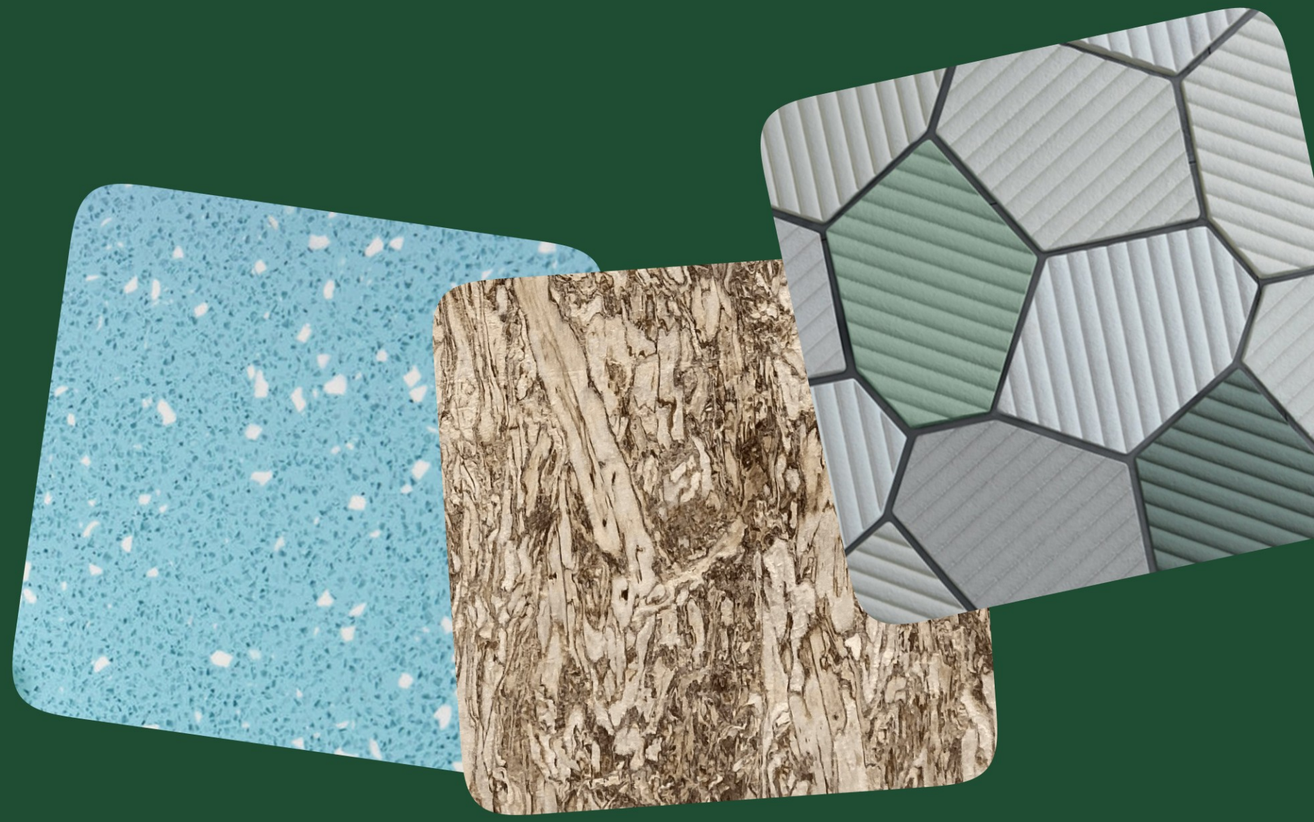
CIRCUMA

Brand guidelines



Visual identity, guidelines and applications.
Version 5 · November 2026

Real surfaces, the Circuma corner, plain words.

Contents

How Circuma looks, sounds and behaves, from the logo to a sample box on a workshop shelf.

Brand core

02 Brand core

Logo

03 Primary logo
04 Logo construction
05 The Circuma corner
06 Secondary lockups
07 Responsive mark and app icon
08 Clear space and minimum size
09 Logo colour versions
10 Logo don’ts

Colour, type and system

11 Colour palette
12 Colour use and contrast
13 Typefaces
14 Type hierarchy
15 Grid and spacing
16 Iconography
17 Imagery
18 The loop chain
19 Co-branding with makers

Applications

20 App home screen
21 Desktop landing page
22 Sample label and swatch
23 Tote bag
24 Poster
25 Workshop signage
26 Stationery

In use

27 Sample box and tote
28 In the workshop
29 Workshop details

Brand core

Everything in this system serves one promise: a circular material you can trust, matched to what you already make and in your hand in days.

Positioning

For industrial designers who want to switch to circular materials, Circuma is the material matcher that starts from what you already make and puts a verified sample in your hand. Plain words first, the real numbers one tap away.

The Sage, at the workbench

One archetype. A Sage tells the truth about materials, and does it at the bench: knows the data, says it in plain words, then hands you the sample to feel. Calm, exact, friendly, never preachy.

Five values

In this order, on every piece.

Honest

Trade-offs up front. Estimates labelled as estimates.

Tactile

The real sheet and the sample in your hand.

Clear

Plain words first, one idea at a time.

Circular

Loops, returns and reuse, in form and in packaging.

Precise

Real test data and sources, one tap away.

Primary logo

The horizontal lockup is the primary logo: the Circuma tile and the wordmark, in Forest with a white loop. Use it wherever there is room.



The tile

A superellipse, $|x|^4 + |y|^4 = 1$. Softer than a square, firmer than a circle: a sample you can hold.

The loop

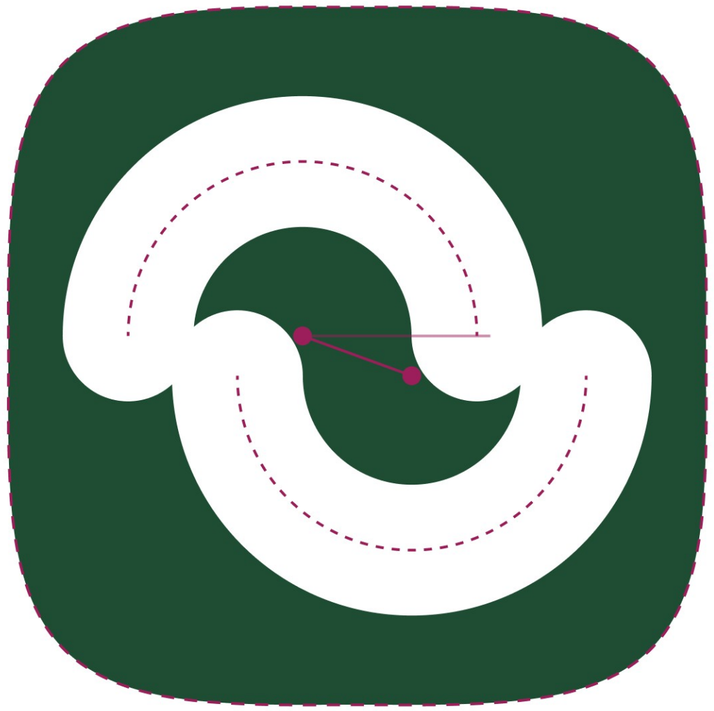
Two half-loops, 20° apart, overlapping at the ends. Material that goes round again.

The wordmark

Monoline capitals with round ends. A small leaf crosses the A: the one green note in the name.

Logo construction

Every measure comes from the tile. Call the tile side 1: the loop line is 3/16 thick, each half-loop has a radius of 1/4, and the two centres sit 1/6 apart at 20°.



Berry dashed lines are construction guides only. They never appear with the logo.

1 — **Tile side**
Superellipse $|x|^4 + |y|^4 = 1$

3/16 — **Loop line**
Matches the weight of the wordmark strokes

1/4 — **Half-loop radius**
Measured on the centre line

1/6 at 20° — **Centre offset**
The two halves step down and across

1/48 — **End overlap**
Each end tucks over the other half

1/4 — **Clear space x**
On every side of the logo

The Circuma corner

Every rounded corner in the system, from the logo tile to a button, a sample swatch or a sign, is a quarter of the same curve.

$$|x|^4 + |y|^4 = 1$$

A circle is $|x|^2 + |y|^2 = 1$. Raising the power to 4 keeps the corner soft but lets it hold the straight edge longer, then turn more firmly. It meets the edge with zero curvature, so there is no visible kink where line becomes curve.

