



# NO FUTURE



PUNK AND NEW WAVE  
JUNE/JULY 2021

Limited to 50 signed copies

PAINTPOP

ORIGINAL ART BY

STORMY  
PICASSO

Protector of Pop  
Culture

Pop Nouveau

Innovator

Fading Rock



JAMES WILKINSON

Official Artist to the V Festival

Artist in Residence Hylands

House

Artist to the Jazz Festival

Curator Pop Nouveau Gallery

[www.paintpop.com](http://www.paintpop.com)

Joe Hope

Cocept Expander

Pop Culture Visualiser

Medium Bohemian

Imaginerio



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POP NOUVEAU  
GALLERY

23 FRIARS STREET

SUDBURY

SUFFOLK

CO10 2AA

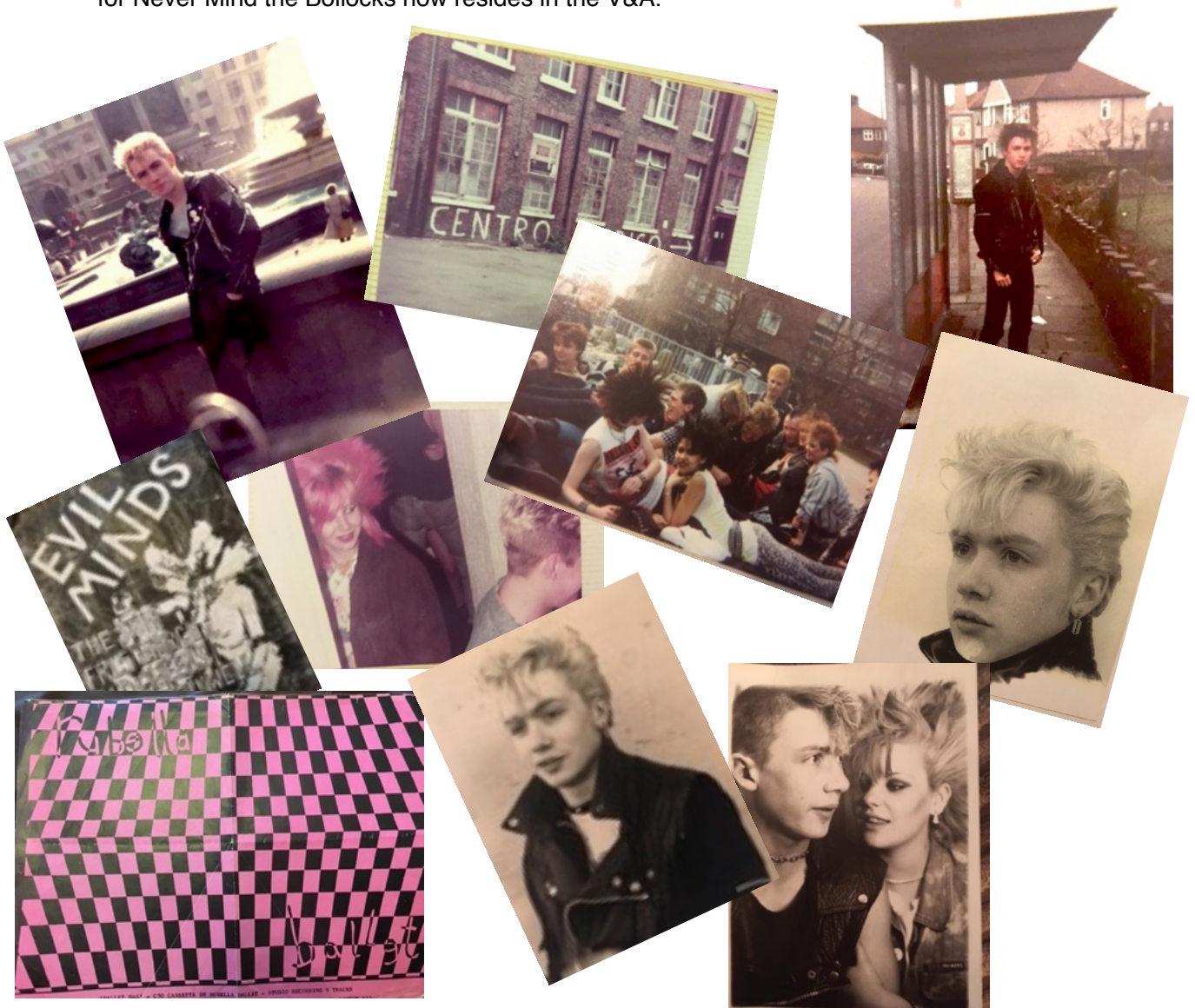
I was still a mere babe when the Sex Pistols appeared on my familys television screen talking to the grumpy old Bill Grundy. I was a mere 11 years old and I remember my family being shocked at the language, not because they hadnt heard it before, they just hadnt heard it on television.

This was my introduction to punk rock and i hated it. I was a big Elvis fan but also loved Bowie.The Sex pistolsat the time seemed unfathomable. They were deliberately unattractive and quite frightening but in the next few years my opinions started to change and I began not only to love the pistols but much harder punk so that by 1979 I was not only in my own punk band but was travelling to gigs to see them in London.My first ever gig was Stiff Little Fingers at the paris Studio in London I Loved Tubeway Army, Adam and the Antz and would spend much time at the Anarcho/punk squat The Centro Iberico where i saw bands such as Crass & Dirt, I travelled to Coventry in the van with Conflict, I loved Rubella Ballet, Spizzenergi ,Flux of Pink Indians.

As Punk transitioned into New Wave circa 1978 it brought, for me, the richest source of music in my lifetime, bringing a freedom of expression not previously seen since Elvis.

Many of those artists are still performing and have become part of the mainstream and secured their place in music history.

Pop Nouveau Gallery is proud to present the NO FUTURE! Exhibition Punk and New Wave, recognising the important role the Art designers also played in the success of the releases. Particularly jamie Reid's contribution to popular Culture. It is no suprise that the original artwork for Never Mind the Bollocks now resides in the V&A.





