Why We Have Guidelines

The graphic identity for the New Orleans Museum of Art (NOMA) is summarized in these Graphic Identity Standards and Guidelines. This document establishes rules for the consistent implementation of the NOMA identity. Through recommendations and examples, the Standards serve as a guide for the development of printed materials through in-house design as well as commissioned designs.

The use of these guidelines will contribute to a powerful and unified expression of the museum. A well-managed graphic identity is key to enhancing the effectiveness of communications and an important tool for the museum to reach its audiences and build its reputation. Adhering to these guidelines will maintain a strong brand identity for the New Orleans Museum of Art as a leading institution on the national and international stage.
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Background

The graphic identity of the New Orleans Museum of Art (NOMA) reflects the historical, geographical, and architectural context of the institution. The Logo is a graphic translation of the building’s ornamental motifs. The color palette and typography further echo the materiality of the architecture, and the city, in a modern and bold spirit.

The graphic identity gives the “NOMA” acronym a specific visual character to encourage people to use it colloquially. The logo is a visual signifier to support the verbal habit.
The Logo at left is the core expression of the graphic identity for the New Orleans Museum of Art. It is supported by a typographic signature. (See page 6).

The logo should never be recreated or modified. Use only the artwork supplied with these guidelines in order to maintain consistency.

**When to Use the Logo**

The Logo should be used in all communications as the core visual identifier of the institution. The logo should be located in a prominent position on all communications. In most cases, the logo should be used as an independent graphic supported by the signature; both the logo and the signature are required on all communications, but the signature can be positioned (separately) in proximity to the logo. In some instances there will be occasions where the logo and signature must be used in a lock-up. In these instances, use the provided lock-ups as seen on page 7.

Use only the sizes and colors as specified (See pages 9-15).
The NOMA Signature is set in Sentinel Semibold. The characters in the Signature have been carefully typeset with customized letterspaceing and therefore should never be recreated, altered, or typeset. Use only the artwork supplied with these guidelines in order to maintain consistent appearance.

When to Use the Signature
The Signature should be used in all communications as a primary identifier of the institution. In most cases, the Signature will be used as an independent graphic element along with the logo. The Signature may also be used as part of the provided lock-up with the logo. (See page 7 for instructions on using the lock-ups.)

How to Use the Signature
The Signature supports the Logo. The two marks are used as independent elements in proximity to one another. The signature should never be scaled larger than the logo. (See pages 24–54 for example of the logo and signature in application.)

The Signature must be used on all communications.

Use only the sizes and colors as specified (See pages 9-15).
In most cases, treating the Logo and Signature as separate design elements will provide more flexibility in the design of printed and electronic communications. Several examples are shown in the applications in this manual (pages 24-54).

However, whenever they are in very close proximity an official lock-up should be used instead. Two lock-ups are available for design applications where a logo lock-up is appropriate.

Great care should be taken when scaling the lock-ups to ensure that both the Logo and Signature always meets its minimum size requirements as outlined on page 15.
The Griffin has been developed as a symbol for the museum. The Symbol is not considered a core expression of the museum, but should be used in special circumstances to help create variety within the identity system. The Symbol alone does not represent the museum so it should be considered for use in tertiary identity applications such as mugs, stationery cards, and shirts.

Minimum Size: 1 in.
The core identity colors consist of a series grays, ranging from light to dark. Any of the cool grays from the primary palette can be used in the logo. The range of colors are provided so the contrast can be adjusted depending on the application. For 2-color expressions of the logo, we recommend using a lighter gray on the ornament and a darker gray on the type. The gray was inspired by the materiality of the stone seen on both the facade and throughout the museum.

This Palette is the basis for print and electronic graphics. Tints of these Pantone colors may be used in patterns or other applications, but the logo, lock-ups, and icons should only use the designated Pantone colors at 100% value.

In print applications the grays should always be reproduced as a spot Pantone (PMS) colors. Where budget constraints prohibit the use of a PMS, the CMYK equivalents, as specified below the swatch, should be used.

In certain applications, such as for exhibitions, colors outside of the NOMA palette may be used for components other than the Logo and Signature. These “outside” colors should be vibrant and complementary to the NOMA palette.

If the NOMA Logo or Signature is used in proximity to, or on, these non-NOMA identity colors, then the NOMA Logo and/or Signature should ONLY be used in black, white, or gray. The NOMA Logo or Signature should never be rendered in a non-identity color.

