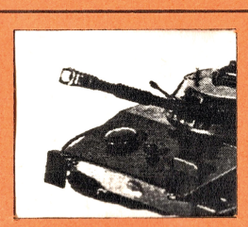
Effective action from the air in ground combat operations with HISPANO SUIZA, solid propellant aircraft rockets SURA, calibre 80 mm, with explosive head or hollow charge, for any suspension system.

# designers sectional pac



T14S

Size A4
Paper Tracing
Scale 1, 5 & 10mm
Colour Sepia
Format A4
Feuilles 50
Papier Calque
Chelle 1, 5 & 10mm
Couleur Sépia



usually attractively

# PHOTO → MONTAGE !

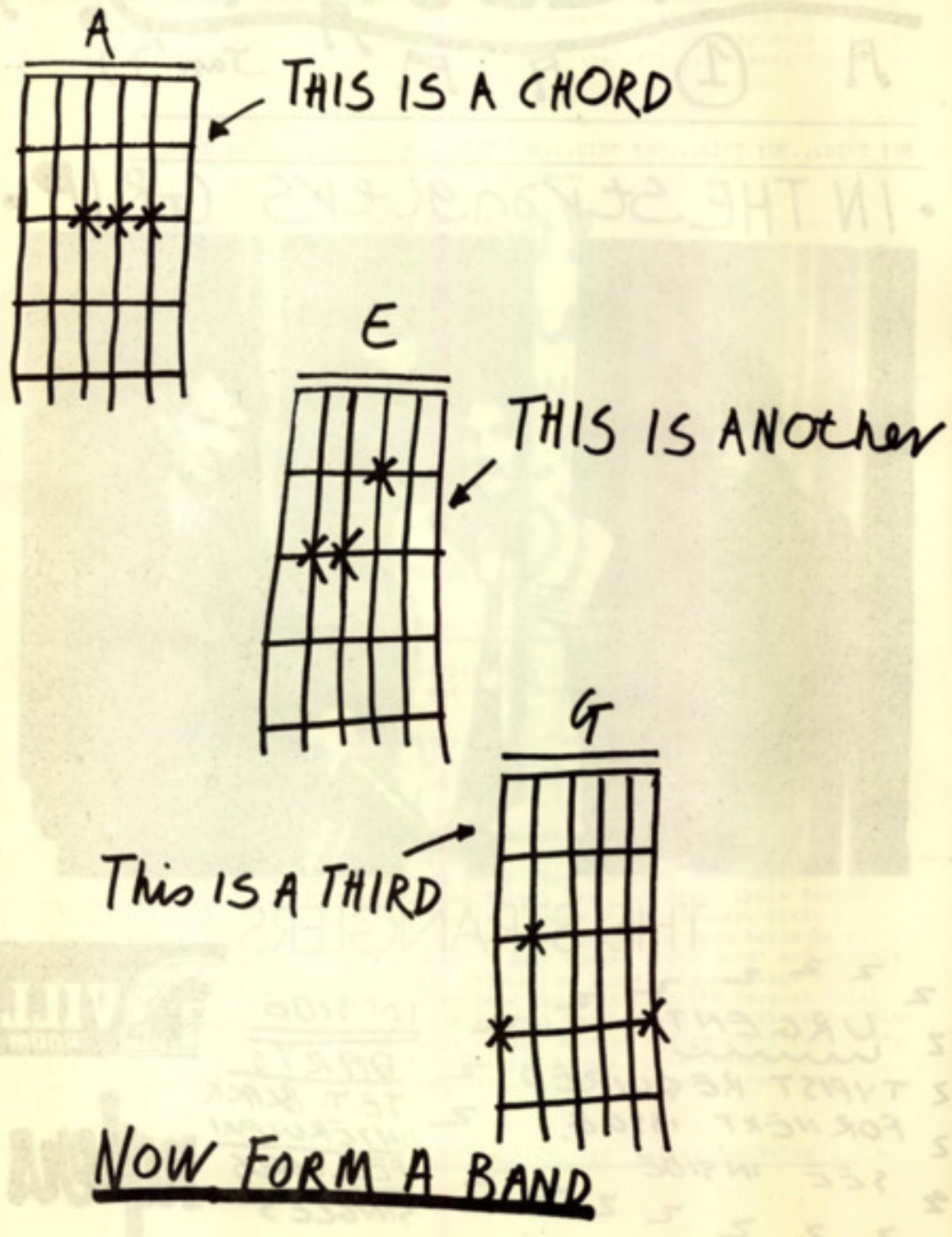
SIMPLY A METHOD OF DISTORTING INFORMATION

constrn: bob last

FAST PRODUCT

# PUNK DIY DESIGN

PLAY'IN IN THE BAND...FIRST AND LAST IN A SERIES.....



# SNIFFIN' GLUE..

15¢

## + OTHER ROCK 'N' ROLL HABITS FOR PUNKS! ①

NO.1 OF MANY, WE HOPE!

THIS THING IS NOT MEANT TO BE READ...IT'S FOR SOAKING IN GLUE AND SNIFFIN'.

IN THE FIRST ISSUE:

## THE RAMONES

ALBUM & CONCERT REVIEWS!

PLUS

## BLUE OYSTER CULT

RE-REVIEW OF ALL THEIR ALBUMS!

+

## PUNK REVIEWS

ALBUMS, SINGLES & CONCERTS!

# SNIFFIN' GLUE...

## + OTHER ROCK'N' ROLL HABITS FOR PUNKS! No.2

AUGUST'76.

ARE YOU DOWN FROM THE LAST ISSUE YET? IF SO READ ON, YOU PUNKS!

THE SMUCKS IN THIS ISSUE:

## THE FLAMIN' GROOVIES

## EDDIE AND THE HOT RODS

IN HASTINGS!

BLOWS

JONATHAN RICHMAN AND THE MODERN LOVERS.

REVIEWS

HEARTBREAKERS & THE BRATS.

NEW YORK REVIEWS!

PUNK REVIEWS INCLUDING THE DAMNED.

# SNIFFIN' GLUE...
## AND OTHER ROCK'N'ROLL HABITS, FOR ~~PUNKS~~ GIRLS! (3) SEPTEMBER'76.

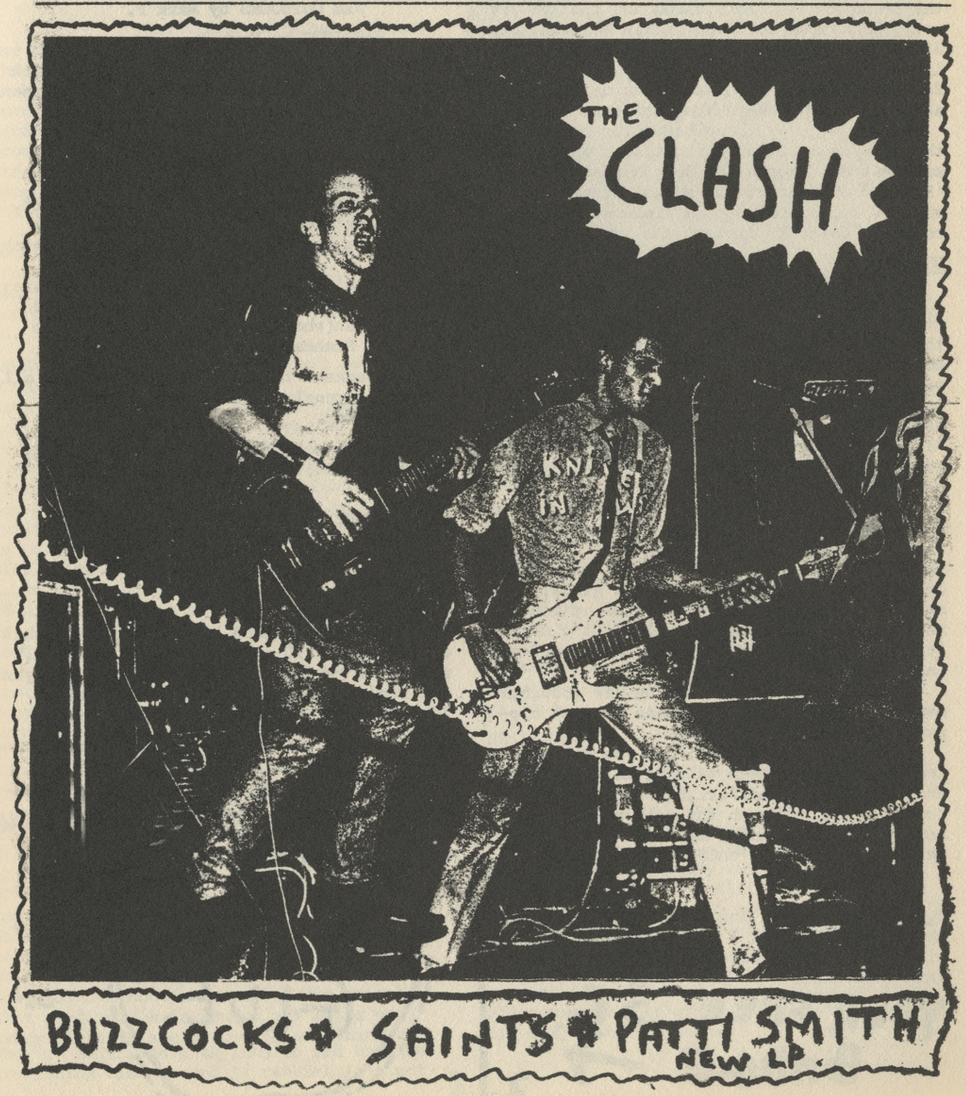
THE MAG THAT DOESN'T LIKE GIVING YOU'UP TO DATE'NEWS ON THE MUSIC SCENE.PRICE-25pence.




THE DAMNED * SEX PISTOLS WITH * IGGY POP +

# SNIFFIN' GLUE...
## AND OTHER ROCK'N' ROLL HABITS, FOR THE NEW-WAVE ! (4) OCT'76.

What,this isn't a joke.If you want something funny buy MAD.Anyway,this issue is priceless.




BUZZCOCKS * SAINTS * PATTI SMITH NEW LP.

# buzzcocks



# spiral scratch


The Desperate Bicycles
MONO
45rpm
1. Smokescreen (D. Wigley)
2. Handlebars (D. Bicycles)
℗ Refill Records RR1
Office Music P. 1977


The Lorraine
Bicycle

# THE DESPERATE BICYCLES

## The medium was tedium  Don't back the Front

Danny Wigley (voice) Roger Stephens (bass) Dave Papworth (drums)
Nicky Stephens (organ)

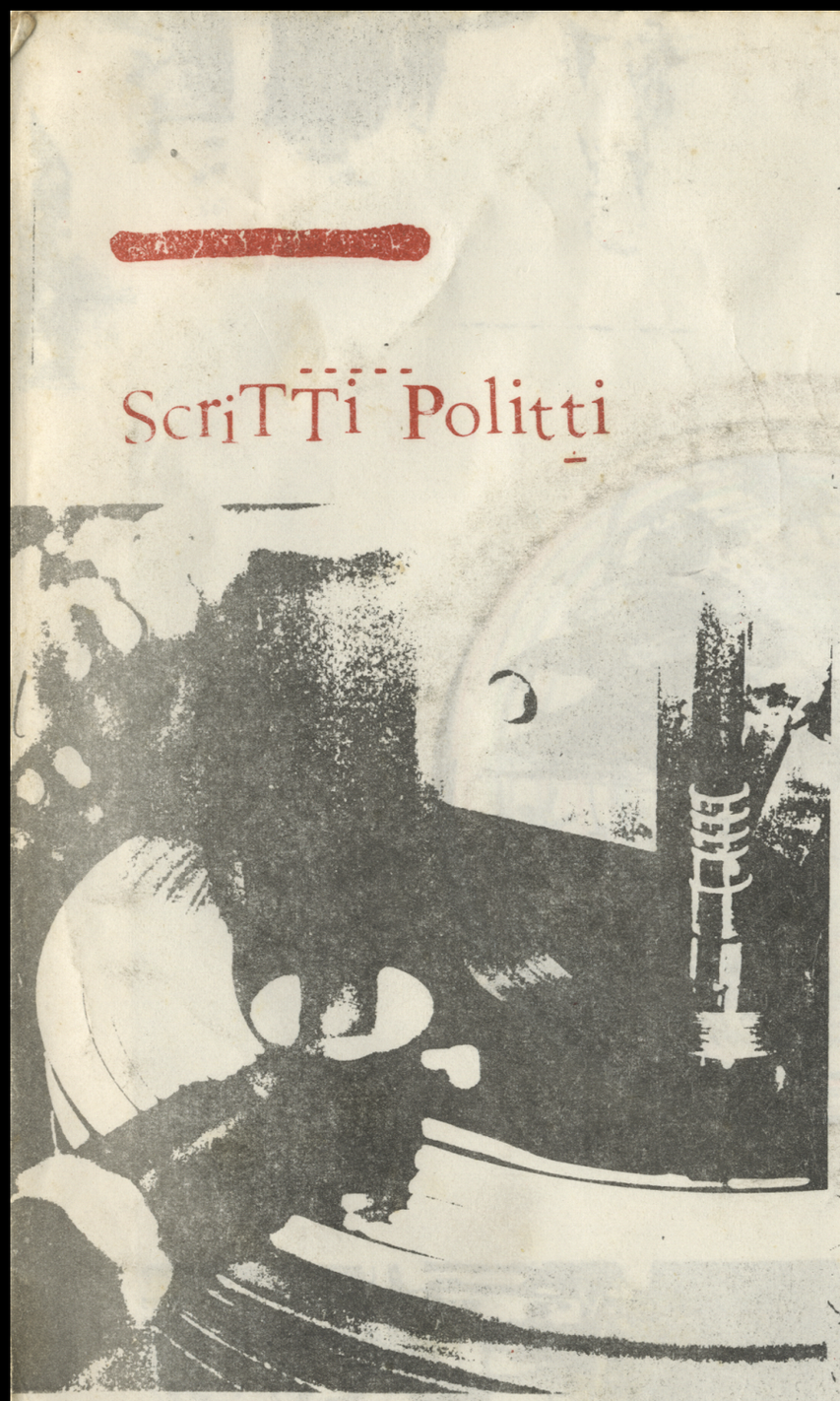
© Office Music Refill records RR2  SLIGHTLY STEREO

The Desperate Bicycles were formed in March 1977 specifically for the purpose of recording and releasing a single on their own label. They booked a studio in Dalston for three hours and with a lot of courage and a little rehearsal they recorded 'Smokescreen' and 'Handlebars' It subsequently leapt at the throat. Three months later and The Desperate Bicycles were back in a studio to record their second single and this is the result. "No more time for spectating" they sing and who knows? they may be right. They'd really like to know why you haven't made your single yet. "It was easy , it was cheap , go and do it " (the complete cost of "Smokescreen" was £153) The medium may very well have been tedium but it's changing fast. So if you can understand, go and join a band. Now it's your turn.....

| | | | |
|---|---|---|---|
| David Fox | D. B. Furness | Paul Bartlett | Judy & Dave Steele |
| P. W. Blakey | Helen Reid | Stephen Pulsford | J. Bradley |
| Arthur Baiely | Richard Hall | Peter Holmes | Bob Pritchard |
| Derek Laburn | John Bailey | Martin Preuss | Ron Curd |
| Nigel Broad | Jim Stacey | Chris Jones | Arnold McDowell |
| Simon Hicks | Malcolm Thrupp | Michael Meredith | Brian McCubbin |
| Mart Robinson | William Stone | Ken Baker | S. Swift |
| Simon Clegg | Alan Garvey | Martin Frisher | Tom Prentice |
| Craig Macadam | Jim Divers | Bob Clarkson | Paul Stavrakis |
| Steven Fyfe | David Finlay | Tim Ford | |
| Steven Hall | Martyn Higg | David Cobb | |

sleeve design by Ingram Pinn

# Scritti Politti







DISTRIBUTION...ROUGH TRADE
plus help and information.
202,Kensington Park Road,
London. W2. 01.727 4312.

play loud!

