



WELCOME TO THE
**JÄGERMEISTER LIQUID
BRAND DESIGN GUIDELINES**

This document will give an overview of why we do what we do and how we use every element of our brand. Everything we do is true to who we are, our brand DNA and our product. The following pages ensure what we create is always consistent and engaging.

EST . 1878
WOLFENBÜTTEL
GERMANY

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1.

BRAND STRATEGY

1. BRAND STRATEGY

More detail on our Brand Strategy can be found [here](#)

More detail on our Tone of Voice can be found [here](#)

COMPANY & BRAND PURPOSE

BEST NIGHTS OF YOUR LIFE. TODAY AND TOMORROW.

BRAND AMBITION

BECOMING THE LIFESTYLE ICON FOR BEST NIGHTS IN AND BEYOND LIQUOR BY 2030.

BRAND PROMISE

TOGETHER WE THRIVE THROUGH PLAYFUL EXPERIMENTATION.

BRAND CHARACTER

We are LIVELY (ENERGETIC & FUN)
... we inspire others with our uplifting spirit,
our optimism & confidence.

We are UNAPOLOGETIC
... we always stay true to who we are
and value honesty in all interactions.

We are SOCIALE
... we initiate conversations and lead collaborations
where we all thrive through doing things together.

We are BOLD
... we embrace the magic & thrill of the unknown
while we live fully in the moment.
...we transform our environment
through bold actions, not just words.

CONSUMER INSIGHT

Experiencing new things & being more spontaneous with people I am comfortable with,
frees me up to live in the moment and makes me feel like my true self, living my best life.

TONE OF VOICE PILLARS

OWN IT

Be unapologetically ourselves, always. Speak with a relaxed
confidence that only someone completely comfortable could
have. Celebrate the oddities that make us, us.

UNEXPECT IT

Zag when they zig. Be anything but cliche. Mix things up
to keep our audience intrigued. Call on our incredible
community to co-create our best nights.

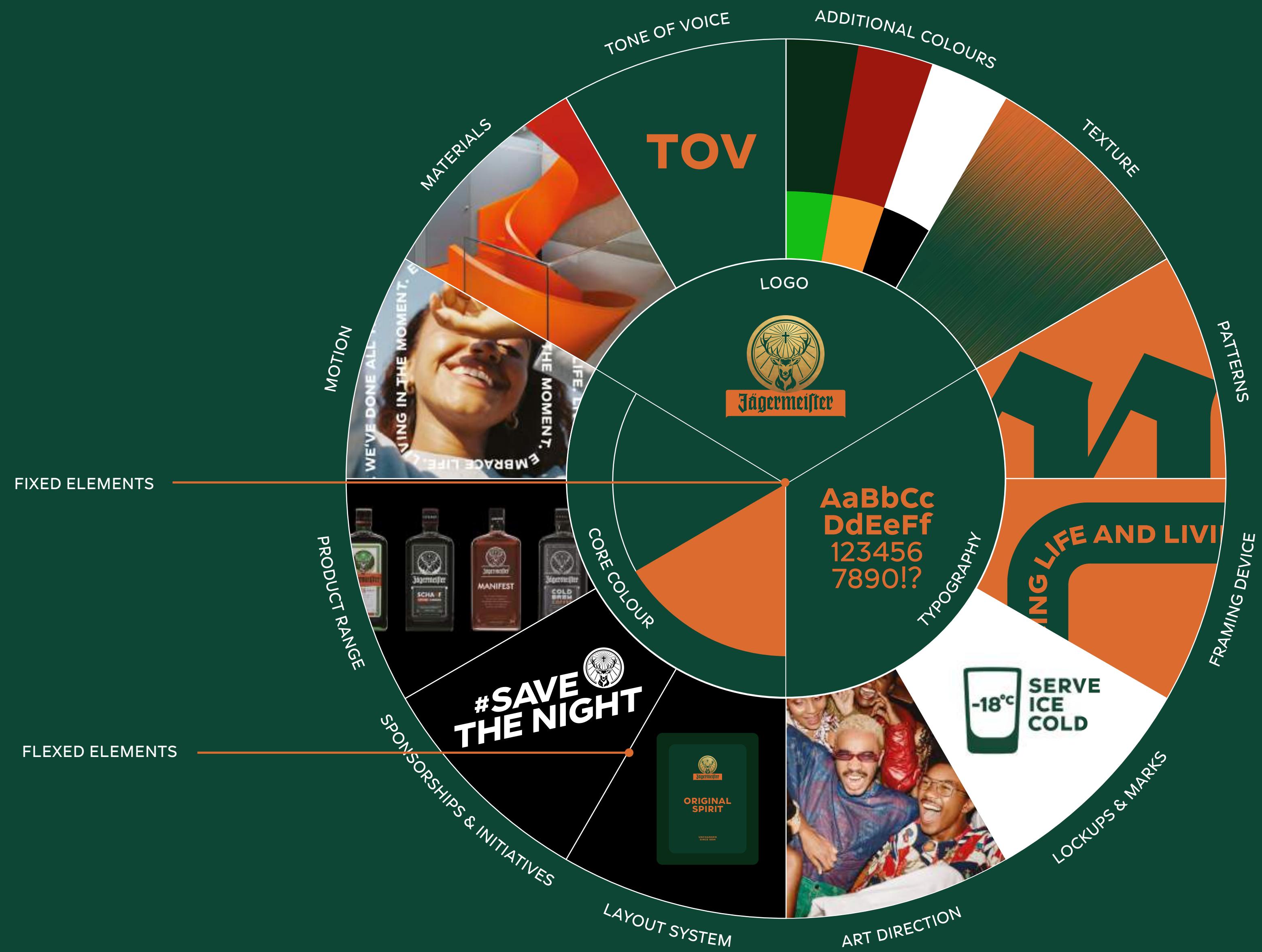
TRY IT

Stay curious and open-minded. Look at things from a
different perspective. Ask questions. Be willing to try
(almost) anything once. Inspire people to follow suit.

LIQUID BRAND DESIGN

2. LIQUID BRAND DESIGN FIXED VS FLEXED BRAND ELEMENTS

We have created a system for all touchpoints. Our fixed elements are ever-present, and the flexed elements allow for variety.

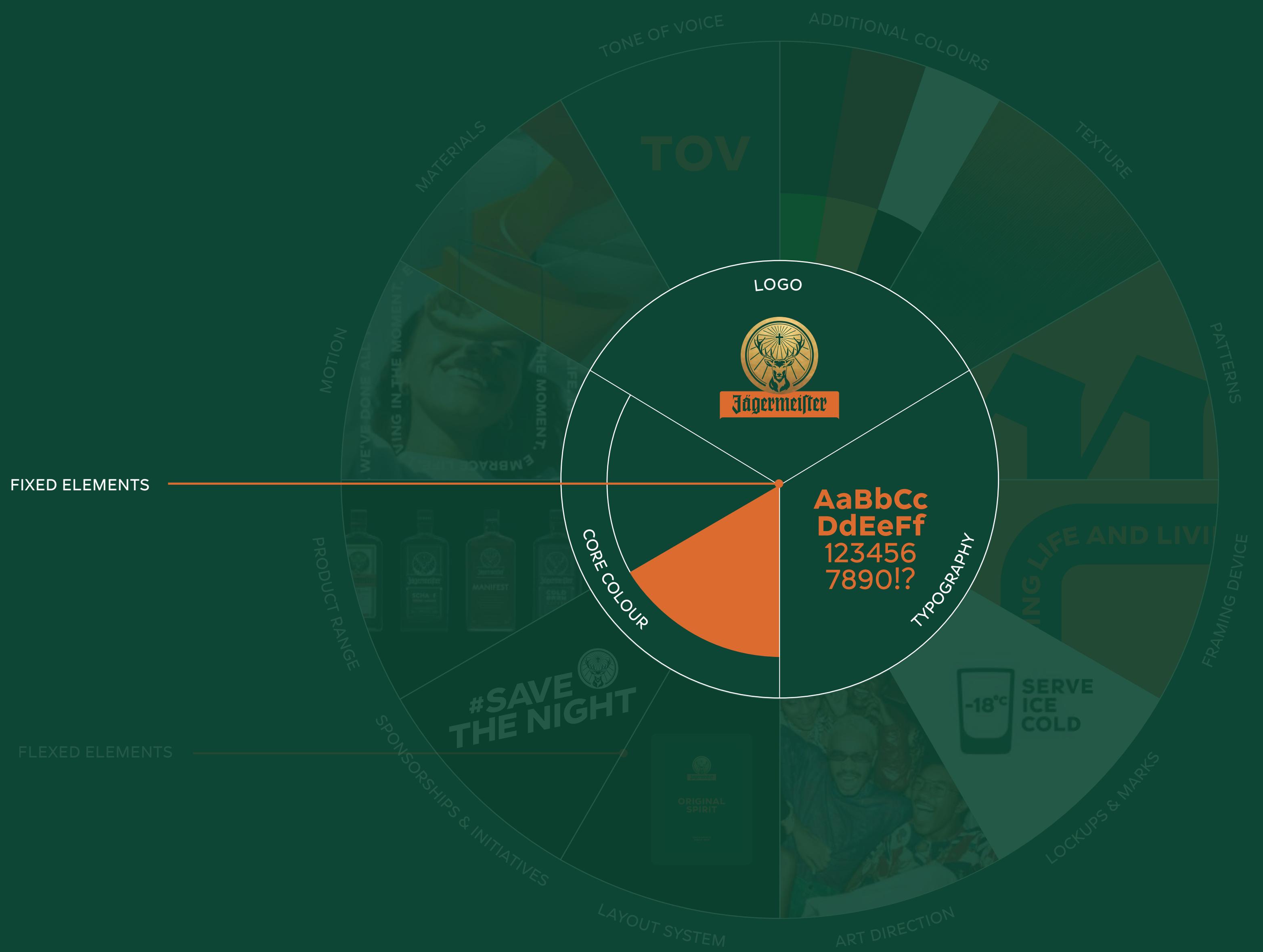


2.

FIXED BRAND ELEMENTS

2. FIXED ELEMENTS OVERVIEW

These elements are mandatory in all communications.
The fixed elements are important for guaranteeing brand consistency and building recognition.



2.1 FIXED BRAND ELEMENTS

LOGO

2.1 LOGO INTRODUCTION

JÄGERMEISTER



Our logo is distinctive, and we strive to harness its full branding potential. We created a system that combines simplicity with flexibility.

2.1 LOGO OVERVIEW

Primary: Full Branding Logo

Our recommended approach is to embrace the use of gold foil, Full Branding logo for physical touchpoints, enhancing premium materiality.

FULL BRANDING



Jägermeister

Secondary: Single Colour Logo

In digital applications, we suggest our Single Colour for modernity. Orange fill should be used on predominantly orange backgrounds and green fill on predominantly green backgrounds. The black and white versions have been created for one colour printing and sponsorships.

SINGLE COLOUR:
CORE ORANGE FILL



Jägermeister

Tertiary: Seal, Banner and Wordmark

These are only for special use cases, such as merchandise or more extreme formats of POS.

SINGLE COLOUR:
CORE GREEN FILL



Jägermeister

SINGLE COLOUR:
BLACK FILL



Jägermeister

SEAL BANNER AND WORDMARK



Jägermeister
Jägermeister

SINGLE COLOUR:
WHITE FILL



Jägermeister

2.1 LOGO

FULL BRANDING/SINGLE COLOUR

CLEAR SPACE & SIZING

Clear Space

A safe area around the Logo is created by using a 1/4 height of the Logo as the margin. This is essential for its presence with other design elements. This same clear space applies to our Single Colour logo.

Minimum size

The Logo has been designed to reproduce at a minimum width of 25mm.

On the web the minimum width of the Logo is 200px. No maximum reproduction size.

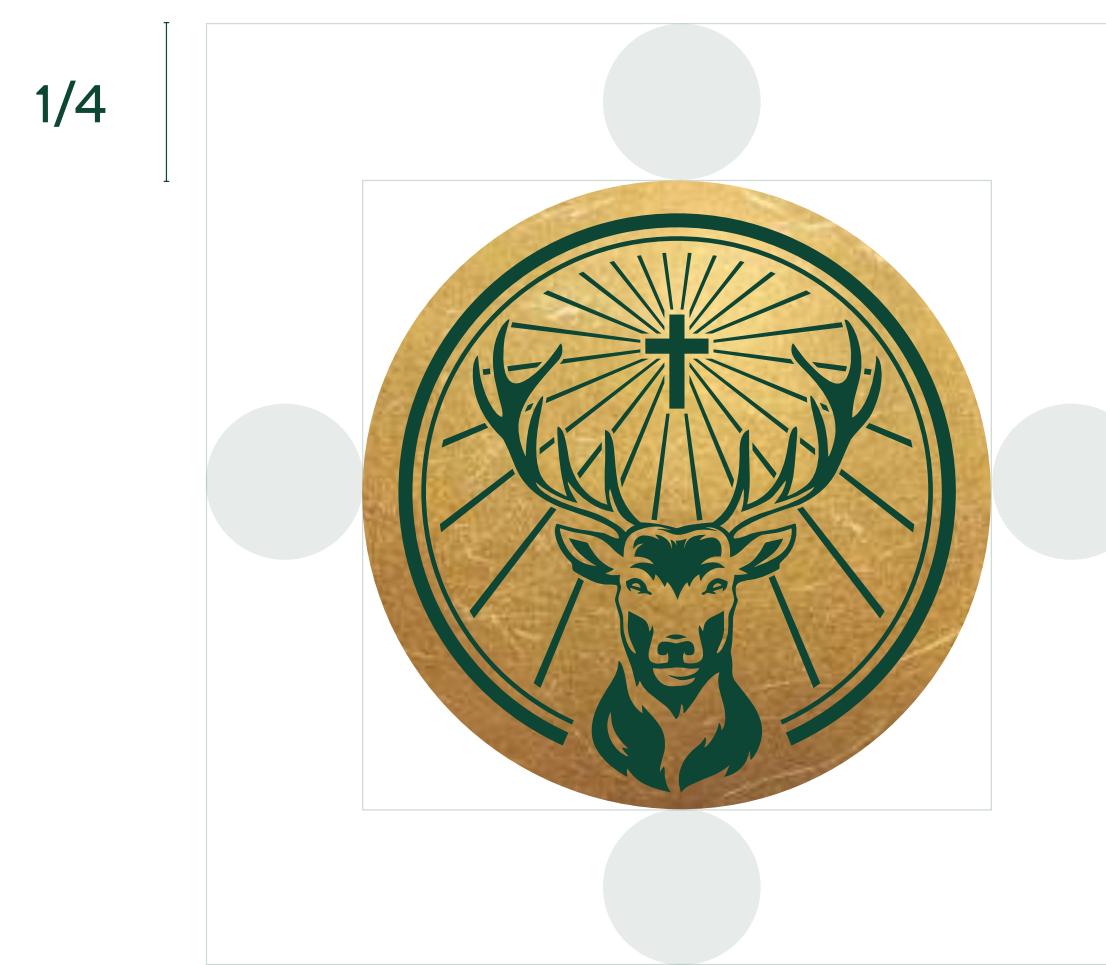
Bottle vs Logo

If the bottle takes up more than 20% of the specific layout, a logo is not necessary.



2.1 LOGO
SEAL/BANNER/WORDMARK
CLEAR SPACE & SIZING

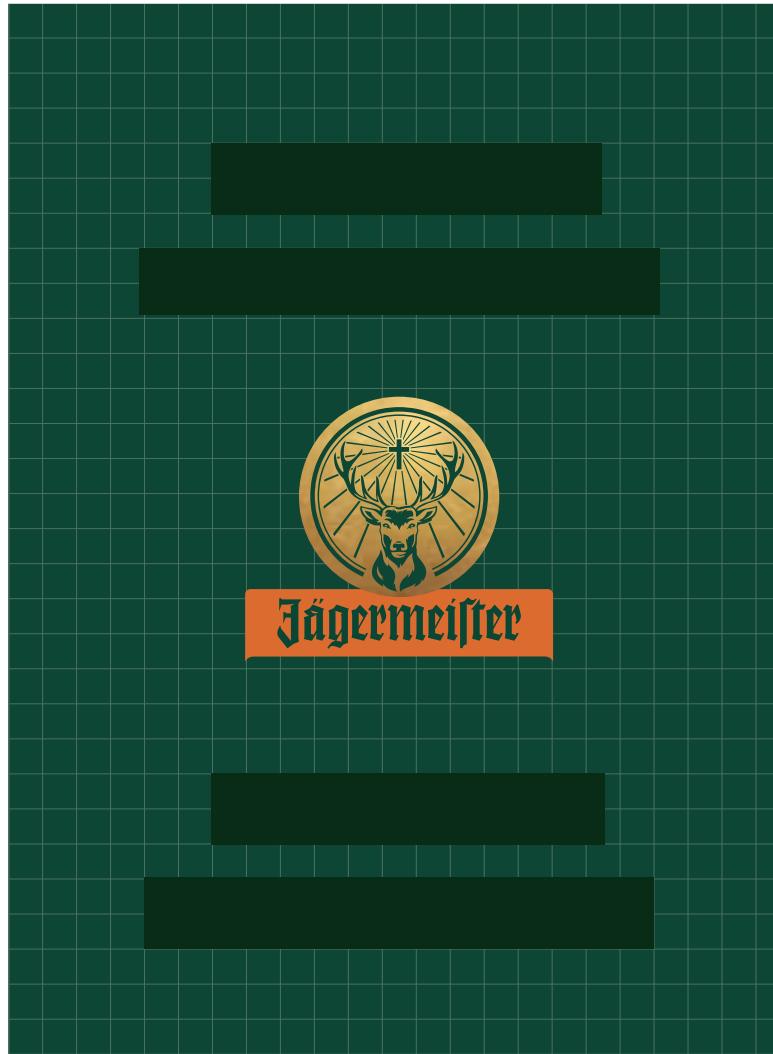
In this page we show the clear space and minimum size for our Seal, Banner and Wordmark.



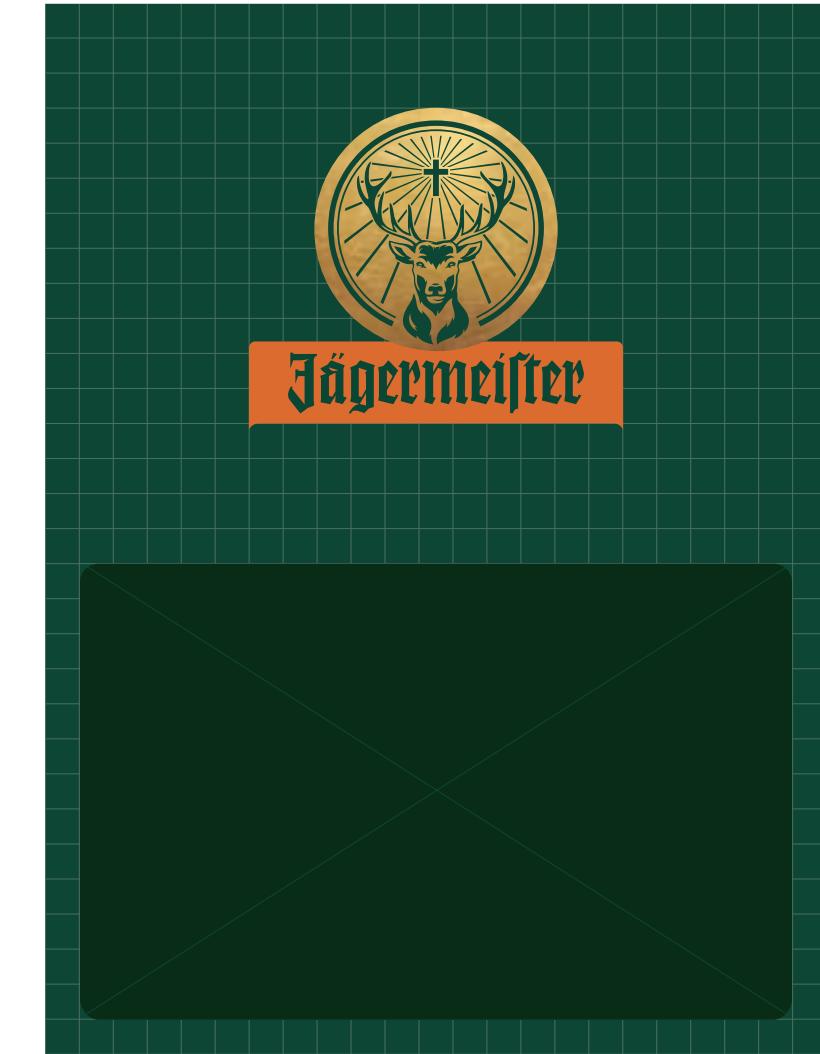
2.1 LOGO FULL BRANDING/SINGLE COLOUR POSITIONING



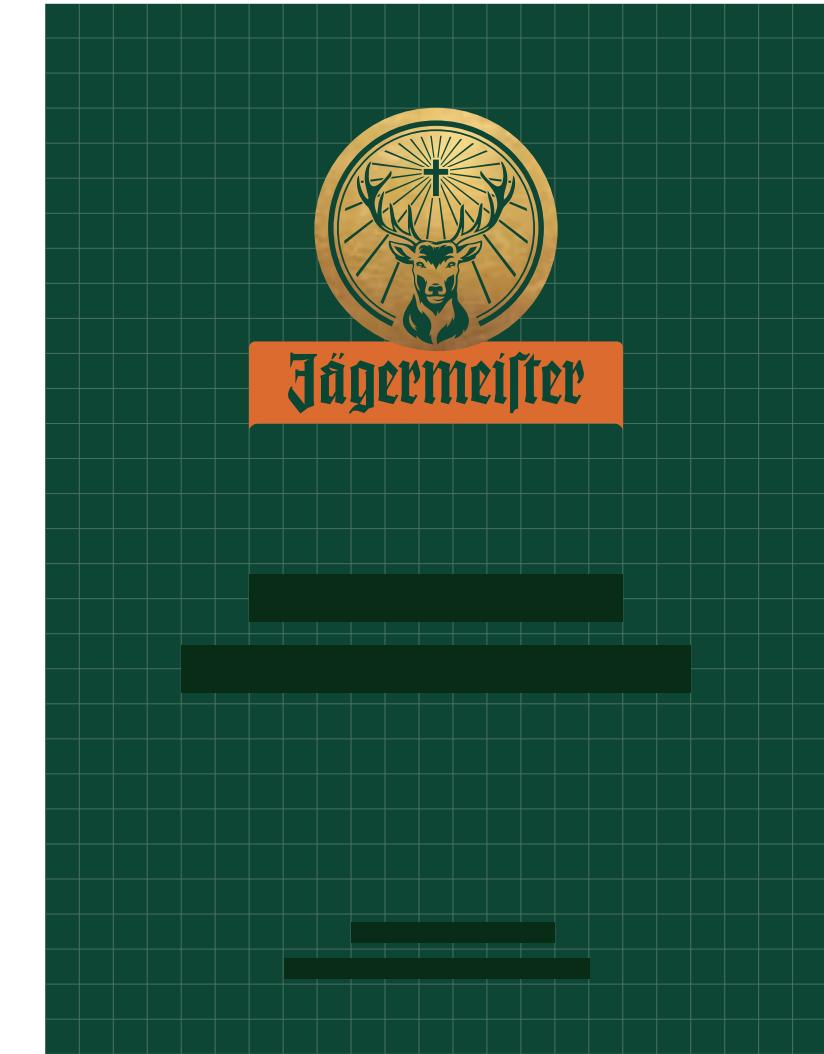
[1] We proudly place our logo within the centre of the canvas



[2] When other content needs to be more prominent it can feature smaller



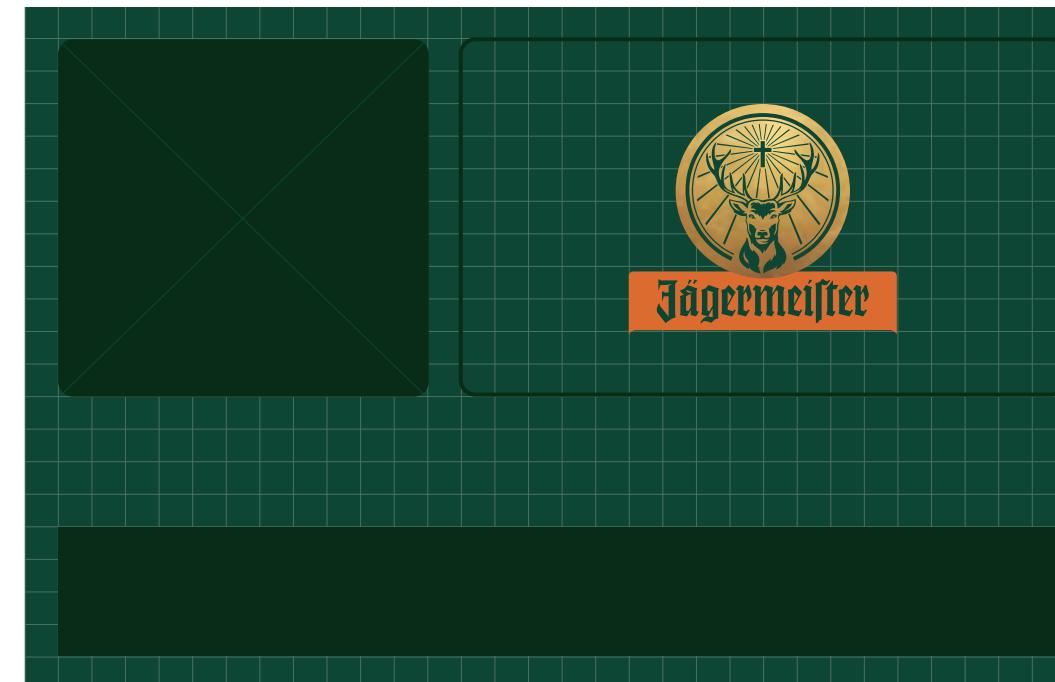
[3] Or our logo can sit centred in the top half of the canvas, allowing space for imagery...



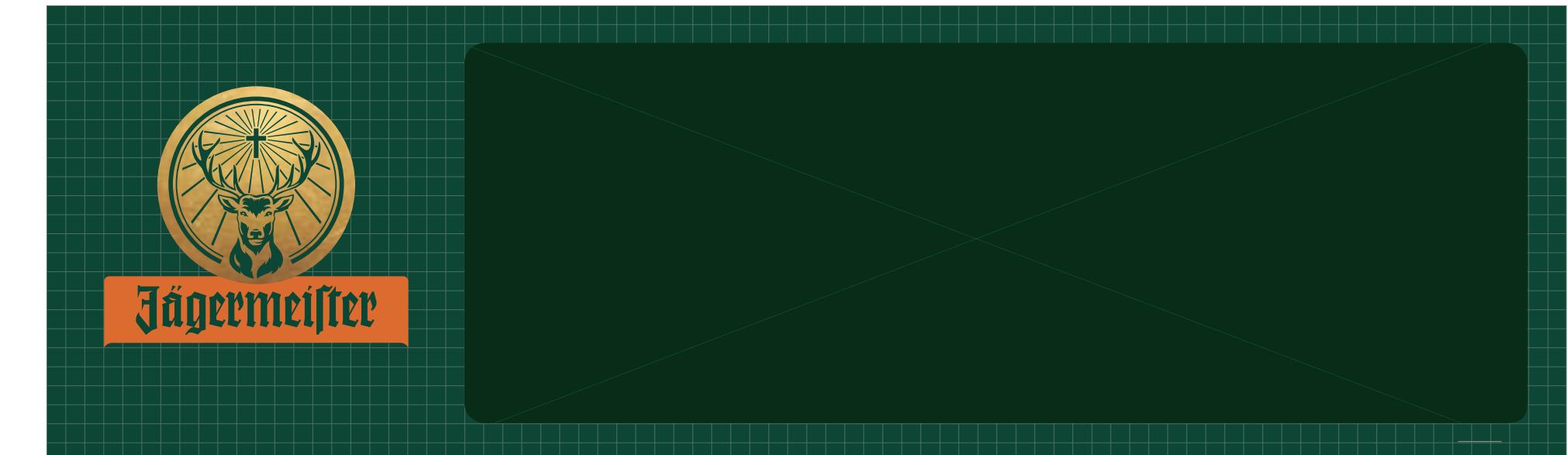
[4] ...typography...



[5] ...or can sit centred to one side of the canvas



[6] Our logo can also sit off centred, being aligned to our frame device instead...



[7] ...or can shift accordingly for extreme formats, always being centred within the clear space

The examples shown here provide flexible and distinctive options for Logo placement.

We like to present our Logo loud and proud, front and centre [1], but in some instances, when other content needs to be more prominent, it can feature smaller, following the grid, centred [2] or sitting

within the top half of the application, but still centred width-wise [3], [4].

This system is adaptable to extreme layout formats as well. It maintains brand consistency and recognition in unconventional designs [5], [6], [7].

2.2 FIXED BRAND ELEMENTS

CORE COLOUR

2.2 CORE COLOUR OVERVIEW

HERBAL GREEN
CMYK 88/45/79/49
RGB 13/71/52
HEX #0D4734
RAL 6005
PMS 3435 C

Our core colour palette consists of our iconic green and orange. These two colours have been carefully selected to represent our brand identity and convey the essence of our values. **Core Green or Core Orange should always make up at least 50% of our layouts.**

CULTURE ORANGE
CMYK 7/68/85/0
RGB 219/107/48
HEX #DB6B30
RAL 2004
PMS 7578 C

We should always aim to have both present in applications, we can do this through the full logo or by layering in other brand elements.

2.3 FIXED BRAND ELEMENTS

TYPOGRAPHY

2.3 TYPOGRAPHY INTRODUCTION



Based on our iconic label's distinctive typography forms the basis for our typographic system, enabling us to create a consistent and recognizable visual identity. This system enhances readability and ensures our brand messages effectively resonate with our audience.

2.3 TYPOGRAPHY

MEISTER

Typography is our visual voice, providing range, nuance, and attitude to our messages.

The Meister family, a sans-serif typeface inspired by urban geometry, embodies the perfectionist side of Jägermeister.

Meister is used consistently across all Jägermeister applications, available in two font weights: Bold and Regular.

PRIMARY WEIGHT

MEISTER BOLD

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0 ! @ £ \$ % * () + } | ? > <

SECONDARY WEIGHT

MEISTER REGULAR

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0 ! @ £ \$ % * () + } | ? > <

2.3 TYPOGRAPHY HIERARCHY

The four type styles demonstrated on this page form the core of our type system. In the case of headlines and subheads, sizing is determined relative to the largest size of the headline on a given application.

The alignment of paragraphs can be either left-aligned or centred, depending on the layout composition.

HEADLINE

FONT: MEISTER BOLD
UPPERCASE
CENTRED
SIZING: 100% / 75% / 60%
LEADING: 90%
TRACKING: -30

THE NEW TAKE ON HERITAGE

SUBHEAD

FONT: MEISTER BOLD
UPPERCASE
CENTRED
SIZING: 35% / 25% / 15%
LEADING: 110%
TRACKING: 100

ORIGINAL SPIRIT

BODY COPY

FONT: MEISTER REGULAR
UPPERCASE (SHORT COPY)
SENTENCE CASE (LONGER COPY)
CENTRED
SIZING: 100% / 70% / 60%
LEADING: 90%
TRACKING: 0

JÄGERMEISTER IS A GERMAN DIGESTIF
MADE WITH 56 HERBS AND SPICES.
DEVELOPED IN 1934 BY WILHELM AND
CURT MAST, IT HAS AN ALCOHOL BY
VOLUME OF 35%.

Jägermeister is a German digestif made with 56 herbs and spices. Developed in 1934 by Wilhelm and Curt Mast, it has an alcohol by volume of 35%. The recipe has not changed since its creation and continues to be served in its signature green glass bottle.

CALL TO ACTION

FONT: MEISTER BOLD
UPPERCASE
CENTRED
LEADING: 110%
TRACKING: 100

JAGERMEISTER.COM

2.3 TYPOGRAPHY COLOUR PAIRING

Our colour pairing consists of our iconic green and orange core colours.

For further colour pairings, see pages 29-31.

CORE ORANGE ON CORE GREEN

WHITE ON CORE GREEN

CORE GREEN ON WHITE

CORE GREEN ON CORE ORANGE

WHITE ON CORE ORANGE

CORE ORANGE ON WHITE

2.3 TYPOGRAPHY

HEADLINE

Throughout our branding, we consistently utilise Meister Bold for our headlines. We present three levels of headlines: starting with a simple approach using a single type size [1], progressing to a more

expressive style incorporating two type sizes [2], and finally a more layered approach by adding subheads using a total of three type sizes [3].

[1]

ORIGINAL
SPIRIT

[2]

NEW AGE
ALCHEMISTS
SINCE 1878

[3]

56 BOTANICALS

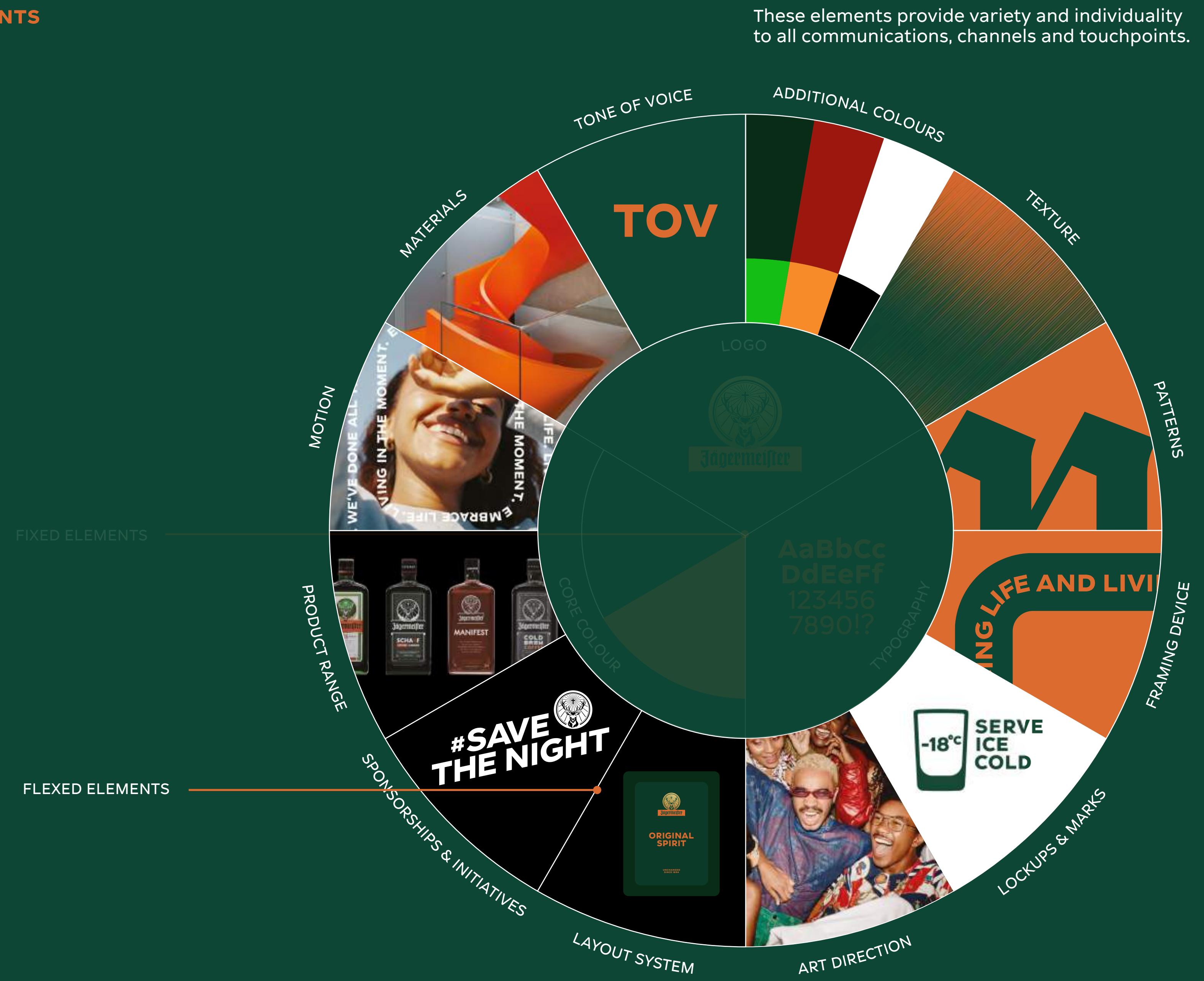
NEW AGE
ALCHEMISTS
SINCE 1878

5 MACERATIONS

3.

FLEXED BRAND ELEMENTS

3. FLEXED ELEMENTS OVERVIEW



These elements provide variety and individuality to all communications, channels and touchpoints.

These elements are not mandatory in any given application.

3.1 FLEXED BRAND ELEMENTS

ADDITIONAL COLOURS

3.1 ADDITIONAL COLOURS INTRODUCTION



Our colour palette takes inspiration from the dynamic and lively tones found on the bottle and label, particularly the vibrant shades of orange and green. These captivating colours are the foundation for our palette, infusing our designs with vibrancy and energy.

3.1 ADDITIONAL COLOURS OVERVIEW

Our additional palette consists of dark and bright green, dark and bright orange, as well as black. **Our Core Orange or Core Green should always make up at least 50% of each application.**

In markets where no more than 50% of Core Green can be used - White, Core Orange and our additional colours can be combined with the Core Green.