For web and other screen applications, the logo should be rendered with an RGB value or the equivalent HEX number. Please note that due to inherent differences in the calibration of different monitors, these may need to be altered slightly. RGB values and HEX numbers seen here should be used as references only.
Palette, Secondary

A broad spectrum of colors are provided as the secondary palette for NOMA communications. These vibrant colors support the primary palette. These 5 PMS colors may be used at full 100% value or as tints. Additional colors can be considered for use on promotional communications materials if determined as necessary by the design consultant.
The extended palette is provided as an extension of the Secondary Palette. The extended palette consists of 10 PMS colors in both lighter and darker shades of the Secondary Palette. The colors can be used to enhance the richness of color in an application, or soften the tone. Together with the Primary and Secondary palettes, the extended palette provides a well-rounded series of colors for infinite combinations and expressions.

Palette, Extended

<table>
<thead>
<tr>
<th>Color</th>
<th>Pantone Code</th>
<th>CMYK Values</th>
<th>RGB Values</th>
<th>HEX Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>STRONG RED C</td>
<td>206.0.86</td>
<td>10.100.50.0</td>
<td>206.0.86</td>
<td>#CE0056</td>
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<tr>
<td>2995 C</td>
<td>169.224</td>
<td>83.1.0.0</td>
<td>243.213.78</td>
<td>#009E0</td>
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<tr>
<td>128 C</td>
<td>243.213.78</td>
<td>0.7.75.0</td>
<td>38.208.124</td>
<td>#F3D54E</td>
</tr>
<tr>
<td>WARM GRAY 2 C</td>
<td>196.188</td>
<td>6.7.10.1</td>
<td>121.100.101</td>
<td>#CBC4BC</td>
</tr>
<tr>
<td>221 C</td>
<td>145.0.72</td>
<td>9.100.26.38</td>
<td>243.213.78</td>
<td>#F3D54E</td>
</tr>
<tr>
<td>541 C</td>
<td>60.113</td>
<td>100.58.9.46</td>
<td>203.160.82</td>
<td>#CBA052</td>
</tr>
<tr>
<td>WARM GRAY 10 C</td>
<td>101.1010.101</td>
<td>24.34.35.60</td>
<td>203.160.82</td>
<td>#CBA052</td>
</tr>
</tbody>
</table>

The extended palette consists of 10 PMS colors in both lighter and darker shades of the Secondary Palette. The colors can be used to enhance the richness of color in an application, or soften the tone. Together with the Primary and Secondary palettes, the extended palette provides a well-rounded series of colors for infinite combinations and expressions.
Palette, Full Family

PRIMARY

- 420 C
- 421 C
- 422 C
- 423 C
- 424 C
- 425 C
- 426 C

SECONDARY

- 7636 C
- 3015 C
- 124 C
- 347 C
- WARM GRAY 6 C

EXTENDED

- STRONG RED C
- 2995 C
- 128 C
- 7479 C
- WARM GRAY 2 C
- 221 C
- 541 C
- 7407 C
- 349 C
- WARM GRAY 10 C
One and Two-Color

The logo and signature can be reproduced in 1-color or 2-colors. When using 1-color, the logo and signature (or lock-up of the two) should be reproduced as either 100% black, white, or any of the grays from the primary color palette (see p.9). Choose between the same palette of colors for the 2-color logo, always ensuring that the color applied to the ornament is lighter than the color applied to the acronym, NOMA. Choose a color based on the appropriate amount of contrast needed in the design.

In 1-color contexts, the ornamentations within the letterforms should always knock-out to reveal the background, color or image.

* The logo and signature can be rendered in any of the colors from the primary palette. Choose lighter or darker grays based on need. In 2-color expressions of the logo, the ornament should always be lighter than the type.
Backgrounds

The Logo, Signature, or full Lock-up can knock-out to white when the background is a solid color or the background is a 4-color image. In the later the photograph must be dark enough (+40% value) to hold the white. Please see page 18 for more information on 4-color images.
To ensure proper detail and legibility, the graphic identity elements should not be used in sizes smaller than those shown here.

The Logo should not be used smaller than 2 inches in width. For small scale applications (where a logo smaller than 2 inches is needed), use the small scale logo where the pattern in the letterforms is removed. The small scale logo should not be used smaller than 1 inch in width. The Signature should never be used smaller than 1 inch in width.
Preferred Clearspace

The area around the logo should always have a generous clearspace so that logo and/or lock-up are not crowded or constrained by external elements. The diagrams here show the minimum amount of space that should surround the marks.