TURN BASS RIGHT UP THROUGHOUT AND TREBLE ON 28.8.78.

LABELS...£8.00
Rubber stamp on white labels (labels included in cost of pressing.) E.G.Rubber Stamps, 28,Bridge St. Hitchin, Herts. (0462) 51677.



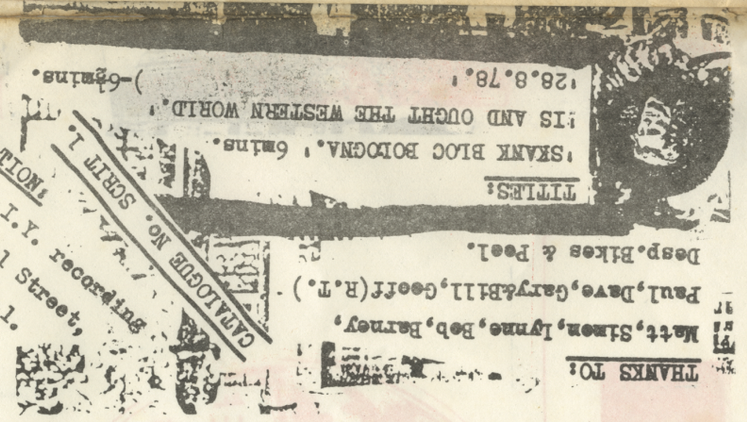


RECORDING...£98.00
Spaceward Studios,19,Victoria St.
Cambridge(0223)64263.
14hrs.Cost includes master tape.
MASTERING...£40.00
Pye London Studios.17,Gt.Cumberland Place,W1. 01.262 5502. or IBC.
(George)Sound Recording Studios,
35,Portland Place,W1.01.637 2111.
Cutting of lacquer from Master tape.

PRESSING...£369.36
PYE Records(sales)Ltd.
Western Road, Mitcham,Surrey.
01.648 7000.
2,500 copies @ 13p & processing
(electro plating of lacquer £27.00)



A SOCIALIST ROCKERS PRODUCTION



THANKS TO:
Matt,Simon,Lynne,Bob,Barney,
Paul,Dave,Gary&Bill,Geoff(R.T.)
Desp.Bikes & Peel.

TITLES:
'SKANK BLOC BOLOGNA.' 6mins.
'IS AND OUGHT THE WESTERN WORLD.'
'28.8.78.' )-6mins.

CATALOGUE NO. SCRIM 1.

FURTHER INFORMATION:
for us/from us, D.I.Y. recording
or whatever - 1,Carol Street,
Camden Town,London. NW 1.

ST. PANCRAS RECORDS
SKANK BLOC BOLOGNA
IS AND OUGHT THE WESTERN WORLD
28 / 8 / 78
ST. PANCRAS RECORDS

RECORDING... £98.00

Spaceward Studios,19, Victoria St.

Cambridge (0223)64263.

14hrs. Cost includes master tape.

MASTERING... £40.00

Pye London Studios.

17,Gt.Cumberland

Place,W1. 01.262 5502. or IBC.

(George)Sound Recording Studios,

PRESSING... £369.36

PYE Records(sales)Ltd.

Western Road, Mitcham,Surrey.

01.648 7000

2,500 copies @ 13p & processing (electro plating of lacquer £27.00)

LABELS... £8.00

Rubber stamp on white labels (labels included in cost of pressing.) E.G.Rubber Stamps, 28,Bridge St. Hitchin, Herts. (0462) 51677.

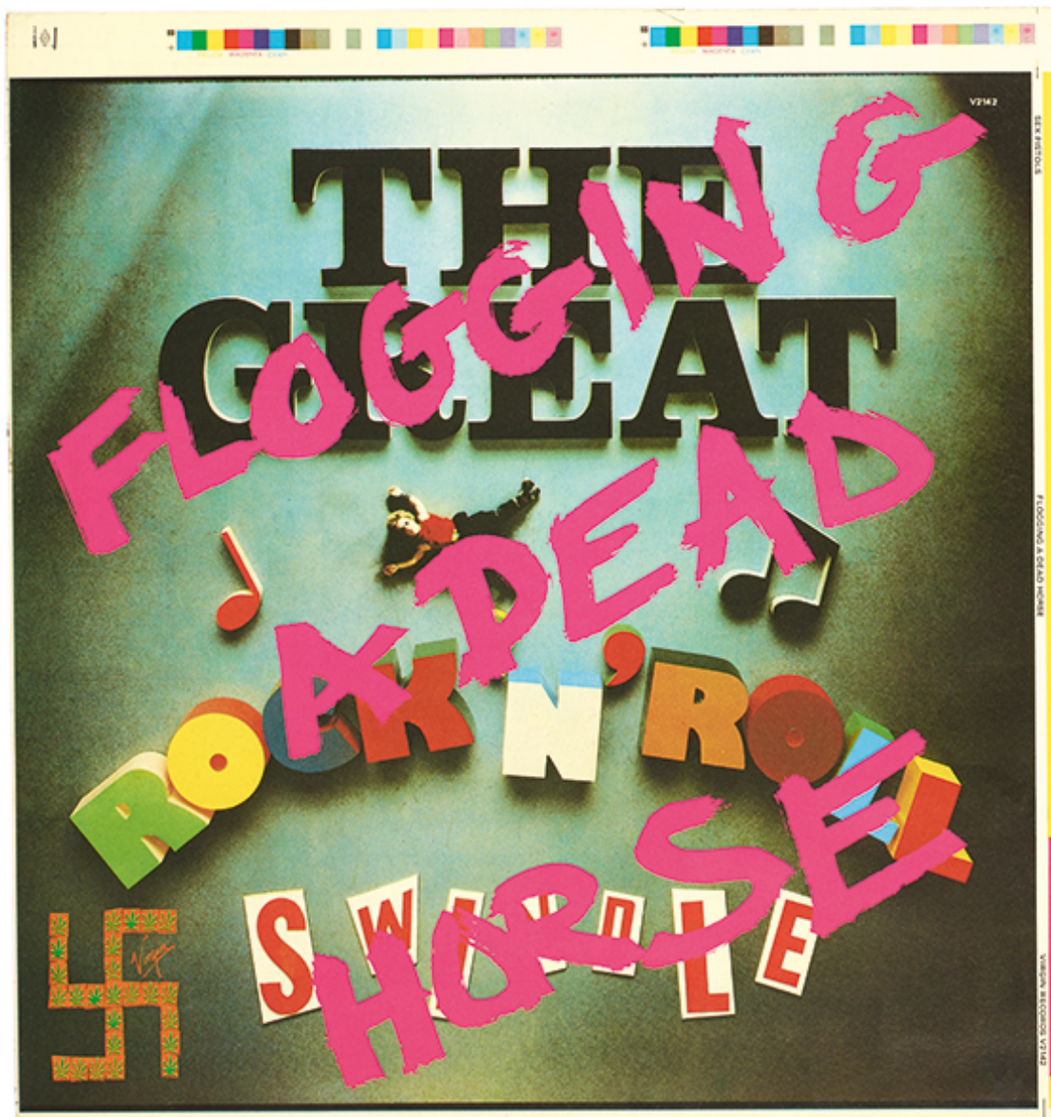

Chaka says
I'm ~~Every Woman~~
Silly,
and
so
are
Dass
Schnitz


YES
DON'T KILL THE WHALE
at
4.A.M
Das
Schnitz


DAS
SCHNITZ
CHIC
LE FREAK b/w SAVOIR FAIRE
4 A.M.
#3519
45 RPM
STEREO


Don't Cry For Me
Argentina
DAS SCHI
DON'T EAT
FLOWERS
The Shadows.


