brand guidelines

Our brand identity is much more than a logo, or a tagline—it's the *values* that drive us—the *actions* that define us—the *stories* we tell. It's how we communicate who we are, both visually and verbally. Our brand identity is our face to the world.

By taking the time *and care* to be consistent, we ensure the world sees **hcma** the same way we do. These guidelines have been developed to help each one of us along that journey.

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verbal identity

Definition

The words we use, and the stories we tell, create an impression in people's minds about **hcma**. We must choose our words with care, and aim for consistency—in our messaging—and our tone. What we say, and how we say it: *that's our verbal identity*.

Allow us to introduce ourselves

Like you, we want to live in a world where people feel connected to their communities. Where we can work together to make a lasting difference to the issues that matter.

Of course, the problems we're all facing—*both socially and environmentally*—are complex and interdependent. Architecture alone can't fix them. Nor strategy, design, or engagement. But together, we believe we can make a difference.

That belief drives our evolution, and with it, our new identity.

It's an expression of **hcma**'s collective strength as a group of curious individuals, with different passions, backgrounds, and expertise. It's also our promise to you: to invite you into the process. To continue breaking down the barriers that make architecture and design so inaccessible to so many, *so together*, we can help strengthen the bonds of community.

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Why we show up

Our belief

We believe human connections are the best path to solving the fundamental problems in the world.

Our purpose

We exist to create shared experiences that ignite conversations and build compassionate communities.

Our vision

We see a future where people and institutions come together to create lasting change.

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hcma—in a nutshell

We need to be consistent in how we describe **hcma**. On social, within proposals, in conversations with clients and collaborators, everywhere.

That doesn't mean memorising one description by rote. But we do ask that you review and understand our story. And when relevant, feel free to cut and paste it.

Concise 27 words

hcma designs buildings, brands, and shared experiences that connect people. Because with collective strength, communities can work together to make a difference to the issues that matter.

Full length 80 words

hcma designs buildings, brands, and shared experiences that connect people. Because with collective strength, communities can work together to make a difference to the issues that matter.

Collective strength empowers our practice too. Driven by relentless curiosity, we work as one to solve complex problems from every angle. Advocating for inclusive, accessible design that embraces everyone, promotes biodiversity, and minimizes environmental impact.

We're multi-skilled but driven by a common purpose: to maximize positive impact. We achieve it by learning from others. By challenging ourselves. And by applying relentless curiosity to create the lasting change we all want to see in the world.

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Since 2015 our tagline "*what's possible?*" served us well. It not only reminded us to look further, explore deeper – it also signified to our clients our unwavering curiosity. But we have learned – and grown. And with that learning, and growing, we have become more confident. We are bolder, and more ambitious.

We believe now more than ever that curiosity is a necessary force in uncovering better solutions. And we continue to put curiosity front-and-centre in all our interactions, to inspire action and participation.

curiosity applied

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We developed this equation as a way to better understand impact and how it relates to the way we work.

We defined ideas x action as ‘applied curiosity’.

By flipping the order of the words, curiosity leads as the igniter before the action.

Curiosity applied is the evolutionary progression of "what’s possible?". We start with curiosity – and respond with action.

We have an insatiable thirst for ideas, perspectives, processes, and knowledge drives everything we do.

We encourage action and participation.

compassion + (ideas x action) = impact

(applied curiosity)

We believe that curiosity enables creativity and is essential to the culture embodied within our offices and across our projects.

curiosity applied

We put curiosity front-and-centre in our interactions with clients, collaborators, consultants, and the public.

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Words matter

Our firm has come a long way since our genesis. When we shifted our focus to solving the fundamental problems of our time, we realized that architecture alone couldn't fix them. Nor strategy, design, or engagement. So we made a conscious and deliberate decision to expand our practice – introducing disciplines to strengthen our collective.

Using the correct noun is important to us. We value our various expertise equally, and the words we chose to use reflects that.

We are an interdisciplinary design firm

We are not an architecture and design firm

We are not an architecture firm

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How we communicate

We want to live in a world where people feel connected. Where we all work together to make a difference to the issues that matter. To get there, we need to continue making architecture and design accessible to the communities we serve.

The way we speak as a firm – both in person and in writing – makes a difference. Because when we use clear, confident, and engaging language that everyone understands, more people feel part of the conversation.

Clear

Make things clear and simple to open up the conversation with more people.

Choose simple expressions over complex ones:

in addition to → and

in order to → to utilize → use

Avoid jargon unless you're sure your audience understands it

Aim for sentences no longer than 15 - 20 words

Break up long paragraphs into bite-sized pieces

Confident

We don't claim to know everything, but we're passionate and confident about what we believe in.

Cut words that make us sound unsure, or swap them out for something definitive:

could → will

has the potential to
→ promises to

Avoid fence-sitting:
Advocate for meaningful change by stating opinions clearly and confidently

Engaging

We're not one of those aloof design firms. We're all about connecting with communities on a personal level.

Instead of always focusing on the technical details of what we've done, explain how communities benefit

---

For maximum impact, focus on real-life stories from individuals

---

Use 'you', 'we', and 'I', and contractions like 'you're', 'we're', and 'doesn't

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Think about audience

Before you start writing, think about who you're writing for. Are you talking to seasoned industry experts, or general audiences? Make things simpler or more technical to fit. More informal or formal, in other words.

Think about context

We wouldn't say "check out our amazing work" on an award entry. It's inappropriate. And our newsletters won't sound like our proposals. That's because we adjust our language to context. We're more expressive and conversational on social media. And more technical on proposals and award entries.

This diagram demonstrates how we adjust our language based on audience and context

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Company name

Our company name must be written in lowercase and typeset in bold.

Lorem ipsum dolor sit **hcma** amet con sec tetuer adipiscing elite nean modo ligula eget modo dolor. Lorem ipsum dolor **hcma**'s amet con sectetuer sec adipiscing elitenean dolor **hcma**-er's ligula eget.

hcma
hcma's
hcma-er
hcma-ers
hcma-er's

~~**HCMA**~~
~~**HCMA**'s~~
~~**HCMA**-er~~
~~**HCMA**-ers~~
~~**HCMA**-er's~~

Headings

Use sentence case for headings

Lorem ipsum dolor sit amet con sec tetuer adipiscing elite nean modo ligula eget modo dolor massa.

~~Don't Use Title Case For Headings~~

~~Lorem ipsum it amet enean massa sectetuer adipiscing elitenean com modo ligula eget dolor.~~

Active voice

Use an active voice to make messages clearer, and more concise, and sound more confident. Say "we'll submit the proposal" not "the proposal will be submitted".

Empty adjectives

Beware of empty adjectives like “beautiful” and “amazing”. Remember to focus on how our work benefits people and communities.

Contractions

Use contractions, such as “it’s”, “you’re” and “we’ll” to make writing sound warmer and more engaging.

Bullet points

- Use bullet points to break up long paragraphs of text.
- Bullet points are easier to read than paragraphs stuffed with commas.
- Use capital letters at the beginning and full stops for bullet points that are sentences.

Exclamations

Exclamation marks are fine when there’s something exciting to say. One per piece is generally enough!

Eg/ie

Don’t use periods in “eg” or “ie”. Better still, say “for example” instead.

Watch out for

Effect ↔ affect
Accept ↔ except
Then ↔ than
Sights ↔ sites
Your ↔ you’re
Its ↔ it’s
Everyday ↔ every day

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Indigenous first (English second)

Lead with the Indigenous word, with English translation in parentheses the first time it's used. Thereafter, use the Indigenous word only.

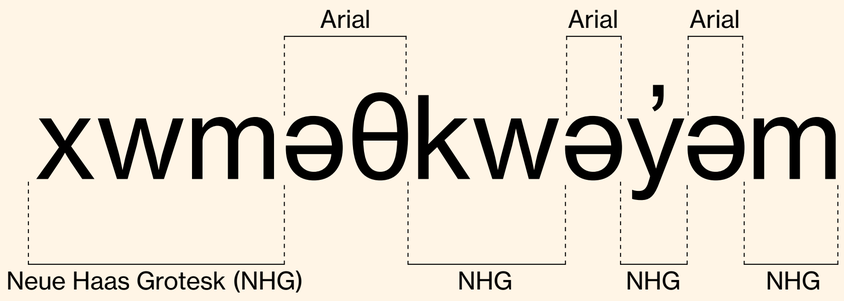
He is a Sḵwx̱wú7mesh (Squamish) Nation member with X̱aayda (Haida) and Ts'msyen (Tsimshian) ancestry.

Diacritics

Be careful copying and pasting Indigenous words – diacritics and special characters can easily get lost.

Choose your typeface wisely. Some diacritics and special characters may need to be set in Arial or Tahoma for sans-serif text, or Times New Roman for serif type.

Go to the source. Check how each Nation spells their name on their website to avoid using the wrong spelling.



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visual identity

Definition

Our visual identity assets consist of our logo, avatar, colour, imagery, video, graphics, diagram and drawing styles, patterns, motion graphics and type. The way in which these assets are used together enables people to become familiar with who we are. When we combine our verbal and visual identity, we call this our brand identity.

A visual index of what is covered in this section

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Logo

Tagline

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hcma.ca

Lockups

makers
club

Avatar

Colour

Type

Neue Haas
Grotesk

Imagery

Graphics

Applications

logo

→ **Logo**
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Our logo is a story of integration and collaboration. It's an analogy of **hcma**: we are a collective of unique individuals – each with our own strengths and perspectives – but together, we're stronger.

This graphic concept makes its point of departure the spaces between the letterforms, representing interactions, connections, and pathways.

Forging a strong solid-void relationship, the graphic forms in this concept evince the interplay between people and place, the known and the unknown, knowledge and understanding, freedom and constraint.

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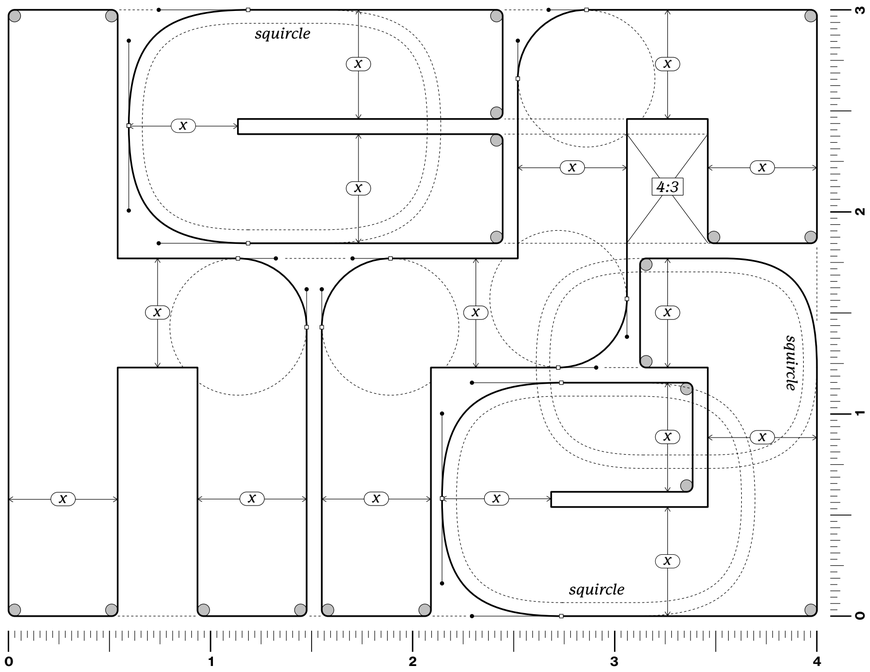
Our logo is the most immediate representation of our organization, our people, and our brand. It is not random or accidental. It's the result of a careful and deliberate combination of elements coming together to form our logo.

Aspect ratio 4 : 3



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The shape you see first is the strong outer rectangle. As you look closer, you notice that the rectangle contains disparate and unique letterforms. Each letter plays a key role in creating balance and flow.

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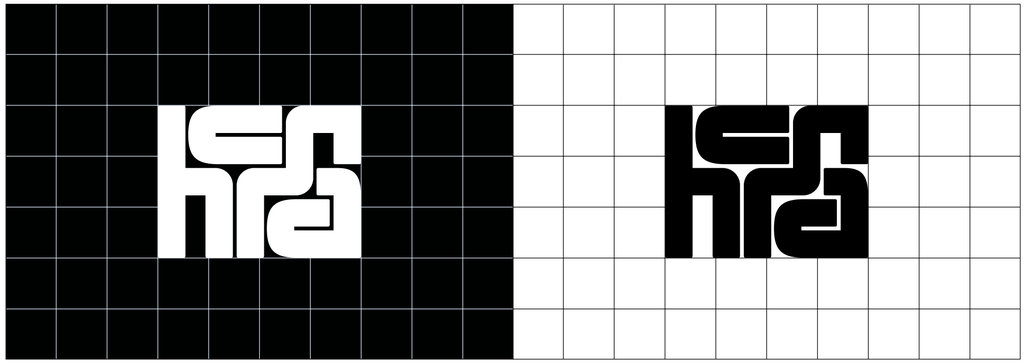
Our logo has been designed in a 4:3 aspect ratio. It's these proportions that have allowed the strokes of the letterforms and the negative spaces to respectively share common widths, establishing a sense of unity and technical precision.

The unique and varied spaces within the 'h' and the 'm' create tension and contrast within the mark, supporting the narrative of the importance of the 'spaces between'.

Aspect ratio 4 : 3



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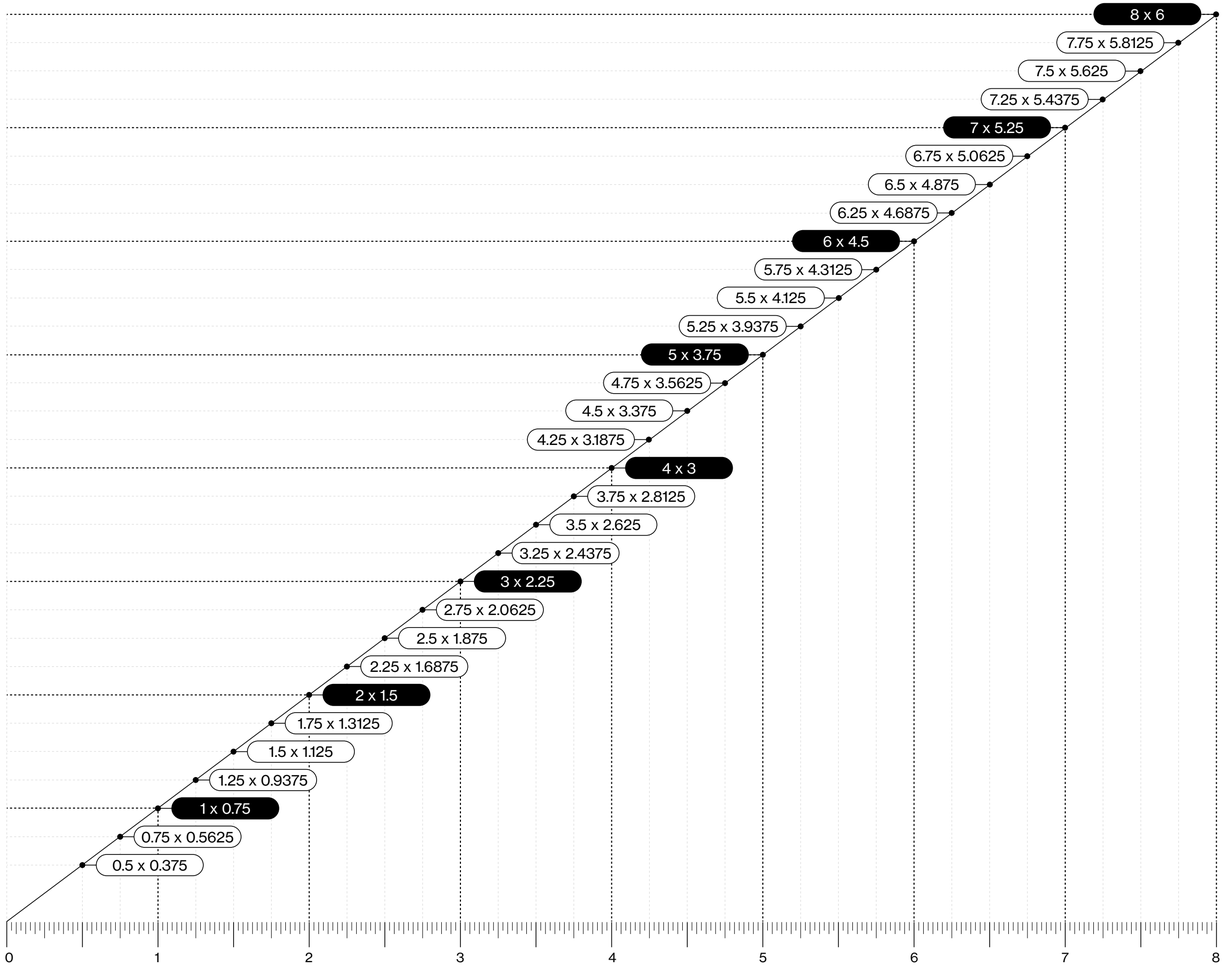
When scaling our logo it is paramount that the 4:3 aspect ratio is retained.

This diagram specifies logo scales at ¼ inch horizontal width increments. It can be used to double check your horizontal and vertical logo dimensions to ensure the aspect ratio has not been affected during scaling.

Not to scale



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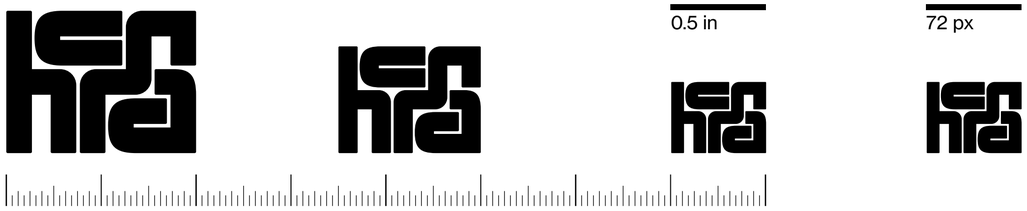
A minimum size is determined to ensure the logo will produce accurately, retaining sufficient detail and legibility.

Minimum allowable size for print:

Width 0.5 in
Height 0.375 in

Minimum allowable size for digital:

Width 72 px
Height 54 px



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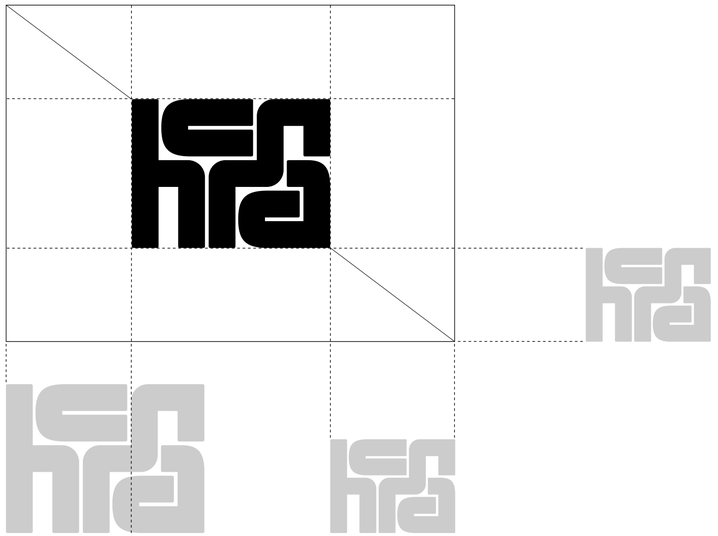
The clear space defines the absolute minimum amount of white space around the logo.

The clear space surrounding our logo must be 63% the scale of the logo.

In most cases, the logo should be given more room to breathe.



The clear space is determined by 63% the scale of the logo

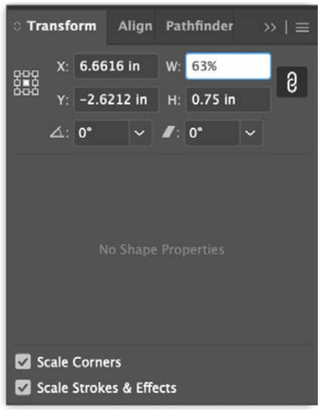
63% equals the distance between the left edge of the 'h' and the top left edge of the 'm'.

Clear space can be determined using this measurement as a visual guide.

The clear space is determined by 63% the scale of the logo

To determine the clear space of a logo at a particular scale, duplicate that logo, and with the duplicate selected navigate to your transform palette.

With the aspect ratio locked, and scale corners, strokes and effects selected, enter 63% into either the width or the height fields and hit return.



The duplicate will now be 63% the scale of the logo

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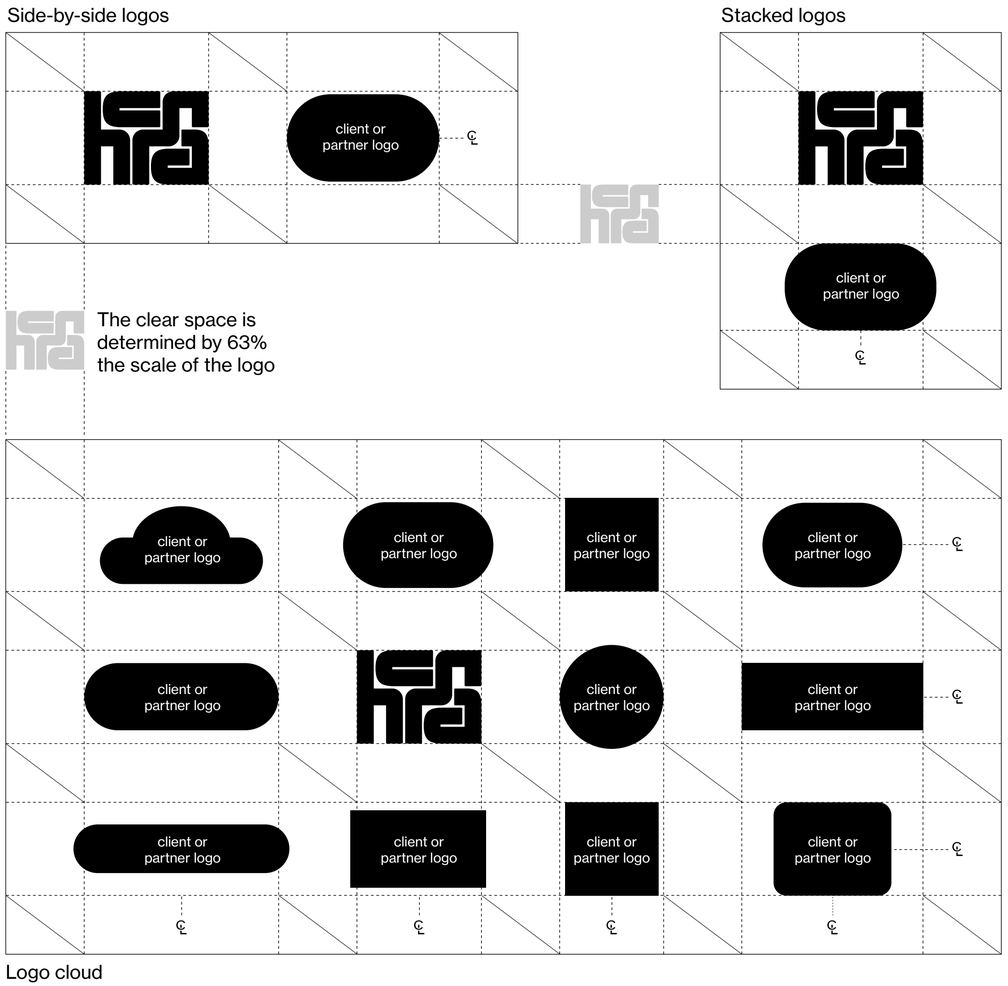
Our clients and partners are important to us and we are proud of our partnerships.

To give logos equal prominence, it's important to follow the clear space rule when positioning logos side-by-side, stacked, or in a logo cloud.

All logos should look visually equal in size. If the client or partner logo has a different aspect ratio to the **hcma** logo, it should be scaled up or down so that the two logos feel optically balanced.



Logo cloud

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It is critical to respect the integrity of the **hcma** logo. Please use the logo with the utmost care.

Although some of these examples seem obvious, these things can happen accidentally if careful attention isn't paid when importing, resizing, or scaling the logo.

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tagline

Logo
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Our tagline is an element of pride for **hcma**'ers. We are naturally curious individuals but what keeps us coming to work is how that curiosity gets applied to things we're all passionate about.

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→ **Tagline**
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Our tagline can be used in two ways: loud and proud where our branding is secondary (on a tshirt, for example), or quietly, paired with our url, where our content and branding take centre stage.

curiosity applied

File name hcma-tagline-display

curiosity applied
hcma.ca

curiosity applied
hcma.ca

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When using the tagline as a display element the expanded tagline artwork file must be used. The expanded tagline artwork file has be adjusted to ensure balance exists in the spaces between each letter.

