

Graphic Standards Manual

2026 Edition

Introduction

The graphics standards in this manual are the result of an extensive design program intended to develop a coordinated and effective communications system.

Standards of design will vary slightly across three basic categories. Outside of what is explicitly defined, it is up to the designer to use their discretion to arrive at a satisfactory result.

Digital/Web

Any graphics that will be visible on the web.

This includes web assets, video assets, social media posts, and B2C & partner communications.

Physical/Print

Any graphics that will be printed. This includes POPs, in-store signage, sidewalk signs, business cards, postcards, fliers, print advertisements, & wheatpaste posters.

It is important to take additional care when considering print quality, color accuracy, and cost efficiency.

Supergraphics

Printed graphics that occupy a larger space, typically viewed from a distance. Examples include retail frontage & signage, billboards, and automotive liveries.

For all three categories, modular systems have been devised to build up a visual recurrency. This program will eliminate visual clutter and information that may be misleading or inconsistent.

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Typography

Typeface

Title, Heading,
& Subheading

It is vital that all graphic communications be read easily and understood quickly. This requires the consistent use of a distinctive and recognizable typeface throughout the communications program.

The selection of either typeface should be made with regard to clarity, scale, and purpose of communication.

For this purpose, Helvetica 85 Heavy has been established as the principal typeface for titles, headings, and subheadings. Eurostile Extended Black may also be used where the character of the communication, or the requirements of the layout, make its use appropriate.

Helvetica
85 Heavy

**A B C D E F G H I J K
L M N O P Q R S T U
V W X Y Z
a b c d e f g h i j k l m n
o p q r s t u v w x y z**

Eurostile
Extended Black

**A B C D E F G H
I J K L M N O P
Q R S T U V W
X Y Z**

Typeface

Body Text

Helvetica 85 Heavy and Eurostile Extended Black should be used in conjunction with Helvetica 55 Roman.

The character settings for Helvetica 55 Roman should remain in their original condition. No alterations should be made to width, weight, tracking, or proportion, except where leading and baseline shift are specifically required by the standards shown in the *Line Spacing* and *Typesetting* sections of this manual.

Helvetica
55 Roman

A B C D E F G H I J K
L M N O P Q R S T U
V W X Y Z
a b c d e f g h i j k l m n
o p q r s t u v w x y z

Typeface**Display**

In addition to the primary typefaces, a group of alternate typefaces have been selected for display use.

Many of these typefaces refer to the Letraset dry-transfer catalogues. They may be used in any available weight, style, or capitalization, unless otherwise specified.

Although variation is permitted, the use of display type must remain consistent with the period examples.

American Typewriter

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Avant Garde Gothic

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Brush Script

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Caslon

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Century

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Clarendon

**A B C D E F G H I J K L
M N O P Q R S T U V W**

Compacta

**A B C D E F G H I J K N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z**

Cooper Black

**A B C D E F G H I J K L N O
P Q R S T U V W X Y Z**

DIN

**A B C D E F G H I J K L M N O P Q R S T U V W
X Y Z**

Dynamo

**A B C D E F G H I J K L M N O P Q
R S T U V W X Y Z**

Futura

**A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z**

Glaser

A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z

Machine

A B C D E F G H I J K L M N O P Q R S T U V
W X Y Z

Marvin

A B C D E F G H I J K L N O P Q R S T U
V W X Y Z

Mistral

A B C D E F G H I J K N O P Q R S T U
V W X Y Z

Times New Roman

A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z

Univers

A B C D E F G H I J K L N O P Q
R S T U V W X Y Z

Hierarchy

A distinct and concise hierarchy should be established in all graphic communications. To maintain this hierarchy, no more than three type sizes should be used in any single composition. This limitation will narrow the reader's attention, reduce visual clutter, and simplify the preparation of artwork.

A proportional system has been devised in which headings and subheadings are scaled from the character height of the title. The title therefore serves as the basic unit of measurement for the remaining levels of information.

An example of the title-based hierarchy system, with body text replacing the subheading as required.

