



Ellie Marchant

• Play therapy

How the identity of this practice works, and how to use it so that everything looks like the same practice.



For Ellie Marchant, and for anybody asked to make something for the practice: a designer, a printer, a sign-maker, a web developer. Sufficient on its own; the Practice Fundamentals explains why.

Sample practice. Ellie Marchant is not a real person; every fact here is illustrative and marked, so the format and the range of the system can be judged. Nothing in this document is a claim about any practitioner.

Prepared by Alexander Watson Studio · Professional Practice Identity · Kite foundation
Version 0.1 · 17 October 2026

Contents

Thirteen short sections. Most people need three of them.

03	The practice in brief
04	The wordmark
05	The files
06	Clear space, size and misuse
07	Colour
08	Typography
09	Spacing, layout and the dot
10	Voice in brief
11	Photography
12	Applications: where people first meet you
13	Applications: print and correspondence
14	For a printer, designer or developer
15	What you have, and how to change it

If you are**The practitioner**

Read 03, 10 and 15. Keep the rest for when somebody asks.

A printer

07, 13 and 14. The files are in 03-wordmark and 05-applications.

A web developer

04, 07, 08, 09 and 14, with tokens.css and the woff2 fonts.

A designer making something new

All of it, and the Practice Fundamentals beside it.

The one rule

Keep it light. One mark, two accents used small, lots of milk-coloured space, and sentences a tired parent can read at 9pm. Playful comes from the kite and the colour, never from novelty type, clip-art or exclamation marks.

A play therapist who takes children seriously and talks to parents like adults.



Most play therapy websites speak to the child, with primary colours and cartoon animals, and leave the parent, who is the one reading at eleven at night after a hard bedtime, with nothing to hold. This practice speaks to the parent first: what happens, how long it takes, what it costs, what you will be told and when. The child's experience is warm and unhurried; the parent's experience is clear and organised. The identity carries both.

How someone should feel

A parent reading the page should feel their shoulders drop a little: this person knows what she is doing, will tell me what is going on, and my child will be safe with her.

The four messages the identity carries

Children show what they can't say

Play is the child's language and the room is set up for it. That is the whole of the method, said plainly.

You will know what is happening

An initial meeting with parents, written notes of what to expect, and a review every few weeks. Nothing happens behind a closed door you cannot see into.

The practical answers, first

Fee, session length, days, where, and how many sessions before a review, on the first screen and the first line of every profile.

Same time, same room, same toys

Consistency is part of the treatment. It is also what lets a parent plan the week.

How the identity reflects the practitioner

The identity is built around two readers at once, which is why it has a calm page and a bright mark. The milk and pine pages, the rounded text face and the sentence-case labels are for the parent; the kite is for the child, and for the parent's sense that this is a place made for children.

Organised warmth is carried by the geometry: a geometric sans for the name, rounded corners on every panel, the same simple mark everywhere. Nothing wobbly, nothing hand-drawn, because the practice's promise is that things stay put.

The directness is carried by the structure: facts first on every application, and a voice that says what happens next. The identity makes it hard to be vague.

The kite is a thing you hold onto and let go of, which is near enough to what play therapy is for that it needed no explaining in testing. Its tail is coral because one small, warm, slightly irregular line is where the playfulness lives.

Two accents rather than one, because a practice for children needs a little more colour than a practice for adults, and because marigold and coral together read as morning rather than nursery.

The full reasoning, and the facts it rests on, are in the Practice Fundamentals.

A kite, a name, and a dot. That is the whole mark.



The primary wordmark. Name in Outfit; descriptor in Nunito. The mark to its left.

The grammar, fixed

The kite sits to the left of the name, as tall as the two lines of type. It is marigold with a pine frame and a coral tail, and it is never recoloured except in mono.

The name is set in Outfit, semibold, sentence case. Never capitals, never light.

The descriptor is lowercase after the first letter, in Nunito bold, with a coral dot before it: a full stop that arrives early.

Names longer than sixteen characters break onto two lines; the kite stays the height of both.

Nothing else is added: no second symbol, no swoosh, no handwriting.

Why this and not something else

Parents choose a play therapist for their child, and they need two things from the first glance: that this is for children, and that it is run by a grown-up. The kite does the first (something made to be held and let go, which is close to what the work is) and the typography does the second. A monogram would do neither.

The mark

The kite is drawn once, on a 100-unit square, and scaled. On its own it is the profile image and the favicon; in mono it is a pine outline.

Five configurations, and when each one is used.