**Never Mind The Bollocks Re-imagined by Stormy Picasso**

**Prints Limited to an Edition of only 20**

**Framed £160.00**



# ORIGINAL PROOF ARTWORK



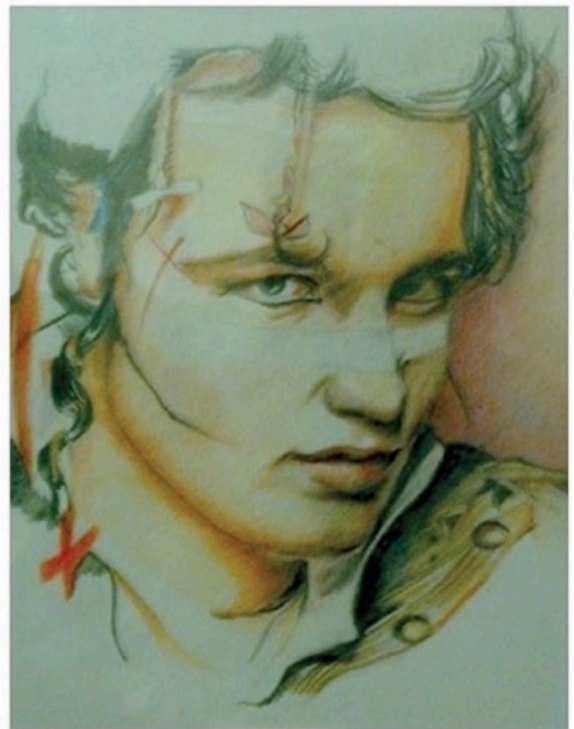
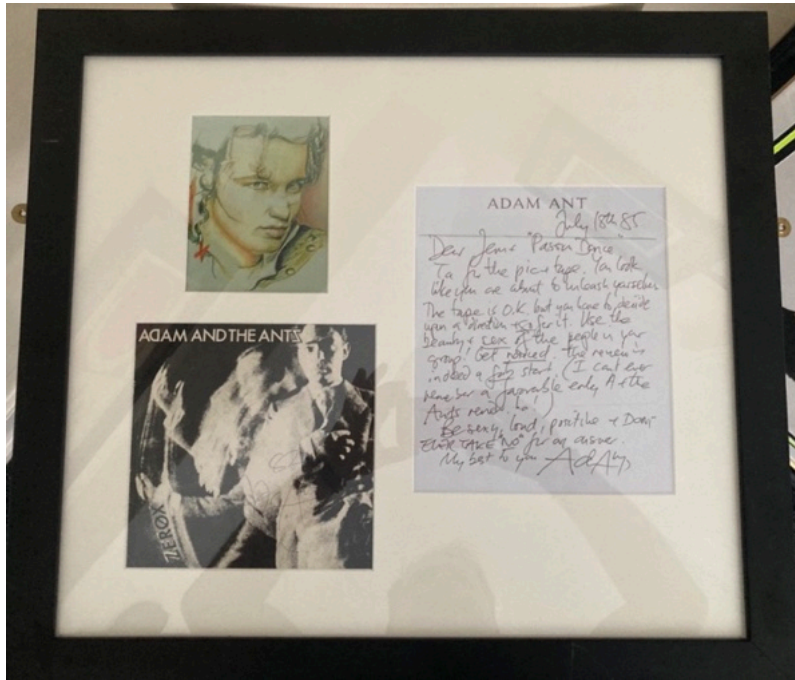
Master Cover proof with hand annotations . Framed. £500.00

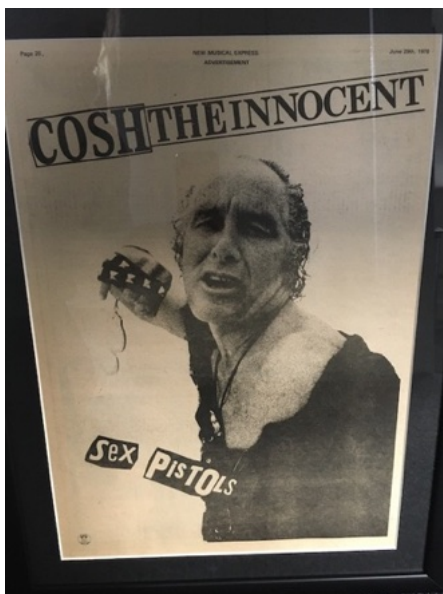
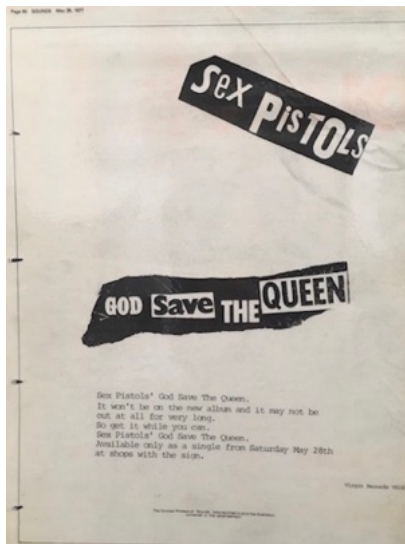
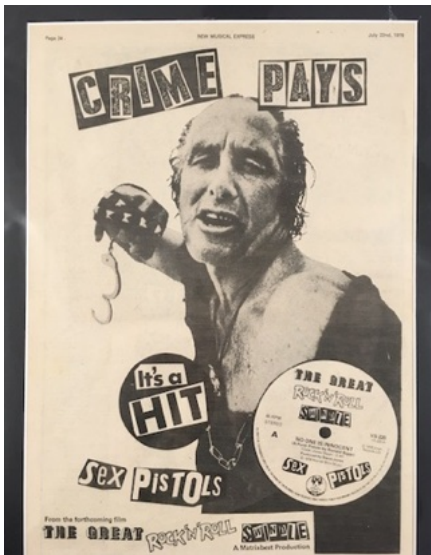
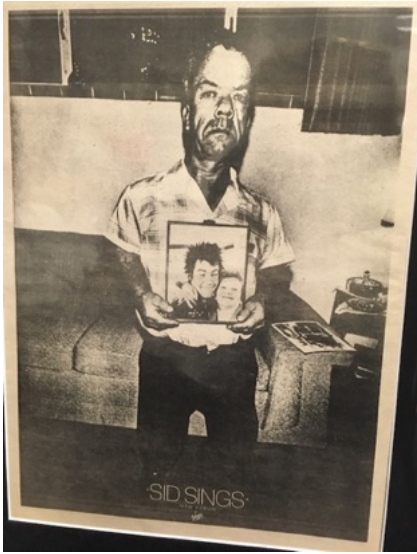


Proof with hand annotations £500.00 (USA) page

Original proof artwork for the re-release of the Never Mind the Bollocks LP on CD. Each of the spreads for the released booklet are available some with handwritten annotations. approved and authenticated by Pop Nouveau Galler.Each proof priced individually.

A unique and historical display with an original signed Zerox 7" Vinyl single, signed by Adam Ant for the artist James Wilkinson in 1985. After their meeting, Adam subsequently sent James a couple of handwritten letters. This is a copy of one of the those letters, mounted with a portrait of Adam by James. £250.00







Page 34 NEW MUSICAL EXPRESS April 29th 1978

**Nice 'n' Sleazy / Shut Up**

STRANGERS TOUR DATES

1978 May - Brighton, London  
 20th May - Brighton, London  
 25th May - Brighton, London  
 28th May - Brighton, London

L.A.

THE CLASH AND THE NEW MUSICAL EXPRESS

**The Clash**  
**LOVE OF TWO CITIES**  
**CALLIN'**

The Clash new double album  
 including their single 'Tommy Stinson' & 'Rudie' plus 14 tracks from their new double album 'Callin' & 'Love of Two Cities' - a double of rock & roll at its finest!

ALBUM RELEASED THIS WEEK

Album Out NOW!

**New York Dolls**

EMERGENCY

Published by Casablanca and Columbia

**THE ROXY LONDON WC2**  
 (Jan - Apr 77)  
**LIVE ALBUM**

Slaughter & The Dogs  
 The Adverts  
 X-Ray Spex  
 Johnny Moped  
 Buzzcocks  
 The Unwanted  
 Wire  
 Eater

Between January and April this year the Roxy Club devoted their evening to new wave music. There was no other club for the groups to play. This is the album of it.

042-498 available on cassette

**ME AND MY BEST FRIEND HAVE GOT NEW BOOTS AND PANTIES**

THE NEW MUSICAL EXPRESS

EMERGENCY  
 NEW SINGLE EPISODE

AS8502  
**999**

L.A.

