BRAND GUIDELINES

CRIMSON THREAD STUDIO

VERSION 2.0 · SEPTEMBER 2026

CONTENTS

Eight sections. The first four are the identity. The fifth is the world it came from. The last three are what happens when the two meet.

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TWO TIERS, ONE WORLD

The system splits in two, and knowing which half you are in answers most questions before you ask them.

The wordmark tier is the screen. Site, shop, email, social. It is set in Bebas Neue on ink, it uses crimson only where fate shows, and it never carries the seal.

The seal tier is the garment. Print, embroidery, hangtags, packaging. It carries the older mark, the brush band and the needle, in a muted brick and a brass that appear nowhere in the site's CSS.

Section 5 is neither. The thread spectrum is the story's magic system expressed as nine complete themes a reader can switch the whole site into, shop included. It is documented here because it is the largest design system in the brand and it is already built.

CRIMSON THREAD STUDIO

WORDMARK TIER

site · shop · email · social · the reel



SEAL TIER

print · embroidery · hangtags
packaging · woven labels

1.0

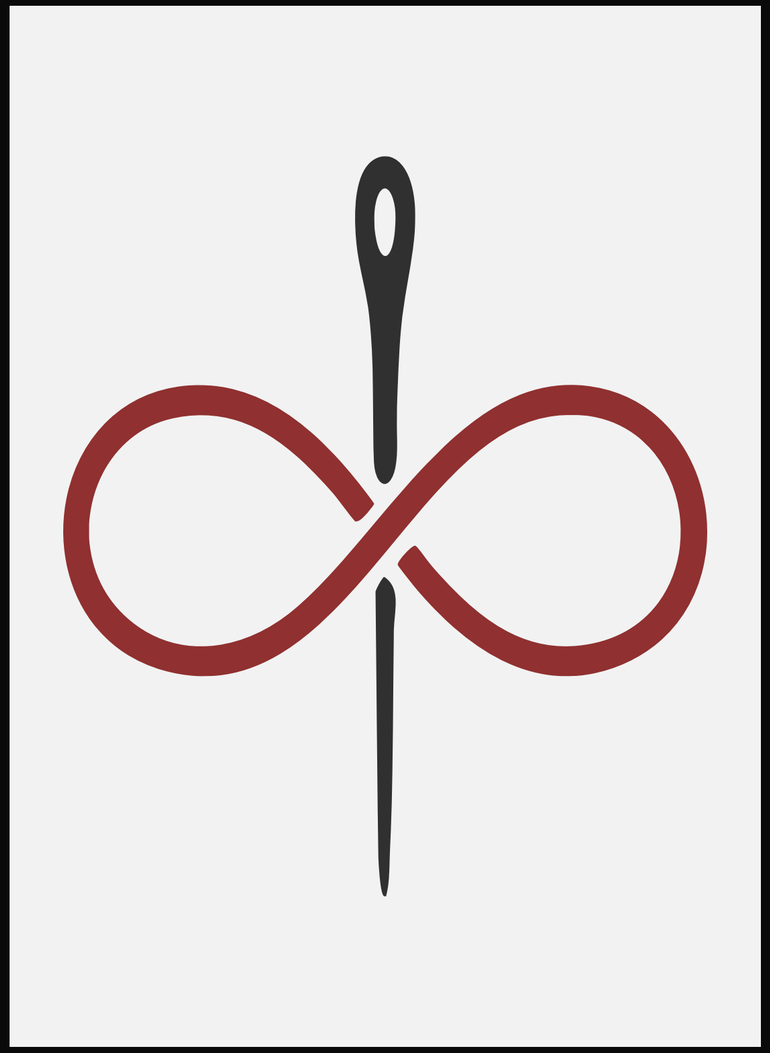
THE BRAND

STORY BECOMES FABRIC. MYTH BECOMES FASHION.

Crimson Thread Studio is a world first and a brand second.

Independent narrative streetwear built on an original manga, the Crimson Thread Chronicles. Each drop is born from a specific chapter, and the clothes carry lore a reader can decode.

Chapter 1, The Frayed Boy, is published. Act I is a three piece collection. The manga sets the pace and the product follows it, which is the whole argument: if the story slips, the calendar moves. The art does not get rushed to hit a drop.



THE THREE SACRED LAWS

Canon from the Chronicles, and the operating principles of the studio. They are the same thing on purpose.



CRAFT WITH INTENTION

“A thread without meaning is only string.”

TRIAL

Why do you weave?



HONOR THE MAKER'S HAND

“Every imperfection is a signature, not a flaw.”

TRIAL

Create something collaboratively, surrendering ego to the work.



FOLLOW THE CRIMSON THREAD

“When inspiration calls, it must be followed.”

TRIAL

What thread do you fear most to follow?

A THREAD WITHOUT MEANING IS ONLY STRING.

THE FIRST SACRED LAW

IDEA, CRAFT, MEANING, LEGACY

Threadweavers recognise existence as a cycle of four phases that flow into each other. It is also how a drop is made, which is not a coincidence.

IDEA

Inspiration strikes; the thread calls

→

CRAFT

Hands give form to vision

→

MEANING

The creation takes on purpose beyond the maker

→

LEGACY

The creation outlives the maker, inspiring new ideas

The loop has no beginning and no end. Each creation becomes the seed of future creation.

WHO THIS IS FOR

Eighteen to twenty-eight, reads manga and webtoons, already buys streetwear, and is drawn to lore worth decoding.

They are not buying a graphic. They are buying a position inside a story they have been following, and the garment is how they carry it in public.

This is why the product copy never explains the symbol. A reader who knows the chapter recognises it. A reader who does not has a reason to go and find out. Explaining it destroys both.

2.0

LOGOS

THE WORDMARK

Crimson Thread Studio set in Bebas Neue, all caps, tracked at six percent of the type size.

This is the identity everywhere the brand is read on a screen: the site, the shop, email, social, the reel end card.

It is typographic on purpose. A wordmark survives a favicon, a sixteen pixel nav bar and a Shopify tile in ways a drawn mark does not, and the drawn mark already exists for the places that suit it.



HOW IT IS BUILT

X is the cap height of the wordmark. Every spatial rule in this book is expressed as a multiple of X, so the logo carries its own ruler.

Tracking is six percent of the type size, which is a ratio and not a measurement, so it holds at any scale.

Do not re-space it by eye. The tracking is the only thing separating this from Bebas Neue set by anyone else.

X IS THE CAP HEIGHT

Every spatial rule in this book is a multiple of X, so the logo carries its own ruler.



TRACKING

6 percent of the type size. A ratio and not a measurement, so it holds at any scale.

