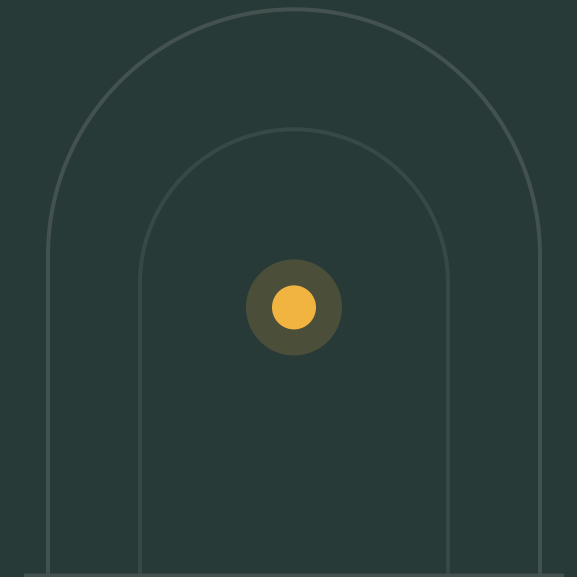


REVERSE-ENGINEERED FROM A FINISHED CONCEPT

Harbour, and why it is built the way it is.

A therapy centre for children, young people, parents and families whose whole strategy is visible in what it is willing to publish before anybody asks.



PRACTICE

Harbour — child, young person & family therapy
The Old Chapel, Chapel Rise, Stroud

DOCUMENT

Practice Clarity Blueprint
Revision 2 · September 2026 · 14 pages

METHOD

Worked backwards from the finished website.
No discovery process took place.

STATUS

Harbour is a fictional practice, invented by Alexander Watson Studio to demonstrate brand and website design. There is no building, no team and no service.

01 · ABOUT THIS DOCUMENT

Two kinds of statement, kept apart.

Harbour was designed before it was explained. This Blueprint works in the opposite direction: it takes a finished website and asks what would have to be true of the organisation for that website to be the right one.

The reversal is disclosed because it changes what the document can claim. It is only useful if it stays honest about which statements are read off the site and which are argued from it.

Evidence is quoted, and cited to the page it sits on. It can be checked in a browser in under a minute.

MARKED LIKE THIS

INFERENCE

Inference is the Studio's reasoning about what those choices imply. It is argued, not quoted, and it can be disagreed with.

WHAT WAS AND WAS NOT DONE

- **Read:** all fourteen pages of the concept, its stylesheet and its script.
- **Tested:** every page at 320, 375, 768, 1200 and 1440 px, at the largest Reading setting, in calm mode, and by keyboard.
- **Not done:** no interview, no client, no user research — there is nobody to ask.
- **Not invented:** no outcome claims, no testimonials, and no professional credentials of any kind.

WHERE THIS DOCUMENT IS INFERRING HARDEST

Reverse-engineering has a characteristic failure: it finds intention everywhere, because a coherent object is easy to over-read. These are the four places where the Blueprint is making an argument rather than reporting one.

1. **That the frame is presented as the treatment.** The site says this of play, of privacy and of endings. Generalising it into a philosophy of care is the Studio's move.
2. **That publishing prices is enabled by locating change outside the building.** A motive is being attributed. It fits; no page claims it.
3. **That the four audience colours are positional rather than symbolic.** Supported by what the site refuses to do, not by anything it says.
4. **That illustration was chosen partly for ethical reasons.** The functional argument is evidenced in calm mode; the ethical one is reconstructed.

⚠ **Harbour is a fictional practice.** It is a child, young person and family therapy centre invented by Alexander Watson Studio to demonstrate brand identity and website design. There is no building, no team, no telephone line and no mailbox; the site contains no form element that could transmit an enquiry; and the therapists, their qualifications and their registrations are invented and describe nobody. The crisis numbers it publishes are real, and are the only real contact details on it.

CORRECTED SINCE THE PREVIOUS REVISION

PREVIOUS CLAIM	WHAT THE SITE DOES
“a secondary strip labelled Pages written for”	The strip is labelled <i>Who we work with</i> , in the header and again in the menu.
“four doors beneath the hero”	Three doors, plus a sentence routing to the children's page.
Audience colour “is arbitrary and could be permuted without loss”	Withdrawn. Unprovable, and unnecessary — the positional argument stands on what the site does not do.
“illustration ... can show empty rooms accurately”	True of the room drawings. Elsewhere people are drawn, deliberately without faces, ages or ethnicity.
All four readerships “share: none is certain they qualify”	True, but unequal. Entitlement is the adults' first barrier; exposure is the young reader's.

