

Identity

The mark and the three ways it may appear, the colour it is built from, the type it speaks in, and the room it needs around it.

CONTENTS

What is in here

Umovi sits between a place and the people booking it, so the identity has to be quiet enough to sit on someone else's page and firm enough to be recognised at sixteen pixels. That tension decided almost everything here.

IF YOU READ ONE THING

The mark may take a colour. It may never take a new shape.

COLOPHON

Set in DM Sans and DM Mono. Colour is specified in oklch with sRGB and CMYK alongside, and every value is inside sRGB — nothing here asks for a colour a screen or a press cannot make.

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CHAPTER 01

The brand

What Umovi is, what the name may and may not become in writing, and the idea the signet has to carry.

Position and name

What Umovi is

Umovi is the booking layer for service businesses. A place publishes its real availability once; people then reserve it however they arrive — the client app, the place's own page, a phone call handled by staff, or an AI agent speaking the protocol. One calendar, many entrances.

The idea the mark carries

The signet is a **U** drawn as an open vessel — a stroke, not a letterform filled in. It reads as an open slot: something with room in it, waiting to be filled. That is the whole product in one glyph, so the geometry is fixed and is never redrawn to fit a layout.

Writing the name

● ALWAYS

Umovi — capital U, in every language, in every piece of visible copy and every sentence position.

● NEVER

Never write `umovi.app` as the brand name in prose. URLs may stay `umovi.app`; the name is **Umovi**.

The lowercase `umovi` exists only inside the drawn wordmark, where it is artwork, not text. Do not typeset it, and never set it on its own — the wordmark always travels with the U.



THE PRIMARY LOCKUP

THREE ENTRANCES, ONE CALENDAR

PERSON

App, place page, walk-in

STAFF

Phone, counter, workspace

AGENT

Protocol, tools, MCP

The identity has to work at all three scales — a 16-pixel favicon, a printed door sticker, and a tool name in a machine transcript.

TERMINOLOGY USED IN THIS BOOK

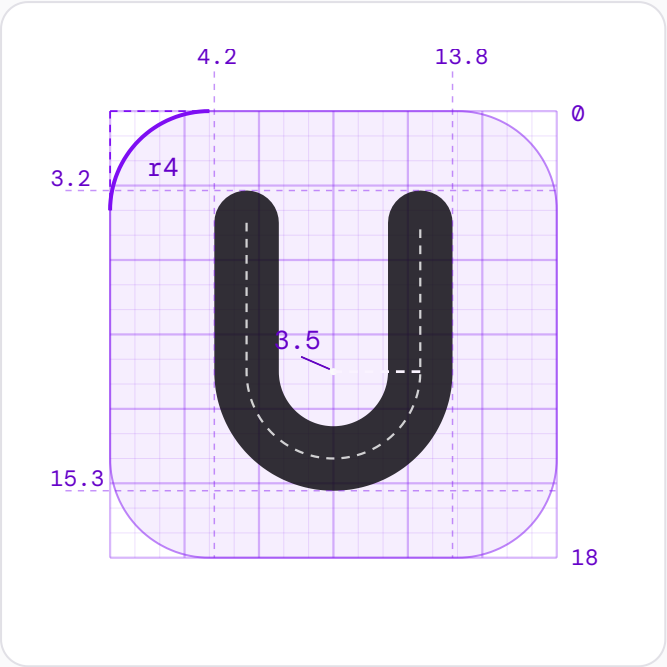
Signet	The violet square with the U. Also called the mark.
Bare U	The U stroke alone, no square behind it.
Wordmark	The drawn lowercase <code>umovi</code> .
Lockup	A mark and the wordmark set together at fixed spacing.
Token	A named CSS variable. The only legal way to apply colour.

CHAPTER 02 - 13

The signet

Fixed geometry, three approved lockups, and the colour system that lets the mark change hue without ever being redrawn.

Construction



CONSTRUCTION GRID · 18 × 18 MASTER UNITS

One master, every size

The signet is drawn once, on an **18 × 18** grid, and everything else is that drawing at a different size. There is no optical redraw for small sizes and no heavier version for print — one file, scaled.

ELEMENT	VALUE	RATIO TO THE SQUARE
Square	18 × 18	—
Corner radius	4	22.2 %
Stem centres	x = 5.5 and x = 12.5	38.9 % apart
Bowl radius	3.5, centred at (9, 10.5)	19.4 %
Stroke weight	2.6, round cap and join	14.4 %
Painted width	x 4.2 – 13.8	53.3 %
Painted height	y 3.2 – 15.3	67.2 %

LEGIBILITY LADDER

16 px 24 px 32 px 42 px 52 px

The stroke holds down to 16 px because its weight is 14.4 % of the square. Below that the round caps close up and the counter fills — so 16 px is the floor, not a guideline.

THE 22 % RADIUS

The corner radius is a **percentage, not a pixel value**. On Android it is written as `RoundedCornerShape(percent = 22)` so it survives every density. Never freeze it to a fixed radius.

THE U IS A STROKE

It is a path with a round cap, never a filled letterform and never a typed character. That is what lets it be reproduced as a single-colour vector at any size.

The only approved presentations

There are **three** approved presentations, and no others. The U appears on its own or on its square; the wordmark only ever appears with the square. Nothing here is outlined, hollowed or redrawn.



01 U

The stroke alone. For containers that already supply a shape or a background — a launch screen, a tinted circle, a stamp, a single-ink impression.



02 U in the signet

The default compact mark. App bars, avatars, favicons, app icons, widgets, social profiles, door stickers.



03 Signet + umovi

The primary lockup. Site headers and footers, documents, decks, invoices, signatures, partner sheets, print.

● NOT LOCKUPS

The wordmark on its own, an outlined or hollow wordmark, a typed U, another letter, a bare rounded square, an emoji, a library icon, or any redrawn geometry. None of these is the Umovi mark, in any context, at any size.

WHY THE WORDMARK NEVER TRAVELS ALONE

"umovi" set on its own is a word, not a mark — it reads as a sentence someone forgot to capitalise. The square is what makes it an identity, so the two do not separate. Where the square would be too heavy, drop to the **U**; do not drop the square and keep the word.

Which one belongs where

Pick the lockup from the container, not from the space left over. The full lockup says the name; the compact marks assume it is already known.

MARK	CONTEXT	LOCKUP	WHY
 umovi	Website header, footer, document, deck, invoice, e-mail signature	Signet + umovi	The reader may not know us yet. Anything that can be forwarded, printed or filed says the name in full.
	App bar, avatar, favicon, app icon, widget, notification, social profile, map pin	U in the signet	The container is small and the surrounding context already names us. The square keeps the mark findable at 16 px.
	Launch screen, tinted chip, watch face, stamp, foil, etching, a slot that draws its own shape	U	The container is the shape. Adding the square would nest one rounded rectangle inside another.

THE DEFAULT

When in doubt, use **signet + umovi**. Drop to a compact mark only when the lockup would fall below its minimum size, or when the surface already names Umovi within the same field of view.

ONE MARK PER SURFACE

Never place two lockups in the same field of view — a signet in the app bar and a full lockup in the page body directly beneath it read as two brands. Pick the one that belongs to the container that owns the identity.

NEVER MIX ORIENTATIONS

There is **no stacked lockup**. The wordmark always sits to the right of the mark on a shared optical baseline. Do not centre it underneath to fit a square container — use the signet instead.

The mark inherits its colour

The signet is **not locked to violet**. It is locked to a token. The square paints itself with `--primary` and the U with `--primary-foreground`, so the mark automatically takes the colour of whatever surface it sits on — and its counter-form automatically stays legible.

HOW IT IS WIRED

```
<g className="text-primary">
  <rect rx="4" fill="currentColor" />
  <path stroke="var(--primary-foreground)" />
</g>
<g className="text-foreground"> ... wordmark </g>
```

Identical in all five web frontends. Change the surface's tokens and the mark follows; nothing about the artwork is touched.

THE ONE PART THAT NEVER MOVES

The **wordmark stays neutral**. It reads `--foreground`, never the accent, never the tint, never the provider's colour. When the signet takes on a colour, the wordmark holds the lockup back to the page's own text colour.

