



LET'S DO THE TIME WARP AGAIN

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DESIGN COMMUNICATION REPORT

INTRODUCTION

This report provides an explanatory narrative to the creation of Epoch and its offered product range.

It will touch upon the inspiration and research that influenced Epoch's design style through a focused study of select periods; the 50's, 60's and the 80's, whilst drawing the brand into the 21st century to reflect the consumers and lifestyles of today.



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PERSONAL DISCOVERIES

As in many families there is an array of inherited artifacts that span several generations and time periods and I found these in mine.

When collating this board, I was struck by certain elements in each of these items that made them intrinsically interesting and stand alone. Each has a stamp of individuality despite being common items of the day.

I found equal attention was paid to form and function. for example, the leather cosh didn't need to be braided to serve its purpose and the form of the Bakelite radio didn't need to resemble the tank of a motorcycle but it is more interesting for doing so.

Many generations of people have enjoyed visiting jumble sales and more recently car boot sales, as an opportunity to rediscover objects from their past.

TV programming has also reflected public interest with items from the past with shows like; the Antiques Roadshow, Cash in the Attic, Bargain Hunt and Antiques Road Trip and also in the restoration and upcycling of products with programmes like Money for Nothing

Finally, we all have items that have been inherited or passed down to us that we cherish.

VINTAGE MOODBOARD

From left to right:

Art Deco clock, Air squadron Photo, Bakelite light switch, 1960's alarm clock, magnifying glass, early smoking pipes, handmade WW1 penknife, WW1 cigarette lighter made from a bullet case, collection of music from the 60's on a cassette, Bakelite radio, camera, 1959 MIMO watch, group photo of young boys during the second world war, watch, Bakelite rotary dial phone, 1930's Hunting Cosh, front view of camera, floppy disc, camera

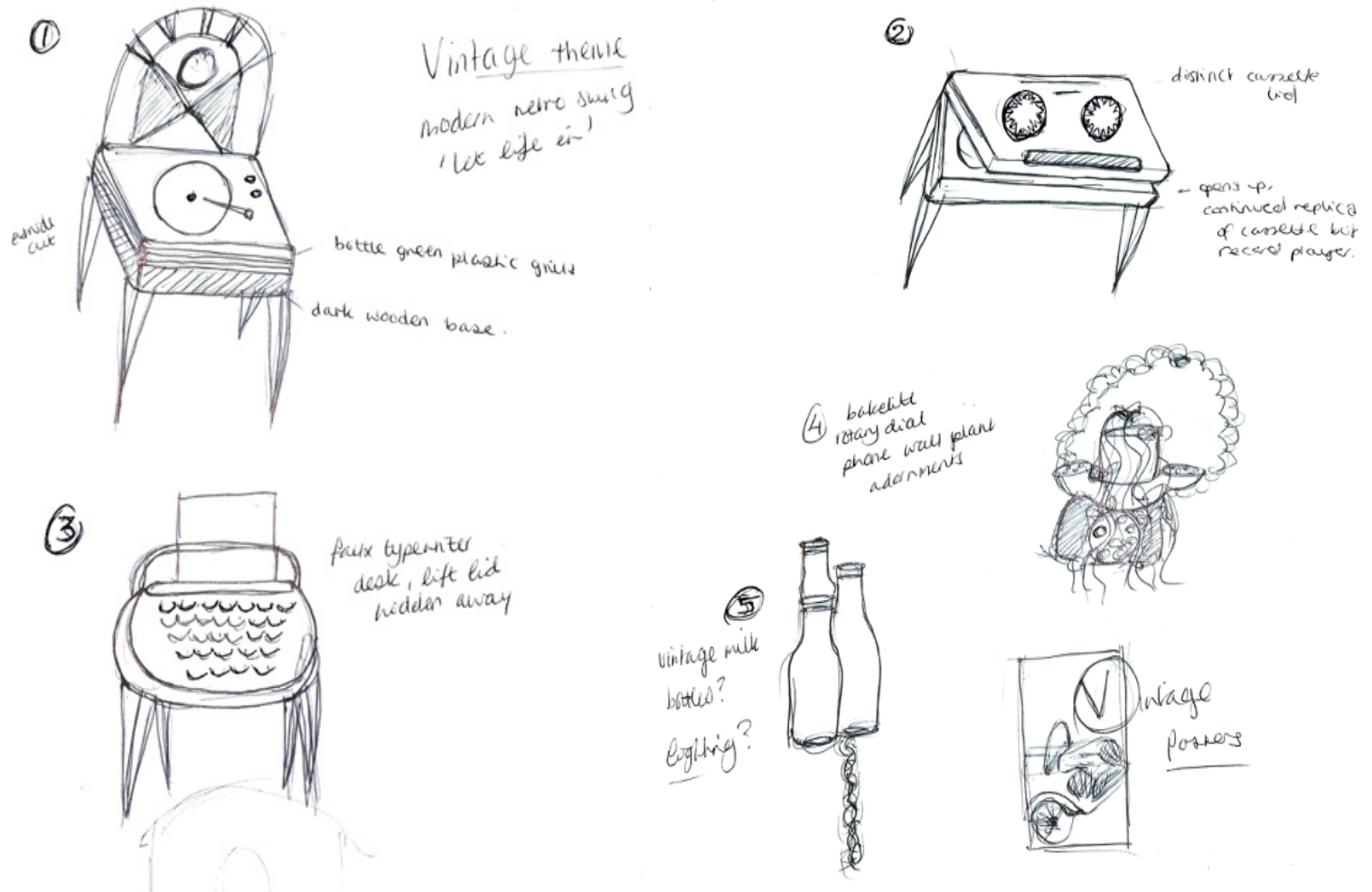


Vintage

MOOD BOARD



IDEATION



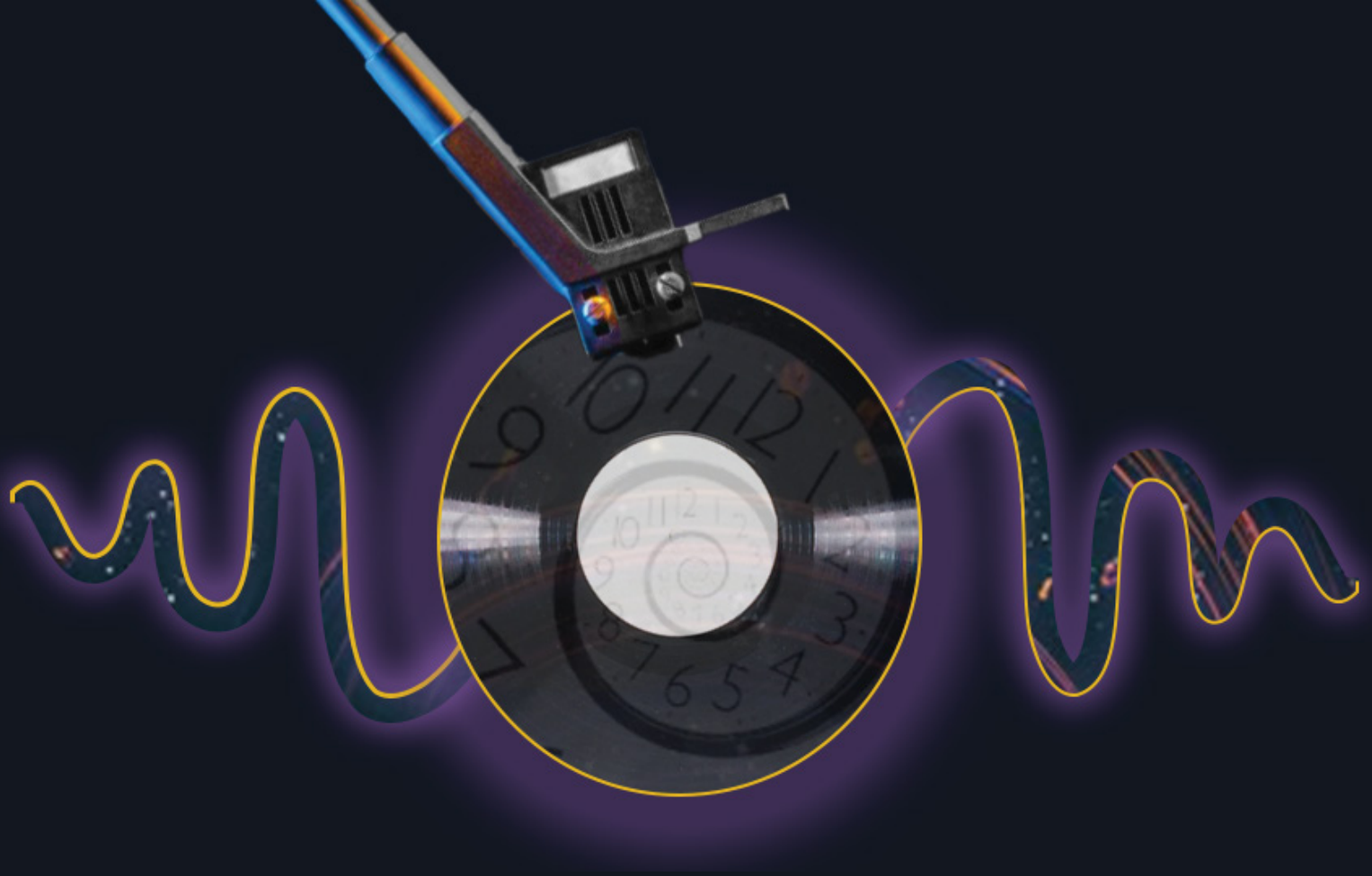
My initial thoughts were to replicate a product from the past with a modern twist.

