

SARAH LAWRENCE COLLEGE

Connecting passions. Creating futures.

IDENTIFIER

COLOR

TYPOGRAPHY

IMAGERY

CONNECTIVITY

COMPOSITION

Brand Guidelines



Introduction

Sarah Lawrence's visual identity system supports and enhances the College's story through carefully chosen and visually connected approaches to color, typography, imagery, composition, and our identifier. It links our communication efforts across initiatives and media, provides the flexibility to tune communications for particular audiences and contexts, and builds recognition and comprehension.

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EXPRESSING

THE SARAH LAWRENCE BRAND

VISUALLY

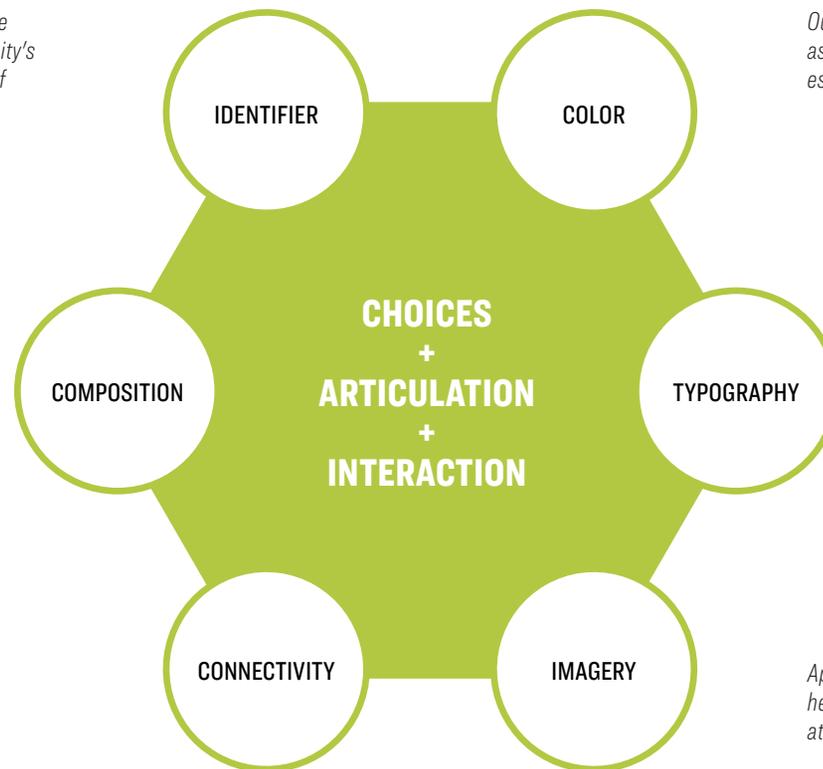


Sarah Lawrence’s visual system is built upon choices (specific typefaces, for example) and also how these choices are articulated (how the specific typefaces are used). How these choices and articulated approaches then come together—how they interact—forms a system that will make communications compelling and proprietary.

Our flexible identifier, with its alternate configurations, amplifies our community’s diversity of perspectives and modes of expression.

Our palette consists of a defined set of colors, as well as approaches to combining color to establish and modulate mood.

The intentional, harmonious layout of text and images, guided by an underlying grid system, underscores the values of flexibility and rigor that are hallmarks of a Sarah Lawrence education.



Two type families—and approaches to their use—make our messages more compelling and allow us to establish needed typographic hierarchies.

Connecting and overlapping design elements communicates Sarah Lawrence’s trademark emphasis on interdisciplinary learning.

Approaches to creating and sourcing imagery help our diverse constituents to see themselves at Sarah Lawrence College.



WONDER

PASSIONATE

EMPOWERING

FUN

POSSIBILITIES

EXCITEMENT

EXHILARATING

REFRESHING

SARAH

LAWRENCE

COLLEGE

WHIRLWIND
ENCHANTING

FREEDOM

GROWTH

EXPLORATION

LUCKY

BEGINNINGS

COMMUNITY

HOPEFUL

INDEPENDENCE

OPPORTUNITIES

POTENTIAL

CREATIVITY

ADVENTURE

Identifier

Our flexible identifier, with its alternate wordmark configurations, amplifies our community's diversity of perspectives and modes of expression.



PRIMARY CONFIGURATIONS

The bold possibilities of our identifier add visual interest to print and digital communications. It has both in-container and type-only variants; both are flexible by design and can be adjusted to maximize opportunities. The left-aligned and horizontal wordmarks serve as the primary configurations and should be given priority in our communications.

*Type-only
wordmarks*

SARAH
LAWRENCE
COLLEGE

SARAH LAWRENCE COLLEGE

*In-container
wordmarks*

SARAH
LAWRENCE
COLLEGE

SARAH LAWRENCE COLLEGE

ALTERNATE CONFIGURATIONS

To communicate both the rigor and flexibility of a Sarah Lawrence education, the identifier has flexibility built in ... with rigorous rules. The vertical wordmarks comprise modular components that slide horizontally, allowing the mark to be used as needed in different design contexts.

VARIATIONS

The three components of the identifier slide independently on their horizontal axes, in four configurations, to create unique silhouettes that also maintain visual coherence.



IDENTIFIER WEIGHTS

To accomodate a variety of media applications, the identifier and its variants are also provided with the type set in two weights: *standard* and *alternate*.

STANDARD WEIGHT

Standard versions should be the first choice and used whenever practicable. The thinner type is elegant and scalable for print and some Web uses.

SARAH
LAWRENCE
COLLEGE



ALTERNATE WEIGHT

Versions employing heavier typesetting are useful when the identifier must be rendered at a very small size, especially on the Web when it is more pixelated.

SARAH
LAWRENCE
COLLEGE



USING OUR IDENTIFIER

Reproduce the type-only identifier in a single band of color selected from the official palette, white, or black. The in-container identifier may be reproduced in two colors where appropriate, or reversed out of a background color or image. The text can also be knocked out of the container form to reveal the color or photo behind it.

ENSURING CLARITY

In all cases, legibility and edge definition must be maintained through clear contrast.



The in-container identifier in one color



The in-container identifier, using light and dark green



The in-container identifier in white on a dark background image

The type-only identifier on a dark background image

MINIMUM SIZE

To ensure legibility, reproduce the identifier at the following minimum heights for print and digital pieces.



.5" or 100px



.375" or 90px



.2" or 35px



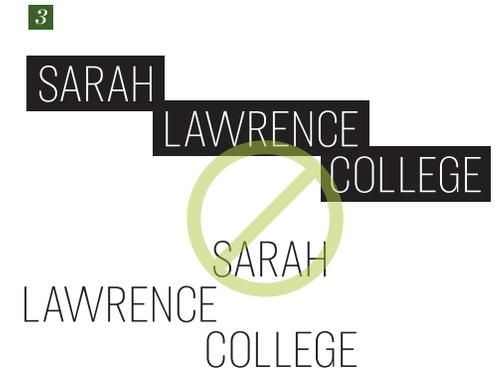
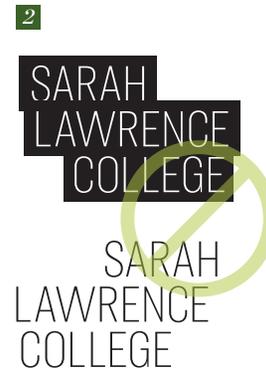
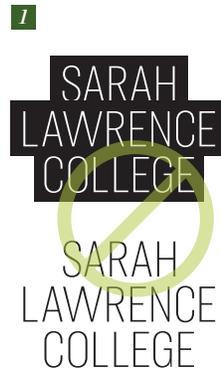
.125" or 30px

USE CAUTION

Our identifier's elasticity helps define our visual brand. As with any flexible system, care must be taken to avoid pushing the mark beyond certain boundaries.

Please...

1. Don't center adjacent components.
2. Don't slide components slightly, as this makes the shift look unintentional.
3. Don't slide components to extremes. Instead, maintain at least three letter-widths of overlap between adjacent words.
4. Don't shift components along a vertical axis.
5. Don't adjust the type, its location in a container, or the container itself.
6. Don't create two-line identifiers.



VARIETY THROUGH COLOR

Use the extended color palette to render the identifier in a range of unique color schemes. A bold approach to color can help distinguish programs within the College while maintaining overall visual coherence.

OFFICIAL SCHOOL COLORS

Our official school colors are a palette of three greens (see page 16). The identifier rendered in one of our official greens should be the starting point when creating a new communication for the College.



Dark Green



Medium Green



Light Green

ALTERNATE COLOR OPTIONS

Our in-container identifier may be reproduced in one or two colors from the official palette, provided the two colors are different values of the same hue (see page 16). The type-only identifier may be reproduced in any color from the palette. In all cases, legibility must be maintained through clear contrast.



Blue A



Teal



Yellow



CLEAR SPACE

To build recognition and ensure legibility, provide the specified clearspace around the identifier. This will guarantee that the symbol of our brand is not obscured or clouded by other words, marks, or symbols.

BUILDING CLEAR SPACE

Use the cap height of the identifier's text to define the clear space for all variations (see below). Follow clear space guidelines when not specifically integrating the identifier into layouts using our visual gestures.



ALTERNATE LAYOUTS

The process by which clear space is created is the same across all wordmarks. When the identifier's shape shifts, so does its clear space.



IDENTIFER AS A GRAPHIC ELEMENT

The simplicity, flexibility, and strength of the in-container wordmarks allows them to play an active role in visual communications. Integrating the identifier with on-brand visual gestures supports our commitment to creativity and to a diversity of perspectives. Where appropriate, the identifier may intersect with photos and color fields, become partially transparent, or have its text reversed out to reveal the color or photo behind it. Pushing the edges of the visual system mirrors the College’s commitment to expanding the boundaries of personal and academic inquiry.

CONTROLLED INTERSECTIONS

Complement the identifier’s strong horizontal movement by aligning background elements with its edges, as highlighted by the dotted lines below. Aligning elements to the center of the identifier is also a welcome gesture.



Stacked identifier

TRANSPARENCY

Changing the opacity of the identifier is permitted, provided the type remains opaque and legible. At no point should the container become so obscure that it is indistinguishable from its surroundings.



KNOCKOUTS

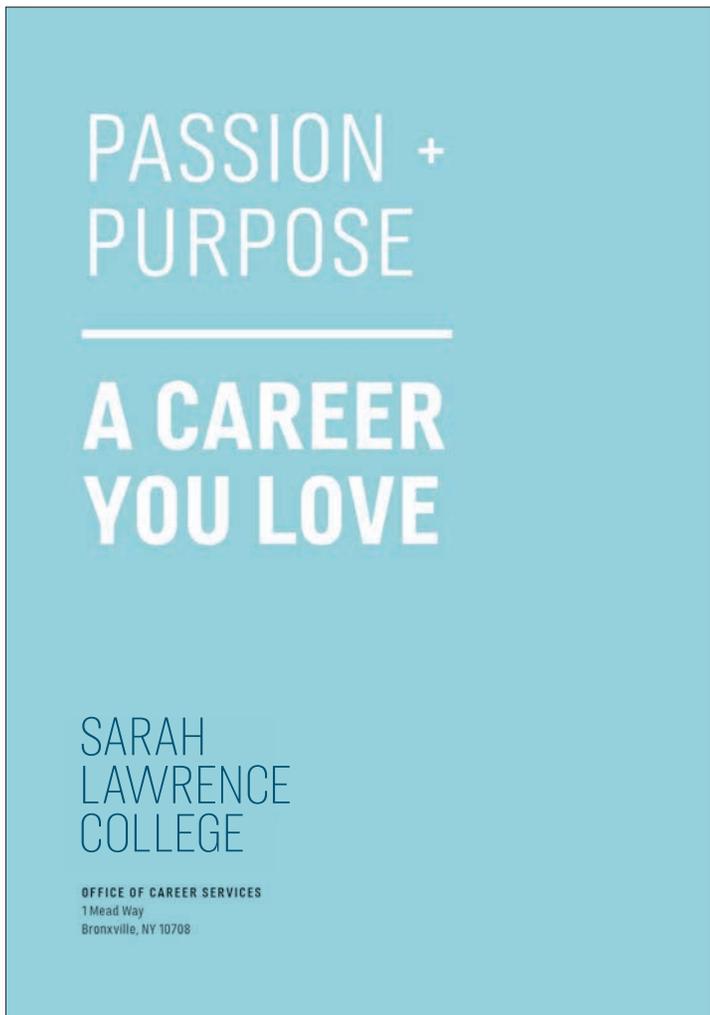
Complement the identifier’s strong horizontal movement by If the type in the identifier is reversed out to reveal the photo behind it, ensure that strong contrast is maintained so that the type remains legible.



