

THE JOSLYN

Joslyn Art Museum
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News Release

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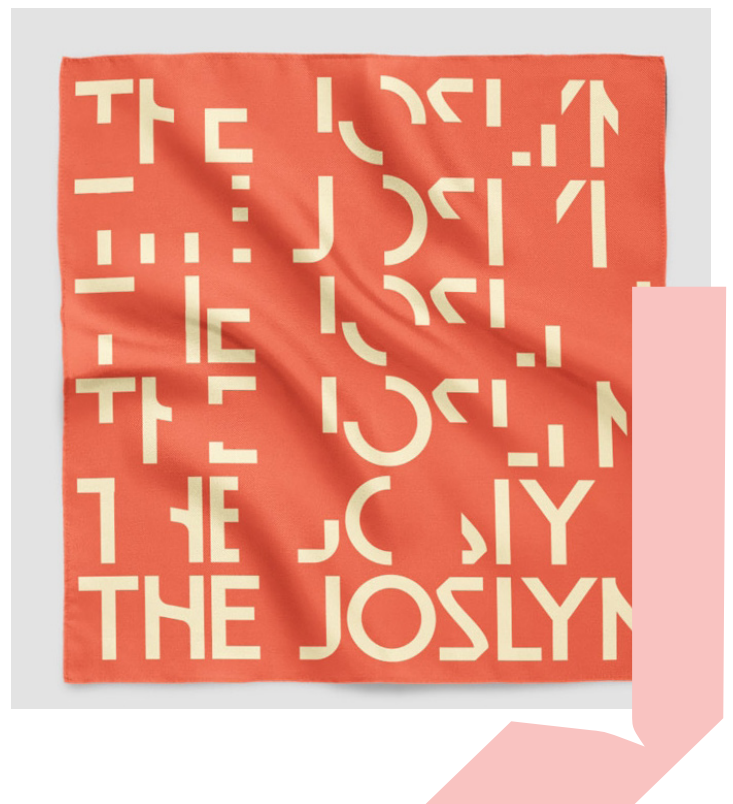
MUSEUM REFRESH

THE JOSLYN UNVEILS DYNAMIC NEW IDENTITY

Today, the Joslyn Art Museum began the rollout of its reimagined brand with the launch of a new website and updates to its digital platforms. Following a two-year construction closure, the Museum prepares to reopen this September—restored, expanded, and transformed. With this physical renewal comes bold new strategies, a shift in mindset, and a new identity—The Joslyn. Deeply connected to the community, the Museum has inspired generations of Omahans in ways unique to each of them. The identities, experiences, and viewpoints of many have imbued the Museum with a depth and personality that expands well beyond its formal identification as an art museum.

Jack Becker, executive director and CEO, notes, “We are art centered. Art is our through-line and at the core of our mission. For decades now, people have treasured this art museum and shortened its name to The Joslyn. We embrace that change. It is endearing. It suggests closeness. It recognizes the Museum as a trusted resource dedicated to art, but also much more—a one-of-a-kind place that inspires deep connection and emotion through the celebration of human creativity across time and cultures, and in each of us.”

While the Museum’s formal name will remain the Joslyn Art Museum, the moniker The Joslyn will feature prominently across its platforms and print and digital assets. Foundational to the brand identity is a custom typography that embodies the spirit of regeneration that has inspired years of evolution, adaptation, and improvement at the Museum. The new visual identity for The Joslyn captures the dynamic spirit of creativity and community at its heart. Designed by Eddie Opara as head of a dedicated team at Pentagram, the system is unique in that it is not built around a single logo, but rather a wordmark set in typefaces created exclusively for The Joslyn.



Brand Details

The Joslyn typefaces encompass variations inspired by the structures and collections that comprise the revitalized Museum. The multifaceted approach conveys the breadth and energy of the Museum’s art, architecture, and programming. The variations can be used on their own or combined to form a distinct graphic language that is diverse, open, expressive, and always, unmistakably, The Joslyn.

The letterforms of the three typefaces have qualities that reflect the architecture of each building: sharp and angular for the original 1931 Joslyn Building (designed by John and Alan McDonald), with flares that evoke the hand-drawn Art Deco lettering of its entrance inscription; rectilinear for the 1994 Walter & Suzanne Scott Pavilion (designed by Foster & Partners); and both rectilinear and curving for the new Rhonda & Howard Hawks Pavilion (designed by Snøhetta). The Joslyn wordmark is a blend of these letterforms, melding past, present, and future. Two additional subvariant fonts are based on genres of art in the Museum collection.

