

“It is very very important to look great if you want to make a point.” -VW

Fashion Communications

Vivienne Westwood

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Introduction

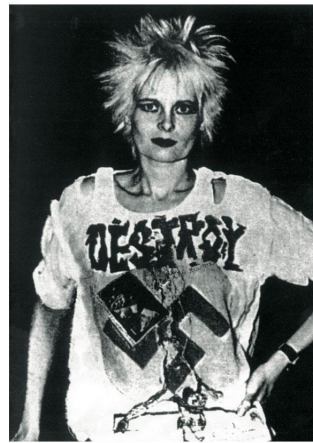
Vivienne Westwood has managed to stand out in the fashion industry by communicating through her creations on taboo subjects with the aim of raising awareness. Vivienne Westwood, the designer launched a brand that represents her, a “punk, icon, and activist” individual, Vivienne and the brand and one. When one speaks of Vivienne punk culture is always linked to her, as she had a huge influence in the movement that represented change, rebellion, and a fight against the norm, this is really one of the greatest influences for Westwood. Vivienne is an activist for sustainability, climate change, human rights, and political controversies and through the punk lense she incorporates these into the main themes of her designs.



The History of Westwood

Vivienne Westwood born April 8th 1941 in Derbyshire England is most known for her provocative clothing, but before her long reign as queen of the punk world, Vivienne was a school teacher married to Derek Westwood in 1962 (divorced in 1965). Vivienne, a self taught designer joined partner Malcom McLaren (the future manager of the Sex Pistols) pursue a career in fashion. It was Malcom who persuaded Vivenne to design clothes, she has come out saying that she didn't really want to be a fashion designer until she was pushed by Malcom McLaren. Vivienne began by making Teddy Boy style clothing for McLaren and in 1971 they opened Let it Rock at 430 Kings Road in London. Vivienne Westwood and Malcolm McLaren, were more interested in rebellion and in particular 1950s clothing, music and memorabilia than

the hippie movement that was still the rage in the 1960's. The type of clothing they were selling was similar to a "dandy" style where men would wear bespoke suits and skinny tailoring with creeper footwear. This is very unusual to the time as the style of the 70's had progressed to wider silhouettes. Initially the pair had a stall selling second hand vintage clothing with McLaren's rock and roll record collection. Their customized T-Shirts were ripped and had shocking anti-establishment graphics leading to their prosecution under the obscenity laws; their reaction was to re-brand the shop once again and produce even more hard core images. They also created bondage trousers, which were one of their earliest hits, black pants with straps inspired by sadomasochistic costumes. Their boutique's name was ever changing with Let it Rock, Too Fast To Live (inspired by the 60's with a biker aesthetic and lots of leather peices), Too Young to Die; then in 1974 renamed to "Sex" a shop with the slogan 'rubberwear for the office', Seditonaries. 'SEX' at the time the storefront had a huge sign saying 'SEX' which at the time was completely perpostuous for a conservative and wealthy chelsea london scene. During this time Vivienne Westwood had a growing interest in fetishization which led to very provocative and crazy designs compelling her to sell to anyone that would dare to look outlandish and overly sexual in the way they were dressing. Because of this she was selling lots of her clothes to prostitutes and sex workers. During her 'SEX' era she featured a lot of bondage and shoes with huge spikes, latex trousers and shorts. In 1975 a punk rock band the sex pistols, who were managed by Malcom McLauren and wearing designs by Vivienne Westwood were known for being completely outrageous and so unruly that they had to rent out strip clubs to do shows as no other venus would host them. After waves of complaints from the name of store being 'SEX' they decided to change the name to Seditonaries. Seditonary meaning resistance or going against lawful authority. Seditonaries transformed the straps and zips of sexual fetishism into fashion and inspired a DIY aesthetic that the media called, "Punk Rock". The Sex Pistols and other punk rock bands all wore clothing from Seditonaries so the bigger the bands got the bigger the movement got and the bigger Vivienne Westwood got. The Sediton era is also when Vivienne used a lot of plaid that she is so iconically known for today. The erotically charged fashion image of Sediton enraged Britain's right-wing press but was a youth fashion mecca. The collapse of the Sex Pistols and the absorption of Punk into the mainstream left Westwood disenchanted. In 1980 the shop was refitted and renamed Worlds End, the name still in use today.