A single type size, typically the subheading, can be represented by different weights within the same typeface.

Helvetica Hierarchy

Made in
the USA.

1

Heading Text.

0.5

Subheading Text.

0.25

Title & Heading

Line Spacing

Line spacing, or leading, is the vertical distance between two lines of text. This should be no less than one-eighth of the character height and no more than one-quarter of the character height.

The baseline of each line should rest cleanly on the document grid, or on a subdivision of that grid.

In the case of titles, adjustments can be made in cases where stems or loops cannot be adjusted to overlap cleanly.

Helvetica Line Spacing

A diagram illustrating line spacing for the Helvetica typeface. The text "Made in the USA." is displayed in a large, bold, sans-serif font. Horizontal lines are drawn at the top and bottom of the text block, and a third line is drawn at the midpoint of the height of the letters. To the right of these lines, numerical values indicate the spacing: "1" for the top line, "0.125" for the middle line, and "1" for the bottom line.

Made in
the USA.

1
0.125
1

Eurostile Line Spacing

A diagram illustrating line spacing for the Eurostile typeface. The text "MADE IN USA." is displayed in a large, bold, sans-serif font. Horizontal lines are drawn at the top and bottom of the text block, and a third line is drawn at the midpoint of the height of the letters. To the right of these lines, numerical values indicate the spacing: "1" for the top line, "0.125" for the middle line, and "1" for the bottom line.

MADE
IN USA.

1
0.125
1

Title & Heading

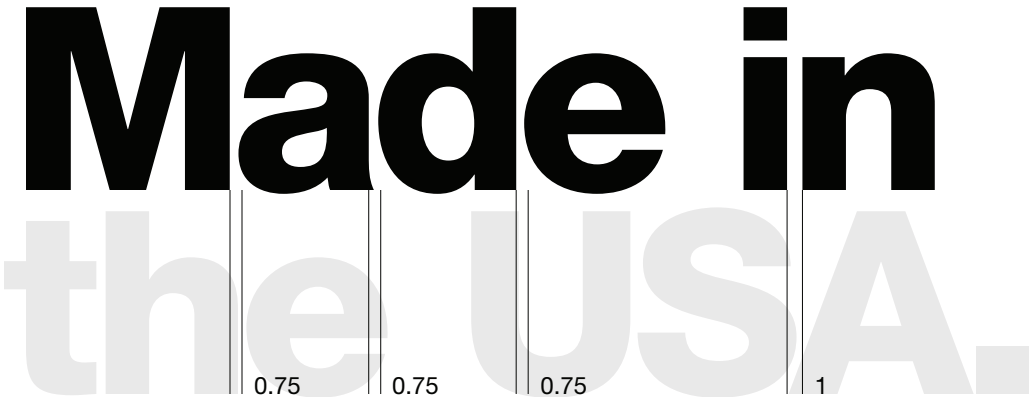
Letter Spacing

Correct letter spacing, or kerning, is subjective. However, a system has been established to provide results that are consistent with the historical character of the brand.

