

Brand

How Sonari is drawn, coloured, set, moved and written.

SONARI.PRO/BRAND

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The mark

The mark is an S that is also a sonar wave: a C whose trajectory the wavefront shares, flowing into a second bowl that curls outward. The S is the letter and the wave is the signal - two colours doing two jobs, which is the one thing to understand before using it.





48 32 24

The wordmark sets the name in Outfit at 600, tracked −0.03em:

Sonari

Side by side:



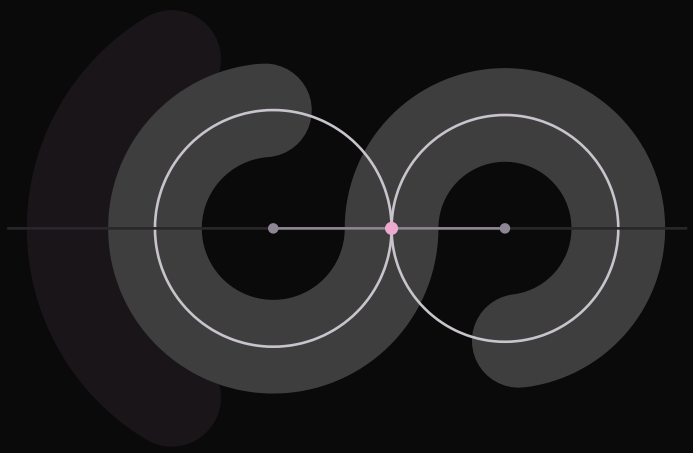
Writing the name

- Sonari, one word, capital S and nothing else capitalised. Never SONARI, never sonari, never Sonari.pro in prose.
- The product is an application, so “Sonari” is a thing you open rather than a company you deal with.
- The site is sonari.pro. Lower case, including at the start of a sentence - rewrite the sentence rather than capitalise the domain.
- The wave in the mark is the sonar return / a soundwave. You can use both when describing it.

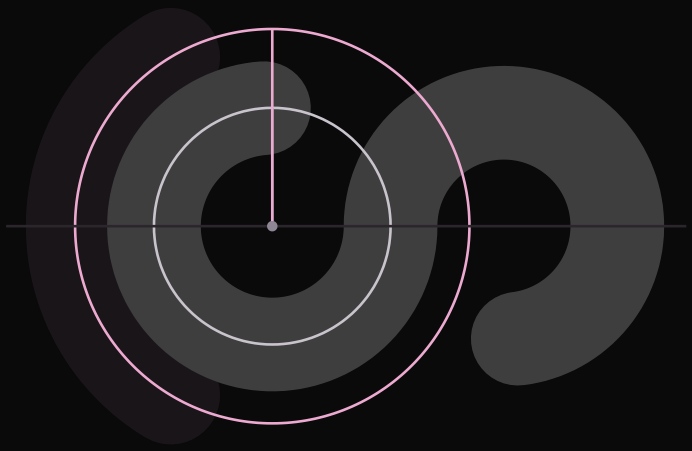
> Logo files, in both colourways and as a zip, are on the press page. This document is how the identity works.

Construction

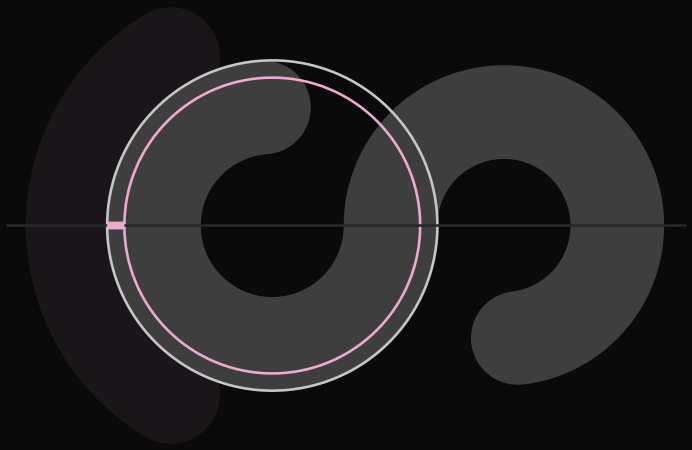
Two tangent circles on a horizontal axis. The stroke runs most of the way round the large one - the C, and the wavefront's trajectory - crosses the tangent point, then runs most of the way round the small one in the opposite rotational direction. Reversing the bend at the tangent is what makes it an S rather than a C with a hook.



