

Branding Beyond a Logo

Allison Maslow, Director of Graphic Design,
North Carolina Museum of Art

Create Good Conference, 2023



Why rebrand?



NORTH CAROLINA

Museum of Art

north
carolina
museum
of art

NCMA

North Carolina Museum of Art



North Carolina Museum of Art

Logo History

Logo Layouts

REGULAR



North Carolina Museum of Art



North Carolina Museum of Art

North Carolina Museum of Art

vertical

horizontal

wordmark

STACKED



**North Carolina
Museum of Art**



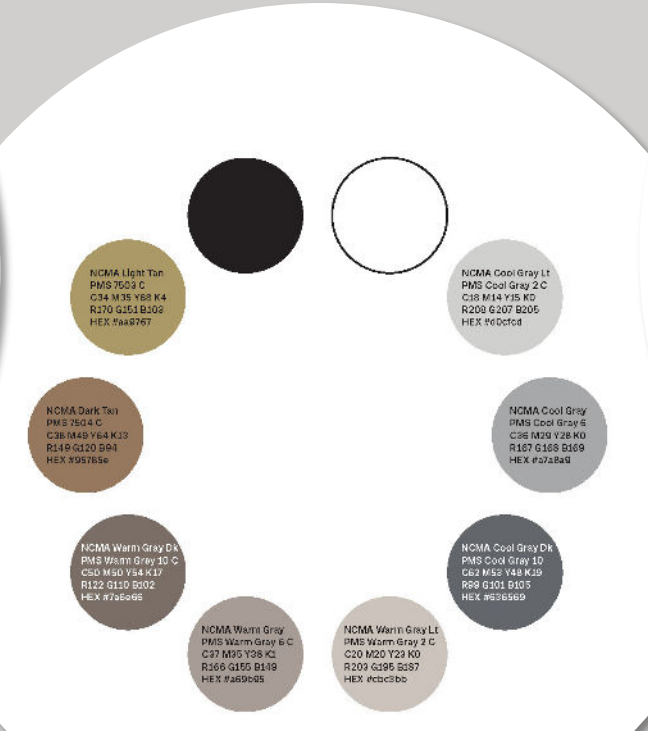
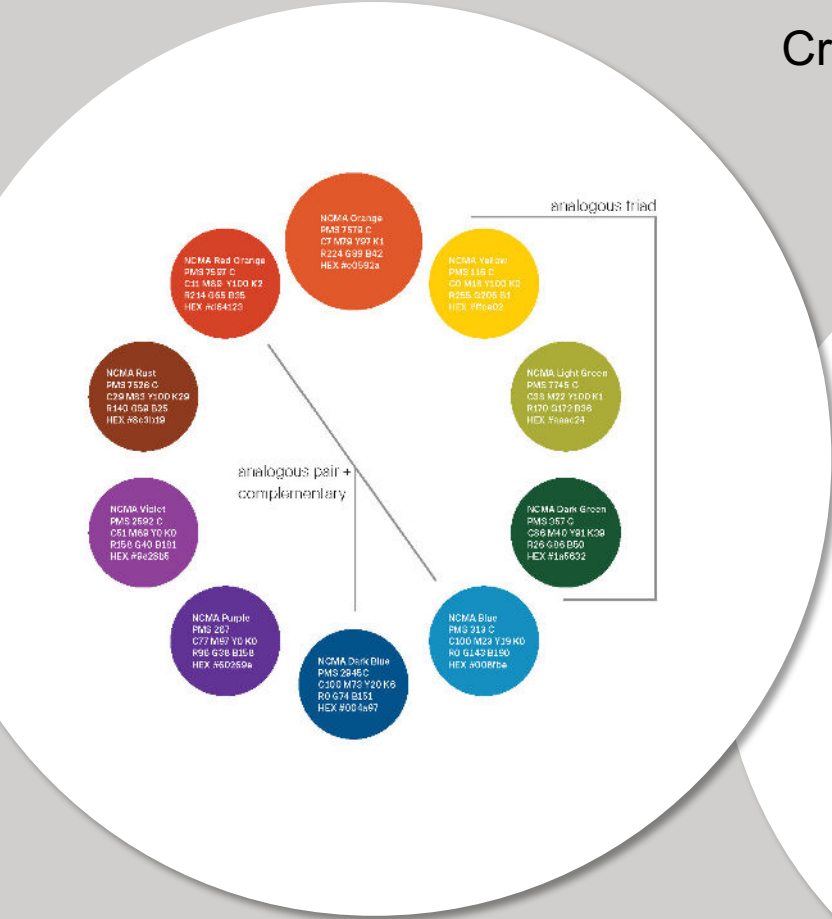
**North Carolina
Museum of Art**