The masthead on the broadsheet is an example of the tagline being used as a display element.

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The quieter tagline and url pairing which appears on the spines of our notebooks and sketch books and across templates is typeset using Neue Haas Grotesk Text Pro.

If stacked, the url is always left aligned to the tagline, the tagline is set to bold, and the url is typeset in regular, 1.5pts smaller than the tagline, for example:

tagline 9.5pt bold
url 8pt roman/regular

On a spine the tagline and url are set to bold and typeset at the same scale, for example:

tagline 10pt bold
url 10pt bold

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Horizontally orientated when used in the bottom left corner against the left margin.

←

curiosity applied
hcma.ca

curiosity applied
hcma.ca

Text on a spine must be orientated so that when a book lies flat on a table the words are orientated the correct way.

→

←

Vertically orientated when used in the bottom right corner against the right margin. Note that the url is still left aligned to the tagline.

curiosity applied
hcma.ca

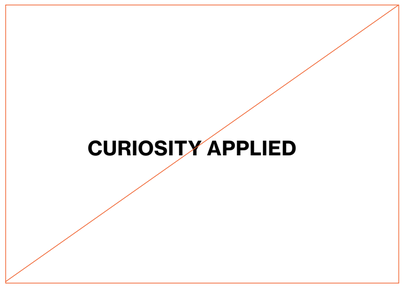
The tagline and url can be left aligned below a block of text.

→

curiosity applied
hcma.ca

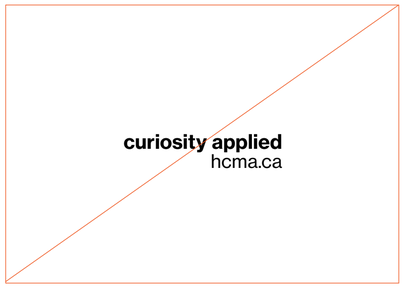
Things to avoid when using our tagline.

Don't capitalize the tagline

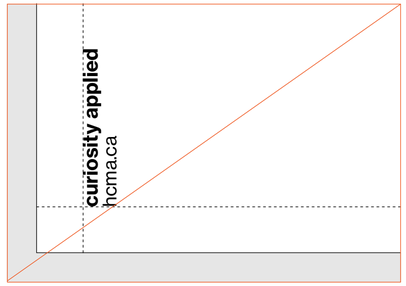


Don't use the tagline in uppercase

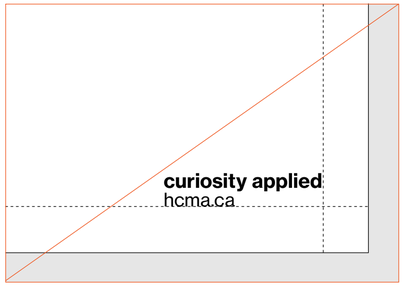
Don't double stack the tagline with the url



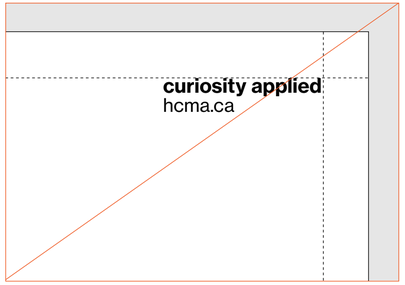
Don't right align the tagline and url



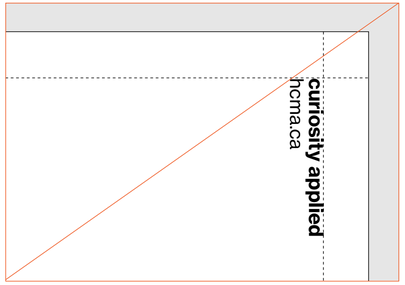
Don't position vertically on the left margin



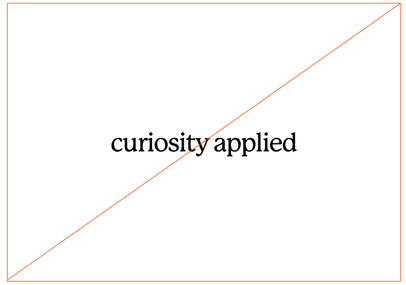
Don't position horizontally in the bottom left corner



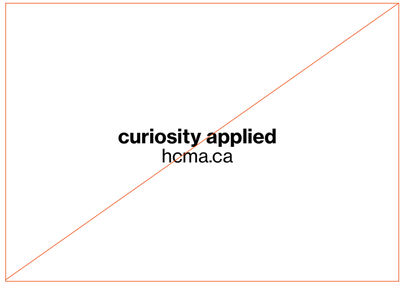
Don't position in the top right corner



Don't orientate the tagline and url this way unless on a spine of a book

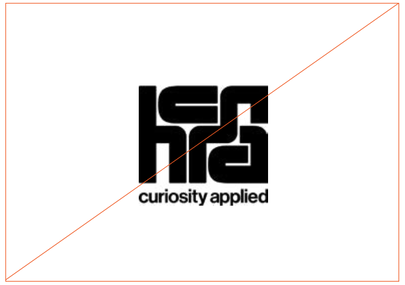


Don't change the typeface



Don't centre-align the tagline and url

Don't substitute the tagline



Don't use the tagline with the logo

Logo
→ **Tagline**
Lockups
Avatar
Colour
Type
Imagery
Graphics
Applications

lockups

Logo
Tagline
→ **Lockups**
Avatar
Colour
Type
Imagery
Graphics
Applications

Occasionally our logo needs to appear in a space without additional brand context, and where the audience isn't yet familiar with who we are.

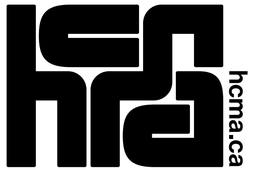
Lockups are reserved for these moments and should only be used when approved by marketing.

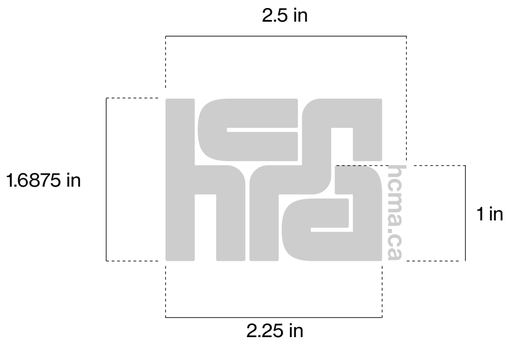
Lockups pair our logo with our url to provide the viewer with an opportunity to look us up and find out more.

They exist is two versions designed for solo-branding and co-branding.

Solo-branding lockup	Co-branding lockup

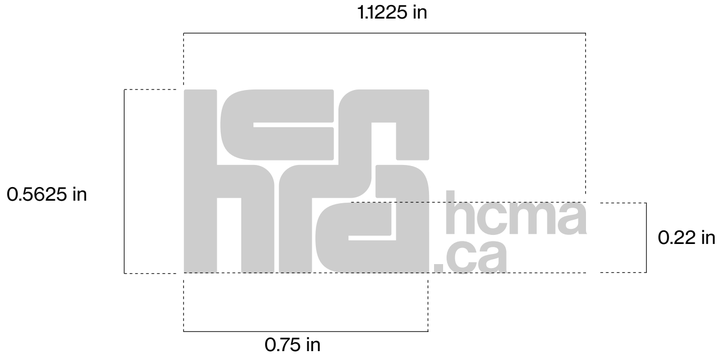
Logo
Tagline
→ **Lockups**
Avatar
Colour
Type
Imagery
Graphics
Applications





Minimum size

Logo
Tagline
→ **Lockups**
Avatar
Colour
Type
Imagery
Graphics
Applications



Minimum size

The x-height of the text aligns with the ⅔ divide of the 'a' in the logo. This allows the logo to have more prominence for external purposes.

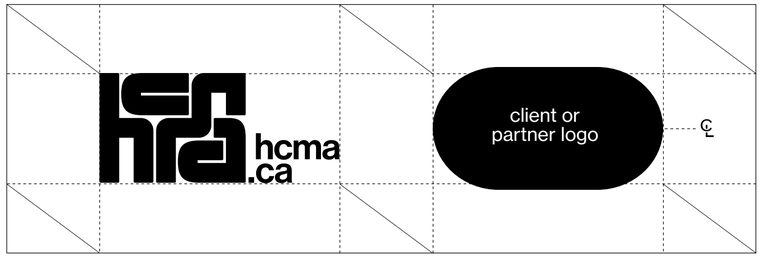
Logo
Tagline
→ **Lockups**
Avatar
Colour
Type
Imagery
Graphics
Applications

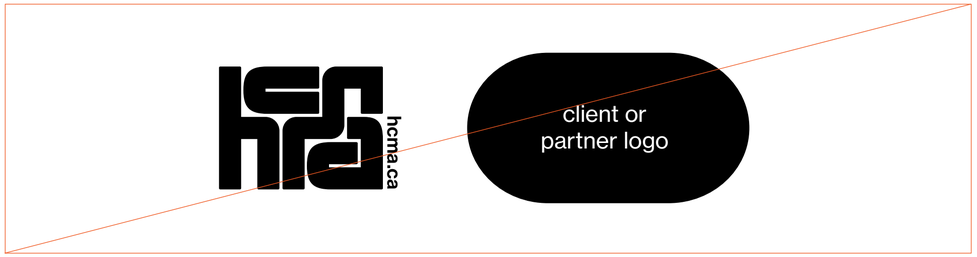
To give logos equal prominence, it's important to follow the clear space rule when positioning logos side-by-side, stacked, or in a logo cloud.

The clear space surrounding the lockups must be 63% the scale of the **hcma** logo.

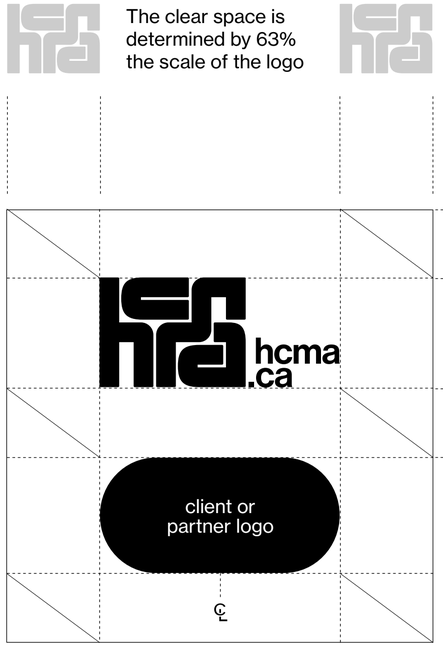
All logos should look visually equal in size. If the client or partner logo has a different aspect ratio to the **hcma** logo, it should be scaled up or down so that the two logos feel optically balanced.

Side-by-side logos

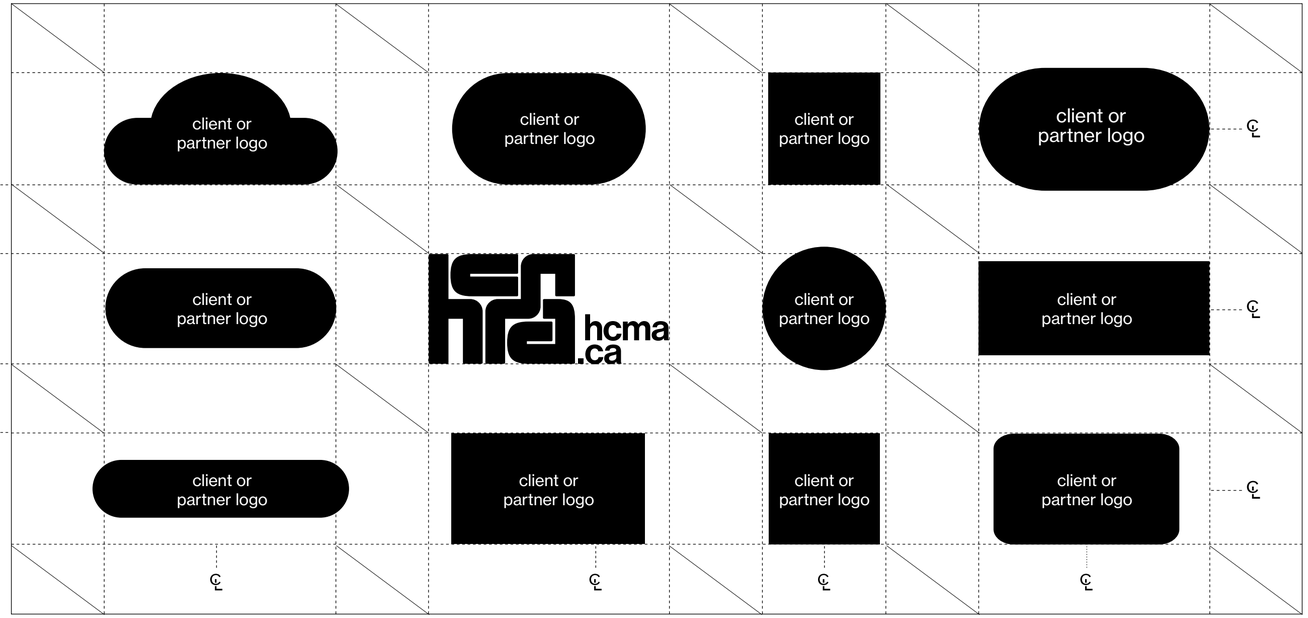




Never use this lockup for co-branding



Stacked logos



Logo cloud

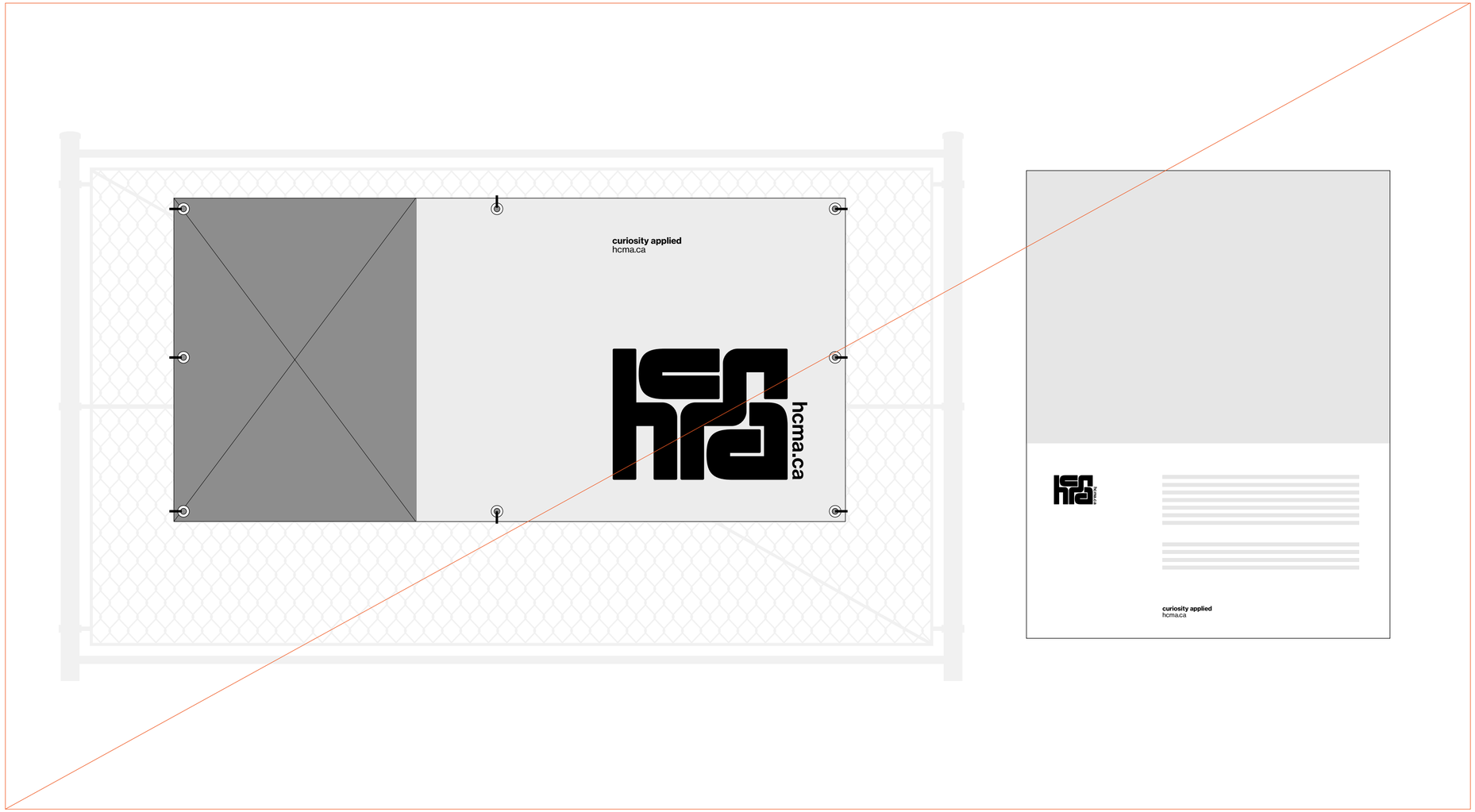
The clear space is determined by 63% the scale of the logo

Logo
Tagline
→ **Lockups**
Avatar
Colour
Type
Imagery
Graphics
Applications

Lockups should only be used when absolutely necessary.

Lockups should never be used in an environment where **hcma** brand context exists.

Ensure the appropriate lockup is used in each occassion.



Never use lockups in an environment where hcma brand context can exist

Logo
Tagline
→ **Lockups**
Avatar
Colour
Type
Imagery
Graphics
Applications

At **hcma** we have many internal initiatives which are either staff-lead or company-lead. It is important to note that these are not sub-brands, but rather hcma programming initiatives.

These simple two-line initiative lockups are created for use on internal documentation and presentations.

Please note

Program headers should not be created without prior consent from marketing.

Do not create tagline or URL lockups using the internal initiatives format.

Logo
Tagline
→ **Lockups**
Avatar
Colour
Type
Imagery
Graphics
Applications

Internal initiatives need internal participation. These templates help program leaders announce events, and share information related to an initiative.

8.5 x 11 informational document

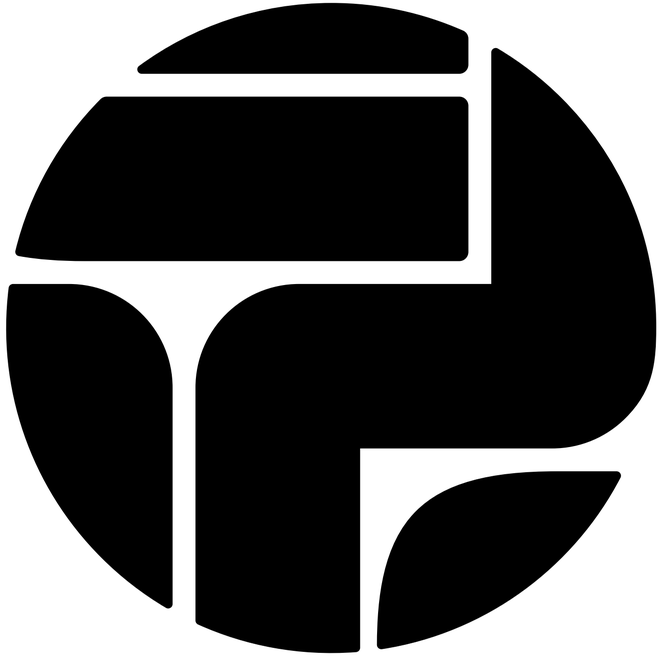
16:9 announcement slide

Logo
Tagline
→ **Lockups**
Avatar
Colour
Type
Imagery
Graphics
Applications

avatar

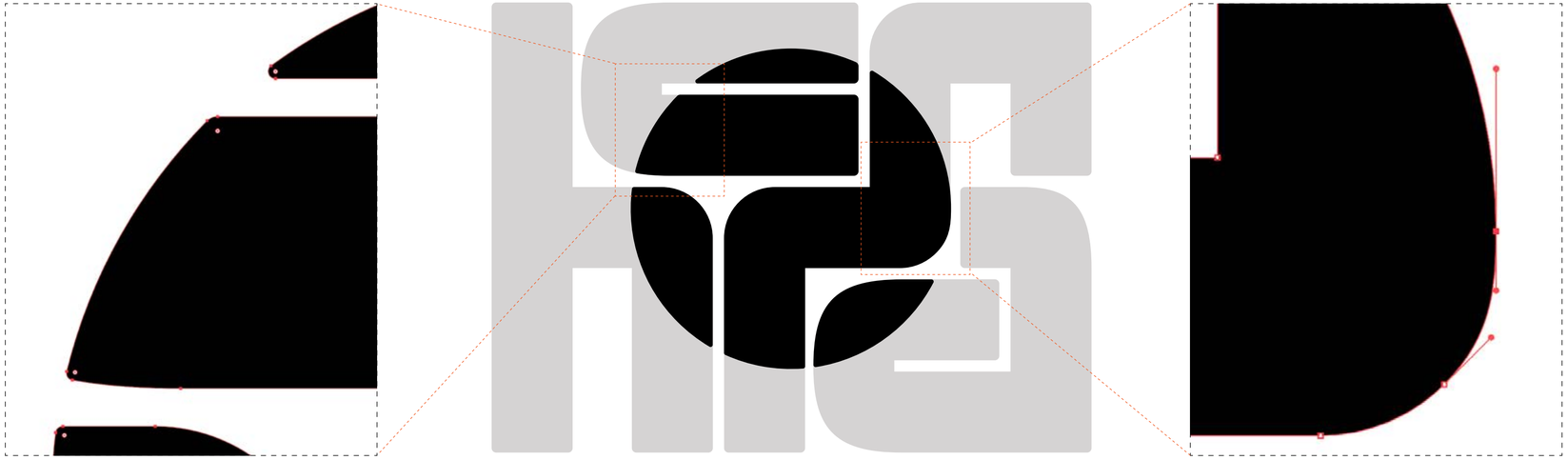
Logo
Tagline
Lockups
→ **Avatar**
Colour
Type
Imagery
Graphics
Applications

Our avatar was created for moments where we want our brand to feel quieter.



Logo
Tagline
Lockups
→ **Avatar**
Colour
Type
Imagery
Graphics
Applications

It is important to note that although our avatar relates closely to our logo, it is not merely a circular crop of our logo.



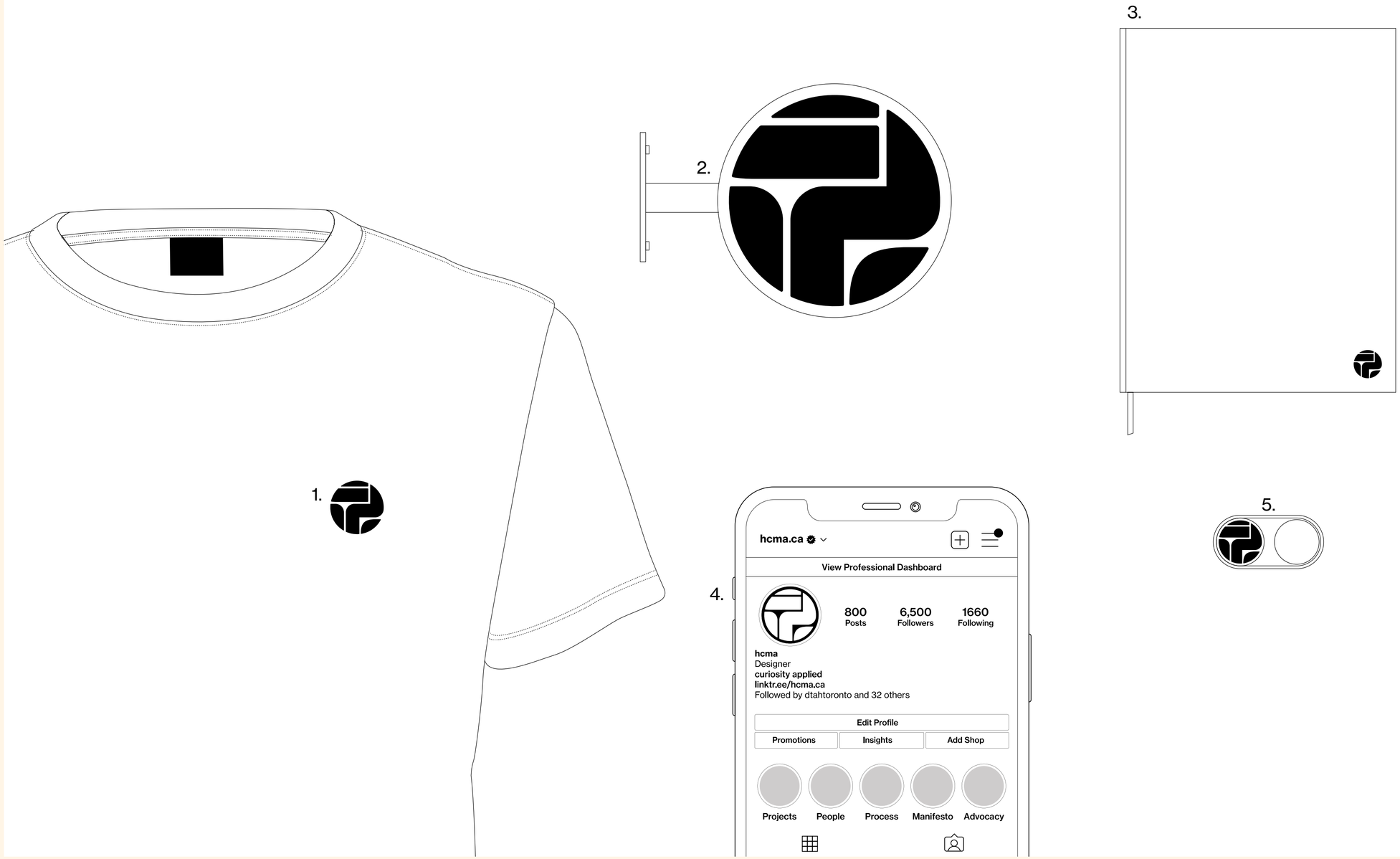
Customized corners exist in our avatar

Customized curves exist in our avatar

Logo
Tagline
Lockups
→ **Avatar**
Colour
Type
Imagery
Graphics
Applications

A few examples of where we'd use our avatar instead of our logo.