FUNKADELIC
ONE NATION
UNDER A
GROOVE
AS DAS DAS DAS DAS DAS DAS DAS

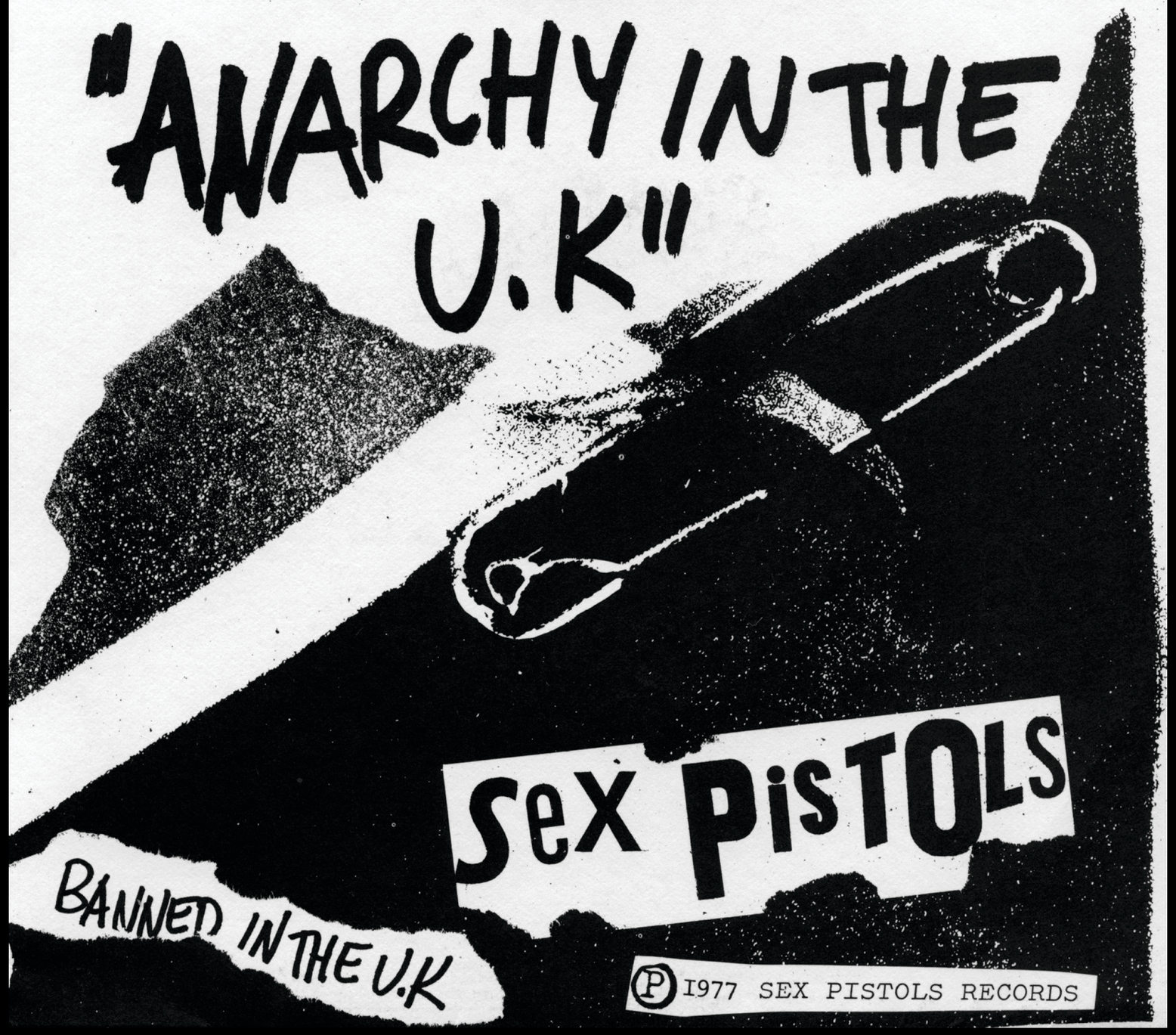

THE GREAT
ROCK'N'ROLL
SWINDLE
FLOGGING DEAD
SEX PISTOLS
V2142


NEVER MIND
THE BOLLOCKS
HERE'S THE
SEX PISTOLS
FLOGGING A DEAD

# DISTRESSING IMAGES

640 112

# "ANARCHY IN THE U.K"



SEX PISTOLS

BANNED IN THE U.K

℗ 1977 SEX PISTOLS RECORDS

AS8502

# 999
NINE NINE NINE

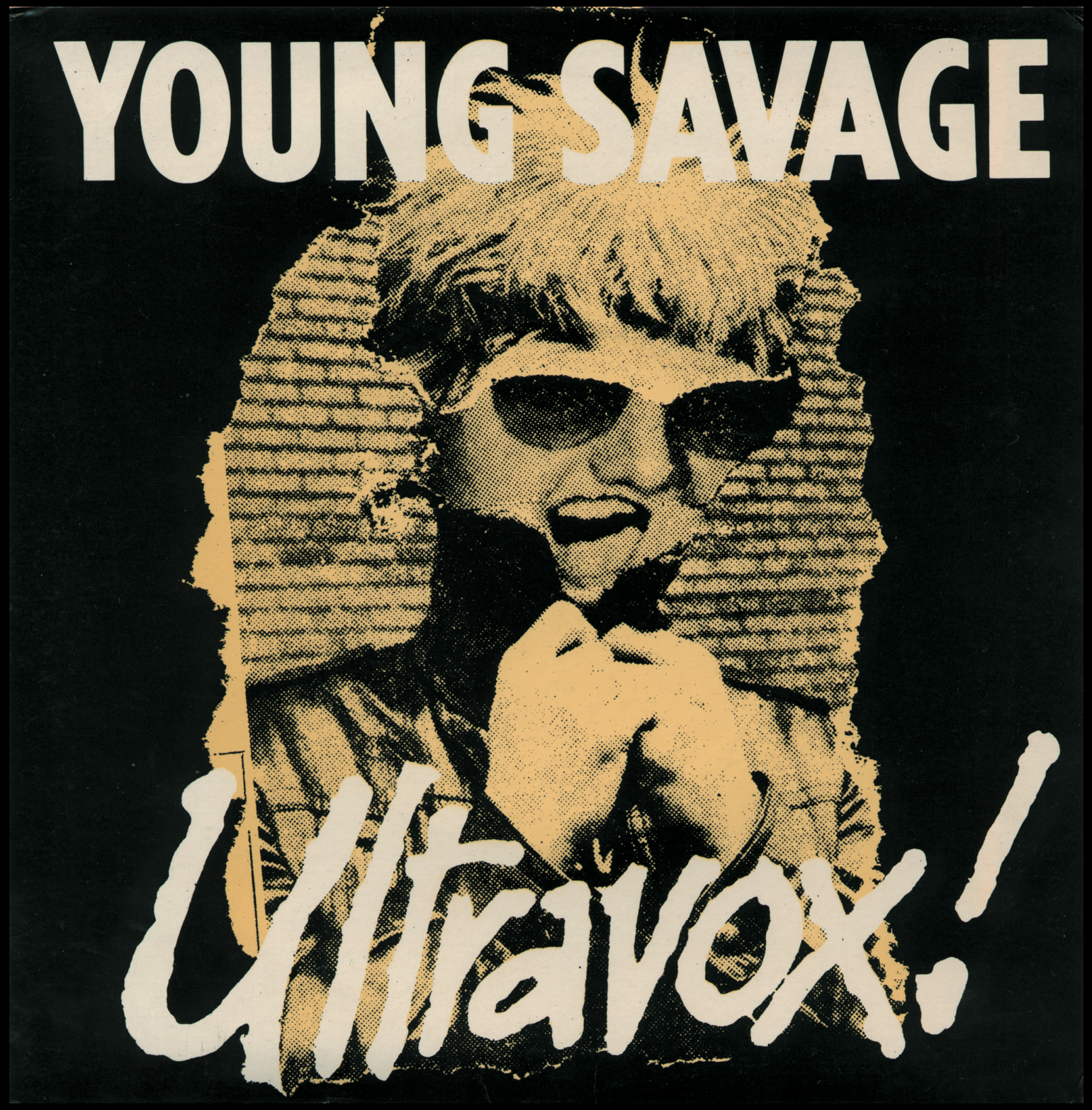
I'M ALIVE

GUY DAYS GUITAR/VOCALS

JON WATSON-BASS

QUITE DISAPPOINTING

# YOUNG SAVAGE



# Ultravox.!

# PeNeTrAtIoN



DON'T DICTATE

MONEY TALKS

45. X. 140.316

# ÇA PLANE POUR MOI

## Plastic Bertrand



POGO
POGO

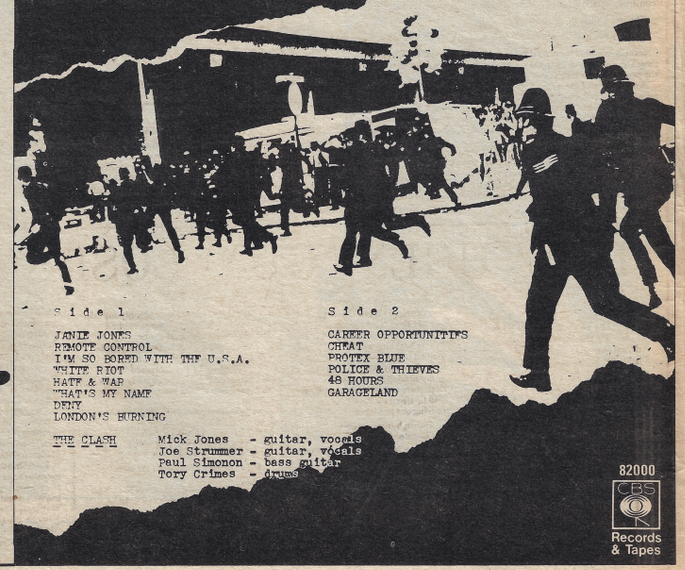
Vogue

# THE ALBUM OF '77




the one they are afraid of !

How can you face '78 without it?



Side 1

JANIE JONES
REMOTE CONTROL
I'M SO BORED WITH THE U.S.A.
WHITE RIOT
HATE & WAR
WHAT'S MY NAME
DEEY
LONDON'S BURNING

Side 2

CAREER OPPORTUNITIES
CHEAT
PROTEX BLUE
POLICE & THIEVES
48 HOURS
GARAGELAND

THE CLASH Mick Jones - guitar, vocals
Joe Strummer - guitar, vocals
Paul Simonon - bass guitar
Tory Crimes - drums

82000

CBS Records & Tapes


THE CLASH



## Side 1

JANIE JONES
REMOTE CONTROL
I'M SO BORED WITH THE U.S.A.
WHITE RIOT
HATE & WAR
WHAT'S MY NAME*
DENY
LONDON'S BURNING

## Side 2

CAREER OPPORTUNITIES
CHEAT
PROTEX BLUE
POLICE & THIEVES**
48 HOURS
GARAGELAND

THE CLASH

Mick Jones - guitar, vocals
Joe Strummer - guitar, vocals
Paul Simonon - bass guitar
Tory Crimes - drums

All songs written by Strummer/Jones
except * Strummer/Jones/K.Levine and ** Murvin/Perry.
All songs copyright control except ** Blue Mountain Music Ltd.
Photographs: Front Cover - Kate Simon; Back Cover - Rocco Macauley.

Stereo
CBS
82000

© 1977 CBS Records
℗ 1977 CBS Records

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Shorepak by Shorewood Packaging Co. Ltd., England

ROSLAV SZAYBO & JANUSZ GUTTNER

# JOHNNY MATHIS

## *Merry Christmas*

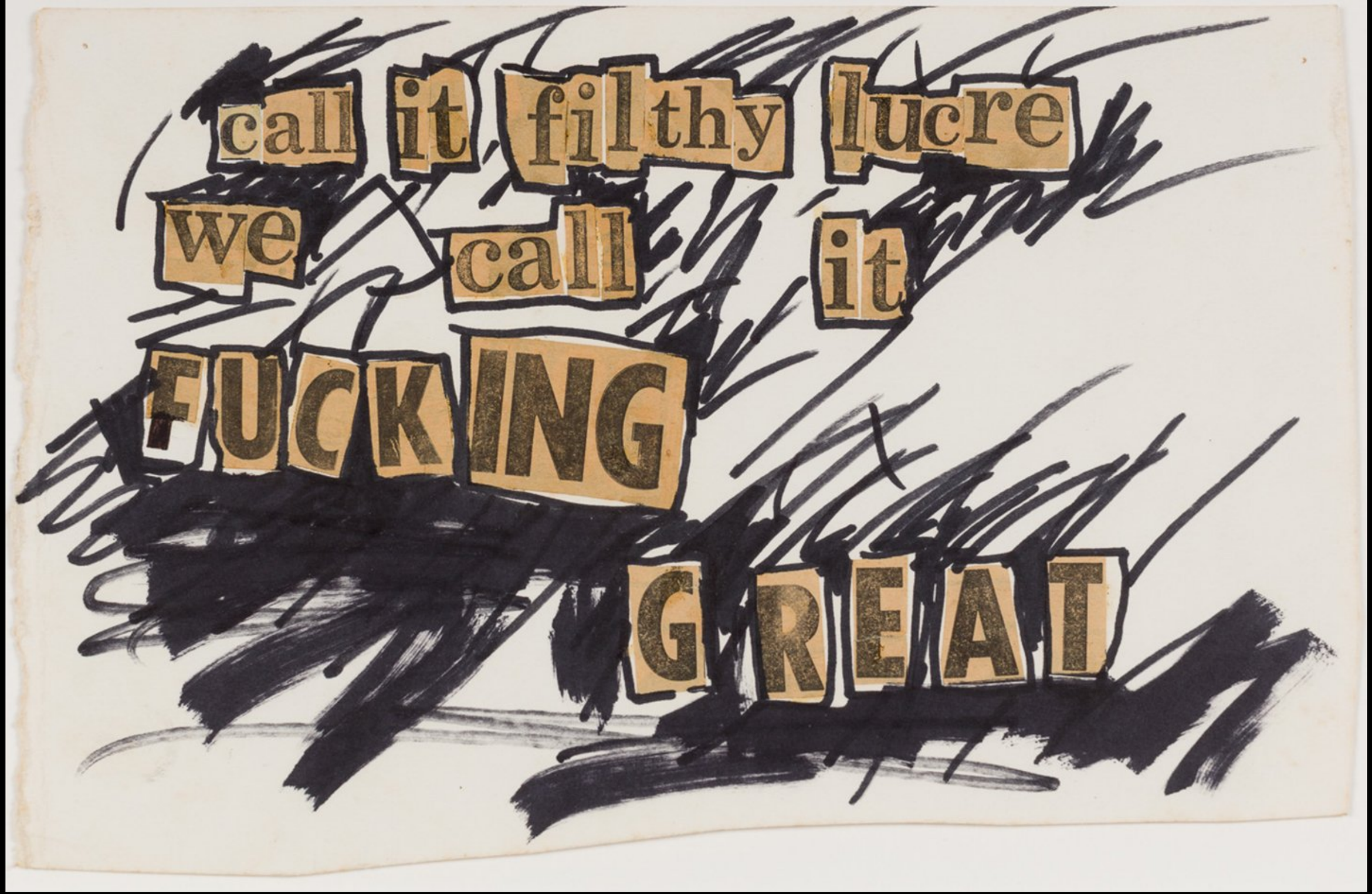



dEAd ENd Kids
BREAKOUT


Remember You're A Womble
BANANA ROCK

# PUNK TYPOGRAPHY

# RANSOM NOTE


call it filthy lucre
we call it
FUCKING
GREAT


ANARCHY
IN THE U.K.
Sex Pistols


GOD Save THE QUEEN
SEX PISTOLS

# NEVER MIND THE BOLLOCKS

HERE'S THE

Sex Pistols

# LETRASET

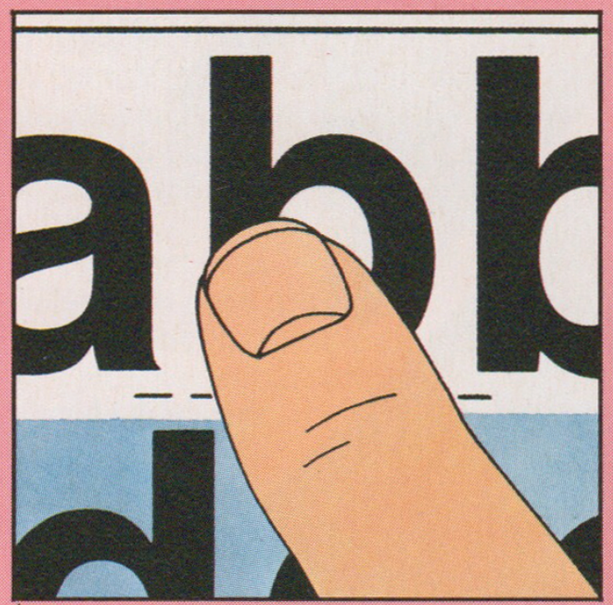
# 12.1 How to use Letraset lettering

**Application**
Select a sheet of the typeface and point size you require. Draw a pencil line on the art surface. Remove the blue backing sheet from your sheet of lettering. Position the sheet on the drawn line before transferring and lightly press the letter selected into contact with the art surface.

(For large letters, press each character firmly in place with a fingertip (Figure 1), then go over the letter with a few widely spaced strokes with the burnisher.)

Then transfer the letter by rubbing it lightly with a Letraset burnisher, working diagonally from the top of the letter downwards (Figure 2). The letter appears to turn grey as it is transferred from the carrier to the artwork. Finally work over the letter in detail paying special attention to the edges. Peel the carrier sheet slowly back from the top keeping it in place with your hand at the bottom. If the letter has not transferred completely, drop the sheet back in register and rub down the letter again, and remove the sheet. Use the blue backing sheet to mask as much of the carrier sheet as possible to avoid accidental transfer of characters.

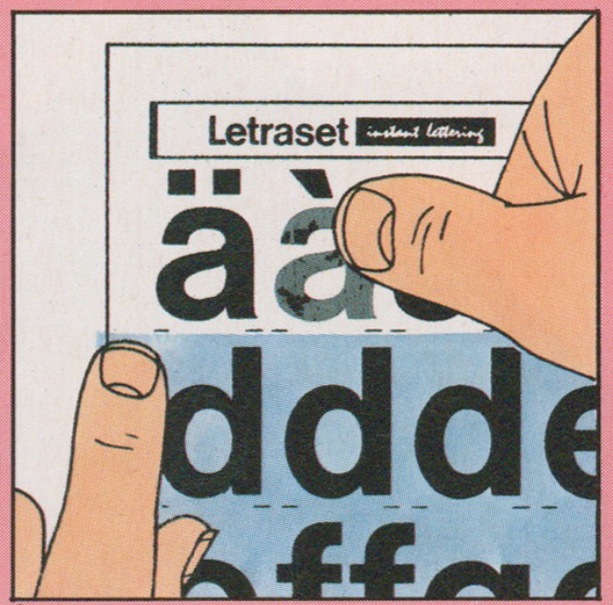
Once the correct setting has been transferred, burnish by covering it with the blue backing sheet and rubbing it over with a smooth flat tipped instrument such as the


1



2





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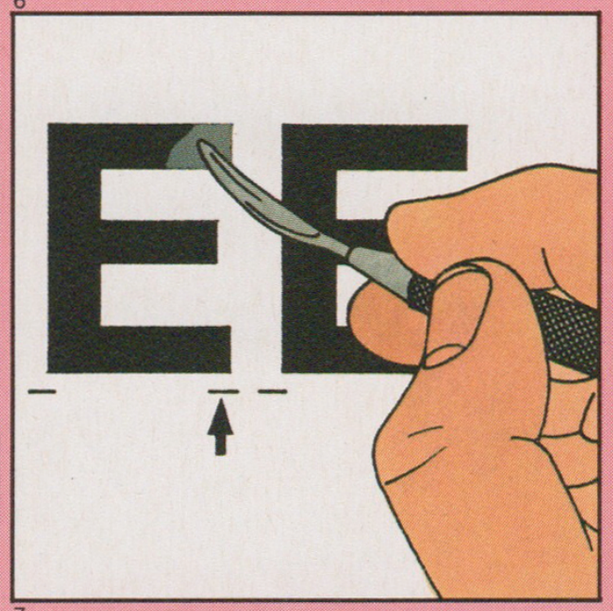

7



from the working surface and pull the sheet taut. Gently work over the character while the sheet is suspended (Figure 5). The letter will appear to turn grey indicating release residual adhesion will keep it lightly fixed to the carrier sheet. Next transfer the letter to the work surface using light finger pressure (Figure 6). Once correctly positioned burnish it gently but well.

**Correction of mistakes**
Spacematic bars should be removed with drafting tape before burnishing. This technique can also be used if letters have been applied incorrectly. Again this is best done before the letter has been burnished. Cover the letter with drafting tape, rub over it lightly with a finger and lift off. Use the blue backing sheet as a mask when removing small sizes or closely spaced characters.

It is possible to remove characters with an artist's knife or scalpel. Rub the letter lightly with the edge of a keen blade until the letter is completely removed.

**Print quality and reproduction**
The sharp edges and clean corners of the characters on Instant Lettering sheets permit enlargement up 300% while still maintaining good reproduction quality. For those who prefer to work half or twice-up, there is an adequate selection of sizes and weights in many type families.

blue backing sheet to mask as much of the carrier sheet as possible to avoid accidental transfer of characters.

Once the correct setting has been transferred, burnish by covering it with the blue backing sheet and rubbing it over with a smooth flat tipped instrument such as the Letraset 'spoon-tip' burnisher (Figure 3). The more thoroughly the work is burnished, the more resistant to abrasion the transferred characters become. If additional protection is required use a Letraset protective coating spray.

**Letter spacing**
If you are lettering on a regular basis your own visual spacing is probably well developed. For some users of Instant Lettering sheets the Spacematic® system will help to obtain optically accurate spacing. The Spacematic system is also used for correct alignment of characters.

