

Blessed



Still blessed.

The whole brand is in the first word.

Still admits that something happened. It does not say what. It does not ask for sympathy. It refuses to stop being grateful about it.

Two words the brand wrote before this book existed. Nothing in here outranks them.

It is worn on the day after.

The buyer is not celebrating. Something closed: a job, a relationship, a run of luck that had been holding. They are not broken by it, and not pretending to be fine.

They get dressed anyway. The heaviest plain thing they own, with two inches of red script at the chest that nobody across the room can read.

That is the moment. Not the win, but the morning after the loss, when a person decides who they are going to be about it. Everything here is downstream of that.

The cloth is heavy because it has to feel like armour, not like a statement.

The pictures show the breakdown because the buyer is already standing in one.

The script is small because gratitude that needs an audience is not gratitude.

The drop is small because scarcity is honest and urgency is not.



THE BUYER IS A MORNING, NOT AN AGE BRACKET

The category photographs arrival. Blessed photographs the setback.

Every frame the brand has published is a small misfortune held calmly. A flat tyre on an empty highway. A cinema with one person in it. A station closed for the night. The caption is always some version of **still blessed**. That is not a mood. It is the product.

Nobody buys a heavyweight tee for the cotton. They buy a way of carrying a bad week. Essentials, Represent and Aimé Leon Dore sell the good day. Blessed sells the hour after the tyre blew, and the decision not to be bitter about it.

Two lines hold the position on either side. Explain the belief and the brand becomes a church stall. Drop it and the brand becomes another blank. Both lines are held by one rule: the script stays small and the caption stays short.



TRUE

All four posts.

DIFFERENT

The category shoots arrival.

RELEVANT

It is the buyer's actual week.

CLEAR

Flat tyre, not trophy.

For people mid-way through a run of bad luck who have decided not to become bitter. Blessed is the uniform that says grace in a script small enough to keep private. Internal scaffolding. Not customer copy.

A font, set and stitched. Not yet a drawing.

Snell Roundhand Bold, set at its default fit and sent to the machine. The right letterform. Not yet a finished mark.

GENUS	English roundhand, Snell class. Confirmed against the stitch: unlooped ascenders, two-lobe B with a crossing entry, connected double s , backward-leaning terminal d .
NOT	Edwardian Script, whose contrast is twice as extreme and whose ascenders loop.
SLANT	21°, off the d ascender.
TWO THREADS	Cream takes a dusty oxblood. Black takes something lighter and pinker, because oxblood on black measures 1.9 : 1 and would vanish. Someone fixed that by eye.
THE FAULT	At chest scale the hairline lands at 0.36 mm . A satin column needs 0.80 mm. The joins in the photograph are filled in, not drawn.



ON CREAM · H 355 · S 60% · V 48%



ON BLACK · A SECOND, LIGHTER THREAD

Everything on the next four pages follows from that last line.

UNITS PER EM · 1000

Every ratio, measured off the drawing.

This is the only page where the mark is allowed to be a diagram. Everywhere else it is a name.



X-HEIGHT	368
CAP HEIGHT	722 · 1.96 x
ASCENDER	699 · 1.90 x

STEM	91 perpendicular
HAIRLINE	14 perpendicular
CONTRAST	6.5 : 1

SLANT	21°
INK BOX	3610 × 738
ASPECT	4.89 : 1

Fitted by a metric table. Now fitted by eye.

BEFORE · FONT DEFAULT FIT

Blessed

The **B**'s exit stroke overhangs its own advance by 59 units and lands on the **I**. The word closes at the front and opens at the back.

AFTER · OPTICAL FIT

Blessed

Six pairs opened. Width grows 3.6%. The double **s** stays tight, because on garment it reads as one unit.

PAIR	BL	LE	ES	SS	SE	ED
Open by	+46	+22	+16	+6	+16	+20

Units per 1000 em. Never as uniform tracking. Letter-spacing breaks a joined script into seven letters.

One skeleton, three cuts, and the width each one dies at.

No cut survives both a press sheet and a needle. The hairline is the whole problem, so the hairline is what changes. All of it protects one thing: the mark has to hold together at conversation distance and disappear across a room.

01 · PRIMARY · CONTRAST 6.5 : 1

02 · STITCH · CONTRAST 3.3 : 1

03 · SIGNAL · NO HAIRLINE LEFT



Hairline 14/1000 em. Ink, screen, offset, and screen print at or above 65 mm.

Primary grown outward 19 units. Hairline gains 136%, stem 21%, skeleton unmoved. Hairline 33/1000 em, or 0.82 mm at 92 mm.

The **B** alone, closed. Favicon, app tile, care tag. 16 px and below.

PROCESS	CUT	MINIMUM	GOVERNED BY
Embroidery, 60 wt	Stitch	88 mm	0.80 mm satin column
Screen print	Primary	65 mm	0.25 mm line
Screen print	Stitch	28 mm	0.25 mm line
Offset, positive	Primary	26 mm	0.10 mm line
Screen, 1× / 2×	Primary	258 / 129 px	1 device pixel
Screen, 2×	Stitch	55 px	1 device pixel

AT TRUE SIZE ON THIS SHEET. HOLD A RULER TO IT



Embroidery is the tightest constraint by a wide margin. It sets the garment size, and the garment size sets everything else. Work outward from 88 mm, never inward from a layout.

