

H
HARLEY'S

BRAND BOOK • FIRST EDITION • TYLER, TEXAS • SINCE 1979

**A kept room
you can walk into.**

Believed in ten seconds. Kept since 1979.

A stranger gives this house about ten seconds. The system's job is to pass that check without asserting anything the store cannot keep — the room is kept, the rail is full, the tailor is in the building — and then to route the right person to a telephone call or a walk-in.

The system, in order of derivation.

WHY • 00–01	SYSTEM • 02–05	APPLICATION • 06–09	REFERENCE • 10–13
00 The Paradigm	02 Wordmark & Medallion	06 Components	10–11 Applications • Imagery
01 Strategy & Story	03 Color	07 Icon & Stillness	12–13 Accessibility • Governance
	04 Typography	08 Data Visualization	
	05 Tokens & Structure	09 Voice & Tone	

01

Strategy & Story

HARLEY'S



THE MENSWEAR STORE

A store competes on assortment.

Call it a menswear store and the measure becomes assortment, price, square footage — a contest one address in Tyler was never built to win, and never needed to.

THE MAISON

A maison keeps its distance.

That frame imports codes of screening and ceremony a single-location business cannot honestly keep. Harley's refuses both. It is a working tailoring house a person can walk into.

One job, four decisions.

THE ONE JOB — PASS THE TEN-SECOND CHECK, ROUTE TO A CALL OR A WALK-IN — AND THE FOUR DECISIONS UNDER IT

RULING	WHAT IT SETTLES
Phone-first, human-first	Every path resolves to a conversation, never a cart.
Tailoring is the proof	A tailor in the building six days a week cannot be faked.
The room's materials	Warm ground, ink, an old-style serif, the roundel first.
Values, never structure	Edit token values; structure changes only by re-adjudication.

The page this system replaces carried fifteen superlatives and anchored none. The rule that answers it: add another proof unit, never a larger one.

Any one alone is a claim. All
four together are a condition.

HARLEY'S • THE PROOF GRAMMAR — PERSON, DATE, PLACE, TELEPHONE

A stranger gives the room ten seconds.

The established customer who already knows the floor. The next-generation professional fitted for a first tailored jacket. The family working a wedding, a prom, an interview against a fixed date. Three ways in, one system — and every decision in this book answers the same question: does it show the reader proof, or ask for faith?

**The room is kept.
The rail is full.
The tailor is in the building.**

02

The Mark & Wordmark



HARLEY'S

Ring medallion · a serif H inside a double ring · the condition

HARLEY'S wordmark · EB Garamond 500 · the name on the door

One lockup — the medallion, the wordmark, the icon.



HARLEY'S

WORDMARK · HARLEY'S



MARK · ring medallion



FAVICON · placed as delivered

HARLEY'S

HARLEY'S · EB Garamond · weight 500 · uppercase

Tracked +80 — the only tracking in the system

REVERSED • DARK GROUND



--fg-primary resolves to parchment. The mask paints the ink.

PRIMARY • LIGHT GROUND



--fg-primary resolves to the deep ink. One mask, both luminances.

Clearspace is one wordmark cap-height, on every side.



Minimum clearspace = one wordmark cap-height, on every side, favicon to facade. Marks shown derive from stand-ins, pending final art.

PART	SPECIFICATION	ROLE
HARLEY'S	EB Garamond · wght 500	Uppercase wordmark
Tracking	+80 (.08em)	The only tracking
Clearspace	1× cap-height	Every side, every scale
Partner marks	≤0.8× cap-height	Outside the enclosure · hairline · 40px clear
Ink	--fg-primary	Letterforms never amber

The ring is the room. The H is the kept standard inside it.

HARLEY'S • IDENTITY DOCTRINE

~~DO NOT set the wordmark or the H in amber~~

~~DO NOT run the H without its ring~~

~~DO NOT count the years into a duration~~

DO hold the letterforms in --fg-primary

AMBER = RING ONLY

DO keep the ring — without it the mark is only a claim

DO set the date — SINCE 1979, tabular figures

03

Color

HARLEY'S

17 / 104

Ink carries the room. Amber keeps to the lamp.

Warm ink holds every surface and every word. Lamplight amber is rationed to the ring, the rule, and the wash — never spread.

Two colors carry the room.

7.66:1 • AAA

PRIMARY 500

#534C42

Warm ink · the color of what is read

5.34:1 • AA

ACCENT 500

#B8864A

Lamplight amber · quarantined, never interactive

12.55:1 • AAA

NEUTRAL 900

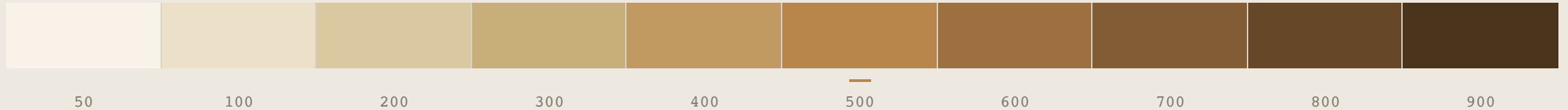
#302C26

Dark canvas · the staff-side scheme

Every ramp anchors at 500.

Ten steps, 50 to 900. The 500 is the named value the system binds to; the rest are tints and shades for surface, hairline, and wash.

ACCENT • LAMPLIGHT AMBER • H33



Six ramps. One job each.

PRIMARY • WARM INK • THE ANCHOR OF EVERYTHING READ



NEUTRAL • STONE • SURFACE, HAIRLINE, AND QUIET GROUND



ACCENT • LAMPLIGHT AMBER • RATIONED TO RING, RULE, AND WASH



Status is a sign, never an alarm.

SUCCESS • MOSS • READY, KEPT, CONFIRMED • H116



DANGER • RUST • THE SIGN THAT STOPS A TICKET • H12



WARN • CLAY • PENDING CONFIRM • H40, MUTED OFF THE LAMPLIGHT



Surfaces bind to meaning, not to a hex.

TIER 01 • PRIMITIVE

The ramp value

A fixed hex on a 50–900 ramp. No composed surface ever names it directly.



`--harleys-oak-room-accent-500`



TIER 02 • SEMANTIC

The role alias

What authors consume. The meaning is fixed; the value turns with the scheme, parchment to dark.



`--accent`

Twenty-seven aliases. None invents a value.

ALIAS	LIGHT	DARK
--bg-canvas	 neutral-100	 neutral-900
--bg-surface	 neutral-50	 neutral-800
--bg-surface-alt	 primary-100	 primary-800
--bg-sunken	 neutral-200	 primary-900
--fg-primary	 primary-500	 neutral-50

ALIAS	LIGHT	DARK
--fg-secondary	 neutral-700	 neutral-300
--fg-muted	 neutral-600	 neutral-400
--fg-inverse	 neutral-50	 primary-900
--border-subtle	 neutral-200	 neutral-700
--border-strong	 neutral-400	 neutral-500

Ink on amber never flips; status keeps its meaning.

ALIAS	LIGHT	DARK	ALIAS	LIGHT	DARK
--accent	 accent-500	 accent-300	--border-focus	 primary-500	 accent-300
--accent-strong	 accent-700	 accent-200	--success	 success-500	 success-400
--accent-subtle	 accent-100	 accent-900	--success-fg	 success-900	 success-100
--on-accent	 primary-900	 primary-900	--warn	 warn-500	 warn-400
--highlight	 accent-200	 accent-800	--danger	 danger-500	 danger-400
--status-info	 primary-500	 primary-300	--status-neutral	 neutral-500	 neutral-400

THE RAIL • TYLER, TEXAS

MON—FRI 10—6

300+ suits and sport coats on the rail, across 20+ named lines. The fit is finished in-house — a tailor is in the building six days a week.

SINCE 1979

CALL (NUMBER WITHHELD)

FIG. 3.1 • ONE AMBER WASH, ON A DATE • ALL STRUCTURE INK + NEUTRAL •
<10% OF SURFACE

WCAG 2.2 AA is the floor.

TOKEN	VALUE	RATIO	LEVEL
--fg-primary	 primary-500	7.66:1	AAA
--fg-secondary	 neutral-700	5.41:1	AA
--status-info	 primary-500	7.66:1	AAA
--fg-muted	 neutral-600	4.09:1	AA LG
--accent	 accent-500	2.90:1	NON-TEXT
--accent-strong	 #825C34	5.38:1	AA

READS

Body ink clears AAA on surface parchment; secondary holds AA. Muted is a large-label value; amber is never text at 500.

Ratios computed against the parchment grounds — surface #F7F3ED and canvas #EDE8E0 — light scheme.

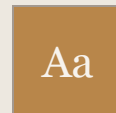
Two values pass the eye, fail the floor.



TRAP 01 • FG-MUTED AS BODY

4.09:1 • LARGE LABELS ONLY

Muted #7E756A clears only the large floor — labels at 18pt, or 14pt bold.
Never body, never captions, never a schedule.



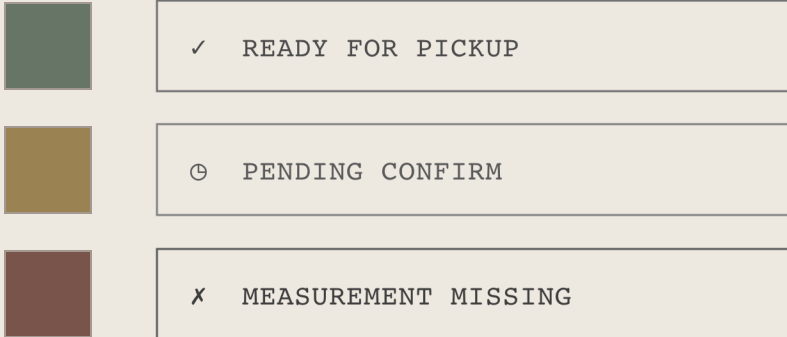
TRAP 02 • LIGHT-ON-AMBER

2.79:1 • FAILS AA

Even the system's own lightest parchment fails on the lamplight amber. The ink on amber is always deep — --on-accent holds primary-900 in both schemes, at 5.34:1.