CORE COLOURS

HERBAL GREEN

CMYK 88/45/79/49
RGB 13/71/52
HEX #0D4734
RAL 6005
PMS 3435 C

CULTURE ORANGE

CMYK 7/68/85/0
RGB 219/107/48
HEX #DB6B30
RAL 2004
PMS 7578 C

WHITE

CMYK 0/0/0/0
HEX #FFFFFF
RGB 255/255/255

ADDITIONAL COLOURS

DARK GREEN
CMYK 89/53/86/71
RGB 9/45/23
HEX #092D17
RAL 6009
PMS 2411 C

BRIGHT GREEN
CMYK 60/0/100/0
RGB 22/191/22
HEX #16BF16
RAL 6001
PMS 2287 C

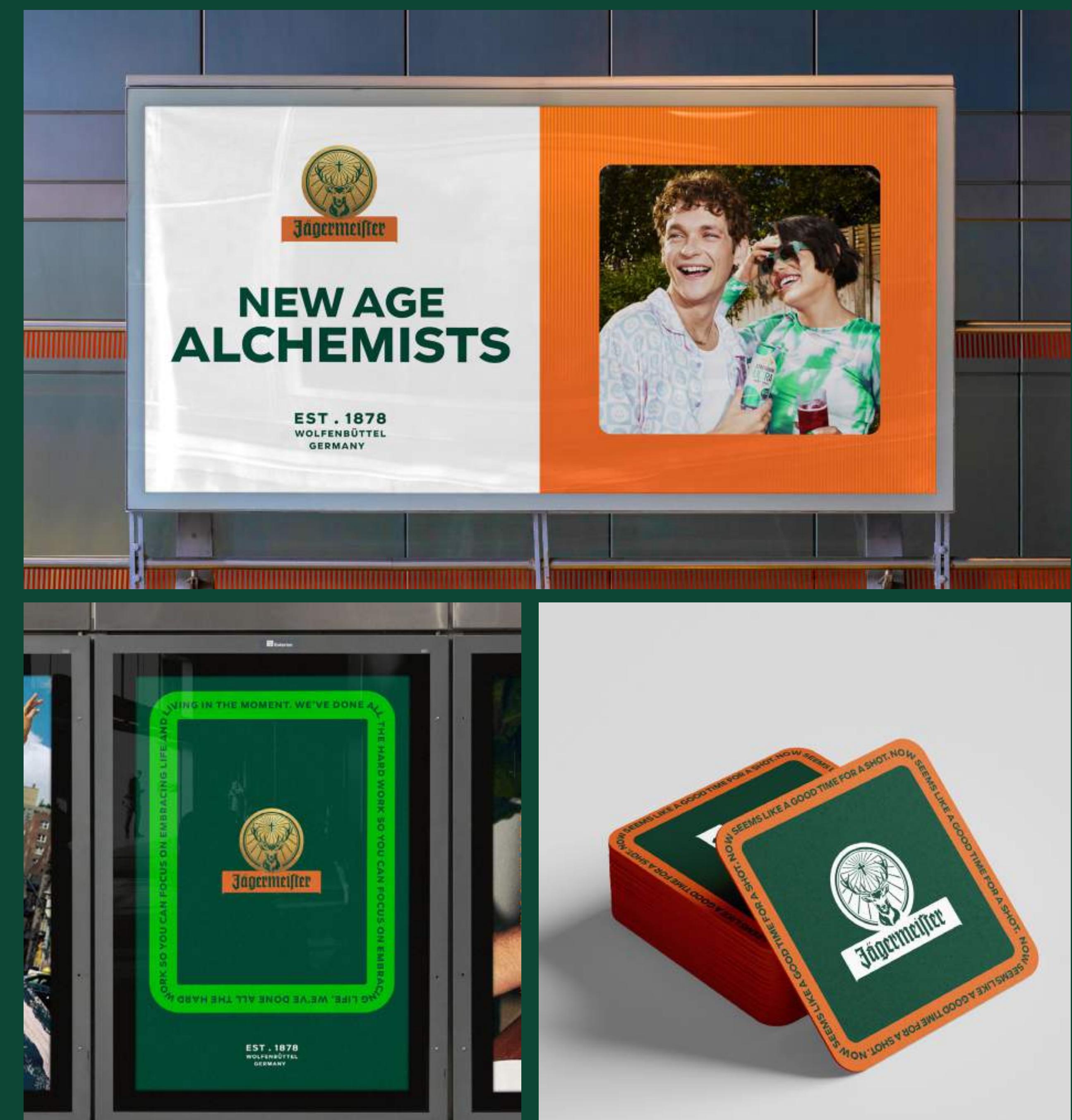
BRIGHT ORANGE
CMYK 0/54/87/0
RGB 248/140/41
HEX #F88C29
RAL 1007
PMS 151 C

DARK ORANGE
CMYK 25/100/100/23
RGB 156/24/13
HEX #9C180D
RAL 3002
PMS 7621 C

BLACK
CMYK 0/0/0/100
HEX #000000
RGB 0/0/0
PMS BLACK C

When introducing our additional supporting colours, we need to make sure that the ratios are in balance.

We never want an additional colour to dominate a touchpoint and we need to ensure that one of either the **core orange or core green** takes up **at least 50%** of the application (see examples on right).



3.1 ADDITIONAL COLOURS PAIRING

Primary

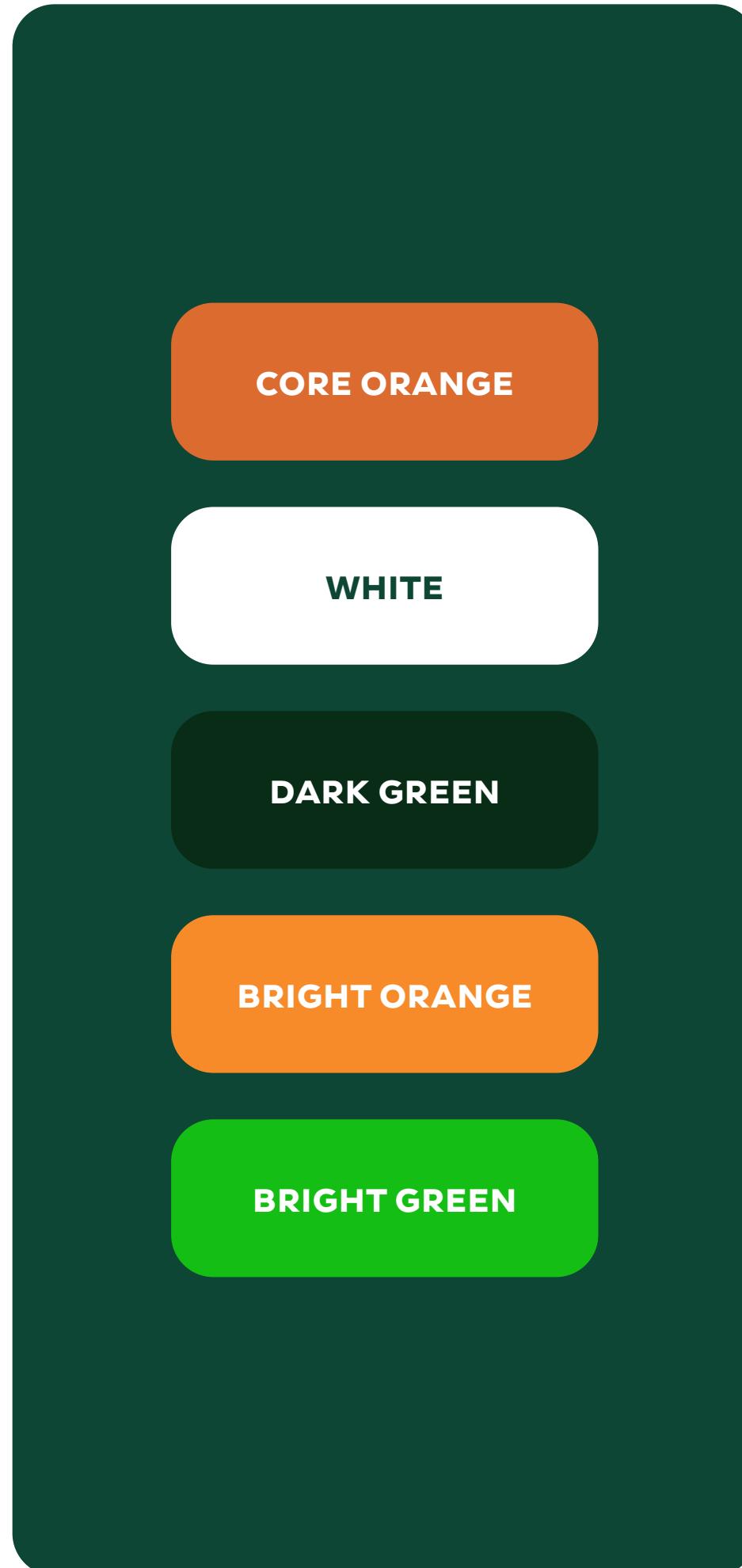
These pairings should be used for prominent touchpoints like OOH, POS and packaging. **The core colours should have a higher percentage of use, always making up for at least 50% of any given application.**

Secondary

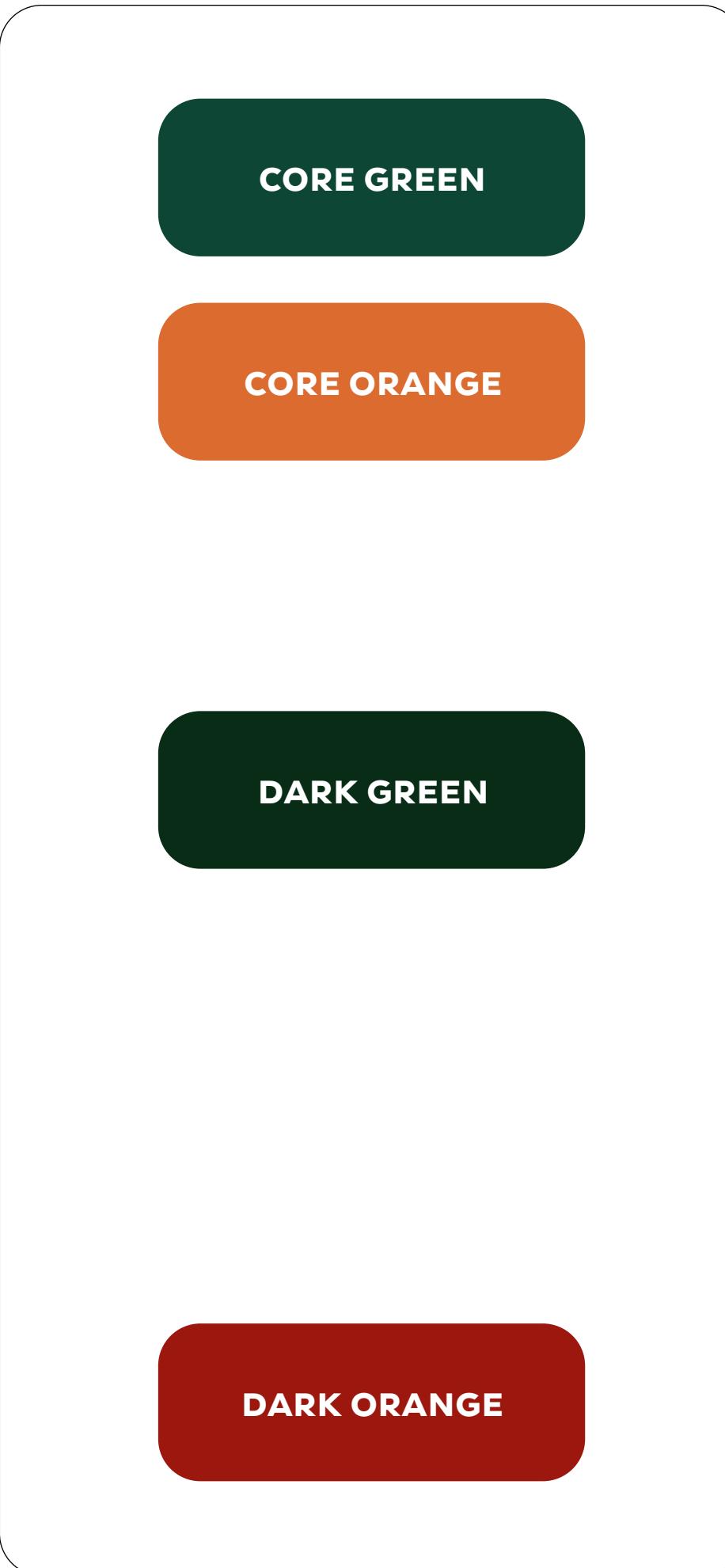
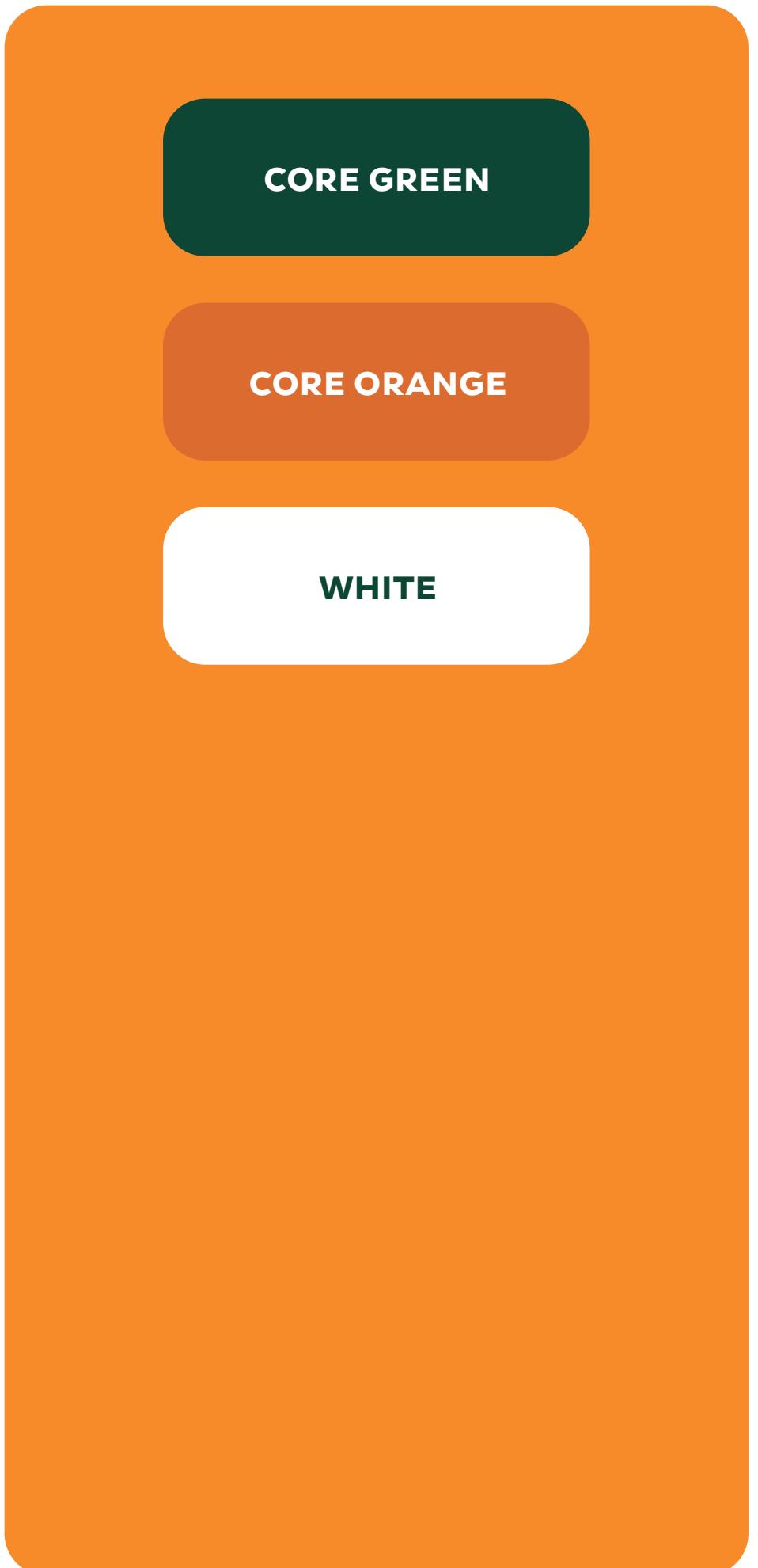
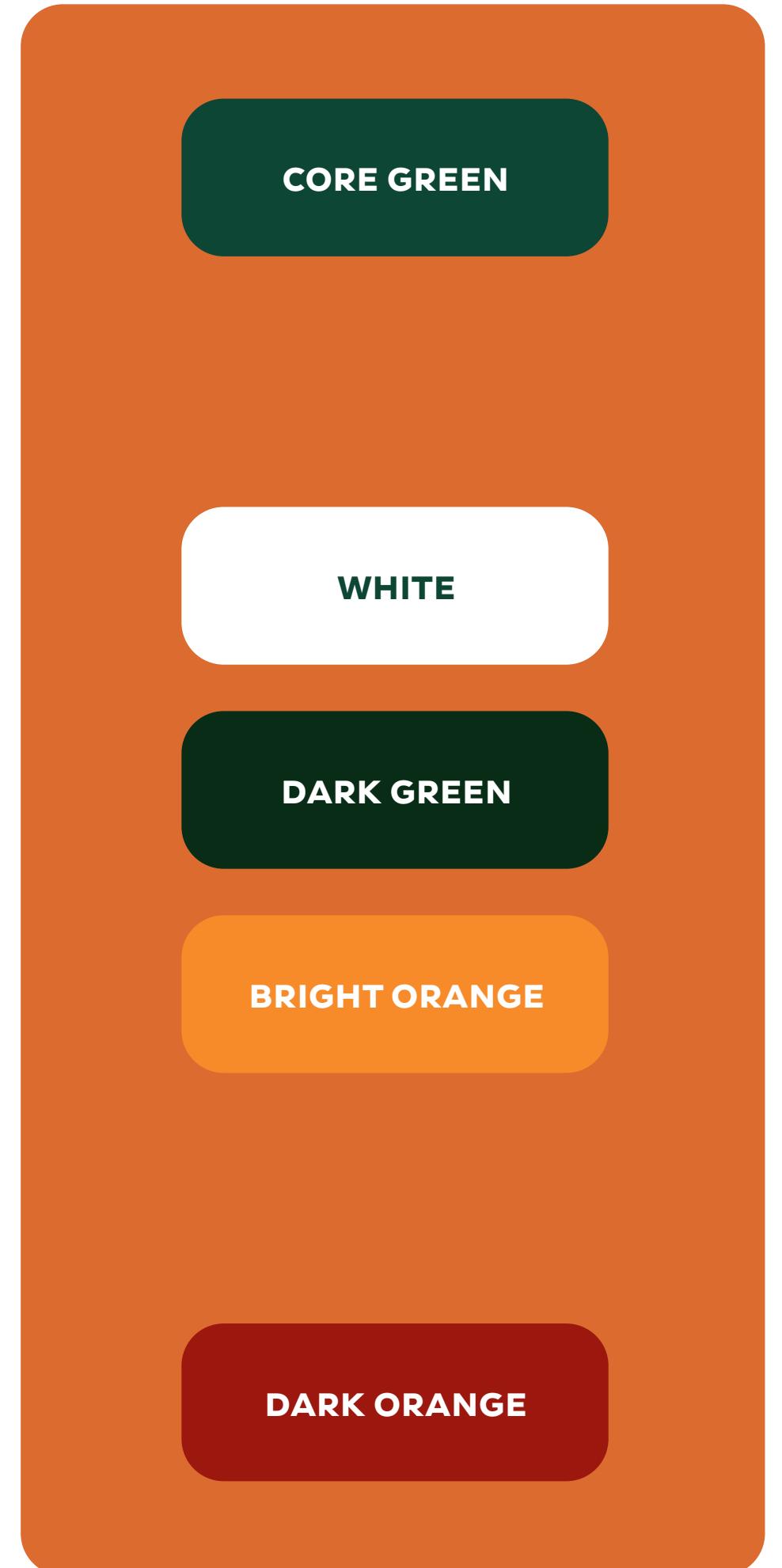
We can use the Dark Green or Bright Orange to give flexibility to our designs. These can be used for digital and social applications and merchandise and are secondary in OOH.

We must use a primary colour on top when using a secondary colour as a background.

PRIMARY



SECONDARY



3.1 ADDITIONAL COLOURS TYPOGRAPHY

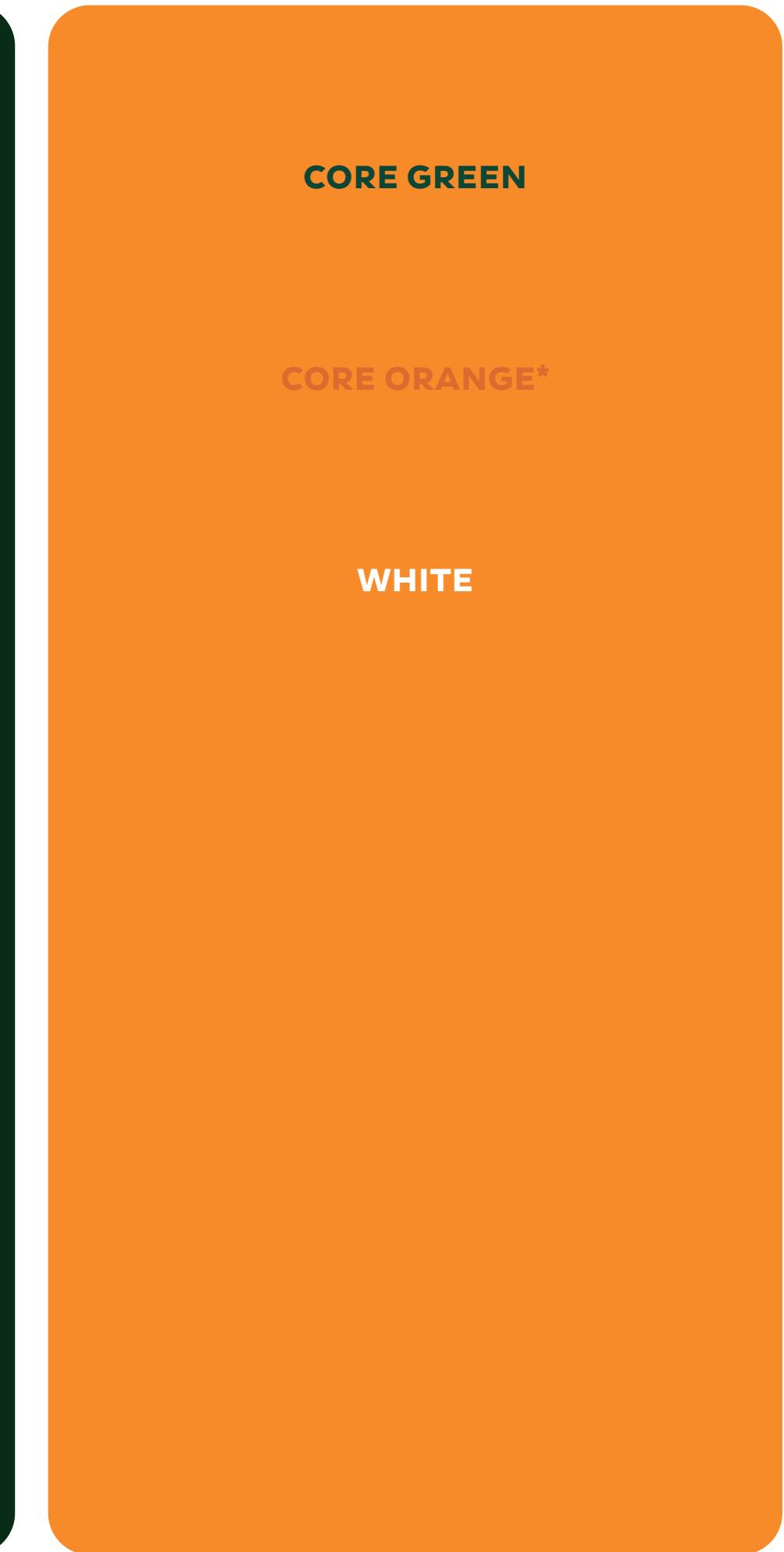
We have created extended typography pairings with our additional colours to provide further depth and variety in the colour combinations.

Care should be taken to ensure that functional typography is set in a pairing that has high enough contrast. Pairings with a '*' should be reserved for decorative content, or much larger content when legibility is less of a driving factor.

PRIMARY



SECONDARY



3.1 ADDITIONAL COLOURS

FLEXIBILITY OF COLOUR

CORE + CORE

Combining our two hero colours for when we want to lean into our heritage.

CORE + CORE

CORE ORANGE ON CORE GREEN

CORE GREEN ON CORE ORANGE

CORE + DARK

When we introduce the darker shades, it is when we want to feel more premium and sophisticated for certain applications.

CORE + DARK

CORE GREEN ON DARK GREEN

DARK GREEN ON CORE GREEN

CORE ORANGE ON DARK GREEN

DARK GREEN ON CORE ORANGE

DARK ORANGE ON CORE ORANGE

CORE + BRIGHT

Introducing the bright colours allow us to feel more modern and contemporary, drawing attention in places like social media.

CORE + BRIGHT

BRIGHT GREEN ON CORE GREEN

BRIGHT ORANGE ON CORE GREEN

BRIGHT ORANGE ON CORE ORANGE

CORE ORANGE ON BRIGHT ORANGE

3.1 ADDITIONAL COLOURS FLEXIBILITY OF COLOUR EXAMPLES

These example designs shows how the flexibility in our colour combinations can span from core, to premium to contemporary.

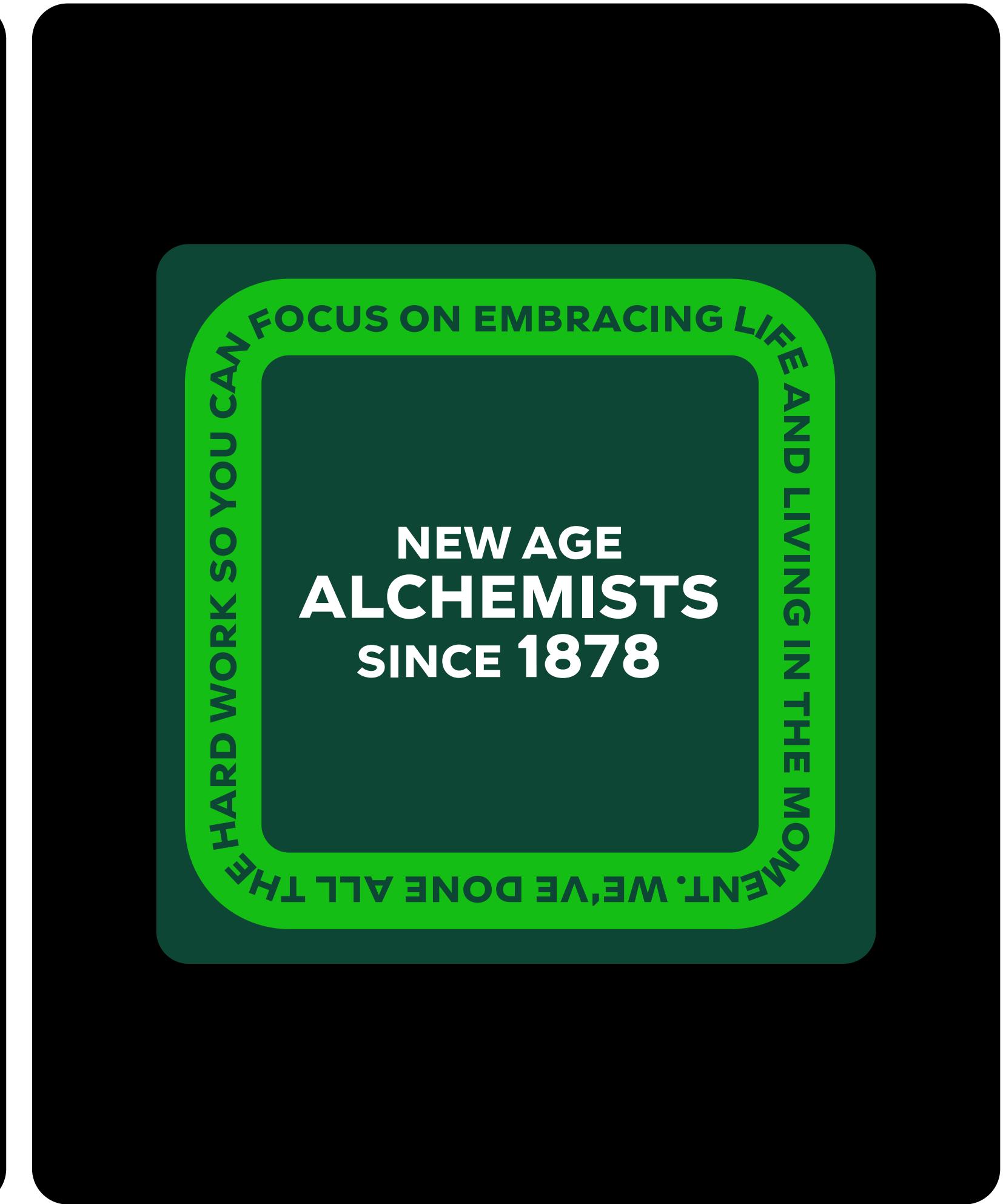
CORE + CORE



CORE + DARK



CORE + BRIGHT



3.1 ADDITIONAL COLOURS A NOTE ON ORANGE

Where we need to use both our core colours on applications, as our full branding logo contains an orange banner we can not apply it directly on orange backgrounds.

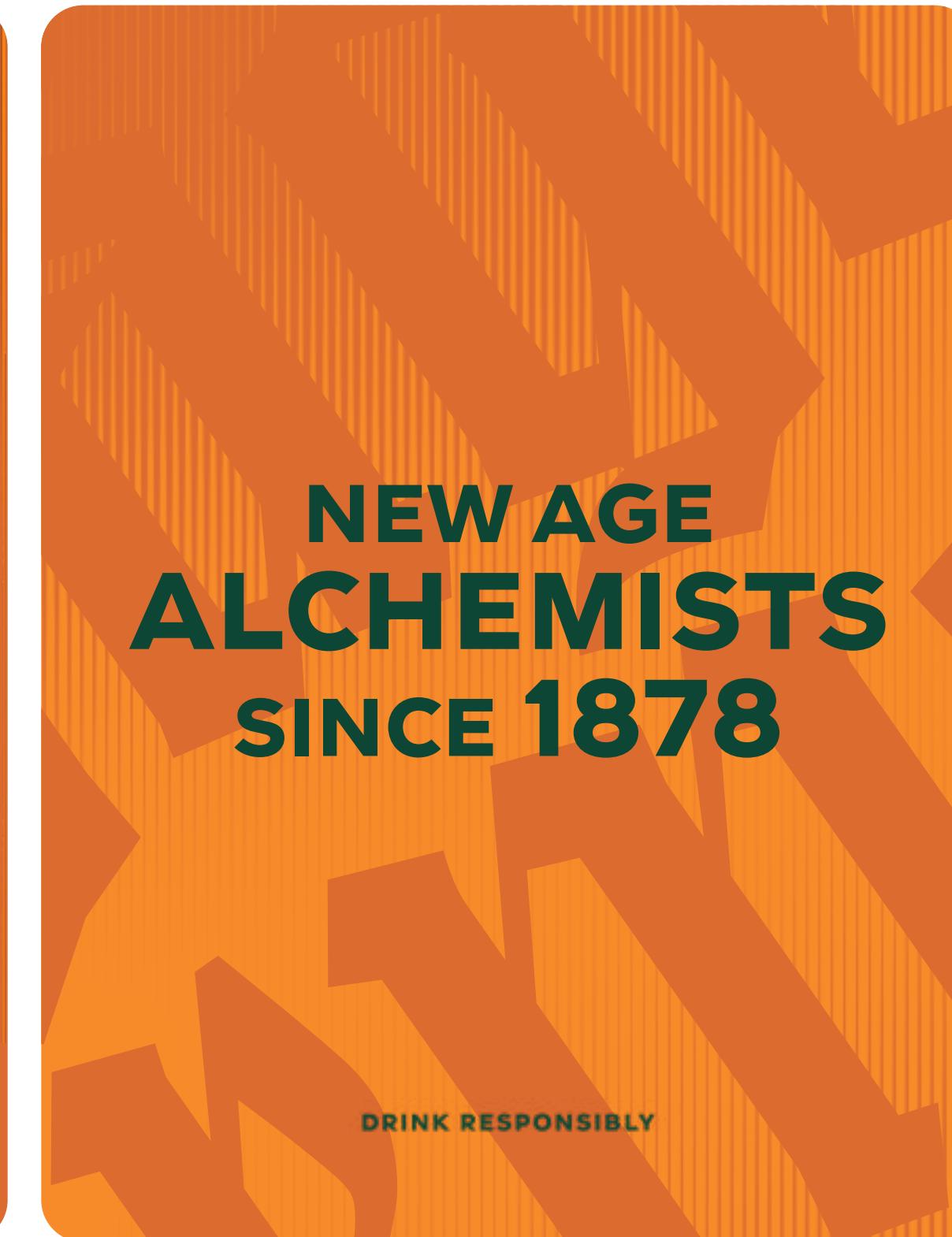
We can solve this in various ways: introducing Core Green through frames, by layering our full branding logo on a solid frame or through the use of Core Green typography.