These preferred clearspace rules should be used for all NOMA communications. Whenever possible, maintain 1 “X” (where X = height of the logo) between the identity and any accompanying element.

Clearspace rules should always be provided to outside vendors and designers who are working with the identity files.

Note: Interpretive graphics (such as banners, labels and tombstones) should not be bound to the same clearspace rules. When design liberties are taken, such instances must be reviewed with the NOMA graphics department for approval.
A youthful version of the NOMA symbol has been developed as an icon to represent events targeted towards a younger audience at the museum. The Kids Icon should be used as an independent graphic on all communications targeted towards children and families.

**KIDS COLORS**

- **221 C**
  - Pantone: 221 C
  - CMYK: 9.100.26.38
  - RGB: 145.0.72
  - HEX: #910048

- **128 C**
  - Pantone: 128 C
  - CMYK: 0.75.0.0
  - RGB: 243.213.78
  - HEX: #f3d54e

Minimum Size: 1 in.
The NOMA identity may be positioned on photography. The examples to the left show legibility issues to consider and avoid when applying the logo to a photograph.

The identity must be placed in a quiet area of the photograph that does not compete with or obscure the mark.

The identity should only be used as either black or its reverse (white) on photography. Sufficient contrast must exist between the identity and photography. The white identity should be used on middle to dark value photographs. The black identity should be used on light to middle value photographs.
Alternative Techniques

When appropriate and affordable the NOMA Logo can be reproduced using special printing techniques to enhance the appearance. Recommended techniques include a blind emboss, and 2-color foil stamping to enhance the materiality of the mark. These techniques are employed on the pocket folders and stationery, respectively, and should be considered for other significant print pieces like media kits, and invitations.

*Note: When using foil for the Logo the two colors should be Gloss Pigment Foil E6033, over Crown Foil 9200.*
**Integrity of the Mark**

The Logo, Signature, and Lock-ups are the official marks of NOMA and should be used with the utmost consistency and integrity. These marks should never be tweaked, manipulated, used at sizes below minimum allowances, rendered in colors other than brand colors, etc.

Only use the supplied logo file.

Do not fill the forms of the logo with pattern, texture, or photographic imagery.

Do not stretch or manipulate the logo.

Do not outline the logo.

Never set the lock-up in a "non-identity" color.

Never rotate the logo.
Our mission is to inspire the love of art; to collect, preserve, exhibit and present excellence in the visual arts; to educate, challenge and engage a diverse public. The guiding vision of NOMA is to advance its position as a premier national visual arts Museum vital to the cultural and educational life of our city, state and region.
Supporting Typeface

The sans-serif typeface, Benton Sans, can be used to support Sentinel when necessary. Benton should be considered for use in captions, running headers/footers, subheads, and sidebars.

A general usage guideline to follow: Benton Sans is used when needed to provide texture and improve hierarchy, but does not play a role in the brand voice.

The Benton Sans type family includes 8 weights. Each weight has a Roman and Italic version.

We consistently strive for excellence in all that we do.

We seek to promote the visual arts through innovative educational programs and learning experiences to ensure broad participation from audiences.
Café NOMA presents “Art You Can Eat,” a twelve-week summer series featuring the artful culinary creations of Ralph Brennan Restaurant Group chefs and special guests. Chefs from Café NOMA, Ralph’s on the Park, Red Fish Grill, café b, and Heritage Grill will host an interactive, educational, and delicious cooking event celebrating NOMA exhibitions and the culinary arts of New Orleans.

Attendees of “Art You Can Eat” will discover the tips and tricks behind classic and contemporary cooking and presentation, with special emphasis on professional techniques made easy.

The events on July 13, and August 3, 10 and 24, will feature Leah Chase, the queen of New Orleans cuisine and star of the current exhibition Look Chase: Paintings by Gustave Blache III. As You Like It, performed by the NOLA Theatre Company, will lead an interactive, educational, and entertaining evening of food and theatre, with special guest Leah Chase.

The events on August 10 and 24, will feature Leah Chase, the queen of New Orleans cuisine and star of the current exhibition Look Chase: Paintings by Gustave Blache III. As You Like It, performed by the NOLA Theatre Company, will lead an interactive, educational, and entertaining evening of food and theatre, with special guest Leah Chase.

No pre-registration required.

Please visit www.noma.org for more information.