Remove the hue. The meaning stays.

Every status reads through its word, its glyph, and its border — even with color stripped entirely.



Three hundred suits.

The wash marks a countable — spent once, never as an alarm.

04

Typography

HARLEY'S

31 / 104

Harley's

One old-style serif carries the wordmark, every heading, and the reading text — the voice of a tailoring house kept since 1979, not of an app. In product, display holds near twice body; this page runs larger under the book's one recorded license.

One family is read. One register is used.

DISPLAY • HEADINGS • WORDMARK

EB Garamond

What is read at scale: the wordmark, the headings, the equity line. Weight 500 in product, held near twice body.

--font-display • wght 500 • cap ~2× body
in product

BODY • WHAT IS READ

EB Garamond

The same voice at reading size. Rhetorical figures — 1979, 300+, six days — stay Garamond, in lining tabular figures.

--font-body • wght 400 • 17px / 1.55 •
tabular figures

UTILITY • WHAT IS USED

Source Sans 3

Used, not read. Forms, the hours grid, captions under 13px, the phone number dialed from a parking lot. An amendment recorded outside the single-family contract.

operational figures • tabular • shown in
its own face — the amendment's utility
register

Display

Section title

Subsection heading

Lead — the quieter serif standfirst, held to the measure.

Body — the reading rung. Weight 400, 17 over 1.55; the ten seconds a stranger gives the page are spent here, and the size never drops below this floor.

MON—FRI 10—6 • SAT 10—5 • SUN CLOSED • 903-534-9799

DISPLAY • GARAMOND 600

TITLE • GARAMOND 600

SUBTITLE • GARAMOND 600

LEAD • GARAMOND 400

BODY • GARAMOND 400

UTILITY • USED, NOT READ

TOKEN	SPECIMEN	FACE	SIZE	LH
display	Harley's	Garamond 500	72	80
title	Harley's	Garamond 500	40	48
subtitle	Harley's	Garamond 500	28	32
lead	Harley's	Garamond 400	24	32
body	Harley's	Garamond 400	18	28
mono	Harley's	Spec mono 400	14	20

Six rungs,
one family,
one baseline.

Hierarchy is size and weight inside the one family — never a second face, never a novelty, fat-face, or didone display, never a skipped rung. The wordmark's +80 is the only tracking in the system; text sizes are never letter-spaced.

A second typeface is not
a style decision. It is a
second voice in a kept room.

TYPE SYSTEM PRINCIPLE • THE TYPE SYSTEM

Tokens, grid & elevation.

Every value on these pages resolves to a name the canon already decided. A kept room is kept this way — by habit, not by improvisation.

Three tiers. The hex is written once.

TIER 01 • PRIMITIVE

The ramp value

A fixed hex on a 50–900 ramp — the only place a literal color is written down. Baked from palette.ts, never typed by hand.

 `--...-accent-500: #b8864a;`



TIER 02 • SEMANTIC

The role alias

Names a job, not a color: `--bg-canvas`, `--fg-primary`, `--accent`. Mode-aware — one flip moves the whole room to the staff scheme, surface, ink and signal together.

 `--accent: var(--...-accent-500);`



TIER 03 • COMPONENT

The recipe

What a component actually reads — never a hex, never a primitive. The amber alias lands only where the canon permits it: the ring, the rule, the wash.

 `.rule { background: var(--accent); }`

Sixty values. Twenty-seven names. Zero invented.

THE TOKEN CONTRACT • COUNTED

TIER	WHAT IT NAMES	COUNT
primitive	Ramp steps · six ramps × ten	60
semantic	Role aliases · mode-aware	27
status	Intent signs · 12% wash, 30% hairline	5
binding	Component recipes · read aliases only	∞
invented	Names outside the contract, anywhere	0

Ask for --accent-hover and nothing answers. The name does not exist, so the build fails — loudly.

Ninety-two names — 60 primitives, 27 aliases, 5 intent signs — and not one more. A ninety-third is not a shortcut; it is a change to the canon, and the canon is changed by re-adjudication, not by a busy afternoon.

× FORBIDDEN

Depth the room does not claim.

```
box-shadow: var(--shadow-md);  
border-radius: .625rem;
```

A drop shadow and a soft corner are software manners, not room manners. Excluded, not deferred: every `--shadow-*` resolves to none, every `--radius-*` to 0.

✓ APPROVED

Elevation is a hairline and a surface step.

```
background: var(--bg-  
surface-alt);  
border: 1px solid var(-  
border-strong);
```

The same card lifted the way the room lifts anything — a surface step inside a sunken well, framed by one hairline. The sharp corner you see here is the canon, rendered.

Radius zero, shadow none — by canon, not habit.

THE ELEVATION LAW, AS IT RESOLVES

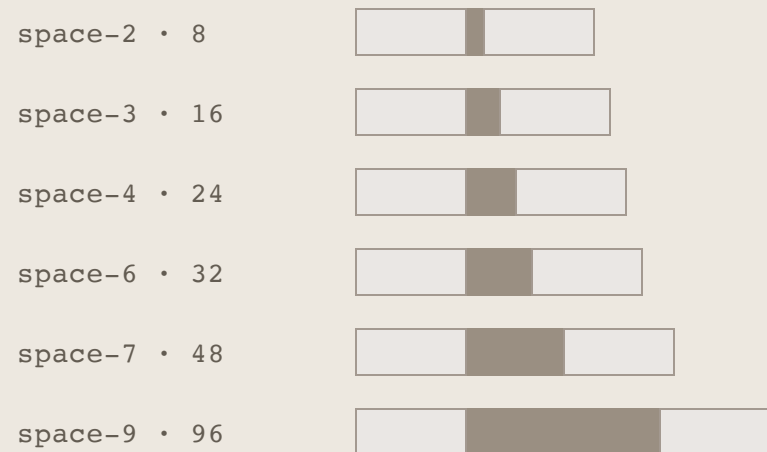
TOKEN	ROLE	RESOLVES TO
--radius-*	Every corner in the system	0
--shadow-*	Every cast shadow	none
--bg-surface-alt	The permitted lift · surface step	step
--border-strong	The frame · one hairline	1px

Nothing in this room floats.

A surface comes forward by stepping its fill and drawing a hairline. That is the whole grant — anything more re-opens an adjudicated decision, and that is not done at the workbench.



One 8px scale — take a step, never a pixel.

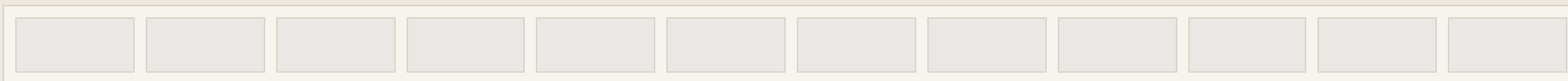


A bounded scale is why the hours grid, the lines table and a fitting card all sit on one rhythm — spaced by rule, not by eye.

The rail is set level before a single coat hangs on it. The page is set the same way.

HARLEY'S • SYSTEM DOCTRINE

Twelve columns, drawn on the grid they govern.



PROSE • 7	5
-----------	---

SPEC • 8	MARGIN • 4
----------	------------

GALLERY • 4	4	4
-------------	---	---

Twelve divides cleanly into halves, thirds, quarters and sixths — every span these pages ask for. 32px gutter, 1px hairline, prose held at 62ch.

06

Components

HARLEY'S

45 / 104

The components keep the room.

They do not decorate a page — they hold its condition. Every variant is routed with a reason: Card outlined, Tabs underlined, Alert and Badge subtle, Input soft, Table simple, Avatar circle. Nothing is decided at the point of use.

There is no button. There is a kept room.

The Button component is substituted by the ProofEnclosure — one per composed view. A named person, a live-dated craft fact, the place, and the telephone number, held in the same field of view. Any one alone is a claim. All four together are a condition.

The telephone is set in the display face on the quiet surface — no underline, no button silhouette. The reading order is the DOM order: person, fact, place, telephone.

Mistie Mitchell, formal wear — at Harley's

A tailor is in the building six days a week.

4815 Old Bullard Rd, Suite 103 · Tyler, Texas ·
Since 1979

(number withheld)

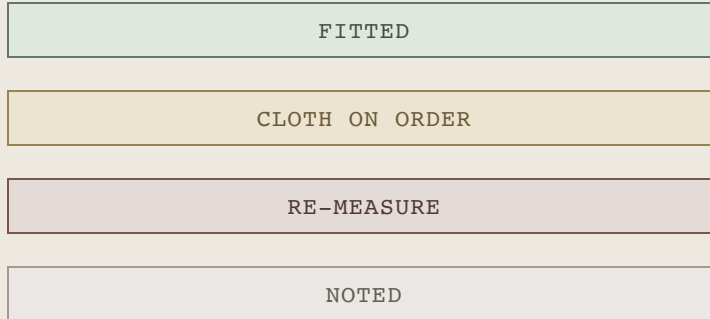
One request per composed view.

