



Benediktiner

Weissbier

BENEDIKTINER BRAND GUIDELINES

CONTENTS

CHRISTOPH PETERSEN **DESIGN** for Benediktiner - March 2016

Introduction _____	03
Brand _____	04-15
Company colours _____	16-17
Typography _____	18
Background _____	21-24

Photographic design _____	25
Vehicle branding _____	26-28
Events equipment _____	29-30
Communication _____	31-41

INTRODUCTION

This manual provides an overview of all of the fundamental design elements and the way in which they are used.

You will find a selection of existing promotional materials and defined communication materials.

If a redesign should become necessary, apply the rules described in the following. Redesigns should, in principle, be coordinated with the responsible persons in the Bitburger Braugruppe marketing department. It is mandatory for the respective layout to be approved so that a stringent, uniform corporate design can be maintained that does justice to the Benediktiner brand.



THE BENEDIKTINER PICTURE MARK

The Benediktiner picture mark is made up of the round logo with the Benediktiner monk, a stylised image of the brewing ingredients, the dark blue Benediktiner word mark, and the red Weissbier lettering.

It is used in all brand communication and should not be changed.

All rules in this manual will be demonstrated using this picture mark.



THE BENEDIKTINER PICTURE MARK – PROPORTIONS

The proportions of the Benediktiner picture mark are formally established and defined as follows:
The width of the “i” in the Benediktiner word mark (measured vertically without the gold shading), labelled “x” here, represents the base model for the dimensions of the other picture mark elements.
16x yields the diameter of the round logo.

The height of the “Weissbier” lettering results from 3.5x (measured against the “i” without the dot on the i). These proportions must be complied with absolutely and should not be changed.



Vertical brand



Horizontal brand

THE BENEDIKTINER PICTURE MARK – BRAND MARKS

In the world of corporate design, you will always come across promotional materials which necessitate an alternative way of handling the brand based on format, such as is the case with bar trailers. The proportions of the Benediktiner to Weissbier lettering do not change here.

The examples shown above are designed to make it easier to deal with the brand.



Weissbier Naturtrüb

Weissbier Dunkel

Weissbier Alkoholfrei

THE BENEDIKTINER PICTURE MARK – WEISSBIER LETTERING IN GOLD

There are some exceptions whereby the Weissbier lettering of the Benediktiner picture mark is printed in gold, such as on the glass decoration. This is a result of the improved legibility against a coloured background.



Sign

THE BENEDIKTINER PICTURE MARK “WEISSBRÄU”

The “Benediktiner Weissbräu” picture mark is used when an overriding reference to the company Benediktiner Weißbräu GmbH is to be made, and not to the individual products (Weissbier, Hell), for example in the case of the catering sign shown above..

The proportions of the “Benediktiner Weissbräu” picture mark are identical to those of the picture mark “Benediktiner Weissbier”.



Mug



20 x 0.5 l crate

THE BENEDIKTINER PICTURE MARK - WEISSBIER - LETTERING IN GOLD

There are also exceptions in the case of the “Benediktiner Weissbräu” picture mark whereby the Weissbräu lettering is printed in gold for reasons of presentation or by virtue of its significance, for example in glass decoration or printing on crates.



THE BENEDIKTINER PICTURE MARK IN BLACK AND WHITE

If printing is done in black and white only, the picture mark is applied either in shades of grey or a pure black and white version. If it is possible to apply the brand in shades of grey, this must always have priority.

Benediktiner
Company brand/Umbrella brand



Benediktiner
Weissbier range



Benediktiner
Hell range



Benediktiner
Company brand/Umbrella brand



Benediktiner
Weissbier range



Benediktiner
Hell range



Benediktiner
Company brand/Umbrella brand



Benediktiner
Weissbier range



Benediktiner
Hell range



Benediktiner Weissbier

Benediktiner Weissbräu

Benediktiner Weissbier **NATURTRÜB**

Benediktiner Weissbier **DUNKEL**

Benediktiner Weissbier **ALKOHOLFREI**

Benediktiner Hell

Benediktiner Weissbier

Benediktiner Weissbräu

Benediktiner Weissbier **NATURTRÜB**

Benediktiner Weissbier **DUNKEL**

Benediktiner Weissbier **ALKOHOLFREI**

Benediktiner Hell



Logo colours

Pantone
282 C

C 100
M 95
Y 0
K 70

Pantone
200 C

C 15
M 100
Y 100
K 5

Pantone
871 C

C 20
M 30
Y 80
K 10

Background colour

Pantone
9140 C

C 0
M 0
Y 13
K 0

THE BENEDIKTINER COLOURS

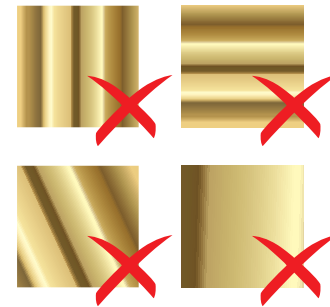
The Benediktiner picture mark is printed in 4C Euroscale in order to achieve a natural presentation of the gradient of the golden hue.

