

EPISODE 063

EAGER

IN CONVERSATION WITH

Max Ottignon and Priyjah Paramasivam, Ragged Edge

AND

Ed Rigg, Eager

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 number 63 of The Follow-up.

This week we are following up on Eager, a range of fruit juices available in the UK. Founded by Ed Rigg and managed for many years on his own, Eager began with just an apple juice product that Ed created because he couldn't find a simple, clean complement Żubrówka, his favorite brand of vodka. Since then, Eager has been positioned as a juice mixer perfect for cocktails and has been sold across bars, restaurants, and hotels across the UK. The product range has grown to include orange, pomegranate, pineapple, cranberries, and tomato, using only the fruits themselves and is now being offered as a direct to consumer brand.

The project, designed by London, UK-based Ragged Edge was posted on Brand New on October 10, 2022. You can pull it up on your browser at bit.ly/bnpodcast063 that is B I T dot L Y slash bnpodcast063, all in lowercase.

This week we are joined by Max Ottingon, Co-founder of Ragged Edge; Priyjah Paramasivam, Design Director at Ragged Edge; and Ed Rigg, Founder of Eager.

In this conversation we hear about the important role copywriting played in this project and how the design — as cool as it was — served more of a supporting role. Writing was so integral to this project that even the seemingly simple shift from singular to plural in describing the contents of each juice made an outsize contribution. The product changed from being “apple juice” to being “apples”, period. They just happened to be squeezed and put inside a carton. We also get a fun, behind the scenes story that illustrates the serendipity of the universe with Ed not knowing that his long-time acquaintance, Max, was at Ragged Edge when he sent them the tender. A reminder to always be nice to people and never burn bridges because you never know when someone from your past might have a juicy opportunity for you.

Life lessons aside let’s now listen in as Bryony follows up with Max, Priyjah, and Ed.

BRYONY GOMEZ-PALACIO The world of fruit juices is one that is fairly saturated, about as saturated as the ingredient list of most. Eager stands out in its ultrashort ingredient list and in its minimalistic approach to its recent rebrand geared towards a very unique target audience. Good thing we get to scoop all the juicy details today. Ed, Priyjah, and Max, welcome to The Follow-Up.

MAX OTTIGNON Hi.

ED Thanks for having us.

BRYONY If you could each introduce yourselves and the role that you played in this project.

ED RIGG Hi, I’m Ed Rigg. I founded Eager Drinks and I was lucky enough to ask Ragged Edge to rebrand our product for us.

PRIYJAH PARAMASIVAM I’m Priyjah. I’m one of the Design Directors at Ragged Edge. For this project I was actually a Senior Designer at the time, but yeah, I was one of the designers on the main team.

MAX And I'm Max, I'm one of the Co-founders here at Ragged Edge. My job is to oversee the work, and actually the new business as well. So, I got to see this project from start to finish.

BRYONY Wonderful. So let's take a few minutes just to establish the origins of Eager before the rebrand was even considered. The why you created it Ed, and what led you to seek a redesign at this particular moment in its history.

ED I created Eager really because in the UK there was very little quality fruit juice in bars, and I particularly enjoyed a specific vodka with apple juice, and you could never get a cloudy apple juice to drink with it—it was often from concentrate. So I bought a tanker of apple juice and started selling it door to door as people do, and built it up from there. But we'd been very much business-to-business, it'd all been bars, hotels, restaurants, and we'd really found a niche in that market but wanted to reach out to the consumer post-Covid. And hospitality being shut, it's quite alarming to watch your sales drop 90% overnight and we felt that we needed a bit of exposure to the consumer, not just to hospitality. With time to reflect during Covid, I decided that we would seek out the best possible partner, and I just happened to know Max—we were at school together—which did help but you know, wanted to make sure that we gave it the best possible chance and Ragged Edge were there and very much had a fantastic history of doing very, very good work.

BRYONY And was this your first time working with a creative partner in this capacity?

ED Yes, at this level definitely. I have had creative people who have been part of my journey, and very good graphic designers, and lots of people who have really added to the quality of the branding through the years. But I think doing a sort of much more top-down, full analysis of the brand and looking at copy, and positioning, and the broader market was a huge step up for us and something we haven't done before.