There is no primary call-to-action in this system. Where a request tier exists, a request is a plain verb and its noun — two to four words, in a thin outlined box — and exactly one leads a view. Booking is never gated behind it; it emerges from the telephone call.



A status is a word before it is a color.

BADGE



ALERT

NOTE

The jacket is on the rail. Ready for the second fitting.

WAITING

Lining on order. The ticket holds until the cloth arrives.

HELD

Measurements conflict. The tailor re-measures before the ticket moves.

FIG. 6.2 · Status speaks by the word, the wash, and a hairline edge — held at comparable value, a set of repeated signs rather than a hierarchy of alarms. Never the amber, never color alone.



FIG. 6.3 · KpiCard — operational figures set tabular in Source Sans 3, direction carried by glyph *and* sign, the surface stepped from the canvas by one hairline. No amber: a measurement is not a decision. The dark scheme is the staff-side register; figures illustrative.

Every ticket keeps its record.

FIG. 6.4 • THE ALTERATIONS RAIL — TICKETS AND HANDS SET TABULAR IN SOURCE SANS 3

TICKET	ACTION	PERSON / ROLE	STATE
Nº 2214	Opened — sleeves and waist marked	carson · the floor	OPENED
Nº 2215	Lining on order — ticket holds	the desk · front of house	CLOTH DUE
Nº 2216	Pressed and hung for will-call	mistie · formal wear	ON THE RAIL

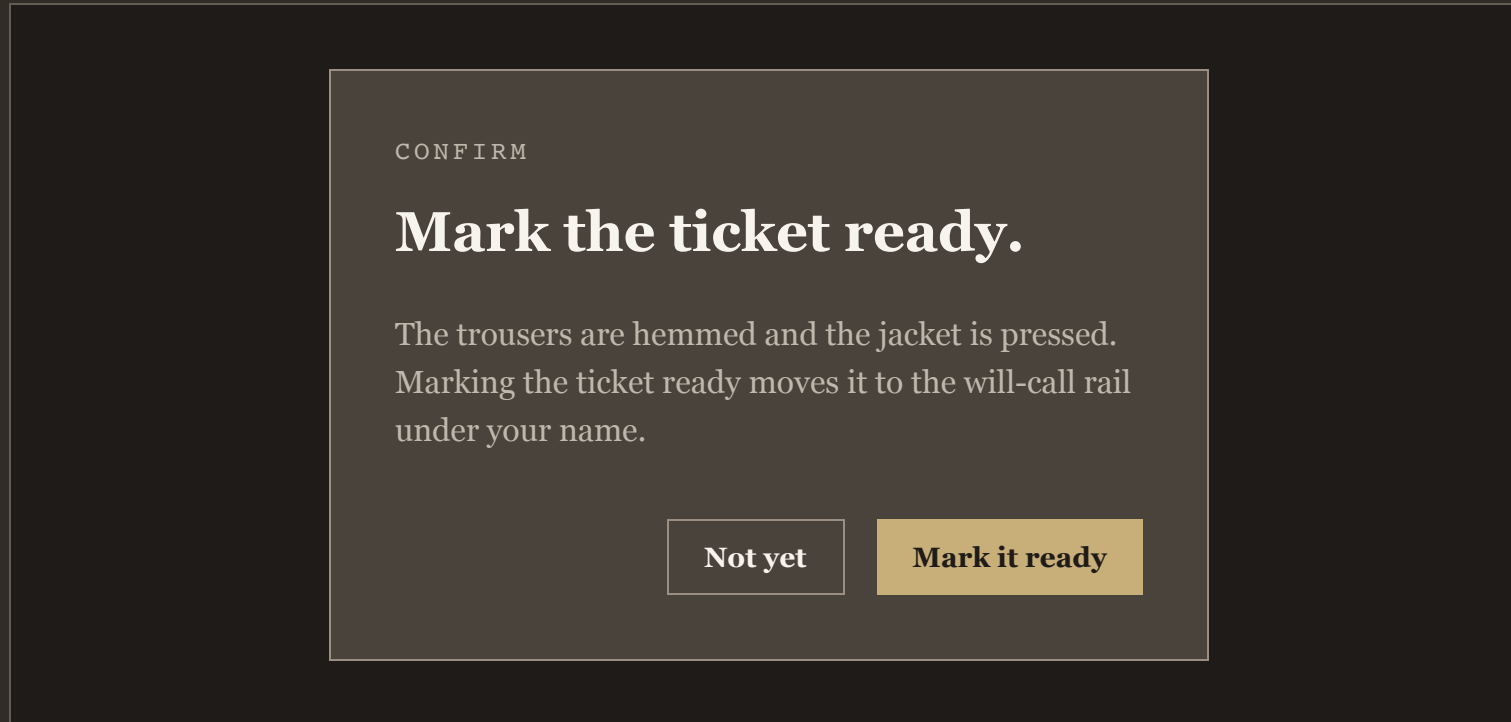


FIG. 6.5 · Dialog — surface `--bg-surface + 1px --border-strong`, lifted over a `--bg-sunken` scrim. Drawer and Sheet share this chrome, held to an edge. Elevation by step, never by shadow — nothing in the room floats. The fill in this capture is superseded by the outlined contract.

Every field says what it is.

Occasion

Wedding — first fitting, October

Daytime telephone

903-534

× Enter all ten digits. The error is said in words, not by color alone.

Request

Measurements (6)

Ticket history

Tabs are the underlined variant. The selected tab carries the underline *and* the heavier weight, so selection survives greyscale — a hairline marks the state, never a fill.

FIG. 6.6 · Input, soft variant — 1px `--border-strong` at rest, the `--border-focus` ring on focus always paired with a second cue, `--danger` border on error with the message in words via `aria-describedby`. Forms are the utility register: Source Sans 3.

One enclosure per composed view. No exceptions.

✓ DO

- Hold one ProofEnclosure per composed view — person, dated fact, place, telephone, in that order; keep --accent to the ring and the rule, with --on-accent ink wherever a field is amber.
- Say every status in a word, set on its wash under a hairline.
- Step elevation with a 1px hairline and a surface change — Card, Dialog, Sheet alike.

× DON'T

- A filled amber affordance — lamplight is a ring, a rule, a wash; never a button.
- A status carried by a bare colored dot — color alone reaches no one.
- A rounded corner, or a surface floated on a drop shadow — radius 0 and shadow none are canon.

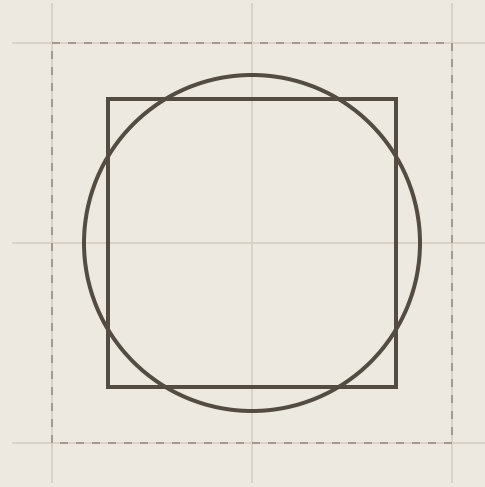
FIG. 6.7 · Three cross-cutting rules hold for every component: the focus ring always paired with a second cue, status always paired with its word, and radius 0 with elevation by hairline step.

07

Iconography & Motion

HARLEY'S

55 / 104



**Icons label function.
They never perform personality.**

24×24 grid · 2px trim · 20px live area · square 18u · circle Ø 21u · square cap · radius 0

Six glyphs, named for what they do.

THE WORKING SET • SIX FUNCTIONS OF THE HOUSE

	Alterations Ticket	<code>ticket.written</code>
	Find a Line	<code>lines.searched</code>
	Tailor's Flag	<code>ticket.flagged</code>
	Reservation Held	<code>reservation.held</code>
	Ready for Pickup	<code>garment.ready</code>
	Fitting Record	<code>fitting.recorded</code>

A glyph labels a function of the house — the ticket, the hours, the telephone — no mascot, no ornamental device. It is admitted only when it helps a person find that function faster than the word alone.

Every glyph is named for its function; resting ink is `--fg--secondary`, and status colour appears only where the glyph itself carries a state — never for ornament. Focus pairs the ring with a second cue: weight, underline, or position.

The room carries the liveness. The page holds still.

THE RULE • STATE, SHOWN AS STILLS

-  A fitting is requested
-  Confirmed over the telephone
-  Held until we reach you

REQUESTED

CONFIRMED

HELD

THE NEVERS

- No carousel that advances on its own
- No parallax, no scroll-triggered reveal
- No glow, pulse, or bounce on a result
- No confetti — a kept room does not applaud
- No motion that survives reduced-motion

What motion remains sits below the threshold of notice — one step between two true states, border and surface only, `≤200ms`, eased once. `prefers-reduced-motion` removes it.

The pages are photographs
at rest. The date
on them is today's.

ICONOGRAPHY & MOTION • THE STILLNESS DOCTRINE

08

Data Visualization

HARLEY'S

60 / 104

Three hundred suits, shown one suit at a time.

The eye misjudges magnitude; it counts repeated units reliably (VISUAL PRINCIPLE). So quantity in this system is a row of fixed units at a fixed scale, set in tabular figures, growing from zero. The figures in this section are illustrative — the rules are not.