Page 35 - New Musical Express 30th May 1978

NEW SINGLE  
**SILVER LINING**

TAKEN FROM THE ALBUM  
**GO FOR IT**

Chrysalis

**blondie**

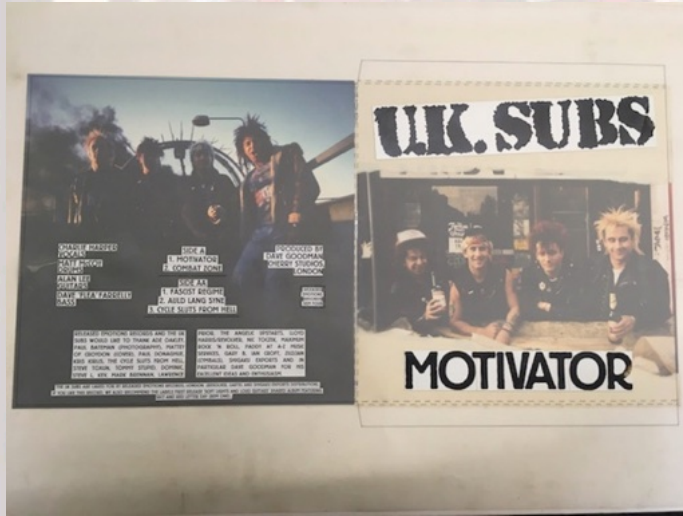
Hit Album  
**"PLASTIC LETTERS"**

Includes the hit single 'DENIS'

CHR1166

Chrysalis

# ORIGINAL



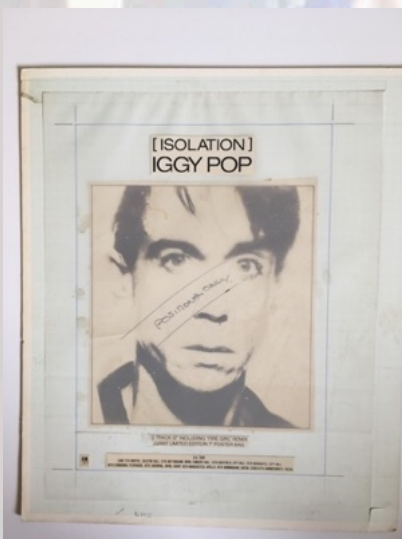
U.K. Subs The Original Master production artwork for the cover of the 1988 release Motivator. A Five track E.P. Released Emotions record serial Number REM4 The Master Artwork is in its first stages with No Bar Code or record company motifs or logos that appeared on the final released version. A year after this version it would be released in Germany under Rebel Recs. It has two overlays and both of the photographs used on the back and front covers are of unusually high quality suggesting they may have used these as the master prints as opposed to using g transparencies. The photographs are credited to Paul Batemen. The cover photograph reveals that the band are pictured in front of Rough Trade records store as a separate piece of paper oil the artwork covers the

name of the shop, the bottom part of the name, however, can be seen peering just under the UK Subs name. A real Punk Gem from 1988 (33 years old) measuring approx 30 x20 inches. The artwork is on its original art board and contains all original paste ups PMT's, actual photographs, overlays and handwritten production notes.

Original Production artwork is the rarest of this genre of Pop Art. It is the Master Artwork and as such is the only one in existence. This artwork would have been used to produce a handful (at most) of proofs for approval by the band, record company or management before finally going to print. In the 1990's artworks such as these were produced digitally and as such these artworks are very rare and increasingly sought after and hard to find.

The band performing on this E.P. consisted of Charlie Harper, Matt McCoy, Alan Lee and Dave 'Flea' Farrelly

The album cover is credited to Mathey of Croydon £750.00



## Iggy Pop

The Original 1987 Production Artwork for

### Isolation single

Advertisement for NME paper/magazine (33 years old)

On the original Art Board with all original PMT's Paste-ups overlays and Handwritten production notes.

### The only one in existence.

The artwork is very iconic and almost **Warholesque** due to the stark posterization of the main PMT. The artwork has not been looked after and this is not unusual as any artwork sent to advertise were usually thrown into bins. This, however, only tends to add to its allure as it creates an almost urban patina to the artwork, fitting its disposable theme perfectly, there is even a boot mark on verso.

Taken off the Blah Blah Blah album and co written with Jim's friend **David Bowie**, it is a

truly unique piece of Iggy's carer that cannot be replaced. a great review can be read here <https://bowiesongs.wordpress.com/2012/02/09/isolation/>

Production artwork is the rarest of all media it is the origin of all subsequent proofs and ultimately the finished product. The design would likely be altered before production making these versions rare and unreleased.

These Museum quality items are part of the Fame Bureau Art Historic Archive. Part of that archive is now available to buy. with a letter of authentication from the Bureau. £600.00

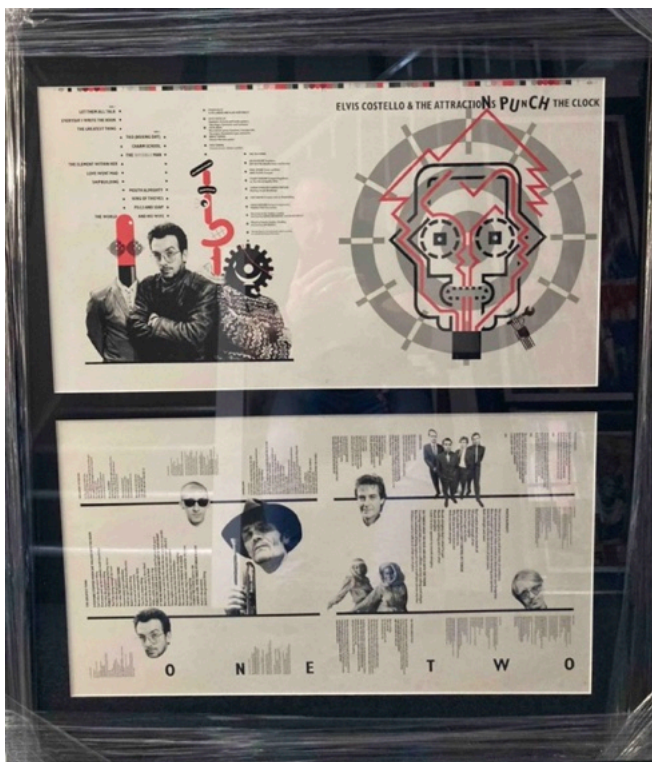
# Barney Bubbles

Barney Bubbles was an important artist whose work became noted during the 1960s when he produced cover art for bands such as Hawkwind. He later found that his work was increasingly popular with the New Wave bands in the late 1970s and early 1980s.



## ELVIS COSTELLO ARMED FORCES

A rare, original proof artwork for one of the most easily recognisable album covers of all time. The proof shows all of the artwork that was folded in the finished sleeve on one proof.. The artwork was designed by the late artist, Barney Bubbles, for the album Cover. It was Released in 1979 on Columbia label cat. RAD14. Original Proof Artwork is very rare and usually only a handful were produced for an album cover. These museum quality items are part of the Fame Bureau Archive. The artworks have been examined by the Pop Nouveau gallery and identified as being genuine. Part of that archive is now available to purchase. This is part of that archive £600



## ELVIS COSTELLO PUNCH THE CLOCK

A rare, unused original proof artwork. Two separate proofs are included for both inner and outer sleeves. The artwork was designed by the late artist, Barney Bubbles, for the album that was eventually Released in 1983 with a different cover. Original Proof Artwork is very rare and usually only a handful were produced for an album cover. These museum quality items are part of the Fame Bureau Archive. The artworks have been examined by the Pop Nouveau gallery and identified as being genuine. Part of that archive is now available to purchase. This artwork is part of that archive

£500.00

# Stranglers



The Original Artwork for the Stranglers Bear Cage Single advertisement.

One of a very clever series of advertisements for the release of this single

United Artists BP344 1980 41 years old.

Beautifully preserved, the artwork is sharp and clean with all paste-ups overlays Photo mechanical transfers and handwritten production notes. On the original art board.

Production artwork is the rarest of all media it is the origin of all subsequent proofs and ultimately the finished product. The design would likely be altered before production making these versions rare and unreleased.

Advertising artworks were, on many occasions, more inventive and creative than the covers of the products they advertised and yet are the hardest to find as they were generally discarded by the publications due to the sheer volume that were presented each week.

