

North Carolina Museum of Art

Brand Identity

Contents

Brand Strategy

From the Director 4
Purpose and Approach 5
Mission and Vision 6
Museum Voice 7
Accessibility and Inclusion 8

Visual Identity

Logo 10
Color Palette 15
Typography 18

Implementation

Design Elements 21
Print Materials 23
Digital Assets 26

Credits 28

Brand Strategy

From the Director

At the North Carolina Museum of Art, we believe in the power of art and how it can connect communities.

Our Museum is situated to provide North Carolina residents and visitors alike with experiences unique to its campus in Raleigh—one of a handful of museums in the world with a renowned art collection and an immense park housing art installations inspired by nature. But our work doesn't stop in the state's capital. Through programs, partnerships, and education initiatives, we work to bring the People's Collection to all 100 counties across North Carolina.

We know that many visitors first encounter the NCMA through these off-site experiences, online through our website or a social media post, or through word of mouth by a friend or family member. To clearly and concisely communicate our message and instill a sense of ownership in the People's Collection, we have created these branding guidelines, which are vital to this work. I hope you'll join us in our efforts to be a cultural resource that reflects the communities we serve.



Valerie Hillings

Director, North Carolina Museum of Art

Purpose and Approach

In 2019, under Director Valerie Hillings, the Museum set forth an ambitious five-year strategic plan, with a focus on reframing its free Museum collection and expanding the Museum Park's art experiences. Developed in concert with the strategic plan, this updated brand identity was released in 2022 after two years of research by a cross-departmental committee of staff and six months of design conception by NCMA graphic designers.

These resulting guidelines outline the Museum's voice and visual identity to inform Museum communications and design, work in concert with Museum exhibition and gallery installations, and support in-person interactions with the public, partners, and potential visitors, signaling a sense of welcoming and belonging on our campus.

Please contact the Marketing and Communications Department for more specific guidance on visual identity and house style.

Mission and Vision

Mission

The North Carolina Museum of Art stewards and shares the people's art collection and inspires creativity by connecting our diverse communities to cultural and natural resources.

Vision

To be a vital cultural resource for the entire state and a national leader in creating a welcoming experience of belonging and joy

Values

Integrity. We strive for excellence in all we do, holding ourselves and each other accountable to our mission, vision, and the public we serve.

Active listening. We listen actively to all voices in our community and communicate with transparency and empathy.

Collaboration. We collaborate to share diverse narratives and experiences that influence and inspire individuals and the communities we serve.

Inclusion. We believe a welcoming and inclusive environment is essential to achieving our mission and vision.

Joy. We seek to infuse delight and curiosity into the unique experiences we offer so people can find their personal joy.

Creativity. We believe that being open to new ideas and perspectives expands our creativity and problem solving.

Museum Voice

When developing content across programming, events, social media, presentations, and beyond, keep these tenets in mind.

The North Carolina Museum of Art is

- *Unexpected and unforgettable*
- *Local yet global*
- *Cool yet friendly*

Our brand and voice:

- Acknowledge the Museum's main differentiating factor, its large and varied indoor/outdoor campus experience
- Enable visitors to feel ownership, pride, and a sense of communal belonging
- Capitalize on the NCMA's standing as a state art museum with national and global connections
- Celebrate North Carolina and its creative community
- Embrace history while moving toward the future
- Overcome stereotypes of museums as exclusive, elite, and solely academic

Accessibility and Inclusion

The Museum works to be accessible to everyone, including in its visual design and written communications. The new Museum brand was developed with this in mind, incorporating accessible typefaces and high-contrast colors to be used across Museum communications, including the website, printed collateral, social media posts, video and audio content, and email marketing.

Some of these efforts include:

- Hyperlegible, high-contrast fonts and colors for easy readability
- Alt text and descriptive captions for images on social media, email marketing, and the website
- Captioned video and audio content
- Accessibility icons on printed materials and web event listings to alert visitors to accessible areas and resources on campus
- Accessibility newsletter distributed monthly

Learn more about Museum-wide accessibility programs and resources at ncartmuseum.org/accessibility.

