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THAMES

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# BRAND SUMMARY

British designer, Blondey McCoy, founded his brand during his GCSE year in 2014 - exploring through the creative avenues his young mind ventured through. Being a modelling skateboarder for palace skateboards, Blondey has grown up with a deep passion and understanding of the sport and it's culture, thus enabling his creative concepts and designs to be viable and wearable alongside comfortable, fashionable and current creating garments that are unobstructive and feel like a second skin.

The brand collaborated with Addidas after terminating their contract with Palace Skateboards in 2019, the brand having since grown 13 times. The brand displays an array of high quality polos featuring fine knitwear, ties and clunky jewellery - perfectly capturing this blend between skatewear and expensive delicacy. His collections features pastel hues and distinct patterns which reflect a certain time in british fashion, thick tweed jackets and 'trendy grandpa' button up sweaters taking centre stage of the brands fresh and modern website.

Blondey's brand ethos revolves around altering the name of skater apparel, drawing designs into a newer and fresher light, pulling slightly away from this run down and grungy stereotype. His inspirations for nearly a decade now have revolved around Slam City Skates and the iconic punk designer, Vivienne westwood. A lot of Westwood's core concepts can be found within Blondey's designs, traits from his button pegs, tie clips, rings all derive this same sense of subtly within brand and an iconic nature will transpire throughout the years, being timeless in their uniqueness of the era while appreciating the beauty and reminiscents of prior ones.



# BRAND HISTORY

British designer, Blondey McCoy, strained his inspiration through a line of skateboarding stores and fanatics, the general aesthetic, from the age of twelve, the likes of Slam City Skates driving the majority of McCoy's creative mind. By Blondey's final GCSE year he had unintentionally created an entire conceptual brand - so brilliant that he shortly signed to partner with Palace Skateboards a successful partnership that blossomed due to the close relationship between the brands, Blondey having modelled for the brand during his early schoolboy years.

After closing that partnership several years later, Blondey excelled, collaborating with Addidas and along with that the start up of his own website. From there, McCoy has been on an upward trajectory - continuously inspiring the industry with this fresh take on the average 'skater' apparel, using his experience skating and modelling for Palace Skateboards in his early adolescents, as his unique standpoint in the industry, first hand knowing and understanding the culture and movement of the sport, something necessary to design clothes and garments that are unique and fashionable while being versatile, comfortable and wearable.

To this day Thames MMXX is a driving force of creativity and change - consistently pushing this new and fresh outlook in an industry that has become so predictable. Blondey has been turning skater stereotypes on their head and giving the aesthetic a new, fresh breath of life - encouraging a new generation of people to indulge in what can only be described as a crossblend between these very expensive posh boarding school looks melding with the epitome of cool grunginess, clothes appearing baggy and expensive.





# S TRENGTH

- A clear brand aesthetic
- The ability to market and sell towards a larger range of people than just the initial generic skater.
- A unique and fresh perspective on the fashion industry
- The ability to include more people in terms of cool and aesthetic skatewear
- Being so deeply rooted in the skateboarding and fashion world from such a young age means that Blondey's name is already out there and affirmed/trusted in the fashion space.
- Having a celebrity owner and designer, attracts people who knew him previously, perhaps makes people trust the brand and it's quality more so.
- Being a purely online business cuts the need to use excess profits on buying a store location alongside paying and finding reliable workers.
- Great contacts due to being in the industry so long.
- Large collaborations in the brand's history, IE: Palace, Addidas.

# W EAKNESS

- Lack of utilisation of the range of social media branches available and popular, IE: TikTok, Twitter.
- A real lack of traditional advertising. Purely social media and word of mouth based. Lack of television ads/billboard/magazine spreads etc.
- Being purely online, the brand loses that ability for people to become comfortable and familiar with the name and brand. Competitors such as Palace and S.S Daley.
- Lack of celebrity endorsement? influencer useage.
- Not fully pushing the name of Blondey McCoy and his importance in and influence over skatewear apparel.
- Limiting themselves in only creating apparel geared towards men.
- Along with that, not pushing this concept of inclusivity within skateboarding and fashion in terms of gender and size.
- Confusion in terms of Thames' niche. The brand describes itself as a skatewear brand but sells cardigans and ties, suits and button ups? Unclear brand identity.

# O PPORTUNITIES

- To further push the famous Blondey McCoy name. Perhaps creating an advert/photography stream of Blondey skateboarding in some of the garments.
- A respectful 'stunt' in London. Having grown up modelling and almost being the face of Palace, Lucian Clark and McCoy did a stunt in Harrods, skating down the escalators and more which was really successful. Something like a shopping centre take over could be successful as it pushed this skateboarding / rebellious idea and aesthetic.
- To collaborate further. Blondey has some incredible connections to the skaters and fashion enthusiasts of the world, but these aren't being utilised. Tony Hawk for instance would be a great person to promote the unique apparel.
- To branch out via social media. Thames are definitely limiting themselves in terms of how many people their reaching given their limited outreach.
- To create at least one physical storefront, to allow people to familiarise themselves with the name.

