



Consistency matters.

MASTER BRAND STYLE GUIDE

SKIDMORE
C O L L E G E



Since our founding, Skidmore College's reputation and academic appeal have been indelibly linked to a visual sensibility and flair for creativity. Lucy Skidmore Scribner's commitment to educate both the "hand and mind" continues today in our promise that here, Creative Thought Matters.

Skidmore stands out for our emphasis on creative thinking—not just in the arts but in science, business, economics, the humanities and every other endeavor. It is up to us, however, to ensure that our story remains clear, compelling and consistent—to reinforce our rightful place among the top institutions of higher learning today and in the future.

To this end, we have developed Skidmore's most comprehensive communications style guide to date, which I am happy to share with you. These colors, words, logos and imagery are not only the building blocks of our visual storytelling but, when artfully applied, help strengthen and disseminate a sense of place and pride that engages and inspires.

Whether you are a student, faculty, staff, a member of our alumni or a friend of the College in the broader Skidmore community, I encourage you to familiarize yourself with this guide and adopt the visual standards that reflect our rich history of creative pursuit.

Sincerely,

Martin A. Mbugua
Vice President for Communications and Marketing

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Overview

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How do you do that?

When you create any communication
for Skidmore College, it should be
three things:

CLEAR

COMPELLING

CONSISTENT

Messaging Strategy

Our message is what we say.

Our brand messaging strategy defines how we position and differentiate Skidmore from our competitors by communicating a unique value proposition. In short, our message conveys what's special about our brand.

Overview

Messaging Map

/01

OUR STORY

The messaging map organizes our key messages into a hierarchy and illustrates the relationship between attributes and benefits. Our story always begins with the center of the map — our core value proposition. Based on the focus, the intended audience, and the timing of the delivery, we can then lean on the appropriate secondary messages and proof points.

BUILDING OUR STORY

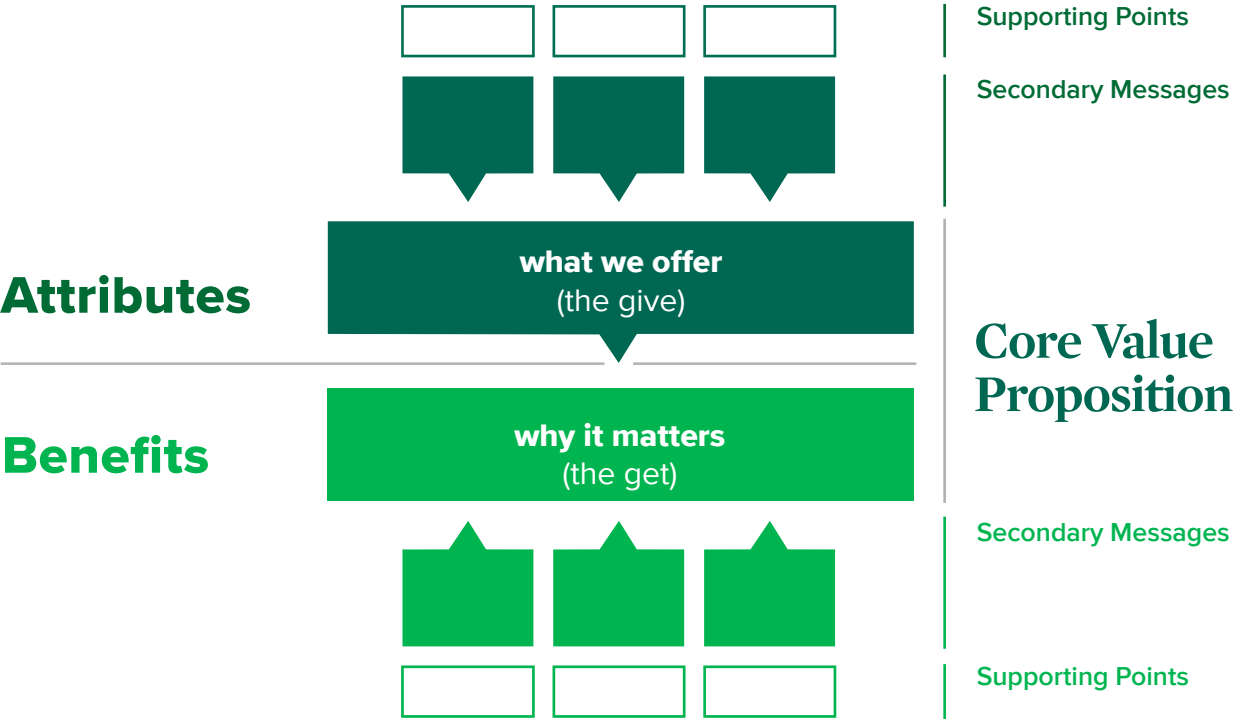
The messaging map provides the foundation for brand messages that are clear, consistent, and compelling.

ATTRIBUTES:
WHAT WE OFFER

An attribute is what we offer to our audiences. Attributes include people, culture, courses, programs, facilities, and initiatives.

BENEFITS:
WHY IT MATTERS

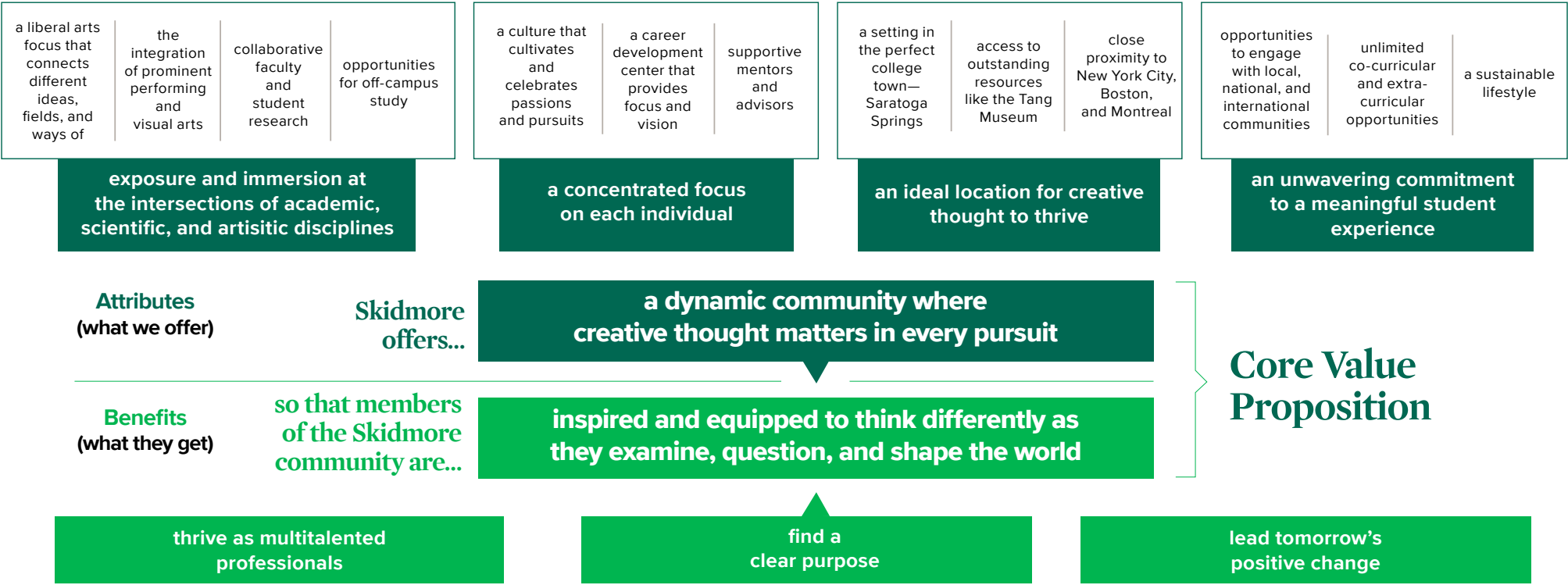
A benefit is what our audiences get. It's the value of the attributes that we offer, and why they matter.



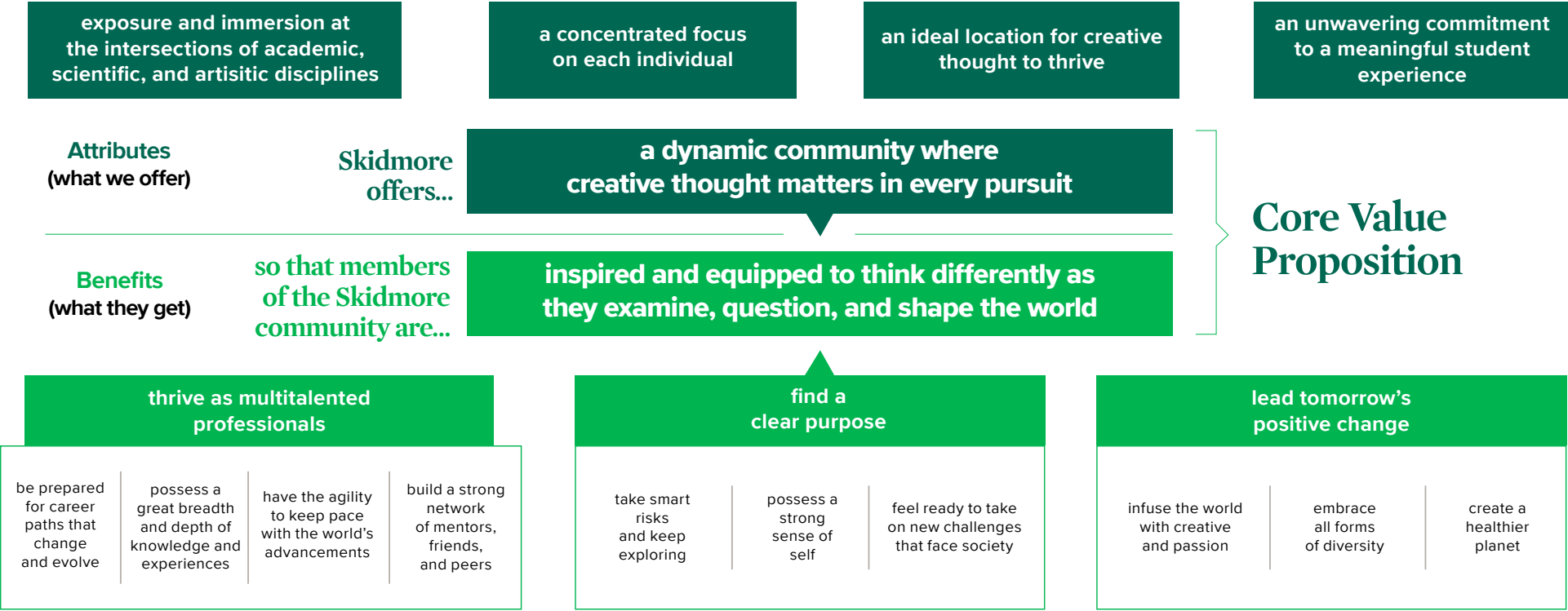
MESSAGING MAP



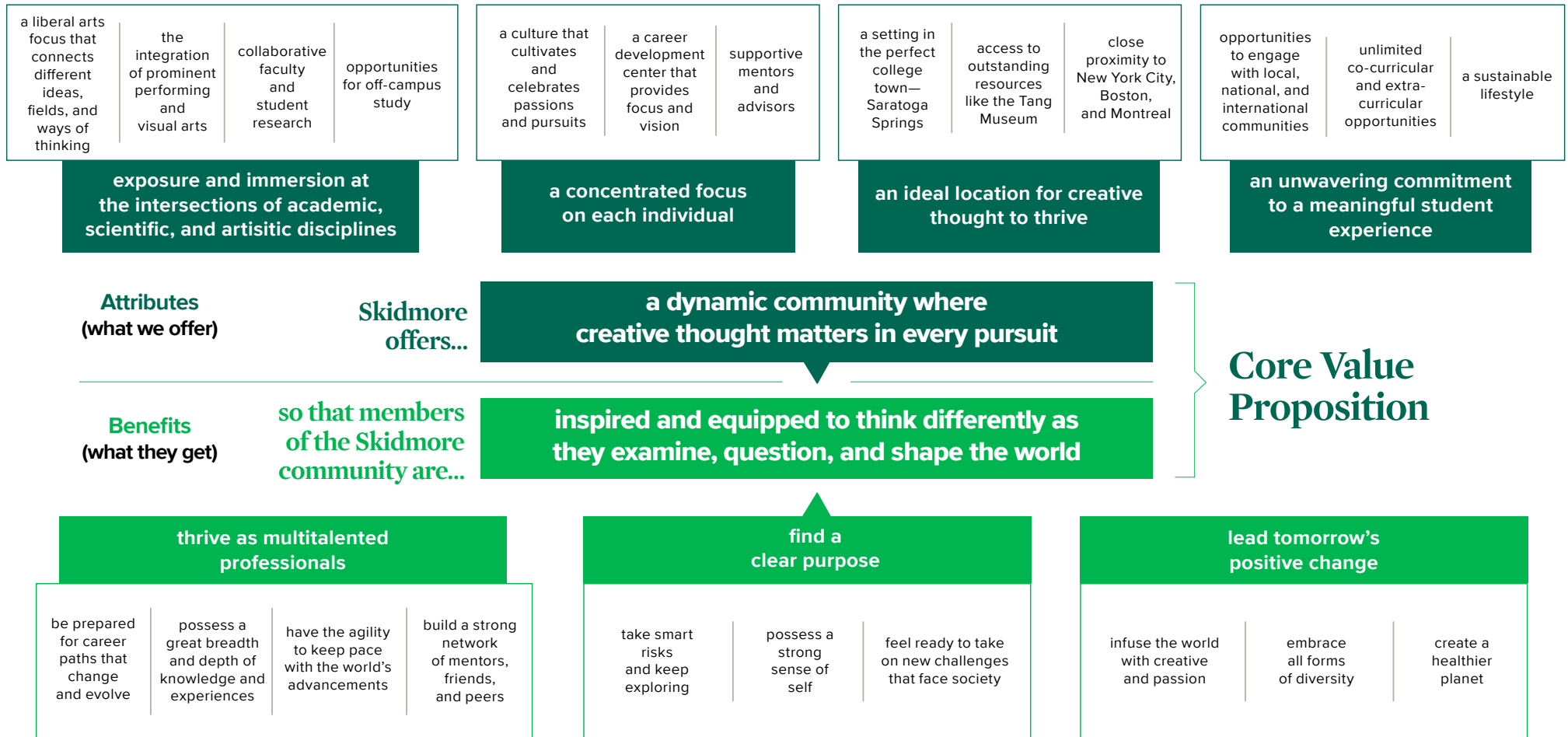
MESSAGING MAP



MESSAGING MAP



MESSAGING MAP



Voice and Positioning

**If our messaging is what we say,
our voice is how we say it.**

Together, a compelling message and a consistent voice make the Skidmore College story resonate with the right audiences and set us apart from our peers. In this section, you'll find guidance to help you achieve this across every communication platform.