Visual Identity

Logo

The iconic rings of *Gyre* by Thomas Sayre visually encapsulate the Museum's sweeping indoor and outdoor collection and unique intersection of art, nature, and people. As a groundbreaking, seminal commission in 1999 for the developing Museum Park, *Gyre* is by the hand of a North Carolina artist with international recognition.

Inspired by Sayre's gestural sketches created during the planning of his first public earthcasting sculpture, this visual mark evokes volume, forward motion, and a distinct sense of place. The textured gestural mark calls to mind the act of sketching or painting. These elements come together to represent experiences in both the Park and galleries that extend across the state of North Carolina.



North Carolina Museum of Art

Logo

Logo can be displayed in these three color themes.



Logo

There are two sets of logos: **regular** and **stacked**.

REGULAR



North Carolina Museum of Art

vertical



North Carolina Museum of Art

horizontal

North Carolina Museum of Art

wordmark

STACKED



North Carolina
Museum of Art



North Carolina
Museum of Art

North Carolina
Museum of Art

Logo

LOGO CLEARSPACE

The logo clearspace is the height of the uppercase letters in the logotype. Only the street address can violate the logo clearspace.







ADDRESS BLOCK

The logo clearspace may be encroached upon for the Museum address block only.





Logo

SUBBRAND LOGOS

NCMA “subbrands” are used to visually identify certain Museum programs as a subset of the main Museum brand. Development and deployment of these subbrands must be done in conjunction with the Marketing and Communications Department.

Subbrand logos use NCMA in Case Text Light with the name of the program in Case Text Bold. Visually, subbrand logos are always all caps but should be written out in running text as two words (e.g., NCMA Learn). The name of the subrand must be one word or an acronym.

No space

NCMA**LEARN**

Case Text Light Case Bold

Case Text Light

Case Text Bold

NCMA
LEARN

Leading (distance between each line of text) is the same as font size

NCMA**AIM**

NCMA
AIM

NCMA**EXPLORE**

NCMA
EXPLORE

NCMA**RECOMMENDS**

NCMA
RECOMMENDS

Color Palette

COLORS

The color palette is inspired by the wide range of art and nature on the NCMA campus.

Individual designs utilize analogous triads (three colors next to each other on the color wheel) and analogous pairs (two colors next to each other) with a complementary color across the color wheel.