These Museum quality items are part of the Fame Bureau Art Historic Archive. Part of that archive is now available to buy. with a hand-signed letter of authentication from the Fame Bureau.

£900.00



The Original Artwork for the Stranglers Nuclear Device Single advertisement. This one was for Record Mirror. Another for NME also survived.

United Artists BP318 1980 43 years old.

Beautifully preserved, the artwork is sharp and clean with all paste-ups overlays Photo mechanical transfers and handwritten production notes. On the original art board.

Production artwork is the rarest of all media it is the origin of all subsequent proofs and ultimately the finished product. The design would likely be altered before production making these versions rare and unreleased. Advertising artworks were, on many occasions, more inventive and creative than the covers of the products they advertised and yet are the hardest to find as they were generally discarded by the publications due to the sheer volume that were presented each week.

These Museum quality items are part of the Fame Bureau Art Historic Archive. Part of that archive is now available to buy. with a hand-signed letter of authentication from the Fame Bureau.

£900.00

# Stranglers



An Original Proof for the Stranglers Men in Black Inner Album Cover Artwork

1979 Liberty catalogue number LBG 30313

Beautifully preserved, the artwork is sharp and clean with a few printers finger marks on the outer part of the proof.

One of only two proofs found in the shoot that tiger archive. only the last few proofs and artworks remain in this archive.

Proofs were generally produced in low numbers by the art studios as they awaited approval for the design from the record company and/or artists and so only a handful would normally exist. In the digital age they disappeared and so have become increasingly rare and sought after. £500.00



An Original Stranglers In-Store display for The Collection 1977-1982

Beautifully preserved, This particular 3D display was one of three used to photograph the album cover. This is now the last one in the archive. Although there is no guarantee that this one was used and by comparing photographs it does not appear to be, it was one of the three that the studio used for the shoot.

These were then produced in a limited number as shop displays.

Due to the brittle plastic few have survived.

measuring 23 x 23 x 5 inches it is an impressive and rare part of

Stranglers history of



An Original Proof for the Hugh Cornwell and Robert Williams Album Cover Artwork

Both front and back covers on one single sheet.

1979 United artists catalogue number UAG 30251

Beautifully preserved, the artwork is sharp and clean with a few printers finger marks on the outer part of the proof.

One of only two proofs found in the shoot that tiger archive. , much of the archive has now been sold and only the last few proofs and artworks remain in this archive.

Proofs were generally produced in low numbers by the art studios as they awaited approval for the design from the record company and/or artists and so only a handful would normally exist. In the digital age they disappeared and so have become increasingly rare and sought after. £500.00

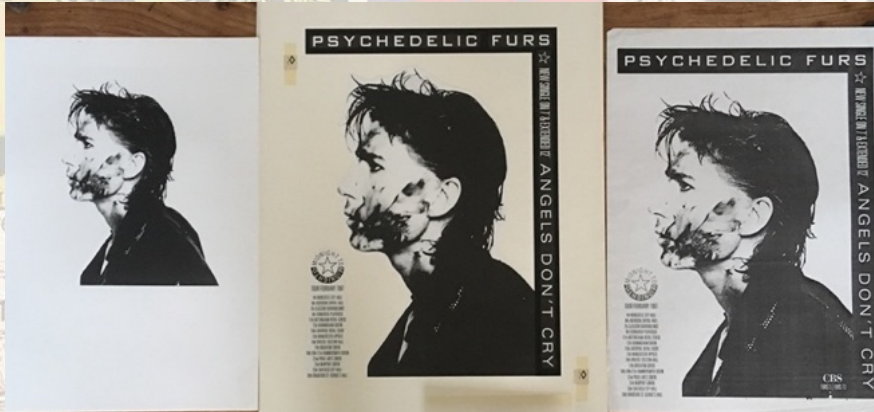


A rare Limited edition print from the original Artwork for a proposed ad for Who Wants the World. No proofs were found of this advertisement only the original artwork which this modern limited edition print is taken from. Bearing the Shoot That Tiger seal.

£80.00

# Original Production Artwork

## Psychedelic Furs

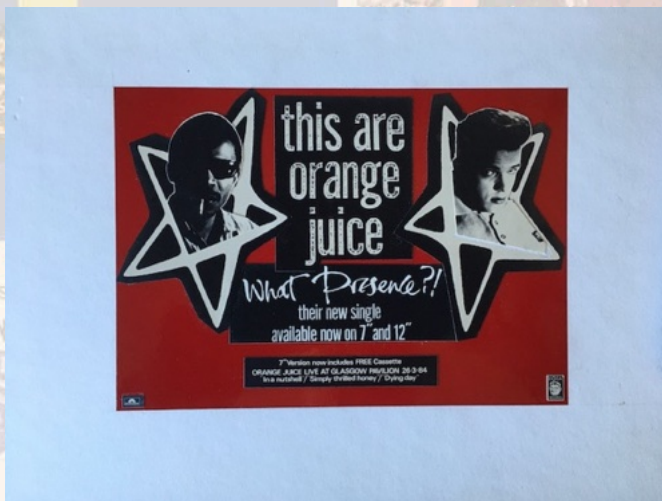


The Psychedelic Furs The Original Production Artwork for the Single Angels Don't Cry advertisement poster and Midnight to Midnight tour 1987. The artwork is 38 years old and had a single overlay a complete separate photo mechanical transfer and a test photocopy of the finished artwork making a trilogy of the art process .

measuring approx 19x15" and authenticated by Pop Nouveau Gallery as an original production artwork on original mount board with all original PMT's paste-ups, overlays and handwritten production notes. The only one in existence.

£450.00

## ORANGE JUICE



Orange Juice The Original Production Artwork for What Presence 1984. advertisement on the original art board with all original overlays, paste-ups PMTs and handwritten production notes. This is the only one in existence,

£300.00

# Original Production Artwork

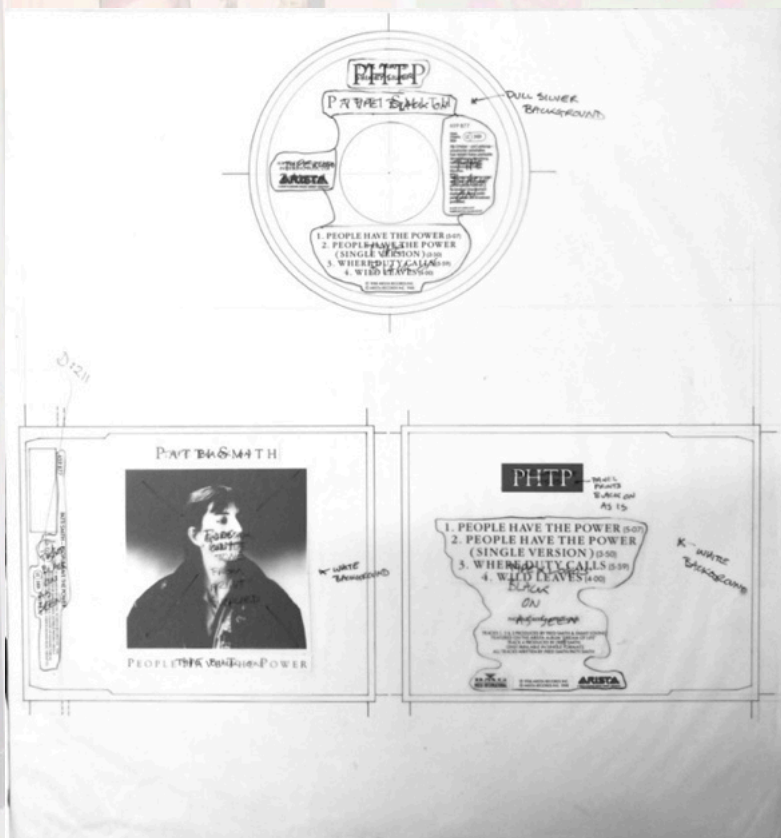


The original Master artwork for Julian Cope's Single Trampoline. Mounted and framed with the proof mock up ad.