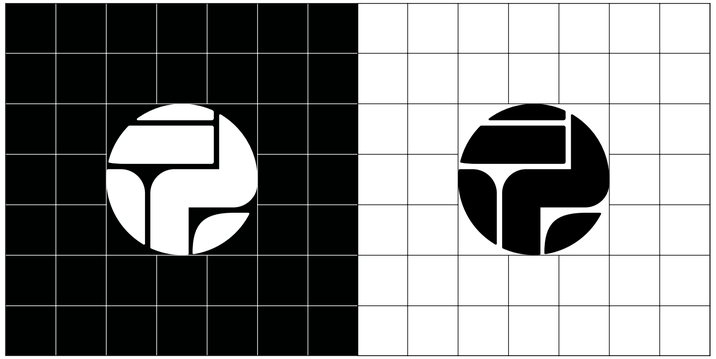
1. T-shirt
2. Projecting sign
3. Notebook
4. Web cam cover
5. Social media avatar



Logo
Tagline
Lockups
→ **Avatar**
Colour
Type
Imagery
Graphics
Applications

The aspect ratio of our avatar is 1:1.

Aspect ratio 1 : 1



Logo
Tagline
Lockups
→ **Avatar**
Colour
Type
Imagery
Graphics
Applications

Our avatar has delicate details and must not be used smaller than the minimum size.

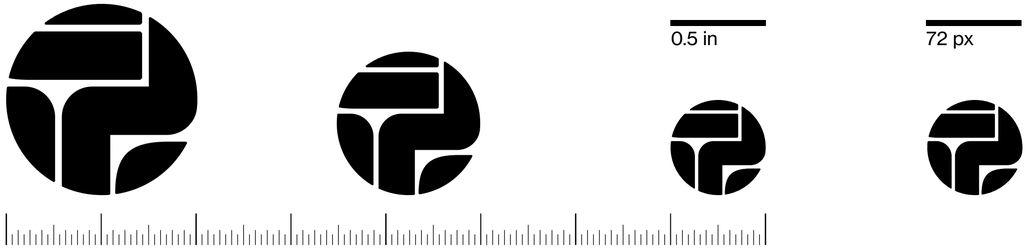
When used at the minimum size, extreme caution must be taken during production to ensure the spaces between do not close in.

Minimum allowable size for print:

Width 0.5 in

Minimum allowable size for digital:

Width 72 px

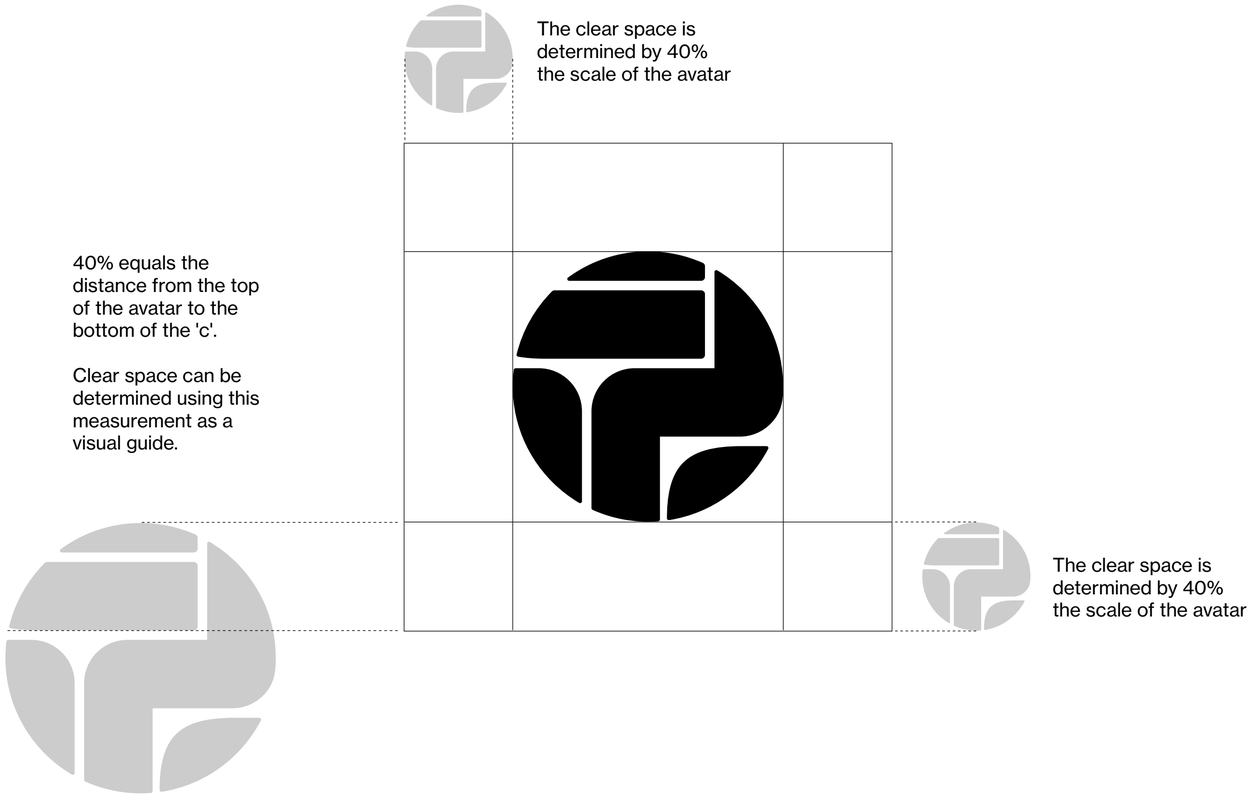


Logo
Tagline
Lockups
→ **Avatar**
Colour
Type
Imagery
Graphics
Applications

The clear space defines the absolute minimum amount of white space around the avatar.

The clear space surrounding our avatar must be 40% the scale of the logo.

In most cases the avatar should be given more room to breathe.



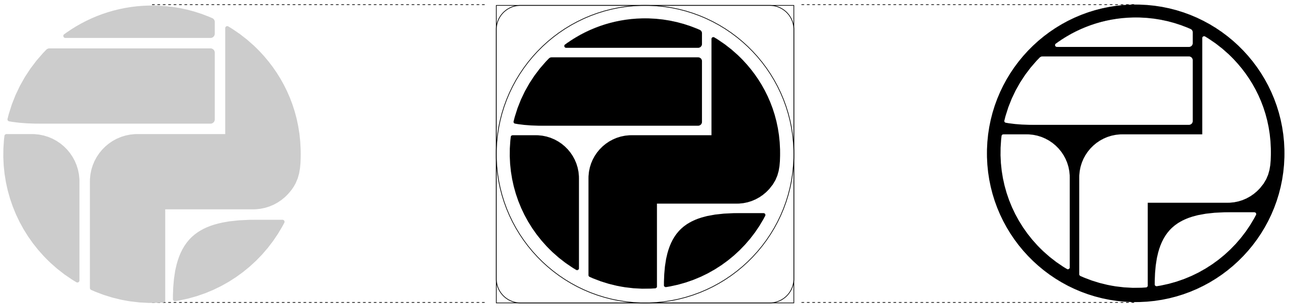
Logo
Tagline
Lockups
→ **Avatar**
Colour
Type
Imagery
Graphics
Applications

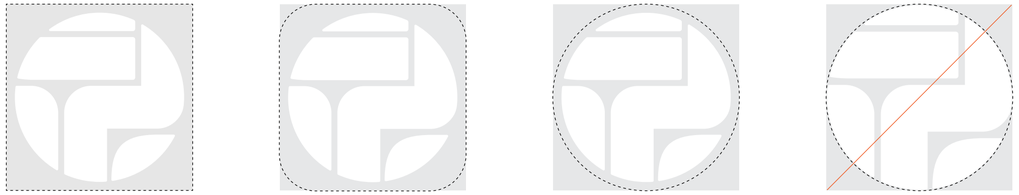
The frame space is the prescribed space surrounding the avatar when used within a frame.

When using our avatar on digital platforms an avatar with frame space brackground colour must be uploaded.

Platforms will vary in terms of how avatars are displayed, but the one thing they have in common is a 1:1 aspect ratio.

The frame space is determined by 110% the scale of the avatar.



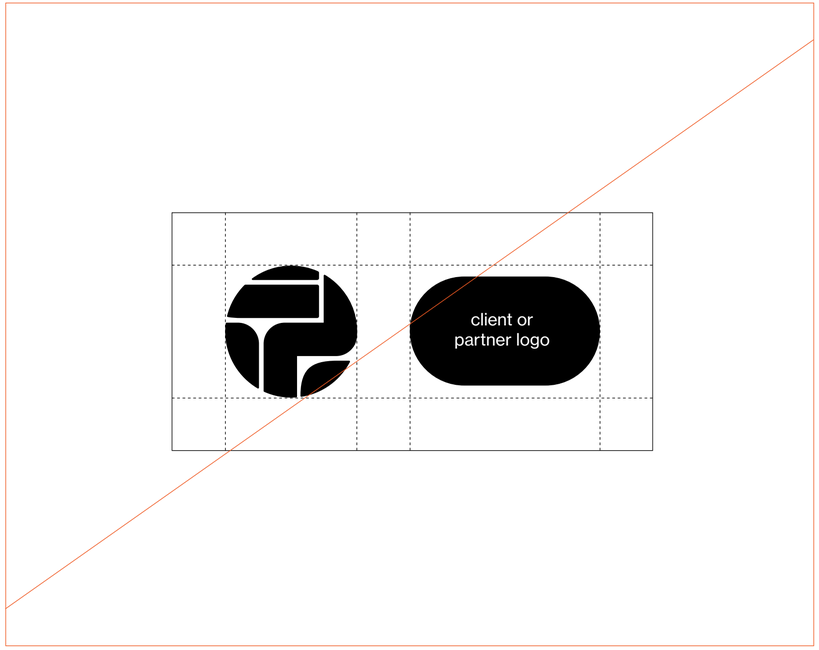


Aspect ratio 1 : 1

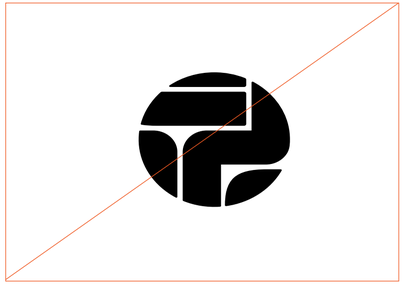
Never upload an avatar without frame space to a digital platform

Logo
Tagline
Lockups
→ **Avatar**
Colour
Type
Imagery
Graphics
Applications

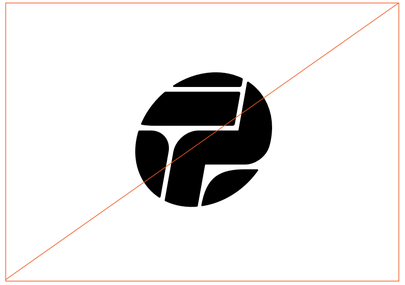
It is important to understand when it is appropriate to use the avatar, and to use the avatar accurately.



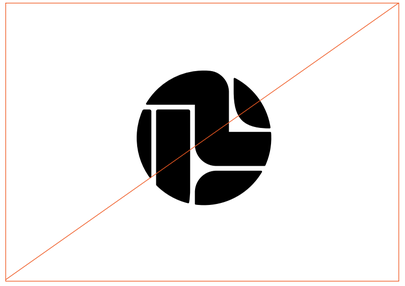
Don't use the avatar as a replacement for our logo



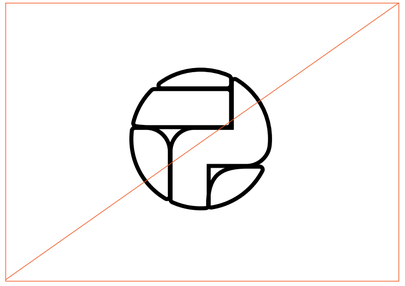
Don't change aspect ratio



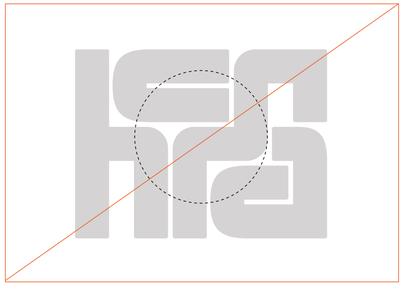
Don't skew



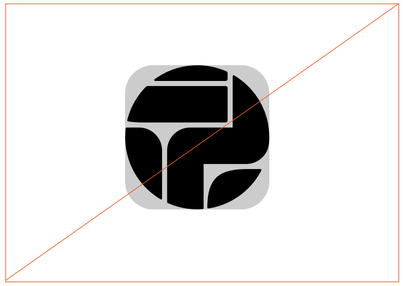
Don't rotate



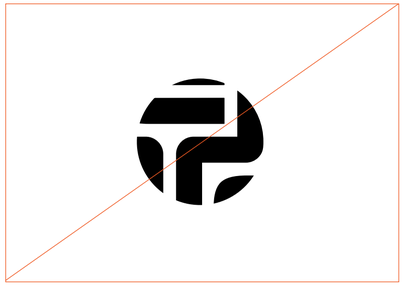
Don't outline



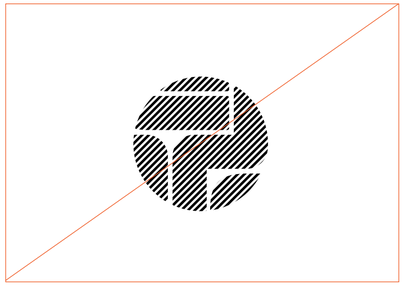
Don't create circular crops of our logo



Don't upload without frame space



Don't adjust weight



Don't hatch

Logo
Tagline
Lockups
→ **Avatar**
Colour
Type
Imagery
Graphics
Applications

colour

Logo
Tagline
Lockups
Avatar
→ **Colour**
Type
Imagery
Graphics
Applications

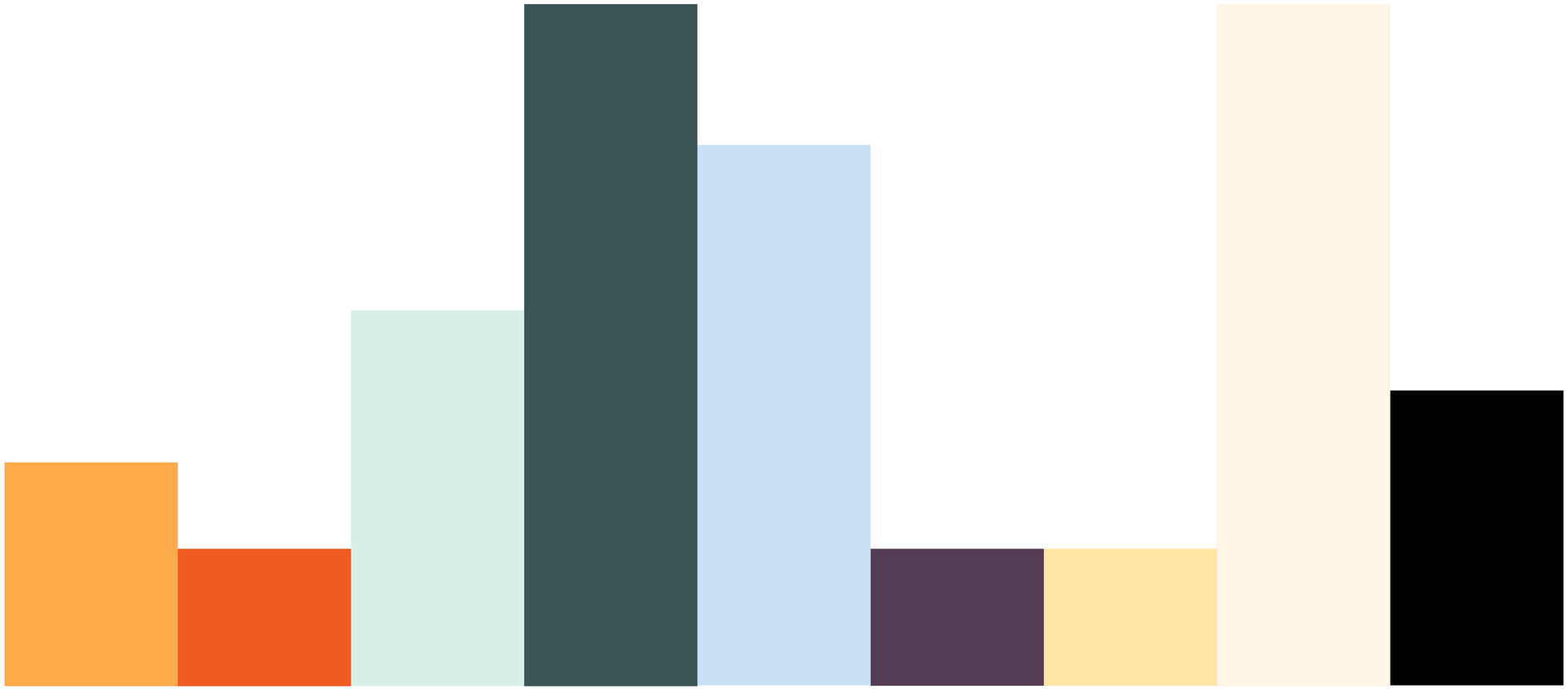
Overview

Colour helps to infuse our brand with warmth and personality. Whether we're needing to make a bold statement or create a moment of calm, our palette offers countless solutions.

Colour is a powerful tool used to enhance emotional connection, and communicate complex information.

Our primary palette contains our most recognizable brand colours. These colours are built into our everyday templates and themes for ease of access when building charts or diagrams.

The diagram below provides an indication of how often each colour is used within our templates. Certain colours are used more prominantly used for background and text.



H	1A	2A	2C	5A	7D	10A	NB	GD
Hex FFAA4B	**Hex** F15A22	**Hex** D7EDE6	**Hex** 3B5555	**Hex** C7DFF4	**Hex** 5F465F	**Hex** FFE898	**Hex** D7F0E6	**Hex** 000000
RGB 255 170 75	**RGB** 240 90 35	**RGB** 215 240 230	**RGB** 59 85 85	**RGB** 200 225 245	**RGB** 95 70 95	**RGB** 255 245 165	**RGB** 255 245 230	**RGB** 0 0 0
CMYK 0 47 80 0	**CMYK** 0 80 100 0	**CMYK** 15 0 10 0	**CMYK** 75 50 55 35	**CMYK** 20 5 0 0	**CMYK** 70 80 50 15	**CMYK** 0 7 48 0	**CMYK** 0 2 13 0	**CMYK** 0 0 0 100
Pantone 804 C	**Pantone** Orange 021 C	**Pantone** 621 C	**Pantone** 4166 C	**Pantone** 2707 C	**Pantone** 5195 C	**Pantone** 2001 C	**Pantone** TBD	**Pantone** Black

X

Each colour is named with a simple colour code, AA being the lightest, and D being the darkest within each colour grouping one through ten. Codes become helpful when naming files related to colour pairings.

Hex/RGB

For digital purposes, use either the Hex or RGB values. Values can be accessed via the Adobe Creative Cloud library, or MS Office themes.

CMYK

For process colour or digital printing, use the CMYK colour values. CMYK values can be accessed via the Adobe Creative Cloud library.

Pantone

Refer to Pantone swatches when colour matching proofs or materials. For offset print projects, use Pantone colour values where possible.

Logo
Tagline
Lockups
Avatar
→ **Colour**
Type
Imagery
Graphics
Applications

Our extended palette offers a highlight colour, a neutral palette, and ten distinct colour groupings each containing six colours from light to dark.

This comprehensive palette allows for informational heirarchy on complex drawings, plans and infographics.

For marketing purposes, the vast colour palette allows us to use colours which compliment imagery and messaging.

Reds

1AA
Hex FAAA82
RGB 250 170 130
CMYK 0 40 50 0
Pantone 021 C (50%)

1A
Hex F05A23
RGB 240 90 35
CMYK 0 80 100 0
Pantone Orange 021 C

1B
Hex E15028
RGB 225 80 40
CMYK 5 85 100 0
Pantone 1665 C

1C
Hex B94128
RGB 185 65 40
CMYK 5 85 100 10
Pantone 7580 C

1D
Hex 9B4128
RGB 155 65 40
CMYK 20 85 100 20
Pantone 174 C

Cool greens

2AA
Hex E6F5F0
RGB 230 245 240
CMYK 8 0 5 0
Pantone 621 C (50%)

2A
Hex D7F0E6
RGB 215 240 230
CMYK 15 0 10 0
Pantone 621 C

2B
Hex C8E6D7
RGB 200 230 215
CMYK 22 0 18 0
Pantone 573 C

2C
Hex 3B5555
RGB 59 85 85
CMYK 75 50 55 35
Pantone 4166 C

2D
Hex 354A49
RGB 53 74 73
CMYK 77 55 60 40
Pantone 2466 C

Warm greens

3AA
Hex EBF5D7
RGB 235 245 215
CMYK 8 0 18 0
Pantone 2274 C (50%)

3A
Hex CDE6AF
RGB 205 230 175
CMYK 20 0 40 0
Pantone 2274 C

3B
Hex A4AC88
RGB 164 172 136
CMYK 35 20 50 5
Pantone 5793 C

3C
Hex 5A6446
RGB 90 100 70
CMYK 60 40 75 30
Pantone 5763 C

3D
Hex 46553C
RGB 70 85 60
CMYK 75 55 90 30
Pantone 5753 C

Warm blues

4AA
Hex D7E1E6
RGB 215 225 230
CMYK 15 5 6 0
Pantone 5513 C (50%)

4A
Hex AFCDDC
RGB 175 205 220
CMYK 30 10 12 0
Pantone 5513 C

4B
Hex 8CB9C8
RGB 140 185 200
CMYK 46 15 18 0
Pantone 2205 C

4C
Hex 6C91A5
RGB 108 145 165
CMYK 60 30 26 5
Pantone 2177 C

4D
Hex 466E82
RGB 70 110 130
CMYK 76 45 38 15
Pantone 2180 C

Cool blues

5AA
Hex DCEBFA
RGB 220 235 250
CMYK 12 3 0 0
Pantone 2707 C (50%)

5A
Hex C8E1F5
RGB 200 225 245
CMYK 20 5 0 0
Pantone 2707 C

5B
Hex ADCDEC
RGB 173 205 236
CMYK 30 10 0 0
Pantone 658 C

5C
Hex 8AAAD9
RGB 138 170 217
CMYK 45 25 0 0
Pantone 2128 C

5D
Hex 7F9CC7
RGB 127 156 199
CMYK 45 25 0 10
Pantone 652 C

Cool purples

6AA
Hex E6EBF0
RGB 230 235 240
CMYK 8 5 2 0
Pantone 5305 C (50%)

6A
Hex D7DCE6
RGB 215 220 230
CMYK 15 10 4 0
Pantone 5305 C

6B
Hex A5AFCD
RGB 165 175 205
CMYK 35 27 5 0
Pantone 4123 C

6C
Hex 7D87AF
RGB 125 135 175
CMYK 45 35 5 15
Pantone 4124 C

6D
Hex 464669
RGB 70 70 105
CMYK 75 70 30 20
Pantone 5275 C

Warm purples

7AA
Hex E6E1E6
RGB 230 225 230
CMYK 8 9 5 0
Pantone 5245 C (50%)

7A
Hex D7CDD2
RGB 215 205 210
CMYK 15 18 10 0
Pantone 5245 C

7B
Hex C8AFBE
RGB 200 175 190
CMYK 20 30 15 0
Pantone 5225 C

7C
Hex 87647D
RGB 135 100 125
CMYK 50 65 35 5
Pantone 5205 C

7D
Hex 553C55
RGB 85 60 85
CMYK 70 80 50 15
Pantone 5195 C

Pinks

8AA
Hex FFEBE6
RGB 255 235 230
CMYK 0 8 5 0
Pantone 705 C (50%)

8A
Hex FFE1DC
RGB 255 225 220
CMYK 0 15 10 0
Pantone 705 C

8B
Hex FACDC8
RGB 250 205 200
CMYK 0 22 15 0
Pantone 4032 C

8C
Hex FAB4A5
RGB 250 180 165
CMYK 0 35 30 0
Pantone 4033 C

8D
Hex F0A096
RGB 240 160 150
CMYK 0 43 30 2
Pantone 4067 C

Browns

9AA
Hex FFE6D2
RGB 255 230 210
CMYK 0 10 15 0
Pantone 4030 C (50%)

9A
Hex FAD2AF
RGB 250 210 175
CMYK 0 20 30 0
Pantone 4030 C

9B
Hex E6B487
RGB 230 180 135
CMYK 10 30 50 0
Pantone 727 C

9C
Hex B9875A
RGB 185 135 90
CMYK 20 40 60 10
Pantone 4254 C

9D
Hex AA734B
RGB 170 115 75
CMYK 20 50 70 20
Pantone 2317 C

Yellows

10AA
Hex FFF0C8
RGB 255 240 200
CMYK 0 4 24 0
Pantone 2001 C (50%)

10A
Hex FFE6A5
RGB 255 230 165
CMYK 0 7 48 0
Pantone 2001 C

10B
Hex FFDC91
RGB 255 220 145
CMYK 0 15 60 0
Pantone 2005 C

10C
Hex FFCD7D
RGB 255 205 125
CMYK 0 25 70 0
Pantone 1355 C

10D
Hex D7A055
RGB 215 160 85
CMYK 10 40 90 0
Pantone 2007 C

Highlight

H
Hex FFAA4B
RGB 255 170 75
CMYK 0 47 80 0
Pantone 804 C

White

W
Hex FFFFFF
RGB 255 255 255
CMYK 0 0 0 0
Pantone White

Natural

NA
Hex E6F5F0
RGB 255 250 240
CMYK 0 0 12 0
Pantone TBD

NB
Hex D7F0E6
RGB 255 245 230
CMYK 0 2 13 0
Pantone TBD

Stone

SA
Hex E1DCD7
RGB 225 220 215
CMYK TBD
Pantone TBD

SB
Hex D7D2CD
RGB 215 210 205
CMYK TBD
Pantone TBD

SC
Hex C8C3BE
RGB 200 195 190
CMYK TBD
Pantone TBD

Greyscale

GA
Hex D7D7D7
RGB 215 215 215
CMYK 0 0 0 45
Pantone TBD

GB
Hex 696969
RGB 105 105 105
CMYK 0 0 0 65
Pantone TBD

GC
Hex 414141
RGB 65 65 65
CMYK 0 0 0 85
Pantone TBD

GD
Hex 000000
RGB 0 0 0
CMYK 0 0 0 100
Pantone Black

X

Each colour is named with a simple colour code, AA being the lightest, and D being the darkest within each colour grouping one through ten. Codes become helpful when naming files related to colour pairings.

