A horizontal representation of the circle of fifths offers more information:

C♭	**G♭**	**D♭**	**A♭**	**E♭**	**B♭**	**F**	**C**	**G**	**D**	**A**	**E**	**B**	**F♯**	**C♯**
7♭	**6♭**	**5♭**	**4♭**	**3♭**	**2♭**	**1♭**	**0**	**1♯**	**2♯**	**3♯**	**4♯**	**5♯**	**6♯**	**7♯**
B♭	B♭	B♭	B♭	B♭	B♭	B♭		F♯	F♯	F♯	F♯	F♯	F♯	F♯
E♭	E♭	E♭	E♭	E♭	E♭				C♯	C♯	C♯	C♯	C♯	C♯
A♭	A♭	A♭	A♭	A♭						G♯	G♯	G♯	G♯	G♯
D♭	D♭	D♭	D♭								D♯	D♯	D♯	D♯
G♭	G♭	G♭										A♯	A♯	A♯
C♭	C♭												E♯	E♯
F♭														B♯
-7	-6	-5	-4	-3	-2	-1	0	+1	+2	+3	+4	+5	+6	+7

Upward fifths, the series of ♯: F – C – G – D – A – E – B
Downward fifths, the series of ♭: B – E – A – D – G – C – F

The scales themselves also follow that same order. C Major is “point 0”, having no sharps and no flats (between brackets in the series below).

Upwards: (F♭) – C♭ – G♭ – D♭ – A♭ – E♭ – B♭ – F – **[C]** – G – D – A – E – B – F♯ – C♯ – (G♯ …)
Downwards: (… G♯) – C♯ – F♯ – B – E – A – D – G – **[C]** – F – B♭ – E♭ – A♭ – D♭ – G♭ – C♭ – (F♭)

The last line in the table is an arithmetic translation of the key signatures that allows us to calculate key signatures for parallel minor scales (see further). You can use it to calculate the exact tone composition of *any* parallel scale (or mode), and it can be used for transposition too.