

# EPISODE 035

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## CAMPBELL'S

IN CONVERSATION WITH

Drew Stocker, Turner Duckworth  
Ian Brignell, IB Type

AND

Linda Lee, Campbell Soup Company

### **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.

### **BRYONY GOMEZ-PALACIO**

Hi, this is Bryony Gomez-Palacio and welcome to episode 35 of The Follow-up.

This week we are following up on Campbell's, one of the most well-known consumer products in the United States (and possibly internationally, thanks in part to the paintings of one Andy Warhol). Originally created by Joseph Campbell and first sold under the name of Campbell's Beefsteak Tomato Soup in 1895, Campbell's is most recognized for its condensed tomato soup but it also comes in popular varieties like cream of chicken, cream of mushroom, chicken noodle, and French onion. Campbell's soup is the flagship brand of Campbell's Soup Company, a parent company with a portfolio of brands that also includes Goldfish, Late July, Pepperidge Farm, Prego, and V8 among others.

The project, designed by San Francisco, New York, and London-based Turner Duckworth in collaboration with Toronto, ON-based Ian Brignell on all the typographic elements, was posted on Brand New on July 29, 2021. You can pull it up on your browser at [bit.ly/bnpodcast035](http://bit.ly/bnpodcast035) that is B I T dot L Y slash bnpodcast035, all in lowercase.

This week we are joined by Drew Stocker, Design Director at Turner Duckworth; Ian Brignell, Founder of IB Type, and Linda Lee, Chief Marketing Officer, Meals & Beverages at Campbell Soup Company.

Given how well this design turned out, especially on a brand of this scale, it was great to hear that it had a rocky start. Not because it gives us pleasure to see others struggle but because it confirms how difficult rebranding efforts — at any scale — can be. The impression we got was that Linda not only jumped onto a moving train when she joined the company as CMO but was able to steer it into new and exciting territories thanks in part to coming in with a fresh perspective. In turn, we learn how Turner Duckworth took on that challenge with gusto and delivered a completely fresh take on what a script wordmark looks like by the deceptively simple gesture of disconnecting the letters. Supported by the expert eye and hand of Ian Brignell, the revised logo lead the way to a number of additional typographic improvements that found their way not just into the iconic packaging but into the larger task of revitalizing the brand not just on the shelves but online.

Now let's listen in as Armin follows up with Drew, Ian, and Linda.

**ARMIN VIT** Hello everyone, and welcome to The Follow-Up. Today is the complete opposite of “no soup for you” as we’re going to have soup for everyone, or at least an earful of soup, as we talk about arguably the best known brand of soup, Campbell’s. Linda, Ian, Drew, welcome to The Follow-Up.

**LINDA LEE** Thank you so much.

**IAN BRIGNELL** Thanks, Armin. Thanks for inviting me.

**DREW STOCKER** Yeah, thank you. Armin. It’s a pleasure to be here.

**ARMIN** Linda, we’re going to start with you. There’s a great article on Forbes about you, and your role at Campbell’s. And one of the things that

caught my attention in it was that during the pandemic you gained both existing, older consumers, and new younger consumers. Was this re-discovery and discovery of all the new audiences, respectively, part of what prompted Campbell's to undertake a redesign at this point in its history?

**LINDA** What drew me to joining Campbell's was the slew of iconic brands that everyone knows, and is in everyone's pantries. And when I joined, we were already underway in our winning soup strategy, which was in modernizing this brand. That plan included both bringing in new users, as well as re-appealing to our existing users. What the pandemic did was completely accelerate those plans, and appeal to both those existing and bring in the new ones, and prove that we've been able to sustain that as we go into nearly two years of this now.

**ARMIN** And for a frame of reference, when do you join Campbell's? And when did this initiative start?

**LINDA** I joined in December of 2019. Drew might actually know when the actual TD-relationship began. So maybe Drew, you can chime in on when our relationship began.

**DREW** We had started as a larger pitch with the Publicis Groupe, maybe eight months before that. So Linda came into the journey after we had already started. I think it was actually a really exciting transition, and kind of how we approached the brand. So, looking forward to getting into that when we get into those details.