Radius scale



8 px
Chip, tag

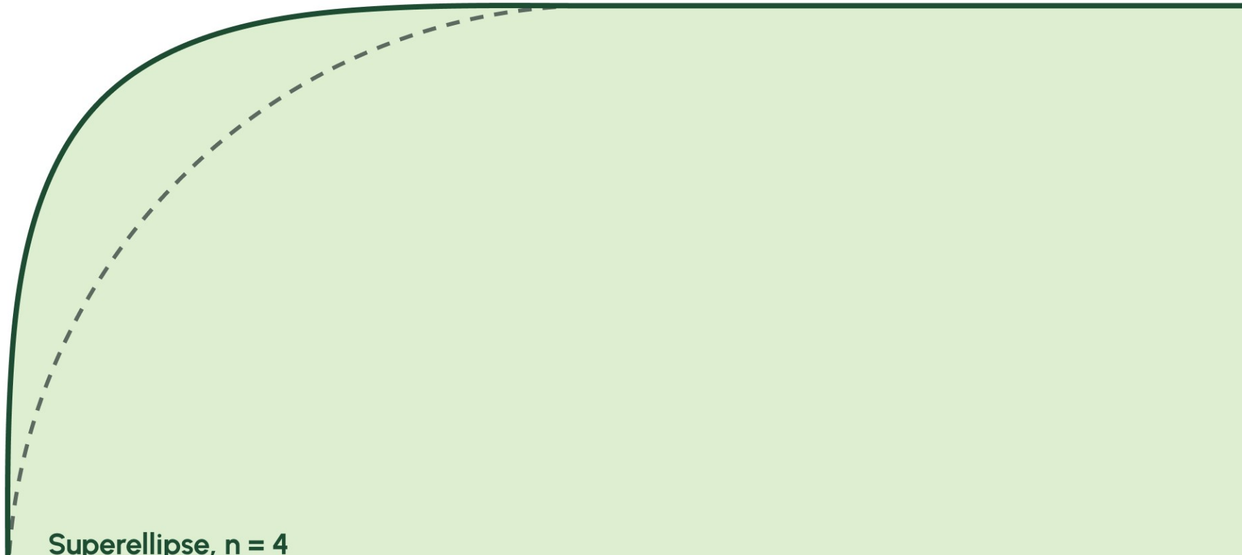
16 px
Button, field

24 px
Card

32 px
Sheet, panel

48 px
Photo tile

Print and objects: label 3 mm · card 4 mm · swatch 8 mm · box window 12 mm · sign 40 mm. The logo tile is the full superellipse (radius = half the side).



Superellipse, n = 4

Circle arc, same radius (dashed)

Secondary lockups

Three more arrangements of the same parts. Choose by the shape of the space, never by taste.



Stacked

Square or tall spaces: the tote, a sign, the box lid, social avatars with room.



Wordmark

Where the tile already appears nearby, or in running text lines such as a footer.



Mark

App icon, favicon, stamps, the swatch engraving. The tile alone stands for Circuma.

Responsive mark and app icon

As space shrinks, the logo steps down. Each step drops a part; nothing is squeezed or redrawn.



Horizontal lockup
96 px wide and up



Stacked
64 px wide and up, square spaces



Mark
24 px and up



Favicon
16 px, browser tabs only

Real size



16 · 24 · 32 px at 1 : 1, the same sizes as the minimums on board 08. Both counters stay open at 16 px.

App icon

Artwork is a full-bleed 1024 px Forest square. iOS masks it to a shape close to our tile, so the loop sits at 78 % of the side. Android crops to a circle: there the loop alone fills 70 % of the circle, so the green reads the same weight as on iOS.



iOS · 180 pt



Android



120 pt



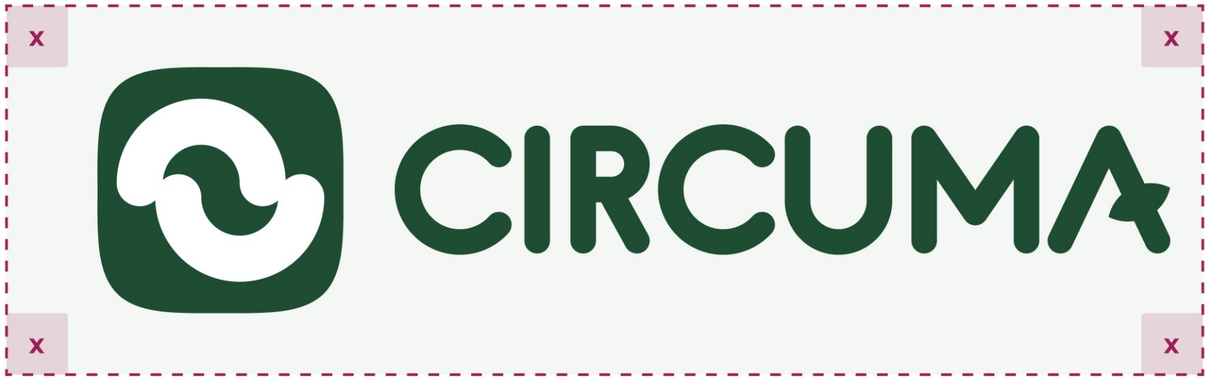
60 pt



32 px

Clear space and minimum size

Keep a clear space of x on every side, where x is a quarter of the tile height. Nothing else may enter it: no text, edge or photo detail.



Minimum size

CIRCUMA

Horizontal lockup
96 px · 24 mm wide

CIRCUMA

Stacked
64 px · 16 mm wide

Mark
24 px · 6 mm

Favicon
16 px, browser tabs only

All four shown at 1 : 1.

Below these sizes use the next step down (board 07). For engraving and embossing, add 20 %.

Logo colour versions

Four versions cover every ground. The tile is always solid; the loop is always the opposite colour. Leaf, Mint, Petal and Berry never colour the logo.



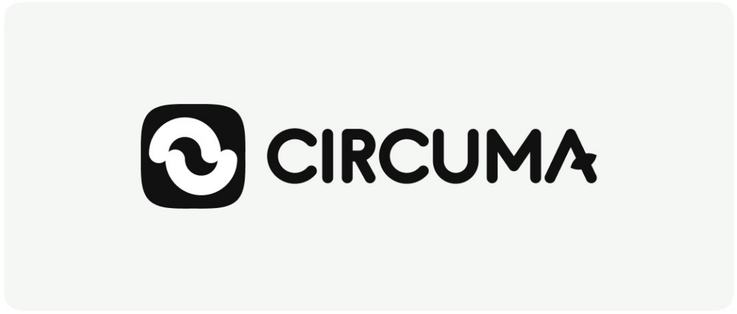
Main White and light grounds



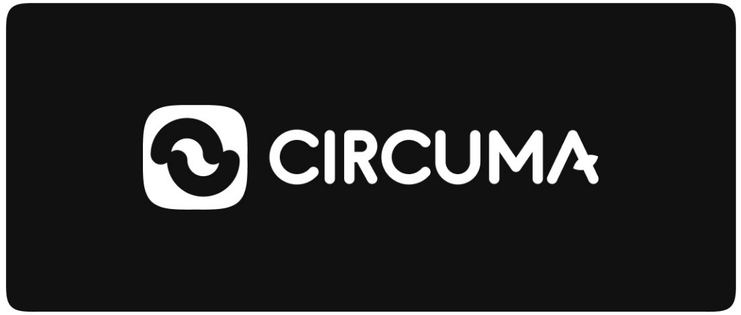
Reversed Forest and dark brand grounds



Main on Mint Mint is the only tint the main logo sits on



Black One-colour print, stamps, engraving



White Black grounds, foil, laser on dark material



On a photo Only on a calm, dark area of a surface photo

Logo don’ts

The logo is a drawing, not a font or a shape to play with. Never change it.



