

BRAND CONCEPT · €995 · A SECOND LOOK

KELLETT & SONS

A barber shop where the barbers are all under thirty and the sign says 1962. Three directions, one worked up, the risk stated for all three.

3

directions, genuinely different

1

worked up and applied

1

idea nobody on that street can copy

Portfolio sample. Kellett & Sons is invented — the same service as the Bloop pack, on a completely different business, to show what changes and what does not. Every figure is illustrative.

THE PROBLEM

A HERITAGE SIGN AND A STAFF OF TWENTY-SOMETHINGS.

Three generations, sixty-three years, and a shopfront that says so. Inside are four barbers, the oldest of whom is twenty-nine, doing fades and skin-tapers as well as anybody in Drogheda.

The brand promises one thing and the chair delivers another. Older customers arrive expecting a short back and sides from a man in his sixties and find a queue of lads getting mid-drop fades. Younger customers walk past entirely, because the sign reads as their grandfather's barber.

The instinct in the room was to modernise the sign. That would solve the second problem and destroy the only genuinely uncopyable asset the business owns.

What we looked at

Seven barbers and two salons within a ten-minute walk, photographed. Their pricing, their booking systems, their profiles. Two Saturdays observed. The appointment book for twelve months, by barber and by service.

The finding

Six of the seven rivals opened after 2019 and all six look identical — black, gold, a bearded man, the word *craft*. The oldest thing on that street is the one asset none of them can manufacture, and it is currently being treated as a liability.

SIXTY-THREE YEARS IS THE ONE THING ON THAT STREET THAT CANNOT BE BOUGHT.

THE STREET, COUNTED

SHOP	OPENED	PALETTE	SAYS	CUT PRICE
Kellett & Sons	1962	Oxblood, bone (faded)	"Traditional barbers"	€14
Rival A	2019	Black & gold	"Craft barbering"	€20
Rival B	2021	Black & gold	"The art of the fade"	€22
Rival C	2020	Black, copper	"Master barbers"	€20
Rival D	2022	Black & gold	"Gentlemen's grooming"	€25
Rival E	2019	Charcoal, gold	"Traditional with a modern twist"	€19
Rival F	1988	Blue, white	Nothing — no sign copy at all	€12

Observed in August. Illustrative here. Two things fall out of this table: five of seven look the same, and you are €6 below the shops doing identical work.

THREE DIRECTIONS

THREE ARGUMENTS ABOUT THE SAME SIXTY-THREE YEARS.

DIRECTION ONE

Modern Kellett

Drop the date, black and gold, sharp sans, photography of fades. Matches what the young customer already recognises as a good barber.

The risk. It makes you the seventh identical shop on a street that already has six, and it throws away the only difference you have. It is also the cheapest and most popular answer, which is why it needs stating this plainly.

DIRECTION TWO ·
RECOMMENDED

Same Chairs, New Hands

Keep 1962 and put the current barbers in front of it. The age is the premise; the work is contemporary. Oxblood and bone — a barber's palette that predates the black-and-gold era and looks nothing like it.

The risk. It only works if the shop actually delivers modern work consistently. One bad fade and the position reads as a shop trading on its age. It also asks the older customer to accept a twenty-four-year-old, which some will not.

DIRECTION THREE

Kellett 1962 Supply Co.

Lean fully heritage. Product line, tins, waxes, workwear. The shop becomes a brand that also cuts hair.

The risk. It is a different business with stock, cash tied up and a margin structure nobody in the shop has run before. It is also the one most likely to work in five years and the one most likely to sink you in one.

WHY DIRECTION TWO

Because it is the only one that uses the age as an argument rather than as decoration or as a costume. Direction one deletes it; direction three turns it into merchandise. Two says something no rival can say — *we have been cutting hair here since 1962 and the person doing yours trained last year* — and it is true, which means the shop does not have to pretend to be anything on a Saturday.

And the price goes up

€14 to €18 on the standard cut. You are six euro below shops doing the same work with less experience behind them, and the €14 is currently reading as a quality signal rather than as value. This is the single largest number attached to this pack and it costs nothing to change.

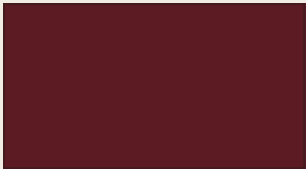
What direction two does not fix

Saturday capacity. Four chairs and a queue is a scheduling problem, and a better brand makes it worse before it makes it better. Booking is the next conversation and it is not a design one.

THE WORKED-UP DIRECTION

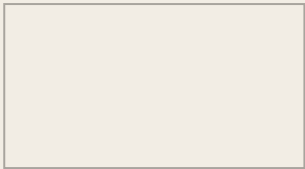
SAME CHAIRS, NEW HANDS.

PALETTE



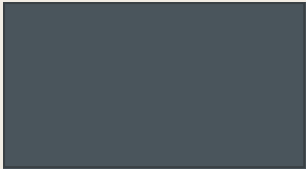
Oxblood #5C1A22

The original chair leather. Signs, aprons, everything that leads.



Bone #F2EDE4

The tiles. Paper, walls, negative space.



Steel #4A555C

The clippers. Body text, secondary information.



Amber #D98A2B

Prices and the year. Nothing else.