Success of Spring Programs Ensures Future Collaborations

The Sydney and Walda Besthoff Sculpture Garden has taken on a new role recently as a stage for film screenings and dramatic productions. NOMA’s collaboration with the New Orleans Film Society has resulted in screenings of classic movies such as Willy Wonka and the Chocolate Factory, Breakfast at Tiffany’s, and The Wizard of Oz. “Movies in the Garden has been an outstanding success,” said Brad Caldwell, NOMA’s Public Events Manager. “Having over 2,100 guests attend the spring screenings has really inspired us to keep exploring the Garden’s possibilities, and to keep scheduling exciting programs for the community.” Caldwell noted that a fall film series is currently in the works.

This past May, NOMA and the NOLA Project presented their fifth collaboration together in the Sculpture Garden. The NOLA Project performed As You Like It, which is widely regarded as Shakespeare’s smartest comedy. “At a time when many New Orleans theatre venues are in transition, we are proud to see NOMA and our Sculpture Garden as a new setting for plays,” said NOMA Director Susan M. Taylor. “The NOLA Project is becoming known for these site-specific Shakespeare performances in our Great Hall and Sculpture Garden and it’s thrilling to see these locations become an integral part of their plays.”

A Midsummer Night’s Dream, the last collaborative project between NOMA and the NOLA Project in the Sculpture Garden, earned five nominations from the Big Easy Awards, including Best Comedy of 2012.

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Stationery

The following pages showcase the official stationery system for NOMA. To ensure consistency, the original stationery files should be used when printing.
Dear Abbott:

Thank you for taking the time to visit us recently. As exeriae quis commiendum hillia nonsenia quame latiis velici saeperion cuptae re ex excepel escipsum quantibus asi dolestia in cus qui doloribusae sanducis aut vinaeptae volortibus mod ut alit, ipsandu sandae. Nis volorio blam qui re volorumquvia volent doluptatiae eumqui anedles tubus, solupicat et velitatum, serist alt erum que natatae.

Nos eium ad ut facerici qui digentiorit occusand a aborenimi, eatectaquam id quisqui de non re pitiatecamagnien dendanime et apis ex etur aut veniasinctum re dipsunt deliquias aea dics moluptas sum is sitati beatus, velectur aut odi blandunt. Nequisitium, sinimusa se et atestoreicat eatur, qui officitatem eumqui anedles tubus, solupicat et velitatum, serist alt erum que natatae. Ur aut autas sit, omnis accupta que es es aboreped ullaus


We look forward to our continuing partnership with you.

Sincerely,

Susan M. Taylor
Director

Stationery
Letterhead

Size
U.S. Letter (8.5 × 11 in.)

Typography
Body Copy: Times New Roman
10 pt with 14 pt leading
(when using a personal computer for business correspondence)

Colors/Technique
Preferred Technique: Foil is preferred for the NOMA logo (Gloss pigment E6033, over Crown 9200) with the address line in PMS 424 U
Alternate Technique: If foil is not possible, offset print the letterhead in PMS 421 U (interior of logo) and 425 U (exterior of logo) and PMS 424 U (address line)

Recommended Paper Stock
Classic Crest, Solar white smooth, 28# writing
(No watermark)

Specs based on files created in Adobe InDesign. To ensure consistency the original stationery files should be used when making changes or reprinting.

(Note: not shown at actual size)
Stationery
Envelope

Size
#10, (4.125 × 9.5 in.)

Typography
Mailing Address: Times New Roman
10 pt with 14 pt leading
(when using a personal computer for business correspondence)

Colors/Technique
Preferred Technique: Foil is preferred for the NOMA logo (Gloss pigment E6033, over Crown 9200) with the address line in PMS 424 U
Alternate Technique: If foil is not possible, offset print the envelope in PMS 421 U (interior of logo) and 425 U (exterior of logo) and PMS 424 U (address line)

Recommended Paper Stock
Classic Crest, Solar white smooth, 28# writing (Square flap)

Specs based on files created in Adobe InDesign. To ensure consistency the original stationery files should be used when making changes or reprinting.

(Note: not shown at actual size)
Stationery Business Card

Size
3.5 x 2 in.

Colors
Offset print the business card in PMS 421 U (interior of logo) and 425 U (exterior of logo) and PMS 424 U (everything else)

Recommended Paper Stock
Classic Crest, Solar white smooth, 110#Cover

Specs based on files created in Adobe InDesign. To ensure consistency the original stationery files should be used when making changes or reprinting.