Don’t stretch or squash



Don’t rotate



Don’t recolour the loop



Don’t add outlines or shadows



Don’t retype the wordmark



Don’t change the spacing



Don’t place on busy surfaces



Don’t swap the tile shape

Colour palette

Canopy & Petal: green leads, pink lifts. Five brand colours with codes for screen and print. Pantone values are the nearest PANTONE+ Solid Coated (C) and Uncoated (U) matches by ΔE 2000; proof against a printed guide.

Forest

#1E4D34

RGB	30 77 52
CMYK	83 42 85 45
Pantone C	350 C
Pantone U	343 U *

The brand. Logo, headings, buttons, packaging print.

Leaf

#88CD5A

RGB	136 205 90
CMYK	51 0 79 0
Pantone C	7488 C
Pantone U	367 U

Energy. The leaf on the A, small accents on Forest.

Mint

#DDEFD0

RGB	221 239 208
CMYK	15 0 23 0
Pantone C	7485 C
Pantone U	7485 U

Calm surface. Selected states, the inside of the box.

Petal

#F6C6D5

RGB	246 198 213
CMYK	0 28 5 0
Pantone C	496 C
Pantone U	510 U

A touch only. Under 10 % of any layout.

Berry

#9C1F5B

RGB	156 31 91
CMYK	31 100 31 15
Pantone C	7648 C
Pantone U	221 U *

Focus rings and links on white.

Neutrals

Ink
#17211B · Black 3 C

Ink 2
#47554C · 445 C

Surface
#F4F7F3 · 7541 C

White
#FFFFFF · Paper white

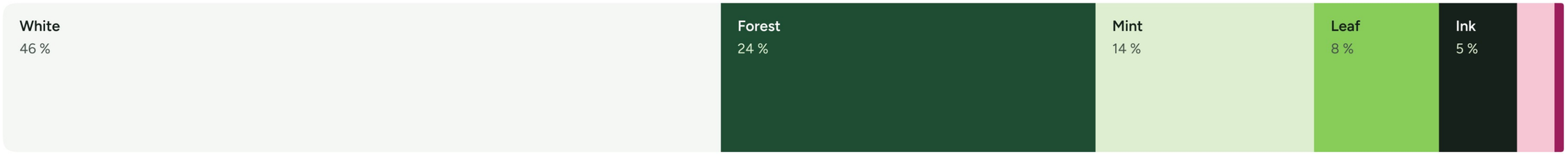
* No close uncoated match (ΔE 11.6 and 9.0): print Forest and Berry on coated or coated-liner stock; on uncoated paper 343 U and 221 U print lighter.

CMYK: Coated GRACoL 2006, relative colorimetric.

Colour use and contrast

White leads, Forest carries the brand, Mint holds things together. Every text pairing on screen meets WCAG AA (4.5 : 1) or better.

Proportion



Petal 2 %, Berry under 1 %

Text pairings

Aa Forest on White 9.7 : 1 · AAA	Aa White on Forest 9.7 : 1 · AAA	Aa Forest on Mint 8.0 : 1 · AAA	Aa Ink on Leaf 8.6 : 1 · AAA
Aa Mint on Forest 8.0 : 1 · AAA	Aa Berry on White 7.6 : 1 · AAA	Aa Ink on Petal 11.0 : 1 · AAA	Aa Leaf on Forest 5.0 : 1 · AA

Leaf and Petal are never text colours on white. Leaf on Forest (5.0 : 1) passes AA, but we keep it to 18 px and up: numbers, short labels and icons.

Typefaces

Two open-source sans serifs from Google Fonts. Urbanist speaks; Figtree explains. Both are free to install in every school lab and on every client machine.

Urbanist

Aa

Titles, numbers, short labels on packaging and signs. Bold for headings, SemiBold for subheads. Geometric and round, like the loop.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

Figtree

Aa

Body text, interface, data, captions. Regular for reading, Medium for UI labels, SemiBold for emphasis. Clear at 13 px on a phone.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

Type hierarchy

One scale for screen and print. Headlines are Urbanist Bold with tight leading; everything you read in a sentence is Figtree.

Display
Urbanist Bold
96 / 94 px · 72 pt

Swap the virgin sheet.

Headline
Urbanist Bold
56 / 59 px · 40 pt

Matched to what you already make

Subhead
Urbanist SemiBold
32 / 37 px · 22 pt

Recycled HDPE, 12 mm, from chopping boards

Body
Figtree Regular
20 / 30 px · 10 pt

Close swap for HDPE sheet. Cuts and routes like the board you use now, with a speckled face.

UI label
Figtree Medium
16 / 21 px · 8 pt

Add to compare

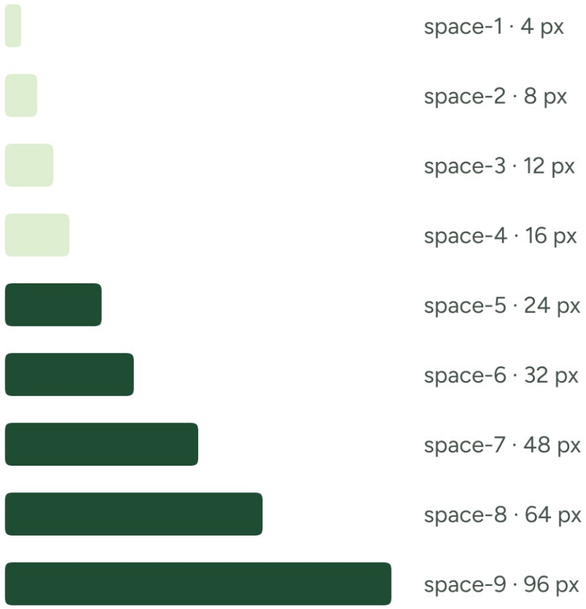
Caption
Figtree Regular
13 to 14 px · 7 pt

Estimate from the material type. Check the maker's data sheet.

Grid and spacing

One 8 px rhythm for screens and one margin rule for print. Space, not lines, separates things.

Spacing scale



Phone

4 columns · 20 px margins · 16 px gutters

Desktop

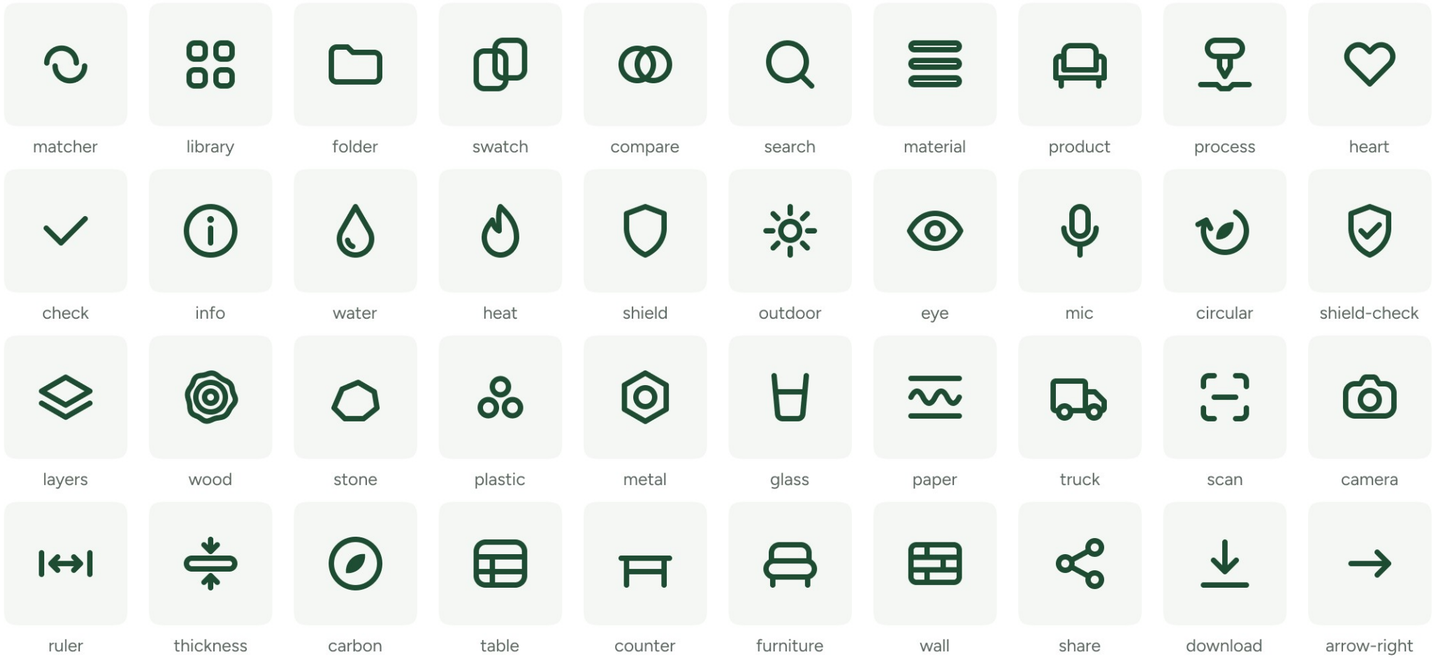
12 columns · 80 px margins · 24 px gutters · content up to 1280 px