BRYONY You mentioned you had met Max at school. How did the partnership come to be?

MAX Ed, it was quite funny wasn't it? Because we'd known each other for a quite a long while.

ED Yeah.

MAX A terrifyingly long time... but actually it was Sam wasn't it that got in touch. So one of Ed's team. Sam...

ED Yeah, yeah. There was no favoritism is what I like to say <laugh>.

MAX You only figured out afterwards that it was me <laugh> at the other end didn't you?

ED Yeah, it was by chance really, but it was very serendipitous. I did do a tender, so we did speak to other agencies. It wasn't that we only spoke to Ragged Edge but Max and the team stood out as the people we really wanted to use. So, it was just fortuitous that we also knew each other and I think it helped settle us into a an easier relationship straight off.

BRYONY So what were you looking for in that creative partner? What stood out from their response to the tender that cinched the deal for you?

ED I think it was just having a very detailed early strategy phase and really wanting to get to understand me, the brand, the market. It just felt much more coordinated and much more in depth than I was getting, and it didn't start from a point of view of "this is what we think you should do", this is like "we're gonna figure this out together" and I've got a lot of ideas myself. So I love that idea of collaborating, being part of that journey with them and it felt like we were all together trying to figure it out as opposed to agency and client. And I think if you've got the right partnership, it's a really powerful process.

BRYONY Priyjah what got you started? What was that foundational information or key directives that got that strategy phase rolling.

PRIYJAH Strategy phase is where we always start and is so key to finding out those simple truths that get us to the right direction. And our brand idea for this was, part of it was from hype to humble, but the main line was “defiantly normal” and that was such an amazing... it speaks also to the bravery of Ed and his team, and really wanting to push how brave we could be with the industry and also change the way we talk about juice. So from “defiantly normal” that was an amazing springboard for us to figure out four concepts which were equally as brave over a bit of a spectrum, and using “defiantly normal” as a springboard, we designed up four concepts and then presented them back. Each one feeling slightly different in their own right. And I think normally we actually present three, but there was a fourth one that was just hanging around and we literally couldn’t get rid of it. We were literally just chatting about it now as a team, like we never present four but there was one that we just couldn’t let go of. That’s kind of how everything started.

BRYONY And now Ed, when you saw these four concepts being presented, what was your first reaction?

ED Initially what jumped out at me was the amazing copy. I mean I think Dante who was writing a lot of the copy for us at Ragged Edge was fantastic. ‘Cuz we’d had a lot of conversations, it really helped to crystallize the project in the written word and that really, really really helped me to then look at the visuals based on having such amazing copy. And I think when I looked at the four directions, there was bits in all of it that I loved. I had a very confident team on my side with Sam and David, and we very much sat down and looked at it rather than sort of saying, well we just accept one direction. We loved lots of bits from different, you know, roots and we took what we thought were the best bits and presented it back, and then it was a very collaborative process over getting to the final design. But within those four routes there was so much, so many gems that it just really, really wasn’t hard to pick out the bits that we liked. But it wasn’t just like this is one route

we really, you know... but the copy was just instantly fantastic and set us off on a great path.

BRYONY So for Ragged Edge, what was the next step? Once you start to hear what is normally a dreaded thing, like take a piece of this, take a piece of this, take, take, take, take. But we know that sometimes that is actually for the best.

PRIYJAH Yeah.

BRYONY What was that process like for you as you started to receive this information and process it with your design team?

PRIYJAH It's so good to hear that you liked so many things. I mean that's always better than hearing you hate so many things.

ED No, no.

PRIYJAH So it was amazing looking back and seeing all the little things that have made its way through from like some of the packaging ideas to some of the ways we looked at cartons. It was so nice that we got to keep some real gems of ideas. I think overall it was all wrapped up in one concept. The main concept that we loved was "extraordinary" and we feel like that kind of really, really made sense for how brave we wanted to be and the changes in terms of being really honest in comparison to other juice brands in the industry. And it just felt like "extraordinary" was a great way to encompass "defiantly normal". Wonderful way to describe: it's just good juice, and it's better for the planet in some sense, and they were just doing things the right way.