Five lockups. One law. Count the marks. If it is not exactly one, remove.

A fixed header mark counts. A footer wordmark on screen counts. A script word inside a headline counts. The mark on the garment in the photograph counts.

01 · PRIMARY

Blessed

Every use not listed below.

02 · HORIZONTAL, CODED

Blessed | D—001

Drop or edition, set off by a hairline. Never inside the clearspace.

03 · STACKED

Blessed
LOS ANGELES

Vertical spaces: hangtag, seal, story frame.

04 · MONOGRAM

B

Care tag, favicon, button. Never beside the full mark.

The ceiling. The mark never exceeds one sixth of the longest edge of its surface. On a 1440 px viewport that is 240 px. On this page, 44 mm. On cloth it is 92 mm on a 550 mm chest, and the storefront had it filling the viewport.

05 · REVERSED



Bone on ink. Not oxblood on ink, which measures 1.9 : 1.

NEVER DRAWN

Inside a container, badge, roundel or shield.

With a tagline locked beneath it.

Twice in one composition.

Outlined, shadowed, arched or condensed.

If a sixth seems necessary, the layout is the problem, not the lockup.

One exemption. The construction and cut pages here show the mark many times because they are drawings of it, not uses of it.

One x-height, on all four sides.

From the ink box, not the em box, and set in the same unit as the space inside the mark, so it scales with the drawing and needs no table. What it buys is quiet: the mark should never look like it is competing for room.

CLEARSPACE = 1 X-HEIGHT = 368 UNITS = 0.102 × MARK WIDTH



At the 92 mm garment size that is **9.4 mm** of clear cloth on every side, which is why the mark never sits closer than that to a collar seam or a placket.

Nothing enters this field. Not a row code, not a rule, not a size label, not an image edge.

Four grounds. Four decisions already made.

The colour of the mark is a function of what is behind it. There is no default.



ON CYCLORAMA

Oxblood. 8.1 : 1.



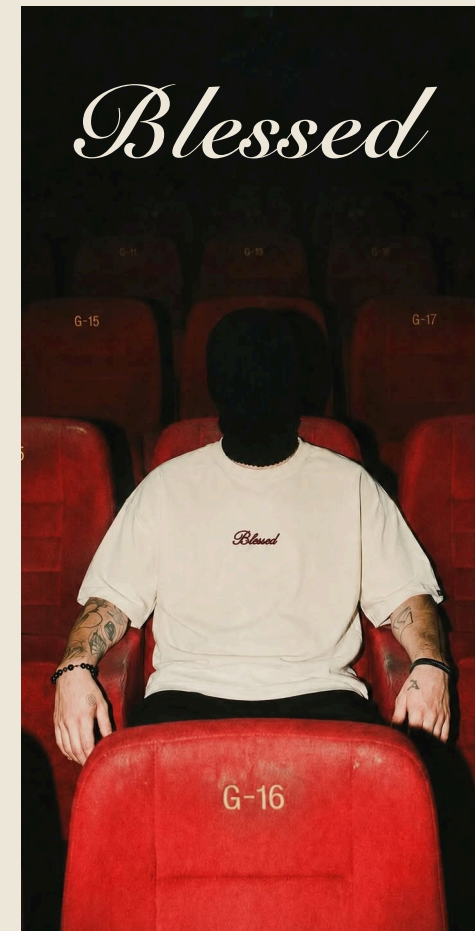
ON CREAM CLOTH

Light thread. 7.6 : 1.



ON BLACK CLOTH

Dark-ground thread. Relief carries it, not contrast.



ON PHOTOGRAPHY

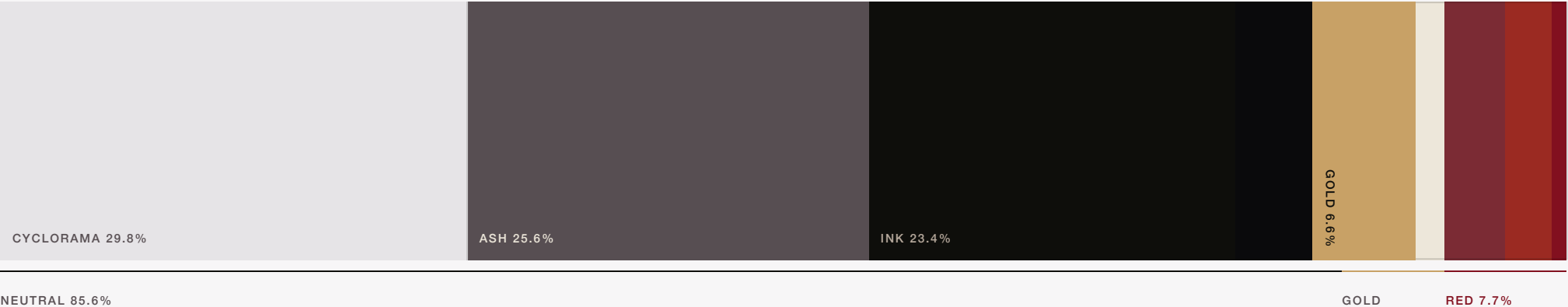
Bone only, high in the frame where it measures 7% luminance and nothing else is happening.