GREEN IN FULL FRAME



GREEN IN SOLID FRAME
& FULL BRANDING LOGO



GREEN IN TYPOGRAPHY



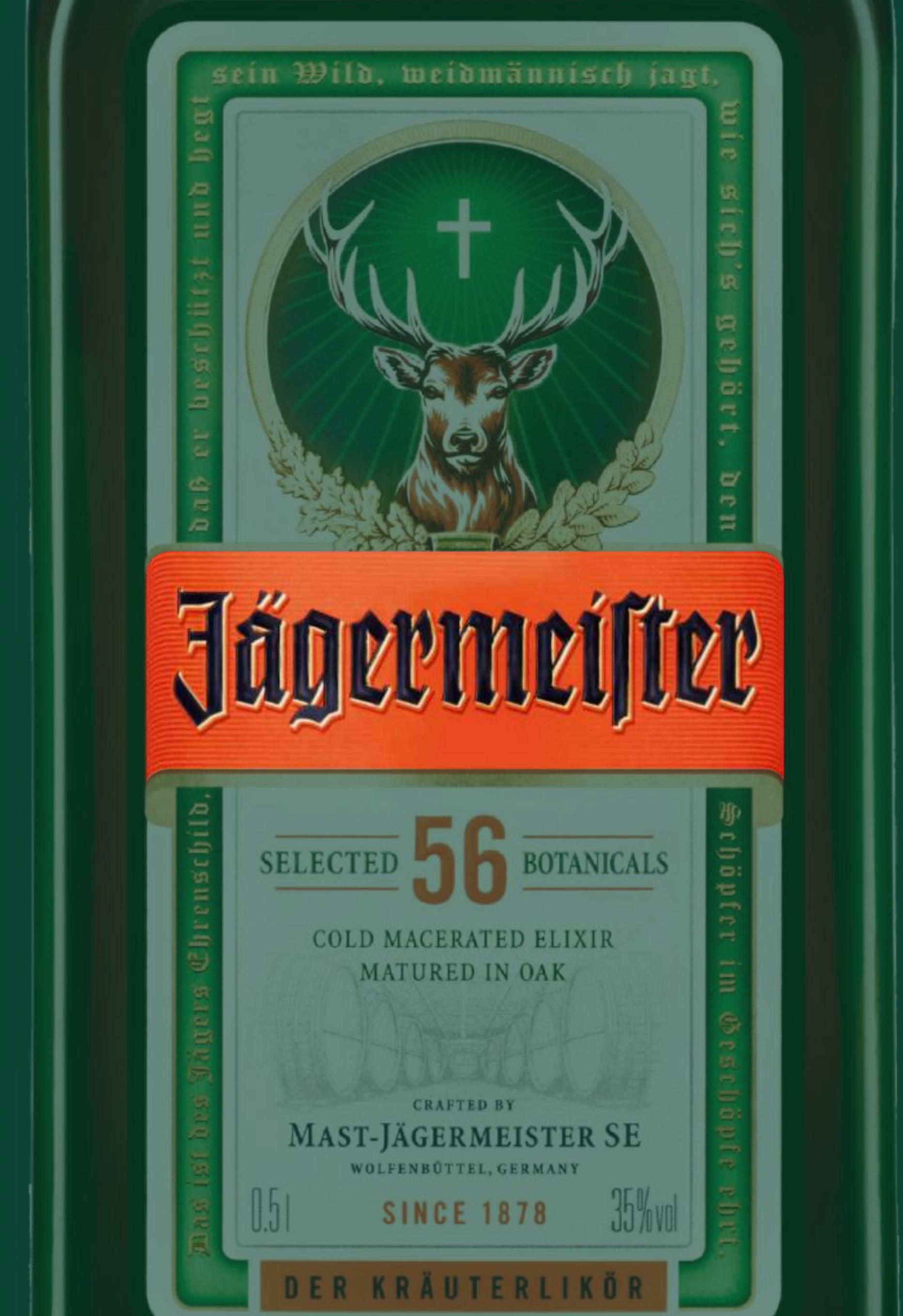
GREEN IN FULL BRANDING LOGO

3.2 FLEXED BRAND ELEMENTS

TEXTURES

3.2 TEXTURES
INTRODUCTION

JÄGERMEISTER

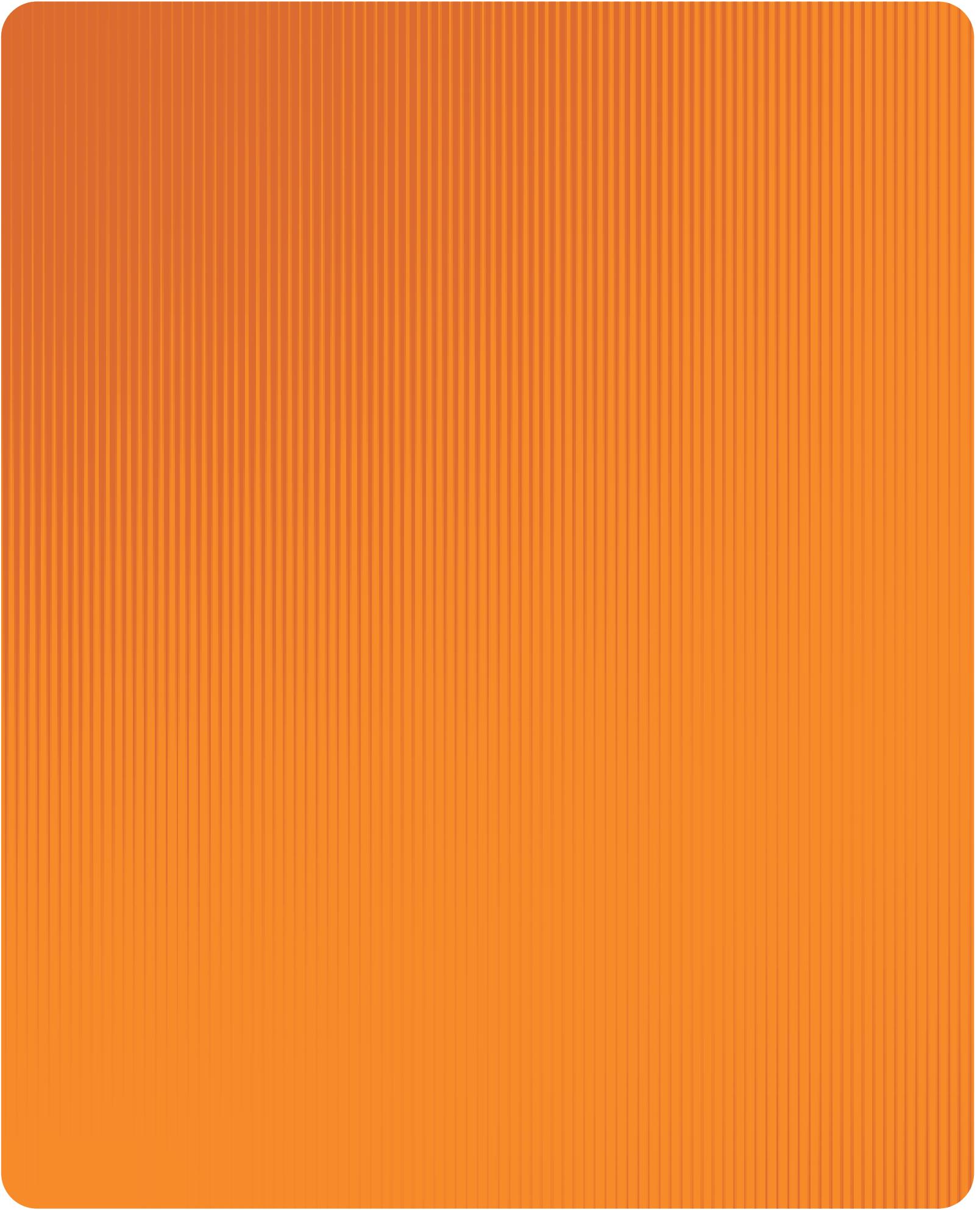
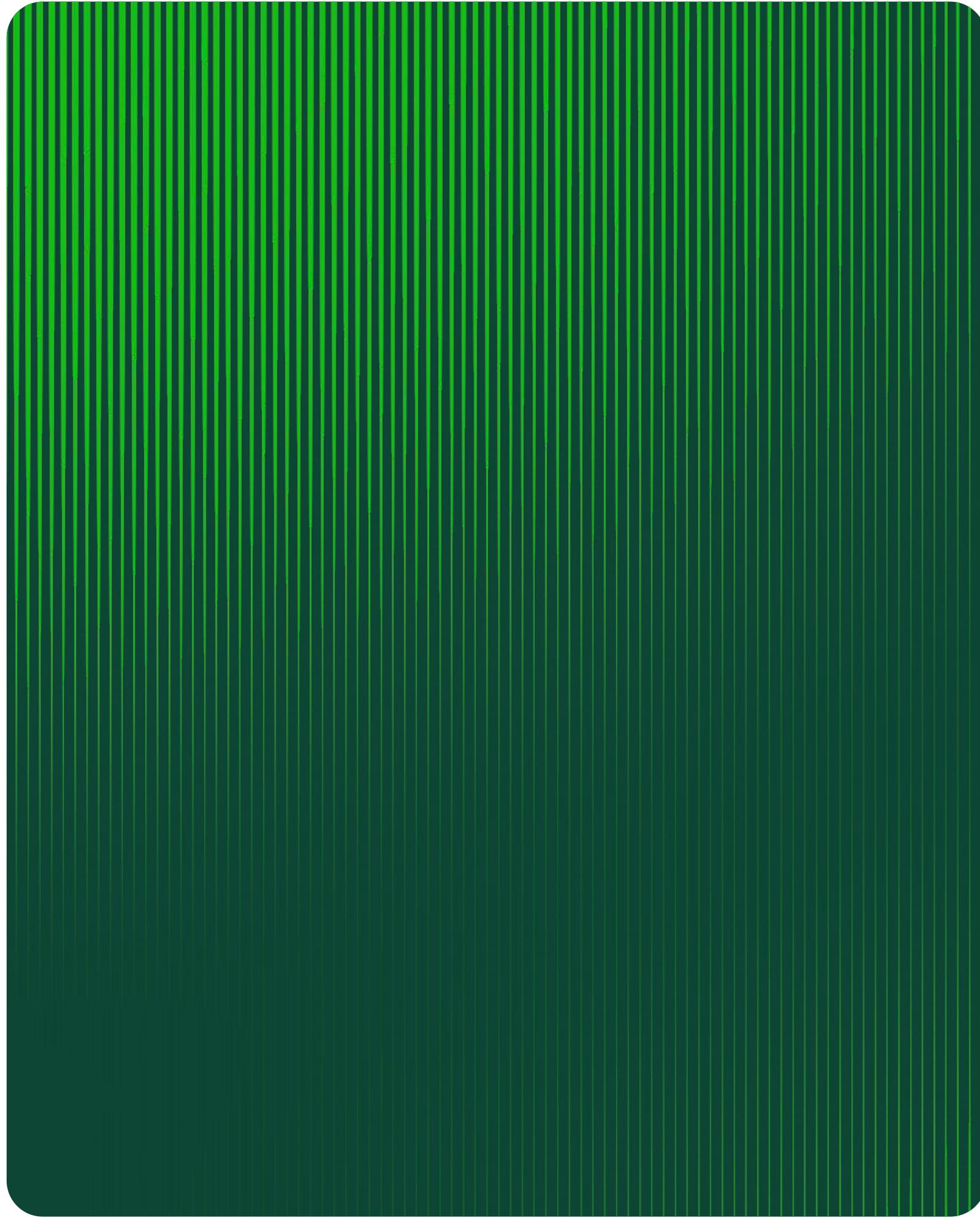
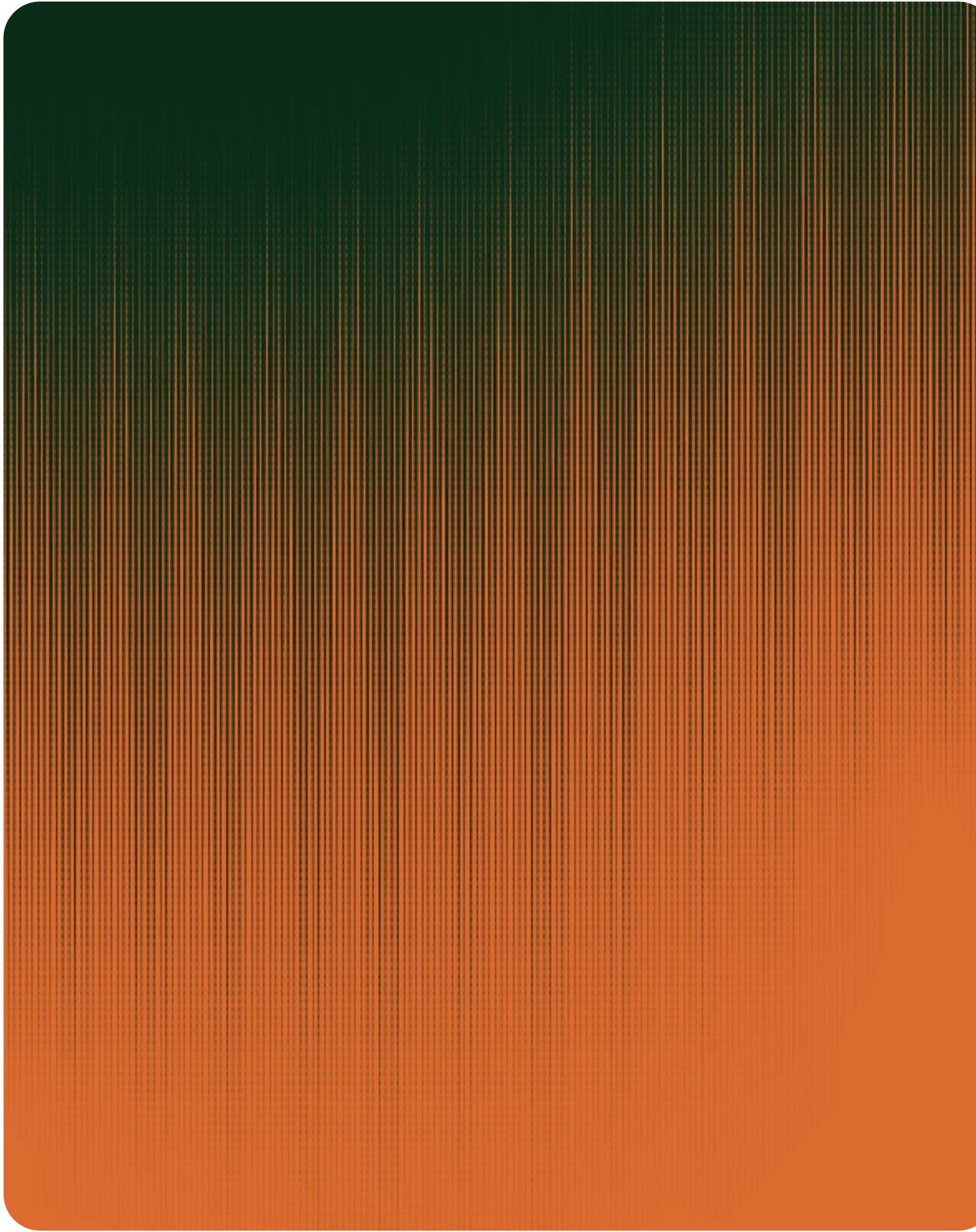


We have created textures inspired by the distinct texture on our labels banner. This helps to convey the alchemy and depth of Jägermeister itself.

3.2 TEXTURES OVERVIEW

Our textures provide us with a distinct look and feel, speaking to the flow of drinks and mixology. They can be applied to various assets, adding depth, evoking emotions and conveying brand values to resonate with our audience.

Textures can showcase distinctive flows by incorporating variations in thickness. Moreover, adjusting the deepest area where the two colours fade in can significantly enhance the visual impact and add a unique touch to the texture.

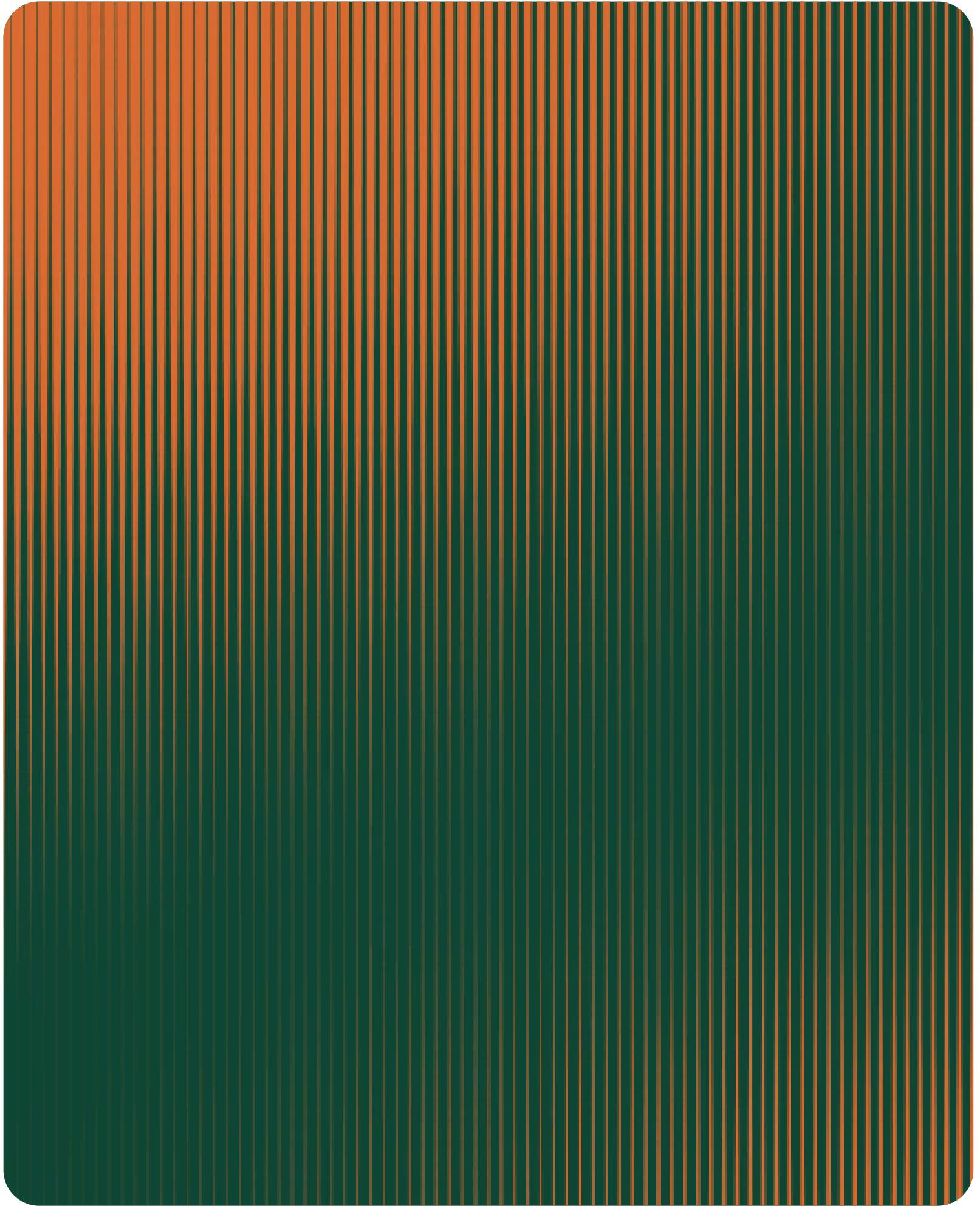


3.2 TEXTURES USES

Textures play a crucial role in enhancing our visual content across various mediums. As backgrounds **[1]** add depth and richness, creating a visually engaging backdrop that captures attention. When combined with patterns **[2]**, textures bring an extra layer of visual interest, elevating our designs to new heights.

Through art direction **[3]**, textures become powerful tools for conveying emotions and setting the mood, allowing us to create captivating visuals that resonate with our audience. By leveraging textures in these diverse ways, we amplify the impact of our visual storytelling and create a memorable experience.

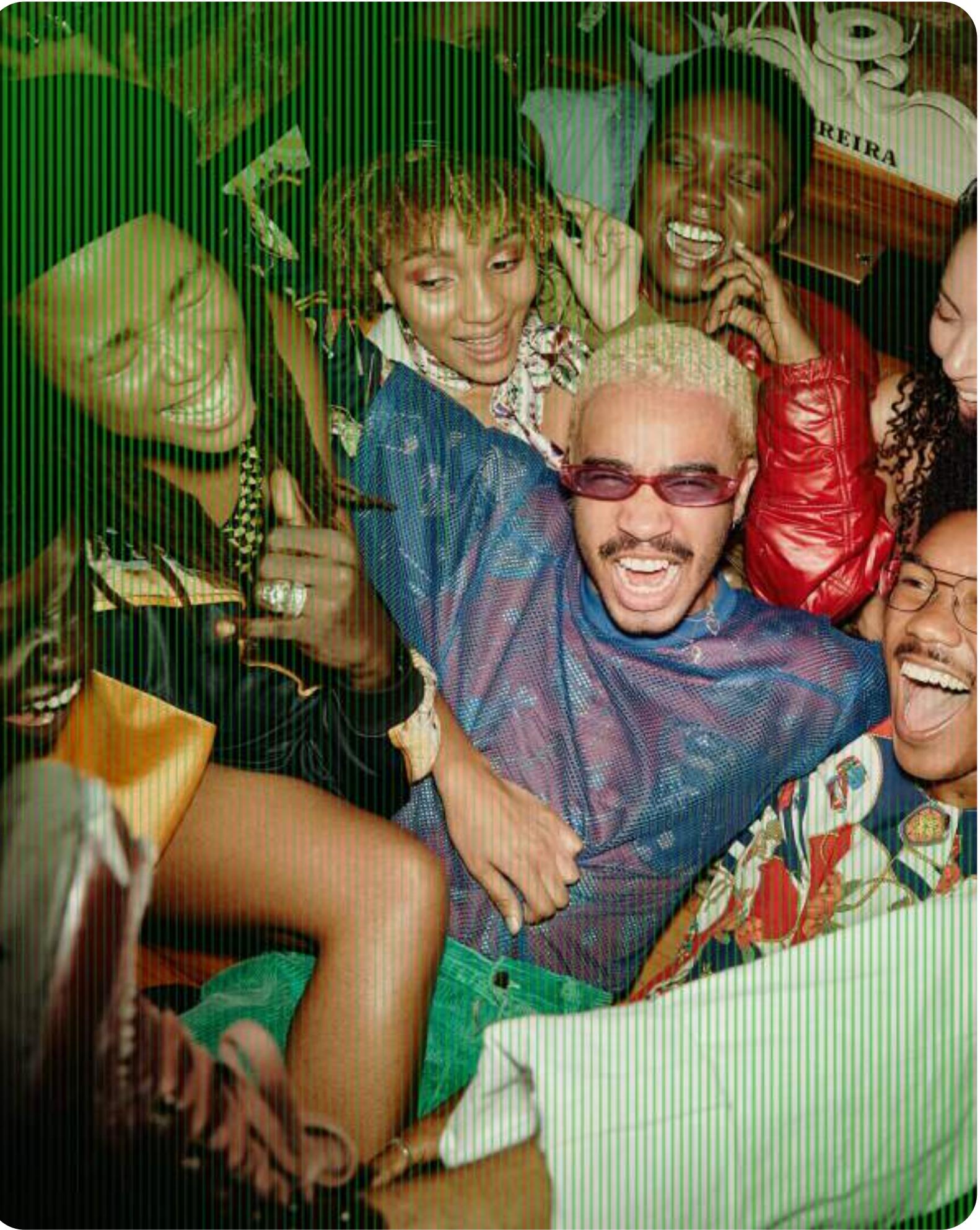
1. AS BACKGROUNDS



2. WITH PATTERN



3. WITH ART DIRECTION



3.2 TEXTURES COLOUR PAIRINGS

Primary

Our primary pairings allow our core colours to lead. These should be used for prominent applications and print channels such as OOH, packaging or on trade.

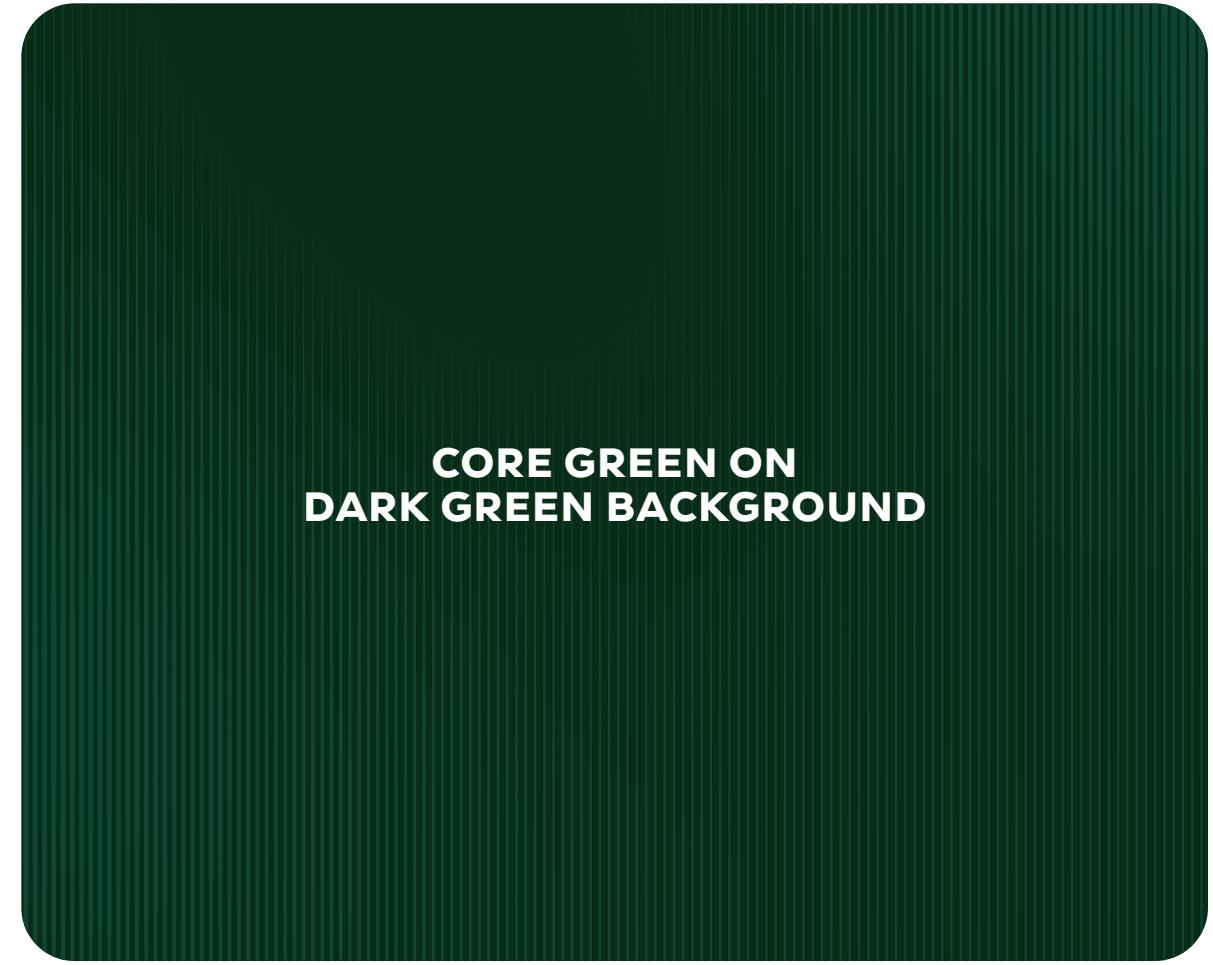
PRIMARY



Secondary

Our secondary pairings give us tonal variety from our primary options and can support them on digital and print channels.

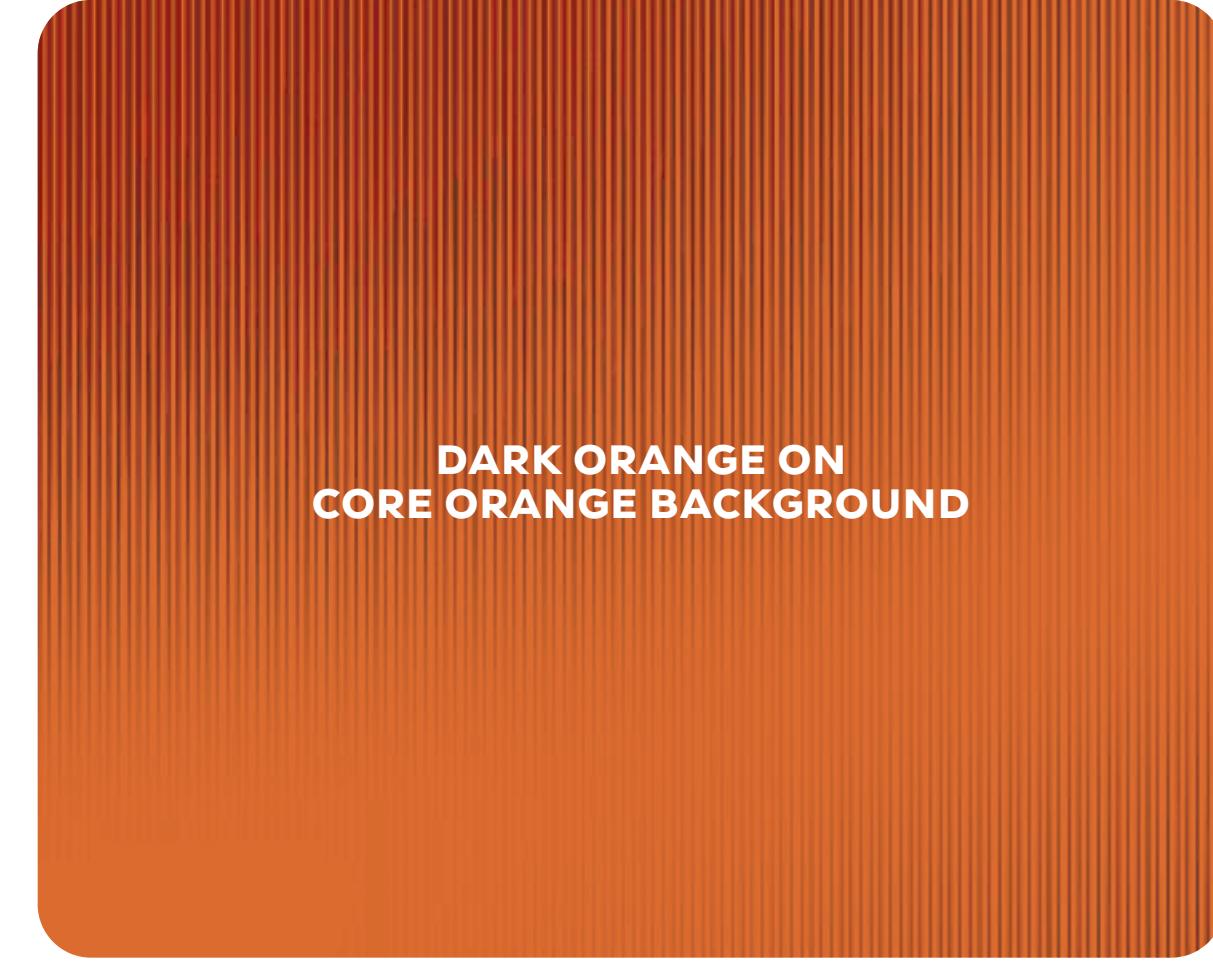
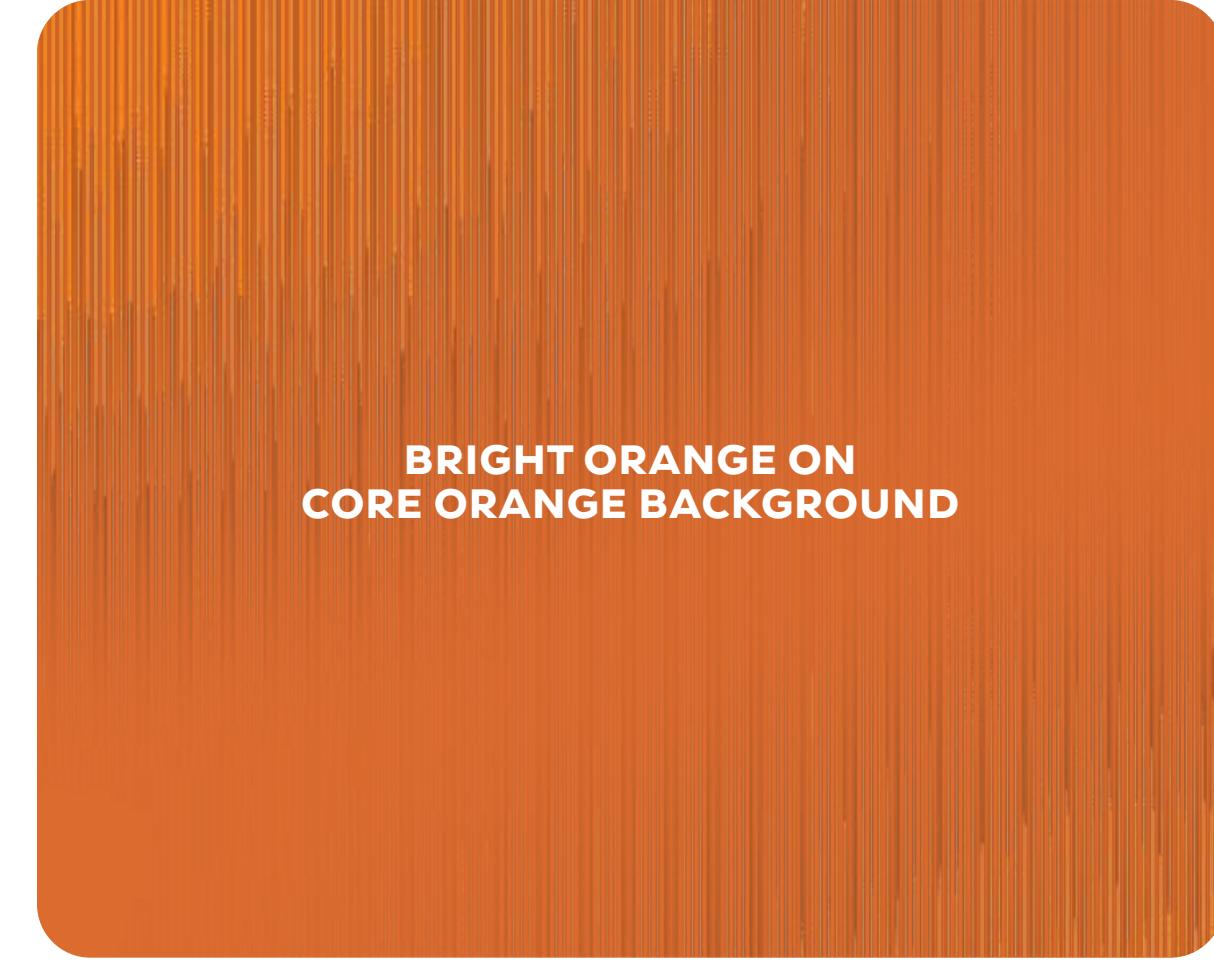
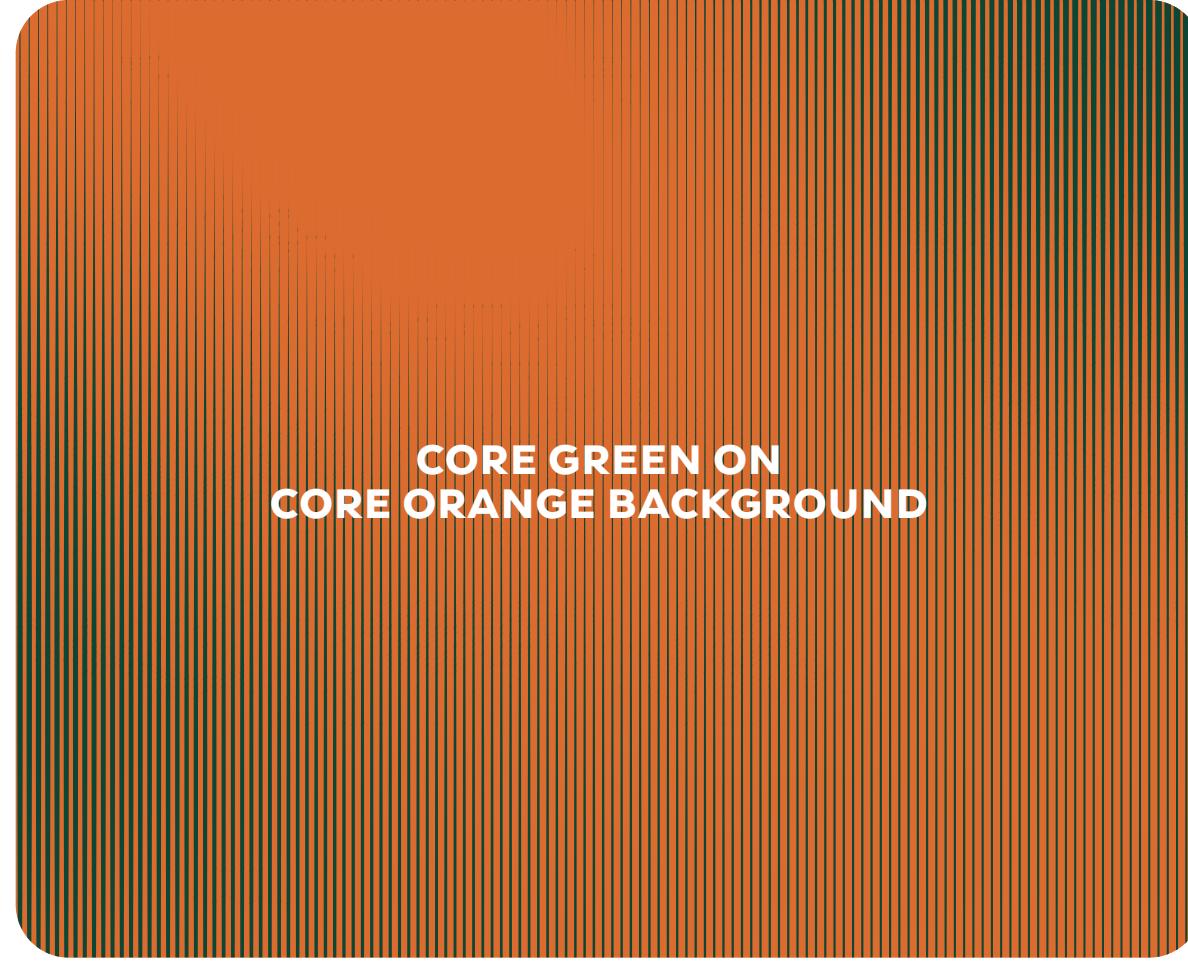
SECONDARY



Tertiary

These pairings should be reserved for social channels and merchandise.

TERTIARY



3.2 TEXTURES COLOUR PAIRINGS

Primary

Our primary pairings allow our core colours to lead. These should be used for prominent applications and print channels such as OOH, packaging or on/off trade.

PRIMARY



Secondary

Our secondary pairings give us tonal variety from our primary options and can support them on digital and print channels.

SECONDARY



Tertiary

These pairings should be reserved for social channels and merchandise.

* When applying a texture to a pattern the colour should always match the top layer of the pattern.

TERTIARY



3.3 FLEXED BRAND ELEMENTS

PATTERNS

3.3 PATTERNS OVERVIEW

Our pattern system is born from bold crops of our iconic wordmark. We can use patterns as an effective way to inject a sense of energy and flair into our brand.



3.3 PATTERNS TYPES

We have crafted three distinct pattern types for our brand. Firstly, we can employ horizontal crops to create a balanced and harmonious composition [1]. Secondly, we utilize a 35° rotation inspired by our letter 'J' [2].

Lastly, a vertical rotation brings a sophisticated and premium aesthetic [3].

1. HORIZONTAL



2. ROTATION 35°



3. VERTICAL ROTATION



3.3 PATTERNS COLOUR PAIRINGS

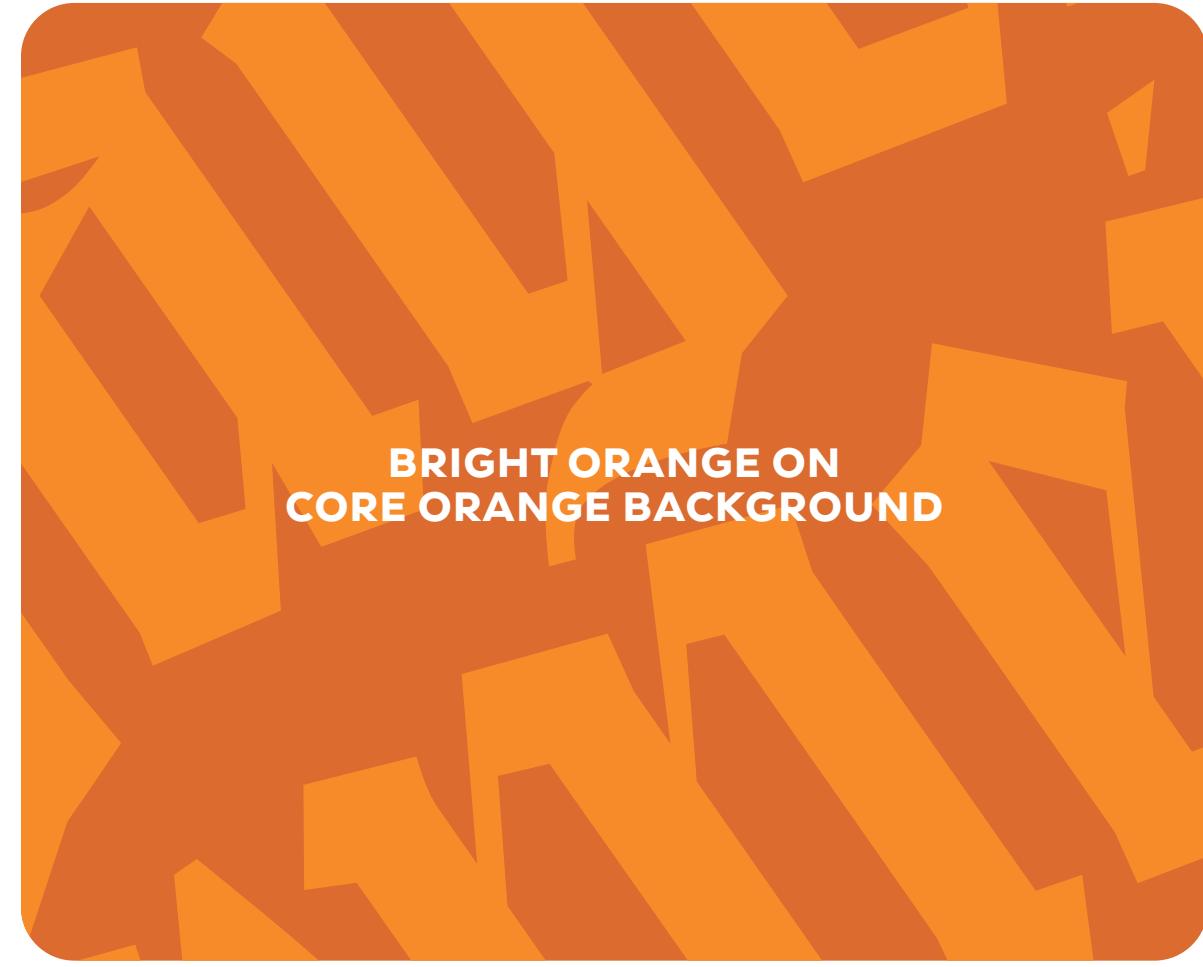
Primary

Our primary pairings allow our core colours to lead. These should be used for prominent applications and print channels such as OOH, packaging or on/off trade.

PRIMARY



SECONDARY



Secondary

Our secondary pairings give us tonal variety from our primary options and can support them on digital and print channels.

Tertiary

These pairings should be reserved for social channels and merchandise.

3.3 PATTERNS DON'TS

Care must be taken to ensure no legibility issues occur when using patterns and that layouts do not become too busy through combining too many elements.