The 1981 Pirate collection (AW 1981-82) was Westwood and Mclauren's first catwalk show, which was their first ready to wear collection, soon after this launch Westwood and Mclauren ended their personal relationship but continued their professional relationship for another five years. Vivienne had said that her brand is now going to be inspired by things from the past and pirates were a perfect analogy for voyaging for inspiration. The Pirate collection was romantic and where Vivienne developed ethnic cutting techniques based on rectangles, a technique which she still uses today. For this collection Westwood put research into historical dress, keeping the original cuts as fashion. She took inspiration from Native Americans with ethnic cuts. Pirate trousers were prominent and had a baggy bum to complete contrast to hippy hipsters. This collection proved to the world that you could not put Vivienne Westwood in solely a "punk rock designer box" and solely classify her as a designer who is limited to one type of inspiration as she clearly has dug into archives of inspiration from all over the world.



After Vivienne's first collection she continues to mix with historical cuts. The Savage collection, (SS 1982) Buffalo Girls (Nostalgia of Mud), (AW 1982-83) included raw cut sheepskin, mud colors, underwear worn as outerwear, with inspiration from Peruvian women wearing bowler hats and full skirts, dancing with their babies tied on their back. The Punkature collection, (SS 1983) was inspired by Blade Runner and desert landscapes. The runway featured distressed fabrics and recycled junk. The Witches collection, (AW 1983-84) was inspired by Vivienne's visit to New York, and meeting with Keith Haring, as his art looked like magic signs and hieroglyphs she used a hip hop styling of garments, customized white trainers, and pointed Chico Marx hats. The Hypnos collection, (SS 1984) named after Hypnos being the greek god of sleep had nothing to do with sleep but instead was very active, sporty, and hip. This collection is where Vivienne's collaborations with Malcom McLauren ceased. The Clint Eastwood collection, (AW 1984-85) was inspired by Tokyo's neon signs with garments covered in company logos, stockings and fluorescent big macs were heavily used. Westwood's Mini-Crini (SS 1985) design was produced from cotton and tweed marked a turning point of cardinal change. At the time miniskirts were seen as very sexual things to wear and they were overly sexualized, Vivienne westwood's take on miniskirts was that she would have these dresses where the top half was tight and showed a lot of cleavage and the skirt was a miniskirt inspired by a victorian design that was very wide and flowy. "Mini-Crini" is a term used to describe the dress and skirt design where you have a miniskirt that is flowy and wide. This design was a complete hit for Vivienne, it was all the rage and is one of the important pieces that makes this a standout collection for Vivienne Westwood. The collection relied on fitted clothes and english tailoring. Inspiration for the collection was taken from Petrushka to create rocking horse shoes. Princess line coats in this collection were also inspired by the Queen as a child, made to kill big masculine shoulders of the 1980's. This collection also had an emphasis on the model's curves and drawing attention to the hips. For the next two decades she created collections that took inspiration from classical sources

as well as historical british dress, including 19th- century bustle which Westwood incorporated under elaborate knitwear dresses and tartan miniskirts.



During the years of 1988-1992, which the brand calls, “The Pagan Years” Vivienne’s heros changed from punks and ragamuffins to ‘Tatler’ girls wearing clothes that parodied the upper class. The Harris Tweed collection (AW 1987-88) The collection was based off of a chance encounter Vivienne had on the tube. After seeing a little girl no older than fourteen with her hair in a plaited bun, a Harris Tweed jacket, and a bag with a pair of ballet slippers and thinking she just looked cool Vivienne based her entire collection off her. The collection had a childish and tailored look inspired by the Royal Family with classic british fabrics like wool used in the uniforms of the british empire and black velvet. The Pagan I (SS 1988) Time Machine (AW 1988-89) Civilizade, (SS 1989) Voyage to Cythera, (AW 1989-90) came from inspiration from Watteau, Commedia dell’ Arte and Ballets Russes, featuring tights worn without skirts. Vivienne was directly inspired by a man who had forgotten his trousers. In 1990 Vivienne created her first menswear collection in florence. In 1990 she was also named fashion designer of the year, since then she initiated to be a more global designer which is a significant aspect that pushed her to designing wedding dresses. In an interview with British Vogue and Naomi Cambell Vivienne talks about receiving the designer of the year award and explained that at the time London did not support their artists and designers and she wasn't given the recognition that she deserved for a long time saying, “It took me years to get the designer of the year award, I got it because all the other designers said you’re trying to give us this award for the second time and you haven’t even given it to Vivienne yet.” The Pagan V collection, (SS 1990) was inspired by the bravura of

texture and display of material wealth in oil paintings, The wish to have the luxury of the whole range of fabric from linen underwear to (fake) fur. Vivienne also took inspiration for this collection from furniture designed by Boulle in the Wallace Collection. A specific oil painting that spoke to Vivienne for this collection was by Boucher, 'Shepherd watching a Sleeping Shepherdess, she created high platform shoes to put the models on a pedestal as if she had just stepped out of the painting. The Cut and Slash, (SS 1991) featured slashed satins, cottons, and denims. With inspiration from 16th century mania for cutting and pricking fabric inspired by battle.



