

EPIISODE 009

BYTE BARS

IN CONVERSATION WITH

Jonny Black and Richard Roche, Cast Iron Design

AND

Casey Nunnelly and Sabina Rizzo, Byte Bars

INTRODUCTION

Welcome to The Follow-up, a weekly podcast that goes in depth into projects recently reviewed on Brand New featuring conversations with the designers, and sometimes their clients, uncovering the context, background and design decisions behind the work.

ARMIN VIT

Hi, this is Armin Vit and welcome to episode 9 of The Follow-up.

This week we are following up on the identity and packaging for Byte Bars, a new brand of snack bars created by two cousins in Boulder, Colorado, made with simple, whole, and vegan ingredients like date paste. Yum. Peanut butter. Yum. Almonds. Yum. Coconut. Yum. You get the point.

The project, designed by Boulder-based Cast Iron Design, was posted on Brand New on January 22. You can pull it up on your browser at bit.ly/bnpodcast009 that is B I T dot L Y slash bnpodcast009, all in lowercase. This project is a little older so you might need a refresher this time.

This week we are joined by Jonny Black and Richard Roche, partners of Cast Iron Design, and Casey Nunnelly and Sabina Rizzo, co-founders of Byte Bars.

In this conversation we learn about why and how the two young co-founders launched their product, how they found a great partner in the partnership of Cast Iron design, and how, from the get-go, they

knew they wanted a brand that would be vibrant, colorful, energetic, and command attention, which Cast Iron delivered on through a funky combination of typefaces, colors, and a crop-top t-shirt that had all of Brand New commenting about it.

Now, let's listen in as Bryony follows up with Jonny, Richard, Casey, and Sabina.

BRYONY GOMEZ-PALACIO Well, it is a pleasure to have you all to join us today in The Follow-Up. And before we get started, it would be great if you each introduced yourself with your name and title so that our audience gets familiarized with your voice and starts to picture who's who.

CASEY NUNNELLY Okay, so I'm Casey Nunnelly, and I'm one of the Co-founders of Byte Bars.

SABINA RIZZO Sabina Rizzo, Co-founder of Byte Bars.

JONNY BLACK My name's Jonny Black and I'm Co-founder of Byte Bars. Oh no, I'm joking, Cast Iron Design.

RICHARD ROCHE And I'm Richard Roche. I'm the other Co-founder with Jonny at Cast Iron Design.

BRYONY Well, welcome today. So whenever we have a new brand, basically this is kind of, I think our first podcast where we're not going into a rebrand, it is good to get a little bit of historical context as to where the client's coming from—and you give us a glimpse of this in your website. But I think our audience would like to get a little bit more of the backstory. So Casey and Sabina, if you can give us a little bit more of a glimpse into how the idea came about? How you ended up with this name, and basically how it all came to be.

CASEY Yeah, so Byte Bars is, um, originated in Colorado, but I'm actually from outside of Boston, Massachusetts, and growing up, being an athlete was always the super big part of my life. And, um, I was lucky enough to play hockey in college, my freshman year at Bowden in Maine. And when I got to college, I definitely realized that if I wanted to be the

best athlete that I could, the best hockey player, I really needed to start taking care of my nutrition and thinking about the fuel that was going into my body. It's like, why would I be eating a bag of fucking Doritos or a sugary Clif Bar before games or before practice? Um, so I started making my own energy bars and it was just five ingredients, oates, dates, almonds, peanut butter, and coconut. And these five ingredients are actually the main ingredients in two of our bars still. So I was just using a food processor to blend them and a tablespoon to make little bite-sized bars and using them before games, before practices. And then after my freshman year in college, I kind of realized that I needed a change in my life.

Something really wasn't right. So I just needed to switch it up. And I decided kind of on a whim to move to Denver, Colorado. And the month before I moved to Denver, I was skiing with my family in Montana. And I had the bars in my pocket. I kind of always had them with me and I gave them to one of my friends and he was like, Casey, what are you doing? These are so fucking good. Like you need to sell them like this needs to be at Whole Foods on the shelf. And on the same vacation, I was having dinner with one of my biggest role models and mentors, Bill Collins, and he was like, you should use the Y instead of the i's. So that's where the name Byte Bars came from. And I think when I moved to Denver and started hanging out with Sabina—we're cousins, if anyone on podcasts didn't know that I started bouncing off ideas. And that's really where Byte Bars started to become a reality for both of us.