THE CHAIN THIS DOCUMENT HAS TO EARN

01	02	03	04	05	06
Organisational identity	Philosophy of care	Four readerships	Voice	Experience	Website

Five people, one building, and an unusual amount published in advance.

A child psychotherapist who is also clinical lead. A counsellor who works only with teenagers. A systemic family psychotherapist. A practitioner who sees parents on their own. And Mel, who answers the phone. Three rooms in a converted chapel in Stroud, four audiences, and a fee list that begins at nothing.

What distinguishes Harbour is not its model — plenty of centres offer play therapy, adolescent counselling, parent work and family therapy. What is unusual is the *disclosure*. Before anybody enquires, the site publishes the price on every stage of the process; who picks up the phone and whether she is clinical; exactly what a parent will and will not be told; the smell of the hallway and the light in each room; that there is no lift, and thirteen stairs to one of the three rooms; that roughly one call in six ends with a referral somewhere else; what Harbour will not do at all; and that a difficult fortnight is expected around the fourth session.

INFERENCE

The disclosure is asymmetric in a way that is easy to miss: the things Harbour volunteers are the ones that cost it something. Publishing your own failure modes is what buys credit for everything else on the page.

WHAT FAMILIES ARE CARRYING WHEN THEY ARRIVE

Not a question about therapy. A parent arrives unsure the problem is serious enough to justify the call, tired, quietly implicated, braced to be assessed. A teenager arrives assuming anything said will be relayed home. Both fears are practical rather than clinical, and the site answers them as practical questions.

“Most of the fear in a first appointment is about the building, not the therapy. Where do I park. Which door. Who will be looking at me. Where do I wait. Is there a toilet.”

Homepage · Our Space

THE HEADLINE, AND THE SENTENCE UNDER IT

Room is a physical room — one the site will later show you, describe the light in, and invite you to come and look at without an appointment. *Room* is also latitude: time, and permission not to be ready. The line beneath converts the feeling into a mechanism.

“Nothing here is rushed, and almost nothing here is a surprise — we tell you what happens before it happens.”

Homepage · Hero

Note *almost*. A practice promising that nothing would ever surprise you would be making a promise it could not keep; declining to make it is itself the strategy.

A five-person therapy centre in one building, which tells children, teenagers, parents and families what will happen before it happens – and is small enough for that to be true.

Scale is not apologised for here; it is the warranty on the promise. An organisation that hands you between people cannot tell you in advance who you will see.

“A building, three rooms, and people who have been doing this a long time.”
HOMEPAGE · ABOUT

A place, a count and a duration. No mission, no values, no adjectives about care — a known quantity rather than a promise, which is the only kind of claim a reader in doubt can check.

“We are not an emergency service, and we are not the NHS. What we are is a steady hour, in the same room, at the same time each week, with someone who has met this before and is not alarmed by it.”
HOMEPAGE · ABOUT

Two negations, then a definition made entirely of constants. The offer is *repetition* — and the last clause answers a fear parents rarely say out loud: that describing the problem to a professional will make it real.

SIX DEFINING QUALITIES, EACH TESTED AGAINST THE SITE

QUALITY	WHERE THE SITE EARNS IT
Small, on purpose	“Small enough that we all know every family on the books, and that you will not be handed between people.”
Specific rather than reassuring	“a waiting area with a kettle that works”; “up thirteen stairs with a handrail on one side only”. It calms by being precise, not by being warm.
Unhurried	“Some people come for six weeks. Some come for a year. Nobody is put on a programme.” Family work is fortnightly because “families need the gap”. The process is called <i>How it usually goes</i> .
Experienced, and unstartled	“someone who has met this before and is not alarmed by it”. The emotional offer is composure, not sympathy.
Willing to be limited	A published list headed <i>What we will not do</i> : no diagnoses, no medication, no court reports, no crisis cover, no taking sides. “Sometimes we say we are not.”
Honest about its own faults	The access section is headed “Honestly, including what does not work”, and its first item is “There is no lift.”

04 · PHILOSOPHY OF CARE

The frame is not around the treatment. It is the treatment.

Across four audience pages one argument keeps reappearing in different words: the structure around the therapy is not administration wrapped around the useful part.