GIVE IT ROOM

Minimum clearspace on all four sides is 1X, the cap height of the wordmark.

Nothing enters this field: no type, no rule, no photograph edge, no other mark.

1X is a floor and not a target. On a page with room, more is better.

MINIMUM CLEARSPACE IS 1X

Nothing enters this field. No type, no rule, no photograph edge, no other mark.



1X is a floor and not a target. On a page with room, more is better.

A NEEDLE DRAWING AN ENDLESS THREAD

The thesis in one shape.

The Eternal Loop is the cycle from which Threadweavers understand existence and how to move through it.

Idea, when the thread calls.
Craft, when hands give it form.
Meaning, when the creation takes on purpose beyond its maker.
Legacy, when it outlives him and calls to someone else.

The needle is the maker's hand. The thread does not draw itself.

THE MARK, READ AS A DIAGRAM

Four phases on one continuous path, numbered in the order the loop travels.



1
IDEA
the thread calls

2
CRAFT
hands give it form

3
MEANING
purpose beyond its maker

4
LEGACY
it outlives the maker

The loop has no beginning and no end. Each creation becomes the seed of future creation.

THE SEAL

The needle and endless thread on its brush band.

This is the older mark and it is the one already on the garments, so it stays.

It belongs to the garment tier: print, embroidery, hangtags, packaging, woven labels. It does not appear on the site, and the On Screen page states that as a rule.

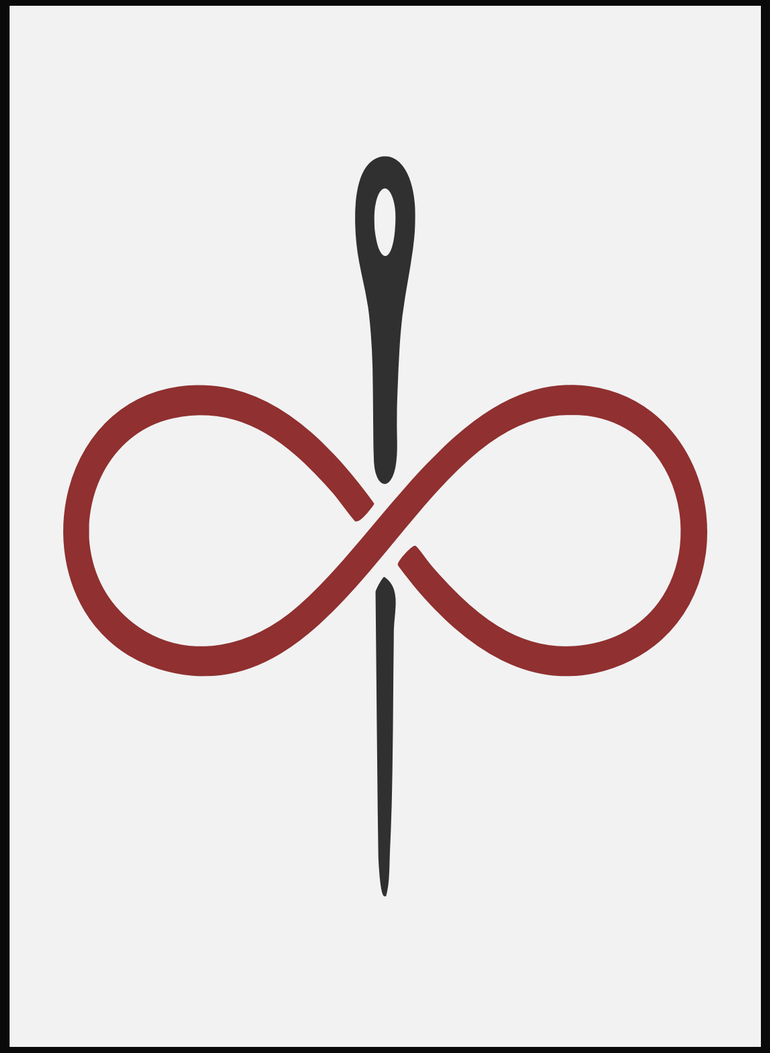


WHEN THERE IS NO ROOM

The needle’s eye alone, for the places a wordmark cannot survive and a seal turns to mud.

Favicon, app tile, woven neck label, embroidery under an inch, the burgee-scale uses.

It is drawn from the seal’s own geometry, so it reads as a reduction of a mark the viewer has already met and not as a third logo.



HOW SMALL IT CAN GO

Below these sizes the tracking closes up and the seal's brush band turns to mud.

Both limits were set by printing the marks and looking at them, not by picking a round number.

Print and digital minimums land within a point of each other, which is a coincidence of this particular face and not a rule you can carry to another one.

HOW SMALL IT CAN GO

CRIMSON THREAD STUDIO

32 mm wide

WORDMARK · PRINT

CRIMSON THREAD STUDIO

120 px wide

WORDMARK · DIGITAL



24 mm wide

SEAL · PRINT



96 px wide

SEAL · DIGITAL

The specimens above are set at the widths stated beside them, so this page can be checked with a ruler.

Under 120 px the wordmark drops STUDIO and sets as CRIMSON THREAD on two lines.

Under 96 px the seal is replaced by the mark alone, which is what the favicon and the app icon use.

DO NOT



Stretch or condense



Re-type in another face



Add a drop shadow



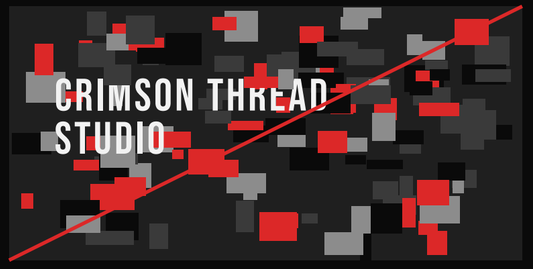
Recolour outside the palette



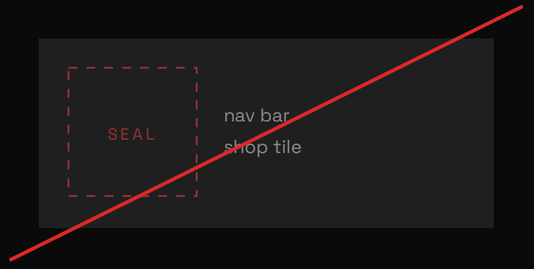
Rotate or arc



Outline the letters



Place on a busy photograph



Use the seal on screen

EVERY IMPERFECTION IS A SIGNATURE, NOT A FLAW.

