

EPIISODE 072

NORWICH CASTLE

IN CONVERSATION WITH

Adam Ewels, Norwich Castle

AND

Bobby Burrage, Norwich Castle

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 72 of The Follow-up.

Before we get into the details of this episode, a quick house announcement that we will be taking a break from recording and releasing new episodes for the next 6 to 8 weeks. We have one task for our upcoming Brand New Conference that is taking much longer to execute than we expected and since we only have a couple of hands on deck to do all the manual labor we do, well, we need all hands on deck. We will be back with episodes as soon as possible.

This week we are following up on Norwich Castle, a historical, iconic landmark in Norwich, a cathedral city and district of Norfolk, England, that has functioned as a museum since 1894. Originally built in the year 1067 as a royal palace by the Normans on the order of William the Conqueror in the aftermath of the Norman Conquest of England, the castle was meant to serve as a royal residence as much as a defensive fortress but, in the end, no monarchs ever lived there. From the 14th century until the late 1700s, the keep was used as a jail until a second, smaller jail was built (which now serves as the site's main gallery complex). As a museum, it holds significant objects from the region, especially works of art, archaeological finds, and natural history

specimens. The castle itself, which can often be toured as part of the visit, is currently undergoing a 13-million-pound redevelopment set to reopen in 2024.

The project, designed by Norwich-based The Click, was posted on Brand New on April 17, 2023. You can pull it up on your browser at bit.ly/bnpodcast072 that is B I T dot L Y slash bnpodcast072, all in lowercase.

This week we are joined by Bobby Burrage, Creative Director at The Click; and Adam Ewels, Design Director at The Click.

In this conversation we learn about the initial ask from the client that included a literal question: Do we really need a new logo? While for most of us the answer to that question is probably always “yes”, some clients actually don’t benefit from that being the case. Norwich Castle was NOT one of those clients as they certainly needed a new logo and, spoiler, they ended up with a really great one. We hear about the process to get there, which required not a big, breakthrough idea, but a slow and methodical stripping away of what was there in order to reveal the essence of the destination: a square with its nine simple merlons minimally rendered on top. As Adam and Bobby share, there were no whoops or claps when the single direction offered was presented in the first round but a more thrilling outcome is to learn that the logo they presented on day one is the logo they launched with. Untouched. No notes. THAT deserves a whoop and a clap.

Now, let’s listen in as Bryony follows up with Bobby and Adam.

BRYONY A general and positive consensus on Brand New is evasive and nearly impossible, but not a futile endeavor. The recent rebrand for Norwich Castle hits just the right spot for most in its delivery of a clearly thought out brand expression that is free of bells and whistles, but not of a solid and expandable structure. Today we get to chat with a design team behind the work. Bobby and Adam, welcome to The Follow-Up.

BOBBY BURRAGE Thanks for having us.

ADAM EWELS Thank you.

BRYONY If you don't mind introducing yourselves and the role that you played on this project please.

BOBBY My name's Bobby Burrage, I'm Creative Director at The Click.

ADAM I'm Adam Ewels, I'm Design Director at The Click.

BRYONY Wonderful. So let's take a few minutes just to establish the origins of Norwich Castle, which it is my understanding has been functioning as a museum since 1894. It is currently under a renovation and it is planned to reopen in 2024. Is this correct?

BOBBY Yeah, that's right. The actual history of Norwich Castle stretches back to almost a thousand years and it was actually originally built on the request of William the Conqueror. In more recent years, a hundred, 150 or so, it's been a museum and gallery at the heart of the city in Norwich.

BRYONY It is often that you get to rebrand something that's a thousand years old?

BOBBY Not often. The closest we've come to it is a cathedral that was about 900 years, but this is now officially our oldest client <laugh>.

BRYONY And what is the perception of Norwich Castle within the region?

BOBBY I would say given it's prominence in terms of its physical stature — it's essentially this big sandstone cube on a mound in the city center alongside the cathedral — it's one of the most prominent physical buildings on the skyline in the city. I would also add that it's the big part of everybody's growing up within the city as well. You know, as a school child, you you'll almost certainly have been on a school visit there. They do weddings. It's a place that people meet. I think it's played a part in everybody's life and also it's one of the places that you will have definitely heard of, as well. All of those things combined really helps with obviously the awareness before you go into a job like this.