**ARMIN** I guess while we are on you Drew, how did Turner Duckworth get involved, eight months before Linda?

**DREW** That was more like when we were awarded the work. It was a process over a couple years of being part of a larger creative pitch with the Publicis Groupe. Turned off. Turner Duckworth has its own reputation within that group, as being more of the brand visual identity experts and packaging experts. And of course we've worked with a lot of iconic

brands that we've been able to help modernize. So, it just felt like the right fit when it came to partnering on the Campbell's brand.

**ARMIN** So it's been three years in the making, pretty much, that this has been going on.

**DREW** Yeah, absolutely.

**LINDA** [Laughter] That probably sounds longer than it has felt. I don't know about you, Drew. It definitely has felt like just a sprint! Knowing the complexity of our portfolio and the many, many, many hundreds, we are talking hundreds of skews to convert. But I do recall in the first meeting, it might've been Drew... one of the first kind of creative reviews of the design, just to be really transparent, it was probably a little rocky when I joined, it was a little rocky in the beginning. As you can imagine, new CMO, kind of new perspective. And I recall having—this is probably a good example—that difficult conversation of, let's pause, realign to what our objectives are. What does success look like? And kind of re-tackle with a rebrief. From that point on, it's just been a sprint across that finish line. And it's been really, I think, empowering to the team of that clarity, and the ability to go on such an iconic brand.

**ARMIN** That sounds like a great plot twist, and we'll get back to it because it has very interesting before moving on, I do want to touch base with Ian because he might precede this whole project by five years. He might have been there before all of you. So Ian, when did you get involved in the project?

**IAN** I got involved, I think, about four months before Linda. I think it was the end of 2019. I got a call from Andy Baron, the Executive Creative Director at Turner Duckworth. And he said, guess what? We've got the job of redesigning the Campbell's label, including the logo, and some other type. Are you in? And I said, are you kidding? It's like, are you serious? Like, that's an amazing brand, an amazing iconic brand. It's one of those brands that, you know, I grew up with. I would watch television. I would see Campbell's commercials on TV. We

had Campbell's soup all the time. So, it was one of those massively resonant, sort of brands for me. 'Cause I grew up with it. So of course I said, yes, I'm in a hundred percent.

**ARMIN** Wow. What a timeline. And we are not even five minutes into the podcast. This is great [laughter]. Linda, back to you. Once you came in, and probably before you came in a lot of this was figured out at some point, but for a brand of this size, I would make an informed guess that this isn't just a branding exercise where you're just like, yeah, let's just resign. But that also needs to take into account production, marketing, distribution... What aspects of the business had to align and sync up before you could undertake this, whether it was at the beginning, or in this sort of restart that you were part of when you got in?

**LINDA** There were two pieces. What was established when I came in was our, I referenced our winning soup strategy, and that was this multi-year transformation, modernization of brand Campbell's, especially to younger consumers. So that was established and very well aligned to it being our goal and putting in place then the strategy of that. I think the part where it pivoted when I joined, was treating this redesign not as a packaging redesign. And I think that was the piece that probably all three of us felt was such a critical moment and opportunity to really shape and modernize the visual or brand identity. To use this, to inspire the work, the communications beyond what's on that package. And so I think that was one of the conversations we had when I joined, as we stepped back and looked at the design direction.

**ARMIN** And Drew when you first got involved, what were these conversations like in terms of the magnitude of the exercise?

**DREW** [Laughter] I mean, when you're approaching a brand like Campbell's, there's a lot that reels through your head, almost an explosion of thoughts, if you will. The first one of course that comes into mind is just, it's a great opportunity, but don't mess it up, you know? That's, I think it, summed up. And then I think the other biggest thing that we've thought about going into this as it's a brand that has made its way

into art history. So, you know, getting past the Andy Warhol effect, and how we can actually take the brand forward for the future and not just kind of recreate it from the past was a big concern and hurdle that we wanted to be really aware of as we went down this journey. Of course, at the end of the day, it is Campbell's. Is a brand where, you know, scripts and red and white splits are 99-percentile recognition amongst consumers, and the opportunity to have any sort of involvement or touch any bit of that brand is just over the moon excitement.

