COPYWRITER'S HANDBOOK

crocs™

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General Editorial Notes

This document was written and compiled by Dana Green with contributions from Chris Ransom, the Global Marketing Team, the Chicago Manual of Style and Translations.com.

Large portions of the punctuation and the grammar and usage sections have been adapted from the Chicago Manual of Style. Examples or verbiage that have been closely replicated have been cited.

Examples are illustrative of the concept being discussed only and do not reflect real opinions or strategies used by the Global Marketing Team.

An asterisk before an example indicates that that is the incorrect way of writing about the concept at hand.

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Part I. Writing for Crocs

Chapter 1: The Writing Process

1.1 Introduction

A world leader in innovative, casual footwear, Crocs, Inc., is dedicated to the future of comfort. The original and most famous style, the Classic Clog, is instantly recognized around the world — and for good reason: since 2002, Crocs has sold more than 300 million pairs in over 90 countries!

We at Crocs know that smart doesn't need to mean complicated; we achieved our status as a global leader in the casual footwear category by taking an inherently simple approach to uniting style, modern comfort and value. Every day, we make a choice to have an open mind and look on the bright and colorful side of life. We embrace and celebrate the uniqueness in everyone, inviting the world to Come As You Are™.

Crocs offers a broad and ever-changing range of all-season products. All Crocs shoes feature Croslite™ material in some capacity, which is a proprietary technology that gives each pair of shoes the soft, comfortable, lightweight foam cushion that Crocs fans know and love. Crocs always strives to keep its lines fresh with new style, color and pattern updates.

Crocs is a family-oriented brand. About 68% of our customers are married, and 61% of those have kids in their household. As such, the brand transcends ages, genders and cultures. The brand's unique ability to allow people to be comfortable, expressive and free-spirited has proven to be an engaging and winning combination.

Nestled at the foot of the Rocky Mountains in Niwot, Colorado, Crocs has more than 4,000 employees globally and more than 500 branded retail locations worldwide, including stores in the U.S., China, Japan, South Korea, the U.K. and Germany, among others. The Crocs brand is traded on the NASDAQ stock market (NASDAQ: CROX).

Our brand vision is "Everyone comfortable in their own shoes." We adhere to our six brand values in everything we do.

DELIGHTFULLY DEMOCRATIC
We celebrate one-of-a-kinds and stand together with all different kinds.

PEOPLE-PURPOSED DESIGN
We think people-first at every step. We design for everything you do and everywhere you go.

INHERENT SIMPLICITY
We know smart doesn't have to mean complicated. So we keep things simple, light and totally intuitive.

IMAGINATIVE INNOVATION
We stretch the possibilities of design and creative thinking so you can reach your highest potential.

UNAPOLOGETIC OPTIMISM
We make a choice every day to have an open mind and look on the bright and colorful side.

CONFIDENTLY COMFORTABLE
We support comfort at every level, because when you're comfortable, you can do anything.

1.2 Voice and Tone

Crocs footwear is sold globally across wholesale and direct-to-consumer retail and e-commerce channels. This means that all of our copy goes into several places. The first is Crocs.com, our U.S. website. We also have separate websites for several regions across the globe, for which our copy is translated (if applicable). You can see a list of our regional websites here: https://www.crocs.com/on/demandware.store/Sites-crocs_us-Site/default/Home-SiteSelector.

Second, copy for multilingual wholesale accounts is also translated if needed. Finally, copy for email campaigns and retail signage is translated (where applicable) before it is sent to the regions for distribution.

Because of this, all content should be clearly structured and easily understandable. Avoid clichés and industry jargon that is cryptic to the consumer. (Most people wear shoes and have for a long time, so we can speak more freely and specifically about products than perhaps some other industries. See Chapter 9 for more about customer-facing jargon.) Also, while idioms are an essential part of any language, avoid complicated or untranslatable ones.

The main idea is to approach the target audience in a friendly manner, so our tone is informal. In general, Crocs content should be direct, simple and conversational. We're positive and celebrate the individual spirit. We are playful, relaxed and comfortable in our own shoes. We entice and invite consumers to try our products, rather than demand their attention and pressure them. In short, our voice is comfortable, expressive and free-spirited.

Comfort is the foundation of everything we do, and this should be reflected every time we speak to the consumer. We write from a third-person point of view and communicate directly with the reader. Writing should be witty and demonstrate a sense of humor. (This can be difficult at times, considering that our content is translated into over 30 languages.) However, we believe that it is better to be clear than overly clever, especially when explaining features and benefits of products. If there is a clear opportunity to be humorous, take it! If a potential joke is idiomatic or culturally questionable, choose plain language instead.

Finally, we believe it is better to undersell than overpromise, and we do not disparage our competitors. Be honest and believable.

In these ways, we place ourselves on equal terms with our customers, with whom we aim to establish a long-lasting and amicable relationship. The goal is to reach as many people as possible, as opposed to being exclusive or solitary. Crocs likes to make its customers feel comfortable but also wants them to feel as though they are having a personal experience.

More specifically:

Crocs is…	But not…
Active	Athletic
Approachable	Immature
Bold	Unaware
Bright	Blinding
Colorful	Clownish
Comfortable	Lazy
Confident	Arrogant
Conversational	Annoying
Convincing	Sales-y
Different	Outcast
Engaging	Confrontational
Familiar	Slangy
Friendly	Creepy
Fun	Silly
Helpful	Condescending
Humorous	Zany
Independent	Disconnected
Informative	Dry
Inviting	Demanding
Playful	Aloof
Positive	Naïve
Professional	Stuffy
Relaxed	Antisocial
Straightforward	Blunt
Trustworthy	Pushy
Unique	Weird
Vibrant	Gaudy
Welcoming	Disingenuous

To get an idea of our consumer base, read product reviews on Crocs.com or visit our social media pages.

Instagram   Facebook   Twitter

1.3 Brand Treatment

The company's official name is "Crocs, Inc." You may use this in formal contexts, such as legal documents, and in the first mention of the company in a document. Use "Crocs" when referring to the company in all other contexts, including subsequent mentions in the same document or general text.

Crocs should always be capitalized or written in all-caps to match context. Use the possessive apostrophe without the extra "s" to reflect real pronunciation.

Acceptable Use Examples:

- Crocs is located in Niwot, Colorado.
- All-cap headline: THE NEXT GENERATION OF CROCS COMFORT
- Introducing Crocs' new line of shoes.

Unacceptable Use Examples:

- With an x: Crox
- Lower case: crocs
- Singular: Croc
  - *Note: a singular shoe should be referred to by its silhouette (see 2.2) rather than back-formed from the company name.*

Crocs has seven product ranges.

1. Men
2. Women
3. CrocsONE (Adult Unisex)
4. Kids (Unisex) — sizing can be further divided into Kids', Grade School and Preschool
5. Boys*
6. Girls*
7. Crocs At Work™

*We try to avoid gendering kids' products unless absolutely necessary. See 2.2 for more information.

Within these ranges, there are franchises. A franchise is a closely related group of products, such as the LiteRide™, Baya or Crocs Fun Lab Collections.

See Appendix A for a summary of the following information.