Positioning Statement
Personality
Voice
Crafting Communications

/02

POSITIONING STATEMENT

How our story begins to take shape

This statement is a creative expression of the brand strategy and messaging map. It details what Skidmore stands for. It articulates our strong belief in creative thought, and how that thought influences every aspect of life. It speaks to our role in our students' lives, and gives us a rallying cry to stand behind.

CREATIVE THOUGHT MATTERS

Creativity is at our core.

It powers the way we think, communicate, and do. We boldly declare that, here at Skidmore, more than anything, Creative Thought Matters.

It matters in the work we do, the actions we take, and the people we are.

Creativity empowers us to combine unconnected ideas, bring them to life, and turn them into solutions. Creativity drives us to uncover new ways to approach everyday challenges. Creativity opens us up to diverse perspectives so that everything we do is bigger, better, and more inclusive.

At Skidmore, no matter that you think you're meant to be, or do, or create, or inspire — **Creative Thought Matters. And that makes all the difference.**

POSITIONING STATEMENT

How to use the positioning

If there's one idea that pervades the Skidmore College experience, it's the importance we place on creative thought. How we talk about creative thought and how we illustrate it in action can vary, depending on what audience we're addressing and what content we're supporting. But it's always at the core of our story.

Use it to:

► GUT-CHECK THE VOICE.

Does the tone of what you're writing support our differentiating idea of "Creative Thought Matters?" Does it sound like the personality of a person who embodies it?

► STAY ON MESSAGE.

Move beyond facts whenever possible. By illustrating real examples of creative thought at work in our everyday lives, we tell a richer story, marrying the emotional and logical aspects of our positioning.

► INFLUENCE VISUAL CHOICES.

Incorporating this idea goes beyond a single thought or copy point. It should influence the design and other visual elements as well.

POSITIONING STATEMENT

How to use the positioning to craft content

Every message we create links back to the positioning in some way. In doing so, each piece of content feels connected and helps flesh out the larger story of Skidmore. Here are just a few examples of how the idea flexes for different aspects of our College's messaging.

ABOUT OUR CAMPUS

"We boldly declare that, here at Skidmore, more than anything, Creative Thought Matters."

"Here, we've given the space for creative thought to thrive. Whether we're creating environmental sustainability, finding our way through our 1,000 acres of beautiful campus, or building connections in Saratoga Springs, Skidmore allows us to make this place our own."

ABOUT OUR COMMUNITY

"Creativity opens us up to diverse perspectives so that everything we do is bigger, better, and more inclusive."

"Our Creative Thought Matters philosophy attracts all kinds of different people, from all kinds of different places. It's something we all share and live out, despite our diverse interests and backgrounds. Every one of us makes Skidmore a community of individuals."

ABOUT OUR CURRICULUM

"Creativity empowers us to combine unconnected ideas, bring them to life, and turn them into solutions."

"Through creativity, the liberal arts at Skidmore tie disciplines together, inspire ideas, and establish connections. By studying everything from every angle and collaborating with different departments, we find new approaches to age-old questions."

ABOUT OUR CAREERS

"It matters in the work we do, the actions we take, and the people we are."

"Creative thought prepares us to jump into a world of rapid change and create our impact. Recognizing problems that aren't yet apparent, communicating complex thoughts and theories, and connecting people just as much as ideas—these are the qualities that Skidmore graduates bring to any career."

PERSONALITY

How our tone and voice take shape

These personality traits play a large role in how our brand should feel and sound. They help humanize our messages, and make our communications feel uniquely like Skidmore.

When writing, designing, or crafting any communication, ask yourself if what we're saying captures the essence of our personality.

CREATIVE

This is the core of who we are. Our creative spirit drives everything we do, leading us to explore, question, and imagine without fear or boundary.

INDEPENDENT

We're a community of unique individuals who each do our own thing, and we own it.

CONFIDENT

We are unabashedly passionate and know who we are, but we're also ready to grow and make new discoveries.

ECLECTIC

We're different, and that's a good thing. Here, people follow their passions and thrive, because Skidmore accepts and appreciates who they are and what they contribute.

UPLIFTING

We support one another, and want to create meaningful experiences that make our communities better.

VOICE

How we say it

Our brand voice gives us a recognizable style that's ours alone.

It connects us with our audiences. It gives our content meaning and relevance. It expresses our personality and reinforces our brand.

Remember, our voice is:



CRAFTING COMMUNICATIONS

A few things to keep in mind.

1 Make it personal.

Use first-person plural and second-person pronouns (“we”/“us” and “you”), where appropriate. This engages your reader in a direct, human way.

2 Make it clear.

Make only the point you’re trying to make. Every communication won’t contain every detail, so focus on what’s important to the matter at hand.

3 Make it relevant.

Consult the messaging map when you’re creating communications, and look for places to include key messages.

4 Make it authentic.

Back up your statements with proof points. Share real, honest stories of the work we’re doing.

5 Make it readable.

Vary the cadence within communications. Mix short sentences with longer ones to avoid falling into a rut. Check for rhythm and flow by reading passages aloud.

6 Make it worthwhile.

Give your reader a reason to care. Lead with audience-specific benefits (what they get) and back them up with our brand attributes (what we offer).

7 Make headlines work harder.

Headlines should be more than just labels for the subject at hand. Since they may be the only thing our audience reads as they scan the copy, make sure they’re compelling and informative.

8 Make it relatable.

We write like we speak, aligned with our brand personality. This may occasionally mean breaking a grammar rule or two. Used judiciously, contractions and sentence fragments add personality to communications.

9 Make it actionable.

Give your audience a clear call to action, so they know exactly what you want them to do.

10 Make it concise.

Especially when making a direct ask, make each word count.

Creative Thought Matters

Brand Platform

Lockups

Usage

Claiming our distinctive identity.

Skidmore's identity encompasses the institution's historic strengths in the fine, performing, and studio arts; its early championing of "mind and hand" and interdisciplinary study; and its continuing ability to attract well-rounded and multidimensional students, faculty, and staff—including students whose breadth of interests can best be accommodated by two or more majors or minors. Built on this foundation is a tradition of achievement in the humanities, natural sciences, and social sciences; close research, scholarly, and artistic collaboration between faculty and students; and faculty research that frequently crosses disciplinary boundaries.

/03

BRAND PLATFORM

Creative Thought Matters is a philosophy. But more than that, it describes what's different at Skidmore. To help our audiences better understand what we mean and to protect its prominence, here are a few guidelines to help us remember what it is, and what it isn't.

1 It's how we do things.

Creative Thought Matters is our positioning on thought and impact. It's a practice that prepares our students to think critically about any situation, and bring unexpected solutions to everything we do.

2 It's who we are.

It's how our community of individuals collaborates, and how we differentiate ourselves from our peers. Creative Thought Matters attracts multi-dimensional students, faculty, and staff—people with a breadth of interests who share them on campus and with our community.

3 It isn't a standalone tagline.

If you do choose to represent it on covers or other places with high visual priority, use it as a high-level headline. From there, work to describe what it means, so readers understand what we mean when we say "Creative Thought Matters" at Skidmore.

4 It isn't an acronym.

"Creative Thought Matters" should always be represented as a full statement, with full words. We might say "CTM" internally to save time, but it should not find its way into materials or other external communications.

LOCKUPS

The phrase “Creative Thought Matters” needs to be present in all major communications from the College. Of course, the statement can be placed on publications, web pages, and merchandise to literally state our case.

Here are a few ways we are using “Creative Thought Matters” as a visual identifier in our communications. Please follow these guidelines to ensure consistency.

Things to keep in mind:

The idea is to represent the brand platform more heavily within body copy, in the process of telling a story.

We shouldn’t have to plaster the phrase itself everywhere within one piece of communications to get the message across.

It should be infused into all brand experiences, but it should never sound hokey or forced.

Ultimately, we use the platform in ways that seamlessly illustrate our philosophy on thought and impact, since this is an integral part of Skidmore’s DNA.

Creative Thought Matters

Mercury Display Semibold
(initial caps, –5 tracking, 100% horizontal and vertical scale)

VERSION 1

- used for large, display headlines
- typeset in serif font, Mercury
- one-line version preferred, but
- stacking as three lines also works (see next page for example)

CREATIVE THOUGHT MATTERS

Proxima Nova Regular
(all caps, +100 tracking, 100% horizontal and vertical scale)

VERSION 2

- used as a small labeling device in top left or right corner of a page spread
- used as a pay-off line at the bottom of a page
- typeset in sans-serif font, Proxima Nova, all caps, always at a small size (7pt to 10 pt)

CREATIVE
THOUGHT
MATTERS

Proxima Nova Medium (all caps, full justification, 3:2 box ratio, text inset top and bottom by 1x cap height; perimeter box line weight equals stroke weight)

VERSION 3

- stacked on three lines, and contained within a hairline box frame
- another way to round out communications, or use as a sign-off element

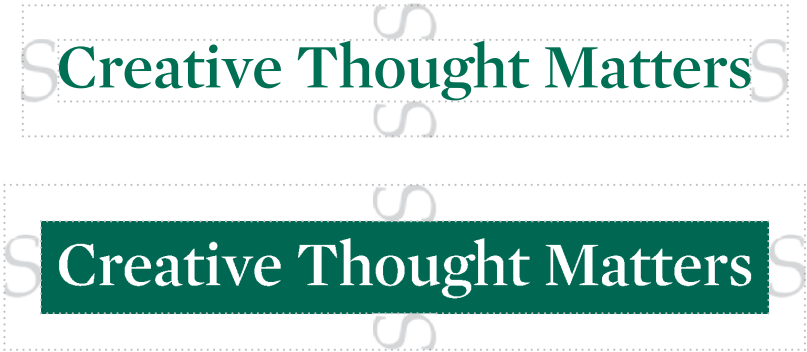
CLEAR SPACE

To maintain maximum impact and legibility, clear space must be maintained around all versions of the “Creative Thought Matters” lockup. This area is measured using the width of the capital S in the wordmark, as shown (just like we do with the Skidmore wordmark, as shown below).

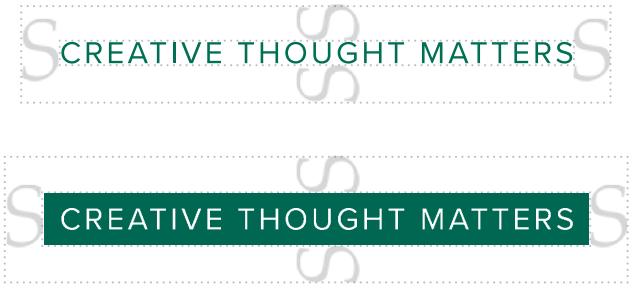
No other graphic elements, typography, rules, or images should appear inside this clear space.



VERSION 1



VERSION 2

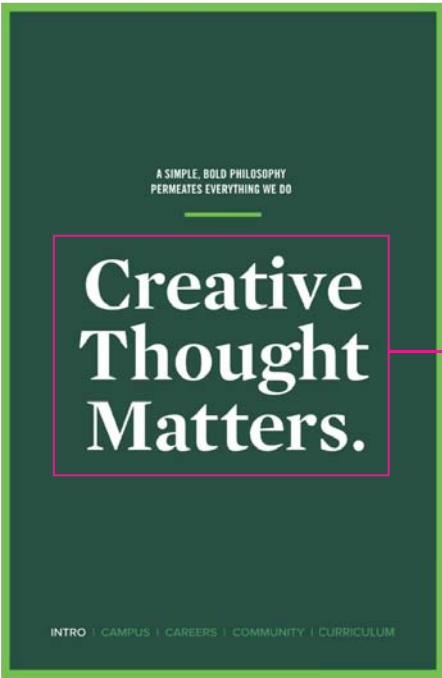


VERSION 3



USAGE

A few examples of how we use “Creative Thought Matters” lockups in our communications.