Primary. Letterhead, the website header, the card front, anything wider than it is tall.



Stacked. Centred, for narrow or square spaces: a sign, a directory banner, a social image.



Reversed. For the card back, a dark band on the website, a slide.



Mono. One colour, for forms, embossing, embroidery and anywhere the accent cannot be reproduced.



The mark. Profile images, favicons, the back of a card, the corner of a document. In colour on the page, in page colour on the dark ground, and in ink alone for mono. Never used where the full name would fit.

Every file is supplied as SVG with the type converted to outlines, so it needs no font installed, and as PNG for places that will not take an SVG. 7 files: kite-sample-primary.svg · kite-sample-stacked.svg · kite-sample-mono.svg · kite-sample-reversed.svg · kite-sample-mark.svg · kite-sample-mark-on-ink.svg · kite-sample-mark-mono.svg.

Room around it, a minimum size, and eight things not to do.

Clear space

Keep a margin around the wordmark equal to the cap height of the name on every side. Nothing else sits inside it: no text, no photograph edge, no rule.

Minimum size

Primary, print	40 mm wide
Primary, screen	160 px wide
Stacked	32 mm · 128 px
The mark	8 mm · 32 px

Below these the descriptor stops being legible. Use the mark instead of shrinking the wordmark.

Do not

Set the name in capitals, light weight or a script face

Recolour the kite, add a face to it, or draw a string longer than the tail

Use coral for anything bigger than a dot or a tail

Put body text on marigold or coral

Add a rainbow, a handprint, a crayon texture or clip-art of any kind

Round the corners of the kite, or square the corners of the panels

Stretch, condense, outline or add a shadow

Use the kite as a repeating pattern or a watermark

If a supplier asks for something not covered here, the answer is usually one of the files at a different size on one of the grounds. If it is not, ask the studio before anything is made; a new application is built from the same tokens and quoted on its own.

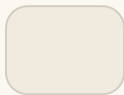
Six colours, and two of them are the ones you notice.



Milk

#FBF8F2 · RGB 251 248 242 · CMYK 0 1 4 2

The page: documents, cards, the website ground.



Oat

#F1EADF · RGB 241 234 223 · CMYK 0 3 7 5

A quieter page, and the ground behind a photograph.



Pine

#1E3B33 · RGB 30 59 51 · CMYK 49 0 14 77

All primary type, the dark ground, and the mark's outline.



Moss

#4F665C · RGB 79 102 92 · CMYK 23 0 10 60

Secondary type and rules on milk.



Marigold

#E3A72F · RGB 227 167 47 · CMYK 0 26 79 11

The kite, highlights, the ground of one post in three.



Coral

#D9634A · RGB 217 99 74 · CMYK 0 54 66 15

The kite's tail and the dot before the descriptor. Small things only.

How the colour behaves

Milk is the page and oat is the quieter page. Pine is every word and the one dark ground; moss is for what should recede. Together they keep the identity calm, which is what makes the accents work.

Marigold is the kite and the ground of one post in three. Coral is the tail, the dot, and nothing larger than a dot. Neither accent is used for body text, and neither is used as a background behind text smaller than a heading.

Contrast, measured (WCAG 2.2)

pine on milk	11.46:1 · AAA for all text
pine on oat	10.17:1 · AAA for all text
moss on milk	5.85:1 · AA for all text; AAA for large text
milk on pine	11.46:1 · AAA for all text
milk on marigold	2.01:1 · below 3:1 — decorative use only
pine on marigold	5.69:1 · AA for all text; AAA for large text
milk on coral	3.4:1 · AA for large text and graphics only
pine on coral	3.37:1 · AA for large text and graphics only

AA is 4.5:1 for ordinary text and 3:1 for large text (18 pt, or 14 pt bold) and graphics; AAA is 7:1. Figures are computed from the hex values above. CMYK is a conversion for guidance; ask the printer to match the hex on their stock and send a proof.

A geometric sans to say the name clearly. A rounded face so the reading is easy.

Aa

Outfit

The name, headings, post titles. Semibold for the name and headings; medium for a quieter heading. Never light, never condensed.

Aa

Nunito

Everything else: body text, facts, labels, forms. Regular for reading, semibold for emphasis and labels, bold for the descriptor. Labels are sentence case, not letterspaced capitals: capitals shout, and parents are shouted at enough.

The scale, print

Name · display

Ellie Marchant

Heading · display · 18pt

Children show what they can't say

Subheading · display · 12.5pt

Play therapy for children aged four to eleven, in Leeds.