- “The play is not a warm-up for the therapy – it is the therapy.”
 - “The privacy is not there to exclude you – it is the mechanism by which the work does anything at all.”
 - “Endings are held firmly here – it is one of the things that makes the hour safe.”
- CHILDREN · PARENTS & CARERS · WHAT TO EXPECT

What helps is not a technique applied to a child, but the conditions around them: a predictable hour, held firmly at both ends, private enough that honesty is affordable and open enough that it can be stopped.

AND THEREFORE, THE DEFINING PRINCIPLE

Harbour's proposition is the removal of ambush.

Everything that could take a family by surprise — the price, the door, the wait, the rule about what gets told, the rough patch, the ending, the possibility of being turned away — is published before it can happen. And at each of those points somebody is handed a choice.

“Reducing uncertainty” is true but incomplete: it accounts for the process diagram and the fee list, not for the standing invitation to look round, the option to ask for a different therapist, or the rule that a child is told about the limits of confidentiality before anything can trigger them. “Predictability and control” is closer, but treats as two things what the site treats as one. The strongest formulation is already written on the site, in the passage addressed to a fourteen-year-old about the single moment when confidentiality can break.

- “You would know before it happened, and you would have a say in how.”
- YOUNG PEOPLE · IF SOMEONE IS IN SERIOUS DANGER

NOTICE	...AND A SAY
A price on every stage	Stage one is free, and “sometimes we say we are not”
Endings counted down over three or four sessions	“And the door stays open”
A review out loud at six sessions, then every eight	“Therapy that is not helping should stop, or change”
The building written down to the smell of the hallway	“Come and look... no appointment, no questions asked”

INFERENCE

For a client group whose difficulties often began with something that happened without warning, an organisation that never springs anything is not being courteous. It is modelling, in its administration, the thing it is treating.

Four readerships, not one ideal client.

Collapsing them would break the site, because the thing a fourteen-year-old most needs to be told — that almost none of this reaches your parents — is the thing their parent is most anxious about. Both sentences have to exist, on different pages, without contradicting each other.

Children · roughly 4–11	Young people · 12–18	Parents & carers	Families
HAPPENINGMornings a battle, sleep gone, tummy aches with no medical cause, rage then remorse, or “they have become very, very good”. FEARBeing taken somewhere to be discussed, and being made to say why. NEEDSWhat the room looks like, whether the grown-up stays, whether they have to talk. TRUSTBeing written to directly — the children’s page contains a passage addressed to the child, not the parent. CONTROL“You do not have to talk.” “If you want to stop and go home, you can say so.”	HAPPENINGSchool tolerance, friendships gone strange, someone at home not okay, feeling nothing, self-harm. FEARThat it gets reported home. Being assessed. Being talked to in the careful voice. NEEDSExactly where the confidentiality line sits — not a reassurance, a map. TRUST“Written for you, not about you.” “There is nothing on this page designed to talk you into anything.” CONTROLEmailing without a parent. Stopping. “You would know before it happened, and you would have a say in how.”	HAPPENINGA change that has persisted past six weeks; strategies that used to work have stopped; the house organised around one child. FEARBeing judged as the cause. Wasting a professional’s time. Being shut out. The cost. NEEDSFees, timescales, referral requirements, and what they will actually be told. TRUSTThe confidentiality line held <i>and</i> explained. “You will not get... a verdict on your parenting.” CONTROLA parent consultation as a route in its own right. Waiting in the building, in town, or in the car.	HAPPENINGThe same argument on a loop for two years; a separation; a step-family that has not settled; a bereavement everyone is handling privately. FEARBeing put on trial. One person being blamed. Children interrogated in front of adults. NEEDSWhat a session physically looks like, who speaks first, and whether they need family work at all. TRUST“Nobody is put on trial. If a session tips towards prosecution, we stop it.” CONTROL“Often the honest answer is ‘start with one and see.’”

INFERENCE

The four are not market segments. They are four different *relationships to the decision*: one person is being brought, one has found the page alone, one is paying and being partially excluded, and one is arriving as a group that disagrees about why. A single “ideal client” would have to be all four, and would end up being none of them.

ITS OWN PAGE /children/ — written to the parent, with one passage written to the child. Ruth Ellery.	ITS OWN PAGE /young-people/ — second person throughout, with its own contact route. Sam Okonkwo.	ITS OWN PAGE /parents/ — fees, timescales and the confidentiality line in full. Joanna Fielden.	ITS OWN PAGE /family-therapy/ — what a session looks like, and whether it is needed at all. Priya Raman.
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SHARED

None of them is certain they qualify.