I ran through several ideas:

1. Remaking the record player as a functioning musical device
2. Extending this idea, to produce a range of record players that were styled on icons from other eras that also served another purpose.
3. A furniture range designed to look like a product from the past. For example, a pull down shuttered writing desk made to look like a typewriter.
4. Sourcing and upcycling vintage products and repurposing them as ornaments for the home. For example, turning Bakelite phones into a plant holder or light to mount on a wall
5. A range of lighting that incorporated vintage bottles into chandeliers.

I discounted ideas 3, 4 and 5 as I felt there wasn't enough range to build a brand around it.

Moving forward I will develop idea 2 to build a brand around the theme of vintage



WARNING: TIME WARP IN PROGRESS

MARKET RESEARCH



To understand and design my record player range for the 21st century, I had to understand the products of the past.

1950's



Fig 6



Fig 7



Fig 8



Fig 9

Record players entered the market in the late 1950s to the mid-1960s. Some models had an autochanger that lifted the tonearm out of its resting position and gently lowered it onto the record at the right spot. After playing, it resumed its original position and shut the turntable off automatically.

This was a more expensive model but it avoided damaging records and every affluent teenager wanted one as rock and roll became the latest craze.

1960's



Fig 10



Fig 11

"Today Dansettes are highly prized by collectors and enthusiasts of 1950s' and 1960s' music. The models which command the highest prices are those that most evoke Dansette's heyday - the two-tone models from the late 1950s to the early 1960s." (RetroWow)

Fig 10 is a refurbished Dansette RG31 record player and radio from the 1960's

By the early sixties, stereo record players were available, although portable they were very large and heavy. The stereo record could stack roughly five singles and play them one after another.

BSR turntables, were a common turntable used on record players and were considered a cheaper model. Other sophisticated stereo equipment was available, but appealed to a smaller market.

CASSETTE TAPES

The Cassette Tape entered the European market in 1963 but it was later developed to be compact and portable which revolutionised the way consumers could use the product.

It became one of the first technologies that allowed music and recordings to be shared on a much wider scale.

The Compact Cassette had two small spools that wound a magnetic-coated film and passed it from one side to the other. This magnetic film stored the audio content.



BOOMBOXES

The Boombox was the next innovation and contained a cassette deck and radio. Ownership of a boombox became a status symbol, which allowed music to be easily shared and leading to the development of street music and street dance. It was aptly named the Boombox due to its heavy, box like aesthetic, and its powerful bass speakers.

As musical genres diversified and the boombox's popularity grew, over time these portable radios became larger and more complex in their design and functionality. By the late 80's, boomboxes included separate high and low frequency speakers and a second tape deck to allow the boombox to record both the radio and other pre-recorded cassettes.

This iconic piece of technology, is strongly associated with the 80's and became a symbol of the cultural and musical history of the UK.

In recent years it has made a resurgence in very different forms from handbags that include speakers to being referenced by popular artists like Lady Gaga in her song "Just Dance", 2008.



Fig 12

PERIOD RESEARCH

I conducted further research into the past in order to understand the trends, lifestyles, iconic moments, and media of yesteryear and draw inspiration from this to produce Epoch.



THE 50'S

The start of the 50's still felt the effects of austerity and maintained a conservative outlook on life, however, this era marked the start of diversity and lifestyle changes.

LIFESTYLE

A booming economy in the mid 50's put Britain on the map as lead innovators in the automotive industry.

Demand for skilled labour boosted wages and provided the working class with a more affluent lifestyle.

The Prime Minister at the time, Harold Macmillan, captured the spirit of the 50's when he said "Some of our people have never had it so good".



Fig 13

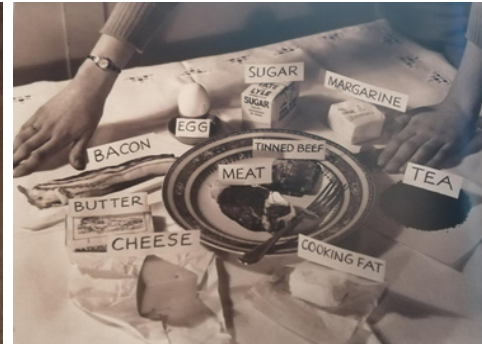


Fig 14



Fig 15

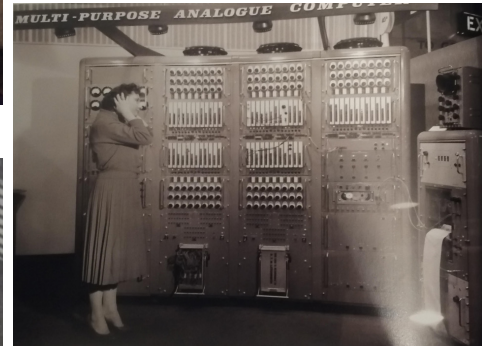


Fig 16

TRENDS

As teenagers also became more affluent, trends emerged like the Teddy Boys that focused around music, namely Rock and Roll which was gaining ground.

The Teddy Boys became the first youth movement that cultivated a collective identity through their fashion, hairstyles and their musical interests.

Most people still had to go to clubs or dance halls to hear their favourite music, but new fashions were emerging and the idea of investing in collections like Murano glass took root.

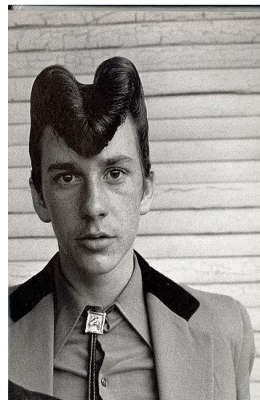


Fig 17



Fig 18



Fig 19



Fig 20



Fig 21

THE 60'S

The 60's were considered the most iconic decade of the 20th Century. New fashions, music, arts and personalities emerged in an explosive era of creativity and individualism with the post war generation experiencing greater affluence and leisure than their predecessors

LIFESTYLE

This was the advent of a more liberal society that challenged conservative norms and traditions with important changes like lowering the voting age to 18 .

People of all social classes had more money to spend, both on the home and enjoying travel.

Rapid technological advances were being made culminating in man taking his first steps on the moon in 1969.

The 60s ended on a positive note with a lot of optimism for the future.

TRENDS

This was a period of liberation; in fashion, politics, music, dance and importantly design.

Fashion was more flamboyant, art become modernist and often psychedelic and dance had evolved to match new music genres with the emergence of the Twist

Mini-skirts and hot pants lead the trend for young women and challenged social views on how women should dress.

Iconic designs like the Ovalia egg chair by Henrik Thor-Larsen became a backdrop for what was hip and happening at the time



Fig 22



Fig 23

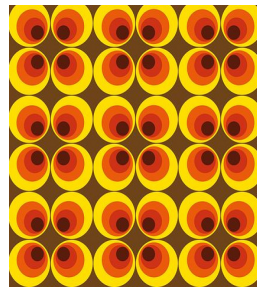


Fig 24



Fig 25

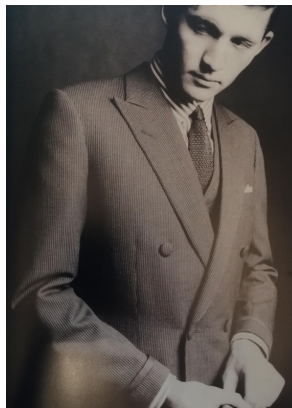


Fig 26



Fig 27



Fig 28



Fig 29

THE 80'S

This decade defined the bridge between the past and the future built on the foundation of money and technology. Lifestyles and careers could be glamorous and exciting and technology became easily accessible

LIFESTYLE

Although it was a time of prosperity, a wealth divide had opened up between the North and the South during the 70s with the Winter of Discontent. Costs of living were still rising, including house prices, but people were now able to enjoy more foreign holidays.

There were still pockets of discontent but in the main it was a more stable time and private enterprise was championed over state control, raising the living standards for many.

Home ownership was increasing as public sector housing was in decline. From a design point of view, more people were now buying for their home and choosing the sort of environment they wanted to live in

TRENDS

Power dressing was all the rage with chunky shoulder pads and brightly coloured clothes.

Punk rock emerged as a sub culture rebelling against the conventional.

Shows and festivals, such as Live Aid, were increasingly popular and often promoted good causes or brought attention to global issues.

People were beginning to form identities within larger social groups and these larger social groups were having an impact on the individuals in them and the things they did.

Technology continued to improve and new music systems like the Boombox were wildly popular among the youth.