Draw a guide line and align the Spacematic bars along it. Then transfer the letter and its right hand Spacematic bar. Position the next character so that its lefthand bar butts up to the previously transferred bar. Rub down the letter and its righthand bar. (The lefthand bar remains on the sheet.) Continue this step by step with succeeding characters (Figures 7-9).

**Pre-release technique**
When the surface to be lettered is soft, hard or an awkward shape we recommend the use of the pre-release technique. Lift the carrier sheet away

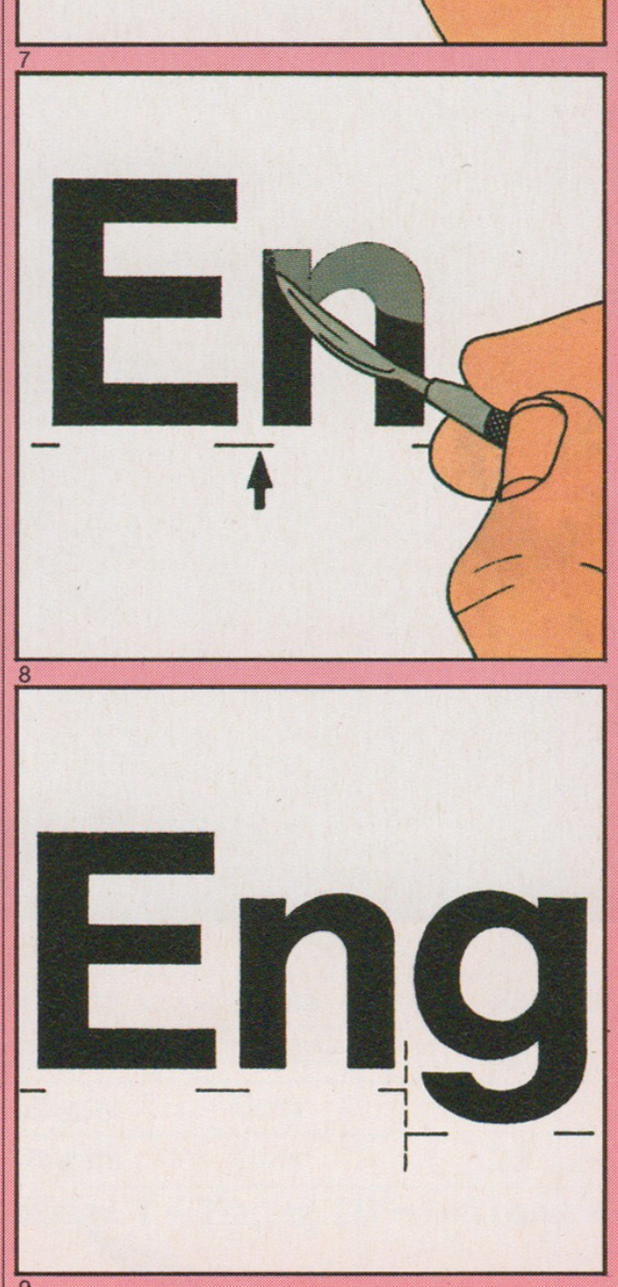

2


3


4



5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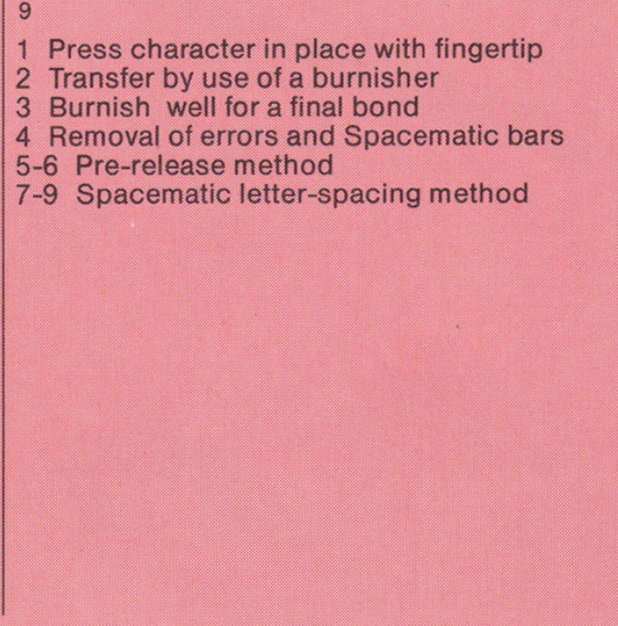

9

1 Press character in place with fingertip
2 Transfer by use of a burnisher
3 Burnish well for a final bond
4 Removal of errors and Spacematic bars
5-6 Pre-release method
7-9 Spacematic letter-spacing method

**Print quality and reproduction size**
The sharp edges and clean corners of the characters on Instant Lettering sheets permit enlargement up [illegible] while still maintaining good reproduction quality. For those who prefer to work half or twice-up there is an adequate selection of sizes and weights in many type families.


Letraset
instant lettering
72pt COMPACTA ITALIC ©
LETRASET
AAA BBCC
EEEEE F GGGG
AAAAAABB C
E EFFGGG HHH
LLLLMMMMNNN
PPPO
raset
instant lettering
didot 72pt. FUTURA EXTRA BOLD 18-3mm
BAUER
ÄÄÄ
EEE
HHH
RONSONOL

Pica - 1 inch = 6 picas (6P)

Letraset instant lettering

72pt COMPACTA ITALIC ©
LETRASET

1846
U.S.A. Order No. 115 -72 -CN

AAA BBCC E
EEEEE F GGGG I;;
IIJJKK LLLL MMMNNNV;
NNNN PPQQ ;
SSS TTTTTT;;
TUUUU U VVWWWX ;

AAAAAABB C D EEEEEE;;
E EFFGGG HHH IIIJJKKL;
LLLLMMMNNNN N OOOO;
PPPQQR RRR SSS .
T TT UUUUVVWWWX Y ZZ·
234 6 89 &?? $()[]=,

B6585

Letraset SPACEMATIC heat resistant

Letraset products are protected widely by patents and patent applications throughout the world
Letraset, Instant Lettering and Spacematic are Trade Marks
©LETRASET INTERNATIONAL LTD. 1972.

PRINTED IN ENGLAND U.S.A. Order No. 1846 115 -72 -CN

# BUZZCOCKS

# Shatter

Vic Carless Letraset © 1973

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,:;')



84pt 20.3mm
**LG1509**

84pt 20.3mm
**LG1510**

60pt 14mm
**LG1513**

48pt 11.4mm
**LG1514**

LETRAGRAPHICA

LOUT RECORDS

# HEADACHE



# LETRASET FIGURES


C 500

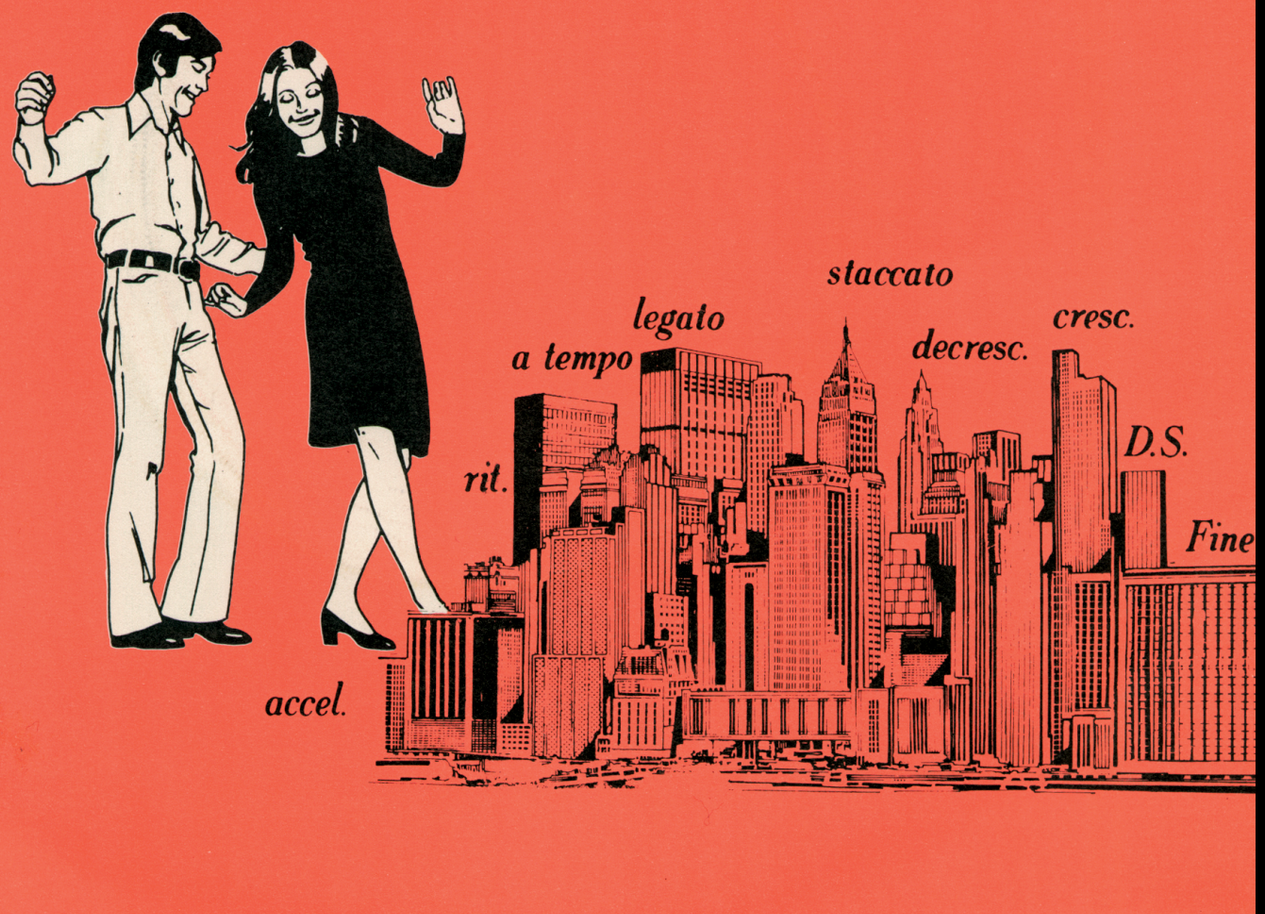


C 232

*ELECTRONICALLY YOURS....*

# THE HUMAN LEAGUE

## being boiled — circus of death



"Patented Brit 906,934, U.S 2,588,803 & 3,131,106; Australia 249,978/64, Canada 492,559/53 & 683,421/64; India 77,314; Pakistan 111,669; Rhod. 366/61; S.Afr. 61/259" Fr.(s.g.d.g.) 1,214,051 & 1,293,384; Belg.(s.g.d.g.) 605,371; O.P. 238,738; Italy 656,879; Sweden 192,176; Switzerland 382,196" Japan 414,218" Brazil 62,243; Argentina 138,289; Columbia 11,645; Venezuela 13,490" Other Patents & Patents Pending in all Principal Countries of the World. Printed in England.

LETRASET TRADEMARK *instant lettering* ART SHEET AA15




© Letraset 1966

«warm leatherette»

«T.V.O.D.»



# *the normal*

"....feel the steering wheel...."



"....stick the aerial into...."