THE SECOND SACRED LAW

3.0

COLOUR

CORE PALETTE

Read from the live site’s CSS custom properties on 31 August 2026. These seven are the brand everywhere it is read.

INK

#0A0A0A

Primary ground. The site, the shop, the reel.

BONE

#F2F2F2

Type and marks on ink.

CRIMSON

#DC2828

Fate. The mark, statement, the one action.

BLOOD

#A11228

Accent type. The one that passes on light.

ASH

#1F1F1F

Cards, panels, dividers on ink.

SMOKE

#8C8C8C

Secondary type, captions, metadata. On ink only.

SOOT

#5E5852

Secondary type on a light ground..

SEAL PALETTE

Sampled from the seal artwork itself. These are not the site reds. They belong to the garment tier.

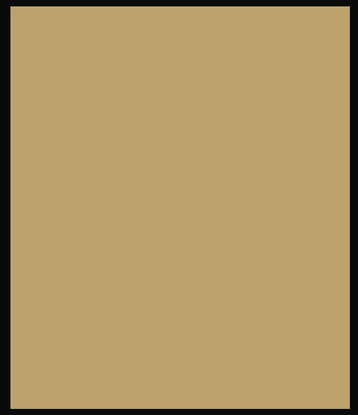


BRICK

#973333

The brush band. Garment print and embroidery.

v1 was #903030

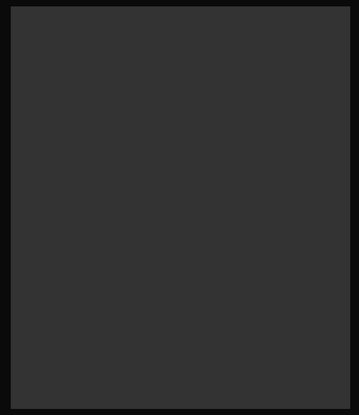


BRASS

#BEA26B

The band's highlight. Foil, hangtags, thread.

v1 was #C09C60



SEAL INK

#333333

The serif and the needle.

v1 was #303030

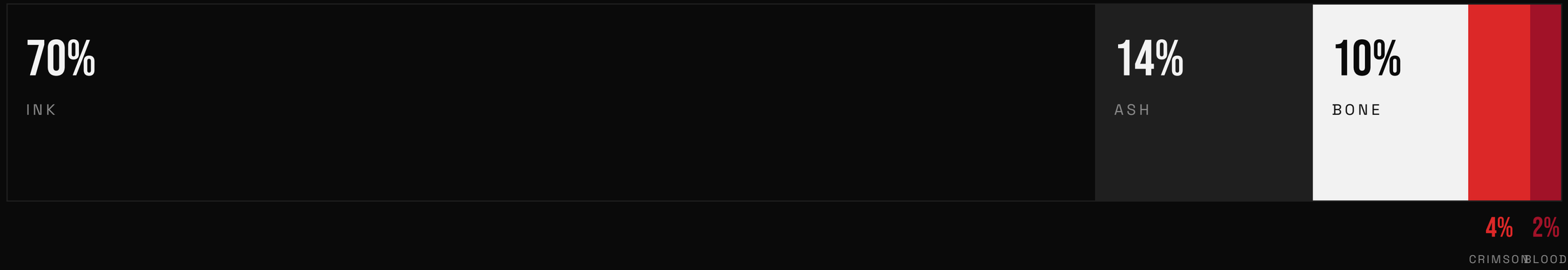
WHAT MAY SIT ON WHAT

Every pairing computed at build time from the hex values on the previous two pages, so this table cannot drift from the swatches. 4.5:1 is the floor for body text, 3.0:1 for type above 24px.

FOREGROUND	ON	RATIO	BODY	LARGE	RULING
Bone	Ink	17.68:1	PASS	PASS	Body text.
Ink	Bone	17.68:1	PASS	PASS	Body text.
Crimson	Ink	4.13:1	FAIL	PASS	Display and rules only.
Bone	Crimson	4.29:1	FAIL	PASS	Display and rules only.
Blood	Bone	7.13:1	PASS	PASS	Body text.
Smoke	Ink	5.89:1	PASS	PASS	Body text.
Crimson	Bone	4.29:1	FAIL	PASS	Display and rules only.
Bone	Ash	14.72:1	PASS	PASS	Body text.

HOW MUCH OF EACH

The brand is overwhelmingly dark. Crimson earns its force by being rare, which is the same argument the pattern makes with its one coloured thread in nine.



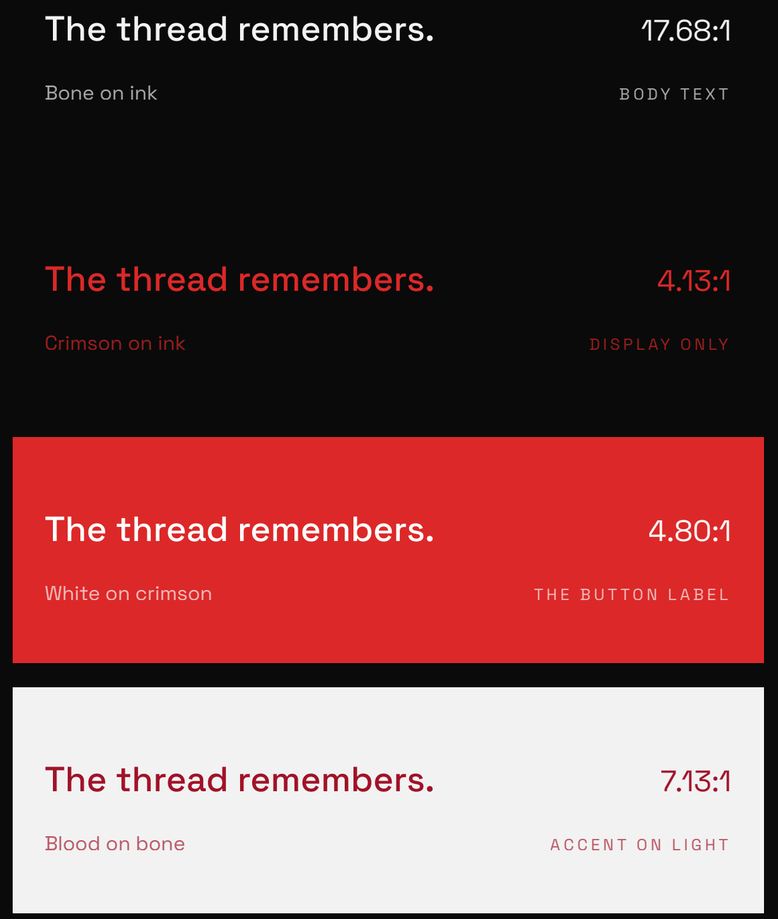
A page that is 30 percent crimson is not on brand, it is a warning label. If a layout needs more red, it usually needs less of everything else.