If the printing process requires it, the 4C colours are replaced with special colours.

This is especially the case in the printing of labels and other projects with a large printing run.

A mixture of both printing processes (4C + special colours) is also possible.

This is used when the natural gold gradient and colourfast, full-tone colours are to be achieved.



THE BENEDIKTINER GOLD GRADIENT

The structure and colour values of the gold gradient should not be changed. It should always be aligned horizontally and never vertically or at an angle.



Times New Roman - Regular

Copperplate - Bold



Altona - Bold

Times New Roman - Regular

Created manually

Created manually

Created manually

Copperplate - Regular

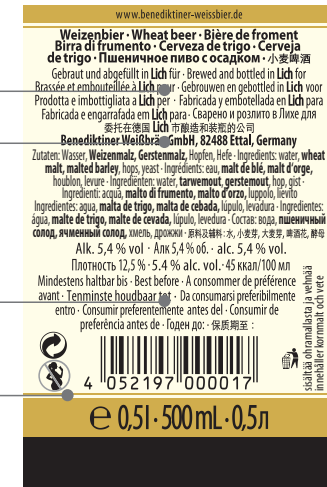
Domestic

Myriad Pro Bold

Myriad Pro Condensed

Myriad Pro Condensed

Myriad Pro Condensed





BENEDIKTINER BACKGROUNDS

The Benediktiner picture mark is generally placed against a beige background. If the material and budget allow it, the logo is placed against the light droplet background in support of freshness and appetite. In all other cases, the logo is on a beige colour field. In exceptional cases, a white background may also be permitted.



Crate

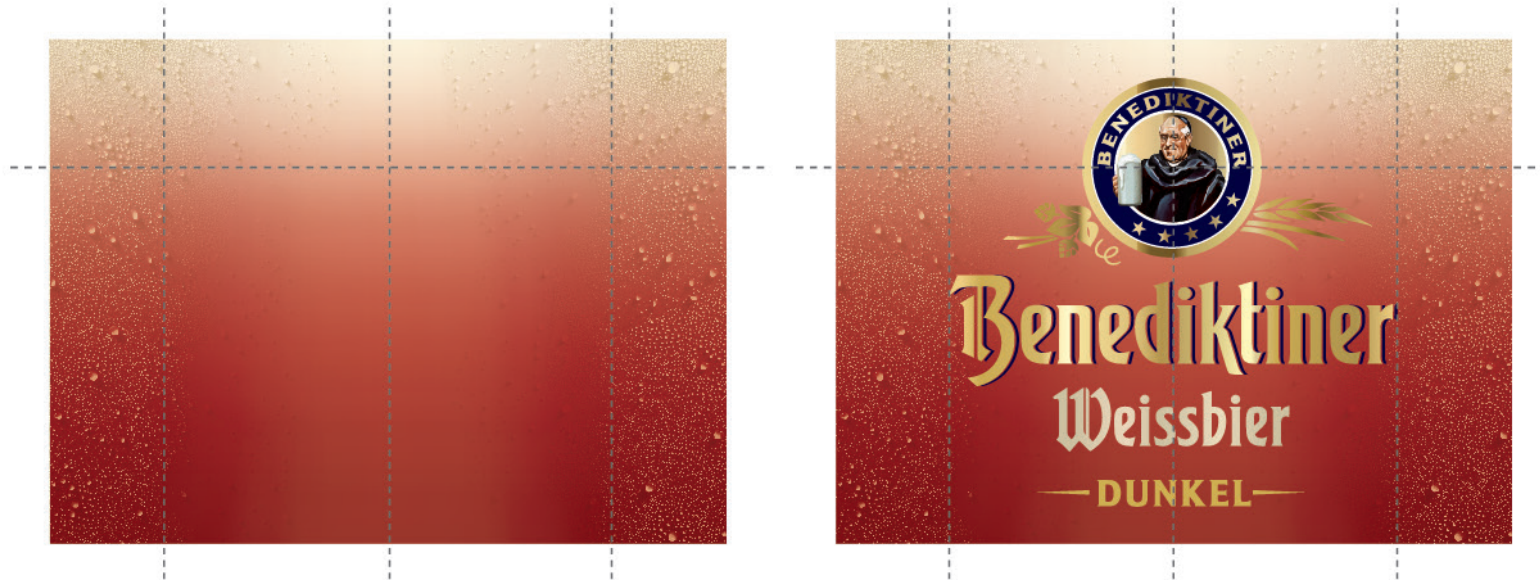
BENEDIKTINER BACKGROUNDS

In exceptional cases, such as with crates, service garments (polo shirts, bistro aprons), a dark blue background is also possible. The colour tone is defined by RAL 5013.