FOUR COLOUR SOURCES, ONE COMPONENT



1 · Brand default

Violet, hue 295. Marketing, the client app, and anything generically Umovi.



2 · Product palette

Each product owns its `--primary`: the workspace is indigo, brands is teal, admin is neutral. Page 10.



3 · Provider branding

A branded place page overrides `--primary` with the place's own colour. Page 11.



4 · Monochrome

Both groups pinned to one neutral. Legal footers, single-ink print, engraving. Page 12.

Four products, one identity

Umovi is four products, and each one has a job. They share the signet, the type and the whole neutral scale, and differ only in the accent — so the mark tells you which product you are in without ever changing shape.

Violet

HUE 295

WHAT PEOPLE SEE

The marketing site and the client app share one palette. This is Umovi speaking to someone who is choosing a place and booking a time.

light	oklch(0.52 0.28 295)	#7E0EF3
dark	oklch(0.64-0.68 0.23 295-300)	#A76CFF

Indigo

HUE 270 · 275

WHAT PEOPLE WORK IN

The provider workspace and sign-in. A calmer, bluer violet: staff look at it for eight hours, so it sits back where the brand violet would start to shout.

light	oklch(0.45-0.46 0.24 270-275)	#2E37DA
dark	oklch(0.65 0.22 270-275)	#5E7EFF

Teal

HUE 185

UMOVI FOR BRANDS

The multi-location product. Far enough from violet that a brand manager never confuses the two tools, close enough in construction that it is still recognisably ours.

light	oklch(0.50 0.12 185)	#00786C
dark	oklch(0.74 0.13 185)	#04C5B5

Neutral

HUE -

INTERNAL TOOLING

Admin has no accent of its own. Nothing here is customer-facing, so colour is spent only on state, never on identity.

light	oklch(0.20 0.015 255)	#11161D
dark	oklch(0.93 0 0)	#E8E8E8

RESERVED, NOT EXCLUSIVE

These four accents are **reserved by convention for Umovi's own products**. They are not fenced off: a place that brands its own page may well arrive at a violet, an indigo or a teal of its own, and that is fine. The reservation is about us not reaching for teal on a client screen — not about anyone else avoiding it.

WHY THEY ARE BUILT THE SAME WAY

Every accent sits at the same lightness as the brand violet and moves only in hue and chroma. That is what lets the same components, the same contrast rules and the same signet drop into any of the four without a single value being re-checked.

When a place's colour takes the mark

A place brings its own colour

A public place page in the client app may carry the place's own palette. The page writes the provider's theme into the same CSS variables the rest of the app reads — `--primary`, `--primary-foreground`, `--card`, `--border`, `--ring` — scoped to `.provider-branded-page`, in both light and dark.

Because the signet reads those tokens, **it takes the place's colour on that page**. This is intended: on someone else's page the Umovi mark is a guest and adopts the host's colour, while its shape keeps saying who guarantees the booking.

THE SAME COMPONENT, SIX HOST PALETTES



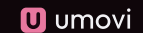
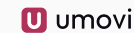
WHAT THE PAGE ACTUALLY WRITES

```
.provider-branded-page {
  --primary: #B0325A;
  --primary-foreground: #FFFFFF;
  --card; --border; --ring; ...
}
.dark .provider-branded-page { ... the dark pair ... }
```

Scoped, and mirrored for dark. A theme that ships only a light palette leaves the dark page unbranded — which is the correct failure mode, not a reason to force one.

GUARDRAILS

- The provider supplies **both** halves of the pair. `--primary-foreground` is what keeps the U legible; a theme that sets a primary without its foreground is incomplete and must be rejected.
- **Geometry never changes.** Colour is the only thing a provider may influence. The square, the radius, the stroke and the wordmark paths are untouchable.
- **The wordmark stays neutral** — it reads `--foreground`, so the lockup never becomes a two-colour provider logo.
- **Chrome outside the page keeps Umovi violet.** The app bar, global navigation and legal footer sit outside the branded scope.



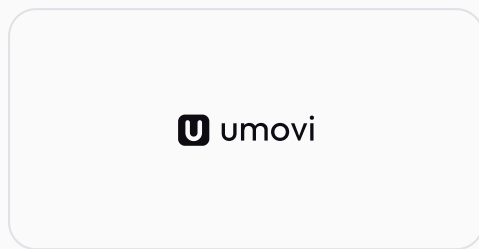
One place, both themes. The square takes the place's rose; the U flips with it; the wordmark stays on the page's own text colour.

● PAGE-SCOPED

The permission belongs to **the place's own page** and stops at its edge. Global navigation, the app bar, the legal footer and every Umovi-owned screen keep the brand violet, on every platform. A place colours their page, not the product.

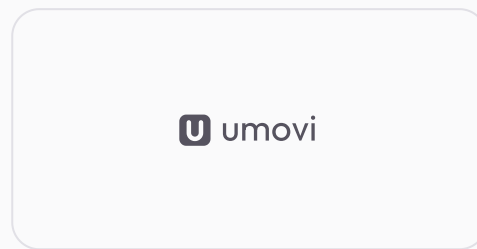
Monochrome and reversed

Monochrome is a first-class variant, not a fallback. Use it where colour would compete: legal footers, contracts and invoices, single-ink print, embroidery, engraving, stamps, fax-grade documents, and partner sheets that set their own colour.



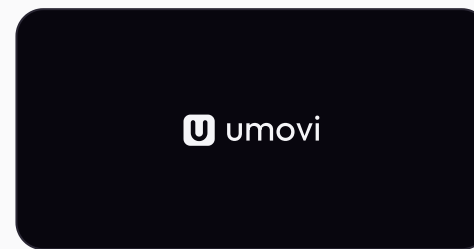
Full black on light

square --fg · U --bg



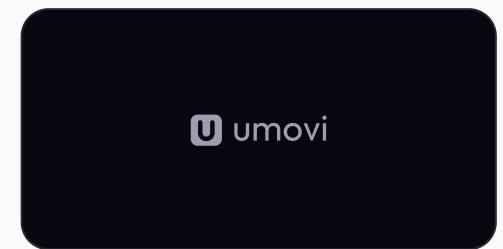
Muted on light

both groups --muted · 7.16:1



Reversed white on ink

square --ink-fg · U --ink

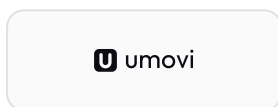


Muted on ink

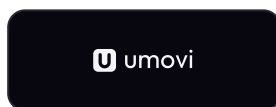
both groups --ink-muted · 7.70:1

TWO MONOCHROMES, NOT ONE

Mono is the mark in one dark value on a light ground. **Mono reversed** is the mark in one light value on a dark ground. They are separate assets, not the same file with the colours swapped by the application — a software invert turns the knocked-out U solid and destroys the mark.



Mono · one dark ink



Mono reversed · one light ink

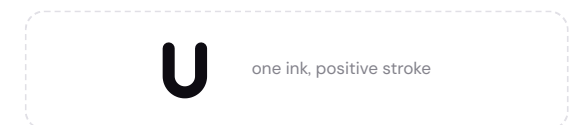
THE MONOCHROME RULE

In monochrome, **the square and the wordmark take the same single value**, and the U becomes the background showing through — a knockout, not a second ink. This is exactly how the shipped legal footer does it, pinning both `markClassName` and `wordmarkClassName` to one muted token.

```
<BrandLogo
  markClassName="text-muted-foreground/85"
  wordmarkClassName="text-muted-foreground/85" />
```

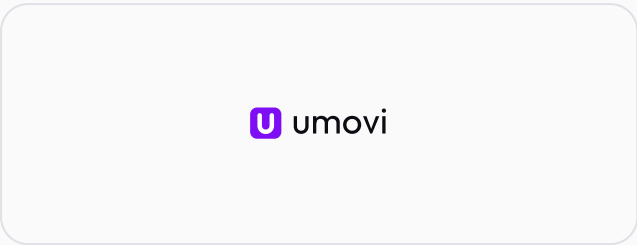
SINGLE-INK REPRODUCTION

Where only one ink is available and no knockout is possible — embroidery, hot-foil, laser etching — use the **bare U** as a positive stroke and drop the square entirely. Never fill the square solid and lose the U.