THIS IS A

MUTE

RECORD

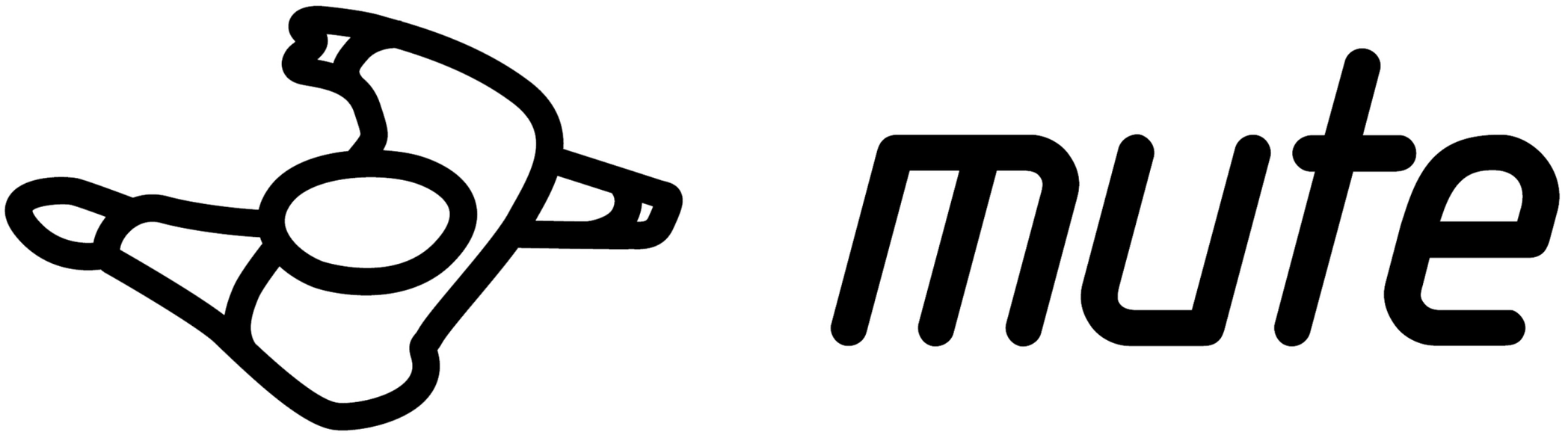
16 DECOY AVENUE LONDON N.W.11 ENGLAND

Photograph courtesey of Motor Industry Research Association

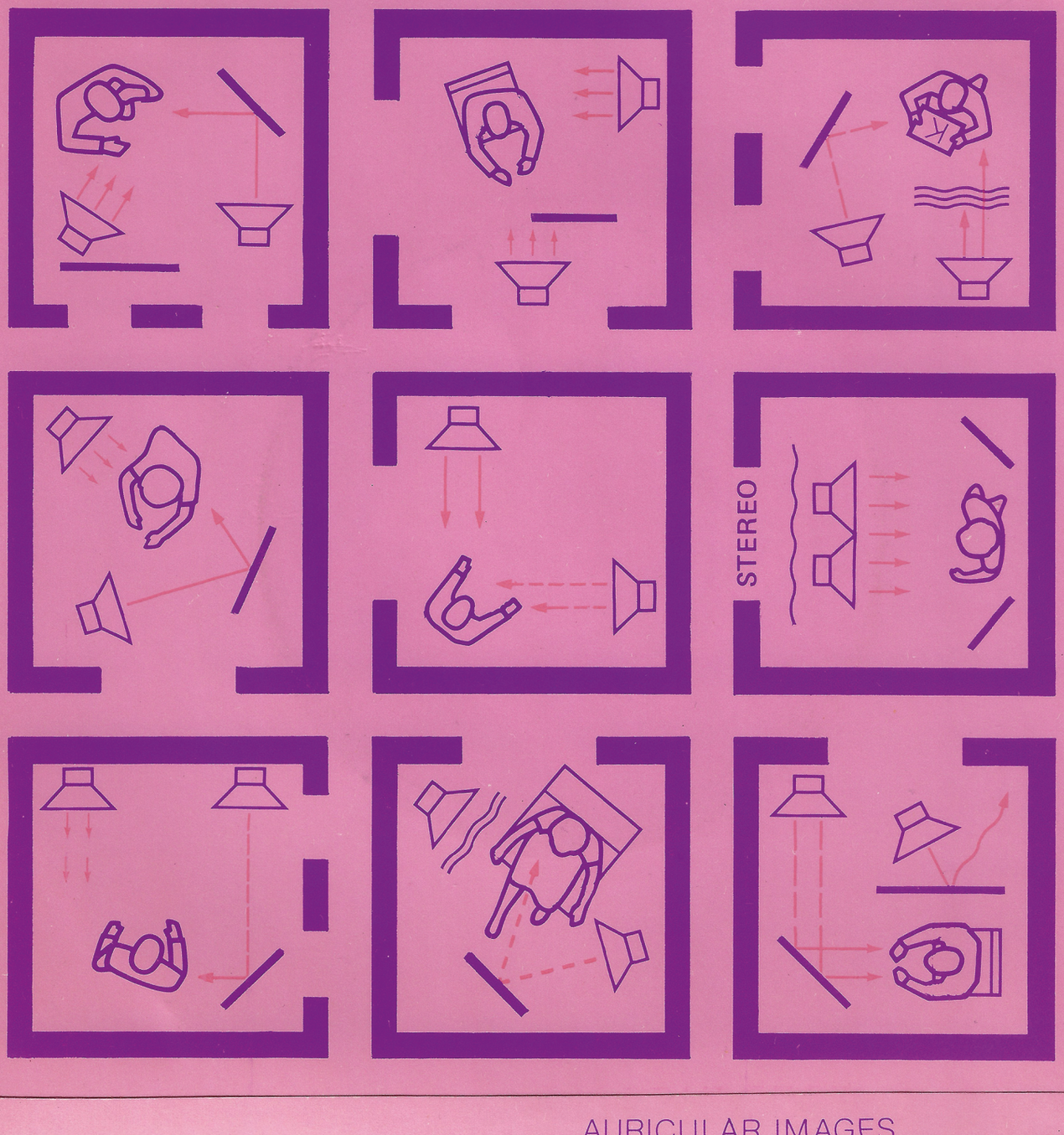
Sole distributors ROUGH TRADE RECORDS

MUTE 001

dp delga press limited


mute

UNITED ARTISTS RECORDS ®

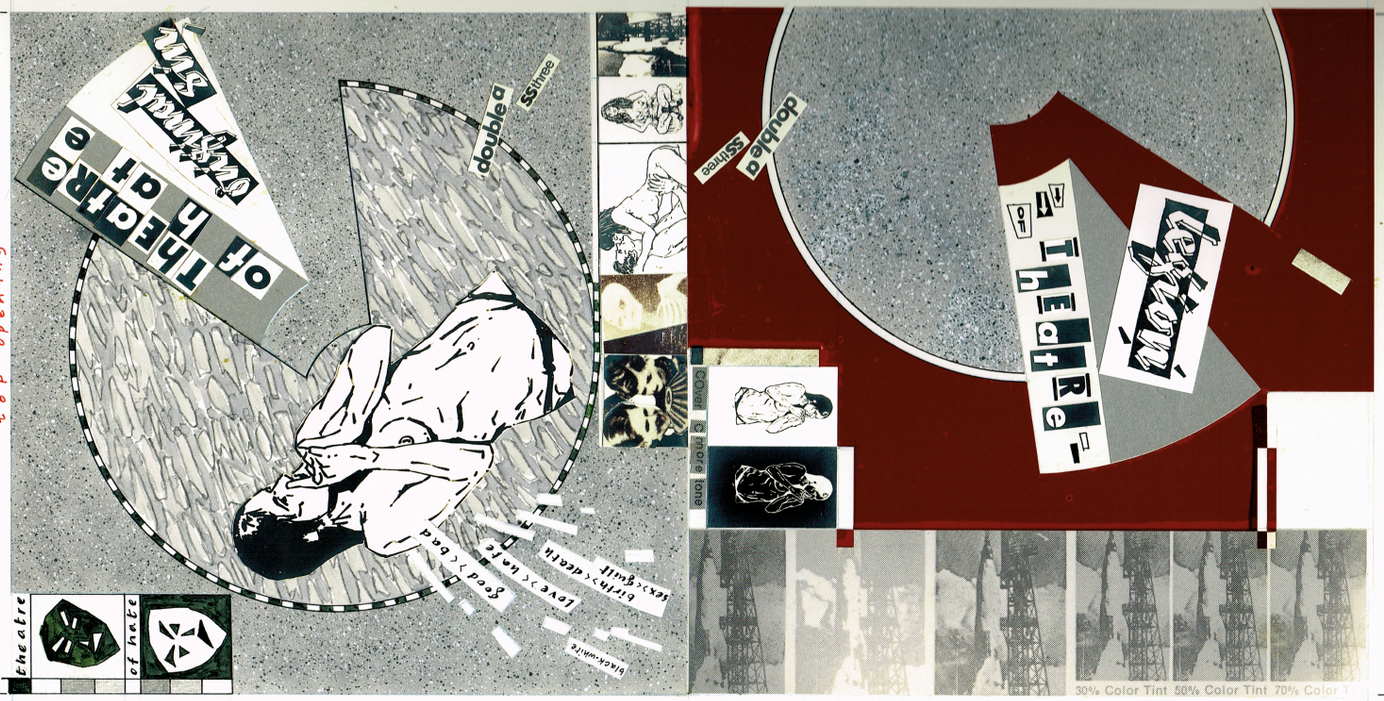



UP 36433: NOISE ANNOYS

AURICULAR IMAGES

# THE DESIGN AND PRINT PROCESS

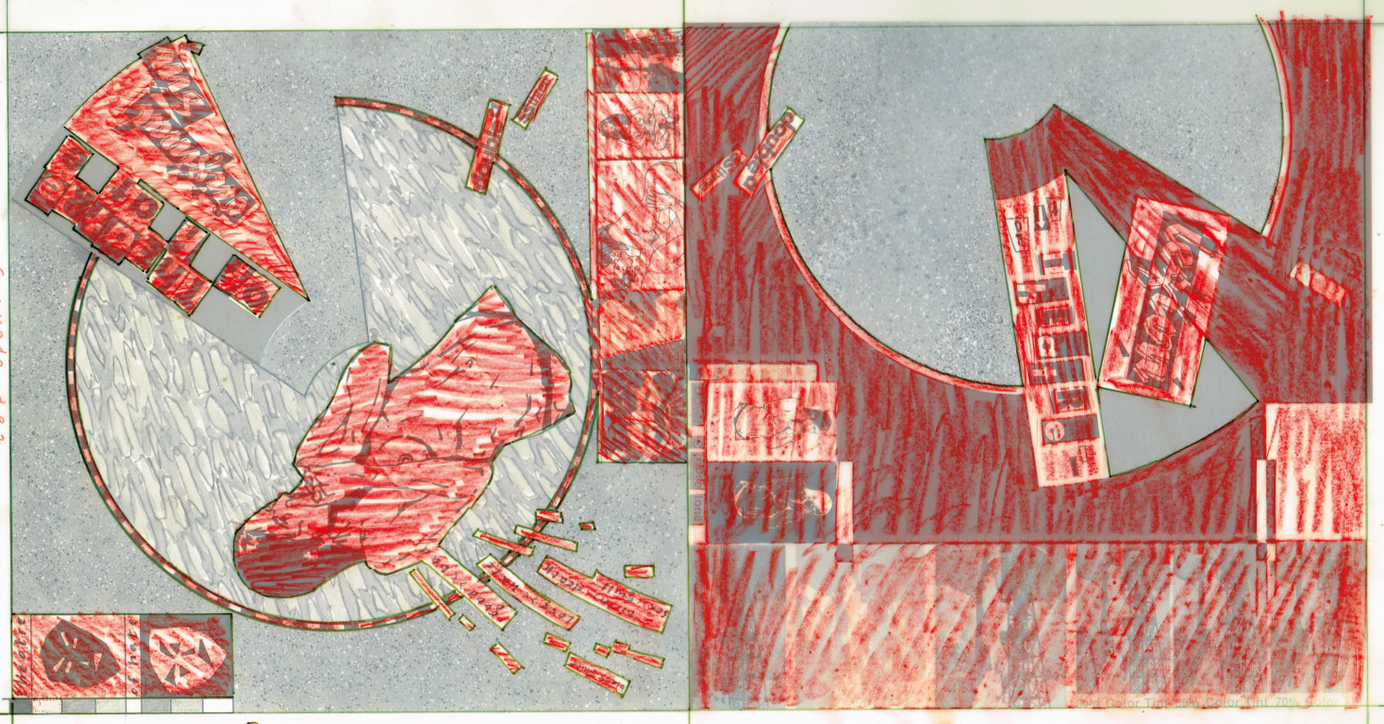
OVERLAY • INSTRUCTIONS ONLY...




PRINTS ON 180 GSM INVERCOTE (COATED CARD)
QUANTITY: 3000

7" SINGLE BAG ARTWORK
PRINTS BLACK — INSIDE FLAPS
see overlay

EDHORI




① EVERYTHING UNDER RED SHADING PRINTS S/S POS. LINE
(i.e. solid black & pure white of coated card.)

② EVERYTHING ELSE TO BE 1 TONED @ FINEST POSSIBLE SCREEN
& EXACT CUT OUT

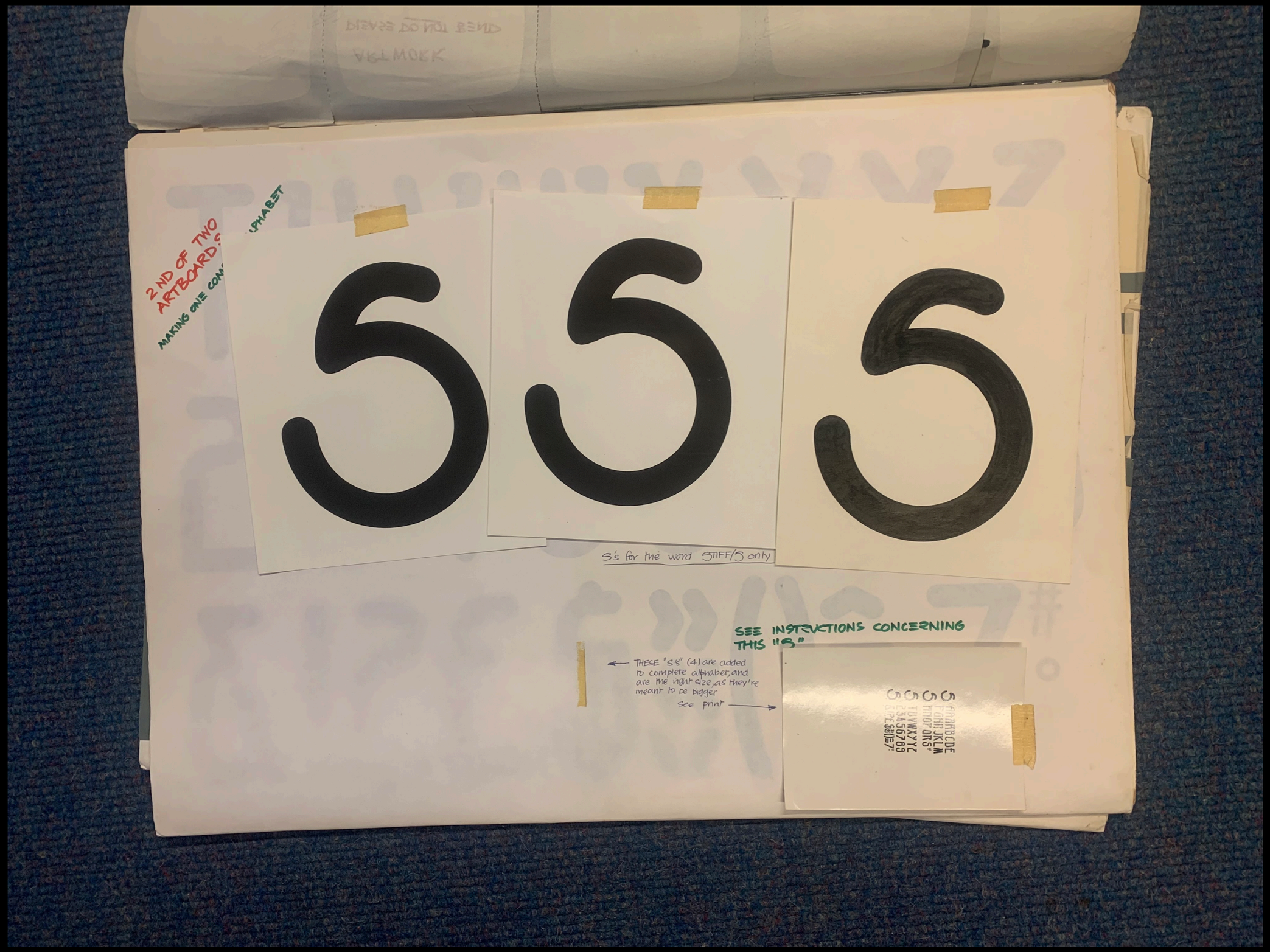
PRINTS ON 180 GSM INVERCOTE (COATED CARD)
QUANTITY: 3000

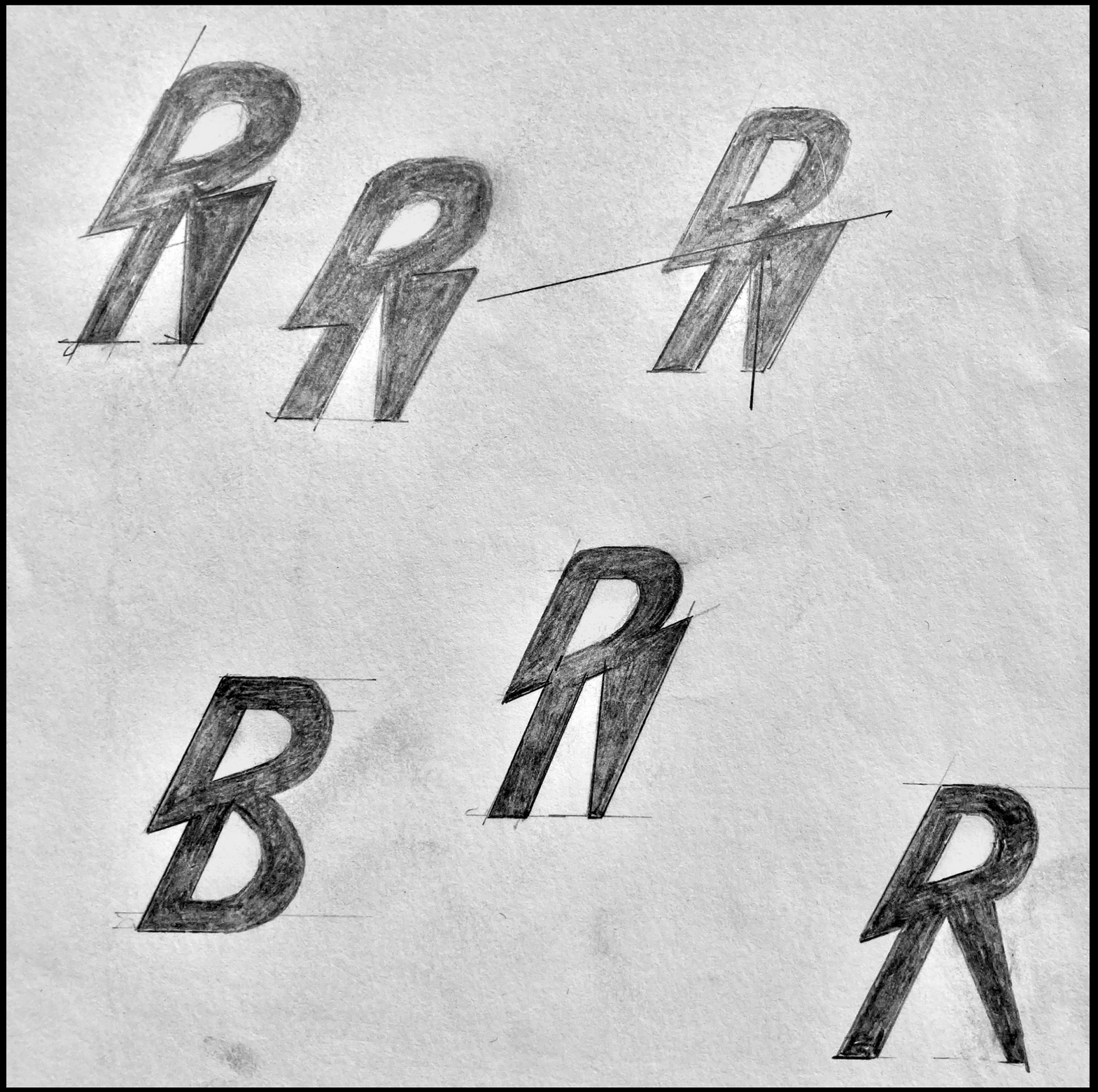
7" SINGLE BAG ARTWORK
PRINTS BLACK — INSIDE FLAPS
see overlay