Vivienne's Grand Hotel collection, and (SS 1993) Anglomania, (AW 1993-94) were focused on the blending of French and English fashion. Vivienne believes that fashion is a combination and exchange of ideas between France and England saying; "On the English side we have tailoring and an easy charm, on the French side that solidity of design and proportion that comes from never being satisfied because something can always be done to make it better, more refined." This is another standout collection for Vivienne as she wanted to portray british and french ideas through the english tailoring with french aesthetics. During the period of 1993-1999 Westwood developed a new silhouette for her brand and implemented the hourglass figure by adding a padded bust and bustle; which was constructed out of a lightweight metal cage and was styled in her catwalks with high platforms. These high platforms also lead to an iconic moment in fashion where supermodel Naomi Cambell fell on the runway. (Naomi says multiple designers asked her to purposely fall after this incident due to the amount of press coverage Vivienne received from this)



Vivienne also launched “Debut” her fragrance. Vivienne was awarded an O.B.E in 1992 and then later was awarded a D.B.E which is why she has the title Dame Vivienne Westwood, when she met the queen to collect those awards she showed her anti-establishment nature both times by not wearing any underwear. In 1993 Vivienne collaborated with swatch which was the first time she released watches into the market. Then in 1999 Vivienne released her first line of eyewear.



In the recent two decades, Westwood has returned to a more asexual cut through exploration of the natural dynamic of the fabric. In 2006 Westwood made a collection with Nina West. In 2010 the designer launched notebooks and diaries with her classic prints. Westwood also worked with the woolmark company in creating a luxury collection from wool produced in Australia. Nowadays Vivienne Westwood is a big

proponent of sustainable fashion, she has had a lot of campaigns and is still very involved in politics and is seen protesting on the street.



Story Behind the Logo

In 1985-1986 about a year after her split with Malcolm, Vivienne took a hiatus and closed her World's End store. During this time of the hiatus she spent her time in Italy with Elio Fiorucci (Italian fashion designer), working on a collection themed around royalty with an element of a futuristic flare. Vivienne's son lent her many resources to inspire her new collection, including astronomy magazines. The magazines showed computer enhanced photos of Saturn with her grand rings, black holes, galaxies, and articles about "Deep Sky" photography. More specifically Westwood was designing a knitted jumper for Prince Charles to wear during his spare time. The jumper had all insignia including: griffons, coat of arms, the thistle for Scotland, the leek for Wales, the shamrock for Ireland, a chain, the crown, and the orb of the crown jewels. The jumper also had the phrase "Deep Sky" and an orb with a satellite ring similar to Saturn's, as well as satellite dishes. The sweater was deemed the "Deep Sky Jumper". When Vivienne had presented the sweater to her friend and now the Vivienne Westwood business manager, Carlo D'Amario, he said that the orb was perfect for her logo. Vivienne had been paying a friend to design her logo for her. D'Amario claimed that the logo perfectly reflected Vivienne's idea of taking "tradition into the future". Her logo was said to be a satirical reference to Westwood being the self-proclaimed "Queen of Fashion", referencing the orb that was used at the coronation of Queen Elizabeth II. The logo was first added on labels, then embroidered on some garments, then was added onto buttons. The orb pendant first appeared in the Harris Tweed AW 87-88 show. There was a brief moment where Vivienne's new logo was very similar to the logo of Harris Tweed. However, Vivienne was the first designer to use the traditional British fabric in

ages and it had revived the Harris Tweed fortune, and so Harris Tweed was not concerned about the similarity. Along with the orb, Vivienne's name is also a part of the logo. The font used on the



logo is called Raphael and is an art nouveau style font.