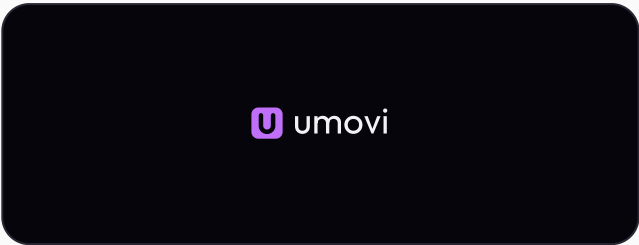
one ink, positive stroke

Light and dark



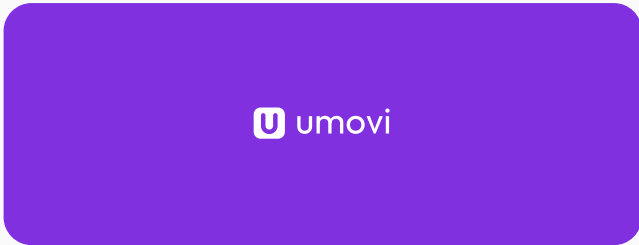
On light

Square	--primary	#8030DE
Counter-form	--primary-foreground	#FFFFFF
Wordmark	--foreground	#0E0C12



On dark — the counter-form flips

Square	--primary	#C070F8
Counter-form	--primary-foreground	#06050B
Wordmark	--foreground	#F2F1F5



On brand violet — reverse to white

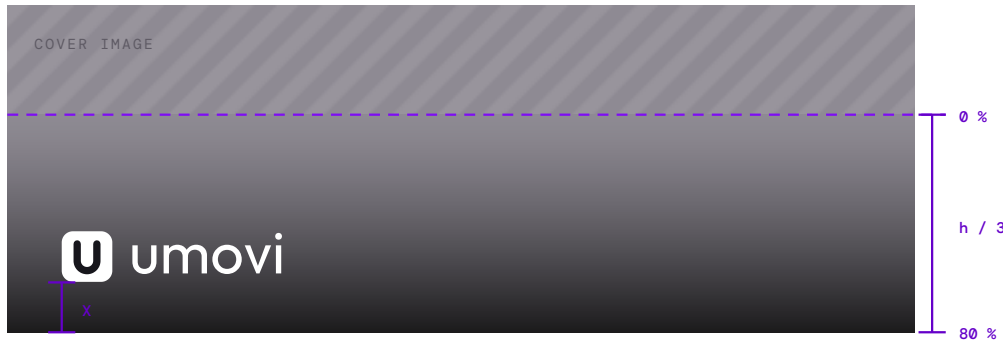
Square	white	#FFFFFF
Counter-form	the ground	#8030DE
Wordmark	white	#FFFFFF

THE DARK-MODE RULE

In dark mode the square gets **lighter**, so the counter-form flips to near-black. White on the dark square measures 3.0:1 and collapses; near-black measures **6.7:1**. Every surface does this — the client app, the workspace, the auth portal, iOS and Android.

On imagery

THE SCRIM, DRAWN



THE RECIPE

Scrim	Linear black, bottom-up
At the bottom edge	80 % black
Fades to zero at	one third of the image height
Lockup	All-white, inside the dark band
Clear of the foot	X

WHY A SCRIM AND NOT SOMETHING ELSE

A cover photo belongs to the place, and the mark still has to be readable on it. The alternatives all damage something: lightening the image edits their photograph, a drop shadow or an outline edits our mark, and a solid bar covers the part of the picture they chose. A scrim darkens a strip they were not using and leaves both intact.

● NEVER

The mark bare on a photograph, the colour lockup on any image, or a scrim so light the wordmark still has to fight the picture. If it is not obviously readable at a glance, the scrim is too weak.

WHERE THIS COMES UP

Almost always on a **place's cover image** — the one photograph on their page that they chose and we did not. It is also the treatment for campaign artwork and for any card that runs an image full-bleed behind text.

The scrim is not a brand element and never appears without an image under it. On a flat colour, reverse the lockup instead.

The margin rule and minimum sizes

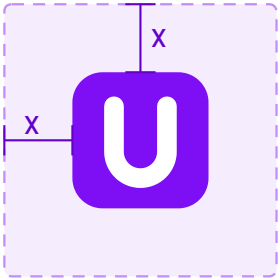
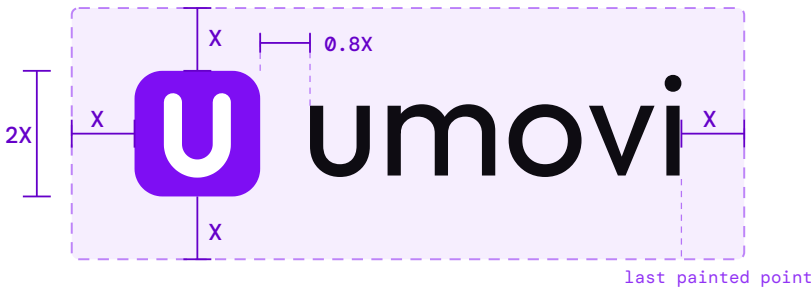
THE MARGIN RULE

X = half the signet height

Clear space is one unit, **X**: half the height of the signet square, 9 units on the 18-unit master. Keep at least X clear on all four sides — no text, rule, image edge, icon or container border may enter it.

Measure from the **last painted point**, not from the artwork's bounding box. On the right that is the dot on the i, which sits slightly past the stem — the SVG canvas carries trailing space, the mark does not.

Inside the lockup the wordmark sits **0.8X** from the signet. That gap is deliberately tighter than the clear space: it is what holds the two halves together as one mark. Nothing from outside may ever come that close.



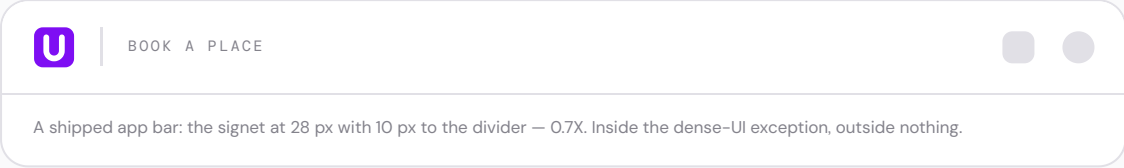
MINIMUM SIZES

VARIANT	SCREEN	PRINT
Full lockup	16 px tall ~43 px wide	10 mm wide
Signet	16 px	5 mm
Bare U	14 px	4 mm
Wordmark	12 px tall	8 mm wide

Below the lockup minimum, switch to the signet rather than scaling the lockup further. The wordmark's hairlines break up first.

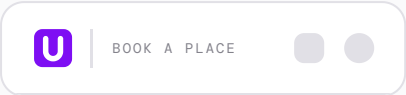
DENSE UI EXCEPTION

In app bars and toolbars, clear space may reduce to $\frac{1}{2}X$ on the inline axis only. The block axis keeps the full X. Shipped app bars sit at 0.7–0.9X, comfortably inside this.

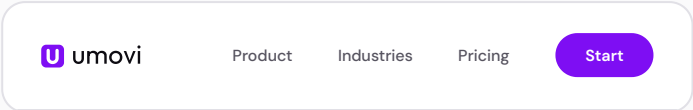


The logo in headers and beside text

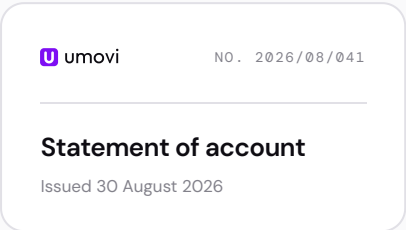
FOUR HEADER PATTERNS



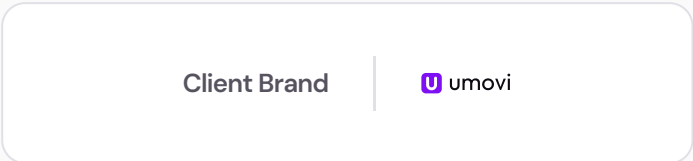
App bar. Signet at 28 px, then 10 px to the divider. The context label sits after the rule, never against the mark.