THE PAIRINGS, APPLIED

A ratio on a table is an abstraction. These are the same pairings on real surfaces, at the sizes they actually get used.

Crimson on ink passes for display and fails for body, which is why the button is crimson and its label is pure white. Bone on crimson is 4.29:1 and falls under the floor a label needs.

Blood is the accent that survives on light. It is the only red in the system that can carry a paragraph.

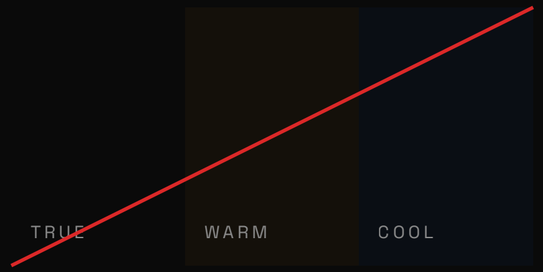


NEVER

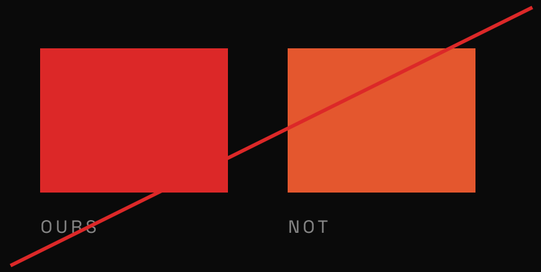
The thread remembers what the weaver forgets, and it keeps its own account.

4.13:1

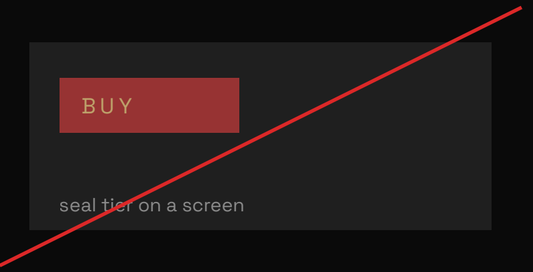
Set body copy in crimson



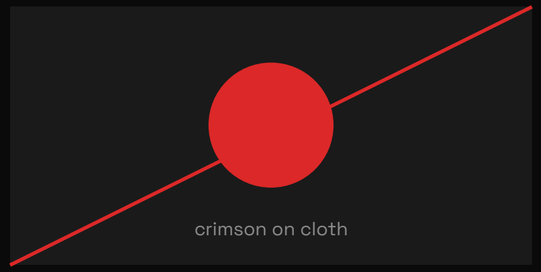
Tint the ink toward warm or cool



Introduce a second red



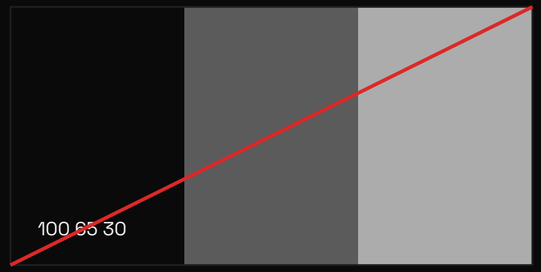
Use the seal palette on screen



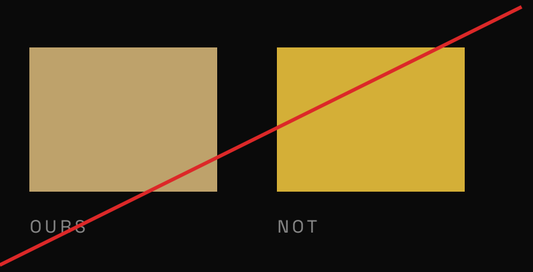
Use the core palette on a garment



Gradient between crimson and blood



Screen the ink back to gray



Recolour the seal’s brass

4.0

TYPOGRAPHY

BEBAS NEUE

The display face. Condensed, all caps, no lowercase of its own. Used for the wordmark, headlines, section titles and numerals. It sets loud and short, so it is never asked to carry a paragraph.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

0123456789 &@#$% .,:;!?'“”

SPACE GROTESK

The text face. Everything a reader actually reads is set in this: body copy, product descriptions, captions, interface, email. Its slightly mechanical grotesque keeps the tone from turning precious.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 &@#$% .,:;!?’“”

THE HIERARCHY, LARGE FORMAT

Posters, the reel, garment graphics, anything read from across a room. Display sizes carry the weight and body copy is a footnote.

ACT I · AWAKENING

Space Grotesk 20

THE FRAYED BOY

Bebas Neue 112

Chapter One of the Crimson Thread Chronicles

Space Grotesk 24

Body copy sits at sixteen point on a 1.65 line height, and everything above it is a multiple.

Space Grotesk 16

THE HIERARCHY, ON SCREEN

Body copy sits at sixteen point on a 1.65 line height. Everything above it is a multiple, and nothing below it exists.

ACT I · AWAKENING

THE FRAYED BOY

Space Grotesk 20

Bebas Neue 112

Chapter One of the Crimson Thread Chronicles

Space Grotesk 24

Body copy sits at sixteen point on a 1.65 line height, and everything above it is a multiple.

Space Grotesk 16

HOW TO STRESS A WORD

There are three ways to emphasise inside a sentence and no fourth.

Weight. Space Grotesk Medium inside a Regular paragraph, which is the quietest and the one to reach for first.

Colour. Blood on light, bone on ink. Never crimson, which fails at body size.

Caps and tracking. Bebas at the same optical size as the body, used for a label or a proper noun and never for a phrase.

Italics do not exist in this system. Neither face ships a true italic and a slanted grotesque is a browser’s guess.

5.0

THE THREAD SPECTRUM

NINE THEMES, ONE WORLD

In the Chronicles, the First Weaver used distinct frequencies of thread at creation. On the site, each one is a complete theme a reader can switch the whole interface into.

Six are canon threads. Three are corrupted: threads twisted by malice, trauma or contact with the Unraveling, still functional and warped from their original purpose.

Each theme carries its own ground, type colour, accent, display typeface and motion signature. They are not tints of one palette. Alabaster is a light theme and inverts every other rule in this book.

This section documents the system as built. Where the site and the lore disagree, the site is authoritative, because the site is what ships.