ADAM It is literally slap bang in the middle of the city center. There's actually a shopping mall that's kind of built in right next to it. You can kind of step out at different levels, different parts of the castle. You can also see it from the iconic marketplace, which has been there a very long time. Indeed, if you are by the market, you can see it from basically various points of the city.

BRYONY And how did The Click get involved with this project?

BOBBY This is an interesting one because Norwich Castle isn't really the client. It's the place and it's managed by an organization called Norfolk Museums Services and they have about 10 museums, galleries, in and around Norfolk; the castle being the headline one of the group. But they are also part of what is called Norfolk County Council. So I don't know in the US whether or not you refer to them councils, but essentially it's a public sector organization that looks after civic buildings, infrastructure, and so on. So in terms of the client itself, it's multi-layered, very complex in terms of the number of stakeholders involved, and as you'd imagine there's lots of voices, opinions, and various departments and organizations within the client itself. So it's not a typical client for us, I suppose, in that respect.

BRYONY And did they set out an RFQ? Or what was the process of establishing that relationship between yourselves and this multi-layered organization?

BOBBY We were invited to tender, to pitch for the project and what that involved was us essentially presenting our credentials, previous case studies and branding projects that we've done, and offering some ideas and insight into how we would approach the project. Some initial considerations, not any creative design work or anything along those lines. And then off the back of that, we were invited to then start work, and we were appointed from there.

BRYONY So I understand a little bit of the structure on the other end. As you started this project, what was your team structure within The Click as you embarked on the project?

ADAM Essentially there's four of us within The Click. We kind of all work together on these kind of things. On this particular occasion, myself and Bobby played more of a fundamental role because of scheduling and things like that, I suppose, and different members of the team working on different things.

BOBBY At the start of every brand project, we all work on the brief together. We are a small studio, there's four of us. It depends on what kind of ideas and thoughts we've got and what direction that we are taking that we'll then tighten that down, and narrow it down and one person might take the lead, or as Adam mentioned in this case, the two of us kind of pushed forward on this particular project. And then Adam led on very much the rollout and implementation. We worked quite closely with the client throughout, given the nature of the overall project, I suppose the breadth of that rollout and implementation, knowing that it was gonna be applied to loads of stuff from the smallest things like merchandise, pencils, pens in the gift shop, to signage, wayfinding, advertising. Not to mention I suppose you know, print and you know obviously digital, social, the list goes on it.

It's a big long list of all implementation that also, I think, played a part in how we then approached the job in knowing that we needed something that was gonna offer us a solution on all of those things together. And you don't always get that on every branding project. Some clients have a quite defined set of applications and environments that their brand will be seen. Norwich Castle, the list went on, and on, and on, and we said earlier that you know, it feels like we've just scraped the surface, but the idea allows for that kind of extension.

BRYONY In order to get started and see this list of deliverables grow and grow over time, what were the fundamental, or key directives, or foundational asks by the client?

BOBBY It's probably worth just stepping back a couple of steps there in terms of what the original brief involved: was the question of whether they needed a new logo at all, because as you'll have seen, they already

had one — a three dimensional image of the castle. There was that question asked by the client initially and we felt that they did need to step beyond that. It was more needed from the identity. And one of the things that we pointed out to them very early on is that not everybody, or very few people will ever refer to them as Norwich Museum and Art Gallery, which was their official full name. And in fact they did offer, provide far more than just a museum and art gallery. So instead of calling them that ongoingly, we suggested that they shorten their name to what people actually refer to them as “Norridge Castle”, and that the museum and art gallery aspect becomes part of a wider brand architecture which involved sub-branding, and also product branding, and departments through to exhibitions and galleries.

BRYONY It seems like you did not get that many key directives from them, more than a few questions, and then you started to answer those, and those became your directives.

ADAM I was just gonna say yeah, I'd completely agree with that. Basically they sent us over a big load of stuff that supplied existing comms and stuff like that that we sifted through an audited, and it was really apparent from the off that there was a massive lack of consistency across those communications. There's got so many different arms of the business, and side projects, and funds, and things like this, and it was also incredibly dated. We felt many kind of different logo types being used, different variations and things like that. So it was really obvious from the start that we needed to make this consistent overall look because it was so varied.

BRYONY Yeah. What typically happens to an organization of this kind that evolves, and grows, and different people come in and out of their roles. At what point did you conduct this exercise that I think was really fascinating where you asked the public to draw the castle from memory on all post-it notes? and what was the goal with this?