BRYONY That's a great story. Sabina, do you have anything to add? Why were you intrigued? I mean...

SABINA Yeah, well, like Casey said, she moved out to Denver. She was telling me about Byte Bars and I was like, yeah, you should definitely do that. And I know like a great graphic design firm in Boulder. I went to CU Boulder

for college and heard about Cast Iron. And I was like, if I were ever to launch a brand, I would definitely use these guys. They're super cool. I've seen some of their work...

CASEY And that's kind of where we met Jonny and Richard, like Sabina really encouraged me to use a professional branding team for Byte Bars. And that's kind of where we brought in Cast Iron.

SABINA Yeah. Like organically happened.

BRYONY And organically happen. Just like it organically happened that you started working with Casey and then you two developed this together.

SABINA She asked me in the car one day as we were driving, do you want to be my partner? And I didn't really know what that entailed and I was kind of hesitant about it, but then I realized she just really took my feedback to heart and respected my opinions with Cast Iron and like how I wanted to like push her forward with her dream. So we just became the ultimate duo.

BRYONY Yeah. I mean, it sounds like you really compliment each other and where you're coming from and what, what are the things that come to mind, you know, the beginning of the project. So Jonny and Richard, you know, okay. You have been brought to the table, but how did you secure this new client on your end? I mean, as designers, we all have kind of our own different way of approaching how to get new clients. And it sounds like you sort of met, but if you can elaborate on that and then how, what did you do to actually land the client?

JONNY Yeah. So this is one of those projects that sort of just landed in our laps you could say, but, you know, I guess we also did work ahead of time that led to the connection. So at the time as we mentioned, we were both teaching at the University of Colorado, Boulder CU. And, uh, we found out they had actually heard about one or about us through one of their friends. I believe it was one of Sabina's friends who was in one of our design courses. So as far as like getting business connections through teaching, it's not something that you ever go into teaching

thinking that's going to happen, but, uh, in this specific case it did. And it was great. So they reached out via email, asked if we could meet. And, uh, we had them come by our office, which at the time to side note was the, was in the chapel, but of an abandoned or defunct hospital. So pretty interesting office. Uh, so yeah, one important aspect of our new business strategy is that we take a much more casual approach to, uh, client relationships than most of you. So we try to make people feel comfortable, make jokes, swear, talk to them like you would a friend, like just really, um, have it be loose and comfortable.

BRYONY So in that approach, out of curiosity, you know, where, when do you transition from this casual conversation into contracts and estimates and things like that?

RICHARD So this one was kind of a weird situation. I don't even think Casey and Sabina know this, but you were like, we were pretty overbooked when they approached us—we had a big corporate project. We had brought on extra help. It's not something we're used to doing. It's mostly just in me and Jonny for the majority of Cast Iron's existence. So we were actually like, not quite sure if we would take it on, but they st— they just like, we talked to them and they sounded really fun. And they sounded like a fresh point-of-view. Something—like very different from most of our clients, the whole thing about it being vegan, Jonny's vegan, I'm vegetarian and mostly vegan, mostly for environmental reasons. And they wanted to do sustainable packaging if they could. So because of that, we talked—we were open to talking to them. And I think normally we would, if in a situation where we're really busy and we would just kind of throw out a big number, like in the first email and then most of the time they just don't need to respond. Um, and it's kinda just like, well, you know, if we're, if they're cool with this number, we'll put in some overtime, but for them, we kind of talked to them more first before we gave them quotes and all that. And we were, um, you know, a little bit like worried that maybe they might not have the budget to like work with us just being that they were, um,

kind of really young, just out of school. But if we were to kind of judge like judge that right away when you kind of hypocritical, because that's how we started, like just right out of school, we never worked in another studio or agency before we started growing things. So yeah, it turned out, they were very similar to us. They were ready to make a big investment. They wanted to do it right. And they wanted to have fun with it. So it was like a perfect fit.

JONNY Plus they had that ultimate partnership vibe. It was just oozing from, you know, and then, so we could feel that really, this is the ultimate partnership. Let's do it.

BRYONY So two ultimate partnerships working together seems like, you know, the meta of the meta partnerships here.

RICHARD Yeah.

JONNY Diamond level partnership.