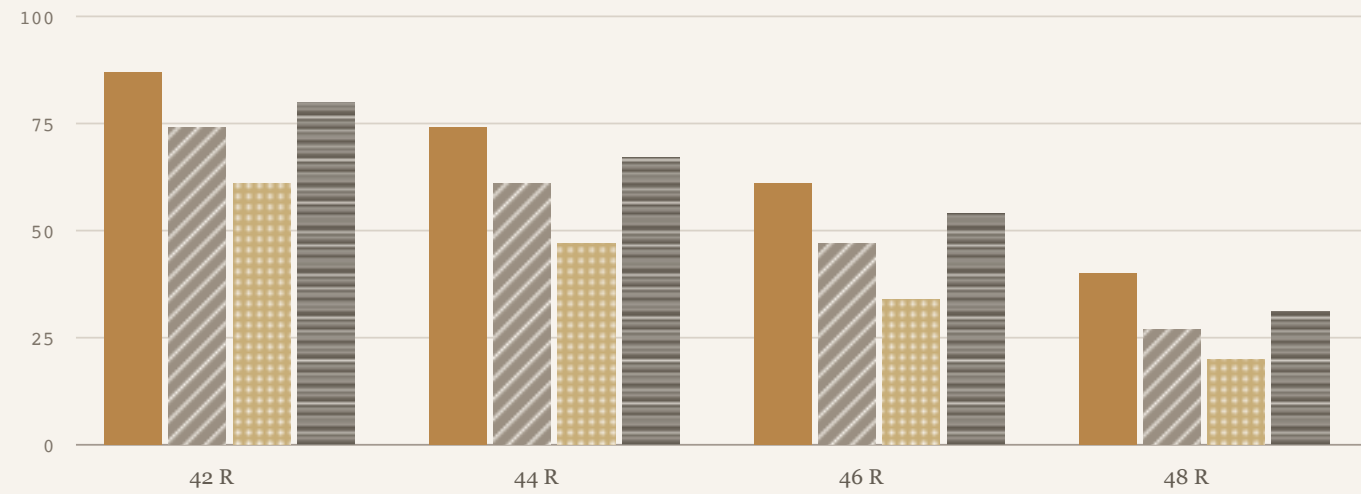


FIG. 8.1 • THE RAIL BY SIZE BAND • ILLUSTRATIVE • S1 AMBER • S2 STONE • S3 AMBER LIGHT • S4 WARM DEEP • TRUE-ZERO • 1PX GRID

Four hues, four patterns, one ramp.

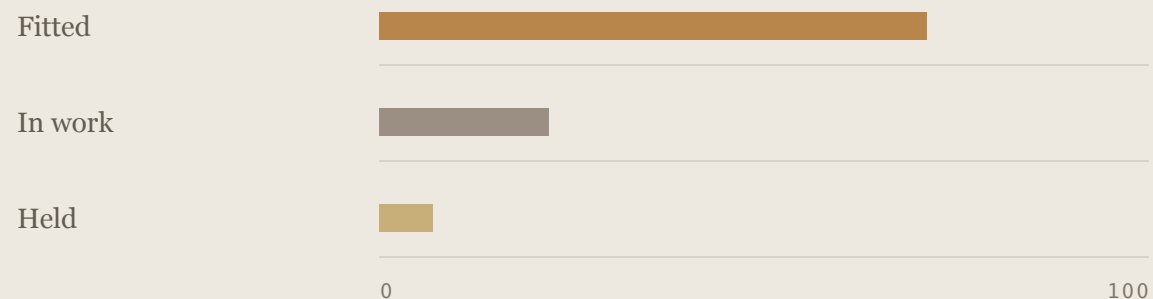
COLOR READS FASTEST • THE PAIRED PATTERN IS THE RECORD.

SERIES	TOKEN	NON-COLOR CHANNEL	VS SURFACE
S1 • Lamplight amber	--chart-1	solid fill	2.9 : 1
S2 • Stone	--chart-2	45° hatch	2.9 : 1
S3 • Amber light	--chart-3	dot field	1.9 : 1
S4 • Warm deep	--chart-4	horizontal rule	6.0 : 1

Four hues drawn from the room, ordered for color-vision separation; a fifth, --chart-5, carries the ink at #534c42. All derive from the palette by rule — none is hand-picked.

Only S4 clears the 3:1 graphic floor on its own; the paired pattern carries the rest, and every figure still reads in greyscale. Amber is a series here, never a siren.

Every bar grows from zero.



DON'T

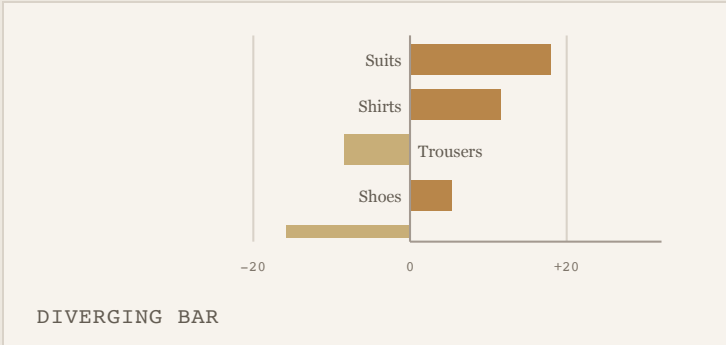
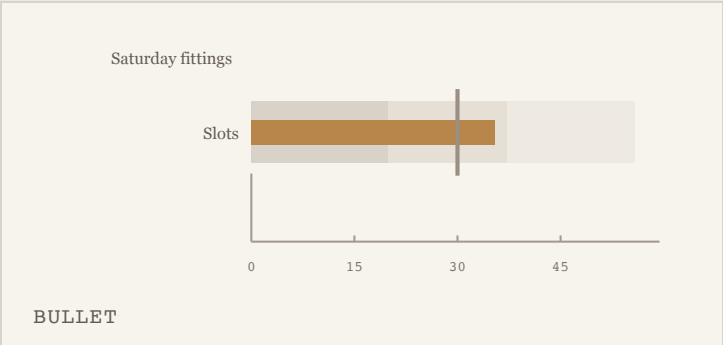
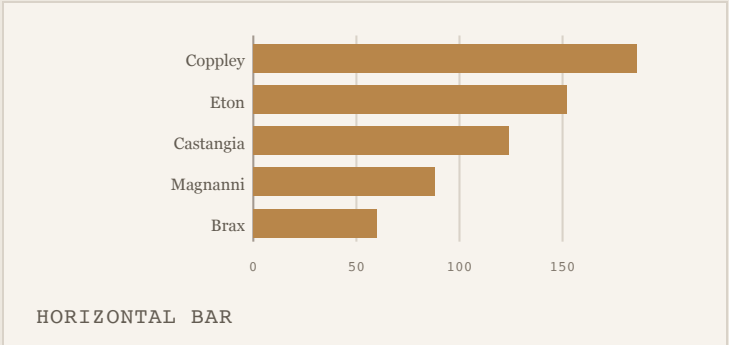
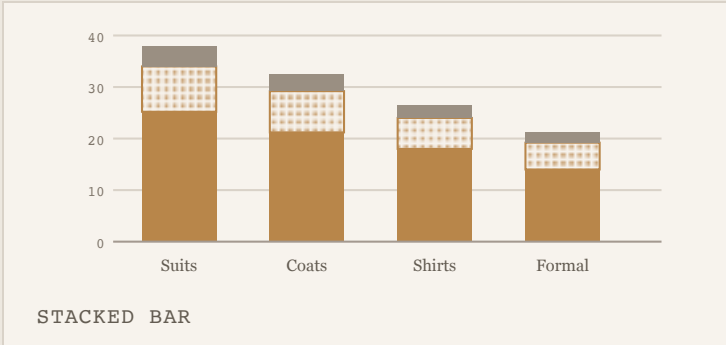
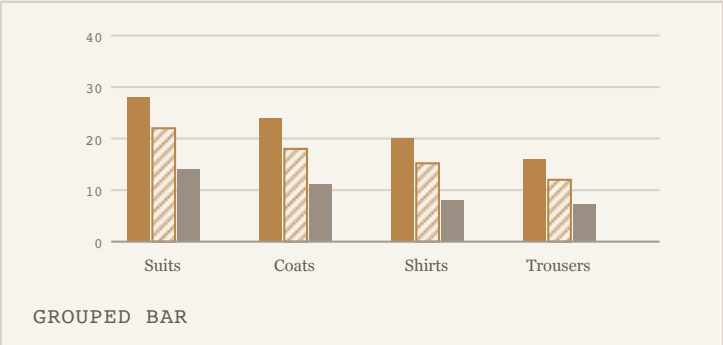
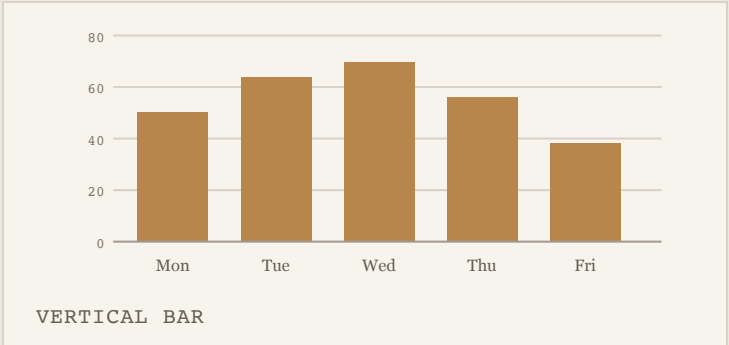
71%
22%
7%

Tell a series by hue alone, or start a bar anywhere above zero. A magnitude cut loose from its baseline cannot be checked.

