



Sofia Marin

Integrative therapy for adults · Brighton and online

Everything your practice stands for, says and
looks like — written down once, so it can be used
for years without being decided again.

PREPARED BY	VERSION	ISSUED	STATUS
Alexander Watson Studio	1.0	September 2026	Yours to keep and to use

Sofia Marin is a fictional practice created by Alexander Watson Studio to demonstrate the complete deliverable. No qualification, registration, membership, address, telephone number, email address or clinical claim in this document is real.

One document, so the decisions only have to be made once.

Your website is one expression of your practice. This guide is the practice itself, written down: what it stands for, who it is for, how it is described, and what it looks like. If the website disappeared tomorrow, everything needed to rebuild it — or to make something entirely different — would still be in your hands.

HOW IT IS ARRANGED

- 01 **Your practice.** What is true about the work, the people who come, and what you will and will not do. Everything after this follows from it.
- 02 **Your words.** The position, the descriptions at four lengths, the voice, and enough method that you could write something new in five years and it would still sound like you.
- 03 **Your visual identity.** The mark, the colours, the typefaces, the photography — each with the job it does and the specification a supplier needs.
- 04 **In use.** The brief anything made for this practice works to, one worked example, and how the identity behaves on paper and on a door.
- 05 **Keeping it.** Five checks, a list of your files, and what to do when something needs to change.

THREE WAYS TO READ IT

Once, slowly. The first three parts are a description of your practice that you are entitled to correct. Where something is factually wrong, correct it. Where something is right but put badly, say so — that is an equally useful correction.

Before you write anything public. A directory profile, a leaflet, a post, a second website. Parts Two and Four will already have answered most of it.

When you are briefing somebody else. A printer, a sign maker, a designer, a developer. Page 38 says exactly which pages and which files to send.

A WORD ABOUT WHAT THIS IS NOT

It is not a rulebook you can break. It is a record of decisions already taken, so that the ordinary work of running a practice does not reopen them. One documented change with a reason is a decision. Three undocumented ones are drift, and drift is what makes a considered practice start to look like a template.

What is in it.

ONE · YOUR PRACTICE

- 04 Practice at a glance
 - 05 Professional identity
 - 06 Philosophy of practice
 - 07 The people you want to reach
 - 08 What this practice is, and is not
 - 09 The experience a client should have
 - 10 Still to be confirmed
-

TWO · YOUR WORDS

- 11 Position
 - 12 Descriptions, at four lengths
 - 13 Key messages, in order
 - 14 Voice — how the writing works
 - 15 Words that fit, words to avoid
 - 16 Recurring devices
 - 17 The voice by context — one
 - 18 The voice by context — two
 - 19 Writing something new
-

THREE · YOUR VISUAL IDENTITY

- 20 The idea it is built on
 - 21 Logo — the system
 - 22 Logo — construction and clear space
 - 23 Logo — misuse
 - 24 Colour — the five, and their jobs
 - 25 Colour — dark grounds and tints
 - 26 Colour — specifications and contrast
 - 27 Colour — proportion and pairing
 - 28 Typography — the two registers
 - 29 Typography — hierarchy
 - 30 Typography — substitutes
 - 31 Photography — what a picture does
 - 32 Photography — the shot list
 - 33 Supporting visual language
-

FOUR · IN USE

- 34 Designing for this practice
 - 35 The website, as one implementation
 - 36 Digital applications
 - 37 Print and physical
 - 38 Signage and the room
 - 39 What to give a supplier
 - 40 Examples — right, and wrong
-

FIVE · KEEPING IT

- 41 Five checks
 - 42 Your assets
 - 43 Changing something later
 - 44 Closing
-

IF YOU ONLY READ FOUR PAGES

Page 11, page 14, page 24 and page 41.
Between them they hold the position,
the voice, the palette and the test.

IF YOU ARE DESIGNING SOMETHING FROM THIS

Page 34 is the brief. Page 39 says which
pages and which files apply to your
trade. Part Two settles the words and
Part Three the look. No page here
assumes you have seen the website.

A practice organised around one question.

THE PRACTITIONER

An integrative therapist working in central Brighton and online, Tuesday to Friday. Nine years in theatre production before training.

THE PEOPLE

Adults whose lives are working. They arrive saying there is nothing actually wrong, and the practice takes that at face value before it complicates it.

THE CENTRAL CONCERN

Fit rather than crisis. What happens when a life built out of sensible decisions stops belonging to the person living it.

THE FEELING TO CREATE

Being taken seriously without being categorised. Recognition without a label attached to it.

Nothing is wrong in a way a form would recognise.

THE SENTENCE THE PRACTICE TURNS ON

WHY THIS PAGE COMES FIRST

Everything in this guide is downstream of these four columns. A decision that cannot be traced back to one of them — a colour, a photograph, a sentence, a leaflet — is decoration, and decoration is what makes a small practice look uncertain.

THE PRACTICAL FACTS

FEE	£70
SESSION LENGTH	50 minutes
DAYS	Tuesday to Friday, 10am-7pm
DELIVERY	Brighton and online, equally
FIRST CONVERSATION	Free, twenty minutes
PAYMENT	Bank transfer, on the day
CANCELLATION	48 hours

These figures appear on the website, on the card, on the leaflet and in this guide. When one changes, page 41 lists everywhere it has to change with it.

Precise before reassuring.

Six characteristics that hold across everything the practice says. They were not chosen to be distinctive. They are what was already there, written down so it can be repeated.

Corrective

You begin by correcting an assumption before making a promise — *integrative isn't a hedge*. The instinct is to be understood accurately first and liked second.

Transparent about method

You move between approaches and say when you are doing it. Method goes where most practices put credentials.

Unwilling to overclaim

You are wary of promising that therapy makes people happier. Saying plainly what you can and cannot claim reads as competence, not modesty.

Practically frank

The stairs, the absent lift, the late-cancellation charge and the reply that may not come until the next working day belong in your own voice, as content rather than small print.

Attentive to language

You are interested in the small translation people do before they speak, including in their own language. Words are the material you work in, and the writing should show that instead of saying it.

A second career, quietly used

Nine years in production informs how you think; it is not what you sell. It appears once, is explained in a sentence, and is then left alone.

A therapist who would rather be exact than comforting, on the grounds that accuracy is the more useful kindness.

IDENTITY STATEMENT — THE ONE SENTENCE TO KEEP

The account is stable. The meaning is not.

This is the belief the practice runs on. It decides what anything made for this practice is organised around, what the writing is for, and why the identity is built the way it is. If it is wrong, almost everything after it changes.

A life is rarely mistaken about its facts. It is carrying an account of them that has been repeated until it went smooth. Adulthood, on this view, is something constructed — assembled out of decisions that were sensible at the time and are now being lived inside by a different person.

Distress arrives as loss of fit rather than as breakdown. That is harder to justify to other people, and therefore lonelier.

This is what the practice actually works on, which is why it should organise what you make rather than sit inside it as a paragraph.

WHAT FOLLOWS FROM IT

- Change begins with re-reading. The event stays; what it meant is what moves.
- Accuracy comes before improvement. What therapy reliably does is make things more accurate, which is a smaller claim than making them better.
- Identity is a question of fit more than of discovery: the work is noticing that the description and the person have come apart.
- A client is not required to arrive with insight.

*What happens when the life you
constructed stops fitting.*

THE DEFINING BELIEF, IN YOUR OWN WORDS

Functioning, and privately out of alignment.

This sets who the writing speaks to most directly. It is a question of emphasis — not a limit on who you will see, and not a clinical boundary.

VISIBLE FROM OUTSIDE

A career chosen carefully. A relationship that is kind. Friendships, a city, a family that is proud of them. They are frequently the capable one, the person everyone finds easy.

HAPPENING INSIDE

Flatness after arriving at the thing they worked towards. Effort spent holding a life steady that no longer registers as effort. A suspicion the life belongs to a previous occupant.

WHAT HAS STOPPED FITTING

A career, a friendship pattern, a family expectation, somewhere that was meant to be temporary years ago, or a version of themselves other people are relying on.

WHAT THEY HOPE FOR

To say something accurately for once. To stop performing the description. Permission not to know what it is before asking for help with it.

TWO THINGS THEY ARE WARY OF — AND THE TWO MISTAKES THAT FOLLOW

Being categorised. They have often been read a certain way for years, accurately or not, and are tired of it. Anything that names their type does the same thing again.

So: no condition lists, no client types, no “who I work with” panel. Situations instead of categories, and enough of them that no single group can claim the page is about them.

Being handled. They can see technique working on them. Warm second-person copy — *you're exhausted, you're carrying so much* — reads to this reader as a method rather than a welcome.

So: situations are written unowned, and the second person is kept almost entirely for practical instruction. A reader recognises themselves without being addressed and told what they feel.

The limits are part of the offer.

Most practices keep their boundaries in the small print, which makes them read as conditions. Here they are content, because volunteering the awkward fact is how this practice earns trust. Everything on this page is already public, in your own words.

WHAT YOU DO NOT DO

Give advice. You say what you notice; what a person does with it is theirs.

Diagnose. You are not able to, and it is not the work.

Set worksheets by default.