ADAM It was pretty much once we'd identified the kind of architectural battlement concept, which is this main idea around these merlons

and cranials as the overarching graphic device. We felt like we needed validation I suppose, of our thinking. We were confident that maybe people would gravitate towards a cube like shape and draw these iconic merlon forms. I said to Bobby, you know, why don't we ask a few people in the studio to have a go on some, you know, grab post-it note given no more than 10 seconds, from speed and memory — local people in the studio, they were very familiar with this castle. So it was an easy task but, at the same time, we hoped that they would cement our thinking that, you know, <laugh> what would this look like as a really quick sketch? We joke sometimes, you know, it's like the mom and dad test. If your mom and dad would draw it or you know, whatever, then you are onto a winner. You know, we wanted something that would be very quick.

BOBBY It was from the perspective of the angle and the profile especially that we had this thought that most people would remember it as square on. Nobody would remember it as looking up at it a diagonal and certainly wouldn't draw it in such a way. Obviously one of the things that we wanted to do is simplify and get rid of what didn't need to be there. That I suppose was the main line of thinking. And I remember me and Adam were chatting at the start, there wasn't this big eureka moment with this job, some branding projects and some ideas there's this moment where you're like, I've got this, you know, this is a great idea. There's this excitement, this moment. With this job I think it's fair to say that we were stripping back, stripping back, we just wanted to get rid of everything that didn't need to be there and put back together something that made more sense.

And to us that profile, that square on, and that literal square shape made a lot more sense. We both looked at it and thought this is probably too much. We've gone too far. This is essentially now a square. How are we gonna sell this square to the client? But as you can see, the real magic in this job isn't so much about the logo. I don't think any one of us are gonna sit here and try and tell you that this is a really genius, clever logo. It's all about the wider identity and it's

starting to come to life. It lives and breathes through its applications and as you would imagine, the square is quite easy to use

BRYONY And we'll get into all of those applications. But before we do that, I'm wondering what that first round of creative was. If you came in just with this one very distilled idea to the client? Or if you brought multiple options or variations on the same route? And if you were able to do this in person, or if it had to be online, or if this presentation had to travel on its own and self-present through the various stakeholders? What was that step like for you?

ADAM Essentially we went in with the one single route. You know, we don't always do it, but occasionally we would do it if we feel that that is correct. In the end, the final logo that we presented didn't change a thing. What we presented is what it ended up as. You know, we kind of I suppose quite often do that, take that approach of polishing a hundred, 150-slide deck as much as we can. You know, if we're gonna present one route, it needs to be as perfect as perfect could be, for you know a concept presentation, loads of mockups and application ideas to kind of show the full scope of the idea and basically prove that it worked.

The whole idea, as Bobby said, was about this being uncompromisingly simple and intentionally minimalist. Once we'd affirmed that it was okay to do that in our own minds and we'd run the post-it note test, we went full hog on this minimalist route in the actual presentation. Put some quotes of the famous Dieter Ram's quote, which is "good designer is as little design as possible, less but better". And that is essentially the whole philosophy of this job. We didn't really add anything, we just took everything away and that ended up in animation form, which we first presented in the first initial concept of the current logo decepting down to this kind of square.

BRYONY And what was the reaction on the client side when you presented this 150-page deck?

BOBBY Initially? I think it's fair to say it was a slow burner. Essentially you can imagine, you know, we've started off, we've just covered this is where you're at and this is where we want to take you. And we've shown them what they've got and essentially we were before their eyes deconstructing it bit by bit, removing, simplifying, and there we have it, you know, you've got this square in the middle of the screen that just says Norridge Castle. So there wasn't any whoops or claps at that moment, and we knew that would be the case. As the presentation went on, people leaning in, and the body language changing. I think we were about eight or 10 people there for the concept presentation, slide by slide, application by application. You kind of started to see things of how it would work, grids, and sub-branding, and signage, and down to real brand seemingly unimportant details.

I know that we introduced some new products for their merchandise. These are just ideas at that stage. But of course, you know, coming back to this simple form of a square, it just keeps giving and giving and giving, and that we identified as being the answer to the job that we just keep going with it. And we proved that it can work, and choosing the best ways to use it because what you see there in the final case study of course as obvious and as simple as most things look, there were lots of trials and tests and different ways to do it. And Adam I'm sure will talk about the sub-branding that the architecture of it all changed a few times in the development, but the core brand logo from the moment they saw it on that first slide to what we ended up with is not changed to pick.

