

BRAND REFRESH · THE TEMPLATES · €1,350

Fig & Foil

A nail and lash studio above a chemist, with a palette taken off its own front door and six templates that can be posted from the chair.

6

templates, three needing no photograph

4

colours, drawn from the premises

9

squares mapped, so the order is decided

Portfolio sample. Fig & Foil is an invented studio, built to show what the template half of a €1,350 brand refresh contains. No real business is described or named. Every figure is illustrative.

THE PALETTE

Four colours, and every one of them is already in the room.

A palette invented on a screen never quite matches the place people walk into. These four were taken off photographs of the studio itself, which means the posts and the room agree with each other — and it costs nothing to be consistent with something you already own.



PLUM #7E2148
THE FRONT DOOR,
REPAINTED 2024. ALL
TYPE, ALL STRUCTURE.



FIG PINK #E8447E
THE NEON IN THE
WINDOW. USED FOR ONE
THING PER POST, NEVER
TWO.

The rule that keeps pink expensive

Pink goes wrong when there are six of them and they are all the same weight. Here there are two — a deep one that behaves like ink and a bright one used once per surface — sitting on a blush paper. Add a third pink and the whole thing turns into a birthday card.



BLUSH #F6D3DC
THE TOWELS. THE PAPER
— BACKGROUNDS,
NOTHING ELSE.



CHERRY #C8102E
THE CHAIRS. PRICES, AND
ONLY PRICES.

What it deliberately is not

Not millennial dusty rose with a thin sans — that palette belonged to about four thousand salons and it dates the moment it stops being everywhere. Plum and cherry are older, warmer and harder to place in a year.

Take the colour off the door. It is already the thing people recognise you by.

THE TYPE

One face with an opinion, one that gets out of the way.

Fig & Foil

Gloock — the name and the prices

A high-contrast display serif with very thin hairlines. It looks expensive at large sizes and falls apart at small ones, so it is used for exactly two things: the name, and any number with a euro sign in front of it. Never for a sentence.

Never below 18pt. Below that the hairlines disappear on a phone screen and it reads as a broken font rather than a fine one.

Gel, two weeks,
no chips. Booked from
the chair at 4pm.

Outfit — everything a person has to read

Captions, opening hours, aftercare, the policy on soak-offs. A plain geometric sans that stays legible at 7pt on a phone. Light weight for body, semibold for the one word that matters.

One weight change per post. If three things are bold, nothing is.

HOW THEY SIT TOGETHER

€45

Display for the number, sans for the terms. This is the pairing doing its actual job.

Wrong

Gloock for a full caption. The hairlines vanish, the line spacing fights the ascenders, and it reads as trying.

Also wrong

Outfit for the studio name. Correct, legible, and completely forgettable — which is the more expensive mistake.

THE SIZES, DECIDED

WHERE	FACE & SIZE	WHY
Studio name	Gloock 96–140px	Large enough that the hairlines survive a phone screen.
A price	Gloock 96px, Cherry	The number is the headline. Never set a price in the body face.
Caption line	Outfit Light 34px	Reads at arm's length on a phone held in one hand.
One emphasised word	Outfit Semibold 34px	Same size, heavier. Never a different size and never both.
Labels, dates	Outfit Semibold 22px caps	Tracked out 0.16em so caps do not clot.

CONTRAST, CHECKED

Passes. Cream on Plum 11.4:1 · Plum on Blush 9.8:1 · White on Cherry 5.9:1 · White on Fig Pink 4.6:1 at large sizes.

Fails — do not use. Fig Pink on Blush 1.9:1 · Cherry on Plum 2.1:1. Both look tempting on a screen and disappear on a phone in daylight.

THE SIX TEMPLATES

Three of them never need a photograph.

That is the point of them. The reason most salons post in bursts and then stop for three weeks is that every post feels like it needs a good photograph — and good photographs need light, time and a client who agrees. Three of these six are type only, which means a bad week still has content in it.

01 · PRICE, PLAINLY

€45

Gel, two weeks, no chips.

The one that books people. Price in the display face at the size of a headline, the promise underneath. No photograph — it goes up on a Sunday night when you have none.