Hex/RGB

For digital purposes, use either the Hex or RGB values. Values can be accessed via the Adobe Creative Cloud library, or MS Office themes.

CMYK

For process colour or digital printing, use the CMYK colour values. CMYK values can be accessed via the Adobe Creative Cloud library.

Pantone

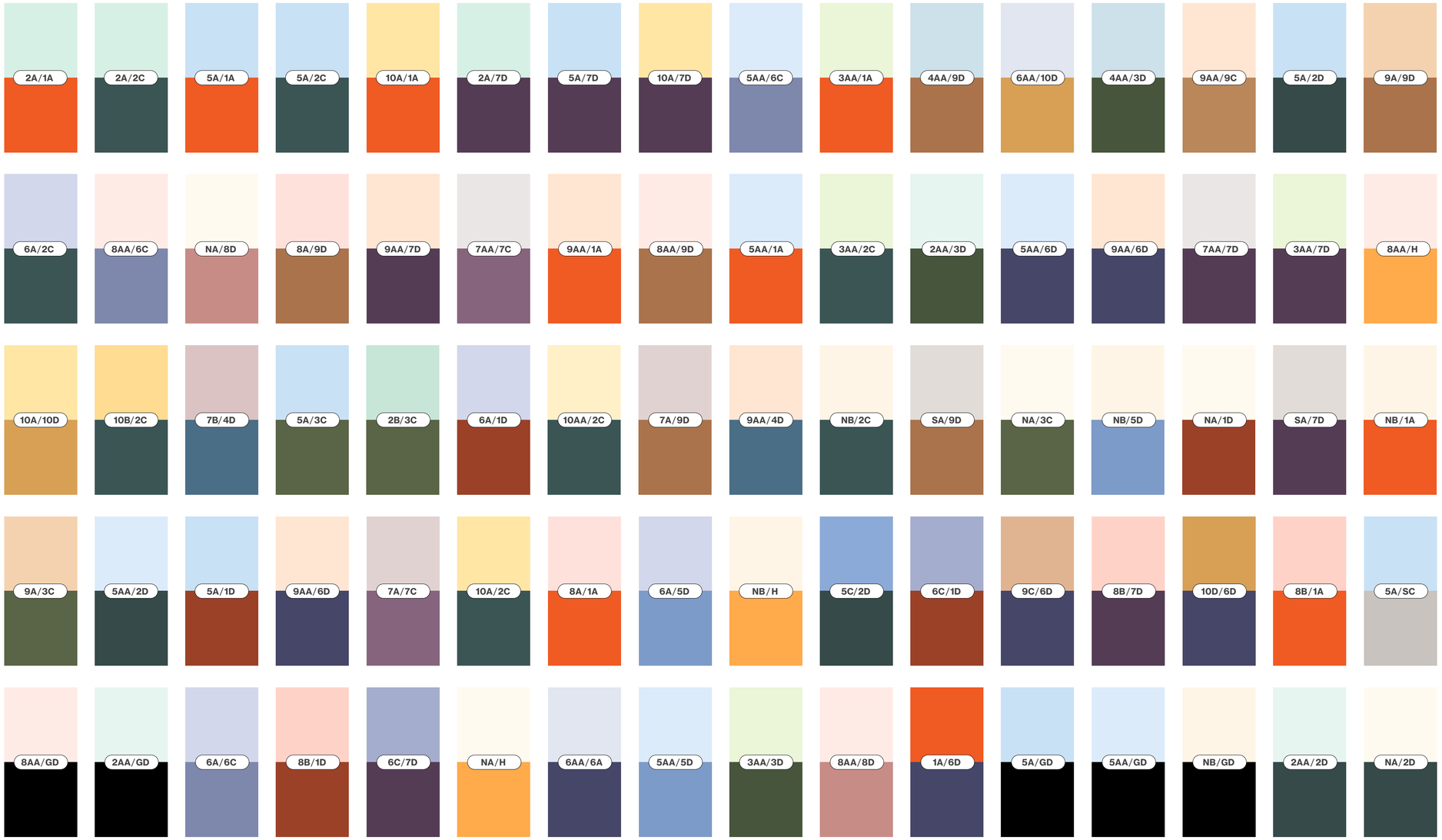
Refer to Pantone swatches when colour matching proofs or materials. For offset print projects, use Pantone colour values where possible.

Logo
Tagline
Lockups
Avatar
→ **Colour**
Type
Imagery
Graphics
Applications

This spread features a range of predetermined colour pairings for use across marketing materials.

For accessibility, not all colour pairings are suitable to use for text. The contrast ratio for text to background is 6:1.

Before proceeding with a design which uses coloured text on a coloured background, test the contrast ratio here.



Logo
Tagline
Lockups
Avatar
→ **Colour**
Type
Imagery
Graphics
Applications

Limited colour sub-palettes can be created using colours from the extended palette.

These can be effective when applied to graphics, patterns or diagrams.

Logo
Tagline
Lockups
Avatar
→ **Colour**
Type
Imagery
Graphics
Applications

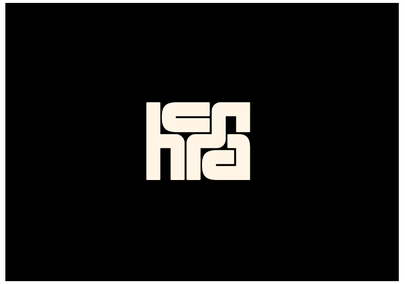
Core colour pairings have been used in our everyday office templates. These are pairings which promise high contrast for documents.

The extended range of colour pairings can be used for marketing brand applications, but colour pairings with low contrast should be avoided.

Core colour pairings used in templates

2C / NB

NB / 2C



GD / NB

NB / GD

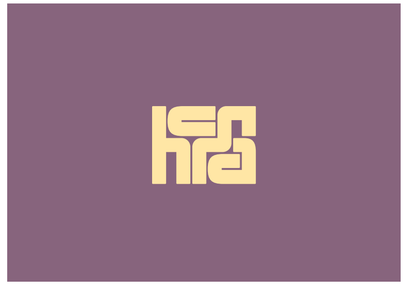
2C / 5A

5A / 2C

2C / 2AA

2AA / 2C

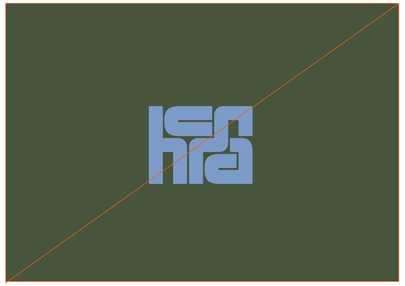
Examples of colour pairings for marketing



5A / 2C

1A / 5A

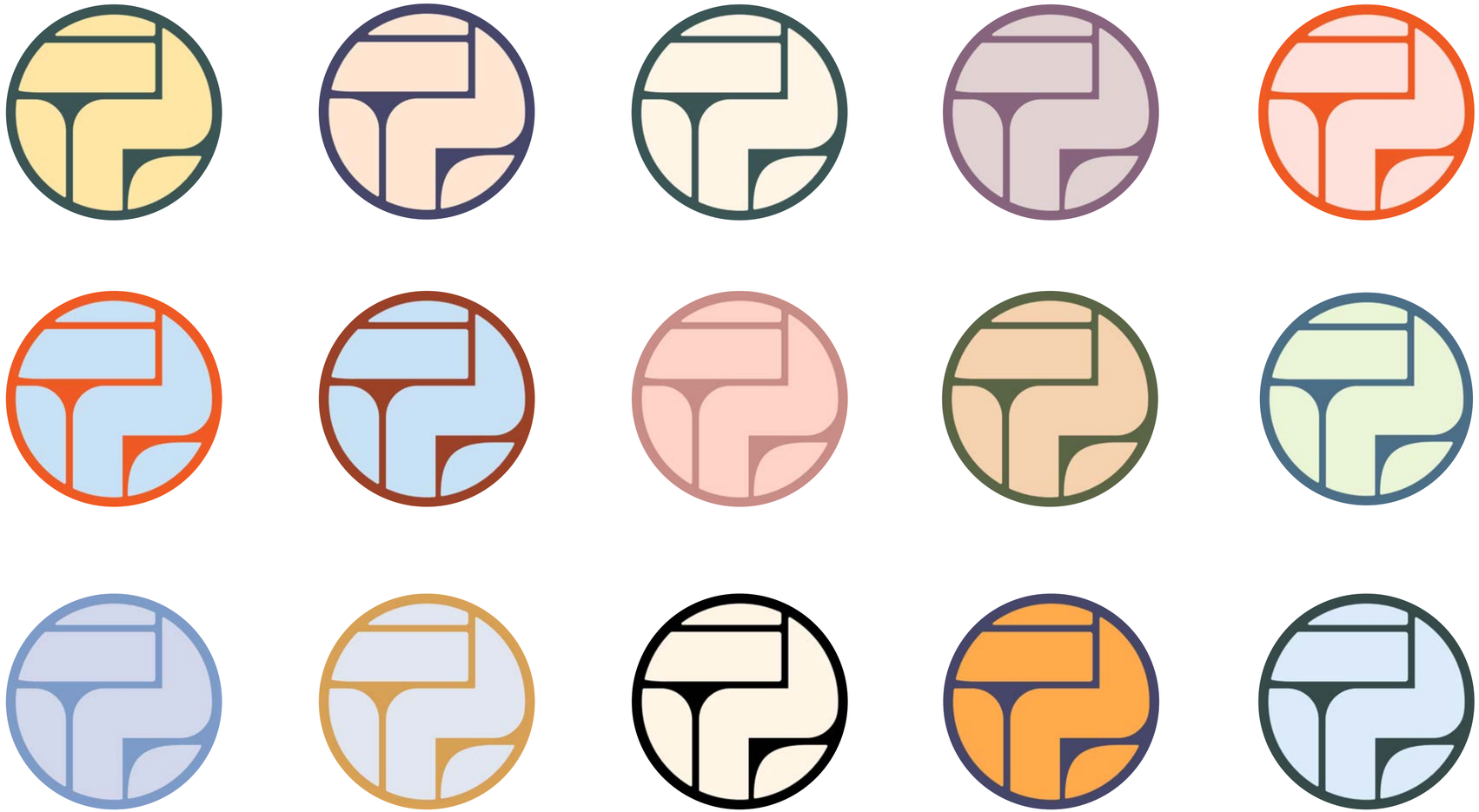
8B / 1A



Don't use non-approved pairings

Logo
Tagline
Lockups
Avatar
→ **Colour**
Type
Imagery
Graphics
Applications

Our avatars exist is a range of colour pairings to allow for different appearances across various platforms.



Logo
Tagline
Lockups
Avatar
→ **Colour**
Type
Imagery
Graphics
Applications

This spread demonstrates how the colour pairings have been used across various brand touchpoints.

Social media avatar
8A/1A

PowerPoint template
10AA/2C

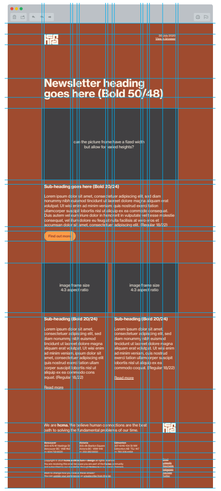
Social media post
9A/3C

Social media post
5A/2D

Social media post
6AA/10D

Marketing proposal cover
2B/3C

5A/1A
Marketing proposal cover



NA/1D
Mailchimp newsletter

H/1D
Marketing proposal cover

9A/3C
Mailchimp newsletter

7A/9D
Social media post

1A/5D
Note book and sketch book

Logo
Tagline
Lockups
Avatar
→ **Colour**
Type
Imagery
Graphics
Applications

type

Logo
Tagline
Lockups
Avatar
Colour
→ **Type**
Imagery
Graphics
Applications

Neue Haas Grotesk is the foundational family of type for the **hcma** brand.

It contains two groups: Display Pro and Text Pro.

For email, and documents produced using Microsoft Office, use **Text Pro**.

For all type 18pt or less, use **Text Pro**.

For all type 19pt or more, use **Display Pro**.

Neue Haas Grotesk

Text Pro *(MS Cloud Fonts)*	Bold Bold Italic	Text Bold & *Italic*
Text Pro *(Adobe Fonts)*	75 Bold 76 Bold Italic	Text Bold & *Italic*
Text Pro *(Adobe Fonts)*	65 Medium 66 Medium Italic	Text Medium & *Italic*
Text Pro *(MS Cloud Fonts)*	Regular Italic	Text Regular & *Italic*
Text Pro *(Adobe Fonts)*	55 Roman 56 Italic	Text Roman & *Italic*

Display Pro *(Adobe Fonts)*	95 Black 96 Black Italic	Display Black & *Italic*
Display Pro *(Adobe Fonts)*	75 Bold 76 Bold Italic	Display Bold & *Italic*
Display Pro *(Adobe Fonts)*	65 Medium 66 Medium Italic	Display Medium & *Italic*
Display Pro *(Adobe Fonts)*	55 Roman 56 Italic	Display Roman & *Italic*
Display Pro *(Adobe Fonts)*	45 Light 46 Light Italic	Display Light & *Italic*

Logo
Tagline
Lockups
Avatar
Colour
→ **Type**
Imagery
Graphics
Applications

P22 Mackinac Pro is the secondary typeface for the **hcma** brand. It was selected to compliment the modern, clean, sans-serif appearance of Neue Haas Grotesk.

It's letterform anatomy, tall x-height and varied weights enable P22 Mackinac Pro to pair well with Neue Haas Grotesk for a range of typographic needs.

P22 Mackinac

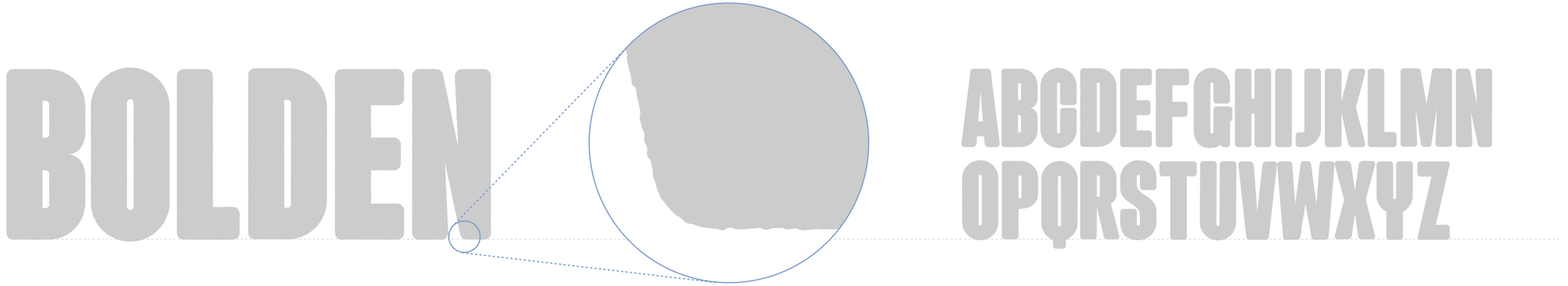
Our belief / We believe human connections are the best path to solving the fundamental problems in the world. Our purpose / We exist to create shared experiences that ignite conversations and build compassionate communities. Our vision / We see a future where people and institutions come together to create lasting change.

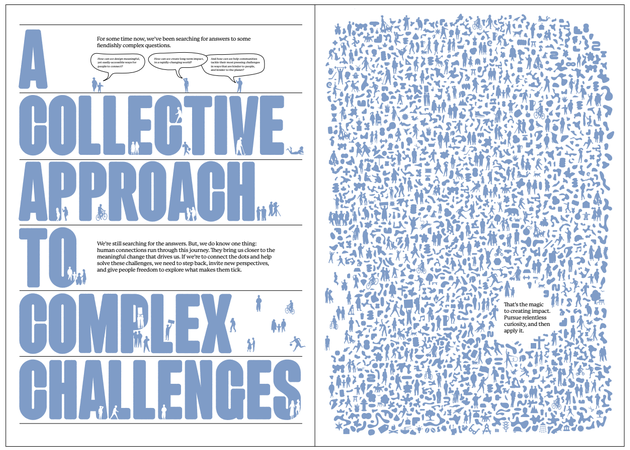
P22 Mackinac Pro *(Adobe Fonts)*	**Bold** **Bold Italic**	Bold & *Italic*
P22 Mackinac Pro *(Adobe Fonts)*	**Medium** **Medium Italic**	Medium & *Italic*
P22 Mackinac Pro *(Adobe Fonts)*	**Book** **Book Italic**	Book & *Italic*

Logo
Tagline
Lockups
Avatar
Colour
→ **Type**
Imagery
Graphics
Applications

Bolden is **hcma**'s tertiary typeface intended to be used sparingly for graphic purposes and impact.

Inspired by wood type Bolden's letterforms with ink-bled edges tell a story of activism and advocacy, while complementing our graphic forms.





Logo
Tagline
Lockups
Avatar
Colour
→ **Type**
Imagery
Graphics
Applications

As creatives pen to paper is one of the most powerful ways to conceptualize or communicate ideas.

Hand annotations are a part of our daily process. A handwritten note feels personal and nostalgic.

Handwritten text is a part of our brand. As demonstrated in our book '*Process: How to create community buildings with impact*', handwriting introduces a different tone to written content, and allows for additional insights.

Logo
Tagline
Lockups
Avatar
Colour
→ **Type**
Imagery
Graphics
Applications

This is a visual representation of one of the spreads in our book '*Process: How to create community buildings with impact*', showing how hand annotations were used.

Logo
Tagline
Lockups
Avatar
Colour
→ **Type**
Imagery
Graphics
Applications

People

Pre-Design

Discover

People

Great projects start with great people. In this guide, we discuss your project team in two broad terms: your internal team and your external design team. Both are critical to success.

YOUR INTERNAL TEAM

Your internal team will likely be made up of staff and elected officials, structured something like this:

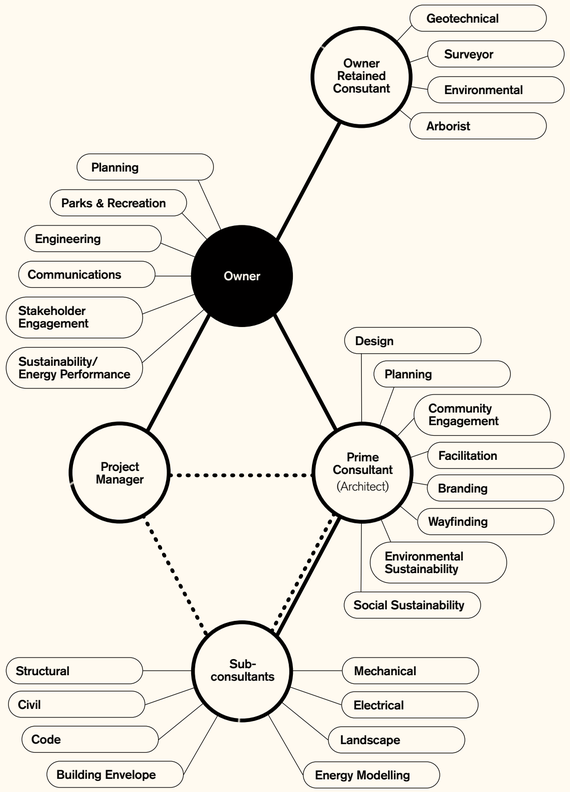
- **In larger municipalities,** you may be organized as a separate project group that provides service to the rest of the municipal organization.
- **In smaller communities,** your project may sit with the department that will operate the facility when it's up and running (e.g. Parks and Recreation, Libraries, etc.), or with a Regional District.

When you've found the right people, get them on board for the duration of the project (especially at the staff level). Continuity is important for everyone involved, and ultimately, the success of your building.

If you are using an advisory body and/or volunteers, find people with a wide range of skills, from a variety of sectors—private, public, and non-profit. We also recommend establishing the terms of reference for their involvement, so everyone's clear on roles.

WORKING ACROSS DEPARTMENTS

Often, a building project will cross internal boundaries within local government. These can be points of friction as you balance overlapping scopes, budgets, and responsibilities. But, they can also be an opportunity to rethink how you collaborate. HCMA's Clayton Community Centre in Surrey had the vision to combine a library, arts, recreation, and outdoor space in one facility. The client had to rethink its governance structure, but through extensive planning, found a model that would allow for more efficient operations and greater social benefits to the local community. *You can read about it on page 104.*



People

PO O CA T CD DD SD PD

Useful numerals and symbols which exist as a part of our brand fonts or systems fonts.

Don't use symbols which are not displayed on this page.

Neue Haas Grotesk

⅛ ⅜ ⅝ ⅞ @

1/16 2/16 3/16 4/16 5/16 6/16 7/16 ℮

9/16 10/16 11/16 12/16 13/16 14/16 15/16 ℓ

½ ⅓ ⅔ ¼ ¾ ® © ™

∞ ± ≈ ≠ ∑ ≤ ≥ √

Lato Regular

← → ↑ ↓ ↔ ↕ ↖ ↗ ↘ ↙ ↨

❶ ❷ ❸ ❹ ❺ ❻ ❼ ❽ ❾ ❿

⓫ ⓬ ⓭ ⓮ ⓯ ⓰ ⓱ ⓲ ⓳ ⓴

⓪ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

⓫ ⓬ ⓭ ⓮ ⓯ ⓰ ⓱ ⓲ ⓳ ⓴

Wingdings 2

Wingdings

Logo
Tagline
Lockups
Avatar
Colour
→ **Type**
Imagery
Graphics
Applications

Sizes can be proportionally de-creased, or increased for multi-scale applications. When rescaling elements, ensure this ratio shown here between each size is kept as much as possible.