BRYONY So let's go into the nitty gritty. The square didn't change, but let's talk first about the typography. I believe you used URW's Franklin Gothic. What was the thinking behind that? And how did you evolve into the various applications and how it's actually applied?

ADAM Basically we wanted a robust sans serif typeface, with a kind of older aesthetic I suppose. We opted for Franklin Gothic, which is very solid and stable in terms of its form, which kind of mirrors the building itself.

A little touch that we did is actually the dot of the “i” in initial font isn’t actually square... even subtle things like that, you know, we squared off the dot of the “i” just to match the outer square itself, which in animation and things you can kind of roll through this kind of square on square, which we did in the end.

BRYONY Then you took the merlons and the kernels from the top of the logo and started to develop a whole grid, and a whole structure, around those little squares. The negative and the positive. Can you expand on that?

ADAM Essentially the castle itself has nine merlons. We were very clear from the beginning that that’s what it needed. You know, we just couldn’t have seven, we couldn’t have 10, it needed to have nine and that’s what we went with, which then transposed into a nine column grid. So you had nine merlons, which were the nine columns and you had eight cranials, which became the eight gutters. That grid was then used for posters and other kind of marketing collateral and stuff like that was kind of quite easy to kind of use and implement, and again it gave a simplification even to the layouts.

BRYONY And within those layouts you’ve been able to use either color blocks or photography based on the different communications and the needs. What is the challenge with the photography, and how they can actually use, and what they can actually use, and how it’s implemented?

ADAM At the moment this hasn’t been fully rolled out yet, so a lot of this stuff I suppose is still to come. I don’t think there really are that many limitations. You know, as such, you touched on color there and the hero brand color came from the limestone brickwork, which is kind of synonymous with the castle’s architecture. We wanted that as the kind of hero color I suppose, which we paired with black and white, but there was 16 secondary brand colors: eight lighter shades and eight darker shades, which would basically work with white or black text. Black itself plays a big part in the brand as well to give it that sophistication. The battlement cranials device is quite playful in itself.

It's kind of getting that balance right of is this still a sophisticated venue and it needs to be considered like that.

BRYONY And what informed the need to have 16 additional colors?

ADAM The lighter shades came from the brand architecture. We called them "category identifiers", I believe, in the brand guidelines, but it's all of the kind of different departments and divisions within the castle. We assigned each one of those a color, essentially. We were doing signage and wayfinding came after, it was kind of all in one really. Once we'd done the brand, that's what we moved on to, the signage. We always had one eye on that from the beginning. Assigning a different color to each of these parts of the exhibition spaces would be really beneficial for signage and walking around, and all that color means this and that color means that. That's essentially where the colors came. It was a color coding system essentially. But then the darker shades came because of again, that sophistication. Having these light pastel colors, you know, you needed in certain instances, darker tones for upping that premiumness.

BRYONY I suspected it had to do with the brand architecture which changed and morphed over the time that you were involved in this project. But it's funny that you have eight kernels and eight colors. There's a whole lot of eights in the entire project <laugh>. At this point the brand is starting to roll out. Are you still involved in generating those applications? Or did you hand over some guidelines and now there's an internal team managing that? What is that dynamic like?

BOBBY There's gonna be a bit of a mix. Since completing the initial brand project, we've delivered two other significant projects for them as separate pieces of work. The idea behind obviously having the brand guidelines and the range of templates available to the client is that they can easily work with individual freelance designers on the day-to-day comms. And indeed they have an in-house design team as well. So that's very much the ambition for them moving forward. But I highly suspect that they'll lean on us a little bit more as in when the bigger

activities arise. So for example, one of those additional projects, which was a whole project in itself was the signage and wayfinding. We certainly came up with ideas and presented those in that very first concept presentation. But from there we then developed those into a fully formed system where we had templates for different types of signage.

We actually had a whole separate guidelines document just for signage and wayfinding. It felt that that wouldn't be something that would just fit into the core brand guidelines. We wanted to do some additional for that. And the process they will then follow is when the production happens in terms of the actual signage being installed, we will then provide further assistance and they will lean on those templates and guidelines — but wider than just this client, one of our big things as a studio is that we always try to make the client self-sufficient as soon as possible. It might sound a terrible business model, but we have no interest in monthly retainers doing the day-to-day e-shots and new posters. We very much wanna concentrate on the top level brand creation and creating those brand guidelines and assets for others to then use. So that's very much the case in this project as well.