(Note: shown at actual size)
Stationery
Notecard

Size
10 × 7 in., narrowfold to 5 x 7”

Colors/Technique
Blind emboss “NOMA” (same size die as pocket folder)
Offset, Ink: for address line only:
PMS 424 U

Recommended Paper Stock
Classic Crest,
Solar white smooth, 110#Cover

Specs based on files created in Adobe InDesign. To ensure consistency the original stationery files should be used when making changes or reprinting.

(Note: not shown at actual size)
Stationery
Notecard Envelope

Size
A7, 5.25 x 7.25"

Colors/Technique
Preferred Technique: Foil is preferred for the NOMA logo (Gloss pigment E6033, over Crown 9200) with the address line in PMS 424 U
Alternate Technique: If foil is not possible, offset print the envelope in PMS 421 U (interior of logo) and 425 U (exterior of logo) and PMS 424 U (address line)

Recommended Paper Stock
Classic Crest,
Solar white smooth, 28# writing
(Square flap)

Specs based on files created in Adobe InDesign. To ensure consistency the original stationery files should be used when making changes or reprinting.

(Note: not shown at actual size)
Applications

The following pages demonstrate applications of the NOMA visual identity. These applications are provided as an indication of design intent.
1. Select Your Tour Topic

- **Guided Visits**
  - Highlights from NOMA's permanent collection of 40,000 objects
  - Customizable tours

- **Self-guided Visits**
  - Design your own school visit

2. Select either Guided or Self-Guided Visits

3. Make Your Reservation

**For more details visit www.noma.org or call 504.658.4100**

**Recommended Paper Stock**

- Neenah, Oxford
- Stone White, 100# Cover

**Colors/Technique**

- Blind emboss “NOMA” (same size die as notecard)
- Offset, Ink: 1/1
- PMS 422 U (signature on flap and back-cover address block)/PMS 422 U (interior flood)

**Specs based on files created in Adobe InDesign. To ensure consistency the original files should be used when making changes or reprinting.**

(Note: not shown at actual size)
Recommended Paper Stock
Please use a silk, coated paper (equivalent to a McCoy Silk) when possible.

Specs based on files created in Adobe InDesign. To ensure consistency the original files should be used when making changes or reprinting.

(Note: not shown at actual size)
Principle

An organizing and re-shuffling can be created fictionally — for example serious meditations on life and death. Of all works of art. Some are humorous capturing movements too quick for the professional photographers, clever in which meaning, narrative, and time forever manipulation of time have been central to sequencing, fragmentation, and the mirror greater speed and frequency dictating production, and sequences that were the role of sequencing in picture book exhibition will consider the concept of sequential photography broadly, including photography, print, and digital. The present essay is looking to fill in the void, blending a threshold for thought as our minds naturally seek to fill in the void, blending an empty space between each picture becomes shown is just as important as what is: the animals and people.

In all of these examples, what is not. In mid-September, the maquette (a small-scale model of cardboard and tape) for an open bar, and dancing to the music of New Orleans's superb restaurants and caterers, through nearly 150 photographs, paintings, prints, and drawings, published by the Sheldon Art Galleries and the St. Louis Ralston Crawford and Jazz

Produced by the Sheldon Art Galleries, St. Louis.

ARTS QUARTERLY, INTERIORS

(Shown at 25% of actual size)

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MUSEUM

COMMUNITY

IDENTITY STANDARDS

PHOTOGRAPHY: SEQUENCE, AND TIME

PARTNERS

EXHIBITIONS: JOIN THE FUN!
## Arts Quarterly, Calendar

(shown at 35% of actual size)

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### UPCOMING EVENTS

#### July 2012

<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>13 July</td>
<td><a href="#">Event details</a></td>
</tr>
<tr>
<td>18 July</td>
<td><a href="#">Event details</a></td>
</tr>
<tr>
<td>23 July</td>
<td><a href="#">Event details</a></td>
</tr>
<tr>
<td>28 July</td>
<td><a href="#">Event details</a></td>
</tr>
<tr>
<td>31 July</td>
<td><a href="#">Event details</a></td>
</tr>
</tbody>
</table>

#### August 2012

<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 August</td>
<td><a href="#">Event details</a></td>
</tr>
<tr>
<td>6 August</td>
<td><a href="#">Event details</a></td>
</tr>
<tr>
<td>13 August</td>
<td><a href="#">Event details</a></td>
</tr>
<tr>
<td>18 August</td>
<td><a href="#">Event details</a></td>
</tr>
<tr>
<td>23 August</td>
<td><a href="#">Event details</a></td>
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<tr>
<td>28 August</td>
<td><a href="#">Event details</a></td>
</tr>
</tbody>
</table>