Title style 1

Title style 1 Display Pro	65 Medium 140pt / 130pt	Tracking -30

Title style 2

Title style 2 Display Pro	65 Medium 120pt /110pt	Tracking -30

Title style 3

Title style 3 Display Pro	65 Medium 100pt / 95pt	Tracking -30

Title style 4

Title style 4 Display Pro	65 Medium 70pt / 65pt	Tracking -30

Display Style A Display Pro	65 Medium 40pt / 44pt	Display style A
Display Style B Display Pro	55 Roman 29pt / 33pt	Display style B
Display Style C Display Pro	55 Roman 18pt / 22pt	Display style C lorem ipsum dolor sit amet, consectetuer adipiscing elit aenean comm odo ligula eget dolor. Aenean massa.
Display Style D Display Pro	55 Roman 14pt / 17pt	Display style D
Body Copy Text Pro	55 Roman 9pt / 11pt	(9/11 Body) Lorem ipsum dolor sit amet, consectetuer adipiscing elitenean com modo ligula eget dolor enean massa. Cum sociis natoque penatibus et mag nis dis part urient montes, nascetur ridiculus mus.
Heading Style E Text Pro	55 Roman 9pt / 11pt	Heading style E (9/11 Body) sit amet, consectetuer adipiscing elitenean commodo ligula eget dolor. Aenean massa. Cum sociis natoque penatibus et magnis dis parturient mus. Lorem ipsum dolor sit amet, consectetuer adipiscing elitenean com modo ligula eget dolor enean massa. Cum sociis natoque penatibus et mag nis dis part urient montes, nascetur ridiculus mus.
Quote Style B P22 Mackinac Pro	Medium 22pt / 26pt Optical Margin Alignment 36pt	“If we truly believe recreation can be more than just physical activity, we must invest in the spaces between the boxes.”
Heading Style F Text Pro	65 Medium 7.5pt / 11pt	Header Style F 7.5/11 Small Style 7.5/11 Small Style 7.5/11 Small Style 7.5/11 Small Style 7.5/11 Small Style 7.5/11 Small Style
Small Style Text Pro	55 Roman 7.5pt / 11pt	7.5/11 Small Style 7.5/11 Small Style Image Caption 7.5/11 Small Style

Logo
Tagline
Lockups
Avatar
Colour
→ **Type**
Imagery
Graphics
Applications

When type-setting text, follow these guidelines.

Logo
Tagline
Lockups
Avatar
Colour
→ **Type**
Imagery
Graphics
Applications

1 Our company name must be typeset in lowercase and bold.

Architecture alone can't fix them. Nor strategy, design, or engagement. But together, we believe we can make a difference. That belief drives our evolution, and with it, our new identity. It's an expression of **hcma**'s collective strength as a group of curious individuals, with different passions, backgrounds, and expertise. We call them **hcma**'ers.

With the rebrand, **hcma** wants to reinforce its commitment to strengthening community bonds through design, and working with people to create positive, measurable change. To support this, the firm is growing the capability of its five-year-old communication design team to create inclusive, empowering community-focused brands. **hcma** is also dropping 'architecture + design' from its name to break from the conventions of its architecture roots and to reflect the evolution of its interdisciplinary design capabilities.

2 For headings – use sentence case instead of title case.

Use sentence case for headings

Lorem ipsum dolor sit amet, consectetuer adipiscing elitenean com modo ligula eget dolor enean massa. Cum sociis natoque penatibus et mag nis dis part urient mon tes. Donec quam felis ultricies nec pellen tesque eu, pretium.

~~Don't Use Title Case For Headings~~

~~Lorem ipsum dolor sit amet, consectetuer adipiscing elitenean com modo ligula eget dolor enean massa. Cum sociis natoque penatibus et mag nis dis part urient mon tes. Donec quam felis ultricies nec pellen tesque.~~

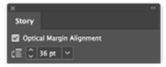
3 Avoid uppercase (aka. ALL CAPS) unless otherwise stated in the brand guidelines. It's very 'shouty' – and we are not 'shouty' people.

Say 'no thank you' to CAPS-LOCK—because we're polite like that ;-)

4 Left-align text, unless otherwise stated in the brand guidelines.

5 Where ever possible, use 'hung' punctuation to improve left margin alignment on quote styles.

"In InDesign, open the 'Story' palette. Check the box beside 'optical margin alignment' and adjust the point size until achieving an optically aligned left margin."



6 When type-setting numbers with letters, substitute each number with it's corresponding case-sensitive stylistic alternative.

V6B 1N2
↓ ↓ ↓
V6B 1N2

This ensures that number heights align with letter cap-heights

7 When type-setting decorative type using P22 Makinac Pro, our company name should always be set in Neue Haas Grotesk in a slightly heavier weight to make it stand out and be recognized as a name.

It's an expression of **hcma**'s collective strength as a group of curious individuals, with different passions, backgrounds, and expertise. It's also our promise to you: to invite you into the process. To continue breaking down the barriers that make architecture and design so inaccessible to so many, *so together*, we can help strengthen the bonds of community. ✹

Words can be italisized for emphasis or tonal range

A decorative symbol can be used to signify the end of an article/story

8 Ensure bulleted text is organized, aligned, and utilizes paragraph spaces to separate bullets clearly.

Lorem ipsum dolor sit amet, consectetuer adipiscing.

- Cum sociis natoque penatibus et mag nis dis part urient mon tes
- Donec quam felis ultricies nec pellen tesque
- Donec quam felis
- Mag nis dis part urient

Lorem ipsum dolor sit amet, consectetuer adipiscinga.

1. Cum sociis natoque penatibus et mag nis dis
2. Donec quam felis ultricies nec pellen tesque
3. Donec quam felis
4. Mag nis dis part urient

9 Goldilocks the letter spacing (kerning/tracking) and line spacing (leading) – not too tight, not too open – but just right.

Neue Haas Grotesk Display Pro has tight letter spacing by default. Beware not to use it for body copy!

Providing the right balance of line spacing allows users to move down to the next line of text more easily.

10 Make sure foot and inch marks are straight, not curly.

3' 8" ~~3' 8"~~ ~~3' 8"~~

It is crucial that we are consistent with how we typeset our addresses.

1 City titles

When listing all three offices the city name must precede the address.

- **Weight:** bold
- **Space after**: 0.0625 in

2 Numbers

All numbers (incl. phone numbers) MUST be set to caps-lock to activate the case-sensitive stylistic alternatives. This ensures the numbers are the same height as the capital letters in the address and postal code.

3 What type of dash?

- em dash (GID 466 unicode 2014)
- set to caps-lock along with numbers to ensure the em dash centre aligns with the numbers
- no spaces either side

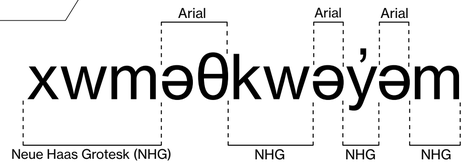
4 Paragraph space

The paragraph space between the email address and the land acknowledgement is:

0.125 in

5 Special characters

Some First Nation language characters need to be typeset in Arial to display correctly.



6 Abbreviations

As per Canada Post's guidance, we abbreviate:

- 'Street' to 'St' (Do not include a period)
- 'West' to 'W'
- 'North West' to 'NW'
- 'British Columbia' to 'BC' and 'Alberta' to 'AB' (Do not include a periods)

7 Tidied-up punctuation

Since the territories are listed, line breaks help to separate one territory from the next. Don't include commas at the end of each line.

Vancouver
400 – 675 W Hastings St
Vancouver BC V6B 1N2
604.732.6620
vancouver@hcma.ca

The territories of
xwməθkwəy̓əm (Musqueam)
Sḵwx̱wú7mesh (Squamish)
Səl̓ílwətaʔ/Selilwitulh
(Tsleil-Waututh)

Victoria
205 – 26 Bastion Square
Victoria BC V8W 1H9
250.382.6650
victoria@hcma.ca

The territories of lək̓ʷəŋən
(Songhees, Esquimalt)
WSÁNEĆ (Saanich)

Edmonton
10110 – 104 St NW
Edmonton AB T5J 1A7
780.885.9609
edmonton@hcma.ca

The territories of
Nêhiyawak (Cree)
Anishinaabe (Saulteaux)
Niitsitapi (Blackfoot)
Métis, Dene, Nakota Sioux

Top aligned

Balanced column spacing

Logo
Tagline
Lockups
Avatar
Colour
→ **Type**
Imagery
Graphics
Applications

imagery

Logo
Tagline
Lockups
Avatar
Colour
Type
→ **Imagery**
Graphics
Applications

Our brand imagery is influenced by the style of photography known as 'street photography' which traditionally is shot using film.

This style does not necessitate the presence of a street or even the urban environment. It relates more closely to a feeling.

Though people usually feature in our imagery, some images might require the absence of people. In these circumstances styling can help to imbue a decidedly human character into an image in both ambience and aesthetic.

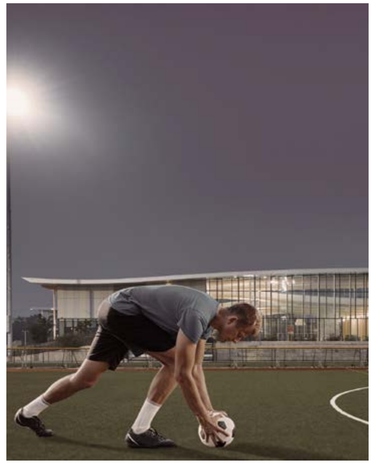
We have multiple categories of photography for our brand, each with it's own purpose. Together, these images tell a rich story about who we are, what we do, and who we do it for.

Our five categories

Portrait photography

Portrait photography celebrates the uniqueness of each individual – and their story. This style of photography can be executed in-studio or on-location so long as it utilizes natural light.

Portrait photography requires eye contact between the subject and the viewer. Candid photography which focuses more on the individuals chosen activity or place, does not.

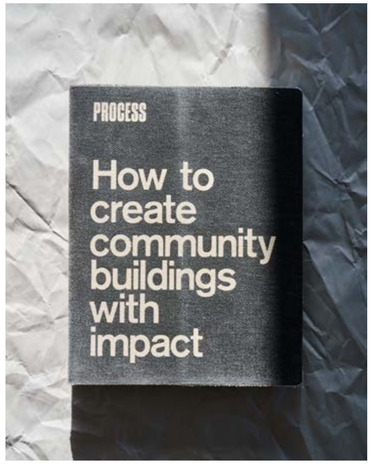


Architectural photography

Architectural photography captures our buildings in a way that is both aesthetically pleasing, and accurate in terms of representation and design intent. Architectural photographers are usually skilled in the use of specialized techniques and cameras for producing such photography.

City life photography

The goal of city life photography is to paint a picture of the three cities we operate in, as well as to provide cultural context to our proposals and case studies.



Artefact photography

Artefact photography captures all the other tangible parts of our project work: prototypes, models, collateral. This style of photography can be executed in-studio or on-location and should always be styled to show off the artefact's most important features.

Event photography

Event photography borrows themes from the people and portrait, city life and artefact categories.

Logo
Tagline
Lockups
Avatar
Colour
Type
→ **Imagery**
Graphics
Applications

Celebrating individuals

We are a collection of curious individuals each with our own interests, personality and style. The goal with our team portraits is to tell a unique story about each **hcma**'er. The consistent style of the photography is the common thread which unifies all of our portraits to tell a broader story about **hcma**.

Each portrait shoot should result in a close up head and shoulders shot, and a full (or almost full) body shot.

Eye contact

Eye contact is very important. We know it can sometimes feel "cooler" to look away, but resist the urge. Eye contact helps to create trust and a sense of honesty between you and the viewer. It also portrays you in a confident way.

Props

Props can be used to add interest to an image and help our **hcma**'ers feel more at home while being photographed. Encourage **hcma**'ers to bring something to the shoot that represents their personality. Some examples of this could be their favourite tote bag, a bicycle, a feathery pet, or roller-skates. The goal is to get creative and have fun!

Lighting and shadows

Lighting and time of day plays a huge part of creating visual consistency across our portraits. Natural light must be used for portraits. The best times to shoot are early morning or late afternoon.

To avoid portraits feeling too washed out or over-exposed in bright daylight, look for locations which allow for partial shade. Shade and shadows can be used to create depth, retain detail and introduce compositional balance in photos.

Locations

Location adds another layer to an image. It is a way for the individual to make a statement about them self, and it helps to ensure variety in our image library. Locations can be in nature or in an urban setting. Allow the subject to choose a place that they'd feel at home in.

When on location, look around for different backdrops. Try a few different things to get the most out of your time on site.

Clothing

In many ways, clothing is our second skin.

Encourage **hcma**'ers to:

- wear something they feel comfortable and confident in,
- avoid all black (it can look dull and flat in photos),
- bring layers to allow variety, and add texture.

Photographers notes

Ask Railay to provide some guidance based on his shoot. We're looking for:

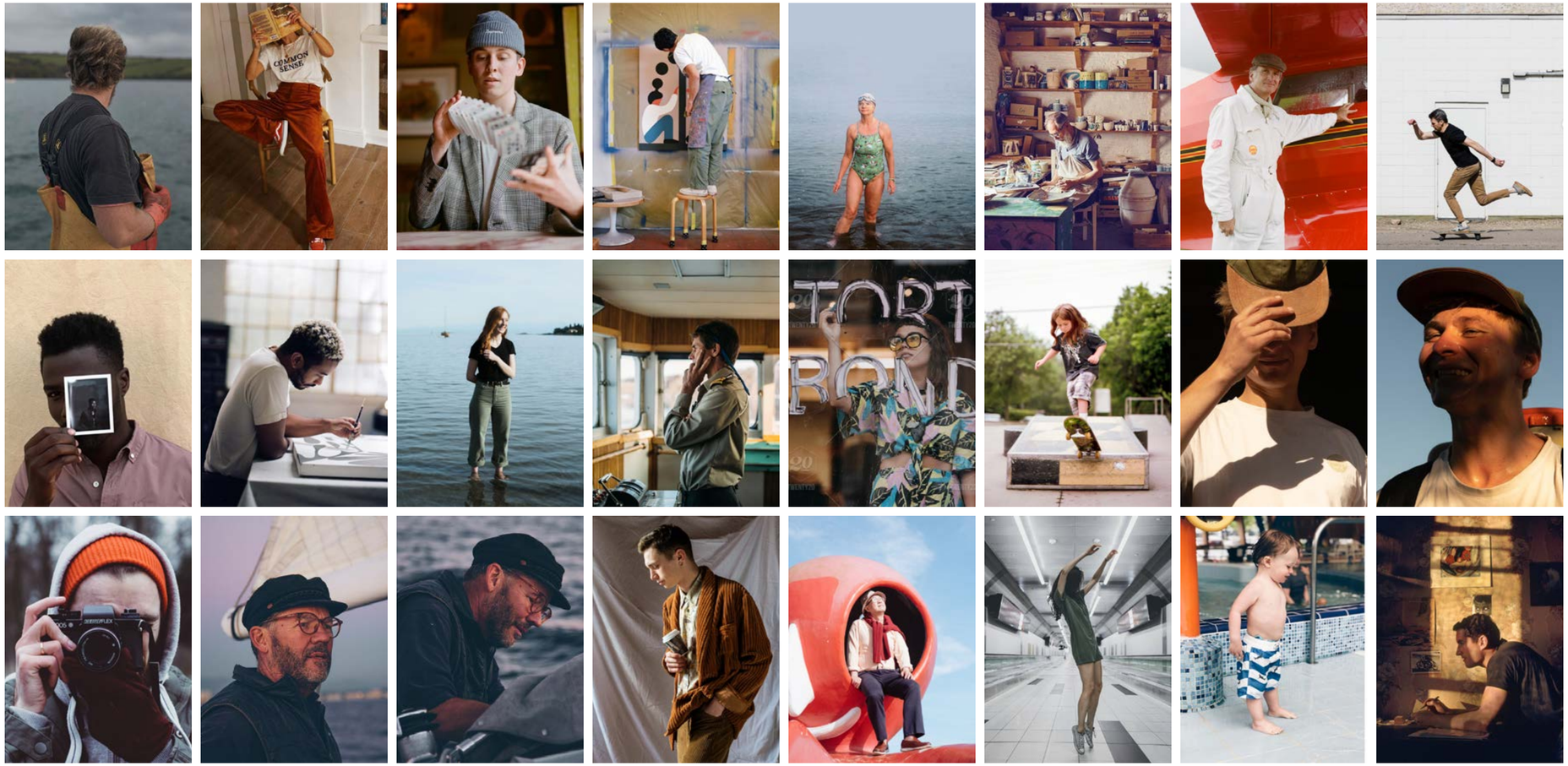
- lens
- distance from subject
- aperture (rough guide)
- focal length of the lens

Logo
Tagline
Lockups
Avatar
Colour
Type
→ **Imagery**
Graphics
Applications

Celebrating curiosity

The role of this category is to shift the focus slightly more towards the activity, the place, or the task at hand.

In these images, eye contact is not needed. Instead, the subject focuses on the task at hand, or is merely 'in the moment'.



Logo
Tagline
Lockups
Avatar
Colour
Type
→ **Imagery**
Graphics
Applications

Celebrating teams

Group photos are an opportunity to get creative with arrangement and location. Some locations or vantage points allow for playful arrangements of people, like stairs, bleachers or a top-down or bottom-up viewpoint. These considerations also play a big part in making people feel more comfortable and at ease with each other.

Think about coordinating wardrobe. Balancing colour and pattern across a composition can help to make a photograph visually interesting.

Logo
Tagline
Lockups
Avatar
Colour
Type
→ **Imagery**
Graphics
Applications

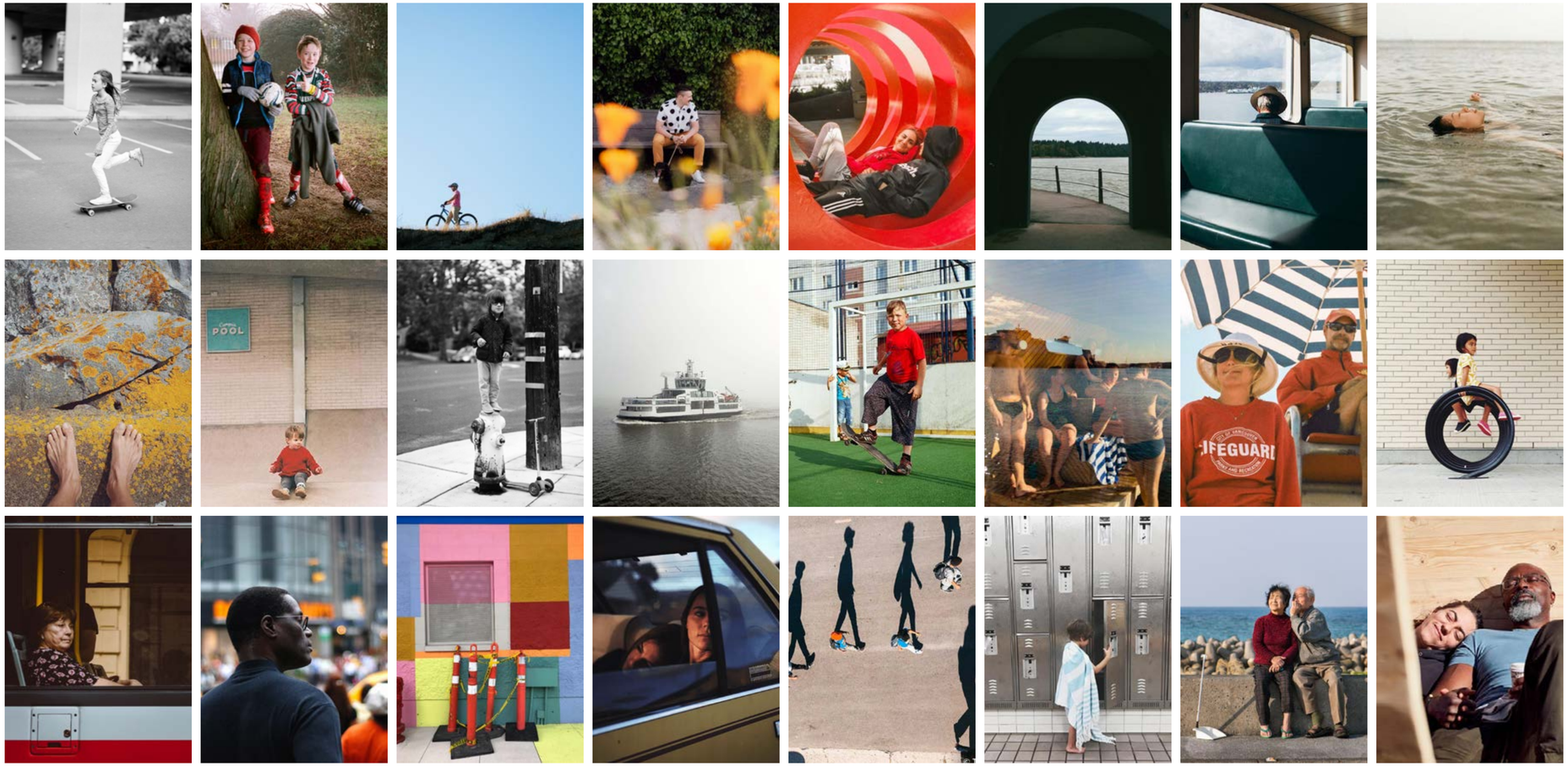
Celebrating places

The goal of city life photography is to paint a picture of the three cities we operate in, as well as to provide cultural context to our proposals and case studies.

City life photography also adds a human perspective to our case studies by showing what happens in and around our projects.

These photos should feel less calculated than our architectural photography style. They should feel candid and have the visual appearance of street / film photography.

With the necessary permissions, these photos can be crowd sourced via social media to provide a public perspective of use in and around our projects.



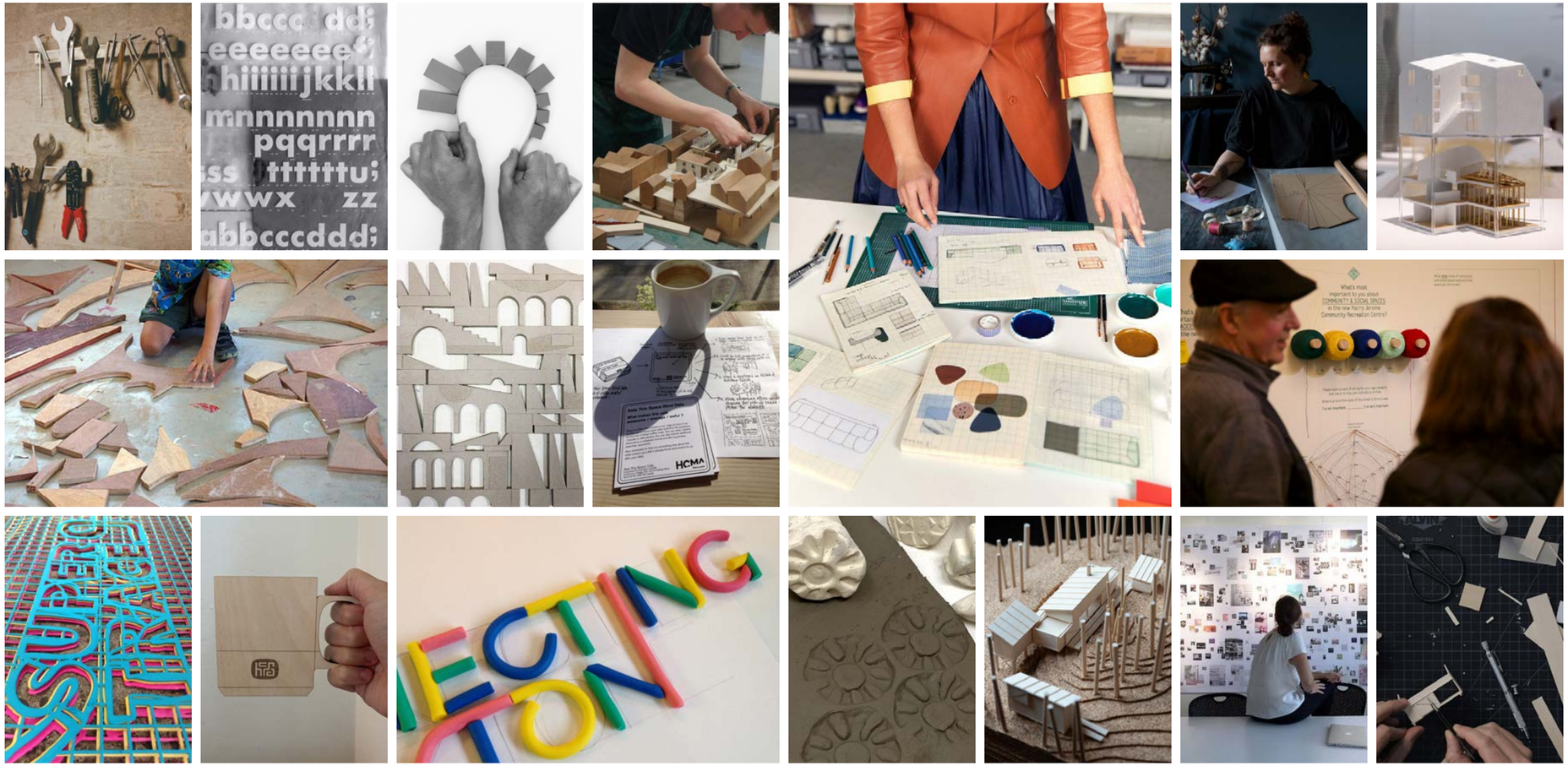
Logo
Tagline
Lockups
Avatar
Colour
Type
→ **Imagery**
Graphics
Applications

Celebrating process

To tell richer stories about our projects, and help others learn, it is important for us to document our process and exploration.