BRYONY There you go. All right. So, you know, you've connected, you've established a relationship and Byte Bars, you know, exactly who is going to be working on your brand as you started that conversation, and given the unique outcome that you actually ended up with, can you tell us a little bit more about kind of like what direction you gave them, what information to kind of launch the actual brand?

CASEY Yeah, so Jonny and Richard were very professional in how they wanted us to approach the project. And they asked us to come up with some tone words that would describe our brand and how we wanted it to be portrayed. This took some time and we ultimately came up with "carefree, swag, and active". So we wanted our brand to portray something clean, unaggressive, positive, bright, beachy-vibes, but it was also like sexy, groovy, and unique to our market. We also needed to target being natural and conscious whole imbalance with being a energy bar and being positive fuel for people out there.

BRYONY That's a lot of information to provide!

CASEY Yeah, I don't know if that was too descriptive, but...

BRYONY Very broad, very descriptive at the same time. So I'm curious to see, Jonny and Richard, how you took all of that information and actually distilled it into first round of concept presentation. And I don't know if you presented just the one idea, if you brought more ideas to the table on that beginning.

JONNY Little slight background, we, you know, we position our firm is one that, you know, helps clients make bold moves in their respective markets. Right? So more of the revolution than the evolution side. Right? So for the beginning, there were a lot of conversations about strategy is really woven into all of the discussions. And it was really easy to align with them, you know, with, with the client, with Casey, you know, because you could see that they could, they could easily understand that for them to stand out, they needed to do something daring. So even though the snack energy bar market is like super saturated, there really wasn't much variation in the overall tone, you know, a lot of earthy colors and that kind of thing, really only a few exceptions, like the RX bar style branding that stood out from that. Um, so strategy was pretty straight forward, right? Look at what everyone else is doing and do something completely different because, why play with existing codes and play within that when you can just invent a completely new one. So we sort of aligned together as a group on this contrarian strategy, ah, really early on which informed the visual brand identity.

RICHARD And in terms of process, we pretty much have the same process we kind of developed, we've developed it over years. It's parts of it is from books we've read and parts of it just from experience and seeing like what works well for us as the team, we do one concept instead of multiples, we've done multiple concepts, like maybe twice in 10 years, but yeah, our process is mostly geared around one concept. So we put a lot of time in, before we start doing the design and like Casey and Sabina said, and we start with like an interview. We ask them a lot of questions, not just about like tone words, just trying to understand their audience and their goals. Um, and then we let them fill it out.

I think it's important that they have in their time to themselves to kind of sit and think and to edit, but then we also meet and we talk in person because sometimes you get different things when you, when you can bounce back and forth and you're thinking of the flag. So that's how we did the that and landed on these tone words. I remember specifically "swaggy" was like in all caps, that was definitely not like we get a lot of words that are similar from clients. Like they're like human and like innovative and stuff like that, but we've never had "Swaggy" in all caps. We were like pretty, pretty excited about that. So I would say even before this project, most of our designs were a little bit safer and earthier, but they were kind of like the catalyst, like from that point on, we've been trying to be a little bit more—kind of break the mold rather than follow it.

Like thanks to, thanks, to thanks to them for doing that, giving us that chance. And we can put that in our portfolio and show like a wider range of what we can do. Cause we like, we like doing both, but I think we're more excited nowadays about, I guess thinking outside the box is the lame way to say it, but, uh, yeah, we did the interview first and then we do a visual strategy, which is kind of like, that's kinda what replaces the multiple concepts for us. It's like, um, we worked with the client, it's like a half day workshop and we look at a lot of design work. So we're looking at other design firms work are pulling in, we're thinking like, okay, here's something that feels swaggy or something that feels groovy. Here's something that feels kind of more natural and balanced. And we show them like, about a hundred different images and kind of bounce them off, see what they respond to. Overall, they were like really responsive to the more like vivid, the carefree, the swaggy... a little bit less so on, like the kind of typical natural whole grain granola type stuff. So we just kind of decided like, let's steer towards that direction. What's still gonna, we're still gonna give off the whole natural, simple, clean thing, but that's mostly going to be in the copywriting and just the contents and the qualities of the product and the brand is going to be a lot more, just bright and playful.

BRYONY It sounds like you actually save a lot of time in the process by sitting down for a half a day or a day to go over visual cues, get a clearer understanding of what they're going to react to. And then you go back to the drawing board and come in with one, one concept, basically. So Casey and Sabina, when they presented this kind of 1970s, sort of groovy, but not quite retro idea to you, viscerally what was the first thing that came to mind?