**North Carolina
Museum of Art**

Visual Design Development

In-house Graphic Design Team

Design Director, 3 Graphic Designers,
Creative Traffic Manager



CASE TEXT

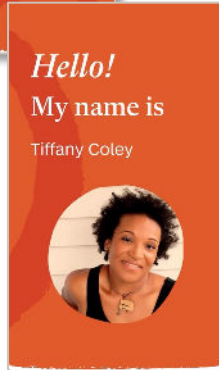
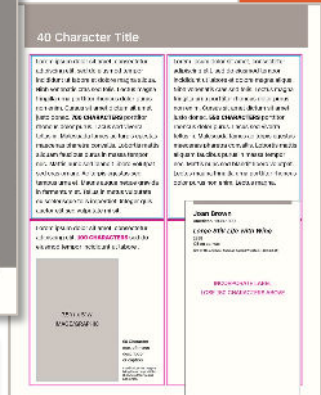
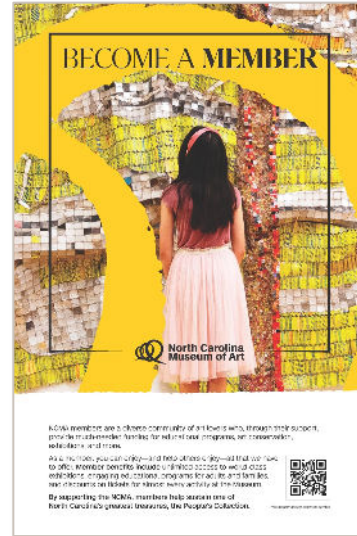
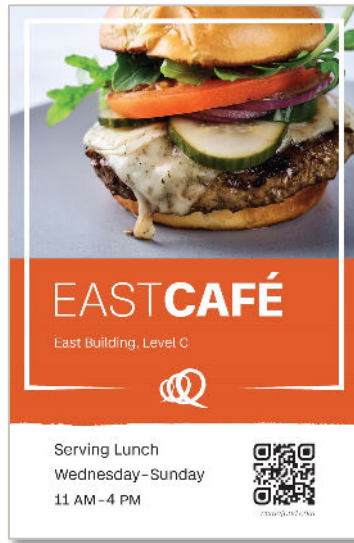
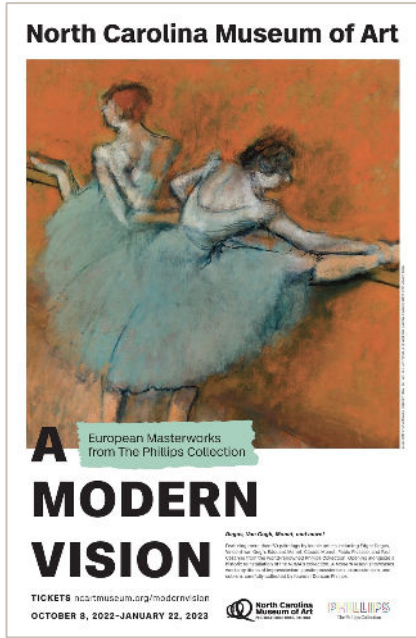
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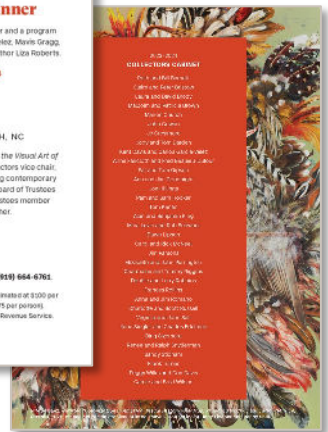
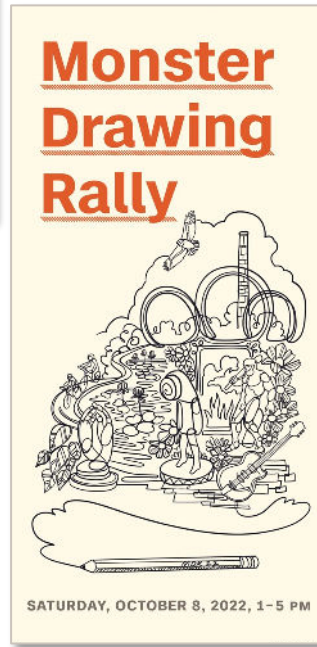
Visual Design Implementation