Contemporary position of the brand

The Westwood product range includes women's, men's, and unisex; clothing, bags, shoes, and accessories. They also have lines of gifts and homeware ranging from yoga mats, bottles, books, cushions, perfumes, wedding dresses, umbrellas, children's wear. The price range for Westwood products ranges from 21-7000 euros. Vivienne Westwood is sold in both brick and mortar stores and through Ecommerce. Vivienne Westwood has stores located in China, France, Guam, Hong Kong, Italy, Thailand, United States, United Kingdom, and Taiwan. The Asian market is the primary market for Westwood, placing around ninety-seven stores in the region. Asian customers highly appreciate British imports as they are considered premium products. China also is very concerned about pollution and climate change which aligns with the brand's values. Westwood also has a couture store in England designated to bridal and VIP clients. Promotion for the Westwood brand is done through multiple channels the first being Magazines; they reinforce the brand identity through advertisements and editorials in magazines like Elle, Vogue, and Vanity Fair. Westwood's advertisements display a diverse cast of model's without the aim of a perfect location and perfect model but

instead aim to display reality and the truth of society. Social media is another powerful tool for Westwood, their facebook page promotes their newsletters and blogs, Instagram is great for their younger demographic, they often produce short films for their social media pages. The Westwood brand has two blogs; Climate Revolution and World's End which are both used to discuss Westwood's ideologies, thoughts, and actions. Celebrity endorsements are also used to raise brand awareness and communicate the brand message. Celebrities are also given gifts in hopes to get their endorsements or seeing them pictured in public wearing their designs. Runway shows are another form of promotion that is incredibly important for the brand. Vivienne has also participated in radio segment interviews with BBC Radio and Woman's Hours where she discussed topics of sexuality and gender. Westwood has been included in many TV productions like fashion films and documentaries, through film she is able to transmit her ideologies without filter. The competitors for the Westwood brands are Stella McCartney, Alexander McQueen, Moschino, Burberry, Marc Jacobs, Paul Smith, Comme des Garçons, Philip Plein. The brand is considered to fall within the premium product segment where their fashion belongs to a more luxurious market. Not many fashion brands have such a strong political opinion as part of their values; Vivienne Westwood belongs to a niche market and her consumers are most likely to have that in common with the brand. Vivienne Westwood Limited is a private company making it one of the relatively few independent fashion brands, despite covid having a large impact on the fashion world Vivienne Westwood Limited has made a profit of 2.7 million euros in 2019, compared to a 2.5 million euro loss the year prior. The brand was also able to retain all 270 employees during the 2020 pandemic due to government aid. The turnover during the 2019-2020 period increased by 19% to 46 million euros. The company also saw an increase in retail sales by 10% and wholesales rose by 59%. Vivienne Westwood Limited is currently run by its directors Carlo D'Amario and Vivienne Isabelle Westwood, Westwood holds 70% of the company and business partner, Carlo D'Amario holds 30%. The Italian, Carlo D'Amario started his fashion career with Fiorucci. With D'Amario's supervision Westwood branched out abroad and her clothing is now found in 30 countries. A major coup was the partnership struck with Itochu, the Japanese trading company which oversees distribution in Japan and has the master licence of Vivienne Westwood that allows it to open shops and manufacture accessories. When D'Amario made the initial, exploratory phone call he hit the jackpot. The Japanese manager he spoke to had been a punk sympathiser in his youth and knew Westwood. Now Japan accounts for one third of the company's exports. Vivienne has been married to Australian designer Andreas Kronthaler for 28 years and he is the current creative director of the Westwood brand. Their first joint collection was in 1991; Cut and Slash.