Every pathway carries a permission clause, in the reader's own register.

- “you are allowed to read it as though you found it yourself”
- “You do not have to be certain before you pick up the phone.”
- “none of these are locked doors”

YOUNG PEOPLE · PARENTS & CARERS · HOMEPAGE

The barrier is not stigma, and not scepticism about therapy. It is **entitlement** — the learned belief that help is rationed and has to be earned by being bad enough. The site names where that belief is learned: “You have been on a waiting list for a very long time.” Triage teaches people that they must qualify.

- “None of these has to reach crisis point first. Earlier is easier, and ‘I think I might be overreacting’ is one of the most common opening lines we hear.”

HOMEPAGE

Quoting the reader's own self-doubting sentence back, and calling it ordinary, converts the doubt from a disqualification into evidence that they are in the usual place.

BUT NOT EQUALLY

Entitlement is the adults' first barrier.
The young reader's is exposure.

Entitlement is genuinely central for the three adult-facing pathways: the parents' page opens on it, and the homepage door for parents says so outright — “not sure whether it is serious enough to bother anyone with. It probably is.”

On the young people's page it is present but secondary. The largest single section there is not permission; it is a four-band map of exactly what does and does not leave the room, under a heading that names the fear directly.

- “Do my parents get told everything? No. And here is exactly where the line sits, so you are not guessing.”

YOUNG PEOPLE

INFERENCE

A parent needs to be told they are allowed to ask. A fifteen-year-old has usually already decided they want to talk; what stops them is what happens to it afterwards. Same principle, different first question — which is precisely why they cannot share a page.

THE HOMEPAGE MOVE

Nine situations, not a list of conditions.

The homepage does not ask visitors to identify a disorder. It offers nine sentences people actually say — school mornings as a daily battle; a death, a diagnosis, a separation; a teenager fine at school and not fine at home; finding something that frightened you; anger arriving faster; bedtimes stopping; a sibling relationship turned corrosive; a very long waiting list; nothing dramatic happening and something still wrong.

- **A category is a gate you can fail.** A parent who cannot decide between anxiety and behavioural difficulty concludes the service is not for them, and leaves.
- **A category requires a claim about your child.** “Mornings have become a battle” commits a parent to nothing. “My child has an anxiety disorder” commits them to a great deal.
- **Recognition is not classification.** Nine scenes give nine chances to think *that is us*. One taxonomy gives one chance to be sorted.

- “Nobody rings up saying ‘my child is presenting with generalised anxiety’. They say one of these.”

CHILDREN · WHAT PARENTS TEND TO BE NOTICING

06 · MESSAGING AND VOICE

We will tell you what happens before it happens.

SUPPORTING MESSAGES

- You can look at all of it first — the room, the price, the rule about what your parents get told — before you commit to anything.
- Nobody here needs you to be certain, articulate, or in crisis.
- If we are not the right place, we will say so.

TONE

Plain, specific, composed. Warm by accuracy rather than by adjective. Occasionally, drily funny — “a Rubik’s cube nobody has solved”, “books, none of which are about feelings”. Never cheerful, and never brave on the reader’s behalf.

WHERE THE VOICE SITS

Not the NHS (procedural). Not a private hospital (premium; it makes cost a status question). Not a children’s charity (campaigning; it needs someone to be a victim). Not a wellness brand (aspirational; it implies the reader is failing). Emphatically not children’s entertainment.

It sits closest to **a competent professional writing you a careful letter**. It works for a fourteen-year-old and a forty-year-old at once because plainness is not simplification.

THE SITE’S GRAMMAR: A RULE, WITH ITS REASON ATTACHED

The most repeated construction on the site, and the most transferable thing in this document: Harbour almost never states a policy without saying what it is for.

RULE	REASON, GIVEN IN THE SAME BREATH
48 hours’ notice to cancel	“the hour is held for you and cannot be filled at short notice”
Parents are not told the contents	a child who suspects otherwise “will edit everything they say”
Family sessions are fortnightly	“change happens at home, in ordinary evenings”
Children are asked first	“this is not a meeting about a child conducted in front of them”
Endings are counted down	“it is one of the things that makes the hour safe”
Safeguarding is explained at the start	the difference between an action “that feels protective and one that feels like a betrayal”

INFERENCE

A rule with its rationale attached stops being a trap. It is also the only way to publish a restriction without sounding defensive — and Harbour publishes a great many restrictions.