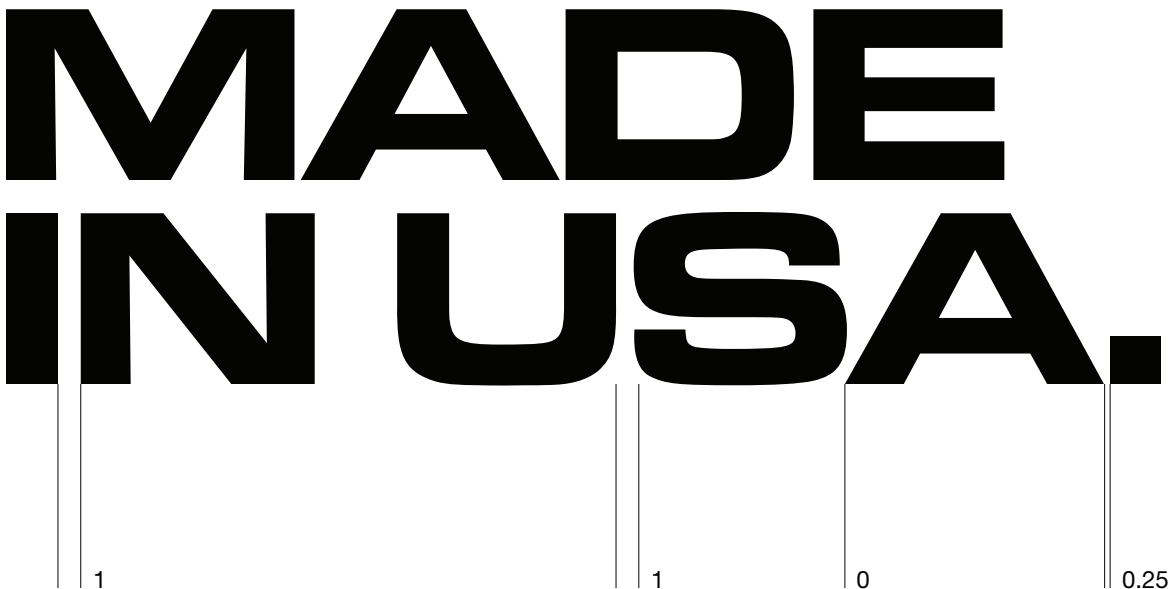
Rather than spacing letters volumetrically, title characters should be spaced mechanically. Emphasis should be placed on the visible distance between two characters, instead of the apparent weight of the space between them.

Examples of the mechanical kerning system, using the interaction of two flat-faces as the basic unit of measure.

Helvetica Letter Spacing



Eurostile Letter Spacing



Body Text

Line Spacing

Body text is both visually and informationally denser than title or heading typography. For this reason, additional leading is required to preserve legibility.

The space between lines of body text should be no less than one-quarter of the character height. The baseline of each line should rest cleanly on the document grid, or on a subdivision of that grid.

Proper Line Spacing

Los Angeles boasts the largest concentrations of communities outside their home countries of many nations, such as Korea, Iran, Thailand, Mexico, and El Salvador. Los Angeles is home to people from more than 140 countries, speaking 224 different languages.

Improper Line Spacing

Los Angeles boasts the largest concentrations of communities outside their home countries of many nations, such as Korea, Iran, Thailand, Mexico, and El Salvador. Los Angeles is home to people from more than 140 countries, speaking 224 different languages.

Body Text

Ragging

Ragging, or the irregular edge of a text block, should be controlled carefully. Hyphenations and isolated single-word lines should be avoided wherever possible. Dov considers this to be similar to poetry.

Line breaks should not divide the company name. Proper nouns should also be kept intact wherever possible. Where poor ragging results from these requirements, the copy should be revised or reset to achieve a satisfactory result.

Widows, or rows of text with a single word at the end of a paragraph, should also be avoided where possible.

An example of this can be found below.

Proper Ragging

Los Angeles boasts the largest concentrations of communities outside their home countries of many nations, such as Korea, Iran, Thailand, Mexico, and El Salvador. Los Angeles is home to people from more than 140 countries, speaking 224 different languages.

Improper Ragging

Los Angeles boasts the largest concentrations of communities outside their home countries of many nations, such as Korea, Iran, Thailand, Mexico, and El Salvador. Los Angeles is home to people from more than 140 countries, speaking 224 different languages.

Typesetting	The visual character of a graphic is largely determined by its typesetting, or layout. This includes margins, columns, column spacing, rows, row spacing, and the relationship of all elements to the document grid. This very page is an example of this system. The document grid, composed of 32 subdivisions per inch, is represented by the lightest stroke weight. The layout guides are represented by the darker lines. Notice the layout guides do not deviate from the document grid. This is intentional. It is achieved through trial, adjustment, and visual judgment. Where imperial measurements are used, row and column gutters should be expressed as either binary fractions in decimal form (such as 0.0625, 0.125, 0.25) or zero. Ideally, row and column gutters should be equal. This will not always be possible, nor will it always be required, when other standards take precedence. Where two pages are viewed as a spread, additional space should be applied to the inside margin. This will prevent information and major design elements from falling into the binding gutter.	
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Document Setup

Web

A standard format system has been established for the preparation of digital and web graphics.