The one prohibition. Oxblood on black measures 1.9 : 1. In thread it survives only because raised satin catches light. So the dark-ground value is a **thread colour**, never a screen or ink colour. On dark screens the mark is bone.

Over photography, never on the subject. It goes in the empty part of the frame, which this brand always has.

The reds are under eight per cent of the brand. The mark's own is under one.

Every pixel of all seven published frames, sorted to its nearest palette value. A swatch row would say the reds are a third of the work.



Neutral dominates. Ink structures. Oxblood signs. Gold whispers.

PERMITTED · ONE PER SURFACE

The mark, on light grounds. The focus ring, 2 px at 3 px offset. One live state, either the dot beside **Live now**, or the low-stock note, not both. A single rule above the one thing that matters most. The reader's own selection.

FORBIDDEN · IT CHEAPENS INSTANTLY

A large field behind body copy: it is a signature, not a surface. Buttons by default: the primary is ink and oxblood is its hover. A gradient, at any opacity. Twice on one screen. On black. Beside gold: same temperature, they fight.

Six values, two threads, and one prohibition.

VALUE	HEX	CMYK TARGET	ROLE	ON CYC	ON INK
Cyclorama	#E6E4E7	0 1 0 9	The ground. Every light surface.	—	15.3 AAA
Bone	#EDE7DA	0 3 8 7	Cream cloth. Type on ink.	1.0	15.7 AAA
Ink	#0E0E0B	0 0 21 95	Type, and every dark surface.	15.3 AAA	—
Jet	#0A0A0C	17 17 0 95	Garment black. Cover, mailer, film.	15.7 AAA	1.0
Oxblood	#82101F	0 88 76 49	The mark. Focus. One sign per surface.	8.1 AAA	1.9 ✕
Gold	#C8A166	0 20 49 22	Micro-labels and row codes, dark grounds only.	1.9 ✕	8.1 AAA
Ash	#574E52	0 10 6 66	Secondary text on light.	6.4 AA	2.4 ✕
Thread · light ground	#7B2B34	thread	H 355 · S 55–65% · V 44–52%. Cream, white, grey.	7.4 AAA	2.1 ✕
Thread · dark ground	#A8323F	thread	H 354 · S 65–75% · V 62–70%. Black only.	5.2 AA	2.9 ✕

WEIGHT	60 wt for the stitch cut at 88–92 mm. 40 wt fills the joins.
BACKING	Cut-away, 2 oz. Tear-away lets a 0.8 mm column drift on a jersey knit.
APPROVE UNDER	5000 K, on the fabric, at arm's length. Not on a swatch card, not on a screen.
PANTONE	None specified, because a match chosen on a monitor is a guess with a number on it. Pull the solid-coated chips nearest oxblood around 1955 / 188 / 7421 and approve on the garment.

✕ marks a pairing that fails AA for text. It tells you where a colour may carry words. It is not a warning about the colour. CMYK targets uncoated offset; confirm on press.



ON CREAM · 7.4 : 1



ON BLACK · 2.9 : 1, HELD BY RELIEF



NEVER · OXBLOOD ON JET, 1.9 : 1

The brand has two reds because black cloth demanded a second one, and someone fixed that by eye before anyone wrote it down. The third panel is the mistake this page exists to prevent.

Short sentences. Full stops.
Nothing asked of anyone.

The brand already writes well, and it writes almost nothing.
Five or six words, a full stop, and no explanation. Every line
below is the brand's own. None of them were written for
this book.

LENGTH	Under nine words. Most are under six.
PUNCTUATION	A full stop, even on a fragment. Never an exclamation mark. No hashtag, no emoji, no ellipsis.
NOUNS	Concrete and small: the road, the drop, the chest, the list, the theatre. Never a noun you cannot photograph.
PERSON	The brand does not say you . It says what is true and lets the reader decide it is about them.
NEGATION	What it refuses is how it states a value. No noise. Nothing found. Few answers.
REPETITION	The same line comes back rather than being improved. Still blessed is not a variant of anything.

Never: elevate, curate, journey, authentic, seamless, exclusive, drop culture, limited edition, must-have. Never a promise about how the buyer will feel. Never a sentence that would also fit a gym or a coffee brand.

THE CREED · THE BRAND'S OWN LINES

The best is Blessed.

Still blessed.

This road leads one way.

Once it's gone, it's gone.

A human answers.

The test. Read it aloud. If it sounds like a brand talking, cut it. If it sounds like one person telling another something true and then stopping, keep it.

The brand already photographed its own type pairing.

In the cinema frame the script sits on the chest and a painted seat plate sits directly beneath it, in the optical centre. That plate is Helvetica: the straight spur on the **G**, the flat-cut terminal on the **1**, the tight closed bowl on the **6**. Two voices, one frame, already chosen.