The following franchises <u>must</u> include the word "Crocs" before them (e.g., Crocs Eve):

At Work™
Bling
Brooklyn
Bump It
Chameleons™

Eve
Freesail
Fun Lab
Gianna
Isabella
Karin
Kelli
Kinsale
Laura
LeighAnn
Lina (d'Orsay)
On-The-Clock
Reviva™
Rio
Sarah
Serena
Sienna
Sloane
Torino

The following franchises do <u>not</u> need the word "Crocs" before them:

Baya
Bayaband
Bistro
Bogota
Busy Day
Capri
CitiLane
Classic
Cleo
Coast
Crocband™
Crocband™ Platform
Electro
Fuzz-Lined (this may appear as simply Lined for some products)
Handle It
Kadee
Leigh
LiteRide™
LodgePoint
Luxe Lined
Mammoth
Meleen
MODI
Neria
Offroad
Patricia
Sanrah

Santa Cruz
Shayna
Specialist
Swiftwater™
Walu
Yukon

The following franchises must appear with a ™ in all contexts:

Crocband™
Crocs At Work™
Crocs Chameleons™
Crocs Reviva™
Crocs™ footwear/shoes
Jibbitz™ charms
LiteRide™
Reviva by Crocs™
Swiftwater™

Use trademarks correctly and in full in body copy. Do not move marks into other positions or change the words within the trademark. Use capital letters in the ™ symbol. Unacceptable changes include: Crocs™ At Work, Crocs Work™, Crocbands™ and Crocs™. There are special rules for product names described in Chapter 2.

When speaking about product independently from the company as a whole, Crocs™ is always trademarked and must be followed by "shoes" or "footwear" in both headers and body copy. The official logo will also have the ™ symbol.

Always use "Jibbitz™ charm(s)" as a full phrase with the trademark symbol. In a shortened environment, such as a CTA, use "Jibbitz™" alone (e.g., "Shop Jibbitz™"). Avoid using "charm" alone in any context unless repeating "Jibbitz™ charm(s)" becomes repetitive.

Other Crocs trademarks include:

Crocs Lock™ slip-resistant tread (on all Crocs At Work™ styles except Specialist)
Croslite™ foam (base material for all shoes)
Gemlite™
Matlite™
Iconic Crocs Comfort™ (Croslite™ footbed with ergonomic dots and supports)
Dual Crocs Comfort™ (mixed-material footbed with puffed stitching or a fuzz liner)

Finally, a mark should be used as a modifier on the adjective that's qualifying a generic noun. Marks should not be used with a plural marker or in the possessive form.

Examples:

Buy Crocs™ shoes!	*NOT:* Buy Crocs™!
Croslite™ foam is in Crocs™ shoes.	*NOT:* Croslite™ is in Crocs™ shoes.
Buy Jibbitz™ charms!	*NOT:* Buy Jibbitz's charms!
These Crocband™ clogs are great!	*NOT:* These Crocbands™ are great!

In press releases, keep all trademark symbols on trademarked items throughout the release, except in quoted copy. Format press releases according to AP style otherwise.

1.4 Briefs in General

A brief is like an order form for a piece of creative. The marketers create the brief, and the creatives execute the brief to deliver the deliverables according to the deadlines in the schedule.

We use Workfront to organize our projects. The Project Managers work with the marketers and creatives to create the schedule and put it in Workfront, at which point the creatives can begin work. The creative pieces then go through several rounds of review with the managers according to what type of work it is.

As a copywriter, the briefs you'll be working with the most are for email campaigns. See Chapter 4 for an in-depth description of this process.

1.5 Freelancing on the Side

At Crocs, we understand that creating content in your free time can help with your performance at your job and is an important part of being a content creator. Therefore, Crocs permits content creation outside of your regular duties as long as it does not interfere with your work at Crocs and doesn't go against Crocs' interests.

For example, if you are a writer and have a side gig with a newspaper, we can't prohibit you from earning income from this source. However, you cannot write anything that will portray Crocs in a poor light, and you cannot write for this newspaper during business hours or using company property. You must also report this activity to HR as a potential conflict of interest and take care not to violate any company policies.

Finally, please do not take on clients in the footwear industry in any capacity. This presents a glaring conflict of interest and may open the company to legal problems.

Please refer to the Employee Handbook for more information about conflicts of interest. If in doubt, do not perform any freelance work until you have cleared it with HR and your manager.

Chapter 2. Product Naming

2.1 Footwear Silhouettes

A product's "silhouette" refers to the shape of the shoe. Crocs' silhouettes are clog, flip (i.e., flip-flop), sandal, slide, mule, wedge, loafer, flat, slingback, boot and sneaker.

These silhouettes may be named something more specific or unique according to the shoe. For example, a LiteRide™ sneaker is a "Pacer" (Matlite™ uppers with perforation) or a "Lace" (mesh uppers with no perforation). A loafer can also be called "Slip-On". All other silhouettes generally stay pure in form, but Crocs is moving toward naming shoes with a particular name rather than using its silhouette. The LiteRide™ *Pacer* is a good example of that.

"Sandal" is a fairly fluid term that is used in two ways. The first is in the sense of a true silhouette, meaning a shoe that isn't a flip with a toe post or a typical slide with only one thick strap but may have multiple straps or a sportier look. The second is as a general collective term that also includes both flips and slides. If we say "we want to put more marketing effort into sandals", that means we want to put more marketing effort into sandals, flips and slides.

Most importantly, the silhouette will always be singular in product names. For example, "Classic *Clog*" (not "Clogs") or "LiteRide™ Graphic *Slide*" (not "Slides"). In body copy, you may make the silhouette plural, but singular is still preferred.

Statement Collections are short-term franchises that embody a certain trend. They generally feature over-the-top embellishments or graphic patterns. There will be one name applied to all the styles within the Statement Pack, with changes to the franchise or silhouette only.

Example:
The Neo Puff Statement Collection contains…
Neo Puff Slipper
Classic Mammoth Neo Puff Clog
Women's Crocband™ Neo Puff Winter Boot

2.2 Customer-Facing Name and Legal Approval

The customer-facing name is the name that the consumer will see on our site when they go to the Product Description Page (PDP) for a particular style or when they see it on a general Product Landing Page (PLP), which is the shoppable page with many styles within a category. It will include the gender in the plural and possessive form (e.g., Men's, Women's and Kids'), the franchise name (see 1.3), any product detail, the silhouette or unique name and any special characters, including trademark or registration mark symbols. It, and all footwear and Jibbitz™ charm names, will be in title case.

Adult unisex styles do not receive a gender designation in the style name. Kids' unisex styles are referred to as "Kids'", and that is further broken into "Boys'" and "Girls'" only if the Product team designates the shoe as gendered. However, we try not to name shoes in an exclusionary way. For example, if the shoe has a rocket ship graphic, we don't necessarily want to label it a boys' shoe, since that may put off girls from liking the shoe and make them feel excluded or "wrong" for having their preferences. In other words, we don't want to encourage gender stereotypes or exclude certain demographics from our products, especially with kids' styles. However, we may do this if the Product team specifically requests it.

If you're unsure of the gender designation for a product, there are two ways to find out what it is. If the product already exists, the first way is to go to Centric, search the style number or style keyword, click the correct style in the drop-down menu, and then look at "Gender" near

the top left of the view. The second way is, if the product is already available for purchase on the site (i.e., "live"), go to the PDP by searching the style number or style keyword in the search bar, click through to the correct product, and look to see whether the sizing is available in both men's and women's or just one of the two. If it's available in both sizes, it's a unisex style. If it's designed for one gender, the gender designation should be at the beginning of the name, and the sizing should show as only men's or women's. "Preschool" styles run in size from C4 to C13, and "Grade School" styles run from C12 to J6.

Sometimes, the Product team will rework the mold for a style, but they want to differentiate between the styles of the old mold and the styles of the new mold while keeping the same franchise name. When this occurs, we begin adding Roman numerals after the franchise name to reflect the new versioning. However, try to avoid this method, since it can become confusing with multiple iterations of a product.