Fig 30



Fig 31



Fig 32



Fig 33

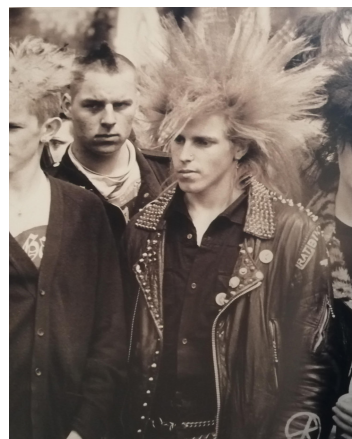


Fig 34



Fig 35



Fig 36

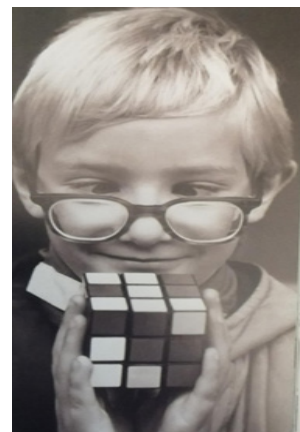


Fig 37

THE HOME

The trend for the 1950's home was out with the old and in with the new but this was an ideal only for the wealthy and most homes still reflected a mixture of designs and eras.

However, events like the Ideal Home Exhibition, as shown in Fig 55, made ordinary people more aspirational and this triggered the trends to reevaluate spaces and improve their functionality.

Although trends were building to introduce bright and abstract fabrics, in practise most homes had their share of Chinz and florals. Fitted carpet became more popular but designs were heavy and richly patterned.

By the 60's, there was a move away from heavy fabrics and furniture to more lightweight individual pieces.

Bright paints, bold wallpapers and increasing use of plastics and manmade materials

Some design considerations reflected the 1920's and Art Noveau period while others embraced scandinavian elements of design

Pop art of the period referenced cultural icons and general goods such as Andy Warhol's Campbell's soup can . These trends crossed over into interiors, and found their way as murals, wallpapers and posters. Fig 56 features the iconic egg chair by Henrik Thor-Larsen.

The 80's saw a split in emerging trends. One was inspired by Memphis, combining bright colours and striking geometric forms and the other a more country, retro and floral space as inspired by designers like Laura Ashley.

As technology continued to advance, it was heavily featured in the home but the reintroduction of natural materials like wood for faux paneling, also hid technology from view in the form of tv and hi-fi cabinets.



Fig 38



Fig 39



Fig 40

ENTERING THE 21ST CENTURY



21'st Century Expression

Art has taken many trajectories throughout history but each movement has built both negatively and positively on the influence of others.

In the 21st century art is now produced under multifaceted disciplines. Traditional oils and inks are still in use but today we have the use of digital technology to render photorealistic images.

Recent years have seen the resurgence of art styles like Dadism, and Surrealism often featuring satirical and absurdist imagery. Dadism was a movement that used art to challenge the conventional rather than being pleasing.

Today's art style favours post modern expression that fuses fine art with pop culture, otherwise known as 'visual culture'.

The message behind art today is more fluid and is open to the subjective interpretation of the individual to explore the muted narrative. Art displays that rely on human interaction and social context is known as 'relational aesthetics'.

Technology is a means to an end but art will always transcend technology even though it has changed the way art is produced.

I took inspiration from around my house and compiled a moodboard of some of the more modern ornaments to contrast the vintage mood board on page 5



Fig 41



Fig 42

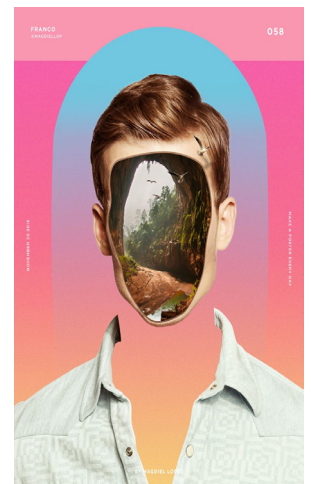


Fig 43

MODERN MOODBOARD

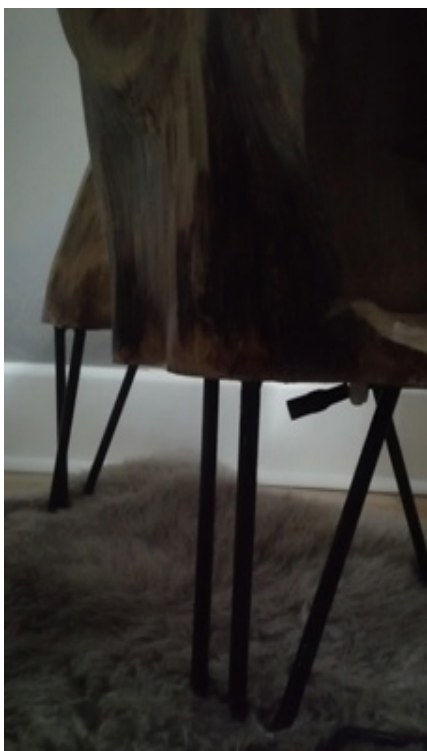
From left to right:

Studded metal apple, pear shaped lady (Vlad Pronkin), manx horse, man of the mountain (Vlad Pronkin), weird fish ornament, flying pigs, male torso, pin hair legs, large metal pear, prussian blue bust



Modern

MOOD BOARD

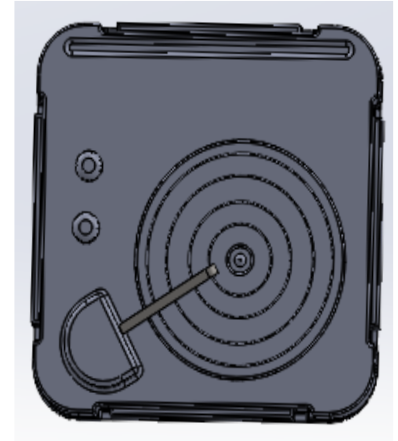


PRODUCTS

50'S RECORD PLAYER

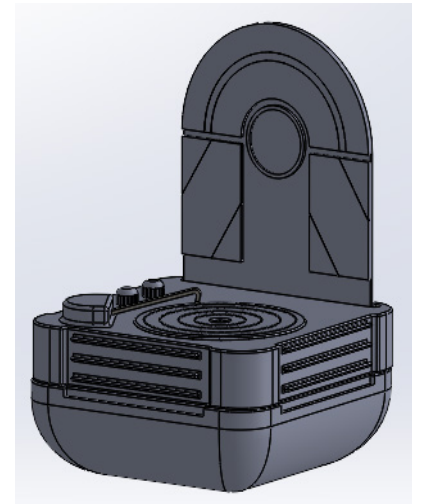
'made in the shade'

This record player was named after a popular saying in the 1950's to mean there isn't a care in the world.



Following my research into the 50's, I wanted this record player to be small and streamlined with a design that paid homage to the 50's but made use of materials and finishes that made it appropriate to a 21st century market.

Extruded Cut was used to make a slot on the body of the record player so that a decorative panel could be fitted at the back. This panel is designed to be interchangeable and could be produced in a variety of styles. When the panel is not in use it can be stored away and slots utilised, to hold records.



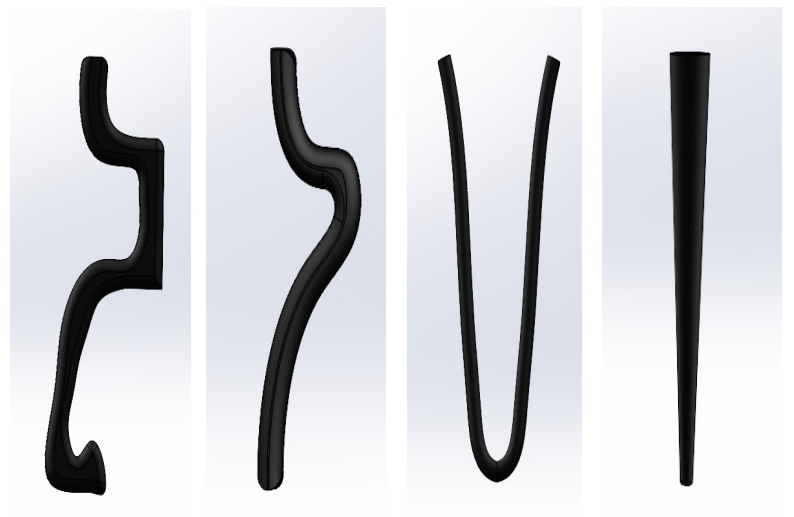
DEVELOPMENT

I developed a range of table legs to work across all the designs. Some were eliminated for the following reasons;

The first two legs, as shown, were too chunky and overwhelmed the body of the record player.

I considered a Hair Pin style but I felt it didn't balance the look of the product enough and felt too modern.

I settled for a tapered leg as shown in the far right image as it resembled the design of the earlier Dansette models and gave a sleek and elegant finish.