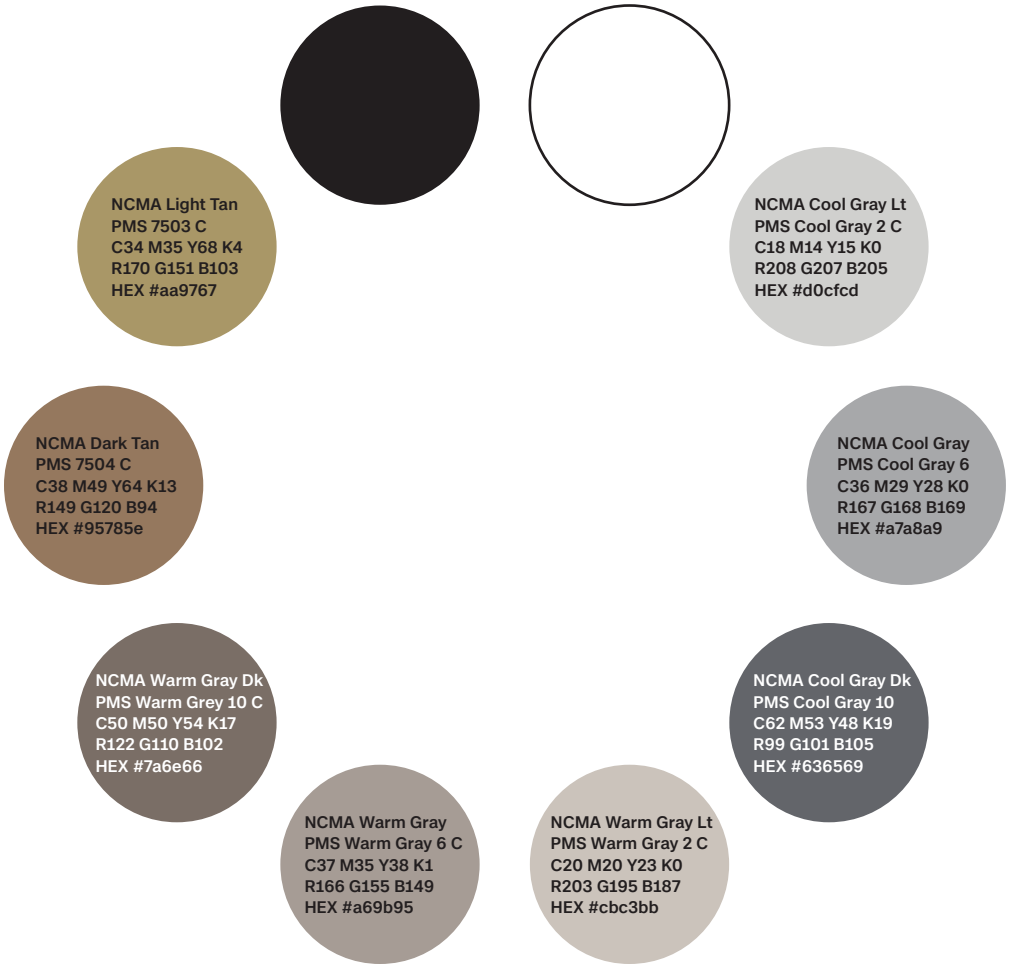


Color Palette

NEUTRALS

In exhibition design the neutral palette serves as a backdrop of colors in the galleries that enhance the visitor experince without distracting from the artwork.

In marketing materials the neutral palette is a subtle complement to the brigher primary brand color, NCMA Orange.



Color Palette

COLOR PAIRINGS

Analogous Triads

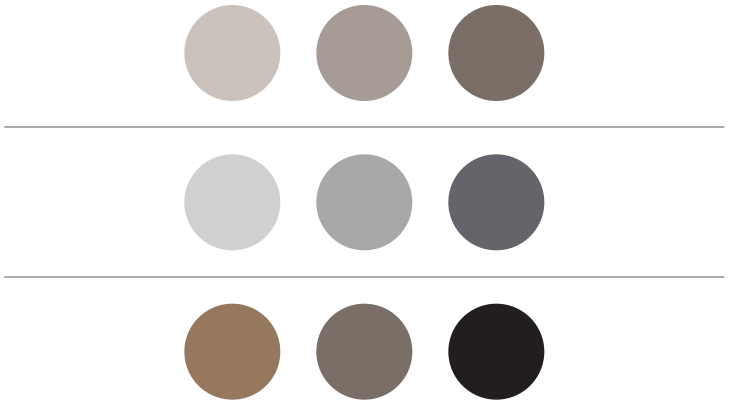


Analogous Pair + Complementary

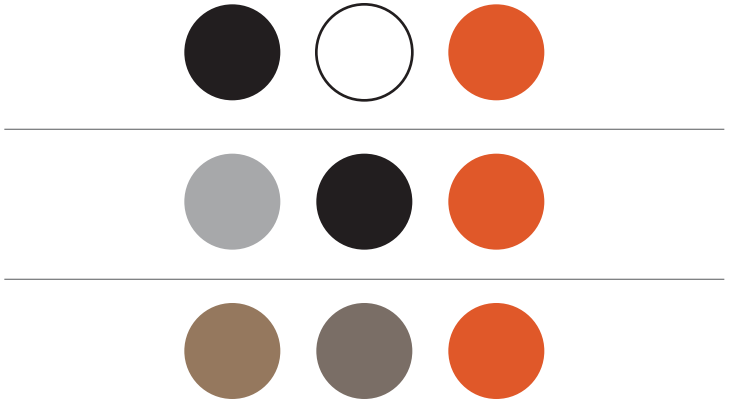


NEUTRAL PAIRINGS

Neutral Triads



Neutral Pairs + NCMA Orange



Typography

PRIMARY TYPEFACE

Case is a 21st-century typeface in three optical sizes, ideal for logos and display text; the Text family is perfectly crafted for the printed page; and the Micro family offers readability at small sizes. The latter two feature a higher x height alongside more open shapes; for maximum readability Micro also offers traits that make characters more easily distinguishable and enhanced contrast at the joints of stems and bows.