DISPLAY & PROSE	Helvetica Neue. UltraLight and Thin above 20 pt, Light for prose, Medium for the micro register.
THE MARK	The drawn Snell-class script. Vector only. Never installed or set as a font.
THIRD FAMILY	None. No argument for one that this pair does not already answer.

The supporting face has one job: stay quiet enough that the script is the only raised voice in a composition. Helvetica is signage rather than editorial, so it labels, numbers and instructs without ever asking to be read for pleasure.



THE EVIDENCE · SEAT PLATE, CINEMA FRAME, DEAD CENTRE



HELVETICA NEUE, RESET. SAME SPUR, SAME TERMINAL, SAME HYPHEN.

Set in the brand's own words.

Tracking tightens as size rises and opens as it falls.
Line-height is set by measure, not by ratio.

DISPLAY · 68.4/0.98
-0.035 EM

Still blessed.

HEADLINE · 30.4/1.02
-0.025 EM

This road leads one way.

SUBHEAD ·
20.25/1.06
-0.02 EM

Once it's gone, it's gone.

LEAD · 11.25/1.42
-0.006 EM · 48 CH

Shot in empty theatres and at desert stations at last light.
Heavyweight blanks with a single script at the chest — worn, not
shouted.

BODY · 9/1.55
0 EM · 58 CH

One drop at a time. Heavyweight blanks, a quiet script, nothing else. Sizing,
orders, the drop, the road — write to me. A human answers.

CAPTION · 7.2/1.5
0 EM · 64 CH

When does the drop close? When it sells out. Once it's gone, it's gone.

MICRO · 5.76/1.2
+0.14 EM · CAPS ·
500

DROP 001 — LIVE NOW · STILL BLESSED · THE BEST IS BLESSED

Forbidden. No italic in any heading. No weight above Medium in running
prose. No justified text. No two weights doing the same job on one page.

Prose ×1.25 · display ×1.5 · both anchored at 9 pt.
Nothing between the steps.

One ladder governs type and space alike.

2 mm × 1.5". Nothing in this book is set at a value that is not on it, including the margin and the gutter.

THE LADDER, AT TRUE SIZE

- 2.00 mm · HAIRLINE GAP
- 3.00 mm · LABEL TO RULE
- 4.50 mm · GUTTER, TABLE ROW
- 6.75 mm · PARAGRAPH TO PARAGRAPH
- 10.1 mm · BLOCK TO BLOCK
- 15.2 mm · PAGE MARGIN
- 22.8 mm · HEAD TO FIELD
- 34.2 mm · FULL SILENCE

TWELVE COLUMNS · 18.09 mm · 4.5 mm GUTTER · 15.2 mm MARGIN



FOUR SPANS, AND NO FIFTH

6 + 5	Argument left, evidence right. The default.
12	One diagram, full measure. Nothing beside it.
3 × 4	Three parallel cases. Never four, which reads as a card grid.
4 × 3	A set of artefacts at true size.

A fifth span is a sign the page is carrying two ideas.

The brand numbers things.
That is the second mark.

D—001

CAP HEIGHT. NO LOWERCASE.

BASELINE
EN DASH, TIGHT. NEVER SPACED.

FORM	One letter, en dash, digits. Helvetica Neue Medium, caps, tracked +0.16 em.
COLOUR	Gold on dark. Ash on light. Never oxblood , which belongs to the mark.
SIZE	The micro register, 5.76 pt. A stamp, not a headline.
PLACEMENT	On the margin, outside every other element's space.

THE REGISTER

CODE	NAMES
D—001	The drop. Sequential, never restarted.
G—16	The garment. The brand's own seat number, kept.
B—02	This book. Edition, not version.
16	The page you are reading, top right.
R—04	The frame, in a lookbook or a feed row.

Every code in this book is live. The locators in the running head are the system demonstrating itself, which is the only honest way to specify it.

Why this and not a pattern. A repeat print would be a graphic the brand does not own. A numbering system is already in its photographs, costs nothing, and makes a plain garment feel issued rather than bought.

A repeating field, broken once.

The compositional signature, and it is in every frame the brand has made: seat rows, lane markings, canopy stripes, a rack of identical blanks.



This is why the brand's centred compositions do not read as timid. The symmetry is the field; the tension is the single unit that breaks it. Centre with a break is composition. Centre without one is a snapshot.

THE ONE



SEVEN IDENTICAL · ONE THAT IS NOT · THE BREAK OFF-CENTRE

REPEAT	Six or more identical units. Fewer reads as a group, not a field.
BREAK	Exactly one. Never two.
POSITION	Off the centre of the run. The brand's frames break at the middle seat but never at the middle of the row.
SIGNAL	The break carries the oxblood, or the figure, or the only lit thing. One of those three.
APPLIES TO	Product grids, size runs, lookbook rows, feed rows, the label stack, the size chart.

G-14 · G-15 · G-16 · G-17

This road leads one way.

The brand's own caption, under its own photograph. The next four pages exist so that this frame can be made again on purpose.