**ARMIN** And along with that excitement, you know, Turner Duckworth is well known for undertaking simplification design approaches for really big brands like McDonald's, and Coca-Cola... going back to the idea of excitement, is there also a moment of dread where you like, leave us out of it! We don't want to be the ones that go down in history as messing this up.

**DREW** Yeah. I mean, that's the concern, right? That's the scary bit. That's the bit that you know, that's kind of lingering in the back of your mind as you're evaluating all the work. And it honestly is what kind of had us start on this process and this journey of this brand redesign somewhat timidly. I think me and Linda will probably talk about this a bit as we continue this conversation, but Linda's fresh perspective and really challenging us to take that approach that we had started with, and build it for a new consumer and really focus on the modernization of the brand, was where we really started to hit a sweet spot. But I'm not going to lie, we started out somewhat timid. We kind of wanted to cherry pick all the beautiful moments throughout the archives you know, we got complete immersion to the brand and we wanted to just recreate it all with Ian. And, you know, at the end of the day, we needed to find out like, what is that sweet spot of actually taking things that are beautiful and inherently Campbell's history, and actually recraft them for a modern day future.

**ARMIN** And Ian, how about for you, because you are no stranger to tinkering with well-known logos, whether it's Budweiser, Subway, now

Campbell's... When you're first approach for something like this, I mean, you obviously already said that, yes, you were excited, it's a brand that resonates with you, but what goes through your mind when you're offered these kind of jobs?

**IAN** Well, what goes through my mind is that, as Drew said, it's a great opportunity and it's a great responsibility. You know, you've got this huge company that has this very successful product that's been around for over a century—you do want to pay respect to that. When this job started, you know, it started in a very typical way where there were sort of three directions that I was asked to look at. First was a tidy-up, like take the existing logo and put as much typographic integrity as possible into it. So redraw it so that all the weights were balanced, the slant of the letters were balanced, the spacing was balanced. That was the first direction. And that's very typical with a big brand. You tidy it up, see what you think. The second one was to try to bring any sort of inspiration from the archive. As Drew also mentioned. See what has been done, see if that can inform a new twist on this. So we did that, and then as well, there was an idea of looking into a funkier, heavier version that was not too vintage. So those are the sort of three directions I was given at the beginning of the process.

**ARMIN** I'd love to see that third version. [Laughter]. But I can imagine that one is under NDA agreement somewhere.

**IAN** No doubt.

**ARMIN** So Drew, going back a step in terms of the immersion phase and those initial talks with Campbell's. What does that look like on Turner Duckworth's end? And was that the same as with other clients? Or did you have to somehow adapt differently to Campbell's?

**DREW** I would say it's similar to the way that we would approach any project, but maybe on steroids. Because it's Campbell's, and we really need to understand every aspect of the history of this brand. And I think we really needed to understand all the unique challenges that the brand

was facing in the moment. We met with all the teams that are more intimately involved with the brand, and what they needed out of the brand in order to be successful for the future. The emergent process was a much larger one for us than on other brands that we might've touched. For a reason, it's Campbell's.

**ARMIN** And Linda for you, I imagine you also had to go through an immersion process as you joined the company. Was the rebranding exercise part of that initial process when you joined? Or was it like, all right, welcome to Campbell's, here's what it's about, and oh, by the way, we're doing this. What did that look like for you at the beginning?

**LINDA** So the good thing is Campbell's is a very well-known brand. For me, any time I step into a new role, I actually believe that naiveness, that not being immersed into the kind of internal knowledge and the business speak, or the accepted beliefs or myths that exist internally... I actually think that naiveness of really bringing that voice and reaction of a consumer, is the value that I can bring into a process like this. I'm definitely not the expert, but I certainly am a consumer. And I certainly, similar to what Ian described, right? You've seen the work from a consumer end. I think that's the piece that I was able to bring.

**ARMIN** Now getting into the actual design process. What kind of input, or suggestions, or fresh perspectives did you give Turner Duckworth to start the design exploration phase?