CASSETTE PLAYER

'lay it on me'

This record player was named after a hippy slang phrase in the 60s that was another way of saying "tell me what's on your mind"

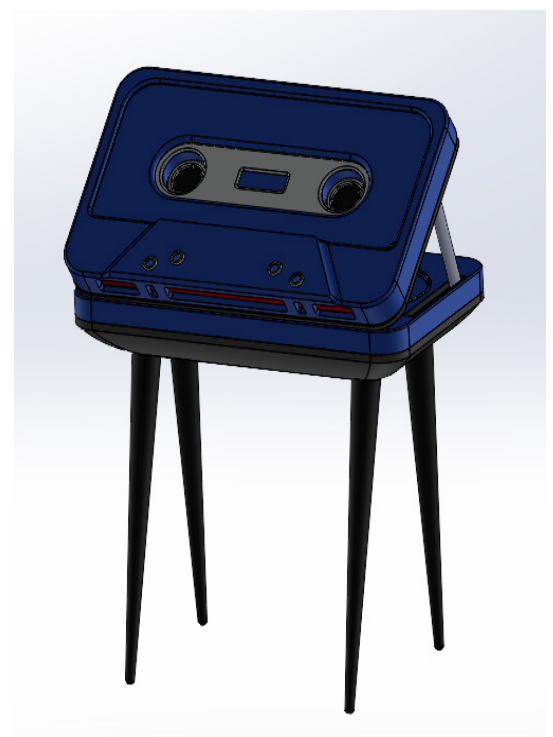
For this period, I wanted to combine the aesthetic with greater functionality.

I introduced, a lid that prevents the ingress of dust, secondly a slider that allows the lid to be fully extended to a 90 degree angle so that the turntable and the slots can be fully accessed, thirdly, I extended the product's use by allowing it to be used as an occasional table when not in use

The product body was also extended to incorporate slots to hold records.



The visual of the product has been modified to replicate a cassette tape which links to the next evolution of audio technology.



BOOMBOX PLAYER

'acceptable in the 80s'

This record player was named after a tongue in cheek reference to Calvin Harris' hit song 'it was acceptable in the 80s'

This unit has the same functionality as the cassette record player but the lid is changed to reflect the changing era of music technology.

By changing the lid, it can advance the product into the next era without major modification to the overall design.

However, the design also incorporates a more distinctive handle to replicate that on a boombox.



PRODUCT RANGE

In order to demonstrate each product's use and represent its respective era, posters using specific mise en scene have been made to set the scene.

Each poster features dancers from the era to promote the product's purpose and demonstrate to the consumer the fun side of using Epoch products.

The flying musical notes in the background are to further cement this understanding of the product to consumers

The background wallpapers are all vintage prints that would have been featured in homes from the 50's, 60's and 80's to further reinforce the vintage timewarp theme.

A coloured tint has also been applied to all the posters in order to compliment the advertised product's colouring



Fig 44

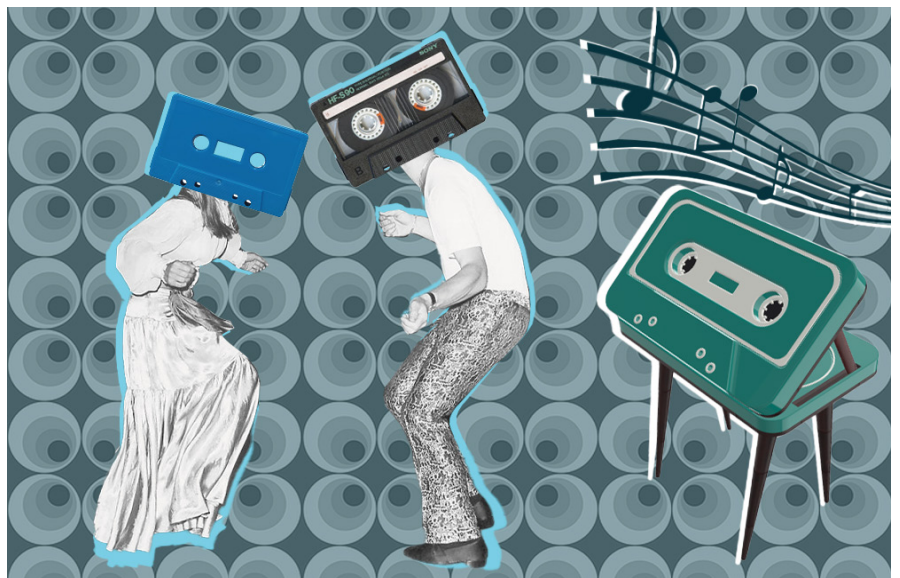


Fig 45



Fig 46

EXPANDED RANGE

It is proposed that Epoch will offer an extended range in order to maximise the appeal to consumers, in a choice of colours and finishes.

These take into consideration consumer preference and how the product will fit into their home cohesively.



PACKAGING

In recent years the cost of wood pulp has risen due to regular deforestation. There have been calls for companies to adapt and produce eco friendly alternatives using new raw ingredients and recycled materials.

Maintaining a good reputation, that is considerate of social, environmental and global issues, is key to a brand's popularity and longevity.

As Epoch 'recycles' styles from the past, this will be reflected in the manufacturing process to use recyclable materials to benefit both Epoch and the environment, both reducing the consumption of raw materials and their carbon foot print.

Cardboards and paper have naturally earthy tones that evoke a vintage feel and reinforces the Epoch's

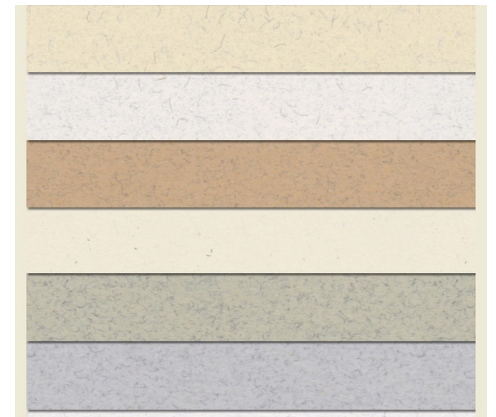


Fig 47



Fig 48

Promotional advertising that incorporates tactile design can produce more memorable and distinctive designs.

For Epoch's business card range, I researched a number of textured paper types to find a contrast of textured and smooth surfaces, as shown in Figs 62 and 63, which would enhance the design and allow for a range of colour options.

Epoch posters and branding segments that are on display in public or select settings, will use a mixture of paper alternatives.

Alternatively, bamboo paper shares the same properties as natural wood pulp but is better for the environment and can be adapted for multiple applications. When bleached it serves as printing paper and when unbleached it can be used to make packaging. Bamboo is an excellent renewable resource.

Stone paper, although not biodegradable, is compostable, recyclable and incredibly durable. It is manufactured with calcium carbonate that is bonded with a small amount of HDPE resin. As it is able to withstand a range of inks, it is becoming more widely used in the production of magazines.

Posters, business cards and packaging will make use of inks made from milk proteins or foods instead of chemical products harmful to the environment. In particular, soy ink is a sustainable alternative to petroleum-based ink as it; comes from a renewable source, they releases zero VOCs, can be de-inked easily and shortens the recycling process.

I want to replicate the style of Epoch onto the packaging to reflect the contents. I took inspiration from Marshall's product packaging for a mini fridge, styled to look like an amplifier in accordance with their famous musical background

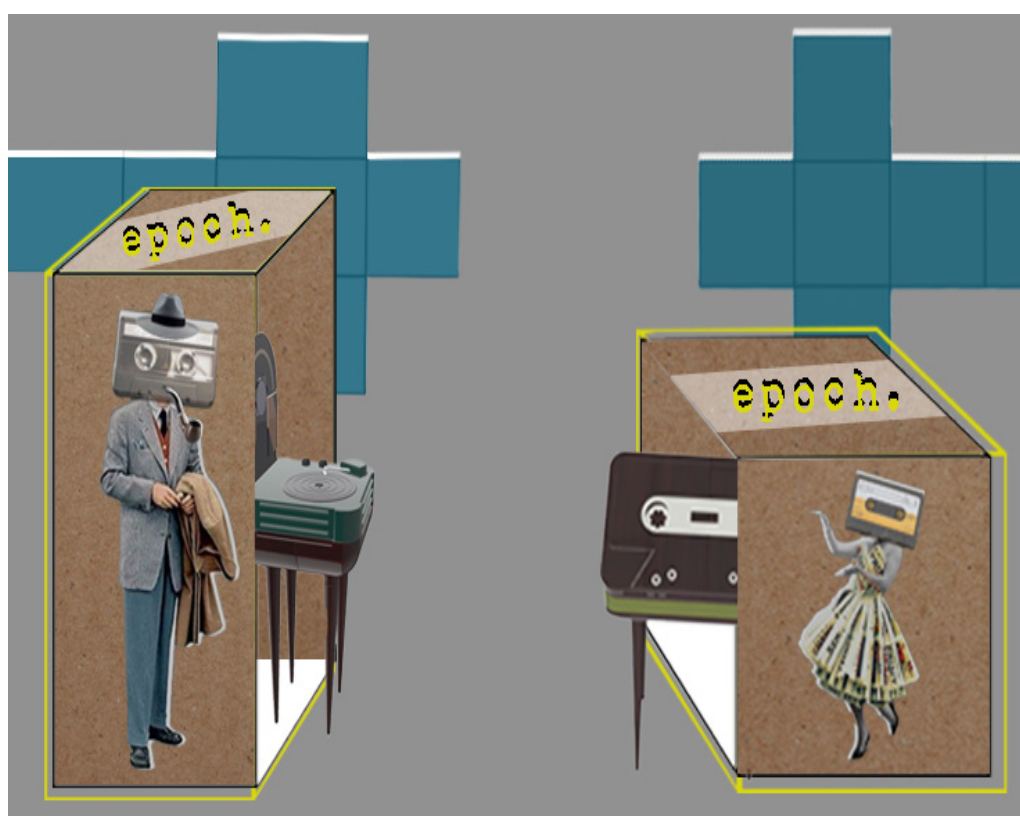


Fig 49

Cardboard, also a product of wood pulp is a biodegradable and recyclable. This is commonly used for packaging as it boasts a high strength to weight ratio, is durable and can take inks easily.