On the original Art Board with all original PMTs Paste-ups overlays and Handwritten production notes.

Julian David Cope (born 21 October 1957) is an English musician, author, antiquarian, musicologist, poet and cultural commentator. Originally coming to prominence in 1978 as the singer and songwriter in Liverpool post-punk band the Teardrop Explodes. Part of the Fame Bureau Archive of album Artwork that is currently available to buy.

**£250.00**



The Original Production Artwork for Patti Smith's single release of People Have the Power single on CD Cat.

**Arista – 659 877**

Showing back and front cover and label design.

Designed by Shoot That Tiger Art Studio

On the original Art Board with all original PMTs Paste-ups overlays and Handwritten production notes.

Production artwork is the rarest of all media. This is the only one in existence. It was the origin for all subsequent proofs and ultimately the finished release. From the Fame Bureau Archives

**£1100.00**



Limited Edition exhibition poster edition of only 25 signed by Stormy Picasso £25.00





A in the UK Limited Edition Fine Art Print £80.00 mounted £90.00 Framed £140.00

# PROOF



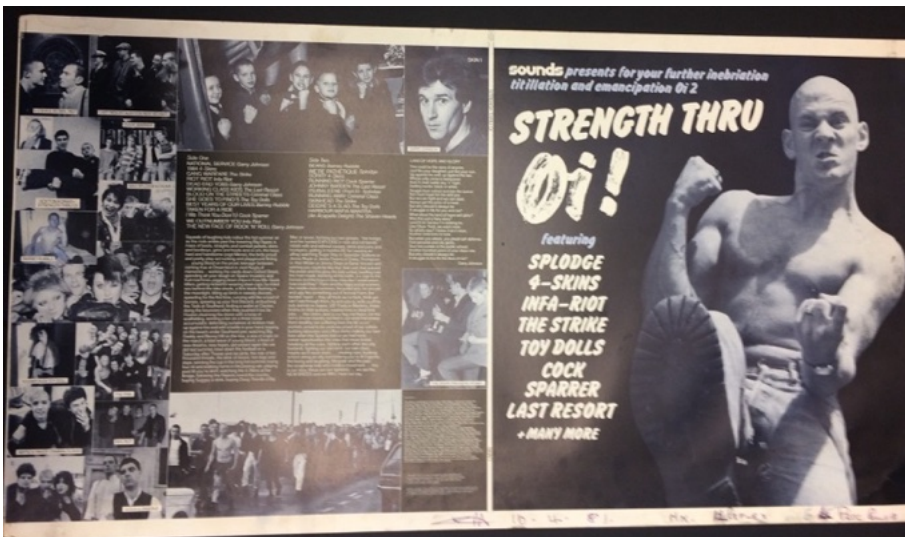
Splodgenessabounds Original  
Album Proof artwork

catalogue number DERAM – SML  
1121

An original proof album cover  
artwork for the 1981 album that  
included their classic version of  
two little boys and two pints (dub)

Measuring approx 25 x13" the  
proof is part of a set of colour  
separations for the album, this one  
Pink.. It has a handwritten date of  
18,12,80 and is signed off across  
the cover.

It is an original Deram Proof and was part of the Decca archive that was sent over to the Shoot That Tiger Art Studios for potential re-release. **£250.00**



Oi Various Artists Original  
Album Proof artwork

catalogue number – DERAM  
SKIN1

An original proof album cover  
artwork for the 1981 album.  
one of three known to exist,  
this one includes handwritten  
production notes for the  
printer, with the date 6.4.81.  
(40 years old)

Measuring approx 25 x13"

It is an original Deram Proof  
and was part of the Decca

archive that was sent over to the Shoot That Tiger Art Studios for potential re-release.

Proof artwork was generally only produced in small numbers, normally no more than a handful exist as they were printed for approval by management, record company or artist approval.

**£250.00**

# PROOF



Two Warholesque Proofs for the 7 inch single for Gen X Dancing with Myself. One was the approved released version and the other an unreleased proof. 1980

Both of these came out of the Shoot That Tiger art Studio . Two of each were found in their archives.

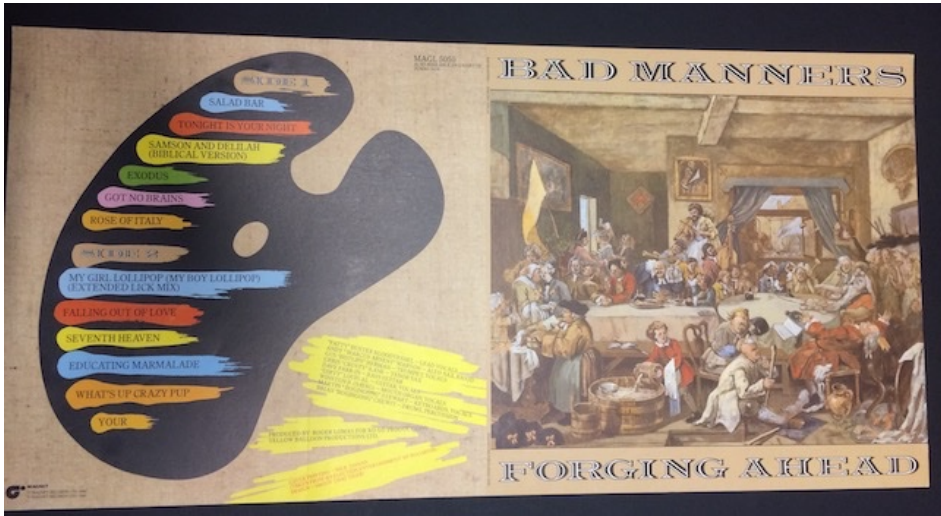
The art studio was responsible for designing some of the most iconic album, and single covers and promotional items during 1970s-1990s. Proof artwork was produced in very small quantities , normally just a handful for approval by the record company, artist and/or management. As such many are different to the approved release and are increasingly sought after.

Part of the Fame Bureau Archive of album Artwork that is currently available to buy.

£300.00 each

# GEN X

# PROOF



An Original proof for Bad Manners Forging Ahead album cover MAGL 5050 measuring approx 12x25”

These very rare items are part of the Shoot That Tiger Art Studio Archive. The award winning studio was responsible for some of the most iconic album and single covers through the 70s 80s and 90s. The entire archive is now available for purchase or hire. This artwork is part of that historic archive.