**LINDA** Probably two things. One was, let's make sure that this is noticeably different. A redesign of this level takes enormous resources in organizational alignment to do, so it better be worth it. And then on top of it, you added the pandemic. That really was one of the pivots, was let's make sure this is noticeable. The second piece was around, I think Drew touched on it, of it's got to move us forward. We cannot stay to that past. How do we do that while honoring the past? How do we make sure that that modernization is achieved with the redesign? So those are the two areas that I know I pushed a lot in making sure that we achieved from this.



**ARMIN** Drew, easy peasy, right?

**DREW** [Laughter] Absolutely.

**ARMIN** What did the first round of design exploration look like on your end, before showing to Campbell's? And then what did you eventually show to Campbell's initially?

**DREW** A lot of the initial conversations were around making a case for removing a bowl of soup from the can. And there's a lot of different little bits I'm going to go into, but that was one of the big discussions because we wanted to create this cohesiveness of what you picture in the back of your mind when you think about Campbell's. And there was also a lot of aspects of moving beyond a soup brand that we wanted to capture. There was a lot of arguments that we initially started that might seem pretty simple, but there's a lot of soup brands in the aisle that have a big bowl of soup, how can we get ahead of that? Another healthy debate that happened many times in the initial conversations was, does it have to be a pure red and white split? Again, very functional, very foundational thing to think about, but very important to something again, that has such huge consumer recognition.

And we did play with things like a green and white split that denotes a healthy offering, and see what that looks like. And there was a lot of conversations, really good debates on, you know, does that push too far? Is that going to get us the same sort of brand presence on shelf that we desire? Another thing was, recrafting all these beautiful assets, you know, working with Ian, really cherry picking all the best of the archives and making sure that we build out three nice territories that feel foundationally different, but all rooted in the best of what the brand had to offer. And then the last kind of secret sauce of the details that we were looking at, is how we can take anything that's been in the past, that has kind of been lingering, I'm going to say the Fleur-De-Lis for a minute... Something that's just kind of been on the packaging, but can we put a more ownable spin for the future on it?

So these are some of the things that we were kind of thinking through in the initial phases, but like I said, we were being somewhat timid. It wasn't thinking big picture enough maybe... you know, we were building big brand ideas around all these different avenues that we were exploring. But when Linda came in, she really did come in with that challenger spirit. And I still, to this day, will not forget the moment that Linda asked us what happens if there isn't the Campbell's script? You know, just to jog our minds for a second, just really make us really think of it. And while my head's just reeling, oh my gosh, what do I do with the script? If there is no script? I remember working closely with one of our designers, Michael Bagnardi, and he had done all this exploration just on the script. Pulling some other kind of just quick sketches of old pieces of type from the past of Campbell's, and then started this exploration of simplifying the script, and starting to remove some of the ligatures that connect the different characters in the script. And then of course, when we saw it and we started to apply this new approach for Campbell's to the can, we immediately were like, we've got to get this in front of Linda and team. We've got to get Ian in here. We got to make this thing happen because it was so fresh, and it gave us so many opportunities for a new, modern, digital approach to how a script can function.

**ARMIN** I can imagine that moment of saying like, what if there's no script? It's almost like asking, what if you don't sell soup all together? And we just make tortilla chips from now on? [Laughter]. One thing is so tied to the other, that I can't imagine that being an alternative, but not to spoil the end, but everybody knows the end, but I think when you arrived at does bridge that gap of, it doesn't have to be a traditional script, it can be a new interpretation. And I think you did get there eventually. Before we get to Ian, Linda, what were some of your initial reactions was like, all right, let's push further, but once they pushed further, what was that initial reaction? Once you saw that revision.

**LINDA** In terms of when this new script was presented?

**ARMIN** Yeah.

**LINDA** It was immediate, fall in love. I don't recall debating, is it the right thing or not? It was like, wow, this is where subtle changes do matter and can make a big difference. And what I loved was, I don't recall who said it, but there was an insight, a consumer insight underneath that, which is younger generations, they don't even learn cursive in school today. If you step back and start again with that strategy and goal of modernization, that played into a bit of why the revisions also make sense from a pure consumer insight of our future generations of meal makers. That was a pretty fast we are in, it then became more around proportions of the different elements then, on that kind of front panel. And so I think it was optimizing that, and those little details that we put probably a little more time to.