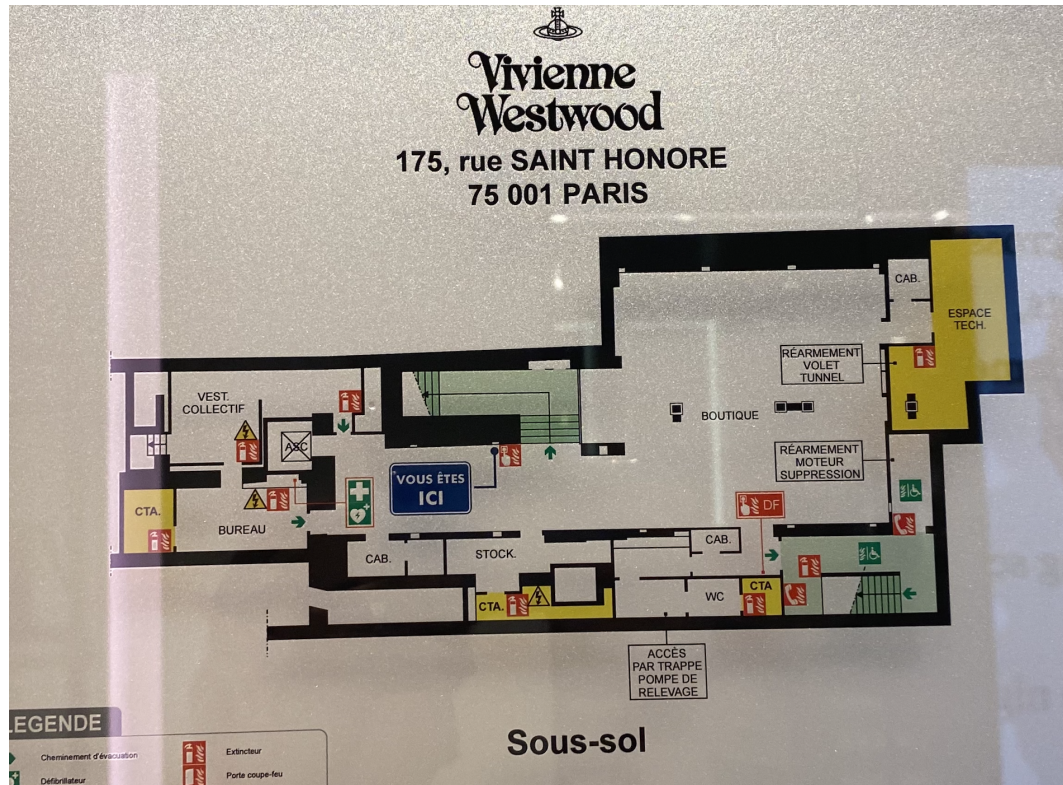


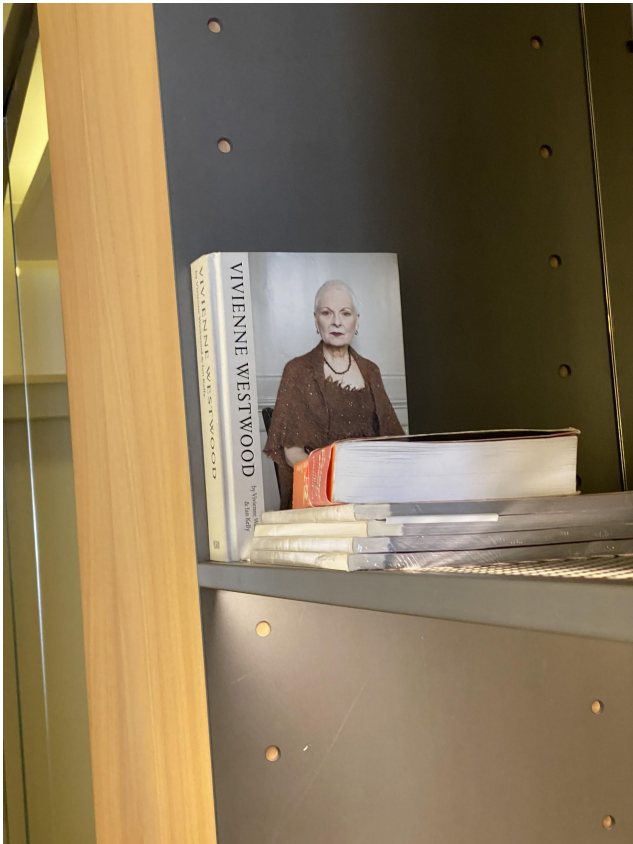
Key Elements of Identity Today

Vivienne Westwood uses a color palette of red, black, white, gold, green, grey, and striking colors. The anarchist red and black flag relates the black color to anarchism and red to syndicalism or labour movement. The gold displays the luxurious facet of the brand. The striking colors draw attention depending on the campaign. The Westwood tagline is “Buy less, choose well, and make it last” Vivienne aspires to educate and raise awareness with her customers through a sustainable ideology. She wants her consumers to be conscious of their purchasing behavior and to be aware of the forces around them like globalization, social media, massive consumption, and the production of goods that influence their buying decisions. Westwood aspires for her clientele to reflect upon the quality and sustainability of the products they desire. The royal and goth fonts used by Westwood reflect upon the brand’s elegance and heritage. The tone used by the brand is educational, honest, direct, and extravagant. The Brand’s essence is to inspire a change in society and the world. The brand values individuality, environmentalism, compassion, heritage, quality, and tradition. The Westwood image at its core is traditional but modern, luxurious, british, sustainable, punk, conscious, controversial, rebellious, and activist. The logo is composed by the orb and the name of the brand. The orb was created and implemented in the 80’s, it represents the past (british royalty) and the future (saturn ring). The

logo can be seen on labels, button embroidery, jewelry, handbags, garments, perfume bottles, and is implemented in chandeliers and clothing racks in certain store locations.

