

Graphic Identity Standards and Guidelines

New Orleans Museum of Art

Pentagram

May 2013

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

NOMA

LOGO

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.



NEW ORLEANS MUSEUM OF ART

Logo

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).



New Orleans Museum of Art

SIGNATURE

Signature

The NOMA Signature is set in Sentinel Semibold. The characters in the Signature have been carefully typeset with customized letterspacing 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).



New Orleans Museum of Art

LOCK-UP



New Orleans Museum of Art

SMALL-SCALE LOCK-UP

Lock-up

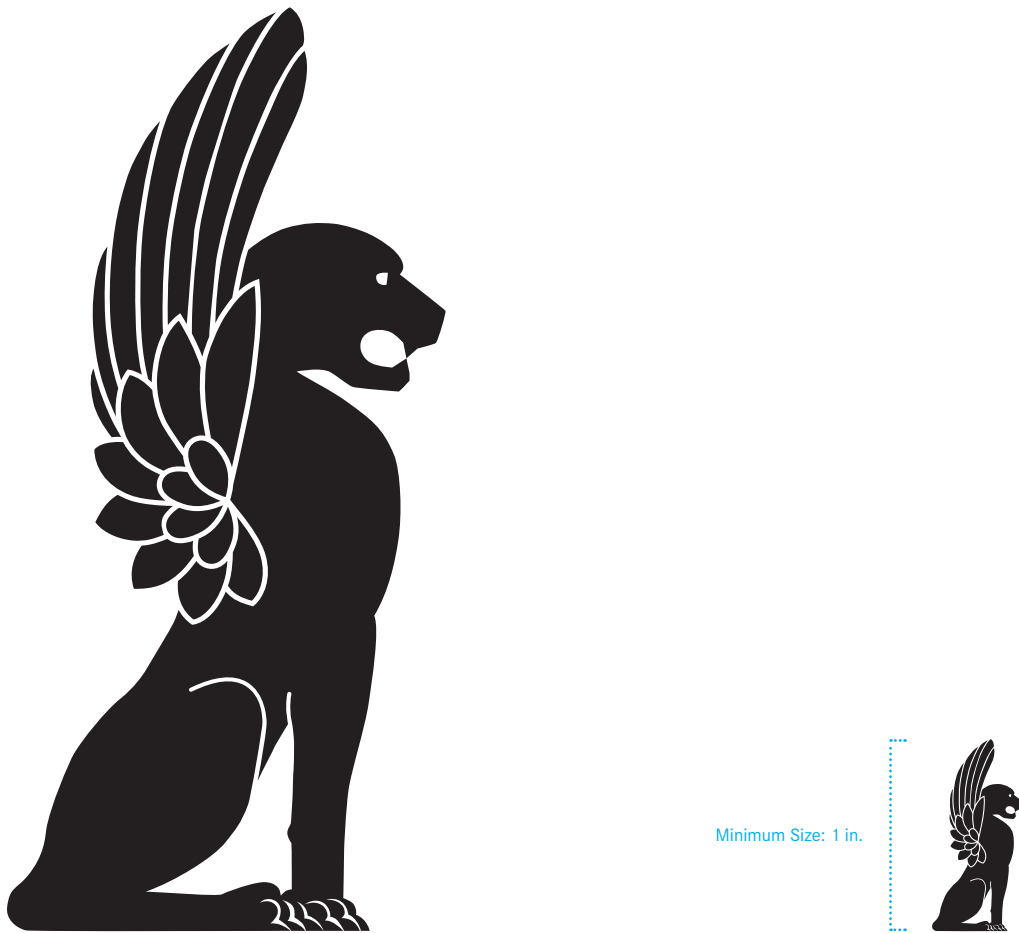
In most cases, treating the Logo and Signature as separate design elements will provide more flexibility in the design of printed and electronic communications. Several examples are shown in the applications in this manual (pages 24-54).

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.

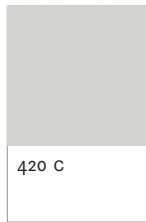
Symbol

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.



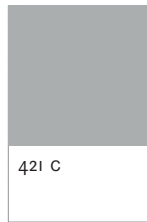
GRIFFIN SYMBOL

Palette, Primary



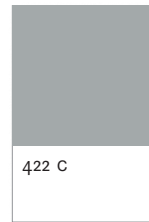
420 C

Pantone 420C
CMYK 3.4.7.13
RGB 199.201.199
HEX #C7C9C7



421 C

Pantone 421 C
CMYK 13.8.11.26
RGB 178.180.178
HEX #B2B4B2



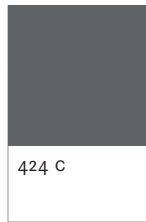
422 C

Pantone 422 C
CMYK 19.12.13.24
RGB 158.162.162
HEX #9EA2A2



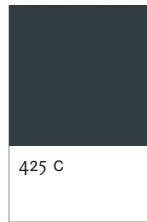
423 C

Pantone 423 C
CMYK 22.14.18.45
RGB 137.141.141
HEX #898D8D



424 C

Pantone 424 C
CMYK 30.20.19.58
RGB 112.115.114
HEX #707372



425 C

Pantone 425 C
CMYK 48.29.26.76
RGB 84.88.90
HEX #54585A



426 C

Pantone 426 C
CMYK 94.77.53.94
RGB 37.40.42
HEX #9EA2A2

The core identity colors consist of a series of 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.

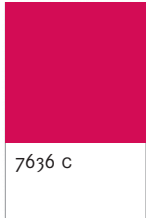
In print applications the grays should always be reproduced as a spot Pantone (PMS) color. Where budget constraints prohibit the use of a PMS, the CMYK equivalents, as specified below the swatch, should be used.

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.

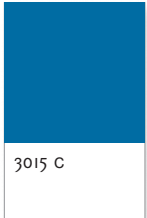
If the NOMA Logo or Signature is used in proximity to, or on, these non-NOMA identity colors, then the NOMA Logo and/or Signature should ONLY be used in black, white, or gray. The NOMA Logo or Signature should never be rendered in a non-identity color.

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.

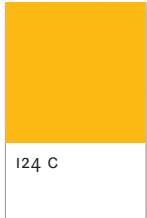
Palette, Secondary



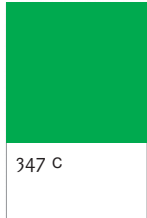
Pantone 7636 C
CMYK 0.100.45.12
RGB 188.32.75
HEX #BC204B



Pantone 3015 C
CMYK 100.35.3.21
RGB 0.98.155
HEX #00629B



Pantone 124 C
CMYK 0.30.100.0
RGB 234.170.0
HEX #EAAA00



Pantone 347 C
CMYK 93.0.100.0
RGB 0.154.68
HEX #009A44



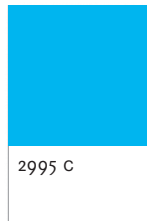
Pantone Warm Gray 6 C
CMYK 14.19.21.39
RGB 165.156.148
HEX #A59C94

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.

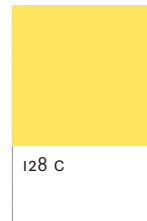
Palette, Extended



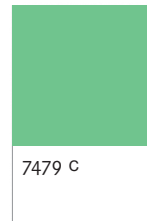
Pantone Strong Red C
CMYK 10.100.50.0
RGB 206.0.86
HEX #CE0056



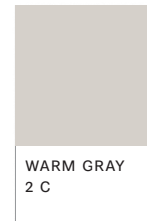
Pantone 2995 C
CMYK 83.1.0.0
RGB 0.169.224
HEX #00A9E0



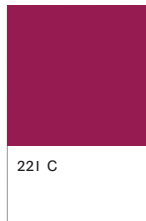
Pantone 128 C
CMYK 0.7.75.0
RGB 243.213.78
HEX #F3D54E



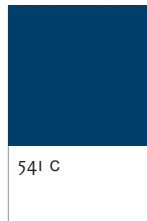
Pantone 7479 C
CMYK 56.0.58.0
RGB 38.208.124
HEX #26D07C



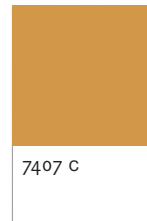
Pantone Warm Gray 2 C
CMYK 6.7.10.11
RGB 203.196.188
HEX #CBC4BC



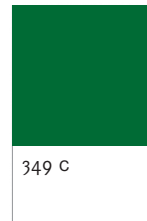
Pantone 221 C
CMYK 9.100.26.38
RGB 145.0.72
HEX #910048