EDHORI

AAABCDE
FGHIJKLM
NNOPQRS#


TUVWXYYZ
23456789
&!?£$%()≅7#°


2 ND OF TWO
ARTBOARDS
MAKING ONE COM
PHABET
S
S
S
S's for the word STIFF/S only
SEE INSTRUCTIONS CONCERNING
THIS "S"
THESE "S's" (4) are added
to complete alphabet, and
are the right size, as they're
meant to be bigger
see print



# THE RADIATORS

FROM SPACE



Sex Pistols and background Yellow P803 (Flouresent)

Back

# NEVER MIND THE BOLLOCKS

## HERE'S THE



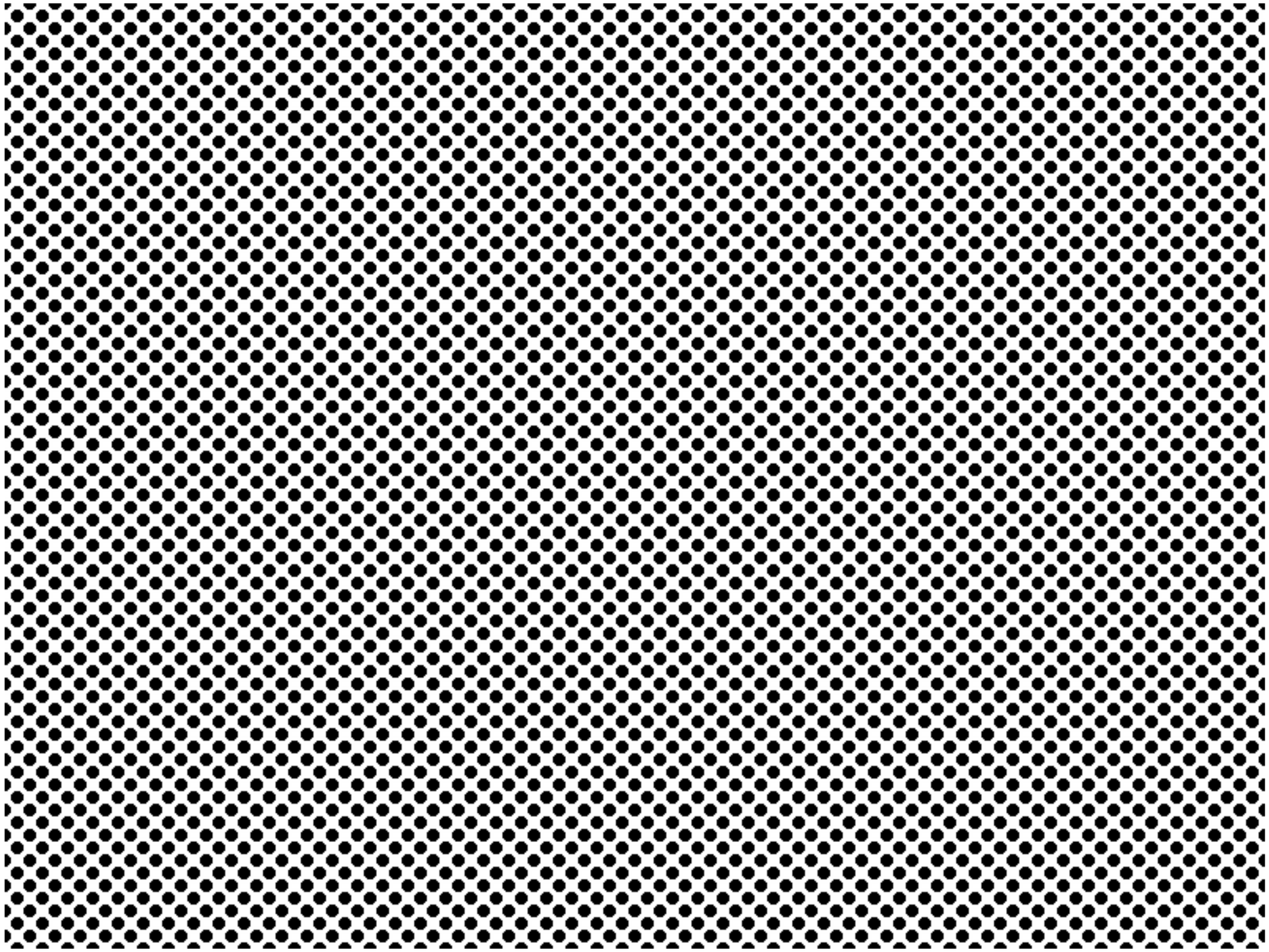

Never mind the bollocks here's the Sex Pistols

Virgin Records V2086

↑ PINK P806 (Flouresent)









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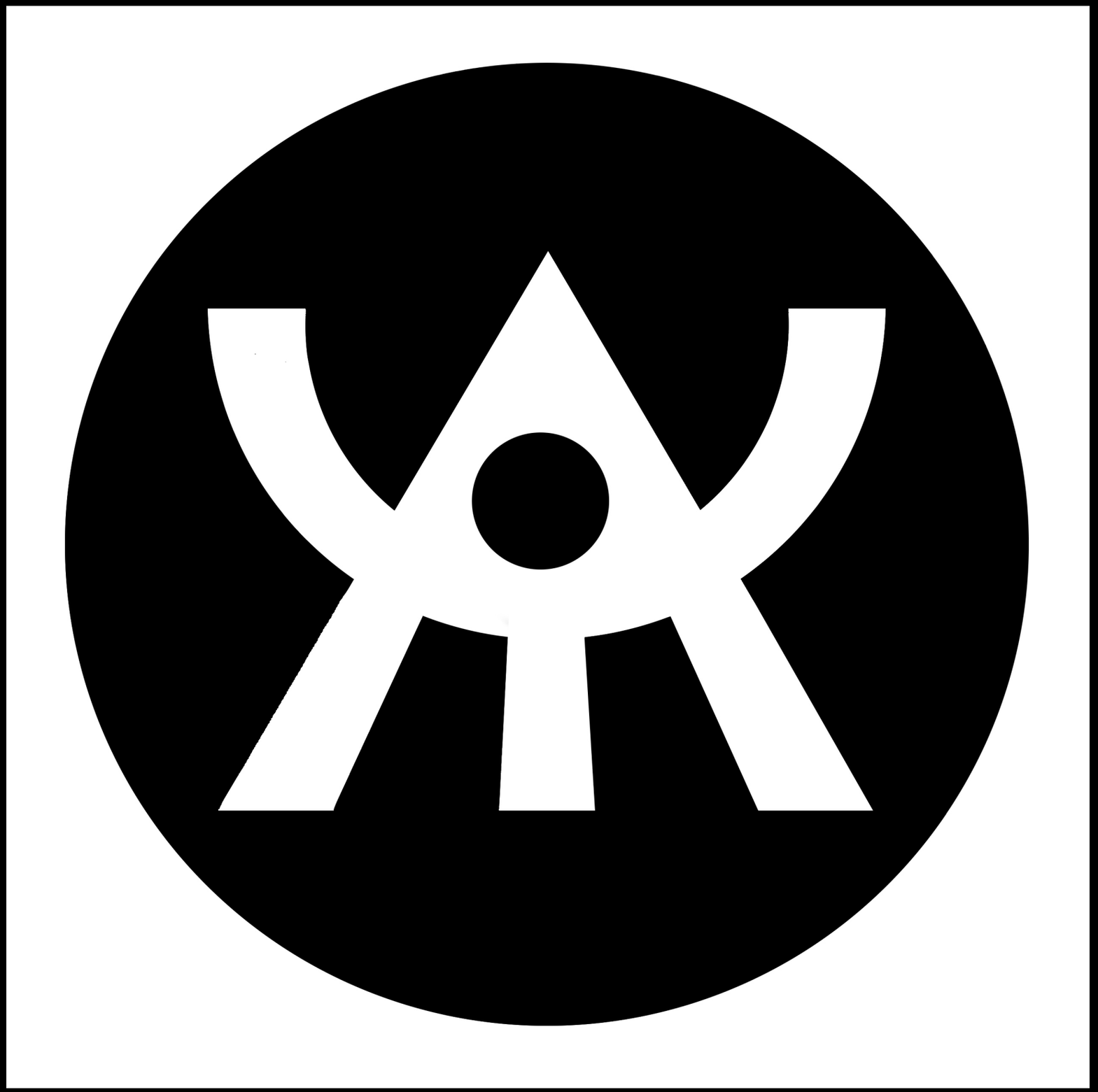
SOCIETY OF LITHOGRAPHIC ARTISTS, DESIGNERS, ENGRAVERS AND PROCESS WORKERS

SLADE



# CASH FROM CHAOS

CAN YOU SHOW YOU'RE

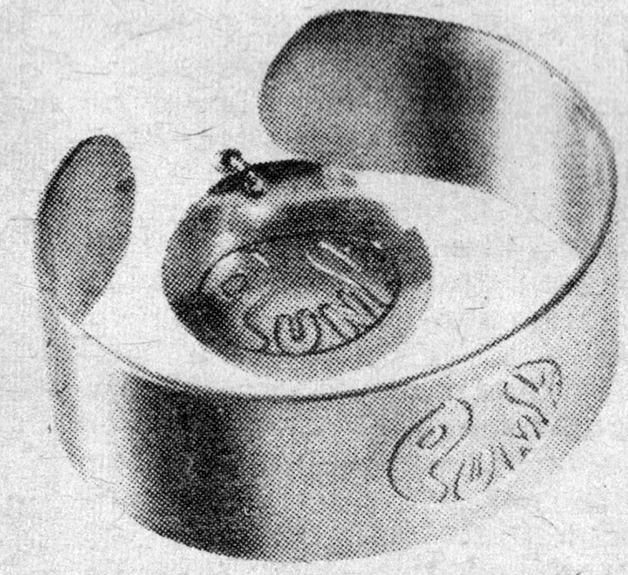
# PUNK

ENOUGH?

***Well it's possible now!!!***

**BUY THE VERY LATEST COPPER JEWELLERY ENGRAVED WITH THE WORD PUNK**

**CHUNKY BRACELETS**
**EAR MEDALLIONS**
(with GILT EAR HOOK)
**PENDANTS**

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**KINGSWOOD,**
**BRISTOL BS15 2PP**

# Melody Maker

APRIL 30, 1977 15p weekly USA 75 cents


## Television switch on

TELEVISION, the American new wave band whose "Marquee Moon" album jumps into the Melody Maker chart this week, make their British debut at the end of next month.

They play eight concerts highlighted by a show at LONDON Hammersmith Odeon. And supporting on all dates will be the critically applauded American band Blondie, whose first album was released in Britain earlier this month.

The tour opens at GLASGOW Apollo on May 22 and continues at NEWCASTLE City Hall (23), SHEFFIELD City Hall (24), MANCHESTER Free Trade Hall (26), BIRMINGHAM Odeon (27), LONDON Hammersmith Odeon (28), PLYMOUTH Top Rank (30) and BRISTOL Colston Hall (31).

The Bristol concert also features local new wave band, the Cortinas, who next month become the first group on a new label called Step Forward.

Tickets for all the shows cost £2.50, £2 and £1.50. The Glasgow concert also has £1 tickets. Box-offices open at the end of this week.

Television were formed by guitarist Tom Verlaine in the early Seventies. Although they have long been established as one of New York's leading club bands, their debut album was released only last month. This week it hits number 21 in the MM chart.

● IN NEXT WEEK'S MELODY MAKER, Tom Verlaine talks exclusively about Television's music, and why he believes the band are not part of the punk phenomenon.


EAGLES EYE-VIEW
PAGE 21

DAMNED HOT!
PAGE 33

RAMONES SPECIAL
PAGE 34




Picture by BARRY PLUMMER

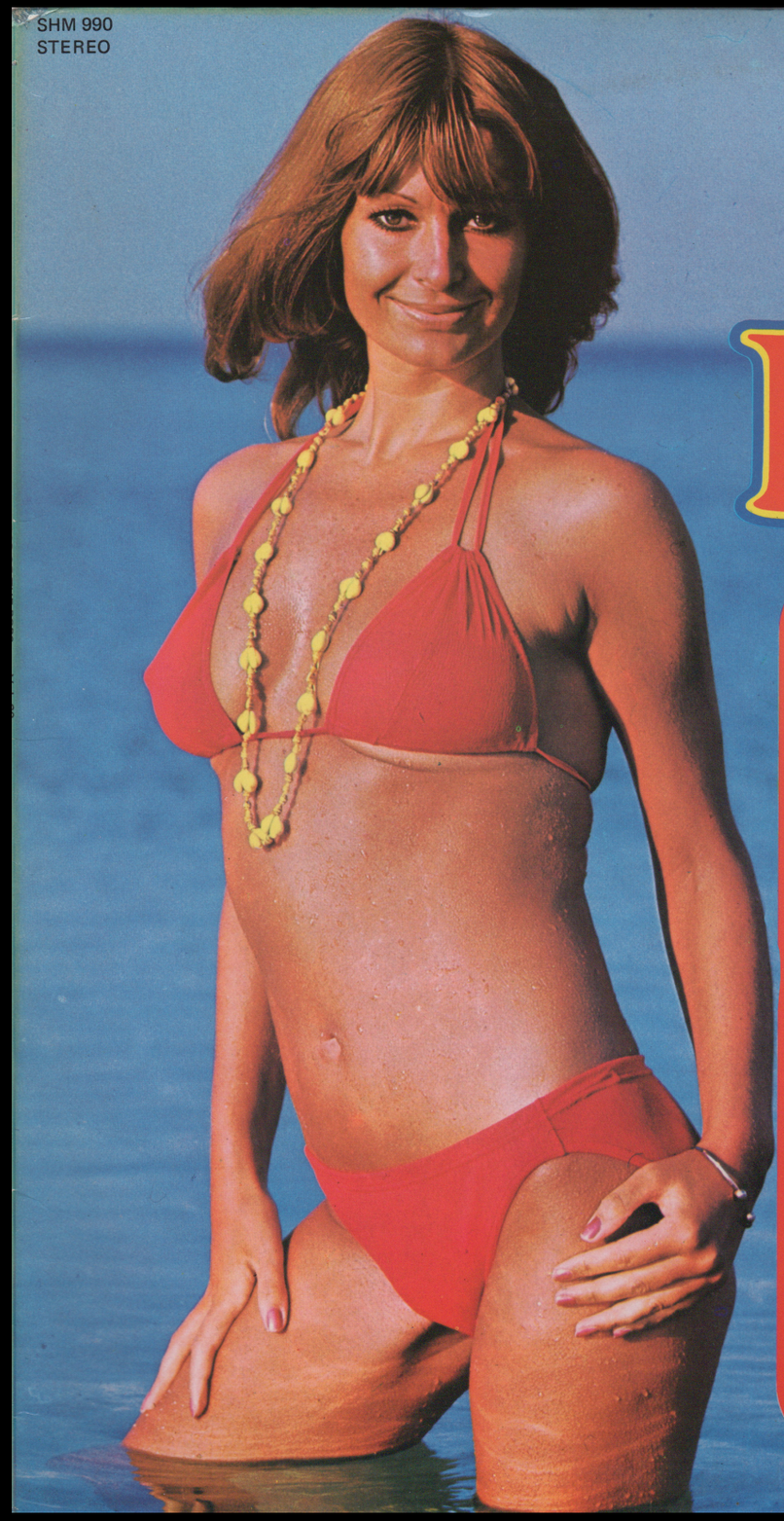
## Who's a punk?