Physical Space



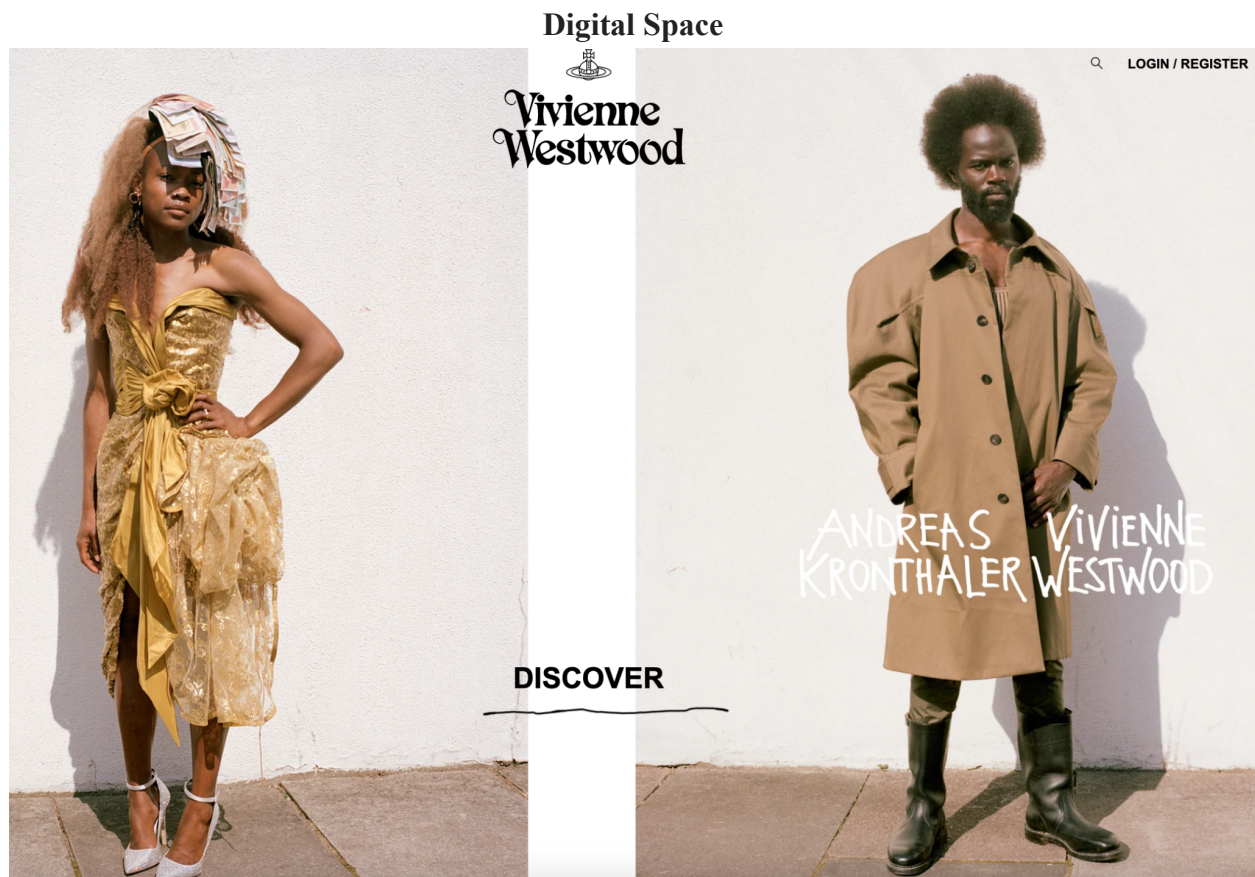




The main flagship Vivienne Westwood stores are located in the designer's hometown of London, England. In Paris the brand has opened one flagship location on Rue Saint-Honoré designed by Simona Franci, Design director and partner of Fortbis Group. Rue Saint-Honoré is a quiet street with mostly cafés and some decor stores. The Westwood brand chose to host their Paris location away from other designer brands in a more secluded location. The store is spread out over 280 square meters. From the outside the store is on a narrow street which is what caused me to notice the sort of hidden gem of the Vivienne Westwood Orb logo hanging over the side of the white building. The store has two window displays, one that has cardboard cutouts of models from their AW 20/21 runway