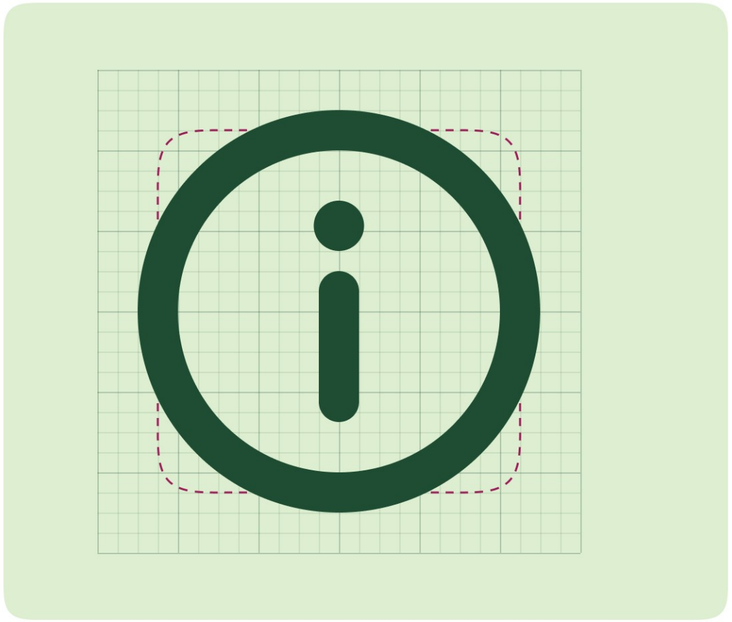
Print

Margin = 1/12 of the short side, never under 8 mm. Six columns on posters and signs, four on cards and labels. Body leading sets the baseline; headings snap to it.

Iconography

136 line icons drawn on one standard: 24 px grid, 2 px Forest line, round ends, keylines for circle, square and landscape. They label; they never decorate.





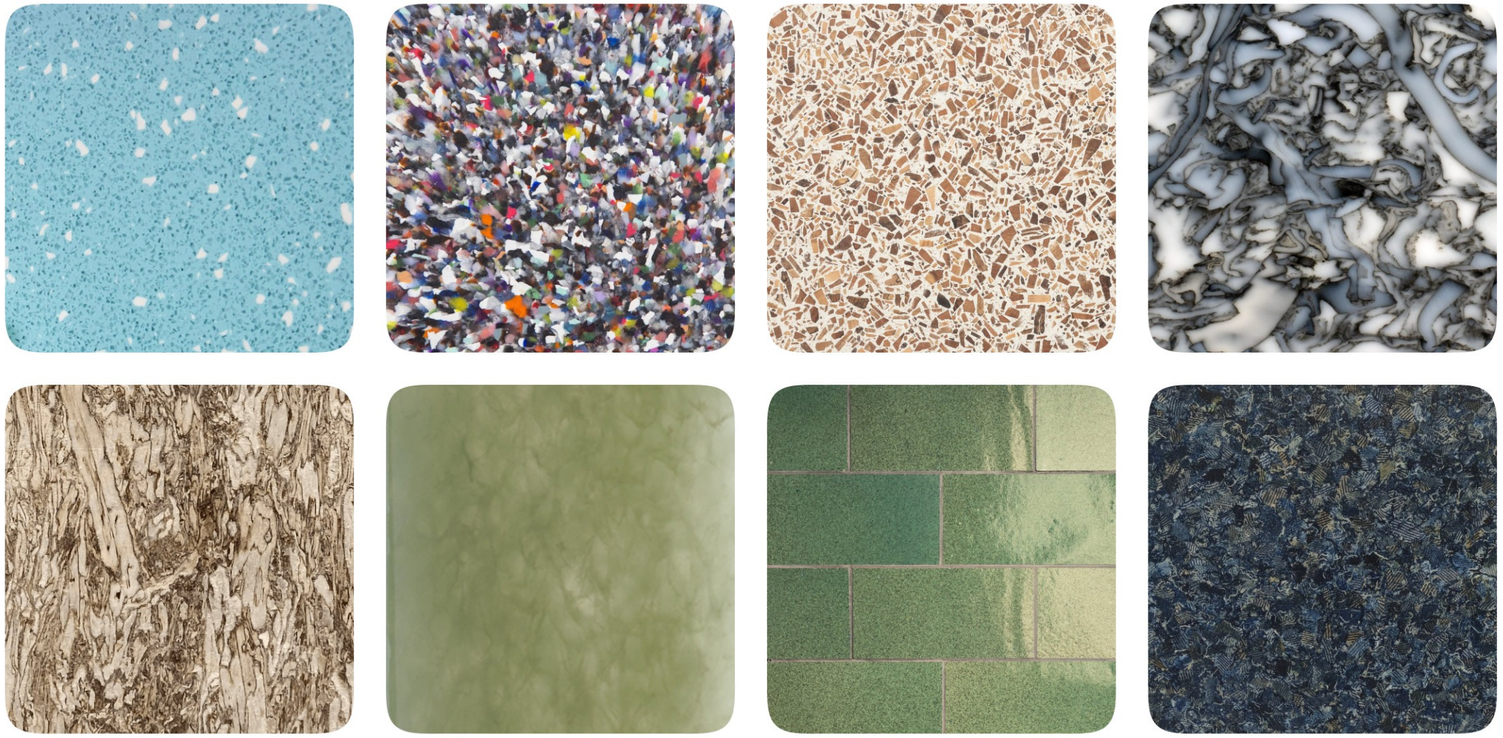
Forest on light grounds, white on Forest. Leaf only when the icon shows a state that is met.

Rules

- 2 px line at 24 px; scale the whole icon, never the line alone.
- Angles of 30°, 45° and 60° only; arrowheads at 90°.
- Containers use the Circuma corner (r 3.5 at 24 px).

Imagery

We show the material itself: full bleed, flat-on, in even daylight, so a designer can judge colour and grain. No stock nature, no hands holding leaves, no globes.



Do

- Crop to the surface: no edge, no background, no props.
- Shoot square-on in soft daylight, 5000 K, no gloss glare.
- Show 1:1 grain at least once per material.
- Name the material and maker in the caption.

Don’t

- Leaves, sprouts, globes or recycling arrows as decoration.
- Tints, filters or colour overlays on a material.
- Renders passed off as photos of real samples.

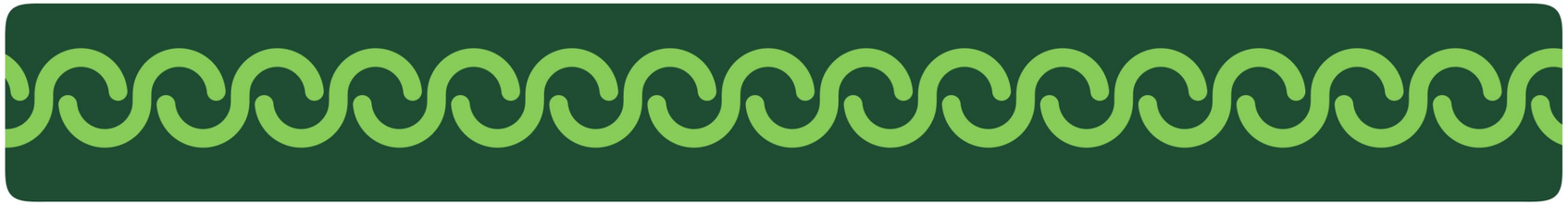
Photos: each maker’s own product images, used in this student project for illustration.