1. Don't layer our full branding logo on patterns using orange



2. Don't directly apply type colours that match the pattern



3. Don't combine patterns with frames



3.4 FLEXED BRAND ELEMENTS

FRAMING DEVICE

3.4 FRAMING DEVICE INTRODUCTION

The framing device is crucial in our new brand system, serving as a significant asset. The radius of our frame draws inspiration from the design of our label itself, adding a cohesive and harmonious touch.

JÄGERMEISTER



3.4 FRAMING DEVICE VARIATIONS

The framing device is a crucial asset within our brand system, and we have a range of frames that can seamlessly incorporate into our layouts to generate a compelling visual impact.

This collection of frames provides us with a diverse set of options, allowing us to experiment and explore creative possibilities.

1. GRAPHIC FRAME



OUTLINE FRAM

HARD WORK SO YOU CAN FOCUS ON EMBRACING LIFE AND LIVING IN THE MOMENT. WE'VE DONE ALL THE

TYPOGRAPHIC OUTLINE FRAMES

REPEAT TYPOGRAPHIC FRAME

FOCUS ON EMBRACING LIFE AND LIVING IN THE MOMENT. WE'VE DONE ALL THE HARD WORK SO YOU CAN ENJOY YOURSELF.

TYPOGRAPHIC FILL FRAME

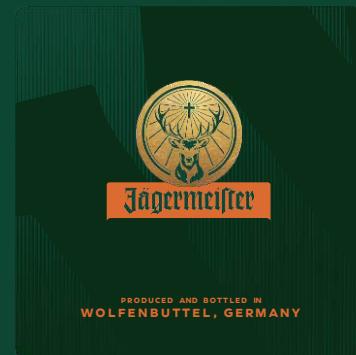
2. CONTAINER FRAME



FILL FRAME CONTAINER / IMAGE



TYPOGRAPHIC CONTAINER FRAME



FILL FRAME CONTAINER / LAYOUT



TYPOGRAPHIC FILL CONTAINER FRAME



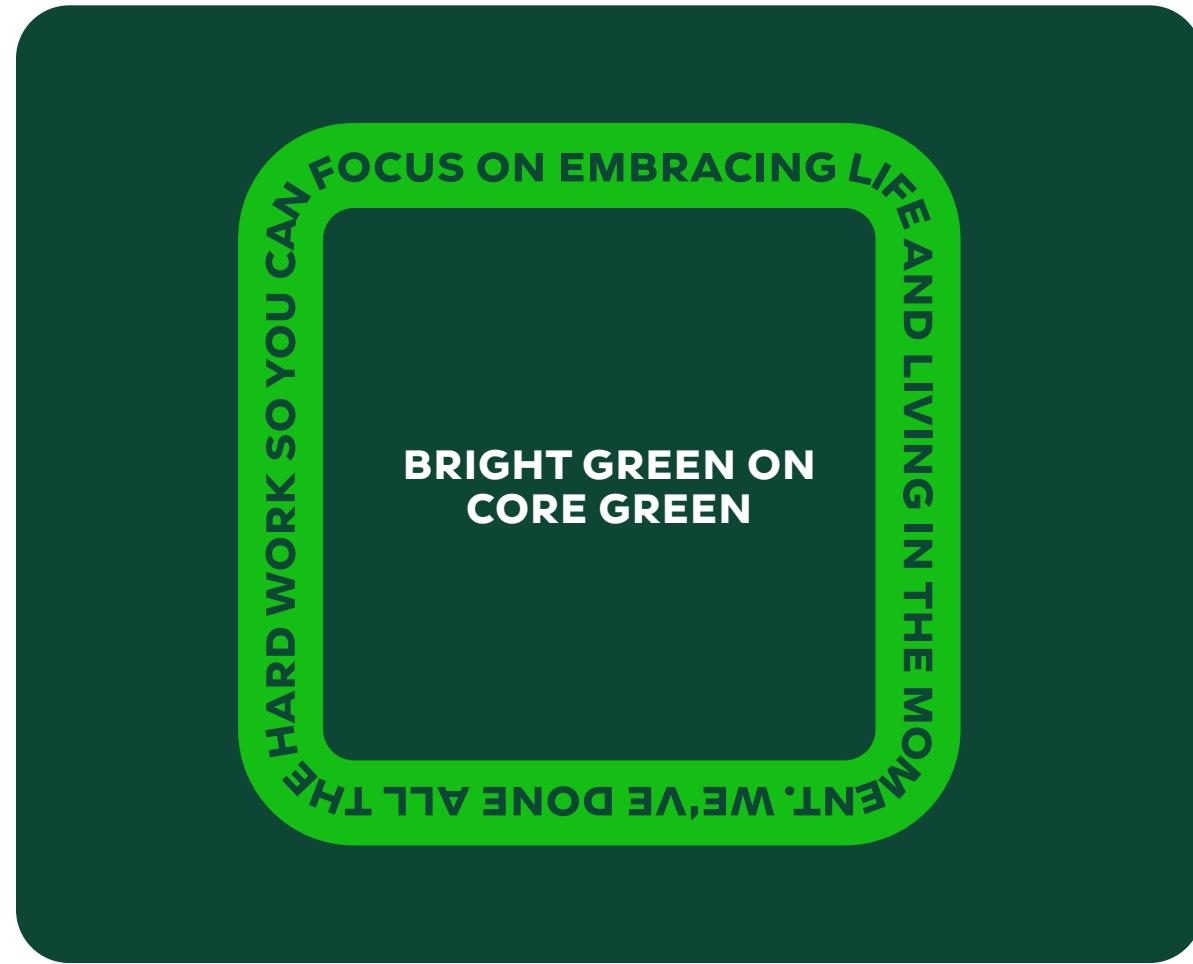
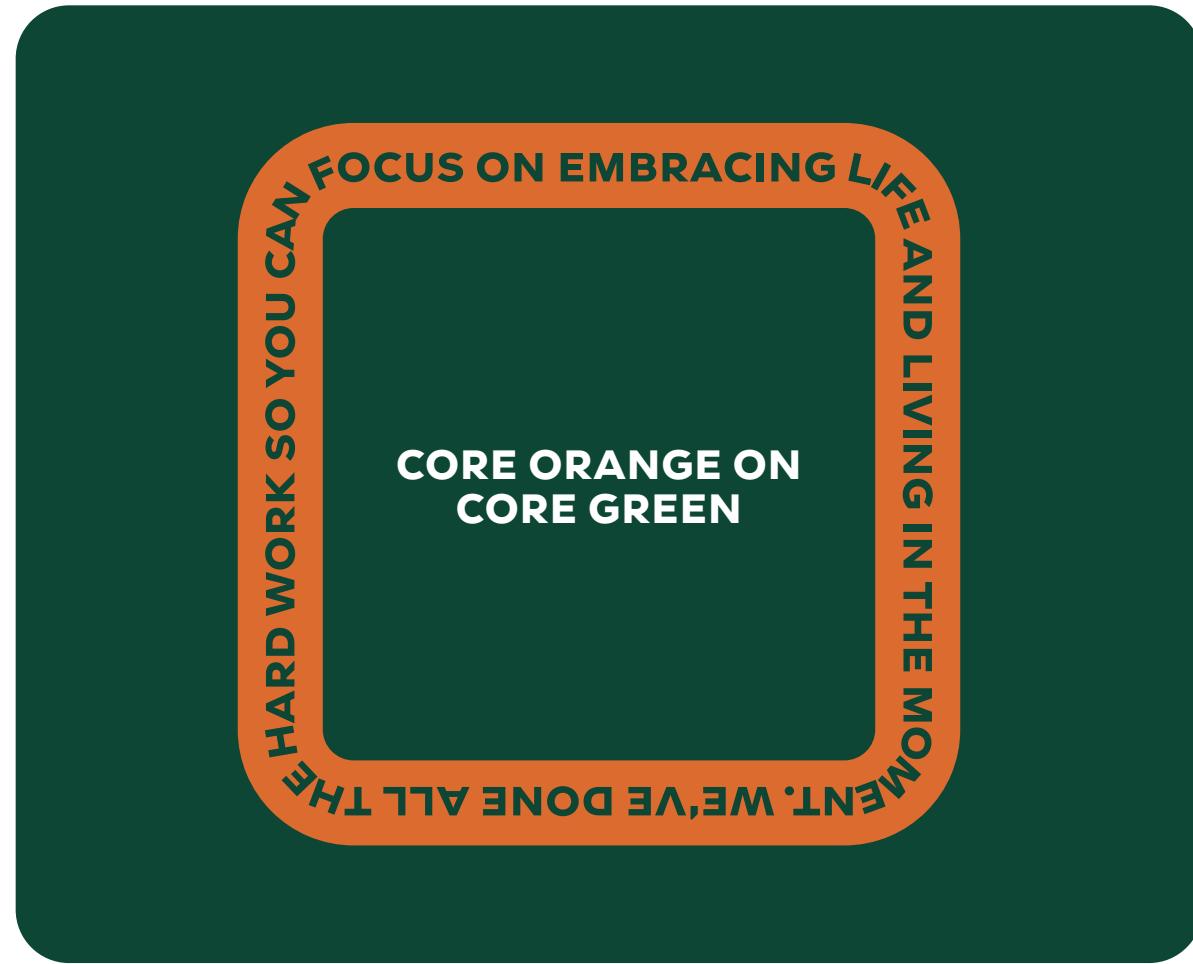
IMAGE ON IMAGE CONTAINER FRAME

3.3 PATTERNS COLOUR PAIRINGS

Primary

We use our core colours combined, as well as allowing for our bright green and dark orange, where there is a high contrast.

PRIMARY



Secondary

These combinations are much more tonal, where the dominant colour is still one of the core colours.

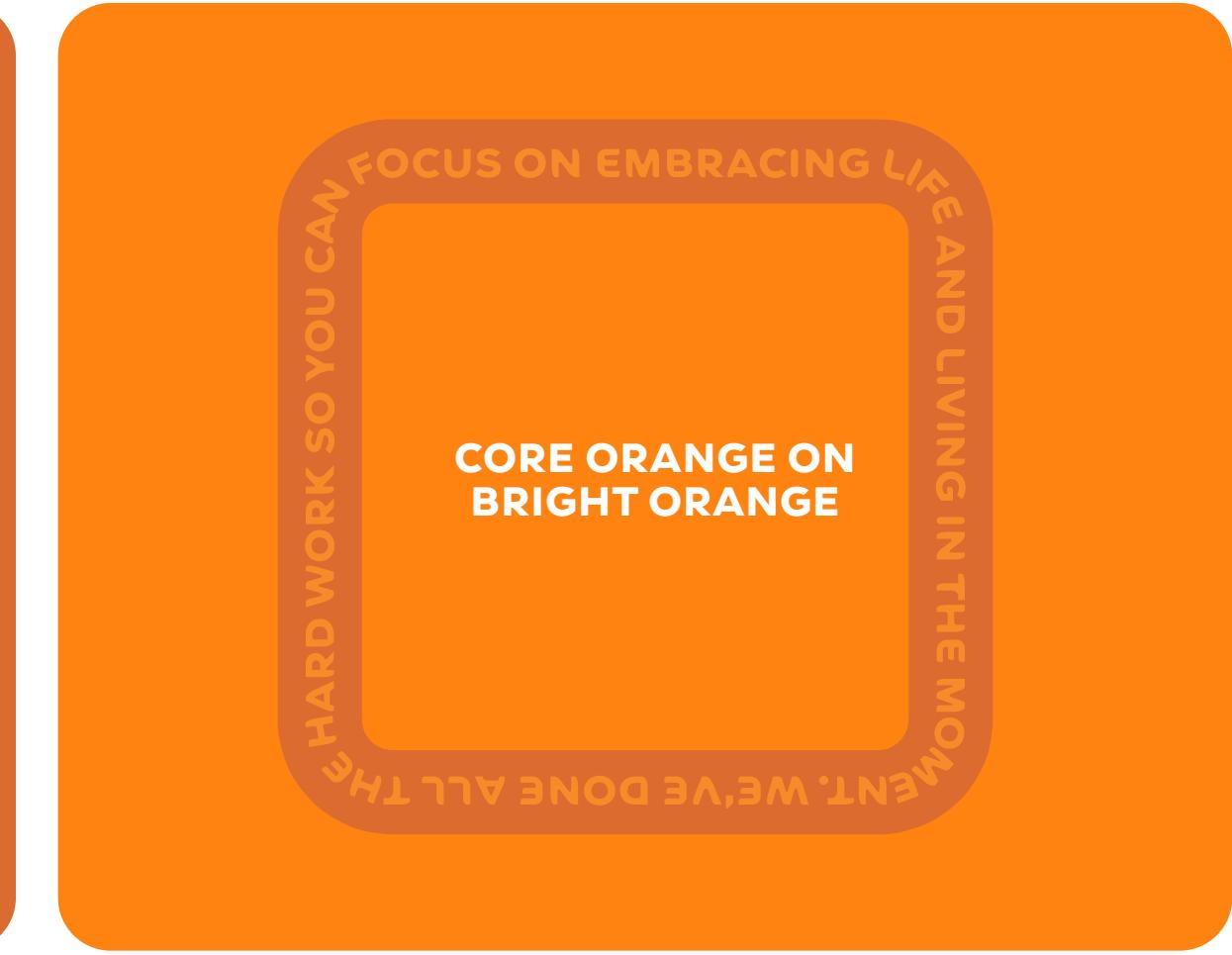
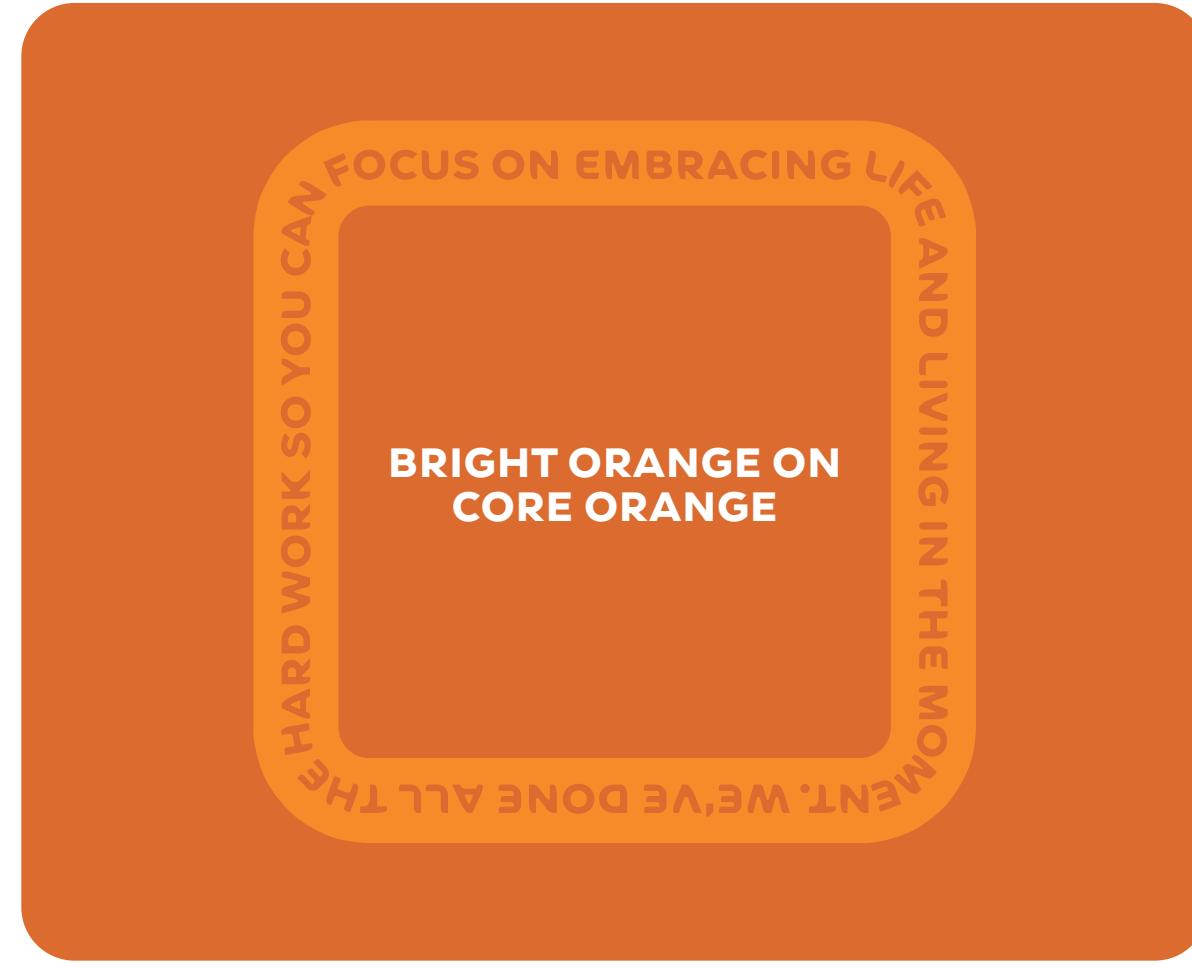
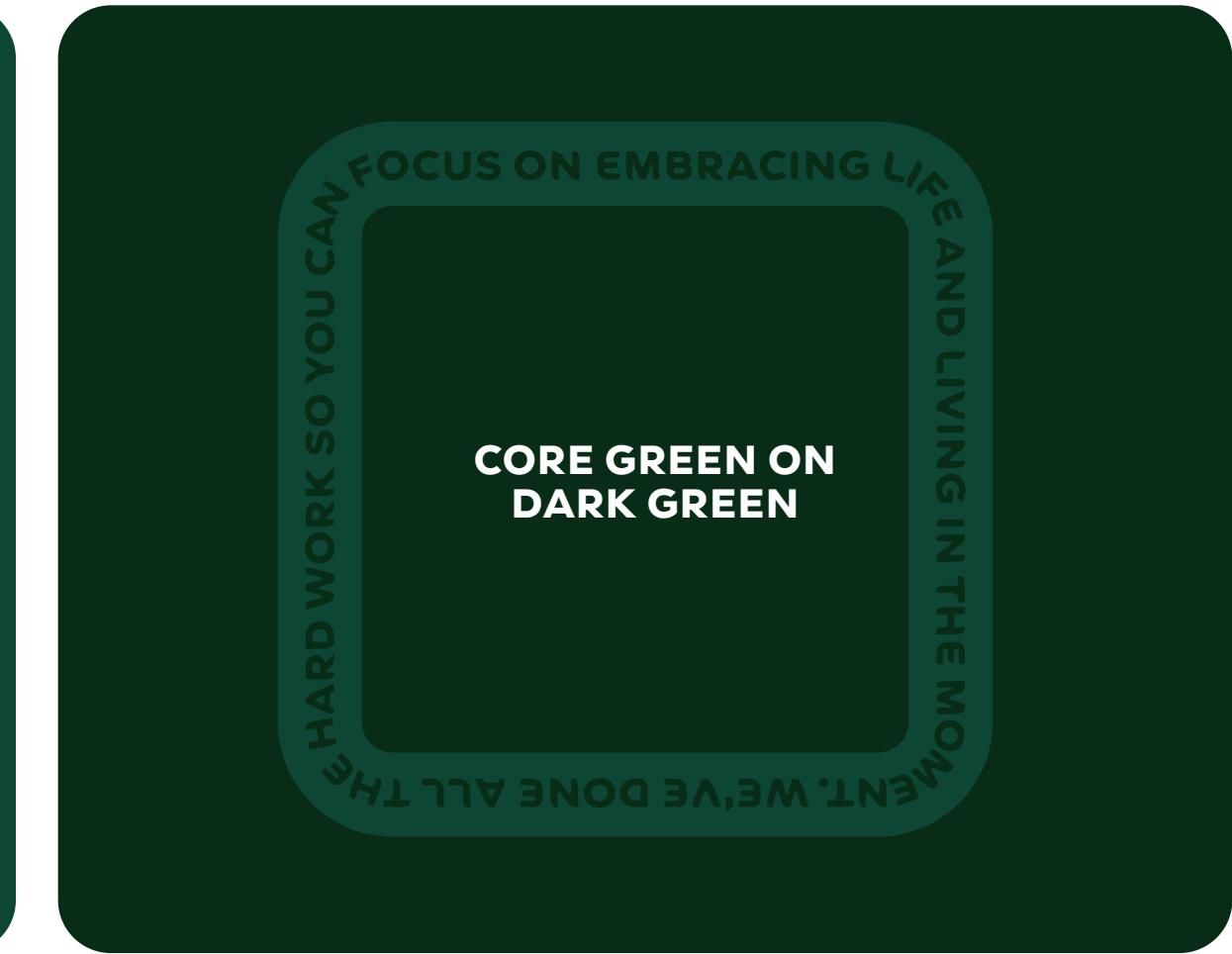
SECONDARY



TERTIARY

These are alternates to the secondary options, where there is still a core colour, but the dominant background colour is one from our additional palette.

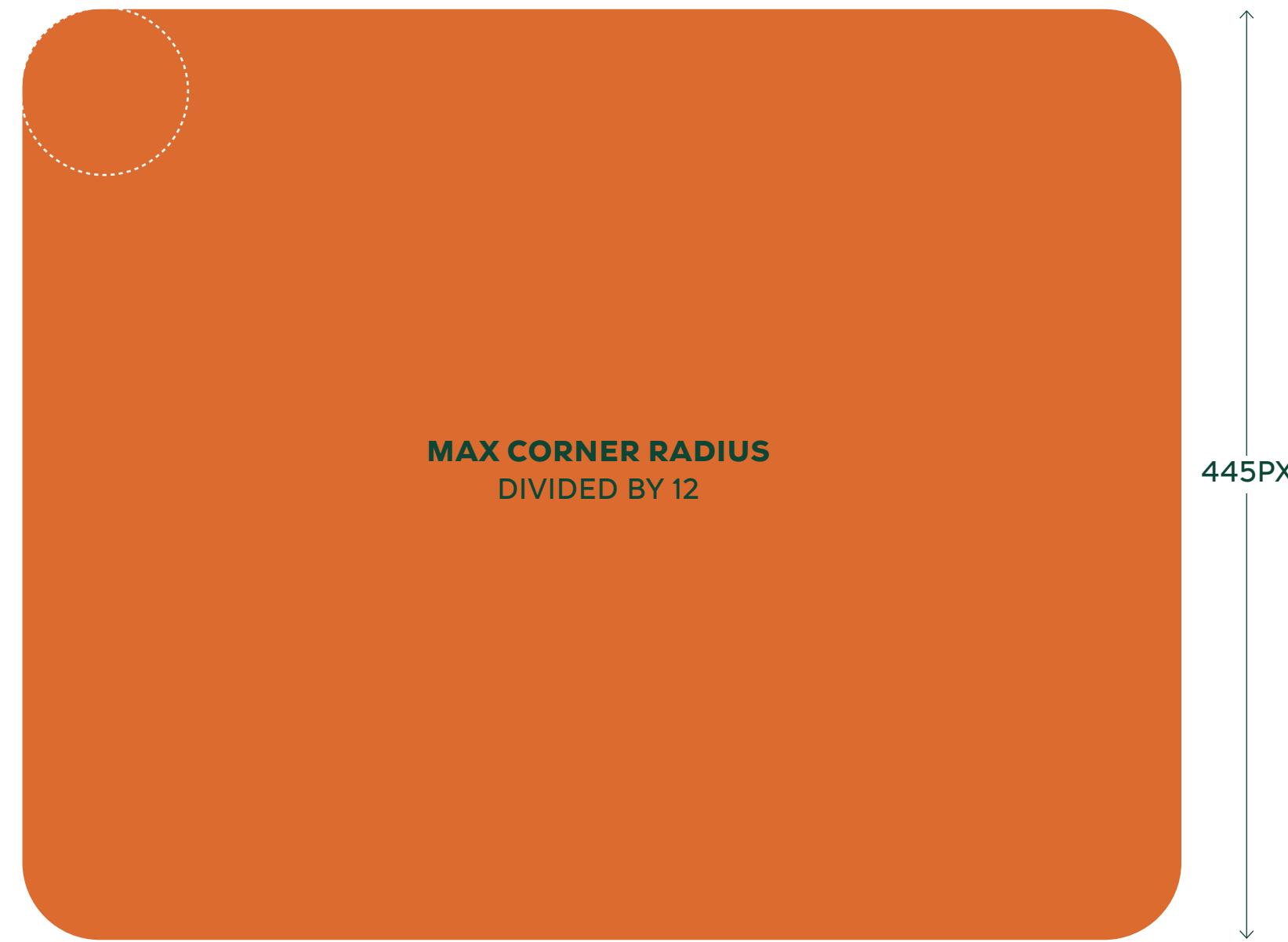
TERTIARY



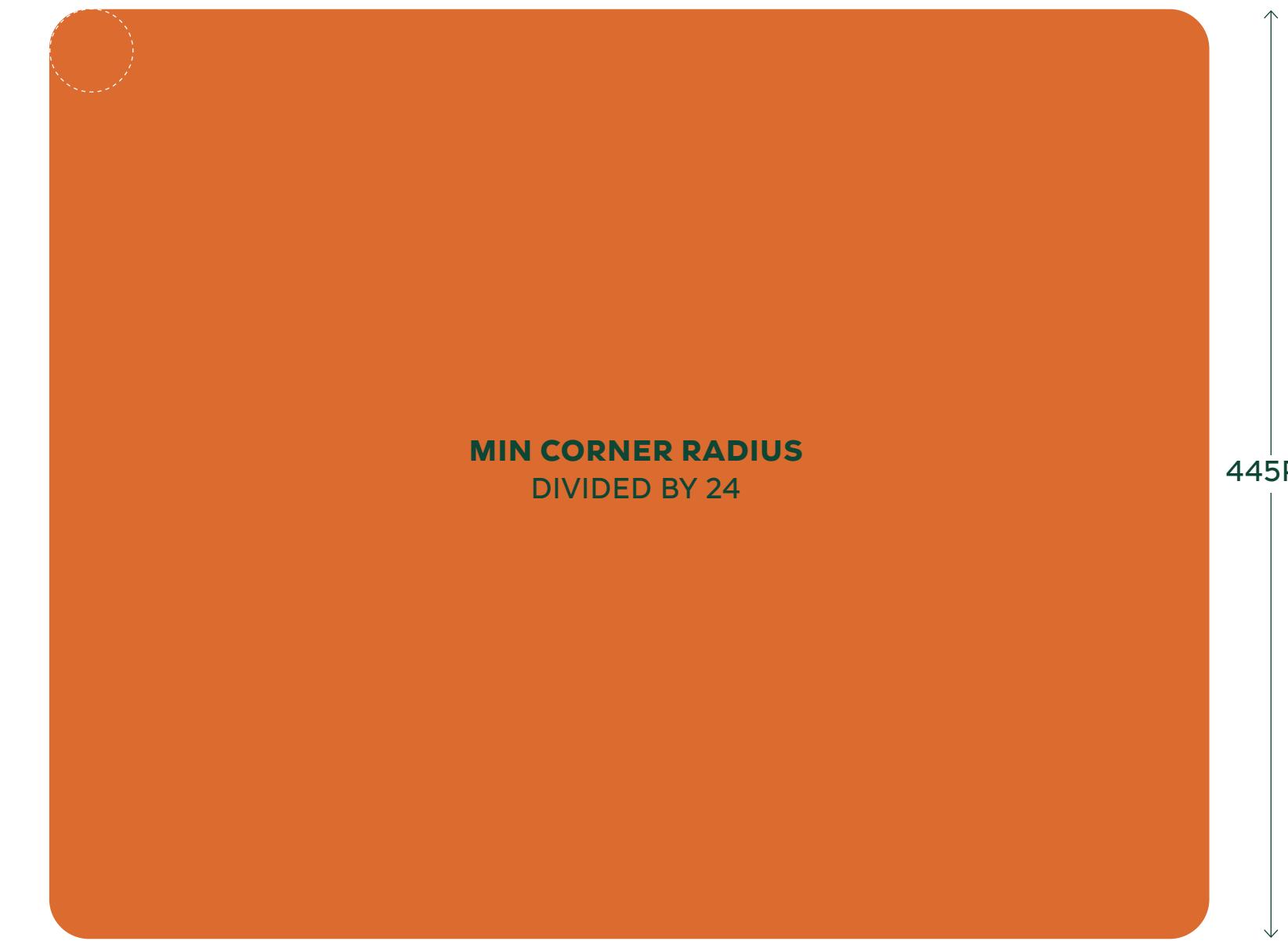
3.4 FRAMING DEVICE CORNER RADIUS

To calculate the corner radius of the frame we divide its shortest side by 12 or 24. This allows the brand to flex and show up with a variety of tones - dividing by 12 to be more bold and by 24 when a more subtle approach is needed.

When multiple frames are used on a single canvas the same radius should be applied across all frames. These ratio proportions work across print and digital.



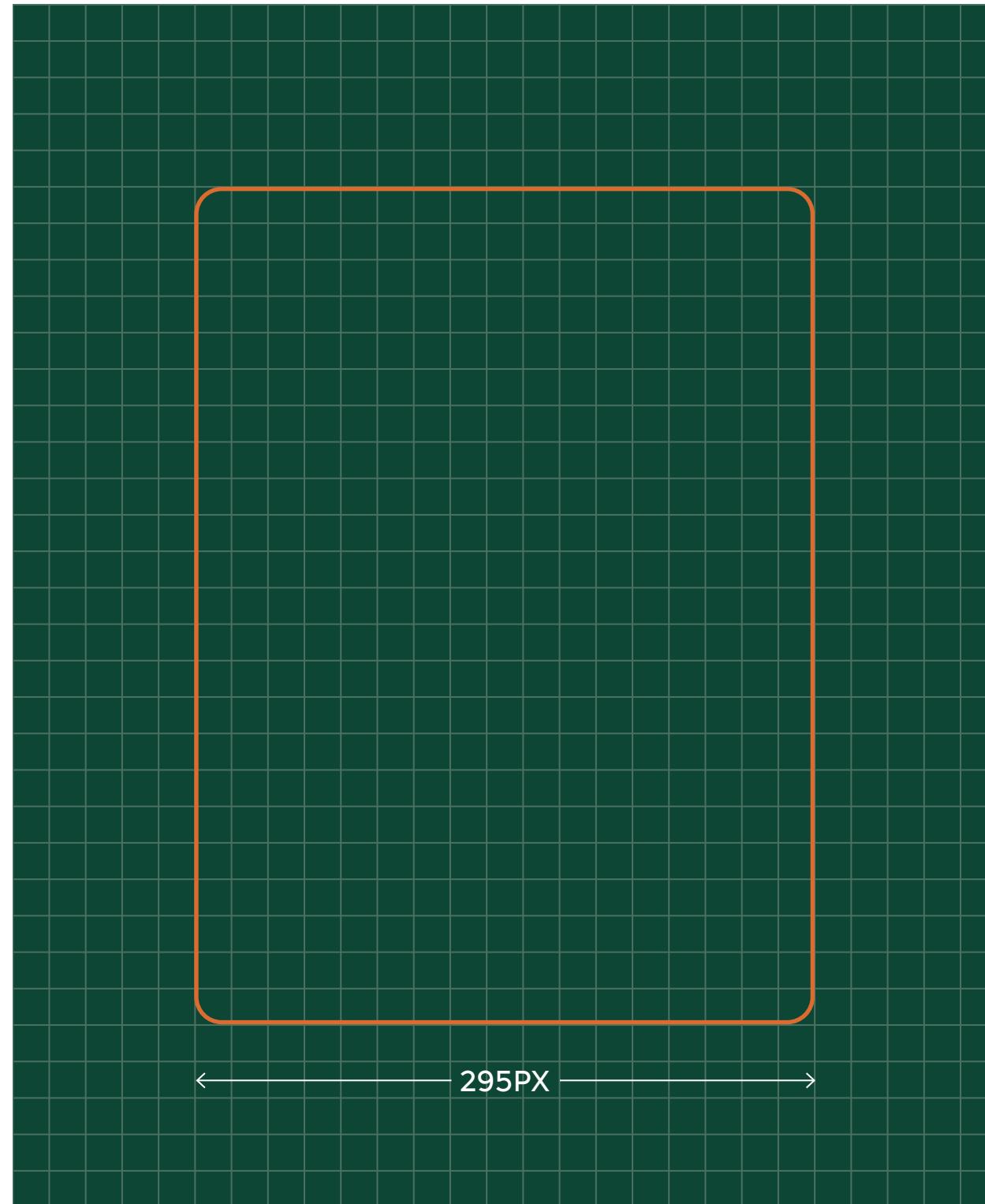
EXAMPLE
 $445 / 12 = 37.08$
RADIUS: 37



EXAMPLE
 $445 / 24 = 18.54$
RADIUS: 19

3.4 FRAMING DEVICE TYPOGRAPHIC FRAME

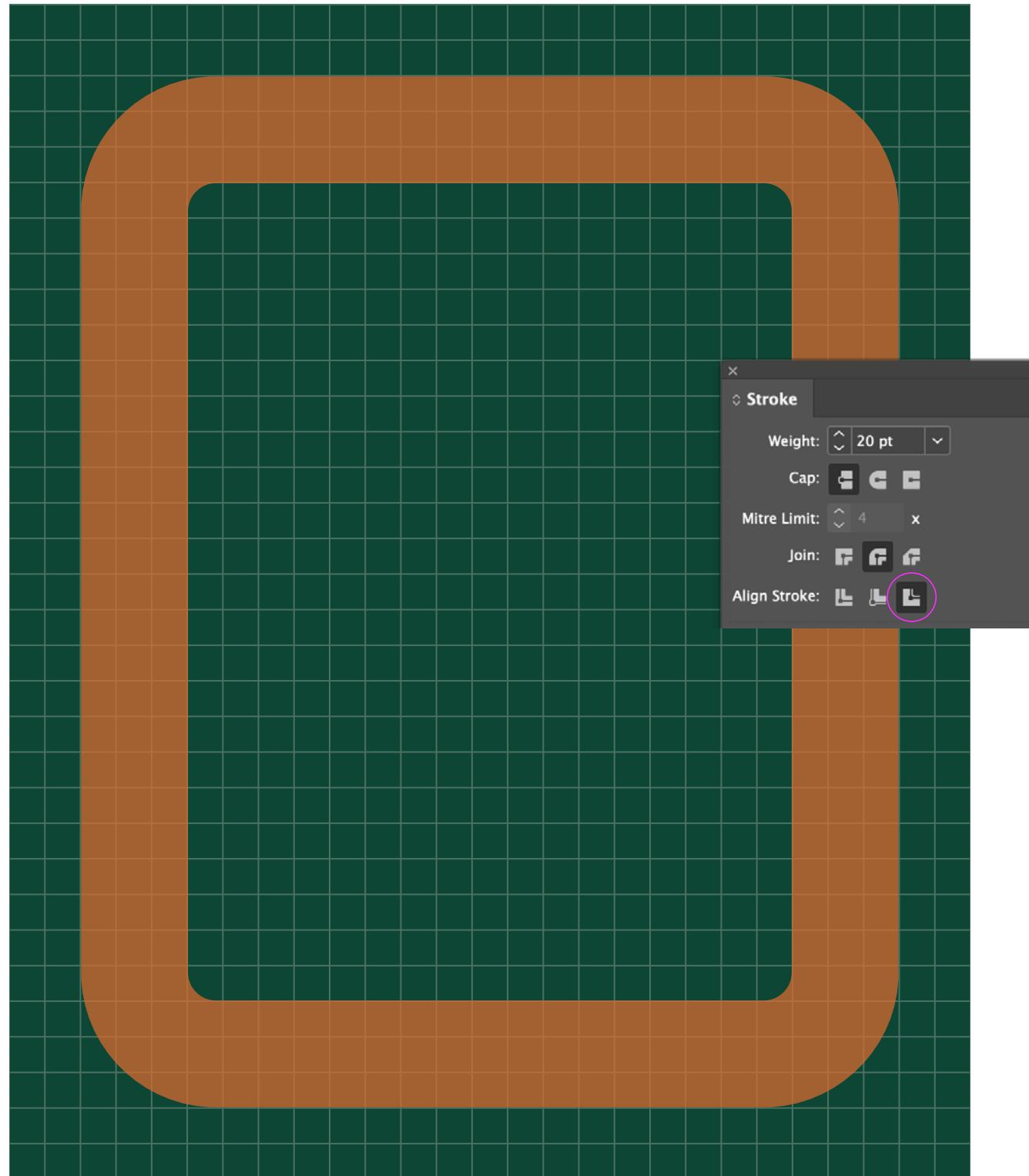
In this page we show some simple steps to build a typographic frame on our grid.



STEP 1

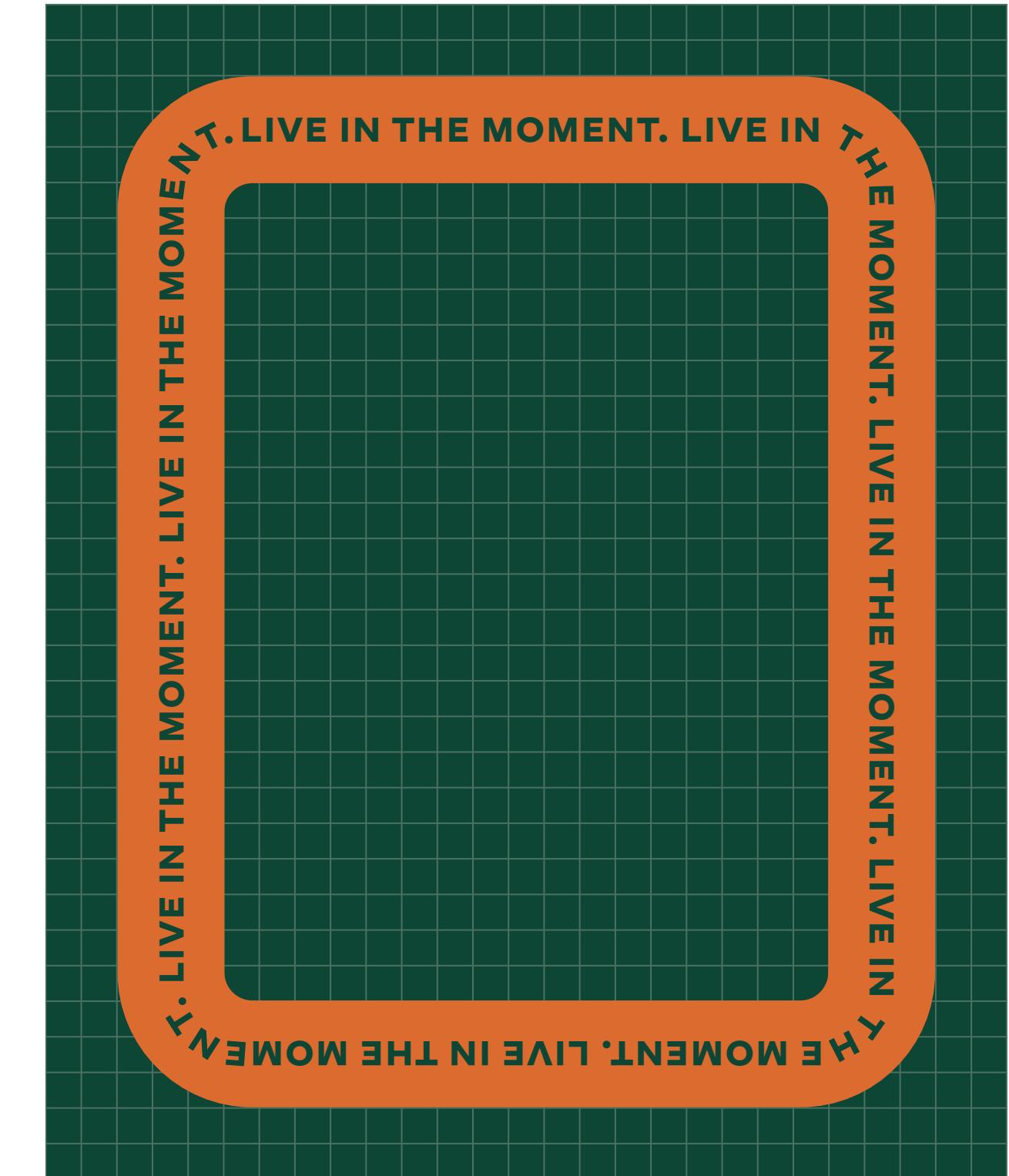
Draw the frame on the layout and make sure it sits on the grid. To calculate the corner radius, divide the shortest side by 12 or 24.