Viewbook— front cover

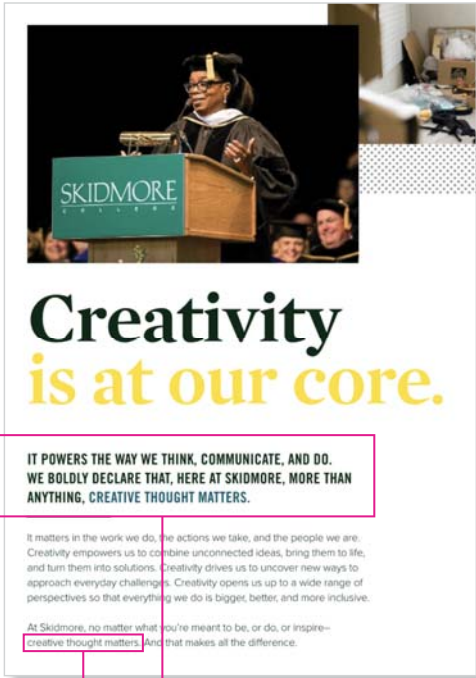
Tagline underneath logo

(as long as these entities have enough separation between them— we would never tightly lock up “Creative Thought Matters” with the Skidmore wordmark)



Viewbook— back cover

Use as a headline



Viewbook— internal spread

Use within subheads and woven into body copy

Identity

Our logo represents us at the very highest level. This means it's vitally important to our brand.

It acts as a signature, a stamp of quality, and a symbol of pride for all of us to rally behind. By following a few simple guidelines, we can ensure that our identity remains unmistakably ours.

Graphic Identifiers

College Wordmark

College Seal

Athletic Mascot

/04

GRAPHIC IDENTIFIERS

These graphic identifiers are the official logos of Skidmore College. They are the only logos that should be used to represent the institution.

COLLEGE WORDMARK

Our core logo is the Skidmore wordmark, which is used widely as a readily identifiable symbol across publications, stationery, web pages, signage, and merchandise.



COLLEGE SEAL

The Skidmore seal is reserved for formal uses of an academic nature, such as the College Catalog and communications related to Commencement, Honors Convocation, and special lectures.



ATHLETIC MASCOT

The Thoroughbred logo is used for publications, merchandise, and uniforms related to our athletics program.



COLLEGE WORDMARK

The Skidmore College wordmark is a general identifier for use on College publications, stationery, merchandise, web pages, and other graphic treatments. The wordmark is designed to be used “as is”; the proportions should never be altered, nor should fonts be substituted to create a similar look. This logo can be reduced or enlarged, as long as the proportions remain unaltered.

The wordmark must not be used in conjunction with other type, graphics, or logos to form a combined graphic element.

PRINT-ONLY VERSION

SKIDMORE COLLEGE
(name with college descriptor)

SKIDMORE
C O L L E G E

SKIDMORE
C O L L E G E

SKIDMORE
C O L L E G E

SKIDMORE
C O L L E G E

DIGITAL-ONLY VERSION

SKIDMORE
(name *without* college descriptor)

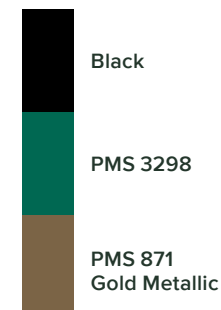
SKIDMORE

SKIDMORE

SKIDMORE

SKIDMORE

COLOR



Approved ways to use the wordmark with these colors:

Use the wordmark in either black or PMS 3298 green.

—
Skidmore Gold Metallic PMS 871 requires coated stock and special attention for the best result.

CLEAR SPACE

To maintain maximum impact and legibility, clear space must be maintained around the wordmark. This area is measured using the width of the capital S in the wordmark, as shown.

No other graphic elements, typography, rules, or images should appear inside this clear space.

PRINT-ONLY VERSION

SKIDMORE COLLEGE
(name with college descriptor)



DIGITAL-ONLY VERSION

SKIDMORE
(name *without* college descriptor)



WORDMARK SIZE

To maintain full legibility, never reproduce the wordmark at widths smaller than what is shown below—both in print and on screen. The minimum size allowed for use is 1 inch wide. If you have a project in which the wordmark might be used effectively at a smaller size, you must obtain resized art and approval from the Office of Communications and Marketing. There is no maximum size limit, but use discretion when sizing the wordmark. It should never be the most dominant element on the page, but instead, it should live comfortably and clearly as an identifying mark.

SKIDMORE

The wordmark *without* the college descriptor should be no smaller than 1 inch

SKIDMORE
C O L L E G E

The wordmark *without* the college descriptor should be no smaller than 1.25 inches

SKIDMORE

C O L L

Using the proper vector files, the wordmark can be proportionately scaled as large as necessary.

COLLEGE SEAL

The Skidmore College seal is our official academic logotype. Where the wordmark is used for general institutional identification, the College seal is reserved for specific uses, generally those of a formal and academic nature.

These include the Skidmore College Catalog and materials related to Opening Convocation, Honors Convocation, Commencement, endowed lectures, and the Alumni Recognition Ceremony.



The seal should be no smaller than 0.75 inches

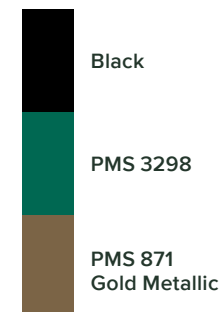
COLLEGE SEAL
(on white background)



COLLEGE SEAL
(reversed out of a color field)



COLOR



Proper ways to use the college seal:

Use the seal in either black, PMS 3298, or PMS 871 gold metallic. The seal may also be foil-stamped in gold or be embossed.

Use the seal screened to lighter shades of black or PMS 3298.

Do not use the seal screened in PMS 871 gold metallic.



ATHLETIC MASCOT

The athletic mascot mark provides a bold, energized symbol for our athletics program. The logo has been designed for use on uniforms, publications, banners, and other merchandise related to athletics. The mark uses the image of a thoroughbred horse in conjunction with designated typefaces.



The mascot mark should be no smaller than 1 inch

ONE-COLOR
(black + white)



SKIDMORE
ATHLETICS

TWO-COLOR
(filled-in PMS 3928 + PMS 7548)



SKIDMORE
ATHLETICS

TWO-COLOR PLUS WHITE
(PMS 3928 + PMS 7548)

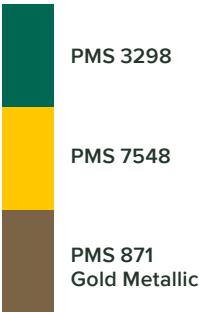


SKIDMORE
ATHLETICS

ONE-COLOR
(reversed out of color field)



COLOR



Approved ways to use the mascot with these colors:

The mascot logo may be reproduced using the following colors: PMS 3298 green, PMS 7548 yellow, black, or white reversed out of these same colored background values.

When appropriate, a metallic gold ink (PMS 871) may be substituted for the PMS 7548 yellow.

Approved colors are included with each sample provided in this section; these colors should not be altered.

Color

Our colors say a lot about who we are.

Our palette helps our audiences identify us at a glance, and the way we use color sets the mood for each of our pieces. The elements of our palette are diverse and flexible, but to maintain visual consistency across all Skidmore materials, we use only the colors outlined in this section.

Color Swatches

Color Breakdowns

/05

Color Palette

COLOR SWATCHES

Our color palette is earthy, fresh, and vibrant. It can be broken into three groups: primary, secondary, and neutrals.

THE PRIMARY PALETTE

speaks to our master brand, and establishes consistency with Skidmore College materials.

THE SECONDARY PALETTE

adds energy and a contemporary feel. Use these colors often to create pieces that feel lively, while maintaining an air of sophistication.

THE NEUTRAL PALETTE

creates balance with the other palettes. These colors work well as backgrounds to set callouts apart from other blocks of copy.

NOTE: Use the Pantone numbers, CMYK breakdowns, and digital RGB and HEX values shown here.

Primary

PMS 3298 C

PMS 3298 is our core heritage color and should feature heavily in all Skidmore materials.

CMYK
99/11/72/35

RGB
0/106/82

HEX
#006A52

PMS 109 C

CMYK
0/9/100/0

RGB
255/209/0

HEX
#FFD100

PMS 7548 C

Use PMS 7548 to create more contrast when pairing yellow with white (such as setting white type on a yellow background, or use with the athletics mascot mark).

CMYK
0/12/98/0

RGB
255/198/0

HEX
#FFC600

Secondary

PMS 802 C

PMS 802 is a fluorescent color that should only be used for digital tactics or materials printed with Pantone ink. Do not attempt to replicate this color using CMYK methods.

RGB
68/214/44

HEX
#44D62C

PMS 7481 C

CMYK
82/0/86/0

RGB
0/183/79

HEX
#00B74F

Neutrals

PMS 649 C, 40%

This tint of PMS 649 is best used for subtle backgrounds that divide sections of content.

CMYK
4/2/2/0

RGB
240/243/245

HEX
#F0F3F5

PMS 649 C

CMYK
10/3/1/0

RGB
219/226/233

HEX
#DBE2E9

PMS 5605 C

PMS 5605 is best used for copy as an alternative to black. It has a subtle green cast that complements the core colors.

CMYK
82/36/83/90

RGB
34/55/43

HEX
#22372B

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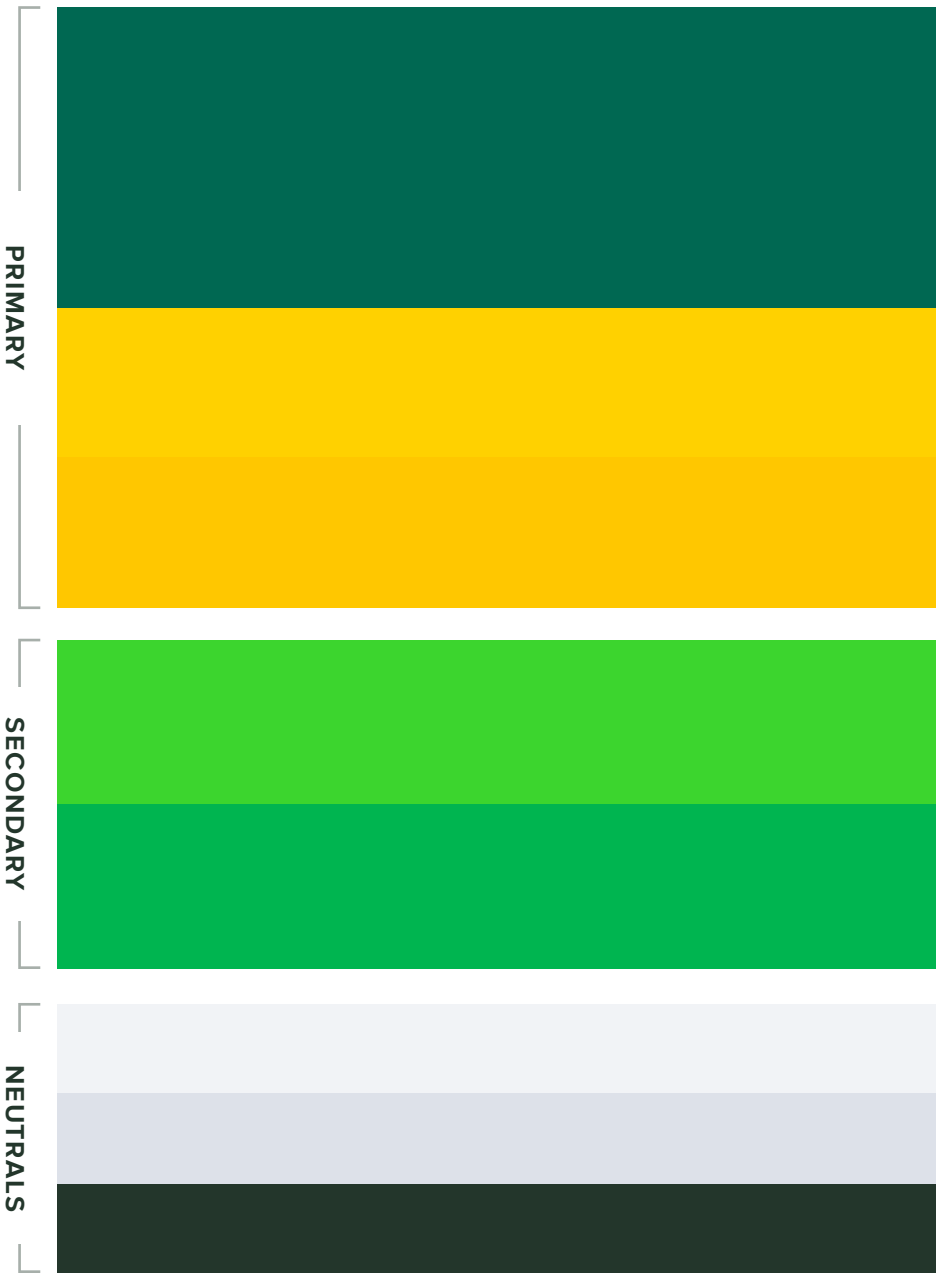
32

COLOR
BREAKDOWNS

The primary palette should be dominant in all communications, but it can also mix with the supporting palettes to build color schemes that are complementary and balanced.

