

Cubic has been building successful brands for over a decade. We wouldn't go so far as to say we were perfect, but we're well practiced, and our clients tend to have smiles on their faces. This book gives you an insight into how we think and work. We hope you find it illuminating and, who knows, even a bit inspiring.



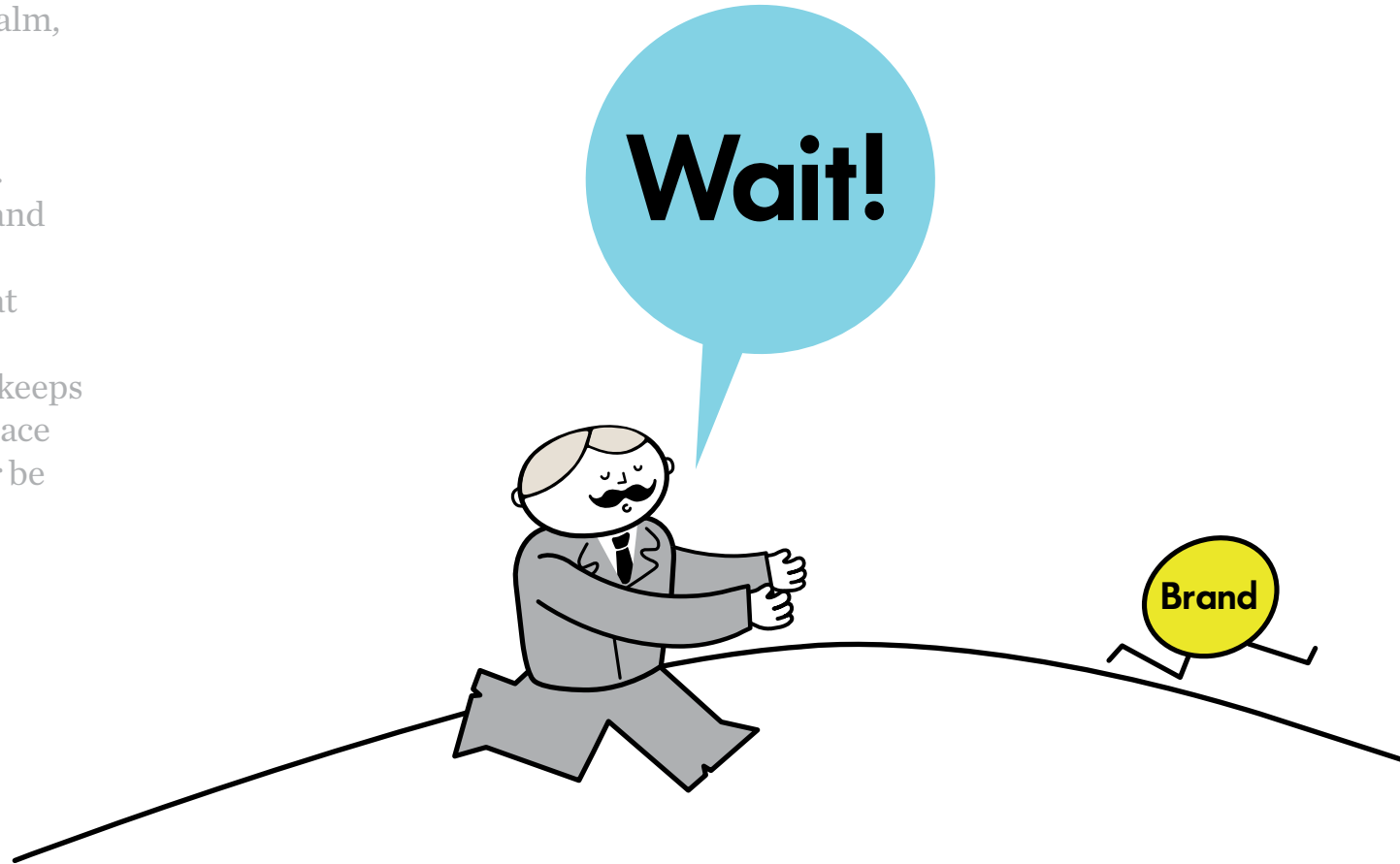
Enjoy

Cubic™

Base camp

Brands are slippery creatures. If you're not careful, they can run away with themselves until they're somewhere they're not supposed to be. When you're in the thick of things, sometimes it's difficult to see where you're headed, which is why you need a calm, informed pair of eyes to put you in the picture.

Cubic are those eyes. We know our brands. We understand their complexities and nuances. And we'll make it our business to know your brand inside-out. Then we'll give your brand its own distinctive, original voice. To communicate what makes you different from the rest, and to make the most of your best bits. We'll make sure this keeps happening, even as your brand and its marketplace changes and develops. So your brand won't ever be running away, but might just be one step ahead.



The right direction

Let's not beat about the bush. We're here to help you make your business boom. To make people feel even better about you, and to buy more of your products or services.

But we're pragmatic as to how. As a multi-disciplinary design and branding company, we believe horses come before carts – that the right medium is just as important as the right message. So we'll recommend whatever the situation dictates, rather than nudging you down a given avenue.

Often we find that one discipline overlaps with or feeds into another, giving us a rich, varied and fluid take on design. We keep ourselves open to influences of all kinds and draw on our many experiences working in this industry. But one thing that underpins all our work is incisive thinking and ideas – the true currency of our business.