Pantone 541 C
CMYK 100.58.9.46
RGB 0.60.113
HEX #003C71



Pantone 7407 C
CMYK 6.36.79.12
RGB 203.160.82
HEX #CBA052



Pantone 349 C
CMYK 90.12.95.40
RGB 4.106.56
HEX #046A38

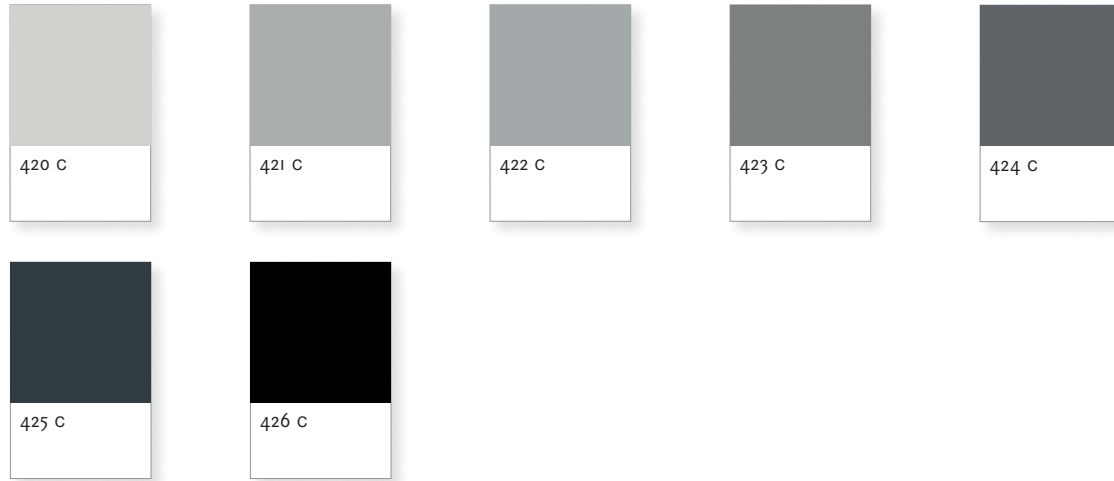


Pantone Warm Gray 10 C
CMYK 24.34.35.60
RGB 121.110.101
HEX #796E65

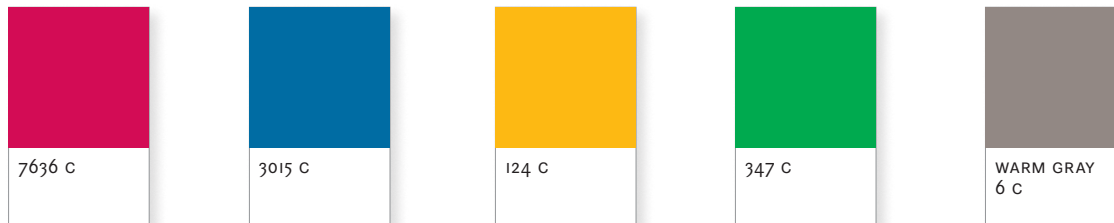
The extended palette is provided as an extension of the Secondary Palette. The extended palette consists of 10 PMS colors in both lighter and darker shades of the Secondary Palette. The colors can be used to enhance the richness of color in an application, or soften the tone. Together with the Primary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

Palette, Full Family

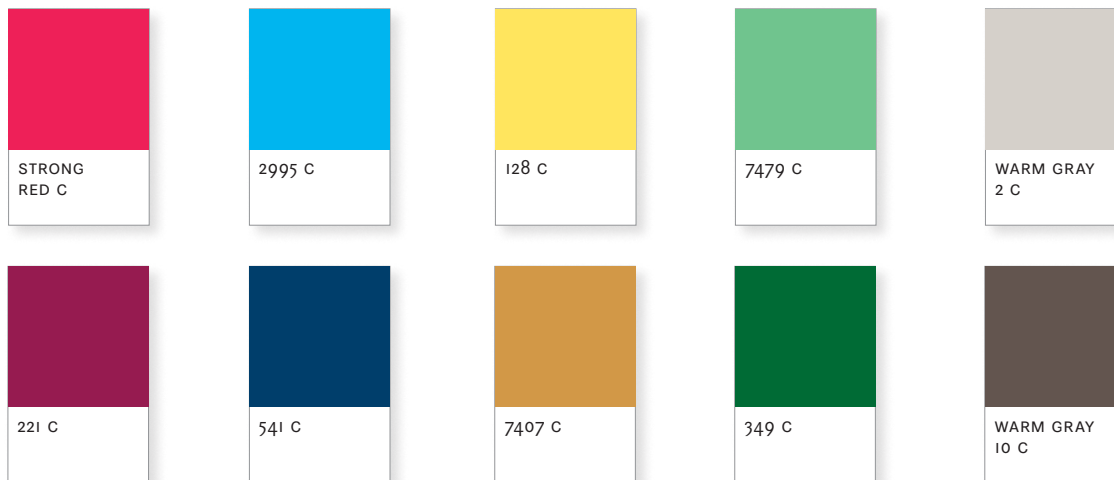
PRIMARY



SECONDARY



EXTENDED



One and Two-Color

The logo consists of the acronym 'NOMA' in a stylized, outlined serif font. The letter 'O' is unique, featuring a circular ornament with a laurel wreath design. The letters 'N', 'M', and 'A' have horizontal hatching within their outlines.

New Orleans Museum of Art

1-COLOR (PANTONE 424C*)

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.

This version of the logo is identical to the 1-color version, but the 'O' ornament is a lighter shade of gray than the 'NOMA' typeface.

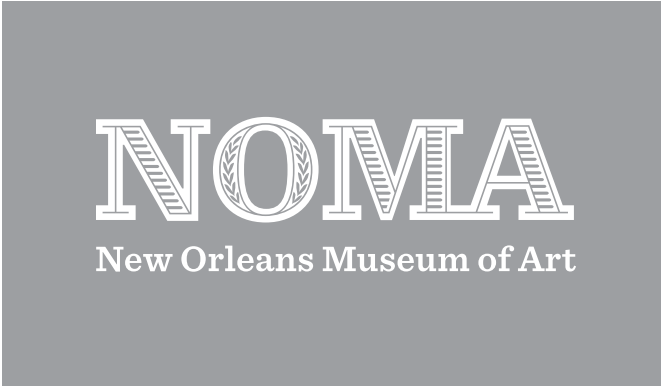
New Orleans Museum of Art

2-COLOR (ORNAMENT: 421C, TYPE: 424C*)

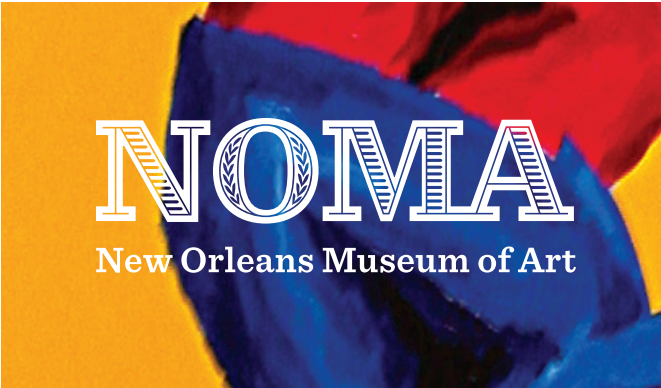
* The logo and signature can be rendered in any of the colors from the primary palette. choose lighter or darker grays based on need. in 2-color expressions of the logo, the ornament should always be lighter than the type.

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.



Knock-out of solid color



Knock-out of 4-color process (CMYK)

Minimum Scale

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.

LOGO



Minimum Size: 2 in.

SMALL SCALE LOGO



Minimum Size: 1 in.

LOCK-UP



New Orleans Museum of Art



Minimum Size: 2 in.

SMALL SCALE LOCK-UP



New Orleans Museum of Art



Minimum Size: 1 in.

SIGNATURE

New Orleans Museum of Art



Minimum Size: 1 in.

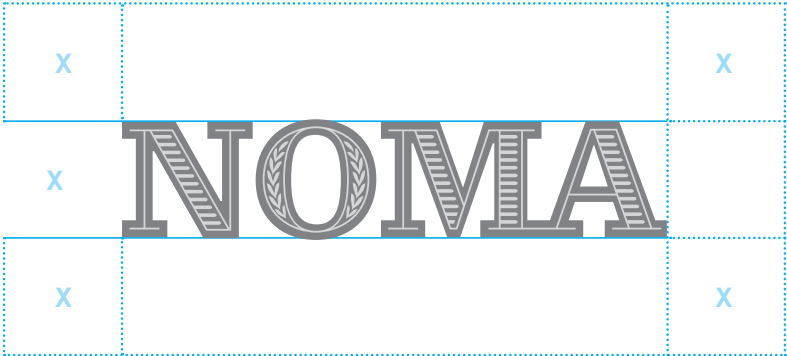
Preferred Clearspace

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 clear space rules. When design liberties are taken, such instances must be reviewed with the NOMA graphics department for approval.