# T HREATS

- S.S Daley is a brand whose aesthetic is very similar to Thames MMXX in the creation of these very quintessentially British garments and looks. Steven Stokley LVMH prize in 2022, having celebrities such as Harry Styles vouch for and actively promote the brand. Celebrity endorsement is so important, alongside large scale advertisement productions and creative pieces that make enough noise to start being recognised.
- The skatewear concept almost being lost due to Blondey's production of ties and cardigans and suits.
- S.S Daley having a very similar brand identity could lead to people leaning more towards their apparel. Use of Blondey's experience as a skater alongside presence in the fashion space would give him a unique edge in the skatewear industry.
- Parlez - UK and Cav Bunkhall whose apparel more closely aligns with viable, comfortable and convenient skatewear. Advertising images and productions are given higher budgets than those for Thames, in turn creating better and more exciting content. Brighter colours and oversized garments perhaps more relevant in terms of teen skating style today.

## OPPORTUNITIES THAT COME FROM WEAKNESS

Thames MMXX generally have been falling short on their social media platforms. Only engaging via Instagram and YouTube, McCoy and his company are limiting their outreach, explaining why the brand isn't having the recognition that was initially expected due to Blondey's relevance within the skating community. Running a total of 108K followers, 299 posts on Instagram, it's become the way that most people are discovering the brand. Being an artistic creator, Blondey has created and directed a series of videos posted to YouTube, a total of 9 videos resulting in a 2.27K following, a low percent of what the brand should be expecting in terms of outreach. Social media attention plays a huge role in that, specifically when the skatewear concept is tagging younger people.

The Thames MMXX website is very modernly laid out. Its colour themes reflect regal greens and navy's which reflect the theme of the brand. In terms of rank, Thames' website currently sits 111701th globally. In terms of monthly revenue, the website brings in roughly \$51-100K with roughly 1-10K monthly visits. These stats are considered standard for a brand founded in the last five years, however, when looking at a brand with a celebrity, in a sense, founder who was an icon and face of the skateboarding industry and culture for half a decade, the question probes as to why this skatewear brand isn't taking off the way you would expect it to, leading back to this idea around advertisement let downs and lack of social media engagement.

In terms of progression the brand has grown 13 times since returning to the design world in 2019, featuring in articles within Vogue Business, high snobbery, hypebeast and so on. This highlights Thames' success and growth within the industry, companies that reflect the values and aesthetics of Thames, popping up and in a sense boasting about if not promoting, his new lines and/or business strategies. Without taking away from McCoy's success and growth within the industry, in terms of weaknesses in terms of exclusivity and coverage and if his business is being promoted in the best, most apparent 21st century ways.

In terms of sizing the brand follows a basic XS-XL margin, perhaps limiting themselves from selling to sizes outside of that calibre on top of removing the possibility to actively promote this sense of inclusivity towards the brand and also towards a sport which already holds a lot of judgement and prejudice.

Pricing in terms of the garments are on the higher luxury side, an obvious response for a brand that is considered modern luxury - however, I think that if a brand is going to limit their sale possibilities through lifting that price point and cutting off a significant range of accessibility to people, there should be a level of promotion towards this exclusivity - something to make the price point worth it and exciting outside of just being good quality and beautiful clothing.

Having no physical stores, the brand is held back, not having the extra promotion of people seeing and recognizing the business. Having a purely digital brand, the brand's social media platforms and engagement need to be consistently pushed forward, more forcefully than a store such as Zara whose name is found and read on most every high street corner in London. When brands become purely digital, they lose a significant amount of potential promotion and advertisement because the name isn't just out there - meaning that for them to also not particularly be excelling in the digital advertisement world - there's a clear problem, no doubt resulting in these low website revenue results.



## OPPORTUNITIES THAT COME FROM STRENGTHS

Thames MMXX is a luxury skatewear company owned by Blondey McCoy. Blondey essentially grew up in the limelight, acting as, in a sense, the face of palace skateboards for several years along with Lucian Clark. McCoy creating a brand revolving around luxury skatewear is akin to Anna Pavlova configuring and selling a ballet line back in the 1900's, it's simply iconic and would intrigue any body who was interested in the aesthetic and sport.

This is a unique selling point for Blondey as he provides a level of intellect along with this almost built in celebrity endorsement that can't be said for most brands. It's also important to recognise that while many celebrities create clothing and skincare lines, Blondey is unique in the sense that he had/has a talent and was known for it and is now creating apparell for the same sport. This all being said - Thames MMXX isn't utilising this selling point enough. The brand is like any other through the eyes of a regular on looker, making McCoy's history within the sport useless as opposed to the key and fundamental selling point that it is.

A strength of the business is it's marketing strategies. Although few and far between, the Thames MMXX instagram account features posts and imagery that perfectly captures the essence of the brand. These photos are taken in bars and restaurants and on the streets of Chelsea and Kensington so why is the brand not recognised as luxurious, expensive and high key? Because of the photography.