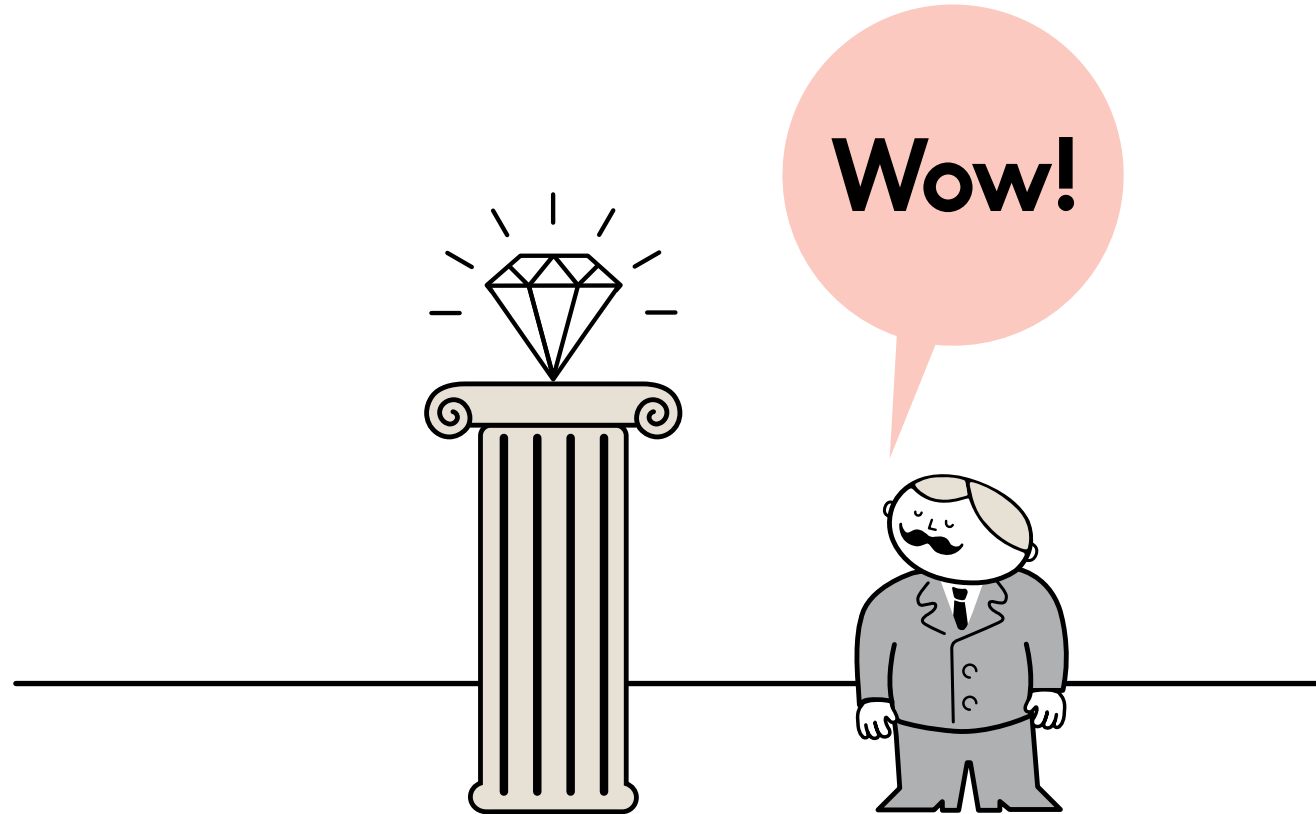
Same road, different paths

We approach each project in more or less the same way. We listen. To your brief, your concerns, and your suggestions. We need to understand where you're coming from, and where you want to go.

Then we think around the problem. We brainstorm and generate ideas. The more – and more diverse – the better. We push them and stretch them, mould them and dissect them. Then we sift and edit until we're left with the real contenders.

The design part is where the ideas get real. We refine and polish, polish and refine, until our rough diamonds are transformed into something capable of holding their own in the hard commercial world.

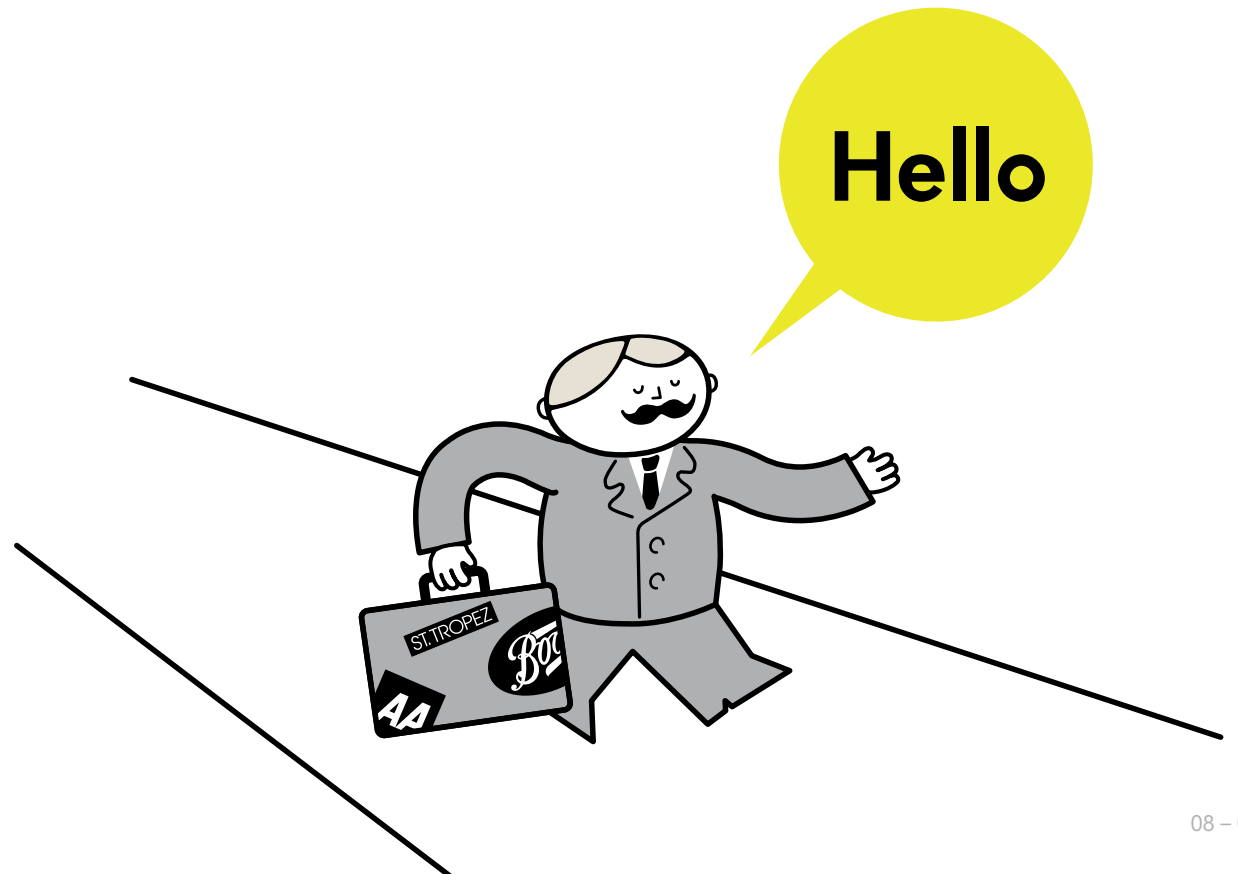
And it doesn't stop there. Afterwards, we assess and measure the impact of our work and fine tune if necessary. We don't believe in design that's here today and gone tomorrow, but design that's here to stay.