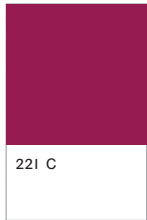


PREFERRED CLEARSPACE
X = the height of the Wordmark

Kids Icon

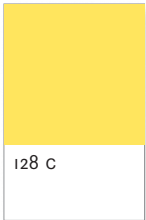
A youthful version of the NOMA symbol has been developed as an icon to represent events targeted towards a younger audience at the museum. The Kids Icon should be used as an independent graphic on all communications targeted towards children and families.

KIDS COLORS



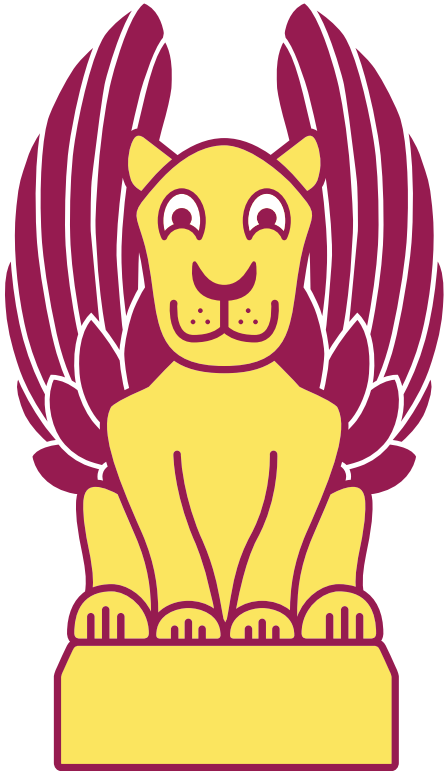
221 C

Pantone 221 C
CMYK 9.100.26.38
RGB 145.0.72
HEX #910048



128 C

Pantone 128 C
CMYK 0.7.75.0
RGB 243.213.78
HEX #F3D54E



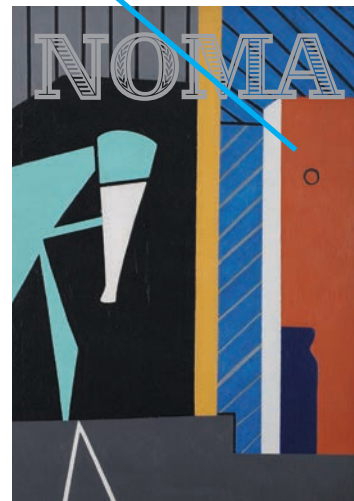
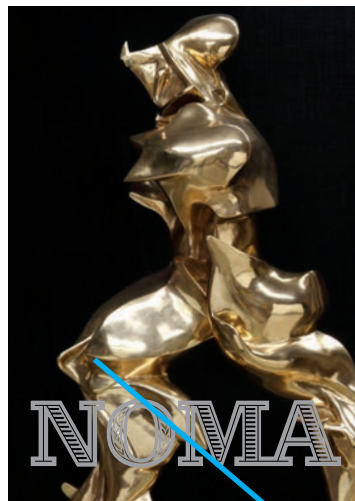
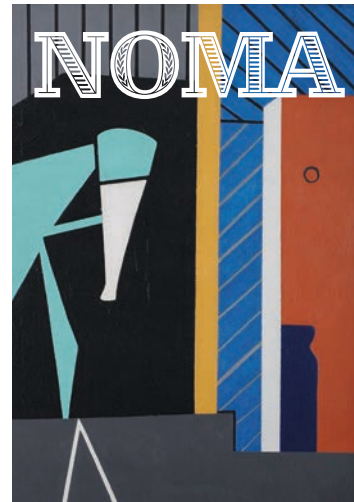
KIDS ICON

Minimum Size: 1 in.



SMALL SCALE

Identity and Photography



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

BLIND EMBOSS (SIMULATION)



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.

2-COLOR FOIL STAMP (SIMULATION)



Integrity of the Mark



Only use the supplied logo file.



Never add a box or a shape to the logo.



Do not scale the identity below the minimum allowable size.

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.



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



Do not create new lock-ups.



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



Do not stretch or manipulate the logo.



Do not outline the logo.



Never rotate the logo.

SENTINEL

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖØÙÚÛÜÝŞŽ

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0123456789 %/!"#\$%&'()*+,-./:;<=>?@_`{|}~¡¢£€

¥§¨ª«¬®¯°±²³´µ¶·¸¹º»¼½¾¿ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖØÙÚÛÜÝŞŽ

Our mission is to inspire the love of art; to collect, preserve,

SENTINEL, LIGHT

exhibit and present excellence in the visual arts; to educate,

SENTINEL, BOOK

challenge and engage a diverse public. The guiding vision

SENTINEL, MEDIUM

of NOMA is to advance its position as a premier national

SENTINEL, SEMIBOLD

visual arts Museum vital to the cultural and

BENTON SANS, BOLD

educational life of our city, state and region.

SENTINEL, BLACK

Primary Typeface

Sentinel is the dominant “display” and “brand” typeface for NOMA. As such, Sentinel should be the default font for all projects such as magazines, brochures, posters, postcards, invitations, programs, institutional forms, and other institutional collateral. Sentinel should also be used in signage and electronic media.

Sentinel is intended to function as the distinct brand voice of NOMA. It should be used in all contexts where a serif typeface is appropriate or where the branding identity is the primary aspect of the communication.

The Sentinel type family includes 6 weights. Each weight has a Roman and Italic version.

Because Sentinel is an extensive family it can be employed as display and body copy, both large and small scales.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖØÙÚÛÜÝŞŽ
 àáâãääåæçèéêëìíîïðñòóôõöøùúûüýşž
 0123456789 %<>/!"#\$%&'()*+~"©®?¿@
 ^_`´°fþıŁœPßŁ.[\]-`{|}i¢£¥§¨ıı",“”„•…
 ,/∴<=>ª«¬°ffl²³´—µ¶·¸¹º»¼½¾

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.

Benton Sans Light

Quality in art is our fundamental objective. We endeavor

Benton Sans Thin

to reach the largest and most diverse audience to enjoy

Benton Sans Book

and appreciate the benefits and treasures of the Museum.

Benton Sans Regular

We seek to promote the visual arts through innovative

Benton Sans Medium

educational programs and learning experiences to

Benton Sans Bold

ensure broad participation from audiences.

Benton Sans Black

SUPPORTING
section header
benton sans cond
9.5 pt

PRIMARY
sub-head
sentinel bold:
13 pt / 16 pt

VISIT

**Café Noma
Presents Art You
Can Eat Summer
Cooking Series**



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 lead 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 *Leah Chase: Paintings by Gustave Blache III*.

Café Noma, Art You Can Eat

Friday Nights, 7 p.m.
Free with museum admission; RSVP Requested (cafenoma-artyoucaneat.eventbrite.com)

July 6
CHIP FLANAGAN
Executive Chef of Ralph's on the Park
Summer Grilling and Chilling
Gourmet rubs, sauces and accompaniments for the ultimate July BBQ

August 3
MICHAEL GOTTLIEB WITH LEAH CHASE
Executive Chef at Red Fish Grill and Chef/Owner of Dooky Chase Restaurant
"Zecrets Zherbes"
The art of roux-making and other gumbo tales

July 13
CHRIS MONTERO WITH LEAH CHASE
Executive Chef of café b, and Chef/Owner of Dooky Chase Restaurant

Do It Yourself Creole Cream Cheese, Mozzarella and Ricotta
ART-is-an cheese traditions and tasting with special guest Leah Chase

August 10
HALEY BITTERMANN WITH LEAH CHASE
Executive Chef of Ralph Brennan Restaurant Group, and Chef/Owner of Dooky Chase Restaurant
The Soul of New Orleans
Mac & cheese and other family-friendly comfort foods

July 20
HALEY BITTERMANN
Executive Chef of Ralph Brennan Restaurant Group

The crossroad of Art, Science and New Orleans Cuisine
Do-it-yourself molecular gastronomy meets bananas foster and other New Orleans classics

August 17
THOMAS REGISTER
Beverage Specialist at Ralph Brennan Restaurant Group
Muddling and Mixing; The art of the cocktail
Enhance cocktails with infusions and garden fresh fruits and vegetables

July 27
BRETT GAUTHIER
Executive Pastry Chef of Ralph Brennan Restaurant Group

Offbeat Sweet and Savory Desserts
Overlooked ingredients transformed into fabulous desserts

August 24
STEVEN MARSELLA WITH LEAH CHASE
Executive Chef of Heritage Grill, and Chef/Owner of Dooky Chase Restaurant
Take a Walk on the Lite Side...
Creole classics undergo an extreme makeover...will you miss the butter?