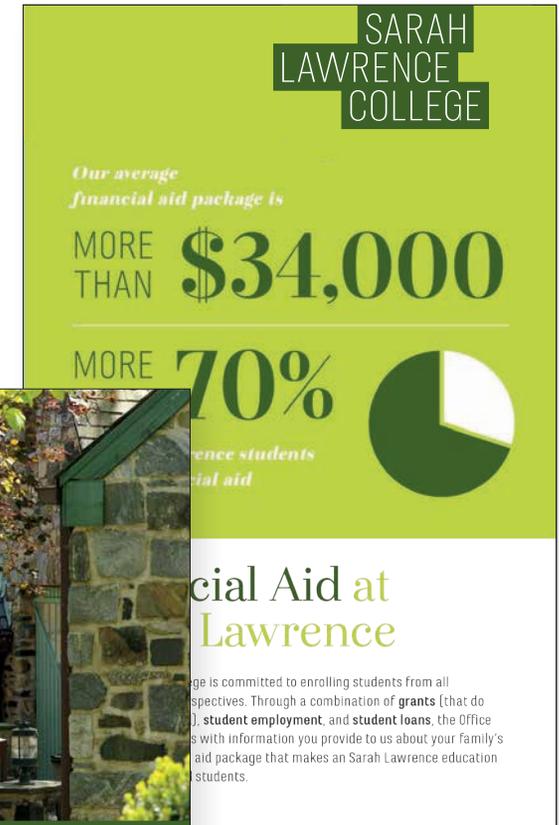
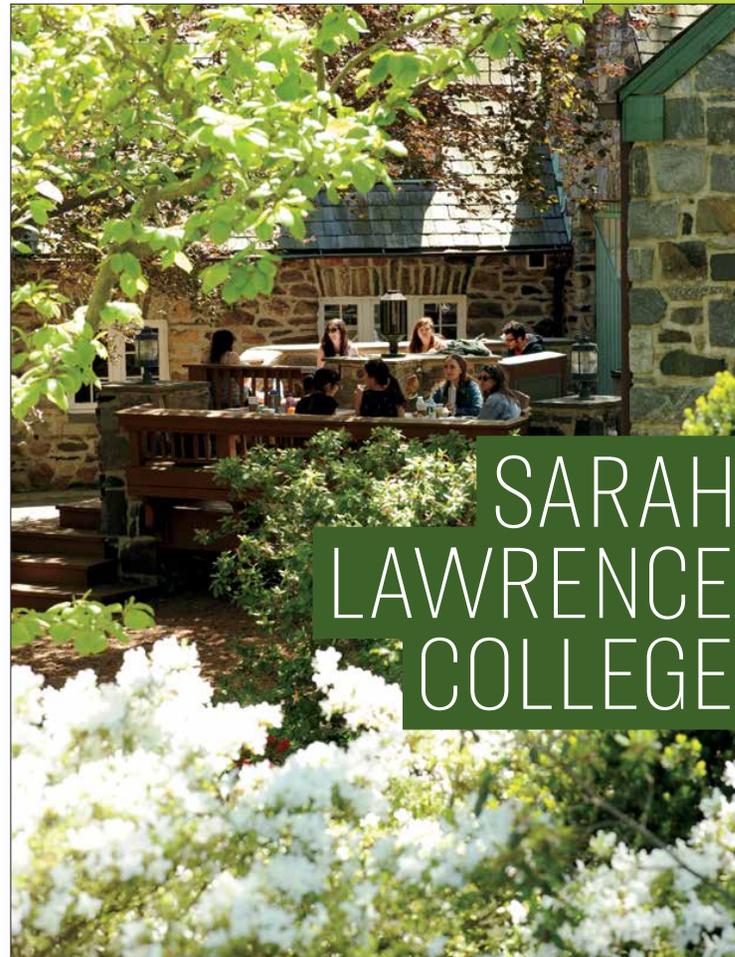
Horizontal identifier



EXAMPLES

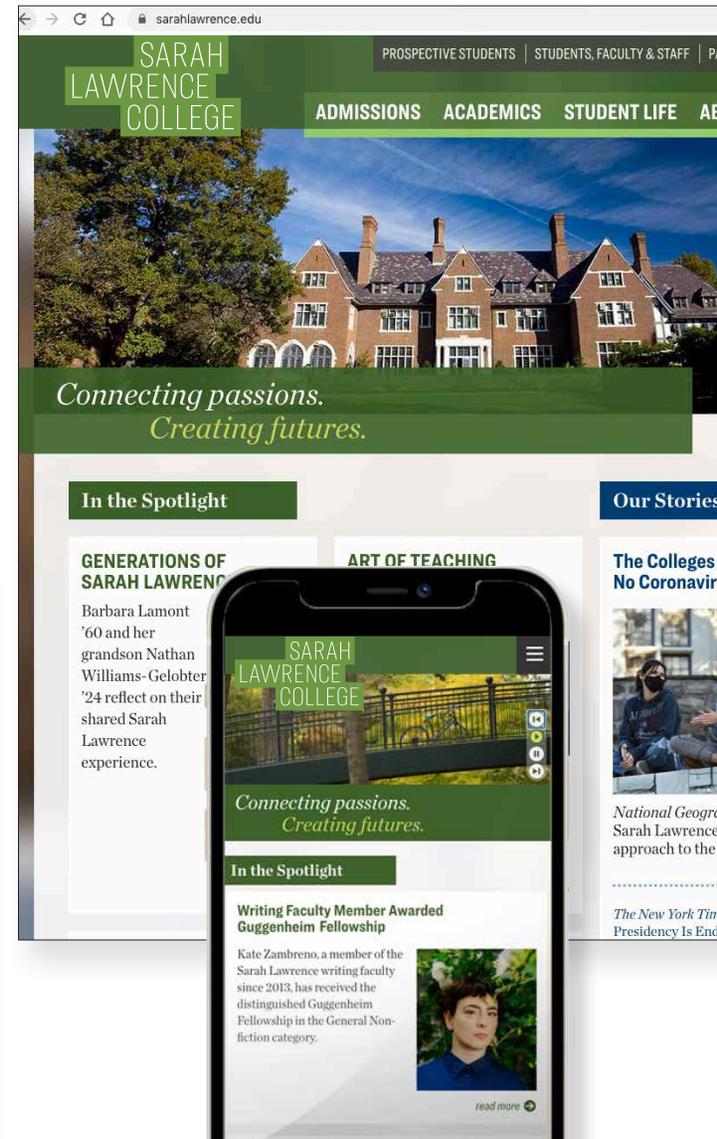


The use of differently arranged stacked wordmarks on different documents gives each piece a distinct character and feeling.





On the Sarah Lawrence Web site, the boxed and staggered version of the wordmark is used. It floats in front of background elements to give a sense of motion and dynamism while connecting the site's content with its imagery.



USE CAUTION

Inappropriate modification of our identifier outside of these guidelines will dilute our brand and make it harder for people to understand, recognize, and value Sarah Lawrence.



Please don't...

Don't mix colors or apply effects. Our identifier should always be rendered using the official palette. Avoid applying effects such as drop shadows, bevels, or gradients to the identifier. Avoid using the shape as a container for photos or other illustrations. Do not separate different blocks by alternating fill colors or treatments.

Don't recreate the identifier using alternate typefaces. The identifier should always be rendered in title case Ringside, on one or three lines. Do not rebuild the marketing identifier with alternate fonts, or with different weights or styles of a fonts. All text should be centered in its respective rectangle.

Don't create unauthorized configurations of the identifier. Do not stretch, skew, or rearrange components of the identifier in any way. When creating new variations or expanded identities be sure to follow the appropriate guidelines.

Don't use it as an illustration. The identifier works hard to support our unique brand story. Avoid diluting its impact by adding elements and mixing messages.

Color

Our palette consists of a defined set of colors, as well as approaches to combining color to establish and modulate mood.



Sarah Lawrence school colors—a range of vibrant greens—are supported by a host of bright and nuanced colors that provide a palette through which you can express the vitality of our community and the diversity and depth of our pursuits. The color palette plays a defining role in the College’s visual identity

SCHOOL COLORS

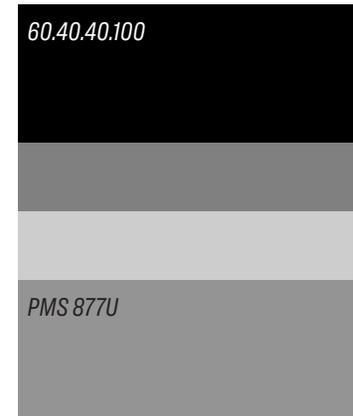
Always use the correct color formulas when building new communications. The palette includes custom CMYK and RGB builds in addition to PMS colors.

- CMYK** — Process
- RGB** — Red Green Blue
- #HEX** — Hexadecimal RGB
- PMS** — Pantone Matching System



NEUTRALS

Rich black—as well as varying screens of it—round out the palette and provide a straightforward foundation to build upon. PMS 877U is a metallic silver ink that adds an extra dimension to print pieces.



EXTENDED PALETTE

GREEN	TEAL	BLUE A	BLUE B	PURPLE A	PURPLE B	RED	PEACH	ORANGE	YELLOW
30.2.90.4 207.217.95 #cfd95f PMS 583	50.5.45.0 131.193.161 #83c1a1 PMS 564	40.4.13.0 149.206.216 #95ced8 PMS 2204	60.10.0.0 122.182.223 #7ab6df PMS 298	45.40.0.0 144.147.200 #9093c8 PMS 2114	13.40.5.0 216.164.194 #d8a4c2 PMS 7437	5.70.55.0 231.111.103 #e76f67 PMS 7625	0.45.75.0 248.158.83 #f89e53 PMS 2009	0.35.100.0 252.175.23 #fcdf17 PMS 129	0.13.100.2 255.216.0 #ffd800 PMS 114
65.25.100.0 110.154.67 #6e9a43 PMS 370	100.35.50.0 0.129.135 #008187 PMS 7713	90.30.20.0 0.140.179 #008cb3 PMS 640	85.35.0.0 44.111.176 #2c6fb0 PMS 2925	80.75.15.0 82.87.148 #525794 PMS 2117	50.80.35.0 146.84.123 #92547b PMS 7656	35.95.95.0 176.55.52 #b03734 PMS 1805	20.75.85.0 203.97.63 #cb613f PMS 173	10.65.100.0 223.118.39 #df7627 PMS 717	10.30.100.5 230.178.34 #e6b222 PMS 7405
70.30.100.40 61.98.41 #3d6229 PMS 7743	100.40.50.40 0.83.89 #005359 PMS 7470	100.40.20.40 0.83.116 #005374 PMS 302	100.60.5.25 0.62.114 #003e72 PMS 301	80.80.20.40 56.49.94 #38315e PMS 2765	55.90.35.40 92.37.77 #5c254d PMS 525	40.100.100.40 110.21.23 #6e1517 PMS 1817	20.80.85.40 134.55.35 #863723 PMS 7624	10.80.100.40 146.56.17 #923811 PMS 174	10.30.100.40 151.118.15 #97760f PMS 118

COLORS SERVING SUGGESTIONS

Use the expanded palette to reinforce the message and purpose of each communication. Use fewer accent colors and a greater proportion of school colors to add gravitas and to project a more serious tone; use more (or a greater proportion of) other colors from our palette to support a friendlier, more lively tone.