We often license shoes with Disney characters and graphics. In order to name Disney-licensed shoes, we follow this basic formula:

[Gender] [Franchise] [Style descriptor] Disney (and Pixar) [Disney property] [Silhouette]

Example:
Boys' Crocs Fun Lab Lights Disney and Pixar Toy Story 4 Clog

Note that the only properties that we work with regularly that receive the "and Pixar" designation are Cars, Toy Story and the Incredibles.

If you're unsure about what to do about a licensed product's name, you can contact the Senior Licensing Manager.

Finally, all names need legal approval before they can be entered into Centric and used in the market. The naming process takes place at the beginning of a season, usually across a few meetings with the Product Line Managers (PLMs). Once a name (or batch of names — we try to complete as many at once as possible, but sometimes designs aren't ready or a name needs more development before being sent to Legal) has been decided on by the PLMs and the copy team, it goes to Legal for approval.

In order to submit a name for Legal approval, you may ask a Project Manager to do it for you. However, if you wish to do it yourself, you first need to go to the Legal website through Crocs Connect. In the top navigation bar, go to Department, then Legal, then Trademark and Model Name Search Request, the first green button in the center of the page. (You can also review a list of all previously rendered opinions by clicking on Trademark and Model Name Search Opinions.)

This will take you to a form. Fill out the form as such:

Business Unit: Marketing

Trademark/Name to be Searched: type the searchable portion of the name, or write "See attached" and attach the text with an image of the product as a Word document

Level: use Key Product for a major franchise or style, General Product for regular, nonrush products, and Quick Strike Product for rush products

Attach file: attach a Word document with the SKU, full name, and an image of the shoe (taken from Centric or ask the PLM for an image)

Season/Year to start using this name: select the correct season

What will the name be used for? Model Designator if the name will be used for one style; Collection Name if the name will be used for a collection or franchise (note: Tagline will be used for all headlines and taglines)

Does the name have meaning in a foreign language? Yes/no (if yes, provide language and meaning)

Is the name an abbreviation? Yes/no (if yes, enter nonabbreviated form)

Is the pronunciation of the name easily recognizable? Yes/no (if no, type the phonetic pronunciation as clearly as possible with capital letters to indicate stress and hyphens to separate syllables, e.g., "Crocband" to "KROK-band")

Is the name or mark in any way descriptive of the product? Yes/no (if yes, provide specific details)

Does the product have previous sales using this name? Yes/no (if yes, provide earliest sales date and earliest sales figures in USD)

Does any element of the name originate from a specific place, person, etc.? Yes/no (if yes, provide specific information)

Does the name contain a term of art or popular reference that would readily be known to the consumer? Yes/no (if yes, provide specific information)

Specify in which countries the product will be sold (you may need to ask the Merchandising or Product teams for this information; if unsure, put "Global", but be aware that you may get a rejection because of a blocking citation in a country we won't be selling the product in; however, in that case, you may use the name anyway if the product will not be sold in that country)

Was this name inspired by a particular characteristic of the product? Yes/no (if yes, provide specific information)

Additional comments (add any other information you need the Legal team to know about this product here)

You will get an email with the opinion for the name. If Legal rejects the name, the PLMs and copy team must come up with a new name either in another meeting or over email and repeat the legal review process. Reasons that Legal may reject a name include (1) another retailer or brand in the footwear and apparel domain is already using the name or a highly similar one, or

(2) the name is not descriptive and opens the company up to false-claim lawsuits (e.g., a shoe that has "Sparkle" in the name but doesn't actually sparkle).

Legal can sometimes approve names on the spot — that is, standing in your vicinity in a verbal conversation — if it's highly descriptive. See the distinctiveness chart below to learn how likely it is for a name to be approved based on its meaning. According to Legal, "It's easiest to get legal approval either on the left or right side of the spectrum. We run into trouble in the 'Suggestive' and 'Arbitrary' categories — that's where the common dictionary words and peoples' names normally fall."
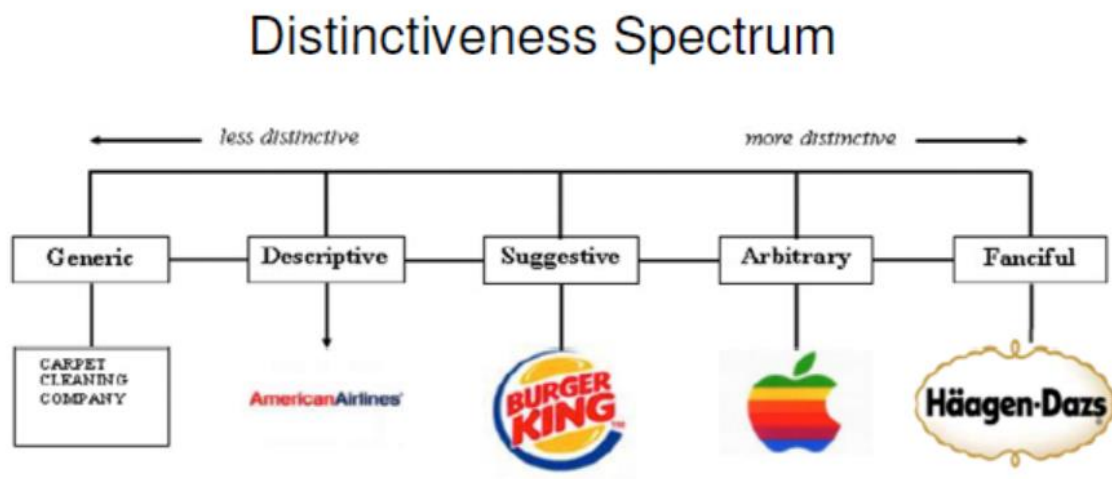
To summarize:

Gender / Franchise / Detail / Silhouette

(blank) / Classic / (blank) / Clog

(blank) / Bistro / Graphic / Clog

Women's / Crocs Sloane / Embellished / Slide

Men's / Classic / Realtree Xtra® / Clog

Kids' / Crocs Fun Lab / Frozen / Clog

Kids' / Genna II / Sparkle Band / Slingback

Women's / Capri V / Sequin / Flip

Naming Collaborations

We often do collaborations with artists or other brands. Naming these styles follows the below conventions. Note that the "X" in the product name will always be capitalized.

Single unisex style: Collaborator X Crocs / Franchise / Silhouette

Example:
PSY X Crocs Classic Clog

If a collaborator has multiple styles, then we add descriptive differentiators between the franchise and the silhouette if they are the same franchise; if they are different franchises, there is no need to add differentiators. If we want to use special names that aren't descriptive, those will need to go through Legal and the collaborator's team, and those names may be requested by the collaborator's team or a project owner here.

Multiple unisex styles: Collaborator X Crocs / Franchise / Detail / Silhouette

Examples:
BEAMS X Crocs Classic Fringe Clog
BEAMS X Crocs Classic Pocket Clog

Single gendered style: Collaborator X Crocs / Gender / Franchise / Silhouette

Example:
Starbucks X Crocs Women's Crocs Serena Sandal

Note that the "Crocs" is repeated in the franchise name if required.