Blondey McCoy being an artist and creative at heart, he has been able to push this high quality look for his clothes while keep everything exceedingly nonchalant and 'normal'. The majority of images are all very mundane and candid appearing, using this concept of accessibility and allowing viewers to genuinely picture themselves and others in the clothes. Some of these photographic results look very casual, some being taken on iphone cameras and posted to the main account to further push this concept of regularity and normalcy in such a nonchalant way as opposed to stark white staged photographs.

Blondey having grown up and become well known in the London, South Bank scene has allowed him to push forward this quintessentially British concept in a sense. Featuring 1800's tweed reminiscent jackets, the men's pastel cardigan which arose in the early 1900's all the way to extremely classy tie clips - Blondey has captured the essence of the 'old money' Londoner. From shooting wear to casual, Blondey has epitomised this 1800's, vintage, societal upper class look prominently pushing it forward using his British heritage, living and being based in central London. But why? Why would a skateboarder creating a line of skatewear want to put out tweed jackets and tailored suits? Diversity. In creating a line tailored for London's skateboarders and grungy, baggy wearers, Blondey would have severely limited himself given the size of that demographic. In creating multiples lines of luxury clothing, Blondey didn't lose his skateboarding demographic, instead, while the clothes have become expensive and less accessible, they are considered luxury and exceedingly cool and well known in the british skateboarding and fashion space. Not only this but blouses and cardigans of the Thames MMXX brand are worn all over London by myriads of people, including the more societally upper class people - a trait and ability that his brand has obtained through choosing to promote this upper class London lifestyle line, opening up the brand to people who otherwise, may have turned away at the thought of shopping from a skate and streetwear style brand.





### PAID MEDIA

In terms of paid media, being a company only half a decade old, Thames MMXX is lacking the celebrity endorsement, audible and visible advertising necessary especially, for an online only brand. In terms of paid media there are relms to Thames MMXX's promotion as a brand that lean into this concept of paid endorsement that will be discussed further but as a blanket statement, Blondey McCoy doesn't seem to be investing much of his profits into paid media.

### EARNED MEDIA

Social media, for Thames, plays a huge part in promotion. In terms of being earned, people have began wearing the clothes and tagging the brand's name, putting the name out there is a raw and purely opinion based way - the company having wracked up thousands of tagged images and stories. This is an unpaid way for the brand name to get out there and be more recognisable.

### OWNED MEDIA

Thames MMXX's owned media revolves are their website. The website follows the companies controlled aesthetic creation, colour patterns and layouts. It promotes new garments more specifically via the front page and have contact details provided appropriately, without creating a space for others to interact and communicate

PAID  
*media*

OWNED  
*media*

EARNED  
*media*

SHARED  
*media*

The brand has used runways, interviews, social media engagement, digital promotion and reviews to push their name out there, the character that Blondey is, only driving his brand name, being consistently referred to as easy going and lovely, something so important to recognise in the industry.

### SHARED MEDIA

Thames MMXX's shared media revolves around magazine articles and critics. runway reviews and unstaged interviews heavily impact a brands name and stance in the industry but, especially with a critic, its rare that money is a factor here as opposed to just raw honesty. These articles, especially within bigger companies, have been instrumental in promoting the brand.

### OWNED & SHARED MEDIA

Thames MMXX's social media is both owned and shared. The majority of Thames' promotion comes from their instagram and youtube accounts. These are considered to be owned and shared as while Thames is able to control the imagery they are putting out - they cannot control in a public comment section, how people are going to openly speak on the garment. Reposting and tagging also comes into play in this situation.



## DIGITAL PROMOTION

Thames MMXX is an online exclusive brand. Due to this, their name doesn't have the familiarity for people in the same way that a ZARA or H&M would. While some argue this only adds to the exclusivity and subtlety of the brand, promotional strategies are thoroughly lacking which, when discussing a company that relies solely on word of mouth, is a risky strategy. There are ways, however, that Thames MMXX is pushing their name.

McCoy is creative, talented and adept when it comes to manufacturing up to date shoots that match the aesthetics and quality of his brand - however, McCoy has yet to submerge himself into the world of advertising; television, billboards, stunts, events - all yet to be explored by the creative. While this could be a factor contributing to the slowness of Thames' take off, McCoy has dived into the world of digital and social media advertising - creating a digital world and identity for Thames, gaining in popularity everyday.

Being the predominant way that, other than fashion enthusiasts and readers, people have discovered McCoy's brand - significant money and time is dedicated to creating photographic results, later uploaded to the brand's Instagram grid as opposed to a billboard or magazine.

Models in the UK are paid roughly £20 per hour meaning that for these shoots, Blondy would be having to allocate a fair budget however, a vast amount of money is saved due to the casualness of these shoots, high budget production shoots not being part of the company's marketing strategy.