The loop chain

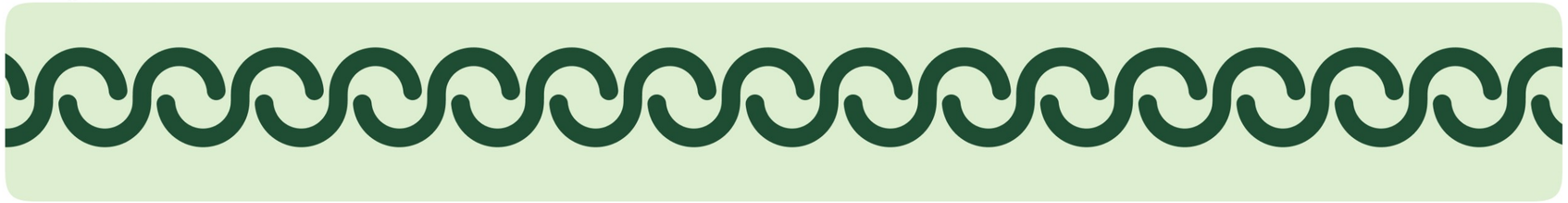
The graphic device is the mark's own loop, repeated: each link is the two half-loops at the 20° step, ends overlapping as in the logo. Line weight 1/2 r (full) or 3/10 r (light), lighter than the logo so the loops stay open.



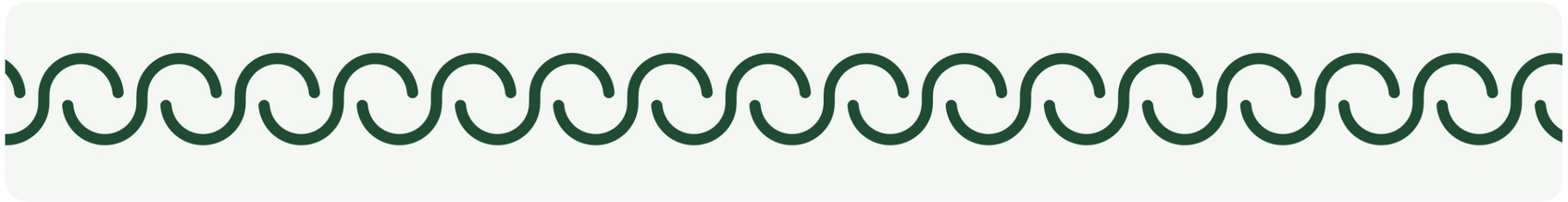
One link = the loop in the mark



Full weight, Leaf on Forest



Full weight, Forest on Mint

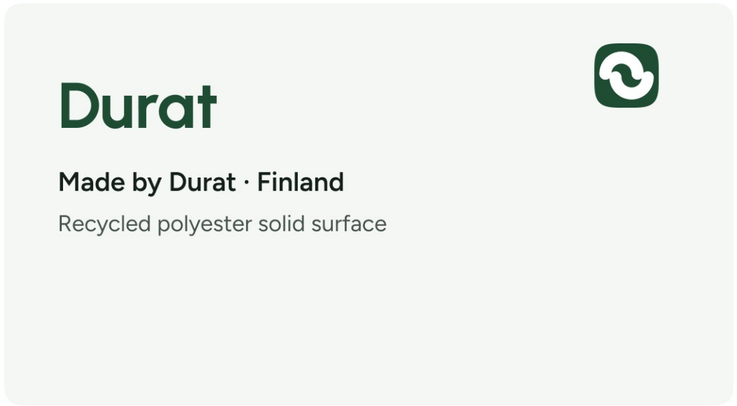


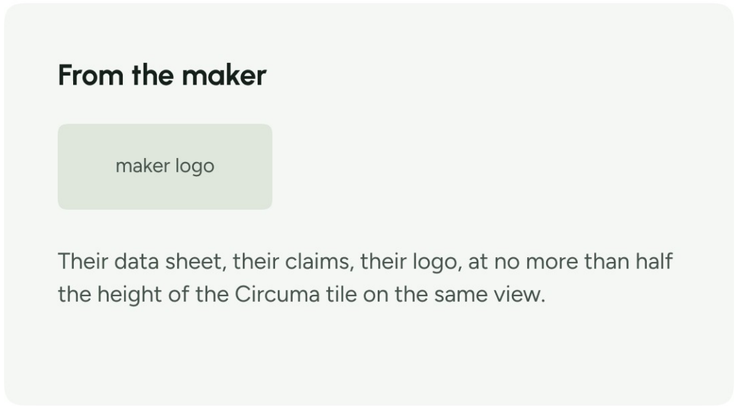
Light weight, 3/10 r, for small items

Rules: one colour; never filled; round ends always; never cut through text; sit inside the shape it decorates and end on a whole link, or bleed off both edges of the page.

Co-branding with makers

Every Circuma piece names a maker. Circuma leads the layout; the maker is credited in words, clearly and fairly, and their own logo appears only where they speak for themselves.







Name the maker in type

Figtree SemiBold, after the material name: “Made by Durat”. Same on labels, shelves and in the app.

Their logo, their section

Maker logos appear only where the maker is speaking: “From the maker” on the material page.

