The Influence of: *Punk*

Punk ideology put an emphasis on authentic self-expression, shocking styles, and aggressive music with an anti-establishment bent. Its nature to provoke has created some of youth culture's most important uniforms that have gone on to influence numerous designers.

In 2016, Joe Corré, the son of Vivienne Westwood and Malcolm McLaren, gathered around $6.8 million dollars' worth of punk memorabilia, ranging from Sex Pistols flyers and old Seditionaries T-shirts to other rare ephemera, and set it on fire.

Next to the items were effigies of politicians like Theresa May, George Osborne, and David Cameron, which contained fireworks that exploded above the River Thames.

"Punk was never, never meant to be nostalgic," he told the crowd before he set the items aflame. "Punk has become another marketing tool to sell you something you don't need. The illusion of an alternative choice. Conformity in another uniform."

It's an ironic choice of words, given that his mother was instrumental in creating a good portion of what is now known as the quintessential punk uniform, and his father was a visionary who managed two of punk's best-known bands: The New York Dolls and Sex Pistols. But in burning all that memorabilia, and using the opportunity to highlight subcultural appropriation and the dangers of climate change, the act itself was unmistakably punk.

While punk rock came into being largely in the mid-'70s, its influences range from the garage rock of the '60s to British subcultures of the '50s, specifically the

Teddy Boys, a youth movement that sought to revive Edwardian-era styles like velvet-collared overcoats and skinny drainpipe trousers, often pairing them with thick-soled "D" ring creepers from British footwear manufacturer George Cox. Teddy Boys (and Teddy Girls) were largely composed of low-income youth, some of whom would save up all their money and blow it on an expensive tailored coat, which they'd wear to tatters.

By the '60s many Teddy Boys traded their Edwardian coats for Schott Perfecto motorcycle jackets, and the drainpipe trousers for Levi's jeans, becoming harder-edged rockers. Or they went to the opposite end of the spectrum, appropriating M-51 fishtail parkas adorned with

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the bullseye logo of the British Royal Air Force and skinny vertical-striped suits from Carnaby Street haberdashers, evolving into mods. The two subcultures were instant rivals, which resulted in altercations like a 1964 riot in Brighton, ending with 51 arrests and two stabbings. Somewhere along the way, different subcultures spawned that carried the traits of both. There were the skinheads, who shaved their heads and wore crisp Ben Sherman shirts with suspenders, Levi's jeans, and Dr. Martens boots, and the later suedeheads, who wore iridescent suits, Crombie coats, and had a less aggressive demeanor than skinheads. There were also the natty Jamaican

rude boys of West Kingston, who flipped American jazz style into something a little more rough around the edges, and a new crop of glam rockers, like Marc Bolan of T. Rex, David Bowie, and Gary Glitter, who added platform shoes, loud costumes, bold patterns, and makeup into the mix.

Punk emerged in the '70s as an amalgamation of the numerous subcultures that preceded it. As before, a lot of the culture's participants were comprised of people from lower economic classes, so many proto-punks were anti-capitalist and anti-fashion, eschewing the fancy uniforms of the past in favor of a DIY aesthetic that involved patching up worn garments, at times even holding them together with safety pins, or using patches to cover rips and tears. Hairstyles like the mohawk became part of the movement, with more extreme styles like liberty spikes coming into the forefront. Leather motorcycle jackets and vintage army jackets were absorbed as part of the uniform, with studded belts and spiked bracelets inserting even more of a shock factor.