A final packaging consideration is the use of padded materials.

Bubble wrap is made from recycled polyethylene which is fully degradable. It is perfect for keeping a protective layer around the record players during transportation. These will all maintain Epoch's commitment to using environmental and eco-friendly materials.



EPOCH

EPOCH

Epoch's mission is to breathe life back into forgotten vintage classics and to connect the older generation with the new through a range of products that replicate retro in a modern style. It offers the mature consumer a way to relive happy memories of past technologies associated with their youth and for current generations to appreciate and contrast their family's childhoods with their own.

Epoch's target market falls into several categories: mature consumers with disposable income, collectors with an appreciation for vintage associated from specific eras and young consumers who have alternative and quirky design tastes and express themselves through the medium of vintage.

Epoch was chosen as the brand name as it defines a particular period of time in history or a person's life. It is simple, snappy and easy to brand with a strong message that links to the ethos behind the Epoch product range.

TYPEFACE

I used Mechonat Ktiva for the brand's typeface. I liked the indented effect this font produced and felt it recreated the typeface produced by a typewriter, enhancing the vintage appeal of the brand .

Century Gothic has been used for the sub headers to create impact. This font is clean and modern and helps to contrast the past with the present to bring the brand style into the 21st century.

TAGLINE

The slogan 'let's do the timewarp', partially inspired from the Rocky Horror Show, was elected to link the concept of travelling back in time and reliving periods through Epoch's vintage inspired products.

It is written as a command to directly engage with the consumer but make them feel as though they are being invited to the experience.

LET'S DO THE TIMEWARP

The tagline, will also be featured across all Epoch media, to further reinforce the message of exploring the timeline of the past

BRAND IDENTITY

An observation I made from analysing past technologies is that some products are modelled in such a way that make them look naturally expressive. In particular, reel-to-reel tape recorders have a close resemblance to a face, the reels make for eyes and the shaped control motor, a mouth. Fig 52 is a prime example of this observation and the grill detail on the motorised section further enhances the visuals of a grinning mouth.

The Epoch branding style embraces quirky. The subtle mentions of the technologies that have inspired the design of the Epoch product range, e.g. 60's cassettes, are present throughout Epoch's branding. Therefore, the brand's logo should do the same.

The tech 'heads' are used to connect and reinforce the product range whilst helping develop memorable icons and figures that make Epoch's branding style unique.



Fig 50



Fig 51

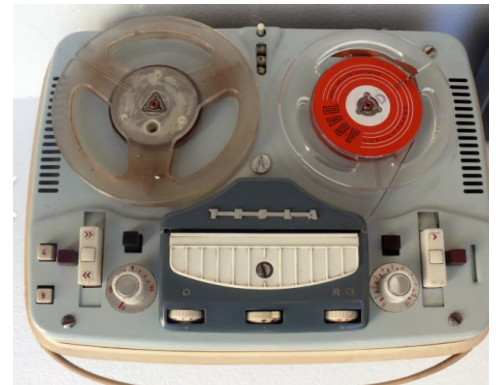


Fig 52



Fig 53

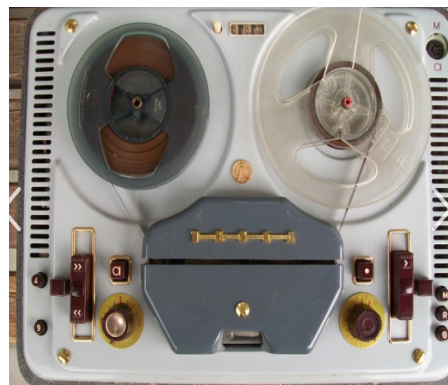


Fig 54



Fig 55



Fig 56



Fig 57



Fig 58

IDEATION

I translated the reel-to-reels machines, as shown on the previous page, into a logo format to form a simple motif substituting the reels for records to also incorporate the record player theme so it can be used across all existing products.

Narrowing down the variations, I opted for the logo circled below as I felt it would convey a more neutral and professional expression that reflected a top end product.

Although shown in black and white, colour options would be simple to apply



DEVELOPMENT

The logo was then further developed to expand Epoch's branding style. These are just examples but a set could also reflect famous icons such as Louise Brooks (Figs 61, 62 and 64) a flapper in the 1920's, recognised for her bob haircut.

Abstract variations in the design style opens up the opportunity to keep the advertising of the brand fresh. It also allows for new products and ranges to be categorised under individual logos, which can then be dropped onto social media to act as promotional templates for new product reveals.

The logos can be linked both by the muted vintage colour pallet and selected objects or people from various eras.

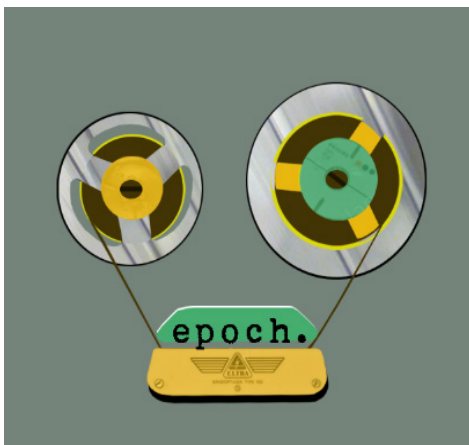


Fig 59



Fig 60



Fig 61



Fig 62



Fig 63



Fig 64

BRANDING

EPOCH ART STYLE

Using archived photos from specific locations in the 50's, 60's and 80's allowed them to be adapted to fit Epoch's design style.

The muted palette is juxtaposed with the more vibrant colours to contrast the past with the present.

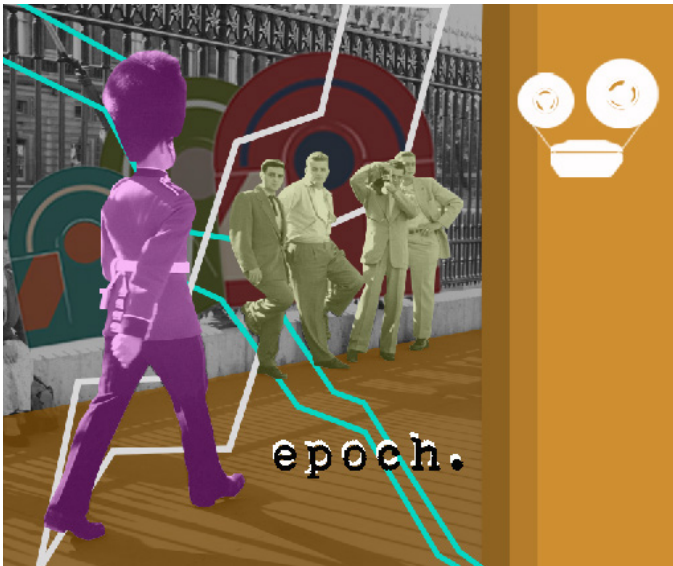


Fig 65



Fig 66



Fig 67



Fig 68



Fig 69



Fig 70

FIGURES

As touched upon briefly in 'Brand Identity', the theme of technology has been used to inspire much of the brand and its range. In order to reinforce a connection with the product range and provide a cohesive brand narrative; vinyls, cassettes and boomboxes have been used on the body of models depicted in the 50's, 60's and 80's.

I have also created some abstract models, ref Fig 88, to be used for alternative applications such as business cards or for introducing new products.