Our secondary palette complements the primary colors and creates flexibility so that communications can shift for various needs. Secondary colors should never be used exclusively or more prominently than the primary palette.

Our neutral palette works to keep compositions from feeling too saturated or overwhelming.



Typography

Typography
Type Treatments
Type Usage

The Skidmore College type family brings our voice to life.

When it's used thoughtfully, typography is a powerful brand tool that can reflect or expand on the meaning of what's communicated. Skidmore's typography is clear, clean, and flexible for a wide range of situations.

/06

SERIF TYPEFACE

Skidmore's serif typeface is Mercury Display. It feels both contemporary and classic, and we use it for headlines, subheads, and callouts.

When creating materials that will be displayed on computers that don't have these fonts, replace Mercury Display with Georgia.

STYLES AND USES

Mercury Display is available in Roman, Semibold, Bold, and their equivalent italics. We use it most often in Roman or Medium for large-type headlines, numbers, facts, and figures, and in Roman for body copy.

Mercury Display

Roman

Semibold Italic

Italic

Bold

Semibold

Bold Italic

SANS-SERIF TYPEFACE

Skidmore's sans-serif typeface is Proxima Nova. We use this modern, clean set of fonts for subheads and body copy, and in any instance where legibility is a concern.

When creating materials that will be displayed on computers that don't have these fonts, replace Proxima Nova with Arial.

STYLE

Proxima Nova can be used in a variety of weights, in either all caps or lowercase.

PROXIMA
NOVA

Thin

Light

Regular

Semibold

Bold

Extrabold

Black

DISPLAY TYPEFACE

Skidmore's display typeface is Trade Gothic Condensed No. 20. This is a strong, bold font that can be used for subheads, numerals, and callouts. Always set Trade Gothic in all caps and use it for short lines of copy. Never use it for body copy.

When creating materials that will be displayed on computers that don't have these fonts, replace Trade Gothic with Impact.

STYLE

Trade Gothic Condensed No. 20 should be used only in its Bold Condensed weight, and always in all caps.

PROPER LETTER SPACING

Trade Gothic Condensed No. 20 default kerning is a bit tightened up. When typesetting headlines or large type, set tracking to approximately –20 points.

**TRADE
GOTHIC**

**BOLD
CONDENSED
NO. 20**

TYPE TREATMENTS

No matter who your audience is, a typographic hierarchy should guide the reader easily through the content. You can achieve this through size, style, color, and contrast, all of which help inform the reader about what content to pay attention to first. Use the example shown here as one possible starting point.

Lorem Ipsum Dolor

**AXIME VELLABO RATIOR ET
HARUM.**

Min rerum rem fugiatia nis illaboris dit aut mod elest dici
consequi volesci occum etur re eni blaborum con comnis et
laccum, sus, sita si officipsant licit volendit poriae nectotas
etur.

Ut aut eum consedis moluptam cusdandiscia
dus volorum.

**ME NEST LANIS ACCUMQU ATIONECTIA
EMQUISQ UIBUSAM DOLORE EXERROR.**

HEADLINE

Mercury Display Semibold

Size: 48–64 pt.

Kerning: Optical

Tracking: 0

SUBHEAD

Proxima Nova Bold

Size: 12–18 pt.

Kerning: Optical

Tracking: 100–160 pts

BODY COPY

Mercury Display Roman

Size: 9–10 pt.

Kerning: Optical

Tracking: 0

CALLOUT

Proxima Nova Bold

Size: 8–14 pt.

Kerning: Optical

Tracking: 100–160 pts

LEADING

Line spacing, called leading, should be set tight, but not too tight. In most cases, try leading that's 2 points higher than the type point size.

TRACKING

Letter spacing, called tracking, should always be set slightly tighter than the default setting, and optical kerning should be used when it's available.

Leading that's too loose leaves
too much pause between lines.

21 PT. TYPE / 31 PT. LEADING

Leading that's too tight leaves
too little pause between lines.

21 PT. TYPE / 18 PT. LEADING

When leading is correct, the
reader won't even notice.

21 PT. TYPE / 23 PT. LEADING

Photography

**Photographs play an important role
in our communications because
they tell our story visually.**

Our documentary-style photography captures the Skidmore culture both inside and outside the classroom. We strive to show authentic interactions with students, faculty, and campus life. Incorporating a balance of images—authentic portraiture, candid moments, and points of impact—makes our communications richer and more interesting.

Categories

Photo Tips

Photo Shoot Prep

Stylistic Considerations

/07

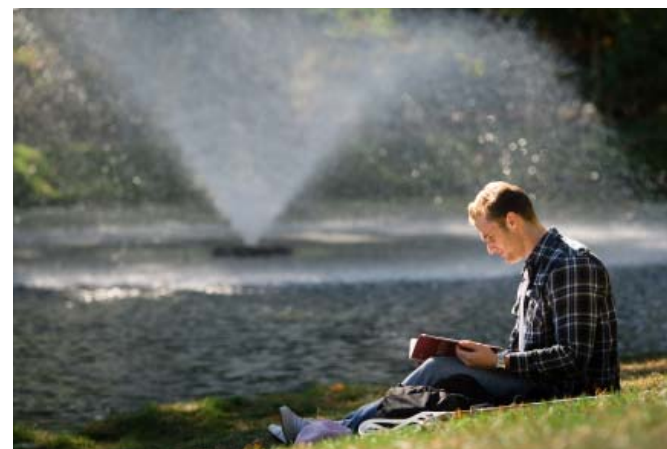
Photography Categories

MOMENTS

Images of student life and campus should feel natural, so avoid extremely stylized shots and wide angles. Students and professors should look comfortable, candid, and engaged. To convey our culture of authenticity, it's important to have a mix of shots of campus, students, professors, and details, highlighting what makes the College unique.

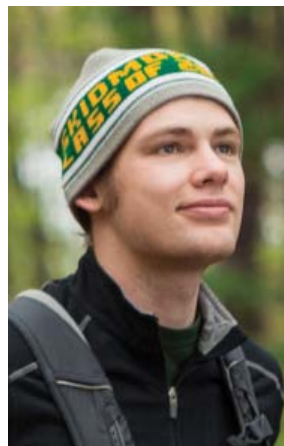
Photograph personal interactions between members of the Skidmore community within their environment, using a shallow depth of field and natural lighting whenever it's possible.

It's relatively easy to get photos of students working in the classroom, but a large part of the Skidmore story is told in the field. Photographs should help convey that story, whether it's with a close shot of the action or a wider shot of the surroundings. Show students and professors in action, engaged in doing the work.



PORTRAITS: CANDID

Capture people in the midst of actions with authentic expressions—subjects should never look posed.



Photography Categories

PORTRAITS: STUDIO

Capture subjects on a neutral backdrop in natural or action-oriented poses, rarely looking directly into camera.



PORTRAITS: B&W

Photograph subjects on a studio or simple backdrop with ample contrast.



Photography Categories

DETAILS

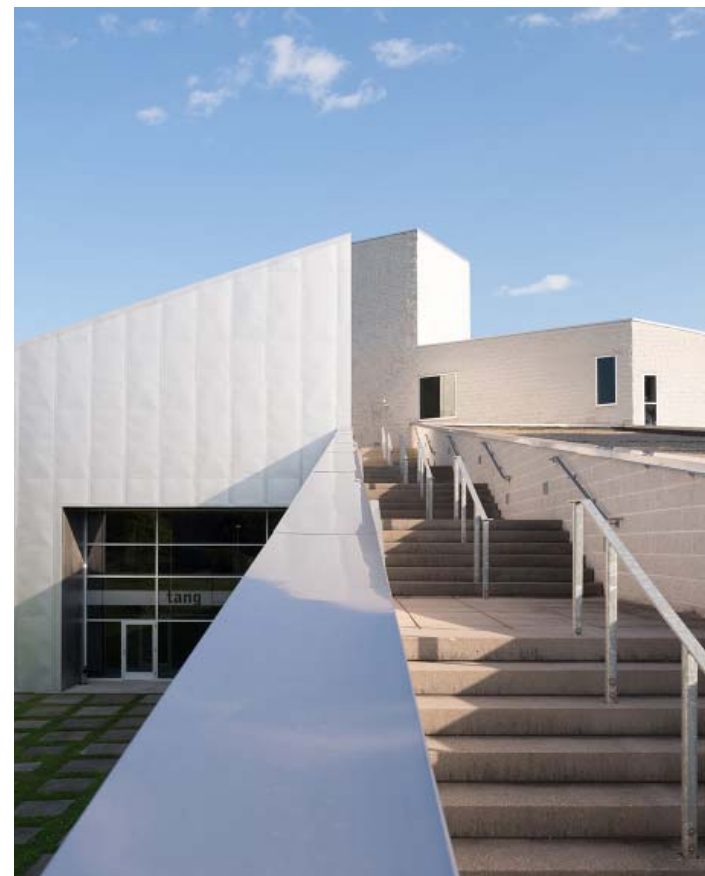
Emphasize the work that goes on at Skidmore College with tightly cropped detail images. Focus on tools and objects associated with the task at hand, or close-ups of people doing the work, where possible.

Create a narrative by photographing details of a scene or event, avoiding direct portraiture of people.



ENVIRONMENTS

Capture buildings and spaces with warm, natural light, always seeking out interesting compositions of architecture or nature.



Focus on the details

When there's a complicated environment to photograph, focus on the details first, and aim your attention toward the more interesting areas of the subject or environment. These types of images can be just as dynamic as wider shots.



Balance dark with bright

With the understanding that we can't always capture bright and airy images (especially indoors), make sure to balance those darker, moody moments with outdoor shots in natural light.



Crop for interest and effect

Get creative with how you compose, crop, and frame your shots, especially when the subject or background is less interesting.

A



B



Always tell a story

Although these images are set in black and white, compositionally they hit the mark. The overall photographic sensibility—thoughtful framing, depth of field, subject tone, expressions, and gestures—it all works well in helping to tell a visual story.



STYLISTIC CONSIDERATIONS

By using a consistent style and approach, photo shoots will produce the best and most useful images, in a tone and look that will continue to support the brand as new needs arise.

PHOTOGRAPHY TRAITS

Our goal is to use images that show the amount of rewarding work that happens at Skidmore College, and the benefits that come from it. While our subject matters span the classroom, the production floor, the boardroom, and the farm, there are a few traits that unite our photography. Keep the traits listed here in mind when shooting new photos.

Scenarios and locations should be **AUTHENTIC**.

Each scenario should show **INDIVIDUALS INTERACTING**. When situations present themselves, detail shots of moments can be captured as well.

With portraits, a range of **EMOTIONS** should be captured, throughout the photo library, whether it's celebratory or more serious. Emotions shouldn't be forced, but not every person should be smiling at the camera.

The storytelling of our imagery is more **EDITORIAL** and not overly art-directed, except for posed portraits.

A balance of **HORIZONTAL** and **VERTICAL** compositions are needed.

Including **PEOPLE** within campus and building shots conveys a more vibrant and lively environment.

PHOTO SHOOT PREP

With proper planning and scheduling ahead of time, we can execute the shoot days efficiently and afford the photographer the most time to capture authentic and unique visual stories.

IDENTIFY AUTHENTIC, COMPELLING STORIES CONNECTED TO KEY BRAND MESSAGES

Our authentic stories should showcase:

- Authentic interactions
- Hands-on learning
- Group interactions
- Community involvement and outreach
- Macro and detail shots that provide texture and complementary storytelling elements
- Environmental shots that convey a sense of place

IDENTIFY KEY INDIVIDUALS

Work with people from each school to coordinate schedules with:

- Students (undergrad and graduate)
- Faculty (full-time assignments)
- Staff

IDENTIFY KEY FACILITIES

Also make sure to work with each school or department to coordinate schedules with:

- Lecture halls
- Classrooms
- Labs
- On- and off-campus learning environments
- Athletic team facilities and areas
- Faculty office spaces
- Study lounges
- Community outreach facilities

Design Elements

Our brand has a variety of graphic tools that create a unique look and make our communications easy to recognize.

When they're used consistently, these elements create continuity among families of materials. Each of these elements can be used on its own or in conjunction with others.