Some we've met along the way

They say a man is known by the company he keeps. We've been fortunate enough to work with some household names as well as many smaller niche clients with interesting businesses. We treat everyone just the same, looking at every job as an opportunity to flex our creative muscles and challenge our intellect.

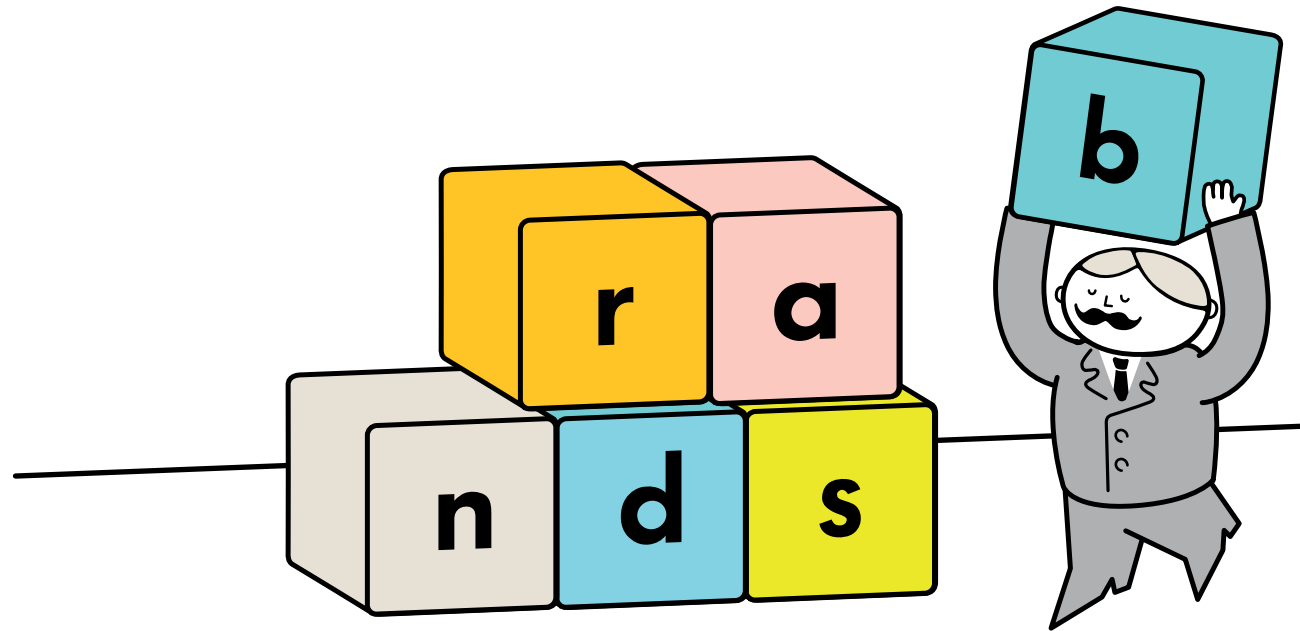
The AA, The Art Fund, Arts Council England, Boots the Chemists, Botanics, Capital One, Center Parcs, Clearasil, Close Credit, Crafts Council, Experian, Fantasy League, Fun on the Floor, One True Saxon, Renaissance, Sesame, St. Tropez, UK Trade & Investment, University of Nottingham, Youth Music



Well travelled

We've been in business for over ten years, and of course we've evolved and matured. Even so, we've stood by many of the principles we started with: that creative excellence is the cornerstone of successful branding; that practical can still be beautiful; that design thinking should always be rigorous, relevant and refreshing.

If we specialise in anything, it's in giving brands an individual and appropriate voice. A voice that rings true and clear and reverberates with personality. We help brands communicate their messages so that audiences will remember and respond to them. And along the way, we deliver results.



Specialisms

Brand creation

Corporate identity

Print and literature

Campaigns

Digital





“Cubic always deliver the results. With consistent, strong ideas, they have a unique ability to capture the spirit of the brief and translate it into the most creative and business-winning solution.”

Jonathan Blackmore,
Marketing Manager, The AA



“Cubic have worked with us on Ldr magazine for the past three years and it’s been a very strong, multi-award-winning relationship. Their consistently creative design work has revitalised the magazine and helped propel it towards an even more successful future. Cubic are more than suppliers: they are partners in our success.”

Nick Bannister, Publications Editor,
National College



“With Cubic’s input our turnover in the creative engineering sector has rocketed from £3m to £6m. They have produced all our communications: corporate website, a number of large brochures and books, bespoke integrated campaigns, as well as one-off, direct marketing pieces. We very much look forward to continuing our successful relationship.”

Bob Betts, Managing Director,
Smith of Derby



“The bank was looking to promote its work in the community. We approached Cubic to help us communicate our objectives and successes. The Brighter Futures brochure was completed on time and on budget and critically, looked great. The results? Capital One’s profile in the community has been greatly raised.”

Ian Lockhart, Corporate Communications
Manager, Capital One





at really gl

“Cubic yet again impressed, with a reassuring ‘can do attitude’, that comes as standard. We received first class marketing collateral.”

Rachel Benton, Marketing Manager,
Boots the Chemists



“Cubic have consistently delivered for Youth Music, bringing thoughtful design and creative innovation to all projects. They’ve coped admirably with complex briefs and tight deadlines without even breaking a sweat, whilst offering helpful and sober advice along the way. We look forward to working with them again at the earliest opportunity.”