Example: $295 / 24 = 12$ Radius: 12



STEP 2

Increase the stroke weight and make sure to select the 'align stroke to outside' option from the stroke panel, whether in Illustrator or InDesign settings. Our internal radius will remain 12. The outline frame must sit into our grid units.

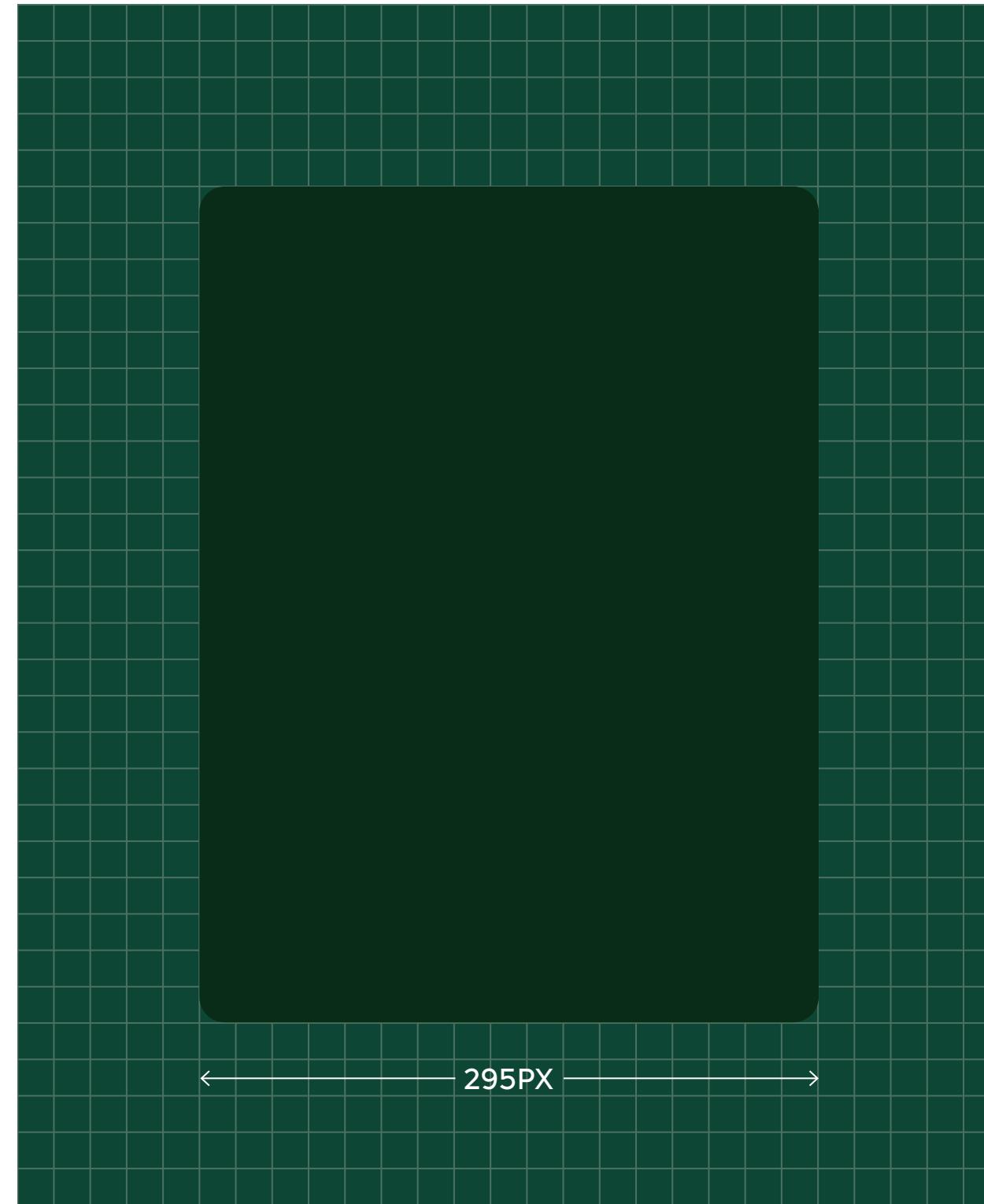


STEP 3

Draw a second frame over the orange outline frame and add the content with the 'Type on a path tool'. Always make sure the type sits centred to the frame.

3.4 FRAMING DEVICE TYPOGRAPHIC CONTAINER FRAME

In this page we show some simple steps to build a typographic container frame on our grid.



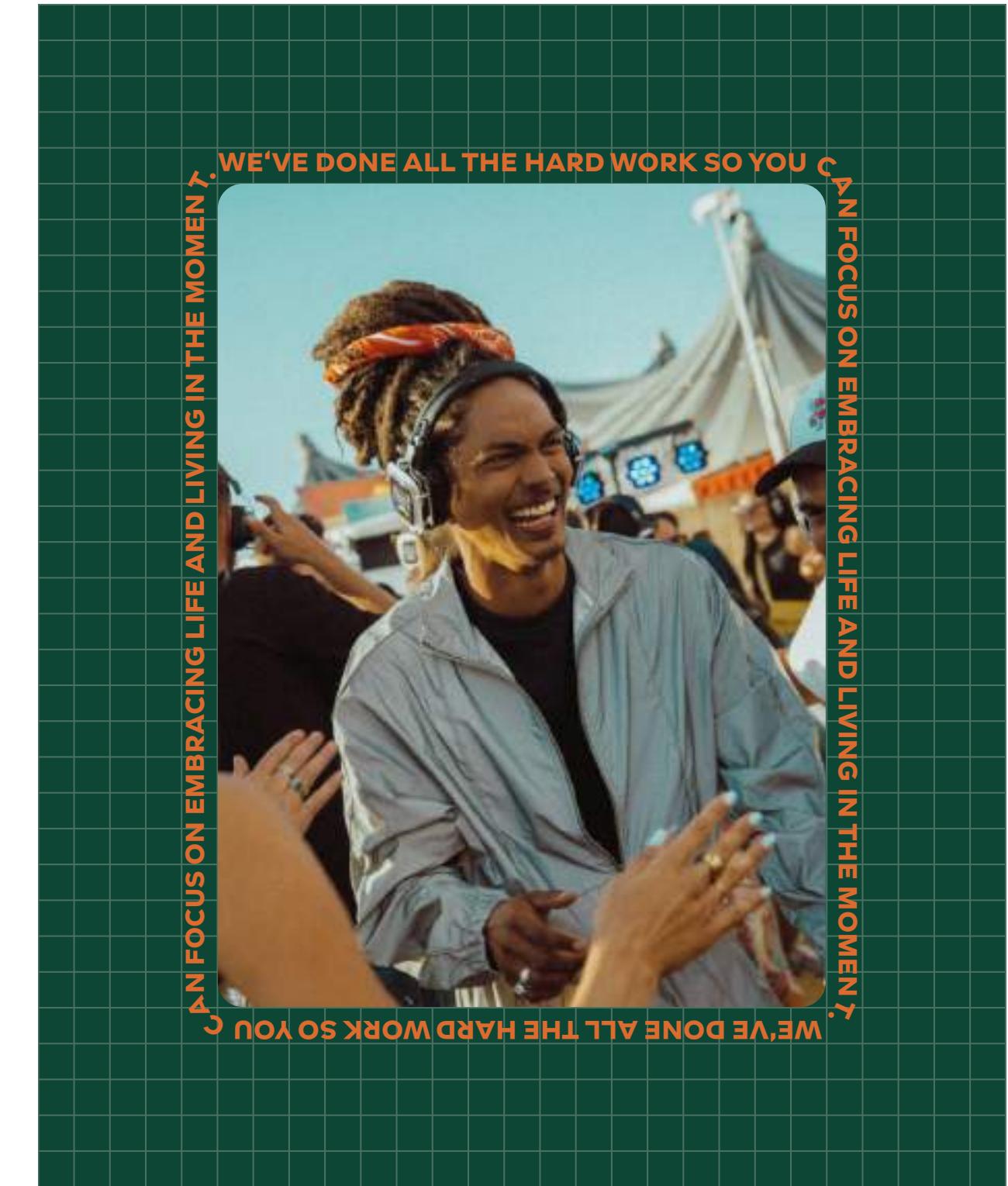
STEP 1

Draw the frame on the layout and make sure it sits on the grid. To calculate the corner radius, divide the shortest side by 12 or 24.
Example: $295 / 24 = 12$ Radius: 12



STEP 2

Paste image into the frame.



STEP 3

Draw an outline frame around the image and add the content with the 'Type on a path tool'. Make sure the space between typeface and image is 2/3 of the typeface height.

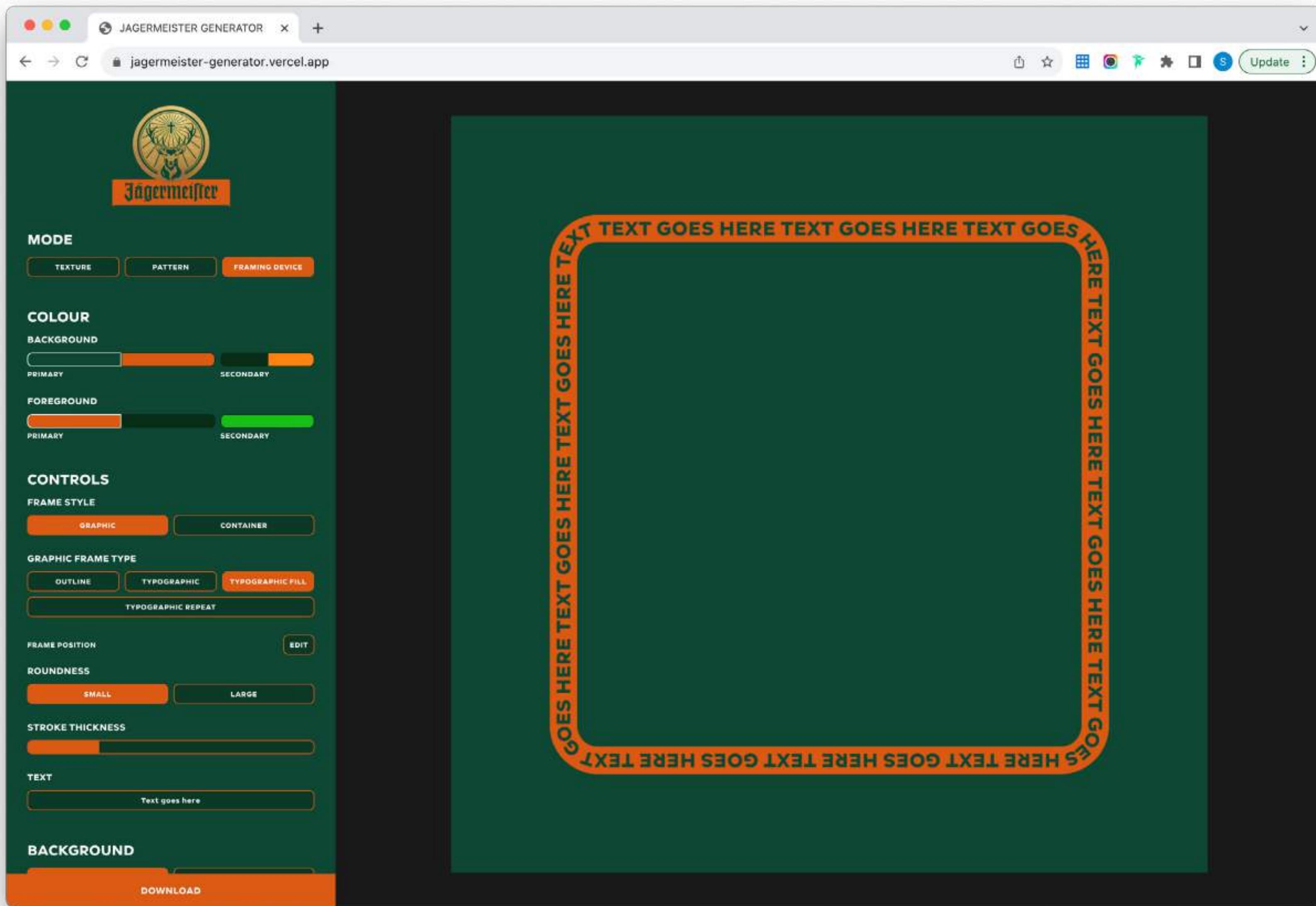
3.5 FLEXED BRAND ELEMENTS

GENERATOR

3.5 GENERATOR OVERVIEW

We have also created a bespoke generator tool that allows teams to create unique texture, pattern and framing device outputs with ease.

You can access the generator at this link [here](#); xx
And for more in depth information please use the specific generator guideline [here](#) xx.



3.6 FLEXED BRAND ELEMENTS

LOCKUPS & MARKS

3.5 LOCKUPS & MARKS OVERVIEW

EST . 1878
WOLFENBÜTTEL
GERMANY

-18°C SERVE
ICE COLD
SHOTS

Our three lockups are modern and unified so they can be used individually or in combination, depending on the application.
The EST Mark [1] is used to emphasise our origin and heritage. It's our "made in Germany".

The -18°C Claim [2] and Shot Icon [4] are there to support the ice cold message.
The Drink Responsibly lockup [3] is a global legal recommendation, but please utilise the local legal requirements to communicate this.

[1]

[2]

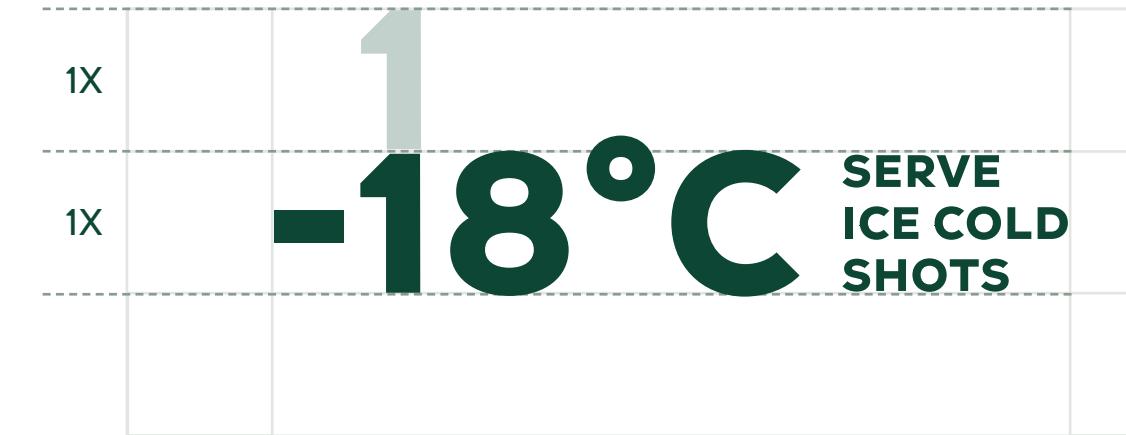
[3]

[4]



3.5 LOCKUPS & MARKS SIZING & CLEAR SPACE

Consistency in sizing and clear space is essential to maintain the visual integrity of our lockups and marks across various applications. This page provides direction on sizing elements and establishing adequate clear space to ensure optimal legibility and visual impact.



MINIMUM SIZE
PRINT: 20MM / DIGITAL: 75PX

MINIMUM SIZE
PRINT: 25MM / DIGITAL: 95PX

MINIMUM SIZE
PRINT: 25MM / DIGITAL: 95PX
(SUBJECT TO LOCAL LAWS)

MINIMUM SIZE
PRINT: 25MM / DIGITAL: 95PX

3.7 FLEXED BRAND ELEMENTS

ART DIRECTION

3.6 ART DIRECTION OVERVIEW

Our art direction is divided into three categories: Lifestyle, Product in Situ, and Product. Each category offers unique perspectives and considerations to help shape your artistic direction effectively.

Whether you're capturing the essence of our brand in real-life contexts, showcasing our products within specific environments, or presenting our offerings clean and focused, these guidelines will assist you in creating visually compelling content.



LIFESTYLE



PRODUCT IN SITU



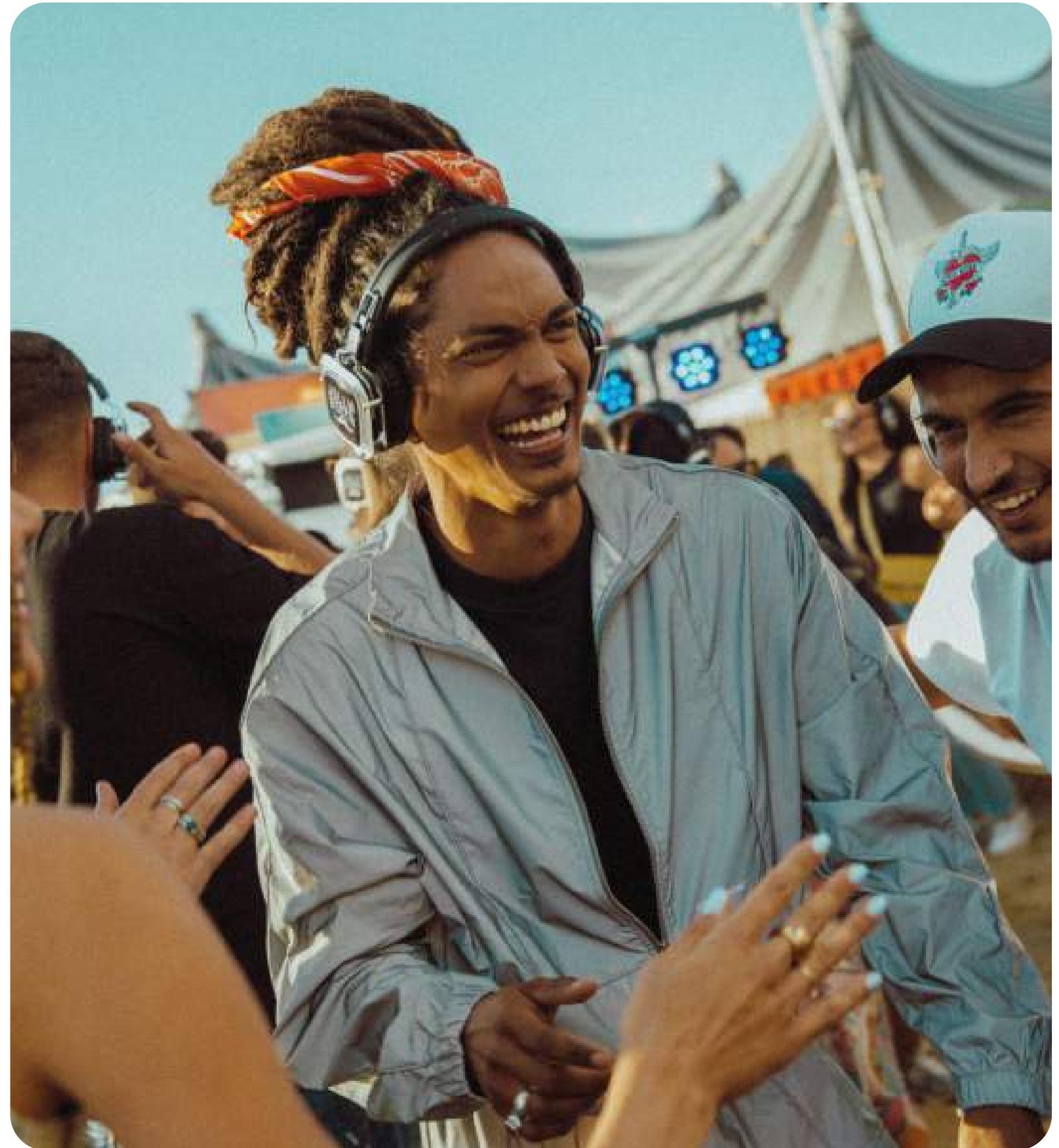
PRODUCT

3.6 ART DIRECTION

LIFESTYLE

PRINCIPLES

Our art direction gives a great sense of duality and provides a softer, more human side to the brand that contrasts our other elements. It focuses on the group shot, conveying an attitude of joy and energy.



ENERGETIC

It's important that our photography captures a sense of movement, joy and energy.



DIVERSE

At Jägermeister, we celebrate diversity. We always ensure our photography is as diverse as our community.



AUTHENTIC

We always want our photography to feel real. We never want subjects to feel staged or uncomfortable.

3.6 ART DIRECTION PRODUCT IN SITU PRINCIPLES

The same essence of our lifestyle approach is translated to our in-situ photography, showing drinks being poured or in hand — while still retaining the ability to capture a joyful tone and feeling premium.



INVITING

We create an approachable tone by using inviting imagery, for example showing drinks being poured.



GROUP OF PEOPLE

Our photography should tell a story and evoke emotions. We aim to showcase the relationships and connections between the people featured.



MOVEMENT

It's important that our photography captures a joyful moment with our product without losing a premium quality.

3.6 ART DIRECTION PRODUCT PRINCIPLES

Our product photography is the simplest version of our art direction, but we still have an opportunity to convey a sense of energy.



PREMIUM

Emphasise the importance of lighting and clean backgrounds for a premium art direction that exudes sophistication.



SENSE OF PLACE

We aim to create a strong sense of place, using visual elements to transport the audience to a specific location and immerse them in the overall concept.

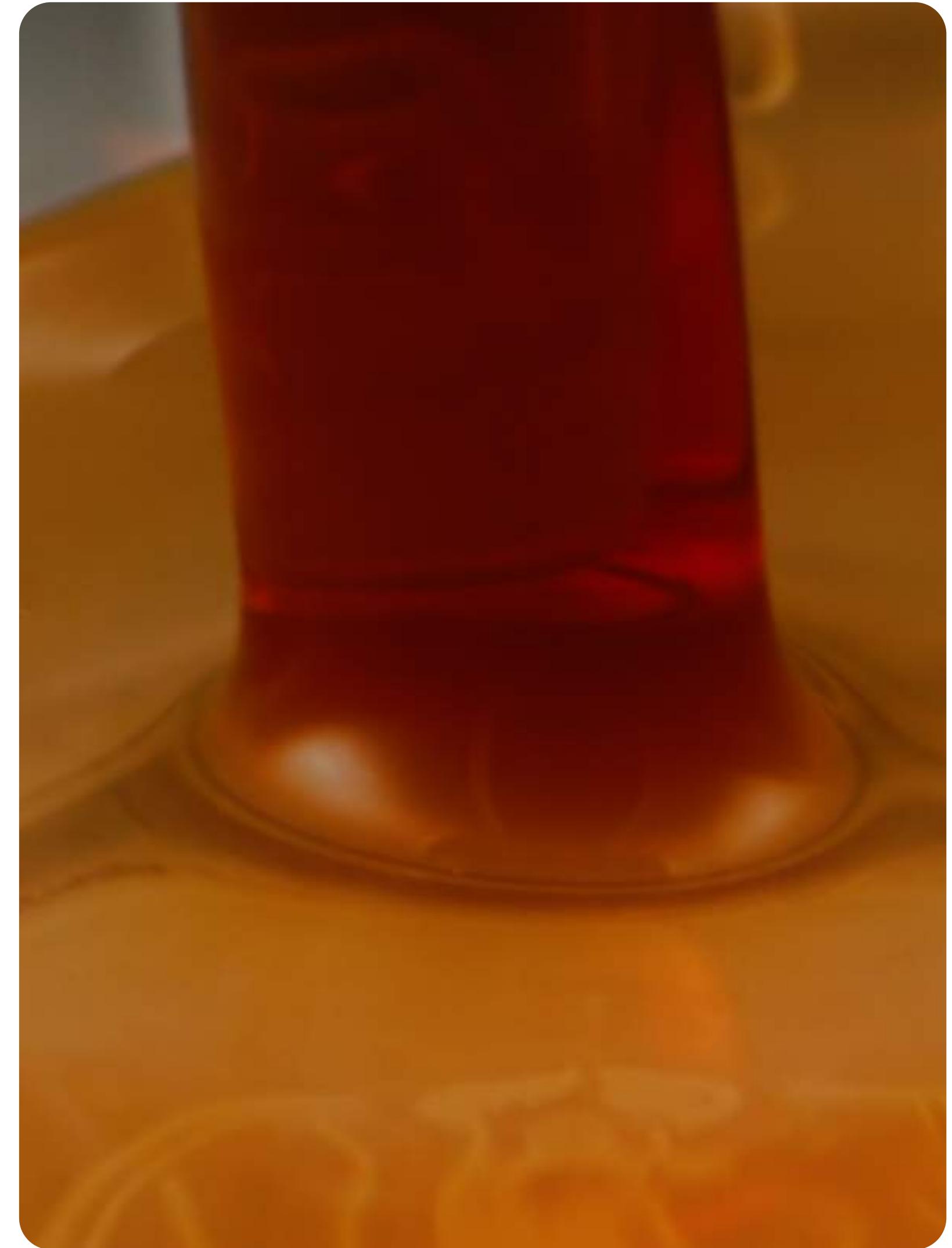
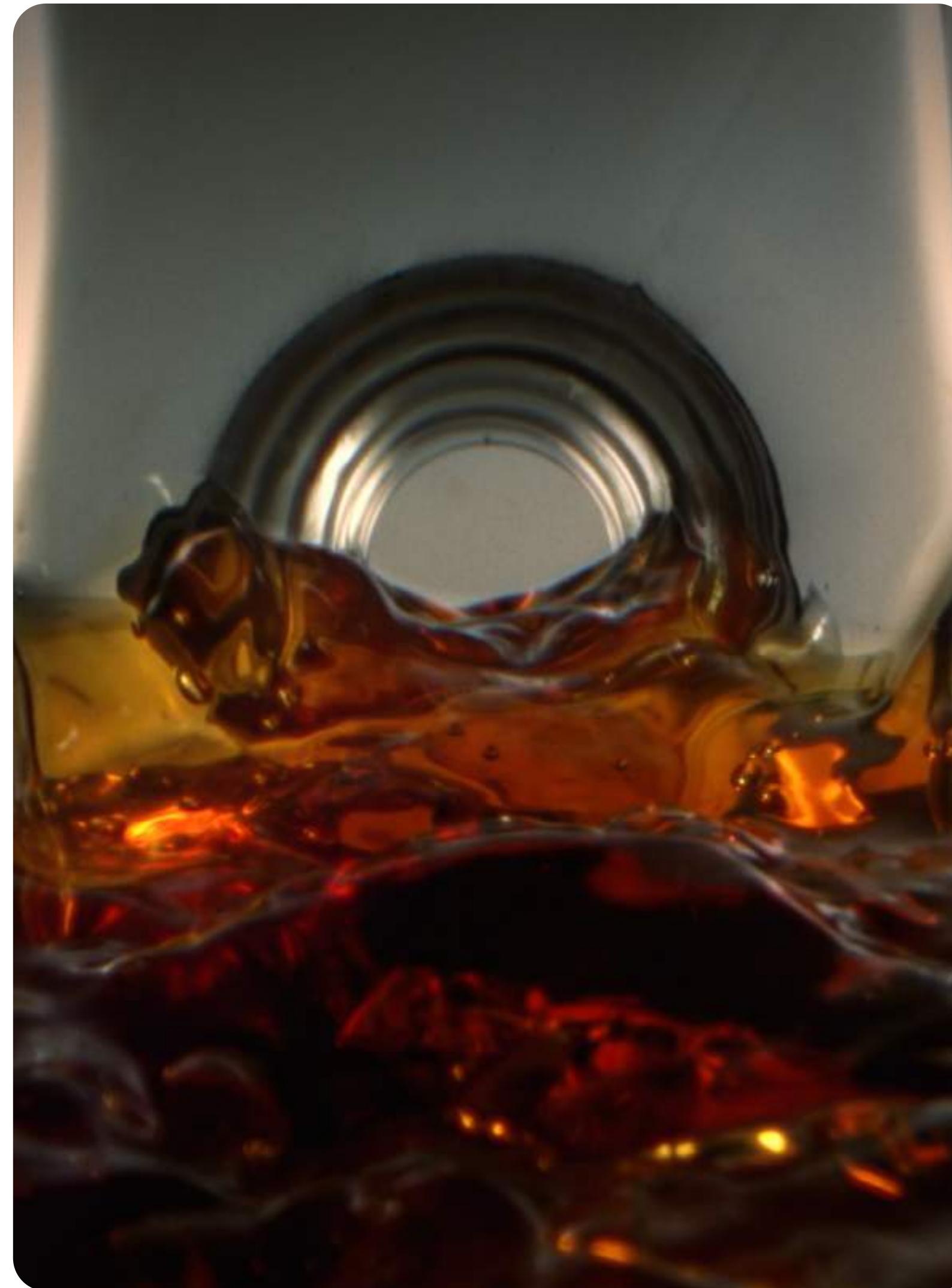


LIFE AND MOVEMENT

Our images freeze moments and convey action. We create dynamic visuals that leave a lasting impression.

3.6 ART DIRECTION PRODUCT ROMANCE

When we want to hero the Jägermeister liquid itself, we show it close, showing all the beautiful movements, details and effects that come from pouring, whilst also using interesting angles (e.g, in the bottle itself) to create dynamism.



3.6 ART DIRECTION ICE COLD

When representing ice cold, we believe that showing it authentically is the correct approach. That means showing the ice-cold texture on physical bottles or shot glasses within a studio or lifestyle environment.



3.8 FLEXED BRAND ELEMENTS

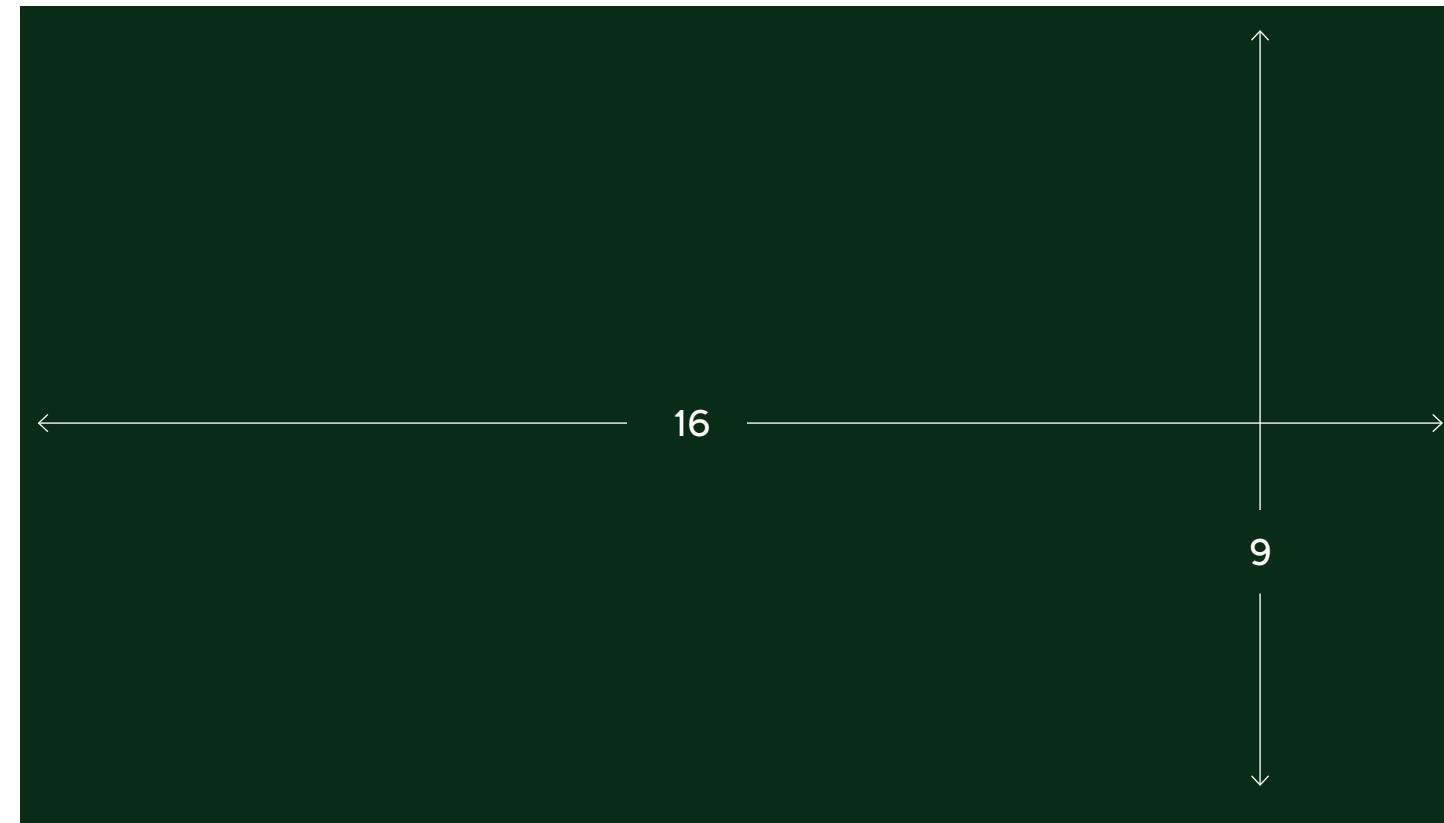
LAYOUT SYSTEM

3.7 LAYOUT SYSTEM

GRIDS

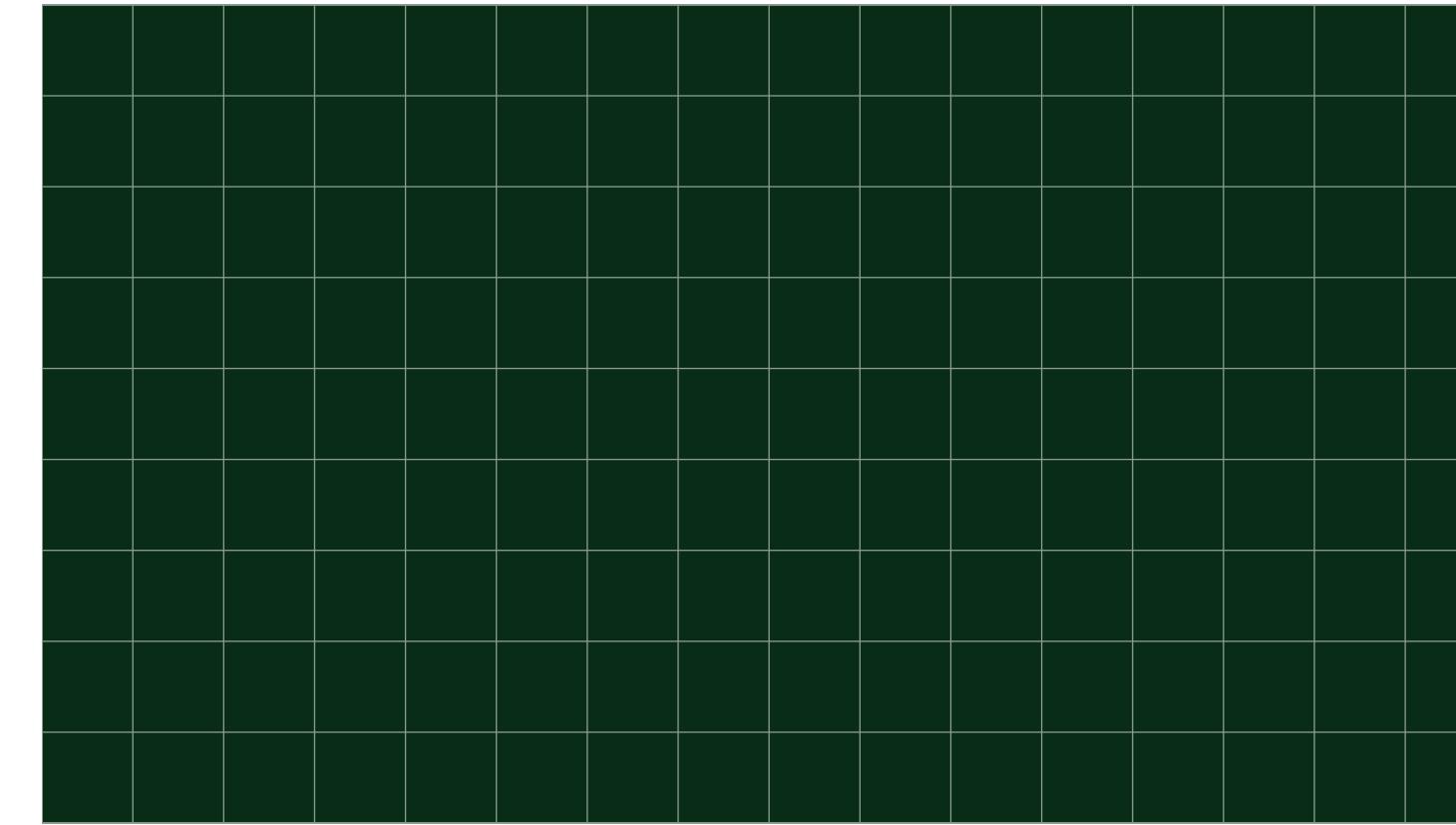
CONSTRUCTION

With this construction, we can create a consistent 1:1 grid system that works across all formats.