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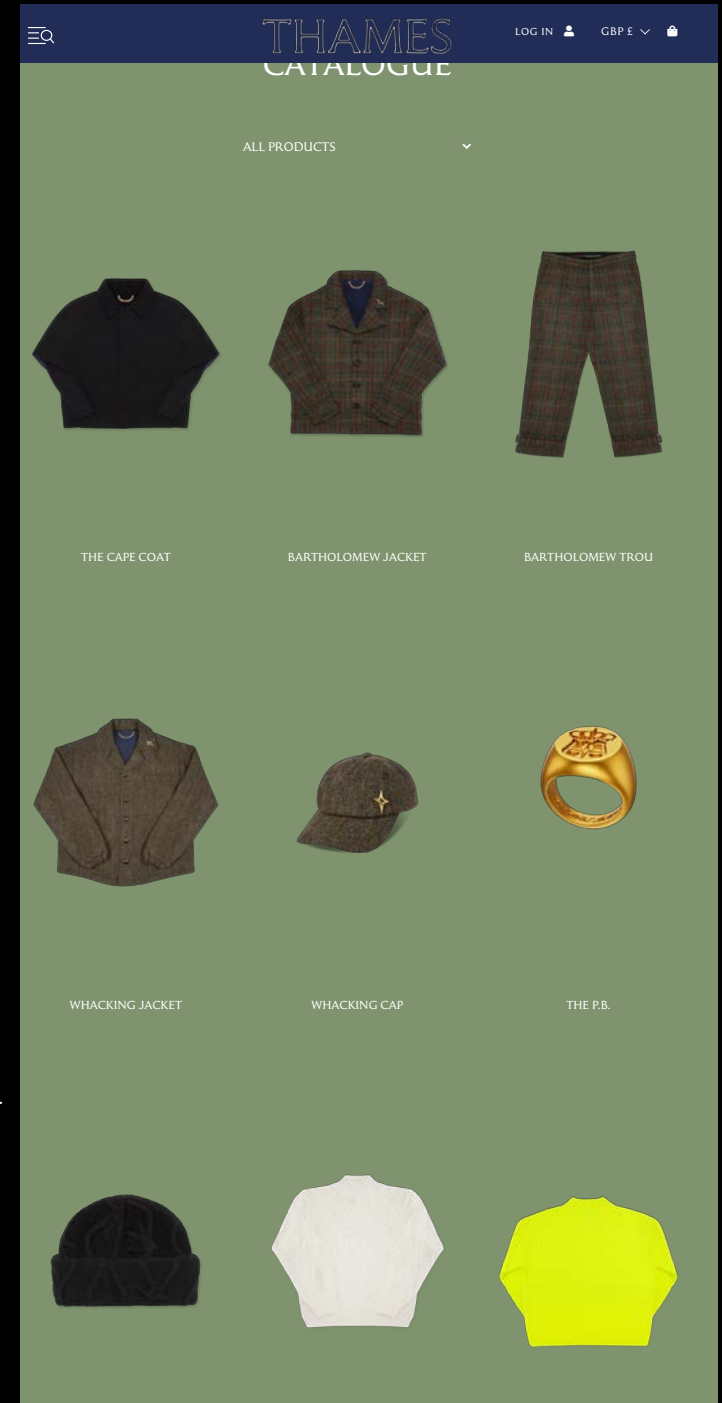
# WEBSITE

The Thames MMXX website is Thames source of Owned media. It is their sole media source that is purely theirs and does not include visible external feedback or information.

Thames MMXX's website currently sits at 111701th globally, being compared to the likes of Parlez-UK, we can see two beautifully and artistically laid out, functional and modern websites that are being ranked so low. This has to do with the amount of clicks it's receiving more so than it does the speed, security and layout. Thames online currently takes about 1-10K monthly visits, which for a purely digital brand, isn't ideal. This lack of clicks has everything to do with a symbiotic lack of advertism.

The website itself is completely cohesive. Blondey being an artist and designer, he has a great eye for aesthetics which has helped him drive his brand image in the past few years. McCoy is striving to capture a British and expensively nonchalant lifestyle and his website reflects just that. To start, Blondey uses modern techniques including a rolling, layered banner, featuring and two sole colours being royal blue and a pale khaki green - colours that reflect this quintessentially British theme. The website is laid out very modernly, using green as a background instead of the more common stark white, alongside portraying garments on the site unworn, ie: without a model in them. We've seen rising brands do this, Cider and Brandy Melville but it is undoubtedly unique and only adds to the artistic and rule-breaking concept and nature of the brand.

However, to me the website comes across slightly misleading. While the brand concept and site is completely cohesive, modern with edgy colours and a unique, luxurious layout - Blondey, alongside sites such as hypebeast and vogue, describes Thames as a skatewear brand - collaborating with designers making skatewear products and garments such as Francis Bacon and Palace. This leads one to question why suits, ties, blazers, cashmere trousers, 'riding' cardigans and button-up blouses are being sold. A clarification and vocal explanation about the plan for the brand and the clothing they are going to be releasing would be useful for both buyers looking for skatewear, alongside potentially broadening their marketing abilities. The website doesn't feature any skateboarding images or anything akin, making an advertising rebrand a great thing for Thames to do, people maybe misjudging the intention of the brand.



# BRAND VISUALS AND IMAGE

In terms of visual communication a brand can do this in many ways; television adverts, billboards, social media. Thames MMXX only uses youtube, instagram and their website to promote their story, image and aesthetic, limiting their outreach and buyer potential. The brands instagram account is running 108K followers with 301 posts, posting roughly one, if not twice a week. Posting this often has no doubt aided their outreach on this platform - contrasting from that of their youtube with 2.7K and just 9 videos.