Above (clockwise from left) Chris Montero, Michael Gottlieb, Haley Bitterman, and Steven Marsella
Top: Café Noma.

Right: *As You Like It*, performed by the NOLA Project in the Besthoff Sculpture Garden

18

PRIMARY
folio: sentinel light, 9 pt

PRIMARY
sub-head

PRIMARY
body copy
sentinel book:
9 pt / 12.5 pt

MIX
sidebar
sentinel and
benton sans:
various sizes

SUPPORTING
captions
benton sans:
6.5 pt / 8.5 pt

**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 2011.

Please visit www.noma.org for more information regarding NOMA's collaborations and productions.

PRIMARY
sub-head



www.noma.org

19

WY 18/2019

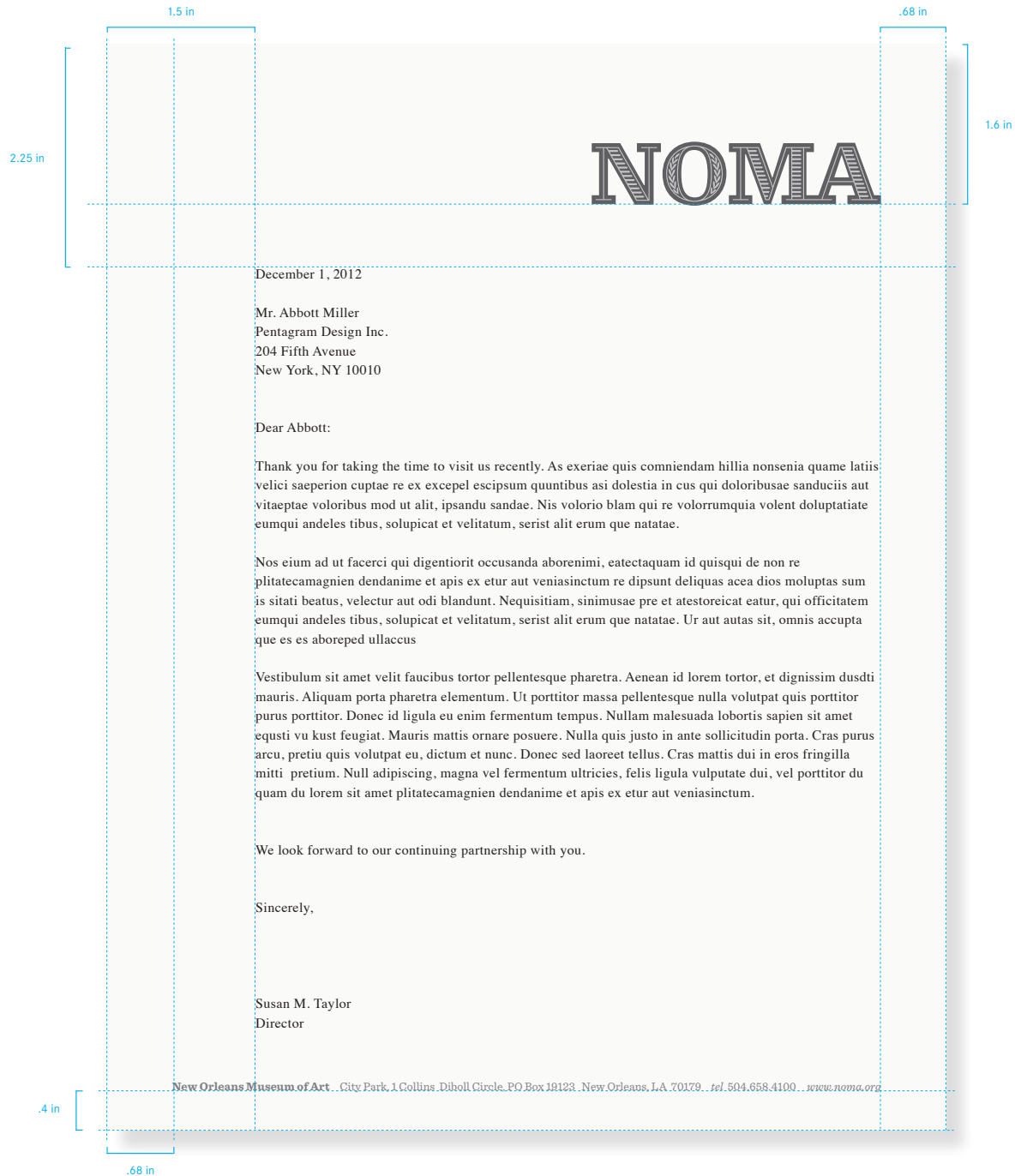
WY 18/2019

PRIMARY
running footer: sentinel, 8 pt / 9 pt

SUPPORTING
photo credit, benton sans, 4 pt

Stationery

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



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

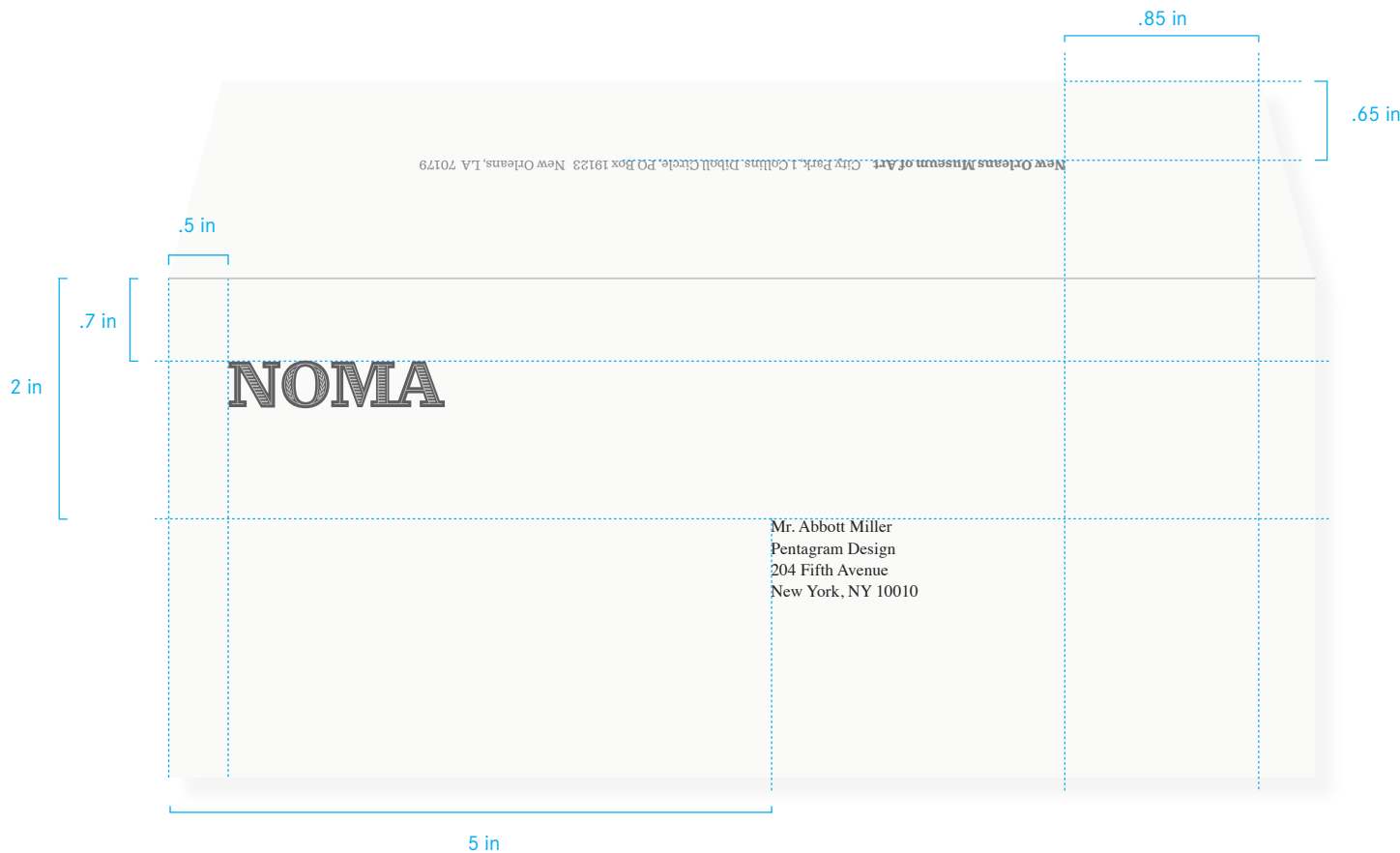
Alternate Technique: If foil is not possible,
offset print the envelope in PMS 421 U
(interior of logo) and 425 U (exterior of logo)
and PMS 424 U (address line)

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 × 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)

FRONT



NOMA

BACK

Allison Reid

*Director of Department of Interpretation
and Audience Engagement*

tel 504.658.4159 email areid@noma.org

New Orleans Museum of Art

City Park, 1 Collins Diboll Circle, PO Box 19123

New Orleans, LA 70179

fax 504.658.4199

www.noma.org

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.