Cool light, level
camera, eyes up.

GROUND	Coved cyclorama at #E6E4E7 · a cool lilac grey, H 272 · S 2% · V 90%. Not warm. Measured off three frames.
KEY	Large soft source, frontal, a touch above the eyeline. Shadow falls behind and under the jaw only.
FILL	Broad, close to key. Near 2 : 1, because the garment must show its own weight and seams. No deep modelling.
LENS	Long. 85 to 135 mm equivalent, stepped back. No perspective on the shoulders.
CAMERA HEIGHT	Chest. Level. Never tilted.
DEPTH OF FIELD	Deep. Sharp from placket to hem.
CROP	The crown of the head leaves the frame. Body cut at mid-thigh or mid-calf. Tight at the top, loose at the bottom. That asymmetry belongs to the frame.
GAZE	Direct to camera. Expression flat. No smile, no performance.
GRADE	Neutral. Blacks to #040404, no lift, no warm tone. Grain absent.
NEGATIVE SPACE	Subject occupies 55–60% of the width. Dead centre, or on one third with the empty side left empty.
NEVER	Warm ground. A prop. A cast shadow on the backdrop. A three-quarter turn. Hands above the shoulder line.



COOL GROUND, LEVEL CAMERA, CROWN CROPPED, GAZE DIRECT

One frame in three. The plate is honest rather than seductive. It shows what arrives in the parcel and stops there. Everything that is felt belongs to Mode B.

Warm, wide, and something has gone wrong.

This is the mode that carries the brand. Something has broken, nobody is panicking, and the light is going. Shoot the calm, not the crisis.

HOURL	The last twenty minutes of sun, or a practical-lit interior. Sky graded slate to amber, measured #787477 to #F4AF67 in one frame.
KEY	The sun itself, raking from the side, near the horizon. Long shadows across the ground plane.
BLACKS	Lifted and warm , around #2A1F1C. The blacks in this mode are never crushed to zero.
GRADE	Warm sepia-rose. Shadows toward brown, highlights toward amber. Mid-tone saturation held down.
GRAIN	Present and fine. Visible at 100%, invisible at arm's length.
LENS	Wide, 24 to 35 mm equivalent. The environment must dwarf the wearer.
COMPOSITION	One-point and axial, or a symmetrical triptych held by vertical structure: a pump, a column, a seat back.
SUBJECT SCALE	Under a quarter of the frame height. Sky or ceiling takes the top third and carries nothing.
GAZE	Never to camera. Away, down, or from behind. The face may be lost to shadow entirely.
SUBJECT MATTER	A setback, held calmly. A flat tyre. An empty theatre. A station closed for the night. Never an arrival.
FOUND COLOUR	The brand's red present as an object rather than a filter: canopy paint, car body, velvet. Look for it before lighting anything.
NEVER	Midday. A crowd. A smile. A landmark. Anything that reads as a holiday.

Two frames in three. If the frame would work as an advertisement for a car, it is wrong. The car is broken.



AXIAL ONE-POINT; SYMMETRICAL TRIPTYCH. BOTH HOLD THE TOP THIRD EMPTY.

The brand's own frames, marked against the standard.

Four hold. Two do not, and both fail the same way: a Mode A frame carrying a Mode B habit, or the reverse.



MODE A. COOL GROUND, LEVEL, CROWN CROPPED, GAZE DIRECT.



MODE B. FIELD BROKEN ONCE. FACE LOST TO SHADOW. FOUND RED.



MODE B. AXIAL, EMPTY TOP THIRD, BOTH SUBJECTS TURNED AWAY.



MODE B. THE SETBACK IS THE SUBJECT. THE STRONGEST FRAME PUBLISHED.



MODE A WITH A MODE B POSE. THREE-QUARTER TURN, HAND TO THE FACE, SUNGLASSES LOWERED. PERFORMANCE, IN A FRAME WHOSE JOB IS TO BE FLAT. RESHOOT SQUARE TO CAMERA, HANDS DOWN.



MODE B WITH NO SETBACK. LIGHT, SCALE AND TURNED HEADS ARE ALL RIGHT, BUT NOTHING HAS GONE WRONG, SO IT READS AS A LOCATION RATHER THAN A SITUATION. GIVE THE FRAME ITS TROUBLE.