CRIMSON THREAD	CANON	紅
AURUM THREAD	CANON	金
ARGENT THREAD	CANON	銀
ALABASTER THREAD	CANON	白
EBON THREAD	CANON	闇
MULTI-CHROMATIC	CANON	虹
VENOM THREAD	CORRUPTED	毒
STONE THREAD	CORRUPTED	岩
NULL THREAD	CORRUPTED	⊘

EVERY THREAD CARRIES TWO COLOURS

The identity swatch and the applied primary are different values with different jobs, and confusing them is the commonest error in this system.

The identity swatch is the dot. It is how a thread is named in a list, a menu, a legend or a caption, where nine threads sit next to each other and have to be told apart at twelve pixels.

The applied primary is what the interface becomes when that thread is active. It is tuned for contrast against that theme's own ground, not for legibility against its eight siblings.

Stone is the extreme case: a gray dot introducing a brown theme. Alabaster is the other, a near-white dot introducing slate blue. Both are correct, because they are answering different questions.

THE EXAMPLE: STONE THREAD



IDENTITY SWATCH

#78716C

The dot. How a thread is named in a list.



APPLIED PRIMARY

#AC8053

What the interface becomes.

A gray dot
introducing a brown theme.

Both are correct. They answer different questions, and confusing them is the commonest error in this system.

CRIMSON THREAD

紅

Kōshi

FATE & DESTINY

Pulsing blood-glow, like a heartbeat made visible

Extremely rare. Perhaps one true Crimson Threadbearer per generation.

A two second pulse on the border and the symbol, the slowest resting heart rate the eye still reads as alive.

IDENTITY SWATCH
#DC2626

APPLIED PRIMARY
#DC2828

4.13:1 on this ground

THE THEME

GROUND	TYPE	CARD	BORDER	PRIMARY
#0A0A0A	#F2F2F2	#121212	#262626	#DC2828

DISPLAY FACE BEBAS NEUE

AURUM THREAD

金

Kinshi

CREATION & CRAFT

Golden embroidery bursts, like thread catching sunlight

Uncommon but not rare. Most guild artisans possess some Aurum affinity.

Two offset radial glows, no animation. Aurum is the only theme that holds still, because craft is not a performance.

IDENTITY SWATCH
#D97706

APPLIED PRIMARY
#F4BA34

9.80:1 on this ground

THE THEME

GROUND	TYPE	CARD	BORDER	PRIMARY
#1F1A14	#EDE8DE	#2A251D	#433B2D	#F4BA34

DISPLAY FACE PLAYFAIR DISPLAY

ARGENT THREAD

銀

Ginshi

MEMORY & TIME

Silvery mirages, like reflections in still water

Rare. Often manifests in scholars and historians.

An eight second diagonal ripple across the field, slow enough that the eye reads a reflection and not a sweep.

IDENTITY SWATCH
#94A3B8

APPLIED PRIMARY
#8FA2BC

7.10:1 on this ground

THE THEME

GROUND	TYPE	CARD	BORDER	PRIMARY
#111417	#E8EAEE	#1B1E22	#2E3238	#8FA2BC

DISPLAY FACE RAJDHANI

ALABASTER THREAD



Hakushi

LIFE & HEALING

Ethereal white webs, soft as moonlight

Uncommon. Often found in healers and mediators.

A four second breath, opacity and a two percent scale. The only light theme in the system, and the only one that inverts every other rule in this book.

IDENTITY SWATCH
#E2E8F0

APPLIED PRIMARY
#626D84

4.85:1 on this ground

THE THEME

GROUND	TYPE	CARD	BORDER	PRIMARY
#F6F7F9	#21242C	#EAECF0	#CCCFD7	#626D84

DISPLAY FACE CORMORANT GARAMOND

EBON THREAD

SEVERANCE & VOID

闇

Kokushi

Inky rips in reality, like tears in fabric revealing darkness beneath

Rare, and often hidden. Ebon weavers are frequently misunderstood or feared.

A five second tear that opens across the panel and closes. It is the only motion in the system that fully disappears between cycles.

IDENTITY SWATCH
#6366F1

APPLIED PRIMARY
#6F66D6

4.28:1 on this ground

THE THEME

GROUND	TYPE	CARD	BORDER	PRIMARY
#0B0911	#E4E2E9	#15111D	#2C2735	#6F66D6

DISPLAY FACE ANTON

MULTI-CHROMATIC

虹

Nanairo-shi

CREATIVITY & EXPRESSION

Rainbow shifting, colours flowing like paint in water

Extremely rare. Often manifests in artists, dreamers, and those who refuse to be categorized.

A five stop gradient rotating on a four second loop, on the border, the symbol and the name at once. The only theme where the mark itself carries the gradient.

IDENTITY SWATCH
#C084FC

APPLIED PRIMARY
#D96CEF

6.85:1 on this ground

THE THEME

GROUND	TYPE	CARD	BORDER	PRIMARY	ACCENT
#0D0B0F	#F0EAF0	#16141A	#352E42	#D96CEF	#E64C7F

DISPLAY FACE ORBITRON

VENOM THREAD

毒

Dokushi

LIFE & HEALING, CORRUPTED

Purple-green, spreading decay in place of restoration

Corrupted. Purification requires tremendous Alabaster weaving or the weaver's voluntary release.

A six second vertical drip. It is the only motion that travels down the panel, because corruption spreads with gravity.

IDENTITY SWATCH
#22C55E

APPLIED PRIMARY
#22C365

8.33:1 on this ground

THE THEME

GROUND	TYPE	CARD	BORDER	PRIMARY	ACCENT
#0B0F0D	#E3E8E6	#141A17	#29322E	#22C365	#A14DCB

DISPLAY FACE CHAKRA PETCH

CORRUPTED

STONE THREAD

CREATION & CRAFT, CORRUPTED

岩

Ganshi

Gray. It petrifies what Aurum would have built.

Corrupted. The Aurum weaver's failure mode: form without life.

An eight second tremor that holds still for ninety percent of its cycle and cracks once. Stone is mostly stillness.

IDENTITY SWATCH
#78716C

APPLIED PRIMARY
#AC8053

5.22:1 on this ground

THE THEME

GROUND	TYPE	CARD	BORDER	PRIMARY
#161413	#E3E0DE	#201F1D	#37332F	#AC8053

DISPLAY FACE BITTER

CORRUPTED

NULL THREAD

SEVERANCE, TOTAL



Mu

Absence of colour. Total annihilation where Ebon would have made a clean cut.

Corrupted. Not a thread so much as the space where one was.

Step-eased static and a four second flicker. The only dashed border in the system, and the only theme with no ambient glow at all.