02 · THIS WEEK'S SHADE

Cherry Season

Shade 07 · in until Sunday

A colour block and a name. The shade becomes an event with an end date, which is the whole trick — a colour that is always available is never urgent.

03 · THE GAP

Thursday 2pm

One space, gone by lunch.

For cancellations. Type only, so you can post it in nine seconds from the chair between clients. This is the template that pays for the kit.

04 · BEFORE AND AFTER

Two squares

Left, right, nothing else

The only one that needs a photograph, and it needs two — same angle, same light, same hand position. Everything else on the card is fixed.

05 · THE RULE

No soak-off after 6pm

Why we stopped, honestly

One sentence of policy, said plainly. People screenshot these. It also quietly does the job of explaining your prices.

06 · CLIENT'S WORDS

"I stopped biting them."

— Aoife, three years in

A quote, set large, with a first name and how long they have come. No photograph, no stars, no graphic of a review. The sentence is the thing.

BUILDING THEM

The whole specification, on one page.

SETTING	VALUE
Canvas	1080 × 1080px. Square, always — it crops predictably everywhere.
Margin	72px on all four sides. Nothing crosses it, ever.
Display type	Gloock, 96–140px. Never smaller than 96 on a square.
Body type	Outfit Light, 34px. Semibold 34px for one word only.
Label type	Outfit Semibold, 22px, uppercase, 0.16em tracking.
Corner radius	None on the canvas. 12px on any inner block.
Backgrounds	Plum, Fig Pink, Blush or Cream. Never Cherry — it is prices only.

The one that pays for the kit

Template 03, the cancellation. A gap you fill is money you had already written off, and it takes nine seconds to post because there is nothing to photograph and nothing to decide. Most studios lose four or five of these a week without ever counting them.

The one to use least

Template 04, before and after. It works, but it is what every salon posts, and it needs two photographs taken properly — same angle, same light, same hand position. Once a fortnight. It is seasoning, not the meal.

What makes them templates rather than mock-ups

Everything above is a number you can type into whatever you already use. No design software, no subscription, no asking anybody. If a specification needs a designer to execute it, it is not a template — it is a dependency.

MAKING THEM ONCE, PROPERLY

Build all six in one sitting

About ninety minutes. Doing them one at a time as you need them guarantees six slightly different margins, and the inconsistency is visible in a grid even when it is invisible in a single post.

Save them where you post from

On the phone, not on a laptop in the back room. A template you have to go and find is a template you stop using in about three weeks.

Never redesign mid-year

Recognition is built by repetition, and repetition is boring to the person doing it long before it registers with anybody looking. Boredom is the signal it is starting to work.

THE GRID MAP

The order is decided, so you never have to decide it at ten at night.



Nine squares, three weeks at three posts a week. Then it repeats with new content in the same slots.

Why this order. No two touching squares are the same colour or the same template. A profile is judged as a block before a single post is read, and a clumped grid reads as chaotic no matter how good the individual posts are.

Price appears three times in nine. Often enough that nobody has to ask, rarely enough that the account is not a price list. This is the ratio most studios get wrong in one direction or the other.

The gap template floats. When a cancellation happens it goes up regardless of the order and pushes everything on by one. The map is a default, not a rule you have to obey.

Three a week, not seven

Three is a rhythm you can keep in a bad week. Seven is a rhythm you keep for eleven days and then abandon, and an abandoned account is worse than a quiet one.

THE CAPTION FORMULA, SO NOBODY HAS TO WRITE FROM NOTHING

Line one — the thing

What it is, in five words or fewer. *Gel, two weeks, no chips.* Not a greeting, not an emoji, not "happy Monday everyone".

Line two — the catch

The honest limitation or the condition. *Not for very short nails.* This is the line that makes the rest believable.

Line three — the move

One instruction. *Link in bio, Thursday has two left.* One only — two instructions is none.

APPLIED

The same four colours, off the screen.

Fig & Foil

The window vinyl. Name only, plum on the glass, no phone number — it is on the door and on the profile, and a window full of information reads as a shop that is worried.