Although the final use of these graphics may vary considerably in size, proportion, and method of display, all working documents should be constructed from a common unit of measurement. For this purpose, the shorter dimension of the document is assigned a value of 10 inches.

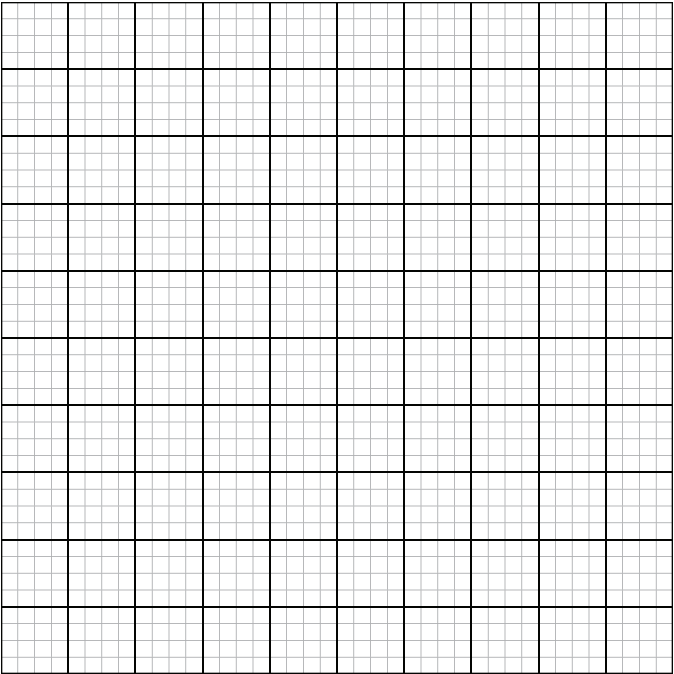
The remaining dimension is then determined by the required proportion of the format.

A 4:5 format will be constructed as 10 × 12.5 inches.

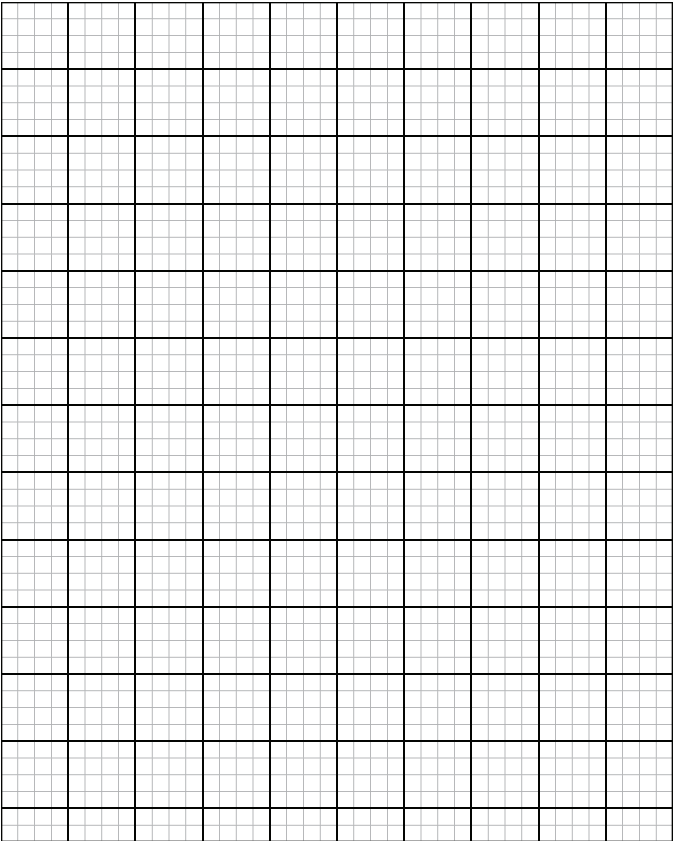
A 3:4 format will be constructed as 10 × 13.375 inches.