The letter forms of Case were used in the development of the wordmark:

North Carolina Museum of Art

Case should be used as the typeface for Museum publications in most instances, unless context or need for variety require a serif font, in which instance the secondary typeface may be utilized.

Primary System Font

Arial is the primary system font. It should be used in place of Case when a sans serif font is preferred and brand fonts are unavailable, such as in PowerPoint and Microsoft Word.

Case

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

123456789

Case Text

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

123456789

Case Micro

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

123456789

Case Styles

hairline	*hairline italic*
thin	*thin italic*
extra light	*extra light italic*
light	*light italic*
regular	*regular italic*
medium	***medium italic***
bold	***bold italic***
heavy	***heavy italic***

Typography

SECONDARY TYPEFACE

Flecha is a sharp and streamlined old-style typeface made for editorial design and text. On the whole Flecha has a sturdy and mechanized appearance with its rigid letter forms, square terminals, and geometrically simplified strokes. Nevertheless, Flecha still manages to be delicate and reminiscent of the broad nib pen.

The typeface Flecha should be used whenever a need for a serif face arises as well as for contrast with the primary typeface. Flecha is excellent as a header face for program promotions such as food service, membership, and education.

Flecha was chosen for its strong display qualities as well as its satisfying letter form relationship with the primary typeface, Case.

Secondary System Font

Times New Roman is the secondary system font. It should be used in place of Flecha when a serif font is preferred and brand fonts are unavailable, such as in PowerPoint and Microsoft Word.

Flecha L

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

123456789

Flecha M

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

123456789

Flecha S

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

123456789

Flecha Styles

extra light	*extra light italic*
light	*light italic*
regular	*regular italic*
medium	***medium italic***
bold	***bold italic***
black	***black italic***

Implementation

Design Elements

LOGOMARK AS GRAPHIC ELEMENT

The logomark may be used as a graphic element. It may be rotated or reflected. It may overlap with text and images. The wordmark should not be used as a graphic element.





GYRE TEXTURE BRUSHES

A set of Adobe Illustrator brushes were created to mimic the logo and the texture of Thomas Sayre's *Gyre*. These brushes may be used to create textural elements such as edges of a color field or in erasing an area. They should not be used to write text or draw illustrations.





Design Elements

PHOTOGRAPHY

Photography can be combined with design elements such as the *Gyre* texture brushes to create unique branded images.

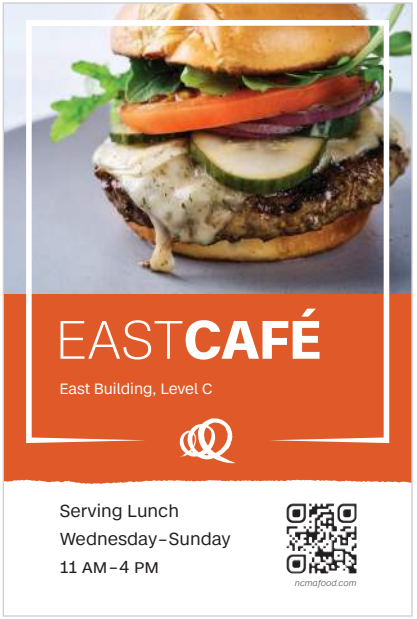




FRAMING

A white frame around both print and digital materials can be used as a design element. Two frame styles are available.