The brands instagram account is an artistic representation of who the brand is. Results from shoots, new collections and modelled garments are scattered all over the feed. The grid is tremendously cohesive, less so in colour unlike brands or influencers such as Anna Felcia Wedin, and more in the culture within the images. The account artistically creates this world of casual luxury and what can only be described as this very quintessentially british and posh depiction of life in the UK, hunting wear, suits, tweed and tartan and crests trailing through the brands' feed, appropriate for pushing this aesthetic. The brand has created this identity for themselves that is unique for the era, if not with design then definitely with promotional strategies. Green, blue and red seem to be the brands core colours, featuring heavily on the brands website and instagram - an important cohesiveness that is aiding to them having such a strong brand identity.

This identity, however, can be miscommunicated. Collaborating with brands such as Palace and addidas doesn't necessarily make sense for a brand creating lines of luxury suits and tweed blazers. There's an obvious argument that points to this idea of reaching more than one audience and touching on this skatewear identity, however, the connotations associated with brands such as Palace and Addidas are not carried through Thames' lines or feeds.

The posts are more creative than intentionally promotional in the sense that some are blurred and most are very casual images of people mid meal, mid phone call, taken at a candid and nonchalant angle so as to not look professional in that sense - a potential promotional strategy in its own right in many ways, almost pushing this image to appear too young, new and relatable to take themselves too seriously, idea.



# RUNWAY

Being a small, up and coming designer, Blondey has only had two showings, neither of which on his own. The first seems to have been an appearance with- in a large showing of multiple name and lines and the second, a showing of his collaboration with Hunter boots. Due to this, McCoy hasn't yet had a runway experience that he, in a sense, has owned and controlled.

To acquire a place in a showing at Blondey's age and time in the industry is impressive. It is not publically disclosed if there is a fee or buy in method in terms of the shows that Thames has appeared in, however he would not be considered if his designs, brand strategie and connections were not impressive and up to par. Earning a place in a runway show as a young person just entering the industry is incredibly difficult. For years, Blondey has been attending shows, captured dozens of times front row at events, putting in the necessary time to make connections vital to move up in the industry - eventually carving out his own place in one of these shows.

Runway shows have audiences, each filled with journalists, critics and members of the public who are entitled to have, and share their opinion publically. While this is a daunting fact for a designer, the coverage and promotion that comes from being mentioned in an article, especially by hypebeast or vogue, is a great way to get ones name out there. Posting videoed content of the show/hosting a live video via the Thames MMXX instagram account allows complete incusivity to the show, enhances this risk, in a sense, opening up the floodgates for both critising and negativity, but also enthusiasm, attraction and promotion.

There are little to no coverage of these shows, having to email the brand directly and thoroughly scan online, which i find to be something interesting to note. Smaller shows will naturally have less press coverage, but for evidenece of these shows to be so challenging to locate digitally one has to wonder why and if this is intentional.



**EARNED AND SHARED MEDIA**



# COLLABORATIONS

In terms of collaborations Thames have had a fair few. Starting with the most recent, Thames X Hunter boots, the brand collaboration on paper could be surprising, a skatewear brand with a boot company - however, in the last five years Thames and Blondey have been carving out their identity in the industry, largely now revolving around this British countryside aesthetic, old money, tweed and hunting weaving their way in between the skatewear products - making a wellington boot collaboration a perfect way for the company to say that they are moving forward in terms of products and design away from this skatewear concept. The design itself is standard, the logo seamlessly fitting on top of the hunter wellington and the promotional images are equally as brilliant, Blondey himself, modelling the shoes.

In 2022 Thames did a 'collaboration' with Francis Bacon, an artist who passed in 1626. The collaboration follows a series of shirts displaying the artist's work in a seamless, edgy and attractive way. Blondey was able to pay tribute to the artist while pushing forward this idea of old money and luxury within his new brand identity. It helps move Thames out of this grungy, low level and cheap skatewear brand into a more sophisticated one - creating hoodies alongside button ups so as to not limit his target audience. Promotion for this line was cleverly done as it was advertised for only 1,000 to be sold.