Site header. Full lockup at 28 px. Navigation starts no closer than X; the CTA never sits inside the clear space.



Document header. Lockup top-left at 22 px, a full X above the rule. Reference data goes to the opposite corner, never beside the mark.



Co-branding. Partner first, hairline rule, Umovi second. The rule sits at X from both; the two marks match on optical height, not on bounding box.

THE LOGO BESIDE TEXT

Clear space is a **minimum, not a target**. Beside running text the mark needs more, because text has its own optical edge:

NEIGHBOUR	GAP
Divider rule or container edge	X
A label or nav item on the same line	1.5 X
A heading or a block of body copy	2 X
Another logo (co-branding)	2 X each side of the rule

X = half the signet height. At a 28 px lockup, X = 9 px, so a heading starts 18 px away.

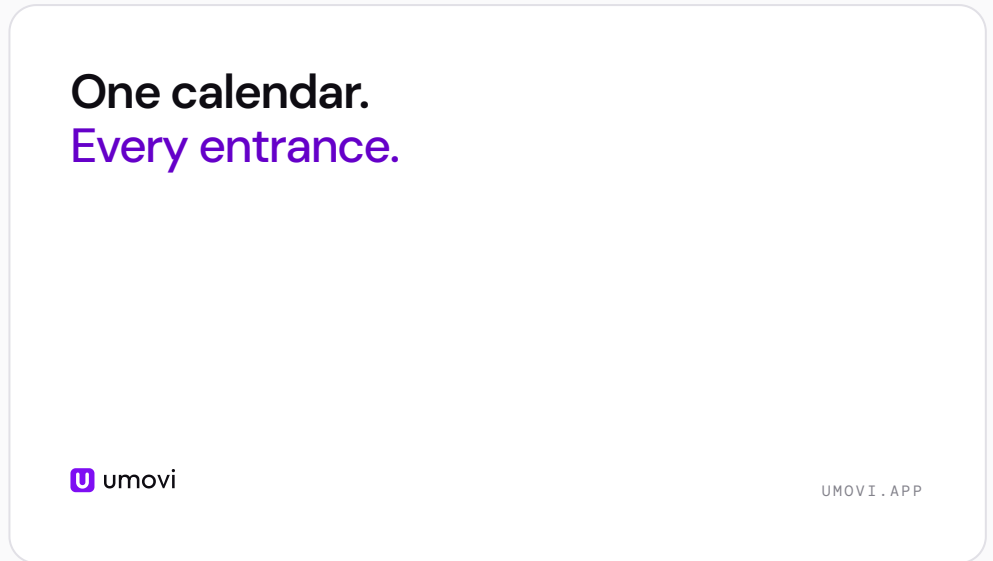
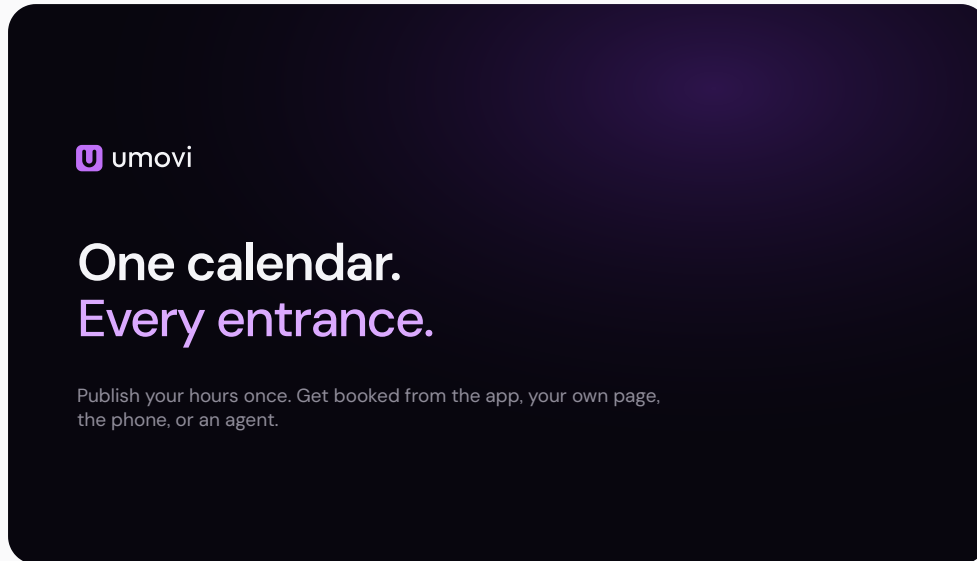
ALIGNMENT

- Align the lockup to the **optical centre of the signet**, not to the bounding box — the wordmark's descender-free shape makes the box sit low.
- In a header, the mark aligns with the **cap height** of the largest neighbouring text, not with its baseline.
- Never let the mark share a baseline with running text. It is a graphic element, not a word in the sentence.

● NEVER IN A SENTENCE

The mark is never inlined into running copy as a substitute for the word "Umovi". Write the name.

The lockup with a slogan



THE LOCKUP WITH A SLOGAN

The slogan is **typeset, never drawn into the lockup**. There is no logo-with-tagline artwork, and the two are never grouped into a single file.

- Set the slogan in **DM Sans 600** with the accent phrase at weight 500 in --accent-strong. One accent per line pair.
- Keep at least **2X** between the lockup and the first line of the slogan, whichever sits above.
- Slogan type is never smaller than the wordmark's x-height and never larger than four times the signet height.
- On a dark ground the lockup reverses — lighter square, near-black counter-form — and the wordmark takes --ink-fg.

ALLOWED CONTEXTS

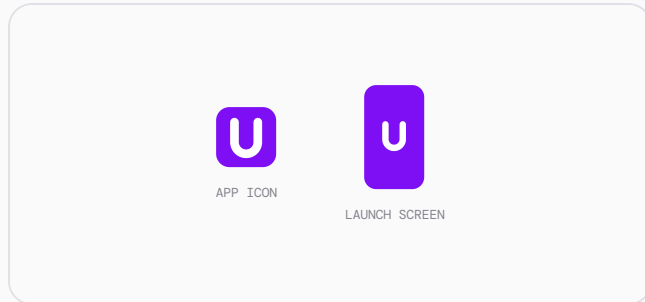
Product surfaces · marketing pages · documents and invoices · e-mail and signatures · decks and one-pagers

Signage and door stickers · merchandise · app stores · social profiles · partner and press material

REQUIRES SIGN-OFF

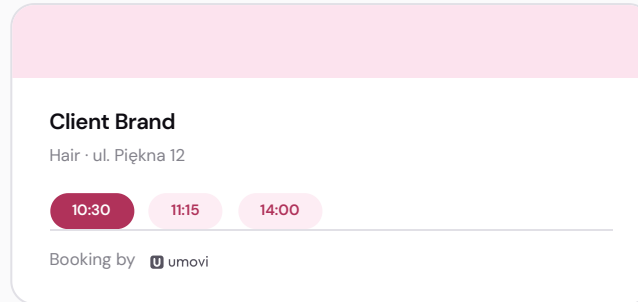
Any use where the mark implies endorsement, certification or partnership; any use inside another company's product; any physical application over one metre; any use of the mark as a pattern or texture.

Placements



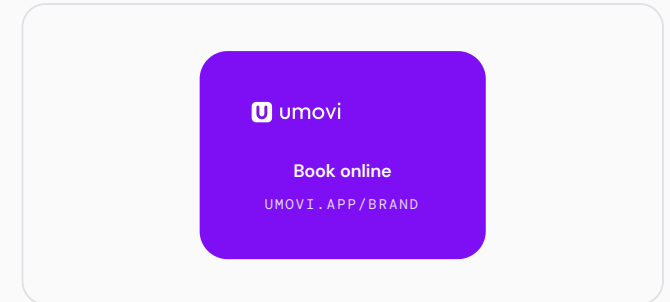
App icon and launch screen

The signet is the icon — the platform draws the mask, so never re-round it. The launch screen is the **bare U** on a full-bleed accent: the screen already is the square.