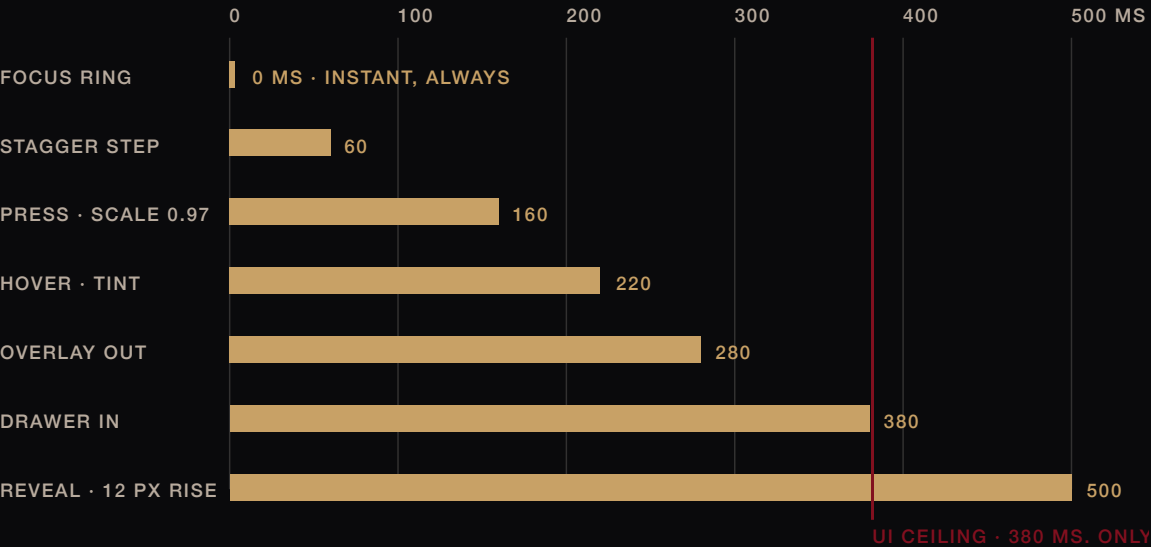
The failures are not bad photographs. They are good photographs of the wrong brief, which is the only error a system like this can prevent.

Across a run of frames: two Mode B to one Mode A. The plate is the break rather than the rhythm. Never two plates side by side, never a full row of one mode. The field rule again, applied to a grid.

Felt, not seen. If it gets noticed, it is too slow.

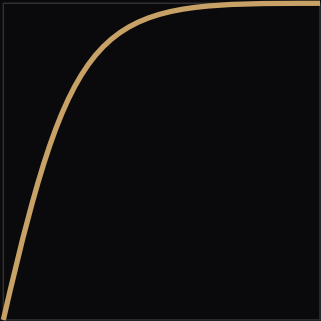
Transform and opacity only. Never layout, never colour across a large surface, never a decorative loop.

EVERY DURATION IN THE SYSTEM, DRAWN TO ONE TIME SCALE

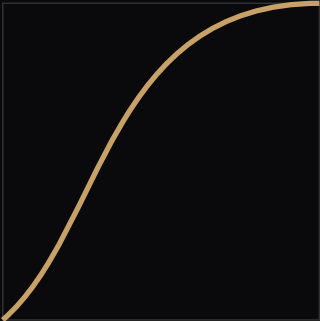


TWO CURVES, AND NO THIRD

EASE-OUT · 0.23 1 0.32 1



DRAWER · 0.32 0.72 0 1



WHAT NEVER ANIMATES

Anything reached by keyboard. Those actions repeat all day, and motion turns speed into lag. The mark: it is stitched into cloth, so it does not move, fade in letter by letter, or draw itself. Colour across a full surface. Height, width, top, left.

REDUCED MOTION

Movement goes and comprehension stays. Positional transitions collapse to a 150 ms crossfade, the hero holds still, and the reveal resolves to its rest state at once. Nothing disappears. It stops travelling.

One entrance per surface. If two things animate in, the reader watches the animation instead of the garment. **ease-in is not used:** it withholds the first frame, which is the frame being watched.

It has to feel like armour.

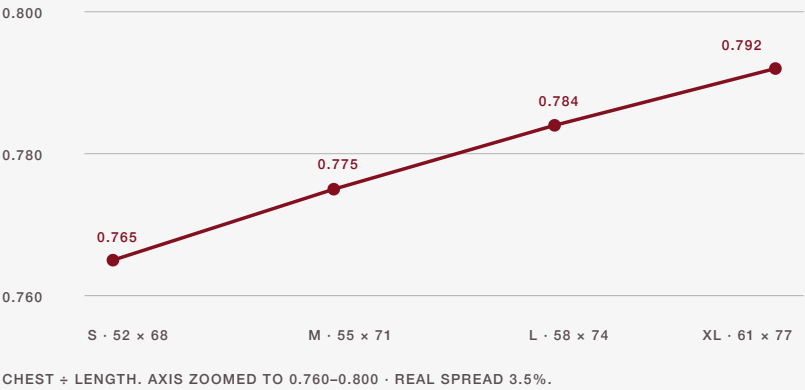
The garment is worn on a bad morning, so it has one job before it has any others: to feel like something. It should have weight in the hand, hold its own shape off the body, and sit on the shoulders rather than hang from them.

The brand describes it in six words, **boxy cut, dropped shoulders, size down for a closer fit**, and the size chart proves it means them.

HAND	Heavy, dry, matte. It should not shine under the studio key. A cloth with sheen photographs as cheap in Mode A and disappears in Mode B.
BODY	Holds a corner. Set on a table it should stand up rather than pool.
COLLAR	Ribbed and tight enough to return. A collar that relaxes ages the whole garment in one wash.
SHOULDER	Dropped, seam outside the shoulder point. Confirmed in every frontal frame.
HEM	At the hip. Never below the seat. The proportion is boxy rather than long.
AGEING	It is allowed to fade and soften. It is not allowed to twist, or to drop at the neck.
TO CONFIRM	Weight in gsm is not recorded anywhere in the brand's own materials. Set it on the first sample and enter it here.