IDENTITY SWATCH
#71717A

APPLIED PRIMARY
#808080

5.07:1 on this ground

THE THEME

GROUND	TYPE	CARD	BORDER	PRIMARY
#080808	#B2B2B2	#0F0F0F	#262626	#808080

DISPLAY FACE SPACE MONO

ALL NINE AT ONCE

Ground, type, identity swatch, applied primary and contrast ratio for every thread. Ratios are computed from the hex values on the nine pages before this one.

THREAD		GROUND	TYPE	SWATCH	PRIMARY	RATIO	FACE
Crimson Thread	紅	#0A0A0A	#F2F2F2	#DC2626	#DC2828	4.13:1	Bebas Neue
Aurum Thread	金	#1F1A14	#EDE8DE	#D97706	#F4BA34	9.80:1	Playfair Display
Argent Thread	銀	#111417	#E8EAEE	#94A3B8	#8FA2BC	7.10:1	Rajdhani
Alabaster Thread	白	#F6F7F9	#21242C	#E2E8F0	#626D84	4.85:1	Cormorant Garamond
Ebon Thread	闇	#0B0911	#E4E2E9	#6366F1	#6F66D6	4.28:1	Anton
Multi-Chromatic	虹	#0D0B0F	#F0EAF0	#C084FC	#D96CEF	6.85:1	Orbitron
Venom Thread	毒	#0B0F0D	#E3E8E6	#22C55E	#22C365	8.33:1	Chakra Petch
Stone Thread	岩	#161413	#E3E0DE	#78716C	#AC8053	5.22:1	Bitter
Null Thread		#080808	#B2B2B2	#71717A	#808080	5.07:1	Space Mono

NINE FACES, NINE VOICES

Each theme replaces the display face for headings, and the wordmark is not a heading. It changes into one thing only, a certified threadtype variant, and certification is measured: the variant must match the 9.60 pixel cap Bebas holds at 120 pixels wide, so each face carries its own minimum width.

	FACE	MIN WIDTH
CRIMSON THREAD	Bebas Neue	120 px
AURUM THREAD	Playfair Display	195 px
ARGENT THREAD	Rajdhani	169 px
ALABASTER THREAD	Cormorant Garamond	213 px
EBON THREAD	Anton	115 px
MULTI-CHROMATIC	Orbitron	217 px
VENOM THREAD	Chakra Petch	186 px
STONE THREAD	Bitter	192 px
NULL THREAD	Space Mono	195 px

WHAT A THEME TOUCHES

The switcher sits in the global header beside the cart, the choice is saved to the browser, and it applies to every page including the shop and the checkout. A theme replaces the palette and the display face. It does not replace the system.

What changes: ground, type colour, card, border, accent, and the display typeface for headings.
What holds: the grid, the spacing scale, the type scale, the layout of every page, and the wordmark.

Photography never themes. A product shot stays neutral under all nine, because the garment has to be the colour it will arrive in. Tinting product photography to match a theme is the one thing in this section that would cost a return.

Every theme's primary is a display and interface colour, never body copy. Crimson on ink measures 4.13:1 and Ebon's violet on its own ground measures 4.28:1, so both clear the 3.0 floor for large type and both fail the 4.5 floor for a paragraph. The core palette's rule generalises: the primary is fills and buttons, and the type colour carries the reading.

A tenth theme ships only after its type colour is measured at 4.5:1 or better on its own ground. All nine here were measured, and the lowest is Null at 9.45:1.

6.0

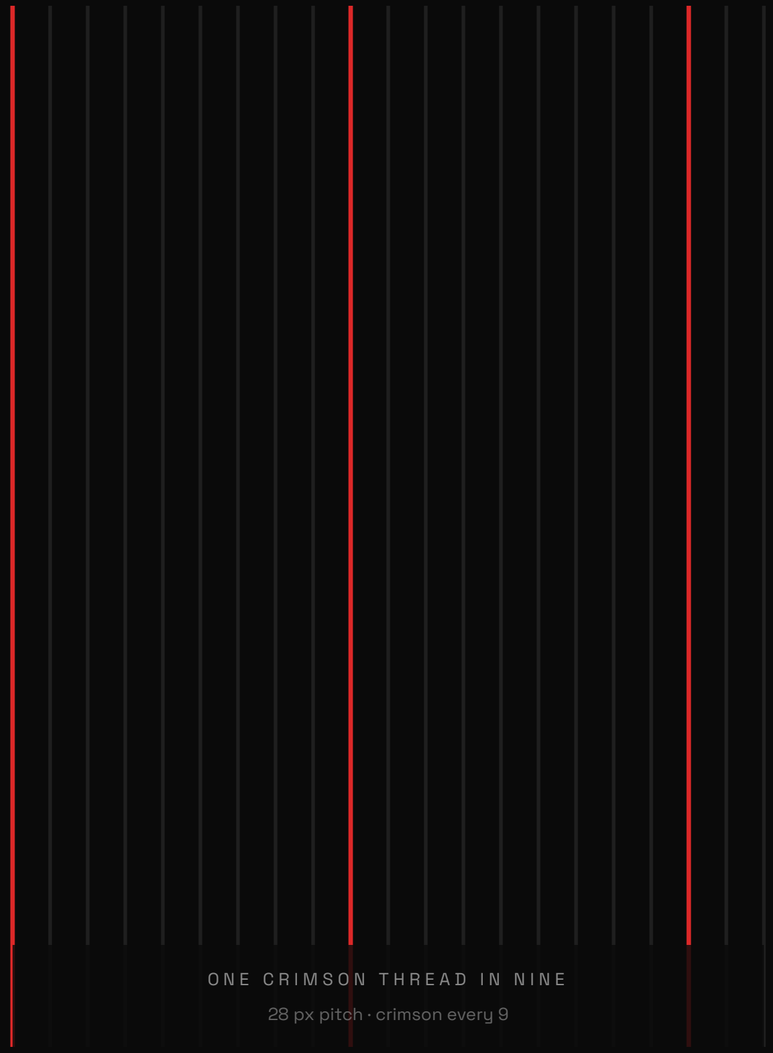
PATTERN & ICONOGRAPHY

THE WARP

The Great Loom is a wall of vertical threads with one crimson thread running down its centre. The pattern is that image, drawn flat.

One coloured thread in nine. The ratio is the point: the pattern is an argument about restraint that you can print on a hangtag.

It tiles horizontally and never vertically, because a warp has a top and a bottom.