Pretend to understand an experience from the inside when you do not.

WHAT YOU WILL NOT CLAIM

That you can tell someone who they are.

That therapy will make them happier. It reliably makes things more accurate, which is not the same thing and is often better.

That this is a safe space. You can promise attention, a locked door and forty-eight hours' notice.

That reading a page is brave. It takes about forty seconds and an email address.

WHAT YOU ASK

The same time each week, so the hour stops being a decision.

To be told when something you have said is wrong. People are extremely polite about this, and it slows everything down.

WHAT THE PRACTICE CANNOT SERVE

It is not an emergency or out-of-hours service, and the room is on the first floor with no lift. Both are stated plainly wherever someone might be about to rely on them, with real crisis signposting beside the first and an offer to find an alternative beside the second.

THE RULE THIS PAGE SETS

A limit is never hidden, never apologised for, and never softened into a promise.

It follows that anything with a cost attached — the charge for a late cancellation, the reply that may not come until the next working day, the stairs, the fact that availability changes — is written at full size, in the body, in the first person, before a reader has to go looking for it. A practice that volunteers its own inconvenient facts is making a claim about how it will behave later, and that claim is doing more work than any reassurance could.

From eleven at night to four sentences.

Most first contact happens late, alone, and after a long time not doing it. The experience is described here as four things that have to be true, and then as the sequence that makes them true.

FEEL

A small, unwelcome jolt of recognition, then relief that nothing is being sold. Met rather than soothed. It should read as though an adult wrote it and is not performing.

UNDERSTAND

Within seconds: that you are a therapist, who you work with, where, when, what it costs, and that the first conversation is free and is not an assessment.

TRUST

Method described rather than asserted. Limits named. Price published. Awkward practical facts volunteered before they can be discovered.

DO

Arrange the twenty minutes — by telephone as readily as by video, with no requirement to explain the problem first.

THE ARC

Arrival

Facts and fee first, so that scepticism is answered before feeling is asked for.

Recognition

A sequence of unowned situations. Something close but not quite right — which is named as a good sign rather than a failure of aim.

Understanding

How you work, and then what an hour with you is actually for.

Contact

A short form whose optional field says that *I'm not sure how to describe this* is a complete answer.

STATED IN YOUR OWN VOICE, AS CONTENT RATHER THAN SMALL PRINT

First floor, no lift · Late-cancellation charge · Replies may take until the next working day · What this practice cannot serve, with plain crisis signposting

What has deliberately been left blank.

Nothing factual has been assumed. Everything below is a question only you can answer, and each one has a place already waiting for it in the identity. Until you supply it, it does not appear anywhere — inventing it would be dishonest and, in several cases, a professional risk.

PROFESSIONAL STANDING		PRACTICE OPERATIONS	
Qualification and awarding body	Exact wording your course permits	Trading name and legal name	What goes on an invoice
Professional register or membership	Body, category and number	Business address	Required on invoices and terms
Insurance	Insurer and cover, if you state it	Data protection registration	ICO fee assessed, number or a confirmed exemption
Supervision arrangement	Frequency and how you describe it	Data retention	What notes are kept and for how long
Years in practice	Never inferred from age or a previous career	Accessibility, in detail	Stair count, handrail, door width, nearest step-free option
Training you want stated	And training you would rather not	Availability policy	Whether there is a waiting list, and what you say when full
Complaints route	Where a client goes if it is not you	Your own leave	Notice given, and whether sessions are charged
		Photography consent	What may be photographed in the room

THREE THAT CHANGE THE WORDS, NOT JUST THE FACTS

- **Whether the fee will hold.** The figure £70 appears in nine places listed on page 41. If it is likely to rise within a year, it is better to decide now how a change is announced than to discover the nine places later.
- **Whether you want the second career mentioned at all.** It currently appears once. Removing it costs one paragraph; adding it anywhere else changes the balance of the About page.
- **How you want to describe growing up between Spain and England.** It is presently offered as the reason for an interest, not as an identity claim. That is a choice, and it is yours to change.

One sentence, and what it is doing.

A position is not a slogan. It is the claim the practice is willing to be held to, stated so plainly that a stranger could repeat it correctly after reading it once.

Therapy for adults, for the point at which a life stops fitting.

THE POSITION · TWELVE WORDS · UNCHANGED WHEREVER IT APPEARS

WHAT IT CLAIMS

- A timing, not a condition. It names a moment rather than a diagnosis, which is how it reaches people who do not think of themselves as unwell.
- Adults. Not a demographic, a stage.
- Fit, which is the practice's actual subject and is doing the work of a specialism without pretending to be one.

WHAT IT DELIBERATELY DOES NOT CLAIM

- A modality. *Integrative* is explained where there is room to explain it, and never used as the headline — on its own it reads as a hedge.
- An outcome. Nothing in the position promises that anything improves.
- A client type. No condition, no category, no group.

THE LONGER FORM, FOR ANYWHERE THAT NEEDS A PARAGRAPH RATHER THAN A LINE

An integrative therapy practice in Brighton and online, for adults whose lives are working and no longer feel like theirs. The work is on the distance between what happened and what it turned out to mean. It offers accuracy rather than reassurance, states its method and its limits plainly, and begins with a free twenty-minute conversation that is not an assessment.

THE TEST

Could a reader who has never met you repeat the position without adding a word you would not say?

If a new piece of writing needs the position rephrased to fit, the writing is wrong, not the position. The one permitted variation is the truncation used where space genuinely runs out — *for the point at which a life stops fitting* — which works beneath the name on a sign, a card or a profile header, because the name has already supplied the rest.

Four descriptions, so none has to be improvised.

Written once, to be used as they are. Every context you are likely to meet asks for one of these four lengths. Where a form imposes a limit that falls between two of them, shorten the longer one from the end — the first sentence is always the one that survives.

TWELVE WORDS · A SIGN, A CARD, A PROFILE HEADER

Therapy for adults, for the point at which a life stops fitting.

FORTY WORDS · A SOCIAL BIOGRAPHY, A SHORT DIRECTORY SUMMARY

Integrative therapist in Brighton and online. I work with adults whose lives are working and no longer feel like theirs. £70 for fifty minutes, Tuesday to Friday. First conversation free, twenty minutes, and not an assessment.

ONE HUNDRED WORDS · A DIRECTORY PROFILE, A LEAFLET, AN INTRODUCTION

I'm an integrative therapist working in central Brighton and online. Most people arrive saying there is nothing actually wrong. They are usually right — nothing is wrong in a way a form would recognise. What is happening is more often a loss of fit: a career, a relationship or a version of themselves that was chosen carefully and no longer belongs to the person living it.

Integrative means I trained relationally and have since trained in other approaches, and that I move between them and say when I am doing it. Sessions are fifty minutes, £70, weekly. The first conversation is twenty minutes, free, and is not an assessment.

THREE HUNDRED WORDS · AN ABOUT PAGE, OR A LONGER PROFILE

I'm an integrative therapist. I work in a consulting room in central Brighton and online across the UK, Tuesday to Friday, and I see adults.

Most of the people I work with arrive saying there is nothing actually wrong. They are usually right. A career was chosen carefully. A relationship is kind. A family is proud of them. Nothing in the account is inaccurate, and the account has been repeated often enough to go smooth. What has happened is that the life stopped fitting — and that is harder to justify to other people than a crisis is, which makes it lonelier.

Most of my work is somewhere in the difference between what happened and what it turned out to mean. The first of those is stable. The second is not, and is where the work usually is. You do not have to arrive with it; that is what the sessions are for.

Integrative isn't a hedge. I trained in a relational, psychodynamic-leaning way and have since trained in other approaches, and I move between them depending on what is actually needed, and tell you when I am doing it. I would rather be caught changing approach than be consistent and useless.

What I won't claim is that therapy will make you happier. It reliably makes things more accurate, which is not the same thing and is often better.

Sessions are weekly, at the same time each week, fifty minutes, £70. The first conversation is twenty minutes, free, by telephone or video. It isn't an assessment, and you don't need to be able to say what it is.

Six things to say, and the order to say them in.

The order matters more than the wording. This reader checks what something costs and who you are before reading anything emotional, so the practical facts come early and the feeling is never asked for first.

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- 01 **The position.** Therapy for adults, for the point at which a life stops fitting. Never omitted, wherever there is room for one sentence.

 - 02 **You don't have to name it.** The requirement to diagnose yourself before asking for help is removed explicitly, once, next to the action — not implied by a friendly tone.

 - 03 **The facts, early.** Fee, session length, days, and where. In plain numerals, before anything is asked of the reader.

 - 04 **The method is visible.** What you do, what you will not do, and what you ask of a client — described rather than asserted. This is where trust is actually earned.

 - 05 **What happened is not what it meant.** The idea the practice works on. Shown wherever there is room to show it, stated where there is not.

 - 06 **The limits.** The stairs, the charge, the reply time, what the practice cannot serve. Volunteered, not discovered.

HOW MANY TO USE

Never all six in one short piece. A card carries one. A directory profile carries one, three and four. A leaflet carries all six because it has four sides. A post carries one idea and the position, and nothing else.