EMBRACE / AVOID

EMBRACE	AVOID
Concrete nouns — sand tray, kettle, ear defenders, thirteen stairs, white noise machine	“Journey”, “holistic”, “bespoke”, “person-centred pathway”, “we are passionate about”
Numbers — 50 minutes, £65, six sessions, one call in six, 810 mm doorways	“Safe space” as a claim rather than a described condition
Naming the awkward thing first — “Money, and the questions people feel awkward asking”	Modality names in navigation — systemic, psychodynamic, integrative
Admissions — “There is no lift”, “one part of it is not”	Outcome promises, testimonials, exclamation marks
One-word sentences where the load is heaviest — “Ask.”	Language asking the reader to be courageous before they have been told anything

FOUR SMALL DETAILS DOING MOST OF THE TRUST-BUILDING

- **“a kettle that works”** — the qualifier is the whole sentence. Anyone can claim a kettle; only somebody who has watched parents wait knows the failure mode.
- **“Mel picks it up. She is not a therapist...”** — removes the fear of an unexpected clinical interview at the moment of maximum exposure.
- **“Sometimes we say we are not.”** — a service that can decline is exercising judgement rather than filling a diary.
- **“There is no means test and no form. Ask.”** — low-cost places are normally gated by a proof-of-need process that is itself the deterrent.

07 · INTENDED EXPERIENCE

Eight moments, and the unknown sitting inside each of them.

Harbour answers questions people have not dared to ask, or have not consciously formed. That is what separates this from an FAQ, which can only answer questions a visitor has already managed to phrase.

STAGE	THE UNCERTAINTY	WHAT HARBOUR TELLS THEM, IN ADVANCE	HOW IT SHOULD LAND
Looking for help	Is this even a problem? Am I overreacting?	Nine ordinary situations; “None of these has to reach crisis point first.”	Recognised, and not presumptuous for being here.
Choosing a route	Which of these am I? What if I pick wrong?	Four pathways, plus “You can change your mind, and none of these are locked doors.”	Oriented, without having committed.
Making contact	Who reads this? What will they ask me?	Mel takes basic details, is not a therapist, and “will not ask you to explain everything twice”. Reply within one working day.	Safe to send three words rather than a history.
The free call	Is this a sales call? Am I being assessed?	Twenty minutes with a therapist. “You will not be asked to give a full history, and you will not be assessed. If you cry, nothing is written down about it.” One of four outcomes, including somewhere else.	That a decision is being made <i>with</i> them, and can go either way.
First visit	Which door? Where do I wait? What if my child will not get out of the car?	Seven steps, minute by minute, from parking to leaving — including “no bell, no intercom, no announcing yourself” and “first names only, out loud”.	Able to picture it, and to describe it to a child.
Sessions	What actually happens in there? Do I have to talk?	Three separate descriptions by age, and a published list of what is allowed that begins “Not talking.”	That the hour has a shape, and they are not required to perform in it.
Reviews	How would I know if this is working? Am I allowed to say it is not?	Out loud at six sessions, then every eight. “Therapy that is not helping should stop, or change.” A rough patch around sessions four to seven, predicted in advance.	That doubt is expected, scheduled, and not a betrayal.
Ending	Will this just stop?	Three or four sessions of notice, marked each week. Something made to take home. “Coming back later is common and is not a relapse.”	That the ending was designed rather than administered.

INFERENCE

These are rehearsal materials, not information. Somebody who can picture arriving has partly arrived, and the real first visit costs them less. The site says as much — “knowing the sequence is worth more than any reassurance we could offer” — and hands parents the same material as a script, with *words that work* and *words that tend to backfire*.

INFERENCE

The same instrument is used on both sides of the door. The waiting room has no leaflets, no posters and no radio; the website has a calm mode that removes colour, decoration and movement. The building lends ear defenders “without asking”; every page header offers *Reading*.

Every claim in this document should be pointable-at.

Each consequence names the page it lives on. If an insight cannot be pointed at somewhere in the build, it is decoration — and it has been cut from this revision rather than left to flatter the argument.

INSIGHT

CONSEQUENCE IN THE BUILD

A parent, a fourteen-year-old and a family of five are not one reader

Audience routing happens before any service description is attempted: a secondary strip in the header of every page, labelled *Who we work with*, plus three arch-topped doors under the hero and a fourth route offered as a sentence for younger children.