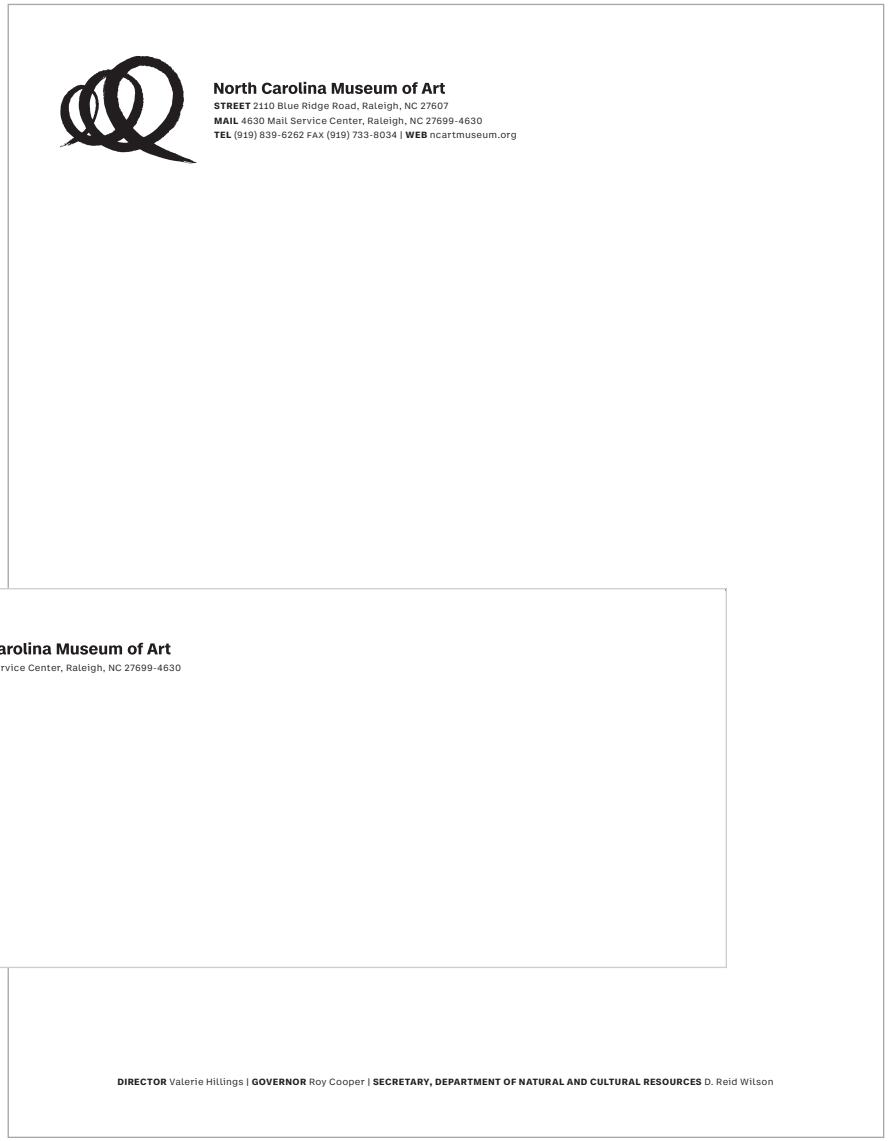


Print Materials

STATIONERY







Print Materials

BRANDED RETAIL ITEMS



Print Materials







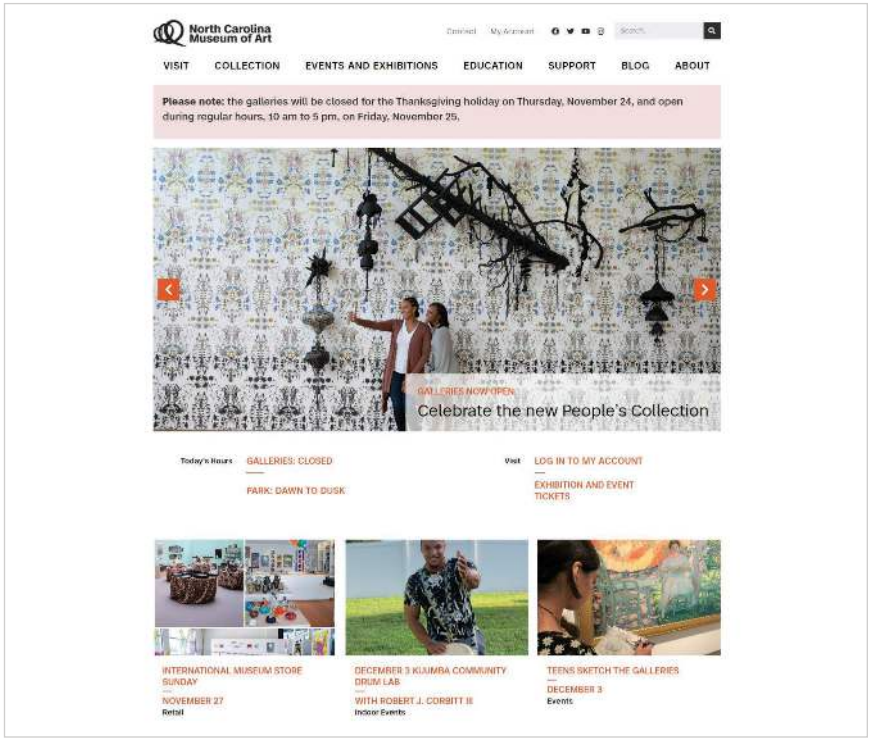






Digital Assets

WEBSITE



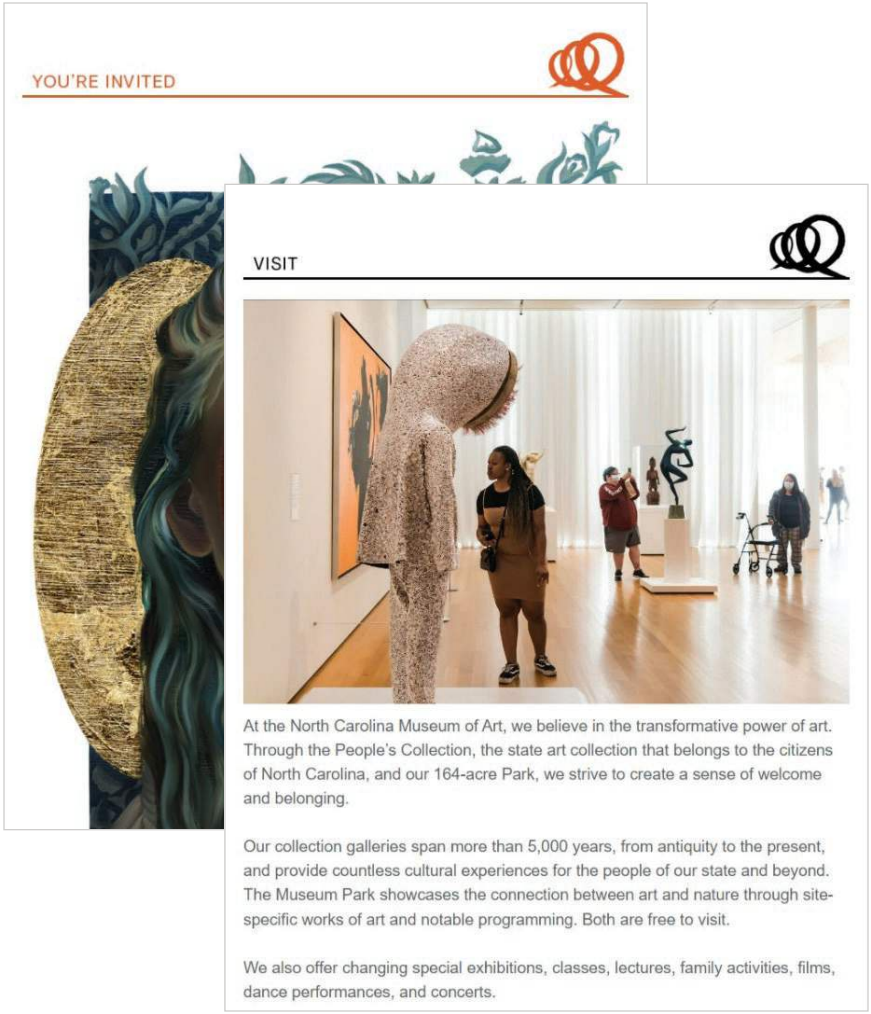
SOCIAL MEDIA





Digital Assets

EMAIL



VIDEO



Lower third



Outro

Credits

Karlie Marlowe Former Director of Marketing and Communications

Dave Rainey Former Director of Graphic Design

Allison Maslow Director of Graphic Design

Christin Hardy Senior Graphic Designer

Kat Harding Former Assistant Director of Marketing and Communications

Karen Kelly Senior Editor

Laura Napolitano Editor

Dan Ruccia Graphic Designer

Jim Shanholtzer Creative Traffic Coordinator