Paul MacMahon, Marketing and
Communications Officer, Youth Music



“Cubic listened, but more importantly made an effort to understand both the brief and the business. They quickly demonstrated a flexible approach that never compromised on important design issues. Issues that as a non-creative I may not have foreseen or anticipated. I trust in Cubic to provide real consistency across all aspects of our design requirements and to apply a level of detail and commitment I have yet to experience with other design agencies. In short I trust them to provide a ‘joined up’ solution to any brief with the added bonus that they’re not bad people to do business with either!”

Ian King, Managing Director,
Sales Performance Plus



“Cubic fully met the tricky brief of targeting both the business and consumer market – not a natural combination. I would have no hesitation in recommending them for a branding project.”

Paula Redfearn, Marketing Manager,
Center Parcs



“We had many complex branding and communications problems to resolve. Cubic had the confidence and a great depth of brand experience to find the right way forward.”

Rod Tompsett, Chief Executive,
St. Tropez



“We’ve given Cubic some really testing projects over the years, they always come back to us with strong creative ideas and the determination to make them happen. Clearly and simply, they deliver new and unique ways of communicating complex product messaging.”

Karen Dales, Head of Marketing,
Consumer Information Services, Experian



“Botanics is a very important brand for Boots. Cubic has worked on a variety of projects for us. They understand that our brand proposition is key to our success. Their solution mirrored the clean aesthetic of our products. Our most successful product launch to-date.”

Helen Shelton, PR Manager,
Boots the Chemists













“Their ability to be consistently creative, and fully understand our visual identity guidelines has paid dividends. They are always prepared to go the extra mile.”

Fiona Mitchell-Innes,
Head of Communications,
Arts Council England, East Midlands





Awards

	Cream Creative Awards 09 Bronze for Promotional Literature: Radiator: Exploits in the Wireless City Bronze for Corporate Identity: Tompkin Press
	CIPR Pride Awards 09 Gold for Best Magazine: National College: Ldr magazine
	The Roses Design Awards 09 Nomination for Promotional Literature: Radiator: Exploits in the Wireless City
	Howard Smith Paper: Graphic Design and Print Awards Highly Commended for PTT Furniture brochure
	CIPR Pride Awards 08 Gold for Best Magazine: National College: Ldr magazine
	CIPR Excellence Awards 08 Category Finalists for External Newspaper or Magazine: National College: Ldr magazine
	GF Smith PhoenixMotion design competition Commendation for Crafts Council: British Crafts in Japan
	The Roses Design Awards 08 Bronze for Best Use of Illustration and a Nomination for Best Publication: National College: Ldr magazine
	The Roses Design Awards 07 Bronze for Best Item of Self Promotion: Cubic, Intelligent Graphic Design
	Communicators in Business 07 Communication of the Year / Design – Gold / Redesign – Gold / Writing – Silver / Magazine – Gold, all for National College: Ldr magazine

Services

Research

Workshops
Stakeholder interviews
Competitor reviews
Communications audit
Audience research

Strategy

Brand strategy
Brand personality
Brand architecture
Vision and values
Ideas generation
Positioning

Creative

Brand creation
Brand and corporate identity
Identity guidelines
Naming
Internal communications
Print and literature
Annual reports
Press advertising
Promotional campaigns
Point of sale
Exhibitions
Packaging
Digital

Implementation


Implementation management
Measurement and review
Brand guardianship
Brand guidance