Multiple gendered or mixed styles: Collaborator X Crocs / Gender / Franchise / Silhouette

Examples:
Hostess X Crocs Classic Clog
Hostess X Crocs Women's Swiftwater™ Flip
Hostess X Crocs Kids' Crocs Fun Lab Clog

2.3 30-Character Name

The 30-character name is primarily used for product packaging. Therefore, it is seen by the consumer, and all of the legal guidelines for "Crocs" before a franchise name apply. In Centric, you will see the field for this name labeled "30 Character Legal Name" (and the 15-character name is labeled "15 Character Legal Names" — see the next section for more about this name [note: there will not be plural names; this is a typo in the software]). However, as contradictory as it may seem, the Legal department doesn't weigh in on the 30- and 15-character names, just the customer-facing name. It's a simple labeling inconsistency within the software, but don't worry about that.

There are several methods for discovering the character count of a name. If you use Google Chrome as your browser, try the "Counting Characters" extension from either [their website](#) or the Extensions store (you'll have to copy-paste the selection in and out of the extension window).

You can also copy-paste the text into a Word document, highlight the selection, and reference the word counter in the bottom left of the program. Watch out, though: sometimes terminal spaces make it into the counter. Make sure you're counting the true span, starting with the first

letter and ending with the last letter, with no extra spaces at the end. If you have terminal spaces included in the span but the span is still under 30 characters, Centric will still accept the entry, deleting the extra space. If you have 31 or more letter characters, Centric won't allow you to click out of the entry box. If a space is the 31st character, you can click out of the entry box and Centric will delete the terminal space.

The most efficient way so far to develop all of the 30- and 15-character names for a season in one place, however, is to use conditional formatting in a Google Sheet. If you highlight an entire column, right-click, select "Conditional Formatting", click "Add new rule", select the range, and then in the "Format cells if…" drop-down menu, select "Custom formula is", then type =LEN($A:$A)>30 (the letter will be the same as the title of the column), then set the "Formatting style" to a color or whatever you'd like, it will turn the cell that color if the text is greater than 30 characters. You'll have to click out for it to change color (if the conditions of the formula are met — i.e., if the cell contains more than 30 characters), but it's still more efficient than copy-pasting in and out. You can also use this Google Sheet to keep track of a season's copy in general: tracking SKUs, whether copy has been started or not, whether the name is approved and in Centric, etc.

There is no concrete method for deriving the 30-character name from the customer-facing name since the latter can vary wildly in length and complexity. However, here are some general guidelines for 30-character names.

First and foremost, the gender designation is shortened to its first initial and moved to the end of the name. Next, any special characters are removed, including hyphens and trademark symbols. These two operations are required for any 30-character name.

Men's Bogota Flip → Bogota Flip M

Women's Kadee Flat → Kadee Flat W

Kids' Swiftwater™ Clog → Swiftwater Clog K

Men's Swiftwater™ Suede Slip-On → Swiftwater Suede SlipOn M

The 30-character limit is the maximum only. If the full customer-facing name is under 30 characters, simply reuse that name, again removing any special characters and altering the position and form of the gender designation.

If a customer-facing name is over 30 characters by itself, there are many methods to get it at or under 30 characters. There is no set order or method for applying these operations; just make sure that the style is recognizable and understandable.

You are free to shorten long franchise names, even if they use a trademark symbol in other contexts. (Again, Legal doesn't weigh in on this name, contrary to what Centric suggests.)

Crocband™ Platform Hyper Tropic Clog → CB Platform Hyper Tropic Clog
Women's Swiftwater™ Graphic Webbing Sandal → SW Graphic Webbing Sandal W

Women's Crocs Eve Slingback → Crocs Eve Slingback W

After that, you can start removing spaces and nonessential letters. Start from the end and work your way backward to preserve the franchise and product detail aspects of the name as much as possible. Again, the goal is for the name to be understandable and differentiable, not to have all 30-character names match in form. When in doubt, work with a Product Line Manager to decide which words should be shortened and which should not.

In general:

"Clog" can be shortened to "Clg" or "Cg".
"Slide" can be shortened to "Slde" or "Sld".
"Sandal" can be shortened to "Sndl" or "Sdl".
"Printed" can be shortened to "Prntd" or "Ptd".
"Embellished" can be shortened to "Embellshd" or "Embshd".
"Metallic" can be shortened to "Mtllic", "Met" or "Mc".
And so on.

Women's Neria Pro II Embellished Clog → Neria Pro II Embellished Clg W

If the franchise name requires "Crocs" before it (see 1.3 or Appendix A), leave the "Crocs" intact, even if the remainder of the franchise or another part of the name is shortened. This is the extent to which Legal weighs in on 30-character names. We add "Crocs" to names to differentiate between our usage of a name and another brand's when the term is at least partially crowded. It's best to try to keep it intact when we can since this appears on packaging, and we can't shorten or otherwise distort our brand name.

Boys' Crocs Fun Lab Galactic Lights Snow Boot → CrocsFL Galactic Lights SBt B

Women's Crocs Freesail Printed Lined Clog → Crocs Freesail Prntd Lnd Clg W

2.4 15-Character Name

The 15-character name is used for analytics and product tracking and is never seen by the consumer. We don't need spaces in this version of the name, so that's the first thing that can go from the 30-character name. You also don't need to worry about capitalization too much, but try to preserve the capitalization from the customer-facing name where possible.

Follow the same rules for the gender designation as the 30-character name: shorten it to the first initial and move it to the end.

Unlike for 30-character names, keep the franchise name intact for reporting purposes. You may also remove the "Crocs" from the franchise name at this point. If the name is especially long, shorten the remainder of the name into abbreviations or even initials. Again, make sure the name is differentiable from styles with a similar customer-facing name.

To sum up, here are some examples of styles with all three names represented.

Women's Crocs Serena Hyper Tropic Flip
30-character: CrocsSerena HyperTropic Flip W

15-character: SerenaHypTroFpW

Men's LiteRide™ Hyper Bold Pacer
30-character: LiteRide Hyper Bold Pacer M
15-character: LiteRideHypBdPM

Kids' Crocband™ Flower Print Clog
30-character: Crocband Flower Print Clog K
15-character: CrocbandFlwrPCK

Classic Mammoth Luxe Metallic Clog
30-character: Classic MammothLuxeMetallic Cg
15-character: ClassicMthLuxMC

2.5 Naming Jibbitz™ Charms

Luckily, Jibbitz™ charms are very easy to name because the names are short and highly descriptive of the image on the charm. If the charm shows a panda, the name of the charm would be "Panda". Be as descriptive as possible, though; if the charm specifically has a panda's face, name the charm "Panda Face". If you're unsure of what to name a charm, you can ask the Jibbitz™ PLM for some help decoding what it is. Three-packs of charms will end with the word "3-Pack" (or "5-Pack" for five-packs, and so on).

Watch out for licensed charms since there may be special rules. For example, Disney requires that we include the name of the source media for any character Jibbitz™ charms. If we had a charm of Little Bo Peep from Toy Story, the name of the charm would be "Toy Story Little Bo Peep".

We do not include the word "Charm" in the name of any Jibbitz™ charm.

Jibbitz™ charms also receive 30-character and 15-character names, following the same rules as the footwear names: there are no special characters in the 30-character name (so remove any apostrophes in hyphens, especially in 3-packs, in which case the 30-character name will transform "3-Pack" into "3 Pack" with a space), and remove all spaces and any nonessential letters for the 15-character name.

Naming Collaborations

Jibbitz™ charms are often a part of the collaboration. In order to name these products, use the guidelines below.

Collaboration single Jibbitz™ charm: Collaborator X Crocs [Description]

We don't use the word "Charm" in any charm name, and they are only descriptive, so there shouldn't be a need to consult Legal.