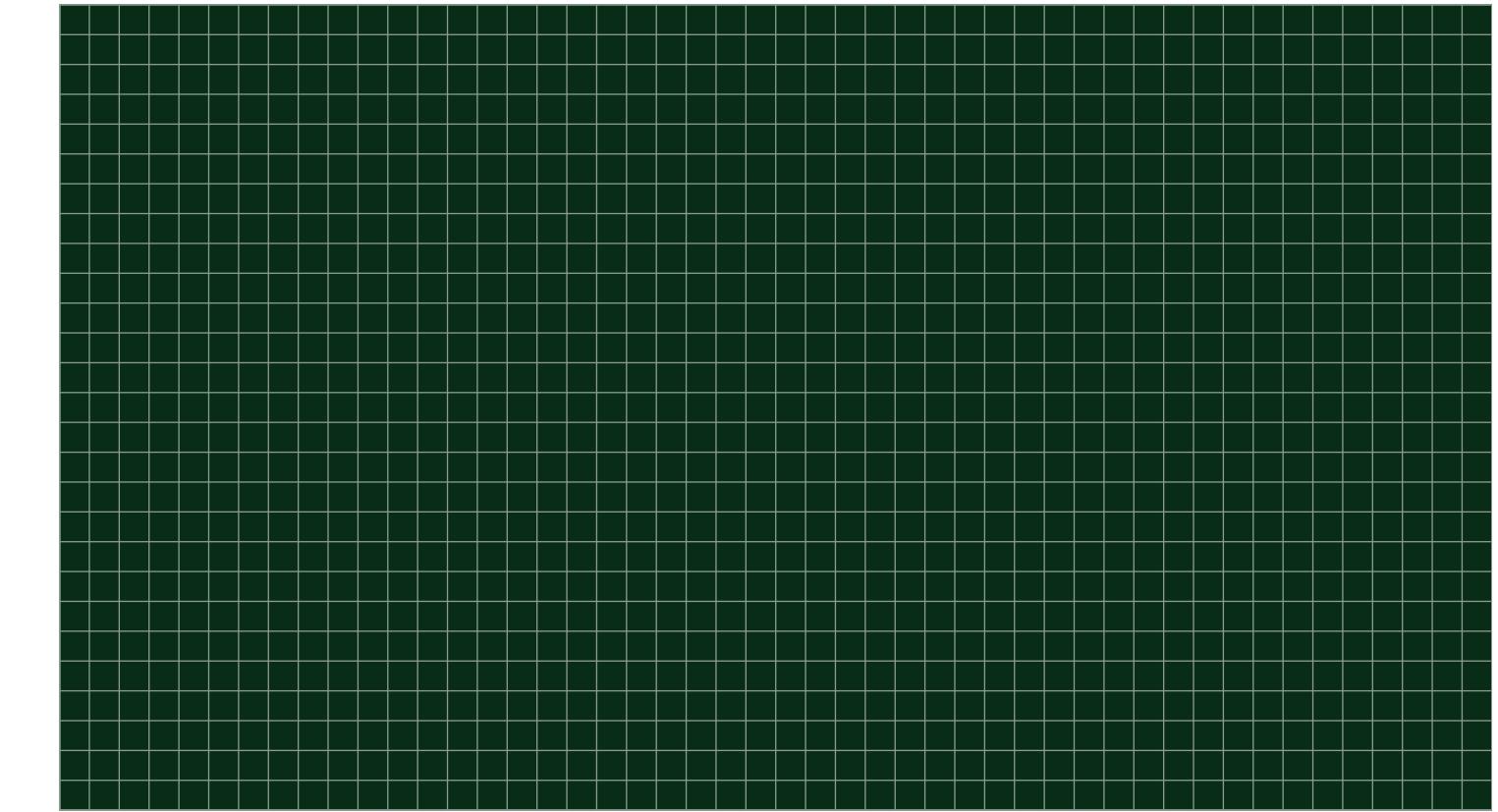
Define the aspect ratio of the format.

DIGITAL LANDSCAPE
ASPECT RATIO: 16:9



Use the aspect ratio to create a 1:1 grid. 16 units across by 9 down.

DIGITAL LANDSCAPE
UNITS: 16 X 9



Then multiply the grid units equally to ensure the grid is dense enough and creates a flexible design canvas.

DIGITAL LANDSCAPE
GRID: 48 X 27

3.7 LAYOUT SYSTEM

GRIDS

DIGITAL FORMATS

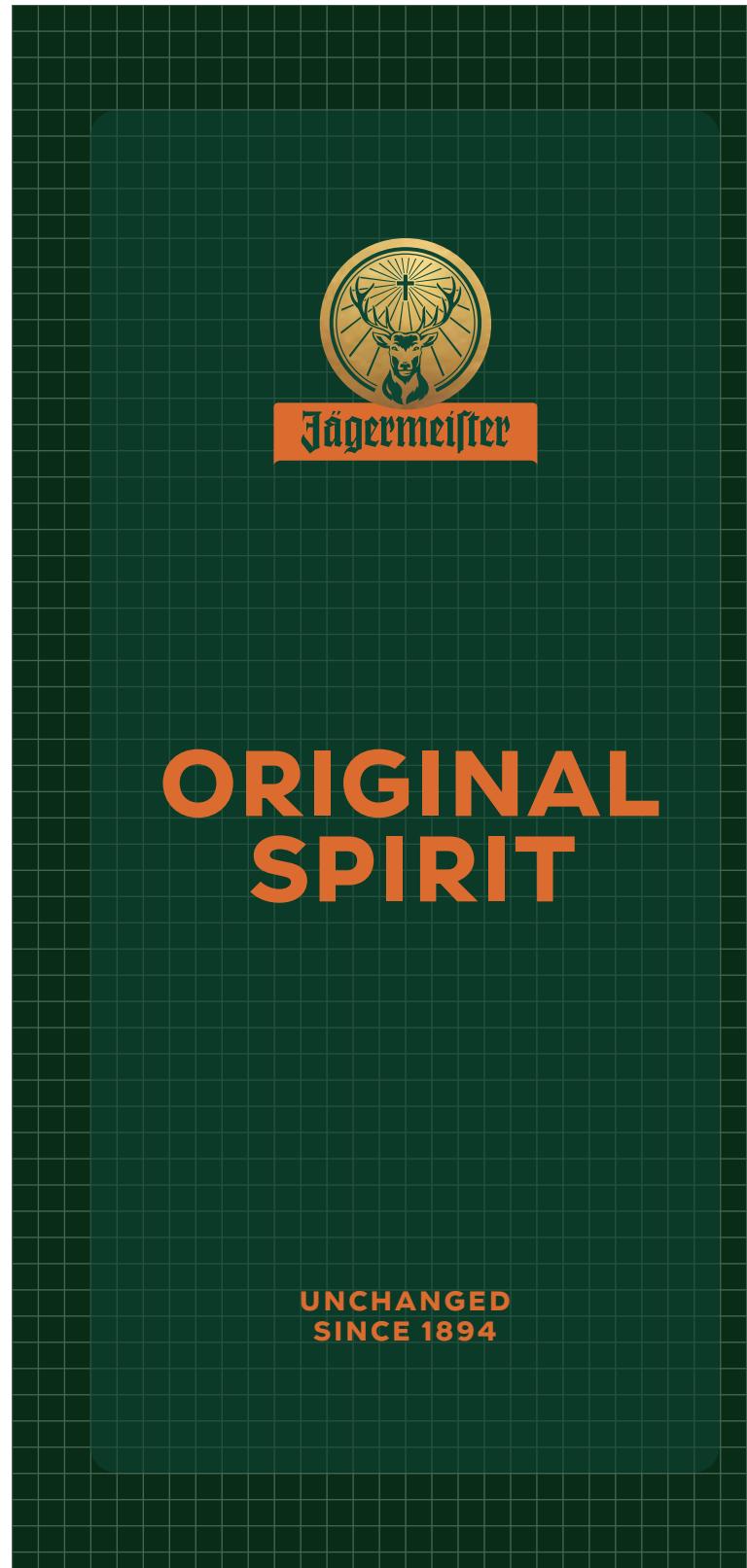
We have outlined some examples for square, portrait, and landscape formats.

Please note that each format requires a different multiplication of its aspect ratio

to create the desired density of the grid. This should be considered optically.



SOCIAL 1080X1080
ASPECT RATIO: 1:1
GRID: 30 X 30



PERFORMANCE MARKETING AD 300X600
ASPECT RATIO: 3:6
GRID: 30 X 60



DIGITAL LANDSCAPE 1920X1080
ASPECT RATIO: 16:9
GRID: 48 X 27

3.7 LAYOUT SYSTEM

GRIDS

PRINT FORMATS



BILLBOARD 40X12 FT

ASPECT RATIO: 40:12

GRID: 80 X 24



A - SIZE POSTER

ASPECT RATIO: 6:8 | IN INSTANCES OF DECIMAL PLACES IN ASPECT RATIOS, ROUND TO WHOLE NUMBERS.

GRID: 24 X 32



US LETTER

ASPECT RATIO: 5:7 | IN INSTANCES OF DECIMAL PLACES IN ASPECT RATIOS, ROUND TO WHOLE NUMBERS.

GRID: 25 X 35

We have outlined some examples for square, portrait, and landscape formats.

Please note that each format requires a different multiplication of its aspect ratio

to create the desired density of the grid. This should be considered optically.

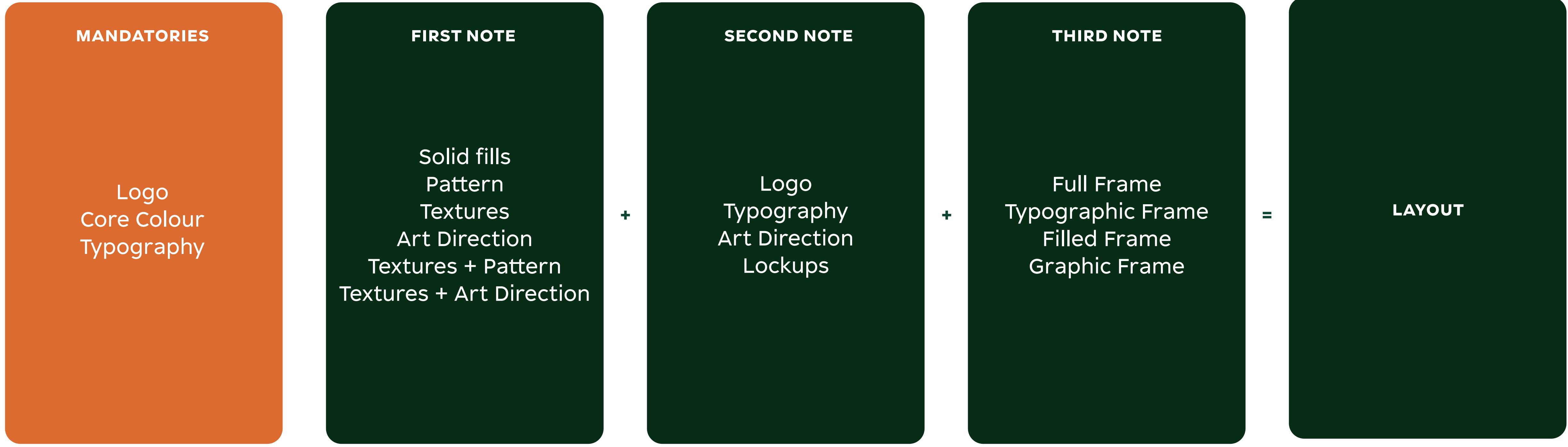
This section is all about providing guidance on how to create layouts*. This system is solely to help you layer brand elements and use them in the most stylish way possible.

*Our fixed elements are mandatories and we make sure that we use all three in applications, apart from special instances like social media, where a logo isn't necessary.

3.7 LAYOUT SYSTEM THE THREE KEY NOTES

With our system, we can layer multiple brand elements in layout to offer flexibility while retaining a clear system.
Our system is made of our fixed element mandatories and three key notes, each made

up of various fixed and flexed design elements. We can dial up or dial down which ones and how many elements we combine. Giving us a range of ways to show up with – from subtle, to detailed, to something more punchy and assertive.



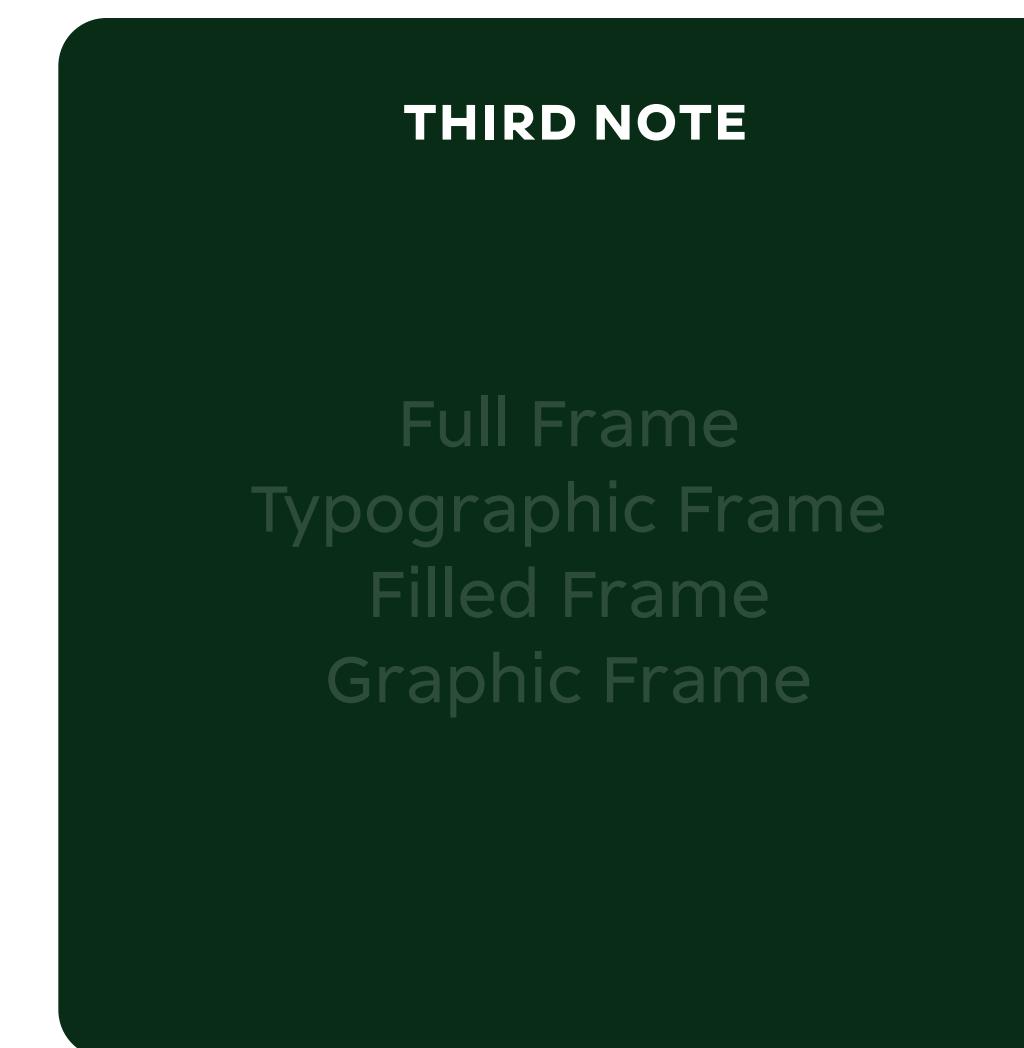
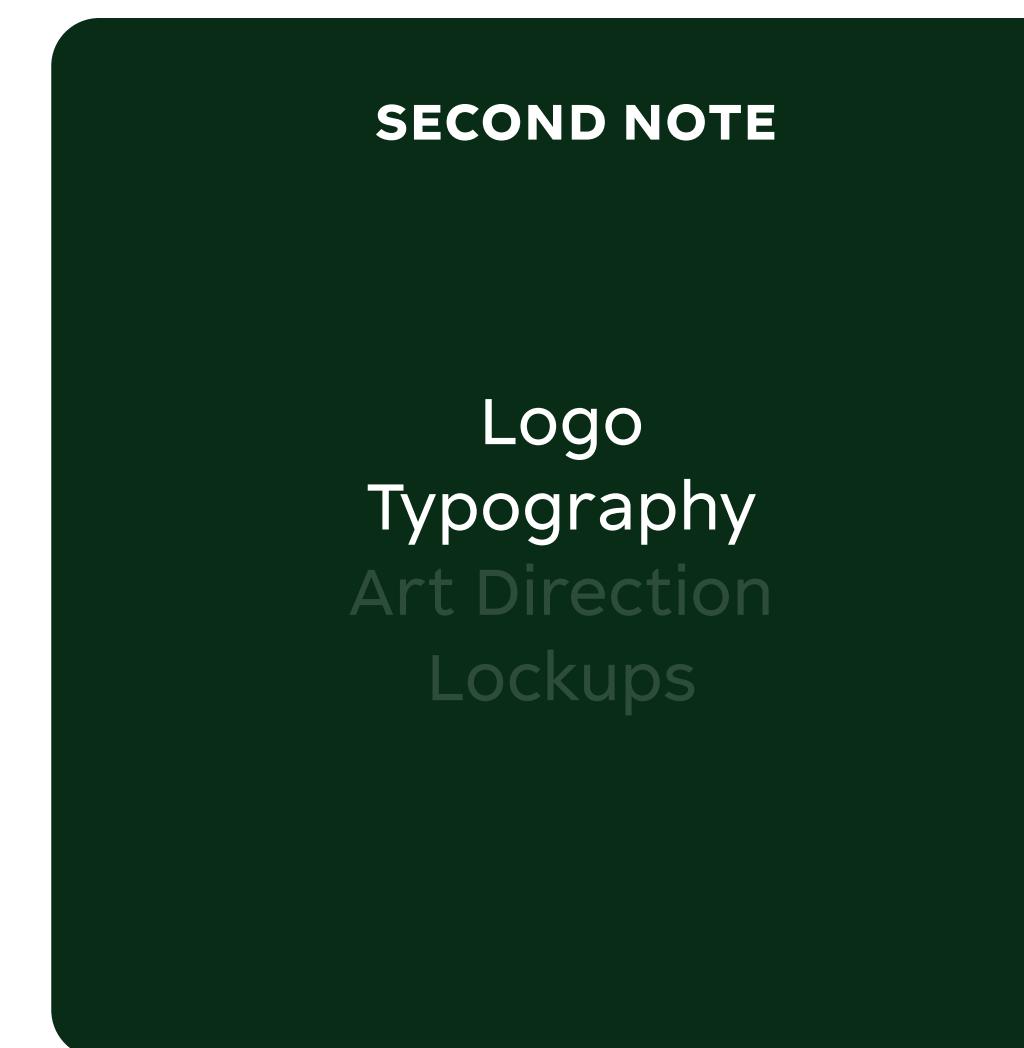
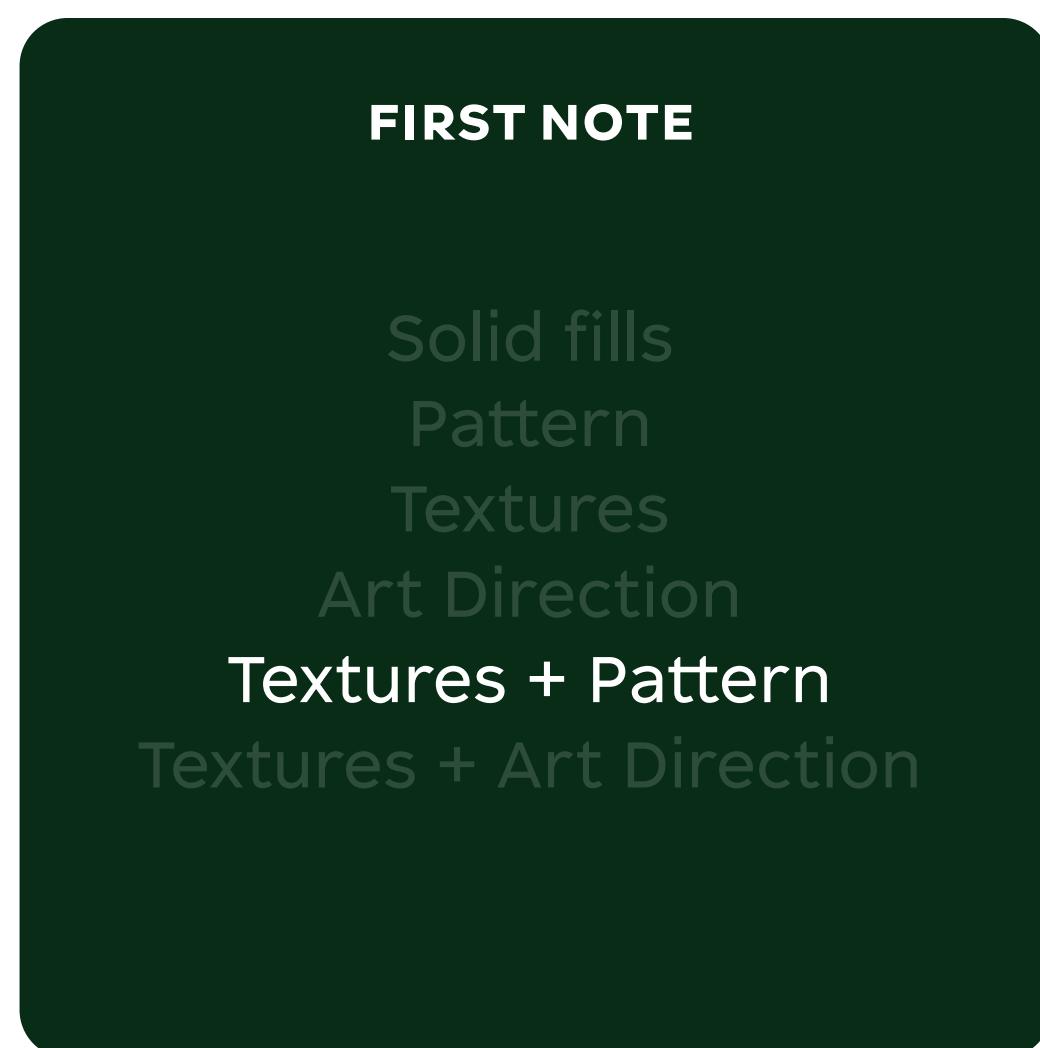
Care must be taken to ensure that all of our fixed design elements appear within all communications.

No more than one ingredient per layout

Up to four ingredients per layout

No more than one ingredient per layout

3.7 LAYOUT SYSTEM THE THREE KEY NOTES

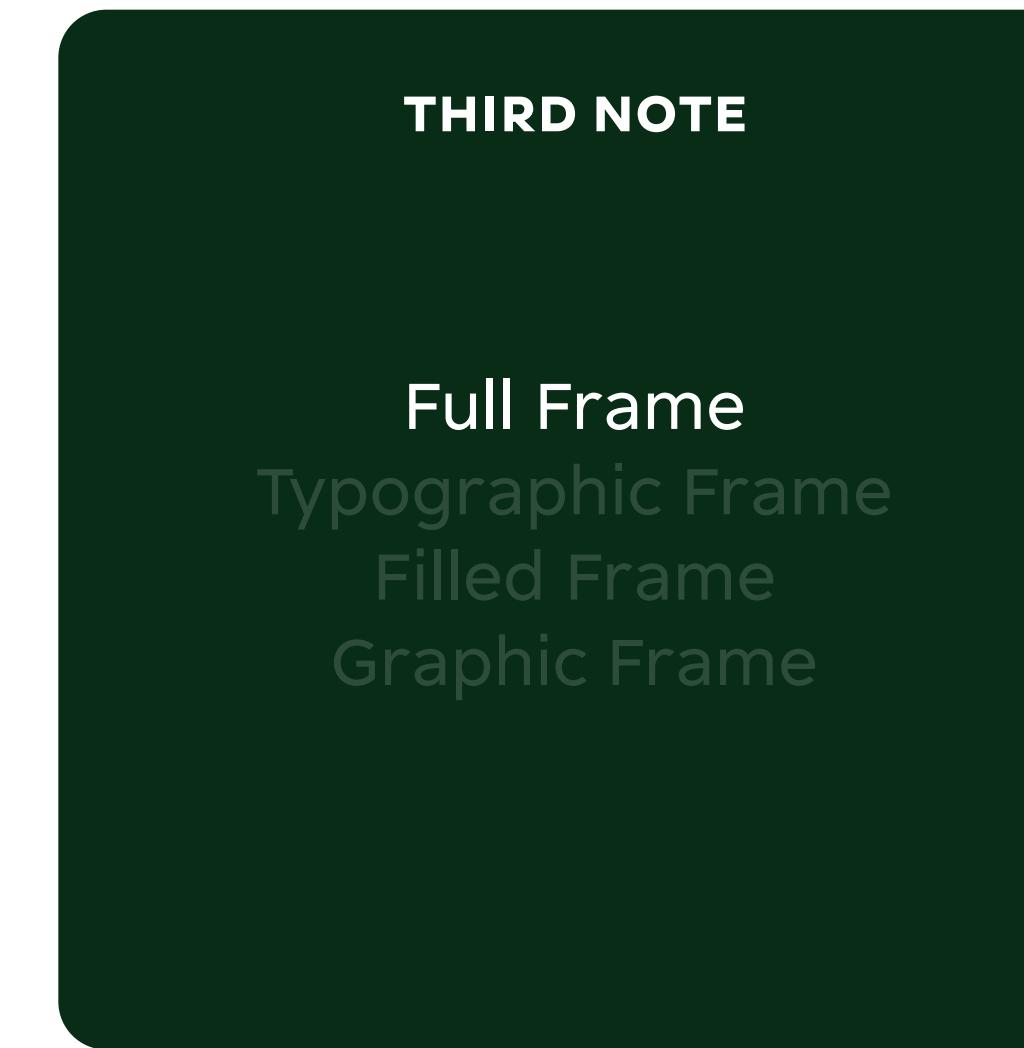
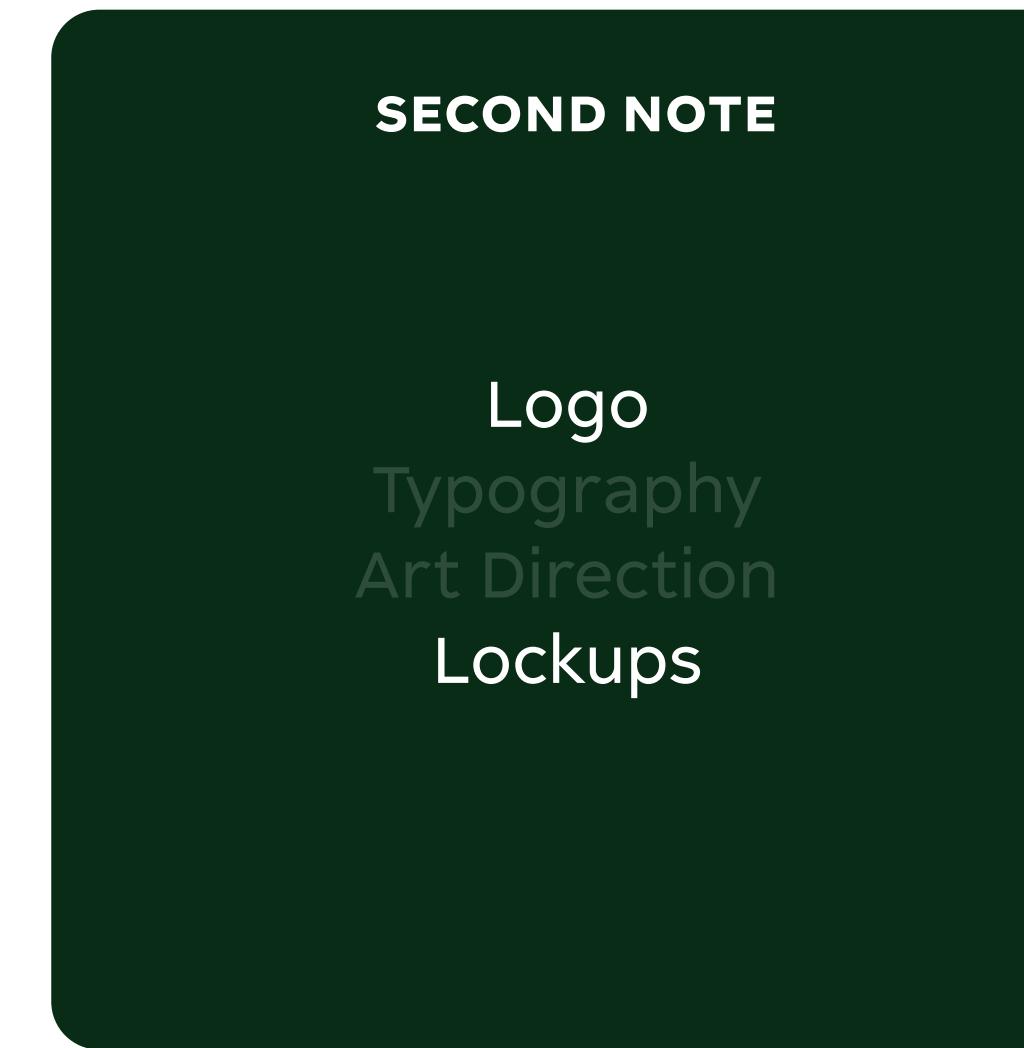
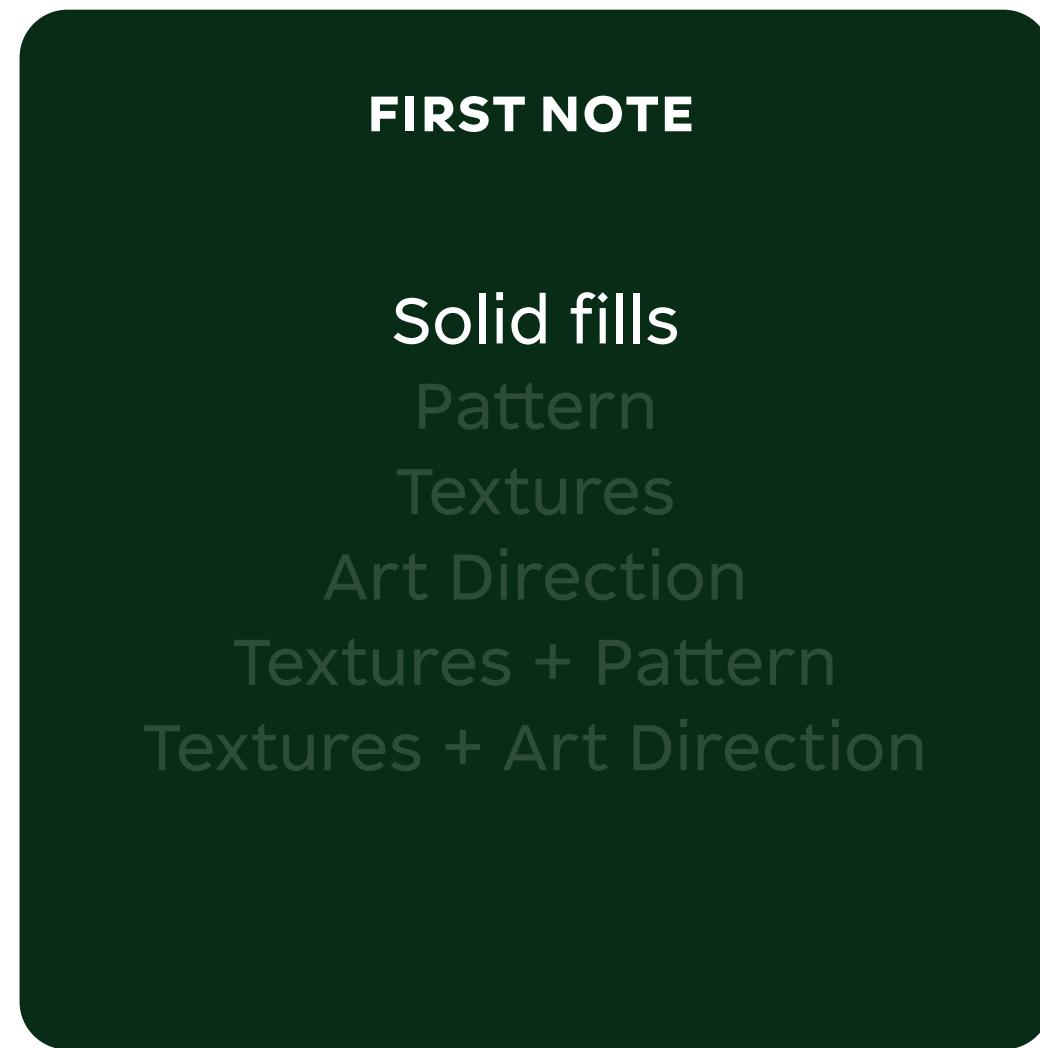