collection, most notably was the closing look worn by Bella Hadid. The other window display exhibits two garments and this display is changed weekly. On the upper floor of the store is a sort of small “showroom” for the latest collection. The associate on the top floor is busy checking out guests and doesn’t greet customers coming into the store but once you are checking out all her attention is on you and she is very attentive. Once you move to the bottom floor your shopping experience becomes more lively and vibrant. An associate greets you and makes you aware of the sales happening at the moment. They even mentioned which items had the highest discounts and extra sizing. There is a much larger selection of clothes on the bottom floor. There is lots of seating available with books on Vivienne Westwood available nearby. The store plays pop music and the decor is eclectic and funky like the brand. The clothes on this floor are display a type of rarity for items in the new collection with only one or two sizes seen on the floor. The sales rack is more clustered with what they have available but they have very limited sizing. The clothes do not have descriptions other than the sections being named Nouvelle Collection or Soldes. On the tags of the clothes you can sometimes find a small description about the garment, for instance one top had raw edges and on the tag it stated “this garment was designed to have raw edges and should not be considered as flaws.” another skirt was made with a pattern in collaboration with the artist, Chrissie Hynde and the tag stated, “ Original art by Chrissie Hynde “Thursday Morning October Sun” There are not many sales associates working on the lower floor normally one to three associates and they are helping multiple customers at once. The fitting rooms bring in a more intimate setting for customers, an associate will bring your selected garments into one of the three private fitting rooms. Each fitting room has mirrors inside the room as well as one directly outside the room. Associates come to check in on the customers size, fit, styling and if they have any questions. When trying on a skirt we asked the associate which way the skirt was meant to be worn and in true Vivienne fashion they replied, “It’s Westwood you wear it however you like.” Associates also package garments you would like to purchase and meet you at the checkout. The associates are very friendly and wear casual (more day to day) but eclectic Westwood style in juxtaposition from the more posh styling of the mannequins. The associates speak multiple languages, in addition to french, english and manderin to accommodate to their international clientele and if possible they make the effort to speak to the customer in their native language. The concept of the store is to reflect the brand’s DNA. Using a mix of sustainable and natural materials, the furniture is inspired by the industrial raw simplicity and

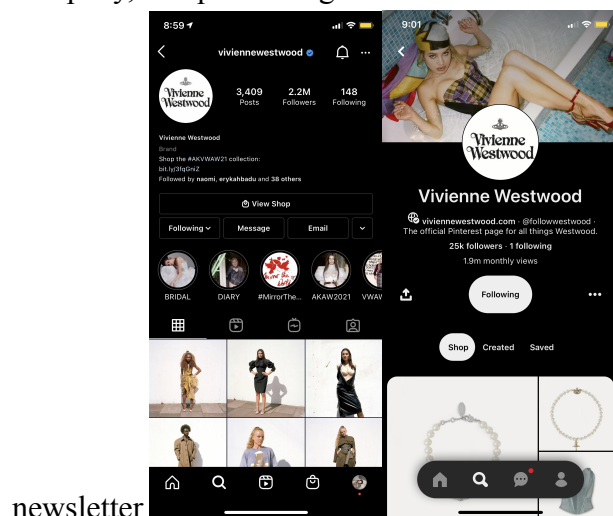
iconic elements of the westwood world. The main materials used are plywood, iron, resin, carpet, and plasterboard; they repeat themselves in different finishes. Along the main staircase, at the heart of the shop, a magnificent handmade chandelier logo of the brand is showcased. Overall inside the Westwood stores you are transported to british culture, history, and representation of society through Vivienne's point of view. When consumer's visit her stores they are placed into London through the store's atmosphere, music, colors, prints, and style are a representation of english vintage and it can be identified from the window displays to the fitting rooms.



At the moment the Vivienne Westwood Instagram is showcasing their newest collection for their Autumn/Winter Campaign 2021/22. The top ten photos on their Instagram are presenting six different models all wearing Andreas Kronthaler for Vivienne Westwood. These photographs are documenting the people of Harlesden on the streets of London, in classic Vivienne fashion. The pieces are more neutral with unsaturated colors and unconventional shapes. All photos are styled and directed by Vivienne and Andreas and photographed by Wayne Hanson. On the Vivienne Westwood Twitter, the same photos for the Andreas Kronthaler for Vivienne Westwood AW 2021/22 campaign are being showcased once again. This time featuring

direct quotes from Wayne Hanson on photography and Andreas Kronthaler on Wayne Hanson's creative direction through photography. Vivienne Westwood also has a Pinterest. On this brand account you will find all of the products being sold at the moment, as well as boards showcasing various different campaigns dating back to the Arctic Campaign in 2015. You will also find lookbooks, bridal collections, as well as archive photos of Vivienne herself. On the brand's Facebook is where you are able to book appointments to the store for a more intimate experience with the brand and the store.