Collaboration Jibbitz™ charm 3-pack: Collaborator X Crocs 3-Pack

Subsequent ones will be named "Collaborator X Crocs 3-Pack 2", "… 3", etc.

If we have a specific name request for a 3-pack, we'll need to send it through Legal and the collaborator's team. Otherwise, no need to consult Legal as it's generic.

2.6 Changing Names

After a line has officially closed for a season, a product name change may be requested if there is a mistake in it, such as a missing trademark or registration mark, a misspelling, or an absent gender designation. A name change request comes from the copy team, the PLMs, a company we're licensing, such as Disney or Kryptek®, or Legal.

The customer-facing name can be changed in Centric at any time without messing up the backend systems. However, a change to the 30-character or 15-character name after a line has closed can wreak havoc on our systems, but we want the 30-character name to reflect the updated customer-facing name for the sake of consistency, if we can, since the customer also sees the 30-character name. However, we usually cannot change the 30- and 15-character names once the SKUs have already been sent to SAP. We should avoid changing that name whenever we can.

If the name error is egregious enough and we absolutely must change the 30- and 15-character names, send an email to the PLM in charge of the line that the style is in, the Engineering Change Analyst, and the Product Operations Analyst, requesting that the last of that list "unlock" the backend systems to allow the 30-character name change. Explain in depth the error and why it absolutely must be changed, since this may be costly in terms of packaging reprinting or other backend system changes. Because there are no special characters allowed in these fields, missing trademark symbols don't count as egregious errors. An "egregious error" would be something like we accidentally used a name that was explicitly legally denied or the name was already used for a previous SKU and we didn't realize until it was too late.

The Product Operations Analyst will let you know when the style is unlocked, and at that point, you can go into the style in Centric and change the names. There may also be an ACD (Add Change Drop) request for this change depending on where that SKU is in the development process, which the Product Operations Analyst will guide you through.

Sometimes, there will be a typo in the name of a style on the website within a PDP. For example, a stray plural silhouette can occasionally make its way in there, or there may be a missed trademark symbol on a registered mark owned by Crocs or a licensor. In this case, go to Centric to see if the name is incorrect there. If it is, follow the steps above to change the customer-facing name. Then, once that has been changed, complete the steps described below.

If the name in Centric is correct, the fix is simple. Email the Global Systems Analyst (one of our frontend developers) and the Online Merchandising Manager, asking them to update the name onsite. Provide the SKU and the new name.

Chapter 3. Product Copy

3.1 Functional Benefits / Legal Copy / Bullet Points

"Functional Benefits" are the technical specifications of a style. If you search a style in Centric (select "Style" as the type in the drop-down menu of the search bar; then type the style number, hit Enter, and click the result you need), they will appear in the "Functional Benefits" box near the bottom right of the screen.

These will be provided by the Product team. They will include information about new colors or graphics, materials, measurements and anything that they want mentioned specifically in the copy.

They will be turned into the "bullet points" that go along with the narrative product copy. Adapt them into consumer-accessible language, and order them according to the chart in Appendix B. Also, see Appendix D for template copy for the Comfort Icons, which will be the final bullet point in the list for a particular style, except when there are boot or heel wedge measurements — these will then be the final bullet point, and they will be formatted as described in 9.10.

You don't need to include a bullet point for all of the concepts listed in the chart in Appendix B. Choose only the most relevant and compelling ones to include.

3.2 Taglines

A tagline is like a marketing headline but for a specific style or franchise. It's a short, impactful statement that sums up the most important aspect of the shoe or how one feels when wearing it. Each word of the tagline will be capitalized, no matter its length or function.

Like product names, taglines must be legally approved. You can either use a previously approved tagline or come up with your own while you're writing product copy for a season. Legal will review taglines at the same time as the rest of the copy, or if you need it more quickly, you can submit it with on Crocs Connect in the Trademark and Model Name Search Request form as described in 2.2, selecting Tagline in "What will the name be used for?". Keep in mind Legal has a preferred lead time of two weeks.

Legally approved taglines for existing franchises are listed in Appendix C.

3.3 Narrative Copy

While the bullet points and tagline help, the narrative copy is what will really sell the shoe if the customer is on the fence. Every piece of product copy should be lifestyle-driven and tantalizing to read. Narrative copy will be 3–5 sentences long, including any template copy. It will live underneath the product image, name, SKU and tagline on the PDP, followed by the bullet points.

Try not to duplicate copy between the narrative copy and the bullet points. While there may be some overlap, the bullet points should focus on the concrete aspects of the shoe, while the narrative copy focuses on the emotional, style-driven elements.

Always include the most important aspects of the shoe in the narrative copy, the elements that set it apart from a similar style. Mention the full customer-facing name of the style, the colorways that the style comes in, a description of any embellishments or graphics, and if the product features licensed graphics, mention the name of the character and what media they're from. If you're unfamiliar with the character, you can use Google or ask the PLM.

The good news is that you don't have to start from scratch with every style! We have developed templatized narrative copy for many styles and franchises that can be used with subsequent variations of that style. However, be sure to tweak the copy to reflect the colorways, new embellishments or graphics, or an especially convincing style suggestion. No two pieces of product copy should be exactly the same, even within the same franchise or Statement Collection.

Don't use internal voice. This means no first-person pronouns, like "we" or "our". This is because our narrative copy is used on our partners' sites, and internal voice will make it seem like that partner is speaking on Crocs' behalf. Always use third person in narrative copy.

To get started on a piece of narrative copy:

Focus on your ideal buyer. Imagine a person who you might see wearing the shoe. With that in mind, address the buyer directly and personally, but keep it casual. Choose words your ideal buyer uses. Use the word "you" when appropriate.

Entice with benefits and let the product sell itself. How does the product make the customer feel? What problems does the product solve? Don't just sell a product; sell an experience. You can never go wrong with leveraging comfort, but look beyond comfort and highlight another feature or benefit, such as style versatility, a fresh design, ease of use, or a purchase trigger (e.g., shoes for Prom). Seek the "hook" and grab it.

Seduce with sensory words. Sensory adjectives are powerful words because they make your reader experience your copy while they're reading. Entice your readers with vivid product descriptions, and draw in a "wearing occasion" when you can. A wearing occasion is a place where someone might wear the shoe. Examples of common Crocs wearing occasions include date night, evenings out with friends, the pool or the beach, a backyard barbecue, work (general or specific, including healthcare or food service industries), and running errands.

We need to be careful about making claims when we write product copy. While the Legal department reviews all of the Product copy according to the schedule laid out at the beginning of the season's cycle, it will be easier for them and us if we are aware of making untested claims about a product's features or benefits.

If there are tested claims that we can include in the product copy, those will be in the "Functional Benefits" section in Centric for the SKU as described in 3.1. Other than that, we should avoid making bombastic, overly subjective claims, such as "this shoe will make you feel lighter than air" or "no clog is better than this clog". Besides not fitting our approachable,

friendly tone, it could open us up to legal problems. Keep your messaging concrete and descriptive but enticing and well-formed.

See Appendix D for the templatized copy for our major franchises. Don't be afraid to refresh or completely overhaul this copy as seasons change and marketing tactics update.

3.4 Search Engine Optimization

The SEO copy is used primarily for Google search results. If you type "Crocs flip flops" into Google, you will see something like this:

The SEO copy is the text that is underneath the green link for each result. The bolded text is the exact search query, so this copy helps us appear in more search results. We write SEO copy for each style at the same time that we're writing the other copy for the season and input it when we upload the copy for each season.

SEO copy has a maximum character limit of 160. If you write more than this, the end will be cut off, so it's best to keep it to exactly 160 or just below. (You can see that in the screenshot above with the ellipses.)