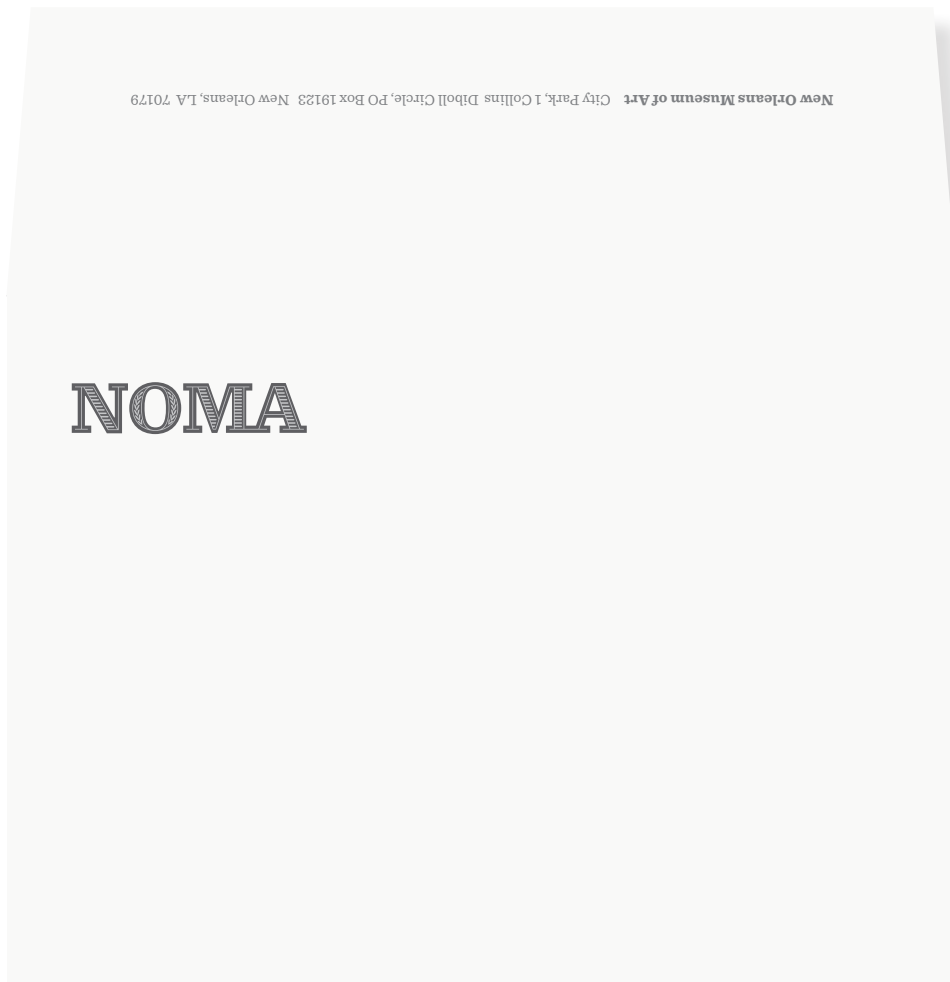
(Note: not shown at actual size)

BACK

New Orleans Museum of Art
City Park, 1 Collins Diboll Circle, PO Box 19123 New Orleans, LA 70179 tel 504.658.4100 www.noma.org

FRONT

NOMA



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.

Pocket Folder

Size

9 × 12 in.
with 4 inch pockets and business card slits

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)

Recommended Paper Stock

Neenah, Oxford
Stone White, 100# Cover

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)



COVER

INTERIOR



Arts Quarterly, Cover

(shown at 60% of 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.

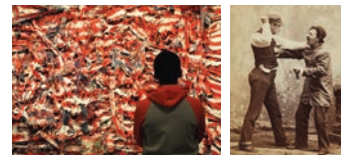
(Note: not shown at actual size)

(shown at 25% of actual size)

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SETTING THE STAGE

An Interview with Albert Miller

Albert Miller, a partner of the international design consultancy Pentagram, has been working on the last several months to create a new graphic identity for the museum, along with NOMA's director, Steven M. Taylor, and other museum staff...



An Interview with Albert Miller

Why do you think it's important for NOMA to have a graphic identity?

I think it's really important to have a graphic identity that is unique and that communicates the museum's mission and values to the public...

An Interview with Albert Miller

EXHIBITIONS



Public Presence by Fadiha is a sculpture that explores the relationship between the individual and the community...

Public Presence by Fadiha

ON THE ROAD

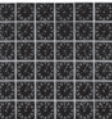


Public Presence by Fadiha is a sculpture that explores the relationship between the individual and the community...

Public Presence by Fadiha

EXHIBITIONS

PHOTOGRAPHY, SEQUENCE, AND TIME



"The constant assembling and re-assembling of images has become an organizing principle in our lives"

Individual photographs are powerful but often evaded messages. The photograph gives us a single moment, captured from the relative world of the moment. Without the before and after, the moment is isolated and its meaning is often lost...



PHOTOGRAPHY, SEQUENCE, AND TIME

PHOTOGRAPHY, SEQUENCE, AND TIME



PHOTOGRAPHY, SEQUENCE, AND TIME

PHOTOGRAPHY, SEQUENCE, AND TIME

PARTICIPATE

NOMA's exhibitions and special programs are made possible through the generosity of our sponsors. If you would like additional information on sponsorship, please contact the museum's Development Department at (504) 558-4107.

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Chris's F.P.A. Art Auctions
Dwyer-Chung Foundation
Dygas House



Save the Date LOVE IN THE GARDEN
On Friday, September 17, 2010, NOMA will hold the 1st annual event with the theme of LOVE IN THE GARDEN...

Save the Date LOVE IN THE GARDEN

(shown at 35% of actual size)

NOMA

CALENDAR OF EVENTS AND EXHIBITIONS
July/August/September 2012

UPCOMING EVENTS

July 2012

<p>2 Monday Tai Chi/Chi Kung 6-7 p.m.</p>	<p>6 Friday Where Y'Art?! MUSIC: Pinar Sisters, 5:30-8:30 p.m. ART ACTIVITY 5-8 p.m. MUSEUM SHOP FEATURED ARTIST Richard DePaul, Pottery Artist, 6-8 p.m. FILM: The Fantastic Flying Books of Mr. Morris Lessmore, 7 p.m. FILM: My Louisiana Love, 7:45 p.m. ART YOU CAN EAT Cooking Demo, 7-8 p.m.</p>	<p>13 Friday Where Y'Art?! MUSIC: N.O. Opera Association, 5:30-7:30 p.m. ART ACTIVITY 5-8 p.m. BOOK SIGNING with Gustave Blache II, 6 p.m. FILM ART.2: Romance, 6:30-7:30 p.m. ART YOU CAN EAT Cooking Demo, 7-8 p.m. FILM ART.2: Identity, 7:30-8:30 p.m.</p>	<p>18 Wednesday Book Club Discussion Group, 11:30 a.m.-1 p.m.</p>
<p>7 Saturday Yoga in the Sculpture Garden 8-9 a.m.</p>	<p>14 Saturday Yoga in the Sculpture Garden 8-9 a.m. StoryQuest 11 a.m.</p>	<p>21 Saturday Yoga in the Sculpture Garden 8-9 a.m.</p>	<p>27 Friday Book Club Van Gogh: Post-Luck, 11:30 a.m.-1 p.m. Where Y'Art?! MUSIC: Red Hot Brass Band, 5:30-8:30 p.m. ART ACTIVITY with YADA, 5-8 p.m. FILM ART.2: Boundaries, 6:30 p.m. ART YOU CAN EAT Cooking Demo, 7-8 p.m. FILM ART.2: Change, 7:30 p.m.</p>
<p>9 Monday Tai Chi/Chi Kung 6-7 p.m.</p>	<p>16 Monday Tai Chi/Chi Kung 6-7 p.m.</p>	<p>23 Monday Tai Chi/Chi Kung 6-7 p.m.</p>	<p>28 Saturday Plates in the Sculpture Garden 8-9 a.m. StoryQuest 11 a.m.</p>