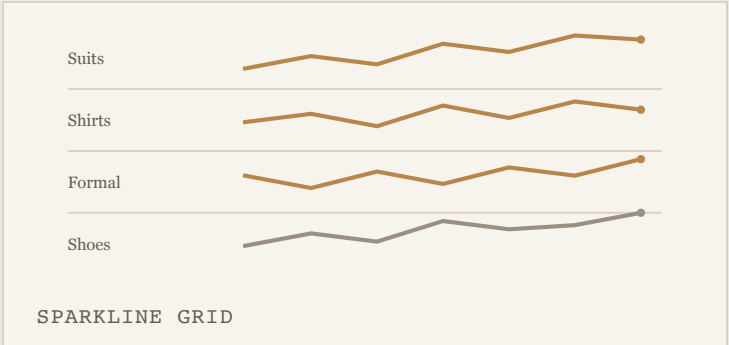
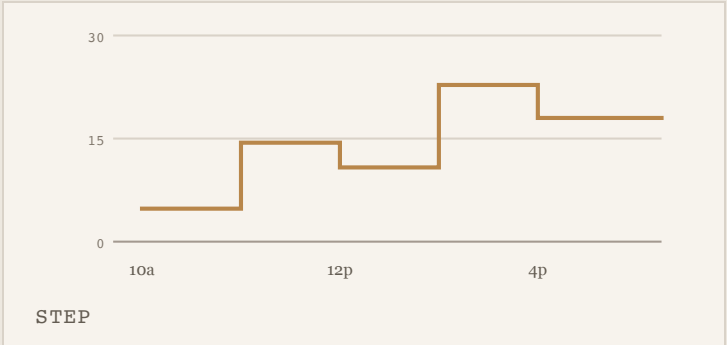
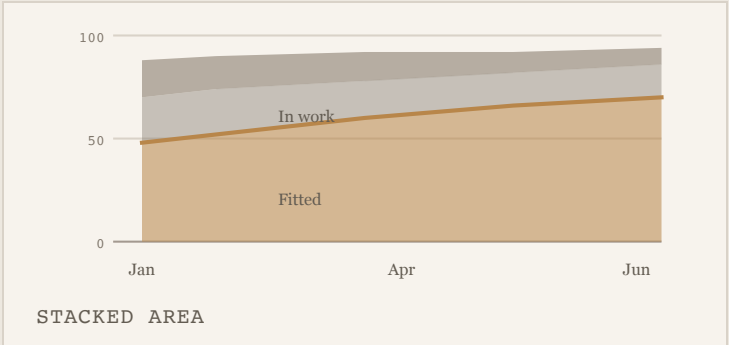
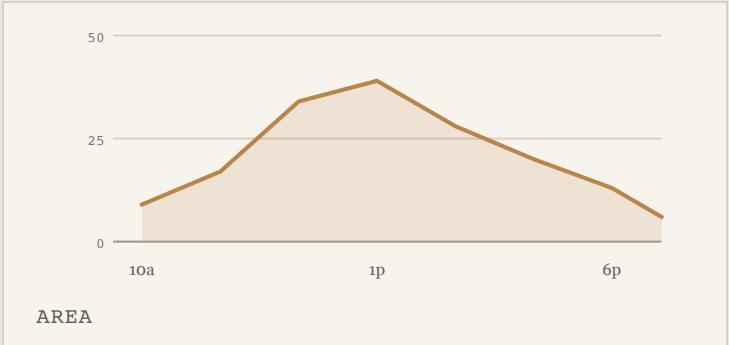
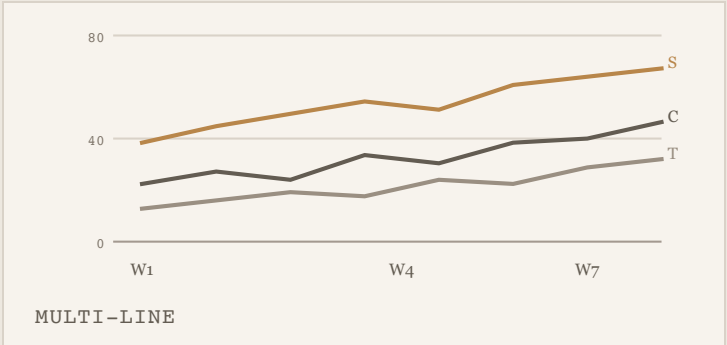
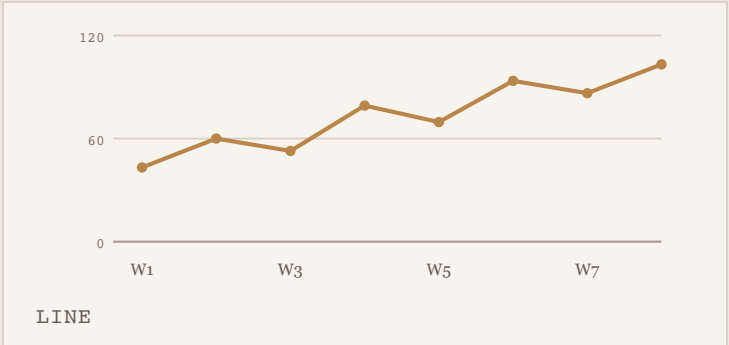
DO

Pair every hue with a fill pattern and a labelled value, set in tabular lining figures; grow every bar from true zero.

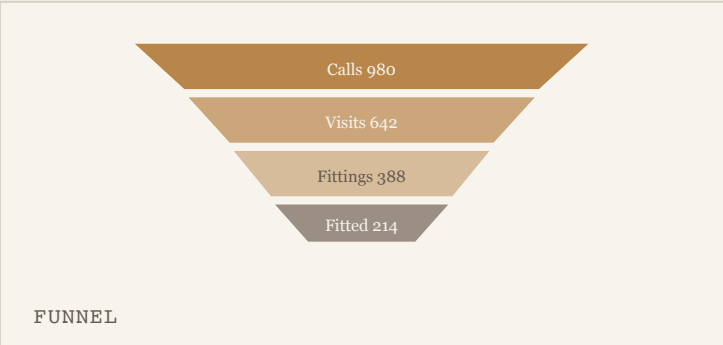
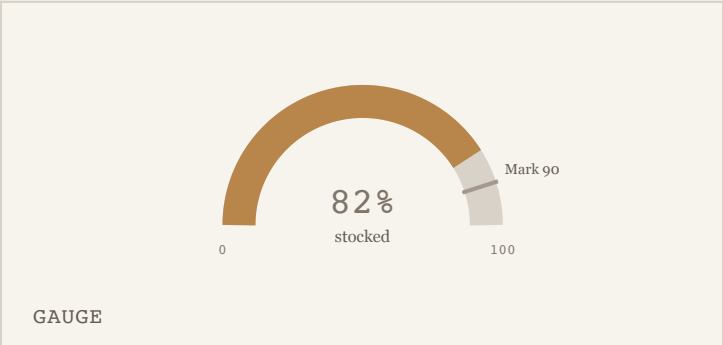
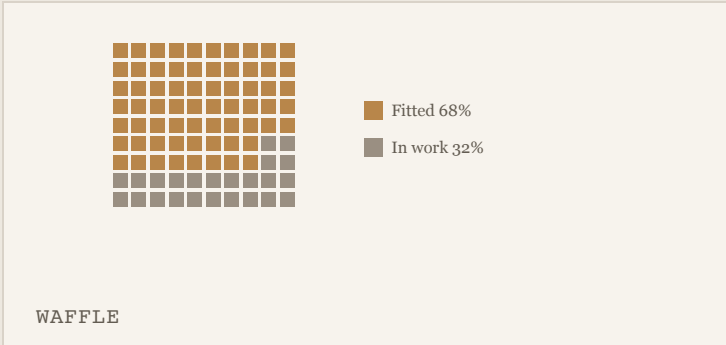
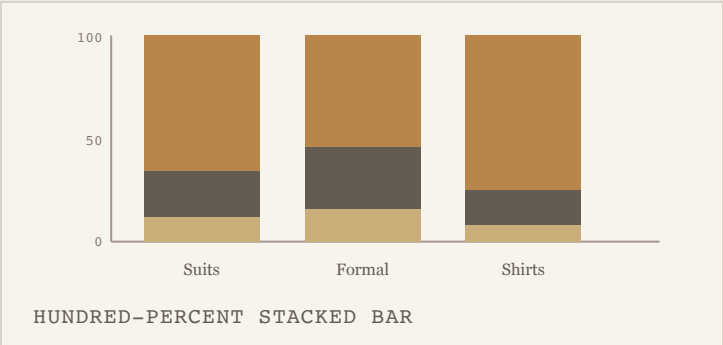
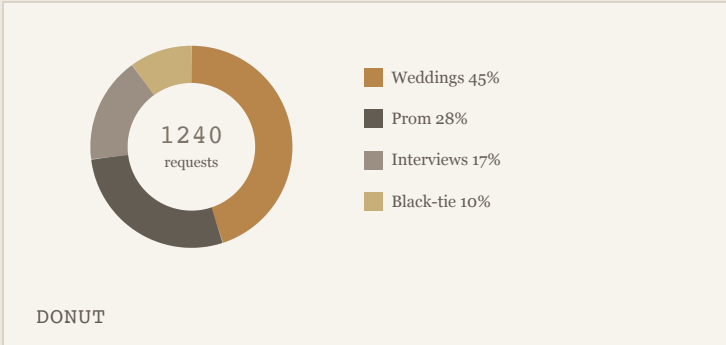
Six forms for counts set side by side.