WHICH ONE IS LOAD-BEARING

The second. Almost everything the practice does is downstream of removing the requirement to have already named the problem. If a piece of writing quietly puts that requirement back — by asking what brings you here, or by listing what you might be experiencing — it has undone the practice's central offer.

WHAT IS NEVER A MESSAGE

Qualifications as a headline. Years of experience as a claim of quality. A list of conditions. A promise about how a client will feel afterwards. Any of these can be a fact on a page; none of them is a message.

Dry, exact, unhurried. Warm without performing it.

Seven habits. They are descriptive rather than aspirational — every one of them is already visible in how you write and speak, and together they are what makes a new sentence sound like this practice rather than any other.

THE SEVEN HABITS

Short declaratives. Statements, not sales sentences. A paragraph is usually three of them.

Specific numbers. Fifty minutes. £70. Forty-eight hours. Twenty minutes. Numbers are a form of respect and do more reassuring than adjectives.

One flat undercut. Somewhere in each piece, a serious sentence is deflated by an exact one — *it takes about forty seconds and an email address*. Once per piece. Twice is a style.

Situations written unowned. *A career chosen carefully, and no longer possible to feel anything about — not you chose your career carefully*. The reader arrives at the recognition instead of being handed it.

The second person, sparingly. Almost only for practical instruction: what to do, what it costs, what happens next.

Correction before promise. Where a reader is likely to assume something, the assumption is corrected first — *integrative isn't a hedge, it isn't an assessment*.

Warmth carried by accuracy. Never by adjectives, never by exclamation, never by telling a reader what they must be feeling.

RHYTHM

Dense practical passages alternate with quiet ones. A page should be skimmable in twenty seconds and still reward a slow read. Generous space is itself a claim about manner: that nothing here is being rushed or sold.

REGISTER

An adult writing to another adult, neither of whom is performing. It declines to be solemn, and it never reaches for a laugh. Where a sentence could be either warm or exact, it is exact.

PUNCTUATION AND FIGURES

Em dashes with spaces, used for the aside that qualifies a claim.

Numerals for money, time and duration. Words for small counts in prose.

No exclamation marks. No emoji. No bold used for emphasis in running text.

Sentence case everywhere. Capitals only for names.

THE ONE THING THAT WOULD BREAK IT FASTEST

Sustained second-person warmth. Three sentences in a row beginning *you* and describing how the reader feels will undo the practice's position more effectively than any visual mistake could.

The practice has its own vocabulary.

The left-hand column is not a list of words to insert. It is the vocabulary the practice already thinks in, gathered so that a new sentence can be checked against it. The right-hand column is barred outright.

WORDS AND PHRASES THAT BELONG

account · description · version	what a person says about their life
fit · stopped fitting · belongs to	the central idea
accurate · exact · plainly	what is offered instead of comfort
notice · re-read · translation	what the work consists of
the hour · weekly · the same time	the shape of it
ordinary · sensible · careful	how the life is described
arrange · say so · tell me	what a reader is asked to do

BARRED, WITH THE REASON

journey · safe space · holding space	category defaults; two of them are claims you have refused in print
you deserve · it takes courage · be kind to yourself	tells the reader what to feel
empower · transform · unlock · heal	promises an outcome
authentic · your true self	assumes identity is discovered, not a question of fit
reach out · I'm here for you	performed warmth
struggling with · suffering from · client types	categorises the reader
passionate · dedicated · qualified professional	asserts rather than describes

FOUR CONSTRUCTIONS TO WATCH FOR

They appear most often when writing is done quickly, or by a tool. None of them is in your voice.

- *Not just a website — a practice.* The “not X, but Y” frame manufactures emphasis the sentence has not earned.
- *More than therapy.* Inflation. The practice's whole manner is the opposite.
- *It's about understanding yourself.* The “it's about” opener explains rather than describes, and always lands on something generic.
- *This isn't your typical therapy practice.* Positions by comparison, which invites the reader to compare.

Five moves the practice makes, over and over.

A voice is partly vocabulary and mostly structure. These five are the structures. They are portable — each one works in a leaflet, a post, an email or a page — and together they are most of what makes a new piece of writing recognisable.

01 · THE TWO COLUMNS

A sentence that has been said out loud many times, set against what it turned out to mean. *It was the right decision → I made it for someone who isn't in the room.* The signature device, and the practice's idea drawn rather than explained. Use it where there is room to show a pair or two; never more than three pairs at once.

02 · THE UNOWNED SITUATION

A description with no *you* in it, offered without a diagnosis attached. *Somewhere that was supposed to be temporary, eight years ago.* Use several together so no single reader is being pointed at, and close the set by saying that none of them is a category.

03 · THE CORRECTION

Open by correcting the assumption the reader is about to make, then say the true thing. *Integrative isn't a hedge. It isn't an assessment.* One per piece; it is a strong opening and loses its force if repeated.

04 · THE VOLUNTEERED INCONVENIENCE

State the awkward practical fact before anyone can discover it, at full size and without apology. The first floor and no lift. The late-cancellation charge. The reply that may not come until the next working day. This is the practice's main trust mechanism and should appear in anything longer than a card.

05 · THE FLAT UNDERCUT

Deflate one serious sentence with an exact one. *That reading this is brave. It takes about forty seconds and an email address.* Exactly once per piece. It is the only humour the practice uses, and it is never at a client's expense.

WHAT IS NOT A DEVICE

Rhetorical questions. Lists of three. Sentences that begin *Maybe you....* Anything that names a feeling on the reader's behalf. These are the category's habits, and using one will make a piece of writing sound like every other practice's.

The same practice, at three different lengths.

What changes between contexts is length, order and how much is explained. What never changes is the position, the refusal to categorise, the published numbers, and the absence of sustained second person.

YOUR WEBSITE

The form with the most room, so it is where the idea is *shown* rather than stated: facts first, the situations as a sequence, the two columns as something the reader operates, the method at length, and the practical section written as content. Longest form of everything; nothing is summarised, because everything shorter refers back to it.

TONE MARKER

Most people arrive saying there's nothing actually wrong. They're usually right.

A THERAPIST DIRECTORY

A hostile format: it wants condition checkboxes, a photograph and a paragraph competing with two hundred others. Tick only what is true, then write the hundred-word description from page 12 unchanged. Do not adapt the voice to the directory's house style — the contrast is the point, and a profile that sounds unlike the ones around it is the only one that gets read twice. Lead with the correction, not the credentials, and put the fee and the free twenty minutes in the first three lines.

TONE MARKER

Nothing is wrong in a way a form would recognise.

A SOCIAL BIOGRAPHY · 150 CHARACTERS

One line of position, one practical fact, one line of permission. No hashtags in the biography, no emoji, no list of modalities. The link goes to the website and nowhere else.

WRITTEN OUT

Integrative therapist · Brighton & online
For the point at which a life stops fitting
First twenty minutes free. You don't need to be
able to say what it is.

Shorter forms, where there is room for one idea.

A SOCIAL POST

One idea. Either a single sentence in the serif with air around it, or one pair from the two columns. Never a tip, never a list of signs, never an infographic. The caption is at most two sentences and does not explain the image — if the image needs explaining, it is the wrong image. No call to action on most posts; the practice is not asking for anything.

AN INTRODUCTORY EMAIL

Four to six sentences. Confirm the practical thing first, then one sentence that lowers the cost of the next step. It ends with your first name only.

Thank you for writing. The twenty minutes is free, by telephone or video, and takes about that long. It isn't an assessment — I won't take notes or ask what brings you here. Tuesday or Thursday morning this week both work; say which suits and I'll send a time.

Sofia

A PRINTED LEAFLET

Four sides, and the one place the six messages all appear in order. Front: the mark and the position, nothing else. Inside: six situations, then how you work and what you do not do. Back: the practical ledger, the email, and the crisis signposting. A leaflet outlives a conversation, so nothing in it may be true only this month — availability and waiting times stay off it.

A BUSINESS CARD

The name and the descriptor on the front. On the back: the position, the email, the three numbers. No telephone number unless you want calls. Nothing else — a card that has to be read is not a card.

SIGNAGE AND THE DOOR

Words on a building are read in three seconds by someone slightly anxious about being in the right place. The name, then *Integrative therapy*, and — on a street sign only — the floor. Never the position, never a sentence. Wayfinding is not messaging.

TWO RULES THAT CROSS EVERY CONTEXT

- The numbers travel together. Wherever the fee appears, the session length appears with it. £70 alone invites the wrong comparison; £70 for fifty minutes is a fact.
- The free twenty minutes is named as an action, never as a product. *Arrange the twenty minutes*. Not a discovery call, not a free consultation, not a taster session.

A method, for the things this guide could not predict.

In five years you will need to write something nobody anticipated — a workshop description, a letter to a GP practice, a page about a new way of working. This is how to do it so that it still sounds like the same practice.

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- 01 **Say the true thing badly, first.** Write what you would actually say to one person, without arranging it. The material is in there; the arrangement is the easy part.

 - 02 **Find the assumption the reader is about to make** — and correct it in the first two sentences.

 - 03 **Put the numbers in early.** Cost, length, when, where. Before anything emotional is asked for.