CASEY Yeah, I think we really didn't know what to expect exactly going to the meetings. And after the first couple, like we just couldn't have been more stoked and excited about where the brand could go. It's probably almost embarrassing, like our car reactions, like post meetings with Cast Iron. But I always said that Cast Iron really helped us fuel the fire when taking Byte Bars from concept to reality because it wasn't always easy. And we just really felt like Jonny and Richard understood us as people and like really got what we wanted to do as a brand.

BRYONY That's great. And was the copywriting something that was presented right from the beginning as that, you know, kind of tongue-in-cheek personality? Or did that evolve later?

CASEY It was almost crazy. Like how exactly they got it right away. Like we were so excited about pretty much all or all of the brand that they gave us right away.

JONNY I have a little, uh, aside on that. The, um, one of my favorite things is we that we always do is we incorporate joke-copy into presentations. Like almost always like, uh, just little bits here and there we'll have like the, you know, when you mock up the letterhead, right. It's gotta be like to, instead of saying like, you know, Jane DOE we'll put something else there and that relates to the client or whatever. So when we were mocking up the packaging for this, um, we were just being really silly with all of the copy. They were super into it. And then we came up with this joke for their Paleo bar. We decided that we would just name it, pay like p-a-y-space, Leo, L-e-o. And we just thought it was like the dumbest, most hilarious thing we presented to them. And they were

like, that's hilarious. And you know, we've got a good laugh out of it. And then like the next, like two weeks later they were like, yeah, I think we're moving forward with the Pay Leo bar. And we're like, what? [Laughter]

BRYONY That's great. I mean, it's the, yeah, it's the kind of thing that you don't necessarily see coming to fruition, and then all of a sudden it does, but it speaks to, to the project in a deeper level. That's great. So if we get little geekier, let's talk about the typography. The typography is very special and unique in this project. You've got Chee and you've got Hobeaux, the modern revival, both of them by Ohno Type, all of this needed to be Anchor by Process Type Foundry. So can you expand, Jonny and Richard, on how you ended up with these selections and why, you know, Anchor everything with Anchor and that kind of thing?

RICHARD A little bit of behind the scenes is that originally the, um, the Byte Bars, um, they were actually supposed to be circles. Um, and that was going to be like the distinguishing characteristic, like just some of little odd thing that, that makes them different from other bars in the market. So that was kind of having us think just in curves, we weren't going to like really commit to the circle idea because you know, they're new, they're still doing testing. And thankfully we didn't because, um, because it ended up having to be squares just, just logistically.

JONNY One day they were like, hey we're doing squares. And so sort of like, WHAT? [laughter].

RICHARD And actually the only thing it really kind of killed is like, we had a tagline that was like, circles are swaggy or something, but then we just change it to like Byte Bars are swaggy—everything else was kind of more loose references to just circular, curvy shapes. And then Chee was still kind of in beta. I mean, not kind of, it was like really early in beta. So there weren't really examples to show Casey and Sabina of it like in use. So Jonny just type type, set, Cast Iron and in funky colors. And it was just one of the slides in our digital strategy workshop. It's definitely the craziest type we've ever had a client be okay with. And then we kind of

like really quickly were like, we both loved it and thought it was like, okay, when, when else are we gonna have an opportunity to have a wordmark this funky? So we settled on it pretty quickly, at least for the wordmark, but it was kind of hard to use for anything else it's like at the scale packaging is typically, so....

JONNY So then we had Chee and we were like, alright, what do we need to pair with Chee? Obviously something more restrained like, you know, Hobo—not totally joking. We, um, pairing it with Hobo, it was like, alright, is this special Christie? Yeah, let's, let's go for it. So Hobo, if you're not familiar, a little background was designed in 1910 by Morris Fuller Benton came out of the Art Nouveau style of that era, right? Um, which famously inspired the psychedelic style of the 1960s. So key characteristics of Hobo are, there are no straight lines and no descenders, uh, which makes for like a really quirky, weird font and few years back, um, Ohno Type Code did a stellar revival of Hobo called Hobo, spelled H-o-b-e-a-u-x. They're actually pronounced the same, but we just pronounce it like Hobeaux when we're talking about, uh, the revival versus versus Hobo, just so we know what we're talking about, you know, internally. So, uh, Hobeaux, you know, obviously super groovy, uh, holds it up at smaller sizes for, um, like subheadings and that kind of thing. And then we needed something that, uh, that could be, serve as more of a workhorse. So that's where Brian and Anchor come in. So both of those designed by Process Type Foundry. Yeah. They're um, you know, used for all the functional parts of the brand, right? So just all the body copy and labels and something condensed for super tight copy fit. And, um, both are sort of rounded typeface typefaces, which helped maintain that visual connection, um, so that they can work together. It's kind of funny to call either of them or workhorse font, because like in context, they are sort of the, you know, more rational side of the brand, uh, almost like the serious pragmatic tone, but in, in other contexts there, the bat shit crazy font.