August 2012

<p>3 Friday Where Y'Art?! MUSIC: Scott Standen, 5:30-8:30 p.m. ART ACTIVITY 5-8 p.m. MUSEUM SHOP FEATURED ARTIST Huehler Mettricky, 5-8 p.m. FILM: WYES: N.O. Food Memories, 7 p.m. ART YOU CAN EAT Cooking Demo, 7-8 p.m. FILM: WYES: Growing Up in New Orleans, 8 p.m.</p>	<p>10 Friday Where Y'Art?! MUSIC: Sonia Maszkowski, 5:30-8:30 p.m. ART ACTIVITY 5-8 p.m. FILM: WYES: N.O. in the 50s, 7 p.m. ART YOU CAN EAT Cooking Demo, 7-8 p.m. FILM: WYES: The Nightlife That Was, 8 p.m.</p>	<p>17 Friday Where Y'Art?! MUSIC: Rex Gregory, 5:30-8:30 p.m.</p>	<p>24 Friday Where Y'Art?! MUSIC: Phil DeVony, 5:30-8:30 p.m. ART ACTIVITY with YADA, 5-8 p.m.</p>
<p>4 Saturday Yoga in the Sculpture Garden 8-9 a.m.</p>	<p>11 Saturday Yoga in the Sculpture Garden 8-9 a.m. StoryQuest 11 a.m.</p>	<p>18 Saturday Yoga in the Sculpture Garden 8-9 a.m.</p>	<p>25 Saturday Plates in the Sculpture Garden 8-9 a.m. StoryQuest 11 a.m.</p>
<p>6 Monday Tai Chi/Chi Kung 6-7 p.m.</p>	<p>13 Monday Tai Chi/Chi Kung 6-7 p.m.</p>	<p>20 Monday Tai Chi/Chi Kung 6-7 p.m.</p>	<p>27 Monday Tai Chi/Chi Kung 6-7 p.m.</p>

EXHIBITIONS





NEXT UP AT NOMA

Book Club Summer Schedule
July Sunflowers: a Novel of Vincent Van Gogh by Sheramy Bundrick
August Modigliani: a Life by Meryle Secrest
September A Perfect Red: Empire, Espionage, and the Quest for the Color of Desire by Amy Butler Greenfield

Each month a different work of fiction or non-fiction, all with art or museum-related content, is selected for discussion. The Book Club also engages in curatorial programs and field trips correlating with each book. Check the calendar for meeting dates. To join or for more info, contact Sheila Cook at 504.658.4117 or at sc@noma.org.

Save the Date
 Odyssey Ball, Saturday, November 10, featuring *Lifelike*, organized by the Walker Art Center.

Currently on View

What is a Photograph?
 Through August 19, Templeman Galleries

Katie Holtzer: Drawn to the Edge (I)
 Through September 9, The Grand Hall

Leah Chase: Paintings by Gustave Blache III
 Through September 9, Louisiana Galleries

Dario Robledo: The Preludes of the Blues
 Through September 16, Frederick R. Weisman Galleries

Raiston Crawford and Jazz (2)
 Through October 14, Ella West Freeman Galleries

Upcoming Exhibitions

Photography, Sequence & Time (3)
 Opens September 7, Templeman Galleries

Lifelike
 Opens November 10, Ella West Freeman Galleries

Book Cover: Lutz Schilling on the Franklin D. Roosevelt Library. U.S. Coast Guard, Operation Enduring Freedom. © Museum of Modern Art, New York, NY 2012.

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(shown at 40% of actual size)

COVER



INTERIOR

PLANNING YOUR SCHOOL VISIT

1. Select Your Tour Topic

School visits at NOMA are categorized by subject and introduce students to a variety of highlights from NOMA's permanent collection of 40,000 objects. You can customize the experience for your class. Choose from a selection of tours that approach art from a visual art, language arts, or social studies perspective, or select our featured temporary exhibition.

2. Select either Guided or Self-Guided Visits

Guided Visits
Spark your students' imaginations with a guided visit to NOMA. Knowledgeable docents engage students in grade-appropriate discussions, encouraging creative and critical thinking while addressing a variety of learning styles. Tours are interactive and conversational, and are aligned with state and national educational standards and benchmarks in the visual arts, language arts and social studies.

Self-Guided Visits
Self-guided visits enable you to design and lead your own school visit to NOMA. Art, language arts, history, science and math can be explored using NOMA's extensive permanent collection, compelling temporary exhibitions, and outdoor Sculpture Garden. Use the Teacher's Guide to the Collection to find information on many works of art, maps of the museum, and suggestions for gallery discussions and activities during your visit. The Teacher's Guide to the Collection is free to any teacher planning a visit to NOMA.

3. Make Your Reservation

School group visits to NOMA are available Tuesday - Friday. Contact the Department of Interpretation & Audience Engagement at (504) 658-4128 to schedule your Guided or Self-guided visit. Please have the following information ready:

- Group leader's cell phone number
- Group leader's email address
- School's name, address, and phone number
- Number of students
- Grade level of students
- Preferred date & time, alternate date & time
- Tour topic

Admission

Admission to NOMA is FREE for scheduled school groups, including students, teachers, and one adult per 10 students.

Bus Reimbursement

Schools located in Orleans and Jefferson Parishes qualify for busing reimbursement, generously underwritten by the GPOA Foundation. Visit www.noma.org/learn for your bus reimbursement form.

Contact Us

Department of Interpretation & Audience Engagement
New Orleans Museum of Art
1 Collins Diboll Circle
City Park, New Orleans LA 70124
P (504) 658-4128
F (504) 658-4159
education@noma.org

SCHOOL PROGRAM
CALENDAR OF EVENTS
2012 - 2013

(shown at 35% of actual size)

NOMA

SCHOOL PROGRAM
CALENDAR OF EVENTS
2012 - 2013

TOUR TOPICS

Art Approach

Elements of Art
What are the ABCs of art? Introduce students to the elements of art: line, color, shape, form, texture, space, and value. This tour explores how artists engage these basic elements to create a boundless visual language.

Methods & Materials
How did the artist make that? Explore the relationship between an artist's ideas and techniques. This tour will compare and contrast at least three different media, such as painting, sculpture, photography, printmaking or textiles.

Language Arts Approach

What's the Story?
Construct the elements of a story in this English Language Arts-based tour of NOMA's permanent collection. Characters, setting, and plot will be identified throughout the galleries as students determine the story in each artwork.

Describe It!
A picture may be worth a thousand words, but how can we describe what we see? This tour focuses on developing descriptive language as students are encouraged to use descriptive words, synonyms and adjectives to describe the artwork in front of them.

Social Studies Approach

History Detectives
Follow the clues as you sleuth through the ages exploring art objects from NOMA's permanent collection. The history detectives will discover what it was like to live in a different era by exploring the costumes, objects, and backgrounds in works of art.

My Country, My State
Explore the development of the United States and Louisiana. Our rich artistic heritages will be highlighted as students learn how artists represent or place by examining artwork from different areas of our nation's history.

EXHIBITION TOURS

November 13-January 25

Is It Real?
In conjunction with the exhibition *Liblike*, a towering ink cartoon and a trash bag made from marble are just two of the real-looking objects you will encounter on this tour. *Liblike* features works by a group of international artists working from the 1960s to the present who created ordinary objects in extraordinary ways. By manipulating scale and incorporating low-cost materials, artists offer surprising interpretations of commonplace objects that will leave you wondering, "Is it real?"

April 16 - May 24

Meet Me at the World Fair
In conjunction with the exhibition *Inventing the Modern World: Decorative Arts at the World's Fairs 1853-1939*, discover innovation in design and the application of new technologies on a tour of spectacular objects first displayed at World's Fairs. Before the invention of TV and the internet, visitors from all over the globe flocked to World's Fairs to see the latest and greatest creations. They came to "see the future!"