Four colours, all four physically in the room. Deliberately not black and gold — six rivals own that pairing and it dates to about 2019, which is younger than most of the customers.

TYPE

**KELLETT
& SONS**

Anton — heavy, condensed, and closer to a 1960s enamel sign than to a modern barber's script. Uppercase only, for the name and for prices.

Skin fade, €18.
Twenty-five minutes. Walk in before ten.

Inter — everything a customer has to read. Plain, contemporary, and the quiet signal that the work is current even where the sign is not.

THE SPLIT THAT MAKES IT WORK

Old carries the name

Sign, apron, the year, the window.
Anton, oxblood, nothing fashionable.

New carries the work

Prices, booking, every photograph of a haircut. Inter, plain, current.

Never mix them

A heritage typeface on a price list reads as nostalgia. A modern one on the sign throws away the argument.

THE PRICE LIST, REWRITTEN

SERVICE	TIME	NOW	SET AT
Cut	25 min	€14	€18
Skin fade	35 min	€16	€22
Cut & beard	45 min	€22	€28
Beard only	20 min	€10	€13
Under 12	20 min	€10	€12
Over 65	25 min	€10	€12

Times published beside prices, which almost no barber does. It answers the question a first-timer will not ask and it makes a €22 fade legible as thirty-five minutes of somebody's attention.

APPLIED

WHERE THE ARGUMENT GETS MADE.

The window

Name and **1962** in oxblood on bone. Underneath, in plain Inter: *Four barbers. Average age 26.* That one line is the entire brand and it costs about €40 of vinyl.

The price list

Inter, plain, amber prices, times beside every service. Nothing decorative. A barber that publishes how long a cut takes is answering the question a first-time customer is too polite to ask.

The mirror card

At every station: the barber's first name, the year they qualified, and one line about what they are best at. Costs nothing, and it removes the anxiety of being sat with a stranger.

THE VOICE

Say this

"Skin fade, €18, twenty-five minutes."

"Cutting hair here since 1962. Ciarán qualified in 2022."

"Walk in before ten and you will not wait."

Not this

"Traditional barbering with a modern twist." — the exact sentence six rivals use.

"Master craftsmen." — nobody in the shop would say this out loud.

"Est. 1962" in a fashionable script. Pick an era.

WHAT TO PHOTOGRAPH, AND WHAT NEVER TO

Always

The cut, from behind, in the shop's own light, with the barber's name in the caption. Four small reputations beat one vague one.

Sometimes

The wall, the chairs, the original tiles. Once a month at most — the room is the premise, not the content.

Never

Stock photographs of clippers, quotes about grooming, or a bearded man who has never been in the shop. All three appear on at least two rivals' profiles.

THE ONE IDEA

THE WALL OF EVERY BARBER WHO HAS WORKED HERE.

One wall, photographs, names and years — from your grandfather in 1962 to the apprentice who started in March. It grows by one every time somebody is taken on, and the newest photograph is always the largest.

Why it cannot be copied

A shop that opened in 2019 can put four photographs on a wall. It cannot put nineteen, and the gap gets a year wider every year without you doing anything. It is the only asset in this business that appreciates while you sleep.

Why it settles the tension

It is the argument made physical: the shop is old, the hands are new, and both facts are on the same wall. An older customer sees continuity. A younger one sees that the person cutting his hair qualified two years ago.

NEWEST PHOTOGRAPH, BIGGEST FRAME. ALWAYS.

FOUR RULES

THINGS ANYBODY IN THE SHOP CAN FOLLOW.

One. Amber is a price or the year.

Never a heading, never a promotion, never a heart on a photograph. Two other amber things and the eye stops knowing where to go.

Two. Anton for the name, Inter for the work.

The heavy face never touches a price list, a caption or a booking screen. The plain one never touches the sign.

Three. Every photograph of a cut names the barber.

First name and year qualified. It builds four small reputations instead of one vague one, and it is what fills a chair on a Tuesday.

Four. Never say traditional.

Say the year. 1962 is a fact that does the work; *traditional* is a claim six rivals are already making with none of the evidence.

WHAT WOULD BREAK IT

Modernising the sign

The single most likely mistake and the one that will be suggested every year. Once the date is off the window the whole argument is gone and it cannot be put back.

Inconsistent work

The position promises current skill. It survives a busy Saturday only if the newest barber is genuinely good, which is a hiring decision rather than a design one.

Selling product too early

Direction three is sitting there and it is tempting. Do it in year three, once the wall and the chairs are doing their job, not now.

WHAT HAPPENS NEXT

FOUR THINGS, CHEAPEST FIRST.

One. Put *Four barbers. Average age 26.* on the window this week. €40 of vinyl, and it is the whole position.

Two. Print the mirror cards. Name, year qualified, one line each. About €15.

Three. Start the wall with what you already have. Nineteen photographs is a project; four is a start and it grows.

Four. Rewrite the price list in Inter with times beside every service. Free, and it removes the reason a first-timer walks past.

WHAT THIS IS JUDGED ON

The share of customers under thirty-five, counted by the till. Not followers, not compliments about the wall. The problem this pack was hired to solve is a shop whose work is young and whose customers are not, and that gap either closes within two quarters or the diagnosis was wrong.

Kellett & Sons is invented. It exists as a second look at the €995 brand concept — the same service, a completely different business, to show what the format holds constant and what changes entirely.