Who we've worked for

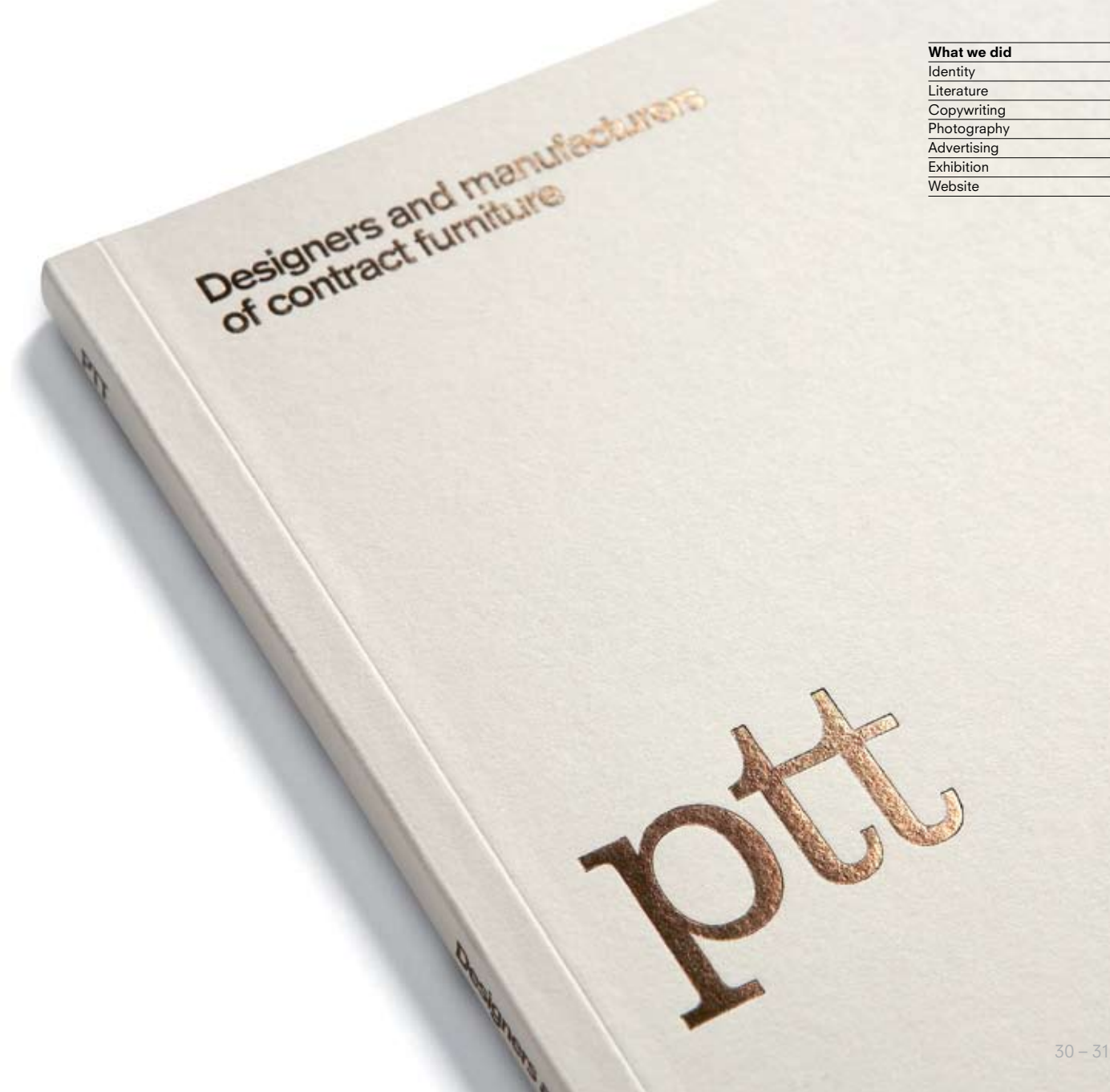


How do you become part of the furniture in the best hotels?

PTT design and manufacture exquisite contemporary furniture for architects, interior designers – and the most exclusive hotels in the UK. After an extensive brand audit to assess the company's communications and market profile, Cubic created a new identity framework summarised in two elegant perfect-bound brand books and a Flash website. An understated, perfectly kerned logotype suggests the immaculate craftsmanship of the PTT product, while a consistent visual aesthetic has helped the brand to reinforce its credibility in a highly demanding industry.

 **Howard Smith Paper
Group**

GRAPHIC DESIGN AND PRINT
AWARDS 2009



What we did

Identity
Literature
Copywriting
Photography
Advertising
Exhibition
Website











How do you sell local food in your own back yard?

Local Food Box is a new service from a business-savvy collective of Nottinghamshire farms and producers, who already supply the UK’s leading supermarket chains. The idea is to use their existing distribution network to deliver affordable, locally grown food direct to the customer’s door. Cubic’s role in launching the online business was extensive, including naming, defining the brand story and creating tonality and expression. The resulting visual execution was suitably earthy, friendly and open.

What we did
Naming
Identity
Literature
Copywriting
Photography
Advertising
Packaging
Website
Uniforms
Vehicle livery

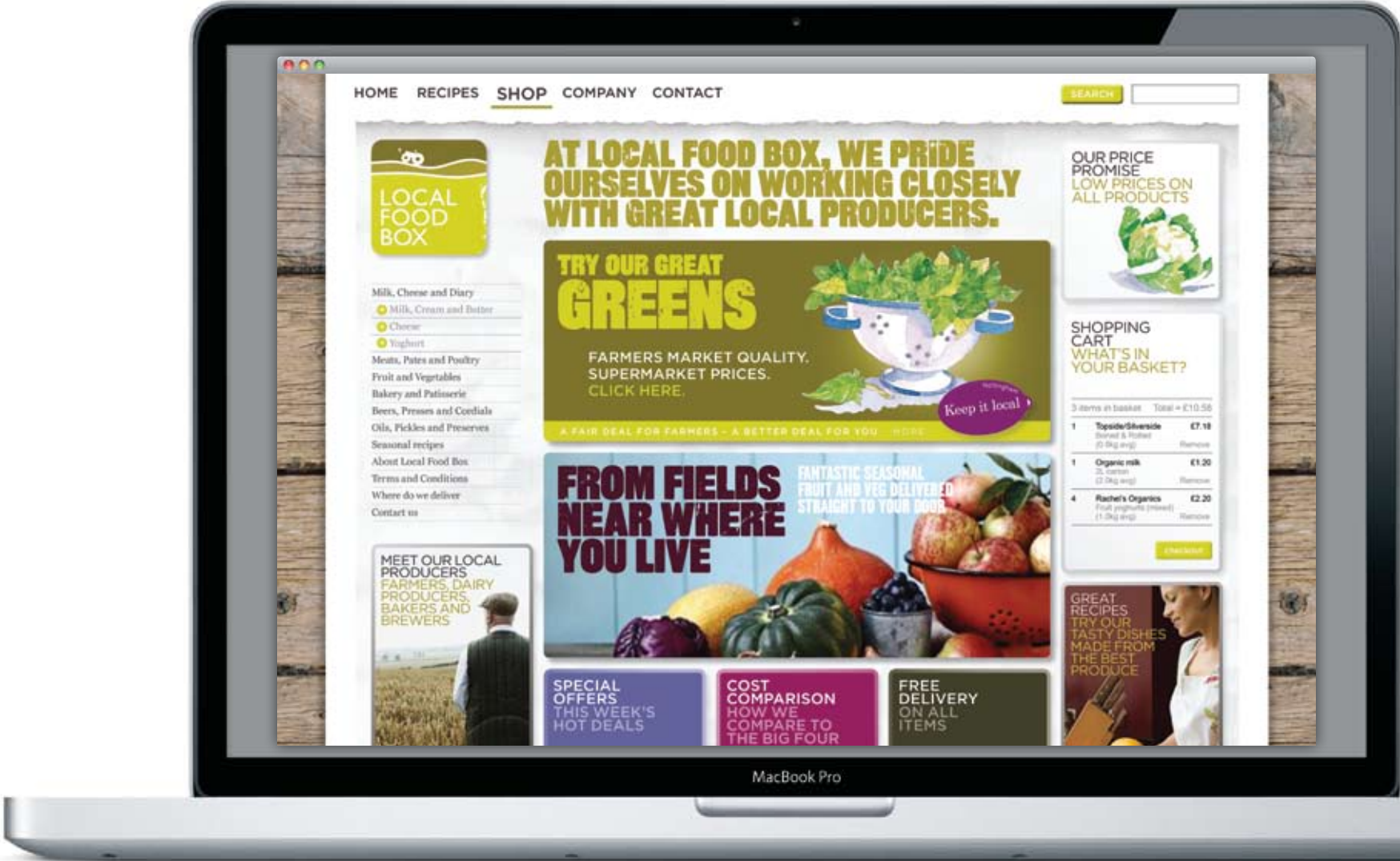




**IT MAKES SO MUCH SENSE. OUR
FARMERS GET MORE SECURITY.
WE GET DELICIOUS FOOD. AND
BECAUSE NO-ONE'S EXPLOITING
ANYONE ELSE, EVERY ONE IS
BETTER OFF.**







How do you help a tanning brand stay hot?