The Vivienne Westwood website itself is an e-commerce site where you are able to buy goods and learn about the history of the brand as that is where you will find the blog. The site is separated into 8 sections; new arrivals, women, men, gifts, bridal, collections, Westwood world (blog), and sale. You will find ready-to-wear including clothes, bags, shoes, jewelry, and accessories for both men and women. Under bridal you will find made to order and couture, as well as Andreas Kronthaler for Vivienne Westwood. The blog through the website is called Westwood World and it features the history of the brand and many articles on iconic pieces of the brand and collections that the brand has done. The blog also features the "Save the Arctic" campaign which features pictures of 60 muted portraits of various celebrities. All the celebrities are wearing a Vivienne Westwood Save the Arctic unbleached organic cotton t-shirt and all profits went to a company called Greenspace. The company is dedicated to raise awareness and protection to the fragile Arctic. The Vivienne Westwood website is dedicated to keep the heritage and values of the brand and that is seen in their blog posts and unconventional aesthetics of the website. There is also a tab about their approach where all the ethics and resources used to make the company what it is displayed. The website is very user-friendly and has lots of resources and interesting content for the consumer. Shopping, articles, stories, and more can be found on the website drawing consumers in with tons of things to do. On the website you are also provided with customer services such as shipping, tracking, returns, store locators, how to contact the company, and purchase gift cards. Consumers can even subscribe for the Vivienne Westwood



newsletter.

Andreas Kronthaler for Vivienne Westwood AW 2021/22 Campaign

The newest catwalk for Vivienne Westwood was all about sustainability. Although not featured in the nc Using a mix of royal blue, browns, and greys (as well as black) for the main color scheme of this runway. This runway used eco-friendly padding and FSC Viscose Certified Lining, as well as 100% bio-cotton, and recycled pet bottles for the materials of this lookbook. Most of the pieces are baggy, however a lot of pieces shown on the female models are cinched at the waist, giving them more shape to the figure. Featuring long sleeves, maxi skirts, bomber jackets, and more, the collection had many inspirations to the collection. Inspired by children in the late 19th century-early 20th century, mixed in with 1980s bikini beach shots. This collection features more of a relaxed fit on most of the pieces, being inspired by the relaxed day-to-day of a wide range of the 20th century. However this is just the runway looks. The models were high-fashion models and there is not much room for diversity for the line up. Models of all races are featured but only the classic runway model body type is being shown. Vivienne Westwood has always gone for more unconventional models. The lookbook however, had a more diverse line up of models including Vivienne herself. Going along with the sustainability theme, many of the pieces throughout the lookbook were upcycled. A huge inspiration for the lookbook was *My Fair Lady* with a mix of a refurbished 1980s vintage couture on London's Davies Street. All the lookbook photos were shot outside the newly refurbished store. The result of this led to a collection and video titled Mayfair Lady. Many references in this lookbook include flower girl and professor robe. Although, Vivienne and Andreas added their anacharsis spin on things.



There is only one line of Vivienne Westwood products and all are fashion and ready-to-wear. Ranging for handbags, clothing, jewelry, and other accessories like keychains or shoes. However, Vivienne Westwood Bridal features made-to-order and as well as couture and it was launched in 2014. At one point, Westwood was selling perfumes, with her iconic fragrance called Boudoir. The entire line of fragrances of perfumes were recently discontinued in 2019. Vivienne is now only selling fashion items and not beauty products. In 2019 Westwood gained profits of £2.7 million, compared to the £2.5 million that the company lost the year before. Vivienne Westwood in total has 5 Instagram accounts that include the main account, as well as an account for their World's End store in London, and Vivienne Westwood account for various Asian countries. They also have Facebook, Twitter, and Pinterest accounts. Westwood's U.K. business sold her trademark to Luxembourg-based Latimo and she controlled it in 2002.

Conclusion

Vivienne is known for several innovations such as styling bras over and corsets over shirts and being the first designer to place sneakers on the runway. She is known for utilizing cutting techniques from the 17th and 18th century. She is constantly and has always created controversy in the fashion industry through her shocking designs and messages. Vivienne pushes for sustainability through her fashion initiatives and placing an importance on "quality not quantity, not landfill". Vivienne is a true English designer, bringing the anarchist London punk scene into high-fashion. She has changed the world of fashion and has been able to create unconventional and daring looks. Different patterns, shapes, themes, and even colors Vivienne has done. Her runway themes always have her stuck to her heritage no matter what, and always have her London punk twist to them. She has inspired other designers to be more bold with looks and to have fun with fashion. Vivienne has inspired the consumer to wear things however YOU like and to make it your own.

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