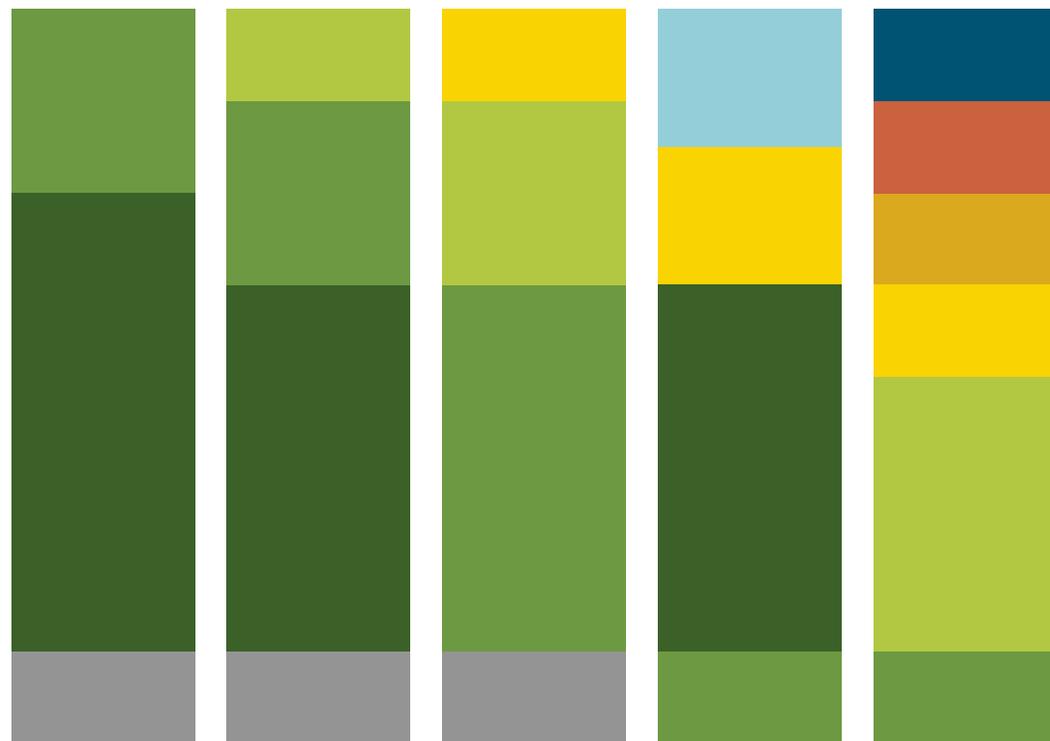
USING THE PALETTE

To build brand recognition, always incorporate our school colors—both in print and screen-based communications.

White—or the color of any given substrate—should also be considered and integrated as a ‘color’ in the development of communications.

PMS 877U

When possible and appropriate, use silver (PMS 877) rather than gray ink.



← Refined expression

Bold expression →

SOFTER TONES

Some designs require softer tones than our primary palette offers. The College's muted palette provides a range of colors consistent with our primary hues that may be more appropriate for backgrounds, tints, and other subtle applications.

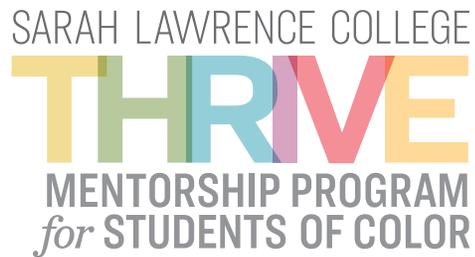
MUTED PALETTE

YELLOW	GREEN A	GREEN B	TEAL B	BLUE A	BLUE B	PURPLE A	PURPLE B	PINK	TAUPE	ORANGE
5.10.50.0 242.230.128 #f2e680	20.15.50.0 204.217.128 #ccd980	30.10.45.0 179.230.140 #b3e68c	30.10.20.0 179.230.204 #b3e6cc	30.10.10.0 179.230.230 #b3e6e6	25.15.5.0 191.217.142 #bfd9f2	15.20.10.0 217.204.230 #d9cce6	10.25.10.0 230.191.230 #e6bfe6	10.25.20.0 230.191.204 #e6bfcc	15.20.40.0 217.204.153 #d9cc99	0.15.45.0 255.217.140 #ffd98c
25.25.80.0 191.191.51 #bfbf33	40.30.70.0 153.179.77 #99b34d	50.30.70.0 128.179.77 #80b34d	55.25.40.0 115.191.153 #73bf99	60.35.30.0 102.166.179 #66a6b3	50.35.25.0 128.166.204 #80a6cc	40.40.30.0 153.153.179 #9999b3	35.45.30.0 166.140.179 #a68cb3	25.45.35.0 191.140.166 #bf8ca6	35.40.60.0 166.153.102 #a69966	15.30.65.0 217.179.89 #d9b359
30.40.100.30 125.107.0 #7d6b00	50.45.90.20 102.112.20 #667014	65.40.85.35 58.99.25 #3a6319	65.45.50.20 71.112.102 #477066	75.45.45.35 41.91.91 #295b5b	65.50.40.20 71.102.122 #47667a	55.55.40.30 80.80.107 #50506b	50.60.45.20 102.82.112 #665270	45.65.55.30 98.62.80 #623e50	45.50.75.20 112.102.51 #706633	25.55.90.30 134.80.18 #865012
45.60.100.55 63.46.0 #3f2e00		80.60.90.55 23.46.11 #172e0b			85.70.50.55 17.34.57 #112239		60.85.60.55 46.17.46 #2e112e		70.80.100.55 34.23.0 #221700	

CREATIVE USES OF COLOR

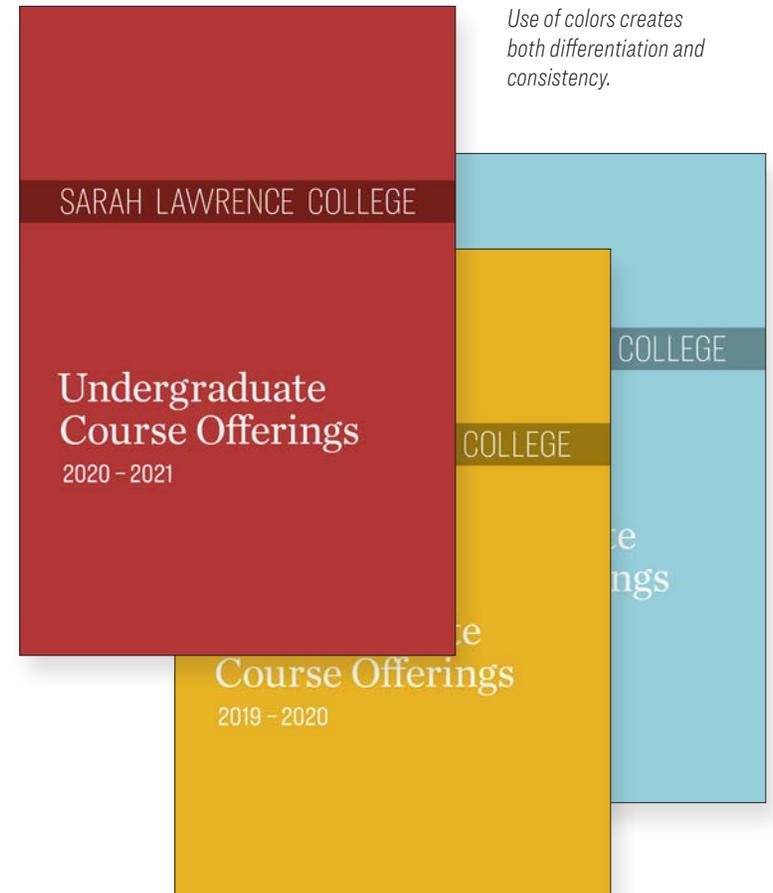
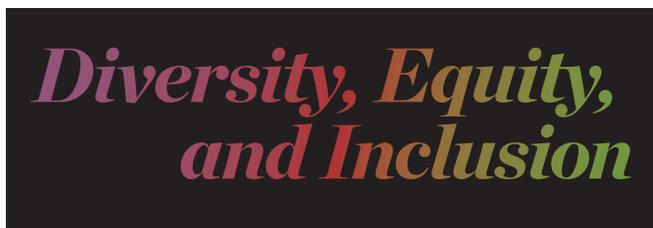
A more dynamic and varied selection of colors from the palette will reflect the vibrancy and energy of the Sarah Lawrence community. Unique, yet tasteful, splashes of color spur engagement with our expressive brand.

See how creative uses of color are applied to our graduate programs on pages 52–53.



Overlapping elements of different colors convey diversity and interconnectivity.

Used judiciously, gradients created from the palette can convey fluidity and openness.



Use of colors creates both differentiation and consistency.

Typography

Two type families—and approaches to their use—make our messages more compelling and allow us to establish needed typographic hierarchies.

ABCDEFGHI

JKLMNOPQR

STUVWXYZ

0123456789

ABCDEFGHI

JKLMNOPQR

STUVWXYZ

0123456789

CONTEMPORARY, ACADEMIC, AND ENERGETIC

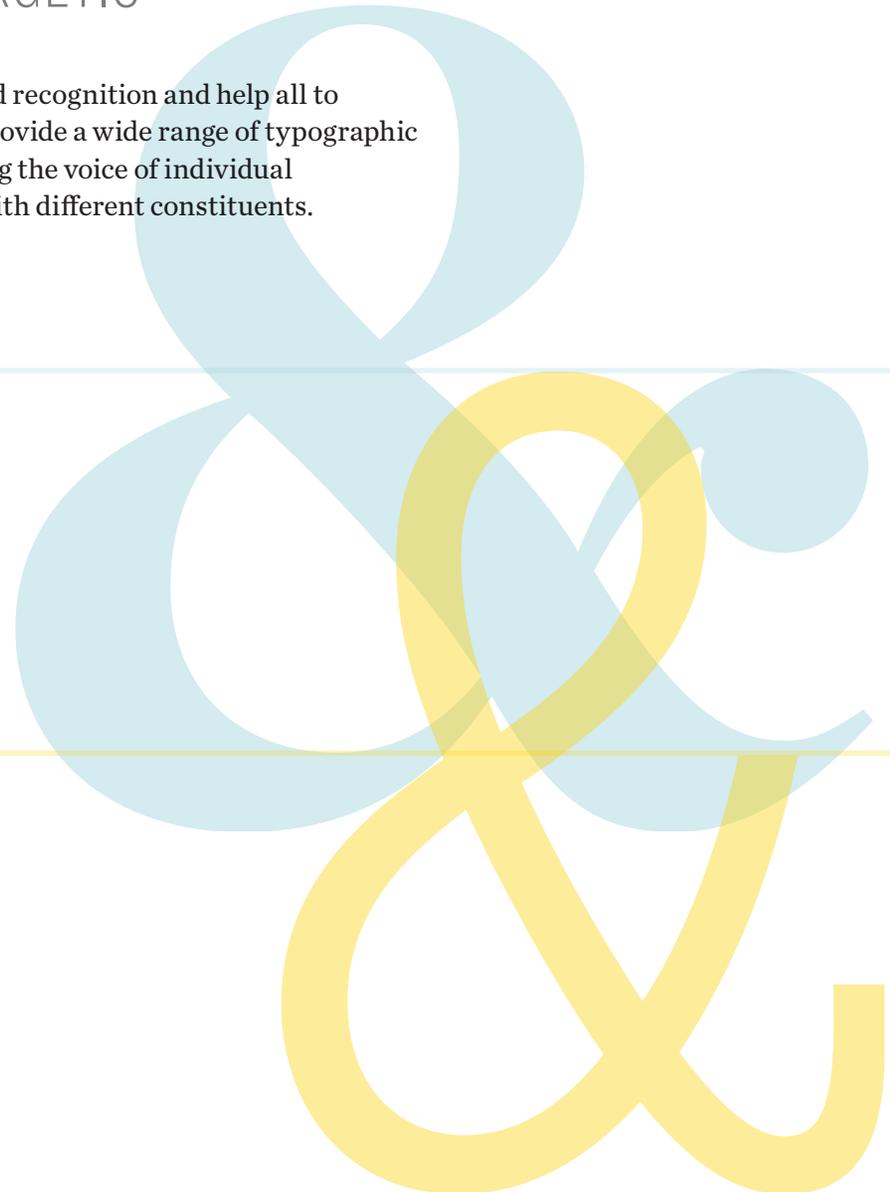
Distinctive, consistent use of our type families will enhance brand recognition and help all to communicate with clarity. The two Sarah Lawrence type families provide a wide range of typographic expression, allowing us to construct clear hierarchies while adjusting the voice of individual communications to better serve particular goals—and to resonate with different constituents.