You can borrow heavily from the narrative copy in order to write the SEO copy. Choose the most prominent aspects of the shoe to include in the SEO copy. These include the shoe's name including the silhouette, any special graphics or treatments (e.g., metallic, glitter, cross-band, wedge, buckle), and the most relevant wearing occasions. Also make sure the word "Crocs" is in there at least once, either in "by Crocs" after the name of the shoe or as an attributive adjective before the name. You have limited real estate, so cut down on function words like prepositions and articles and lean into content words like nouns and adjectives.

If you're writing for a flip style, include both "flip" and "flip-flop" in the SEO copy. "Flip" should already be in the silhouette name, so you can just use "flip-flop" one other time.

At the end of the SEO copy, include a CTA with each word capitalized. Examples include "Shop Now", "Shop Today", "See Them On Crocs.com", and "Shop The Look". This needs to be included in the character count.

3.5 Footwear Copy Examples

Unisex Example

205940   LiteRide™ Hyper Bold Flip

Modern Style, Modern Comfort

Active design, premium comfort technology and modern spray accents. These are the hallmarks of the new Hyper Bold pack within Crocs' revolutionary LiteRide™ Collection. And with supersoft yet resilient LiteRide™ foam footbeds inside, these flips are the perfect way to jump-start your day.

Athletically inspired for your on-the-go lifestyle

Next-generation LiteRide™ foam insoles are supersoft, incredibly lightweight and extraordinarily resilient

Soft, flexible Matlite™ uppers feel broken-in from day one

Durable Croslite™ foam outsoles provide all-day support and comfort

Perfect for warm-ups, cool-downs and all around town

LiteRide™: Revolutionary. Sink-in softness. Innovative comfort.

Enjoy trendy style and supersoft comfort in the LiteRide™ Hyper Bold Flip by Crocs. Lightweight flip-flops featuring neon spray print graphics. Shop Now.

Women's Example

205862   Women's Kadee Printed Flat

Where Cute Meets Comfortable

The Kadee Graphic Flat is a versatile basic that's anything but boring. Inspired by the classic ballerina flat silhouette, this modern style includes subtle toe box ventilation and three new graphic options, including two floral patterns and leopard print. Lightweight, easy-to-clean comfort with feminine styling? Perfect!

Signature heel cutouts for airflow and an accommodating fit

Croslite™ material construction for lightweight comfort

Iconic Crocs Comfort™: Lightweight. Flexible. 360-degree comfort.

Enjoy classic Crocs comfort in the Women's Kadee Printed Flat. Stylish shoes featuring floral and leopard print graphics and heel cutouts. Shop Today.

Men's Example

205807   Men's Crocs Reviva™ Slip-On

Relax. Refresh. Revitalize.

Reenergize and put more bounce in your days with the versatile, never fussy, always accommodating Crocs Reviva™ Slip-On for guys. Foot-map engineered to deliver all-day comfort, the removable Crocs Reviva™ footbeds feature bliss-inducing bubbles that massage while you're on the go. They're the perfect choice for breezing through your daily routine and weekend escapes. Effortless and revitalizing — Crocs Reviva™ is your first step toward sensational comfort.

Removable Crocs Reviva™ footbeds with built-in air bubbles provide bounce and a massage effect

Foot-map engineered to deliver precision support and all-day comfort

Croslite™ foam construction makes them lightweight and supportive

Stretch-knit uppers provide 360-degree comfort

Slip-on silhouette for easy on and easy off

Stretch neoprene collar for an accommodating fit

Crocs Reviva™: Revitalizing bounce. Soothing massage. Casual comfort.

Revitalize your step with the Men's Crocs Reviva™ Slip-On sneaker. Removable massaging footbeds. Great for weekends and daily wear. Shop Now.

Kids' Example

205821   Girls' Crocs Fun Lab Rainbow Lights Snow Boot

Real Fun Shoes For Real Fun Kids

A beautiful rainbow band and LEDs that light up with every step make these snow boots a magical pair that she will want to wear on snow days and many more. A hook-and-loop closure system and pull tabs at the top make them easy to put on and take off, while the Croslite™ outsoles keep the elements away. Crocs Fun Lab styles feature original character-rich graphics and other inspired designs to help kids express themselves and engage new friends, resulting in more fun for the little ones.

Long-lasting LED lights; batteries are not replaceable

Croslite™ foam outsoles for better traction, support and comfort

Iconic Crocs Comfort™: Lightweight. Flexible. 360-degree comfort.

Measurements based on kids' size 10 (measurements will vary by size):

Circumference: 7.1 inches / 18cm

Boot Shaft Length: 11.9 inches / 30.3cm

The Girls' Crocs Fun Lab Rainbow Lights Snow Boot features colorful graphics and long-lasting LED lights. Warm boots for snowy days. Check Them Out Today.

3.6 Jibbitz™ Charms Copy

Copy for Jibbitz™ charms is much simpler than footwear. We do not need taglines, bullet points or SEO for charms. All you need to do is write 2–3 sentences that are cute, clever, engaging, and are descriptive of the charm. For 3-packs, describe what the 3-pack includes and provide a clever line. You must also use the phrase "Jibbitz™ charm(s)" at least once in the copy for any particular SKU.

For letters and numbers, you can write a templatized piece of copy that can be used for all of the charms of the same type.

If the charm features a character from pop culture, you can use a quote from the character's media in the copy. If there are charms that seem to go with each other, like a black star and a pink star, you can upsell the other charm in the copy for the one.

We do not hyphenate "3D" in copy or in charm names.

See below for examples.

Example:
10005241 Frozen Elsa Badge

"The cold never bothered me anyway!" This Jibbitz™ charm features everyone's favorite snow queen, Elsa, in a beautiful blue frame. Pair her with her sister Anna for a complete Frozen look! © Disney

Example:
10007206 Rainbow Snow Cone

Who doesn't like the summer's best frozen treat? This snow cone Jibbitz™ charm features a white cup with strawberry, mango, and blue raspberry shaved ice. Don't forget a spoon!

Example:
10007045 Flower 3-Pack 2

This playful 3-pack of Jibbitz™ charms features a multicolor butterfly with a pink, heart-shaped rhinestone, a colorful six-petal flower with a pink gem, and a pink and blue five-petal flower with a purple gem. Cute!

After the "narrative" copy for Jibbitz™ charms, this disclaimer is shown on our website. There is no need to include it in the copy in Centric.

WARNING: CHOKING HAZARD — small parts. Not for children under 3 years.

Chapter 4: Email Campaigns

4.1 Briefs and Getting Started

Email campaigns are kicked off on Mondays in a meeting with the ECommerce team. There will generally be around 2–5 campaigns in a given week, ranging from promotional content to new color or graphic highlights for an existing style to new product or collection launches.

There are also story-based emails, which don't necessarily include a sale or showcase of product updates, but instead show off wearing occasions through UGC (user-generated content) to encourage people to buy. An example of a story-based email is one about getting ready for Halloween by buying Crocs to match your costume, or a wedding story that talks about what shoes you could wear for different parts of your wedding.

To start an email, you'll need to review the brief provided by the ECommerce team. Find the project in Workfront from the "Projects" tab or, if you're assigned to the project, click on "My Work". At the top, click "Project Details" and then "Custom Forms". This is where you will find the brief.

A brief contains two parts: the Asset Specsheet and the GTM Creative Brief.

