UNIVERSAL DESIGN CODE

COALITION OF THE SOUTH PACIFIC

MINISTRY OF REGIONAL AFFAIRS

THE SOUTH PACIFIC

CONTACT INFORMATION

This Design Code was originally written by Somyrion between March 2019 and July 2020.

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The Ministry of Regional Affairs of the South Pacific is responsible for the upkeep of this code and its attached repository. The Ministry Discord server may be found at https://discord.gg/rBPjMJJ.

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NOTES

A note on precision:

While this code endeavours to be as precise as possible, mentions of specific lengths, widths, pixels, and picas have in most cases notably been left out. For greatest accuracy, one should use a pre-existing vector (SVG) file from the UDC repository as a template when creating a new design following this style code.

A note on file types:

We strongly recommend that artists creating graphics following this style code work in vector format. Inkscape (http://inkscape.org) and Adobe Illustrator (https://www.adobe.com/products/illustrator.html), among others, are two prominent programs for work with vector graphics. All files in the UDC are provided in Scalable Vector Graphics (SVG) format, along with the more familiar PNG raster image format, for ease of editing.

A note on this guide:

This document is meant not only to lay out the Universal Design Code in detail, but also to demonstrate in its own styling a model of UDC-based design. South Pacifican artists are encouraged to use the design of this guide as a reference, an inspiration, and/or a template for their own work.

1 | COLOURS

§1 | FUNDAMENTAL COLOURS

There are three fundamental colours which make up the South Pacific's iconic identity. In order from most to least important, they are the following: *South Pacific Blue*, *White*, and *Tropical Orange*. *Tropical Orange* should only be used as an accent colour.

All designs representing the South Pacific officially **must** include *South Pacific Blue* somewhere, ideally in a prominent position, in the design. Unless a design is meant to represent a special program, event, or group which should stand out as separate from the South Pacific's main identity (see SWAN, p. XI), the three fundamental colours should be used before any others are included.
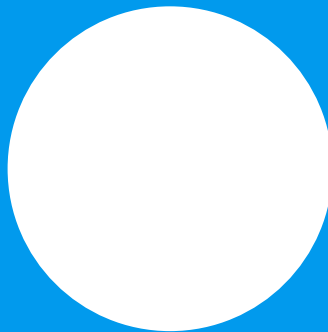
South Pacific Blue

Hex: #109AED

RGB: 1, 154, 237

CMYK: 93%, 35%, 0%, 7%

HSL: 203°, 87%, 50%

White

Hex: #FFFFFF

RGB: 255, 255, 255

CMYK: 0%, 0%, 0%, 0%

HSL: 0°, 0%, 100%

Tropical Orange

Hex: #FF9900

RGB: 255, 153, 0

CMYK: 0%, 40%, 100%, 0%

HSL: 36°, 100%, 50%

§2 | EXTENDED COLOURS

These five blues are secondary colours which should be used to add depth and variation to the main *South Pacific Blue*. They should never be used without *South Pacific Blue* present.

Beach Froth Blue

Hex: #88D5FF
RGB: 136, 213, 255
CMYK: 47%, 16%, 0%, 0%
HSL: 203°, 100%, 77%

Pacific Sky Blue

Hex: #38B9FF
RGB: 56, 185, 255
CMYK: 78%, 27%, 0%, 0%
HSL: 203°, 100%, 61%

Nemo Blue Medium

Hex: #0080C4
RGB: 0, 128, 196
CMYK: 100%, 35%, 0%, 23%
HSL: 203°, 100%, 38%

Nemo Blue Dark

Hex: #0068A0
RGB: 0, 104, 160
CMYK: 100%, 35%, 0%, 37%
HSL: 203°, 100%, 31%

Nemo Blue Ultra

Hex: #005080
RGB: 0, 80, 128
CMYK: 100%, 38%, 0%, 50%
HSL: 203°, 100%, 25%

§3 | GRADIENTS

GRADIENTS ARE NEVER TO BE USED, UNDER ANY CIRCUMSTANCES, FOR ANY OFFICIAL GRAPHIC OF THE SOUTH PACIFIC.