Oozing glamour and star-quality, St. Tropez is the UK's leading self-tan brand product, available through a national network of spas and beauty salons. But, as the competition began to make inroads, Cubic was asked to undertake a complete brand refresh to reinvigorate the brand's personality and assert its position. As well as producing thorough guidelines to improve consistency and marketing collateral to spread the word, Cubic developed a range of proposals to revitalise the St. Tropez packaging.

What we did
Brand refresh
Branding guidelines
Point of sale
Literature
Newsletters
Advertising
Packaging

ST. TROPEZ IDENTITY



ST. TROPEZ

ST. TROPEZ 

With compliments

Registered office
Beauty Source Limited
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Nottingham NG9 6QG
Telephone 0115 9836363
Facsimile 0115 9836350
info@st-tropez.co.uk
www.st-tropez.co.uk

Company registration no 3927341
VAT registration no GB 875449183

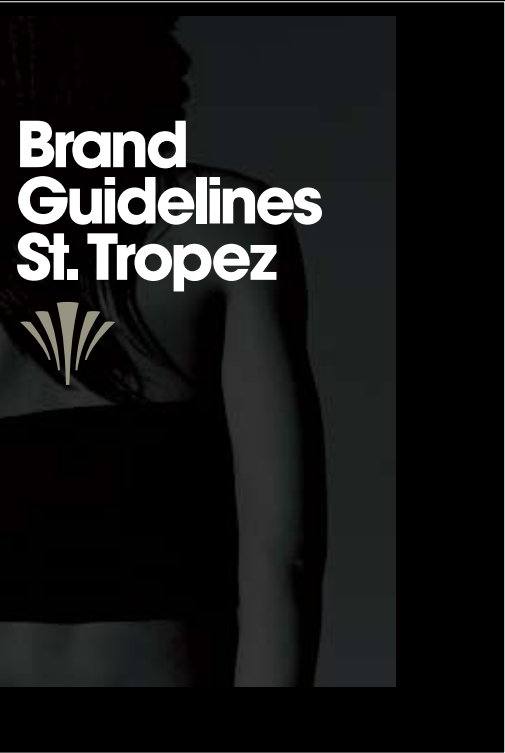
ST. TROPEZ STATIONERY

ST. TROPEZ 

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Brand Guidelines


St. Tropez

St. Tropez
Brand Guidelines

Identity
Shell symbol

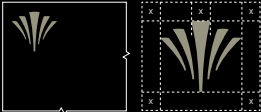
Shell symbol

The shell symbol is at the heart of our identity. It is distinctive and can be used as a trademark on products, packaging, literature, garments and other appropriate applications. The shell symbol must not be used close to the master St. Tropez logo but can be used in conjunction with the type element of the master logo. Its integrity is paramount and it must always be applied tastefully. The preferred colour is Pantone Cool Gray 5, although it can be printed in silver foil, black or white. Master artwork for all print and screen versions of the shell symbol are available from Marketing.



St. Tropez
Brand Guidelines

Identity
Shell symbol



Positioning
When positioning the shell symbol, the use of a consistent position and clear space will ensure the clear communication of our brand. Wherever possible, the shell should be positioned in the top left-hand corner of the page.

Exclusion zone
This is the minimum area around the shell symbol that must remain clear of type or other graphic devices, including distracting detail in a photographic image or background.

St. Tropez
Brand Guidelines

Identity
Master logo

Master logo

The St. Tropez logo must be clearly visible on all communications. It is essential that our logo is used correctly and consistently. Due to the many different applications that the logo may be used on, a degree of flexibility is allowed on the use of colour, typically the reproduction of the logo in all black and all white. Refer to pages 10/11 for examples. On packaging, it is expected that all of the logo or the shell symbol will appear in either silver foil/black or Pantone Cool Gray 5. Any St. Tropez logo must never be redrawn or modified in any way and must never be enclosed in a box.



St. Tropez
Brand Guidelines

Identity
Master logo



Positioning
When positioning the logo, it is essential that it is used correctly and consistently. Due to the many different applications that the logo may be used on, a degree of flexibility is allowed on the use of colour, typically the reproduction of the logo in all black and all white. Refer to pages 10/11 for examples. On packaging, it is expected that all of the logo or the shell symbol will appear in either silver foil/black or Pantone Cool Gray 5. Any St. Tropez logo must never be redrawn or modified in any way and must never be enclosed in a box.

St. Tropez
Brand Guidelines

Typography
Primary fonts

Primary fonts

The primary St. Tropez typeface is Avant Garde. Avant Garde is a modern typeface used for both the body copy and within the St. Tropez logotype. Within the Avant Garde family four weights have been selected for use: Avant Garde Bold, Medium, Book and Extra-Light. These type weights must be used for all printed designed items. St. Tropez always uses the Bener and Pake version of Avant Garde as it has a more 'open' feel. The correct fonts are widely-available and can be purchased at www.faces.co.uk as well as other type libraries.



St. Tropez
Brand Guidelines

Typography
Primary fonts

Avant Garde Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789;Q&%&

Avant Garde Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789;Q&%&

Avant Garde Book

ABCDEFGHIJKLMNOPQRSTUVWXYZ

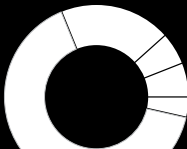
St. Tropez
Brand Guidelines

Colours
Selecting colours

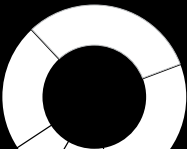
Selecting colours

The selection of harmonious colours is paramount. Wherever possible, follow the basic selection principles detailed below. Black, white and neutral colours will predominate as they will be frequently used in typography and in the St. Tropez logotype.