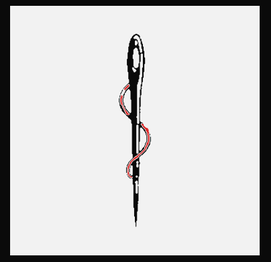


ONE CRIMSON THREAD IN NINE

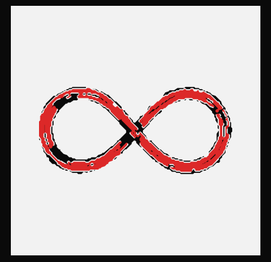
28 px pitch · crimson every 9

THE ICON SET

Eight icons drawn by hand in the same ink as the seal. Two colours only: the line is ink, the thread is crimson.



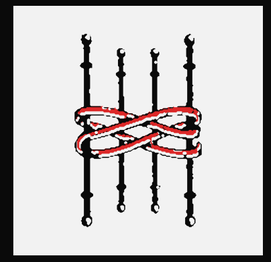
THE NEEDLE



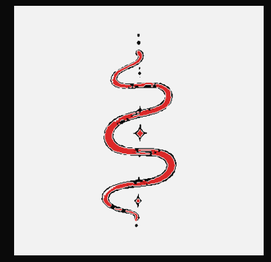
THE KNOT



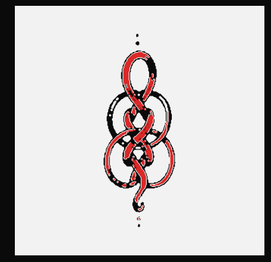
THE LOOM



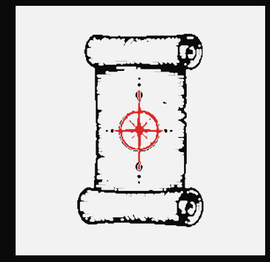
THE SCROLL



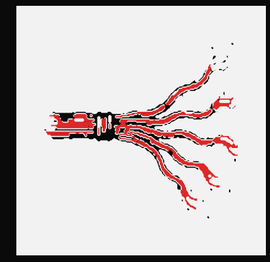
THE MARK



THE FRAYED EDGE



THE CRIMSON THREAD



THE ENDLESS THREAD

HOW THE SET BEHAVES

The set is hand drawn and it has to stay that way, which puts real limits on what can be done to it.

Two colours in any one instance. The line is a single colour and the thread is crimson.
There is no gray state and no halftone.

Reversed out, the line becomes brass and the thread stays crimson. The thread never inverts, because the thread is the subject. Brass is a reversal state and nothing else: on bone it falls to 2.19:1.

Nothing here is built from a primitive shape library, and nothing new gets added from one.
A ninth icon is drawn by hand or it does not exist

TWO COLOURS, ALWAYS

Ink for the line, crimson for the thread. What happens to each on the other ground is the whole rule.



AS DRAWN
line ink · thread crimson



REVERSED
line brass · thread crimson

WHAT EACH ELEMENT USES, AND HOW IT HOLDS

	ON BONE	ON INK
THE LINE	Ink 17.68:1	Brass 8.08:1
THE THREAD	Crimson 4.29:1	Crimson 4.13:1

Ink on ink is 1.00:1, so the line has to change. Brass is a reversal state and nothing else: on bone it falls to 2.19:1. The thread never moves, because crimson clears four to one on both.

7.0

APPLICATION

HOW IT LOOKS

Low key, warm light out of deep shadow, one source.

Product is shot clean and neutral so the garment reads. Lore art is shot dark so the world does.

The two never blend into one grid. A product photograph next to a lore panel makes the product look like an illustration and the illustration look like a product.

TWO REGISTERS, NEVER MIXED

One source, low key. What changes between them is what the light is for.



PRODUCT
clean and neutral, so the garment reads



LORE
dark, so the world reads

They never share a grid. Side by side, the product starts to read as an illustration.

ON THE GARMENTS

Act I: Awakening. Three pieces, each born from Chapter 1. The seal tier lives here.

Crimson Thread Brand Tee, $50. The Hand of the Maker Tee, $50. Crimson Thread Cap, $30.



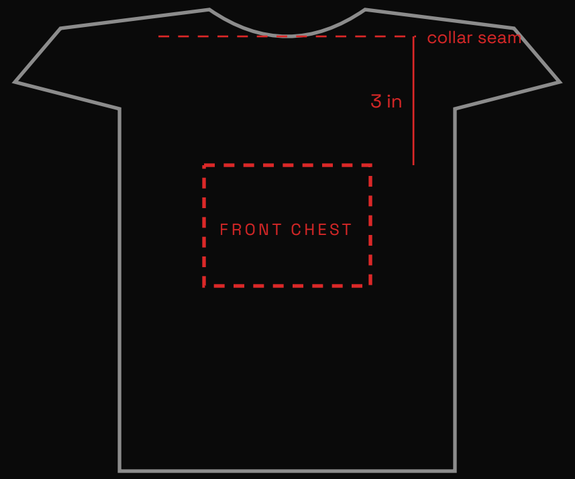
WHERE THE GRAPHIC SITS

Placement is specified from the collar seam, never from the hem, because hems move across sizes and collars do not.

Front chest: centred, top of the graphic 3 inches below the collar seam. Left chest: 3.5 inches from centre, same drop.

Embroidery holds detail down to about one inch. Below that the brush band fills in and the mark becomes a blob, which is the same limit the minimum size page sets for print.

A graphic that crosses a seam reads as broken from every angle except straight on, and that is the one angle nobody wears it from.



FROM THE COLLAR, NEVER THE HEM

Hems move across sizes. Collars do not.

Front chest: centred, top of the graphic 3 in below the collar seam. Left chest: 3.5 in from centre, same drop.

Embroidery holds detail down to about one inch.

HANGTAGS AND WHAT SHIPS

The hangtag is the only place the seal, the warp and a chapter reference appear on one surface.

Front: the seal in brick and brass on uncoated stock. Back: the chapter the piece came from, one line, and nothing else.

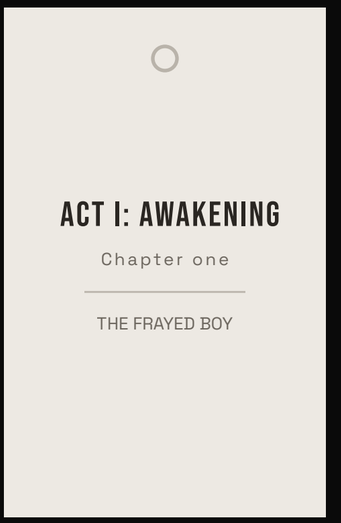
Uncoated on purpose. The brass is a foil colour and it needs a surface that absorbs, so the mark sits in the stock instead of on it.