Overview

Corner Arrow

Distressed Texture

Background Angle

Dot Pattern

Framing Box

Horizontal Rule

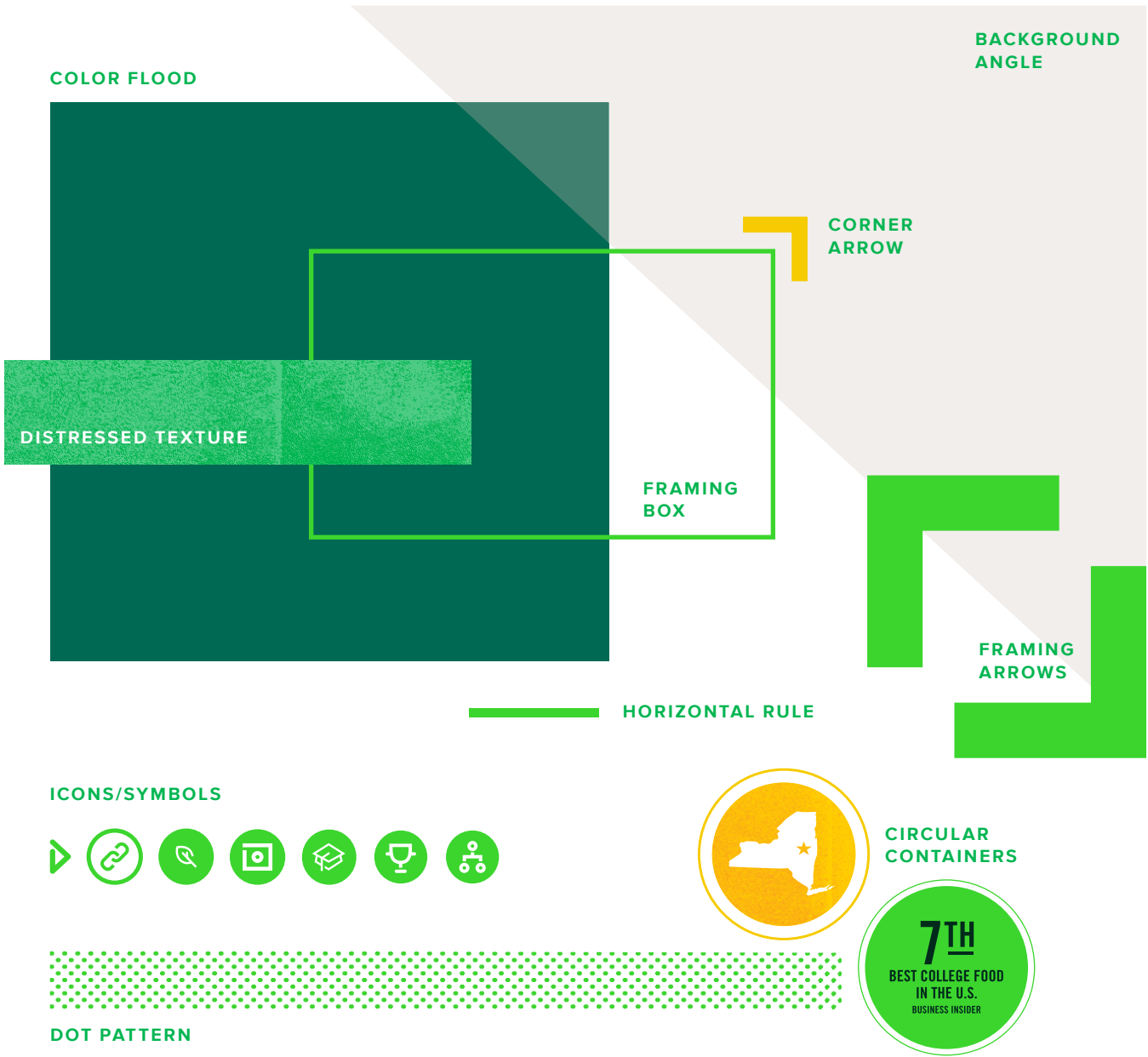
Framing Arrows

Circular Containers

/08

OVERVIEW

To help the Skidmore brand feel unique and authentic, we draw on a proprietary series of graphic elements. Together, they create a cohesive and visually compelling story for our institution.



CORNER ARROW

One of our signature visual elements is the corner arrow, paired with a headline, an image, or a framing box, to represent the expansive nature of creative thought. This element appears almost exclusively in combination and always at the top right corner of what it accompanies.

When pairing the arrow with an image, the image's top right corner should align with either the arrow's outer corner or its inner angle, as shown.

When determining the weight of the corner arrow alongside a headline, consider roughly matching the weight of the strokes in the text. With a framing box, match the line weight of the box itself, and use a contrasting color. In all cases, the goal is to accent the message, not to overpower it.



In every application of the "Create" graphic, the corner arrow must be set in a contrasting color. Never reproduce the graphic in grayscale.

FRAMING ARROWS

The framing arrows draw on the design of the corner arrow element to dramatic visual effect. This outsize element is appropriate for key content that the reader shouldn't miss: pivotal quotations and dynamic images that speak directly to the topic at hand.

Note that the framing arrows always point in opposite directions, toward the top left and bottom right of the page. (This is unlike the corner arrow, which always appears in the top right corner.)

“There’s a lot of time that goes into being a college athlete. It’s hard, but everyone at Skidmore—professors, coaches, even teammates and classmates—make the whole experience so fun. It’s the best four hours of my day.”

—KELLY DONNELLY '18

Alumni who build something together

Alumni **Fitzeugh Karel '04**, **Mark Klein '05**, and **Bill Calvo '99** were connected through Skidmore's Career Development Center. Together, they joined creative forces to found the Brooklyn Home Company, a real-estate development company with in-house architectural, construction, and design services.

Each of them lends their expertise from diverse fields of study, including art, management, psychology, and business, while they put to use their problem-solving skills to overcome challenges and find opportunities for growth. These grads claim they owe their success to embracing both their Skidmore and Brooklyn community values.

“I use my business degree and my acting background, and I enjoy collaborating with creative people, technical people, a mix-and-match of different personalities.”

—**BILL CALVO '99**
FOUNDER OF BROOKLYN HOME COMPANY

Leaders on the court and in the classroom

Basketball stars **Kelly Donnelly** and **Aidin Madjidi** both trace school history when they became the first back-to-back NCAA All-Americans. With nearly 400 colleges and universities in Division II athletics, it's truly an honor to be selected for the 15-player teams once, let alone twice. Yet they managed to accomplish this feat, all while maintaining strong GPAs and earning league All-Academic honors.

Kelly and Aidin are perfect examples of the Skidmore difference, with their strong work ethic and commitment, in and out of the classroom. They remain grounded, crediting their academic and athletic communities—coaches, staff, and teammates—for the opportunity to excel at Skidmore.

“There’s a lot of time that goes into being a college athlete. It’s hard, but everyone at Skidmore—professors, coaches, even teammates and classmates—make the whole experience so fun. It’s the best four hours of my day.”

—**KELLY DONNELLY '18**

STORIES OF MORE

Students who know the value of education

As one of 20 SES Beyond award winners, **Kevin Wang**, a sophomore, had the opportunity to teach English to low-income middle-schoolers in Hong Kong. It was a powerful experience for Wang, having moved from China to the U.S. at the age of nine. Returning home meant the chance to prove others how transformative school can really be. With the freedom to create his own lesson plans, Wang created academic games, turned Martin Luther King's words into songs, and more to get the students excited to learn English.

It became clear in Hong Kong and in my career search that Skidmore prepared me to succeed. Beyond language transition and education management, I've been exposed to ideas, developed skills and built relationships that will enrich me for the rest of my life.

—**KEVIN WANG**
SENIOR

Faculty that foster real conversation

What the students learn here will help them navigate identity issues effectively, and, hopefully, help others do the same. We don't like to admit it, but identity biases can play very strong roles in those interactions.

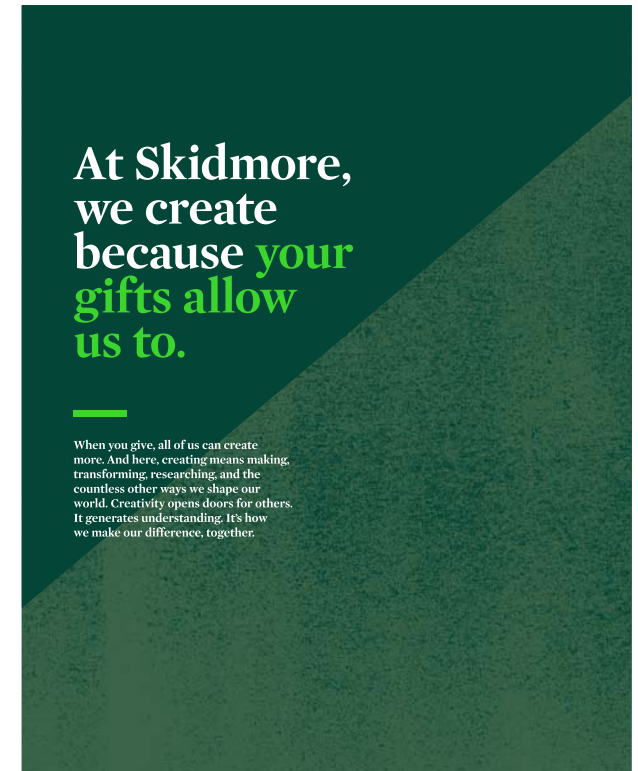
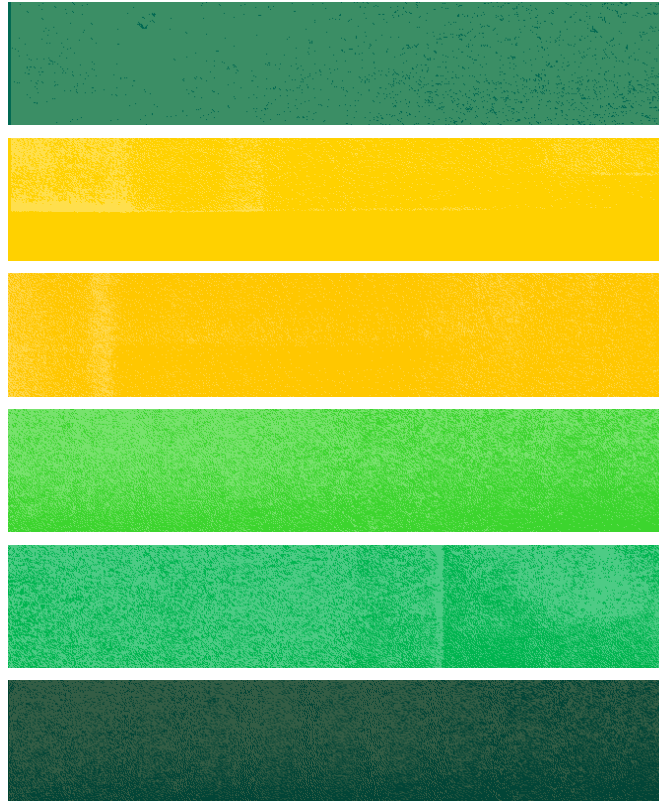
—**TIM HARPER**
ASSOCIATE PROFESSOR & CHAIR OF DEPARTMENT OF MANAGEMENT AND BUSINESS

In Tim Harper's 300-level “Social Identity in the Workplace” students draw from academic terminology and theory, as well as their own personal experiences, to discuss and dissect privilege, stereotyping, and the intersections of identities. The course dives into the way we turn on and off certain identities in certain situations—the universal aspects, affecting our lives every day in big or small ways.

DISTRESSED TEXTURE

When layouts make use of large floods of color, we sometimes add a distressed texture to represent the hands-on work that drives Skidmore.

Although this texture is an important visual element, materials should never look worn or dirty. The overall effect should always look sophisticated and approachable.



BACKGROUND ANGLE

The background angle is a subtle and versatile visual element that we use throughout our communications. It acts as a layering device, sometimes adding simple depth and interest to a layout, and sometimes tying together disparate pieces of a design.

Like many of our graphic elements, it should not be used gratuitously, but only where it can contribute visual interest. It's particularly effective on floods of white, set in the light gray from our neutral palette.



**Skidmore
prepares you for
anything, so you
can pursue your
own thing.**

Here you're taught how to jump into a world of rapid change and chase down the career you want.

Tomorrow's jobs demand people who can think differently. People who can connect disparate ideas and cultures. People who are ready to seize opportunities and solve problems that aren't yet apparent.

We believe by promoting creative thinking at every turn that we're creating students who will matter to the world.

**At Skidmore,
we create
because **your**
gifts allow
us to.**

When you give, all of us can create more. And here, creating means making, transforming, researching, and the countless other ways we shape our world. Creativity opens doors for others. It generates understanding. It's how we make our difference, together.