THE BENEDIKTINER WEISSBIER DROPLET BACKGROUND

The placement of the pale Benediktiner droplet background in proportion to the word mark is subject to the specifications shown above. It is geared towards the width of the Benediktiner lettering in relation to the pale, predominantly droplet-free background space. This positioning may not be changed.



THE BENEDIKTINER WEISSBIER DUNKEL DROPLET BACKGROUND

The placement of the dark Benediktiner droplet background in proportion to the dark picture mark is subject to the specifications shown above. It is geared towards the width of the Benediktiner lettering in relation to the droplet-free background space. Vertically, the round logo is central in the gradient transition from red to beige.

This positioning may not be changed.

**THE BENEDIKTINER WEISSBIER ALKOHOLFREI DROPLET BACKGROUND**

The placement of the blue Benediktiner droplet background in proportion to the Alkoholfrei picture mark is subject to the specifications shown above. It is geared towards the width of the Benediktiner lettering in relation to the predominantly droplet-free background space. Vertically, the logo is central in the gradient transition from blue to light blue.

This positioning may not be changed.



Wimpel



6Pack

THE BENEDIKTINER SKY BACKGROUND

Even when the sky background retreats in favor of a packshot which is as distinctive and large as possible, it must still be clearly noticeable with its glowing sun.

The sky background should have connotations of freshness and Bavarian origins.



BENEDIKTINER PHOTOGRAPHIC DESIGN

The Benediktiner packshots should be displayed in the combination glass/bottle, where possible with this cropping and at each of the angles defined. The glass therefore has an angle inclination of 70° and the bottle an angle inclination of 90°.



BENEDIKTINER BAR TRAILERS

The brand should be depicted as largely as possible. The proportions, frame of the packshots and the surrounding gold line as well as the presentation of the sky background with the sun can be derived from the above rules. The delocalising reference on the packshot must be legible however it is overlaid.

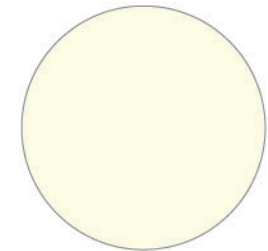
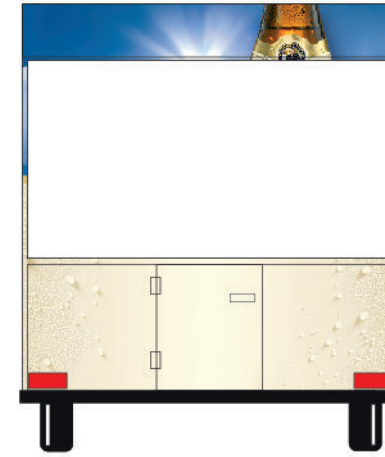


BENEDIKTINER BAR TRAILERS

In order to display the packshot as largely as possible at the rear of the bar trailer, there is a differing position as a result of the gold line surrounding the vehicle. The delocalising reference on the packshot must also be legible.



Seite offen



BENEDIKTINER BAR TRAILERS

It is mandatory for the background to be presented in the droplet design. However, in exceptional cases and for financial reasons, this may be replaced with the Benediktiner background colour. This is roughly equivalent to RAL 1013.



THE BENEDIKTINER WEISSBIER BAR

The Benediktiner droplet background is used together with the logo in landscape format for the bar design. The upper side of the bar includes a gold edge, as illustrated in the diagram above. The dimensions demonstrated above must always be complied with.



THE BENEDIKTINER WEISSBIER BAR



THE BENEDIKTINER WEISSBIER REFRIGERATOR



INTRODUCTION

The high quality standards of Benediktiner Weißbräu GmbH are not only found in the products. They are also echoed in the company's communication and must be felt by consumers in every medium. The Benediktiner principles of community, moderate and careful actions and respect for everything and everyone are also in focus in our communication. This is expressed in the stylish and esthetically pleasing visual worlds, authentically balanced staging and consistently friendly, sunny visual language.