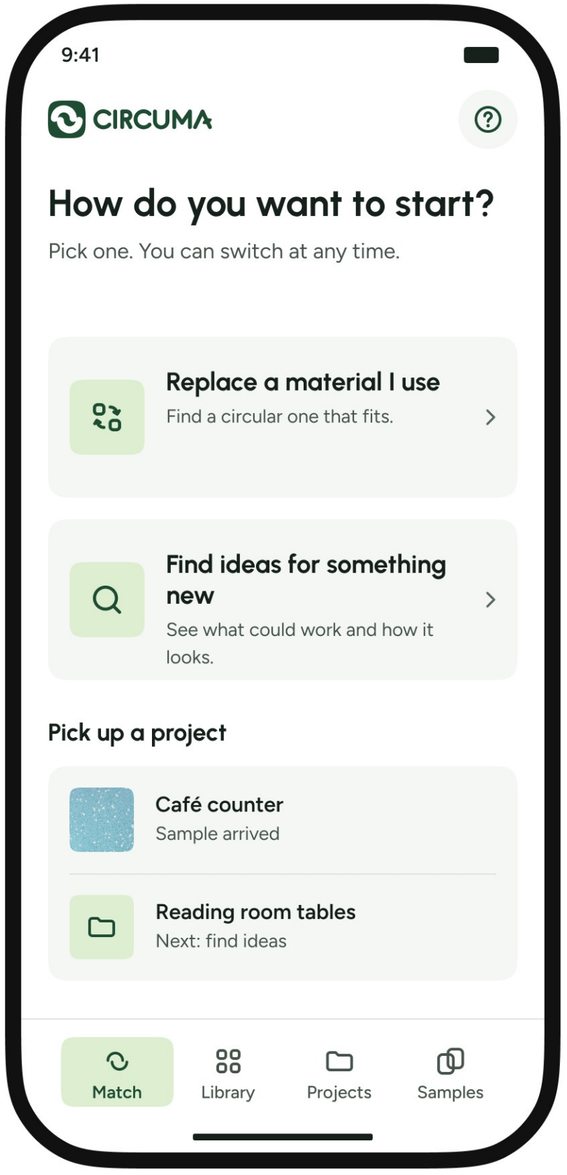
No joint lockups

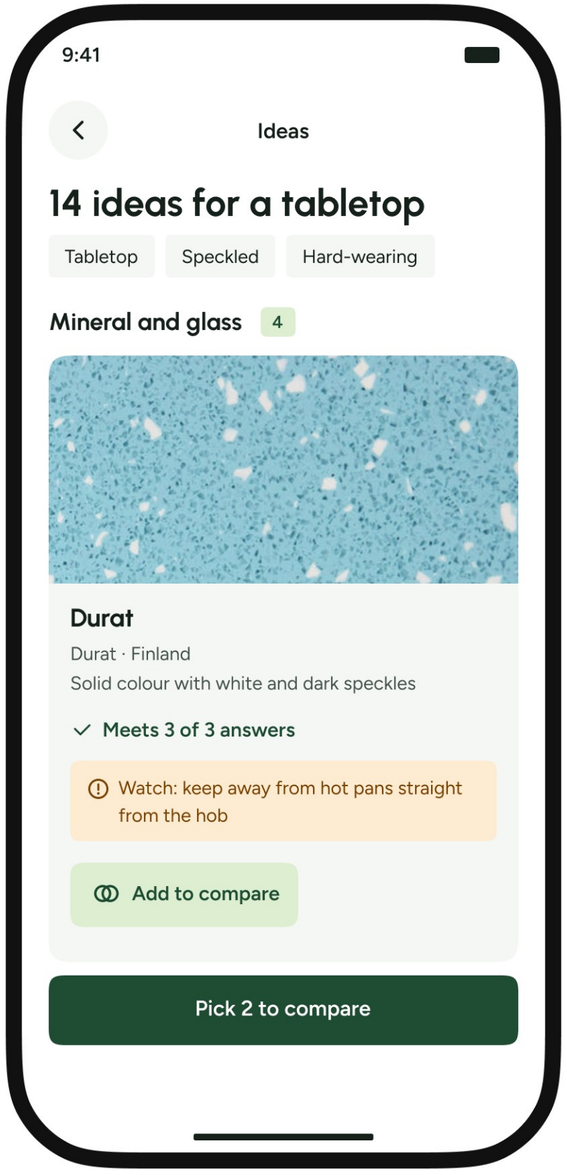
Circuma does not endorse one maker over another. No “Circuma × Maker” marks, and no maker logos on the box, tote or signs.

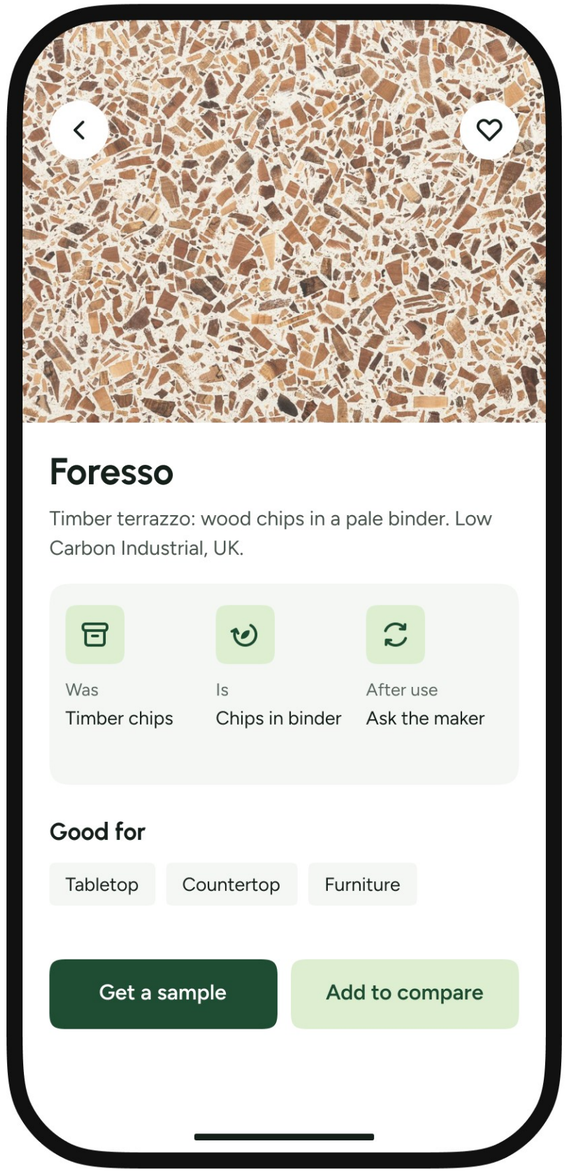
App home screen

The app opens on one question: replace a material you use, or find ideas for something new. Surfaces are white and Surface green; nothing is outlined. Every corner is the Circuma corner.

- Headings Urbanist Bold 28, body Figtree 16, nothing under 13 px.
- Text contrast 5.3 : 1 or more; targets 44 px or more.
- Amber, not Petal, for things to watch.
- Photos are full-bleed surfaces in a 24 px corner.