Project Management



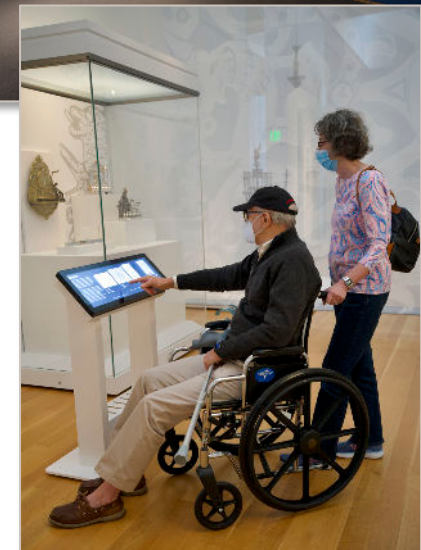
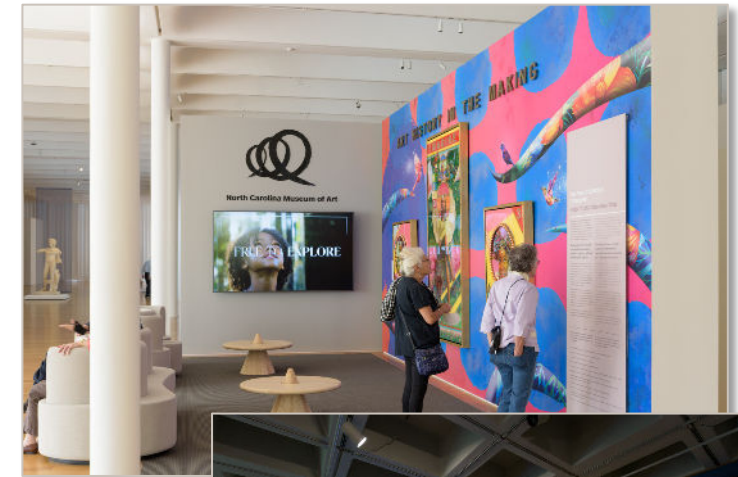
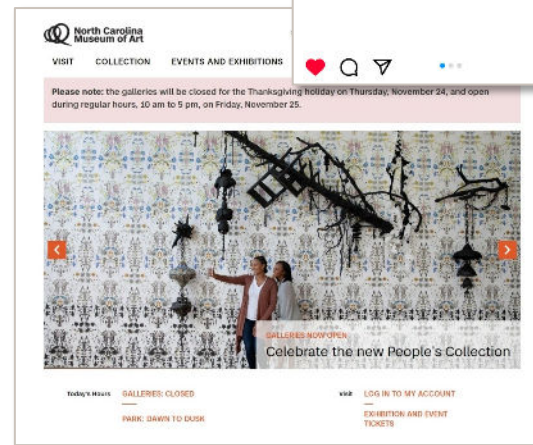
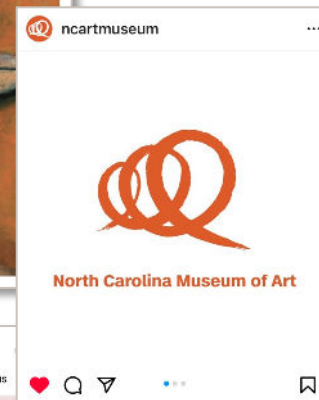
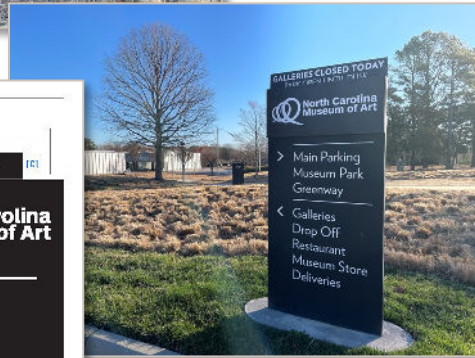
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North Carolina
Museum of Art.
2110 Blue Ridge Road,
Raleigh
ncartmuseum.org

