

IDENTITY SYSTEM · MUSIC & PODCAST NETWORK · SELF-INITIATED · 2026



**TRACE**

**Sound leaves  
a trace**

EVERY VOICE CHANGES THE SPACE IT ENTERS

LOLI MARI MONTALVO  
CREATIVE DIRECTION · IDENTITY · IMAGE DIRECTION · MOTION

# Sound leaves a trace

Every audio brand draws sound the same way – a waveform, a row of bars, a ring of pulses. This identity stops illustrating sound and starts keeping the evidence of it: the crease a voice leaves in paper, the pigment a bass note shakes loose, the crack a room remembers after the show. Four shows, four materials, one studio, one light.



## Displaced pigment

JAZZ HOURS • WARM • LOOSE

Dry colour shaken sideways off a vibrating sheet. A room with people in it.



## Compressed paper

THE NEWSROOM • COOL • EXACT

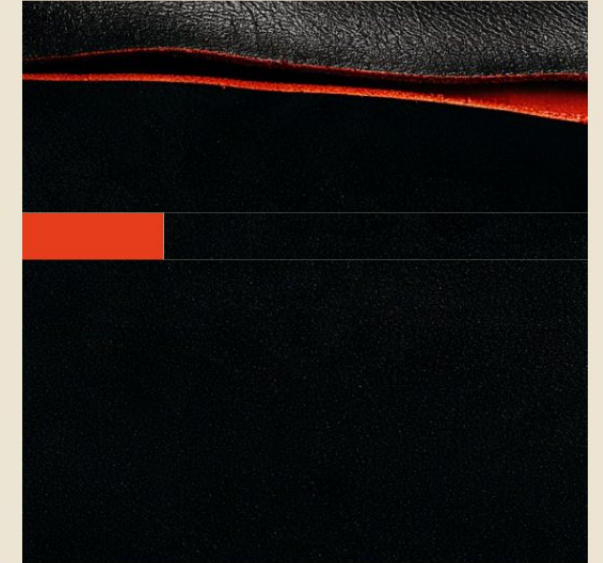
A stack pressed flat and cut once, cleanly. Information under pressure.



## Ghosed exposure

LATE STATIC • VIOLET • DOUBLED

Layers and a long shutter. Something moved; the film kept both positions.



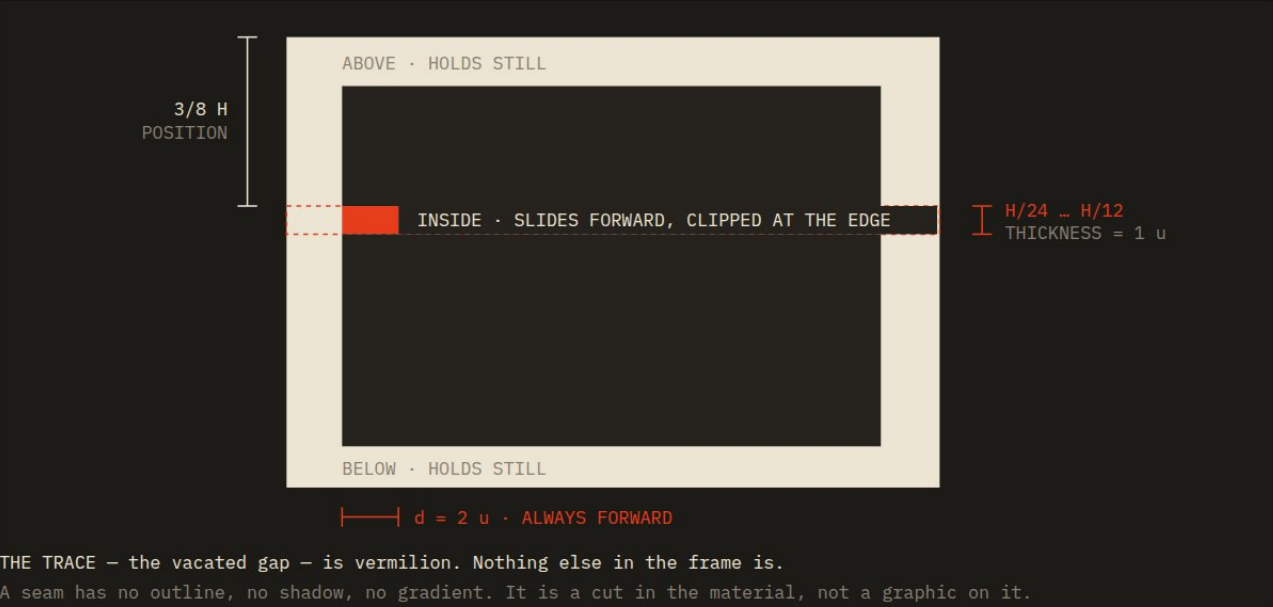
## Stretched membrane

BASS THEORY • DENSE • FORCED

Black rubber under load, forced open along one line. Pressure made visible.