Above, top to bottom
Time Equals 36, Exposure, 1972, Leo Thomas, American, born 1932. Numbered 1 through 36 in pencil verso on each sheet.
Untitled (Shaper #9), circa 1960, Undiscovered photographer, Albanian prints, each 5.8/4 x 1.8 in.
Annual Locomotion #24, circa 1882, Eastward Mudge, California print, 9.25/6 x 12.9/56 in. 73.28

EXHIBITION SCHEDULE

2012-2013

On view through October 14, 2012

Ralston Crawford & Jazz
Ralston Crawford & Jazz considers the relationships between music, photography, painting, drawing and film as they intersect in works in New Orleans. Different aspects of New Orleans have inspired many artists and writers, but for Crawford, New Orleans jazz music had the most profound effect. In his work, Crawford imported the elements of jazz—synchronicity, improvisation and improvisation—and transformed them into visual analogies. Thinking along these lines, Crawford produced photographs of jazz musicians that are a purity and rhythm as the music that his subjects played.

September 7-December 2, 2012

Photography, Sequence & Time
Throughout the history of photography, photographers have sought to overcome the narrative limitations of the single photographic image through photographic sequences that create meaning through a succession of images. These sequences are often time-based, either fictionally representing the passage of time, or accurately recording it, as in Edward Muybridge's famous motion studies. This exhibition will examine the ways in which meaning, narrative, and time inherent in photographic sequences can be the 19th century to the present.

November 11, 2012 - January 27, 2013

Liblike
The exhibition *Liblike* invites a close examination of artworks based on commonplace objects and situations, which are startlingly realistic, often painstakingly rendered, and sometimes surreal. This international, multi-generational group exhibition surveys over 90 works from the 1960s to the present by more than 50 artists, including Yip Callows, Susan Gallo, Keith Elmer, Faith and Weiss, Robert Golder, Alex Hay, Kaz Oshio, Charles Ray, and A'Heew.

October 5, 2012 - February 24, 2013

Jim Richard Paintings
April 12 - July 21, 2013
Inventing the Modern World: Decorative Arts at the World's Fairs 1853-1939
This groundbreaking exhibition includes nearly 200 objects representing the permeation of science and artistic ingenuity, shown at world's fairs between 1853-1939. World's Fairs were the most important vehicle for introducing technological and stylistic advancements to an international audience. For the first time, these objects have been brought together in a major exhibition evoking the spectacle of these fantastic events.

EDUCATOR EVENTS

September 2012-April 2013

Saturday, September 8, 2012 Saturday, January 26, 2013

Teacher Appreciation Day
Teachers get in FREE with a school ID! On this special day, bring your valid school ID or current school district card and get FREE admission to NOMA for you and up to 3 family members. NOMA appreciates your hard work and dedication.

Wednesdays

Educator Workshops
Bring art into your classroom with lessons inspired by NOMA's permanent collection and temporary exhibitions. Lesson plans, worksheets, images, classroom activities and a museum tour are provided. We make it easy to fulfill Act 171 requirements and integrate visual art in your curriculum. Workshops take place on Wednesday afternoons from 4:30-6:30 p.m. Come early at 4:00 p.m. to enjoy refreshments and exchange ideas with colleagues.

Wednesday, October 17, 2012

Getting Personal: Self-exploration through the Arts

Wednesday, November 14, 2012

Reality Show: Approaching Realism in Art

Wednesday, January 30, 2013

Inspired by New Orleans: Local Artists in NOMA's Collection

Wednesday, April 17, 2013

The Decorative Arts and Innovations in Design: A Visit to the World's Fair

EDUCATOR RESOURCES

Bring art instruction to your classroom with NOMA's resources for educators.

Our Educator Guides are available online <http://nomamuseum.org/pages/detail/98/Educators>.

All Educator Guides include topical information, images, reference material and timelines. Most include a detailed "curriculum objectives" section reflecting current Louisiana standards and benchmarks.

Use the Educator Guides in conjunction with a NOMA visit for maximum impact.

Available Educator Guides

Teacher's Guide to the Collection

The Spiny and Wally Besthoff Sculpture Garden

Animals in Art

Art and All That Jazz

Art and the Body

Art in Louisiana 1700-1900

The Spiny and Wally Besthoff Sculpture Garden

Animals in Art

Art and All That Jazz

Art and the Body

Art in Louisiana 1700-1900

Art in Louisiana 1900-2000

Introduction to Chinese Art

Landscapes and Waterways

Pop Art, and Minimalism

Shrouded Art in NOMA's Collection

The Yoruba and Their Art

Schedule subject to change. Please check nomamuseum.org for updates.

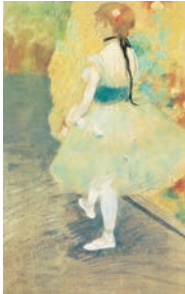
(shown at 65% of actual size)

FRONT

Saturday, July 14

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


StoryQuest NOMA



LOCATION 2nd Floor
EDGAR DEGAS
Dancer in Green

Question: What do you think is happening in this drawing?

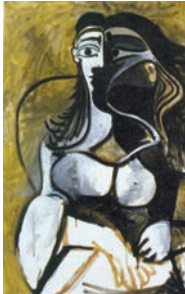
Explore! Find the bronze sculptures of the dancer and Edgar Degas.



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.

BACK

StoryQuest

SELECT SATURDAYS AT 11 AM

July 28 All About Music

August 11 Hey, Shakespeare!

August 25 Fairy Tales

September 8 Artist and writer Alex Beard

September 22 Artist George Rodrigue

One Collins Diboll Circle, New Orleans, LA 70124
tel 504.658.4100 www.noma.org

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

STORYTELLER THIS WEEK

Briceshanay Gresham is a teaching artist with Young Audiences of Louisiana.


StoryQuest is generously sponsored by
The Patrick F. Taylor Foundation

FAMILY FUN AT NOMA

Where YArt!? 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-transferrable, has no cash value, and is not available with other offers.



(shown at 65% of actual size)

COVER



INTERIOR

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

Cover

Time Equals 36 Exposures, 1971; Lew Thomas; American, born 1932.

Right, top to bottom

Dale Chihuly, American, born 1941; *Saxony Blue Seaform*, 2000-2010; Set of four nested bowls: transparent deep blue, green, yellow, transparent deep blue, green, yellow.



Annual Report, Cover

(shown at 65% of actual size)



(shown at 25% of actual size)

EXHIBITIONS

Exhibitions primarily organized by NOMA, presented both on-site and in venues across the country, showcased the breadth and depth of the permanent collection.

Interiors

Great Outdoors Great
The Making of the New Orleans Museum of Art 2000-2020
November 12, 2024 - January 13, 2025
New Orleans, Louisiana
Admission: \$10.00 / \$5.00 (Seniors, Youth, Students)
Curator: Jennifer G. Wade

Art of the New Orleans
From the Streets to the Studio
November 12, 2024 - January 13, 2025
New Orleans, Louisiana
Admission: \$10.00 / \$5.00 (Seniors, Youth, Students)
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Curator: Jennifer G. Wade

INTERPRETATION AND AUDIENCE ENGAGEMENT

Offering a wide array of audience and interpretive programming, including:

Programs

INTERPRETATION
CONSERVATION
EDUCATION
RESEARCH
OUTREACH
ADMISSIONS
MARKETING
RESEARCH
EDUCATION
CONSERVATION
OUTREACH
ADMISSIONS
MARKETING



DONORS

FOUNDATIONS, CORPORATE, AND INDIVIDUAL CONTRIBUTIONS

\$50,000 - \$100,000
 \$100,000 - \$500,000
 \$500,000 - \$1,000,000
 \$1,000,000 - \$5,000,000
 \$5,000,000 - \$10,000,000



EVENT SUPPORTERS

Art in Bloom
 \$500 - \$1000
 \$1000 - \$5000
 \$5000 - \$10000
 \$10000 - \$50000
 \$50000 - \$100000



ACQUISITIONS

International Acquisitions 2023
 Domestic Acquisitions 2023
 Gifts and Donations 2023
 International Acquisitions 2022
 Domestic Acquisitions 2022
 Gifts and Donations 2022




ACQUISITIONS

International Acquisitions 2023
 Domestic Acquisitions 2023
 Gifts and Donations 2023
 International Acquisitions 2022
 Domestic Acquisitions 2022
 Gifts and Donations 2022



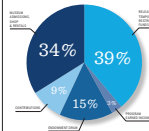
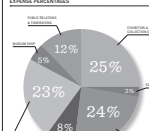
2024 BOARD OF TRUSTEES