Tangency fixes the second centre at `radius + tailRadius` from the first, so shrinking the tail moves it *left* as well as making it smaller.



The sonar is a separate arc on the **same centre** as the C and a **larger radius** - 20 against 12. It is a wider arc on the same origin, not a tighter one held at a distance.



Because it is larger and concentric, the wave's inner edge passes **through** the S's stroke. The clearance is **-1.75** - negative, so it is an overlap of 1.75 rather than a gap. That is deliberate, and it is why the wave is set at 0.34 opacity: at full strength the crossing reads as a bar drawn across the mark, and at this strength it reads as a wave passing behind it.

> The mark is exact circular arcs with no optical correction - joins unteased, stroke unmodulated where the curve tightens, terminals uncut.

Clear space, size and misuse

Clear space

One stroke width on every side, measured from the mark's outermost ink - which on the left is the sonar's arc, not the S. The stroke is the only measurement inside the mark that a reader can see without being told where to look, so the rule can be checked by eye at any size.



Minimum size

Below this the wave stops being a wave. It is set at 0.34 opacity so that it reads as passing behind the S rather than as a bar drawn across it, and that is exactly the quality that fails first as the mark shrinks.



16 20 · floor 24

Misuse

Six things not to do. Each panel is the real mark with the mistake applied.



The mark recoloured

The S is white and the wave is --color-plum-300. They are two colours doing two jobs: the S is the letter and the wave is the signal. A single-colour mark is available and is the light colourway - use that rather than tinting this one.



The wave at full opacity

The wave crosses the S's stroke. At full strength that overlap reads as a bar drawn across the mark; the low opacity is what makes it read as depth. This is the single easiest way to make the mark look broken.



The mark stretched

It is built from circles. Scaling the axes independently turns every one of them into an ellipse, and the stroke weight stops being constant around the curve - which is visible long before the distortion itself is.



The mark rotated

The two bowls sit on a horizontal axis and that is what keeps the S level and the curl outward. Rotating the logo ruins how it is perceived.



The mark on a busy ground

The wave is the first thing to disappear. On artwork or photography, use the ground the mark is drawn for - or the light colourway on a plain light one.

Sonari

The wordmark reset in another face

The logotype is Outfit at 600, tracked −0.03em. It should not be altered or swapped.

Colour

Twenty tokens in four groups. Every value is used in different ways, for different things.

Ink

The ground and the surfaces on it. Nothing here is ever text - --color-ink-700 is a divider and is the one pairing in the contrast table with no minimum.

--color-ink-950
#0B0A0B

--color-ink-900
#121013

--color-ink-800
#1B181C

--color-ink-700
#2A262C

Text

Three levels and no more. Primary, secondary, and the muted level meta lines are set in - every one of them scored against every ground it is allowed on.

--color-white
#FAFAFA

--color-mute-200
#C9C4CC

--color-mute-400
#8E8694

Plum

The brand ramp. The lower half is ground and fills, the upper half is interactive colour and the mark's wave. Desaturated at constant hue so the accent reads as wine rather than as hot pink.

`--color-plum-950` `#240017`	`--color-plum-900` `#43002B`
`--color-plum-800` `#61053F`	`--color-plum-700` `#8D0B5E`
`--color-plum-600` `#A83D80`	`--color-plum-500` `#C25596`
`--color-plum-400` `#D67AB2`	`--color-plum-300` `#EDAAD0`

Bloom

Colors used in the website, not part of the brand. They are painted at low opacity behind everything and are the reason each act has its own temperature. Useful if you need variety - not to be used for main elements.

`--color-bloom-magenta` `#D6187F`	`--color-bloom-violet` `#6E3BFF`
`--color-bloom-cyan` `#14C8C0`	`--color-bloom-amber` `#FF9A3D`
`--color-ground-mid` `#14000D`	

Usage, and what it measures

Our palette is always measured and checked for readability. Every colour needs to pass our metrics based on its use, background, etc.

All 26 declared pairings, measured against WCAG 2.2.