THE LOOK:

- Authentic and balanced
- Natural and sunny
- Lively and friendly
- Stylish and esthetically pleasing



THE CAMPAIGN

The campaign is set in a rustic and upscale Alpine chalet. The product is shown in authentic, inviting surroundings. The table serves as a stage for the product's presentation. It can be supplemented with equipment relating to various occasions. This is all collected in an image pool and can be requested from the brand manager if required.

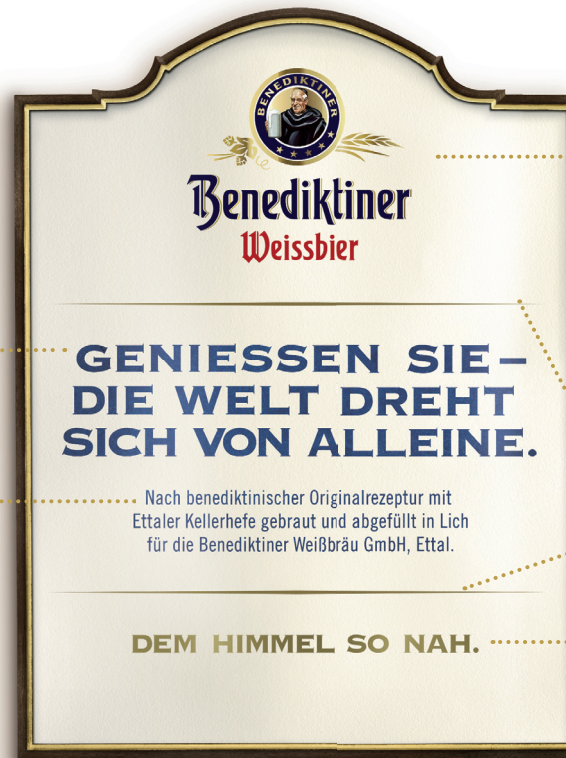
The chalet's window shows a view of an idyllic, mountainous landscape. The picture frames on the wall are the communication space in which different communication content can be displayed, such as the logo (the Benediktiner word/picture mark), the headline, the delocalising reference in copy and the claim "Dem Himmel so nah."

- The text content (headline + copy) is **centered**.
For potential exceptions, see “Special Regulations.”

- **Headline font:** „Copperplate Gothic Std 33 BC“.
The headline is always positioned between the gold trim lines together with the copy.

- **Copy font:** „Trade Gothic LT Com Condensed No.18“.
The delocalising reference (copy block) must always be displayed.

- **The colour of the lettering** depends on the product. See “Type colours” for the individual colour values



- **The logo is always centered as a triad.** (Signet, Benediktiner, Weissbier).

Exception:
For Benediktiner Hell, the “Weissbier” lettering is replaced with “Weissbräu” (Signet, Benediktiner, Weissbräu)..

The logo must be concise and positioned underneath the frame’s arch.
For potential exceptions, see “Special Regulations”.

- **The ends of the gold trim lines** are flush with the headline.

- **The gold claim** is flush with the copy and in vector format.

THE CAMPAIGN: THE COMMUNICATION PLATFORM

**THE CAMPAIGN: PROTECTED LOGO AREA**

The logo is surrounded by a defined area. No other design elements may be placed in this area. The protected zone defined here may not be encroached upon. The protected area is calculated here using the height of the “W” of the Weissbier lettering.



- **The Benediktiner Weissbier logo** as a triad. This is used across the range and in umbrella brand communication. If it is only the lager “Hell” being displayed, the logo may not be used as a triad; in this case, the dyad must be used.



- **The Benediktiner Weissbier logo** as a triad. This is only used if all Weissbier types are being presented together with the lager “Hell”.



- **The logo** as a dyad. If the “Hell” range is being presented alone, the logo is used as a dyad.

THE CAMPAIGN: THE MAIN ELEMENTS (1)

The main campaign elements must be addressed in overall communication (ATL, BTL, online). They can be used together or individually.

- **Font for headlines** (Copperplate Gothic Std 33 BC).