**ARMIN** So Ian, this is a perfect time for you to come in. It sounds like your contribution at this stage of the project was key in getting everyone excited. What was that initial process like? I think now we can talk about this one in specific. What did that process look like on your end?

**IAN** Well, from my end, the initial idea that Drew was talking about was sent to me as a sort of new, modern approach where their studio had severed all the connections between the letters, simplified it, they had taken some of the slant away and made it more upright. And they said, this has been very well received, but it's not resolved yet. So what do we do to resolve it? And that involved its own exploration of what should the slant be? We ended up slanting it a bit more than they had it, just to give it a little more purpose. And then it was a question of the little serifs that had remained at the bottom. How long are they? Do they make a forceful connection to each other? Do they make a little bit more subtle connection? So we had to play with the lengths of the serifs, then we played with the spacing, that was quite crucial because in theory, we've gained a little bit, we could tighten it up a bit, because we don't have these physical connections anymore, which was good. I think for a pack where you've got a very small space, the tins are small, and so that's a very useful thing to gain a little bit of space in the size of

your logo. So it was really just refining that, trying to figure out the best mix of these things. And we sort of went back and forth with Drew and studio, and we eventually arrived at one that we thought was ideal.

**ARMIN** You're a traditional typographer, type designer... When you were first approached with this idea where you like, this is crazy, this can not be done. Or did it seem like an exciting challenge to take on?

**IAN** Oh, it was an exciting challenge. It was a very interesting idea because it kept the essence of Campbell's. You know, we're in the food category. It kept that flavor aspect that I think is important when you're selling food. You made a comment in your write up about the script, wondering about the little flourish on top of the "B". During some of our explorations, I'd looked at getting rid of all the flourishes, there was no flourish on the "C", There was nothing on the "B", but there's a fine line between modernity and severity. And in this food category, taking everything out was severe, it lost that flavor component. So the flourish stayed in the "C" and the "B" and they actually make this very nice rhythmic combination that kind of moves your eye across the logo, which I find kind of delightful.

**ARMIN** And Linda, how involved were you in this super detailed process?

**LINDA** Oh, I'm learning as I'm listening to Ian [laughter]. I am certain, we probably only saw maybe 10% of the actual details that were being worked. And this is back to trusting your experts. You know, we've brought in a team of experts who live and breathe the space. I remember seeing a few things, but honestly, it's not what sticks for me in that shows both Drew and Ian, they knew their craft, they were doing their job, which was to make it so that we didn't have to worry about it. And that we could react to the holistic kind of end product. There were other areas to the package that we definitely made more drastic changes, or parts of our portfolio that are still within Campbell's, that experienced a much more drastic change. Those were probably the areas that we spent a little more of our time on.

**ARMIN** One question that I should have asked earlier, who were you working with inside Campbell's on this project? As a CMO, you have other tasks to worry about. Is there an in-house design team at Campbell's that was also involved in this process?

**LINDA** Yes! And that was another change during this time, is that we changed Creative Directors internally. When you step back, new CMO, new Creative Director, new Director on the brand, a lot of change. And yet we kept moving forward, and are able to sit here today and talk about it. That I think is just the tenacity and resilience, end-in-mind that connected us, to lead us, to being able to see this through and market.

**ARMIN** And not just talk about it, but talk about it with a smile on your face. That's always a sign of a good, healthy process.

**LINDA** Absolutely. It doesn't mean we didn't have difficult conversations. We absolutely did. But I think it was always in service of moving it forward. My experience, whether it's a redesign, or a major innovation, or the relaunch of a brand, those are big bets to place and you can very easily get stuck with the risks or differing opinions and, you know, getting stuck in actually taking it across. And I think this is a great example of working well together and in complementary ways to then get that across.

**ARMIN** It's almost like, if you don't have those difficult conversations and difficult times, something's wrong. You have to have that friction in order to be able to bring out the best out of everyone. So, let's talk a little bit about the packaging now and Drew, were you working on the logo and the packaging at the same time? Or was it more of a thing where, okay, we have to figure out the logo first and then figure out the can.