CHRONICLE

A serif type family designed by Hoefler+Frere-Jones in 2002, Chronicle offers a classic and elegant visual presence and acts as a perfect counterpoint to Ringside's very contemporary forms. Although Chronicle Display's high contrast likens it to modern faces like Bodoni or Didot, its text weight's proportions and good readability relate to transitional serif typefaces.

RINGSIDE

A sans-serif type family, Ringside strikes an able balance between the impersonal efficiency of Swiss modern sans-serifs, such as Helvetica, and the more humanistic forms of 'grotesque' type families such as Trade Gothic. Ringside has a broad range of widths and weights all contained within a consistent visual grammar that is at once sleek, refined, and possessed of a quirky, instantly recognizable personality.



A WIDE AND EXPRESSIVE RANGE

Sarah Lawrence type families have been carefully selected to provide the widest possible range of typographic expression and the greatest possible flexibility for both print and screen applications, while simultaneously working hard to establish the College's distinctive brand.

Ringside Family

M
COMPRESSED

Thin & *Thin Italic*

Light & *Light Italic*

Book & *Book Italic*

Medium & *Medium Italic*

Bold & *Bold Italic*

Black & *Black Italic*

When pairing weights, skip one or two weights to assure that the intended visual contrast appears clear and intentional.

Chronicle Family

M
DISPLAY

Extra Light & *Extra Light Italic*

Light & *Light Italic*

Roman & *Italic*

Semibold & *Semibold Italic*

Bold & *Bold Italic*

Black & *Black Italic*

M
NARROW

Thin & *Thin Italic*

Light & *Light Italic*

Book & *Book Italic*

Medium & *Medium Italic*

Bold & *Bold Italic*

Black & *Black Italic*

Because of their high degree of legibility, Ringside Narrow and Chronicle Text are the most commonly used typefaces within the Sarah Lawrence visual system for small sizes and high volume of text.

M
TEXT G1-4

G1 Roman & *Italic*

G1 Semibold & *Semibold Italic*

G1 Bold & *Bold Italic*

G4 Roman & *Italic*

G4 Semibold & *Semibold Italic*

G4 Bold & *Bold Italic*

M
REGULAR

Thin & *Thin Italic*

Light & *Light Italic*

Book & *Book Italic*

Medium & *Medium Italic*

Bold & *Bold Italic*

Black & *Black Italic*

Ringside Regular is highly legible at small sizes, especially on digital productions.

M
HAIRLINE

Roman & *Italic*

Chronicle Hairline's high contrast stroke widths offer a bold and sophisticated alternative for large headlines.

ESTABLISHING HEIRARCHY

When making communications, strive to create clear, distinct, and scannable visual hierarchies. Within complicated documents, this reduces reader fatigue and facilitates the navigation of dense content.

CABEZA IPSUM AUT
LOREM ESTRUM
SEQUAT DOLOR AMET.

Dramatic shifts in size signal dramatic shifts in hierarchy.

→ ***Mauris ante aliquet sem***

Lorem untio ium quidem inctur aut volorem postis
si ut porae. Neque laut vel mod quo omniaes
sequasseque eum quiscit eostent restis magnist
od quis de plabo.

Type styles (all caps) or elements (underline) that add emphasis provide additional flexibility when structuring text.

→ **LOREM IPSUM DOLOR**

Donec porttitor, eros sed tempor dictum,
mauris ante aliquet sem, id varius libero
mi eu risus. Aliquam massa. Is alit lici
conecto tatium hilla aliquiam faccaep udaest
voluptaque volum fuga. Orum volupiciduci

← Shifts in color or value create subtle shifts in hierarchy within headlines or dense blocks of information. When crafting typographic hierarchies, make sure that any shift in size, weight, value, or color looks intentional—and is easily scannable.

To reduce complexity, use the fewest possible typographic changes necessary to establish clear hierarchy while maintaining a pleasing visual experience. When designing a page (or screen), remember that type is image. Single words and large blocks of type both act like shapes on a surface.

VARIETY, CONTRAST, AND DETAIL

Our approach to typography encourages novel combinations of contrasting typographic styles, weights, and sizes. The juxtaposition of serif and sans serif, light and bold, condensed and normal, footnotes and headlines creates a rich visual texture that offers readers additional ways into our communications while reflecting the diversity, activity, and energy of our community.

New York City, just 30 minutes away from the Sarah Lawrence campus by train—or via our weekend vans—is yours to explore 24 hours a day. Think of it as an extension of our campus—an extension of our cultural, research, social, and resource without peer.

Enjoy a Michelin-starred meal at Babbo or grab a kimchi-stuffed taco at the Korilla BBQ truck. Browse the vinyl racks at a record store in the East Village or head to the legendary Village Vanguard to hear great jazz. Make your way uptown for world-class music, ballet, and opera in and around Lincoln Center at Carnegie Hall. Be sure to still take advantage

*shape
some part
network
individuals,
le who
ain you*

award-winning
teacher-mentors
Distinguished and
scholars, artists, and
and scientists, our
faculty spend more
one-on-one time
with students than
professors do at
any other liberal
arts college in the
country. Never let

My experience at Sarah
great sense of self, and it gave me
being an independent thinker
theatre studies, English lit, and
m, I left with a deeper knowl
was allowed to fully explore
to think for myself.

JULIANNA MARGULIES '89 *actress*

RECENT INTERNSHIPS INCLUDE ... 826NYC
African Health Now
American Museum of Natural History
AmeriCorps
AOL
Atlantic Records
Bloomsbury Publishing of Bloomberg L.P.
Brooklyn Children's Museum
Cadwalader, Wickersham & Taft LLP
CBS Sports
Center for Constitutional Rights
Centers for Disease Control and Prevention
Center for Sustainable Development
Children's Hospital – Oakland
Christie's Auction House
Clinton Foundation
Columbia University Psychiatry Department
Cosmopolitan
Drug Policy Alliance
Duke University Medical Center, Pediatric Blood and Marrow Transplant Program
Electronic Arts
Intermix
Esquire Magazine
Farrar, Straus and Giroux
GlaxoSmithKline
The Groundlings Theatre
Guggenheim Museum
Harlem Health Promotion
Harper's Bazaar
Harvard University
HBO
Hudson Valley Writer's Center
Human Ecology
Independent Film Channel
Interfaith Medical Center
Interview Magazine
The Jewish Museum
Kangaloola Wildlife Shelter, Australia
Kopan Monastery in Nepal
Late Show with David Letterman
Legal Aid Society
Lincoln Center
Merrill Lynch
Metropolitan Hospital
Ministry of Culture, Community and Youth, Singapore
Miramax
Montefiore Medical Center
Museo di Palazzo Vecchio, Florence, Italy
Museum of Fine Arts, Boston
National Human Rights Commission, Nepal
NBC News (MSNBC)
New Jersey Superior Court

EXAMPLES



YOU'RE THE BOSS

CONFERENCE WORK 07

Every class comes with work. Readings, papers, labs, things like that. But the big piece of work, the bread and butter, the main event, is your conference project.

Your conference projects are yours and yours alone: they're as unique as you are.

Working with your professor in biweekly meetings called conferences, you'll discover ways to put your stamp on what you're studying in class.

Expressive and vibrant typographic heirarchies are achieved through varying colors and treatments.

Please join PRESIDENT KAREN R. LAWRENCE at a

Private Reception

PRECEDING THE CAMPAIGN LAUNCH
for a SPECIAL ANNOUNCEMENT & CELEBRATION

5:30 – 6p.m.

The favor of a reply by enclosed card is requested.



BEING SARAH LAWRENCE 44-45

YOUR INTERESTS

Exploring Beyond the Classroom

At Sarah Lawrence, you will be part of a community that brings out the best in you. If you enjoy it, there's probably a club for it... or you can start one. Every official organization at Sarah Lawrence is run entirely by students; our student affairs staff helps provide resources, funding, and venues.



Between theatre and dance performances, film viewings, open-mic nights, Blue Room dances, on-campus concerts, poetry readings, gallery openings, and all kinds of other organized activities, you'll never want for something to do. Over the weekend, you could watch the Men's Naked Shakespeare group perform *Julius Caesar*, hop on the Met van to the city and spend the day at a museum, return to campus to catch a folk concert at the Teahaus followed by a poetry reading next door, and still have Sunday ahead of you.

Student-athletes at Sarah Lawrence combine academics and athletics. A member of NCAA Division III, the Gryphons compete in the Skyline Conference, Intercollegiate Horse Show Association, and the United States Rowing Association. In addition to those sports in which the Gryphons compete at the intercollegiate level, there are also other opportunities, allowing you to take part in basketball, bowling dance, fencing, softball, squash, swimming, tennis, and yoga.

INTERCOLLEGIATE SPORTS

- Men's basketball
- Women's basketball
- Women's crew
- Men's cross country
- Women's cross country
- Coed equestrian
- Men's soccer
- Women's softball
- Men's swimming
- Women's swimming
- Men's tennis
- Women's tennis
- Men's volleyball
- Women's volleyball

FOR MORE, VISIT SLC EDU/ATHLETICS




CLUBS: SOMETHING FOR EVERYONE

- The 24-Hour Shakespeare Festival
- AlChicka Society
- American Chemical Society (ACS) Student Chapter
- American Sign Language Club
- Amnesty International
- Brainwashed
- Café Latino
- The Capoeira Collective
- Caribbean Student Union
- Chinese Language Table
- The Cliffhanger
- Comix Book Club
- Contemporary Film Club (CFC)
- Creative Arts Thinking Space (C.A.T.S.)
- SLC Dance Team
- Dangers of A Single Narrative
- Dark Phrases
- SLC Development Collective
- Disability Alliance
- Enviro-Earth
- Environmental Awareness Organization
- SLC Figure Drawing Club
- Film Networking Cooperative
- SLC Folk Club
- SLC Food Co-op
- Harambee
- Harts for Hope
- Health R Science for Kids
- After-school Program
- Hill @ SLC
- Iglesia Scholare: The Saturday Enrichment Program at Iglesia San Andres
- Sarah Lawrence for Immigration Advocacy
- International Students Union (ISU)
- Just Dance!
- Language Partnerships
- LARPer's Union (LARPU)
- LUMINA Literary Journal
- SLC Majors
- Marital Arts Club (M.A.C.A.S.T.E.S.)
- The Melancholy Players
- Men's Naked Shakespeare
- Midnight Cabaret
- Model United Nations
- NKDFruits
- Outdoor Club
- The PHIL Project
- The Phoenix
- Psychology Society
- Queer People of Color (QPOC)
- Queer Voice Coalition (QVC)
- Reading Buddies
- Rock Climbing Club
- The Rocky Horror Picture Show Shadow Cast Production
- The RPG Collective
- Sarah Lawrence Activities Council (SLAC)
- Sarah Lawrence Art Club
- Sarah Lawrence Division Union (SLDU)
- Sarah Lawrence College Review
- Sarah Lawrence Quiz Association
- Scandal Revue
- Screenwriters Workshop
- Slam Poets: Reclaim Your Space
- SLC Speaks
- SLC+
- Songwriters Collective
- Spoken Word Collective
- SLC Slush 'n' Splash
- Students for Justice in Palestine at SLC
- Student Microfinance Chapter
- Swing Dance Club
- The Annual (Yearbook)
- Trans Action
- Transfer Connection
- Treble in Paradise
- Umbra
- UPLINK
- Venture Club
- Visual Arts Review
- Vocal Minority
- SLC VOICES: Voices for Planned Parenthood
- WhovianSesThere
- Women of Color Affinity Group (WoCa)
- Women's Naked Shakespears
- Worker's Appreciation Dinner Club
- SLC Workers Justice
- SLC Writer's Block
- WSLC

SLC EDU/CLUBS

Typographic expression can be distinctive in its minimalism, as in these examples from *The Campaign for Sarah Lawrence*.