Design Elements

DOT PATTERN

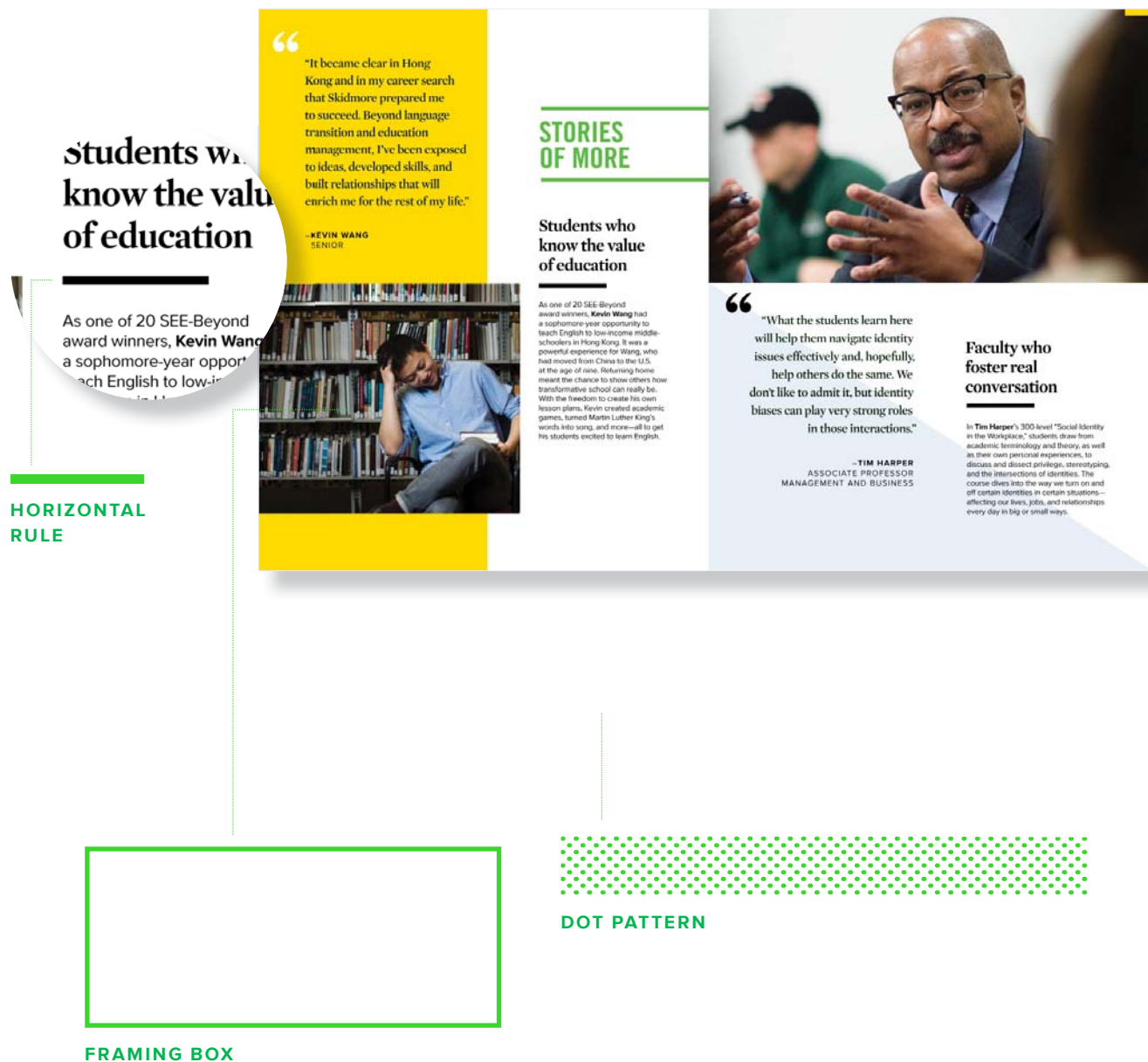
This element works best as a supporting texture in layouts that need a little extra polish. It should be used sparingly and with careful judgment.

FRAMING BOX

For information that needs a boost in the visual hierarchy, the framing box can convey considerable emphasis. It's used primarily with text: headlines, subheads, callouts, sidebars, subject names, and more. On occasion, it can be paired to size with a photo, but the box should always be offset diagonally from the image for visual interest. (See examples in the “Bringing It to Life” section of these guidelines.)

HORIZONTAL RULE

This simple element is a workhorse within our layouts, typically used to divide related pieces of information or draw the reader's eye to an important point. It's also useful as a visual anchor along a margin or at the head of a text block.



Design Elements

CIRCULAR CONTAINERS

We use circular containers to house icons, statistics, and symbols—supplementary content that communicates quickly, at a glance. The shape also offers a welcome contrast to the right angles that characterize most of our visual language.

With statistics, the container typically skews larger, leading with numeric information and keeping any related text at a minimum. With smaller icons and symbols, the goal is often to draw the reader's eye to a call to action or other verbal element in the design. However they're used, they should never feel oversized or busy, and they should never dominate any layout.

Circular containers may be set in colors from the primary and secondary palette, and often appear with a thin outline. The distressed texture can be incorporated to the color fill for variety and interest.



ICONS/SYMBOLS



CALL-OUTS FOR ILLUSTRATIONS AND DATA POINTS



Bringing the Brand to Life

Our brand is expressed through the combination of verbal and visual components. This is when a brand really comes to life.

We've broken down every element of our brand. But it's the combination of all these elements—type, photography, color, graphics, and voice—that makes our brand real. This is how we go from a set of guidelines, to a living, breathing brand.

- Creative Brief**
- Decision Tree**
- Viewbook Spreads**
- Campaign Mailer Prototype**
- Campaign Microsite**
- Targeted Email**
- Campus Banners**
- Campus Activation**

/09

EXECUTING OUR BRAND

Using a creative brief for projects makes it easy for communicators to identify their content priorities. It also ensures that each communication carries a consistent voice and a strong message that focuses on what benefits the audience.

SKIDMORE

C O L L E G E

Office of Communications & Marketing

Creative Brief

Name: _____

Office: _____

Today's Date: _____

Due Date: _____

Contact Info: _____

Project Title: _____

Format: _____

Audience(s): _____

Purpose: *(check all that apply)*

Defining the purpose of our communication helps focus on particular pieces of our brand personality and influences the tone and voice.

☐ INFORM

Smart, Direct, Creative

☐ PROMOTE

Confident, Inspiring, Direct

☐ PERSUADE

Creative, Smart, Confident

☐ ENTERTAIN

Different, Creative, Confident

Key Message:

Proof of Message:

Call to Action:

Additional Considerations:

VISUAL SPECTRUM

Our brand can flex in many directions, depending on what's appropriate for the audience. Choose the right balance for your communication here.

EXAMPLE:

X

SUBTLE

CASUAL

BOLD

Skidmore College | MASTER BRAND GUIDELINES

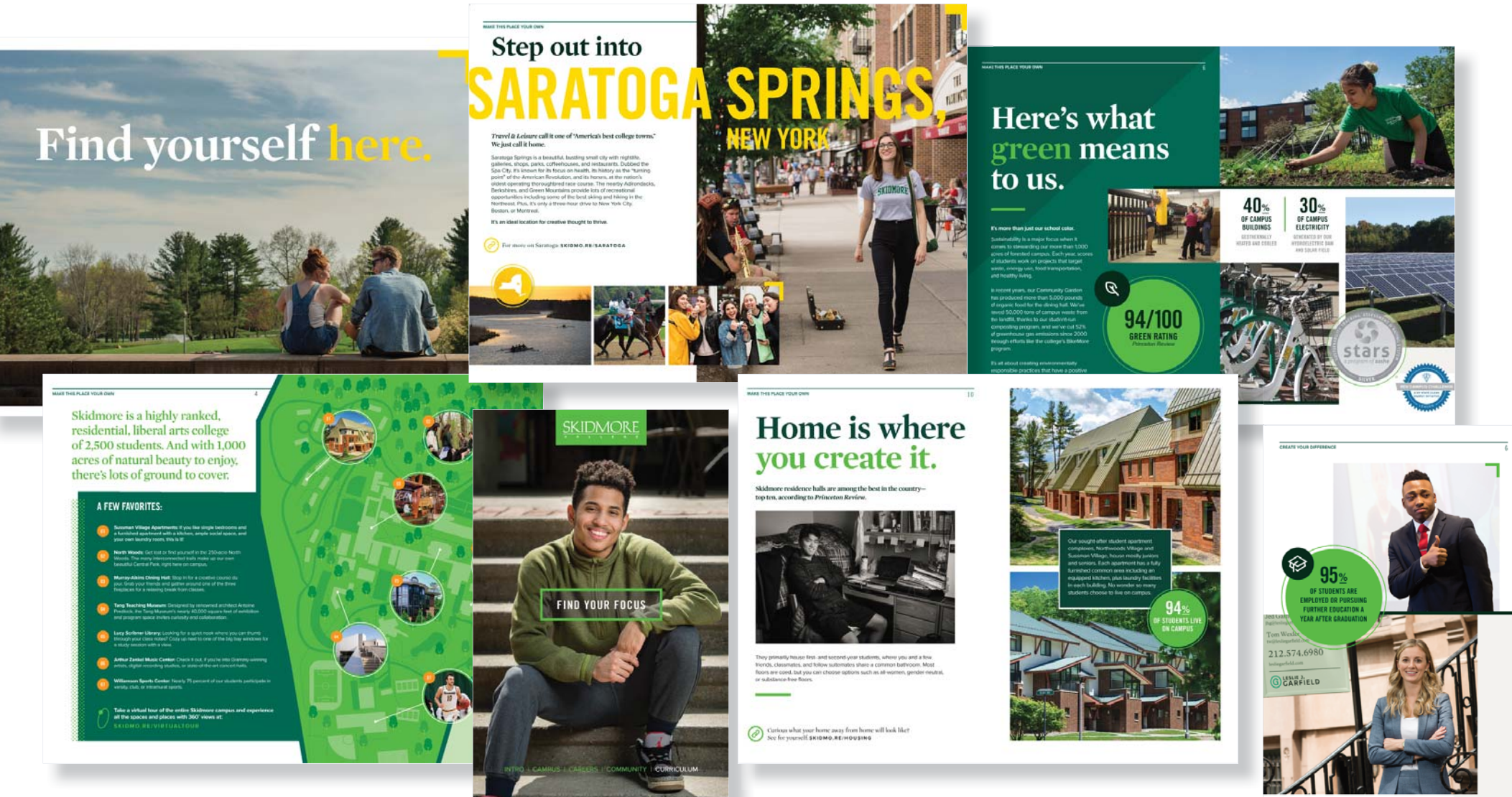
59

DECISION TREE

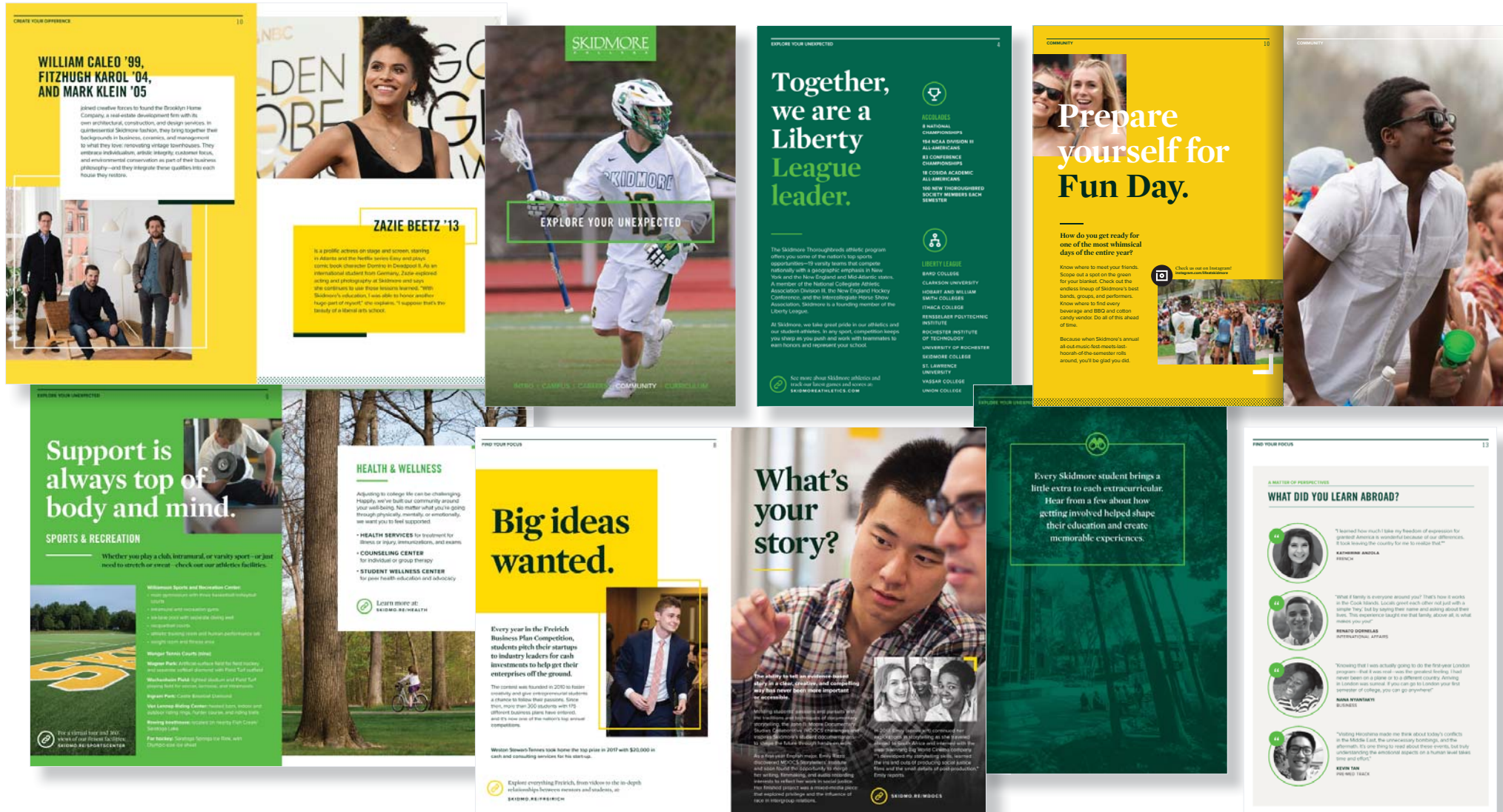
When creating any type of communications, consider this decision tree to determine what brand elements and level of approval are needed for the situation.