Proof artwork is rare, normally only a handful were produced for approval. Some never made it past the drawing board making them very rare. In the digital age they hardly exist making proofs like this very sought after. £150.00

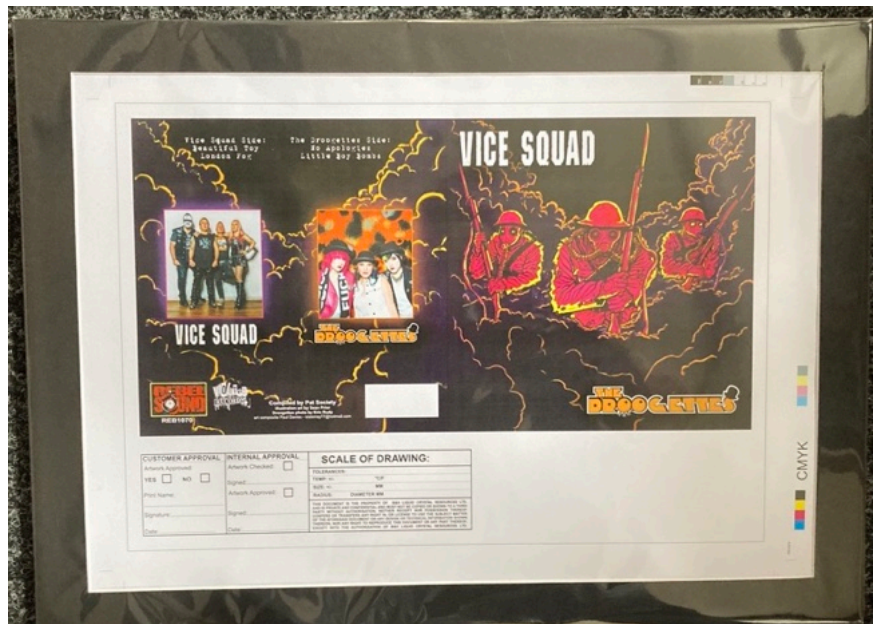
VICE SQUAD THE  
DROOGETTES

An Unused proof artwork for  
the release REB1070 7  
INCH VINYL SINGLE

released 2017

Mounted

£50.00



## Upcoming Main Exhibitions at POP NOUVEAU GALLERY

### JULY :THE BEATLES

Featuring Original Master Album artwork, Original rare unreleased proof artwork, original paintings prints signed items and more.



### AUGUST :V FESTIVAL

Featuring Official V festival portraits and Ltd edition prints. Photographs and backstage footag, celebrity self portraits..



Featuring Original Master Album artwork, Original rare unreleased proof artwork, original paintings prints signed items and more.



### OCTOBER: ROCKTOBER

Featuring Original Master Album artwork, Original rare unreleased proof artwork, original paintings prints signed items and more.



With features Elvis & The Blues.

### NOVEMBER : GIRL POWER

Featuring Original Master Album artwork, Original rare unreleased proof artwork, original paintings prints signed items and more. With Features on Kate Bush, Whitney Houston, Grace Jones, Tina Turner and Patti Smith



### DECEMBER : POP NOUVEAU GENERAL EXHIBITION

Showcasing the finest examples of original album artwork, unreleased proof artwork and rare promotional items.



### January BRITISH INVASION

Featuring Original Master Album artwork, Original rare unreleased proof artwork, original paintings prints signed items and more. With Features on The Beatles , The Who, Oasis, Paul Weller



### February Art & Soul

Featuring Original Master Album artwork, Original rare unreleased proof artwork, original paintings prints signed items and more. With Features on Stevie Wonder, & Diana Ross



If you own any proof album, single or promotional artwork Pop Nouveau Gallery would be happy to appraise it and potentially purchase it. please contact our Curator James Wilkinson at [james@paintpop.com](mailto:james@paintpop.com) or call the gallery.

# THE

## A NIGHT OF TREASON

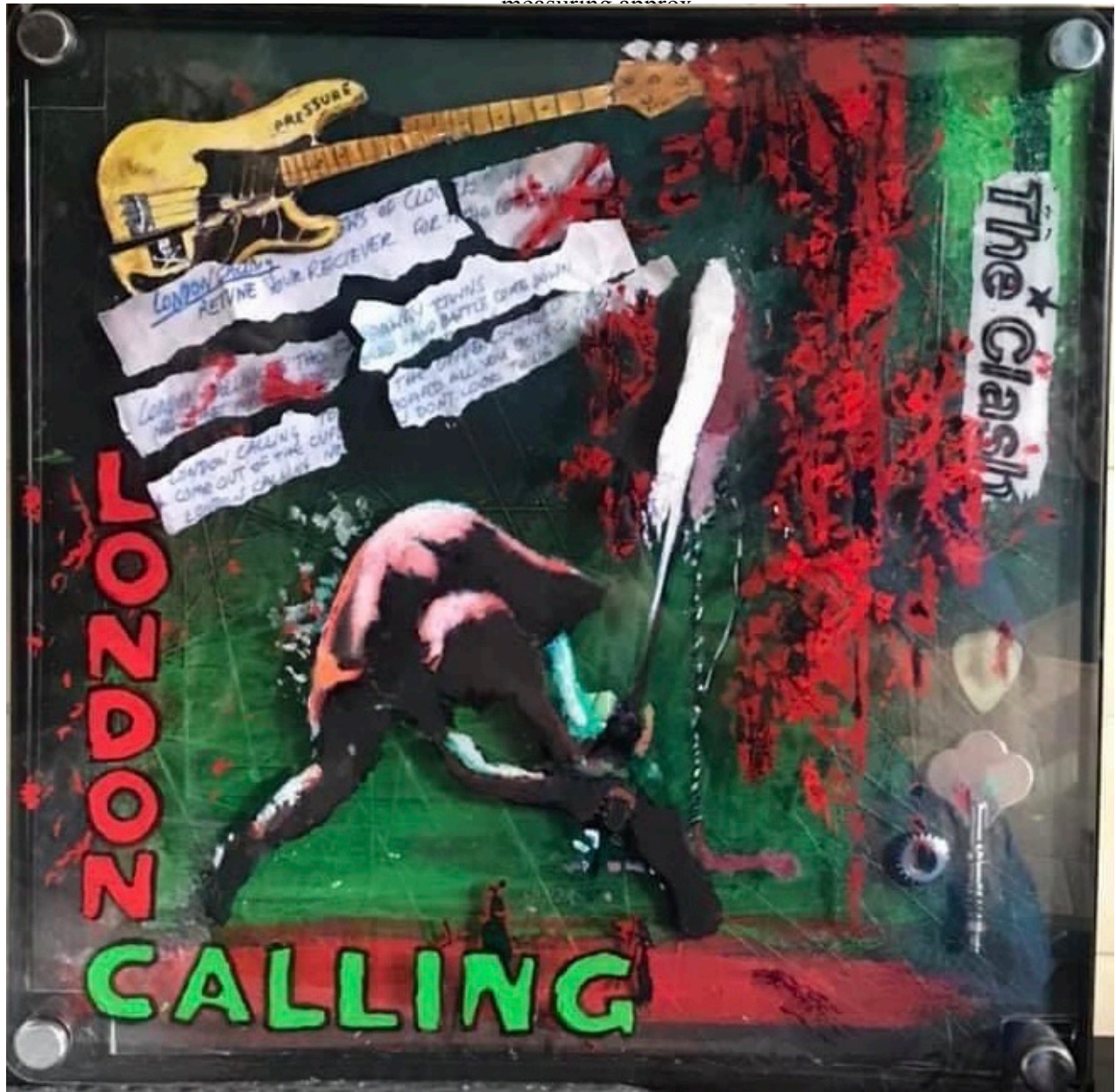


This was part of a limited edition run of screen print of the ultra-rare Clash poster from the Royal College of Art, London Gig on November 5th, 1976 `The Night of Treason` & Supported by Subway Sect. It has been reproduced from original artwork and screen printed by the original designer of the poster - The Savage Pencil. 150 of these amazing quality prints were signed and numbered by the designer - but please note that this is an unsigned test print from the original run - and is in excellent condition. Measuring approx. 33.5" inches x 23" inches £100.00

# LONDON CALLING

Re~Imagined  
The Original Artwork by  
Joe Hope 2021

Mixed Media including acrylic on Board and Plexi Glass



£450.00

# PAUL WELLER THE POPFATHER



ORIGINAL ACRYLIC ON BOARD WITH MIXED MEDIA  
BY STORMY PICASSO

£750.00



# CHANGING MAN



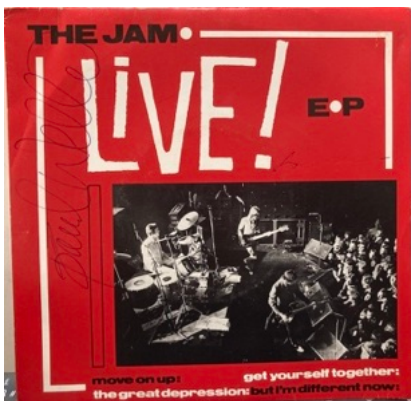
THATS ENTERTAINMENT 7 " SINGLE SIGNED BY WELLER  
£95.00