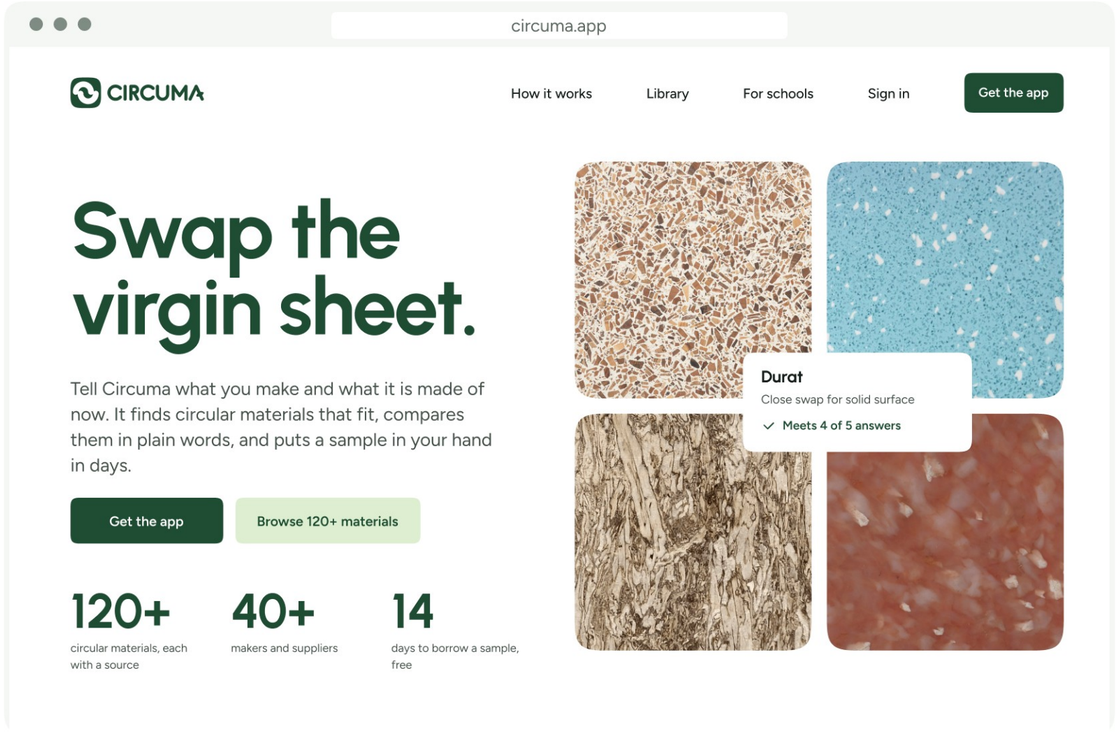




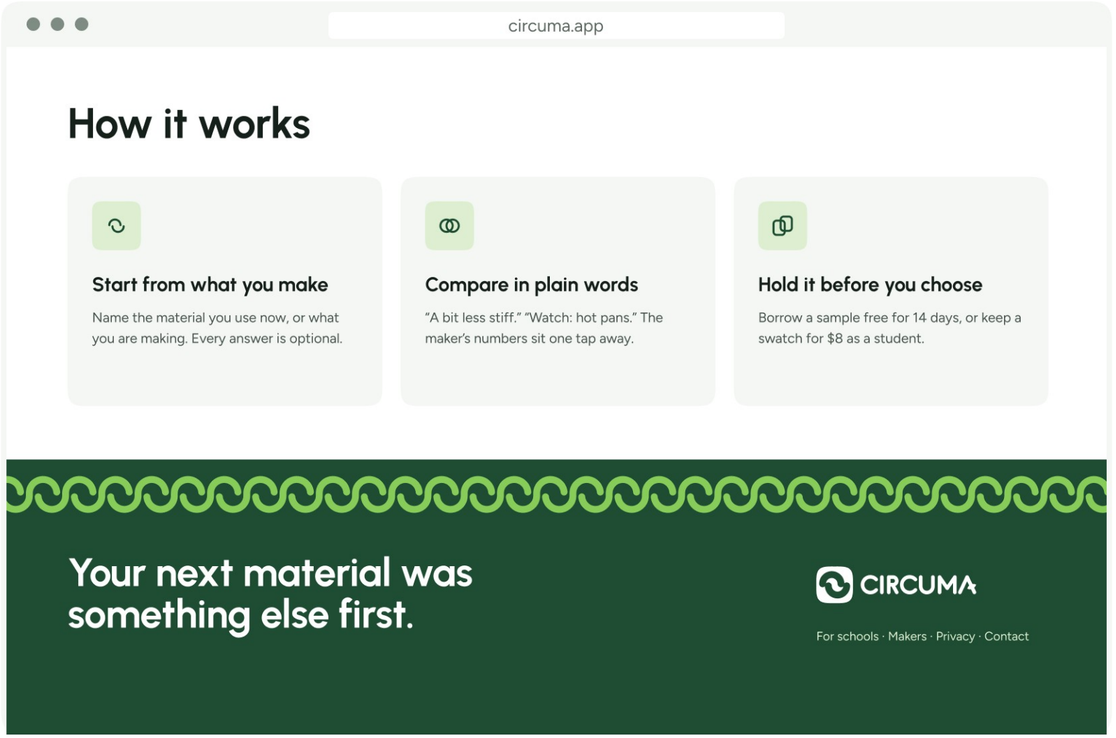


Desktop landing page

circuma.app at 1440 px. The page makes one promise, shows real surfaces and explains the three steps in plain words.



Hero: one promise, two actions, real surfaces.



Lower page: three steps, then a Forest footer with the loop line.

Sample label and swatch

Every sample carries its name, what it was, and how to get it back. The swatch itself has the Circuma corner and a laser-marked ID.

Durat
Made by Durat · Finland

Made from	Post-industrial plastic
Recycled	About 30 %
Sample	Swatch 100 × 100 × 12 mm
ID	CIR-DUR-0142

Scan for the material page

Return by 5 Dec

Label · 90 × 50 mm, 3 mm Circuma corner, recycled paper, removable adhesive. The back carries the prepaid return address.

Durat
Made by Durat
recycled polyester · CIR-DUR-0087

Shelf label · 80 × 30 mm. Same type and order as the box label.



Swatch · 100 × 100 × 12 mm, 8 mm Circuma corner, CNC cut by the maker. Laser-marked loop and ID in the face corners.

CIRCUMA

In this box

Durat
Swatch · keep

Foresso
Swatch · keep

Richlite
Borrowed · return by 5 Dec

Tell us how it felt: a one-minute check in the app earns a stamp toward a free swatch.

Info card · 100 × 100 mm, inside the box: what is in it, what to keep, what goes back.

Tote bag

For carrying samples home from the library and back again. Undyed recycled cotton, one-colour Forest print.



Front



Back

Specification

- 380 × 420 mm, 100 mm gusset, 700 mm handles.
- Undyed canvas, 100 % recycled cotton, 280 g/m².
- Screen print, one water-based Forest ink, matched on press to PANTONE 350 C. Approve a strike-off: undyed cotton prints slightly lighter.
- Inside pocket fits the sample box flat.

The canvas is left undyed: its colour in the files only shows the cloth. Ink is Forest alone.

Poster

Recruits students to Sample Day. Half the sheet is the material itself; the other half says one thing.

Specification

- 18 × 24 in (457 × 610 mm), 100 % recycled uncoated paper.
- Photo: full-bleed material surface, top half, no text over it.
- Headline Urbanist Bold, one sentence. Body Figtree, two lines at most.
- Event in a Mint pill; QR to the app; Forest footer with the reversed lockup.



Your next material was something else first.

Find a circular swap for what you already make, compared in plain words. Borrow a sample, free, from the return station in the Making studio.

Sample Day · Thursday 4 December · 12 to 4 pm

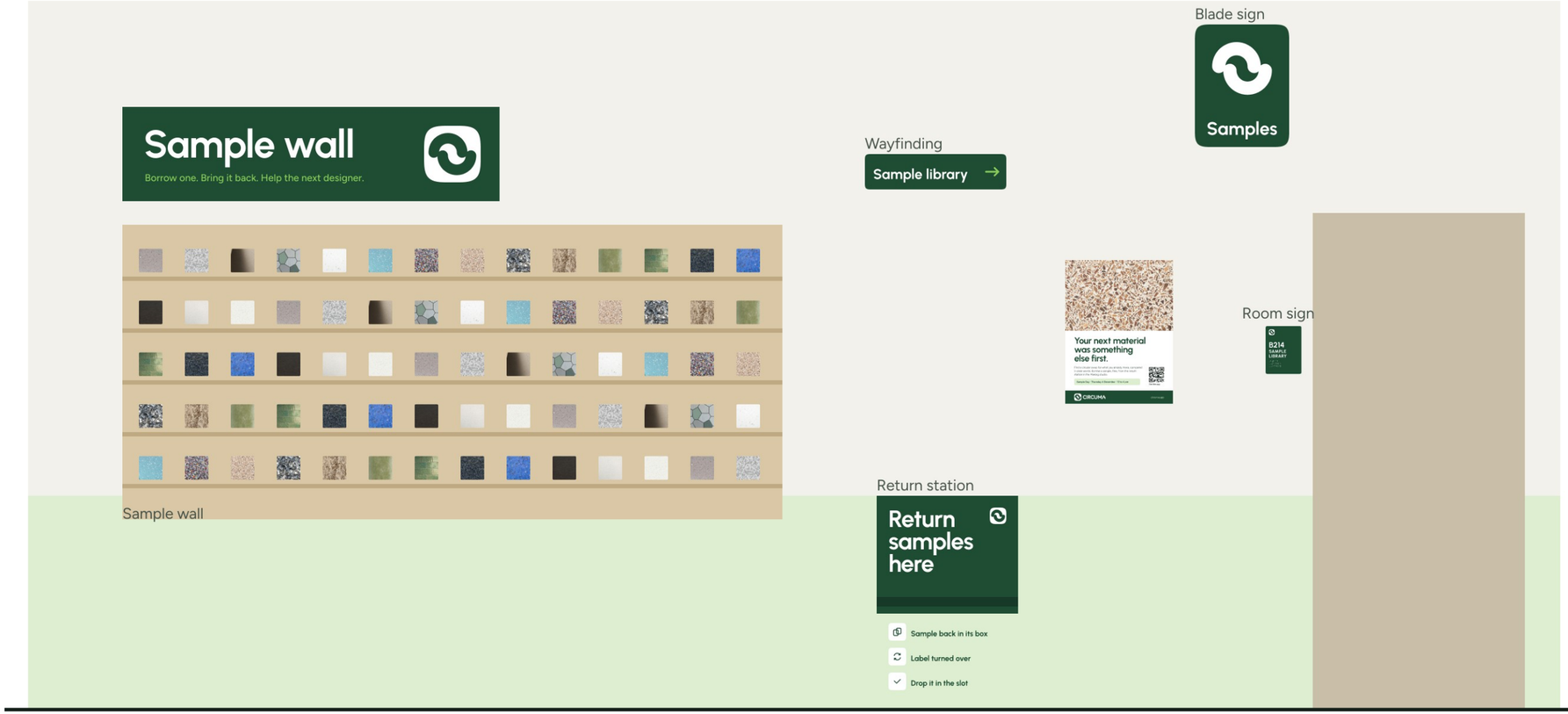
Get the app

CIRCUMA

circuma.app

Workshop signage

The Circuma corner in a school making studio. Each sign has one job: find the room, find the wall, give the sample back. Elevation at 1 : 50; mounting heights follow the ADA Standards.



Pieces

- Blade sign · 400 × 520 mm, says “Samples”: readable from the door, double-sided, 2380 mm to the base.
- Room sign · 6 × 8 in, matte, raised capitals and Grade 2 Braille, latch side, 48–60 in to the baseline (ADA 703).
- Wayfinding · 600 × 150 mm, arrow toward the wall.
- Wall sign, sample wall, return station and poster: every finish matte to stop glare.
- Return slot at 450 mm: inside the 15–48 in reach range.