BRYONY And what do you find are the main tools or things that you need to hand over in order to have a successful independent client?

BOBBY Most of the time, and it won't come as any surprise, that is essentially a set of Adobe files. More often than not InDesign. We are not a digital agency in the sense that we wouldn't typically build any significant websites. And so a lot of the assets that we provide are quite simply vectors, image banks, assets of master logos, sub-brand logos, all explained with the company and guideline documents. And then a range, it depends, you know, from one client to the next. But certainly with Norwich Castle we handed over a wide range of core templates. In theory, everything that you would've seen in our case study <affirmative>, they would never have to create from the ground up. They would never just start again on anything. They would pick the

closest relevant file and template and then assign a color, change text, populate with an image, and so on. And as Adam has touched upon already in terms of this unique grid structure, there is a sense of just knowing what to do with it as well because it is just so simple.

ADAM So, I was just gonna touch on the signage, as Bobby said, it was kind of a separate job but it was done in correlation. There was design files and templates created for each and every single signage type. Those their selves were actually all modular, so they were built from squares and in minute detail. So it was overlaying these tiny squares and things like this after a hard return, how many squares until the next line item and things like this. We really did go into detail and tried to make it as simple to understand, and use, and implement as possible.

BRYONY I am sure all clients appreciate that simplicity, and usable, and practical. Was there a moment in this entire project, and you mentioned earlier Bobby not having like an a eureka moment, but was there a detail, or an element, or a moment, where you personally each said, okay, we've got this in the can, this is it, we are gonna nail it.

ADAM Really it was the flexibility of the battlement form itself. Once we started applying it across different applications, it was obvious that <laugh>, it had legs so to speak, and also how well it transferred to signage. It was one of those things we said earlier. It was like, you know when you know. We knew and that's why we went all in on it from the very off, and just presented the one route, because we knew that it was solid and also it was an opportunity to have a lasting legacy with this identity. Hopefully it'll be around for many years to come and we didn't want to jump on the latest trend or graphic devices and things like that. We wanted something that would kind of stand the test of time.

BOBBY Second to that, it's hard to imagine a world where a square will go out of date. Every last detail was considered. Is this entirely relevant? and there was no decoration or embellishment. We really wanted something honest, robust, flexible, and all of those things then offered us so much more. And just to kind of reiterate that point, whilst the

logo itself adds lots of attention, the job is really far more about the application and treatments and implementation of it, really it's about all of the ways that you can use it as a system, the modularity and so forth.

BRYONY I think the logo has had so much attention in part because it's not just Norwich Castle in sans serif, and nothing else — that is the stripped down trend that we've been seeing for several years where you take everything out, even the personality. It offers more, but without relying on any trends or gimmicks, it truly is design 101, taking us all back to grids, and color, and all of these things that we appreciate and we see great value in, but sometimes kind of step away from or they get buried or hidden in the brand application. And here they really are shining through and I think that's very refreshing for the design community, at least that's a bit of my sense on reading the comments on Brand New and on the posts that we've had on Instagram. That is a little bit of the feedback that I'm receiving, but what kind of feedback are you receiving? I know this is not fully live until they open the doors next year, but you're getting some feedback from your stakeholders, employees, citizens of the area. What are you hearing?

BOBBY It's been really nice actually, when Adam and I were talking about some of the feedback coming through, I think we thought more about why not every brand project that we launched would have such warm words, and generous comments, and such high engagement. And I suppose one of the reasons for that is that everybody knows what it is. You don't need to know where Norridge is necessarily in the world. You know what a castle is. And to some extent the physical form of that castle is the most traditional shape. So there's this almost global recognition of this. It's an icon, isn't it? It's a graphic icon and we have essentially put the client's name inside this device. It's the most simplistic form and that I suppose gives it that instant recognition. But when you combine that with what the place is all about and it being all about welcoming people, you know, it's a museum when it's home to so many wonderful artifacts and amazing pieces of art.