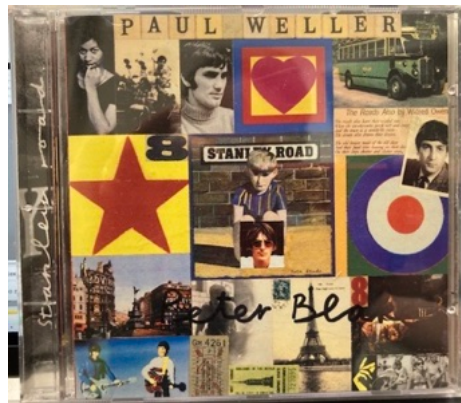
SOUND AFFECTS 12" ALBUM SIGNED BY WELLER  
£120.00



SOUND AFFECTS 12" ALBUM SIGNED BY all 3  
£250.00



the jam live 7 " E.P. SIGNED BY WELLER  
£75.00



Stanley Road CD . SIGNED BY Peter Blake  
£100.00



THE WEAVER 10" E.P. SIGNED BY WELLER CRADDOCK & Band £160.00



Style Council Brochure  
£15.00



The Gift Ticket signed by Rick Buckler  
£20.00



Paul Weller 2005 Newcastle ticket signed  
£70.00

# PROOF



An original uncut pair of proofs for the Boomtown Rats 7 inch single cover for Tonight, released in 1984 approx 37 years old MER154 Proof artwork is rare, normally only a handful were produced for approval. Some never made it past the drawing board making them very rare. In the digital age they hardly exist making proofs like this very sought after.

These very rare items are part of the Shoot That Tiger Art Studio Archive. The award winning studio was responsible for some of the most iconic album and single covers

Mo-dettes, An original rare 1980 Deram proof artwork for The Story So Far The sole studio album by English band Mo-Dettes released in 1980 by record label Deram. It was re-released by Cherry Red Records in 2008 with bonus tracks. Deram cat no. SML-1120 This rare flat album cover artwork proof is extremely rare, it was found within the Shoot That Tiger Art studio archive alongside an even rare



Cromalin Malin proof of the album that may have been lined up for a re-release.

The proof itself carries handwritten notes indicating that it was approved on 23rd October 1980

The proof artwork has been professionally mounted by Pop Nouveau Gallery and comes with a hand signed letter of authenticity from the owner of the gallery who received the proof from Decca/Deram

# PROOF



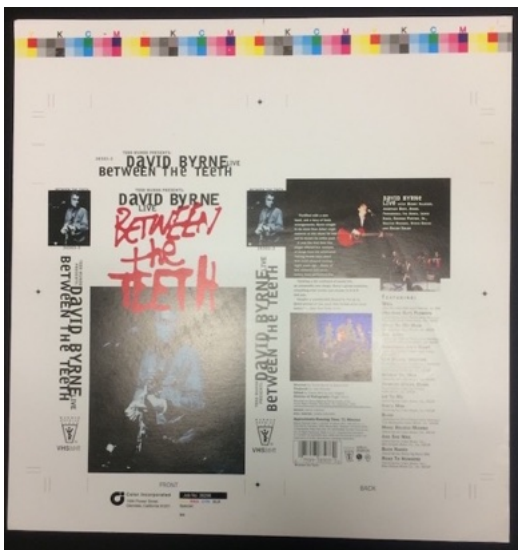
That Petrol Emotion.

Original Album Cover Artwork Proof from 1988

catalogue number V2550

An original proof album cover artwork for the 1988 album of the same name

Measuring approx 25 x13" Proof artwork was generally only produced in small numbers, normally no more than a handful exist as they were printed for approval by management, record company or artist approval. **£250.00**



An Original Proof for David Byrne's Live

Between the Teeth VHS 38303-3

measuring approx 14x13"

Proof artwork is rare, normally only a handful were produced for approval. Some never made it past the drawing board making them very rare. In the digital age they hardly exist making proofs like this very sought after.

These Museum quality items are part of the Shoot That Tiger Studio Archive.

The award winning studio was responsible for

producing some of the most iconic Album and single covers and associated promotional items for the 70s 80s and 90s. Part of that archive is now available to buy. This artwork is part of that historic archive. **£195.00**



The first Punk Band that I saw was in 1981. Stiff Little Fingers Live at the Paris Studios in Regent street London. I'd seen Gary Numan /Tubeway Army at Hammersmith Odeon in 1979 but didn't really consider him punk. He was really leading the New Wave. If my memory serves me correctly (and it has been 40 years) a young band called U2 stood in for an absent support act and also played as the warm up to SLF. I thought they were not very good.

The Pistols initially passed me by in 76/77. The Grundy interview brought the inevitable spilt tea and horror to my family's home. I found them a little bit frightening. Just a few years later I was heavily into the punk scene, just as that initial revolution was disappearing. I still believe that 1978/79 were the richest years that music has ever had. The diversity in the charts was sometimes overwhelming and a host of young people bursting at the seams, finally had a chance to at least have a go at grabbing a piece of stardom for



themselves. Even myself and school friends believed we could make it and armed with our three chords stormed the stages of the Red Lion Gravesend supporting the likes of Flux of Pink Indians and the like.

During this period I would make my weekend pilgrimage to Rough Trade, Carnaby Street/ Petticoat Lane and the Centro Iberico where I'd hang with Neo punks D.I.R.T Crass, Conflict, Annie Anxiety Flux etc. Everything about those years was exciting. The clothes the music, the fanzines.

Art was important too. I was asked to do designs and illustrations for my friend Simon's fanzine FMLB (Fat Man Little Boy)

In 1982 I'd left school and was on a YOPS scheme, remember them? I was training to be a computer programmer and getting paid £25.00 a week as a YOPS apprentice to ICL. My lunchtime doodlings attracted the attention of the tutor who passed them onto her husband. He was the MD of Brunnings advertising agency in Whitechapel. So in 1983

I was appointed their trainee resident artist and hired out to all of the commercial art studios that they used, to learn the trade. Paste-up, airbrushing, typography, logo design. My first assignment was in Islington where I was shown the ropes in Paste-up by a very strict young man who took me under his wing. I always remember the boss, he drove the same Rover that the police used - the iconic jam sandwich, the Rover SD1 Vitesse, it was a very flash car at the time.

By 1984 I was assigned to a studio in Royal College street in Camden Town called Ampersand. The studio was just around the corner from Camden Lock, it was where TV AM, the first breakfast TV show had just started. One of my favourite early punks, Adam Ant was appearing and so I whipped up a coloured pencil portrait of him, took my Xerox and Cartrouble singles with me and met Adam. I gave him a copy of my band's music on cassette. Not long after, I received a letter from him, one of two that he hand wrote to me, advising me about my music and relating his own early experiences of the Ants trying to get a deal. Not long after this I moved to another studio in the West-end where I learned airbrushing. The photo above was from a session the in-house photographer took of me for a campaign that needed a 'punk-looking' person.

by the end of 1984 I'd had enough of the studios and became a freelance artist and worked for a guy called Gary Thomas in Mornington Crescent but about 6 months later I quit. By this time I was listening to Bauhaus, The Psychedelic Furs, Elvis Costello, and still heavily into Bowie but I was still loving the diversity of the music out there and especially the New Romantic scene. I had heard Elvis Costello described as 'difficult' by a couple of people I had met but I really wanted to meet him, to show him my portraits of him and talk about art. A lot of Elvis' artwork was designed by Barney Bubbles, Armed Forces,



Punch the Clock, This Year's Model. Some of mine and the Bubbles proof artwork is in this exhibition

Elvis turned out to be the loveliest guy, very interested in the artwork and very accommodating to my requests for his contributions. He wrote lyrics on one. The self-deprecating line, "You may laugh, but pretty girls look right through me.." from 'The Darkest Place' a track co-written by Elvis with Burt Bacharach.