So we used that particular idea as a springboard and then as Ed said, pulled all those really nice bits and didn't lose anything and there was threads of amazing copy throughou. And I think for us it was just every bit that Ed and his team loved, it was just us kind of working out how we can pull that all into that one idea of being "extraordinary" and making sure everything's threaded together. So yeah, it sounded like a tough task to take all those really great bits and put 'em back together

but 'cuz the idea was so single-minded in some sense it was actually quite simple.

MAX As Priyjah alluded to there, the challenge at this early stage when you've got three concepts that all feel like they've got good stuff in them is to make sure that when you are re-building the concept that it feels really singular. And there's a temptation to take the sort of a best of compilation but it loses that singularity of the initial roots. With this project in particular, we had that really, really crisp, really, really strong idea at the heart and it felt like we could stay really, really true to that and hopefully the end result is testament to that. It really is like just one idea expressed in a very singular way across lots of different executions and touchpoints.

BRYONY I can't tell that it's coming from different routes, <laugh> it all seems so cohesive.

ED It's more just the one thing that really jumped out was the use of fruits in the plurals. That was what jumped out to me, really, and that just gave the whole thing an incredible amount of charm. And that was something that was in the first route but I felt we had to push the design a bit further. But that was such a clever thing to have the carton on its side. Immediately, I loved it and with apples written there, that was the thing that got me. So clever and simple and I think that's the "extraordinary", you know? It is quite ordinary in some ways to do that but in a way it's extra because it's so hard to do something simply, and do it well. And they really did.

MAX The way we work, we have writers, say Dante in this case, working with Priyjah, and Luke, and the design team, and the strategy team. And we're trying to get to a single concept together, and I think quite often you end up with the design leading everything and then the copy coming right at the end. Whereas the way that we were definitely, the way this really came through was we had the confidence to let the copy lead because the copy was part of the conceptual process at the beginning, so the design could in some bits do a different thing.

It didn't have to be shouting the whole time 'cuz we had this really strong approach from copy. So the design could afford to be a little bit simpler. Perhaps unfair to say it played a supporting role, but it felt like you could give the copy the space to really shout, right?

PRIYJAH The voice is so confident and witty and just is a really, really enjoyable read. <laugh> I encourage anyone who picks up carton to read the back thoroughly because it's hilarious. Max is right, it definitely shines through in everything. It's amazing to create a brand where the copy is really leading in some sense.

BRYONY Now, if we take a step back a little bit, not only looking at the entire brand but focusing on the logo itself. The evolution of it is somewhere between high contrast from the lowercase to the uppercase, but it's still so simple and straightforward. What was the thinking behind that change?

PRIYJAH We presented quite a few in the concept phase, different ones that played on those different conceptual ideas. There was one that was around for a little while, which is really, really interesting and it was really, really lovely. But we came back and designed the one that got through, which was a lot simpler, had a lot more clarity. And when looking at that versus the one we had presented earlier, the one that went through makes so much more sense. Thinking back to the idea of being "so ordinary, it's extraordinary". It just felt like it had bags of clarity, just wonderfully crafted, literally does what it says, easy to read, beautifully crafted in some sense as well. And it didn't need anything. This whole brand is about being fuss-free and we felt like it's so tempting to overdo a logo sometimes and I think this is one of those situations where we really had to resist putting too much into it, and I think the one we landed on really tells that kind of story of the idea, and just keeping simplicity at the heart of it and just doing what it needs to do.

BRYONY Yeah, no it definitely takes a step back from the branding. It doesn't shout the name first, it tells you apples first <laugh>.

PRIYJAH Yeah.

BRYONY Or whatever the ingredient is of any specific carton and then you realize [yeah] who's behind it.

PRIYJAH For me one of the most interesting things is the hierarchy in messaging. The logo is a lot smaller, oranges is massive, and the fact that the actual juice name is a lot smaller, that was really nice to really shift up how the category normally does hierarchy within juices and things like that. And knowing that one simple system of the plurals of oranges, pineapples and simple use of color can actually do a really good job of telling a story of a brand without having the logo really big as well. And we had to resist putting the logo really big. There was loads of back and forth on that as well, but I think we came to a really, really great result.

BRYONY Let's dive a little bit into the actual choices of typography. You used P22 Mackinac and the color palette that you developed. Can you give us a little bit more depth in all of that?