Chairman
 Vice Chair
 President
 Treasurer
 Secretary
 Trustee

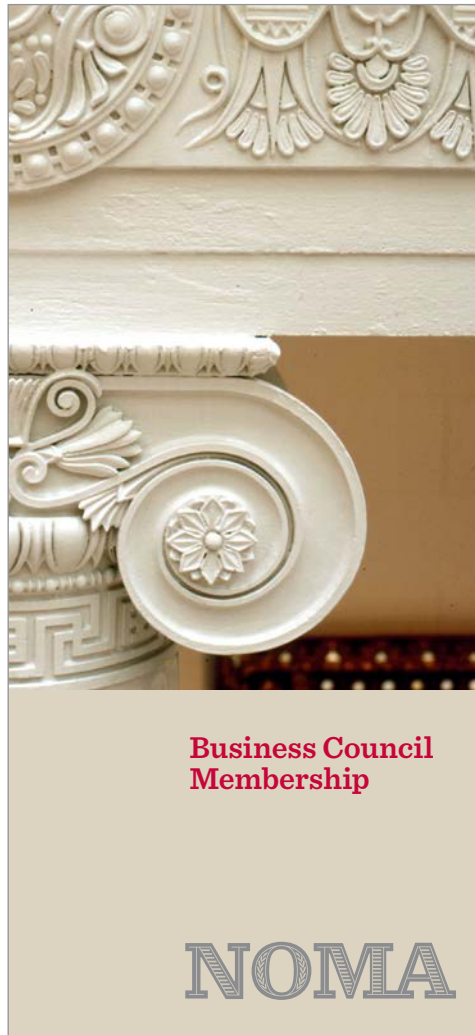


FINANCIAL REPORT

Operating Income
 Net Income
 Total Assets
 Total Liabilities

COVER



INTERIOR

THE ART OF BUSINESS

MEMBERSHIP IN THE NEW ORLEANS MUSEUM OF ART'S BUSINESS COUNCIL

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 artlovers 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.

OPPOSITE *Virlane Tower*, 1981:
Kenneth Snelson; Stainless steel;
540 x 162 x 162 in. Gift of Sydney
and Walda Besthoff, 1998.148



(shown at 60% of actual size)

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.

Green Member \$1,500

- Recognition in *Arts Quarterly*
- Recognition on website
- 4 dual/family memberships
- 15 museum passes

Bronze Member \$2,500

- Recognition in *Arts Quarterly*
- Recognition on website
- 5 dual/family memberships
- 25 museum passes

Silver Member \$5,000

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

Sapphire Member \$7,500

- 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
- 8 dual/family memberships or 2 Patron tickets to Odyssey Ball
- 75 museum passes
- 2 tickets to LOVE in the Garden
- 2 guests invitations to the Holiday Party

Gold Member \$10,000

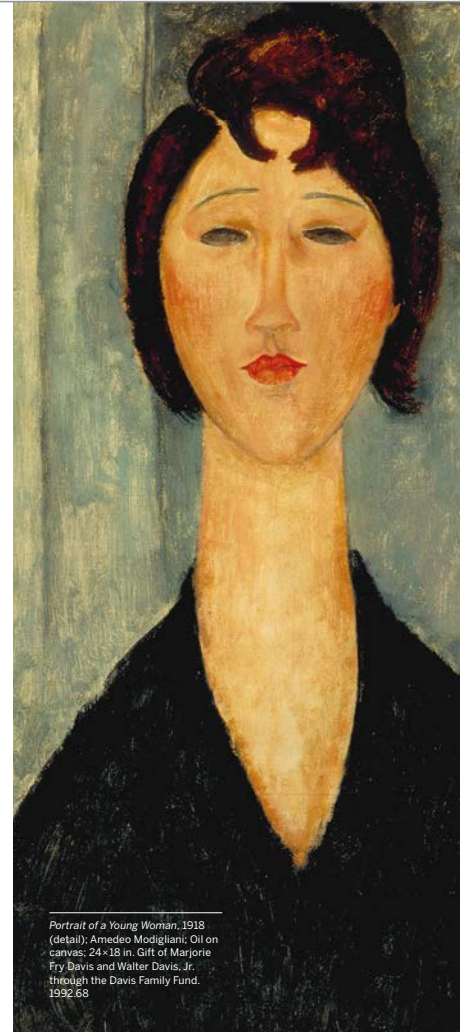
- Recognition on museum wall
- Corporate day, with free admission for employees and families or complimentary use of the Board Room
- 20% discount on museum rental
- Recognition in *Arts Quarterly*
- Recognition on website
- 10 dual/family memberships or 4 Patron tickets to Odyssey Ball
- 100 museum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

Platinum Member \$20,000

- Recognition on museum wall
- Use of the Board Room
- Corporate day, with free admission for employees and families
- Private curatorial-led tour and viewing for executives
- 20% discount on museum rental
- Recognition in *Arts Quarterly*
- Recognition on website
- 15 dual/family memberships or 4 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

Centurion Member \$50,000 and above

- Loan of art from NOMA's permanent collection
- Recognition on museum wall
- Complimentary evening at NOMA (catering not included)
- Corporate day, with free admission for employees and families or complimentary use of Board Room
- Private curatorial-led tour and viewing for executives
- Recognition in *Arts Quarterly*
- Recognition on website
- 20 dual/family memberships or 6 Patron tickets to Odyssey Ball
- 200 museum passes
- 6 guest invitations to the Holiday Party
- 1 signed/framed poster or any book from NOMA's gift shop



Portrait of a Young Woman, 1918 (detail); Amedeo Modigliani; Oil on canvas; 24x18 in. Gift of Marjorie Fry Davis and Walter Davis, Jr., through the Davis Family Fund, 1992.68

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

Please print

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
- Green \$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)



Alternate

Mugs

Colors

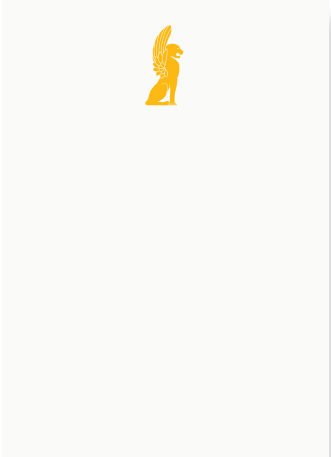
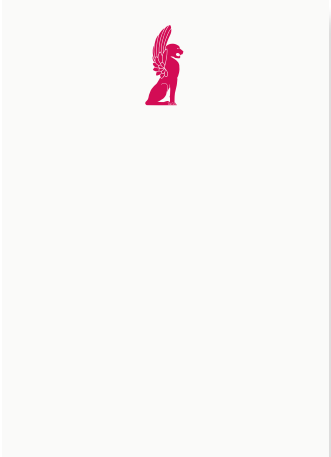
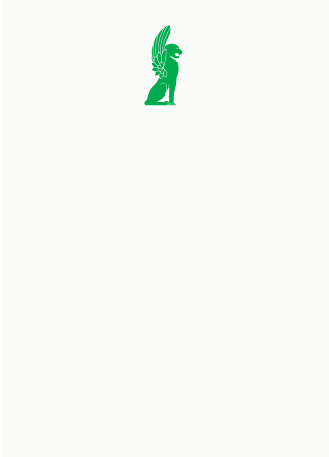
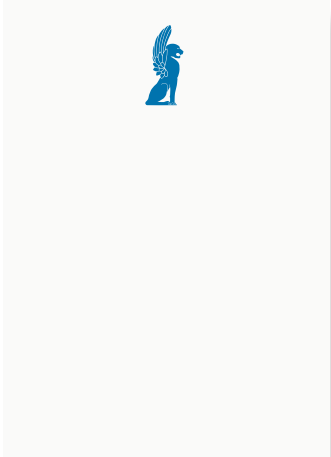
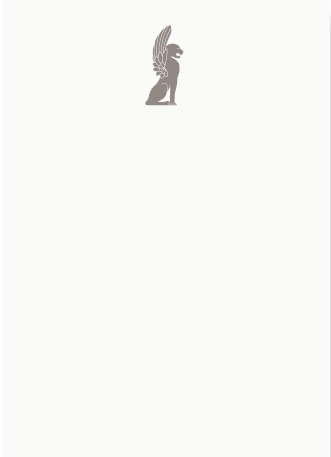
Gray colors should be selected from the primary palette PMS colors.

(Note: not shown at actual size)

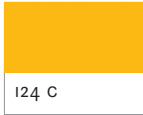
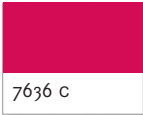
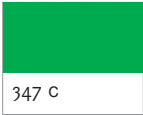
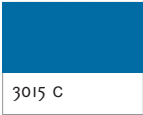


Alternate

Notecards, Griffin



Match To



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)



FRONT



BACK

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)



FRONT



BACK

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)