Body · text · 10.5pt / 16pt

Play therapy for children aged four to eleven, in Leeds. Weekly forty-five-minute sessions in a room set up for playing, and regular, plain conversations with parents about how it is going.

Label · text

Fee · Where · Availability

Caption · text · 8pt

Sessions are weekly and last forty-five minutes.

On screen, multiply by 1.33 (10.5pt → 14px; body text on a website is 17px/1.6). Line length stays between 55 and 70 characters. Both typefaces are published under the SIL Open Font Licence: free to install, embed and hand on.

Soft corners, short paragraphs, the practical answer before the explanation.

Spacing

A base unit of 4 mm in print and 8 px on screen; every gap is a multiple of it.

Margins are wide: 18–20 mm on A4, 10 mm on a card, 24 px minimum on a phone.

Space between sections is at least twice the space inside them, so the structure reads without rules.

Layout

The practical facts come first: fee, length, days, where. Then the human part. On every application.

One column for reading, two for comparing. Never three on a page smaller than A4.

Corners are rounded at 3 mm in print and 12 px on screen: on cards, photographs and panels, never on the kite.

Text is left-aligned. Centred text is for the stacked mark and a door sign only.

Rules are soft: 0.5 mm in oat, or none at all. Space does the separating.

The dot

A coral dot before the descriptor, the size of the descriptor's x-height. It is the one small flourish, and it belongs to the wordmark: it does not appear on its own.

The kite is the identity's one picture. It appears once per surface, large on a post or small on a card, never repeated as a pattern.

Warm, direct, organised. Short sentences. Facts first, then reassurance, never reassurance instead of facts.

Habits

Address the parent as “you” and the child as “your child”, by name once you know it. Never “the child” or “clients”.

Say what happens, in order: first we meet, then your child comes weekly, then we review together.

Describe behaviour, not diagnoses: “shouting at bedtime”, not “dysregulation”.

One idea per sentence, one question answered per paragraph.

Use plain numbers: forty-five minutes, every Tuesday, twelve sessions then a review.

Sounds like this

Children can't always say what's wrong. Playing is how they show it.

We meet first, without your child, so you can ask everything you want to ask.

Twelve sessions, then we sit down together and decide what next.

Avoid

“Journey”, “holistic”, “nurturing little souls”, “magic of play”

Clinical jargon aimed at parents, and baby-talk aimed at anyone

Promising that behaviour will change, or that school will notice

Exclamation marks, emoji, and rhetorical questions

The practice at three lengths

One line

Play therapy for children aged four to eleven, in Leeds.

Three lines

Play therapy for children aged four to eleven, in Leeds. Weekly forty-five-minute sessions in a room set up for playing, and regular, plain conversations with parents about how it is going.

A paragraph

I am a play therapist working with children aged four to eleven in Leeds. Children often cannot say what is wrong, but they can show it, and playing is how they do that. Sessions are weekly, forty-five minutes, at the same time each week, in a room set up for exactly this. Parents are part of the work: we meet before your child does, and every few weeks after that, so you know what is happening and what you can do at home.

The full voice, with the reasoning, is in the Practice Fundamentals. A quick test for any new sentence: would Ellie say it out loud to someone in the room? If not, it does not go on the page.

11 · Photography

Real photographs, taken to a direction, used everywhere.

Direction

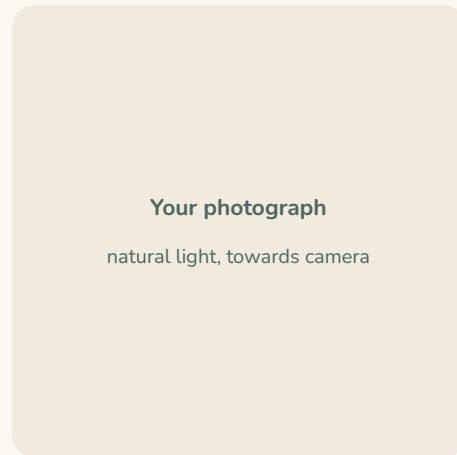
Two photographs: one of the practitioner, one of the room. The practitioner in natural daylight, towards a window, at rest, looking at the camera, in a plain mid or dark colour. The room photographed from a child's height, tidy but clearly used: the sand tray, the shelves, the floor cushion, no children in it.

Crop

Practitioner head and shoulders, square, eyes a third of the way down, rounded corners when placed. The room as a wide frame, 3:2, for the website and the directory banner.

Avoid

Stock images of children, hands with paint, rainbows, hearts, chalkboards. Photographs of any real child. Heavy filters.