#### September 2012

<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 September</td>
<td><a href="#">Event details</a></td>
</tr>
<tr>
<td>6 September</td>
<td><a href="#">Event details</a></td>
</tr>
<tr>
<td>11 September</td>
<td><a href="#">Event details</a></td>
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<tr>
<td>16 September</td>
<td><a href="#">Event details</a></td>
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<tr>
<td>21 September</td>
<td><a href="#">Event details</a></td>
</tr>
<tr>
<td>26 September</td>
<td><a href="#">Event details</a></td>
</tr>
</tbody>
</table>

### NEXT UP AT NOMA

**Book Club Program Schedule**

- Jay Robert Papenfuse, *A Novel of Yankee Vagabond* by Durston Boudin
- [Event details](#)

**Artist Workshops**

- [Event details](#)

**Upcoming Exhibitions**

- [Event details](#)

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### EXHIBITIONS

#### Currently on View

- [Event details](#)

#### Upcoming Exhibitions

- [Event details](#)
School Program Brochure

(Shown at 40% of actual size)
TOUR TOPICS

Art Approach
Elements of Art
Theme: the Arts of New Orleans 1851-1939
Explore this exhibition through the lens of the New Orleans Museum of Art's collection. Discover the elements of art—line, color, shape, form, texture, space, and value. These elements are the tools used by artists to create visual expressions. This tour will focus on selected masterworks to demonstrate how the elements of art are used in New Orleans art.

Language Arts Approach
What’s the Story?—Photographs of Muybridge & Crawford
Explore how the stories of two of the most innovative photographers of the 19th century intersect in this exhibition evoking the spectacle of these fantastic events.

Social Studies Approach
History Detectives
This international, multigenerational exhibition surveys over 90 works from the 1960s to the present by Charles Ginnever, Robert Rauschenberg, Jasper Johns, Bruce Nauman, Luchita Hurtado, and more.

EXHIBITION SCHEDULE

2012-2013

September 2012–April 2013

September 7 – December 3, 2012
Photography, Sequence & Time
The narrative limitations of the single photograph are often time-based, either fictionally or in the form of sequences that create meaning through a story.

September 7 – November 11, 2012
Inventing the Modern World: Decorative Arts at the World’s Fairs 1851-1939
World’s fairs were the most important vehicles for introducing technological and stylistic advancements to an international audience. For the first time, these objects have been brought together in a major exhibition.

September 12, 2012 – January 5, 2013
Artists in NOMA’s Collection
Inventing the Modern World: Decorative Arts at the World’s Fairs 1851-1939.

October 27, 2012 – March 2, 2013
Lifelike: Photorealism in the United States and Louisiana
This international exhibition of over 90 works by over 30 artists features a diverse range of photorealistic paintings, sculpture, and photography from the 1960s to the present. In conjunction with the exhibition Art and the Modern World: Decorative Arts at the World’s Fairs 1851-1939, the NOMA Education Department will present a two-part series of workshops that explore photorealism.

November 12, 2012 – January 27, 2013
Surrealism
This international exhibition surveys over 90 works from the 1960s to the present by Charles Ginnever, Robert Rauschenberg, Jasper Johns, Bruce Nauman, Luchita Hurtado, and more.

November 13, 2012 – April 17, 2013
Inspired by New Orleans: Local Artists in NOMA’s Collection
This exhibition evokes the spectacle of fantastic events.

November 16, 2012 – February 10, 2013
Reality Show: Approaching Reality
Workshop: Reality Show: Approaching Reality

November 22, 2012 – January 26, 2013
Teacher Appreciation Day
Saturday, January 26, 2013
Bring art into your classroom with lessons inspired by NOMA’s permanent collection.

February 8, 2013 – April 13, 2013
Growth of the Modern Garden
Exhibition tours will highlight as students learn new and traditional artistic concepts that artists change in the works on view.

School Program Calendar

School Program Calendar (shown at 35% of actual size)
Saturday, July 14
Find these works in the museum and return your answers to the Museum Shop for a prize.

LOCATION 2nd Floor
EDGAR DEGAS
Dancer in Green
Question: What do you think is happening in this drawing?
Explore! Find the bronze sculptures of the dancer and Edgar Degas.