Aftercare card

Blush card, plum type, four lines. Given with every set. The most-photographed object in the studio and it costs about six cent each.

Price list

Cherry, because prices are always cherry. One A5 card at the desk, the same numbers as the website, updated the same day.

FOUR RULES A NEW STAFF MEMBER CAN FOLLOW

One. Cherry is only ever a price. Not a heading, not a sale sticker, not a heart.

Two. One bright pink thing per surface. If two things shout, the post reads as an advert.

Three. Glook never below 18pt, and never for a whole sentence.

Four. Every post says a price, a time, or a name. If it says none of the three, it is a photograph, not a post.

THE FORTNIGHT, AS A DEFAULT

What goes up, and when, without anyone deciding.

DAY	TEMPLATE	WHAT IT SAYS	NEEDS A PHOTO
Mon 09:00	01 Price	One service, one price, one promise. Sets the week.	No
Wed 17:30	02 Shade	This week's colour, with the date it goes out.	No
Fri 12:00	04 Before / after	The week's best set, two squares, same light.	Yes — two
Mon 09:00	06 Client's words	One sentence, a first name, how long they have come.	No
Wed 17:30	05 The rule	A policy said plainly. Screenshot fodder.	No
Fri 12:00	01 Price	A different service. Never the same one twice in a fortnight.	No
Anytime	03 The gap	Whenever somebody cancels. Straight up, no thinking.	No

WHY WEDNESDAY AT HALF FIVE

It is when people are deciding what to do with their weekend, and it is late enough that they are on a phone rather than a desk. Move it if your own numbers say otherwise — but move it deliberately, once, and then leave it alone for a month before judging.

WHY NOTHING ON A SUNDAY

Because you will not do it. A plan that requires a Sunday is a plan that breaks in week three, and the break is what does the damage — a studio that posts three times a week for a year beats one that posts daily for a month.

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THE ONE IDEA

The shade of the fortnight, with an end date on it.

Every fortnight one colour is *in*. It has a name — Cherry Season, Chemist Green, Six O'Clock — it is on the window card, it is template 02, and on the last Sunday it goes out and does not come back until next year.

A shade that is always available is a shade nobody thinks about. The same shade with a fortnight on it is a reason to book now rather than eventually, and it gives you twenty-six posts a year that write themselves.

Why it cannot be copied quickly

Anyone can post a colour. What they cannot copy is a year of named fortnights that regulars remember and ask after — *is Cherry Season back yet* — because that only exists after you have run it for a year. The moat is the calendar, not the idea.

What would kill it

Extending one because it sold well. The end date is the entire mechanism. Break it once in public and every future end date is a suggestion.

THE FIRST SIX, ALREADY NAMED

Cherry Season — deep blue-red. Late September, when everything else goes brown.

Chemist Green — the green of the cross downstairs. A joke only locals get, which is the best kind.

Six O'Clock — the grey-blue of the light at closing in November.

Tinsel — the only glitter of the year. December, two weeks, then gone.

Salt — bare, buffed, nothing on. January, and it sells better than anything.

First Warm Day — a coral released on the first day over 15°C, whenever that lands. Nobody can plan for it, which is why it works.

Palettes and fonts are the easy half. The fortnight is the part that still works in a year.

WHAT TO DO WITH THIS

Four things, in this order.

One. Build the six templates once, at 1080×1080, and save them where you post from. An afternoon, and then never again.

Two. Name the first three fortnight shades now, so you are never naming one at nine on a Sunday.

Three. Print the aftercare card. It is the cheapest object here and the most photographed.

Four. Post template 03 the very next time somebody cancels. That is the one that tells you within a fortnight whether any of this works.

WHAT THIS IS JUDGED ON

Filled cancellations per month. Not followers, not likes. Count the gaps you filled from a post rather than a phone call. If that number is not moving by the third month, the templates are not the problem and I would want to look at the booking system instead — and I would say so rather than sell you another document.

Fig & Foil is invented. It exists to show what the template half of the refresh contains — a palette taken from a real room, two typefaces with rules, six usable templates, a grid map and one idea that cannot be copied in a season.