PRIYJAH P22 Mackinac is such a beautiful typeface. I think the couple of the designers in the studio have always wanted—I know Luke absolutely loves it, our Creative Director. It was a dream to get it through as well. In terms of this particular brand and route, it was perfect because it had a lot of the clarity we needed to tell that honest story, but also like have a bit of confidence. The thing I love about Mackinac is also that it's softer edges, and I think that helped the messaging feel like it had heart and humility, and I think that's what this brand does really well. It's really confident in the way it speaks, but there is honesty and humility there as well. The typeface felt like it was really fitting for the message that we were trying to portray.

In terms of color, color was so fun actually on the cartons there's a lot of combinations, there's pairings. So for pineapple there's a yellow and a green, and for oranges it's an orange and a yellow, and pomegranate was a pink and a burgundy color—I'm trying to remember all of them in my head now. We spent a nice amount of time on color just

almost looking at them and thinking “does that look and taste like oranges? Does that look and taste like pineapples?” testing it on the studio saying does this look like it tastes like a pineapple? It was a really interesting process. Almost mixing your senses and looking at something and figuring out if it weirdly looks and tastes like something. So it was a really interesting process but nice to create something so complex but also really, really simple. Ed mentioned talking about the bars and things like that and when bartenders are looking in their fridge to create a simple, although we are also focusing on like the DTC market in some sense the packaging system that we created has a benefit for the bars. Like when they look and they’re trying to quickly find the apple juice, it’s green, like they’re gonna find it in seconds and hopefully if that’s the one they pick up first. So it kind of had a win-win situation for the bars as well.

MAX One thing as well Priyjah that we should emphasize is we were looking a lot at the category, the existing category, and what’s so interesting about the juice category for a number of reasons is the rules are really set firm and we had all those juices lined up in the studio and laid out on decks and things and just trying to find something that still felt obviously a juice, unmistakably a carton of orange juice, but look wildly different to everything else. And that was a real challenge, right?

PRIYJAH Yeah. Trying to make an orange juice without putting an orange on it ‘cuz that’s what it is. If you look at the competitors, as Max was saying, it’s just people picking fruit from trees, putting them in lovely baskets, and oranges, and skies, and stuff like that. And managing to create a system that doesn’t rely on those classic cues was really, really super interesting. And I think that’s also like a nod to the photography style as well. In our initial conversations with Ed talking about how sometimes the juice industry can make it feel like you are getting an orange that’s just picked from that tree, that that’s what they show on the ads. But in reality that goes through a massive process before it actually comes to you, and I think we just wanted to be as normal and as honest as possible so we don’t have pictures within the brand of

farmers picking oranges from trees. We have the oranges in crates in your supermarket and things like that.

Normal places that everyday people would see their oranges, and their pineapples, and things like that and how they would drink their juice normally as well. So within a household, however you want to drink it, whether that's straight from the carton or in a mug, it's totally up to you. And I think that not relying on the cues of what the juice industry does in terms of photography as well, it's not just for breakfast, it's not just for children, it's for adults. And I think those are the things we were trying to avoid in both the carton packaging and also the photography.

BRYONY Ed, you and your team as you were receiving the visuals of the color palette, and the cartons, and how all of this was evolving, what was your take?

ED The colors instantly, the thought process that gone into that... It really, I actually hadn't heard—it was sort of trying to embody orange juice with the colors. Obviously we received the colors and we instantly were, "oh those are fantastic" and they do exactly what Priyjah is saying, which is they do make you think of the fruit. Instantly we were drawn to it and I think just to not follow those conventions on fruit juice was very much something we didn't want to do 'cuz I think we wanted to try and disrupt the category. So having a nod to the actual fruit but without having to have pictures of fruit was key. And so it was a very clever mechanic to actually get that across. It's difficult, not everybody's gonna agree with you that you've embodied that, or has the vision to see that it is what it trying to represent, but to me it instantly jumped out.

BRYONY Going back to the typography for you Ed. You know in the beginning, when you're looking at routes, you're reacting to the copywriting, you're liking it but you're seeing it in a way simple, straightforward. The moment you start to tie in the witty and interesting copywriting,

with a typeface, and it comes alive in that process. What was that like for you?