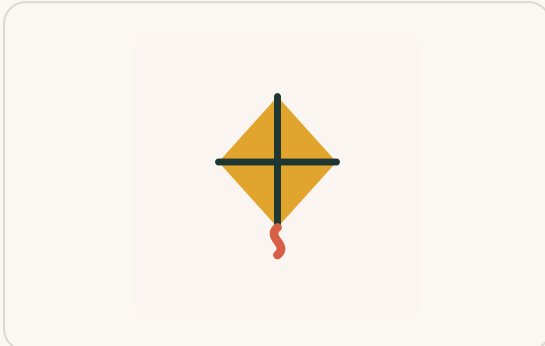


The frame the identity leaves for it: square, eyes a third of the way down.

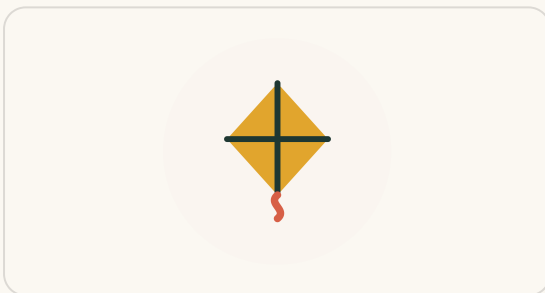
Photography direction is included; a photographer is not. If you are having a photograph taken, give the photographer this page. One session, two frames (tight and loose), supplied as full-size JPEG, in colour. The studio crops and places it. Finding or booking a photographer is quoted separately.

12 · Applications: where people first meet you

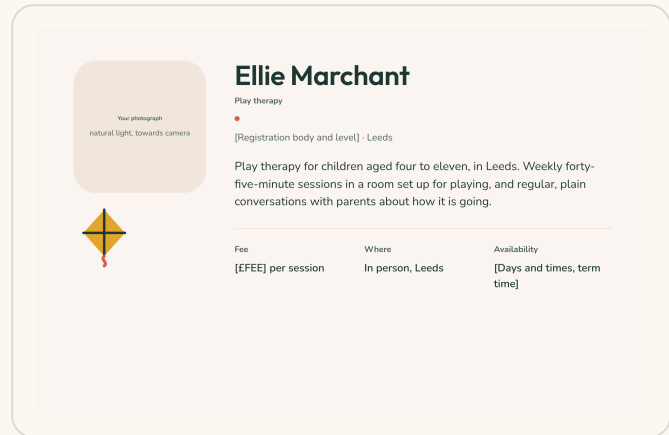
The directory profile and Instagram, which is where most people first see a practitioner.



Directory profile image. The mark on the page colour, 1200 px square, for Counselling Directory, Psychology Today, BACP and similar where a photograph is not wanted or as the secondary image. Your photograph, cropped to the direction, is the primary image.

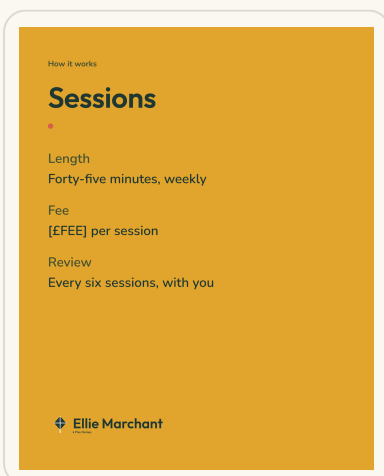


Instagram profile. The same mark, which survives the circular crop.



The profile, laid out generically. Directories control their own page design; the identity supplies what goes into it: the image, the one-line headline, the three-line opening, and the practical facts in the order fee, where, availability. Copy the text from 01-practice-fundamentals, page 2.

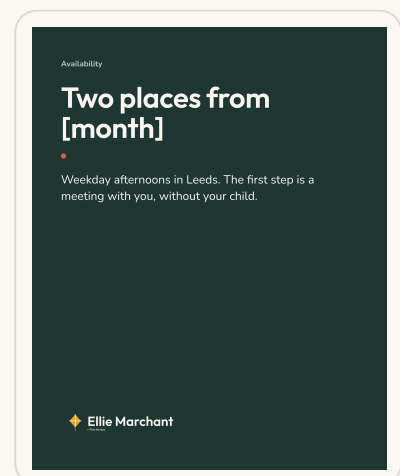
Three post frames



How it works: the facts.



A question people ask, answered in a line or two.