A 2:3 format will be constructed as 10 × 15 inches.

1:1 Document Setup



4:5 Document Setup



Document Setup

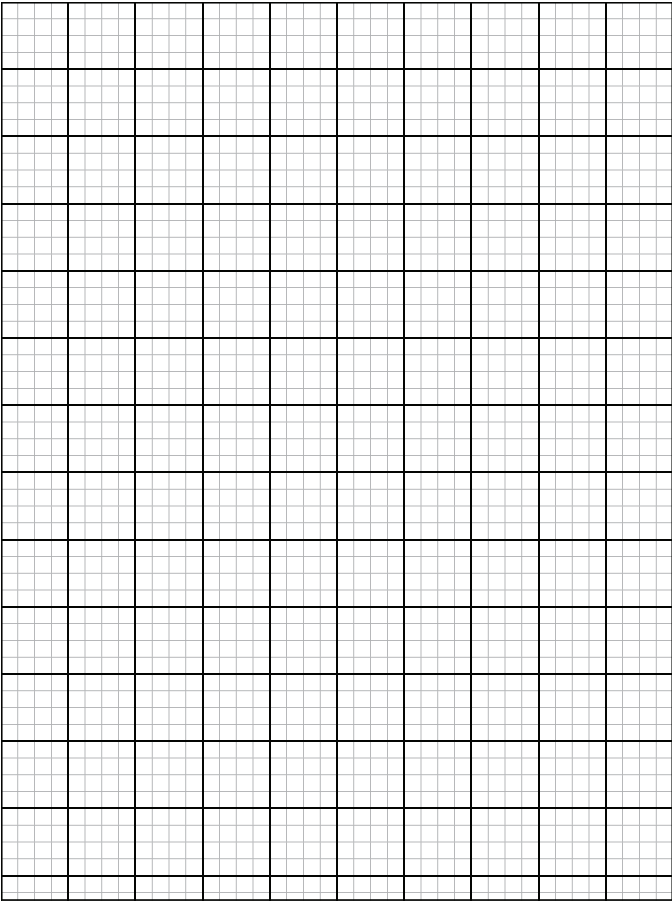
Web Cont.

This system is not intended to describe the final physical size of the communication. It is a working scale only.

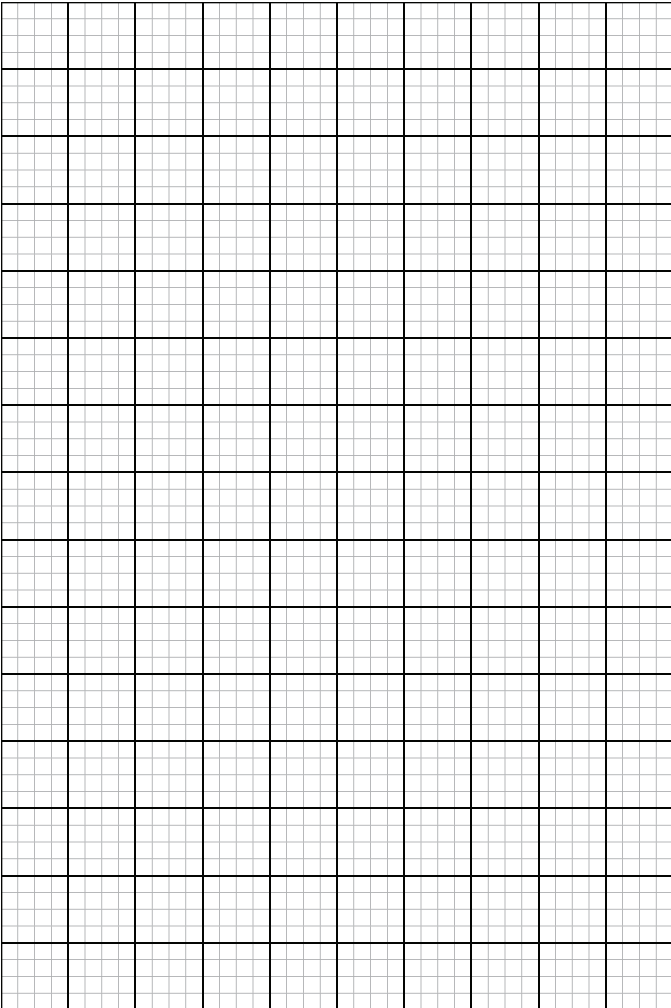
Its purpose is to preserve a consistent relationship between typography, photography, and page proportion throughout all digital formats. For example, 24 pt type size will retain the same visual character whether it is used in a square, vertical, or horizontal composition.