Process artefacts can be shot on a smart phone or camera in the office or out in the field. It is important for project leads to encourage teams to document their process early and often.

Process artefacts or charrettes can be shot making use whatever natural light is at hand.



Logo
Tagline
Lockups
Avatar
Colour
Type
→ **Imagery**
Graphics
Applications

Celebrating product

Product artefacts may require a more formal approach – typically shot in a studio with a stylist and professional photographer.

These photos are for marketing purposes such as website case studies and press.

Product artefacts can be shot with natural light, making use of interesting shadows, or controlled studio lighting. If appropriate, product artefacts can also be shot outdoors or on location.

Logo
Tagline
Lockups
Avatar
Colour
Type
→ **Imagery**
Graphics
Applications

Avoid photography with:

- over-saturated colours
- post-production filters
- lens flares
- dramatized contrast
- inauthentic subjects

Logo
Tagline
Lockups
Avatar
Colour
Type
→ **Imagery**
Graphics
Applications

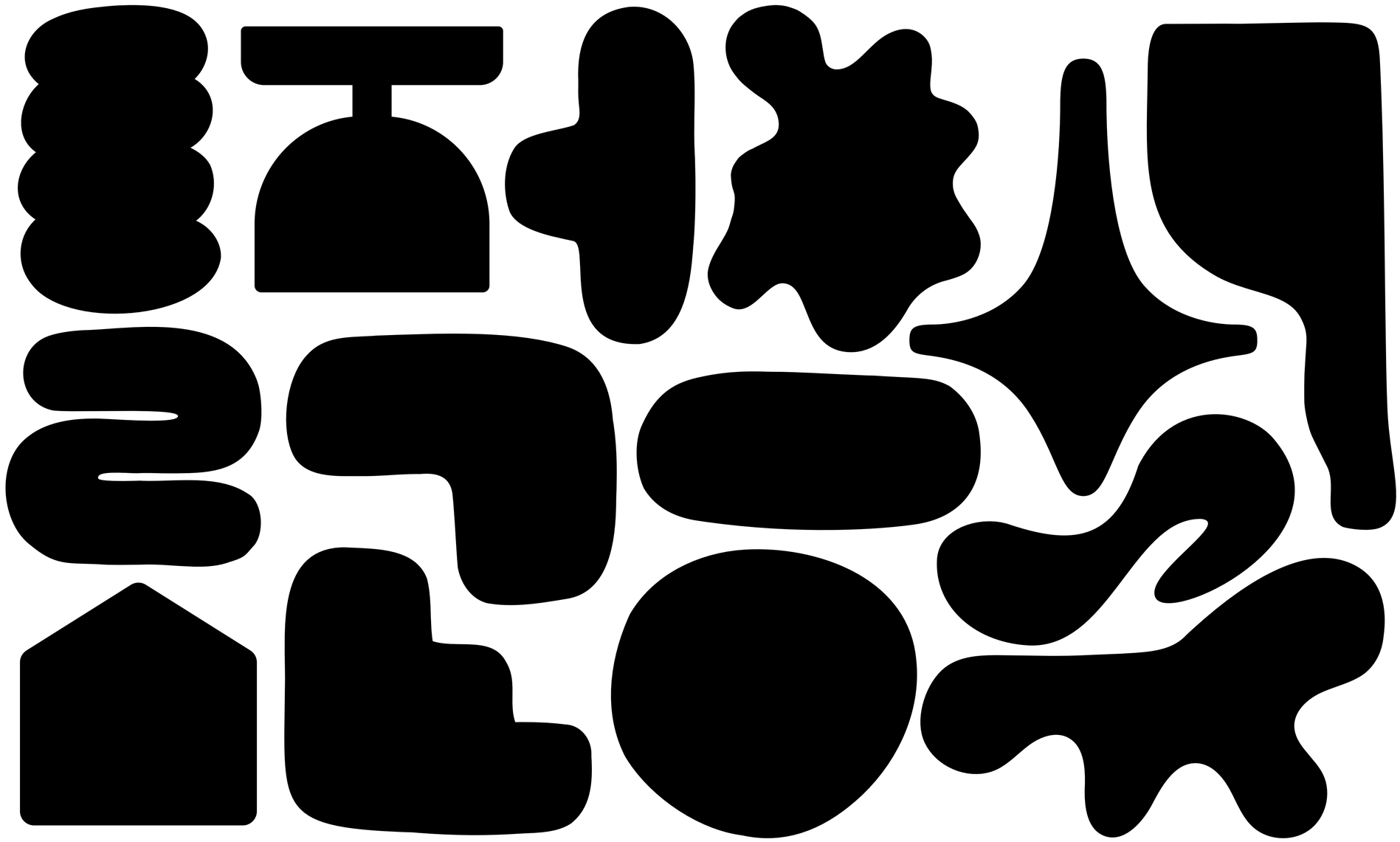
graphics

Logo
Tagline
Lockups
Avatar
Colour
Type
Imagery
→ **Graphics**
Applications

Building from the graphic nature of our logo and avatar, our brand extends into a graphic language of silhouetted forms.

Graphic forms are at times used individually to frame content or illustrate and idea, or collectively to create a pattern.

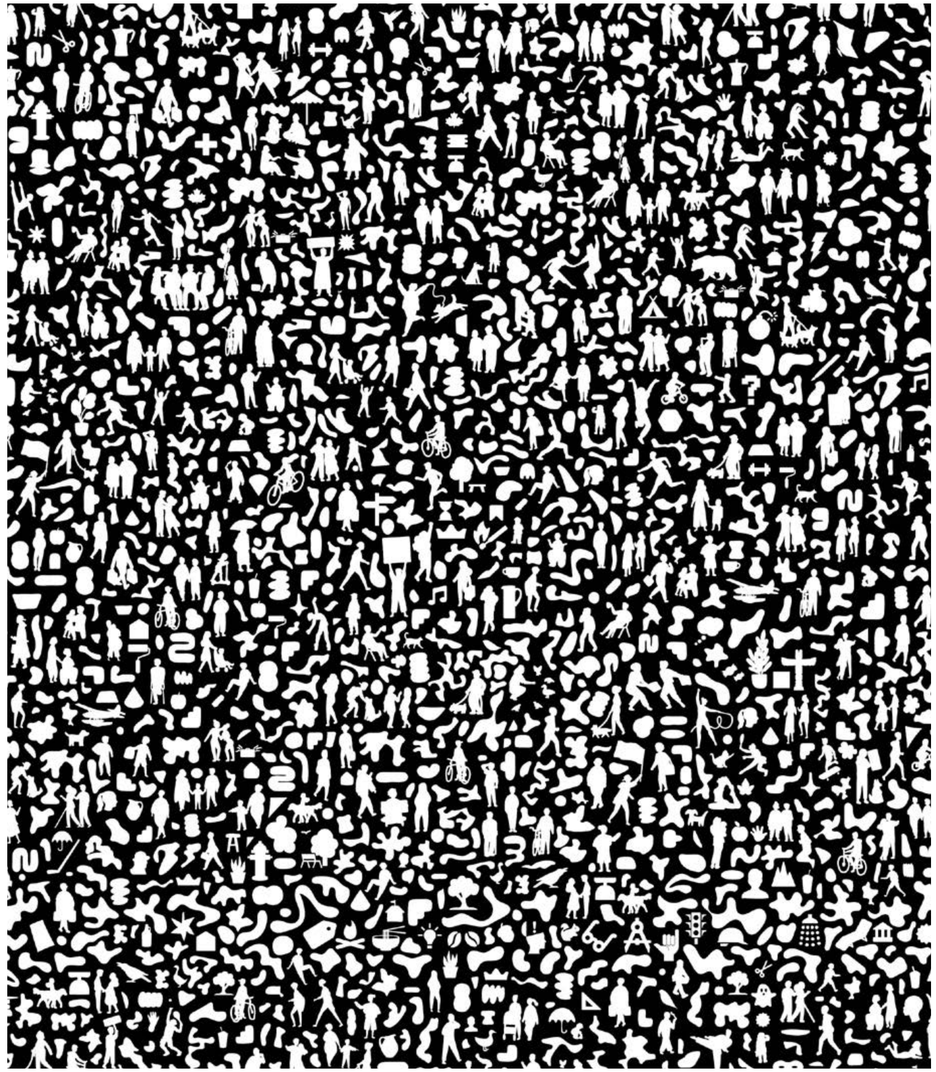
The larger they are, the higher their fidelity should be.



Logo
Tagline
Lockups
Avatar
Colour
Type
Imagery
→ **Graphics**
Applications

Our brand can inspire the creation of patterns and graphics.

These are two examples of how the graphic nature of the brand has been expressed through pattern.



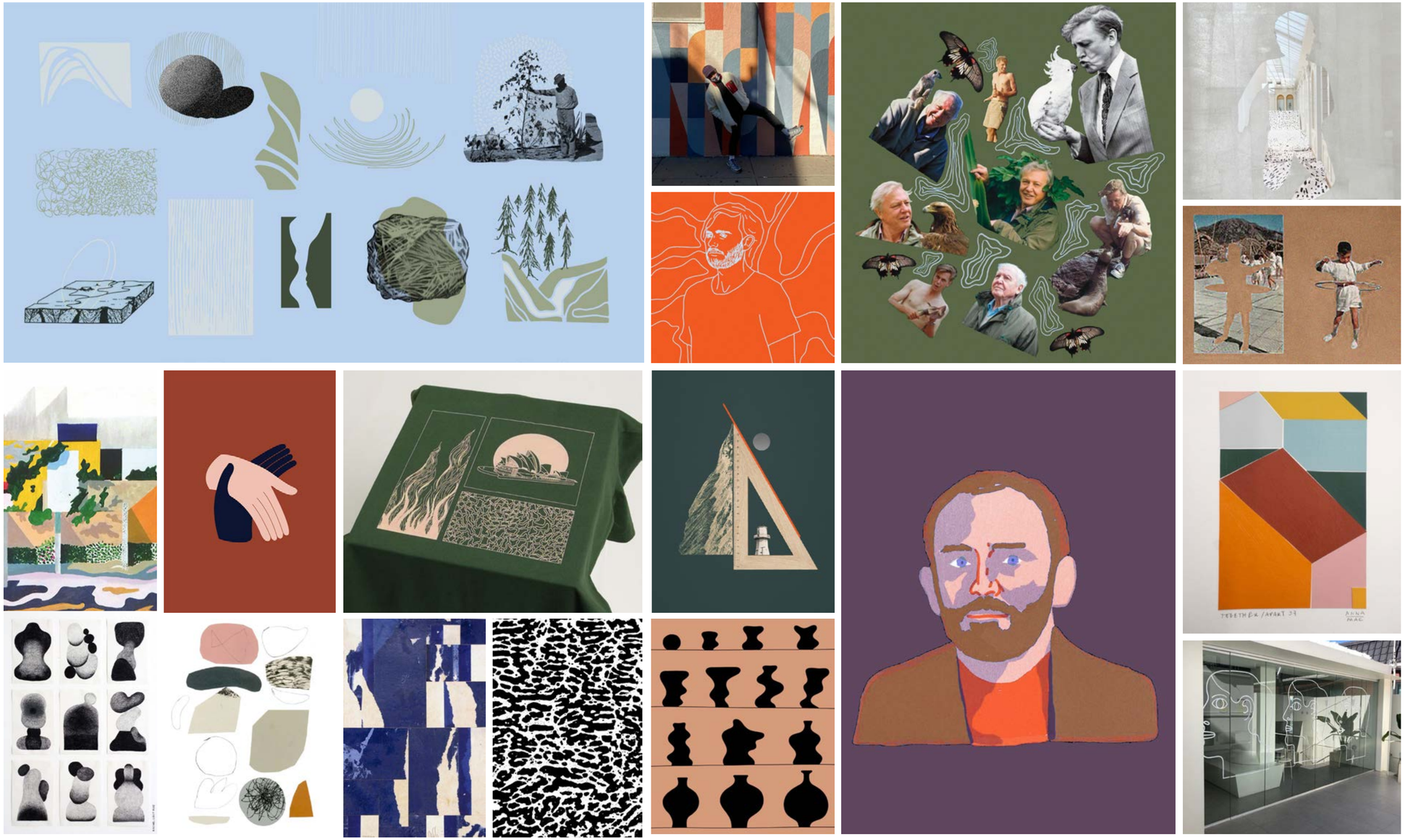
Logo
Tagline
Lockups
Avatar
Colour
Type
Imagery
→ **Graphics**
Applications

'A picture is worth a thousand words'. At **hcma** we have so many rich stories to tell – and countless outlets to tell them on – *for example* our website, social channels, newsletters, keynote presentations.

Our brand offers opportunities to experiment and create – within a framework of colours and graphic guidelines – which serves to tie different mediums and styles together, resulting in a graphic portfolio which feels varied yet cohesive.

We want our designers and artists to feel a sense of agency and freedom to explore meaningful narratives using the tools provided.

This page illustrates how widely different visual expressions can still align with our brand. We hope these examples inspire further exploration and expansion of brand expressions.

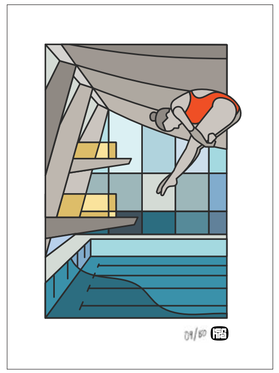


Logo
Tagline
Lockups
Avatar
Colour
Type
Imagery
→ **Graphics**
Applications

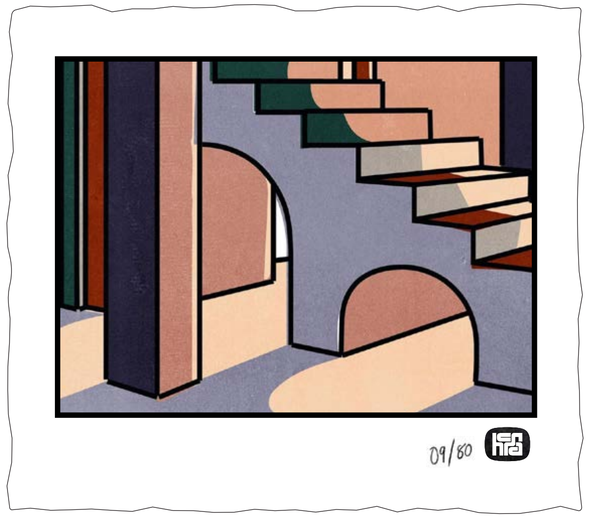
Our brands 4:3 aspect ratio can be thought of as a solid piece of plaster to carve into, or a blank canvas to add to.

Using this format as a consistent element, we can brief artists (or ourselves) to create artworks which represent a project, or communicate something we believe in. With time, the collection will grow and tell a story about past work and immortilize ongoing passions.

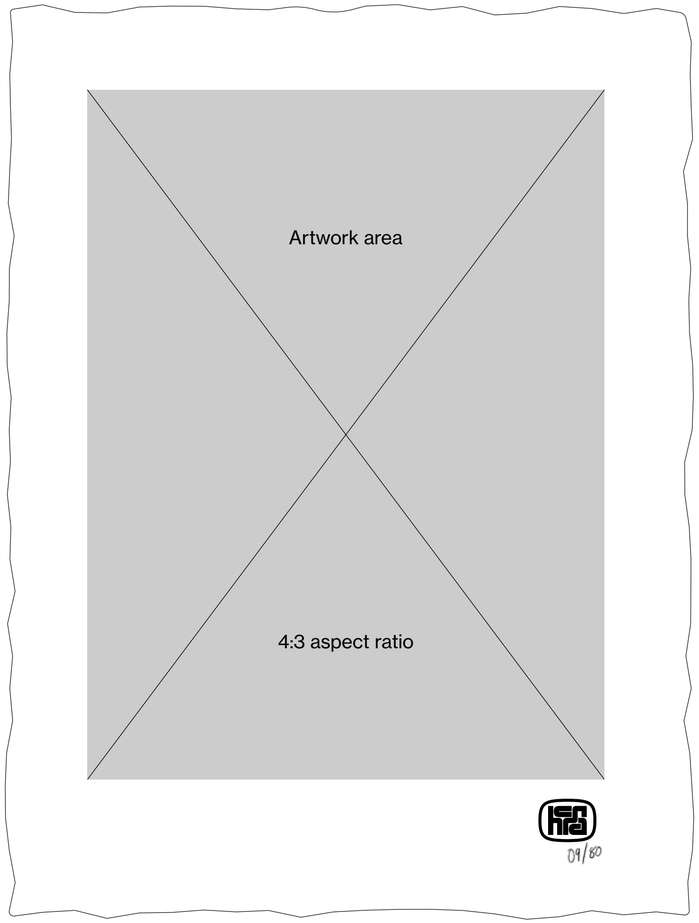
Examples of artwork confined to a consistent size



Example of project artwork (Grandview Heights)

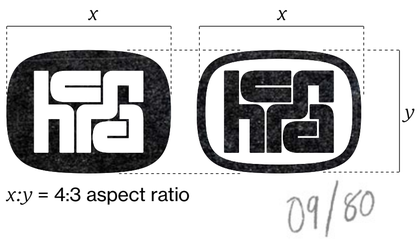


4:3 landscape orientation *(artwork does not belong to hcma)*



4:3 portrait orientation

Arches watercolour paper or similar

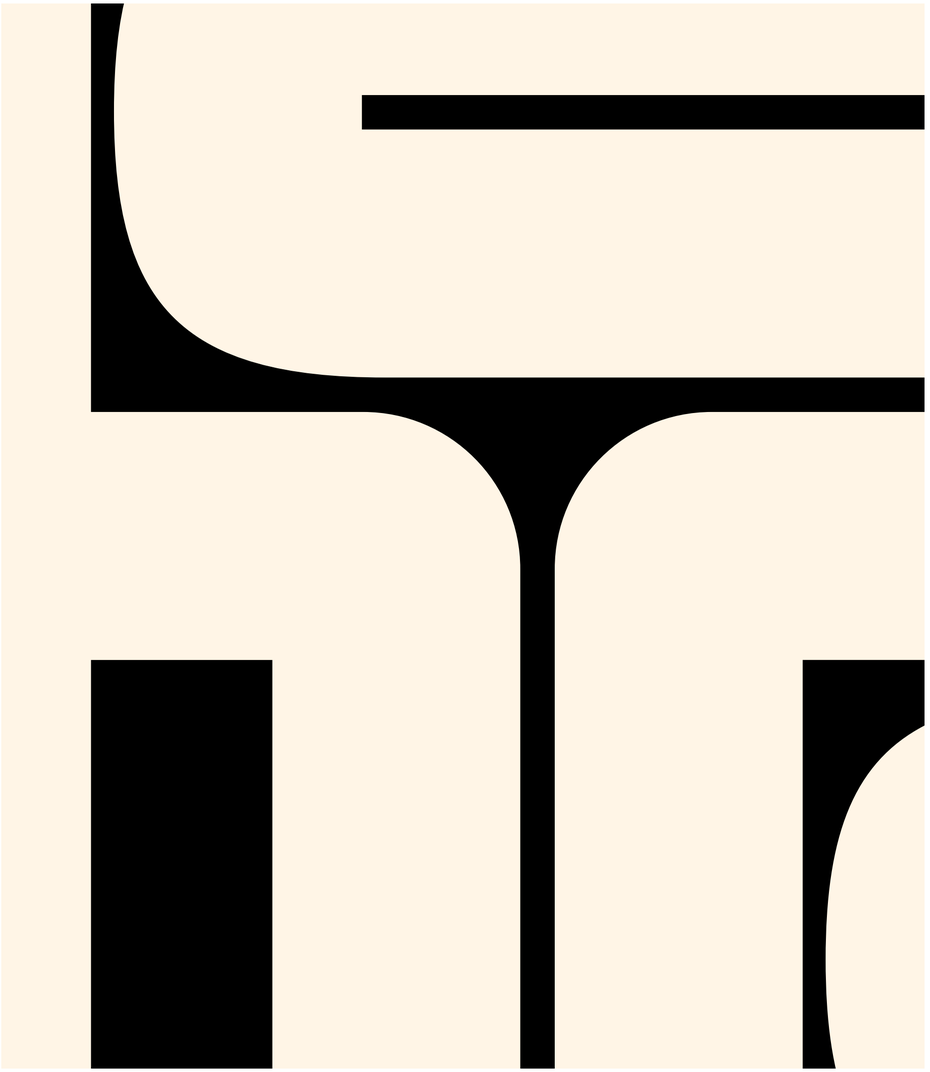


$x:y$ = 4:3 aspect ratio

hcma art seal, stamped onto artwork with print number handwritten beside it in pencil

Logo
Tagline
Lockups
Avatar
Colour
Type
Imagery
→ **Graphics**
Applications

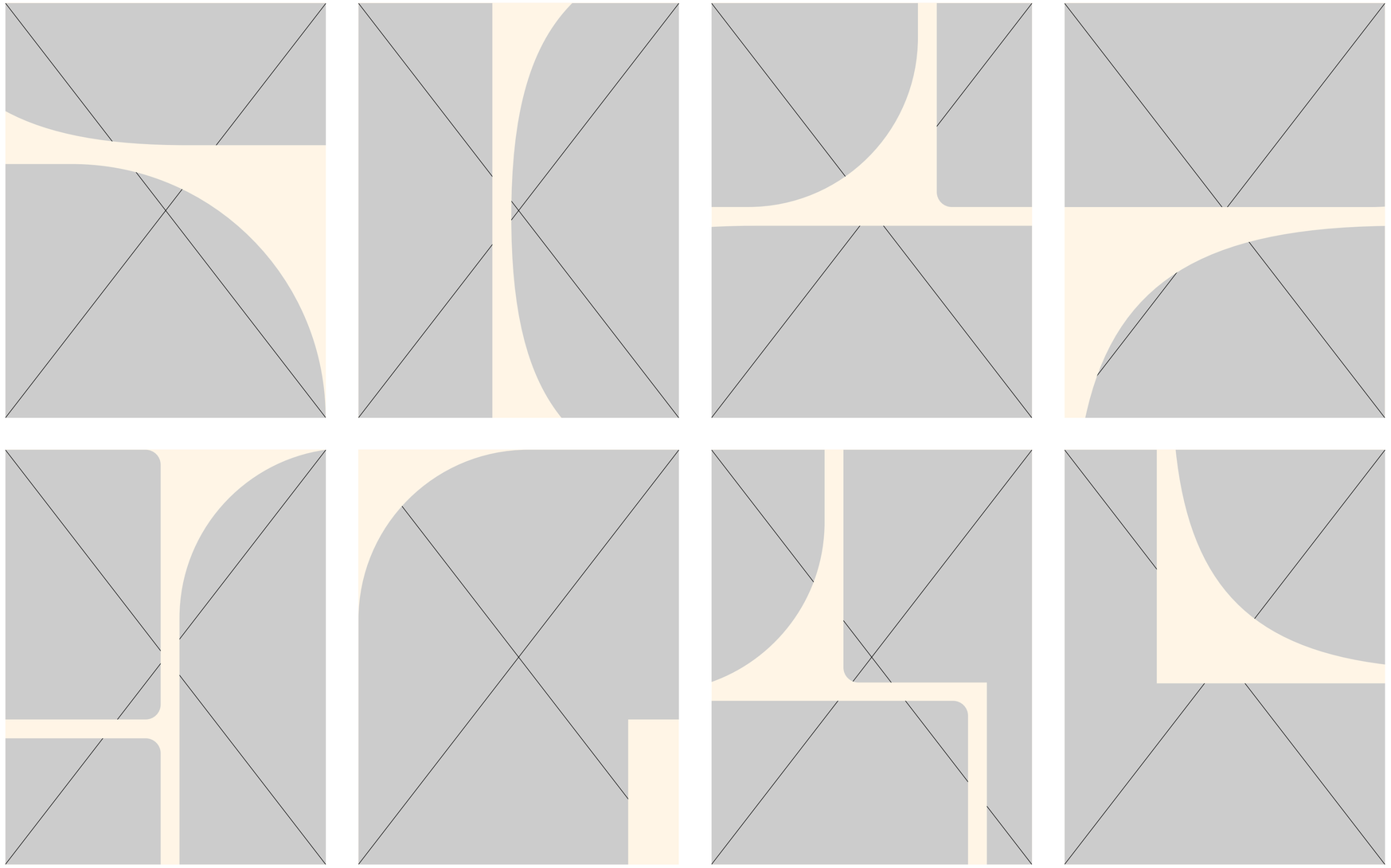
The bold, graphic nature of our logo allows us to use enlarged versions of the logo to frame imagery. The background colour should be selected to compliment the image within the logo.