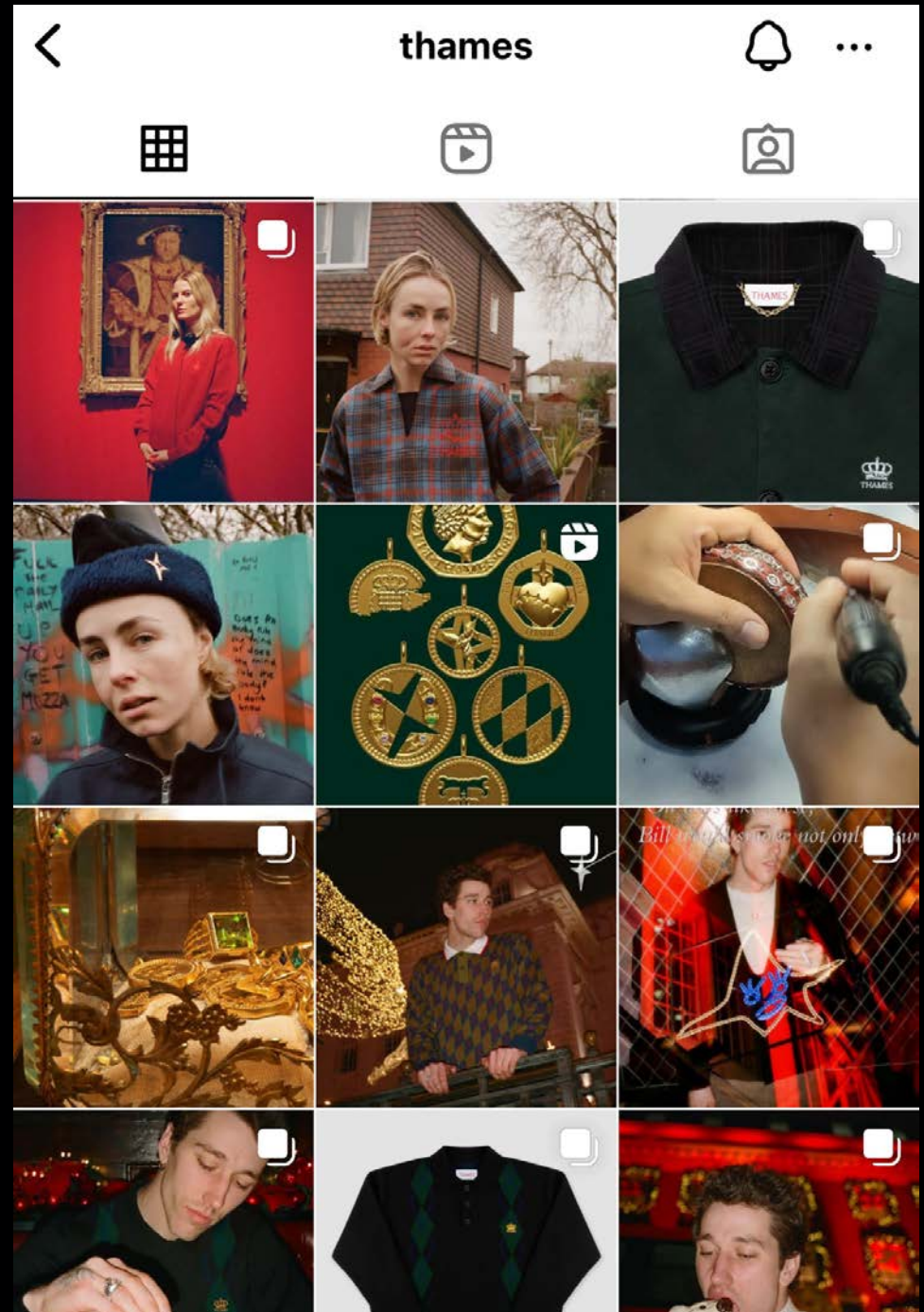
Next is Adidas. This one is interesting as it's not the brand that is necessarily involved in this collaboration as much as its founder. Blondey has worked with Adidas several times and it would not be surprising for the company (Adidas) to be willing to collaborate with Thames MMXX as a brand however, once again - in 2023, Blondey released another collaboration - but why not just use the brand name? Adidas is a brand unique in its collaboration strategy, a way for designers/artists/singers, to plaster their name on a garment in a way that is not tacky but rather edgy and sought after. The fashion industry is a connection business, getting his name out there and people comfortable and familiar with it is a strategic way to in turn boost his own brand, people googling his name and seeing the brand immediately would not make them less inclined to shop there than if the name Thames was on the shoe instead and Blondey acknowledges this. Pushing his name out there, making himself a celebrity in that sense will only drive people to shop from him more. At the same time, companies reporting the release date, their reviews describe Blondey as the founder of Thames MMXX, further driving both names up.

# SOCIAL MEDIA

The brands social media outreach doesn't span a wide range. The company solely uses Instagram and YouTube, two sources of shared media that help to actively promote the brand.

Starting with the brand's YouTube account, there are so far 9 videos and 2.7K followers. The videos are all very artistically shot, rarely focusing much on garment and more so on the surroundings and how the clothes look candidly, day to day. Skateboarding is a key feature within a lot of these clips, being one of the only places that Thames seems to be forcefully pushing their skatewear concept. The website doesn't feature skating images, even while being a supposed skatewear brand, making these videos of people skating in the clothes in unique locations - are quite special. The clips are not shot traditionally, blurred and random alongside jumpy and spastic showcasing clips of boys doing stunts and messing around. The music hosted alongside the clips is generally jazz, calm and undistracting - contrasting to the videos in that sense but relating to the brand's design concepts.