Where a platform or export specification requires a specific pixel dimension, the established document format should remain unchanged. The required pixel size should be obtained by adjusting the pixels-per-inch value at export, without alteration to scale.

3:4 Document Setup



2:3 Document Setup



Iconography

Logotype**2L Logotype**

Our 2L logotype consists of 'Los Angeles Apparel' tightly tracked in Eurostile Extended Black. A line break precedes 'Apparel', and a double space is included after 'Los' to ensure the stems of the A's appear aligned.

This double-spacing rule is sometimes applied to copy that accompanies the 2L Logotype for visual continuity, though it is not a hard rule that is enforced.

2L Logotype

**LOS ANGELES
APPAREL**

Logotype**3L Logotype**

The 3L logotype inherits the same properties as the 2L logotype, and informs the title leading rules previously outlined under the Line Spacing section of this manual.

Neither the 2L nor the 3L logotype should be replaced with live type. Approved artwork should be used in all instances.

3L LogotypeA large grid background with a vertical dashed line. The text "LOS ANGELES APPAREL" is centered horizontally and partially crosses the dashed line. "LOS" is on the left of the line, and "ANGELES APPAREL" is on the right.

**LOS
ANGELES
APPAREL**

Logotype

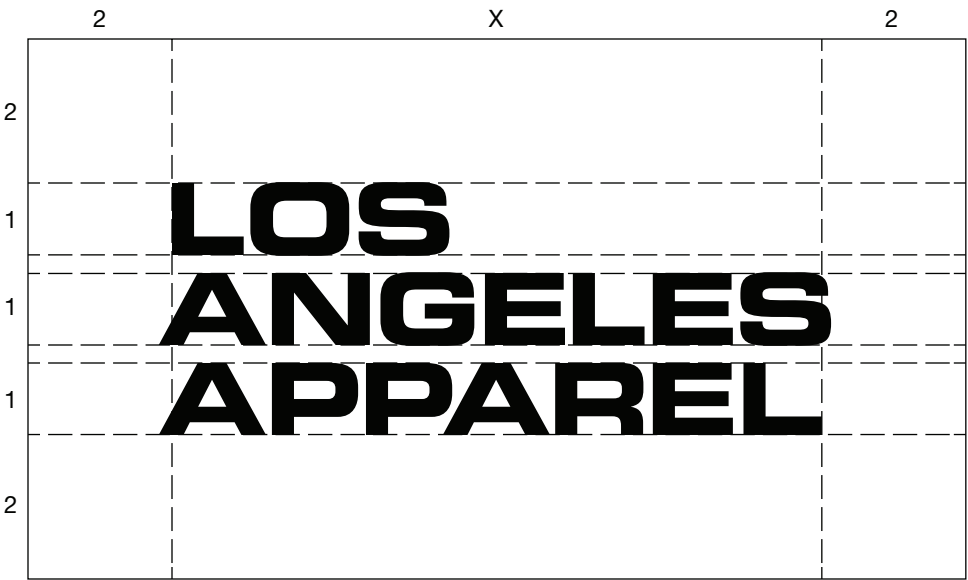
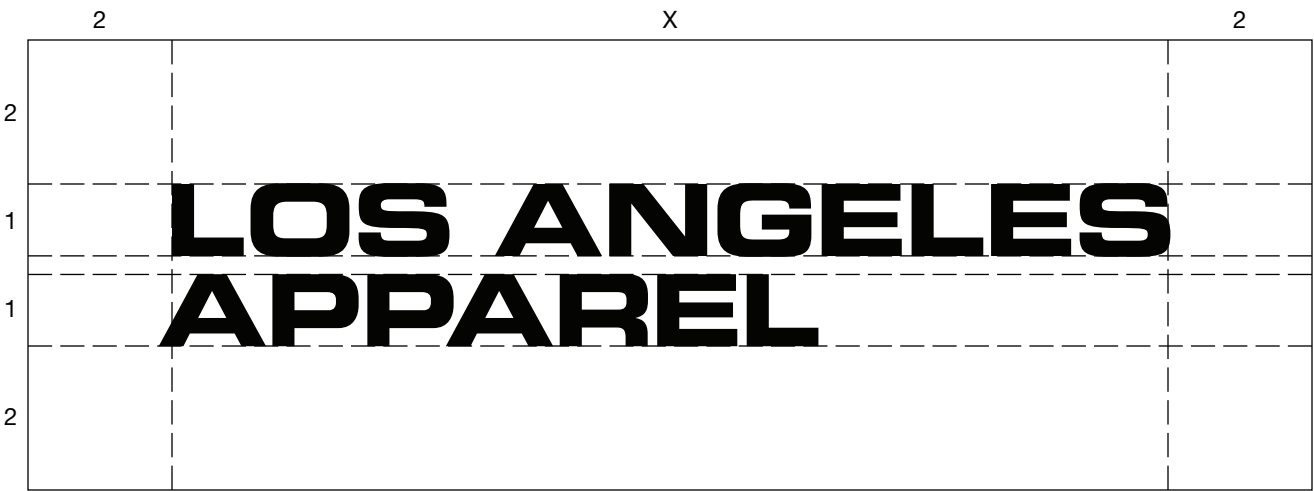
Clearspace