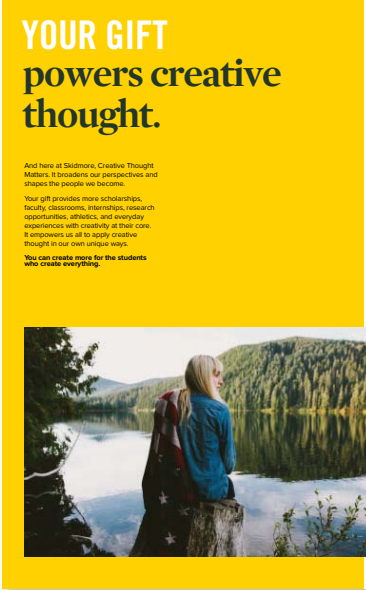
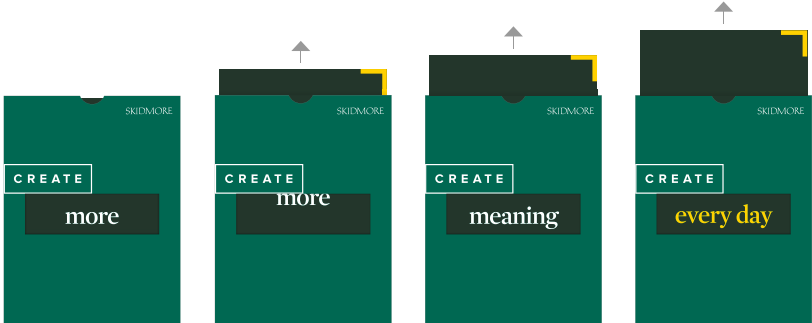
VIEWBOOK SPREADS



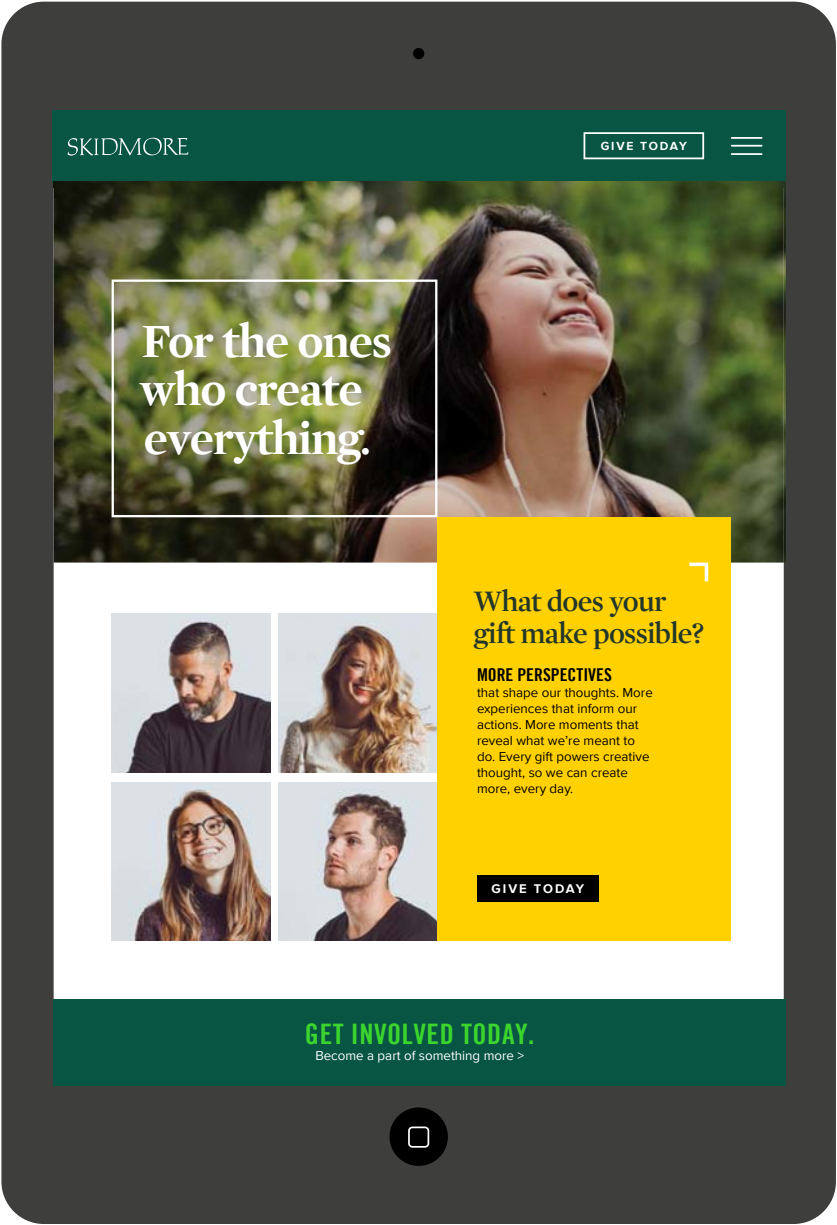
VIEWBOOK SPREADS



CAMPAIGN MAILER PROTOTYPE



CAMPAIGN MICROSITE



TARGETED EMAIL

To:


Subject:

SKIDMORE

C O L L E G E

VISIT APPLY GIVE

Presidents Society



A MESSAGE FROM THE PRESIDENT

MEET

NEWS

Dear Andrew,

Lorem ipsum dolor sit amet, consectetur adipisicing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum. Sed ut perspiciatis unde omnis iste natus error sit voluptatem accusantium doloremque laudantium, totam rem aperiam, eaque ipsa quae ab illo inventore veritatis et quasi architecto beatae vitae dicta sunt explicabo. Nemo enim ipsam voluptatem quia voluptas sit aspernatur aut odit aut fugit, sed quia consequuntur magni dolores eos qui ratione voluptatem sequi nesciunt. Neque porro quisquam est, qui dolorem ipsum quia dolor sit amet, consectetur, adipisci velit, sed quia non numquam eius modi tempora incidunt ut labore et dolore magnam aliquam quaerat voluptatem.

Sincerely,

Philip A. Giotzbach

To:


Subject:

SKIDMORE

C O L L E G E

VISIT APPLY GIVE

Presidents Society



A MESSAGE FROM THE PRESIDENT

MEET

NEWS


Dear Andrew,

Lorem ipsum dolor sit amet, consectetur adipisicing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum. Sed ut perspiciatis unde omnis iste natus error sit voluptatem accusantium doloremque laudantium, totam rem aperiam, eaque ipsa quae ab illo inventore veritatis et quasi architecto beatae vitae dicta sunt explicabo. Nemo enim ipsam voluptatem quia voluptas sit aspernatur aut odit aut fugit, sed quia consequuntur magni dolores eos qui ratione voluptatem sequi nesciunt. Neque porro quisquam est, qui dolorem ipsum quia dolor sit amet, consectetur, adipisci velit, sed quia non numquam eius modi tempora incidunt ut labore et dolore magnam aliquam quaerat voluptatem.

Sincerely,

Philip A. Giotzbach

Philip A. Giotzbach
President




Donor Story

Ann Ramsay-Jenkins '66

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READ MORE






Donor Story

Andrew Elfer '07

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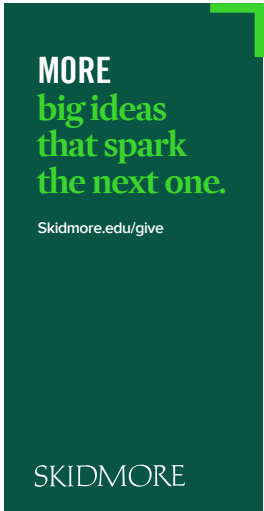
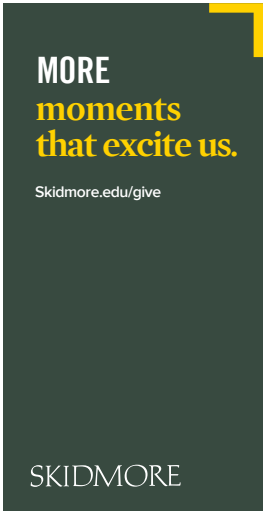
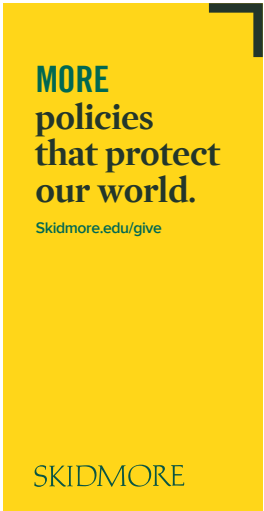
READ MORE



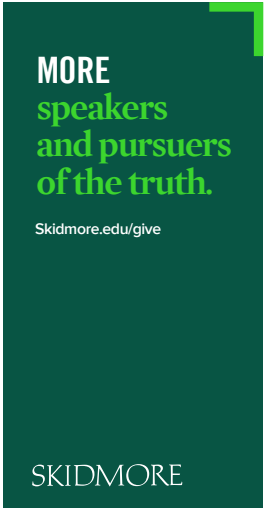
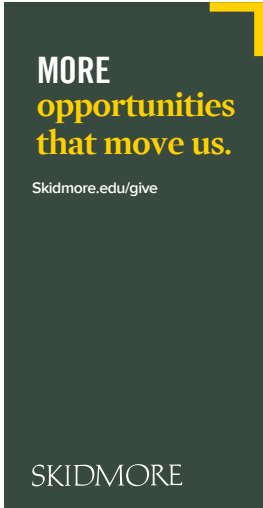
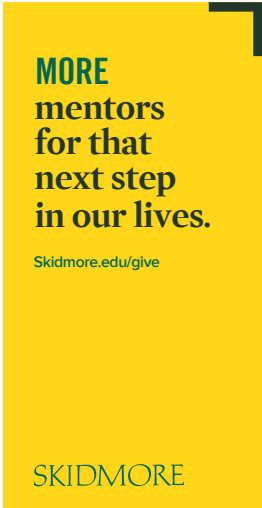
Check online | Unsubscribe | Forward to a friend

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CAMPUS BANNERS



CAMPUS BANNERS



CAMPUS ACTIVATION

SAMPLE QUESTIONS:

What makes you proud to be part of the Skidmore community?

Why do you give back to Skidmore? Why do you choose to support your alma mater?

How do you make the most of your Skidmore education?

What do you make of creative thought? What does it mean to you?

How did Skidmore prepare you for the real world?



This interactive installation will pose questions to students and alumni on the video touchscreen. It will then capture the answers and use them as content.

SKIDMORE

What's your story?

What experience helped
create who you are today?



Email Marketing

Email marketing is one key component in how we convey our unique stories.

This guide will help us convey compelling content with a consistent style that will make our messages resonate with our audience.

Sub-brand Identification

Typography for Email

Content

Dos and Don'ts

Samples

/10

SUB-BRAND IDENTIFICATION

The Skidmore College branding is always first and foremost in our email communications, and is established in the header and footer of our email templates.


In email marketing we avoid using image as-text elements, which become difficult to read when they resize for mobile viewing. Image-as-text also makes content less accessible to those using text readers for the visually impaired.

This most often applies to sub-brand identification - department headers or event headlines.

These types of sub-brand communications are identified by a large text title at the top of the email. This allows those sub-brands to be strongly expressed without diluting the parent brand.

SKIDMORE

President's Society



A MESSAGE FROM THE PRESIDENT

Networking


News

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Aenean suscipit nunc non scelerisque auctor. Quisque aliquet mauris dui, vitae maximus neque efficitur vel. Praesent ultricies tempus nisi non aliquet. Phasellus tempor justo sed placerat vulputate. Nullam mollis feugiat sapien, ut ornare augue laoreet consectetur.

Phasellus metus neque, tincidunt sed quam vitae, tempor imperdiet magna. Nullam consectetur ultrices dolor at tempor. Vestibulum eget efficitur eros. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos.



Philip A. Glotzbach
President



#SKID4LIFE

Skidmore College
815 North Broadway
Saratoga Springs, NY 12866
Main Phone Number: 518-580-5000

Creative Thought Matters

SERIF TYPEFACE

Skidmore's serif typeface for email marketing is Georgia. It feels both contemporary and classic.

Serif fonts should always be used at larger sizes to ensure legibility, and should not be used for regular body text. Email communication relies on web-safe fonts to provide consistent rendering.

Georgia has been substituted for Mercury Display.

Fonts in this guide are only for email marketing use.

STYLES AND USES

Use Georgia at regular weight for sub-brand identification, department headers, and call out numerals in lists.

On a light background (#FFFFFF or #F0F3F5) use Georgia in black (#22372B) or green (#006A52).

On a dark background (#006A52) use Georgia in white (#FFFFFF).

Sub-brand identification: 36px, regular
Call out numeral: 48px, bold

Georgia

Volunteer Insider

Presidents Society

12345

SANS-SERIF TYPEFACE

Skidmore's sans-serif typeface for email marketing is Arial. We use this modern, clean font for template text, section titles, CTA (call to action) buttons, and all body copy.

Sans-serif fonts should be used anywhere that legibility is a concern.

Email communication relies on websafe fonts to provide consistent rendering.

Arial has been substituted for Proxima Nova and Trade Gothic Condensed #20.

Fonts in this guide are only for email marketing use.

STYLE

Use Arial at a variety of different sizes and weights in order to provide visual structure to our content and draw the viewer down the page.

On a light background (#FFFFFF or #F0F3F5) use Arial in black (#22372B) or green (#006A52).

On a dark background (#006A52) use Arial in white (#FFFFFF).

Refer to the graphic for text sizing in various elements.

Arial

Section title, 24px

Subheader, 16px

Body copy, 13px

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Suspendisse egetas sem et odio fringilla condimentum. Curabitur a lacus faucibus, vehicula dui sed, mollis nulla. Praesent et eros nec est eleifend fermentum et sed diam.