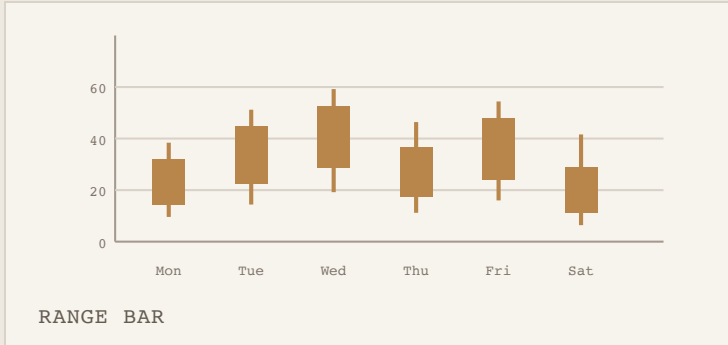
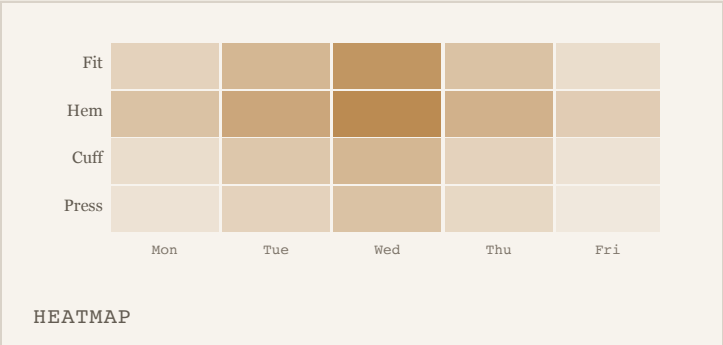
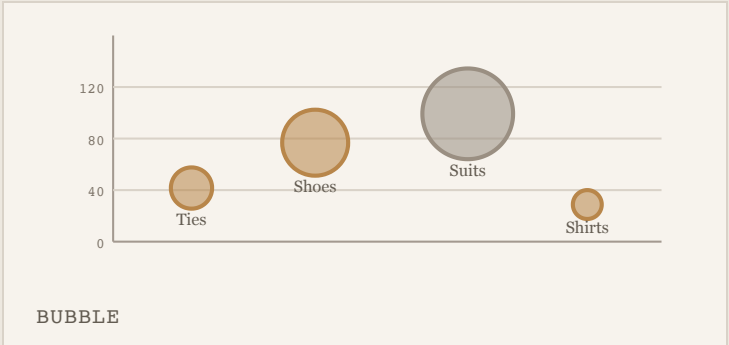
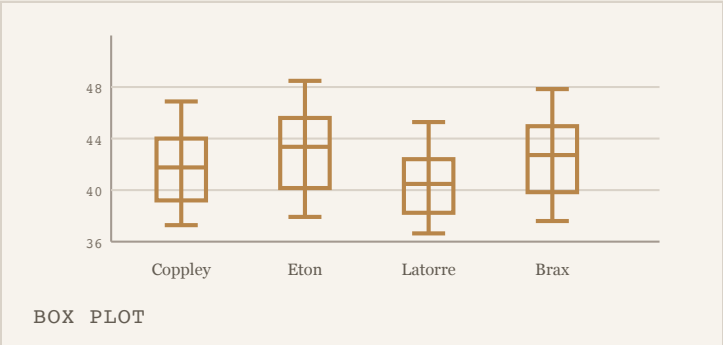
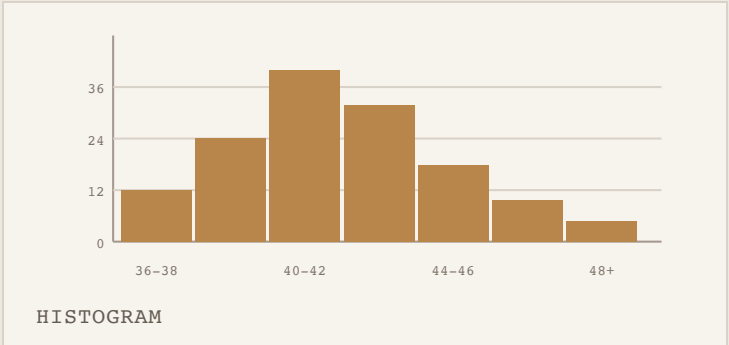
Six forms for change over time.



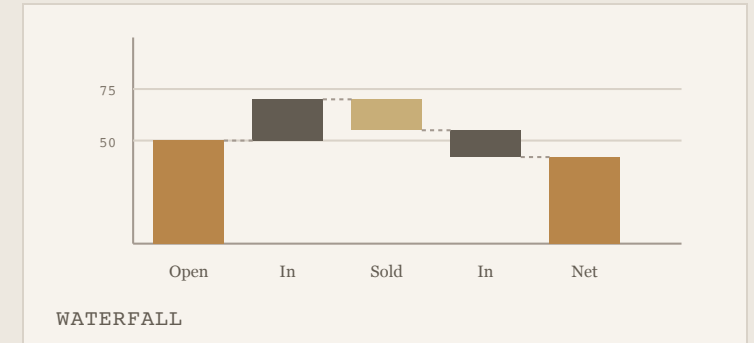
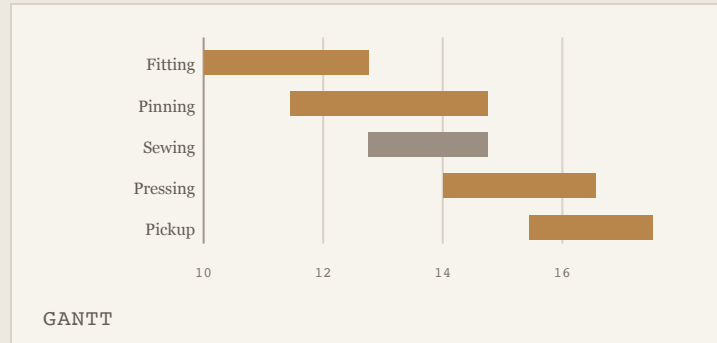
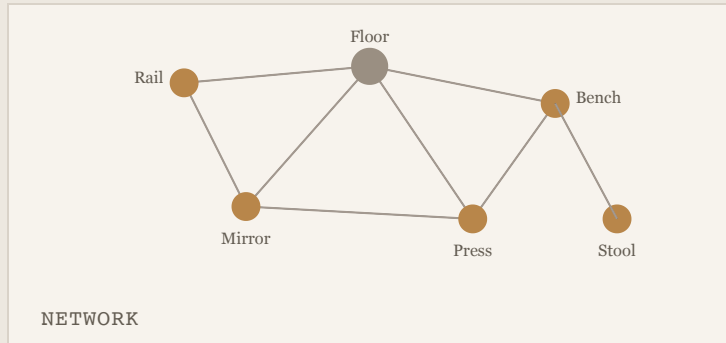
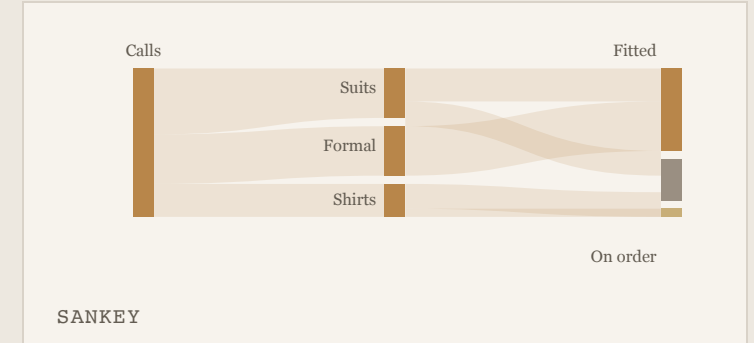
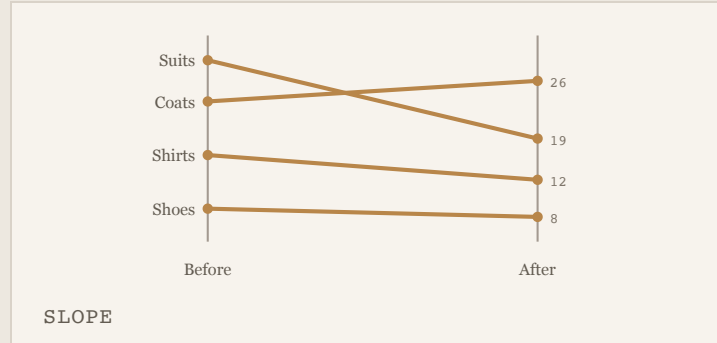
Six ways the whole divides.