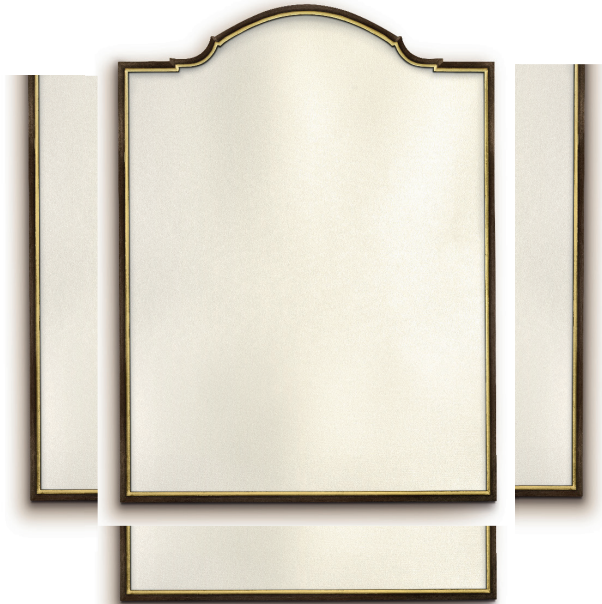
AÄBCDEFGHIJKLMOÖ
NOPQRSSSTUÜVWXYZ
AÄBCDEFGHIJKLMN
OÖPQRSSSTUÜVWXYZ
1234567890

- **Font for copy and continuous text**
(Trade Gothic LT Com Condensed No.18).

AÄBCDEFGHIJKLMOÖ
NOPQRSSSTUÜVWXYZ
aäbcdefghijklmn
oöpqrßtuüvwxyz
1234567890

- **For emphasis in continuous text**
(Trade Gothic LT Com Condensed No.20).

THE CAMPAIGN: THE MAIN ELEMENTS (2)



- **The picture frame in label form.**
The picture frame can be expanded vertically and horizontally if required.



- **The picture frame with straight edges.**
If the label form cannot be used as a result of the format, the straight form is used instead.



- **Hand-made paper as the background.**

THE CAMPAIGN: THE MAIN ELEMENTS (3)



THE CAMPAIGN: THE RANGE (1)

Benediktiner Weißbräu GmbH offers a wide range of different beers. We present this variety with the following campaign motifs as follows:

- All umbrella brand communication is via the „**Benediktiner Weissbier NaturtrübMotif**“. Even when several types are shown together, the umbrella brand elements must be used. The landscape picture (Benediktiner Weissbier Naturtrüb) is overlaid differently in order to ensure that it differs from the classic Benediktiner Weissbier Naturtrüb motif.

This is an Upper Bavarian landscape with a small chapel. The sky is blue and the lighting mood is sunny and warm. The dark blue lettering picks up on the world of colours provided by the brand logo.

- The “**Benediktiner Weissbier Alkoholfrei motif**” is first and foremost applied in connection with the themes of sport and leisure activities. We once again find ourselves on an elevation in the motif and can see a couple on a cycling tour through the window. The lighting mood is clear and easy, just like the beer. The light, fresh blue colour of the lettering reflects this.



THE CAMPAIGN: THE RANGE (2)

- The „**Benediktiner Weissbier Dunkel Motif**“ window provides a view of an evening landscape. The red tones in the field and the dark caramel, red colour of the lettering accentuate the colour and strong taste of the beer.
- The „**Benediktiner Hell Motif**“ shows a light, sunny lakeside landscape. The sun is high in the sky, the grass is lush and green and the lake's water clear. The freshness and clarity are also brought across via the typography.

The presentation of the products is always fresh and tasty, across the entire campaign. The glasses can be shown individually but also, depending on the occasion, together the associated bottles.



• Font colour “Naturtrüb”
 RGB 22/11/59 • CMYK 100/95/0/70



• Font colour “Alkoholfrei”
 RGB 0/161/214 • CMYK 78/16/5/0



• Font colour “Dunkel”
 RGB 142/47/39 • CMYK 53/97/100/0



• Font colour “Hell”
 RGB 204/166/44 • CMYK 25/33/92/0

THE CAMPAIGN: RANGE COLOURS

SPECIAL REGULATIONS

1. Unlike in the classic campaign structure, alternatives to centering are permitted in the areas BTL, trade-supporting measures and online. Both the headline and copy text can be left-justified for better legibility. The same applies to greater text lengths in the copy area.



2. The claim text “Dem Himmel so nah.” can also be used as a headline. The initially defined guidelines for umbrella brand communication apply here. In this case, the claim is omitted below the gold trim line.



3. The placement of the word/picture mark can deviate from the campaign motifs. The logo itself may also, depending on format and medium, be set on the hand-made paper or photographs without the picture frame (sky, peaceful backgrounds).

In this case, the logo must always be easy to read and the protected area complied with.



4. In order to highlight new products and marketing campaigns, there is the possibility of drawing on “info zones” and disrupters from the image pool in consultation with brand managers.

The respective info zones can be worked into the individual campaign motifs (e.g. paper table displays or newspapers) and therefore blend in with the campaign's look.