Selection example 1




Selection example 2



St. Tropez
Brand Guidelines

Colours
Selecting colours

Selection example 3





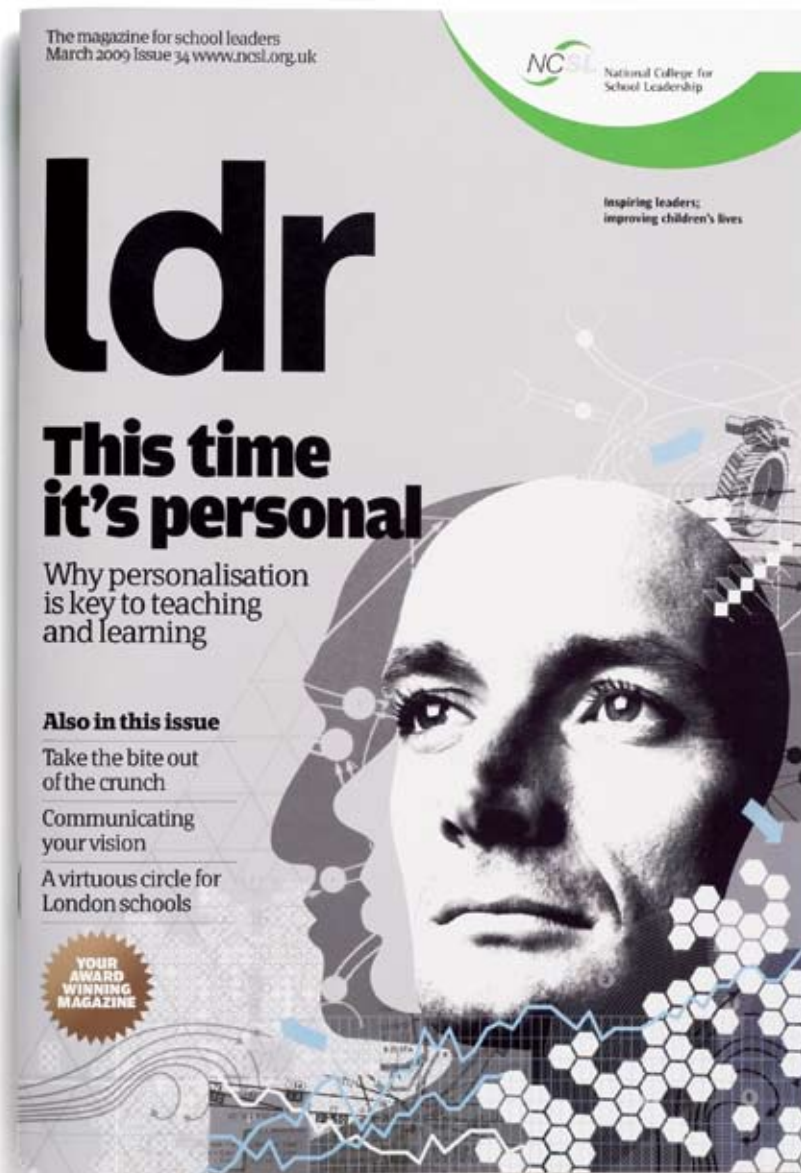
How do you get the magazine pages turning again?

Ldr is the premier magazine for school leaders, distributed to heads of 23,000 state schools in the UK. But in 2007, readership was down and interest was dwindling – in a survey, only 44% of readers rated the magazine as good or excellent. Ldr’s publishers, The National College, asked Cubic for a total overhaul – a redesign of everything from the masthead, to the grid system to the typography. The result? Eight design and communication awards and an impressive 93% rating of good or excellent.



What we did
Magazine design
Photography
Illustration
Website











How do you make sure more festival goers come along?

Radiator is a long-running international digital arts festival which has become a firm fixture on the arts calendar. Cubic has worked closely with the organisers for many years, keeping communications fresh to maintain interest and momentum. For 2009, it created an intriguing piece of promotional literature, featuring provocative manifesto-style headlines on recycled paper stock. The no-frills aesthetic was partly determined by budget, but clearly hit the mark, with attendance up 350% on the previous year.



RADIATOR IDENTITY

What we did
Identity
Literature
Advertising
Web styling
Garments



RADIATOR

EXPLOITS
IN THE
WIRELESS
CITY

Symposium:
'Exploits in the Wireless City'
15—16 January

A two day event at Broadway Media Centre, Nottingham, including; Saskia Sassen, Charlie Gere, Rob Van Kranenburg, Duncan Campbell, Usman Haque, Folke Köbberling & Martin Kaltwasser, Richard Barbrook, Stanza, JODI and many more

Artists will act as sleeper agents, observing and gathering information from architects planning departments, city council offices, surveillance and monitoring centres to create new work in response to their research

Online

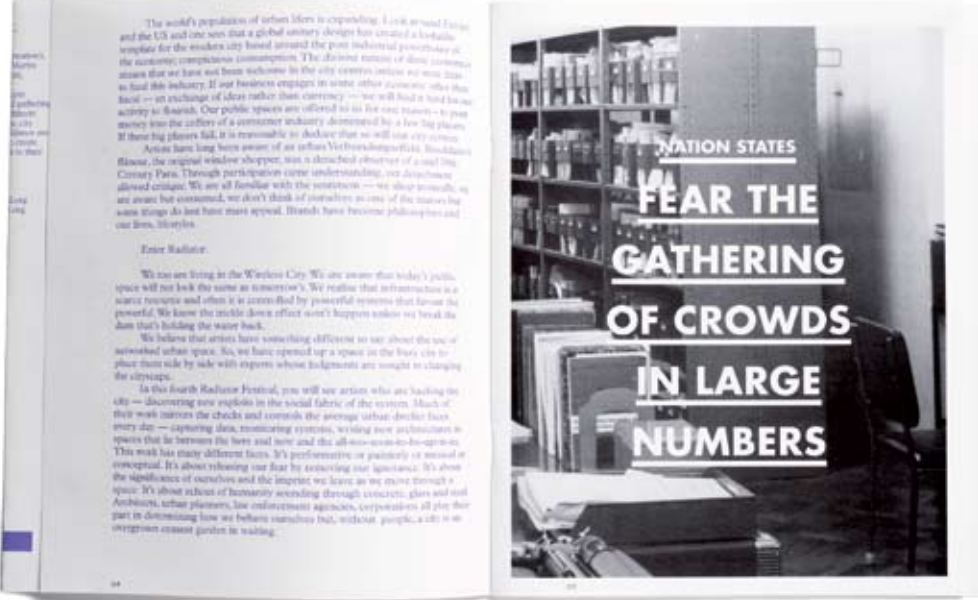
info@radiator-festival.org
www.radiator-festival.org

If you need access info to the venues or would like to receive this information in large print please contact 0115 840 927

Update txt

Text R8R on 0778 6200 69 to receive free* updates about Radiator events

R8R



BRANDS

AVE BECOME
HILOSOPHIES
AND OUR
LIVES,
LIFESTYLES





How do you change the habits of a lunchtime?