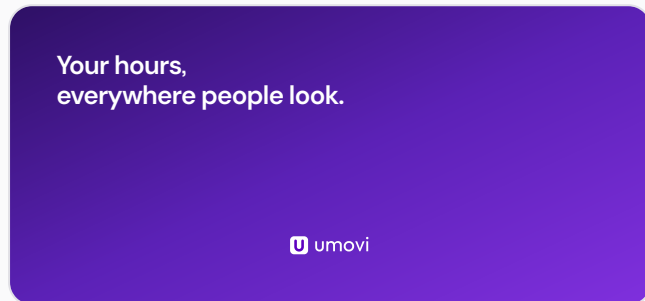
A place's own page

Their name leads, their colour runs the page. Umovi signs at the foot in **signet + umovi**, muted, after a rule — small enough to be a guarantee, not a co-brand.



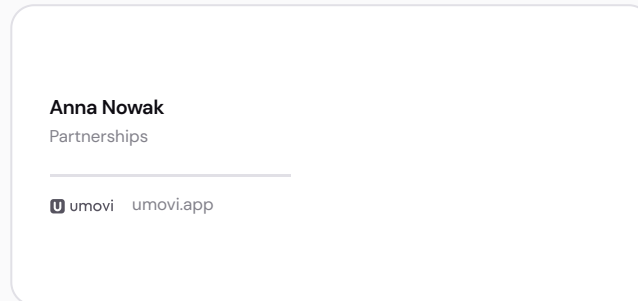
Door sticker and window decal

Signet + umovi reversed out of the accent, the U taking the accent back. Read at arm's length, so it sits well above the 6 mm minimum.



Social and campaign

The white lockup on the brand gradient. Never the violet lockup on a violet ground — the square vanishes and only the U survives.



E-mail signature

Monochrome, at the smallest size in the book. It is signing a person, not heading a document, so it sits below the rule and below their name.



Stitched

Satin stitch, white on black. Embroidery has no knockout, so the square goes and the **U** carries it alone. Keep the round caps — a digitiser will offer to square them off because it stitches faster.

WHOSE SURFACE IS IT?

On **our** surface the mark leads: top-left, full lockup, first thing read. On **a place's** surface it signs — at the foot, smaller, muted, after their name. Backwards, the place looks like a franchise.

LET THE CONTAINER DO ITS JOB

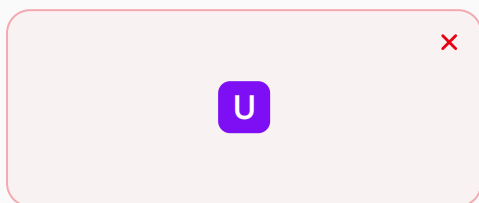
Where a platform draws its own shape — icon mask, launch screen, circular avatar, stamp — hand it the **bare U**. Nesting our square inside another rounded shape reads as a mistake and costs the U the size it needs.

THE ONE-SECOND TEST

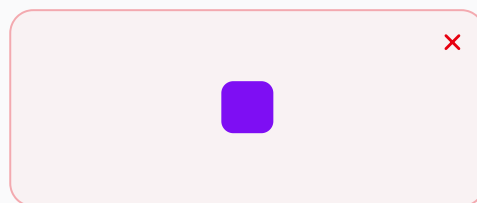
Look at a placement for one second and look away. If you can still say whose thing it was and what you were meant to do next, it works. If the mark is the only thing you kept, it is too big.

What breaks the mark

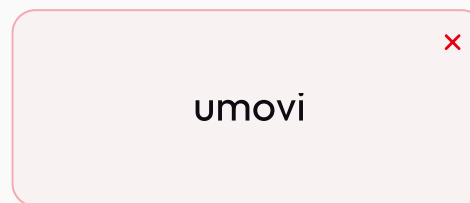
Every one of these has turned up in real work. They are all the same mistake in different clothes — someone rebuilding the mark instead of using it — and “just this once, for a deck” is how each one started.



Never type the U. The counter-form is a drawn stroke, not a glyph in any typeface.



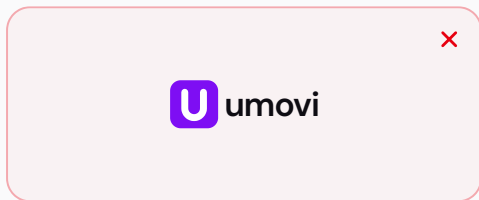
Never use a plain rounded square. A shape without the U is not the mark.



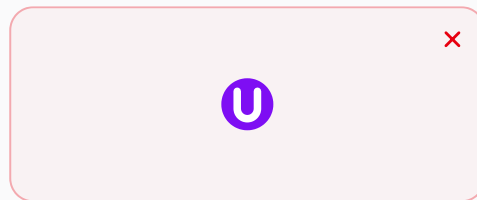
Never set the wordmark alone. It always travels with the U.



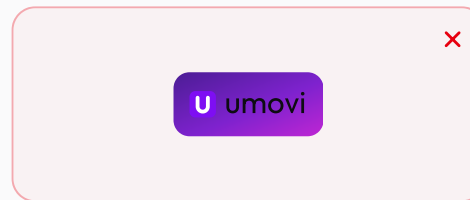
Never stretch or condense. Scale proportionally, always.



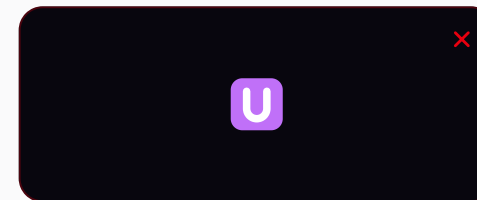
Never re-typeset the wordmark. It is vector artwork, not live text.



Never change the container shape. The 22 % rounded square is part of the mark.



Never set the colour lockup on imagery. Use the mono lockup instead.



Never keep the white U on the light dark-mode square. 3.04:1 — flip it to near-black.

● ALSO NEVER

Set the wordmark on its own · outline or hollow any part of the mark · stack the wordmark under the signet · add a drop shadow, glow or bevel · rotate it · place another element inside the square · use the mark as a bullet or in running text · animate the geometry itself.

● IF IN DOUBT

Use the canonical component and pass it a colour. All three approved lockups and every legitimate colour treatment in this book are reachable through `markClassName`, `wordmarkClassName` and `compact` — nothing else needs to be drawn.

CHAPTER 14

Colour

One violet, a neutral scale that is not grey, two always-dark scenes, and sixteen accents built the same way so the identity carries across every trade.

Brand violet

Brand violet

One violet carries everything. It is warm enough to feel like a person made it and saturated enough to survive a phone in daylight, which is where most bookings happen.

LIGHT
#8030DE
oklch(0.523 0.241 298)

DARK
#C070F8
oklch(0.689 0.203 309)

THE ACCENT RAMP

strong

accent

bright

soft

Four steps, one hue: strong for accent text, accent for fills, bright for highlights on dark, soft for tonal backgrounds.

THE SAME VIOLET, FOUR WAYS

FOR	VALUE
Screen, light	#8030DE · oklch(0.523 0.241 298)
Screen, dark	#C070F8 · oklch(0.689 0.203 309)
Press	CMYK 43 78 0 13 · proof it
Paint, vinyl	mix to a proof

RAL has no chip in this range — the nearest, 4008, comes back visibly darker and greyer. For signage and paint, have the violet mixed against a printed proof rather than picked from a fan deck.

NEUTRALS ARE NOT GREY

Every neutral carries **hue 295** at very low chroma. Backgrounds, text and borders all sit in the violet family, which is why an Umovi screen feels warm rather than clinical. A pure grey next to these reads as a mistake, not as a neutral.