Logo
Tagline
Lockups
Avatar
Colour
Type
Imagery
→ **Graphics**
Applications

Letter sized (8.5 x 11 in) crops for use as image frames or colour pairing graphics.

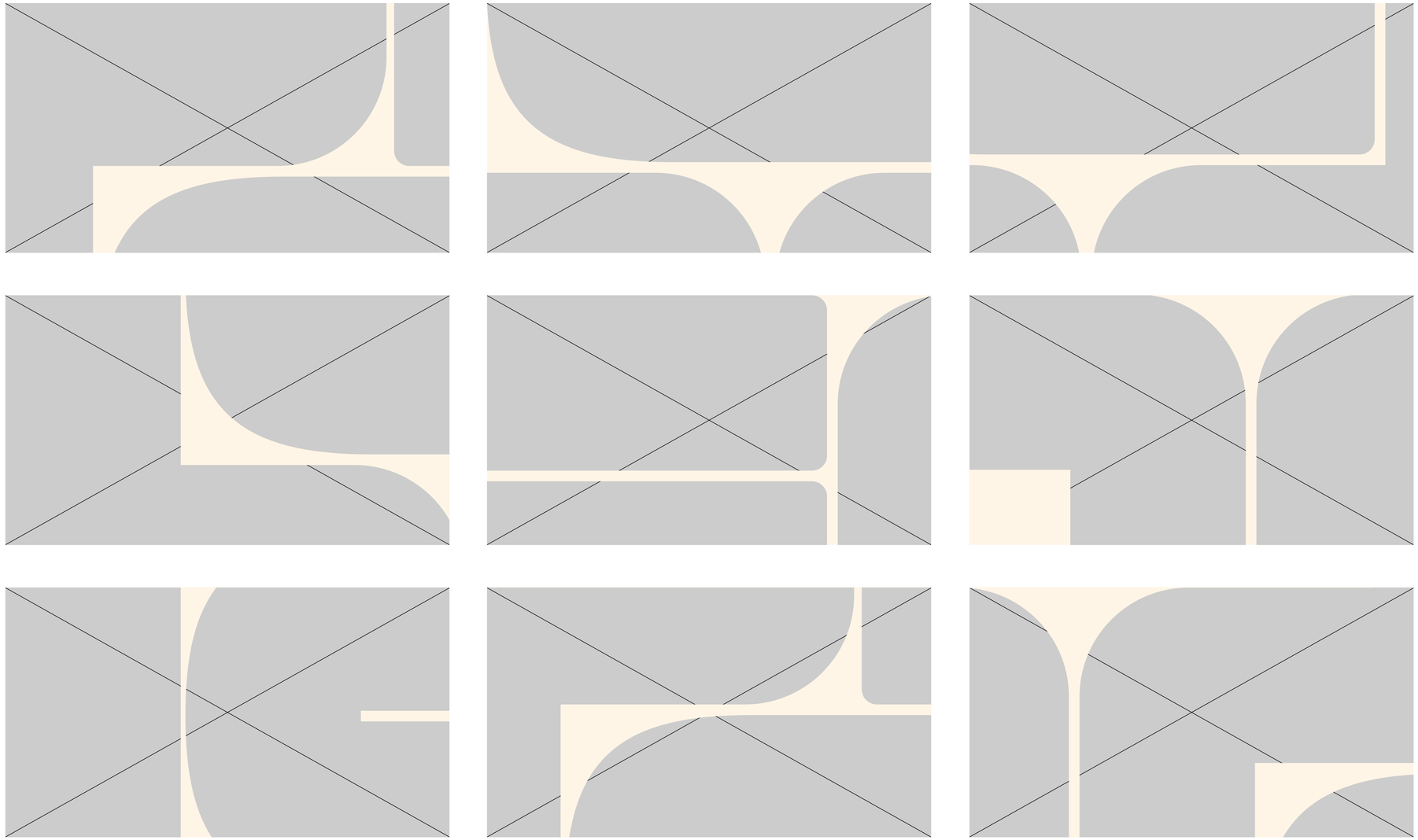
These crops exist within both the report and proposal template.



Logo
Tagline
Lockups
Avatar
Colour
Type
Imagery
→ **Graphics**
Applications

Screen sized (16:9) crops for use as image frames or colour pairing graphics.

These crops exist within both the report and proposal template.

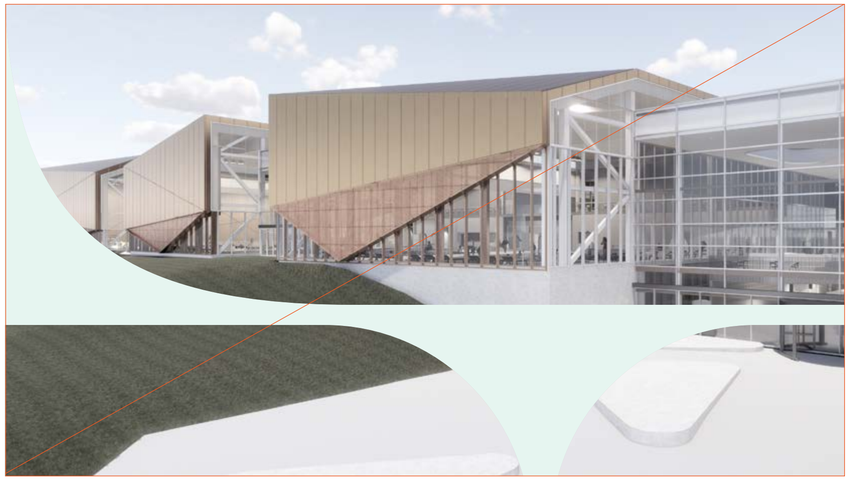


Logo
Tagline
Lockups
Avatar
Colour
Type
Imagery
→ **Graphics**
Applications

Screen sized (16:9) crops for use as image frames or colour pairing graphics.

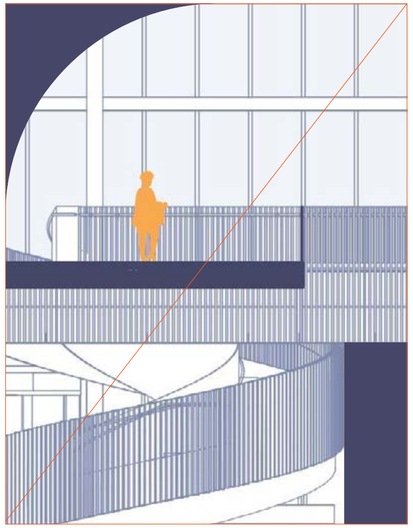
These crops exist within both the report and proposal template.

Do select a colour that compliments the photo

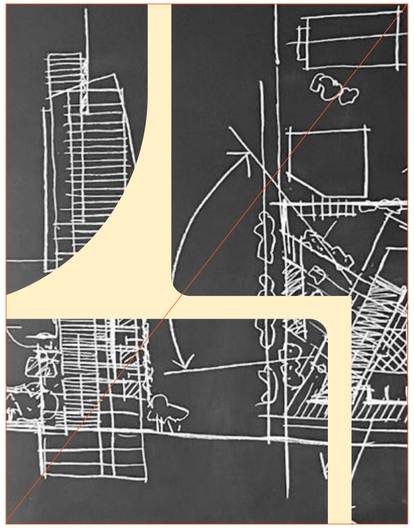


Don't use low quality renderings in crops

Higher quality renderings with people can be used in crops



Don't use drawings in crops

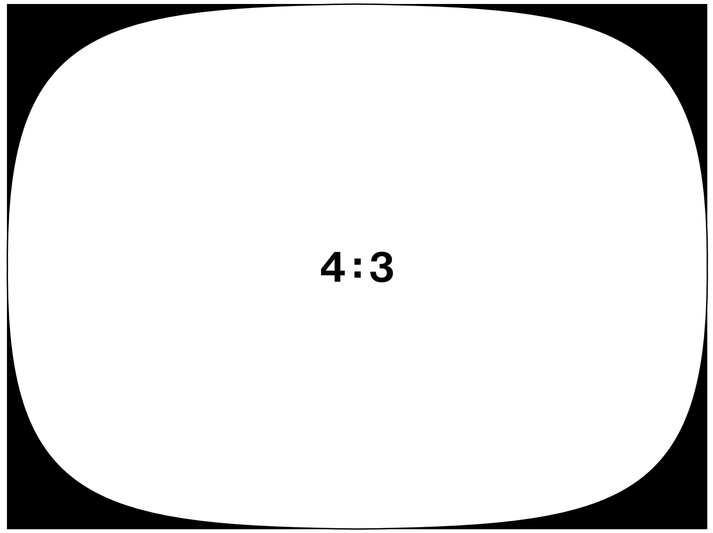


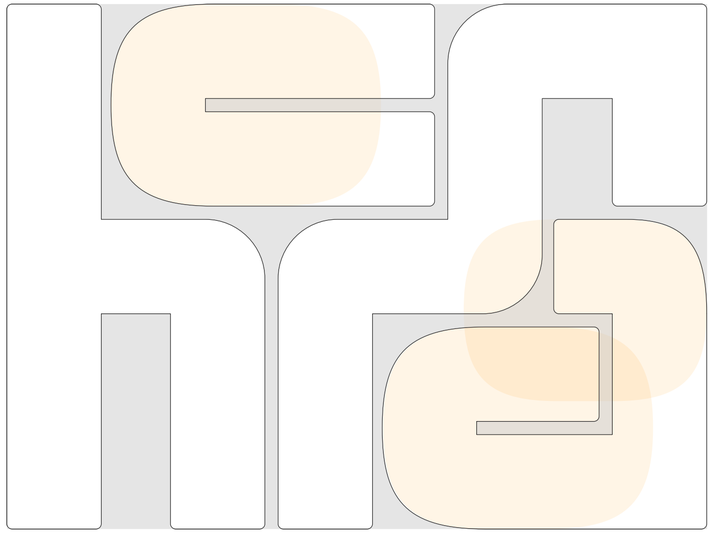
Don't use sketches in crops

Logo
Tagline
Lockups
Avatar
Colour
Type
Imagery
→ **Graphics**
Applications

The squircle is an important shape for the **hcma** brand. It, like the logo, has a 4:3 aspect ratio. It also defines some of the curves within the logo.

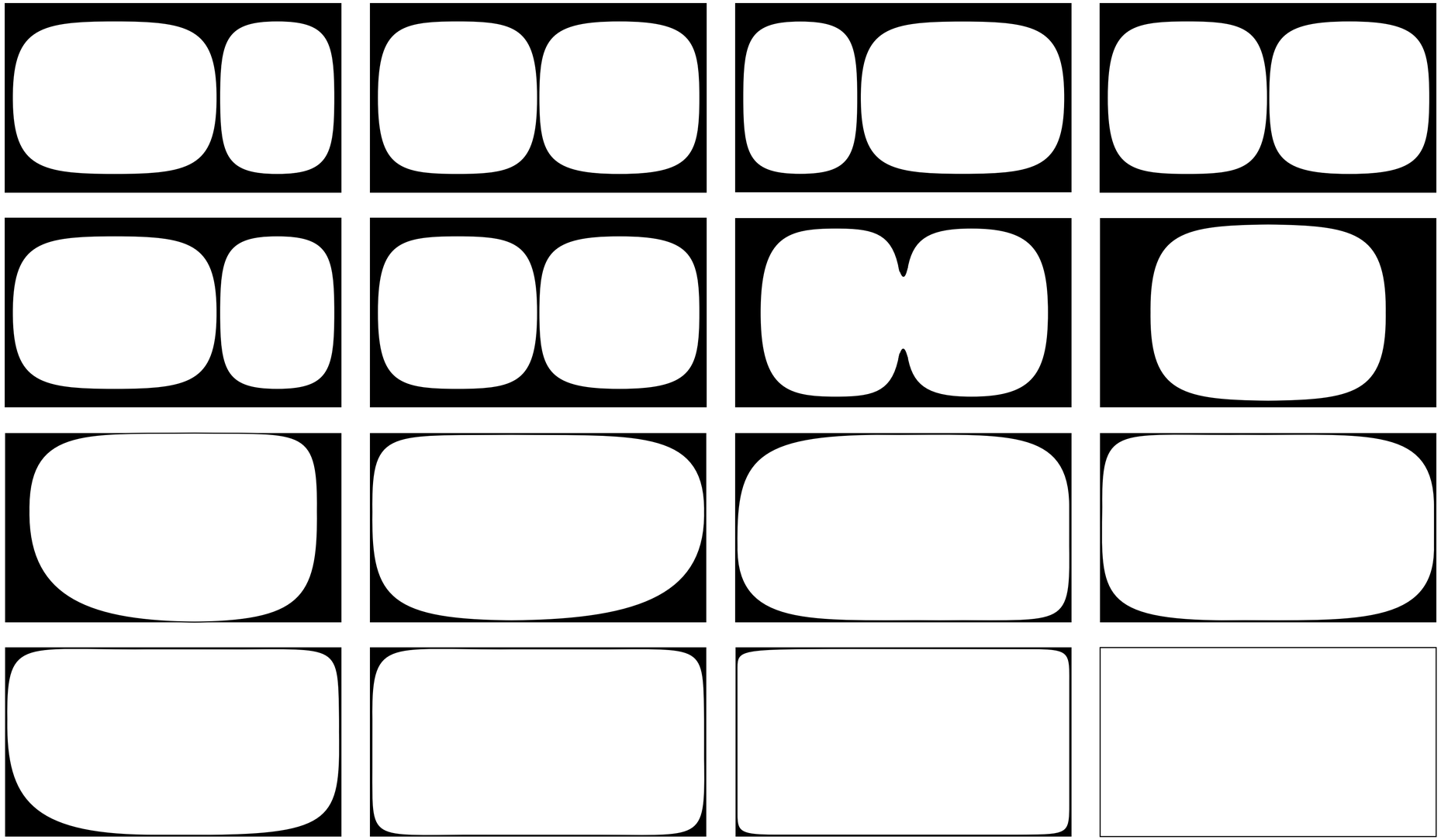
The squircle can be used as a framing device for images or graphics.





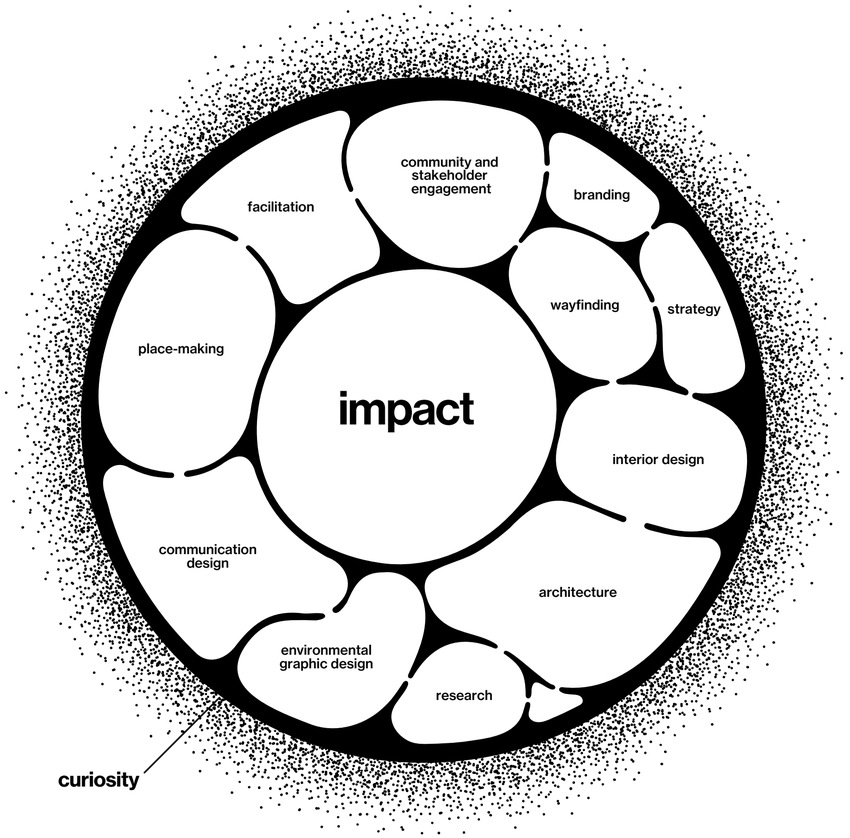
Logo
Tagline
Lockups
Avatar
Colour
Type
Imagery
→ **Graphics**
Applications

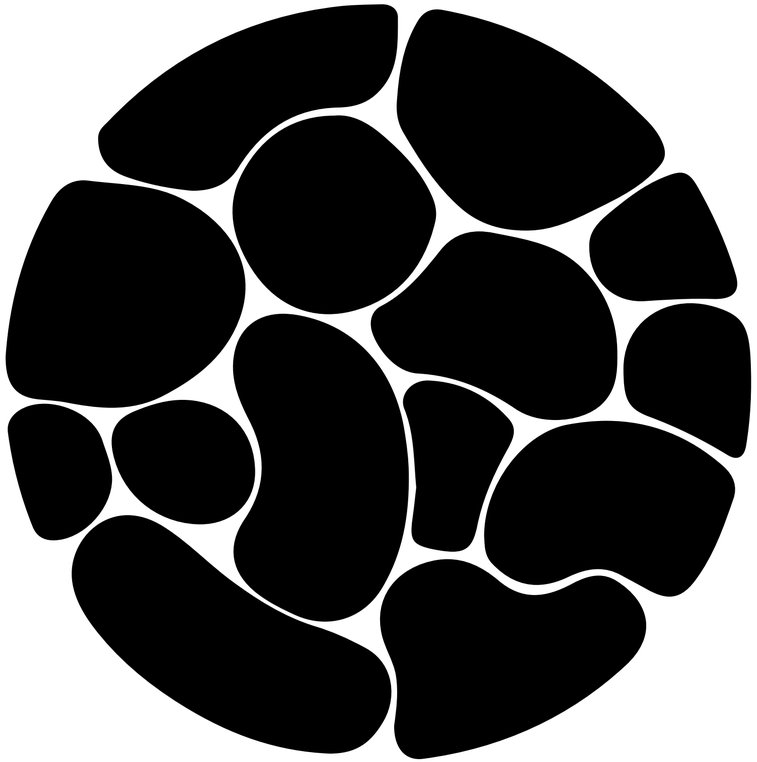
This sequence demonstrates how the squircle can push, pull, morph, flow, and balloon, providing a dynamic frame for visuals in video or animations.



Logo
Tagline
Lockups
Avatar
Colour
Type
Imagery
→ **Graphics**
Applications

In keeping with the graphic forms approach, these are examples of how we illustrate our interdisciplinary firm.





Logo
Tagline
Lockups
Avatar
Colour
Type
Imagery
→ **Graphics**
Applications

applications

Logo
Tagline
Lockups
Avatar
Colour
Type
Imagery
Graphics
→ **Applications**

Our letterhead has been produced using Mohawk Via Felt paper which feels light and textured in hand, reminiscent of writing paper. The logo is foil stamped in black with a gloss finish to contrast the toothy texture of the paper stock.

A second sheet baring only the logo must be used for subsequent pages.

To typeset and print onto the corporate letterhead, the corresponding template must be used. See details on the following page.

September 28, 2021

Recipient's Firstname Lastname
Recipient Title Goes Here

Recipient's Address Line 1
Recipient's Address Line 2

Dear Recipient,

Egestas sed tempus urna et pharetra pharetra massa massa. Mauris vitae ultricies leo integer malesuada nunc vel risus commodo. Viverra justo nec ultrices dui sapien eget mi proin sed.

Nullam ac tortor vitae purus faucibus ornare. Nulla porttitor massa id neque aliquam. Nascetur ridiculus mus mauris vitae ultricies leo integer malesuada. Condimentum mattis pellentesque id nibh tortor. Integer feugiat scelerisque varius morbi enim nunc faucibus a pellentesque. Lectus nulla at volutpat diam ut venenatis tellus. Ac ut consequat semper viverra nam libero justo laoreet.

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Felis eget nunc lobortis mattis aliquam faucibus purus. Nunc sed augue lacus viverra vitae. Fringilla ut morbi tincidunt augue interdum velit euismod in pellentesque. Nibh praesent tristique magna sit amet purus.

Quis imperdiet massa tincidunt nunc pulvinar sapien. Scelerisque varius morbi enim nunc faucibus a pellentesque sit. Cras pulvinar mattis nunc sed. Sollicitudin ac orci phasellus egestas. Cursus euismod quis viverra nibh cras pulvinar mattis nunc sed. Viverra accumsan in nisl nisi scelerisque eu ultrices vitae auctor. Pharetra convallis posuere morbi leo. Pulvinar sapien et ligula ullamcorper malesuada proin libero. Arcu odio ut sem nulla pharetra diam sit amet nisl. Curabitur gravida arcu ac tortor dignissim convallis. Pharetra diam sit amet nisl suscipit. Fusce ut placerat orci nulla pellentesque dignissim. Erat pellentesque adipiscing commodo elit. Accumsan in nisl nisi scelerisque eu ultrices vitae. Viverra justo nec ultrices dui. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duis dolore te feugait nulla facilisi. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat.

Massa enim nec dui nunc mattis enim ut tellus. Lacus vel facilisis volutpat est velit egestas dui. Dui faucibus in ornare quam. Nunc mattis enim ut tellus elementum sagittis vitae. Pellentesque id nibh tortor id aliquet lectus proin nibh nisl. Arcu dui vivamus arcu felis bibendum ut. Bibendum ut tristique et egestas quis ipsum suspendisse ultrices gravida.

Kind regards,

Firstname Lastname
Title Goes Here

hcma
architecture + design

Vancouver
400–675 W Hastings St
Vancouver BC V6B 1N2
604.732.6620
vancouver@hcma.ca

Victoria
205–26 Bastion Square
Victoria BC V8W 1H9
250.382.6650
victoria@hcma.ca

Edmonton
307–10110 104 St NW
Edmonton AB T5J 1A7
780.306.4464
edmonton@hcma.ca

curiosity applied
hcma.ca

A Corporate Partnership

PRINCIPALS

Darryl Condon
Architect AIBC, AAA, SAA, OAA, NLAA, AIA, FRAIC, LEED AP

Paul Fast
Architect AIBC, AAA, OAA, MRAIC

Michael Henderson
Architect AIBC, OAA, MRAIC

Melissa Higgs
Architect AIBC, OAA, FRAIC

Karen Marler
Architect AIBC, AAA, SAA, OAA, FRAIC, LEED AP

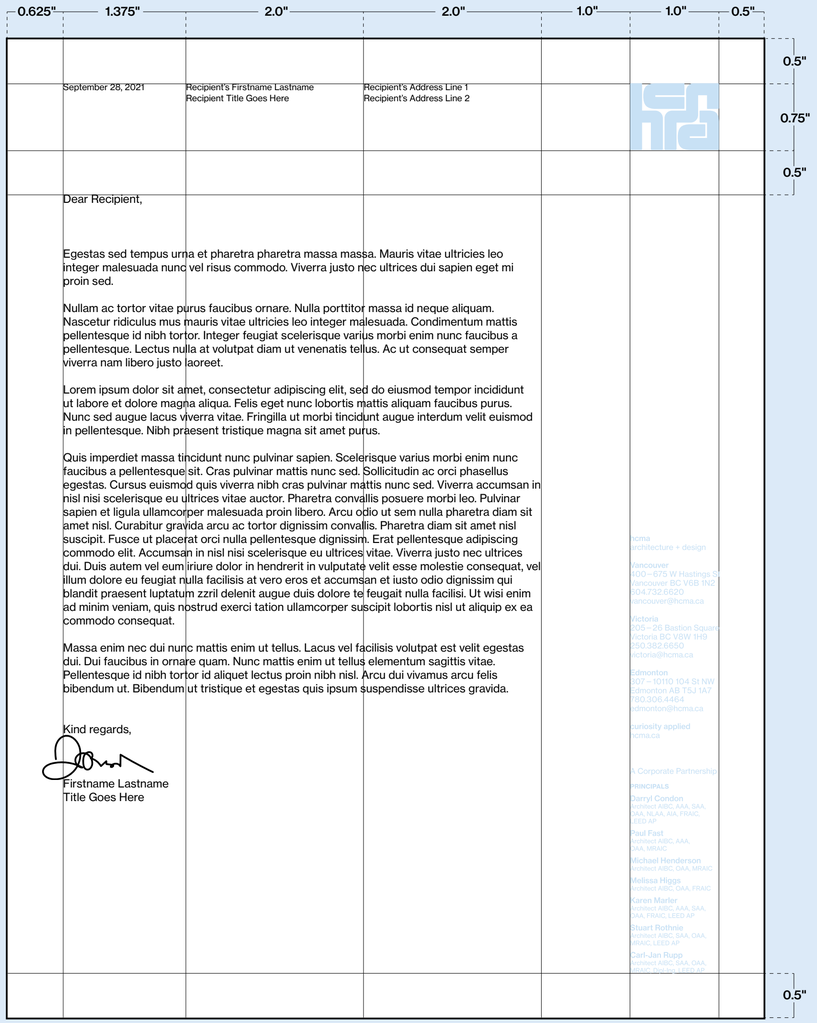
Stuart Rothnie
Architect AIBC, SAA, OAA, MRAIC, LEED AP

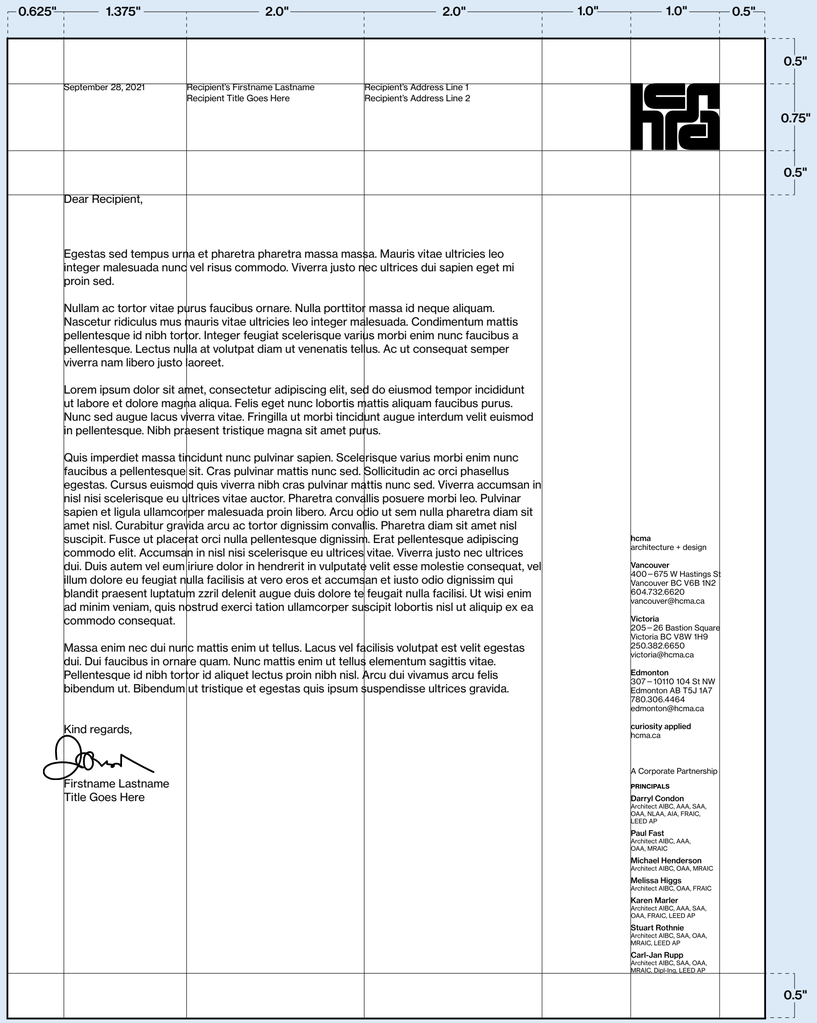
Carl-Jan Rupp
Architect AIBC, SAA, OAA, MRAIC, Dipl-Ing, LEED AP

Logo
Tagline
Lockups
Avatar
Colour
Type
Imagery
Graphics
→ **Applications**

When printing onto our corporate letterhead, the compatible MS Word template must be used. The template has been setup with the correct formatting and margins to align elements on the printed letterhead.