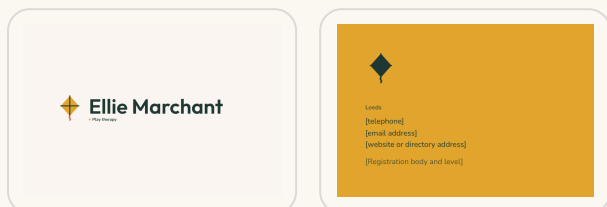


Availability, stated plainly.

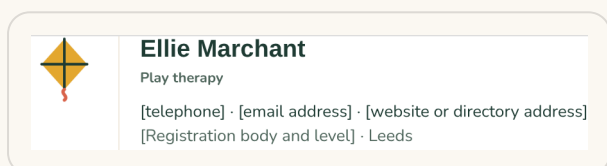
Frames carry information, never inspirational quotations. You retype the words in the HTML source (or send them to the studio); the frame does the rest. Posted at 1080 × 1350.

13 · Applications: print and correspondence

The card someone is handed, and the paperwork they sign, look like the same practice.



Business card, 85 × 55 mm. Front: the primary wordmark. Back: the mark and the practical details. Supplied as a PDF with 3 mm bleed. Uncoated 350 gsm, natural white, rounded corners at 3 mm on request; no lamination.



Email signature. HTML for Gmail, Outlook and Apple Mail, and a PNG fallback. Name, descriptor, the practical line, registration. No image of a handwritten signature, no banners.



A4 letterhead and agreement template. Header with the primary wordmark; the practice details top right; body in Nunito 10pt. Use it for the counselling agreement, letters and invoices. Supplied as HTML (prints to PDF from any browser), PDF, and an editable Word document with the header and styles set up.

What to send, and what to ask for.

Printer

Send the PDF from 05-applications/_exports (it has 3 mm bleed and the trim marked), and the colour specification from 04-colour-and-type.

Ask for uncoated 350 gsm, natural white, rounded corners at 3 mm on request; no lamination; a printed proof before the run; the hex matched on their stock rather than the CMYK figures taken literally.

Decline lamination, spot varnish, foil, and any offer to "tidy up" the artwork.

Designer

Send this guide, the Practice Fundamentals, the SVG wordmarks and tokens.css.

Ask for anything new to be built from the colours, the typefaces and the files in this folder, following section 09. Send them section 06 before they start, not after.

Decline a new symbol, a gradient, a third typeface, or a "refresh". If the practice has changed, the Fundamentals changes first and the studio can advise.

Web developer

Send tokens.css, the woff2 fonts with their licences, the SVG wordmarks, and sections 07 to 09.

Ask for the fonts self-hosted, body text at 17 px / 1.6, line length 55–70 characters, the accents used as section 07 says, and WCAG 2.2 AA throughout.

Decline icon packs, stock photography, animated backgrounds and a cookie banner for analytics nobody reads.

The short version, for any supplier

Two typefaces, six colours, one kite, soft corners. Calm page, bright mark. If in doubt, simpler.

Everything in one folder, named and ordered.

01-practice-fundamentals

The practice written down, approved by you.

Read it again when something changes.

02-identity-guide

This document, as HTML and PDF.

03-wordmark

Primary, stacked, reversed, mono and the mark, as SVG (outlined) and PNG.

04-colour-and-type

colour-specification.txt · tokens.css · the typefaces with their licences.

05-applications

Directory profile image and layout, Instagram profile and three post frames, business card, letterhead (HTML, PDF and Word), email signature: editable sources and finished exports.

Changing something

A fact: fee, days, address, availability

Edit the source file, or send it to the studio. Up to three straightforward text changes in the first year are included.

The descriptor, the town, the accent

These are set once at the start. Changing one afterwards means re-issuing the wordmark and the applications; ask for a quote.

A new application

A leaflet, a sign, a slide template, a second card: built from the same tokens and quoted on its own.

A website

The identity is built so that a website follows from it. Ask the studio about adding one.

Ownership

DRAFT, REQUIRES UK LEGAL REVIEW. The mark and wordmark set for your practice, the documents written for it and every file in this folder are yours to use for your practice for as long as you practise, including by handing them to another designer, printer or developer. The studio keeps the underlying foundation and templates (the typeface pairing, the palette, the layouts and the production method) and uses them for other practices in their own names; your identity is personalised, not exclusive.

One consolidated round of corrections after the first issue. Corrections to facts are never counted. Ten working days from a complete discovery, if replies arrive promptly. Photography direction is included. A photographer, or arranging one, is quoted separately. Questions: hello@alexanderwatson.co.uk.