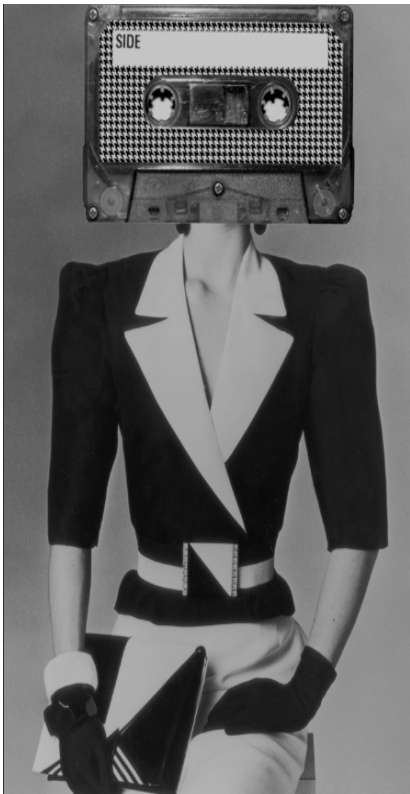


Fig 71



Fig 72



Fig 73



Fig 74

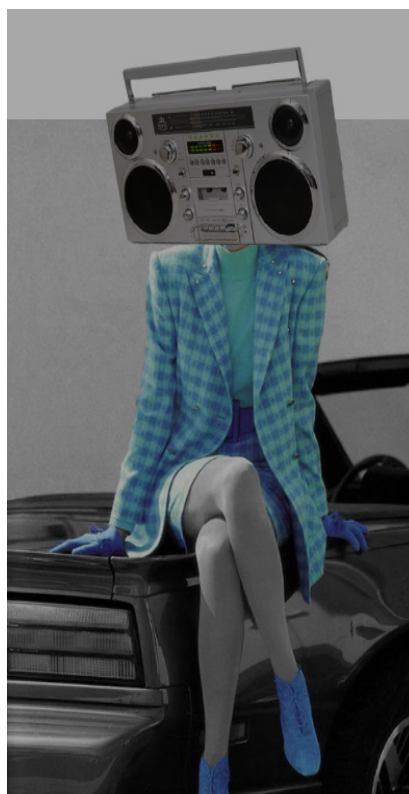


Fig 75

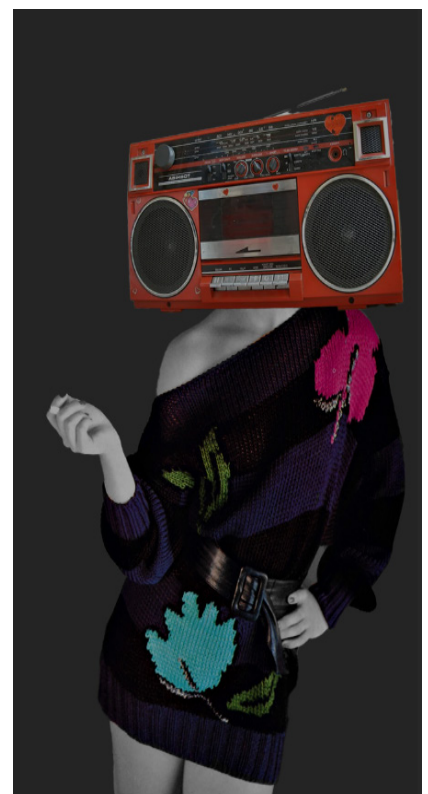


Fig 76

POSTERS

These Epoch posters were developed to display on large billboards. Some are entirely abstract whilst others were designed to convey a message. For example, Fig 79, features an old man with what could be a vision of his younger self or someone young also enjoying the Epoch experience. Fig 80, suggests a hypnotic draw into the time warp to reinforce the tagline.



Fig 77

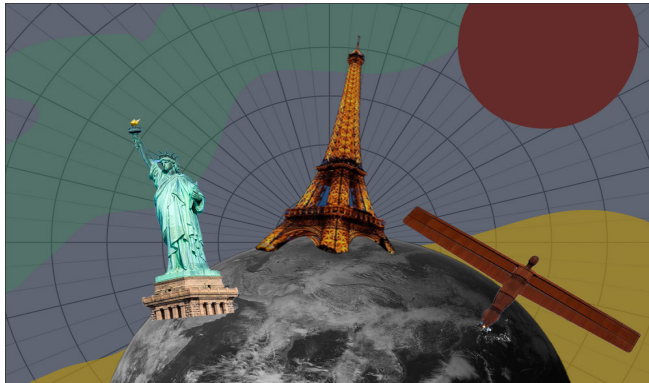


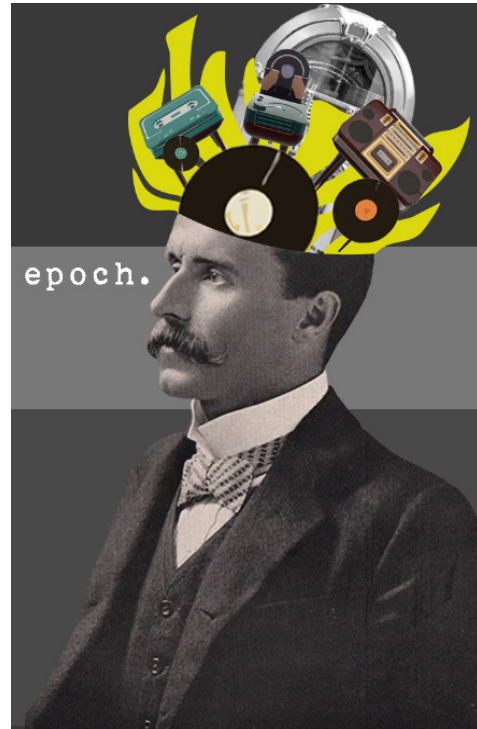
Fig 78



Fig 79



Fig 80



I explored different effects such as altering the colour saturation to draw attention to specific details

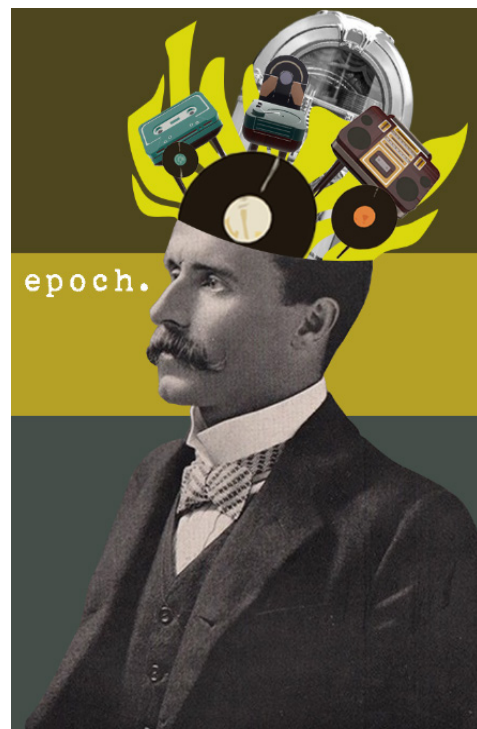


Fig 81

IMAGE MANIPULATION

I desaturated images and then applied a mask to allow me to reintroduce colour, using the paint tool, into specific areas of the image. It also allowed me to introduce the brand colours for Epoch and effectively control how they were applied.

I wanted to personify the Epoch brand by introducing the Epoch gentleman and the Epoch Lady, through which to build the brand. The idea is that the chairs and the people will be used in a wider way at branding events and potentially interactive with the public.



Fig 82



Fig 83



Fig 84

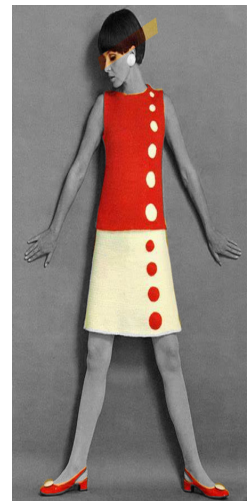


Fig 85



Fig 86

THE USE OF ICONS

I looked for original photos of iconic people and products that referenced their era.

The Queen has always been the bastion of all things British and represents the identity of UK across the globe.

Twiggy represented high end fashion design.

The Antonov Jet pictured in Fig 90 represented the technological milestones made by the UK in 1980s



Fig 87



Fig 88

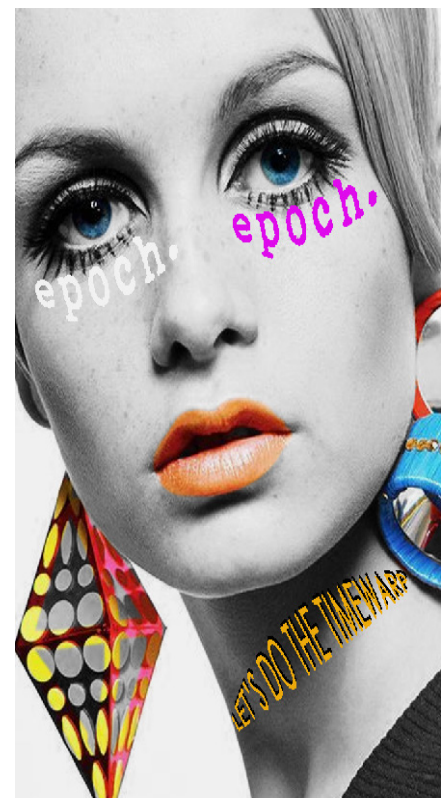


Fig 89



Fig 90



Fig 91

SHOP IDENTITY

Epoch will become a feature of the highstreet with small established stores initially based in London that will display the very latest product releases. The store's design will be regularly changed after each product release in order to reflect the styles and eras of the new range.

To stand out, Epoch's shop front will have a circular, convex window to create an alcove, that is slightly tinted orange to give the shop a vintage glow.

The outside of the shop isn't designed to wholly reflect what is within but to draw curious consumers in.

An iconic Epoch egg chair will be displayed in the alcove, but this will be changed out over time to feature new icons or products that reflect changes within the brand.

The remaining shop front will feature display dummies dressed in vintage clothing that have been uniquely adapted to compliment the Epoch branding. Their relaxed stance will give the store an inviting, casual vibe and their singular design will intrigue passers by. Soft strip lighting in a warm hue will be fitted above the window displays so the light filters down and creates an ambience. A neon sign with the Epoch logo will be fixed above the door.