The Asset Specsheet will contain a rundown of all of the various assets that are needed for that campaign, including onsite assets, such as a Homepage Hero, a Homepage Upsell, Category Banners, social media display ads, and CTA direction (see 4.6 for more about CTAs), and information about the accompanying email. Generally, the designers will reuse content from the email in these onsite assets, so you don't need to provide additional copy for those unless specifically requested.

The GTM Creative Brief is the starting point for your email. This section will describe the overall direction for the story or promotion, provide a basic idea for a layout, describe challenges, opportunities, and the audience of the campaign and give general copy direction.

Most email campaigns only include a subset of our products, but we do have fairly frequent sitewide sales. If only a subset of our products is represented in the sale or story, the Merchandising team will provide a list of the SKUs and colors of the approved products. This will live under the Workfront project in a series of comments under "Updates".

You will need to work closely with the designer to lay out the email. Sometimes the designer will make a layout with "Lorem ipsum" text that you can simply fill out, or they will want to have the copy influence the design. Either way, find time to sit down the designer assigned to the project (this can be found in the "Tasks" tab of the project in Workfront) to decide on a layout, or you can email them with ideas (if they don't email you or drop by to check in first!). Each designer is different, so learn their preferred communication method and combine that with your method in order to create the email.

You can write all your copy in a Word document, which will be uploaded to Workfront when you're done. Make sure it's clear, easily readable, and as close to the final layout as possible.

Sometimes changes come up during the review processes. We normally don't submit copy to Workfront before CR1, but we do have it uploaded before CR2. If there are major changes after CR2, reupload the document with the updated copy after the meeting. If there are only minor changes, a reupload isn't necessary.

4.2 Subject Lines

Subject lines are an important part of email campaigns. It's our one and only chance to get the customer to open the email, so it should make a strong, positive impression and entice the customer to look at what we have to offer.

Provide 3–5 subject lines for each email campaign. If there are multiple versions (i.e., "sends") of a campaign going out, such as a Launch version and a Last Chance version, provide separate subject lines for each (see point 5 below).

Some subject line best practices:

1. Provide several different options with varying lengths and wording. The ECommerce team will decide which option(s) to use.

2. Consider the target audience for the email. This information will be in the brief in the Asset Specsheet under "Email" then "Audience". If the target audience is women, use more emotional language. If the target audience is men, use more direct language. If it's a mix, provide several options that could fit.

3. Keep your subject lines around 4–8 words long.
    o Be mindful of truncation, which email clients will do when the subject line is too long to display on mobile. For example, we ran a campaign in the summer of

2018 around the messaging: "Beat the dog days of summer." We were mindful to not make the truncated subject line reflect something like: "Beat the dog…"

4. "Pair" punctuation. If there is at least one piece of punctuation other than a single colon in the subject line, add a stop (e.g., a period or exclamation point) to the end.
   o *Example:* It's fuzz time! That's right: plush-lined Crocs are back.
   If there is no other punctuation or a send identifier (see next point), leave the end of the subject line without a stop.
   o *Example:* Win winter with warm feet
   o *Example:* New arrivals: New colors and graphics in the LiteRide™ Collection

5. The following sends receive the name of the send in the subject line ("send identifier"), followed by a colon:
   o Early access; Ends soon; Crocs Club; VIPs only; Extended; New arrivals; and Last chance. (Capitalize the first word but not the second, except Crocs Club.)
   o Capitalize the first letter after the colon.
   o *Example:* Extended: Take 30% off Baya styles
   o *Example:* New arrivals: New colors and graphics in the LiteRide™ Collection
   o Launch emails are considered the default and receive no special subject line treatment.

6. Even if you use a colon in a subject line without a send identifier, capitalize the first letter after the colon, unless the two clauses are very closely related in meaning.

4.3 Preheader Text

Preheader text is the copy that you see underneath the subject line (or sender, depending on your settings) in the preview column of your email application. Customers can see this, and it's therefore another opportunity for us to hit them with the promotional message or another inspiring piece of copy.

For regular ECommerce and Retail email campaigns, you'll need to provide additional copy specifically for the preheader. It should be at least 160 characters long, and you can restate the promotion in a different way, summarize the email as a whole, and add some spin to the entirety of the campaign. End the preheader with "Free shipping on qualified orders."

4.4 Headlines

This is the most important message of the email. It should be short, direct and inspiring. For certain marketing campaigns, we may have special capitalization rules, such as short words and prepositions are not capitalized. This will be described in that season's brand guidelines.

Do not use punctuation except necessary hyphens or stylistic commas in headlines.

Sale-based emails will have a headline that simply states what the sale is (e.g., "All Crocs At Work™ Styles 25% Off"). New colors or graphics can vary headline-wise from something as

direct as "New Colors in LiteRide™" to something like "Dark Styles for Fall". We can be a little creative in sale headlines, but…

Story-based emails allow us the most creativity in our headlines. We can really play with how we approach the customer with the shoe by appealing to their emotions or their sense of humor. They're generally short, clever, and the bread and butter of marketing copywriting. It's meant to tie the whole email together, inspire the customer to read more, and put them in a purchasing state of mind. In a sports-based email, the headline could be "Champions Of Comfort". In an email about resort-ready sandals, the headline could be "It's Summer Somewhere".

If the story is around a hashtag, the headline will just be the hashtag, or it can be something else using the hashtag. Some of Crocs' most common hashtags are #Crocs, #CrocsAndSocks and #RockTheCrocs. We have also done #WeddingCrocs, but sometimes we'll come up with a different headline for the email rather than the hashtag to make it more impactful (see example below).

Examples:
Fall's Must-Have Boot (product story about the Women's Leigh Wedge Chelsea Boot)
All Flip, No Flop (product story about the Crocband™ Flip)
Fuzz Is Back (collection story about all fuzz-lined styles)
Crocs Loves Weddings (lifestyle story about wearing Crocs at your wedding)

We generally write a large bucket of headlines at the beginning of a season's marketing cycle (for Spring/Summer, this will be at the beginning of the preceding fall; for Fall/Holiday, this will be at the beginning of the preceding spring). We come up with as many as we can think of that would fit a variety of campaigns and send them to Legal all at once so that we have a nice bank to use for the upcoming season. We can also reuse headlines from previous seasons as long as the content is still relevant and engaging.

Make sure you check the Master Name Search Opinions spreadsheet on Connect before using a headline in an email to ensure it wasn't outright rejected previously. We have a little flexibility here, especially in short-lived email campaigns, but it's better to be safe than sorry!

4.5 Subheads

Subheads are like mini headlines within the email. They serve different functions, such as introducing a product section within the email or highlighting a separate sale. If it's a separate sale, that's easy; just state what the sale is! If it's for an upsell section, where we show profile shots of a handful of footwear styles with their names, we can add a subhead like "Find Your Next Favorite Style" or "Looking For Something Else?" Feel free to get creative with these, too — just make sure that they fit the look and feel of the email, and try not to reuse the same subheads too often.

4.6 Calls-To-Action

A call-to-action (CTA) is a device used to prompt a customer to take immediate action. At Crocs, we use CTAs to direct a customer to a landing page with more of what they want to see or to encourage them to make a purchase then and there.

Generally, a CTA will use an imperative verb, such as "Shop All" or "See All Styles". However, we have a little flexibility with CTAs, considering that our brand is fun, lighthearted, and all about personalization.

It's fine to use first-person pronouns in CTAs because it makes the action personal for the customer. It's also a good way to keep our CTAs impactful and engaging, as "Shop All" can get tired quickly. Examples include "Show Me More", "Warm My Frozen Feet" and "I Want It!"