Nothing above is a preference. Each line is the thing a buyer notices in the first ten seconds, on the morning the garment was bought for.

THE CUT, PROVED BY ITS OWN GRADING



Chest and length both grade 3 cm a size, but chest starts smaller, so the ratio climbs from 0.765 to 0.792 and the garment gets **proportionally boxier as it scales**. That is a decision someone made, and it is worth keeping: it stops an XL from reading as a long shirt. Hold the 1 : 1 grade in every future pattern.

The mark is a fixed object, not a percentage.



One embroidery file, one hooping, one cost, across the whole size run. The mark does not scale with the body, which is why it reads as something issued rather than printed to fit.

GARMENT	MARK WIDTH	FROM HPS	CUT
Boxy tee · S	92 mm	174 mm	Stitch
Boxy tee · M	92 mm	180 mm	Stitch
Boxy tee · L	92 mm	186 mm	Stitch
Boxy tee · XL	92 mm	192 mm	Stitch
Fitted tee · all	88 mm	152 mm	Stitch · confirm on first sample
Cap · front panel	88 mm	—	Stitch · 14 mm above the brim seam

HOW 92 MM WAS ARRIVED AT

The photographs bracket the mark between **88 and 101 mm**. The range depends on which size is on the model and how far the front panel is foreshortened, and neither is knowable from a frontal frame. The embroidery floor is exact: **88 mm**. So 92 mm is a specification, not a measurement. It sits inside the bracket, clears the floor, and is a number a digitiser can hold. There it reads as 17.7% of an S chest and 15.1% of an XL, a drift nobody can see.

CENTRED ON THE BODY, NOT ON THE PRINT FIELD

Align to the vertical centre of the finished front panel, measured between side seams, not to the fold, which sits off-centre on a dropped-shoulder cut. Optical centre, always. Chest measurements are the brand's own: S 52 · M 55 · L 58 · XL 61 cm.

Woven neck label, care tag, hangtag.

The neck label is the only place the brand ever explains itself, and it does so in two words.

01 · WOVEN NECK LABEL · 52 x 22 MM



Woven rather than printed, so the selvedge runs top and bottom. Bone on jet, stitch cut at 30 mm, because a jacquard holds no finer than embroidery.

No size sticker on the face. No barcode on the face. No QR code anywhere.

02 · CARE TAG · 34 x 46 MM



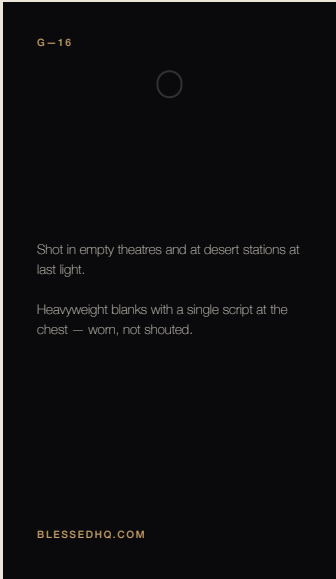
The monogram, because the full mark cannot survive at 5 mm. **Do not iron the script** is a real instruction. Raised satin flattens and does not come back.

03 · HANGTAG, FACE · 44 x 76 MM



The stacked lockup. 3.5 mm hole, 9 mm from the top edge, on the vertical centre. Uncoated 400 gsm, no varnish.

04 · HANGTAG, REVERSE

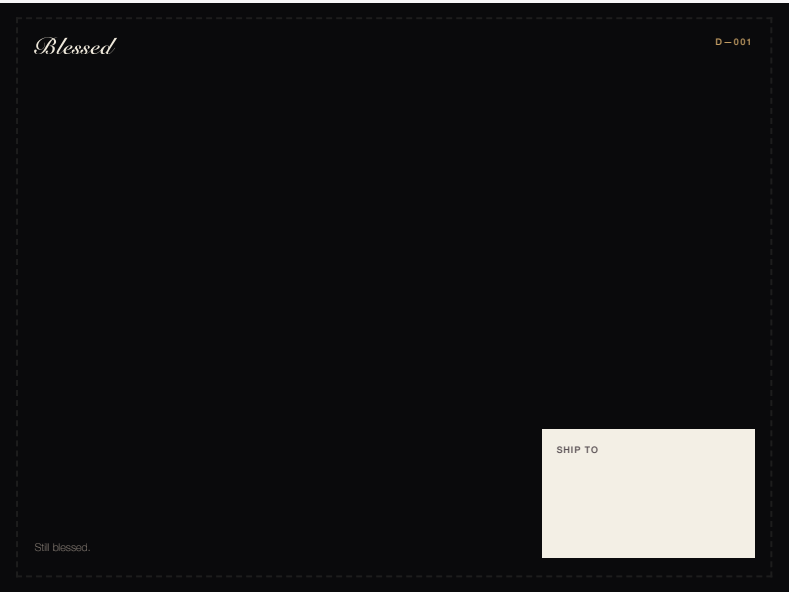


The brand's own words, unedited. The reverse is the only printed surface allowed more than nine words.