Clearspace is the minimum area that must remain free of typography, rules, borders, or other graphic elements.

For all instances of the 2L and 3L logotypes, a minimum clearspace equal to twice the character height should be maintained on all sides.

Where the logotype is positioned against a page, image, or layout boundary, the margin may be counted toward the required clearspace.

2L & 3L Clearspace



Made in USA**Pretzel Logo**

The Pretzel Logo is the primary Made in USA mark used by the company. It directly references the symbol of the 1976 American Revolution Bicentennial, with the circular message revised for present use and the color order adjusted.

A relevant and physical reference of the Official Graphics Standards Manual and Guidelines for Authorized Usage is accessible in the archive located at 725.

Pretzel Logo Three-Color Reproduction



Made in USA**Pretzel Logo**

The Pretzel Logo may also be reproduced in one color where production requirements, printing method, scale, or surface material make three-color reproduction impractical.

Black should be used wherever possible. Where the mark is applied to a dark ground, the logo may be reversed in white, provided that legibility and the original relationship of positive and negative forms are preserved.

Pretzel Logo One-Color Reproduction



Lockup

The lockup consists of the 3L logotype and Pretzel Logo used together as a single arrangement.

The weight of the Pretzel Logo should correspond to the logotype, and be positioned in such a way that the bottom of the topmost horizontal blue line is aligned to the L's baseline.

When combined, the two elements should occupy the full width of the layout. The 3L logotype should be aligned to the left margin, and the Pretzel Logo should be aligned to the right.

Logotype & Pretzel Logo Alignment

**LOS
ANGELES
APPAREL**



Fabric Logo

Assortment

Fabric logos are used to identify fabric, weight, and garment category.

The examples below may be used as a reference for typeface selection and treatment. They establish the permissible range of lettering styles, weights, and proportions.

Where a new fabric logo is required, it should be devised in relation to this group of examples, and not as an isolated decorative mark.

BOY
BEATER
TANK

CAU
BOY-T

LOS ANGELES
CAP CO.