**DREW** We worked cohesively. When we think about packaging and brand identity, you know, we were brought in to think not just about packaging, but how it translates to a larger system. Of course we are laser focused on this particular package that is very key and integral to the Campbell's brand. So we had a laser focus on the actual

packaging, but we were working simultaneously on creating real rich visual territories that expressed a larger story and kind of built off of the packaging. That's what we ended up doing, was creating, like Ian mentioned earlier, multiple buckets that we could get responses to, and then decide how we want to put different visual identity experiences or different pieces of packaging into research to kind of garnish some reaction to, as Linda said, keep it moving forward and keep making the best possible outcome for the future of Campbell's.

**ARMIN** And then Ian, how involved were you once the logo was finalized? Did you also play a role in deciding some of the other bits and pieces of the packaging? Or other elements of the identity?

**IAN** Yes. There were several other elements. There was the word "condensed", which has always been part of this label. We did a surprisingly large exploration on the word "condensed". We also did work on "soup", you know, and initially looking at ways of simplifying the very decorated approach to "soup". And that ended up getting trimmed right down to a very simple treatment. And then there was also a typography treatment on the medallion that sits in the middle of the label. We did a lot of work figuring out the typography for that as well. It's very small, but it took quite a lot of work to get there.

**ARMIN** I can imagine.

**IAN** It did. Yeah. Yeah. But it's quite beautiful I think, as it turned out.

**ARMIN** Yeah. I think the little Fleur-De-Lis that uses the C leaf, that's just like, it's such a subtle, clever detail that few people will notice, but it's just the kind of thing that elevates it from something random, to something ownable by the brand, through the brand in a way not to sound redundant. Now, what are the layers of approval? Rounds of revisions required to take something from the design phase to the shelves, both at Campbell's and a Turner Duckworth?

**LINDA** The short answer is anything of this iconicness, it does go to the top. The CEO and the Board of Directors, and on that board includes family

members of the creator of condensed soup. Really critical to bring those key stakeholders along the journey to ensure that we're staying true to that history, the iconicness, but we're setting up the brand for the future. And the storytelling that comes along with that, that's really important. But honestly, the conversations that we had, was tremendously supportive from the beginning and throughout that process. We were very much empowered and... I'll say, you know, just from my experience it was surprising at how smooth the process was, and it was really all the conversations were the tremendous support. A really positive experience.

**DREW** I would echo that the initial stages, we were being a little too preserving of old Campbell's, but once we hit that sweet spot and we were really geared towards appealing to a new modern audience. And I remember this celebratory moment of, you know, the piece of packaging that I think all of us were in tune with it wanting to be that packaging of the future, doing well in research, and kind of getting that final decision that we are moving forward with us, which has the most resemblance to what you see in this final design being approved, was just kind of the celebratory moment of, yes, this feels right, this feels seamless, it feels like let's knock this out of the park now, get all the details right, and get this out into the world.

**ARMIN** That sounds like the good news. Was there any bad news moments? Whereas you're like, this is not working. You have to refigure something, the connection between the "M" and the "P", some little detail that just sent everything into a tailspin.

**DREW** I mean the initial phase, right? I can speak to a few details. Some of the pieces of typography that we were trying to preserve from the vision that you might think of the Andy Warhol can, such as the soup type that really kind of strong black lettering, that's something that we kept preserved for awhile in this process. And it's something that was really anchoring the whole design down into something of the past. We learned a little bit about that in our research. A lot of consumers were

just saying this doesn't feel fresh. It doesn't feel like something new. I think Linda tiptoed on this a little bit earlier, but yeah, there were some hard conversations at one point that is this actually making the strides that we want to, to engage with the new audience. And there was kind of a hard point in the process where it was like, yeah, shoot, are we doing enough to really build a fresh new visual experience for the Campbell's brand? And there was some hard conversations that came with that, just to get us back on track. I will say at that point that I mentioned earlier, where there was more of a celebration, then it kind of became a really easy process. I think we were all on the same page, and we all just wanted to make it the best version possible. But I would say that earlier stages were a bit more of that rough patch.