CTA BUTTON, 16PX

260px Wide

Story title, 14 px

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Maecenas id odio efficitur, accumsan sapien et urna. 13/20

Small CTA Button, 13px

260px Wide

Story title, 14px

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Maecenas id odio efficitur, accumsan sapien et urna. 13/20

Small CTA button, 13px

LEADING

Industry standard and ADA recommended line height for optimal legibility is 1.5x the font size.

For some selected text areas that occupy more than one line, such as subheaders, the line height may be decreased to create a better visual presentation.

At no point should line height be decreased to the point that ascenders and descenders touch.

ALIGNMENT

Save centered text for large, bold announcements such the primary headline of the email, or CTA (call to action) buttons.

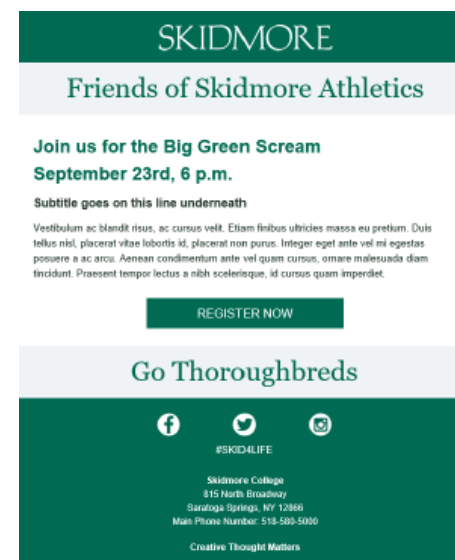
Many email clients will not respect centered text, and will render the content left justified.

Leading that's too loose leaves

too much pause between lines.

Leading that's too tight leaves
too little pause between lines.

When leading is correct, the
reader won't even notice.



EMAIL CONTENT

A few things to keep in mind when crafting email content:

Approximately 50% of recipients are using mobile devices to view email, so our design is mobile-first in order to deliver the best email possible.

Links should be large enough to click easily on mobile devices - link to a phrase of 3 or more words for best effect.

Be sparing with use of centered text. Many email clients will not display it correctly, so design a layout that does not rely on centered text.

Images don't load by default on many email clients (gmail, hotmail, etc.), so images should complement the content but not be the exclusive conveyors of necessary information (dates, times, locations, etc.)

Avoid using image-as-text elements, which become difficult to read when they resize for mobile viewing. Image-as-text also makes content less accessible to those using text readers for the visually impaired. This most often applies to department headers or "sub-brand" identification.

1 Make it personal.

Use first-person plural and second-person pronouns ("we"/"us" and "you"), where appropriate. This engages your reader in a direct, human way.

2 Make it clear.

Make only the point you're trying to make. Every communication won't contain every detail, so focus on what's important to the matter at hand.

3 Make it relevant.

Consult the messaging map when you're creating communications, and look for places to include key messages.

4 Make it authentic.

Back up your statements with proof points. Share real, honest stories of the work we're doing.

5 Make it readable.

Vary the cadence within communications. Mix short sentences with longer ones to avoid falling into a rut. Check for rhythm and flow by reading passages aloud.

6 Make it worthwhile.

Give your reader a reason to care. Lead with audience-specific benefits (what they get) and back them up with our brand attributes (what we offer).

7 Make headlines work harder.

Headlines should be more than just labels for the subject at hand. Since they may be the only thing our audience reads as they scan the copy, make sure they're compelling and informative.

8 Make it relatable.

We write like we speak, aligned with our brand personality. This may occasionally mean breaking a grammar rule or two. Used judiciously, contractions and sentence fragments add personality to communications.

9 Make it actionable.

Give your audience a clear call to action, so they know exactly what you want them to do.

10 Make it concise.

Especially when making a direct ask, make each word count.

SUBJECT LINES AND PREHEADERS

First impressions matter.

Subject lines and preheaders are the first thing our recipients see as our email marketing efforts arrive in their inbox. These should never be an afterthought - they should be mindfully crafted to convey the relevance of the email, and inspire recipients to open and interact with Skidmore messages.

The best subject lines and preheaders work together to be creative, compelling, and informative.

The tips for email content creation also apply to subject lines and preheaders - to pique the recipients' interest

If your email has no preheader specified, the email service provider (gmail, hotmail, etc.) often fills in with the URL of the first image in the email.

1 Make them a first priority.

Subject line and preheader provide a “first look” at our email and should be an important part of content strategy.

2 Make them personal.

Use name tokens or craft individual subject lines for smaller audience segments. Personalizing emails can help boost open and interaction rates.

3 Make them relevant.

Subject lines and the preheader are the first opportunity to hook your reader. The content provided by the subject line and preheader should be informative without necessarily trying to convey the entire email message.

4 Make them work harder.

These may be the only items the recipient reads, **make sure they're compelling.**

5 Make them concise.

Every character counts, especially in the mobile presentation where there may be a limit on the number of characters you can display.

Email Marketing - Dos and Don'ts

BEST PRACTICES

Be mindful when using alternating blocks of color to break up sections of an email.

DO use the hero image block which has a background matching the block below it, for seamless transition on mobile.

DO use a gray background links block with a green sub-brand block, and vice versa.

DO use alternating color blocks to avoid a layout that is too heavy at the top or bottom.

DO start email content with a hero image, or a gray or white block below the green logo block.

DON'T start email content with a green block below the green logo block.

DO end emails with a gray or white block above the footer.

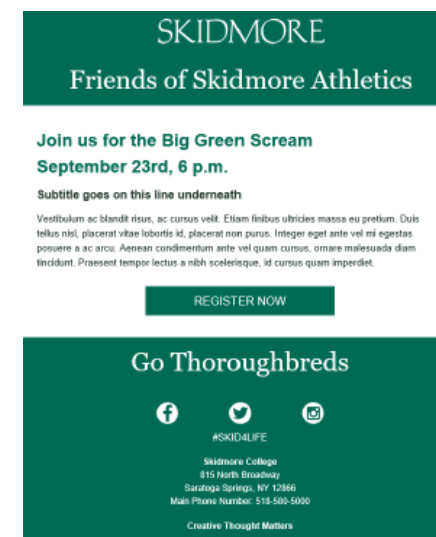
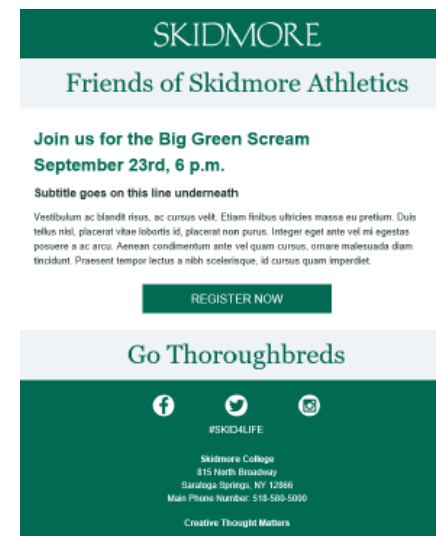
DON'T end emails with a green block above the footer.

DO use font sizes in descending order as you move down the page - largest text on top, smaller text on bottom. This will draw the eye of the reader downward through the email and provide visual context.

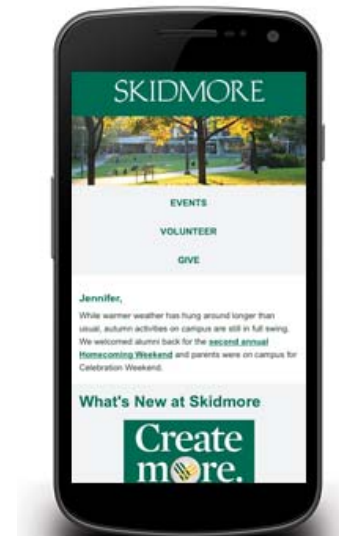
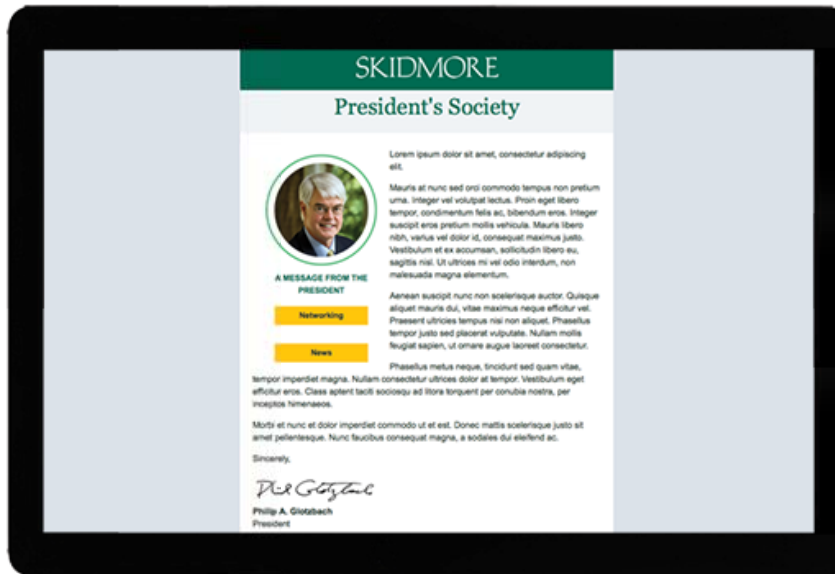
DO:



DON'T:



SAMPLE DESKTOP AND MOBILE VIEW



Creating Our Future: The Campaign for Skidmore

Overview

Campaign Priorities

/11

OVERVIEW

In order to provide consistency when communicating about the Creating Our Future: The Campaign for Skidmore, please follow these important guidelines.



► STANDALONE

For use in titles, on banners, brochure covers, etc. not italicized

Creating Our Future: The Campaign for Skidmore

► IN TEXT

When the name of the Campaign appears in text the first time, it must be presented in full and italicized

Creating Our Future: The Campaign for Skidmore

It can then be referenced as (italicized): *Creating Our Future*

OR

It can then be referenced as: the Campaign (capitalize "C" but do not italicize)

Example 1 (preferred usage): *Creating Our Future: The Campaign for Skidmore* is a comprehensive \$200 million campaign.

Example 2 (preferred usage): We sincerely hope that you will support *Creating Our Future*.

Example 3: Thank you very much for your support of the Campaign.

Example 4: The Campaign is progressing well to date.

If you are using the word "campaign" in a general sense do not capitalize.

Example: *Creating Our Future: The Campaign for Skidmore* is a comprehensive \$200 million campaign.

If your text is already in italics, bold the Campaign name.

Example: *We sincerely hope that you will support **Creating Our Future: The Campaign for Skidmore** this year.*



► CAMPAIGN PRIORITIES

When including Campaign priorities in text, do not bold or italicize.

Center for Integrated Sciences \$50 million

When the “Center for Integrated Sciences” appears in text the first time it must be presented in full. If you plan to reference a second time, the first instance will need to be followed by (CIS) and then it can be referenced simply as: CIS

Example: The Center for Integrated Sciences (CIS) will establish a new paradigm for teaching. CIS will bring together faculty from across campus...

Scholarships and Financial Aid \$50 million

In text, this priority should appear in full as “Scholarships and Financial Aid” the first time it is referenced and each time one refers to the priority itself. However, when not referring to the formal priority, “scholarships” and/or “financial aid” should be lowercase.

The terms “scholarships” and “financial aid” can be used interchangeably, as writing out “scholarships and financial aid” may add unnecessary length to text. However, the preference is to use “scholarships” when possible.

Example: Your support of Scholarships and Financial Aid is essential to Skidmore’s success. Gifts for scholarships allow talented students to attend Skidmore.

Skidmore Fund \$50 million

In text, this priority must appear in full as “Skidmore Fund” the first time it is referenced. However, upon second reference, it can be referred to as “the Fund.”

Example: The Skidmore Fund touches every aspect of campus life. Gifts for the Fund...

CREATING OUR FUTURE

The CAMPAIGN for SKIDMORE

► CAMPAIGN PRIORITIES

The Tang Teaching Museum at Skidmore \$20 million

If space allows, the first reference of this priority should be “The Frances Young Tang ’61 Teaching Museum and Art Gallery at Skidmore.” If it does not, simply use “The Tang Teaching Museum at Skidmore.” Upon second reference in text, use one of the following: “the Tang”; “the Tang at Skidmore”; or “the Tang Museum and Art Gallery at Skidmore.” You may also refer to it as “the Museum,” always capitalizing “Museum.”

Example: The Frances Young Tang ’61 Teaching Museum and Art Gallery at Skidmore is a national model for learning with museums. A distinctive part of the Skidmore experience, the Tang’s role...

Athletics \$20 Million

In text, this priority should appear in full and capitalized as “Athletics” the first time it is referenced and each time one refers to the priority itself. However, when not referring to the formal priority, “athletics” should be lowercase.

Example: Your support of Athletics is greatly appreciated. Today, athletics are an integral part...

Career Development and Transformative Experiences \$10 million

In text, this priority should appear in full and capitalized as “Career Development and Transformative Experiences” the first time it is referenced and each time one refers to the priority itself. However, when not referring to the formal priority, it may simply be referred to as “career development” (not capitalized).

Example: One of the Campaign’s priorities, Career Development and Transformative Experiences, focuses on... At Skidmore, career development is essential to...

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