2 | TYPOGRAPHY

§1 | TYPEFACE

All official graphics of the South Pacific must use one typeface only: *Semplicità*. *Semplicità* is a geometric sans-serif typeface, published around 1928 by the Nebiolo type foundry of Turin, Italy. It was digitized in 2013 by Studio Di Lena.

Semplicità may be downloaded from 1001Fonts here: https://www.1001fonts.com/semplicita-font.html, or via the UDC Repository at https://github.com/The-South-Pacific/tsp-graphics/tree/master/fonts. It is free for commercial use.

Note that there is a very similar typeface, Semplicita Pro from Canada Type, which can be downloaded from Adobe Fonts. Although related to Semplicità, Semplicita Pro is a separate family and should not be used in place of Semplicità.

SEMPLICITÀ LIGHT

The quick brown fox jumps over the lazy dog.
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG.
0123456789

SEMPLICITÀ MEDIUM

The quick brown fox jumps over the lazy dog.
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG.
0123456789

SEMPLICITÀ BOLD

The quick brown fox jumps over the lazy dog.
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG.
0123456789

SEMPLICITÀ OMBRA

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG.
0123456789

§2 | STYLISTIC ALTERNATES

Stylistic alternates may be used in title capitals as appropriate if desired, but are never required. For example, the front page and header of this guide includes alternate capitals on the 'S' and 'A' of 'Universal'.

3 | MISCELLANEOUS

§1 | THE LINE

'The Line' is an orange line, horizontal or vertical, which is used to divide sections of text from each other, especially a heading from a subheading. It is a fundamental motif of the South Pacific's official design. An example is shown below:

The Line must be Tropical Orange in colour. If the design in which it is used is made in a single-colour (black and/or white) version, either black or white may be used.

In text, it is acceptable to use the vertical bar, |, set in medium-weight font, as a representation of the Line.

§1 | THE LINE

The title of this section demonstrates a vertical bar character used to represent the Line.
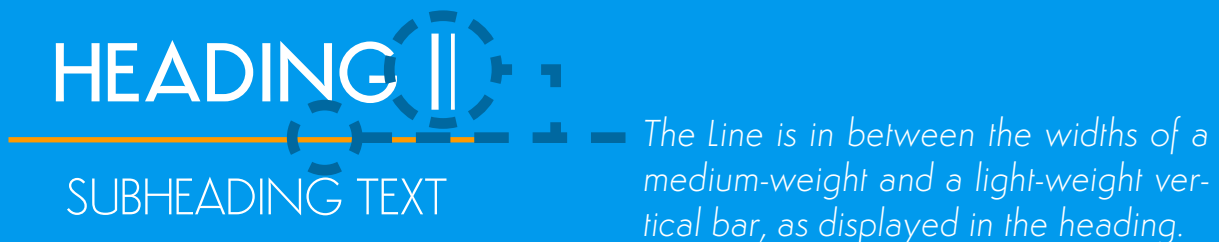
§1 | THE LINE

Note that even if the text around it were set in bold, the Line should still be set in medium weight, not also made bold.

However, if using the Line horizontally or creating it separately from text, additional specifications must be followed.

Thickness

The Line must be slightly thinner than the thickness of a vertical bar character in Semplicità Medium when set at the size of the largest text in the design, but no thinner than the thickness of a vertical bar character in Semplicità Light at that same size.

HEADING ||

SUBHEADING TEXT

The Line is in between the widths of a medium-weight and a light-weight vertical bar, as displayed in the heading.

HEADING

SUBHEADING TEXT

Too thin

HEADING

SUBHEADING TEXT

Too thick

Length

Lengthwise, if the Line divides two sections of text with substantially different dimensions along the axis of the line, it must extend between lengths of the smaller and larger text, but lean towards the smaller text's dimensions.

THIS IS A VERY LONG HEADING
SHORT SUBHEADING

SHORT HEADING
WITH A COMPARATIVELY LONG SUBHEADING

A sort of triangle arrangement should be created when the two text sections are of different lengths.

If the two sections of text are both very short, or the difference between them is minimal, the Line should instead extend slightly beyond both text sections.

HEADING
SUBHEADING

Appropriate

HEADING
SUBHEADING

Too short

4 | TEXT

§1 | DISPATCHES