Woven neck labels carry the monogram, not the seal. At neck label scale the brush band is gone anyway.

FRONT



BACK



Uncoated on purpose. The brass is a foil colour and needs a surface that absorbs, so the mark sits in the stock instead of on it.

One line on the back. The chapter the piece came from, and nothing else.

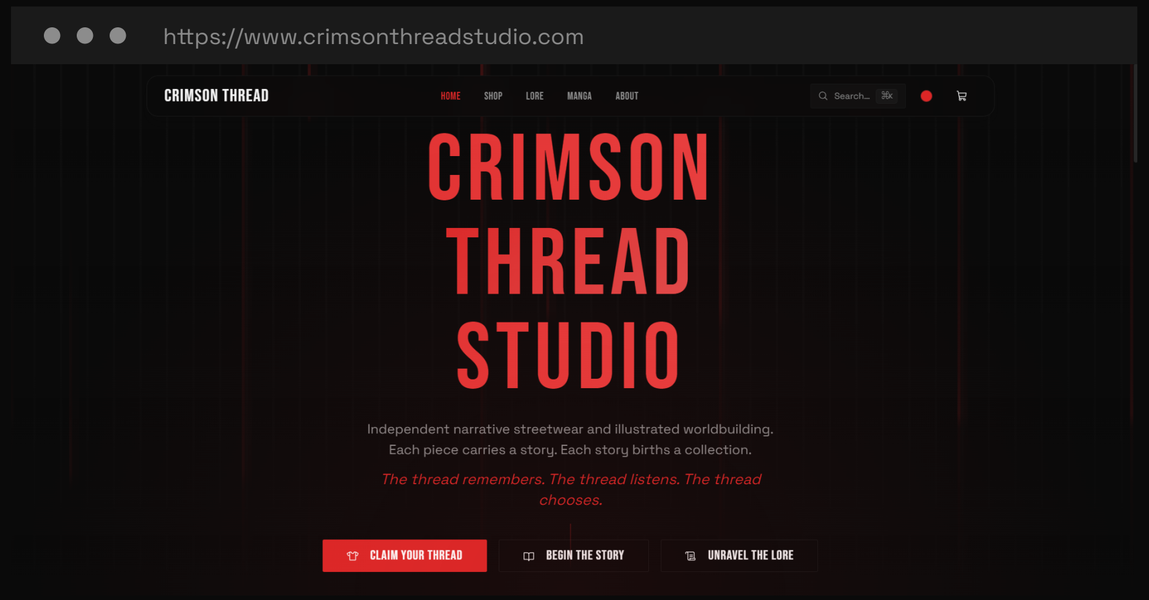
ON SCREEN

crimsonthreadstudio.com. The wordmark tier lives here: ink ground, bone type, and crimson only where fate shows.

No seal anywhere on the site. That is a rule and not an oversight.

THE WORDMARK TIER LIVES HERE

Ink ground, bone type, crimson only on the things you can click.



No seal anywhere on the site. That is a rule and not an oversight.

BUTTONS AND WHAT THEY MEAN

Three levels and no fourth. A page with two primary buttons has no primary button.

PRIMARY

Add to cart. Join the Thread. One per view.

SECONDARY

Read the chapter. View the drop.

TEXT

Cancel. Back. Anything reversible.

A page with two primary buttons has no primary button.

CARDS, PANELS AND RULES

Ash on ink, a one pixel border at 15 percent, and a two pixel radius. The system has almost no roundness in it and that is deliberate.

Cards do not carry shadows. On a near-black ground a shadow is invisible, so the separation has to come from the panel being slightly lighter than the page.

A rule is one pixel of ash at full strength, never a gradient and never crimson. Crimson rules read as errors.

CARD

Ash on ink. One pixel of border at fifteen percent. A two pixel radius.

No shadow. On a near-black ground a shadow is invisible, so the panel carries the separation.

A RULE

One pixel of ash at full strength.

NEVER A CRIMSON RULE

Crimson rules read as errors.

NEVER A GRADIENT

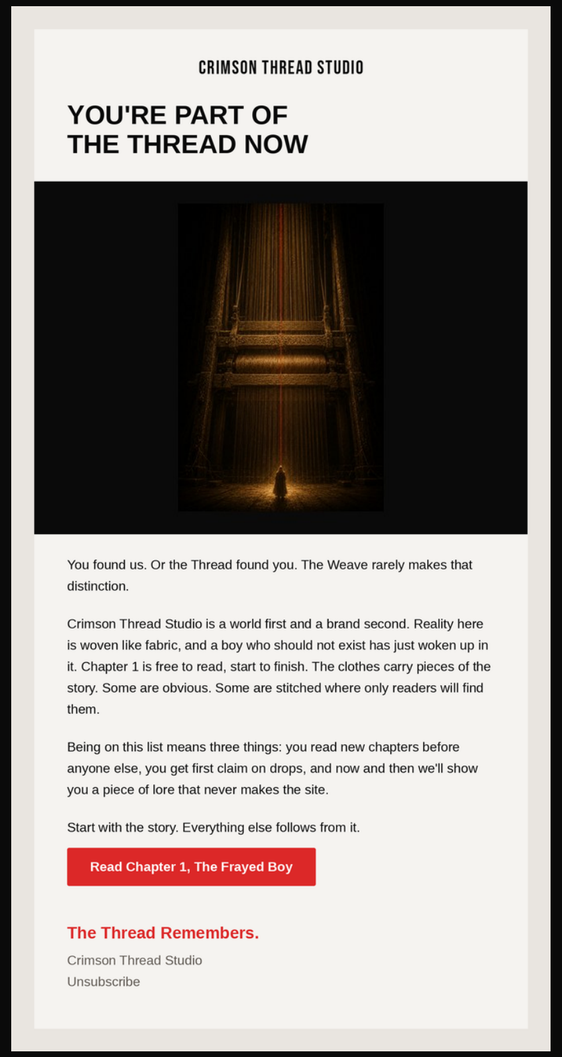
JOIN THE THREAD

Three emails on a six day welcome sequence. Built as a card on a surround so it survives dark mode, which strips backgrounds out of anything that relies on them.

The card is off-white at #F5F3F0 and never pure white, because pure white is what dark mode clients invert most aggressively.

Crimson is the button fill only. Accent type is blood, which is the one that passes on a light ground.

Every background that carries meaning is baked into the image, because a client that strips CSS still renders pixels.



WHEN INSPIRATION CALLS, IT MUST BE FOLLOWED.

THE THIRD SACRED LAW

THE THREAD REMEMBERS

CRIMSONTHREADSTUDIO.COM

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