 - 04 **Take out every *you* that is not an instruction.** Rewrite those sentences as situations with no owner.

 - 05 **Name the limit.** Whatever is inconvenient, uncertain or chargeable about this new thing — say it in your own words, at full size.

 - 06 **Cut it by a third, and let one serious sentence be undercut by an exact one.**

THEN THREE TESTS

- **The stranger test.** Could someone who has never met you say, after reading it, what you think, what you are careful not to claim, and what it costs?
- **The swap test.** Put another therapist's name at the top. If it still works, it is generic and none of it is yours.
- **The category test.** Does any sentence tell the reader what they are or what they feel? If so, it is the one thing this practice has decided not to do.

IF SOMEONE ELSE IS WRITING IT

Send them pages 11 to 19 and nothing else. That is the complete verbal brief, and it is short enough that they will actually read it. Ask for the three tests to be applied before the draft comes back to you.

One thing, two readings.

An identity needs one idea held all the way through, or it becomes a collection of preferences. Yours is the same idea the practice works on: a thing seen twice, slightly out of register.

Two brackets, offset so the frame never closes. The first says *here is the thing*. The second says *here it is again, and it is not in the same place*. Nothing is completed, because in this practice nothing is.

That single idea decides everything downstream. The two registers become two typefaces — a serif for meaning, a grotesque for facts — and keeping them visibly apart is what lets the difference show on a page without anyone explaining it. Plum marks the meaning layer and appears nowhere else. Space is used as a claim about manner.

The identity should be quiet, exact and a little austere: closer to a well-made printed catalogue than to a clinic. Its job is to give a sceptical reader nothing to be sceptical about. Precision is the reassurance.

WHAT IT CARRIES

- Two registers, kept visibly apart
- Space used as a claim about manner
- Exactness in every number and measure
- One idea, held all the way through
- Warmth carried by the writing, not the styling

WHAT IT AVOIDS

- Sage, blush and gradient palettes
- Rounded cards, soft shadows, icon sets
- Script and handwritten type
- Stock photography of calm
- Anything that reads as a lifestyle brand

Slightly boring rather than fashionable.

THE DESIGN PRINCIPLE · THE SENTENCE TO SETTLE AN ARGUMENT WITH

Four configurations. No more than are needed.

The mark comes out of the wordmark rather than sitting beside it: its arms are the cap height of *Sofia Marin* and its stroke matches the weight of the letters, so at any size the name and the mark read as one object. Each configuration below exists because a real application needs it.

PRIMARY LOCKUP



The name held inside a frame that is never completed. Covers, correspondence, business cards, print, anywhere the identity is the only thing on the surface.

sofia-marin-primary.svg

HORIZONTAL LOCKUP



Mark, name and descriptor on one line. Website header and footer, letterhead, email signature, anywhere the identity has to sit in a band beside other things. The descriptor is set in the grotesque, never in the serif.

sofia-marin-horizontal.svg

WORDMARK ALONE



Where the brackets would collide with something else, or a document already carries the mark elsewhere. A signature at the foot of a page, a caption, a credit line.

sofia-marin-wordmark.svg

THE MARK ALONE

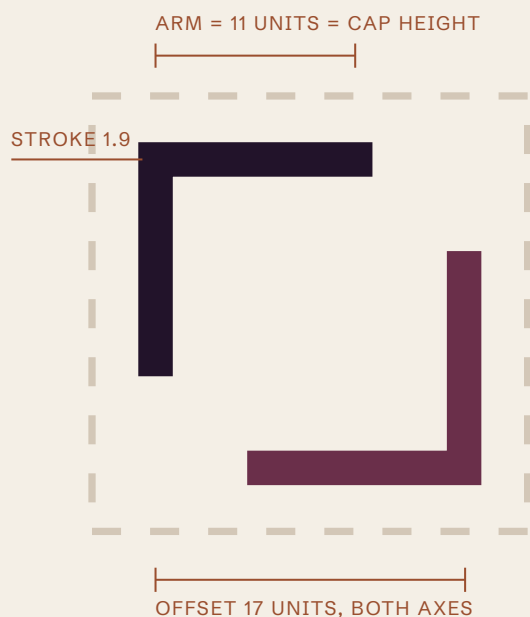


Favicon, app icon, a profile picture, and the marker placed beside any sentence the practice asks you to read a second time. Below 12 mm or 40 px, use the small-use file: the same geometry with a heavier stroke and more padding, so it holds at icon size.

sofia-marin-mark.svg · sofia-marin-mark-small.svg

Drawn to a rule, so it can be redrawn.

Everything here is proportional. If the logo ever has to be rebuilt — by a sign maker working in metal, an embroiderer, or a designer without the files — these numbers are enough to do it exactly.



- Drawn in a 24 × 24 field. Upper corner at 3.5, 3.5; lower corner at 20.5, 20.5.
- Corners square, never mitred. Stroke caps square, never rounded.
- The gaps at top right and bottom left are the point, and are never closed.

IN THE PRIMARY LOCKUP

Bracket arm	= cap height of the name
Bracket stroke	= 8.9% of cap height
Stroke in the standalone mark	= 17% of the arm
Offset from the name	= one word-space, both axes
Clear space, all sides	= one cap height

In practice: clear space is 11% of the primary lockup's total width. Nothing — no text, no rule, no image edge, no fold — enters it.

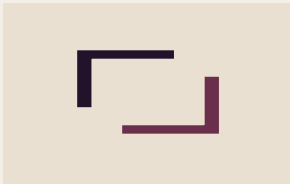
The two stroke weights are deliberate. In the lockup the bracket matches the stem of the letters, because it is reading as part of the name. The standalone mark is drawn heavier because it is used small, where a letter-weight stroke disappears. Take the standalone weight from the SVG rather than calculating it.

MINIMUM SIZES, MEASURED RATHER THAN GUESSED

CONFIGURATION	IN PRINT	ON SCREEN	BELOW THAT
Primary lockup	40 mm wide	160 px wide	Use the horizontal lockup
Horizontal lockup	46 mm wide	180 px wide	Use the wordmark, or the mark alone
Wordmark	30 mm wide	120 px wide	Set the name as ordinary type
Mark	12 mm	40 px	Use the small-use file, down to 6 mm / 16 px

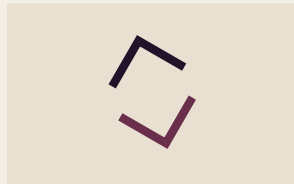
Eight things not to do to it.

Each of these has been done to somebody's logo this week. None of them is a matter of taste — every one breaks a rule on the previous page, and the reason is given.



STRETCHED

The proportions are the drawing. Scale both axes together, always.



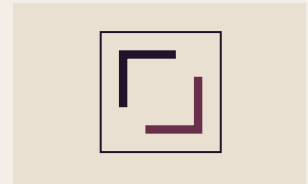
ROTATED

The offset reads as a mistake at any angle but square.



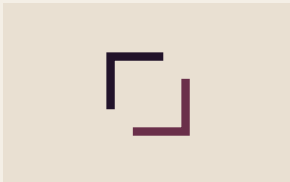
RECOLOURED

Only the four colourways on page 22 exist. Sage and terracotta belong to another practice.



BOXED

The mark is an open frame. Putting it in a closed one contradicts it.



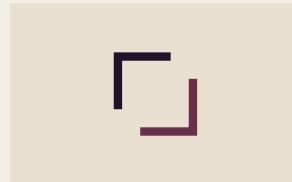
REWEIGHTED

Both strokes are one weight. A thickened bracket turns the pair into a hierarchy.



ON A GRADIENT OR A PHOTOGRAPH

The mark needs a flat ground. There are no gradients in this identity.



SOFTENED

Square caps and square corners. Rounding them makes it apologetic.



CROWDED

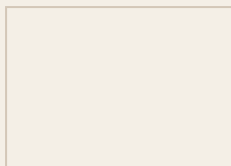
One cap height of clear space on all four sides, with nothing in it.

ALSO NEVER

Outlined · given a drop shadow · set at an opacity below 100% · redrawn with the gaps closed · used as a repeating pattern or a watermark · animated · combined with another organisation's mark inside the clear space · recreated by typing brackets in a text box. If an application seems to demand one of these, the application is wrong and page 39 says who to ask.

Five colours, each with one job.

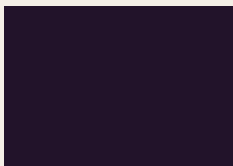
A colour without a job is decoration, and decoration is what makes a small practice look uncertain. Each of these appears only where its job applies. That, rather than the particular hues, is what stops a palette becoming wallpaper.



Parchment

#F4EFE6 · THE PAGE

A warm, slightly aged white. The default ground for everything that is read, and most of what anyone sees.



Aubergine

#22132A · GROUND
AND TYPE

All primary type on parchment, and the full-bleed ground where the practice states something instead of explaining it. A dark that is neither black nor navy.



Ink Soft

#57424F · SECOND
VOICE

Anything that names something rather than saying it: section labels, captions, table headings, form hints, practical notes.



Plum

#6A2F4A · MEANING

Marks the meaning layer and nothing else: the section rule, the quotation bar, the second bracket of the mark, and the word whose meaning is in question. Never a button fill. Never a border round a box.