Keen to bag some of the original gang alongside Adam, I managed to meet Chrissie Hynde a few times. Reluctant to participate at first, by the third portrait, she was very willing. Her derivative line on the portrait below from Stop Your Sobbing was a simple "Don't Whinge" I wanted to meet the

Pistols but was having no luck finding a way to them but one day I heard Malcolm McLaren on Radio 1 talking about his career, I'm guessing this was circa 1985. I'd done a watercolour portrait of him and I grabbed my coat, dashed out of my flat in Bexley Village in Kent and jumped on a train to Charing Cross with a single earpiece from a tiny radio listening to the interview. As the train pulled into London's Charing Cross station I could still hear the interview but I could tell they were winding up. The bus to Upper Regent Street where the BBC studios were, took a lifetime and the interview ended. But Malcolm had mentioned the hotel he was staying in during the interview and I found out where it was and went there. Outside the hotel I found a phone box and dialled the hotel and asked



for Mr McLaren. I was put straight through by reception and he answered. "Mr McLaren, you don't know me but I'm an artist and I've done your portrait and I wonder if you'd be kind enough to come down and sign it for me please" "Really?" he said "Yes please" and so he did come down and sign.

He was very pleasant and complimentary and flattered that I'd made the effort. The sad part of that story is that someone stole the painting from me. I have no idea where it is now.

Around the same time I met Paul Weller, Style Council days and Paul, as ever, was looking very sharp, just strolling down the road in the West End. I always carried canvases and so I asked him to sign one for me to do his portrait and he was very interested. I remember that no one seemed to notice him, he tends to carry himself confidently and just melts into the crowd. I met him a few more times and he not only signed paintings but wrote lyrics on them too. I loved the Jam, The Style Council were OK, but I loved Stanley Road more. I rate it as one of the great albums and not only that but it was designed by Peter Blake. In this exhibition there is a Stanley Road signed by Peter. Peter and I go back some way. His mother and my mother were bingo friends. In my teens, Peter sent me signed postcards and stuff

and a 12 inch single from Ian Dury signed "To thee and thine, Cheerily to you, Ian Dury" again this was stolen. The last time I saw Peter was at an afternoon tea with Ronnie Wood at Drury Lane Theatre. Ronnie had invited us both to the unveiling of his Ivy painting and I got a chance to chat with Peter. The last time I had any kind of contact with Paul was when I was invited to his studio to discuss and implement the sale of his old equipmen, including his Jam and Style council amps. Included in the storage was the 'Fire and Skill amp" a real treasure trove. As instructed all of the items including his

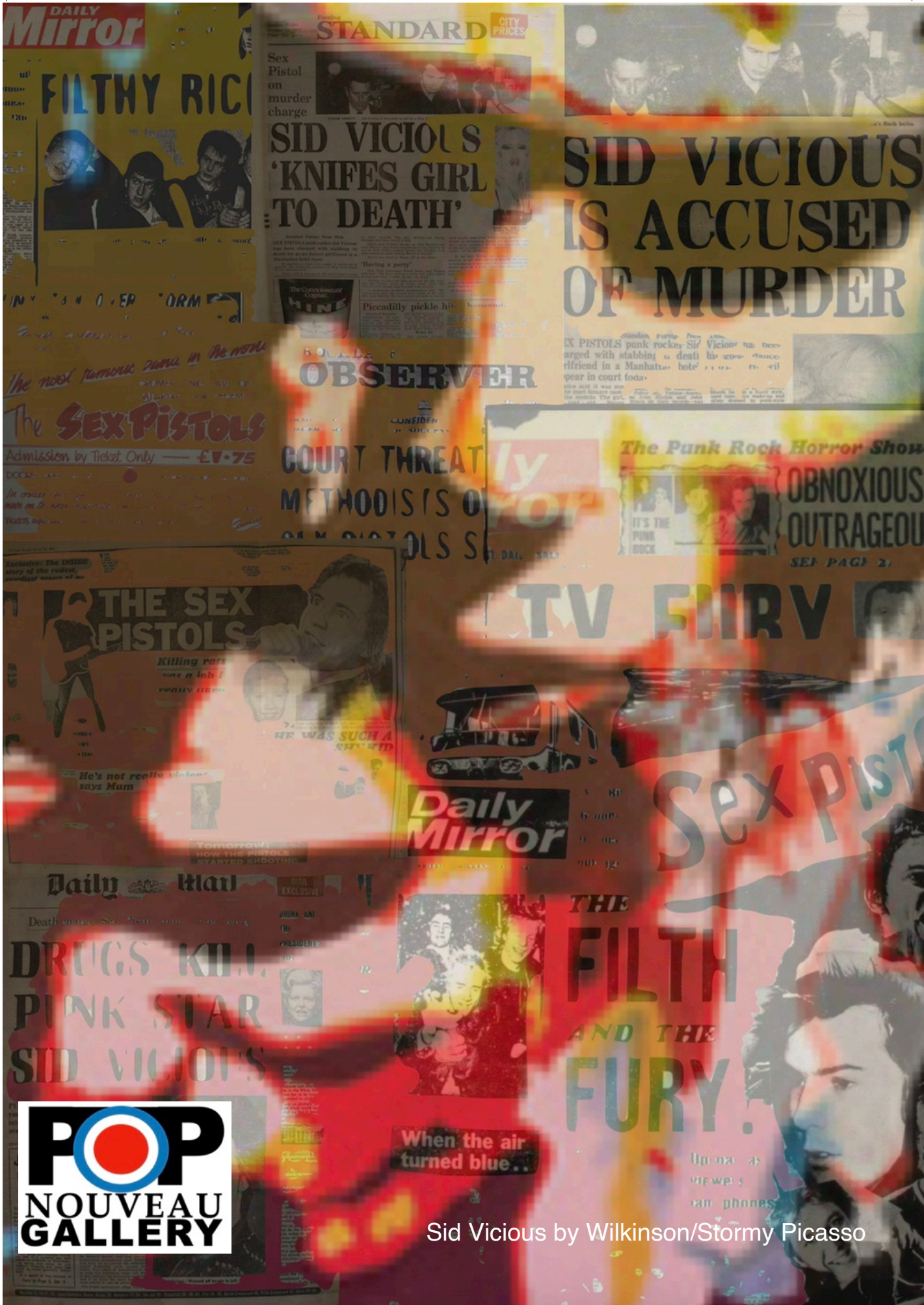


personal wardrobe were auctioned off.

The next person I wanted to meet was Bob Geldof. It took until 1999. I had a big exhibition going on in Leicester Square and I met Bob in London where he was extremely reluctant to contribute anything to the canvas, let alone endorse a portrait of himself but I used his own dogged persistence technique on him until i wore him down and he finally succumbed to my demands. That portrait is now owned by my accountant after it was sold in an auction of my work at Madame Tussauds.



Although I never got to meet any of the Pistols I did meet someone who had met Sid at his last gig and had obtained his autograph. After much wrangling I got the autograph and created a painting for it, this painting was also sold at the Madame Tussauds auction in 2006. New prints of that original painting have been embellished and are available as a strictly limited edition print after being re-worked by Stormy Picasso and are available in the exhibition.



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