No more than one ingredient per layout

Up to four ingredients per layout

No more than one ingredient per layout

3 INGREDIENTS



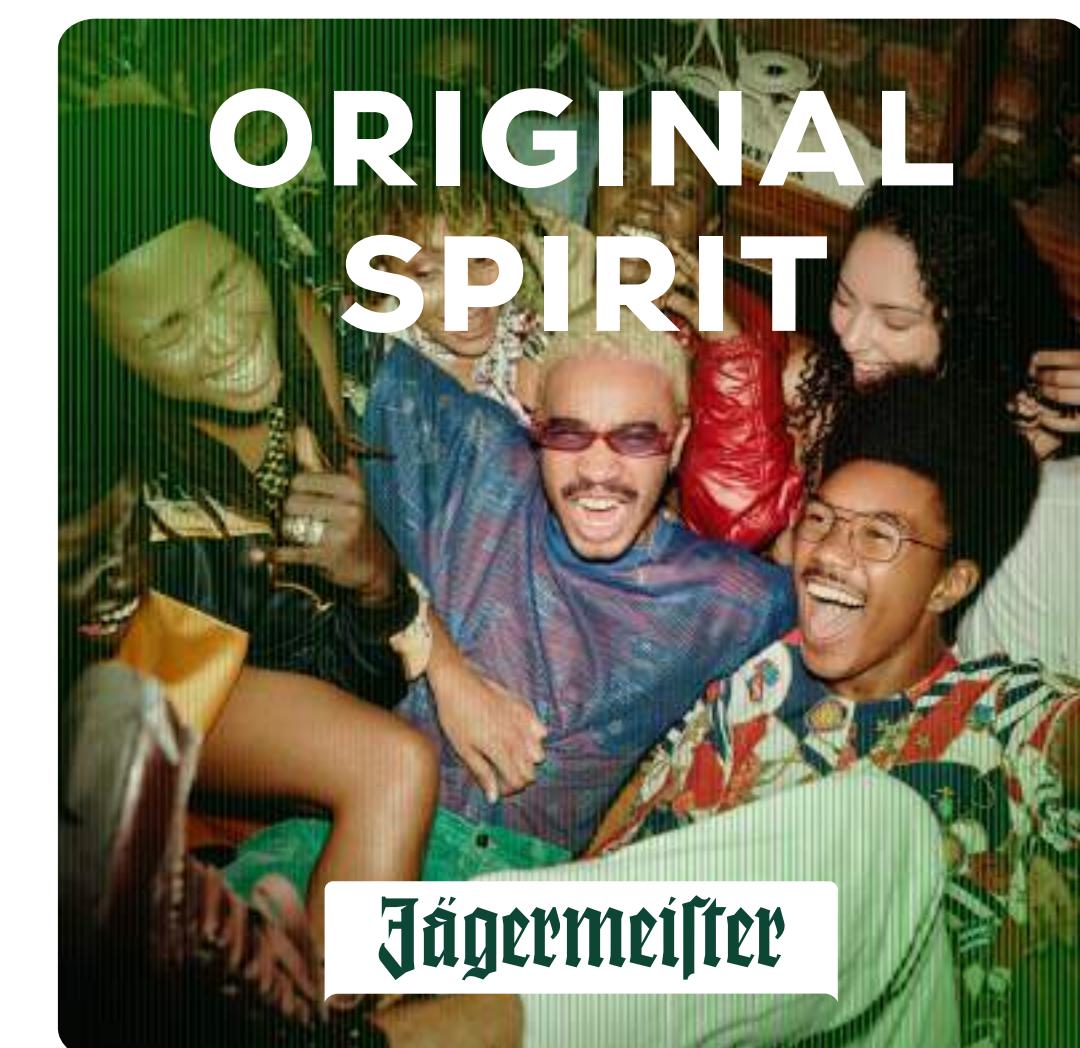
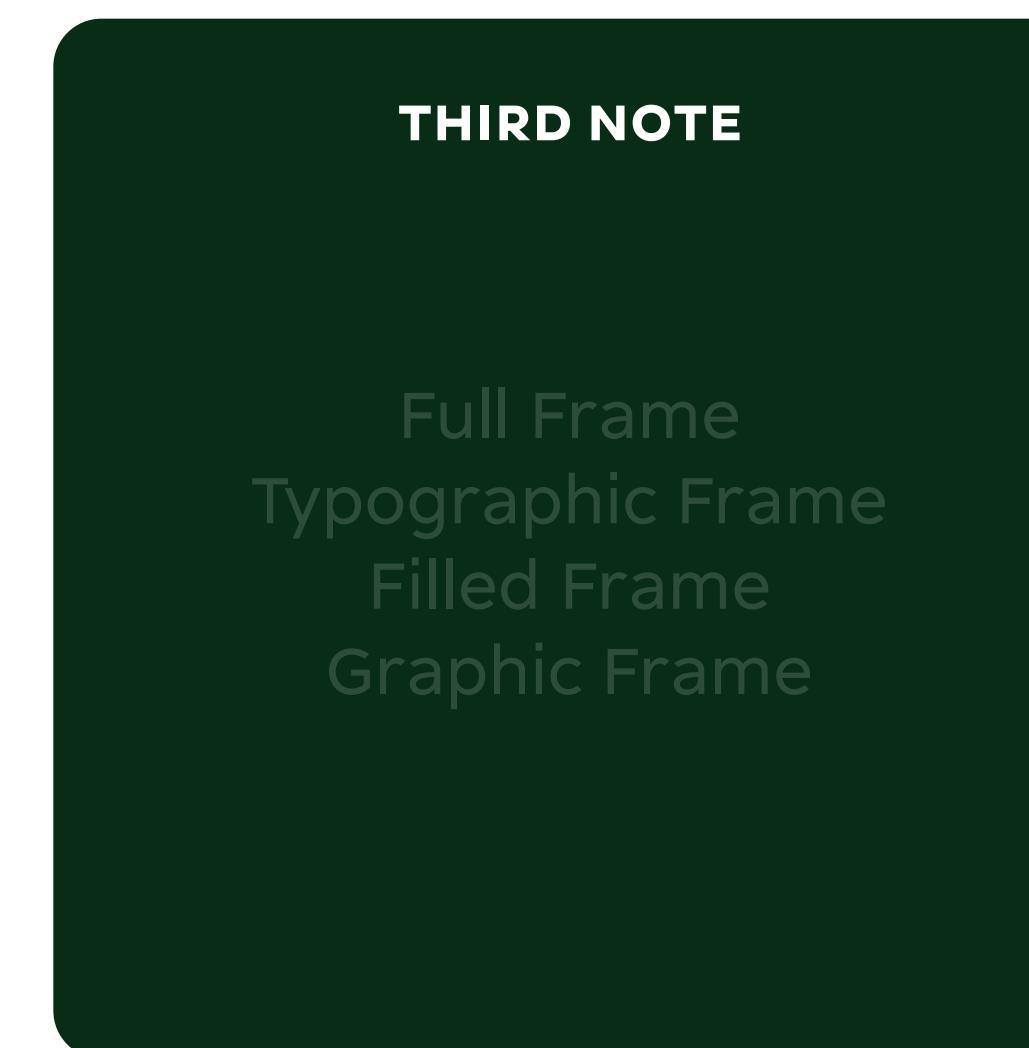
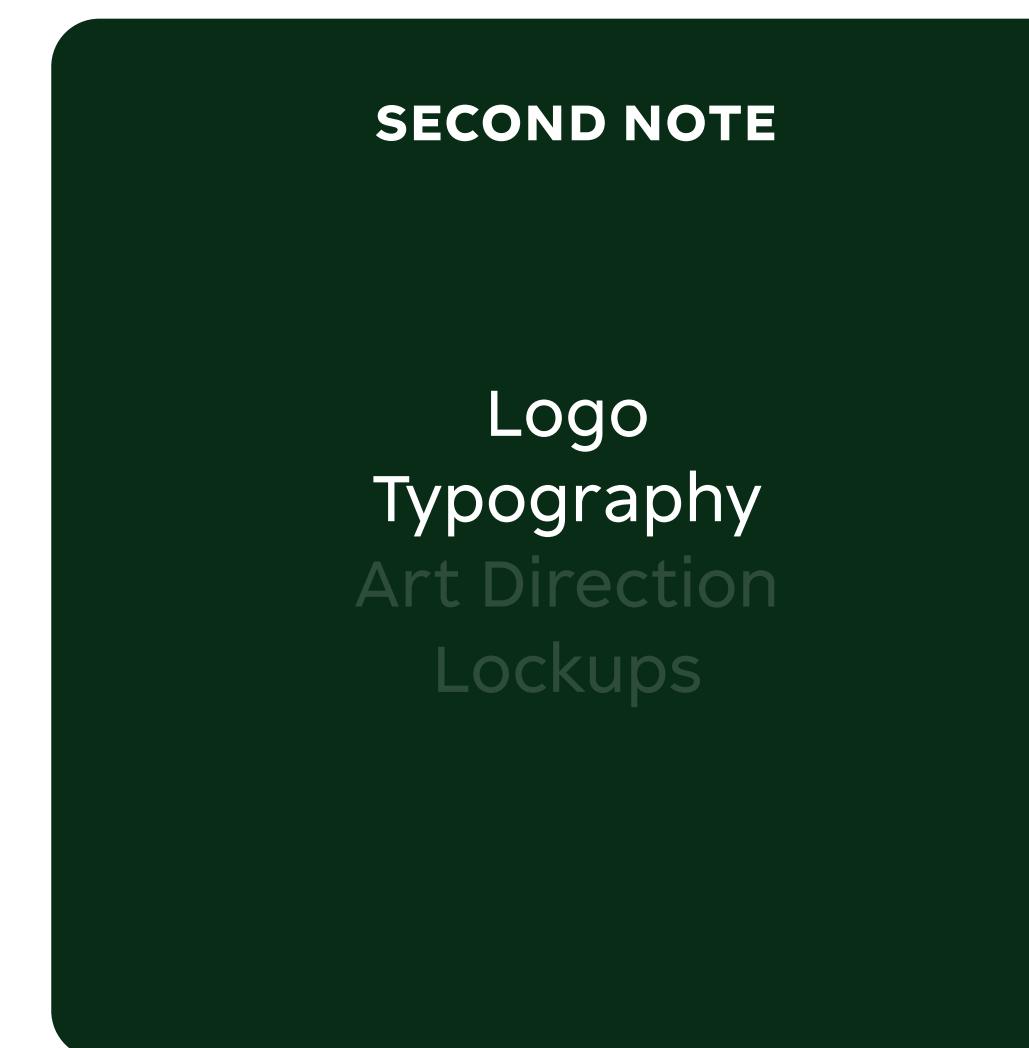
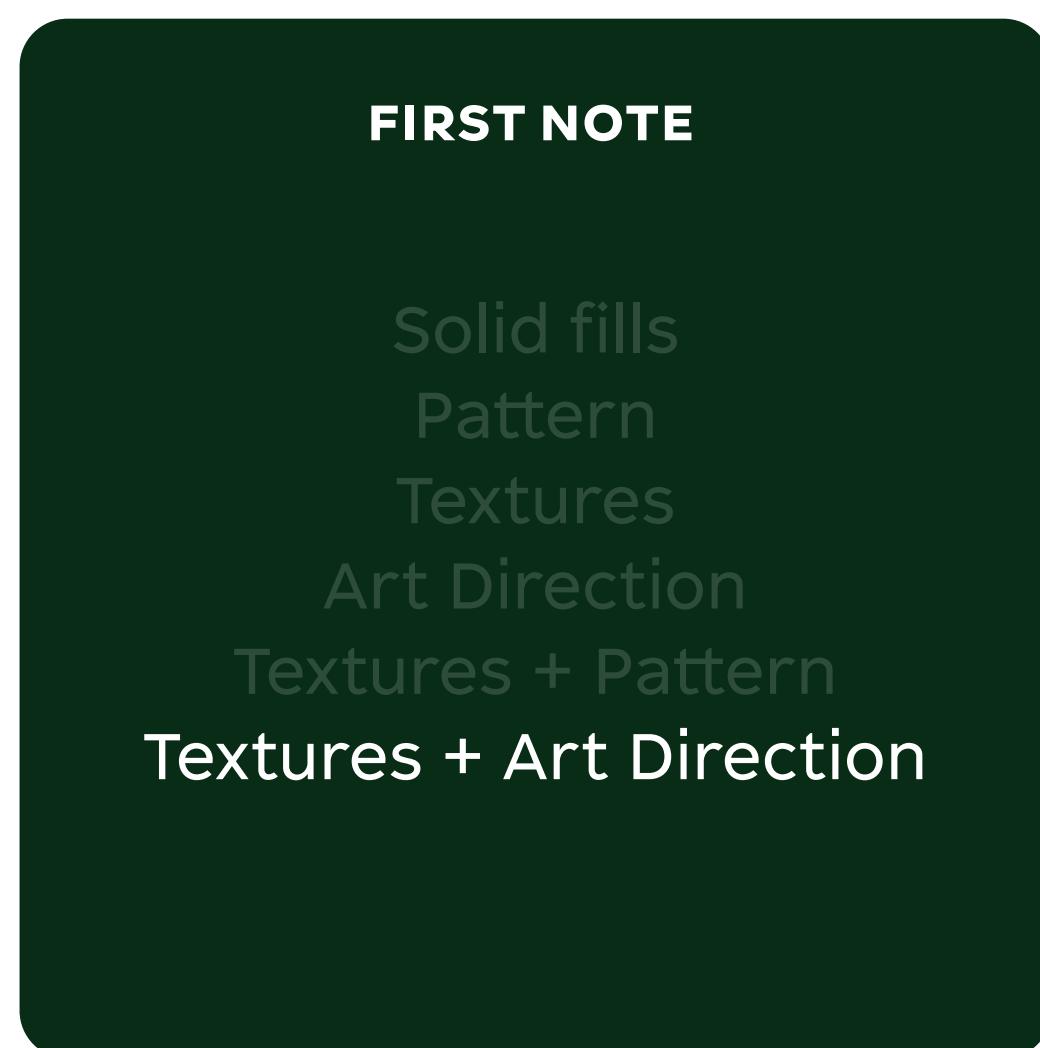
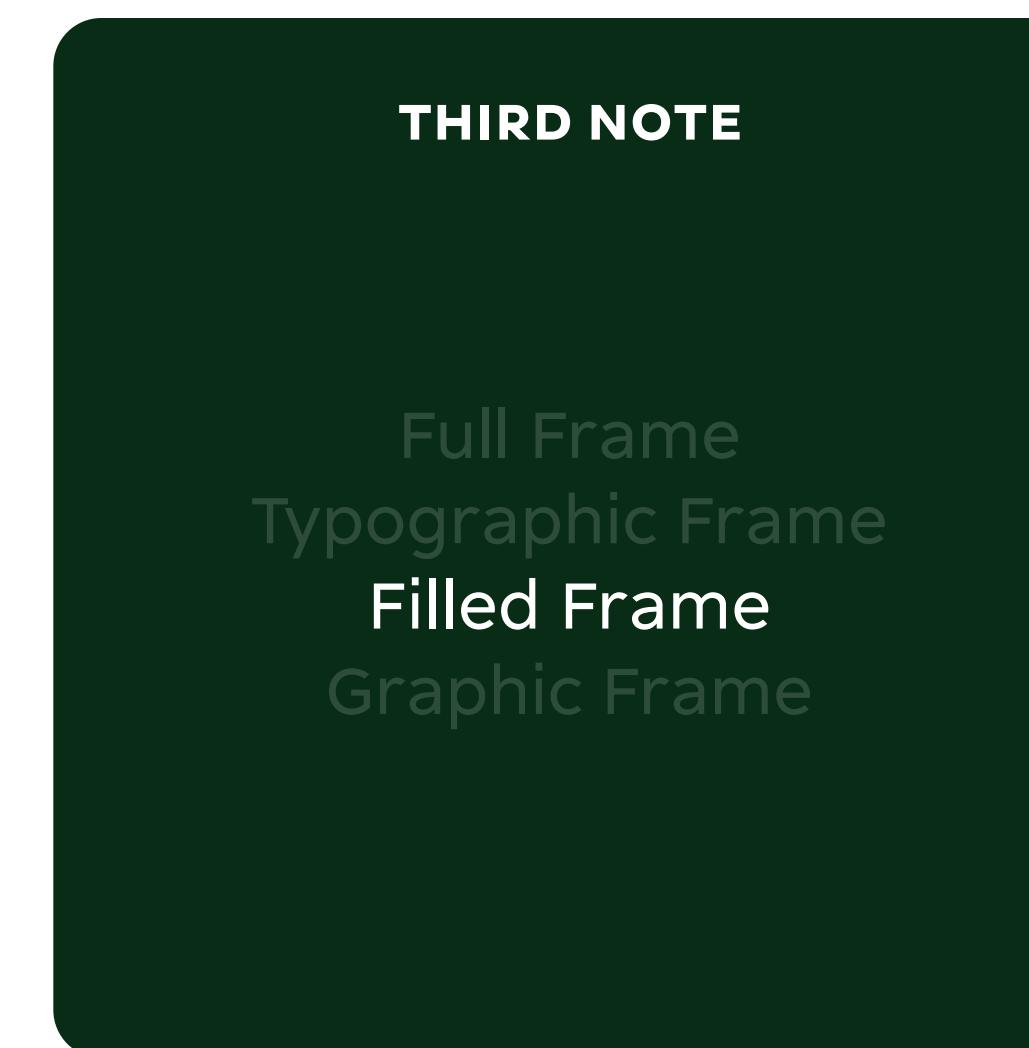
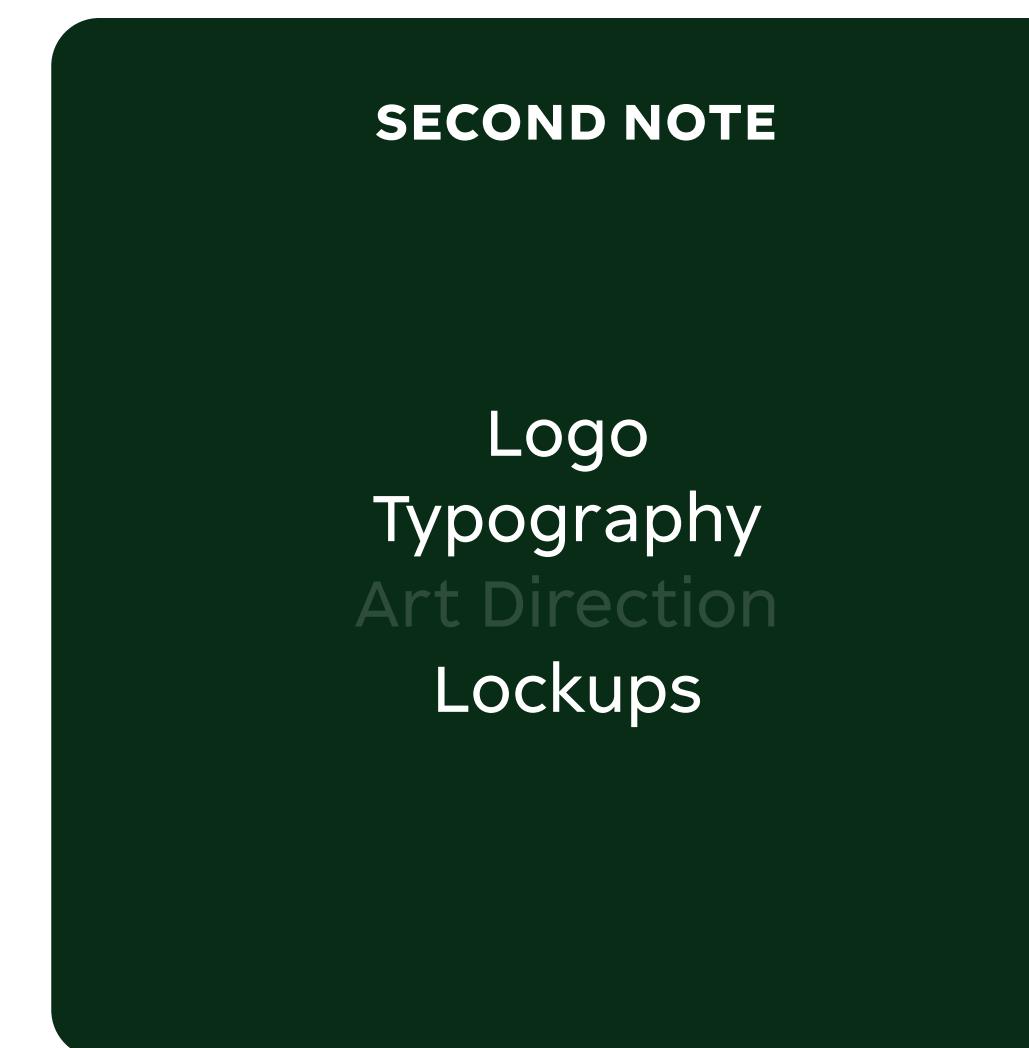
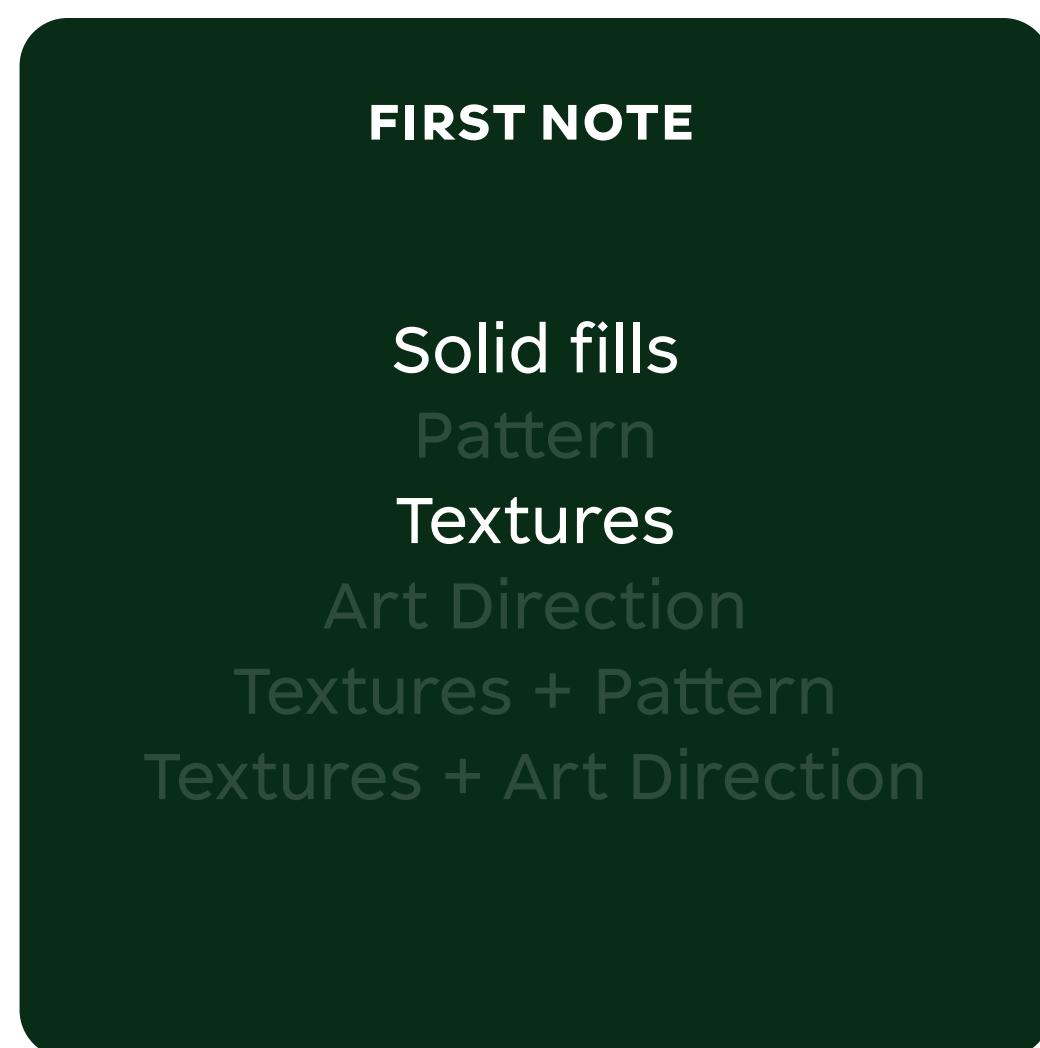
No more than one ingredient per layout

Up to four ingredients per layout

No more than one ingredient per layout

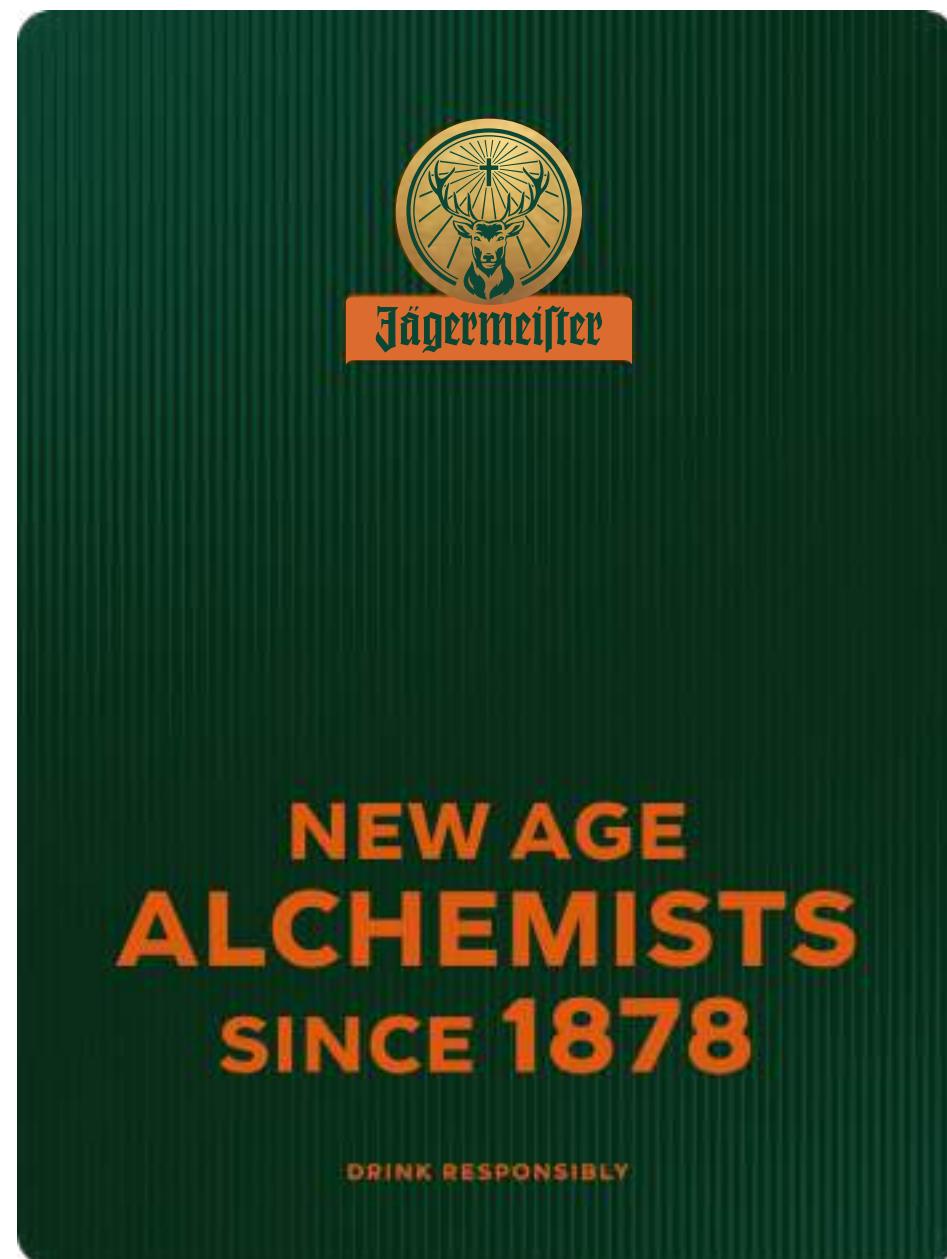
4 INGREDIENTS

3.7 LAYOUT SYSTEM THE THREE KEY NOTES

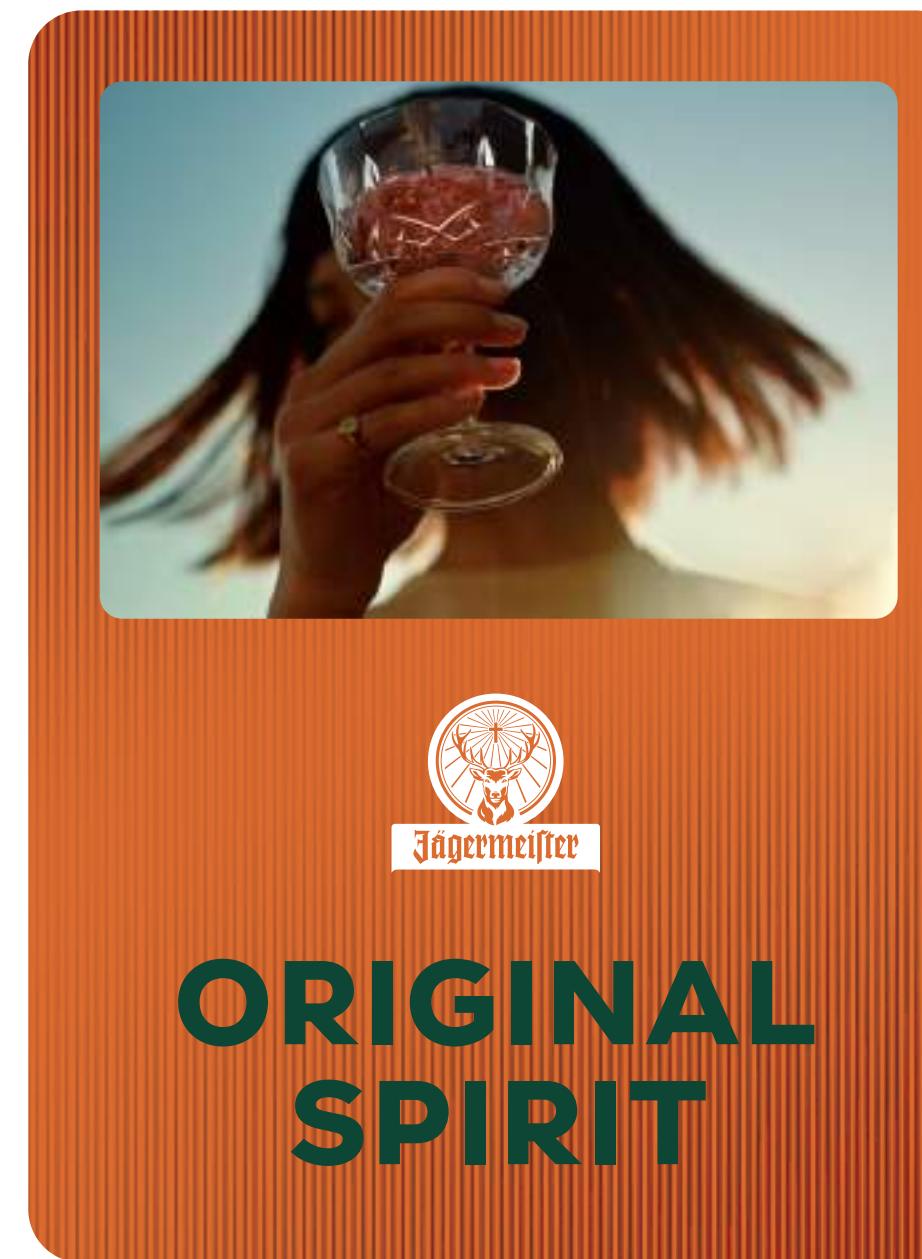


3.7 LAYOUT SYSTEM OTHER VARIATIONS

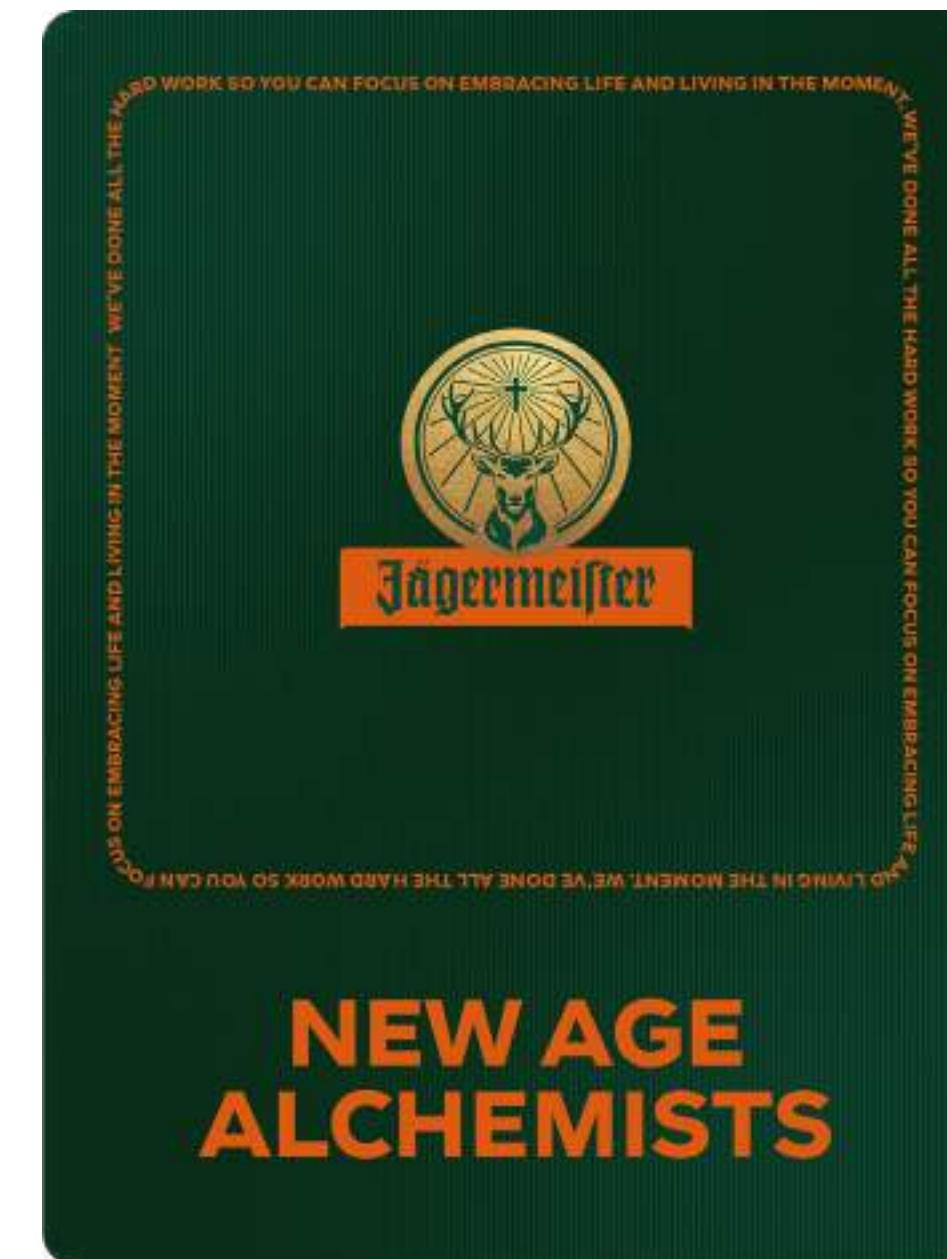
We don't want this to feel like a rigid system, our aim is to build a platform to allow for creative freedom and expression, whilst having guardrails to prevent overwhelming and complex designs.



4 INGREDIENTS



4 INGREDIENTS



4 INGREDIENTS



4 INGREDIENTS



3 INGREDIENTS

3.9 FLEXED BRAND ELEMENTS

SPONSORSHIPS & INITIATIVES

3.8 SPONSORSHIPS & INITIATIVES RELATIONSHIP

JM FULL LOGO + BADGE



JM FULL LOGO + BADGE



Our logos can show up in different ways, for any partner or format and match their prominence. The full branding logo is for sponsorships, and the wordmark is for brand collaborations.

JM WORDMARK

Jägermeister

Coca-Cola

JM WORDMARK

Jägermeister

Coca-Cola

We can use full colour or black and white to match the partner and give us flexibility, for instance, where we can't print full colour.

3.8 SPONSORSHIPS & INITIATIVES

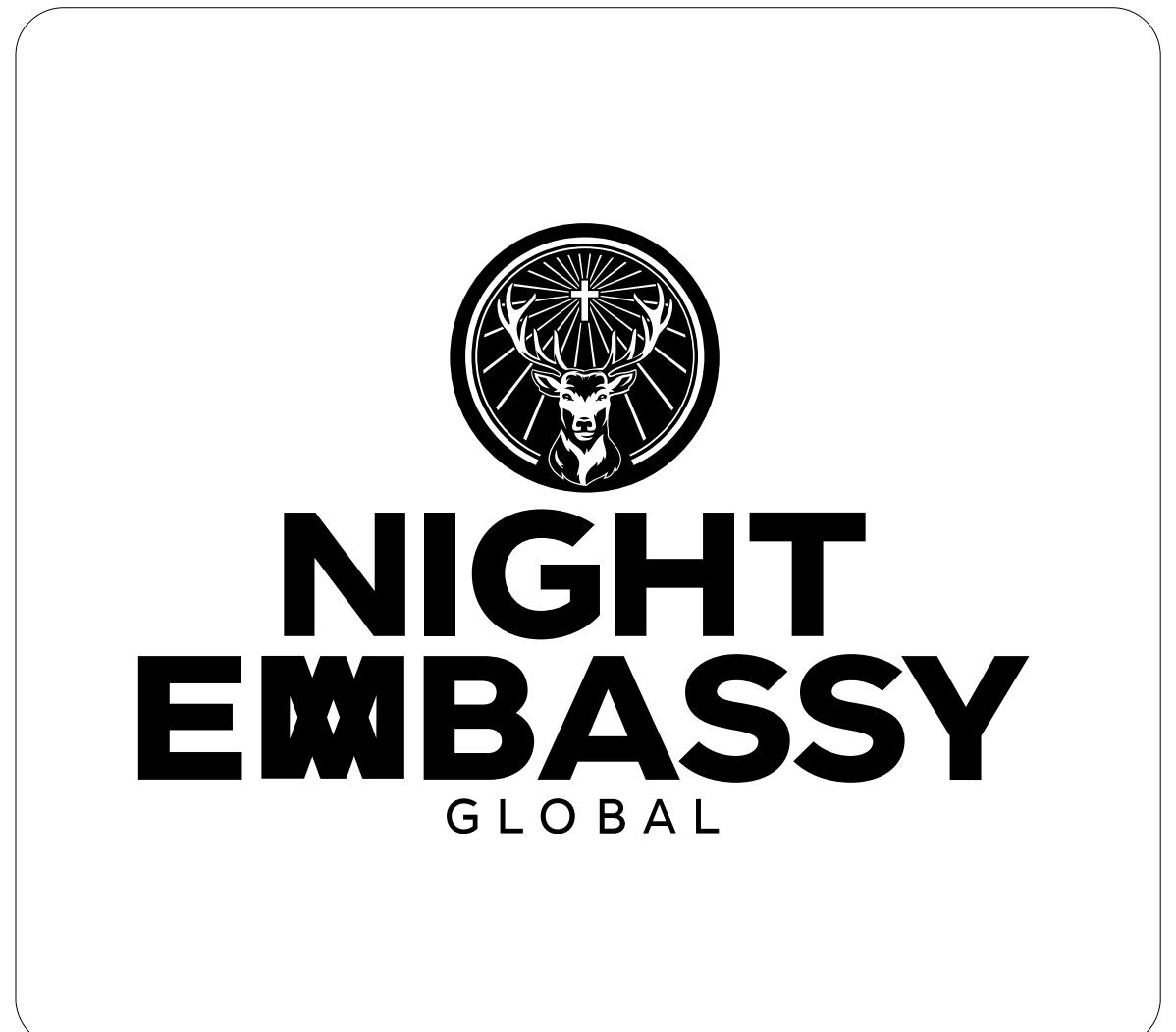
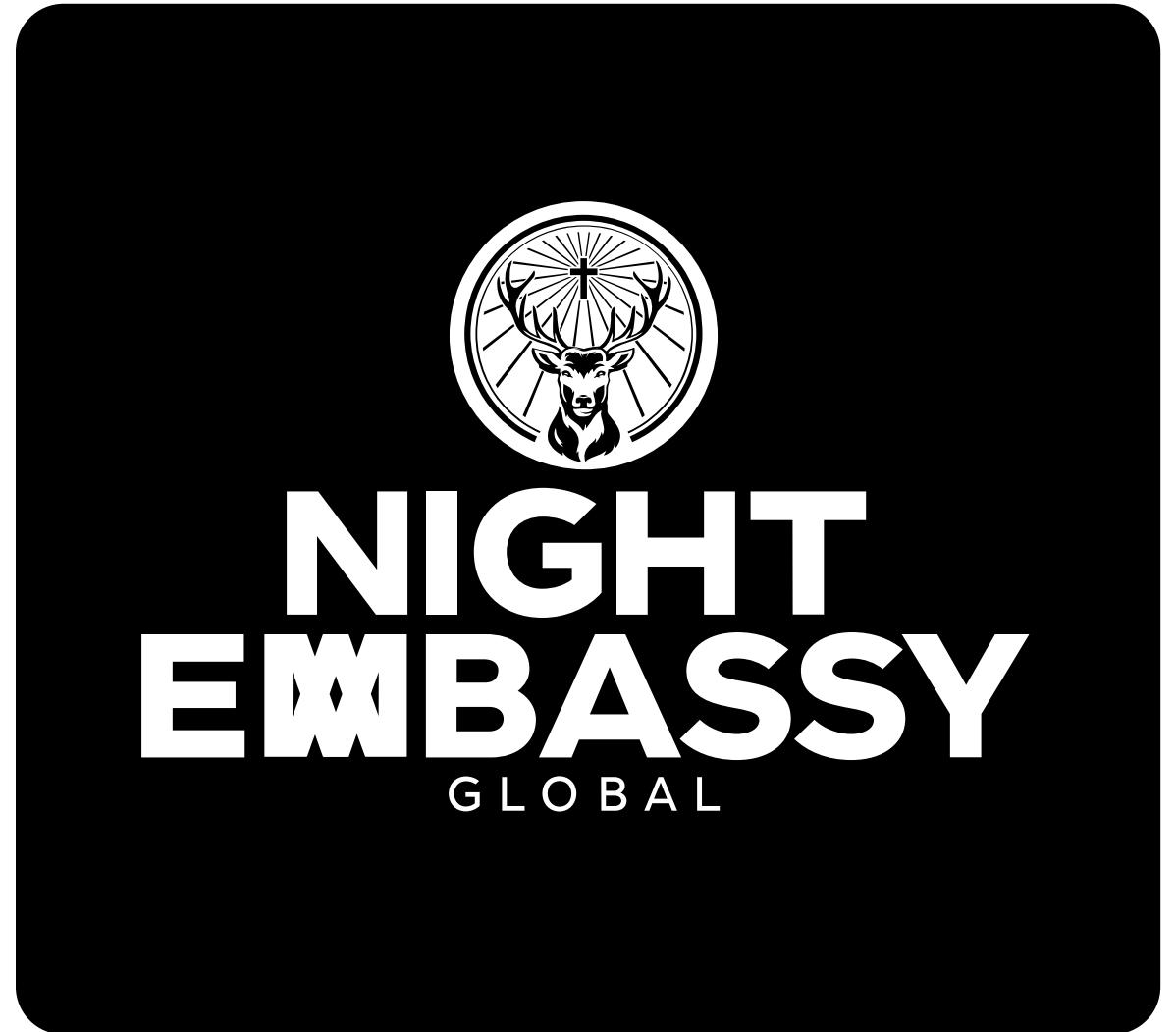
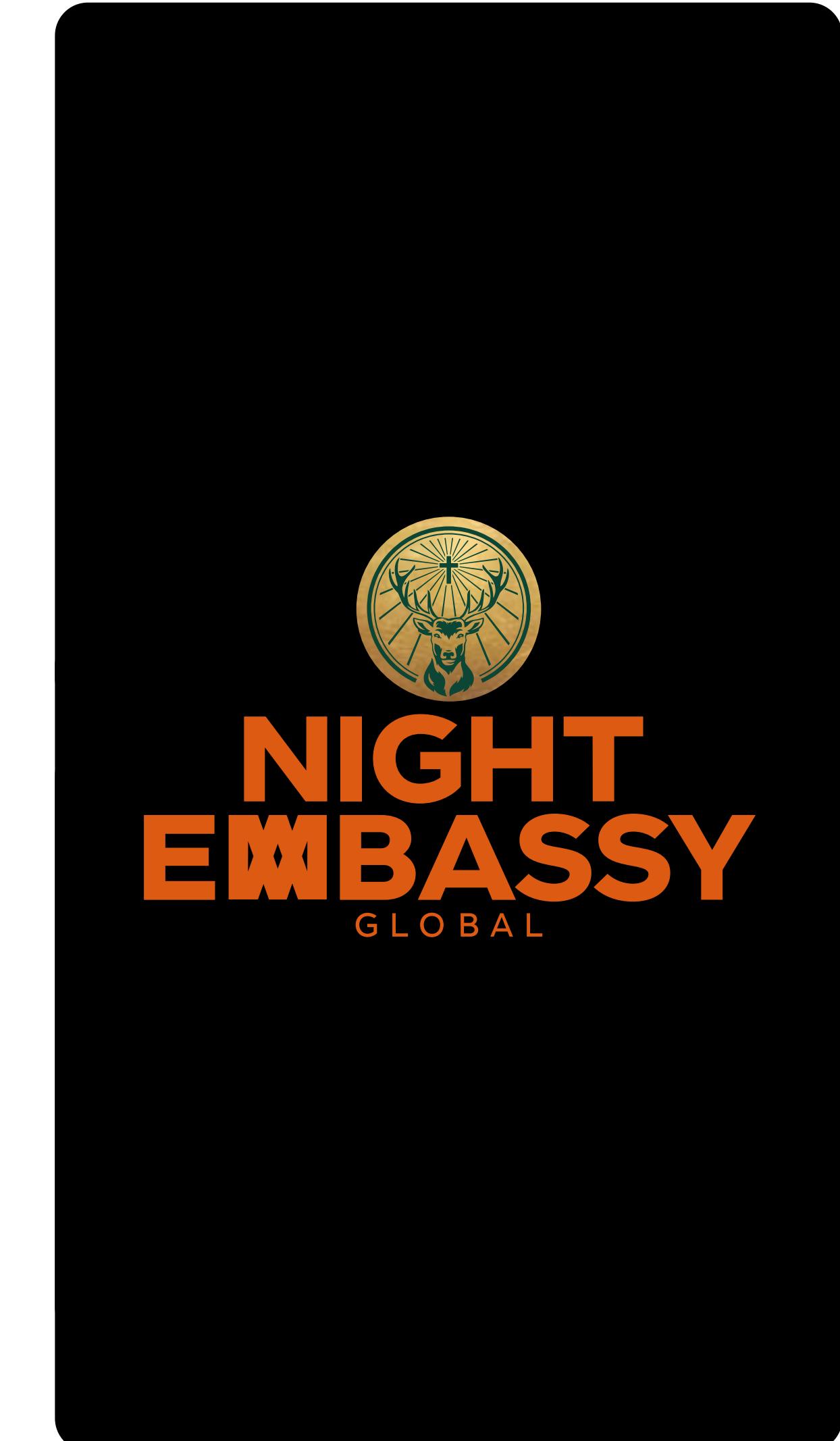
INITIATIVES

Save the Night is integral to Jägermeisters, supporting nightlife and the creative community. The STN logo is only used in connection to the STN purpose campaigns.