BRYONY It's just a matter of perspective, you know.

JONNY Exactly.

BRYONY Where you're coming from. I mean, it was very interesting to see in the Brand New comments, the love-hate relationship with Hobo and then the amount of people who were not aware of the revival and how it had been modified and especially in terms of kerning and things like that.

RICHARD Yeah. I think the, um, Hobeaux like kind of really speaks to like, like when people are calling like the Zoomer generation, cause like my students they're like about 10 years younger than me and they always ask about it. Cause, cause like they've been taught like in like undergrad and stuff that they're supposed to hate it, but they like secretly love it. And then they're just like, I can't believe you got to use that. Like, I really love that font.

BRYONY Yes, you are taught to hate it. Not, not quite as much as Comic Sans, but overall. So you've both referenced it a little bit of the color, you know, speaking about how most granola bars use these natural colors and uh, but you want it to stand out. Casey and Sabina, if you can expand a little bit on your take on these vibrant colors and what, why you were drawn to them and what do you see as the benefit of having this color palette that really kind of vibrates off the shelf.

CASEY From the get go? I think when we were trying to figure out our brand image in general, we wanted to be like a super bright, confident, carefree brand. So we wanted to stand on the shelf and be different than everyone else. And I remember going to Whole Foods actually with Casey and Jonny and walking around the aisles and we would stop in the beverage section and just like stare at the shelving. And we would pick up brands that stuck out to us and we would explain like why they stick out and why we like them, even though like we never tried them before, but they would be product we would just buy walking down the aisle because they stuck out to us. And that's exactly what we wanted to do as a brand in a super saturated market—is to pop out on the shelf, even though you've never heard of us, but we'll catch your eye and it'll be something that intrigues the consumer.

BRYONY Do you think at this point you've got a swaggy enough brand?

CASEY I think so. Yeah. We're super...

JONNY No-no-no more swag. More swag. That's the motto.

SABINA Once we make more money we're hoping to do crazier things. But...

BRYONY I also noticed that there's kind of variables on the Byte logo, you know, is it with a mouth? Is it open? So where do those come from Jonny and Richard? And you know, why did you see the need of having variables on a four letter mark?

RICHARD I guess like it might not be so much as a need as a want. I think restraint is not our strength. We love to have a lot of depth when we do brands. I think if we do get like one criticism, like, uh, like on projects we put on Brand New its been like, seems all over the place. But I think in context, when you're looking at a case study, it's all, everything is all in one spot, but in context, they're kind of all spread out and you've got like your social media, you got your packaging, you get your marketing, you have your merch, uh, you have your website. So in the real world, I think there's more room to have a lot of a variety to keep things fresh. Essentially these alternate lip logos, they were options that we were trying out. And instead of eliminating them, we just said like, all right, this one, this one's much better for like a tiny little Instagram profile image and this one's great. Um, you know, giant on a t-shirt, or a hoodie, or something like that. And then the in between ones like probably going to be the main one and that kind of button, the front of the bar. So, um, yeah, they all had their own strengths and weaknesses and we thought we could use them all as long as they kind of, they had a purpose for each one and they were, they were used in their appropriate places.

BRYONY Great. So you've got all of these options. Now you have three Byte Bars on the market, is that correct? So are there any plans to add any other flavors, any other product lines down the line?

CASEY So our next big launch is going to be a variety box, which is going to be two of each of our current flavors and Jonny and Richard currently working on a swaggy AF designed for that. And then we are hopefully launching Pay Leo soon. There's obviously so many peanut allergies these days. And one thing about Byte Bars that we didn't expect is that young kids like toddlers even love Byte Bars and in schools, peanuts usually aren't allowed. So we're hoping to launch Pay Leo soon.