WHAT THE PUNKING 'ELL! Who is the ferocious young man with the safety pin through his nostril and an expression of impudent hostility? No, it's not Charles Unpleasant, it's the original f-f-f-f-ade away man, Roger "The 'Oo" Daltrey.

DALTREY recalls what the best dressed hooligan has worn over the past decade, from Ted to Skinhead, Hells Angel and Punk in a special promotion film for his new album "One Of The Boys." He talks to MM's Chris Welch this week — so why doncha all turn to p-p-p-p-ages 8 and 9 !



SHM 990
STEREO



# TOP OF THE POPS

SO YOU WIN AGAIN
FANFARE FOR THE COMMON MAN
MA BAKER
SAM
DO WHAT YOU WANNA DO
OH LORI
I FEEL LOVE
ONE STEP AWAY
ANGELO
EASY
CENTRE CITY
PRETTY VACANT

Hallmark records

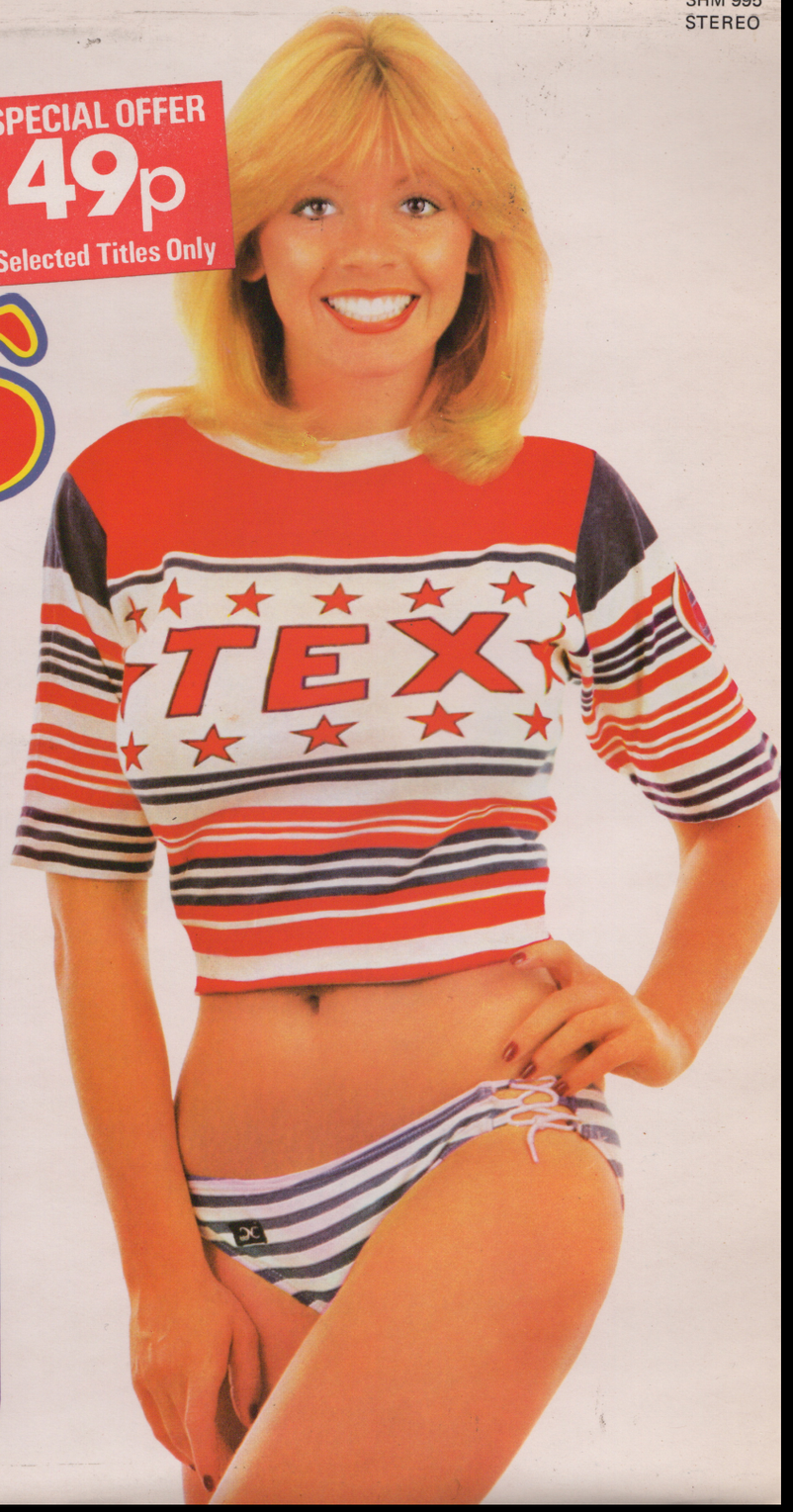
SHM 995
STEREO

# TOP OF THE POPS

SPECIAL OFFER
49p
Selected Titles Only

FLOAT ON
WAY DOWN
THAT'S WHAT FRIENDS
ARE FOR
NIGHTS ON BROADWAY
NOBODY DOES IT BETTER
MAGIC FLY
DO ANYTHING YOU
WANNA DO
DOWN DEEP INSIDE
OXYGENE
GARY GILMOUR'S EYES
SUNSHINE AFTER
THE RAIN
SILVER LADY

Hallmark records



BBC tv
Top of the Pops
ANNUAL 1979
edited by KEN

1977 Jackie

THE No.1 ANNUAL FROM THE No.1 WEEKLY!
OH BOY!
INSIDE!
YOUR KIND OF GUYS
ANNUAL 1979
plus!

OH BOY!
ANNUAL 1978

1978 Jackie

EVERYTHING YOU EVER WANTED TO KNOW ABOUT FELLAS!
OH BOY!
ANNUAL 1980
SHOCKS!
TRUE-LIFE PHOTO CASEBOOKS!
DREAMS!

1980 Jackie
ANNUAL

1979 Jackie

# the punk horror show!

CAN YOU TAKE IT?

Week ending January 28th 1978

14p

# mates



Australia 35c, New Zealand 35c, South Africa 35c, Malaysia $1.10

## BUM BEAUTY TO GET HIM TWEAKING!

## THE GUY WITH THE EVIL EYES!
WHEN LOVE HIDES THE TRUTH

## 'HELP! I COULDN'T STOP MYSELF!'
THE GRIPPING POWER OF JEALOUSY

## THE JAM! TASTY POSTER INSIDE!

fellas you just can't ignore! But six? Meet 'em — then tell

his hand durin' the exciting bits!

In fact, Mrs Rotten's a fan of Johnny's fave superstar, too!

Okay, ya must be burstin' out all over with enticipation an' all that, so I'll let ya ... Gary Glitter!

(below) looks
il but cute too,
ame's **Billy Idol**
plays with a

brighten up the way
nters from these punks
't ignore them!

## OK, YOU ASKED FOR IT...

# SEXIEST PUNK IN THE UK, UK?

**Hey — haven't you lot forgotten somebody with your punk coverage? Are you all entirely thick — or hoping to keep him to yourselves? You haven't even given us ONE SNIFF of the punk rocker who's WAY ahead. Who, dimboes? Paul of the Clash of course!! Go to it — or I will forever hold my 14p!** ***Clash Maniac, Bromley.***

Okay, Maniac, you win! We've just had a secret poll amongst the female half of the staff (under Nicki's desk) and Paul Simenon HAS been voted the punk we'd most like to be locked up with in a straitjacket over the weekend!

Careful study of pictures reveals him to be massively good-looking.

So, to make up for not showing him earlier, we've got a special Clash pin-up on the back and we've dug up a few facts for you on Paul . . . he's 20 . . . he plays bass guitar . . . he liked school 'cos all he said he did was play about . . . comes from Brixton in South London . . . worked for his dad at one time in the Portobello Road market . . . spent too long living rough out of work with no money . . . plays with Joe Strummer, Mick Jones and Nicky Headon, who together make up the Clash. And they're going to be BIG . . .

**PUNK TOP 10**

1. Paul Simenon
2. Johnny Rotten
3. Billy Idol
4. Paul Weller
5. Carey Fortune (Chelsea)
6. Dee Generate
7. Kid Read (Boys)
8. Sid Vicious
9. Paul Cook (Pistols)
10. Captain Sensible (Damned.)




No. 1: Paul. And all thanks to Maniac of Bromley!



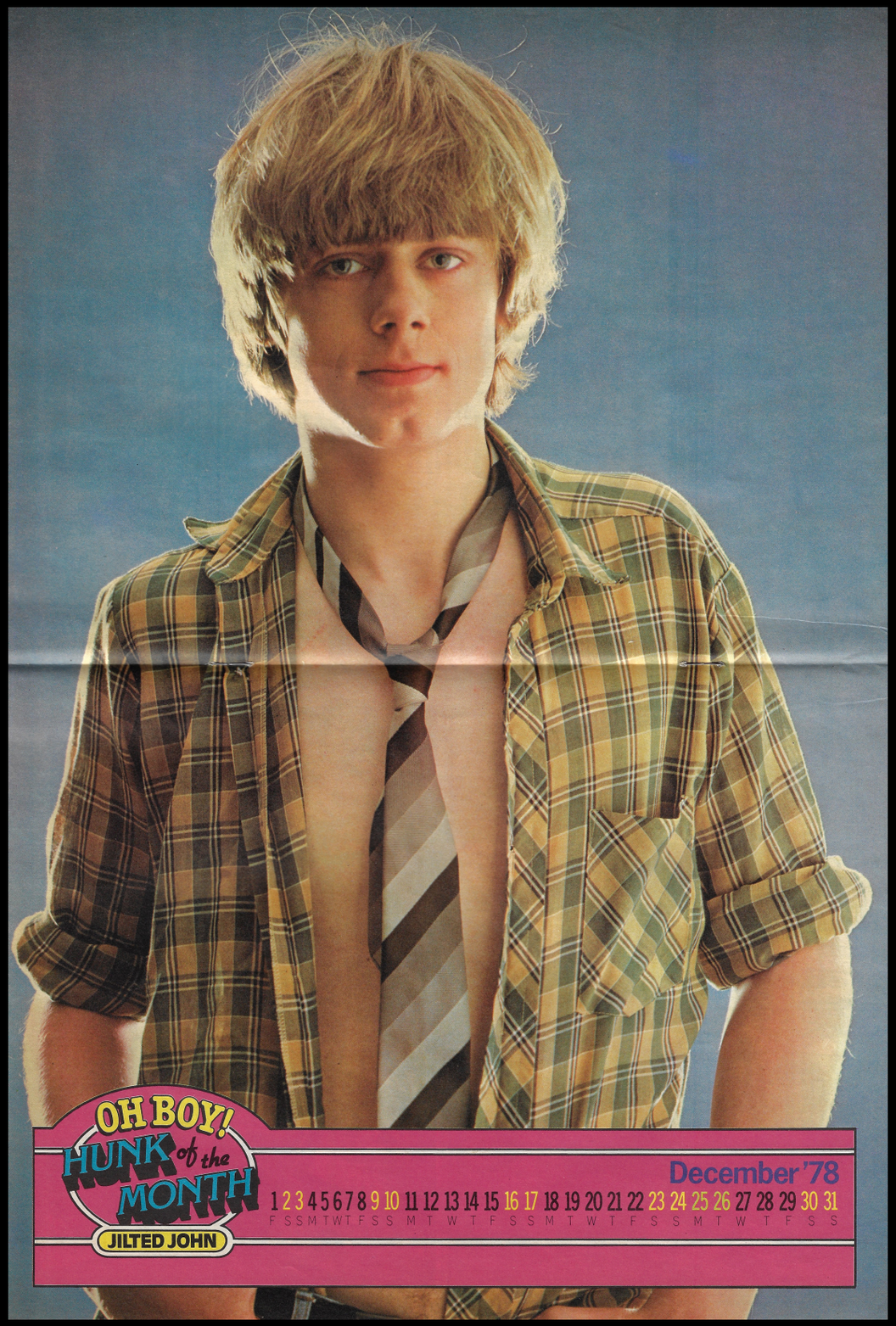
No. 3: Billy — singer with X Generation



No. 2: Johnny — attractive in a funny way . . .

still wear
r ankles.
aroni

If all babies were like
Babys (above) we'd be babysit-
for free, cos — let's be
're a pretty

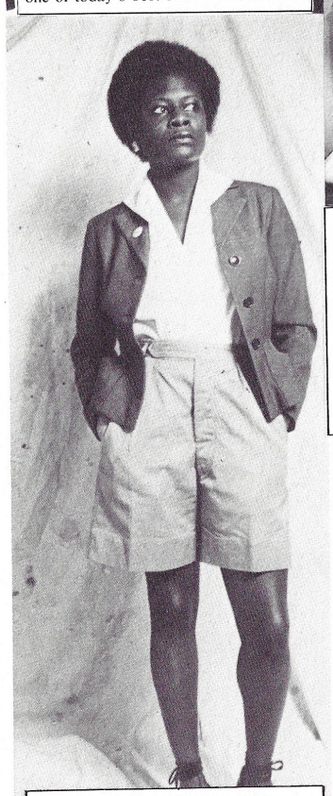

OH BOY!
HUNK of the MONTH
JILTED JOHN
December '78
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31
F S S M T W T F S S M T W T F S S M T W T F S S M T W T F S S

# GIRLS AT THE TOP!

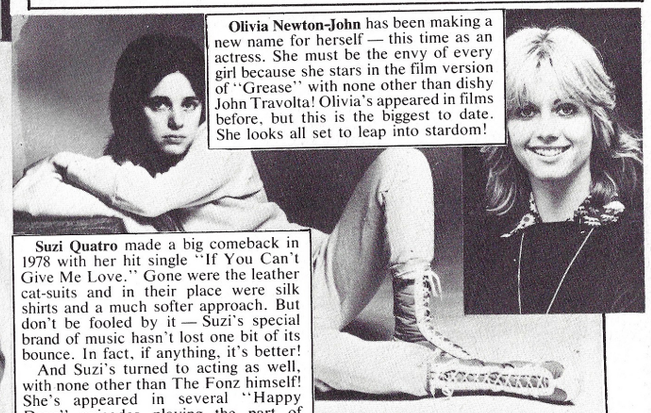
**1978 has certainly been the best year the music business has seen for a long, long time. Not only have we been treated to more super new groups than ever before, but at last girls have finally made a really firm stand in the charts. And if you think we're exaggerating, take a look at the faces below . . . and remember, they're just a few!**



**Gaye Advert** wasn't taken very seriously when she first came on the scene as the bass player with the Adverts. But now she's proved to everyone that she plays an equally important part in one of today's best New Wave bands!