The Pentagram designers developed a full alphabet for each of the typefaces. The letterforms of each vary in their angled cuts and crossbars, slight flares, and sharp corners. The design can be further modified along a chronological continuum from historical to contemporary, with characteristics like serifs and flares adjusted accordingly. The typeface can be calibrated to correspond to the various artworks, exhibitions, and programming, depending on the context. This built-in flexibility will allow the identity to grow along with the Museum and its community.

An existing font, the approachable and versatile Arizona Flare, designed by Swiss type foundry ABC Dinamo, was selected as the everyday typeface for the bulk of The Joslyn’s written communications. In keeping with The Joslyn’s mission of inclusion, the typefaces encompass an alphabet of glyphs and phonetic characters for Umó^ohoⁿ (Omaha) and related Indigenous languages spoken in this region. The adapted glyphs were designed by ABC Dinamo from the existing Arizona.

Color is an integral part of the visual system and two primary palettes—core and adaptive—offer a range of creative options for storytelling across print and digital media. Craig Dykers, architect of The Joslyn’s expansion, envisioned the Museum’s existing and new buildings as a key group of three, together reflecting the earth, ground, and sky of the Great Plains. The Joslyn’s core color palette extends that dialogue, with a warm camel brown (earth), a deep green (ground), and a medium-dark shade of cyan blue (sky). Rounding out the core palette are The Joslyn Pink and The Joslyn Gray, celebrating the striking Georgia Pink marble that wraps the 1931 and 1994 buildings and is reflected in a crushed aggregate in the façade of the new Hawks Pavilion. The core palette is complemented by a secondary palette of gray tones. The most significant shift in brand color for The Joslyn is the introduction of an art-forward adaptive color palette that generates complementary color extractions directly related to the art used in graphic design.

Core Wordmark

THE JOSLYN

Display Typefaces



Core Color Palette



“The Joslyn sets the standard in its commitment to pushing the boundaries of art and architecture to inspire creativity and action,” says Opara. “The brand embodies design prowess, striving to illuminate rather than intimidate, to be fresh rather than formal, and to engage minds in an uplifting and insightful manner.”

Today the new brand identity appears on the Museum’s digital platforms, including a new website, and it will be introduced across all marketing collateral, signage, and wayfinding in the coming months. The new website, designed by Pentagram and developed by Decimal, communicates a reinvigorated institution, and engages new and existing audiences. To make art more accessible, the new website will be expanded this summer to include online access to works in the Museum’s collection.

The Joslyn reopens on Tuesday, September 10, 2024.

Connect at joslyn.org and on social media @joslynartmuseum



REGENERATIVE NARRATIVE(S) PRESENTED BY EDDIE OPARA

Wednesday, May 8; 7 pm talk (6 pm cash bar social hour)
Omaha Conservatory of Music, Simon Concert Hall,
7023 Cass Street

Free admission

On May 8, Joslyn is delighted to welcome Eddie Opara, Partner in Charge at Pentagram, to Omaha for a lecture focusing on the development of The Joslyn’s new identity through the intentional crafting of type designs that fulfill not only their utilitarian purpose of facilitating communication, but also assimilate into a grander narrative. About the brand, Opara notes, “It is imbued with historical undertones, cultural symbolism and inclusivity, and an unparalleled artistic beauty that encompass a progressive and forward-thinking discourse.”

Pentagram is a multi-disciplinary, independently owned design studio with a portfolio spanning five decades, many industries, and clients of every size.

Eddie Opara was born in London in 1972. He studied graphic design at the London College of Printing and Yale University. He began his career at ATG and Imaginary Forces and worked as senior designer-art director at 2x4 before establishing his own studio, The Map Office. He joined Pentagram’s New York office as partner in 2010. His projects have included the design of brand identity, publications, packaging, environments, exhibitions, interactive installations, websites, user interfaces, and software, with many of his projects ranging across multiple media and clients including lululemon, Samsung, Cooper Hewitt, Smithsonian Design Museum, Nike, Grace Farms, the Menil Foundation, the Corcoran Group, Morgan Stanley, and New York University. Opara is also a senior critic at the Yale University School of Art and has recently authored a book, *Color Works*, published by Rockport.

Thanks to partnering organizations AIA Nebraska and Design Alliance Omaha.



**THE JOSLYN BRINGS
PEOPLE TOGETHER TO
EXPLORE ART ACROSS
TIME AND CULTURES.**

Joslyn Art Museum was a gift to the people of Omaha from Sarah Joslyn in memory of her husband, George. From its first day, November 29, 1931, to today, the Museum has welcomed millions of visitors from around the world. The Joslyn’s collection of over 12,000 objects represents more than 5,000 years of human creativity and the world’s diverse cultures. The campus comprises three stunning buildings—distinct yet connected—surrounded by sculpture gardens. Learning and engagement opportunities abound, and general admission is free to all, always.

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