**ARMIN** I hadn't noticed this before I wrote about the project on Brand New, of how important that soup lettering was or how integral it was to the design of packaging. I mean, not more so than the red and white split, but when you take that away, like, oh, there's a big part of it missing. For me personally, it's like a weight has been lifted off the shoulders of this packaging that now allows it to move forward. Yes, we miss it. And yes, we associated with Andy Warhol's drawings, but at the same time, it does feel like this heavy burden that you either had to carry for the next hundred years or be done with it now. Good call on those hard conversations. Linda, you mentioned that you wanted the design to be noticeable. And when you look at it closely, it is quite noticeable that it is different, but for a lot of consumers, they might not even notice, which is not a bad thing—this happens often in major redesigns where there's small tweaks that just improve the functionality of a design. But, in your mind, what was the benefit of going through this exercise when the result is not as noticeable for the general consumer? And I don't mean that as an insult.

**LINDA** No, no, of course. And a think to maybe level set, I had earlier said that that was one of the areas I wanted to make sure is that it was noticeable, but not in maybe the overt way that you can use other examples, you know, in other brands, it was nowhere near that. It was



subtle. And I think that was my expectation in the way I had described it to the team was, I don't want it to be immediately. It can't be on a scale of one to 10. It can't be an 8, 9, 10 because of the iconic nature of this. And also because there were many things working for it, you know, sometimes you've got packaging design that isn't working. But in this case, how I described it was, I want consumers who are kind of on that autopilot when they're walking down the aisle, to be walking down the aisle and be like, wait, something looks a little different. Something's different. I don't, you know, you may not even be able to put your finger on it, but the action I wanted was a bit of that kind of look back, double back, and take another look, to see what's different. And of course there's different elements of that. You know, when you're a five feet away, it is that cohesiveness. Then as you get closer in, it falls into functionality of shopability. But then as you get into the actual design elements, you're now getting into that brand identity in the influence and inspiration that the changes provoke or inspire off the pack. The other area was the digital shelf. That's another area where during the pandemic, the e-comm shopping behavior exploded. And it was honestly just in time for this redesign. As we thought about, well, then not just brick and mortar shelves, but on your screen, on your cell phone, when you're doing your digital shopping, how does this design then improve that experience?

**ARMIN** That's like when someone gets a haircut and you don't know what looks different about them, you just know they look better like, oh, okay, something's new. And I like it. We'll just move on.

**DREW** Yeah.

**LINDA** Great analogy.

**ARMIN** [Laughter]. That's why I've been writing about branding for the past 20 years, for an insight like that. Drew, you have the logo, you have the packaging, what else do you need to deliver to Campbell's?

**DREW** The way that we always think about the later steps of our journey is that we're building a foundation. You can't really build a house until you have a strong foundation. So that's really what we were set out to do for Campbell's at the end of the day. We knew we wanted to create a strong foundation for the future. And at the end of the day, we're giving a suite of assets, really honing in on all the typographic elements, the illustrations, the medallion, making sure that that is as perfected as it can be. Really fine tuning all the elements that you could use beyond just pack as well, starting to branch out into the rest of the system. What we really want past creating that foundation, and the most exciting part is now seeing what other agencies will do with that. We want the brand to live and grow, and to build this beautiful house on top of the foundation that we've established. So really at the end of the day, that's what we provided. A suite of assets and guidelines that are helpful in how to use them. And of course, we still been partnering with Campbell's and helping extend out to the kids lines, and how that transition of using illustration can really be baked into how the kids line behaves. But at the end of the day, now we're just excited to see what everyone else does with that.

**ARMIN** And Linda, what does this project look like on your end moving forward? Now with those assets in hand.

**LINDA** As I mentioned, it's a multi-year modernization, and this was just one aspect of that. You'll see what we've already been doing, but we'll continue to do is to continue to modernize our communications, our food, just how we show up, where we show up. And I think that's the journey that we continue to be on that excites me, kind of a little somewhat to what Drew said, it's the what's to come. There's still a long runway in continuing to grow and modernize this brand. And what Drew, Ian, and team have brought to us is just additional assets that we can continue to build upon.