Light and dark

LIGHT — THE PALETTE THAT REACHES PAPER

TOKEN	OKLCH	SRGB	CMYK	ON BG
 --bg	oklch(0.985 0.002 295)	#FAFAFB	0 1 0 1	1.00
 --fg	oklch(0.160 0.012 295)	#0E0C12	25 32 0 93	18.61
 --muted	oklch(0.450 0.018 295)	#56535E	9 12 0 63	7.16
 --faint	oklch(0.545 0.016 295)	#706E79	7 9 0 53	4.77
 --line	oklch(0.910 0.008 295)	#E1E0E6	2 3 0 10	1.25
 --card	oklch(1.000 0.000 295)	#FFFFFF	0 0 0 0	1.04
 --accent	oklch(0.523 0.241 298)	#8030DE	43 78 0 13	5.92
 --accent-strong	oklch(0.440 0.215 298)	#661CB6	44 85 0 29	8.37
 --accent-bright	oklch(0.660 0.200 300)	#A76EF8	33 56 0 3	3.24
 --accent-soft	oklch(0.960 0.021 298)	#F3EFFF	4 6 0 0	1.08
 --destructive	oklch(0.577 0.230 27)	#E20F1D	0 93 87 12	4.67
 --ok	oklch(0.620 0.152 155)	#06A05C	96 0 43 37	3.25
 --warn	oklch(0.750 0.150 80)	#DFA11A	0 28 88 13	2.17

On bg is the measured contrast against the page background in the same theme. Every value here is reachable in sRGB and every one clears its floor. CMYK is an uncalibrated conversion — convert against the press profile in use and approve a proof. Dark is a screen palette and carries no print equivalent.

DARK — SCREEN ONLY

TOKEN	OKLCH	SRGB	ROLE	ON BG
 --bg	oklch(0.120 0.018 295)	#06050B	Page	1.00
 --fg	oklch(0.960 0.006 295)	#F2F1F5	Primary text	18.07
 --muted	oklch(0.730 0.018 295)	#A8A6B2	Secondary text	8.46
 --faint	oklch(0.580 0.018 295)	#7B7884	Captions, metadata	4.72
 --line	oklch(0.280 0.025 295)	#2A2734	Borders, dividers, inputs	1.38
 --card	oklch(0.170 0.020 295)	#100E17	Card surface	1.06
 --accent	oklch(0.689 0.203 309)	#C070F8	Accent, fills, ring	6.68
 --accent-strong	oklch(0.800 0.132 308)	#D5A6FF	Accent text, hover	10.39
 --accent-bright	oklch(0.860 0.095 312)	#E6BFFF	Highlights on dark	12.87
 --accent-soft	oklch(0.250 0.075 305)	#2A163E	Tonal background	1.24
 --destructive	oklch(0.720 0.174 22)	#FF7172	Error, delete	7.58
 --ok	oklch(0.740 0.160 155)	#3EC87D	Confirmed, plenty free	9.41
 --warn	oklch(0.800 0.135 80)	#EBB34B	Pending, limited	10.74

Ink — the always-dark scenes

Sections that stay dark in both themes

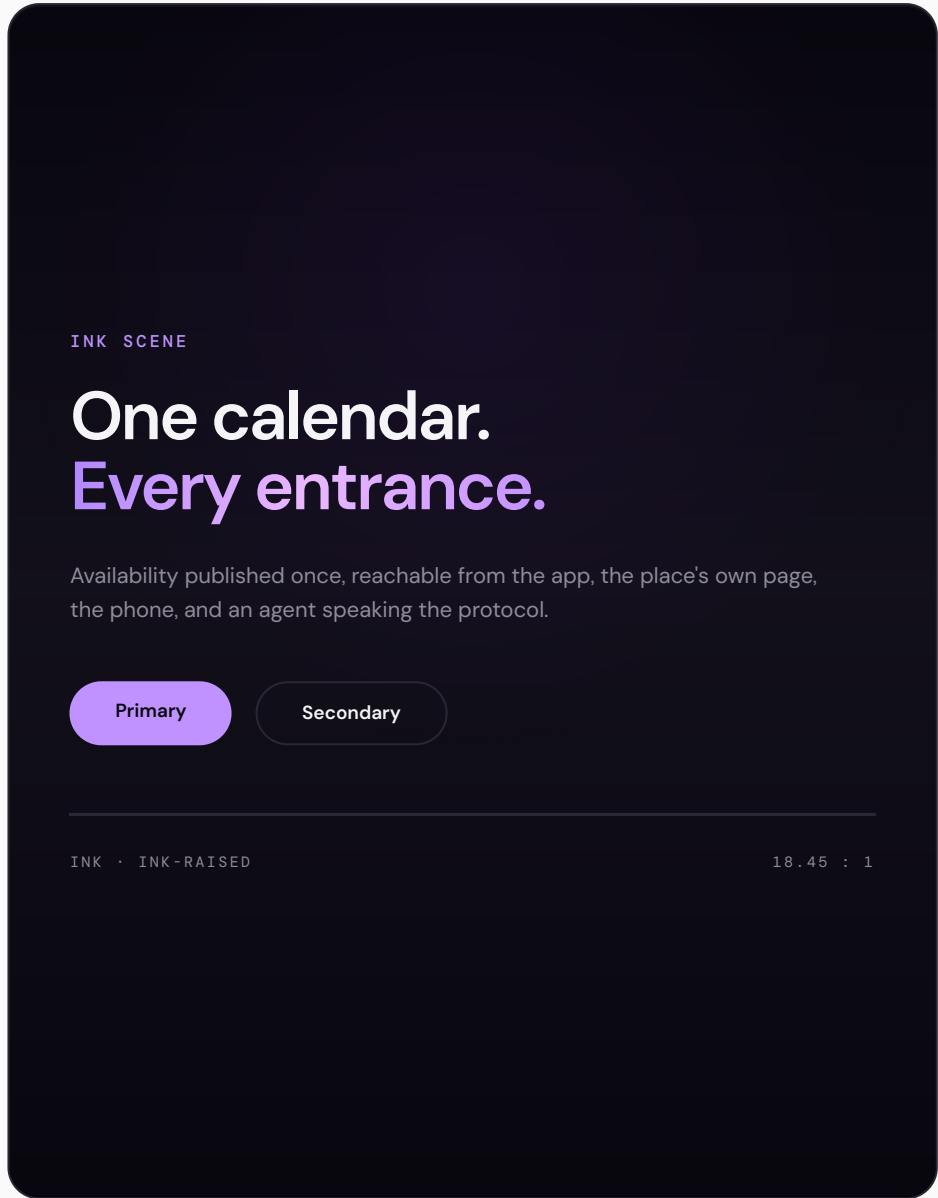
Some sections are meant to be dark whichever theme the reader is in — a hero, a pitch section, an industry landing that wants a night mood. Those use the `ink-*` family, which is theme-independent, rather than the ordinary tokens with an inverted background.

A scene is built as a radial violet glow over a vertical ink gradient, banded top and bottom with `--ink-line`. Depth comes from that glow and a one-pixel inset highlight — **never from a black drop shadow**.

TOKEN	OKLCH	SRGB	ROLE
 <code>--ink</code>	<code>oklch(0.13 0.018 295)</code>	<code>#08060E</code>	Scene background
 <code>--ink-raised</code>	<code>oklch(0.18 0.022 295)</code>	<code>#12101A</code>	Raised panel inside a scene
 <code>--ink-fg</code>	<code>oklch(0.97 0.004 295)</code>	<code>#F5F5F8</code>	Text on a scene
 <code>--ink-muted</code>	<code>oklch(0.65 0.02 295)</code>	<code>#908D9A</code>	Secondary text on a scene
 <code>--ink-line</code>	<code>oklch(0.28 0.025 295)</code>	<code>#2A2734</code>	Borders inside a scene
 <code>--ink-accent</code>	<code>oklch(0.75 0.17 300)</code>	<code>#BF92FF</code>	Accent on a scene

NAVIGATION ADAPTS

An element marked `data-nav-tone="ink"` switches the navigation bar above it to the ink palette, so the chrome never sits half-lit over a dark scene.