“Sarah Lawrence demonstrates the high-quality, intensely personal in It focuses on the person in a hum and to a singular degree. The imp model of teaching and learning r out beyond Sarah Lawrence, thro graduates and the people they im Providing such an education is n inexpensive, but it is imperative t a place for this model in higher e

WILLIAM BOWEN
Former president, Princeton University
Former president, Andrew W. Mellon Foundation

USE CAUTION

*These **typographic guidelines*** are designed to project our institutional voice while encouraging visual exploration as well as legibility and clarity. Following these few, simple prohibitions will help project a unified typographic voice and will facilitate a more meaningful reading experience.

Please don't...

Don't use forced justification for body copy.

In most cases, force justifying text will create inconsistent typographic color, awkward spaces and will make reading more difficult.

Don't obscure our words with our visual gestures.

Use care when combining our visual gestures with blocks of copy or headlines. Legibility is paramount!

Don't set type that is too light or too small to read.

Always keep the legibility of content—and the age of your readership—in mind when choosing type styles and sizes.

Don't set type using multiple colors.

Using too many colors in a single block of text creates excess noise—an unpleasantly staccato reading experience.

Don't use ALL CAPS for EMPHASIS in body copy.

When used within running body copy, this is the typographic equivalent of SHOUTING at our readers.

Don't use an excessive VARIETY OF our fonts together.

The results will be noisy and hard to read.

Imagery

Approaches to creating and sourcing imagery help our diverse constituents to see themselves at Sarah Lawrence College.



ENGAGING, ACTIVE, AND INFORMAL

Photography plays a critical role in Sarah Lawrence communications. It establishes a sense of place and imbues communications with the warmth and dynamism that characterize the College. The goal is to invite people into our community, to welcome them into the vibrant, inclusive discourse that characterizes our interactions.



PEOPLE AND PLACES

There are two broad categories of imagery to be mindful of when communicating Sarah Lawrence through photography: students engaging with their peers, faculty, and their work—and our campus environment. The first category emphasizes shots of students interacting with each other and with faculty; the second brings our traditional, intimate campus to the fore.



Communicate the dynamism and intensity of the College experience—both formal classroom interactions and informal conversations—from an involved and inviting first-person perspective.

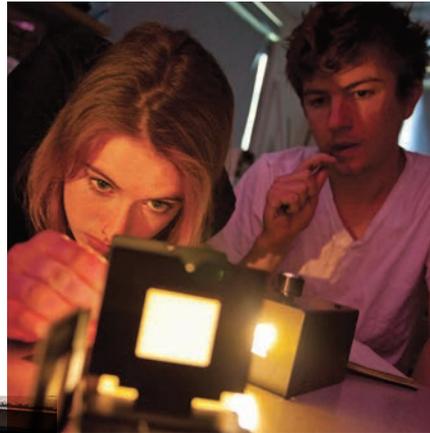


Collect images that capture the varying atmospheres and seasons of the campus: pensive, jovial, social, and scholarly.



BUILDING NARRATIVES AND PROJECTING DYNAMISM

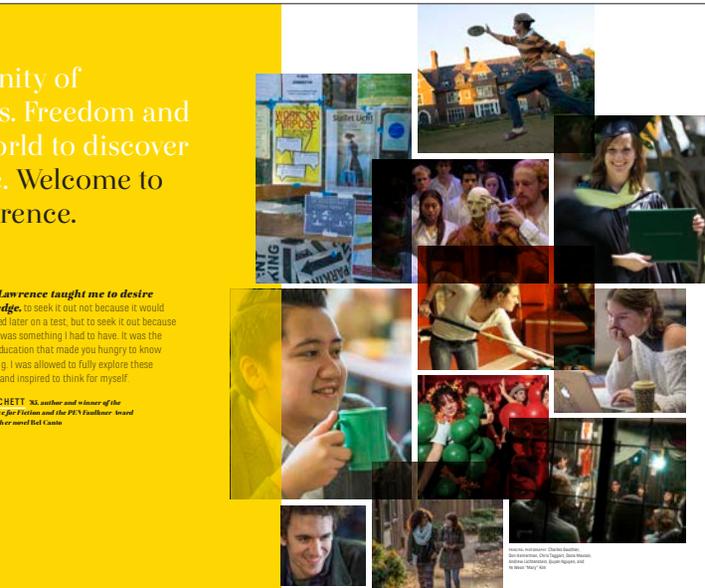
Intentional juxtaposition and contrast among images within a narrative arc are critical to telling a good story and to creating dynamic layouts. Variety in choices of perspective (point of view) and crop (wide angle or close up) helps develop a story and provides material for compelling compositions. Choose the unexpected point of view. Combine intimate portraits with sweeping landscapes, work-product documentation with animated scenes from student life or discussion sessions, and idiosyncratic environmental details with moments of interaction and excitement.



EXAMPLES



The interior spreads from a admissions poster feature images of engaged students. Once unfolded, the full poster displays a contrasting wide-angle aerial shot of the campus.



This admissions brochure features a collage of different shots—atmospheric, portrait, and action. The varied subjects, croppings, and angles create movement and telegraph the College's environment.

The Capital Campaign book's final spread focuses on an image of the beloved TeaHaus, evoking a sense of place and highlighting the campus' intimate feel.



USE CAUTION

The Sarah Lawrence community—its openness, creativity, willingness to engage in discourse, and intellectual curiosity—is one of the College’s greatest assets. Communicating these attributes photographically is critical to telling our brand story. Imagery that makes our community ‘feel’ inaccessible, standoffish, atomized, or dull hinders our ability to engage diverse constituents.

Please don’t...

Don’t use unflattering images.

Alienating and confrontational images are not representative of the College’s inclusive and welcoming nature. Avoid using images that lack the appropriate technical qualities (sharpness, resolution, etc.) or that have subject matter at odds with your intended purpose.



Don’t use repetitive imagery.

A powerful design principle, repetition should be approached with caution in photographic contexts. Avoid combining images that use the same scale and/or perspective. When creating layouts using multiple images of people, pay attention to the direction of the subject’s gaze within each image—and arrange accordingly.



Don’t use stock imagery. Heavyhanded photographic metaphor and imagery that is obviously ‘stock’ doesn’t accurately portray the Sarah Lawrence experience. Use typography, visual gestures, and/or abstract campus images rather than a clichéd image.



Don’t use images that lack a clear point. Use dramatic cropping to force an intentional perspective or focus attention on a section of the image using typography or our visual gestures. If there’s nothing clear to show, don’t show anything at all.



Connectivity

Connecting and overlapping design elements communicates Sarah Lawrence's trademark emphasis on interdisciplinary learning.

CONNECTING PASSIONS.



CREATING FUTURES.

EXPRESSIVE TYPOGRAPHY

Echoing the dynamic nature of our identifier, the controlled and purposeful use of overlapping rectilinear shapes paired with appropriate typography helps establish a consistent and recognizable visual vocabulary for the College. A simple and solid starting point for visual exploration, these layers are both symbolic of our community and its work, and highly adaptable for use in organizing information and setting visual tone in communications.

**WELCOME TO
SARAH LAWRENCE**

R*igorous. Rewarding.* At Sarah Lawrence, you'll work hard, but your work will be *your* work. You'll create a course of study that is uniquely yours—a path you're eager to pursue each day.

TYPE AS IMAGE

Directly reflecting the proportions and system of our identifier, typesetting Ringside in a band of color is a staple of the Sarah Lawrence visual system. Best used for headlines or callouts, it brings attention to important pieces of information. It is most successful when used sparingly; excessive use of this layering effects obscures the message and clutters the layout.

Ornamental initials add a scholastic yet fun design aspect to what can otherwise turn into a monotonous field of copy. Use colors that connect to photography or other design elements in a composition to create visual harmony.

Punches of bold, Chronicle Hairline Italic with transparency effect, bring a lively and ornate touch to layouts.

TRANSPARENCY AND MOVEMENT

Layering type, swatches of color, and photography visually represents transformation and growth, while simultaneously facilitating the creation of dense, saturated surfaces that echo the richness of the Sarah Lawrence experience. These shifting planes of visual information provide movement within a piece and unify the different elements of a composition into one coherent design.

This transparency was created with a 50% screen of white behind the multiplied object.

CREATING TRANSPARENCIES

By using the "multiply" effect in conjunction with different screens of white, varying degrees of contrast can be achieved between two objects.

PURPOSEFUL OVERLAPPING

While controlled and evocative overlapping brings movement and excitement to a piece, it is important to follow an established grid system and keep the composition straightforward. Too much overlapping of imagery, typography, and color can obscure the information and create visual cacophony.



This transparency was created without a screen of white behind the multiplied object.



This transparency was created with a 90% screen of white behind the multiplied object.

Create



EXAMPLES

SARAH LAWRENCE COLLEGE

President Cristle Collins Judd
invites you to a special event

CELEBRATING THE CONCLUSION OF
THE CAMPAIGN FOR SARAH LAWRENCE

AND
THE OPENING OF THE
BARBARA WALTERS CAMPUS CENTER

SAVE THE DATE
FRIDAY | 10.25.2019

DETAILS TO FOLLOW.
INQUIRIES: celebrate@sarahlawrence.edu

SARAH LAWRENCE COLLEGE

SUMMER
PRE-COLLEGE PROGRAMS

Connect your passions. Create your future.
Get a head start on the college experience.



The design of the 2020 Summer Programs postcard uses minimal overlapping and typographic visual connections to create a more formal and elegant composition.

This postcard promoting a celebration of The Campaign for Sarah Lawrence features numerous overlapping layers, as well as expressive typography. All of these elements work in unison to create motion and spur engagement.

USE CAUTION

Visual connections should be carefully crafted to represent Sarah Lawrence’s ethos of connecting passions to to create exciting futures.. Avoid introducing elements that might skew our visual language and misrepresent the brand to our diverse audiences.



Please don't...

Don't over-do it. Use a limited palette when developing gesture and typeface choices, and be sure that any overlapping does not obscure the subject of a photo. Using too many colors, styles, transparencies, and gestures communicates a lack of focus.

Don't decorate. Our visual connectivity systems are intentionally abstract and minimalist. Avoid applying gradients, drop shadows, and other effects that could bring our gestures out of the realm of abstraction and give them an overly decorative affect.