BRYONY Yeah. I was actually going to give you that request whenever you have one without peanuts, I'll be the first one there. Um, because I am one of those allergies and, uh, I was kind of bummed that I couldn't actually try one before, before chatting with you because all the other ingredients are staples in our household. As a former runner, I used to make my own goo. You know, it's kind of same thing. I did not want all the gunky chemical stuff that you usually get at the stores and started making my own, but never actually ventured as far as you so, kudos to that. Jonny and Richard, you know, knowing that eventually there might be other things down the pipeline and even you're starting on a couple. Do you feel like you have a robust system to keep on expanding on it? Or do you think that at some point you're going to have to go back to the drawing board and expand on it?

JONNY Yeah. I don't know if this is the appropriate place, but like Casey and Sabina that we're running a little bit behind on that mixed box due date. No, I'm just playing. Um, no, we, um, yeah, we think, we think it's important to make a system that can be really easily extended and that's something that we're always doing as part of our process for this, uh, you know, there's consistent way that the bars are laid out. Um, and so, you know, we don't have to have a custom illustration for each flavor and that kind of thing. It's like really easy to make the skews. Uh, basically we can do it in a day. And, um, and then the color system is ginormous. Uh, there are, I think are 12 different colors all with, you know Pantones that we had to match and get all that sorted out. And so definitely our biggest color systems, so it's just a lot of like variation that we can bring into it. Um, it's not just the additional

skews, but these different categories. We, we always try to make ourselves like, be able to grow with the client. And, uh, so that we're not just keeping like the brand, uh, static and it's just, you know, okay, we put the logo here, we put the font here and that kind of thing. So that the mixed box is going to be different than anything else you've seen in the brand so far. But it's going to feel like Byte at the same time.

BRYONY At some point, I'm sure you'll have to add a little bit extra if they continue to grow, which hopefully they will. And they seem very determined to keep on going. So you've got all of these things going on. Fantastic. Do you have any merch or anything other that is available to your customers as you gather fanhood?

SABINA From the get go Jonny and Richard asked us like what we want as collateral beside from the bars, with our brand and like what they could help us design. Some of it hasn't come to fruition, but some of it has, and we have asked them to design t-shirt and crop tops for us. So where that thinking came from Casey, my cousin and colleague, she just loves the crop top for some reason and works it. So that's where that originated from. And I know, um, Jonny and Richard had fun in their own time.

BRYONY Yeah. I wanted to know who's wearing the crop top on the pictures that we showed on Brand New?

JONNY That is, uh, our employe-employee, Chris, shout out to Chris, we talked about different ideas and Chris, um, was somehow willing to do it. And so he threw the sunglasses on and, um, yeah, no, no denying that pretty iconic. And we're super pumped with how it turned out.

RICHARD Yeah. The only, the only rule is we're not supposed to tag him, like if we put it on our Instagram...[laughter]

BRYONY I should mention this Casey and Savina that I'm Brand New we usually have a little poll for the, the brand and the, you know, applications and things like that. And this was such a topic of conversation that

we actually had to include a poll about the crop top. And most of the audience gave it a good, a good thumbs up. So, uh, kudos on having fun with that for all four of you. That is fantastic.

CASEY It was super funny. Like Cast Iron did their own little private photo shoot without us knowing, and they posted content and we were together and we saw it. We were just like, no fucking way. Like they came up with like Chris in the crop top. We were so excited.

BRYONY You were excited and you were pleased with it, it seems.

CASEY Oh yeah!

New Speaker Now that that is absolutely great. Well, I want to thank you all on that note for your time today it has been great to get the history behind how it all came about. It's a very natural product that came about in a very natural way. And the relationship with the design firm was a very natural one as well. It seems like this is just ongoing, kind of rolling down the hill process. And I hope that you keep on growing and adding flavors without peanuts at some point.

CASEY Yes, thank you.

JONNY Thanks for having us Bryony.

RICHARD Thank you.

ARMIN Integrity... accessible... cutting-edge... reliable... these are the words most clients use to describe their brands but not Byte Bars, no. As we have just learned they have a much more fun word at the forefront of their brand: SWAGGY. In all caps. And it sounds like the four of them had an excellent time in bringing to life such an unexpected attribute, which I think is something worth aspiring to as a brand or as a human.

Today, thanks for listening. Until next time, we'll be here, we hope you'll be there.