HEADER STRIP · HOMEPAGE “WHO IS THIS FOR?”

A teenager sent a link must be able to read it as their own

The page opens by naming that exact situation, is written entirely in the second person, answers four questions before the first heading, and carries its own contact route.

/YOUNG-PEOPLE/ · “GOES TO SAM, NOT TO YOUR PARENTS”

Uncertainty is the barrier, so removing it is the product

A six-stage process takes major homepage space, with the price attached to each stage and the first stage free. Sequence and cost are answered together, because separately each is incomplete.

HOMEPAGE · “HOW IT USUALLY GOES”

People do not know whether they are entitled to come

Nine recognisable situations instead of a service list, with the permission clause set directly beneath them rather than on an about page.

HOMEPAGE · “YOU MIGHT BE HERE BECAUSE...”

The building is the fear, not the therapy

An entire page on parking, the door, the wait, the toilets, light, sound, smell and temperature — plus a standing invitation to look round with “no appointment, no questions asked”. The detail runs to the smell of the hallway and whether the tree is audible, because a parent has to read it aloud to a child.

/OUR-SPACE/ · CHILDREN · “WORDS THAT WORK”

Money is the question people are most embarrassed to ask

Fees on the homepage, prices attached to stages, a page titled “Money, and the questions people feel awkward asking”, and the reduced-fee route published *with* the absence of a means test.

/FEES-AND-FAQS/

INSIGHT	CONSEQUENCE IN THE BUILD
<i>Being handed between practitioners breaks trust</i>	The whole organisation is named in one line — “Four therapists and Mel, who answers the phone” — including the person who is not clinical. A credentials grid presents interchangeable professionals; this presents a staffed building, and makes the scale claim checkable. HOMEPAGE · “WHO YOU WOULD MEET”
<i>Some readers are overloaded before they arrive</i>	A <i>Reading</i> control in the header of all fourteen pages: three text sizes, extra letter and line spacing, and calm mode. The setting is stored on the device, so a second visit is already adjusted. Verified working, and verified to persist across pages. EVERY PAGE HEADER · /ACCESSIBILITY/
<i>Asking should cost nothing and commit to nothing</i>	The call to action is “Start a conversation”, used six times across the site. “Book now” appears nowhere. The contact page states the thesis outright: <i>Asking is not the same as agreeing to anything.</i> SITE-WIDE · /CONTACT/
<i>Some people cannot make the first move themselves</i>	A named alternative rather than an apology: “a parent, a form tutor, a school counsellor or an older sibling can make the first contact for you. It does not make it less yours.” /YOUNG-PEOPLE/
<i>An organisation that cannot decline is only filling a diary</i>	The fourth outcome of the free call is a referral somewhere else, quantified twice — “roughly one call in six” — and described as a good outcome rather than a failure. /WHAT-TO-EXPECT/ · /CONTACT/
<i>Nobody should have to ask for information they are frightened to ask for</i>	Safeguarding and records are not buried in a legal footer: both are written to be read, both carry the reasoning, and the safeguarding page publishes the exact words a seven-year-old would be told. /SAFEGUARDING/ · /PRIVACY/

09 · THE VISUAL SYSTEM

One repeated form: the arch.

The arch is the only shape the site repeats, at five scales: the wordmark, the doors, the illustrated openings, the portraits, and the step numbers, whose corner radius is literally an arch. Even the small label above each section heading is drawn as an arch rather than set as a dash.

It carries three meanings at once. It is **the building** — an old chapel with arched openings. It is **an opening you pass through**, which is the proposition itself: threshold, entrance, arrival. And it is **a shelter with an open bottom**: it contains without enclosing, which is exactly the boundary Harbour keeps describing.

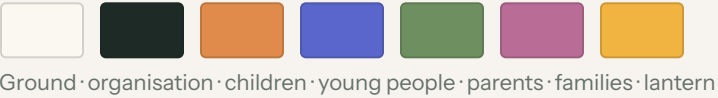
“The door is not locked. It is never locked.”
YOUNG PEOPLE · WHAT THE ROOM IS LIKE

TYPOGRAPHY

Two self-hosted faces, two jobs. A serif takes headings and supplies the old-chapel register — institutional memory without institutional coldness. A sans takes everything operational: prices, room specifications, access notes, step sequences. The information a frightened reader most needs and least wants to decipher is set in the face that survives small sizes and dense tables.