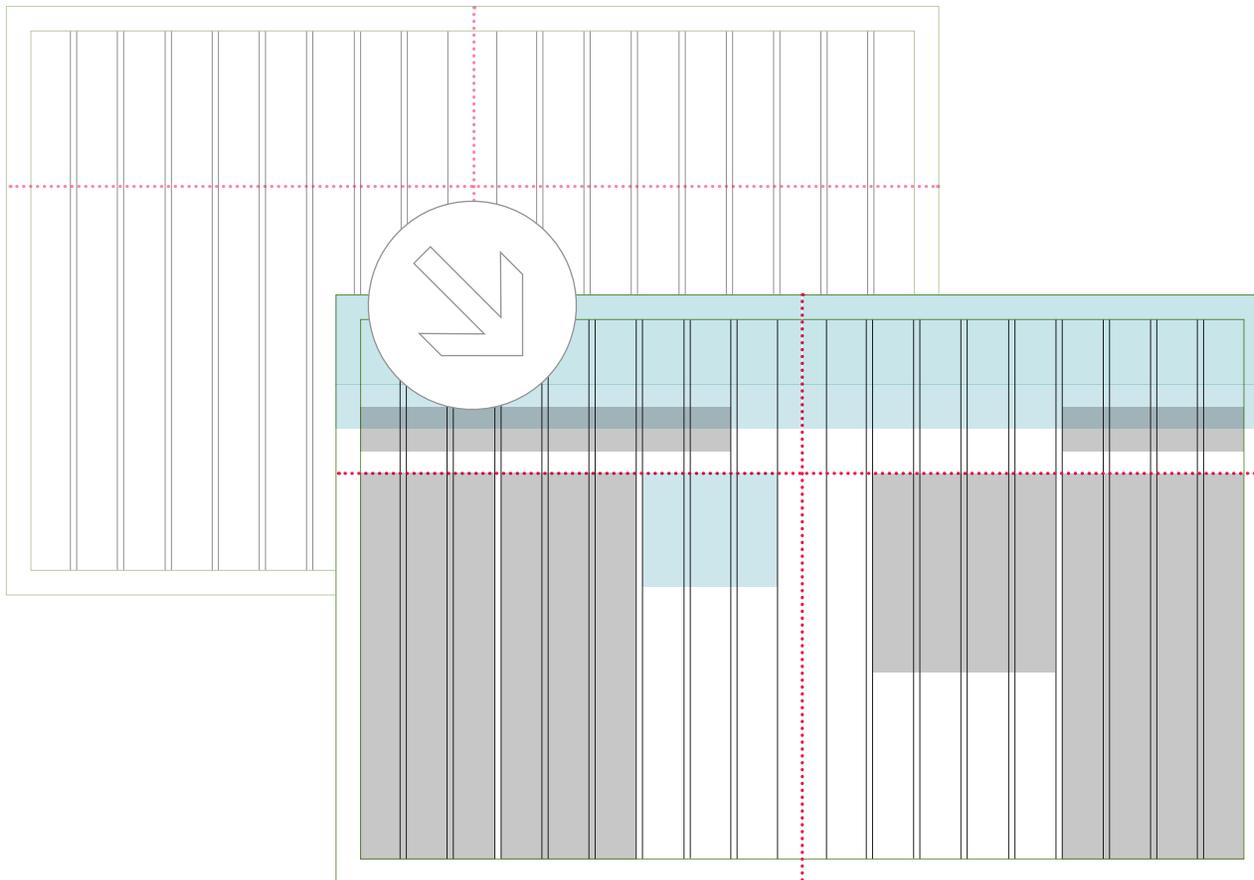
Don't stray from the rectilinear. The use of dominant geometric shapes other than rectangles—circles, triangles, rhombuses, etc.—in a layout has the potential to undermine and may dilute the unity of our visual system. There are unique circumstances where we make rare exceptions.

Composition

The intentional, structured interaction of all these elements will make Sarah Lawrence communications distinctive and recognizable.

UNDERLYING STRUCTURE—THE GRID

Manage the complexity—and freedom—of the Sarah Lawrence visual system through the use of a rigorous but flexible grid structure. Establishing a multi-column grid early in the course of a design project allows you to implement our system with confidence and consistency—without sacrificing creativity



MAKING AND BREAKING THE GRID

An odd number of columns (9 in the example at left) leads to asymmetric designs, motion, and dynamism.

Use horizontal hang lines or establish a dominant horizontal axis (the horizontal dotted line in the example) to add an additional organizing principle.

Be aware of the interaction between elements on the same visual plane and strive to create intuitive formal relationships among them.

EXAMPLE GRIDS

10 THE CAMPAIGN FOR SARAH LAWRENCE AHEAD OF THE CURVE

“
The Campaign
represents a
vision that
ensures the College
can maintain
its forward
momentum:
educating
intellectually
rigorous, creative
thinkers and doers.”

ADVANCING ACADEMIC INITIATIVES; SUPPORTING OUR INSPIRING FACULTY
Sarah Lawrence’s ability to deliver a rigorous, individualized academic experience has always rested squarely on the shoulders of its dedicated faculty. The faculty’s commitment to their students and to our unique academic model—as well as their inspired contributions to their own creative and scholarly fields—has galvanized generations of graduates. We must be able to adequately compensate our faculty; recruit and retain new talent; and secure the resources to fund faculty scholarship, creativity, and development. In parallel, we must build on our historic academic strengths while expanding the breadth and depth of our offerings by funding innovative areas of inquiry and concentration.

- We seek to raise \$40.7 million to endow faculty chairs in both core and emerging fields of study, fund faculty scholarship and development, ensure that our signature academic programs continue to flourish, and advance a range of new and essential interdisciplinary fields of study.

BUILDING COMMUNITY BY CREATING A VIBRANT LIVING / LEARNING ENVIRONMENT
Learning at Sarah Lawrence happens around the clock: one on one or in small groups. Exploration, connection, and debate flow from classrooms to residence halls, the library, and out onto the lawns. But there is a distinct lack of space for both larger community, social, and academic activities and for smaller informal group socializing and collaborative work. Planning is under way for the Barbara Walters Campus Center, a new multipurpose facility that will provide the space and climate to inspire a range of student activities—a much-needed addition to our historic campus.

- We seek to raise \$41 million to fund a campus center—a magnet for social and intellectual interaction—and to refurbish select residential and academic spaces. These capital investments will animate the life of our community and ensure that we have the facilities to generate and support different forms of campus life.

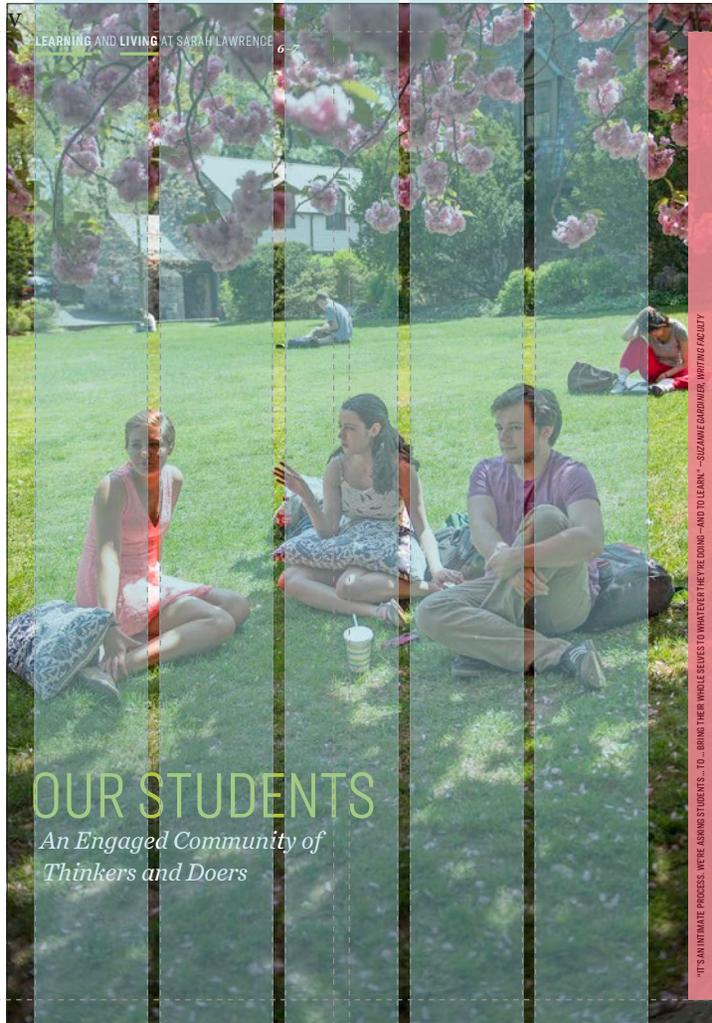
“I could not do what I do if I’d had a different education. The digital revolution is not about technology, but about culture, about connections between people, about how they live and how they function in the world. Sarah Lawrence teaches how to connect ideas and observations, how to be imaginative and inventive.”

Chan Suh '82
Senior partner and chief digital officer, Prophet
Former student and former trustee,
Sarah Lawrence College

11 A MESSAGE FROM PRESIDENT KAREN R. LAWRENCE

The Capital Campaign book’s 3-column grid provides a simple foundation upon which engaging, active layouts can be built.

EXAMPLE GRIDS



"Sarah Lawrence enables you to grow and become more than you could ever imagine. We stripped away the devices that restrict intellectual and personal growth long ago. The potential for intellectual confrontation is greater at Sarah Lawrence than anywhere else."

BRENNAN COULTER '16

A Sarah Lawrence, learning is an expansive, joyful, rigorous experience that becomes a part of everyday life.

There is no "back row" at our signature round seminar tables. Discussions that begin in class continue out on the lawn and into the dorms. You'll be surrounded by students who share your thirst for knowledge, are overflowing with ideas and interests, and are ready and eager for intellectual challenge. You and your fellow students will learn from each other through debate and inquiry.

The freedom to design your own education has always been the basis of Sarah Lawrence's academic model; you will own your education. Rather than follow a prescribed set of requirements for a major, we ask you to design your course of study in collaboration directly with a faculty adviser

or "don". Your don will be your adviser throughout your four years and will help you connect the subjects and disciplines that interest you most. You and your don will create an individualized curriculum that can either follow a traditional major or be as interdisciplinary as you choose. Whatever form your course of study takes, it will be in your hands every step of the way.



This viewbook spread is a strong example of a 5 column grid and a 2 column grid working together to allow for varying layouts.

EXPANDING

THE SARAH LAWRENCE BRAND

Sarah Lawrence's vibrant community comprises several audiences, each of whom bring to the table various interests and needs. Our communications expand upon the six elements of our visual identity by incorporating distinctive taglines and graphics that speak to those audiences and that brand our programs and services.

Tagline

Sarah Lawrence not only encourages but requires in its curriculum that students reflect on the things that inspire them and find connections that challenge their thinking and strengthen their scholarship.

By connecting disciplines and interests—theatre and math, biology and music, economics and athletics—Sarah Lawrence students and graduates become inventors of their own careers and successes.

The College’s tagline—“Connecting passions. Creating futures.”—reflects and amplifies these commonalities, and should be incorporated with or near the wordmark wherever possible.

THREE VARIATIONS

Three variations of the tagline are available to speak to the College's various audiences: general public, prospective students, and alumni.

CONNECTING PASSIONS. CREATING FUTURES.

The key tagline communicates how Sarah Lawrence serves all of its audiences.

**CONNECTING PASSIONS.
CREATING FUTURES.**

MUSIC

COMPUTER SCIENCE

BIOLOGY

La Zhen Han '19
STUDIED: Piano, fungal pathogen pressures and landscape fragmentation.
FUTURE PLANS: Research assistant at the Lawrence Berkeley National Laboratory, which seeks "science solutions to some of the greatest problems facing humankind."

SARAH LAWRENCE COLLEGE

THE FUND for SARAH LAWRENCE

**Connecting passions.
Creating futures.**

SOPHIA SPRALJA '19 defines herself as "an athlete, artist, and scholar." Photography, art history and visual anthropology were her concentrations at Sarah Lawrence, but she was also an avid and accomplished soccer player. In her final year, she served as team captain and was named the College's female Athlete of the Year.

In her studies, Sophia refined her photography techniques and took on art history conference projects with titles such as "Renaissance Enthroned: Virginia" and "New Orleans Kerry James Marshall: Master 'Painting, Show, and History.'" But two off-campus experiences ultimately proved to have the biggest impact on her college career.

AN OXFORD ATHLETE
 As a junior, Sophia attended the Sarah Lawrence program at Oxford University, where she focused on art history. She also played on the women's soccer team, becoming the first Sarah Lawrence student to make the Oxford "Blues," their top team.

"I was named a 'player's player' and helped the team to a near perfect winning season," says Sophia with pride. "I also practiced with the local professional women's team, Oxford United. Those experiences were unforgettable, and I hope I can continue to pursue my athletic and intellectual interests globally."

INTERNING FOR ANNIE LEBOVITZ
 Returning to campus for her senior year, Sophia secured an all-important internship as a production and research assistant with world-renowned photographer Annie Leibovitz in Manhattan.

"I worked on all elements of production, from initial concept research to location scouting, securing vendors, prepping call sheets, and learning how to wing it," says Sophia. "It was an amazing experience because I was able to work for my role model."

CREATING THE FUTURE
 Sophia now hopes to branch a career in an archival art setting. "The hands-on experience of working with Leibovitz's visual material has made me passionate about preserving the works, writings, discussions, and procedures of notable artists," she says.