It's a place that is genuinely part of the community. And I think certainly in terms of geographically, locally, and more regionally to the place itself, there is this warmth towards it, meaning something to people. When you combine that all together, there was just this perfect storm and I don't think we were necessarily expecting that. We were really proud of our work, but to us it was, dare I say, we're just doing what we do. You know, it's another project. We create brands for clients, that's all we do. Next job comes in and we do the same thing. We approach it no differently. One of the things that I think people perhaps appreciated most of all is that we've not tried to put our stamp on it or try and create something that is just unnecessary. It was already there, wasn't it? We've just cleaned it up and tidied it up and then we've brought it to life in what is today's requirements, you know, because the last brand that they had was created 20 years ago. Today's world is very different. So that would've also shaped how the identity took shape.

ADAM On that point. It needs to work digitally as well, perhaps more so now than it did 20 years ago. You know, the fact that it is so simple, works great online on social media avatars and things like that. We were as Bobby said, taken aback a bit by the universally positive feedback. The fact that it was featured on several leading design blogs in a single day was really rewarding. It was a lot of hard work and craft went into it. That doesn't happen all of the time. You know, as designers, nothing's ever perfect, always onto the next job, onto the next job all of the time. But it was kind of take a step back a minute. Wow. You know, some people are saying some really positive stuff out there on social media, and even email, and blogs and et cetera. Really rewarding project.

BRYONY And as you look ahead and the outcome of where you are now, what's the most exciting thing for both of you?

BOBBY The next job of course!

ADAM <laugh>. There's actually a few things. There's a lot of applications and ideas that aren't in the case study and things like this. Personally,

something I'd really like to see is a kids' version of their crenels t-shirt produced because I think how great would it be to see children proudly wearing this t-shirt to remind them of their trip to the castle where they learnt some facts around history and things like this. And plus they just look uber cool and minimal and all the rest of it. But also we had this idea about 3D printed dice, which could be used to label and identify artifacts and cabinets and things. Could be mini castles basically with a number two, or number five on it, or whatever to correspond with what that item is on the list in front of you — and also other kinds of finishes with the logo and stuff like that.

So we had this idea about maybe chiseling the logo into stone because the building itself, and the brick work, and that kind of color, obviously there were limitations in terms of like we can't drill into this listed building and things like this. There's nothing stopping us pouring our own concrete to bring on site to chisel into to make it look old and rustic and like it was always there. So that's something that potentially could be done. And the last thing was an actual very large 3D cube logo in the positions in the central rotunda space to house leaflets. Basically in the cranial apertures, that kind of holes I suppose between the squares, you could stack leaflets A big giant leaflet dispenser in the shape and form of the logo would be absolutely amazing. These are all things that we presented and that help sell the idea and help get it through. It's up to the client now, whether budgets and things, how much of this stuff gets produced.

BRYONY I think it'll be fun to have that first tour once they reopen and see what has made it into the first phase. Because I wouldn't discount them doing some of these things further down the line.

ADAM Definitely.

BRYONY I think you have done a wonderful job of answering the questions that the client had in the beginning of, should we? Do we need a new logo? What is it that we need? And you nailed it by saying you need to get

rid of all of these discrepancies and the inconsistencies across all of your communications and bringing it down to the very, very basic, not only shapes and applications, but the understanding of what the organization is and how it works through the spaces with all of the sub-brands. Getting rid of anything that didn't need to be there from the backend administration side, to the side that faces the public, all of the visual applications. And you definitely have what is an honest, and robust, and very flexible identity that has years and years of life ahead of it. Thank you for sharing the details with us today on The Follow-Up and I can't wait to see when they reopen, and see what has made it out.

BOBBY Thanks so much Bryony.

ADAM Thanks for having us.

ARMIN Hearing Adam describe their design approach to this project as, quote, Uncompromisingly simple and intentionally minimalist, end quote, is a love language not just for me but for many as well, as evidenced by the overly positive poll results on Brand New, with the Application receiving a whopping 92.5% Great votes. Bobby may have also been too modest when he said, quote, I don't think any one of us are gonna sit here and try and tell you that this is a really genius, clever logo, end quote because I have to disagree: It is both genius and clever. Granted not in a FedEx arrow kind of way but in being able to distill the essence of the castle into such a simple, universal icon that could then be expanded into a, well, genius and clever identity system. Lastly, if the clients at Norfolk Museums Service are listening, please make all of The Click's wild ideas happen... I would lose my mind if I saw a brochure holder shaped like the logo.

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