Clay

#9A4E2E ·
ATTENTION

The colour that says *look here, now*: the focus outline, the small marker before a label, the list tick, the crisis panel. Used least of the five, and never decoratively.

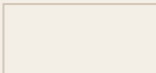
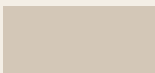
THE DISTINCTION THAT MATTERS MOST

Plum means *this is the meaning layer*. Clay means *this needs your attention*. They are never swapped.

Plum is the identity's idea in colour form, so spending it on an ordinary button or a decorative rule empties it. Clay is functional and slightly louder, which is why it does the work of focus states and the crisis panel and appears nowhere a reader is not being asked to act. Between them they account for about three per cent of any surface. Everything else is parchment, aubergine and ink.

The same five colours, on a dark ground.

Nothing new is introduced on aubergine. Each of the five simply has one counterpart that holds the same weight against a dark ground — the same hue at a different luminance, not a second palette.

ON PARCHMENT		ON AUBERGINE		WHY IT CHANGES
Aubergine · type		Parchment · type		A straight inversion. Both directions measure 15.4:1.
Ink Soft · second voice		Mauve · second voice		Ink Soft disappears on aubergine. Mauve is plum's own hue raised until it holds.
Plum · meaning		Mauve · meaning		Plum on aubergine is almost invisible. On a dark ground the meaning layer is carried by mauve — including the second bracket of the mark.
Clay · attention		Clay Light · attention		Focus outlines have to be visible on every ground. This is the same hue lifted.
Rule · hairlines		Rule Dark · hairlines		Both sit just far enough from their ground to separate information without drawing a line anyone notices. Neither ever carries text.

THE THREE REMAINING TINTS


Parchment Deep

A quieter page. One band or recess per surface, never two.


Mauve Light

Secondary type, but only on a plum ground.


Aubergine Lift

A single hover state on the web. Nowhere in print.

THE PLUM GROUND

ONE PER SURFACE

Plum may be a full ground exactly once in any piece — the single field where the practice is stating rather than explaining. Type on it is parchment; secondary type is mauve light.

WHAT IS NEVER ADDED

No sage. No blush. No gradient. No second accent. No third near-white. No colour picked from a photograph. Thirteen values exist, they are in 03-colour/ in four formats, and the list is closed.

The numbers a supplier will ask for.

CMYK figures are conversions, not measurements. Give a printer the hex value and ask for a proof before any long run — aubergine in particular prints heavier than the screen suggests, and parchment can drift grey on a coated stock.

SPECIFICATIONS			
NAME	HEX	RGB	CMYK
Parchment	#F4EFE6	244 239 230	0 2 6 4
Parchment Deep	#E9E0D2	233 224 210	0 4 10 9
Aubergine	#22132A	34 19 42	19 55 0 84
Aubergine Lift	#33203C	51 32 60	15 47 0 76
Plum	#6A2F4A	106 47 74	0 56 30 58
Plum Deep	#55223A	85 34 58	0 60 32 67
Mauve	#C8A9B8	200 169 184	0 16 8 22
Mauve Light	#EBD8E1	235 216 225	0 8 4 8
Clay	#9A4E2E	154 78 46	0 49 70 40
Clay Light	#D98A63	217 138 99	0 36 54 15
Ink Soft	#57424F	87 66 79	0 24 9 66
Rule	#D3C7B7	211 199 183	0 6 13 17
Rule Dark	#4A3452	74 52 82	10 37 0 68

CONTRAST, MEASURED AGAINST THE ACTUAL PAINTED GROUND		
PAIRING	RATIO	VERDICT
Aubergine on Parchment	15.35:1	AAA
Plum on Parchment	8.66:1	AAA
Ink Soft on Parchment	7.98:1	AAA
Ink Soft on Parchment Deep	6.99:1	AA
Clay on Parchment	5.23:1	AA
Clay on Parchment Deep	4.58:1	AA
Parchment on Aubergine	15.35:1	AAA
Mauve on Aubergine	8.22:1	AAA
Clay Light on Aubergine	6.50:1	AA
Parchment on Plum	8.66:1	AAA
Mauve Light on Plum	7.29:1	AAA
Rule on Parchment	1.45:1	Hairline only
Rule Dark on Aubergine	1.59:1	Hairline only

AA is 4.5:1 for body text and 3:1 for large text; AAA is 7:1. Every text pairing in this identity clears AA, and most clear AAA. Two values are listed as hairline only: they are not permitted to carry text of any size, and no combination outside this table has been checked.

Mostly paper. That is the point.

The palette is disciplined less by which colours are in it than by how little of it is spent. These proportions hold on a screen, a leaflet, a card and a sign.

PROPORTION ON ANY SURFACE



Parchment 76 · Aubergine 17 · Ink Soft 4 · Clay 1.6 · Plum 1.4

PAIRINGS THAT WORK

- Aubergine type on parchment — the default, and most of everything
- Parchment type on aubergine — for one statement per surface
- Parchment type on plum — for one field per surface
- Parchment beside parchment deep — a band, not a card

PAIRINGS THAT DO NOT

- Plum beside clay. Two accents adjacent look like a mistake being corrected.
- Plum on aubergine, as type or as a rule. Use mauve.
- Mauve on parchment. It has no job on a light ground and reads as a fourth colour.
- Two dark grounds meeting. Separate them with parchment.

WHEN A SURFACE HAS TO BE DARK

A dark surface is a statement, so a piece should carry one. The back of the business card is dark because the front is not. A page with two dark bands has said the same thing twice and neither is heard.

A RULE FOR ANYTHING NEW

If a new element needs a colour, ask which of the five jobs it is doing. If it is not doing one of them, it does not need a colour — it needs a hairline, or more space.

PRINTING ON SOMETHING THAT IS NOT PAPER

On uncoated card, aubergine gains weight and can close up the counters of small type — ask for a slightly lighter ink film rather than changing the colour. On a painted or vinyl sign, match to the hex value, not the CMYK conversion, and expect to approve a physical sample. If a supplier can only work from a spot colour, ask them to propose the nearest match to #22132A and #6A2F4A and record what was chosen on page 43, so the next supplier inherits the decision instead of making a different one.

A serif for meaning. A grotesque for facts.

Your practice runs on two registers — what a person says out loud, and what it turns out to have meant. Those become the two typefaces. Keeping them apart lets the difference show on a page without anyone explaining it.

SPECTRAL · PRODUCTION TYPE

Aa Sofia Marin

Every meaning, every sentence of thinking, and every word you are quoted saying. Sharp, dry and slightly narrow — made for reading rather than for display.

Weights in use	Regular 400 · Medium 500 · Regular Italic
Licence	SIL Open Font License 1.1 — free to use and to give to a supplier
Files	04-typography/fonts/ — web/ and desktop/

SCHIBSTED GROTESK · SCHIBSTED MEDIA

£70 50 min Tue–Fri

Fees, times, labels, navigation, forms, tables and practical notes — and nothing else. Built for small sizes, with figures that line up in a column.

Weights in use	Regular 400 · Medium 500 · Semibold 600
Licence	SIL Open Font License 1.1
Figures	Tabular in columns of numbers; proportional in running text

A meaning never appears in the grotesque. A fee never appears in the serif.

THE RULE · ONE SENTENCE, AND IT DECIDES ALMOST EVERY TYPOGRAPHIC QUESTION

NOT USED

- A third typeface, anywhere
- Italic for emphasis — emphasis is made by position
- Letterspaced or all-capital serif
- More than two sizes of heading on one surface
- Bold inside running prose

Four steps, clearly apart.

Five near-equal sizes read as a mistake; four separated ones read as a system. The scale is set as relationships rather than as measurements, so it can be carried into any medium: fix the body size the surface needs, then multiply.

ROLE	SETTING	STEP	SPECIMEN
Display	Spectral Regular, tight	×2.2–4.1	The account is stable.
Statement	Spectral Regular	×1.25–1.65	People don't usually arrive in a crisis.
Quoted speech	Spectral Regular Italic	×1.25	<i>You don't have to arrive with it.</i>
Body	Spectral Regular, 1.6 leading	×1 · the body	A life is rarely mistaken about its facts.
Ledger and data	Schibsted Grotesk Regular, tabular	×0.8	£70 · 50 minutes · Tuesday to Friday
Label	Schibsted Grotesk Medium, 0.16 em tracked, uppercase	×0.65	HOW I WORK

MEASURE

Reading copy sits at 55 to 70 characters a line. Wider than that and a reader loses the start of the next line; much narrower and the rhythm breaks. Headings are not measured in characters — they are broken by hand where the sense breaks.

SPACE

One base unit, and a scale built on it: 1 · 2 · 3 · 4 · 6 · 8. Choose the unit to suit the surface — the website uses 8 px, this document uses 2 mm. Section gaps are generous by default. When something looks wrong, the answer is more space before it is another size, another weight or another colour.

ALIGNMENT

Left-aligned, ragged right, everywhere. Nothing is justified — the word spacing goes uneven and the page acquires rivers. Nothing is centred except the two faces of a card.