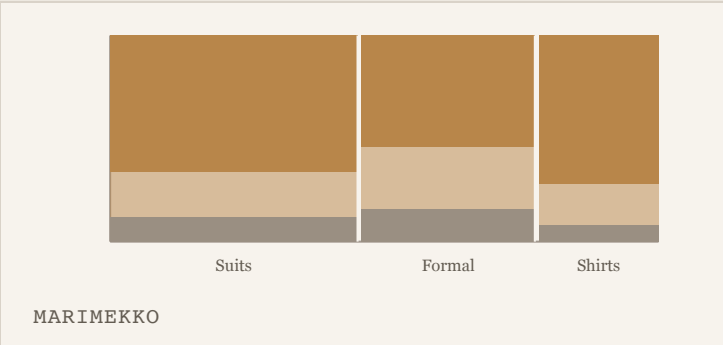
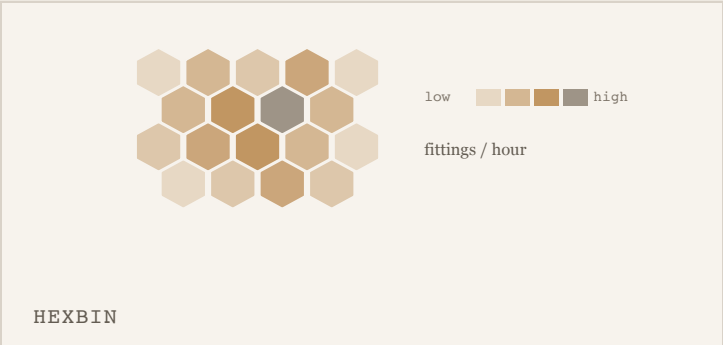
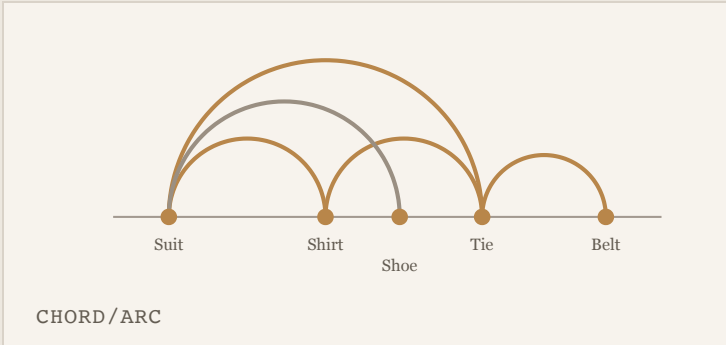
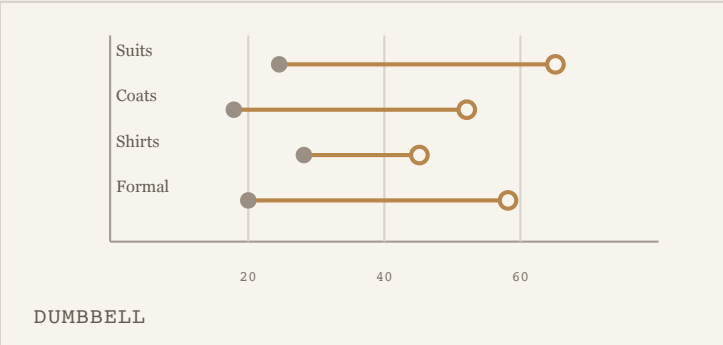
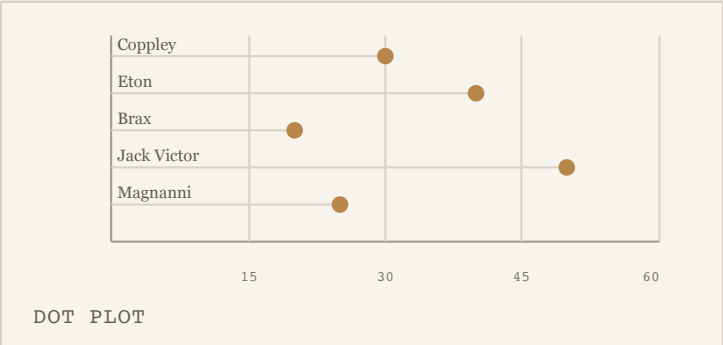
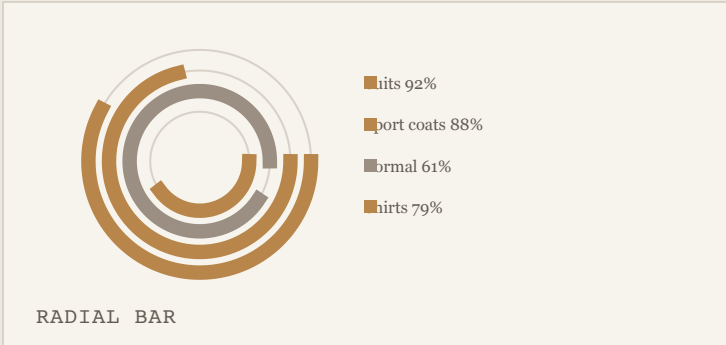
Six forms for spread and shape.



Six forms for connection and flow.



Six forms used less often, governed the same.



If a chart only makes sense
in color, it is not finished.

COLOR IS THE FASTEST CHANNEL — NEVER THE ONLY ONE

09

Voice & Tone

HARLEY'S

72 / 104

Plain words, formal
manners. The names and
the numbers carry it; the
room does not raise its voice.

THE VOICE, WRITTEN IN THE VOICE • THE CARSON TEST

Five axes, each set to a number.

THE VOICE AXES (1–3) • EACH SETTING IS A RULE, NOT A MOOD

AXIS	SET AT	IT SOUNDS LIKE	WHY IT HOLDS
Casual ↔ Formal	4 — formal manners, plain words	“Come see us,” not “we invite you to visit”	Courtesy learned across a counter
Playful ↔ Serious	3 — dry warmth, never a joke	A smile in the sentence, not a punchline	The room keeps its composure
Approachable ↔ Expert	5 on both, always	Expertise without condescension	That pairing is the positioning

Two more axes, one standard.

THE VOICE AXES (4–5) • EACH SETTING IS A RULE, NOT A MOOD

AXIS	SET AT	IT SOUNDS LIKE	WHY IT HOLDS
Expressive ↔ Restrained	3 — warmth held at low volume	The names and the numbers do the talking	A count outlasts praise
Ornate ↔ Plain	2 — plain by conviction	Cloth, cut, hem — words with hands	Plainness is the East Texas credibility signal

A setting is a rule, not a suggestion: a line either sits at its number or it is rewritten. Headlines take the same discipline — ten words or fewer, declarative, carrying a date, a place, a name, or a number.

Every line takes the Carson test.

Could Carson say it out loud, to a customer’s face, without either of them wincing? Each axis fails toward one of the two refused frames — the menswear store or the maison. The test holds the middle.

THE TWO FAILURE POLES • EACH AXIS FAILS TOWARD A REFUSED FRAME

AXIS	FALLS TO RETAIL	REACHES FOR MAISON
Formal	“Hey y’all — big weekend blowout”	“We cordially invite you...”
Serious	Jokes on the sales floor	Solemnity that reads vacant
Expert	Chumminess that hides the knowledge	Expertise worn as condescension
Restrained	Gushing over every garment	So hushed it says nothing
Plain	Sale-flyer shouting	Perfumed, ornamental prose

fit · alter · shoulder · cut · cloth · hem ·
the floor · come by · in-house · since 1979

The words the counter already uses. Fit, cloth, and hem name the work; since 1979 names the record. Nothing here needs a footnote to be believed.

Words Harley’s never prints — and why.

Each one performs luxury or borrows an app-store register, and a stranger’s ten-second check reads both as costume. The same law retires every exclamation mark and every heading that asks a question. Where a request appears, it is a verb and its noun — “Schedule a Fitting,” “Call (number withheld)” — never “Book now.”

BANNED TERMS • QUARANTINED HERE FOR TEACHING • NEVER IN COPY

TERMS	WHY BANNED
elevate • indulge • unleash • magic	Luxury-ad perfume; the room does not perform
finest • flawless • perfect • exquisite	Evaluative; adjectives are sensory or absent
unparalleled • premier • masterpiece • exceptional	Rank with no countable behind it
timeless • sophisticated • seamless • curated	Borrowed register — maison or app store
go-to • discover • supercharge • revolutionary	Growth copy; fails the Carson test

One homepage line, rewritten into proof units.

✗ BEFORE • UNANCHORED SUPERLATIVES

“Experience the very best in luxury menswear — world-class service, unrivaled selection, style beyond compare.”

✗ no name, no date, no count

✗ evaluative where sensory is the law

✗ could hang over any store in any town

✓ AFTER • PROOF UNITS

“300+ suits and sport coats on the rail. A tailor in the building six days a week. Harley’s, Tyler, Texas — since 1979.”

✓ a count, a schedule, a place, a date

✓ every claim the room can keep

✓ Carson could say it across the counter

10

Applications

HARLEY'S

80 / 104

The rules go to work in Tyler.

A stranger meets the system before he meets the store — a homepage, a browser tab, a partner's shelf. If each surface reads kept, the ten-second check passes and the telephone rings.



Harley’s carries the name. The descriptor stays plain.

A sub-brand inherits everything — palette, face, medallion. The only new word is a descriptor Carson could say across the counter.

Harley’s Formal Wear	SAID PLAINLY • KEPT
Harley’s Tailoring	SAID PLAINLY • KEPT
Harley’s Atelier Collection	NOT A SUB-BRAND

SUB-BRAND WORDMARK • 0.38× BENEATH THE PARENT • MEDALLION NEVER REDRAWN

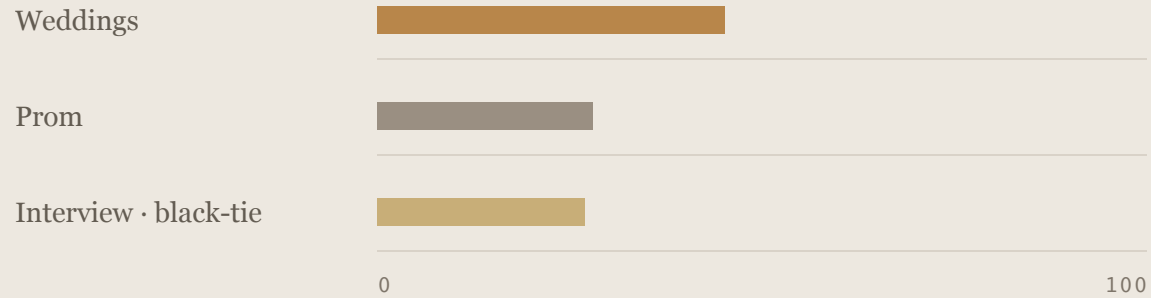
INHERIT EVERYTHING

Redraw nothing

FIG. 10.2 • SUB-BRAND FRAMEWORK • SAID PLAINLY, OR NOT A SUB-BRAND



AGAINST THE OPEN SKY — ART-DIRECTION PLATE • PENDING STORE PHOTOGRAPHY
HARLEY'S APPLICATION / 10 IMAGERY



Four ways in.