Our digital letterhead template enables letters to be exported to PDF and printed to plain paper.



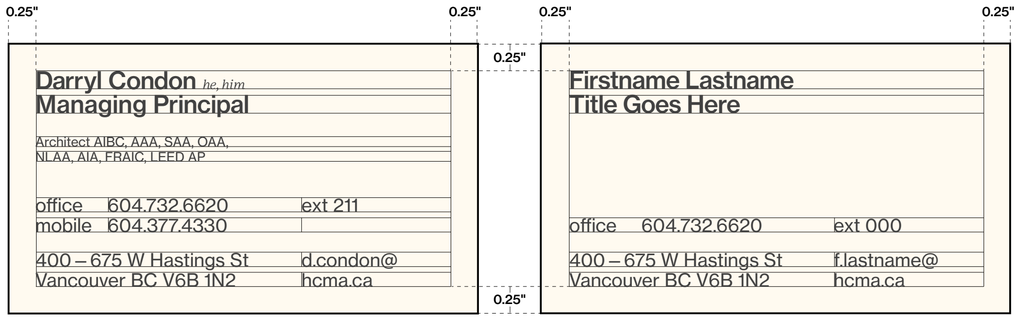


Logo
Tagline
Lockups
Avatar
Colour
Type
Imagery
Graphics
→ **Applications**

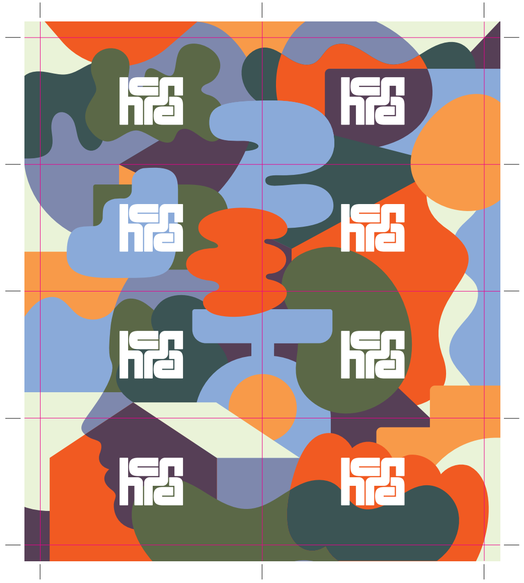
Our business cards are an expression of collaboration and creativity. The cards come in two colour ways, in sets of eight which puzzle together to form a graphic.

The front side is one colour (black) displaying name, title, phone, extension, address and email, and accommodates fields for pronouns, credentials and mobile number if required.

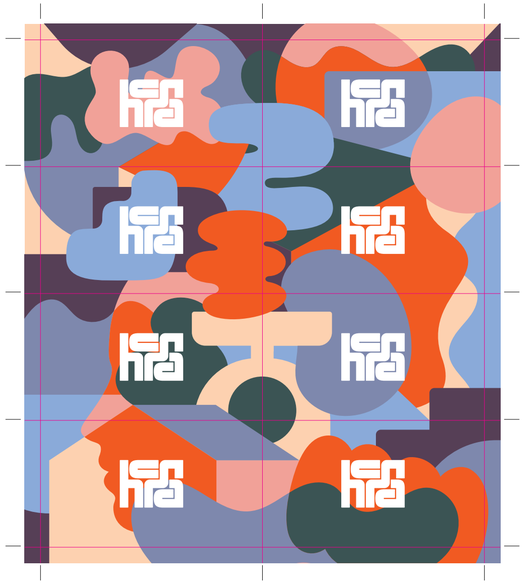
Business cards are offset printed on Mohawk Via Felt 100lb cover, warm white.
The logo is foil stamped white, with no scar revealed on the reverse side.



Colour way A



Colour way B



Logo
Tagline
Lockups
Avatar
Colour
Type
Imagery
Graphics
→ **Applications**

Our compliment cards have four unique graphics on the back.

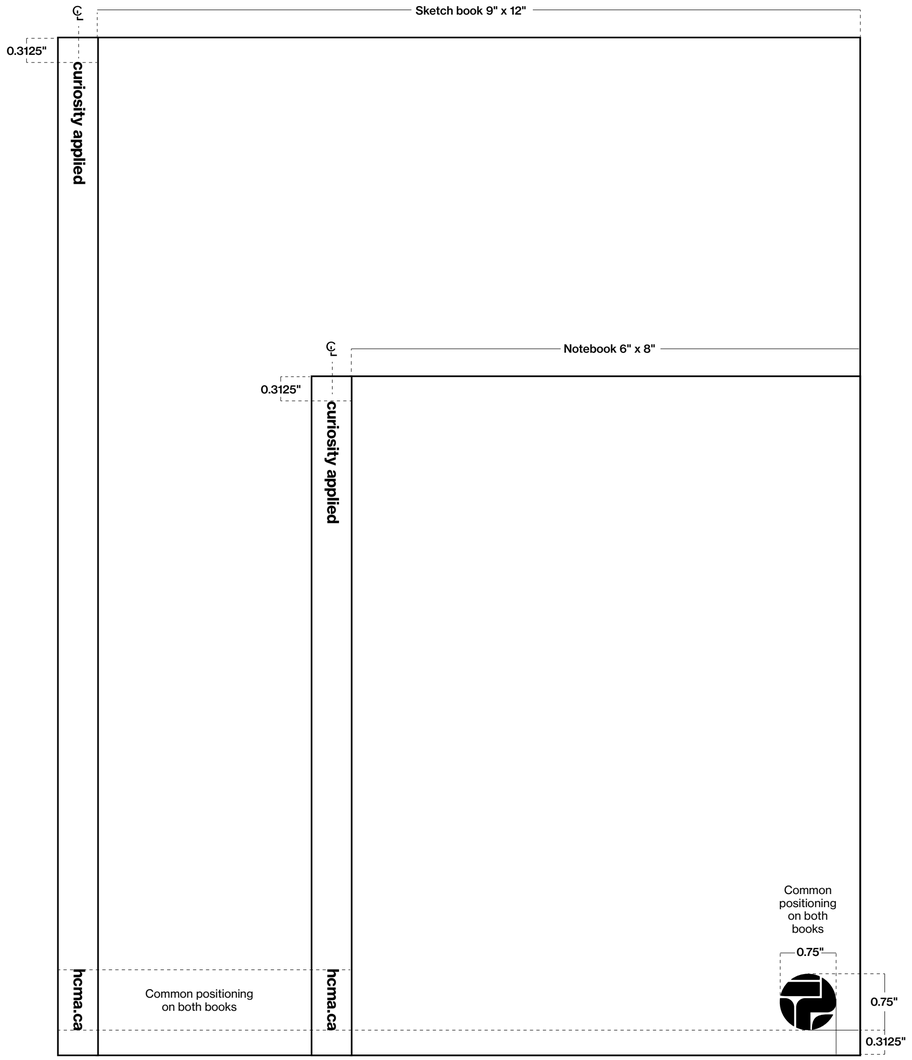
Offset printed on Mohawk Via Felt 100lb cover, warm white. The front side is one colour (black) with a 1 inch wide, satin white foil stamped logo.

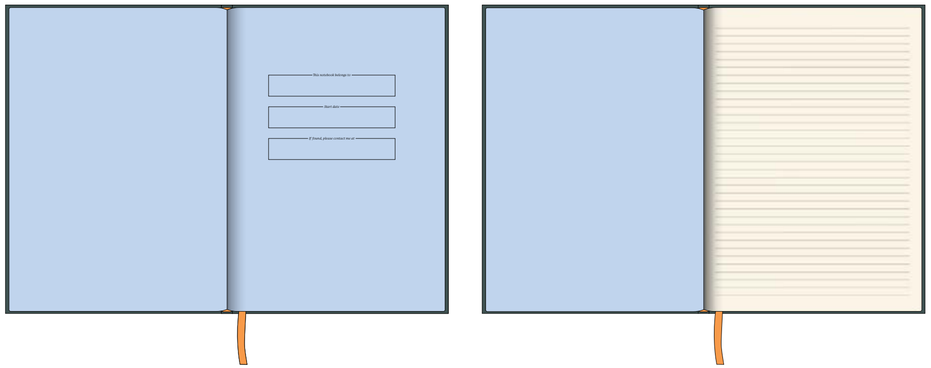
Logo
Tagline
Lockups
Avatar
Colour
Type
Imagery
Graphics
→ **Applications**

Our notebooks and sketch books are cloth bound to with a heat stamped avatar on the cover, and tagline and url on the spine.

The books are produced in a range of colours to allow individuals to choose a colour pairing that matches their style.

The highlight orange ribbon marks your place.

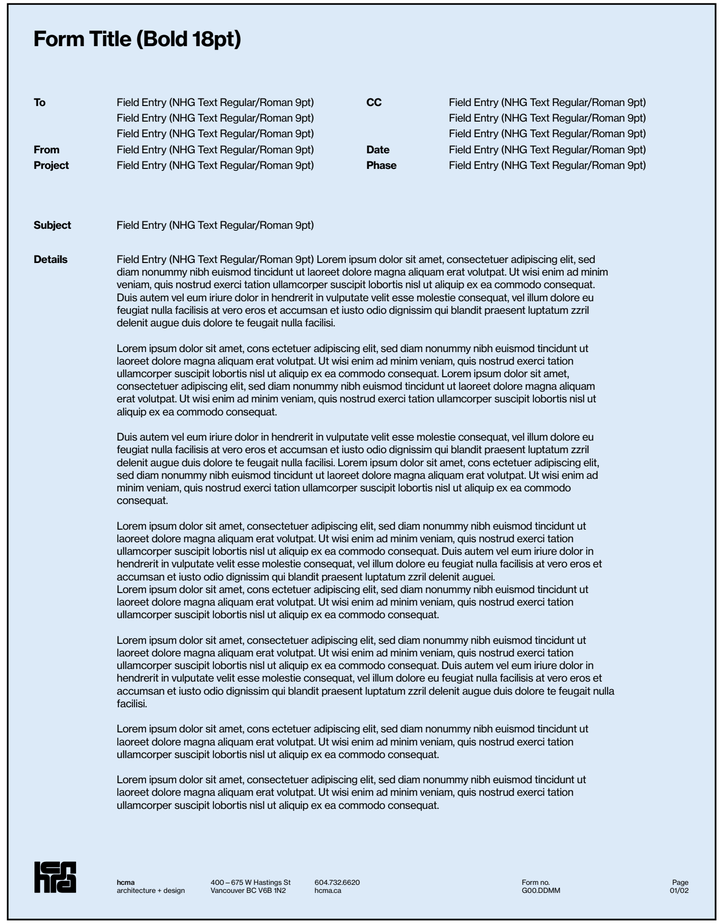




Logo
Tagline
Lockups
Avatar
Colour
Type
Imagery
Graphics
→ **Applications**

Forms are built in MS Word. The typeface used for all fields, (including large headings) is Neue Haas Grotesk Text Pro.

Forms should not be altered in any way, unless authorized by the brand team. If a new form is required, please notify your brand champion.



Form Title (Bold 18pt)

To	Field Entry (NHG Text Regular/Roman 9pt)	**CC**	Field Entry (NHG Text Regular/Roman 9pt)
	Field Entry (NHG Text Regular/Roman 9pt)		Field Entry (NHG Text Regular/Roman 9pt)
	Field Entry (NHG Text Regular/Roman 9pt)		Field Entry (NHG Text Regular/Roman 9pt)
From	Field Entry (NHG Text Regular/Roman 9pt)	**Date**	Field Entry (NHG Text Regular/Roman 9pt)
Project	Field Entry (NHG Text Regular/Roman 9pt)	**Phase**	Field Entry (NHG Text Regular/Roman 9pt)

Subject Field Entry (NHG Text Regular/Roman 9pt)

Details Field Entry (NHG Text Regular/Roman 9pt) Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duis dolore te feugait nulla facilisi.

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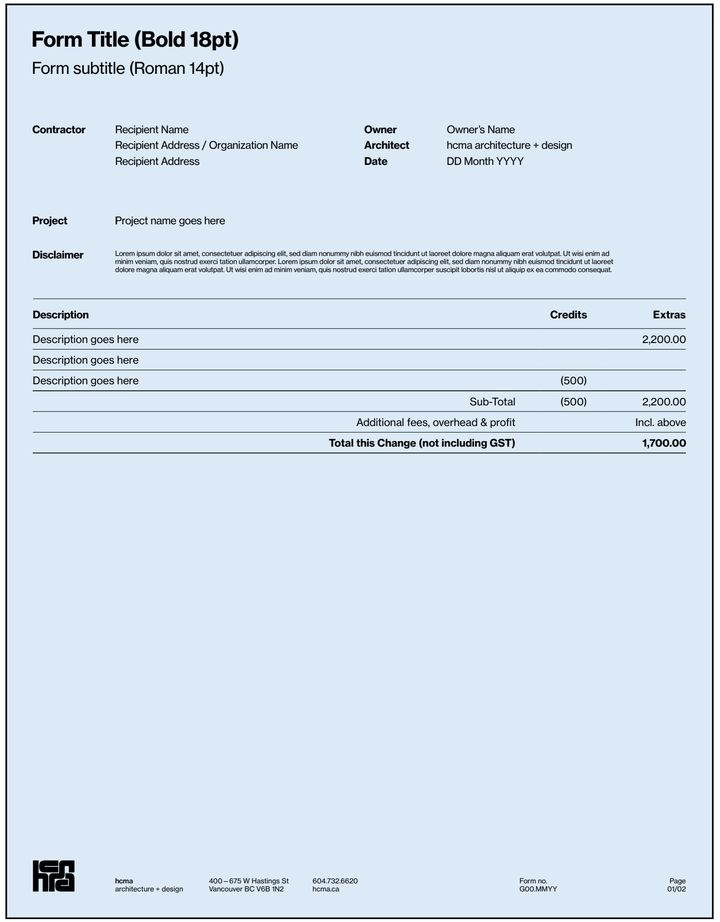
hcma architecture + design | 400 – 675 W Hastings St Vancouver BC V6B 1N2 | 604.732.6620 hcma.ca | Form no. G00.DDMM | Page 01/02



Form Title (Bold 18pt)

Form subtitle (Roman 14pt)

Contractor	Recipient Name	**Owner**	Owner's Name
	Recipient Address / Organization Name	**Architect**	hcma architecture + design
	Recipient Address	**Date**	DD Month YYYY

Project Project name goes here

Disclaimer Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper. Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat.

Description	**Credits**	**Extras**
Description goes here		2,200.00
Description goes here		
Description goes here	(500)	
Sub-Total	(500)	2,200.00
Additional fees, overhead & profit		Incl. above
Total this Change (not including GST)		**1,700.00**

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The form category, unique code, and release date are all documented in the **form number** in the footer

G — 01 — 09 21

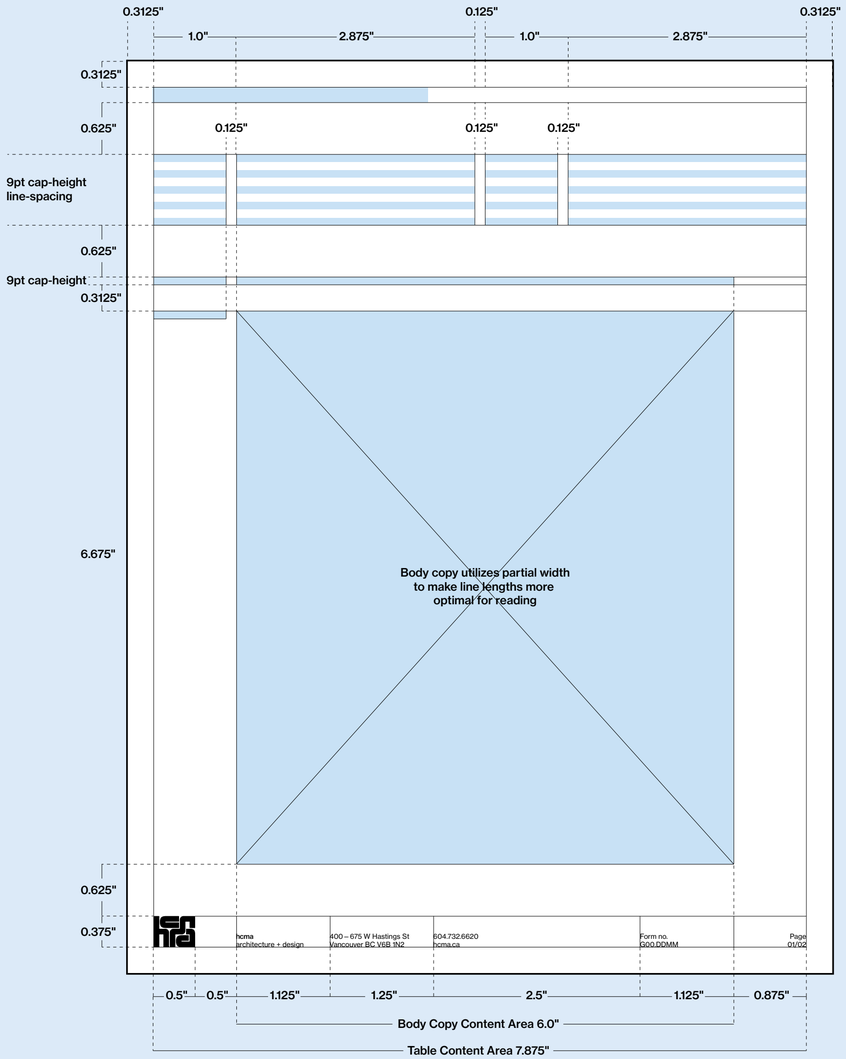
Category	**Code**	**Release date**
General	01	September 2021

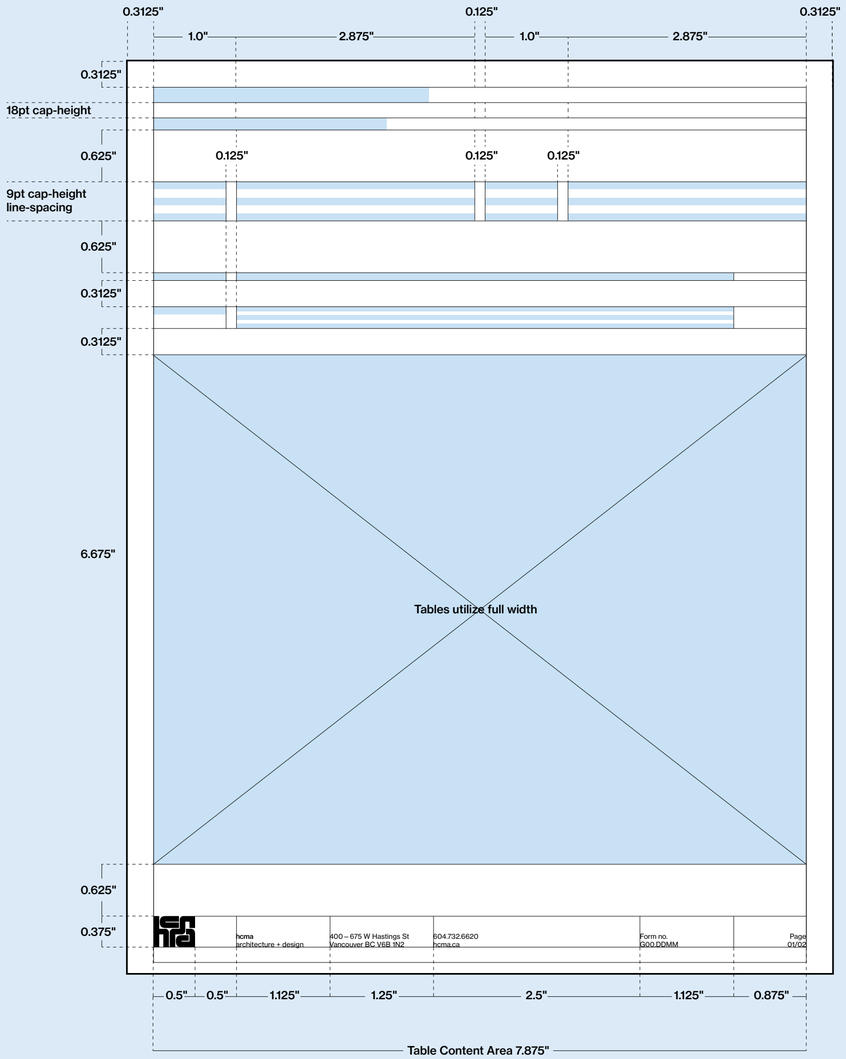
Logo
Tagline
Lockups
Avatar
Colour
Type
Imagery
Graphics
→ **Applications**

All of our forms are built on the same base grid. The main content area of the grid changes based on whether the form requires tables, body copy, or both.

Tables require multiple columns. For this reason, tables utilize the full grid width. Whereas, body copy utilizes a partial width to optimize line lengths for easy reading.

If additional forms are created, they should be designed and built on the same base structure, and share typographic qualities.





Logo
Tagline
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→ **Applications**

the end is just the beginning

Vancouver
400 – 675 W Hastings St
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604.732.6620
vancouver@hcma.ca

The territories of
xwməθkwəy̓əm (Musqueam)
Skwxwú7mesh (Squamish)
Səl ʼílwətaʔ/Selilwitulh
(Tsleil-Waututh)

Victoria
205 – 26 Bastion Square
Victoria BC V8W 1H9
250.382.6650
victoria@hcma.ca

The territories of lək̓ʷəŋən
(Songhees, Esquimalt)
WSÁNEĆ (Saanich)

Edmonton
10110 – 104 St NW
Edmonton AB T5J 1A7
780.885.9609
edmonton@hcma.ca

The territories of
Nêhiyawak (Cree)
Anishinaabe (Saulteaux)
Niitsitapi (Blackfoot)
Métis, Dene, Nakota Sioux

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