Emphasis is made by position, not by weight. A sentence that matters is given its own line, its own space, or the plum bar. It is not made bold, and it is not made italic unless it is speech. One instantiation, for reference: the website sets the body at 17 px, which puts display at 38–70, statement at 21–28, ledger at 13.5 and label at 11.

What to use when the real fonts are not there.

Both families are open-licensed and installable, so in most tools the answer is simply to use them. Where a tool will not, the substitutes below keep the two registers distinguishable, which is the part that actually matters.

FIRST, TRY TO USE THE REAL THING

WHERE	WHAT TO DO
Your own computer	Install the desktop files in 04-typography/fonts/desktop/. They then appear in Word, Pages, Affinity, InDesign and everything else.
Google Docs and Slides	Font menu → More fonts → search. Both families are in the Google Fonts library.
Canva	Search the font list first. On a paid plan you can also upload the desktop files under Brand → Fonts.
A developer	Give them the woff2 files and the two licence texts. Nothing is loaded from a third-party font service: no implementation of this identity requests an external font, and no reader's address leaves it.
A printer or designer	Send the whole 04-typography/ folder. The licence permits it, and the licence file is in there.

IF YOU GENUINELY CANNOT

INSTEAD OF	USE
Spectral	Source Serif 4 — closest in colour and width. Then Georgia, which is on every machine but is rounder and warmer, so set it one step smaller.
Schibsted Grotesk	Inter, then Helvetica Neue, then Arial. All three keep the neutral, slightly technical tone.
Both, in an email	Georgia for the name, Arial for everything else. Mail clients cannot be relied on for anything more, and the supplied signature file already does this.

NEVER SUBSTITUTE WITH

Times New Roman, Calibri, Garamond, Playfair Display, a script face, or anything with a decorative italic. The first two make the practice look like a default; the rest belong to a different kind of practice entirely.

THE RULE TO KEEP IF EVERYTHING ELSE IS LOST

Two families. One serif, one grotesque.
Meaning in the serif, facts in the grotesque.

Somebody working in a hurry, in a tool neither of us chose, with fonts neither of us like, can still produce something that belongs to this practice by observing that one distinction and leaving plenty of space. Conversely, a document set in exactly the right typefaces that mixes the registers — a fee in Spectral, a quotation in the grotesque — will look wrong without anyone being able to say why.

A real person, plainly photographed.

Photographs here are evidence, not atmosphere. Their job is to answer the practical questions a nervous visitor has — who is this, where is it, what will I walk into — and then stop. Nothing is asked to prove a claim the writing has already made.

THE PORTRAIT

One direct portrait in daylight, at eye level, from a normal conversational distance. Available light, no styling. Looking at the camera suits a practice this direct. It appears once, at a moderate size, and never behind text.

THE ROOM AND THE CITY

The rest are fragments — a chair, a window, a worn wall, a stretch of Brighton street. Documentary rather than arranged. They carry atmosphere; they do not illustrate the copy or explain the practitioner.

LIGHT AND TREATMENT

Daylight from one direction, with visible shadow. Nothing lit to look warm. Slightly desaturated, no filter, and no grade towards cream or sage. Square corners, full bleed or full column, no vignette.

PLACEMENT

A photograph separates one passage from the next; it does not sit beside a sentence it is meant to support, because then it is being asked to prove something. Anything set over an image is attributed plainly and appears once.

THE TEST, TWO YEARS FROM NOW

Could this photograph have been taken on an ordinary afternoon, by someone who was not trying to make it mean anything?

If yes, it belongs. The identity's whole claim is that nothing here is trying, and a photograph is the easiest place to break that — a slightly staged hand, a deliberately soft focus, a chair arranged to suggest a session, and the page has started performing. The practice can survive having four good photographs instead of five. It cannot survive one that is acting.

THE SET, AND WHAT EACH FRAME WILL CARRY

THE FRAME	RATIO	MASTER FILE	PRINTS TO, AT 300 PPI	DESCRIBED AS
The portrait	4:5 upright	960 × 1200	81 × 102 mm	Names the person and the place, plainly
The room, upright	3:4 upright	928 × 1232	79 × 104 mm	Describes what is shown
The room, across	4:3 landscape	1232 × 928	104 × 79 mm	Describes what is shown
A wide frame	16:9 landscape	1456 × 816	123 × 69 mm	Describes what is shown
A band	21:9 landscape	1680 × 720	142 × 61 mm	Nothing — where it is used as colour rather than as a picture

Delivery. For a screen, WebP at quality 76 at the master size. For print, the same master at 300 ppi — which is what the fourth column measures.

The limit these set. Nothing in this set can be printed larger than the fourth column without softening. Anything bigger — a poster, a window, a panel — needs the camera originals rather than these files, so keep the originals and ask the photographer for them.

Five frames, and four is enough.

A working list rather than a requirement. Five is the upper limit; four good photographs are better than five, and everything should still work if the last one is never taken. One shoot, one afternoon, available light.

	THE FRAME	WHAT IT IS FOR	DIRECTION
01	The portrait	So a visitor knows who they will be in a room with	Daylight, eye level, conversational distance, looking at the camera. Find the version you can live with — it appears everywhere for years.
02	The street door	So a visitor knows which entrance to look for	From across the pavement, as someone arriving would see it. Include enough of the building to be recognised. Nobody in frame.
03	The room from the door	So a first visit has already happened once	Standing where a client stands on the first afternoon. Not tidied beyond ordinary. Both chairs in frame is honest; neither chair staged.
04	One detail	Atmosphere, and nothing else	The window, the wall, the light on the floor. Close, plain, unposed.
05	One fragment of the city	To place the practice somewhere real	A stretch of Brighton street or wall. No landmarks, no sea at sunset, no pier.

NEVER PHOTOGRAPHED

Hands holding mugs · empty chairs as symbols · tissue boxes and candles · pebbles, beaches, forests · you mid-gesture or mid-laugh · anything staged to resemble a session · another person standing in for a client · stock images of calm · a notebook arranged on a cushion · the sea.

Every one of these is the category's shorthand. Using one tells a sceptical reader that the practice is drawing on stock ideas, which is exactly the suspicion the rest of the identity exists to remove.

CHOOSING A NEW PHOTOGRAPH LATER

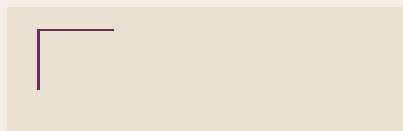
- Was it taken in daylight from one direction, with the shadows left in?
- Is anyone performing — including the room?
- Does it answer a practical question, or is it filling a space?
- Would it sit beside the existing four without announcing that it was taken later?

If the answer to the last one is no, the honest fix is usually to reshoot the set rather than to add one frame that does not match. Photographs date faster than anything else here, and a set that was clearly taken on two different days is more noticeable than an old set.

Five behaviours, and no ornament.

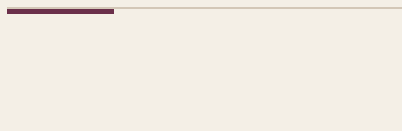
There is no pattern library, no icon set, no texture and no graphic motif, because none of them would be doing a job. What exists instead are five ways of arranging a surface — any surface. They are the identity's grammar. Nothing in them belongs to a screen: all five are used in this document, and four of them on the leaflet.

PLATE



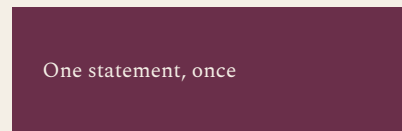
A full-width image or ground, interrupted by one open corner rule. Used once per surface, to change the pace.

FRAME



Two hairlines and a short plum rule opening a section. The plum rule is always 22 mm or 66 px, and always at the left edge of the measure.

FIELD



The single plum ground. One per surface, carrying a statement rather than an explanation.

LEDGER

FEE	£70
SESSION	50 minutes

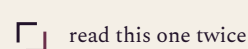
Facts as a ruled list: label in the grotesque on the left, value on the right, one hairline between. Never a card, never a box, never an icon.

PLANES

It was the right decision.	I made it for someone who isn't in the room.
----------------------------	--

The two columns. A sentence on the left, its meaning arriving on the right, in plum. The signature arrangement, and the practice's idea drawn rather than described.

AND THE MARKER



The mark, small, placed beside a sentence the practice is asking you to read a second time. Sparingly — once or twice in a long document, never as a bullet.

The brief, before a medium is chosen.

Everything on this page follows from Part One and holds whatever is being made — a website, a leaflet, a directory profile, a sign, something neither of us has thought of. A designer who has never met Sofia should be able to work from this page and the three before it.

WHAT THE PRACTICE ESTABLISHED

WHAT ANY IMPLEMENTATION HAS TO DO ABOUT IT

Recognition has to happen without a category being applied.

Name no condition, no client type and no group. Where recognition is needed, use situations written without an owner — enough of them, and wide enough, that no single reader can claim the piece is about them — and say once that none of them is a category.

The distinction between what happened and what it meant is what the practice works on.

Where the medium has room, *show* that distinction rather than describing it: the sentence and its meaning set apart, so a reader arrives at the idea by reading. Where the medium has no room, leave it out rather than summarise it. A summary of this idea is the one thing that makes the practice sound ordinary.