PAIRING	USED FOR	LEVEL	RATIO

PAIRING	USED FOR	LEVEL	RATIO
Aa `white on ink-950`	Primary text on the page ground	AA, body text	18.94:1
Aa `white on ink-900`	Primary text on a raised surface	AA, body text	18.14:1
Aa `white on ink-800`	Primary text on an inset surface	AA, body text	16.85:1
Aa `white on plum-900`	Primary text over the brand ground	AA, body text	15.80:1
Aa `white on plum-800`	Primary text over a section wash	AA, body text	12.56:1
Aa `mute-200 on ink-950`	Secondary body text	AA, body text	11.53:1
Aa `mute-200 on ink-900`	Secondary body text, raised	AA, body text	11.04:1
Aa `mute-200 on plum-900`	Secondary body over brand ground	AA, body text	9.62:1
Aa `mute-400 on ink-950`	Muted / meta text	AA, body text	5.64:1
Aa `mute-400 on ink-900`	Muted / meta text, raised	AA, body text	5.40:1
Aa `plum-300 on ink-950`	Links, hover, focus ring	AA, body text	10.60:1
Aa `plum-300 on ink-900`	Links on a raised surface	AA, body text	10.15:1
Aa `plum-400 on ink-950`	Primary interactive colour, as text	AA, body text	6.86:1
Aa `white on plum-700`	Button label on the primary fill	AA, body text	8.59:1

PAIRING	USED FOR	LEVEL	RATIO
Aa `white on plum-600`	Button label, primary hover	AA, body text	5.52:1
— `plum-500 on ink-950`	Primary button border vs ground	AA, non-text	4.74:1
— `plum-500 on plum-900`	Primary button border vs top stop	AA, non-text	3.95:1
Aa `plum-500 on ink-950`	Display-size accent type (>=24px)	AA, large text	4.74:1
— `plum-400 on ink-950`	Focus indicator against the ground	AA, non-text	6.86:1
— `ink-700 on ink-950`	Decorative divider - never text	decorative - tracked only	1.33:1
Aa `white on ground-mid`	Primary text, mid ground stop	AA, body text	19.43:1
Aa `mute-200 on ground-mid`	Secondary text, mid ground stop	AA, body text	11.83:1
Aa `mute-400 on ground-mid`	Muted text, mid ground stop	AA, body text	5.78:1
Aa `mute-400 on plum-900`	Muted text, worst-case top stop	AA, body text	4.70:1
Aa `plum-300 on plum-900`	Links over the top stop	AA, body text	8.84:1
Aa `plum-400 on plum-900`	Interactive colour over the top stop	AA, body text	5.72:1

> One row has no minimum. `--color-ink-700` on the ground is about 1.3:1. That one is a divider, and it is tracked here precisely so that nobody sets text in it (as it would render it unreadable).

Type

Satoshi sets everything, at weights 300—900. **Outfit** sets one word - the logotype - and is subset to its six letters, about 2 KB. It falls back to Satoshi rather than to a system font, so a failed load still degrades to something recognisably Sonari.

`--text-3xl` · Hero

Never miss a release again.

`--text-2xl` · Act headline

The feed that stays in order

`--text-xl` · Card title

Follow an artist once

`--text-lg` · Lede

It watches every artist you care about.

`--text-prose` · Reading copy

A paragraph of a long document.

`--text-body` · Body

Copy inside a section.

`--text-sm` · Meta

9 September 2026 • 4 min read

`--text-xs` · Eyebrow

PRESS

> Display type is set at **1.05 line height, −0.03em**. Reading copy is its own pair: `--text-prose` runs 16px to 20px and `--measure-prose` is derived from it,

holding the line to about 80 characters at any width.

Motion

Four durations, two curves, three staggers. Nothing on this site invents a timing: a component that needs one calls a timeline factory, and the numbers live in one file.

The duration scale, in seconds.

NAME	SECONDS	USED FOR	HOVER TO RUN
`micro`	0.15	Hover, focus, a toggle flipping	
`ui`	0.3	A control changing state	
`section`	0.6	A section entering	
`hero`	1	The largest move on the page	

The two curves are `cubic-bezier(0.16, 1, 0.3, 1)` for anything entering or settling, and `cubic-bezier(0.65, 0, 0.35, 1)` for something that leaves and returns. Staggers are 0.075s between characters, 0.125s between words and 0.3s between the steps of a sequence.

Scroll-linked sections use a smoothed scrub of `1` second and start at `top 75%`. The scrub is never raw: tying a timeline to the scroll position frame for frame exposes every dropped frame the device has.

Artwork

The artwork on this site is **album covers we do not own**. Album artwork and artist photography are the property of their respective rights holders.

So the direction is a *treatment* rather than a look. Covers appear inside the device mockups at the size and crop the app itself uses. The colour behind them is the brand plum as a radial, and the app's own artwork-driven tint stays present throughout.