Stationery

Kept to what a small studio really sends: a card, a letter, an envelope and a sheet of stickers for boxes and laptops.

CIRCUMA

Dear Ms Okafor,

Thank you for borrowing three samples for the Reading Room project. The Richlite swatch is due back on 5 December; the return label is on the back of the box label.

If the Foresso works out, the maker can supply full panels to your workshop within three weeks. The spec pack for your manufacturer is attached.

Alex Rivera
Materials lead, Circuma

circuma.app · hello@circuma.app

CIRCUMA

Ms A. Okafor
Reading Room project
Making studio, Building B

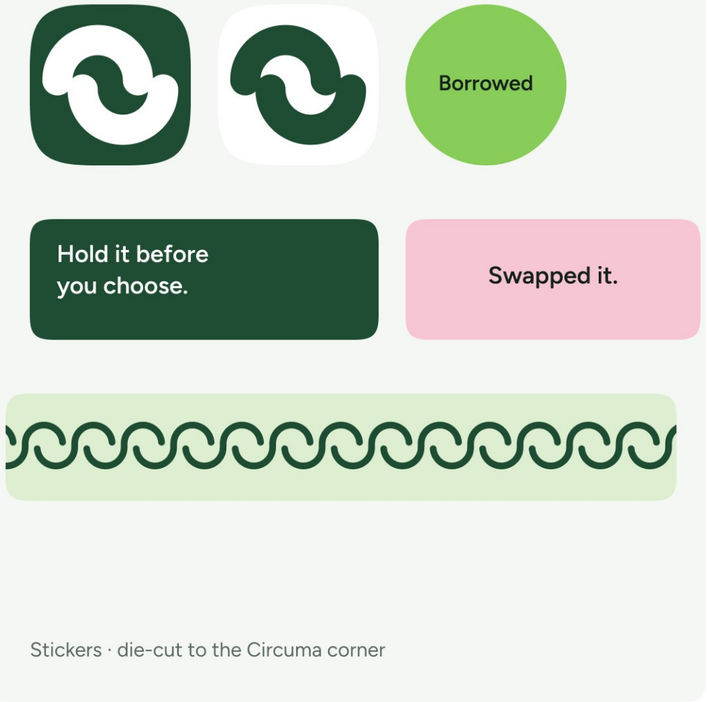
Envelope · DL, recycled kraft-white

CIRCUMA

Alex Rivera
Materials lead

alex@circuma.app
circuma.app

Business card · 89 × 51 mm, 600 g/m² recycled board, front Forest flood

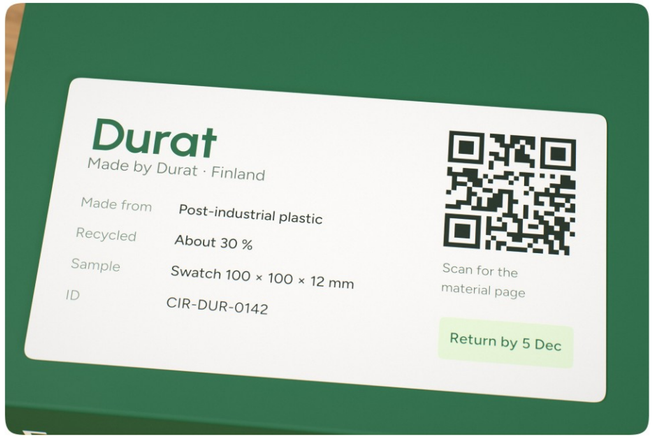


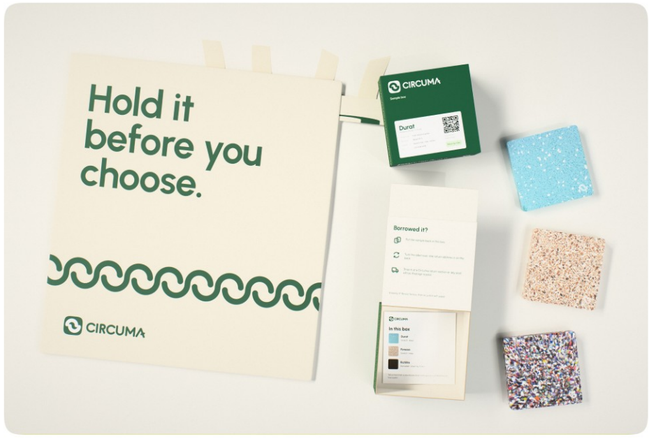
Stickers · die-cut to the Circuma corner

Sample box and tote

The sample box, its label and the tote, photographed on an oak table. Print files: boards 22 and 23.







Closed box with its label · open box with the return steps · swatches with the laser-marked loop

In the workshop

A Circuma corner in a school making studio: sample wall, return station, poster and signs from board 25.



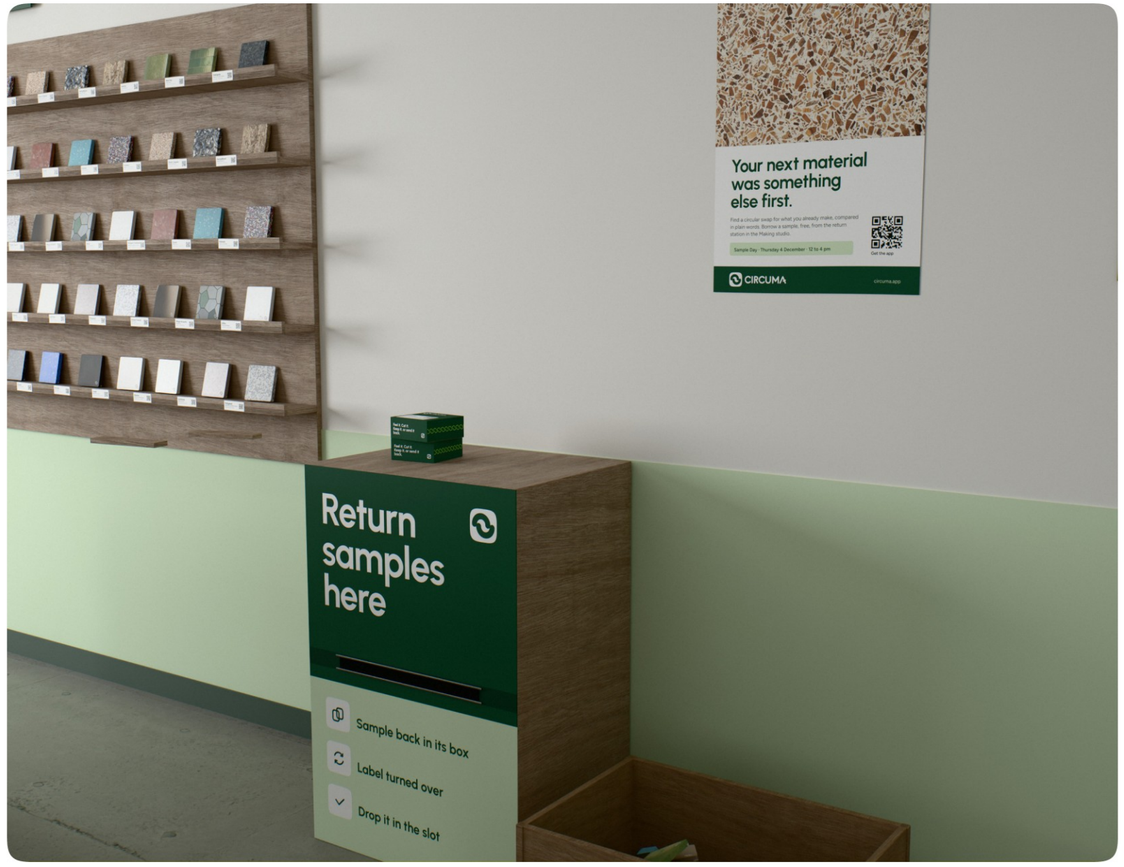




Sample wall, workbench, return station, poster, room sign and door

Workshop details

Closer views: the return station by the door, and the sample wall where every shelf label names its own material.



Return station and poster



Sample wall with per-material shelf labels


CIRCUMA