This reader can see technique working on them.

Almost no second person. One direct address per piece at most, placed beside the action and used once. Nothing tells the reader what they feel.

Sceptical, articulate people check what something costs before they read anything emotional.

Fee, session length, days and delivery appear before anything emotional is asked for, in plain numerals, as a ledger rather than as prose. The free twenty minutes is named as an action.

Volunteering the awkward fact is how this practice earns trust.

Every limit is content: full size, first person, ahead of the point where a reader could discover it. Nothing about the practice is set as small print, anywhere, in any medium.

Generous space is itself a claim about manner.

Whatever the surface, it carries less than it could. Dense practical passages alternate with quiet ones, and the piece can be skimmed in twenty seconds without becoming a summary.

DECIDED BY THE MEDIUM, NOT HERE

Format, sequence, navigation, how many of the six messages are carried, whether there is an image at all, and every mechanical decision that follows from the surface. This guide fixes what must be true. It does not fix how.

NEVER, IN ANY MEDIUM

A condition list or a “who I work with” panel. Sustained second person. A promise about outcome. A limit in small print. A colour, typeface or component that is not in Part Three. Anything on the barred list on page 15.

THE TEST, FOR ANYTHING MADE

Could a reader who has never met her finish it able to say what she thinks, what she is careful not to claim, and what it costs? That is the same test the writing is held to on page 19, and it does not change with the medium.

One solution, and how it met the brief.

The website is not the identity. It is one complete implementation of it, in a medium that happens to have room for all six requirements at once. Another medium would meet the same requirements differently, and the requirement is what has to be honoured.

THE REQUIREMENT, FROM THE PREVIOUS PAGE	WHAT THIS IMPLEMENTATION DID
Situations, not categories.	A sequence of situations written without an owner — work, family, friendship, love, language and place — and a closing line naming them as deliberately uncategorised.
Show the distinction, do not describe it.	It became the one interactive element instead of a paragraph: a sentence held on the left, the meaning arriving on the right. A reader learns what a session is for by operating it.
Almost no second person.	One direct address in the whole page — <i>you don't need to be able to say what it is</i> — beside the action.
Practical facts first.	Fee, session length, days and delivery in the first screen as a four-item ledger in plain numerals.
Limits as content.	A practical section written as content, not small print: the first floor and the absent lift, the late-cancellation charge, the reply that may take until the next working day, and plain crisis signposting.
Less than it could carry.	Wide margins, a short measure, and dense sections alternating with quiet ones.

THE SHAPE IT TOOK

A single page in six sections: arrival with the ledger · what people bring · how I work · what it meant · about · practical and getting in touch. One HTML file, five photographs, six font files, no framework, and nothing requested from a third party.

WHAT IT IS HELD TO

WCAG 2.2 AA, verified against the real painted backgrounds. Full keyboard operation. Every reading present with JavaScript switched off. Reduced motion honoured. Usable on a small phone with no sideways scrolling. Any future implementation is held to the equivalent standard for its own medium.

CHANGE FREELY

Availability, reply time, opening details, and corrections inside existing sections — as long as what is on the page stays true.

ASK FIRST

The fee, which appears in more than one place. Training or registration wording. A new section. Anything involving a colour, a typeface or a component not in this guide.

Everywhere else the practice appears.

The point of this page is that you can do these yourself, once, and then not think about them again. None of it requires a designer, and none of it is a social-media strategy.

PROFILE IMAGES AND HEADERS

WHERE	USE
Profile picture, any platform	mark-1024.png on parchment. Not the portrait — at 40 px a face becomes a smudge and the mark does not.
Where a face is expected	The portrait, cropped square from the existing frame. Never a second, different portrait.
LinkedIn or Facebook header	Aubergine ground, horizontal lockup reversed, left, in the upper third. Nothing else on it.
Link-sharing card	06-website/social-share-1200x630.png. Already set; nothing to do.

SOCIAL POSTS

Three templates in 05-templates/: a single sentence, a two-column pair, and the practical ledger. Open the file, change the sentence, export at 1080 px. Square for the feed, 1080 × 1350 where a portrait frame is allowed. One idea per post, no caption that explains the image, and no call to action on most of them.

EMAIL

ITEM	RULE
Signature	The supplied file. Table-based, inline styles, no images, no tracking pixel, under 420 px wide, and it degrades to Georgia and Arial without breaking.
Ordinary correspondence	Plain text. No HTML letterhead in a reply — it reads as a mailshot.
A newsletter, if you ever send one	Parchment ground, one column, aubergine type, the horizontal lockup at the top and nothing in the footer but the practical facts and the way to stop receiving it.

DOCUMENTS AND SLIDES

ITEM	RULE
Anything you send as a PDF	Start from the letterhead template rather than a blank document. Parchment ground, the two registers, hairlines rather than boxes.
Slides for a talk	Aubergine ground throughout, parchment type, one idea a slide, the mark only on the first and last. No bullet lists of more than four items, no transitions, no stock imagery.
Handouts	The worksheet template. Generous line height, because people write on them by hand.

THE ONE PLATFORM RULE

Do not let a platform's house style overwrite yours.

Every tool will offer a rounded card, a bold sans-serif heading, a soft shadow and a suggested colour. Each of them is designed to make an average post look acceptable, and each of them makes this practice look like every other. Parchment ground, two typefaces, one idea, plenty of space — that is the whole system, and it survives being applied badly far better than a borrowed template survives being applied well.

What exists already, and what to make later.

Most of what a practice is met through is not on a screen. Some of it is built and waiting in your folder; the rest is specified here well enough that any supplier could produce it without coming back to a designer first.

BUILT AND YOURS — OPEN, EDIT, PRINT

ITEM	SIZE	NOTES
Letterhead	A4	Digital or print
Invoice	A4	Bank details added by you, never on the template
Business card	85 × 55 mm	Two faces, 3 mm bleed
Appointment card	85 × 55 mm	Ruled to be written on
Information leaflet	A5, four sides	Waiting rooms, GP surgeries, noticeboards
Client worksheet	A4	The two columns, for handwriting

Each opens in a browser and prints at true size. Each carries a short note at the top saying exactly which lines may be changed.

SPECIFIED, FOR A SUPPLIER TO MAKE WHEN NEEDED

ITEM	SIZE	NOTES
Compliments slip	210 × 99 mm	Letterhead furniture, one third depth
A5 notice or poster	A5 / A4 / A3	Leaflet cover, scaled
Door plaque	150 × 100 mm	See page 38
Street or window sign	Site specific	See page 38
Waiting-room card	A6	Crisis signposting, from the leaflet's back page
Folder or envelope	C5 / C4	Wordmark and return address only
Stamp or embosser	20 mm	Mark alone, single colour

PRINT SPECIFICATION — WHAT A PRINTER NEEDS TO HEAR

Stock. Uncoated throughout. 350 gsm for cards, 120 gsm for letterhead, 170 gsm for the leaflet. Never gloss, never laminated, never spot-UV.

Colour. CMYK from the hex values on page 26, with a proof approved before any run over 250. Ask about a spot match for aubergine if the quantity justifies it.

Bleed and safety. 3 mm bleed on every trimmed edge; nothing important within 4 mm of the trim. Supply cards at 91 × 61 mm.

Finish. Square corners, no rounding. No foiling, no embossing, no edge colour. If the printer suggests a finish, the answer is usually no.

Read in three seconds, by someone who is slightly early.

A sign is not a message. Its only job is to tell somebody who is a little anxious that they are in the right place. Everything the practice wants to say has already been said before a visitor arrives at the door.

DOOR PLAQUE · 150 × 100 MM



Material	Brushed or satin metal, or painted MDF. Not acrylic, not glass, not brass.
Colour	Aubergine on parchment, or engraved into a neutral ground. One colour only.
Type	Name in Spectral, descriptor in Schibsted Grotesk Medium, tracked. Nothing else.
Fixing	Flush, square, at eye level. No frame, no bevel, no shadow gap.

AT STREET LEVEL

Where a shared entrance allows only a line in a list of tenants, use the name and *Integrative therapy* — in that order, in whatever type the building imposes. Do not fight a tenant board; a practice that has overridden the building's signage looks less established, not more.

Where you control a window or a panel, the horizontal lockup, aubergine on parchment, with the floor added as a separate line in the grotesque: *First floor*. That line does more for a nervous visitor than anything else on the sign.

NEVER ON A SIGN

- The position, or any sentence. Wayfinding is not messaging.
- Qualifications, letters after the name, or a professional body's logo unless that body requires it — and then at the smallest size it permits.
- A telephone number, an email address or a website, unless the sign is the only place someone could find them.
- Illumination of any kind.

THE ROOM ITSELF

Nothing in the consulting room carries the identity, and it should not. A branded object in a therapy room is a reminder that a service is being delivered. The identity's work is finished at the door.

Four briefs, so nobody has to guess.

Send the pages and the files named below and nothing else. A supplier given the whole guide will read none of it; a supplier given six pages will read all six. Page 34 goes to everyone, whatever they are making. Written briefs you can copy are in 07-for-suppliers/.