OPENING PARTNER
BANK OF AMERICA



Visual Design Implementation

Flexibility throughout the process



Accessibility

Font Research

Fontwerk's Case typeface

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Braille Institute's Atkinson Hyperlgible typeface

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

eighteen point case / twenty-four point verlag

Eighteen Point Case / Twenty-Four Point Verlag

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Label in Case Font

William Ellsworth Artis

American, 1914–1977

Michael

Mid to late 1940s

Terracotta

Purchased with funds from the National Endowment for the Arts and the North Carolina State Art Society (Robert F. Phifer Bequest), 1973 (73.7.1)

Label in Verlag Font

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Accessibility

Font Language Support

Portraits and Power Powerful Women

Retratos en el poder Mujeres poderosas

Portraits are one of the strongest parts of the People's Collection and are found in almost every time period and culture throughout the NCMA. Portraiture is also a marker and gesture of power: who can and should have their portrait taken has been hotly debated and has changed significantly over centuries and millennia.

"The whole conversation of my work has to do with power and who has it."

—Kehinde Wiley

In many countries portraits were used for generations to reinforce power over others (in the case of royalty) or to aspire to another sphere of society (as with the emerging middle class). The choice of artist, method of display, and clothing worn in one's portrait were all regulated and scrutinized. Remnants of this system remain today, despite free-flowing images and information on the Internet. Regardless of whether images are presidential portraits, magazine covers, or Instagram selfies, the design, display, and artistry of portraiture are still being debated and analyzed.

Bringing together works from across the Museum's collection, these galleries examine portraits as power objects: images that produce, signify, and preserve the power of their subjects and makers in diverse ways.

This first gallery focuses on portraits of and by women, who have historically been excluded from influencing or controlling their own images, often in favor of a male point of view. In giving independent recognition to images of and by women, this gallery gives new prominence and contexts to a subject long kept out of discussions of power.

Michele Frederick
Associate Curator of European Art and Provenance Research

Los retratos son una de las partes más sólidas de People's Collection y se encuentran en casi todos los periodos y culturas en NCMA. La retratística también es una marca y un gesto de poder: quién puede y debe tener un retrato ha sido un tema de debate y ha cambiado significativamente a lo largo de los siglos y los milenios.

"Toda la conversación sobre mi trabajo se relaciona con el poder y quién lo tiene".

—Kehinde Wiley

En muchos países, los retratos se utilizaron durante generaciones para reforzar el poder sobre otras personas (en el caso de la realeza) o aspirar a otra esfera de la sociedad (como en la clase media emergente). La elección del artista, el método de presentación y las prendas que se utilizaban en un retrato se regulaban y analizaban en profundidad. Los vestigios de este sistema pueden observarse hoy, a pesar del flujo libre de imágenes e información en Internet. Sin importar si las imágenes son retratos presidenciales, portadas de revistas o selfies de Instagram, el diseño, la presentación y el talento artístico del retrato siguen debatiéndose y analizándose.

Al unir las obras de arte de la colección de todo el museo, estas galerías analizan los retratos como objetos de poder: imágenes que producen, suponen y preservan el poder de sus sujetos y creadores de diversas maneras.

