The book cover features a vertical grid pattern on the left side, transitioning from orange at the top to yellow and then black at the bottom. The right side is a light blue background with a faint grid and a large, semi-transparent blue circle. The title is written in large, bold, black, sans-serif capital letters, with the words 'DESIGNING' and 'IDENTITY' stacked vertically.

DESIGNING

IDENTITY

GRAPHIC DESIGN

AS A

BUSINESS STRATEGY

M A R C E N G L I S H

ROCK & ROLL HALL OF FAME + MUSEUM

N E S N A D N Y + S C H W A R T Z



The final mark—of hundreds prepared—refers to the Hall of Fame’s signature architecture and a guitar neck.

Twenty-four color schemes for the logo, based on a palette of six official colors, are outlined in the electronic logo files.

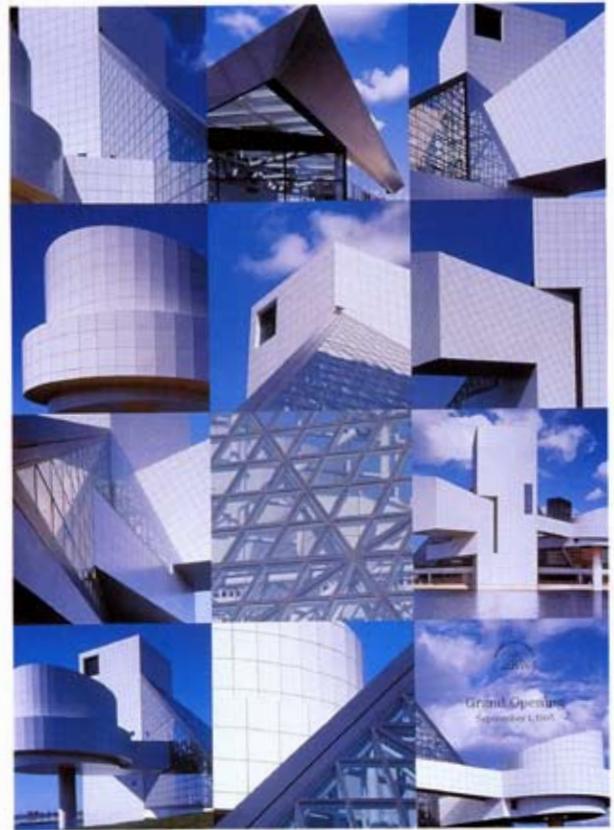
“One for the Money,
Two for the Show...”

AS ANYONE WHO HAS PLAYED in a band knows, it’s not easy to reach a consensus. Now imagine a sixty-person Board of Directors—half local civic leaders, half big enchiladas of New York music trends—reaching agreement over an identity for a museum hoping to put rock ‘n’ roll on an international pedestal.

With Cleveland officials wanting the landmark architecture as destination and the music industry folks understandably wanting to play the musical angle, things seemed as potentially messy as the sound of a room full of lead guitarists. Four New York studios and one Cleveland studio were each paid \$2,500 and asked to create the logo.

The competition narrowed down to two, as Nesnadny + Schwartz (N+S) readied their third spiral-bound book of concepts. With the board leaning toward a solution from the remaining New York firm, N+S went back to the drawing board one last time. Going beyond their contractual obligation, N+S presented the logo in a variety of potential applications.

Awarded the project, the N+S team turned to creating an identity they knew from the beginning would be more than just a logo. With little artifice, the vast collections of photographs and memorabilia have been deftly applied and juxtaposed. Far from creating a cacophony, the components present rhythmically dynamic visuals, with a rock-steady beat.



Above, the Grand Opening poster displays a gamut of architectural details from the I.M. Pei-designed museum. At right, the Grand Opening concert program.



As with all the pieces, typography responds to specific needs and isn’t rigid like a standard corporate identity plan.



CLIENT
Rock & Roll Hall of Fame + Museum
Cleveland, Ohio

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