LOCATION 2nd Floor
ELISABETH VIGÉE-LEBRUN
Portrait of Marie Antoinette, Queen of France
Question: What clues tell us this is someone important?
Explore! Find the portrait of Marie Antoinette’s husband and king.

LOCATION 2nd Floor
PABLO PICASSO
Woman in an Armchair (Jacqueline Roque Picasso)
Question: How many faces can you find in this painting?
Explore! Find the second Pablo Picasso painting on the second floor.

Find these works in the museum and return your answers to the Museum Shop for a prize.

StoryQuest is generously sponsored by The Patrick F. Taylor Foundation

FEATURED BOOKS THIS WEEK
Art Dog by Thatcher Hurd
Babar’s Museum of Art by Laurent De Brunhoff
Fancy Nancy Aspiring Artist by Jane O’Connor and Robin Preiss Glasser
Library Mouse Visits the Museum by Daniel Kirk

NEW ORLEANS MUSEUM OF ART
One Collins Diboll Circle, New Orleans, LA 70124
tel 504.658.4100 www.noma.org

FAMILY FUN AT NOMA
Where Y’Art!? Every Friday night join us for fun for the entire family including art activities, music and more. Visit www.noma.org for the event schedule.

SPECIAL OFFER Valid Through 7/14/12
Join us after StoryQuest in Café NOMA for a complimentary Chocolate Chip cookie with any purchase. Please present this card to redeem the offer. The offer is strictly personal, non-transferable, has no cash value, and is not available with other offers.

CAFÉ NOMA

Every Friday Night, 5–9 P.M.

NOMA TURNS UP THE VOLUME EVERY FRIDAY NIGHT!

Join us each week for this vibrant program series, included with Museum admission.

**LIVE MUSIC**
Whether it’s a local favorite, popular artist, brass band, or school choir, NOMA is filled with the sounds of music synonymous with the great city of New Orleans!

**ART ACTIVITIES**
For kids and adults, art activities at NOMA spark creativity. Make a different unique keepsake each week.

**TALKS & TOURS**
Curators, artists, and guest speakers offer insight on NOMA’s collections and exhibitions. Special tours spotlight featured exhibitions or works on view.

**PERFORMANCES & SCREENINGS**
Experience the diverse culture of New Orleans with a variety of dramatic performances and film screenings.

Also: Featured Artists, Book and CD Signings, Demonstrations, Cocktails, Great Art ...and more!

Full schedule available at www.noma.org
2011 Annual Report

EXHIBITIONS
In-house exhibitions
Traveling exhibitions

INTERPRETATION AND AUDIENCE ENGAGEMENT

DONORS
Members
Foundation, corporate, individual gifts
NVC event supporters

ACQUISITIONS

LOANS FROM THE COLLECTION

FINANCIAL REPORT
Museum attendance and sales
Statement of operating activities

BOARD OF TRUSTEES
Annual Report, Interiors

(show at 25% of actual size)
A strong museum and visual arts culture helps promote and stimulate a vibrant city, an ideal place to build a business and professionally engage with a community. As NOMA transitions with new programming, new community collaborations, and new members, it offers your business the opportunity to help inspire the next generation of museum-goers and art lovers through membership in the Business Council.

Founded in 1910, The New Orleans Museum of Art is the oldest and largest fine arts institution in the Gulf South, and has an impressive permanent collection of over 35,000 objects. Entering its second century, NOMA has established itself as a center for cultural, artistic, and intellectual exchange in New Orleans. Through exhibitions, scholarly publications, educational initiatives, and lively programming, the museum is redefining what a cornerstone cultural institution can offer to its community and visitors.
MEMBERSHIP BENEFITS

BUSINESS COUNCIL MEMBERSHIPS ARE INDIVIDUALLY DESIGNED TO MEET THE SPECIFIC NEEDS OF YOUR COMPANY.

Business leaders who wish to demonstrate their commitment to art and art education are encouraged to join NOMA’s Business Council. The generosity of corporate members provides critical support to the museum’s operations, and allows it to continue its mission. By joining the Business Council, your company will enable NOMA to provide diverse audiences with first-class art experiences, ensuring continued cultural growth and education in New Orleans. Corporate philanthropy also offers many benefits, including greater brand awareness, museum privileges for your employees and clients, and (at certain levels) the option to entertain in NOMA’s neoclassical building.