La primera galería se enfoca en los retratos de mujeres hechos por mujeres, que históricamente han sido excluidas de la influencia o el control de su propia imagen, a menudo a favor del punto de vista masculino. Al darles un reconocimiento independiente a las imágenes de mujeres creadas por ellas, esta galería brinda una nueva transcendencia y contextos a un sujeto que durante mucho tiempo se excluyó de los debates sobre el poder.

Michele Frederick
Curadora asociada de arte europeo e investigación de procedencias

Accessibility

Label Design and Placement

Ancient Greek, Italian, and Roman Collections Colecciones antiguas de Grecia, Italia y Roma

THESE COLLECTIONS, WHICH INCLUDE ANCIENT GREEK, ITALIAN, AND ROMAN ART, ARE A TESTAMENT TO THE GREAT CIVILIZATIONS OF THE MEDITERRANEAN. THE COLLECTIONS ARE DIVIDED INTO THREE MAIN CATEGORIES: ANCIENT GREEK, ITALIAN, AND ROMAN. EACH CATEGORY CONTAINS A VARIETY OF ARTWORKS, INCLUDING SCULPTURE, CERAMICS, AND METALS. THE COLLECTIONS ARE A MUST-SEE FOR ANYONE INTERESTED IN ANCIENT HISTORY AND ART.

These artifacts... give us a glimpse of how people lived in ancient times.

THESE ARTIFACTS... GIVE US A Glimpse OF HOW PEOPLE LIVED IN ANCIENT TIMES. THEY SHOW US THE DAILY LIFE OF ANCIENT CIVILIZATIONS AND THE ARTS THEY CREATED. FROM SCULPTURE TO CERAMICS, THESE ARTIFACTS ARE A TESTAMENT TO THE GREAT CIVILIZATIONS OF THE MEDITERRANEAN.

16" x 24"
6mm

18" x 24"
6mm

16" x 24"
6mm

32" x 36"
6mm

Your next visit:
See the new collection of ancient Greek, Italian, and Roman art.

Looking South:
The Dutch East India Company (VOC) was a major force in the expansion of the Dutch Empire in the 17th century. It established a global trading network that spanned from the East Indies to the West Indies.

Archaeological excavations in southern Italy, 18th-19th century AD:
The excavations of the ancient city of Paestum in southern Italy revealed three well-preserved Greek temples. These temples are a testament to the architectural achievements of ancient Greece.



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Whose Golden Age?
The Netherlands, a tiny country bordered by Germany and Belgium, is three times smaller than North Carolina. Yet Dutch art has a huge influence on our perception of the past. This is particularly true of the 17th century, the period known as the Dutch Golden Age. It was a time of great wealth, prosperity, and artistic activity. The Dutch Golden Age was a period of great achievement in many fields, including science, commerce, and the arts. The Dutch Golden Age was a time of great achievement in many fields, including science, commerce, and the arts.

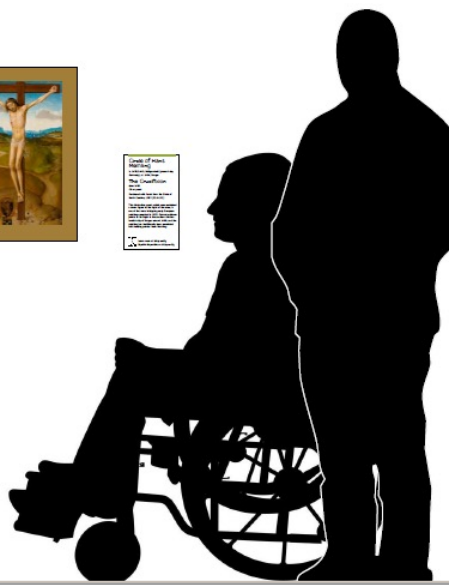


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Learn more at ncartmuseum.org/accessibility

What's next? Marketing to build the brand

Share a new brand or a new product you developed and an innovative way you used marketing to build brand recognition.



North Carolina Museum of Art

Thank You

Allison Maslow, Director of Graphic Design,

North Carolina Museum of Art