# The seam

A narrow horizontal interruption at a fixed height. Everything inside it slides forward; everything outside holds still; the gap left behind is the only place the signal colour lives. One parameter – amplitude A – drives thickness and displacement together. Same rule on a favicon, a poster and forty metres of LED.



|              |                                                                                                                        |
|--------------|------------------------------------------------------------------------------------------------------------------------|
| POSITION     | Top edge at $\frac{3}{8} H$ – the listening line. Content moves to meet the seam, never the reverse.                   |
| THICKNESS    | $(1 + A) / 24 \cdot H - H/24$ at rest, $H/12$ at full amplitude.                                                       |
| DISPLACEMENT | 3A seam-heights, always to the right. Sound travels forward; the seam never slides back.                               |
| TRACE        | The vacated gap is vermillion – the only sanctioned use of the signal colour inside imagery.                           |
| PHOTOGRAPHY  | Every plate is shot so the physical band already sits at $\frac{3}{8}$ . The digital seam then displaces the real one. |



COMPRESS · THICKNESS RISES,  $D = 0$



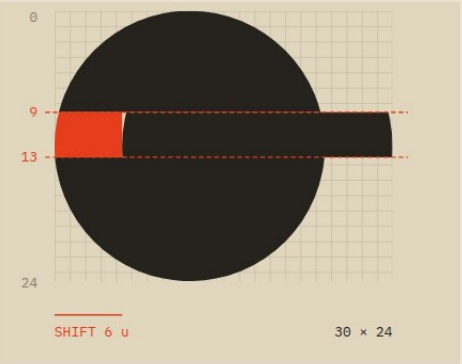
DISPLACE · THE TRACE OPENS BEHIND



RELEASE · NEVER BACK TO NOTHING

# Mark, type, one signal

The mark is the seam frozen in a disc – a circle is a room, a record, a pupil, and the seam is what happens to it when sound passes through. Its cut is over-driven so the gesture survives at 16 px. Around it: one expressive grotesque, three faces built for reading, and a palette taken from the materials rather than applied to them.



DISC Ø 24 · SEAM 9-13 · SLICE +6  
· 16 PX MINIMUM



LOCKUP · MARK HEIGHT = CAP HEIGHT · ONE CUT THROUGH MARK AND WORDMARK

TYPOGRAPHY · LOUD, THEN LEGIBLE

|            |                         |                        |
|------------|-------------------------|------------------------|
| Display    | Bricolage Grotesque 800 | 64-240 px · ~4.5%      |
| Editorial  | Newsreader 400 / italic | 18-23 px · 58-68 ch    |
| Interface  | Instrument Sans 400-600 | 13-17 px · player, nav |
| ANNOTATION | IBM Plex Mono 400 / 500 | 10-12 px caps · +8%    |

COLOUR · TWO GROUNDS, ONE ALARM

| Bone          | Carbon        | Ink              | Vermillion     | Violet           | Green          |
|---------------|---------------|------------------|----------------|------------------|----------------|
| EDE5D3<br>55% | 141311<br>30% | 26221E<br>14.3:1 | E63E1C<br>≤ 5% | 6E5E8B<br>STATIC | B7C9B1<br>NEWS |

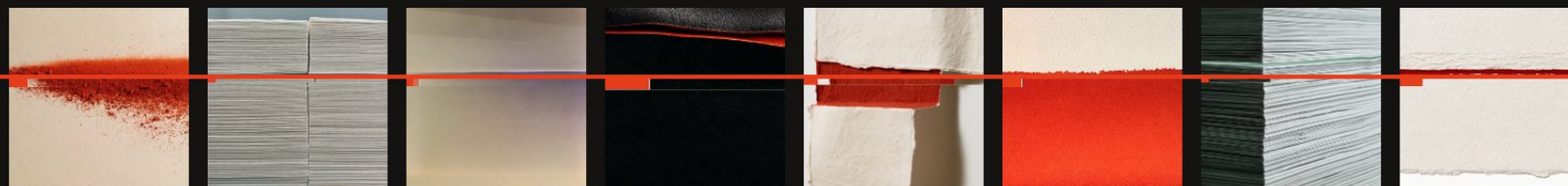
Vermillion appears almost only as the trace. The two show tints are mixed *into* the material – pigment, paper, vellum – never painted over it.