Inside, the shop will have industrial edison lighting above podium displays in order to center a soft spotlight on the product showcased. Vintage graphics, to compliment the era, will be wall mounted around the shop.

An area of the shop could be designated as a chill zone so customers can browse an extended product range, such as vinyls for their record players. In addition, Epoch could offer the option to cut a vinyl record based on customer's preferred musical choices.



Fig 92



Fig 93



Fig 94

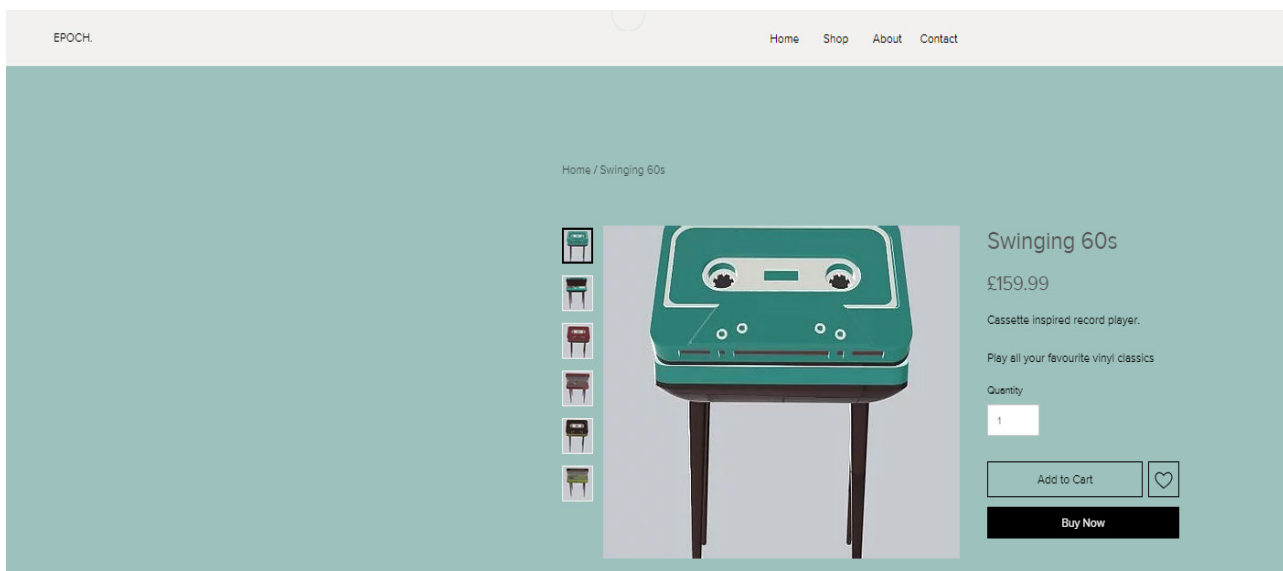
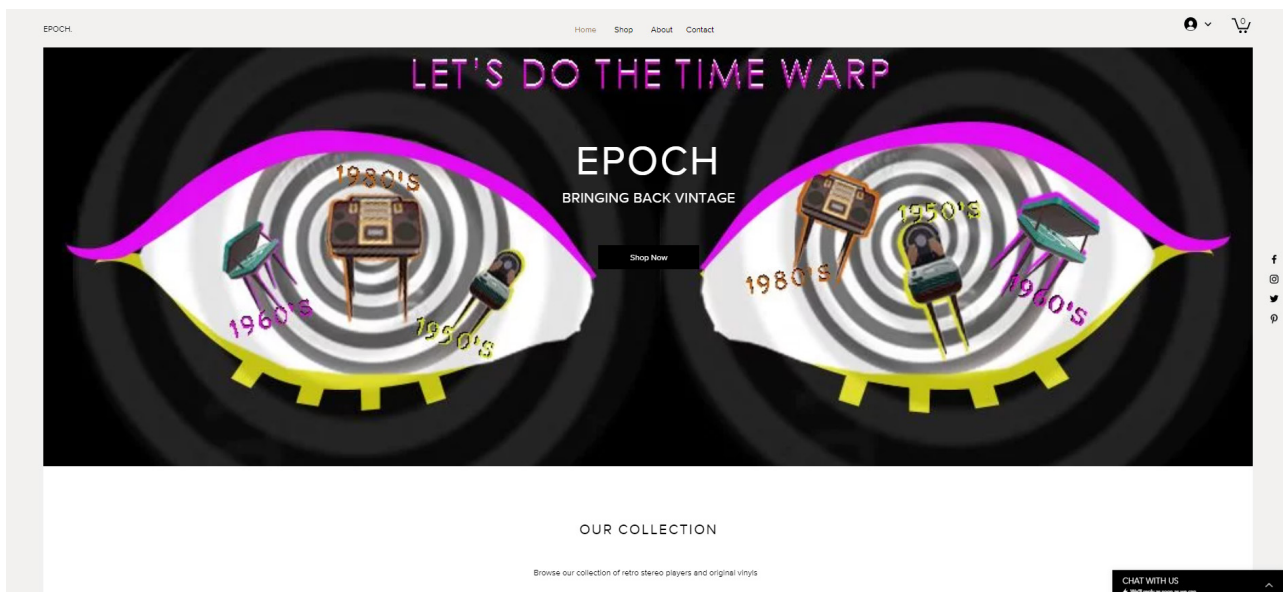
DIGITAL SHOP

A digital store will compliment the physical outlets. This could offer a wider range of products, both past and current including standard and bespoke decal options.

A variety of payment options can be offered; standard credit and debit card, payment by installments using Klarna or a PayPal option which would also reduce the transactional surcharges for overseas customers.

All products will be offered with standard guarantees and compliance under UK law.

The Epoch site will maintain a blog to update customers with new product releases and link other platforms where Epoch have a presence, such as Instagram, Etsy, Made.com and Pinterest



ADVERTISING

LOCATION

In London, Epoch will make use of landmark areas, like Piccadilly. It will also utilise billboards located at key transport links, such as bus stops, the London Underground and road networks.



Fig 95



Fig 96

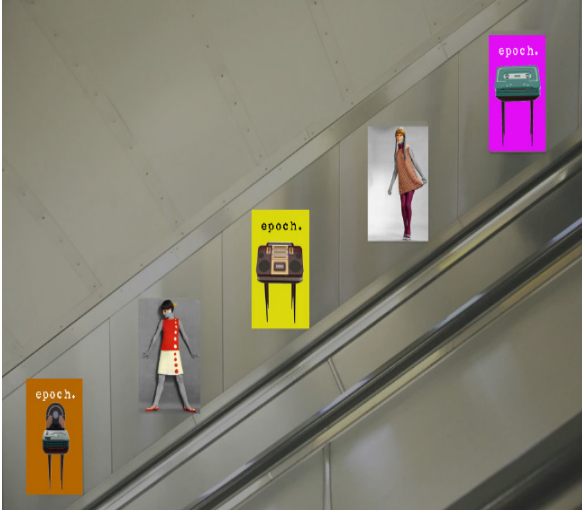


Fig 97



Fig 98



Fig 99

GEURRILLA

Geurrilla advertising is a marketing strategy in which an unconventional object or service is placed in a public space in order to gain interest for a brand. I have come up with a number of potential geurrilla experiences to promote Epoch.

A pop up silent disco, located either on the highstreet or in a busy shopping center, encourages passers by to come in and re-live a medly of music from the past and the present.



Fig 100

The Epoch gentleman and lady lend themselves to product promotions in places such as shopping centers. The public can sit in the chairs and a suspended Epoch graphic hides their identity so that it appears that they have assumed the identity of either the Epoch gentleman or lady. They can share this on social media under the hashtags; #let'sdothetimewarp, #epochgentleman and #epochla-



Fig 101

Temporary installations of Epoch related products could be located in public spaces like squares and parks. These could provide a backdrop to photo opportunities. The installations could also include digital displays, music and adverts to promote Epoch.



Fig 102

BUSINESS CARDS

The front of the cards will be limited to eyecatching graphics with no mention of the brand. This is a deliberate tactic to interest consumers to find out more.

The back will display contact details, information on Epoch and how to access further information via social media.