CASUAL
SHIRTS

CIRCLE
SCARF
LOS ANGELES APPAREL

Style
2017
Combed Cotton
6.0 oz
Heavier Weight

6.5 oz
18 SINGLES
GARMENT DYED
SHRINK-FREE

cotton
baby
rib

cotton
2x1
rib

COTTON
SPANDEX

cotton
twill pants

DANCE

Style
20001
Combed
Cotton

7.5 oz
14 SINGLES
GARMENT DYED
SHRINK-FREE

Deadstock
LOS ANGELES APPAREL

DENIM
LOS ANGELES APPAREL

DISCO

jellice
BY LOS ANGELES APPAREL

30
SINGLES
COMBED
COTTON

8.5 oz
12 SINGLES
GARMENT DYED
SHRINK-FREE

Knits

La Toque
Québécois

LEATHER
LOS ANGELES APPAREL

PANTIES

Natural
Wash
Combed
Cotton

COTTON 25%
POLY 50%
RAYON 25%
30
SINGLES
- TRI
BLEND

BRAS

Lingerie
BY LOS ANGELES APPAREL

MESH

MICRO
MESH

FIFTY
FIFTY
50
50
POLY
COTTON

8 oz
YUKON
ARMY
TEE

LOS ANGELES APPAREL
performance

PIQUE

poly cotton
twill pants

RIDING
PANT

BOYS
TEE
FOR WOMEN

Tennis

silk

VELOUR

10 oz
MID-WEIGHT
FLEECE

14 oz
HEAVY FLEECE

WIDE-TEE

Bulldozer
Tee

FRENCH
TERRY

F-SERIES

ALL-SEASON
MID WEIGHT
POLAR FLEECE

DOUBLE LAYERED
SNOW STORM
COLLECTION
BY DOV CHARNEY

Tencel

Photo
Tee
SUBLIMATION

The Fisherman
Collection
BY LOS ANGELES APPAREL

SWIM

crinkleSWIM

TALL
T-SHIRT

WORK
PANTS
POLY/COTTON TWILL

PONTE

Kids'

10 oz
POLY-COTTON
MID-WEIGHT
FLEECE

Loop
Terry

BULL
DENIM

LOS ANGELES
BEATER

16 oz
PLUSH FLEECE

Fabric Logo

Placement

The placement and scale of a fabric logo should remain consistent with its use on the consumer website.

In the standard arrangement, the gender identification is placed in the upper left corner of the photograph, and the fabric logo is placed in the upper right corner.

The logos are not to be reversed, stacked, or otherwise deviate in any way. Minor adjustments may be made where the requirements of the layout make them necessary.

Proper Fabric Logo Placement

Improper Fabric Logo Placement



Fabric Logo

Scale

The width of the gender identification should be used as the basic measurement from which the fabric logo is scaled.

The gender identification itself should be sized either to correspond with the character height of the body text, or to maintain a satisfactory relationship with the model photograph upon which it is placed.

Proper Fabric Logo Scale



1801GD
6.5 OZ CREW NECK T-SHIRT_____ A

Made of 100% USA cotton, this textile is durable, comfortable, and virtually shrink-free thanks to the garment dye process.

Garment-dyed means it's been washed in dye after it was sewn, so the color will stay true even after repeated washings. It also gives a broken-in feel, just like your favorite T-shirt that's been worn for a decade.

Our experienced sewers earn up to \$25 an hour and no less than \$17.87; additionally workers have healthcare benefits for less than \$15 per week, a 401k plan, paid sick days, subsidized bus passes and favorable overtime benefits.

The 1801 is meticulously designed with a high-ribbed collar that provides a snug, comfortable fit that will not stretch out or lose its shape over time. Cut with a spacious fit in the sleeves and torso, making it relaxed and versatile enough to wear with anything.

Knitted, cut, sewn, and dyed in Los Angeles, California.

ADD TO CART

Call to Action

Calls to action are exclusively set in Eurostile Extended Black, and are used to direct the reader toward a specific action, destination, or point of use.

The character height of the text should be used as the basic unit of measurement, which in turn should correspond to the character height of the body text.

The enclosing block should be three times the character height, and its width extended horizontally to fill the container.

Call to Action 36 pt Reproduction



SHOP NOW

Call to Action 24 pt Reproduction



SHOP NOW