Mailer, tissue, seal.

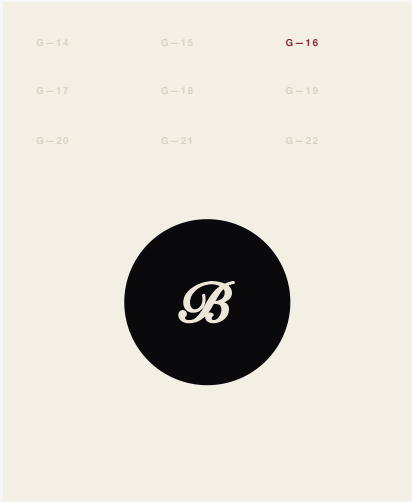
The only time the brand is alone with the buyer, and the buyer is usually alone too. It behaves like the garment: one mark, one code, nothing else, and no attempt to sell them the next thing.

MAILER · 320 × 240 MM · SHOWN AT 32%



Recycled jet poly, matte. The mark at 34 mm on a 320 mm edge, just under a tenth and well inside the ceiling. No repeat print, no branded tape, no slogan on the seam.

TISSUE · THE FIELD AT 1 : 1



A run of seat codes with one in oxblood: the field rule, at reading size. The only repeat print the brand owns, and it is type, not pattern.

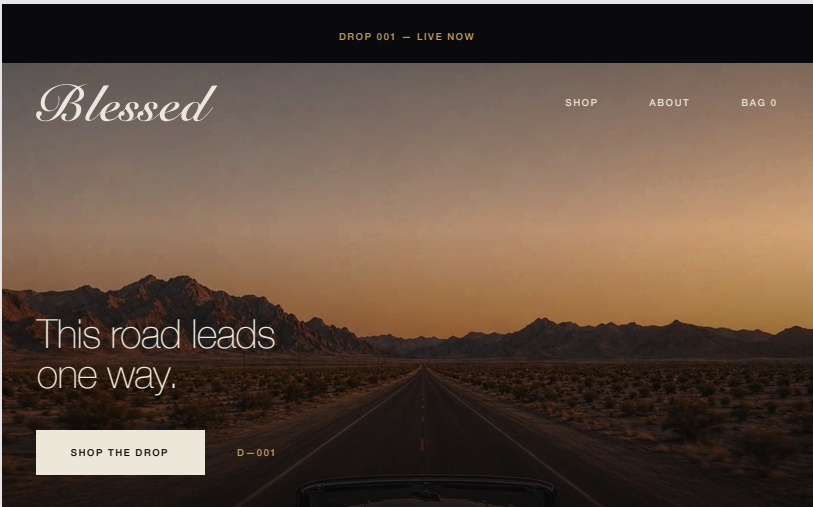
SEAL AND CARD · 90 × 55 MM · TRUE SIZE



One line, taken from the brand's own FAQ. No discount code. A thank-you with an offer attached is an offer.

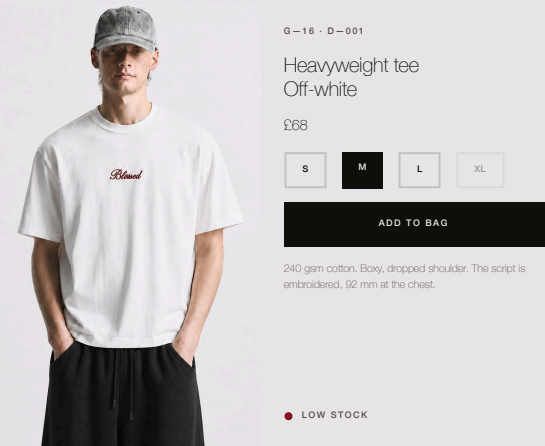
One mark per screen, and it lives in the header.

HOME · FIRST SCREEN · 1440 PX



The hero speaks in the supporting family, which is what a headline is for.

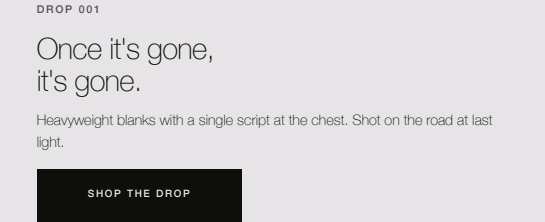
PRODUCT



No mark on the product page at all, because the garment in the photograph is already carrying it. That is the law working correctly.

The correction from the current build: the mark leaves the hero entirely, so the law holds on the first screen. Oxblood appears once per screen: the low-stock dot, and the focus ring when a keyboard is in use.

DROP EMAIL · 600 PX



Subject under six words, full stop included. One column, one image, one call to action, ink button. No timer, no discount, no icon row, never the word **exclusive**.

Blessed

STILL BLESSED.

Make the thing correctly. Photograph the day it went wrong. Say
so quietly.