A PRINTER

Send	Pages 34, 21-23, 26, 37 · 02-logo/pdf/ and 02-logo/svg/ · the template PDF
Ask for	A proof. Uncoated stock. Square corners. No finish.
Watch for	Aubergine printing heavier than the screen, and parchment drifting grey on a coated sheet.

A SIGN MAKER

Send	Pages 34, 21-23, 26, 38 · 02-logo/svg/ · 04-typography/
Ask for	A physical sample before the run. Matching to the hex value, not the CMYK.
Watch for	Rounded corners, a bevelled edge, and the gaps in the mark being closed to make it easier to cut.

A DESIGNER

Send	The whole guide, and say that page 34 is the brief and pages 20, 24, 28 and 33 decide the rest
Ask for	Work that uses the existing grammar rather than adding to it. Anything new to be written into page 43 before it is used twice.
Watch for	A new colour, a third typeface, an icon set, a rounded card, a gradient — the five things this identity is most likely to be given.

A DEVELOPER

Send	Pages 34-35, 26, 28-30, 33 · 03-colour/sofia-marin-tokens.css · 04-typography/fonts/web/ · 06-website/
Ask for	Self-hosted fonts, no third-party requests, AA contrast verified against the real backgrounds, and keyboard operation for anything interactive.
Watch for	A font service being added for convenience, a component library bringing its own shadows and radii, and analytics arriving without being asked for.

THE SENTENCE TO PUT IN THE EMAIL

“My practice has a written identity. I've attached the pages that apply to this job and the files you'll need. Everything you need is in there — if something isn't, tell me and I'll add it rather than leave you guessing.”

It does two things: it establishes that decisions have already been made, and it invites the supplier to improve the guide instead of working around it.

The same thing said two ways.

Every pair below is a real decision this practice has already taken. The wrong column is not bad writing — most of it is perfectly competent, and all of it belongs to somebody else.

THIS

Nothing is wrong in a way a form would recognise.

NOT THIS

Do you feel like something's missing, even though everything looks fine?

THIS

£70 for a fifty-minute session, paid by bank transfer on the day.

NOT THIS

Investment: £70 per session. Payment plans available on request.

THIS

Forty-eight hours' notice and there's no charge. Less than that and the session is charged, because the hour was held.

NOT THIS

Please note that our cancellation policy requires a minimum of 48 hours' notice.

THIS

A career chosen carefully, and no longer possible to feel anything about.

NOT THIS

I work with professionals experiencing burnout, anxiety and career dissatisfaction.

THIS

It reliably makes things more accurate, which is not the same thing as happier and is often better.

NOT THIS

Therapy can help you find clarity, confidence and a renewed sense of purpose.

THIS

First floor, up one flight of stairs, no lift. If that's a problem, say so at the start and we'll sort out something that works.

NOT THIS

Please be aware the premises are not currently wheelchair accessible.

AND IN LAYOUT

Right. Facts as a ruled ledger, label left, value right.

Wrong. The same facts in three rounded cards with icons.

Right. A quotation marked with a plum bar.

Wrong. A quotation in a tinted box with large curly quote marks.

Right. A section opened by one 22 mm plum rule.

Wrong. A section opened by a full-width coloured band and a centred heading.

Right. A photograph between two sections, full width.

Wrong. A photograph behind text at reduced opacity.

Twice a year, and it takes an hour.

Identities do not collapse; they drift. A colour here, a phrase there, a leaflet that still says last year's fee. These five checks are what stop it, and they are the same five every time.

-
- 01 Are the facts still true? Fee, session length, days, delivery, reply time, cancellation terms, accessibility, availability. Check them everywhere, not only on the website. A fact that is wrong in one place is worse than a fact that is missing.

 - 02 Do the crisis links still work? Helplines change numbers and move pages. A crisis section with a dead link is worse than no crisis section.

 - 03 Has anything appeared that is not in this guide? A colour, a typeface, a rounded card, an icon, a stock photograph, a phrase from the barred list. One documented addition is a decision. Three undocumented ones are drift.

 - 04 Does the professional wording still match what you are permitted to say? Training, registration, insurance, supervision. This is the one check with a professional consequence attached.

 - 05 Does it still sound like you? Read the About section aloud. If a sentence has started to sound like something written to be read rather than something you would say, it has drifted, and the three tests on page 19 will find it.

WHERE THE FEE APPEARS — THE NINE PLACES

Website · first-screen ledger	£70
Website · practical section	£70
Website · footer	£70
Business card, reverse	£70
Leaflet, back page	£70
Invoice template	£70
Email signature	£70
Directory profiles	£70
Social biography and the practical post	£70

THE ONE TEST THAT MATTERS MOST

If the website disappeared tomorrow, could you hand this folder to a stranger and have them rebuild the practice's presence correctly?

That is the difference between having a website and having an identity. The answer is yes while the guide describes what actually exists — which is why page 43 matters more than it looks, and why an undocumented change is not a small thing.

PUT IT IN THE DIARY

January and July. Before the January one, check anything printed; before the July one, check anything that mentions availability.

Everything, in one folder, in your name.

Not licensed to you and not held on your behalf — yours. Keep the folder somewhere backed up, and keep it whole: the numbered structure is what makes it possible to say *send them 02 and 04* to somebody five years from now.

FOLDER	WHAT IS IN IT, AND WHO IT IS FOR
START-HERE.md	One page. What this is, what to open first, and who to send what to.
01-practice-identity-guide	This document, as a PDF and as its HTML source. The source is included so it can be corrected and re-exported without a designer.
02-logo	svg/ for anything that scales — the master files, and what a sign maker or embroiderer wants. png/ for anything that will not take an SVG. pdf/ at true size for print.
03-colour	The specification as plain text, as CSS and SCSS tokens for a developer, and as a palette file that loads directly into design software.
04-typography	Both families, web and desktop, with their licences. Send this whole folder to anyone setting type for you.

FOLDER	WHAT IS IN IT, AND WHO IT IS FOR
05-templates	Letterhead, invoice, business card, appointment card, leaflet, worksheet, email signature and three social posts. Each opens in a browser, prints at true size, and says at the top which lines you may change.
06-website	Favicons, app icons, the link-sharing card, and the written specification a developer needs.
07-for-suppliers	Four short briefs — printer, sign maker, designer, developer — written to be forwarded as they are.
asset-register.md	Every file, what it is for, and what may be changed. Also the place to record what you add later.

FILE NAMING

Every asset file is named sofia-marin-what-it-is-variant-size, lower case, hyphens, no spaces and no dates. Keep to it. A folder where half the files are called *logo final v3 (2).png* is a folder nobody can send to a printer with confidence.

WHAT IS DELIBERATELY NOT HERE

No editable source files in a proprietary design format, because there are none — everything in this folder is HTML, SVG, PNG, PDF, plain text or an open font. That is a decision, not an omission: it means nothing you own requires a subscription to open, and any designer or developer on earth can work with all of it. It also means there is no master file that only one studio can edit. If you never speak to Alexander Watson Studio again, nothing here stops working.

How to add something without losing the rest.

A practice changes, and an identity that cannot change with it becomes something to work around. What matters is not that nothing is added — it is that whatever is added is written down, so the guide keeps describing what actually exists.

THE FOUR QUESTIONS

- 01 **What job is it doing?** Name it in one sentence. If the sentence is about how it looks rather than what it does, it is decoration.
- 02 **Can something existing do that job?** Usually yes. More space, a hairline, a different arrangement, or one of the five behaviours on page 33.
- 03 **Where exactly is it allowed?** One named location. A new thing permitted everywhere becomes a second identity within a year.
- 04 **Have you written it down?** In the table below, and in the asset register. An undocumented change is the one that gets copied wrongly by the next supplier.

THREE THAT WOULD NEED REAL THOUGHT

A second location. The identity would hold; the practical facts appear in nine places and all of them would change.

Work with couples, groups or organisations. The position names adults and a moment. Extending it is a decision about the practice, not about design.

A qualification or registration. Page 10 has the places waiting. Adding it is a factual change, not a visual one, and the wording must match exactly what the body permits.

CHANGE LOG — WRITE IT HERE, IN INK

DATE	WHAT CHANGED	WHY	WHERE IT IS ALLOWED	GUIDE UPDATED
Sept 2026	Version 1.0 issued	—	—	—

Does this sound like your practice?

Read it once quickly and once slowly. Where something is factually wrong, correct it. Where something is right but badly put, say so — that is an equally useful correction. Where you disagree with a recommendation, say what you would want instead, or simply say it isn't you, and we will find the version that is.

What happens then is the part that matters: this stops being a document about your practice and becomes the practice's own record of itself. It is yours. It does not expire, it is not licensed, and nothing in it requires anyone's permission to use.

The test it was built to pass: if the website disappeared tomorrow, you would still have a coherent practice identity — one you could take to another designer, a printer, a sign maker or a developer, and carry on.

WHAT TO REVIEW

- Factual accuracy, and the details still to confirm on page 10
- Whether the description of the practice sounds like you
- The position, the messages and the voice
- Who the writing speaks to most directly
- The mark, the colour and the typography
- What you are willing to be photographed doing

REVISIONS

Two consolidated rounds are included. Sending your comments together produces a better document and a faster result than sending them one at a time.