**ARMIN** That is actually a great segway to start summing-up because you did already talk about what's exciting about this. Now let's talk to you Ian, about what excited you about this project, in the process, and in the

result, and in the idea of seeing this logo on the shelves—and digital shelves—for the next 20, 50 years.

**IAN** The fact that it's a huge brand that I grew up with was the first thing that was great about it. I think that the initial exploration of working with all the heritage aspects of the brand, that's always something I enjoy because you never see these things. All these logos from, I don't know, 1898, all these different versions of the Campbell's logo; and trying to draw things from those labels to try to inform a new modern logo. It's a great process and as a person who loves type and loves the history of type, those are very satisfying things to work on. And that's true of any of the big brands that have history. That's a really great part of the project, is to delve into and see what's been done, and see where it all came from. I think what I really like about the way it turned out was that the separation of the type gave it a crisp, clean effect. And it also gave it a confidence, which I think totally makes sense. It's not saying, you know, we're all heritage, it's saying we're confident about where we've been and where we're going. That aspect was very exciting to me. I was really happy to see that idea when Drew sent it. It's a nice departure. Everyone's going to know it's Campbell's, but it's got this extra aspect of being very clean and confident. Yeah. And that to me was very satisfying.

**ARMIN** And it's interesting not to get back on the logo discussion, but I think when people saw the disconnected script mark, it divided the room. Either people loved it, or people hated it. But I think what would be interesting is to see how much of a trend this becomes moving forward. That often happens where, when something new works for a big company and does it successfully, others are like, well, I want some of that action. So it'll be interesting if disconnected script wordmarks are the next wave of logo design for small, medium, large companies. Drew, what was the most exciting aspect of this project for you?

**DREW** I've got two. I'm going to start just building off of what Ian just said, and the fact that the script now has the caliber and the confidence

to sit subjectively—only this might be my own personal opinion, but, you know, sit proudly above a Coca-Cola, or a Coors, or a Kellogg's. The fact that it has that prestige now and can, you know, sit in the likes of that proudly is so exciting to me. That was just building off of what Ian said. But the thing that I am most excited about is when we started on this journey, there was a little bit of a picture in the back of our head as to what would be right for the future of Campbell's, just foundationally. And if you think about what Campbell's is in the back of your head, and you were to draw a little sketch of it, you might draw something similar to what we were able to create at the end of the day. And that is just so exciting to me. Where we ended up, even as long as the journey might have been, where we ended up at the end of the day, and like Linda had mentioned earlier, it just, all clicking... is just so exciting. And now that it's become reality, and we're having talks like this celebrating it, is just so exciting to me.

**ARMIN** Well, I think learning about all that it took to get to this point and seeing the redesign... on Brand New, I already mentioned how much I enjoyed it, how much I appreciated the subtle moves to make the can stand out for the next hundred years. Everything seems like it serves a purpose. Everything is well designed to support the different places where this thing needs to be sold, and not just as a product, but as a brand. And I think on social media it looks good, on the website it looks good, on the cans it looks great. I want to thank you all for sharing your insight, your process, even being open about that rough start at the beginning, which a lot of projects are like, let's not talk about that and played as if everything went smoothly all along. It's great to hear that big brands like these, go through rough patches like that. It makes it real, it makes it relatable. And if you feel like you need to wind down with a can of soup to get that thought through your mind, that it's okay for projects to go this way, all the better. Linda, Ian, Drew, thank you so much for joining me on The Follow-Up today.

**LINDA** Thank you so much.

**IAN** Thanks Armin, it's been great.

**DREW** Thank you for having.

**BRYONY** As Linda observed towards the end, on a scale from 1 to 10 on how different the redesign should have been, this couldn't be a 10. Or a 9. Or even an 8. It was a relatively subtle redesign in the grand scheme of things but one that, by asking the right AND the tough questions, was able to push the brand forward and build on its legacy. Not by resting on its laurels or repurposing historical elements but by smartly modernizing all the different assets in a way that felt true to the brand. Creating a design and brand not just for standing out on shelves but for standing out online, which may not be a new frontier but is certainly one that's more important than ever to win. And, in their words, Campbell's is determined on winning at soup... one can of Condensed Tomato Soup at a time.

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