The Night Embassy is an initiative supporting innovative nightlife, providing mentorship and space for artistic expression. We have incorporated the distinctive Seal into the Night Embassy logo, ensuring a harmonious fusion of both iconic elements.

We can use full colour or black and white to match the partner and give us flexibility, for instance, where we can't print full colour.

For more information you can refer to the Night Embassy guideline [here](#).



3.8 SPONSORSHIPS & INITIATIVES IN USE

These can be used with our art direction to showcase each initiative whilst remaining part of the more extensive Jägermeister ecosystem.



3.10 FLEXED BRAND ELEMENTS

PRODUCT RANGE

3.9 PRODUCT RANGE OVERVIEW

Our branding elements can adapt so each product can have a distinctive personality, while still feeling part of our wider system.



JÄGERMEISTER CORE



JÄGERMEISTER COLD BREW



JÄGERMEISTER MANIFEST

3.9 PRODUCT RANGE OUR PRODUCTS

The fixed elements are the solid base for the portfolio, with the flexed elements providing differentiation.

[Click to see the Cold Brew communication guide](#)
[Click to see the Manifest communication guide](#)

FIXED BRAND ELEMENTS

JÄGERMEISTER CORE

LOGO

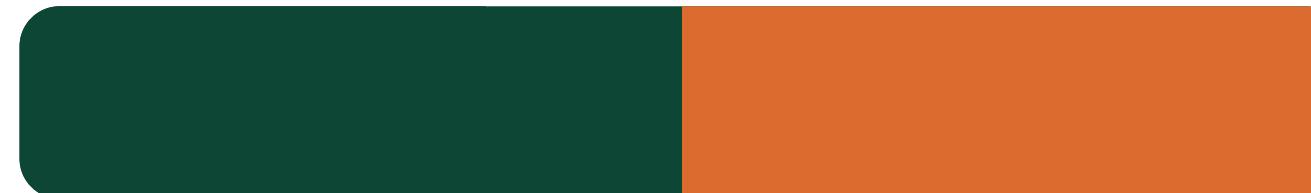


TYPGRAPHY

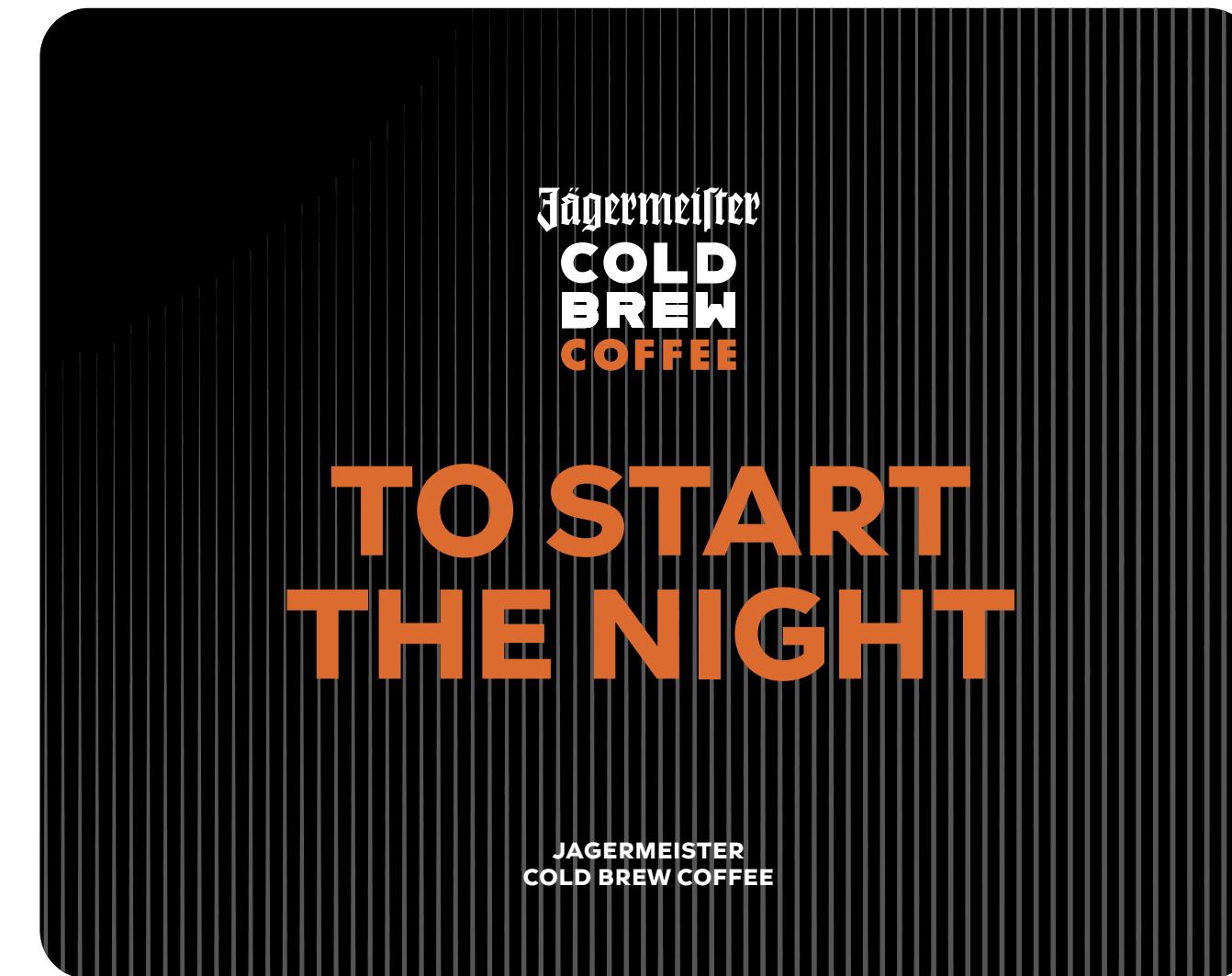
ORIGINAL
SPIRIT

UNCHANGED
SINCE 1894

COLOURS

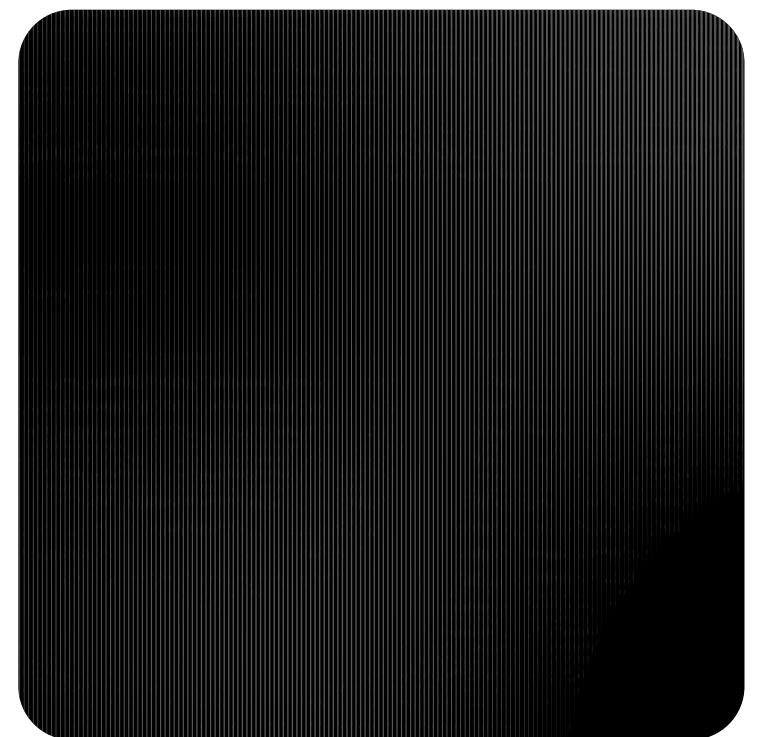


JÄGERMEISTER COLD BREW



JÄGERMEISTER
COLD BREW COFFEE

FLEXED DESIGN ELEMENTS



3.11 FLEXED BRAND ELEMENTS

MOTION

3.10 MOTION PRINCIPLES

In motion, our brand elements are infused with an extra layer of energy and depth to captivate our audience and enrich our storytelling.

We employ the following principles to guide content creation to maintain consistency in our motion style.



DYNAMIC FRAMING

We draw in our audience by focusing on, framing and capturing memorable moments with a bold and unmistakable presence.



CONTINUOUS FLOW

A constant flow of energy sustains momentum and excitement as each moment unfolds. This is expressed in motion through continuous movement and seamless transitions.



IMMERSIVE INFUSIONS

Textures and patterns ebb and flow across the screen, infusing our motion with a captivating blend of colour that feels both magical and mesmerising.

3.10 MOTION TECHNIQUES

Guided by our motion principles, the brand is brought to life through an energetic set of motion techniques.

The examples on this page can be viewed and accessed through the accompanying folder, which contains viewing copies.



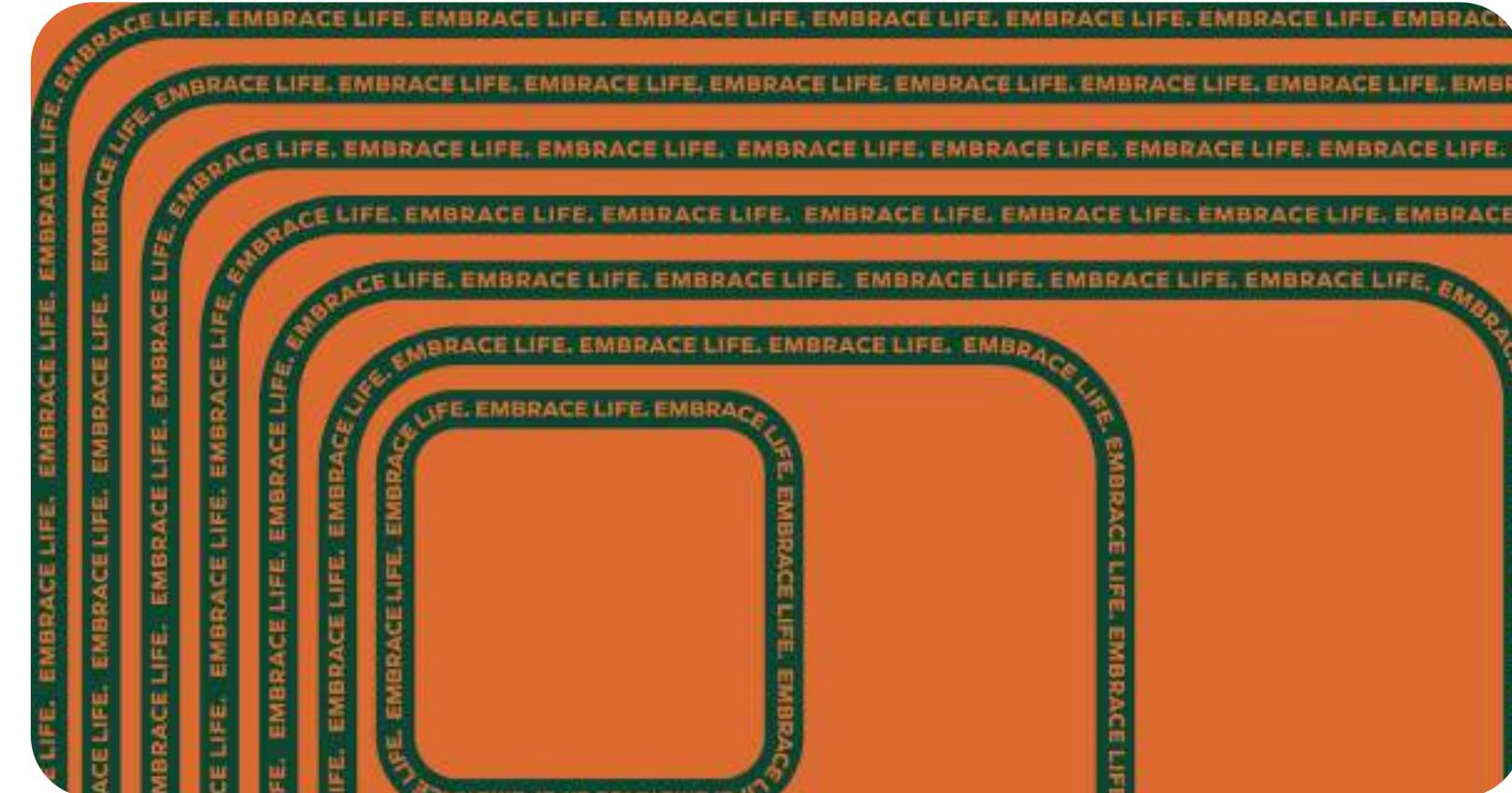
BOLD AND DIMENSIONAL

The frame creates a sense of depth as it moves on and off screen from behind the viewer.



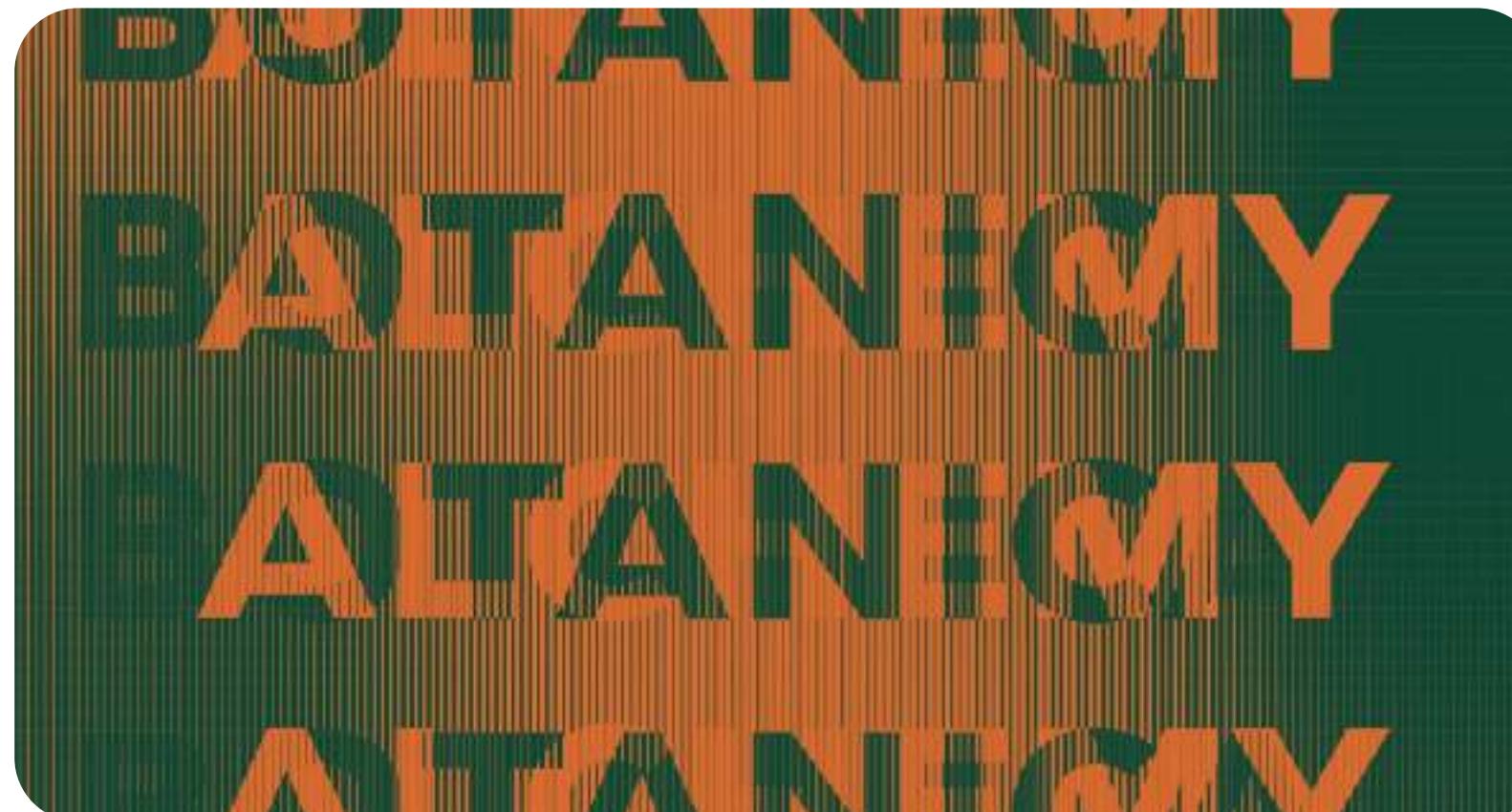
IMMERSIVE AND FLUID

An adaptive frame that can fit any type of content, drawing the viewer in with key areas of narrative focus.



RHYTHMIC REPETITION

Use the frame as a beacon of energy that radiates outwards into the world.



MULTI-LAYERED REVEALS

Using our lenticular texture effect we can subtly move back and forth between multiple layers of colour and text.



LIQUID TRANSITIONS

Select from an array of beverage-blending-inspired techniques to smoothly transition.



BOLD AND PRESENT

Messaging appears with an undeniable and commanding presence.

3.12 FLEXED BRAND ELEMENTS

MATERIALS

3.11 MATERIALS DUALITY



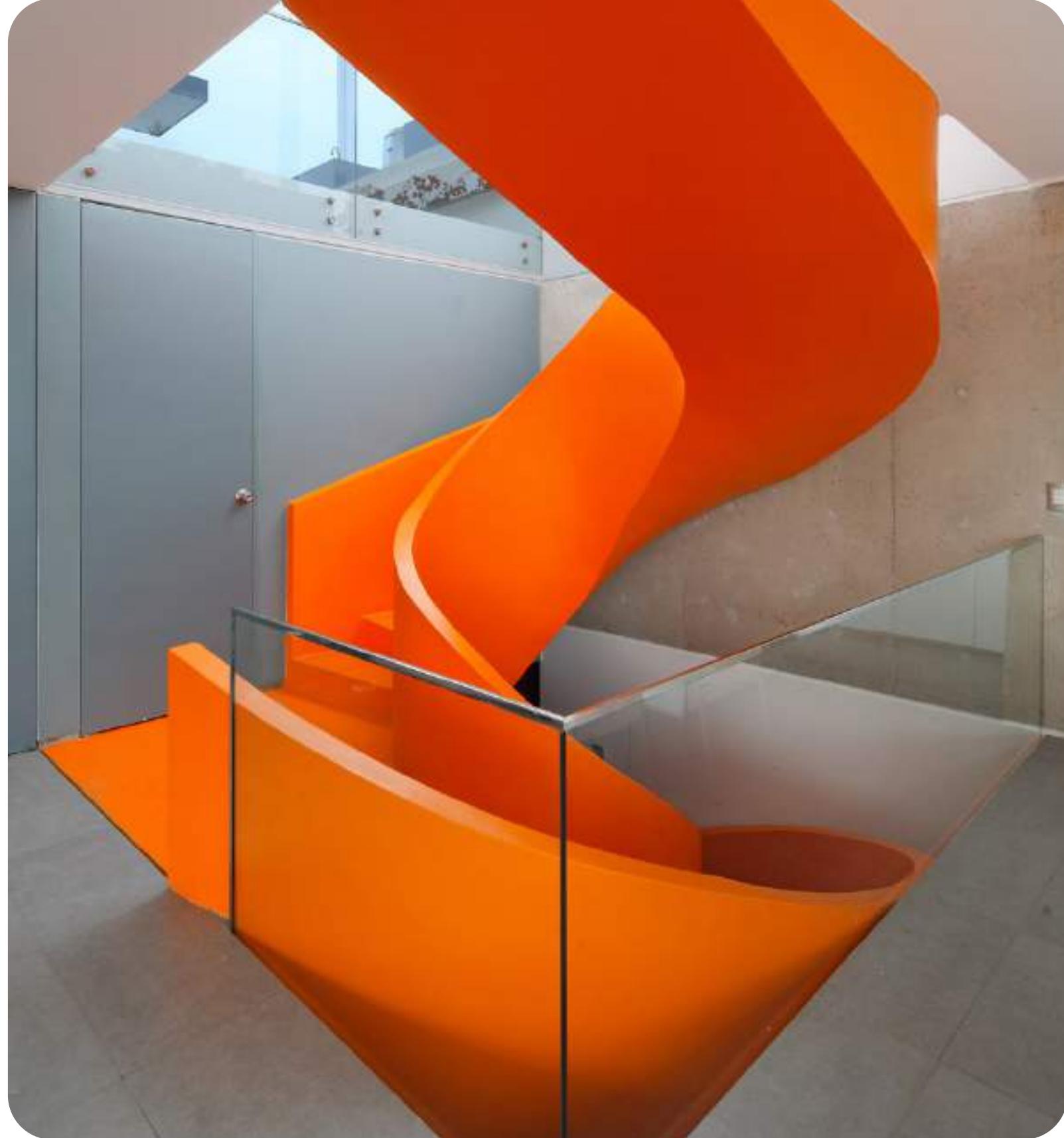
LIGHT AND DARK

Radically different tones of material talks to both our darker heritage, as well as the desire to move into the brighter contemporary spaces too.



ROUGH AND SMOOTH

Contrasting textures allows us to talk to the raw and slick sides of our brand.



NEUTRAL AND BRIGHT

Pops of colour that allow our brand colours to really stand out.

Our brand promise is to enable people to thrive with our experimental mindset and expertise. This balance of irreverence and perfectionism creates an inherent duality within our brand.

We take this and use it as a driving force when choosing materials. Allowing us to play with contrast in a variety of interesting ways.

3.11 MATERIALS INJECTING COLOUR



USE OF LIGHT

Light provides us a contemporary and exciting manifestation of our palette - and subtly references the iconic glowing cross within our logo. We can dial it up and down to fit a variety occasions across the day and into the night.



UNEXPECTED MATERIALITY

When introducing our colours into materials themselves care should be taken to apply it in unexpected ways. This could be through the use of scale, texture, transparencies and more.



Jägermeister has an ambition to move away from the darkness and step into the light, showing up in a much more positive, bright world. To do this we must always show up heroing our colour palette in engaging ways.



3.11 MATERIALS BRAND SYSTEM



TEXTURED FINISHES

Our texture (see slide 34) is the perfect asset to translate into a physical space. We could explore the use of glass or projecting light onto textured surfaces.



When our brand appears in a physical space it is important that it feels like part of the same holistic world as the rest of the brand.



ENVIRONMENTAL FRAMING

Our frame (see page 41) provides an exciting opportunity for signage and wayfinding within spaces, allowing us to create original and distinctive assets that are true to our brand.

Bringing certain aspects of our brand system life physically is the perfect way to bridge this gap.

3.13 FLEXED BRAND ELEMENTS

TONE OF VOICE

3.13 TONE OF VOICE OVERVIEW

BRAND PERSONA

WE'RE THE LIFE OF THE PARTY.

The ones who get things started. Bring people together.
Know how to have a good time. Most importantly?
We do it our way.

We're a little odd, but that's what keeps things interesting.
Our relaxed confidence, playful attitude, boundless energy
and open mind encourages everyone to join in on the fun.

OWN IT

Be unapologetically ourselves, always. Speak with a relaxed confidence that only someone completely comfortable could have. Celebrate the oddities that make us, us.

1. KEEP IT SHARP

Get right to the point. Avoid unnecessary adjectives or long-winded descriptors. Speak with conviction. Beware of words that make us sound like we're second guessing (ie. maybe, might, could). Read your writing aloud, if you can say it in a more succinct way, go for it.

2. STAY COOL

Our confidence is relaxed. We don't have anything to prove, and we don't take ourselves too seriously. We try to avoid claims about our product like 'only' and 'most' (you wouldn't want to be around someone who describes themselves this way). We avoid puns. We're not self-congratulatory. When you read our writing, we sound like someone who's fun to hang out with.

3. CELEBRATE ODD

We proudly call out the things that make us different. Whether that's our 56 botanicals, serving temperature, original logo, green bottle or fun historical facts. When we do this, we do it in a playful, self aware way. But we don't stop with ourselves. We celebrate the originalities of our audiences, too.

TONE OF VOICE PILLARS

UNEXPECT IT

Zag when they zig. Be anything but cliche. Mix things up to keep our audience intrigued. Call on our incredible community to co-create our best nights.

1. ABANDON CONVENTION

We don't follow trends, we set them. Sometimes, we even parody them. Take a look around at what other brands are doing, and do the opposite. For example, if whisky brands use descriptors like 'smooth' and 'crafted', what's the Jägermeister way of saying the same thing? Read your writing back, if it feels cliche, it's wrong.

2. MIX IT UP

Keep audiences intrigued by playing with form—sentence structure, uncommon language, thought-provoking statements—to make your writing feel exciting and unpredictable. We should never feel templated or formulaic. To help keep things fresh and identify patterns, audit your published brand writing quarterly.

3. CALL ON COMMUNITY

We've always done it our way, but we've never done it alone. We bring a sense of camaraderie to our writing, at times replacing 'you' with 'we' to give our audience the sense that we're all together. We commend their originality. We remind people that creating the best nights of our lives is a shared adventure.

TRY IT

Stay curious and open-minded. Look at things from a different perspective. Ask questions. Be willing to try (almost) anything once. Inspire people to follow suit.

1. ASK QUESTIONS

Our questions have two functions. Sometimes, we ask our audience things to challenge convention and shift perceptions. (ie. why not....). Other times, we ask them to provoke curiosity and start conversation.

2. BE OPEN

There's no one right way to do a night out. We're always open to new possibilities and experiences. We try not to speak in absolutes because we know people can always surprise us. We extend invitations to everyone, making sure all of our fans and potential fans feel included.

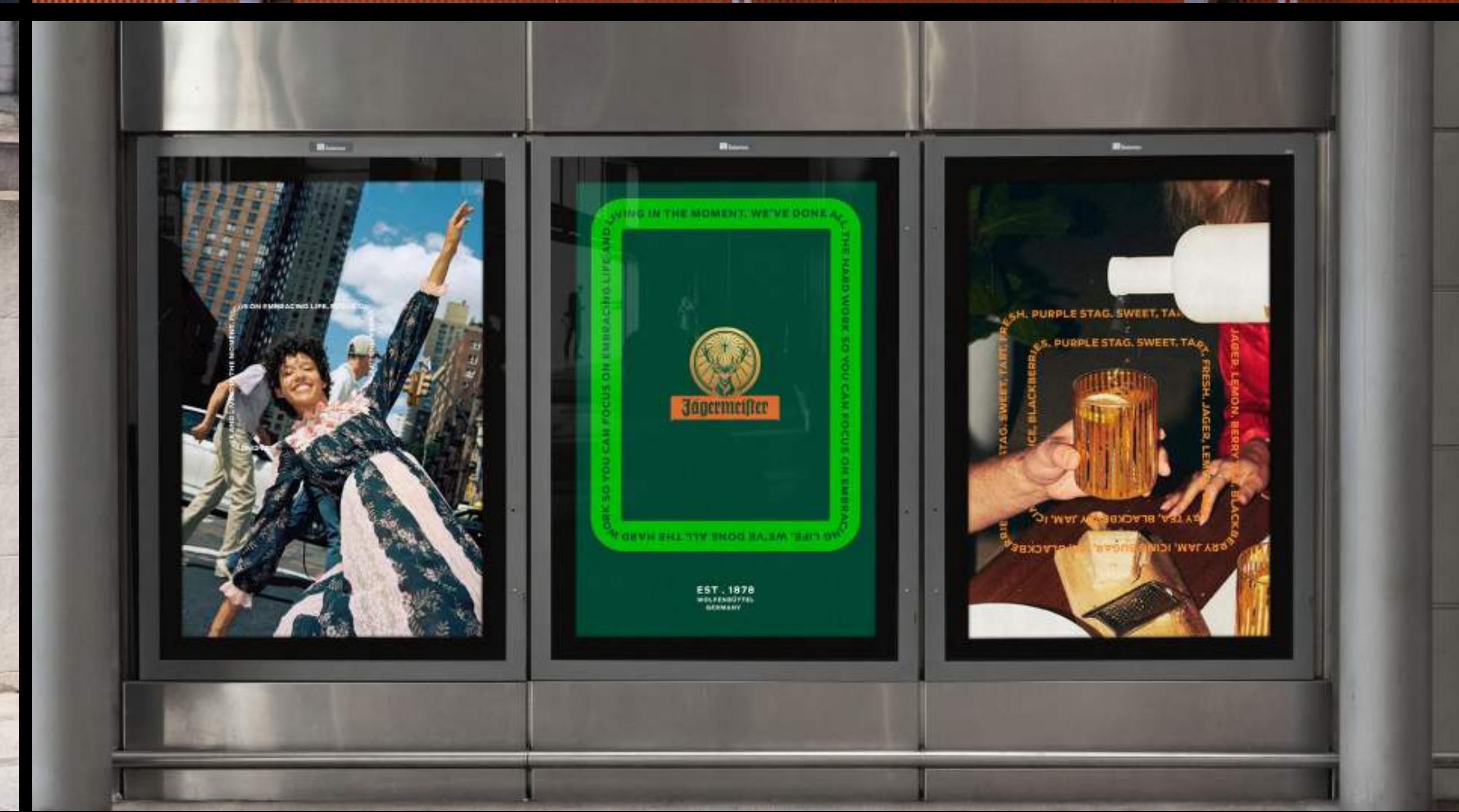
3. UP THE ENERGY

Our energy is palpable. We have enthusiasm for what we do, and we get people excited about the possibilities. We keep things active. If you spot the words 'was', 'were' and 'by', you're likely writing in passive voice.

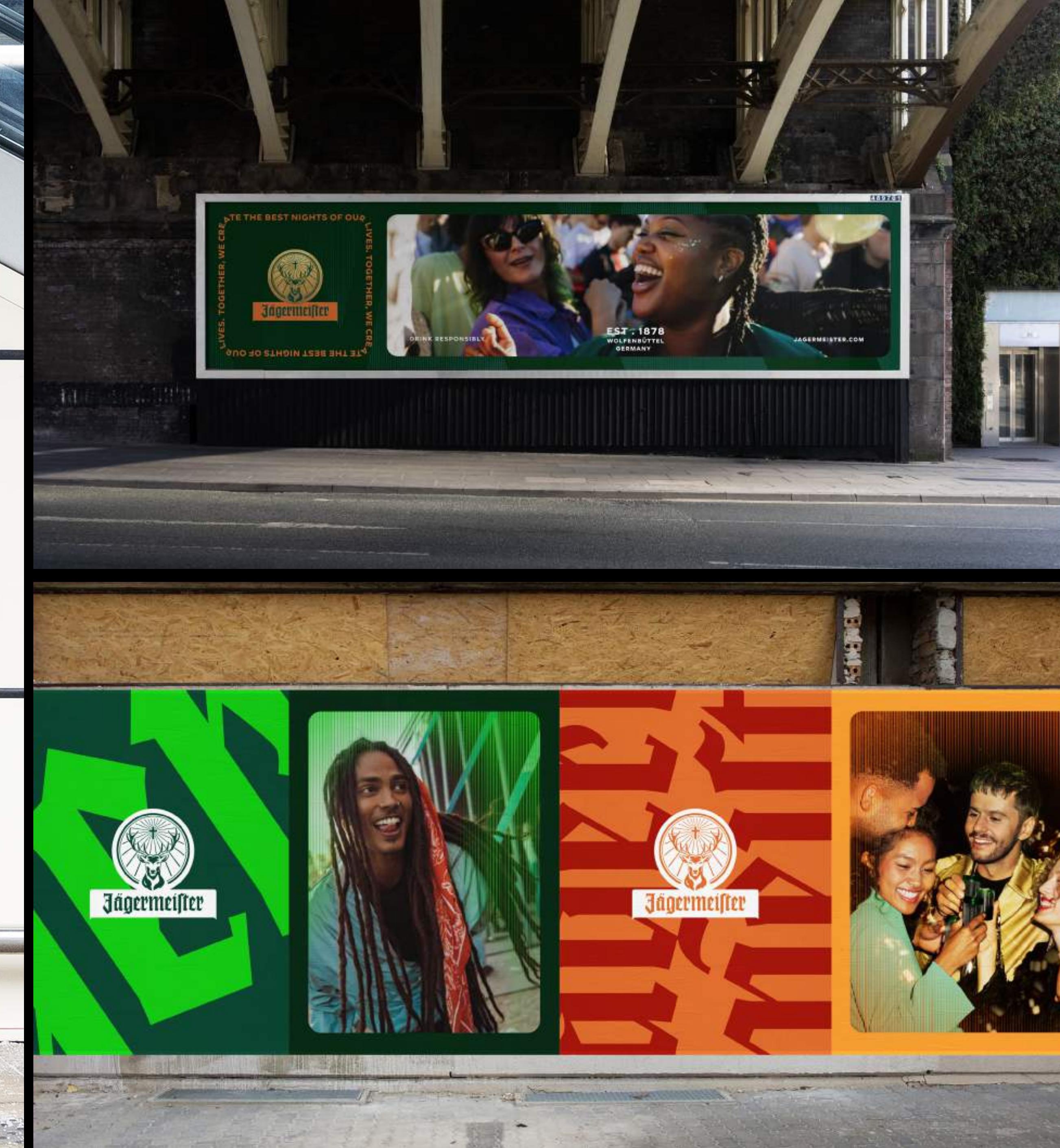
4.

HOW IT COMES TO LIFE

OOH



OOH



DIGITAL

The homepage features a large banner with the text "#SAVETHENIGHT" and a video of two people at a bar. Below the banner, there's a section about the Lesbian Bar Project with a photo of a bar interior and a "KNOW MORE" button. At the bottom, there's a "BROWSE OUR PAST CAMPAIGNS" section with a photo of a person holding a smartphone.

The homepage features a banner with the text "#WALLSOFWE" and a video of a monument. Below the banner, there's a section about the JÄGERMEISTER FAMILY with a photo of a group of people and a "JOIN THE CLUB" button. At the bottom, there's a footer with links to General, Company, and Support sections, along with social media icons.



MERCHANDISE



MERCHANDISE



FESTIVAL



TRAVEL RETAIL



POS



POS



POS



OFF TRADE

NOT FINAL !



ON TRADE



DANKE!

PRODUCED AND BOTTLED IN
WOLFENBÜTTEL, GERMANY