ED Well it was very exciting because I wanted to create a brand that both has a purpose but also has a humility and also a kind of self-deprecation about it. We didn't want to create something that was too earnest and too virtuous. We had to have a purpose but not be virtuous. Trying to find something simple, and something witty, and something that doesn't take itself too seriously, but still has an intent about it was really what I wanted to create and still very much on a mission to get that branding and the bold purpose of the brand out there. And so I think that really did tie all in together with the simple logo, with the great witty and colorful copy, with the very, very distinctive colors, and then the apples on its side, just kind of slightly disarming people. I wanted to create that balance between... not many brands have done it well, there's one I can think of, but where you do just have a purpose but you're not trying to bash people over the head with that purpose. You're allowing them into the brand, and then they can find their reason to maybe join you on that journey.

BRYONY And Max, as you are seeing all of this happening in the studio and evolving, what was your take from what you saw in the strategy to this phase?

MAX We set ourselves quite a tough challenge because we're trying to create this brand that is humble and almost self-deprecating, but by doing so there was always a danger that it just became a bit nothing-y. It could have ended up just too humble and just disappearing into the background <laugh>. The challenge was to find—it's in the brand idea—this tension between “defiantly normal”. So find that right balance of defiant and normal, and I think where we've ended up, it does feel self-deprecating but there's a real touch of subversiveness that feels a bit feisty and that feels like it's got some challenge but it does it in a really warm, really quite sweet way. And the challenge with this project was always trying to figure out that balance. Not going too humble, not going too feisty, the whole way.

For me when you start to really feel like you're on the right track is when you've got a real crisp articulation of the idea. And to me that line "so ordinary, it's extraordinary", that idea of extraordinary and really exaggerating that and really leaning into the ordinariness and almost having fun with that. That's when it started to really make sense to me, and I felt like we had something quite special when we started to be able to articulate that specific line and then bring that line to life through different headlines, the design approach and having a bit of fun with it. Obviously the oranges thing, adding an "S" to the name and just putting that up big, that felt super ordinary but with a twist. And then being a bit subversive in the headlines, like "even in your wildest dreams it's still juice" was one of my favorite. You don't don't expect to see that kind of thing outta home, but I think it really works. Even on the packs, I think we call the orange juice "it is what it is orange juice".

PRIYJAH <laugh>. Yeah

MAX <laugh>. Which just gives you that real sense of tone. You pick it up, and you smile, you remember it. Suddenly you're on Eager side as soon as you read that.

BRYONY I hear what was your pivotal moment. Was there a pivotal moment for Priyjah and Ed? One element, a sentence, a picture. What was it that you saw and you were like this is it. There's no turning back, we've nailed it.

PRIYJAH For me it's when I think back, it was the very first image that sparked that idea that Max was just talking about. It's "so ordinary, it's extraordinary." I think it was just, this is gonna sound a bit crazy, it was a picture on the floor. I don't think we shared this initially. I think it was just what sparked the idea for us. But it was on the floor, one of those little circle manholes and someone had painted a pineapple on top of it, the manhole was yellow and then someone had sprayed a green fuzzy head on top of it and we were like, my god, that's so ordinary,

but it's quite extraordinary at the same time. And I think that's what originally came up with that line and we're like, oh that's such a lovely way to frame this whole thing. Taking something that's so normal, and that's the reason it feels extraordinary in some sense. So that was the small little spark that helped us come up with that lime frame, that whole idea. That's the thing that I always think about.

BRYONY I don't think we've ever had that—

PRIYJAH <laugh> Yeah.

BRYONY —image, or that kind of image come up. That's wonderful. How about for you Ed?

ED When I realized we were onto something special was when I saw the carton on its side with “apples” written. That was the thing that I was really very confident in the copy. But when I saw that, something just locked in me where I knew that we'd found a mechanic that could really distill all the elements of what we were trying to achieve. It's difficult with long life cartons because they're stigmatized anyway 'cuz they're not in the refrigerator. So how do you break that perception of something that is perceived as being not as premium or as sexy as the chilled equivalent. Just love that idea of just turning it, making it into something different. Almost like a building block of design if you like and quality. When I saw that it was like a light, I just knew that that was it. We were onto something.