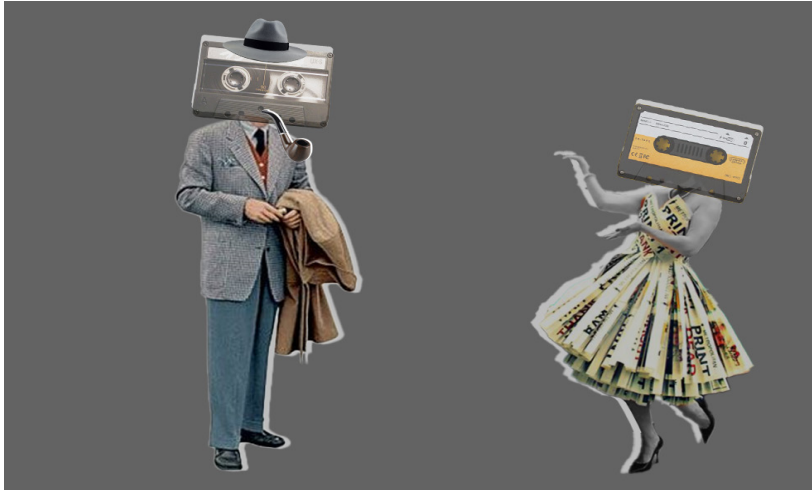


Fig 103

'Husband and Wife'

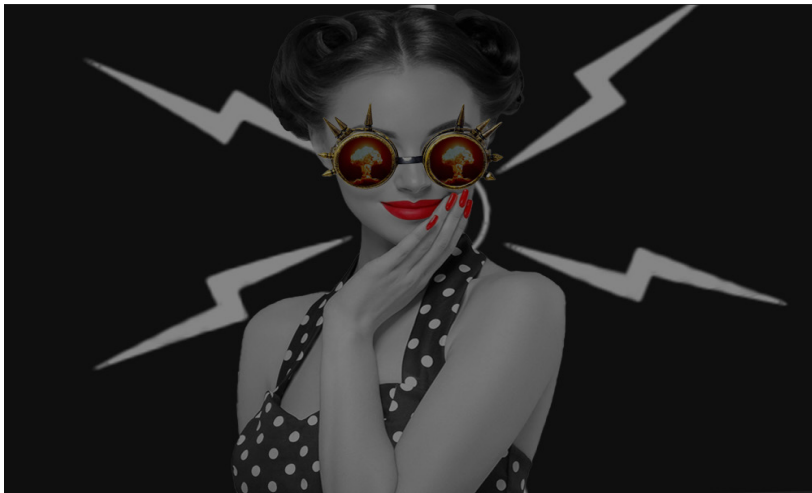


Fig 104

'Atomic Lust'



Fig 105

'The Roaring 20s'

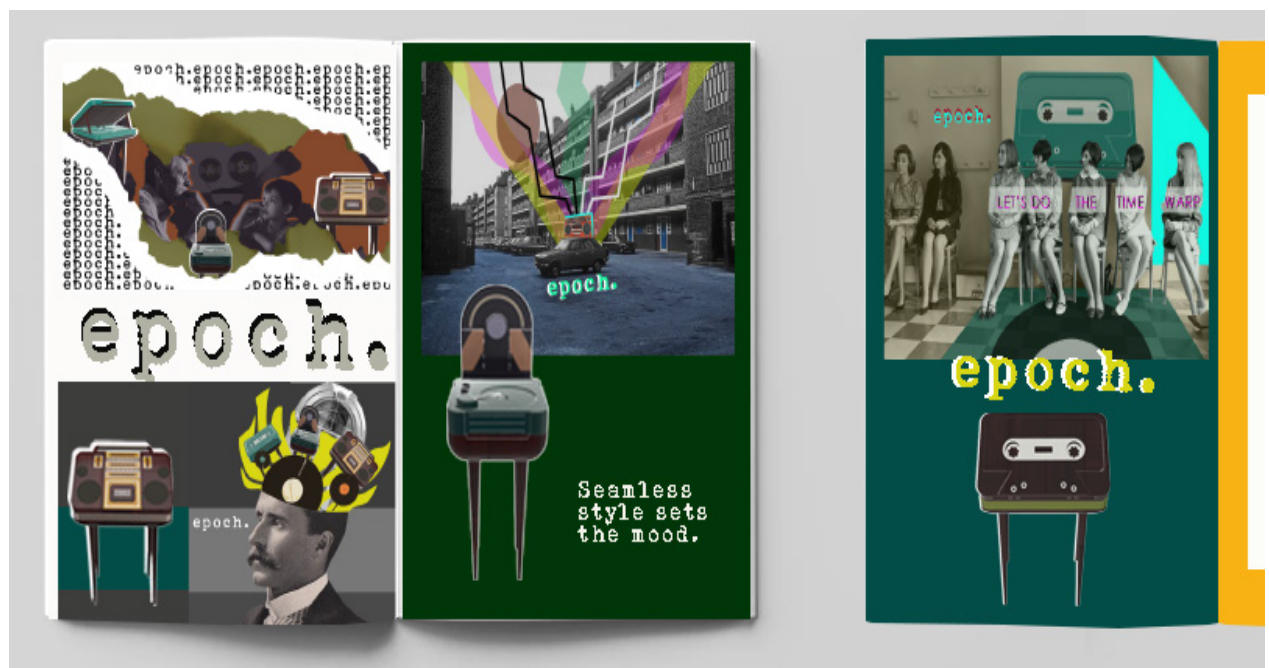
PRINT

Print is still encouraged. A move solely to digital platforms could potentially alienate sectors of the market that would be interested in Epoch.

Printed material will always have a value as it is more tactile, collectable and memorable whereas social media often only leaves a fleeting impression.



Fig 106



SOCIAL MEDIA

Social media has become the epicenter of communication in the 21st century. By technology standards, print advertising has become outdated and letterbox flyers are overlooked and discarded.

This comes from living in a modern age that is now heavily reliant on portable devices and the ever growing demands for improved design, forces businesses to adapt year on year to suit consumer trends.

Platforms for any age and any purpose are launched in order to create communities of like minded people with similar interests. This has become a feeding ground for businesses who form a digital identity in which to leave promotional adverts and to seek out potential customers. Proposed platforms to promote Epoch on are; Pinterest, Etsy, Instagram and Made.com due to the association of crafts and retro vintage products usually produced on there.

Epoch's digital platforms will encourage already connected customers and potential customers to further promote the brand through hashtag uploads of the guerrilla advertising or of purchased products displayed in their personal space. It is also an opportunity for Epoch to engage with consumers first hand and seek feedback about previous or new product releases. Competitions or rewards could be offered from time to time to maintain consumer interest in following the site.

Social media is a cheaper and more eco-friendly alternative, providing instant advertising on an international scale and to a variety of audiences. In the last decade, an increase in the number of eco conscious consumers has encouraged the promotion of eco-friendly and sustainable alternatives in all sectors of design. Consumers are now more likely to favour renewable and digital alternatives to receive news, communicate and reduce their environmental footprint.

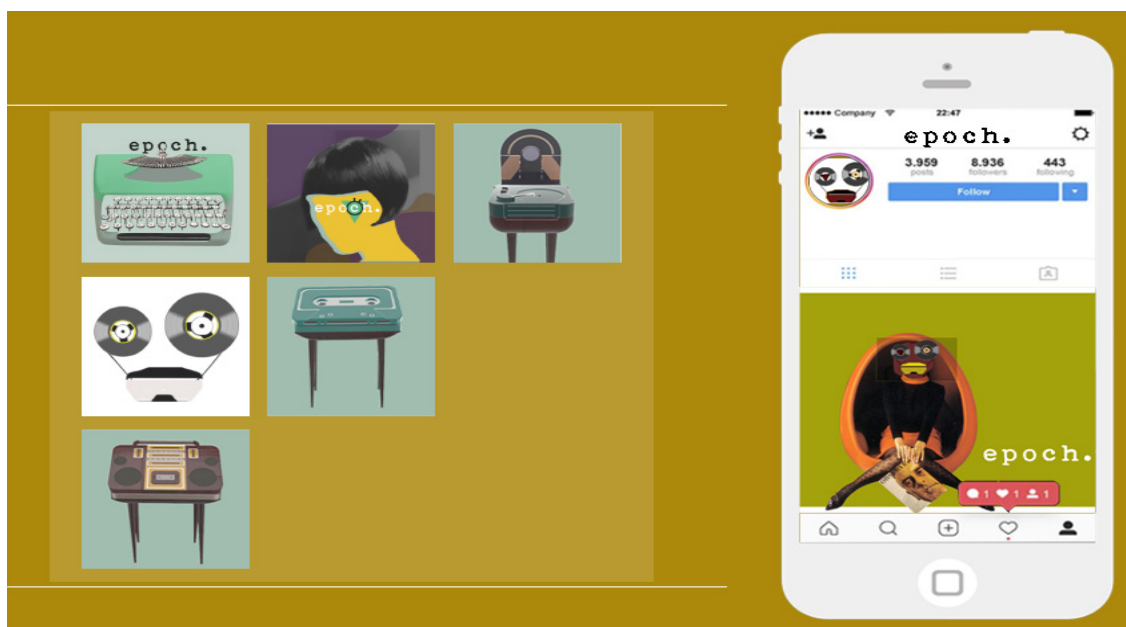


Fig 107

LET'S DO THE TIME WARP

epoch.



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- Fig 18: Glaswegian John Stephen's opens up a shop on Carnaby Street selling affordable disposable fashion, changing the course of menswear forever, 1964
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- Fig 22: Nineteenth-century frock-coat influence seen outside the influential 'Hung On You Boutique' 1966
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- Fig 26: A 1962 double-breasted suit with peaked lapels, showcasing the latest fashion
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- Fig 27: Supermodel Twiggy wearing the latest fashion craze, hotpants in 1967
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- Fig 29: The British Society for the Preservation of the Mini Skirt protesting outside Christian Dior's fashion house
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- Fig 34: Punk Power - Youth campaign for nuclear disarmament in 1983
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APPENDIX