45%
28%
27%

A wedding, a prom, an interview, black tie — four doors into the same room, the same rail, the same telephone. Shares shown are illustrative, not a ledger.

The mark holds at sixteen pixels.

BROWSER TAB • FAVICON SCALE



HARLEY'S

Hours & Directions

The favicon ships finished artwork; the medallion and wordmark mask-tint to the ink of any ground. Below 16px the wordmark is dropped and the ring medallion stands alone — never the bare H.

CO-BRAND LOCKUP • PARTNER LINE



HARLEY'S

MARTIN DINGMAN

HARLEY'S is primary. The partner mark sits outside the enclosure at no more than 0.8× cap height, divided by a hairline rule. Partner color never becomes the ground.

The homepage and the front
door keep the same promise.

HARLEY'S • APPLICATION DOCTRINE • TYLER, TEXAS

11

Imagery & Art Direction

HARLEY'S

88 / 104

We photograph the room Harley's keeps.

Never a performance of keeping it. Oak, drape, the long rail, lamplight at closing — the room composed, finished, at rest. And in every composed frame, one object that could only exist if someone were present today: chalk on a shoulder, a ticket on the rail, the day's date. The image proves the room is kept; it never asks to be admired for it.



THE COMPOSED ROOM / TONAL TWEED • 16:9 • ART-DIRECTION PLATE

HARLEY'S APPLICATION / 11 IMAGERY

7-104

The camera admits four subjects. No more.

WHAT THE CAMERA ADMITS, AND WHAT IT REFUSES

IMAGERY <i>IS</i>	IMAGERY <i>IS NOT</i>
The kept room — oak, drape, the long rail, at rest	Staged lifestyle — models arranged to perform a scene
Object detail in lamplight — cloth, a hem, a finished shoulder	Aura photography — atmosphere placed for mood alone
The East Texas land — the ground the clientele stands on	Faceless process — cropped hands at anonymous work
A named person at work, on a live date	Undated workroom shots — craft no one is accountable for

Three plates: the room, the cloth, the land.

The fourth subject is a named person at work, on a live date. No photography of the store exists today — these plates are art direction, holding the camera's place.



FIG. 14.1 • THE ROOM — OBJECT DETAIL,
LAMPLIGHT

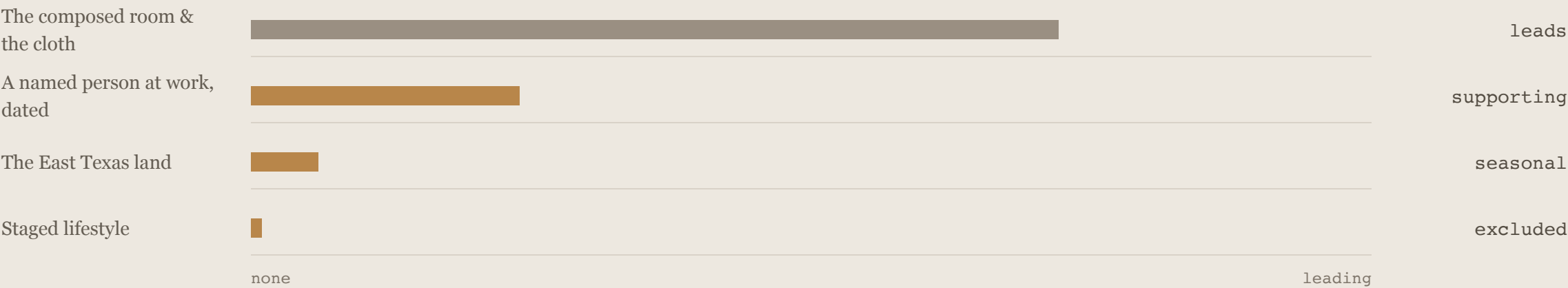


FIG. 14.2 • THE CLOTH — THE PALETTE AS
AN OBJECT



FIG. 14.3 • THE LAND — EAST TEXAS,
UNDERFOOT

Four subjects, one working proportion.



The camera does not keep
the room. It finds it kept.

HARLEY'S • ART-DIRECTION DOCTRINE

12

Accessibility

HARLEY'S

95 / 104

WCAG 2.2 AA is the floor; the ink clears it.

THE READING INKS • MEASURED FROM THE EMITTED TOKENS VS --BG-CANVAS (PARCHMENT #EDE8E0)

TOKEN	SAMPLE ON CANVAS	RATIO	LEVEL
 --fg-primary	The reading ink — body, headings	6.94:1	AA+
 --fg-secondary	Lead and supporting copy	5.41:1	AA
 --status-info	Info — set in the ink ramp	6.94:1	AA+

Every ratio on this page is measured from the emitted tokens, and every sample is painted in its token’s real ink. Read the number, then read the words — they agree.

On the warm white surface #f7f3ed the body ink reads 7.66:1 — AAA. One reading exception: the muted label ink #7e756a holds 4.09:1, so it sets labels at 18pt, or 14pt bold, and larger — never body.

Amber never sets text; the small-scale accent is #825c34.

STATUS & ACCENT • MEASURED FROM THE EMITTED TOKENS ON THE SURFACE #F7F3ED (WARM WHITE)

TOKEN	SAMPLE	RATIO	LEVEL
 --success	Ready • moss	4.40:1	AA large
 --accent	Lamplight amber	2.90:1	Never text
 --danger	Hold • rust	6.00:1	AA

Moss, clay, and rust are held at comparable value — a set of repeated signs, not a hierarchy of alarms. Where a status ink falls under 4.5:1, status speaks by wash and hairline, never by colored text.

The working exception: accent-strong #825c34 at 5.38:1 — the amber’s small-scale form, AA for text. The full lamplight amber stays in the ring, the rule, and the wash, where nothing has to be read.

Two rules, kept on the page that prints them.

FOCUS • THE RING AND A SECOND CUE

SCHEDULE A FITTING

Ring --border-focus holds 6.94:1 on the canvas — well above the 3:1 non-text floor — and it never arrives alone: focus pairs the ring with a second cue, a weight, an underline, a position change. Ink on the amber fill is #1e1b18 at 5.34:1. Tab in; the documented ring is the one you see.

THE WASH NEVER SPEAKS ALONE

✓ READY FOR PICKUP

⊖ IN ALTERATION

✕ ON HOLD

● NOTED ON THE TICKET

Wash, word, and glyph together — grey the page and the ticket still reads. The enclosure obeys the same law in structure: person, dated fact, place, telephone, in DOM order matching the visual order (LAYOUT PRINCIPLE). Reordered, it strands a screen reader in atmosphere before the telephone arrives.

A page that cannot be read
is a door that will not open.

VERIFIED HERE ON THE BOOK'S OWN PAGES • THE SITE TO COME IS HELD TO THE SAME FLOOR

13

Governance & Close

HARLEY'S

100 / 104

The canon changes in one place — never on the page.

01 • SINGLE SOURCE OF TRUTH

The record of this identity is IDENTITY STANDARD. This book is a reading of that record, never a rival to it — a hand edit to a baked page is AVOID.

02 • CHANGE MEANS RE-ADJUDICATION

A rule changes by taking the question back to adjudication and regenerating the canon — never by patching what it produced. A token change bumps the contract version.

03 • WHAT IS NEVER CLAIMED

No alterations turnaround figures. No invented customer quotes. No staff roster beyond the three named people. And 1979 is a date, never a counted duration.

One source of truth. One change gate. One short list of what is never said. The discipline that keeps an unkept promise off the website keeps a local override out of the canon.

VISUAL PRINCIPLE • AVOID

Harley’s is the store. Harley Hooper is the founder.

SUB-BRAND FRAMEWORK

HARLEY’S FORMAL WEAR

HARLEY’S TAILORING

Sub-brands take the possessive — Harley’s Formal Wear, Harley’s Tailoring — inherit everything, and never redraw the medallion. If a descriptor cannot be said plainly in conversation, it is not a sub-brand name. The working direction name “Oak Room” stays inside the house; said in public it names a club or a steakhouse, not this store.

OWNER & CONTACT	
OWNER	Brand Governance
CONTACT	brand-governance@tarva
CONTRACT	v1.0.0
BAKED	2026-06-06

LEGAL & TRADEMARK NOTE

**Three assets carry the name —
word, medallion, combined lockup.**



DEVICE · RING MEDALLION

HARLEY'S

WORD MARK · HARLEY'S · PRIMARY REGISTRATION



COMBINED LOCKUP · TRADE DRESS

The HARLEY'S word mark, the ring medallion, and the combined lockup are protected as a system and appear only in their approved forms. Dated specimens reaching back to 1979 are the strongest evidence the store holds. Before any filing, check the medallion at favicon scale against motorcycle, club, and collegiate rings. Operational guidance, not legal advice — qualified counsel reviews any filing.

A kept room
you can
walk into.



HARLEY'S

SINCE 1979 · TYLER, TEXAS · (number withheld)