BRYONY When they're stack like that, they make me think of crates in a market in Mexico. I don't know why...

MAX <laugh> We'll take that.

ED That's good, that's great.

BRYONY Big stacks of single ingredients. Mexico's where I grew up.

ED It's my dream one day to be able to get them on a shelf like that 'cuz you know everybody would stack them like this on the shelf, m and all I

want to do is just go send someone in, almost like it's a practical joke to the supermarket and just stack them on top of each other. See how long it takes them to figure it out they are the wrong way around.

BRYONY Oh you should absolutely do that one day. Send everybody in the office out into the stores <laugh>.

What's the feedback that you're getting from your employees, your customers in the hospitality world, and your new customers I hope in the direct-to-consumer? What are you hearing back?

ED You know when we really ask people are fantastically positive about it. I mean there's a weird thing with the bar industry that everybody's super busy. It's quite hard to pin them down, but they're very quick to tell you if they don't like something. So the fact that we are getting either very positive, or people are not telling us that they hate it, is a wonderful reception. But no, everybody we've showed has been really positive about it. I mean you always find someone who thinks it's too simple because they maybe just don't really understand what we're trying to do with it and that's fine, you're never gonna please everybody. But I would say overwhelmingly everybody's been very positive about it. And what more could we ask for really?

BRYONY And in this moment sort of post-pandemic, are you finding that the hospitality business is picking up again? And are you getting into the direct-to-consumer as much as you wished when it all kind of dried up and you knew you needed to bridge over?

ED Well I'm very glad we didn't suddenly launch something during Covid direct-to-consumer 'cause I think we've ended up with something far less satisfactory, and not nearly as wonderful as we've got. Hospitality's come out in a big way. I think once everybody was allowed out, everybody really embraced that and also saw the huge value of being able to go and see their friends again. And I don't think when you just take it for granted that you could go and see your friends, or go to the bar or restaurant, or have those human

connections, that you suddenly lost. And I think even today in the backdrop of cost of living and everything going up, people are still seem to be prioritizing spending time with their friends. So I think that's been surprisingly resilient in the face of what's going on. D-to-C is still really early days for us. I think it's a very hard market and obviously the whole online space grew massively during Covid, and it settled down quite a bit since then. We're in it for the long run, we're just trying to incrementally get ourselves to the next stage.

BRYONY Wonderful. Priyjah, what was the most satisfying aspect of working in this project for you?

PRIYJAH Most satisfying... when we got the colors right, that was mega satisfying for reasons I've already spoken about. When someone picked it up or looked it and feeling like, "oh yeah, that looks like pineapple". Like oh that tastes like pineapple and like almost like the feelings of some of them, like grapefruit, how can we get the sharpness across and that kind of thing. So getting the colors to match up with your emotional feeling, I think that was really, really satisfying. Then seeing them in real life, as Ed said, stuck together when we were shooting them for the case study and things like that. Really, really nice to see some of those threads that were in the beginning concept phase come through to the end and really, really tell the really nice story of the idea and the boxes in real life. And they all say like oranges, oranges, oranges, like someone's getting delivered a box of oranges. All those little pieces of real world stuff, seeing that come to life is just amazing.

BRYONY And Max, at the beginning you all mentioned there was four routes, which is something you don't usually do, you usually do three. Are there any other aspects of this project that you're internalizing as Ragged Edge and taking forward to other projects? Any learnings or details from this project?

MAX For me, the thing that really comes through in this project is the clarity of the idea. And it's something that we're always really fighting for. At Ragged Edge we talk about exaggerated ideas, and really amplifying

them and making them as sort of obvious as they possibly can be. And every project that we do, I think we get a little bit better at doing that, and a little bit more singular, and the clarity comes through a little bit more. And I think for me, Eager is just such a great example of that and it felt quite hard to get to the final expression as I talked about. We knew the world, but we were never quite sure on exactly what the final expression was and this having that real clarity in a line or a couple of words, it's just so, so important and just gives everybody so much—how many times can I say clarity—but it gives somebody so much clarity to work with <laugh>. Whether you're writing, whether you're designing, whether you're thinking about, we've done some comms executions, for Ed and the team, and it just gives you something so similar to base it.