# Four shows, one cut

Mark top-left, episode code top-right, title bottom-left in two lines at most. The seam crosses every cover at exactly the same height – so a row of Trace shows in a subscription list reads as one line drawn through all of them, before a single logo is noticed.



COVER GRID · TITLE 12.5% W · MARK 11% W · MARGINS 6% W · SEAM 37.5% H, EVERY SHOW, EVERY TIME



## One line, eight shows

In a subscription list the covers stop being eight pictures and become one drawing. Seen twice it is a coincidence; seen eight times it is the network – and no logo has been read yet.

# The seam cuts the headline

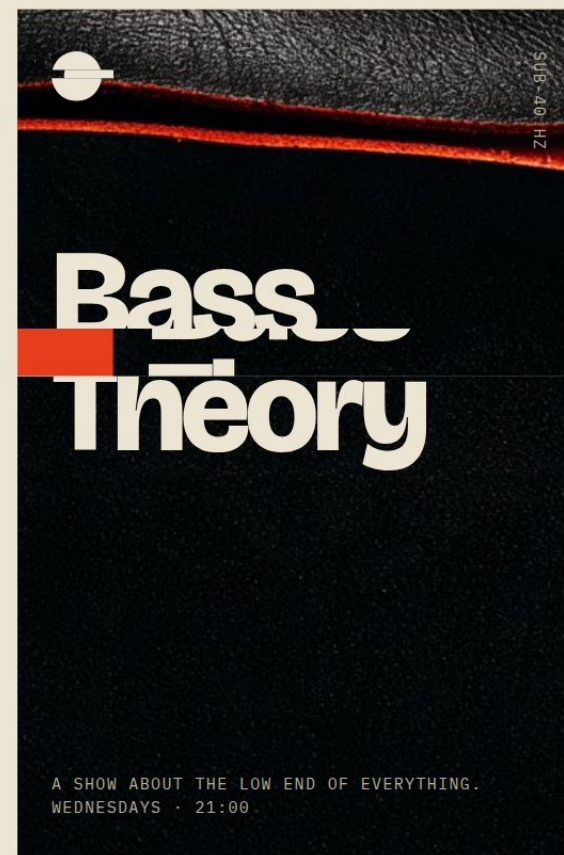
A0 and 4-sheet on uncoated bone stock. The headline is set so large that the seam passes through its letters and the words run to the sheet edges; the bottom third stays empty except for the annotations. Every poster in the series shares the one cut height.



NETWORK • A0



LATE STATIC • 4-SHEET



BASS THEORY • A0

## HEADLINE

Bricolage 800 at 21–24% of sheet width, two or three lines, tracking –4.5%, run to the edges.

## SEAM

Crosses the second line at  $\frac{3}{8}$  of the sheet. The headline slides to meet it, never the reverse.

## MARGINS

5% W all round; mark top-left at 11% W. Schedules set vertically on the right.

## SILENCE

At least 40% of the sheet carries nothing — the seam needs a quiet room.

# Phone screen to festival wall

On a phone the seam crosses the artwork where a thumb rests, and the scrubber borrows its grammar: the played portion is the trace, growing forward. At forty metres it is a fissure in plaster. Motion has three verbs – compress, displace, release – and one parameter driving both thickness and shift.



PLAYER · THE PLAYED  
PORTION IS THE  
TRACE



FESTIVAL WALL · LED 40 × 17 M · THE TRACE IS A METRE-TALL VERMILION BAND · FIGURES 1.8 M FOR SCALE



F00 REST F03 COMPRESS F05 DISPLACE F09 RELEASE F15 RELEASE F24 SETTLE

MOTION · AMPLITUDE A DRIVES THICKNESS  $(1 + A) / 24$  AND DISPLACEMENT  $3A$  · SIMULATED ENVELOPE AT 96 BPM, NOT DERIVED FROM AUDIO