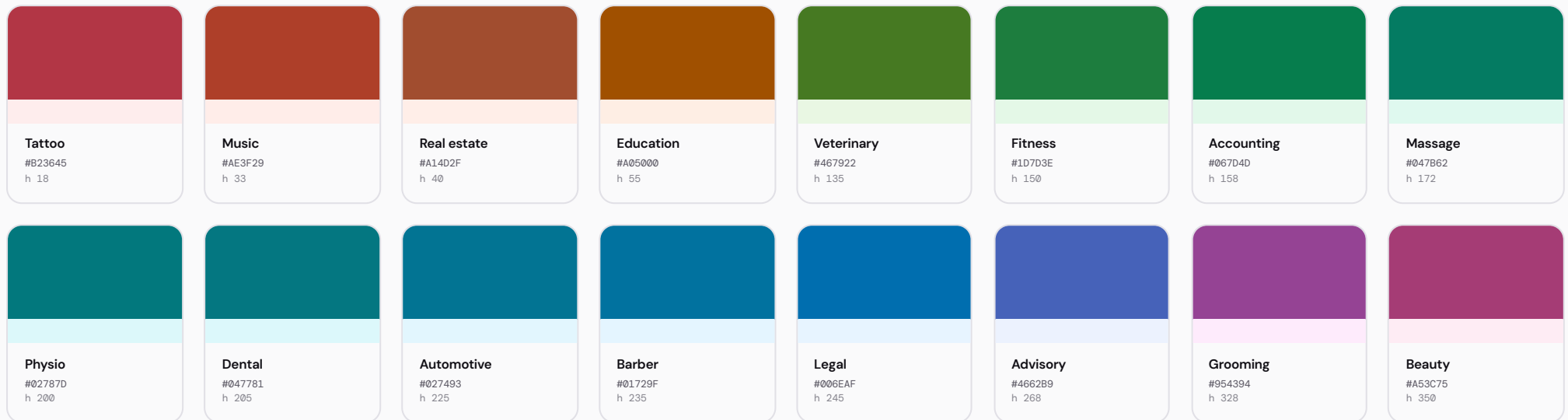


Industry tints

Sixteen accents, one construction. Each turns the hue and holds the lightness exactly where the brand violet sits, so a whole industry page can change colour and every component, every contrast ratio and the signet itself carry over untouched.

WHERE THEY ARE ALLOWED

A dedicated industry page, and nothing else. The homepage, global navigation, the footer and the mark itself stay violet — a tint colours a room, not the building.



USED FOR

- The **accent** on that page — buttons, links, the selected time, the focus ring.
- The **atmosphere** behind the hero, so foreground and background sit in one colour family.
- The **tonal fill** under chips and quiet panels, at the same lightness as --accent-soft.

NEVER USED FOR

- The signet or the wordmark. The mark stays violet even on a tinted page — it is the one fixed thing on the screen.
- Status. Confirmed stays green and errors stay red whatever the page is tinted, because meaning must not move with decoration.
- A second tint on the same page. One page, one hue.

HOW THE SHEET IS ORDERED

By hue, not by trade — warm at the top left running through green and blue to the violets. Read as a wheel it is obvious which pairs sit too close to be used on adjacent pages, and where the palette still has room.

Type, shape and motion

Two typefaces, a radius scale, one easing curve, and a rule that every animation has a still equivalent.

Two typefaces

Aa

DM Sans variable, 100-1000

Everything. Interface, headlines, body, labels, numerals. A geometric sans with a low stroke contrast and a large x-height, which is what lets a 10-pixel label and a 92-pixel display headline feel like one voice. Subset to latin and latin-ext, so Polish diacritics are native rather than substituted.

Regular 400 — body and long copy

Medium 500 — headline accents, emphasis

Semibold 600 — every heading and button

600 is the ceiling. Umovi does not set headlines in 700 or heavier; hierarchy comes from size, tracking and colour, not from weight escalation.

CHARACTER SET

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 & @ # % ÷ × ± € zł

ÁÄÇÉĖŁŃÓŮ ääçéęłńóů

Aa

DM Mono 300 · 400 · 500

The machine voice. Reserved for things that are literally machine-readable or machine-spoken: eyebrows and section labels, tool and protocol names, code, terminal lines, identifiers and timestamps. DM Mono is DM Sans's sibling, so the two mix without a seam.

NEVER USE MONO FOR

Body copy, headlines, buttons, or anything a person is meant to read at length. Mono is a signal, not a texture.

CHARACTER SET

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 -> {} [] <> / | _ = & %

The scale

STEP	SPECIMEN	SIZE / LEADING / TRACKING	WT	USE
Display	Book a time	92 / 0.90 / -0.05em	600	Cover and hero only. One per page.
H1	Book a time	44 / 0.98 / -0.045em	600	Page and section openers.
H2	Book a time	26 / 1.05 / -0.034em	600	Sub-sections.
H3	Book a time	15 / 1.20 / -0.02em	600	Card and block titles.
Lead	Book a time	13.5 / 1.50 / normal	400	Standfirst under a heading.
Body	Book a time	11 / 1.55 / normal	400	Default running text.
Small	Book a time	9.5 / 1.45 / normal	400	Dense lists, table cells.
Caption	Book a time	8.5 / 1.40 / normal	400	Notes and metadata.
Eyebrow	Book a time	8.5 / 1.00 / +0.18em	500	Mono, uppercase. Section labels.

TRACKING FOLLOWS SIZE

Negative tracking scales with type size — roughly -0.05em at display, -0.02em at heading, 0 at body. Small uppercase labels invert this and open up to +0.18em. Never track body copy.

MEASURE

Body copy is capped at about **78 characters**, lead paragraphs at **62**. Headlines use balanced wrapping so the last line is never a single orphaned word.

NUMERALS

Times, prices, counters and table figures are set **tabular** so columns and live-updating values do not jitter.

Editorial devices

01 · THE GRADIENT HEADLINE

Availability that answers itself.

A slow violet gradient clipped into the type, panning over seven seconds. **Display sizes only**, and only on the accent phrase — never on a whole headline, never on body copy.

.text-gradient-animated

02 · THE MONO EYEBROW

FOR PROVIDERS

Publish once. Get booked everywhere.

Umovi's most-used device: an uppercase mono label at **+0.18em** above a heading. It is a wayfinding signal, so keep it to two or three words and never let it wrap.

03 · THE HEADLINE ACCENT

One calendar, every entrance.

A phrase inside a heading drops to weight 500 and takes the accent colour. Identical metrics, so nothing shifts on the baseline. **One accent per headline**, maximum.

.headline-accent

04 · THE TABULAR FIGURE

14:30 120 zł 6.20:1

Time

Price

Ratio

Times, prices, counters and every table figure are set **tabular**. Umovi is a scheduling product: numbers change in place, and proportional figures make a live column jitter on every update.

05 · THE DOT SEPARATOR

Haircut · 45 min · 120 zł

HAIR · UL. PIĘKNA 12 · OPEN UNTIL 19:00

Facts of equal weight are separated by a **middle dot** with a space either side, set in --faint so the dots recede and the facts do not. Never a slash or a comma — a comma implies a sentence, and these are not sentences.

06 · KINETIC ENTRANCE

Availability that answers itself.

Headlines arrive **word by word**, each rising 28 px over 0.9 s at 70 ms intervals — on load for a hero, on scroll for a section. Under reduced motion every word is present immediately.

Radius, depth, easing

One radius, seven steps

Every corner comes off one number. The products round at 8 px, the marketing site at 10 px — the same shapes, slightly softer where nobody is working.

The signet's 22 % corner is rounder than any of them on purpose — the one shape allowed to be friendlier than the interface around it.

	TOKEN	FACTOR	AT 10PX	USE
	--radius-sm	0.6 × r	6 px	Chips, badges, small controls
	--radius-md	0.8 × r	8 px	Inputs, menu items
	--radius-lg	1.0 × r	10 px	Buttons, default surfaces
	--radius-xl	1.4 × r	14 px	Cards — the default card radius
	--radius-2xl	1.8 × r	18 px	Feature cards, panels
	--radius-3xl	2.2 × r	22 px	Hero cards
	--radius-4xl	2.6 × r	26 px	Full-bleed scene containers

PILLS ARE A MARKETING DEVICE

Marketing CTAs are fully rounded. Product buttons are not — inside the app and the provider workspace they use --radius-md. Do not carry the pill into the product; it reads as a landing page and breaks the density of a working tool.

