



REM / SPECIMEN

COLD STEEL, ONE HOT ACCENT

A multi-page specimen in the Rem style - midnight steel or cold marble, one ember accent, riveted plates, and the same tokens that drive the web, the workbook and the deck.

Version 1.0 · September 2026 · Luko Karavan

A SURFACE WITH DEPTH

Most document styles are flat on purpose. Rem is not: its pages are metal plates, lit from above and bolted down, and a single warm accent glows out of the cold.

The kit is still small. One serif for reading, a condensed face for labels, Roman capitals for headings, a mono for figures - and one spacing scale under all of it. What changes is the surface: a lit top edge, a shadow underneath, four rivets in the corners.

. ONE LAYER OF TRUTH

Every colour is named by the role it plays. Ember is the primary - links, focus, the one button that matters. Frost, verdigris and rust are information, success and warning. Brass is only ever metal: rules, rivets, rings. It never carries meaning, so it can never be misread.

NOTE

CALLOUTS SHARE ONE LANGUAGE

Note, tip and warning blocks differ only by the colour of their spine and their label - the same plate, padding and type in every format.

- ◉ Name by role, not by look - one ember token, never “orange”.
- ◉ Keep one spacing scale and never break it.
- ◉ Let brass be metal, never meaning.



PICTURES SIT INSIDE THE SAME MARGINS AS THE TEXT - THE TOWER ABOVE THE SNOW LINE.

. THE RING OF TWELVE

Where another system draws a logo, Rem engraves a ring: twelve marks on a circle, scaled from a bullet in a label to the seal on a cover. It is the one shape that says where the template comes

from - the frozen city of The First Mechan.

1. Start from the tokens, not from a screen.
2. Draft the structure, then the surface.
3. Review against the tokens, not against taste.

TIP

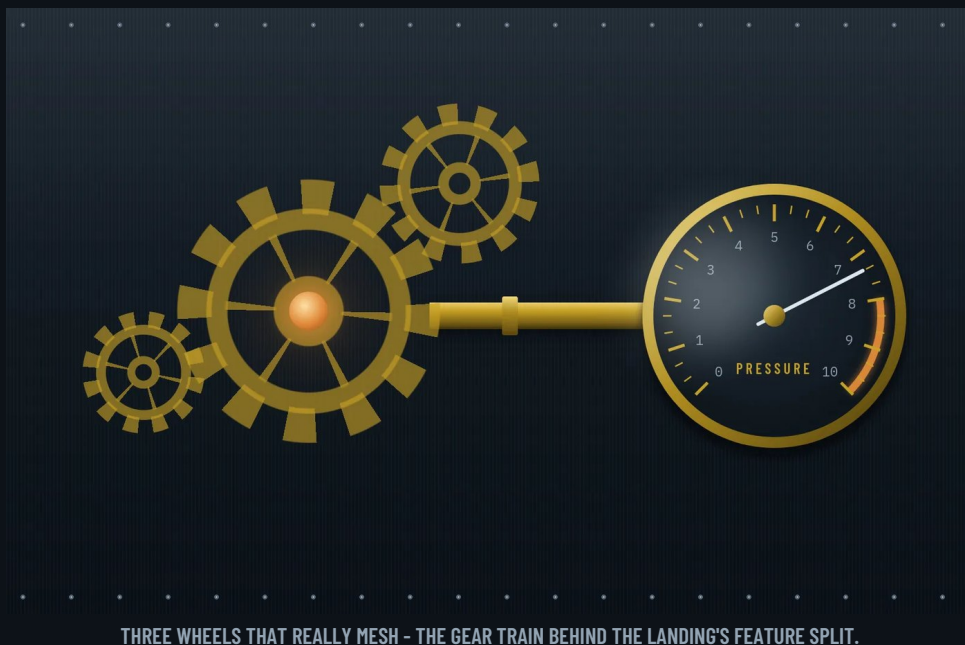
RE-SKIN FROM ONE FILE

Every value is a token, so switching the whole document between midnight steel and cold marble is a single change - this file ships in both.

• FIVE SIGNATURES

A handful of marks carry the identity from the web into a document. None of them is decoration: each one holds something up, which is why they survive the trip to paper.

- The riveted plate - the one surface, lit from above, four rivets in its corners.
- The Annulus - the ring of twelve, from a label bullet to a cover seal.
- The brass rule - a hairline with a hot rivet, under a title or between scenes.
- The Crucible band - one ribbed, dark band per page, for figures or a call to action.
- The sigil bullet - a small brass ring where other systems put a square.



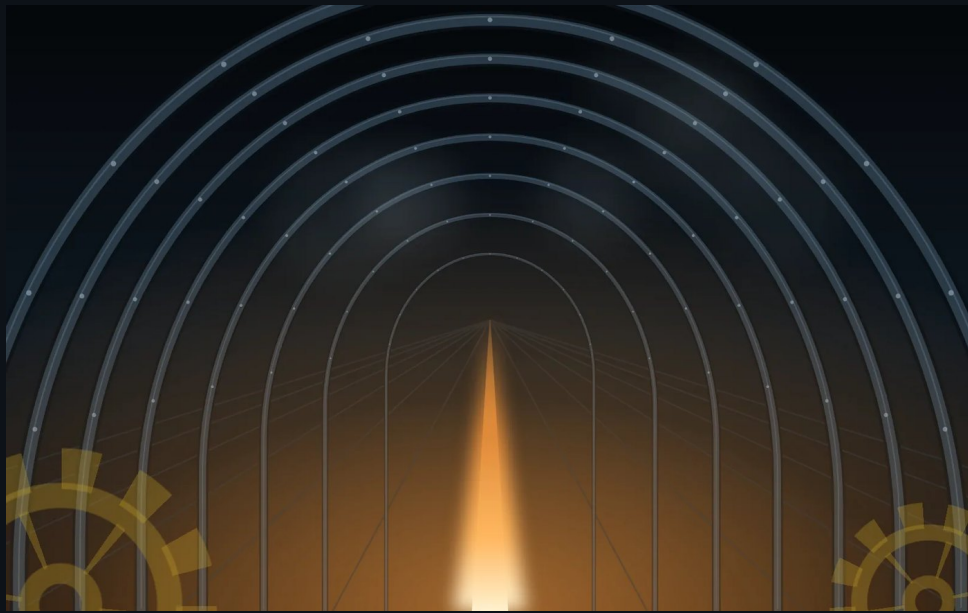
THREE WHEELS THAT REALLY MESH - THE GEAR TRAIN BEHIND THE LANDING'S FEATURE SPLIT.

COLD IS WHAT THE CITY IS. HEAT IS WHAT IT DOES.

THE TOWER LEDGER

. COLOUR & CONTRAST

The palette is small and uneven on purpose: six cold values for the surface, one hot accent, three quiet signals and brass for the metal. The swatches below are filled straight from the token values.



ONE HOT SURFACE PER PAGE - THE CRUCIBLE, UNDERGROUND IN BOTH THEMES.

. TABLES

Tabular data sits on a plate with a brass head row, hairline rules and banded rows; the mono figures line up on the right.

GAUGE	NIGHT	PEAK	JOINTS
Gauge 01	71%	74%	ok
Gauge 02	68%	72%	ok
Gauge 03	72%	76%	check

. ONE FILE TO RE-SKIN

Everything you have read sits on a handful of variables. Change them once and the headings, plates, tables and captions all move together - no find-and-replace, no drift between this document and the rest of the system.

WARNING

DON'T BREAK THE SCALE

The fastest way to wreck a system is an off-scale spacing value or a one-off colour. If a value is not a token, it does not belong on the page.

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