The brand's Instagram account is a thorough representation of their aesthetic - this posh and rebellious school boy look carries through their brand and further into their account telling a story. Expensive and beautiful button-ups being photographed worn in messy burger and pizza deli's, a nonchalant and lowkey idea of money and expense carrying through their account. Pictures of models laying slouched on buses push this even further. The brand are quick to promote their new collections via their Instagram and post general on-theme imagery twice a week, earning them a 108K following, however - in terms of engagement they are only receiving an average of 1,500 likes and 4 comments per post - making their engagement just 1.4% of their following.



SHARED MEDIA

**Hypebeast**  
<https://hypebeast.com/2019/10/thames-mmxx-drop-...>

**Blondey's THAMES MMXX FW19 Release Date & Photos**  
 3 Oct 2019 — Blondey McCoy Presents Inaugural THAMES MMXX Collection: Inspired by Blondey's childhood school uniforms ... Article. Text By: Ross Dwyer. Share ...

**Hypebeast**  
<https://hypebeast.com/thames-latest-collection>

**THAMES New Collection Capsule For Spring Summer**  
 17 Jun 2022 — THAMES MMXX Brings Comfortability to the Fold With New Capsule: Coming with a new "Conway Robe."

**THAMES MMXX.**  
<https://www.thamesmmxx.com/pages/about>

**A BRIEF HISTORY OF THAMES.**  
 THAMES MMXX., were to be inspired by them, it'd have a place in the real world and my own for as long as this were the case. It is, at the time of writing, the ...  
 Missing: article | Show results with: article

**Justin's Amazing World of Paper**  
<https://justinsamazingworldoffennerpaper.blogspot.com>

**Boards by Thames MMXX**  
 12 Mar 2020 — Boards by Thames MMXX ... We specialise in finding the materials and paper solutions for graphic designers that are producing printed work.

**WWD**  
<https://wwd.com/Men's/Mens-Fashion>

**Hunter Teams With Thames MMXX on Boot Collaboration**  
 8 May 2023 — Hunter is teaming with streetwear label Thames MMXX on a boot collaboration inspired by skateboarding. See all the details here.



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**HYPEBEAST** GLOBAL

FASHION FOOTWEAR ART DESIGN MUSIC LIFESTYLE BRANDS MAGAZINE HYPEBEAST100 STORE

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**Blondey McCoy Presents Inaugural THAMES MMXX Collection**  
 Inspired by Blondey's childhood school uniforms.

Alasdair Mclellan/Thames Mmxx.

# PUBLICITY

In terms of publicity Thames is successful in its connections, being mentioned in several articles being such a new and up and coming brand.

Hypebeast is a brand whose outreach spans to a variety of people but predominantly a younger audience - making them an ideal source of promotion for Thames MMXX. There are over ten articles on the hypebeast website discussing Blondey's next moves, new collections, collaborations and analysing interviews. Having this much coverage from one website is an excellent source of earned media, it follows this encouragement of word of mouth that the brand acquires and from a brand that harbours the audience that hypebeast does, is very successful.

In 2022, Thames got a mention in Vogue Business, an article that may not have been read necessarily, by Blondey and Thames' target audience, puts the brand in the eyeline of the worlds most prominent investors, critics and connections in the fashion industry. Mentions in Vogue Business enable a brand and designer to become talked about and relevant in a sense - opening opportunities to be in shows, enhanced, endorsed.

British GQ is another huge business that has spoken about Blondey, his collaborations, history and new coming collections. It's important as a small, up and coming brand to make as much movement in the industry as possible. For a brand such as GQ to release an article titled, 'Those Blondey McCoy Addidas superstars are back', imply a certain obvious knowing, trending around him and his collaborations, a huge compliment to a twenty two year old with a five year old brand.