Depth

Almost nothing floats. A card is a hairline border on a slightly lighter fill, and a page of Umovi cards reads as one sheet with lines drawn on it, not a pile of paper. When something genuinely sits above the page it casts a **wide, faint violet** keyed to the accent — never grey or black, which makes the violet look dirty.

LEVEL	LIFT	WHERE
Flat	none	Every card, list row, input
Lifted	0 18 50 -34	Hover only
Above	0 24 70 -42	Dialogs, sheets, menus

Every level keeps the same 1 px --line edge; only the lift changes. Offsets are x, y, blur, spread in pixels, always in `oklch(0.28 0.12 <tint-h> / 0.5)`. The lift is a screen effect and has no print equivalent.

Motion

One curve carries almost everything: `cubic-bezier(0.16, 1, 0.3, 1)`. It leaves fast and arrives slowly without overshooting — confident, not bouncy. A booking confirmation should not spring.

Micro-interaction	150-250 ms
Entrance, reveal	0.9-1.0 s
Stagger between items	80-160 ms
Ambient loop	7-21 s

Every animation has a `prefers-reduced-motion` branch that lands the element in its final state. Motion is a preference, never a requirement for reading a page.

CHAPTER 17

Contrast

Contrast here is designed, not discovered. Every ratio on the next pages was measured — including the three that do not pass, and what we do about them.

Measured ratios

We hold to **WCAG 2.1 AA**: 4.5:1 for normal text, 3:1 for large text and for non-text things like borders, focus rings and icons. People book on phones, outdoors, one-handed — the floor is not negotiable because the reading conditions rarely are.

READING THE GRADES

- AAA · 7 AND UP
- AA · 4.5 AND UP
- AA LARGE · 3 AND UP

TEXT ON --BG · LIGHT

TOKEN ON BACKGROUND	RATIO	GRADE
--fg	18.61	AAA
--muted	7.16	AAA
--faint	4.77	AA
--accent	5.92	AA
--accent-strong	8.37	AAA
--accent-bright	3.24	AA LARGE
--destructive	4.67	AA

TEXT ON --BG · DARK

TOKEN ON BACKGROUND	RATIO	GRADE
--fg	18.07	AAA
--muted	8.46	AAA
--faint	4.72	AA
--accent	6.68	AA
--accent-strong	10.39	AAA
--accent-bright	12.87	AAA
--destructive	7.58	AAA

NOTABLE PAIRS

PAIR	RATIO	GRADE
Near-white on --accent, light	6.01	AA
Near-black on --accent, dark	6.68	AA
--accent-strong on --accent-soft	7.75	AAA
--fg on --accent-soft, dark	14.56	AAA

BEYOND CONTRAST

- **Colour is never the only signal.** Availability, status and errors always carry a label or an icon as well as a hue.
 - **Both themes, always.** A view that only works in light is not finished.
- **Focus is always visible** — a two-pixel --ring outline at two-pixel offset, never removed.
 - **Reduced motion is honoured** everywhere, including ambient background animation.

WHY THE TINTS ARE SAFE

An industry tint turns the hue and chroma but **never the lightness**. Contrast in oklch is driven almost entirely by lightness, so every one of the sixteen lands in the same band as the brand violet. That is the reason tinting is allowed at all.

Reproduction on paper

Colour on paper

The violet is a screen colour first, and it sits **outside CMYK** — four colours cannot reach it, so a straight conversion comes back duller and bluer. Pick the route before you send artwork, and **never sign off a violet you have not seen printed**.

ROUTE	VALUE	USE FOR
Spot	match to a proof	Stationery, packaging, signage. Pick the ink from a physical guide against an approved proof of #8030DE — never from a screen.
Process	C42 M78 Y0 K13	Uncalibrated starting point only. Convert against the press profile in use and approve a proof; expect a duller, bluer violet.
sRGB	#8030DE	Office printers, PDFs, anything RGB-managed.
One ink	100 % K or spot	Newsprint, forms, faxes, stamps, etching.

Never colour—pick the mark from a printed sample or a screenshot. Go back to the artwork.

PRE-FLIGHT

U converted to outlines · mark above its minimum for this substrate · clear space free of trim and fold · violet proofed on the actual stock.

NEVER

No screen gradients in print artwork, no rich black behind the signet, and never overprint the U — it knocks out, so the paper shows through.

Sizes and substrates

ELEMENT	MIN PRINT	MIN SCREEN
Signet + umovi	18 mm wide	48 px wide
U in the signet	6 mm	16 px
U	5 mm	14 px
Embroidery / etching	12 mm	—
Newsprint / uncoated	10 mm	—

Ink spreads, so print minimums run larger — the U's counter closes up first. On uncoated stock add 60 % and prefer the **U** alone.

SUPPLYING ARTWORK

Vector, always. SVG, PDF or EPS with the U converted to outlines, not a live stroke — a 2.6-unit stroke scales wrongly if the receiving application rescales the artwork rather than the path. No PNG or JPEG at any size. Send the colour, one-ink and reversed versions together.

Mockups, texture, atmosphere

Mockups tell the truth or say nothing

Device mockups and product shots may show one of two things, and nothing in between: a **pixel-accurate real screenshot**, or a **symbolic abstraction** — skeleton bars, shapes, icons, **with no words**. Symbolic is the default.

An invented interface — fake names, fake prices, a plausible-looking calendar — is never acceptable. It promises something we may not do, and nobody ever goes back to correct it.

● SYMBOLIC — DEFAULT

Shapes carry the idea. No invented text.

● NEVER

Anna Kowalska

Haircut · 14:30 · 120 zł

Confirmed · Studio Lumen

Invented people, times and prices in a fake UI.

Texture and atmosphere

A faint **grain** over everything and slow **aurora** blobs behind the hero keep large flat areas from looking like unprinted paper. Both are material, not decoration.

AURORA + DOT GRID

INDUSTRY ART

Tone, terminology, claims

How Umovi writes

Short, concrete, in the language of the business we are talking to. We describe what happens, not what it signifies. A sentence a salon owner would say out loud beats a sentence an investor deck would print.

● WRITE

Booking · availability · calendar · free slot · reservation · service · place · on time · in line with the law

● AVOID

Supply · moat · picks & shovels · supply-side network effect · leverage · synergy · revolutionise

NAME THE THING, IN ANY LANGUAGE

A booking is a **reservation**: an agreement that a specific time is being held for a specific person. Every language has a word that carries exactly that, and a vaguer one that only means “coming round”. Always take the first.

The vaguer word is usually one that assumes someone walks through a door. Umovi also carries lessons, demos, calls and remote work, so a word that implies a physical visit is wrong more often than it is right — and it quietly narrows what people think we do.

● SAY

The word for a **held, agreed time**. Verbs the customer would use themselves: reserve a time, change the time, cancel.

● NOT

The word for **calling on someone**, or one that only fits a clinic or a shop. It is narrower than the product.

Fix the term once per language, write it down, and use it everywhere — interface, e-mail, SMS, push, support, sales. Two words for one object teaches people there are two objects.

TWO CLAIMS WE NEVER MAKE

Never present KSeF as a benefit to a provider. It is a legal obligation we absorb, not a feature we sell.

Never state the number of supported languages. The number moves; the claim ages badly and invites a correction.

CONSENT IS NEVER ASSUMED

GDPR consent is never implied by a design, a default, or a pre-ticked box. Where the system returns NEEDS_CONSENT, ask for exactly that consent and nothing more. Forms require an e-mail or a phone number plus consent; everything else is optional.

REWRITES

~~Leverage our supply-side network to unlock booking velocity.~~

Publish your hours once. Get booked from anywhere.

~~Revolutionising the appointment economy.~~

One calendar. Every way people reach you.

SENTENCE SHAPE

Headline	Six words or fewer. One idea.
Sub-head	One sentence. Says what happens.
Body	Two to four sentences. No stacking of clauses.
Button	A verb the user would use themselves.

The mark may change colour. Never shape.

A booking is someone trusting you with an hour of their day. The identity has one job: look like it can be trusted with that, wherever it turns up.