Silver Member
- Recognition in Arts Quarterly
- Recognition on website
- Recognition in Arts Quarterly
- 10% discount on museum rental
- 50 museum passes
- 6 dual/family memberships
- 2 guest invitations to the Holiday Party

Platinum Member
- Recognition on museum wall
- Recognition in Arts Quarterly
- Recognition on website
- Corporate day, with free admission for employees and their families
- 10% discount on museum rental
- 6 dual/family memberships or 2 Patron tickets to Odyssey Ball
- 200 museum passes
- 4 guest invitations to the Holiday Party
- 1 signed/framed poster or any book from NOMA’s gift shop

Sapphire Member
- Recognition on museum wall
- Recognition in Arts Quarterly
- Recognition on website
- Corporate day, with free admission for employees and their families
- 10% discount on museum rental
- 6 dual/family memberships or 2 Patron tickets to Odyssey Ball
- 75 museum passes
- 2 tickets to LOVE in the Garden
- 2 guest invitations to the Holiday Party

Centurion Member
- Recognition on museum wall
- Recognition in Arts Quarterly
- Recognition on website
- Corporate day, with free admission for employees and their families or complimentary use of Board Room
- Private curatorial-led tour and viewing for executives
- 20% discount on museum rental
- 10 dual/family memberships or 4 Patron tickets to Odyssey Ball
- 100 museum passes
- 5 guest invitations to the Holiday Party
- 1 signed/framed poster or any book from NOMA’s gift shop

Gold Member
- Recognition on museum wall
- Recognition in Arts Quarterly
- Recognition on website
- Corporate day, with free admission for employees and their families or complimentary use of Board Room
- 20% discount on museum rental
- 10 dual/family memberships or 4 Patron tickets to Odyssey Ball
- 100 museum passes
- 2 guest invitations to the Holiday Party

JOINING NOMA IS EASY

Complete this form and return it to the museum or join online (go to noma.org, then click the “Support NOMA” tab).

NOMA BUSINESS COUNCIL MEMBERSHIP FORM

Company: ____________________________
Contact Name: ________________________
Address: ______________________________
City: __________________ State: ______ Zip: ______
Email: _________________________________
Business Phone: _______________________
Fax: _______________________

MEMBERSHIP CATEGORIES
☐ Centurion $50,000
☐ Platinum $20,000
☐ Gold $10,000
☐ Sapphire $7,500
☐ Silver $5,000
☐ Bronze $2,500
☐ Donor $1,500

PAYMENT INFORMATION
☐ Check/Money Order (payable to New Orleans Museum of Art)
☐ Charge my:
☐ VISA
☐ MASTERCARD
☐ AMERICAN EXPRESS

NAME AS IT APPEARS ON CREDIT CARD
Card Number: __________ Exp. Date: __________

Signature: __________

Total Amount Enclosed $__________

Thank you.
Mugs

Colors
Gray colors should be selected from the primary palette PMS colors.

(Note: not shown at actual size)
Mugs

Colors
Gray colors should be selected from the primary palette PMS colors.

(Note: not shown at actual size)
Notecards, Griffin

Match To

- WARM GRAY 6 C
- 3015 C
- 347 C
- 7636 C
- 124 C
6 Notecard Set, Covers

(shown at 40% of actual size)
Apparel
Tote Bags, Option 1

Colors
Gray colors should be selected from the primary palette PMS colors.

(Note: not shown at actual size)
Apparel
Tote Bags, Option 2

Colors
Gray color should be selected from the primary palette PMS colors. Black tote should be 100% rich black.

(Note: not shown at actual size)
Apparel
Shirts, Option 1

Colors
Gray colors should be selected from the primary palette PMS colors.

(Note: not shown at actual size)
Apparel
Shirts, Option 2a

Colors
Gray color should be selected from the primary palette PMS colors.

(Note: not shown at actual size)
Apparel
Shirts, Option 2b

Colors
Gray color should be selected from the primary palette PMS colors. Black shirt should be 100% rich black.

(Note: not shown at actual size)
Apparel
Shirts, Option 3a

Colors
Gray color should be selected from the primary palette PMS colors.

(Note: not shown at actual size)
Apparel
Shirts, Option 3b

Colors
Gray color should be selected from the primary palette PMS colors.

(Note: not shown at actual size)
Apparel
Shirts, Option 3c

Colors
Gray color should be selected from the primary palette PMS colors. Black shirt should be 100% rich black.

(Note: not shown at actual size)