**Rita Ray** is the only girl in that group of lovable lunatics, Darts. We often wonder how she manages to survive! She says she really enjoys her life, though, and that she wouldn't swop it for anything.



**Olivia Newton-John** has been making a new name for herself — this time as an actress. She must be the envy of every girl because she stars in the film version of "Grease" with none other than dishy John Travolta! Olivia's appeared in films before, but this is the biggest to date. She looks all set to leap into stardom!

**Suzi Quatro** made a big comeback in 1978 with her hit single "If You Can't Give Me Love." Gone were the leather cat-suits and in their place were silk shirts and a much softer approach. But don't be fooled by it — Suzi's special brand of music hasn't lost one bit of its bounce. In fact, if anything, it's better!

And Suzi's turned to acting as well, with none other than The Fonz himself! She's appeared in several "Happy Days" episodes playing the part of Leather Tuscadero, The Fonz's girlfriend's sister!



1978 must have been the year of the film star, because **Anna** and **Frida** of **Abba** graced the silver screen too, along with Benny and Bjorn in "Abba — The Movie." How many of us dreamed that this Scandinavian quartet who won the Eurovision Song Contest all those years ago would be the huge success they are — and deserve to be!





Lovely **Debbie Harry** is much more than just a beautiful face — she has a great figure, a super voice and she can really dance! Can you blame your boyfriend/brother/father for forgetting everything else when Blondie are on television?

Debbie has brought style and glamour back into the music business but she's quick to point out that it's not all fun and games.

"I sometimes wonder if I could cope with the strain of touring if I were on my own," she says. "I'm lucky that Chris, my boyfriend, is in the group,too,because it's a tremendous help. And I wouldn't want to change what I do for anything in the world!"



Kris Kristofferson isn't the only singing member of his family — his wife, beautiful **Rita Coolidge**, is an established singer herself, with hit singles like "Words".-



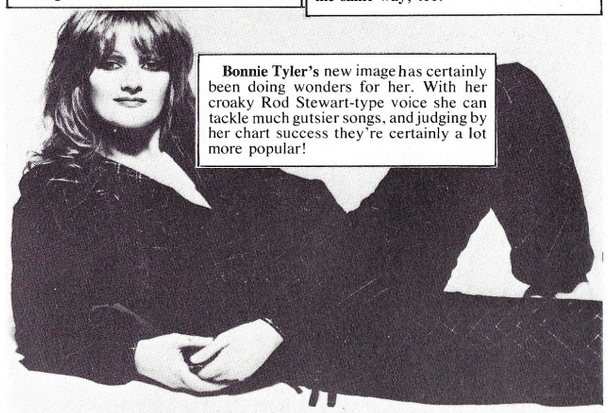
**Linda McCartney** is winging her way into films as well. Not very long ago she wrote a little song which provided the inspiration for an animated film called "The Oriental Nightfish", which was a British entry in the Cannes Film Festival. So not only is she lucky enough to be married to Paul McCartney — she's got a lot of talent, as well!



**Kate Bush** entered the pop world with her very first single, "Wuthering Heights", which flew straight to number one, and since Kate wrote the song herself, it was twice as big an acheivement. .

"But I don't want to concentrate on singing entirely," Kate says. "I want to learn more about the art of mime so that I can include it in my stage act!"

**So there you are. Eleven lovely ladies who are a very important part of the music business. 1978 has shown that girls expect to be taken seriously when it comes to making hits, and let's hope that 1979 goes the same way, too!**



**Bonnie Tyler's** new image has certainly been doing wonders for her. With her croaky Rod Stewart-type voice she can tackle much gutsier songs, and judging by her chart success they're certainly a lot more popular!



# I thought I was being grown-up...

Continued from page 34

**I STARED at him then. I hadn't told him how old I was, and none of us had said we were still at school.**

I remember thinking, just shows how old I must look, and feeling quite pleased about it. Well, I wouldn't tell him the truth — I just couldn't.

I smiled up at him — and at that moment everything seemed to go flat for me. Quite suddenly, I wanted to be at home.

I wanted to be sitting on the settee in front of the fire, drinking coffee and talking to Mum. I didn't want to be here in this place at all.

I **had** to get home.

I got up and suddenly I knew I was going to be sick. It came over me in a great wave.

Tony grabbed my arm and propelled me towards the stairs and the next thing I was in the bathroom, leaning against the sink. I felt awful, my head was swimming, and even after I'd been sick it didn't help much.

I heard Tony call out and I opened the door to find him standing outside.

He grinned and said, "Come on, I've found somewhere a bit quieter."

I staggered into the bedroom with only one thought in mind — that I wanted to lie down. I slumped on to the bed, face-down, then suddenly all my breath was knocked from me and I felt his weight and his hand at the neck of my dress and I **knew** what was happening.

I tried to push him away, but I couldn't. I hadn't the strength.

That was when my blouse ripped. And that was when I bit him.

I was so frightened I didn't even realise I'd done it till I heard his sudden yell of pain.

He called me an awful name and sort of rolled away from me for a minute and then as I tried to get up he grabbed at me again.

**THAT'S when I started screaming. And screaming. I wrenched at the door and ran downstairs. I was still screaming.**

I could hear myself, just like I had when I'd been giggling, back in that pub.

Suddenly, as I reached the hall, everything went quiet. People came out of rooms all over the place and just stood and stared.

I could hear Tony somewhere in the background saying to someone over and over again: "But I didn't know she was just a school kid! I'm telling you, I didn't even know!

"I mean she was in the pub and everything! I mean just look at her, will you! You can't blame me!"

All I knew was that I wanted to go home. I felt someone putting my coat round my shoulders and taking a firm grip of my elbow.

"Come on, Deb," Trish said quietly. "Come on, love."

I felt the cold air sweep in as she opened the front door and helped me out on to the pavement.

And all I could think about was home. Home and Mum . . .

# THE ADVERTS



FEBRUARY 18 1978 18p

# sounds

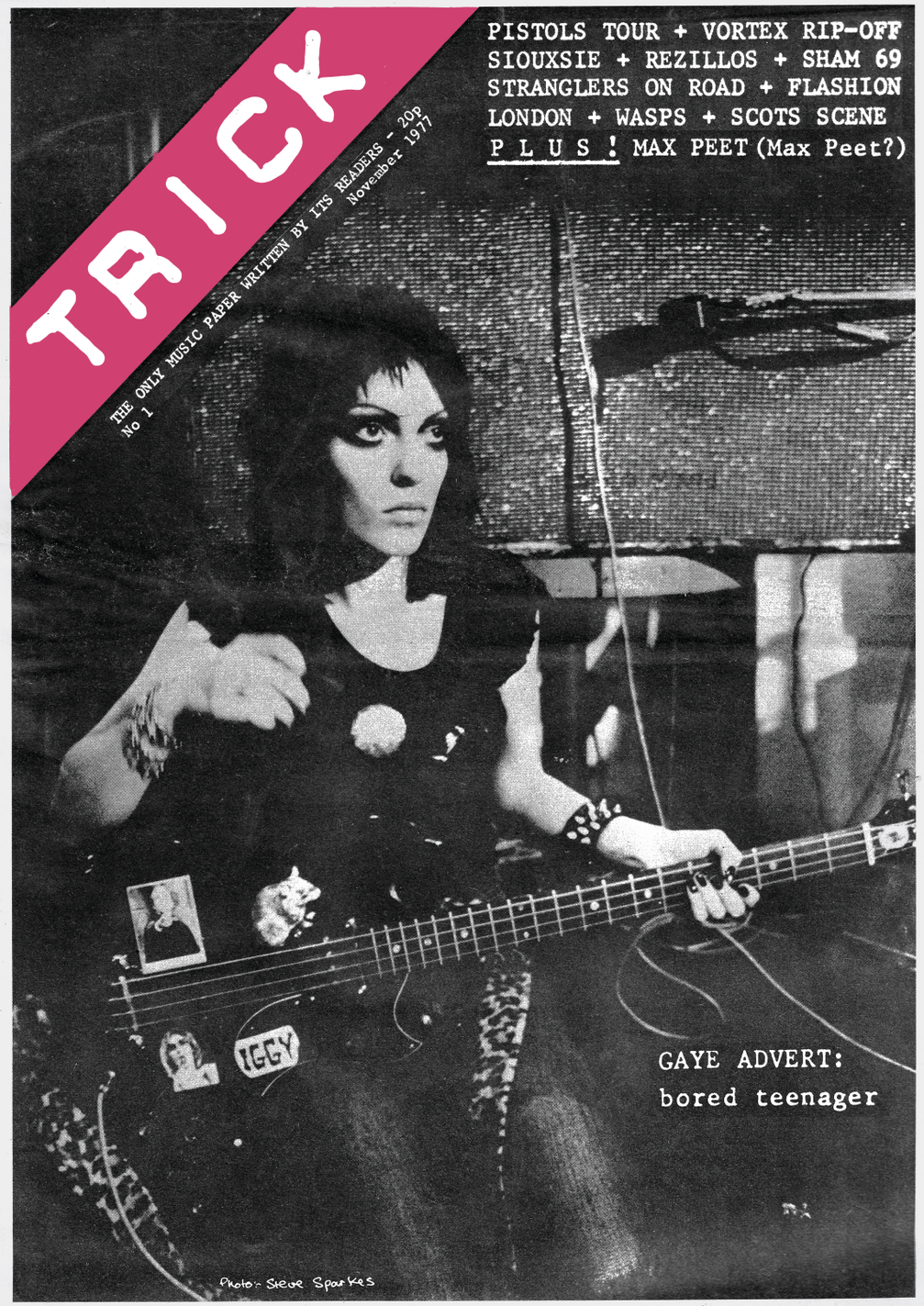



This week's big tongue: Gaye Advert, pic by Ray Stevenson

# TRICK

THE ONLY MUSIC PAPER WRITTEN BY ITS READERS - 20p
No 1 November 1977

PISTOLS TOUR + VORTEX RIP-OFF
SIOUXSIE + REZILLOS + SHAM 69
STRANGLERS ON ROAD + FLASHION
LONDON + WASPS + SCOTS SCENE
P L U S ! MAX PEET (Max Peet?)




GAYE ADVERT:
bored teenager

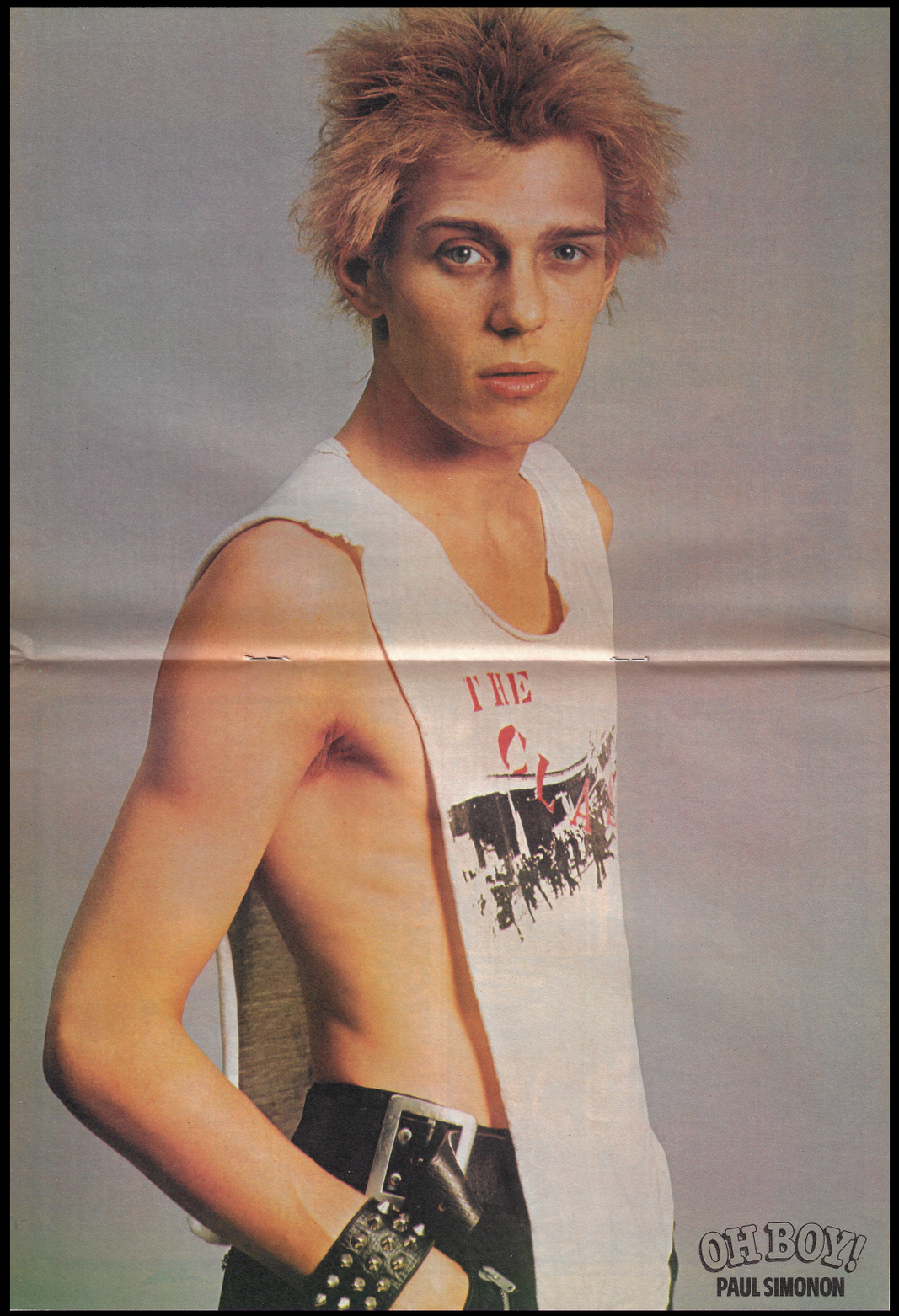
Photo - Steve Sparkes

THE ONLY (BOY) BAND THAT MATTERS

# OH BOY!

## THE CLASH




THE
OH BOY!
PAUL SIMONON

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