I feel really proud of that and I think Ed, you did such a good job as a client in holding us to that as well. I think you coming in had quite clear sense of the brand, and sense of what you wanted to communicate and hopefully we've done that justice.

ED It's really hard in the current times to get that just right because there's so many tangents you can go off on, and I think having that singularity is really, really powerful and we're trying to simplify it all the time, just not complicate and have too many layers. Just stick to one purpose, have a brand that encompasses that purpose, and try and deliver on what you are saying you can do. You know, there's a lot of brands that are offering the world and delivering not nearly close enough to what they're promising. And I think we are just trying to say we are not perfect, we want to do a good job, we've got a brand that hopefully it shows that we're not perfect, but we are trying our best and we will deliver if we can.

BRYONY So final question Ed, what part of the outcome in that which lies ahead is the most exciting for you?

ED The most exciting thing is the chance to actually just have a look at a category that maybe isn't quite as honest as it could be. We look at other categories that maybe went through it at various times, whether that was cereals and for me juice has suffered to a degree of maybe freshness is not quite as honest as it would be portrayed by the coldness of the product that is sold. So for us it's like can we disrupt the market? Obviously we know it's a huge challenge, but what we want to do in light of particularly sustainability and high energy costs is offer an alternative both from a business case, and from a sustainability case, that delivers high quality juice, that really has a chance to cut people's consumption.

BRYONY No small order there <laugh>.

ED It's not small, no. But we will try and see if the consumer will join us on that journey. There's no guarantees, but I'm determined to present something honest. I think when I started selling orange juice, or fruit juice in general, it was perceived that fruit juice was a health beverage and I think as we've evolved over the years and people maybe understand pasteurization process, and how food makes it into the food chain, and how much nutrition is retained. For us it's about maybe just having a little look at that, being honest with the consumer that it's maybe not as good for you as we might have been led to believe. I just wanna wear my heart on my sleeve and say I love this product, but it maybe it isn't a health drink.

BRYONY That honesty is definitely welcome. As somebody who is very health oriented, I have in a way negative connotations to juices. But when I see Eager is like, okay, you know it's a treat. You don't have half a carton for breakfast every day. That's not the approach. You have a little bit here, a little bit there with a drink... on its own... and it changes the perception of it, and it becomes better than a slice of cake for sure <laugh>, but it's still a treat. I think you are onto something that will take some time to disrupt. I'm sure you have the visual foundation for it and definitely the ethos as a brand to keep quietly disrupting, pushing things around.

MAX Ed, I feel you're just ramping up the defiance, aren't you? It's coming. It's getting...

ED Slowly<laugh>. It's not a natural thing for me to do. I think you have to be brave and I've had to put myself out there a bit more, which is scary. You know?

BRYONY It's the kind of thing that when you believe in it strongly enough that fear in a way drives you forward.

ED Certainly. When I first started posting things that I was nervous about, I was very apprehensive, but you know, as each one I post, I feel a little bit more comfortable with it and as long as it's done in a way that I feel is not compromising my integrity, I can get my head around it. It's just I don't want to appear to be sanctimonious, or too virtuous, or too perfect, or lecturing anybody. I just want to shine a light on something that hopefully will one day change the way people do things. And maybe that will be possible and maybe it won't, but we'll keep trying.

BRYONY Thank you so much for joining me today on The Follow-Up, and I can't wait to see what comes next.

ED Thank you very much.

MAX Thanks Bryony.

PRIYJAH Thank you.

ARMIN In the past few episodes we have gotten some great examples of design solutions that were the amalgamation of multiple design options presented to the client. Instead of being scared of this effect, known as Frankensteining, what we've come to learn is the potential of independent ideas — whether they be visual or verbal (or both) — to come together to make for a much more powerful combination. The key being that all ideas must come from a sound strategy that ties them together and allows for the seamless mixing. It was also fun to listen to Priyjah praise the qualities of P22 Mackinac, one of the trendiest fonts of 2022, and get a rational explanation of what

makes it so popular. Lastly, it may seem improbable to rally behind a juice brand or feel personally invested in its success but Ed's energy, passion, and sense of purpose for something as simple as oranges, apples, pineapples, cranberries, pomegranates, grapefruits, and tomatoes is certainly contagious.

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