Based in Barcelona, Picnic provides a new service, delivering deli food to addresses across the city. For many international companies, long Spanish lunches and siestas are anathema, so this ‘al desko’ alternative has proved an instant hit. After researching the market, Cubic coined the name and created a slanted, script-like logo, which suggests both friendliness and speed. The clean, unfussy identity has been rolled out across menus, uniforms, stationery as well as sales literature and a website.

PICNIC IDENTITY

What we did
Naming
Identity
Packaging
Photography
Website
Uniforms



Picnic is an exciting new eating experience in Barcelona. We create international handmade deli food and deliver direct to our customers' doors. Our menus feature familiar favourites and classics with a modern twist.



**DELI
TO
YOUR
DOOR**



**How do you turn people
back on to carpet?**

A consortium of carpet manufacturers commissioned leading ad agency WCRS to stage a fightback against the growing popularity of wooden laminate flooring. Cubic was asked to develop the look and feel of the resulting campaign, including a seductive colour palette, plus typography and design guidelines, to be used across web, press and outdoor advertising. In addition, Cubic designed and produced a promotional brochure to support the main advertising drive which was sent out to 6 million UK households.

What we did
Magazine design
Brand development
Campaign styling

FUN ON THE FLOOR BROCHURE COVER



TEXTURE

Add textured carpet to your interiors for a classic and modern look

COMFORT

Thicker, deeper cuts, give a room a real sense of luxury and comfort

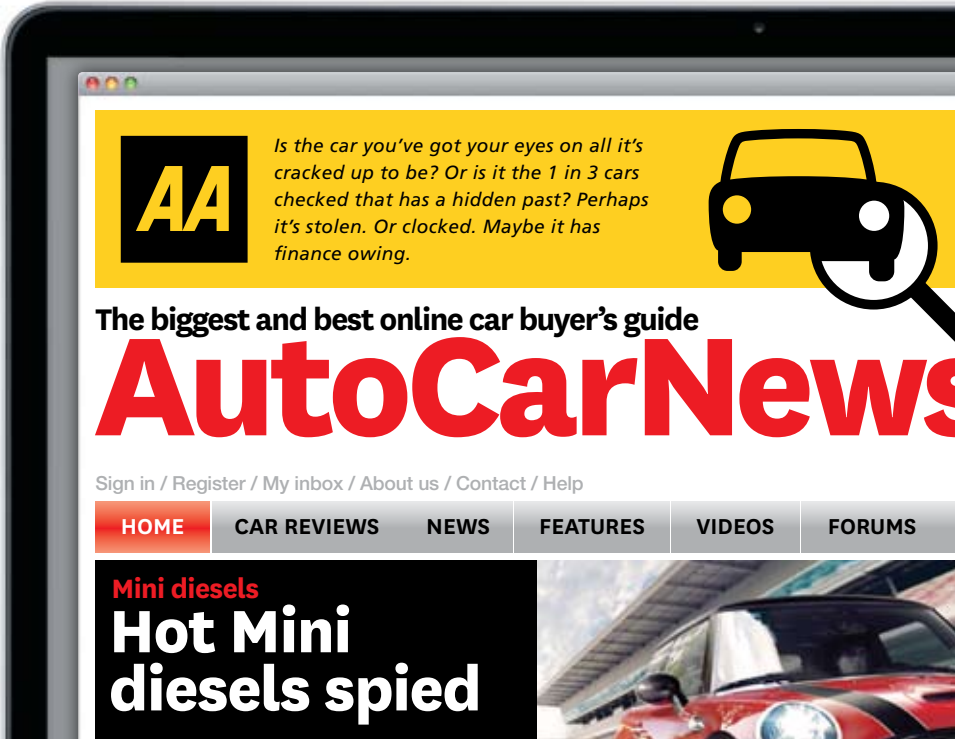


How do you drive away the competition?

AA Car Data Check quickly tells you about a used car’s history, which avoids any unpleasant surprises around the corner. But there are plenty of similar competitive services out there, and the AA wanted a stronger foothold in the marketplace. So Cubic devised a simple yet effective national advertising campaign, working across press and online media. Using punchy headlines and simple illustration style, the ads playfully tuned into the pitfalls of buying a dodgy used car, and achieved click-through rates on web banners that were 68% higher than previous campaigns.

What we did
Brand development
Campaign styling
Advertising
Copywriting
Illustration
Web banners
Literature
Exhibition

AA WEB BANNER





Can you spot the difference?



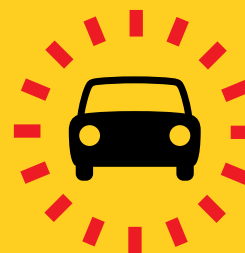
Is the car you've got your eyes on all it's cracked up to be? Or is it the 1 in 3 cars checked that has a hidden past? Perhaps it's stolen. Or clocked. Maybe it has finance owing. It may even have been written off in the past. AA Car Data Check can reveal the truth before you part with your money.



Car Data Check

www.aacardatacheck.com

Too hot to handle



Is the car you've got your eyes on all it's cracked up to be? Or is it the 1 in 3 cars checked that has a hidden past? Perhaps it's stolen. Or clocked. Maybe it has finance owing. It may even have been written off in the past. AA Car Data Check can reveal the truth before you part with your money.



Car Data Check

www.aacardatacheck.com

Trust us to check it out



Is the car you've got your eyes on all it's cracked up to be? Or is it the 1 in 3 cars checked that has a hidden past? Perhaps it's stolen. Or clocked. Maybe it has finance owing. It may even have been written off in the past. AA Car Data Check can reveal the truth before you part with your money.



Car Data Check

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Work images by Scene Photography
Printed by Tompkin Press

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