A scholarship recipient, Sophia says she would not have been able to attend Sarah Lawrence without that financial support. "I'm so grateful for the aid that received—it let me study abroad and work in New York City," she says. "The generosity of donors has made it possible for me to have an unforgettable four years and helped set me up for future success—so thank you!"

Gifts to *The Fund for Sarah Lawrence* make it possible for students like Sophia to attain the exceptional education and experiences that Sarah Lawrence offers.

Make your gift today at
SLC.EDU/DONATE

PHOTO BY JONAS WATERS



**CONNECT YOUR PASSIONS.
CREATE YOUR FUTURE.**

This tagline speaks to students inquiring and applying to attend Sarah Lawrence.

CONNECT. CREATE.

This version of the tagline speaks to our alumni and friends outside of the College community. It emphasizes that Sarah Lawrence provides opportunities to connect and create no matter how you engage with us, and that the possibilities to do so are boundless.



Graduate Studies

Graduate students bring to the College educational backgrounds and experiences that have honed their interests and career choices. At Sarah Lawrence, they sharpen their expertise and are challenged in modes of thinking in order to make a meaningful impact in the world.

GRADUATE STUDIES WORDMARKS

Sarah Lawrence's identity system includes expanded wordmark treatments for Graduate Studies and its degree programs. The elegant and classical use of a serif font connotes a gravitas that pays tribute to the high level of work conducted within our advanced degree programs.

CONFIGURATIONS

Set in Chronicle Display Extra Light, the typographic rendering of appropriate sub-identities contrasts with the rendering of the College, while remaining within the larger Sarah Lawrence visual identity.

FOR SMALLER USE

Set in Chronicle Display Light, the typography is designed to hold up at smaller sizes, for Web use, and/or screen displays.

SARAH
LAWRENCE
COLLEGE
GRADUATE
STUDIES



ALTERNATE CONFIGURATIONS

As with the College's identifiers, Graduate Studies identifiers may be presented in four additional configurations to suit a variety of design needs.

SARAH LAWRENCE COLLEGE
GRADUATE PROGRAM

GRADUATE PROGRAM
SARAH LAWRENCE COLLEGE

SARAH
LAWRENCE
COLLEGE
GRADUATE
PROGRAM

SARAH
LAWRENCE COLLEGE
GRADUATE PROGRAM

MFA PROGRAMS WORDMARKS

Graduate students in Sarah Lawrence's master of fine arts programs produce exceptional creative work in a variety of contexts. Identifiers for these programs are created with presentation and performance in mind, and reinforce the College's reputation as a home for innovative work in dance, theatre, and writing.

SARAH
LAWRENCE
COLLEGE DANCE

SARAH
LAWRENCE
COLLEGE
THEATRE

SARAH LAWRENCE COLLEGE
WRITING

CUSTOMIZED COLORS FOR GRADUATE PROGRAMS

GREEN

BLUE A

BLUE B

PURPLE A

PURPLE B

RED

PEACH

ORANGE

YELLOW

SARAH LAWRENCE COLLEGE
GRADUATE STUDIES

SARAH LAWRENCE COLLEGE
WRITING

SARAH LAWRENCE COLLEGE
DANCE

SARAH LAWRENCE COLLEGE
ART of TEACHING

SARAH LAWRENCE COLLEGE
WOMEN'S HISTORY

30.2.90.4
207.217.95
#cfd95f
PMS 583

40.4.13.0
149.206.216
#95ced8
PMS 2204

60.10.0.0
122.182.223
#7ab6df
PMS 298

45.40.0.0
144.147.200
#9093c8
PMS 2114

13.40.5.0
216.164.194
#d8a4c2
PMS 7437

5.70.55.0
231.111.103
#e76f67
PMS 7625

0.45.75.0
248.158.83
#f89e53
PMS 2009

0.35.100.0
252.175.23
#fcdf17
PMS 129

0.13.100.2
255.216.0
#ffd800
PMS 114

65.25.100.0
110.154.67
#6e9a43
PMS 370

90.30.20.0
0.140.179
#008cb3
PMS 640

85.35.0.0
44.111.176
#2c6fb0
PMS 2925

80.75.15.0
82.87.148
#525794
PMS 2117

50.80.35.0
146.84.123
#92547b
PMS 7656

35.95.95.0
176.55.52
#b03734
PMS 1805

20.75.85.0
203.97.63
#cb613f
PMS 173

10.65.100.0
223.118.39
#df7627
PMS 717

10.30.100.5
230.178.34
#e6b222
PMS 7405

70.30.100.40
61.98.41
#3d6229
PMS 7743

100.40.20.40
0.83.116
#005374
PMS 302

100.60.5.25
0.62.114
#003e72
PMS 301

80.80.20.40
56.49.94
#38315e
PMS 2765

55.90.35.40
92.37.77
#5c254d
PMS 525

40.100.100.40
110.21.23
#6e1517
PMS 1817

20.80.85.40
134.55.35
#863723
PMS 7624

10.80.100.40
146.56.17
#923811
PMS 174

10.30.100.40
151.118.15
#97760f
PMS 118

SARAH LAWRENCE COLLEGE
CHILD DEVELOPMENT

SARAH LAWRENCE COLLEGE
DANCE/MOVEMENT THERAPY

SARAH LAWRENCE COLLEGE
THEATRE

SARAH LAWRENCE COLLEGE
GENETIC COUNSELING

EXAMPLES

Used appropriately, the Graduate Studies color palette strongly brands each of our degree programs and evokes aspects and experiences wholly distinctive to their respective content.

SARAH LAWRENCE COLLEGE
 22nd Annual Women's History Conference
 From the Grassroots to the Statehouse:
Women's Activism & Political Power
 MARCH 27-29, 2020

BE BOLD. BE CREATIVE.

While the dominant color for each program ought to be from its designated hue, clever pairings with white, black, and even other hues can render striking designs.

THE SARAH LAWRENCE THEATRE PROGRAM IS...

MULTIDISCIPLINARY—The program emphasizes theatre making as an integrative practice.

COLLABORATIVE—Students work closely in classes, conferences, and productions with the faculty, their fellow graduate students, and the Sarah Lawrence undergraduate theatre community.

EXTENSIVE—The emphasis is on the development of original work, grounded in a study of classical and contemporary forms and in a variety of performance styles.

PRACTICAL—Graduate curricular work is augmented by a practicum in which students learn by doing.

SARAH LAWRENCE COLLEGE
THEATRE
 OFFICE OF GRADUATE STUDIES
 1160 W. 5TH ST.
 BRONXVILLE, NY 10708
 SARAH.LAWRENCE.EDU/THEATRE

SARAH LAWRENCE COLLEGE
THEATRE
 MASTER OF FINE ARTS

"This department is a place where people come to make things, and you get to experience all different genres of theatre."
 —ERICA NEWHOUSE, THEATRE FACULTY MEMBER

"Among the top theatre programs in the country."
 PRINCETON REVIEW

AN MFA PROGRAM THAT KNOWS NO BOUNDARIES

In the graduate theatre program at Sarah Lawrence College, you can cultivate your individual artistic voice and immerse yourself in every aspect of theatre-making, just a short train ride away from New York City's lively theatre scene.

"We pride ourselves on the fact that our faculty are working professionals. So what the students are getting is not only a knowledge, a background, an understanding of the basics, but also my perspective as a professional in the field."
 —DAVID MOYER, THEATRE FACULTY MEMBER

SARAH LAWRENCE COLLEGE
ART of TEACHING

Earn dual New York State certification in early childhood and childhood education
MSEd PROGRAM ▶

Fundraising

The generosity of donors —many of whom are alumni giving back to the College they loved as students—supports and enhances the Sarah Lawrence experience for current and future generation of students. Distinctive identifiers for our giving communities foster a sense of connection with the College. They acknowledge and celebrate the importance of financial contributions to the sustained health and prosperity of our programs.

THE FUND FOR SARAH LAWRENCE

Donations to The Fund for Sarah Lawrence are unrestricted, meaning they support the College's highest priorities. The Fund's communications reach a broad audience of donors who give at any level to support the college they love.

TWO CONFIGURATIONS

The Fund's identifier can be rendered in stacked or horizontal configurations to support a variety of design constraints.

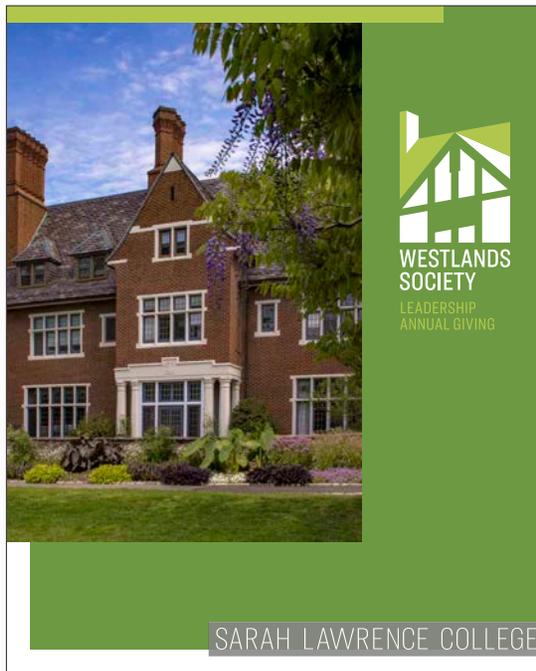
THE FUND
for
SARAH
LAWRENCE

THE FUND *for*
SARAH LAWRENCE



WESTLANDS SOCIETY AND PARENT GIVING

The Fund for Sarah Lawrence has created two societies that acknowledge and reward leadership annual donors: the Parents Council for current parents and the Westlands Society for alumni and others who make Sarah Lawrence a priority in their yearly charitable giving.



OTHER MARKS FOR FUNDRAISING

THE RUTH WILMOT ANDERSON '29 SOCIETY AND CONSTANCE WARREN CIRCLE

Chronicle Display Light Italic can be used to de-emphasize words, shifting focus on the all-caps part of the titles.



The CONSTANCE
WARREN CIRCLE

SARAH LAWRENCE COLLEGE

SARAH LAWRENCE GIVING DAY

The Giving Day seal resembles a button that can be pinned to clothing, and is used to tag imagery and communications in a variety of media to raise awareness of this once-a-year fundraising campaign. The drop shadow gives dimension and simulates a real button.



WILLIAM & SARAH LAWRENCE SOCIETY

The infinity symbol recognizes the contributions of those who include Sarah Lawrence in their estate plans.



WILLIAM &
SARAH
LAWRENCE
SOCIETY

Other Identifiers

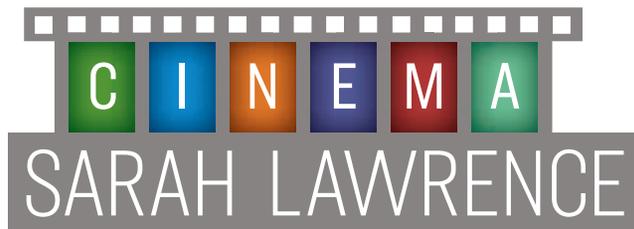
Just as Sarah Lawrence's offerings change and expand over time to meet the needs of students and alumni, our visual identity is capable of expanding in novel ways to amplify distinctive programming.

UNIQUE PROGRAMS AND OFFERINGS

The Office of Marketing & Communications works with offices across the College to develop unique, brand-consistent logos and wordmarks for new and evolving programs.