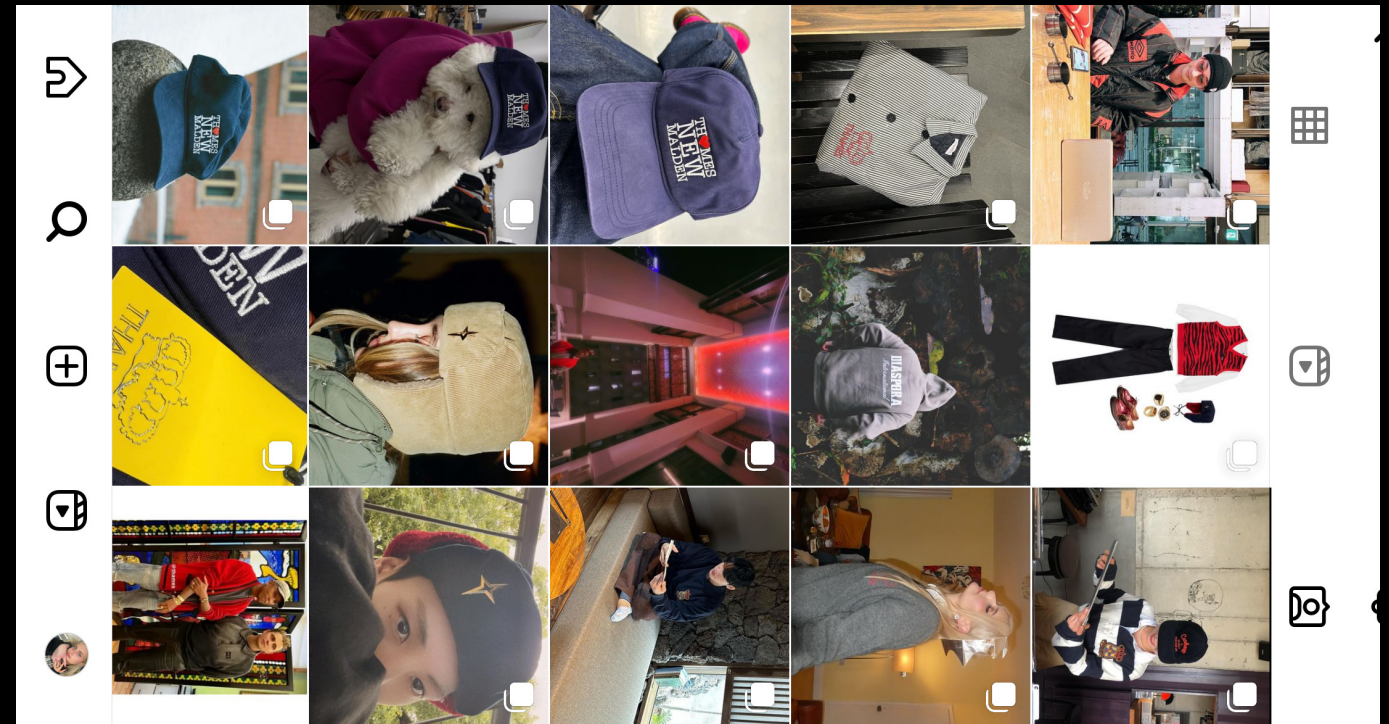
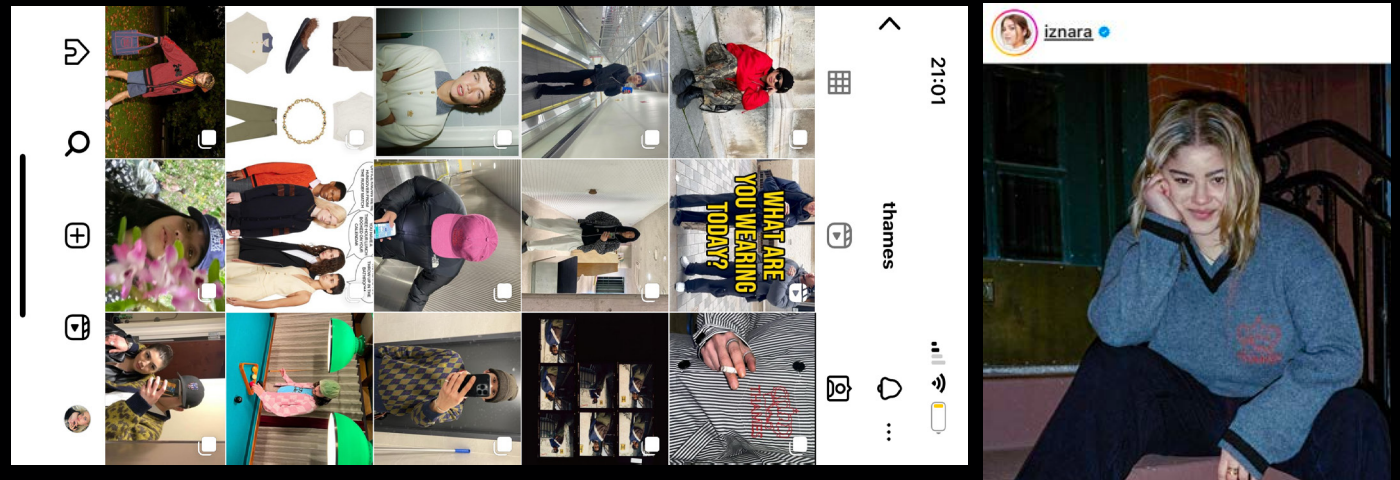
Other articles have been released by Highsnobiety, Thrasher and Slam city - fashion and skateboarding companies whose readers are the exact demographic Thames strives to reach - in finality beneficial and evidence of the companies hard work and skills in the industry.

# PUBLIC PROMOTION

Thames MMXX over time has wracked in thousands of tagged posts. This means that the public are tagging the brands instagram handle (@thames) and associating it to videos reviewing the brand, images wearing garments from the brand, etc. The majority of these posts come from very regular, if not slightly cool and edgy looking teenagers posing in the brands' clothes.

There are obvious negatives to having so little control over your brand's name via social media including the public's ability to associate the Thames name with absolutely anything.

However, these risks are arguably weighed out by the benefits of this. Anybody, via social media posting and tagging the Thames name is going to bring the brand success, it enables friends and family to be exposed to the brand, see exactly where to buy it alongside aiding people to trust the brand and its reliability. Influencers posting pictures wearing the Thames logo and tagging the brand is incredibly helpful and a method of celebrity endorsement - all of their followers being able to see the Thames name, trust it and ideally, want it.



EARNED MEDIA