Colour, doing one job.

A warm off-white is the ground for everything, so no audience owns the site — each owns a tint of it. Dark green is reserved for the organisation's own structure: wordmark, closing invitation, footer. Four audience colours sit between, as a page-head tint and a dot beside a label.



Their job is **positional rather than symbolic**: they say which of four parallel pages you are on. The site never explains them, never names a meaning for them, and never lets one carry information alone.

“Colour is never the only signal. The four audience colours are always accompanied by a label, and links carry underlines rather than colour alone.”
ACCESSIBILITY

The four are equal in weight and none is a primary; primary colours would have told three of the four audiences the site was not addressed to them. One further colour is used sparingly — a single amber lantern, lit in almost every illustration. It is the only element that moves.

Illustration, not photography.

- **Ethics.** A practice that publishes a safeguarding page cannot photograph its clients, so any photograph is a model — staged fiction on a site whose premise is not staging things.
- **Representation.** A photographed child is always a particular age, gender and ethnicity; Harbour serves four to eighteen plus adults, so most readers are not in the picture.
- **Register.** Distressed children perform the distress the site is de-escalating; smiling families make an outcome promise Harbour refuses to make.
- **Function.** Illustration does the one thing photography cannot: show a room accurately with nobody in it.

“Calm mode ... removes decorative illustration and all movement. The room drawings stay, because they carry information.”
ACCESSIBILITY

The distinction holds in the build: the room drawings contain no people, and where people do appear they are arch-shaped figures with no faces, ages or ethnicity.

VERIFIED, NOT PRAISED

The Reading control is in the header of 14 of 14 pages and persists across navigation. An automated WCAG 2.2 AA audit of every page returns zero violations in the default state, and zero again at largest text with extra spacing and calm mode. There is no horizontal overflow at any width from 320 to 1440 px, and the site works with JavaScript disabled.

10 · SNAPSHOT

The whole position, in eight fields.

The working reference. If a future decision contradicts something here, one of the two is wrong, and it is worth knowing which before the decision is made.

ORGANISATIONAL IDENTITY	A five-person therapy centre in one building in Stroud, working with children, teenagers, parents and families. Small enough that nobody is handed between practitioners, and candid enough to say when it is not the right place.
WHO HARBOUR SERVES	Children of about four to eleven; young people to eighteen; parents and carers on their own; and whole families — most arriving unsure whether the difficulty is serious enough to justify the call.
DEFINING BELIEF	The reliable structure around therapy — the same hour, held firmly at both ends, private enough for honesty — is not administration. It is the active ingredient.
CORE MESSAGE	We will tell you what happens before it happens.
VOICE	Plain · specific · composed · unhurried · quietly funny · never cheerful. Every rule arrives with its reason attached.
DESIRED EXPERIENCE	Oriented, unhurried, in control.
VISUAL DIRECTION	A warm off-white ground, dark green reserved for the organisation's own voice, and four equal audience tints marking position rather than meaning. A serif for institutional memory, a sans for everything practical. One repeated architectural form — the arch — through the mark, the doors, the step numbers and the illustrations. Line illustration throughout: rooms drawn with nobody in them, people drawn without faces.
WEBSITE PRIORITY	Let a nervous parent or a suspicious teenager rehearse the entire first visit — room, sequence, price and confidentiality rule — before making any contact at all.

THE PRINCIPLE THAT SHOULD SURVIVE EVERY REDESIGN

Never make somebody ask for information they are frightened to ask for.

Everything else in this document is downstream of that sentence: the published fees, the room descriptions, the confidentiality map, the counted-down ending, the referral elsewhere, the reading controls, and the decision to say there is no lift.

! **Harbour is not a real practice.** It is a fictional child, young person and family therapy centre, invented by Alexander Watson Studio to demonstrate brand identity and website design. There is no building, no team, no telephone line and no mailbox. The therapists, their qualifications and their registrations are invented and describe nobody. Nothing on the site can be booked, and no message sent through it goes anywhere. The crisis numbers it publishes are genuine.

METHOD

Practice Clarity Blueprint, worked backwards from a finished concept. No discovery process took place. Evidence is quoted and cited; inference is labelled; every translation claim names the page it can be checked on.

REFERENCE

Alexander Watson Studio
alexanderwatson.co.uk
Harbour — concept 03 · Revision 2 · September 2026 · 14 pages
Concept site: harbour-concept.netlify.app