SARAH LAWRENCE COLLEGE

JUSTICE



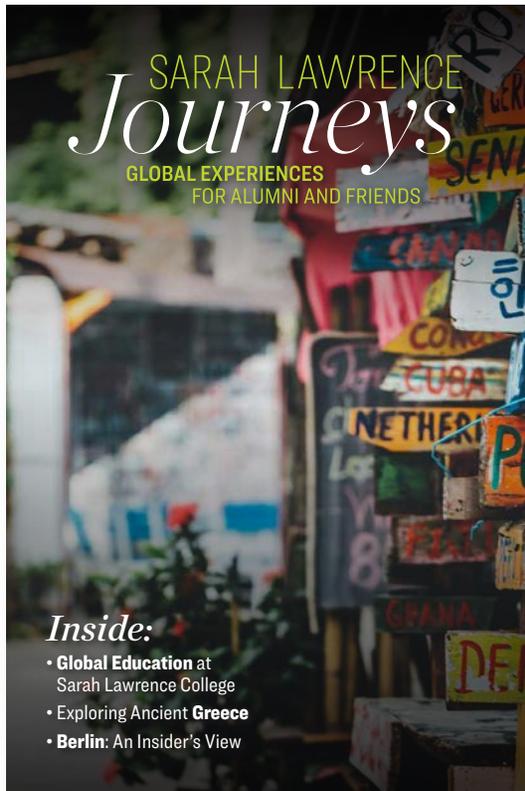
SARAH
LAWRENCE
alumni

EXCEPTIONS TO THE RULES

Rules are meant to be broken—judiciously. When considering bending or breaking the rules of our visual identity, we encourage you to contact the Office of Marketing & Communications to collaborate on creative and effective solutions.

FRIENDS OF SARAH LAWRENCE COLLEGE

For the Friends of Sarah Lawrence College identifier, we broke with our practice of avoiding using the wordmark as part of a phrase or sentence because the program needed to reinforce the look of the College.



friends of

SARAH LAWRENCE COLLEGE

SARAH LAWRENCE
Journeys

SARAH LAWRENCE JOURNEYS

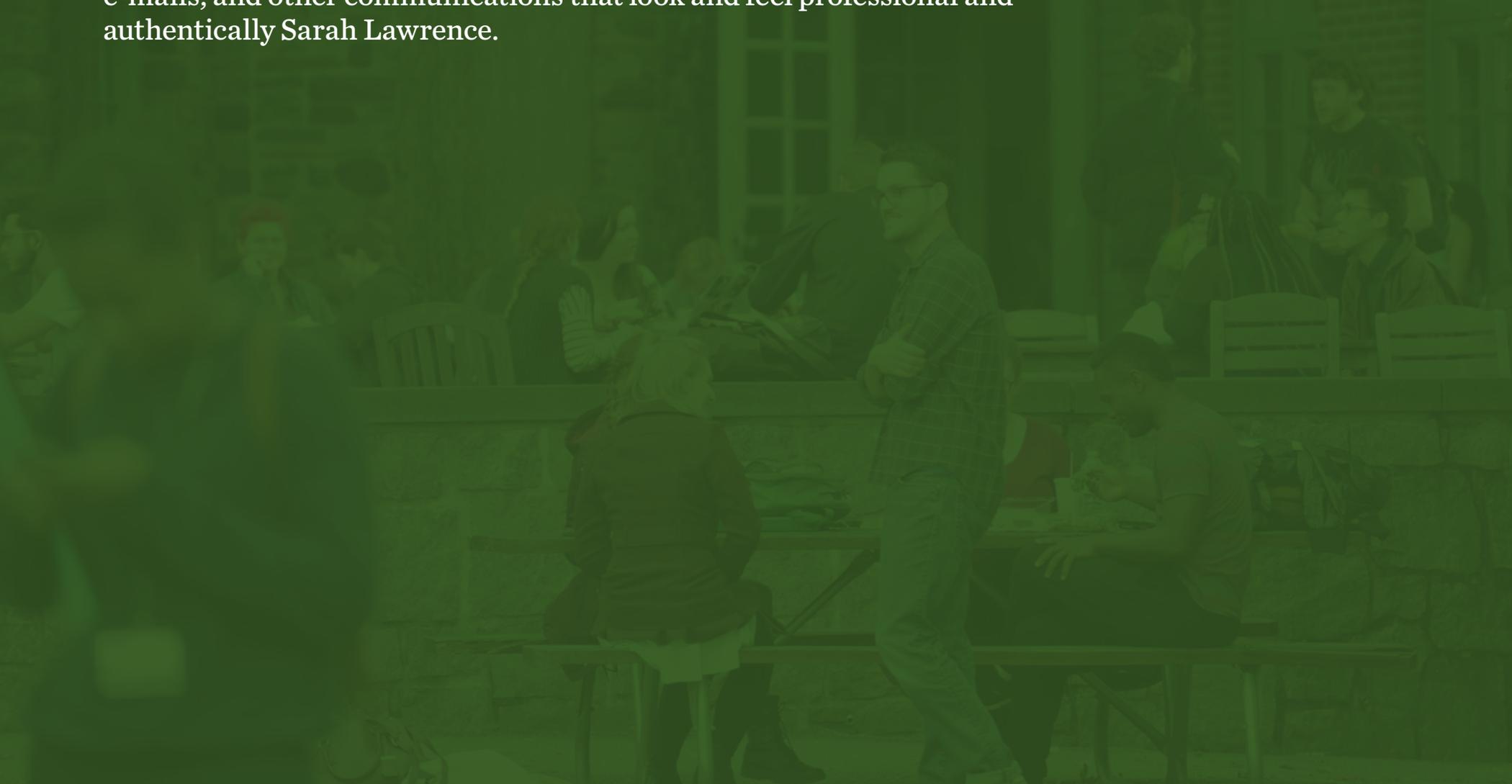
The Sarah Lawrence Journeys lockup breaks with our rule about keeping clear space around “SARAH LAWRENCE” equivalent to the height of those letters in order to nest the elements cohesively.

THE SARAH LAWRENCE BRAND RESOURCES



Online Toolkit

The Office of Marketing & Communications provides resources online—your custom toolkit—to help you create documents, presentations, fliers, e-mails, and other communications that look and feel professional and authentically Sarah Lawrence.



ONLINE TOOLKIT

Resources and templates for Sarah Lawrence faculty and staff are available online here:

sarahlawrence.edu/toolkit

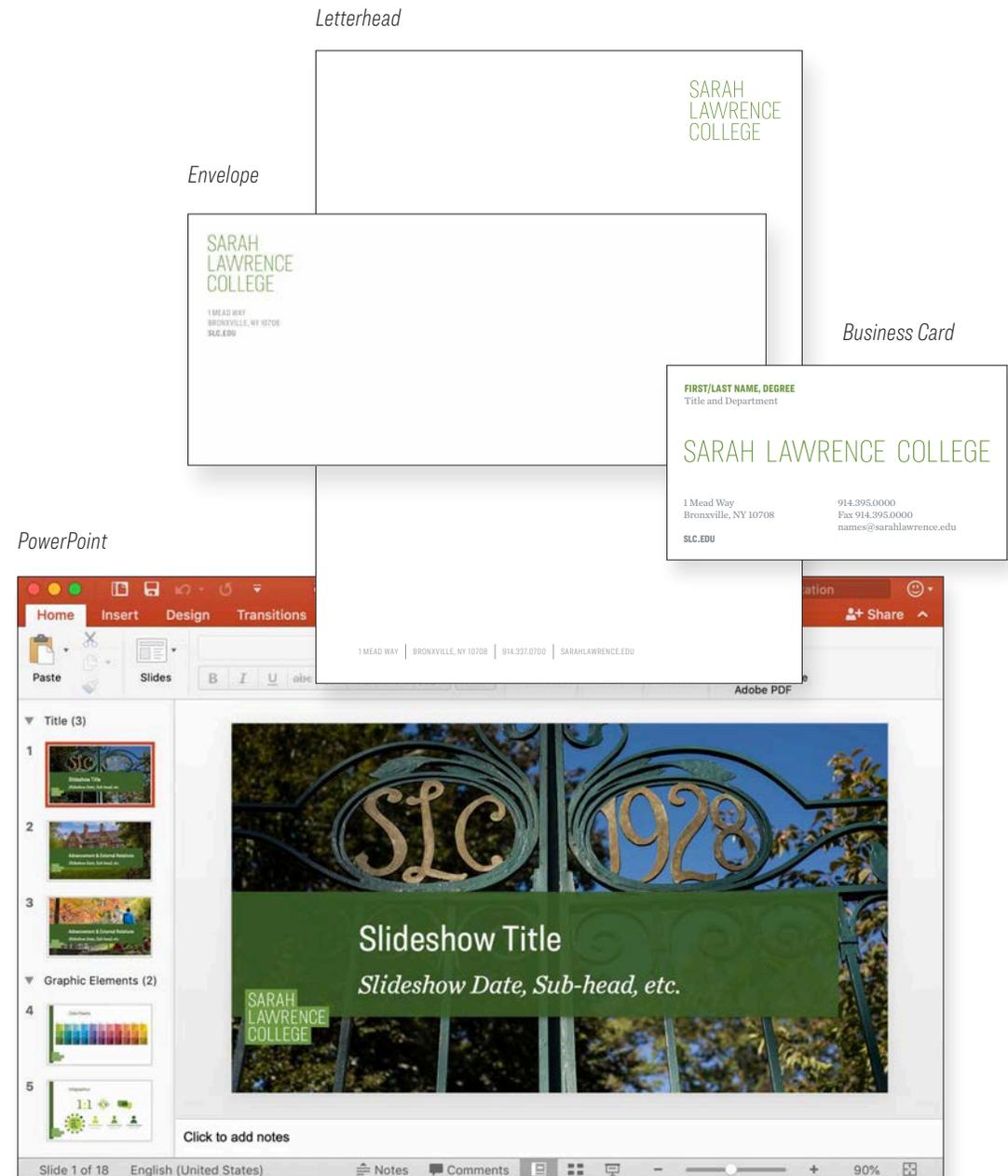
TEMPLATES AND TUTORIALS

The Online Toolkit includes:

- > Official wordmarks and fonts
- > A curated selection of photography and information on scheduling photo shoots
- > Official College letterhead
- > Forms to request business cards and name tags
- > The Editorial Style Guide
- > Templates for Microsoft Word and PowerPoint
- > More resources are added regularly

DON'T SEE SOMETHING YOU NEED IN THE TOOLKIT?

Contact the Office of Marketing & Communications to discuss how we can support your efforts.



Editorial Style Guide

Correct spelling, grammar, and punctuation are essential to upholding Sarah Lawrence's reputation, but so are tone, structure, and content. These editorial guidelines are intended to ensure the consistency and appropriateness of Sarah Lawrence's written voice.

The Editorial Style Guide serves as a tool for writing and editing content, whether for publication or presentation. It is especially useful as a reference for common questions such as how to cite titles, building names, and academic programs.

Although these guidelines are designed to address most style and usage issues, we understand you may have further questions. Contact the Office of Marketing & Communications for clarification, feedback, and assistance.

FIND RESOURCES AND TEMPLATES ONLINE:

sarahlawrence.edu/style-guide

THE COLLEGE NAME

In the first citation, use “Sarah Lawrence College.” In subsequent citations, use “Sarah Lawrence” or “the College.” The acronym “SLC” should only be used in informal communications and situations in which space is very constrained (e.g., social media thumbnail images).

OUR PRIMARY ARBITERS FOR MATTERS OF STYLE INCLUDE:

- Chicago Manual of Style Online
chicagomanualofstyle.org
- Merriam-Webster Online Dictionary
merriam-webster.com
- *The Elements of Style* by William Strunk Jr., E.B. White, Roger Angell, 4th edition
- *The New Fowler’s Modern English Usage* (revised 3rd edition, 2004, Oxford University)

Any external use of Sarah Lawrence College logos and wordmarks must be approved by the Office of Marketing & Communications. To request design support or source files for the College wordmark or other imagery, please contact the Office of Marketing & Communications: communications@sarahlawrence.edu or 914.395.2220.

For More Information

The Sarah Lawrence Office of Marketing & Communications is responsible for overseeing the College's editorial style and graphic identity system. Consistency and accuracy in our communications influence how Sarah Lawrence is perceived by its various external audiences. In other words, what we say is only as effective as how we say it and present it.

CONTACT THE OFFICE OF MARKETING & COMMUNICATIONS:

communications@sarahlawrence.edu

914.395.2220

ONLINE:

sarahlawrence.edu/marketing-communications

Thank you.

SARAH
LAWRENCE
COLLEGE

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