If the CTA leads to a gender category page, write the genders as plural and possessive:

Shop Women's
Shop Men's
Shop Kids'
Shop Boys'
Shop Girls'

You will never use or see any variation of "Shop Unisex". If a unisex-style sale is going on, the CTA will be something more generic, such as "Shop All", or more creative, such as "Let Me See".

4.7 Navigation Buttons

The navigation buttons live at the bottom of an email and direct consumers to the gender category pages. They are almost like a CTA, but without the sense of urgency for the consumer to act. The correct way to write these is:

MEN
WOMEN
KIDS
CROCS AT WORK™
SALE

4.8 Other Assets

Projects may include requests for a:

Homepage Hero*
Homepage Upsell*
Sitewide Banner
Footwear Category Banner
Gender Category Banner

Deals Category Banner
Trends Category Banner
Promo Drawer

The two starred assets above are the only ones that you may need to provide copy for unless the designer specifically asks for copy for one of the others.

A homepage hero is the large banner at the top of the homepage when you first arrive at the Crocs.com site. It looks something like this:
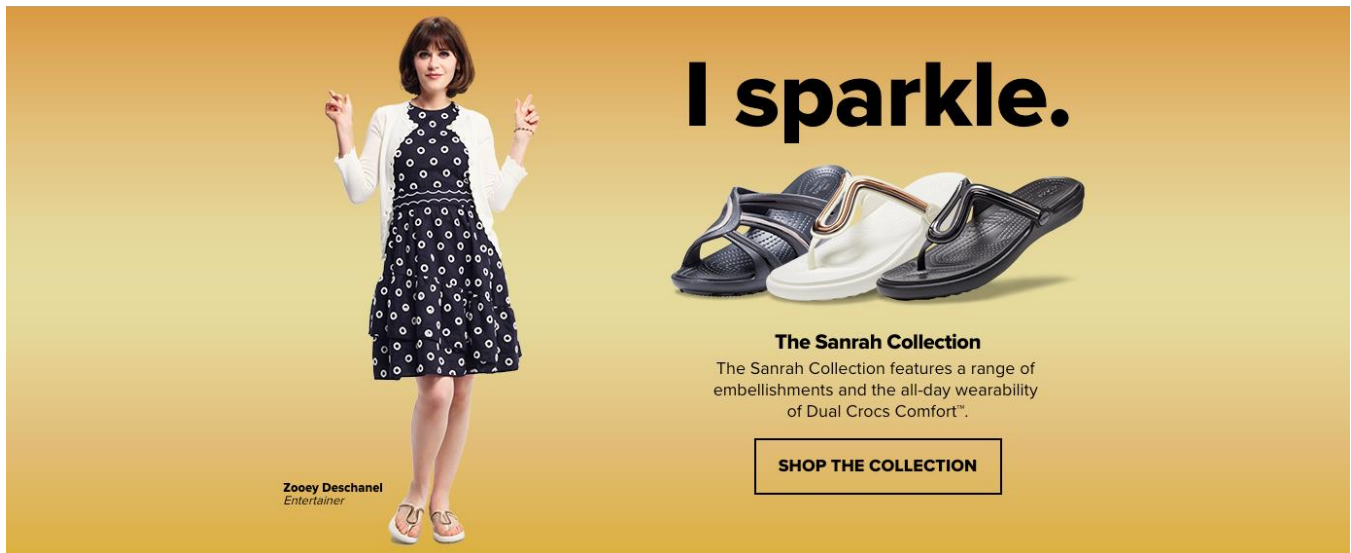
It will be a direct takedown of the corresponding email with the same headline and main CTA. The subhead or positioning copy will either be the same as the email or slightly adapted to better fit the spacing or design. You won't usually need to provide separate copy for this, but the designer may ask for it. When you're reviewing the copy in Workfront for CR2 (see 4.10 below), make sure it makes sense and fits the message.

You will, however, need to provide separate copy for the homepage upsell. Underneath the hero, we have the gender CTAs, and the upsells go directly underneath that. Upsells are like small product stories with CTAs. The image will have a headline, so you can provide that in the copy document. The main copy sits within the graphic and includes one sentence and a CTA. See below for two examples.
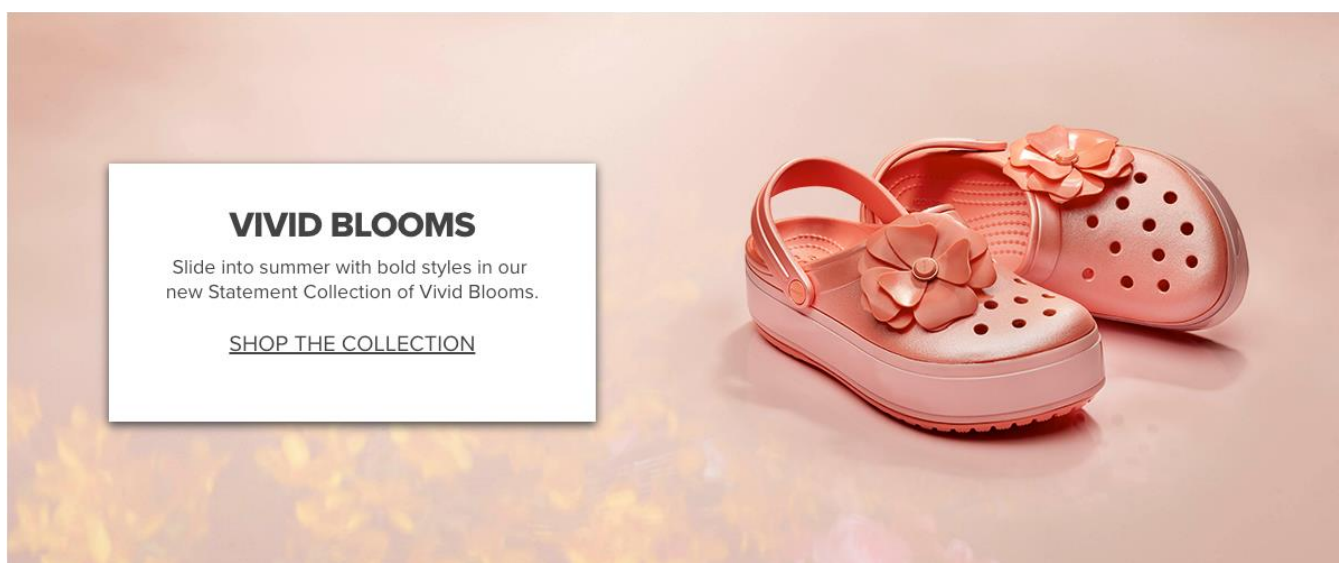
It can be helpful to keep a separate master file of all the upsells you write because the EComm team organizes the upsells in a separate Workfront job in which they'll ask for all the copy again for one or two months' worth of upsells at one time (even though they request the individual upsell in the email campaign's job). There may also be new upsells requested in the upsell job. You'll need to gather all of the upsells requested into one document and upload it to Workfront as described below in 4.9.

The sitewide banner is a small banner that sits at the top of the site and carries a short message about a special promotion. It is usually the normal shipping promotion, but it changes from time to time. The EComm team provides this copy, but again, check it in CR2.

Category banners are images that sit at the top of a category page when a story or promotion is on. They're like Homepage Heroes but for specific categories. They're usually takedowns of the homepage heroes with or without CTAs (it will not have a CTA when the page is the destination for a previous CTA).

The promo drawer is a special feature that lives at the bottom of our site. You'll see this button at the bottom:

If you click on "Special Offers", it will open the promo drawer.
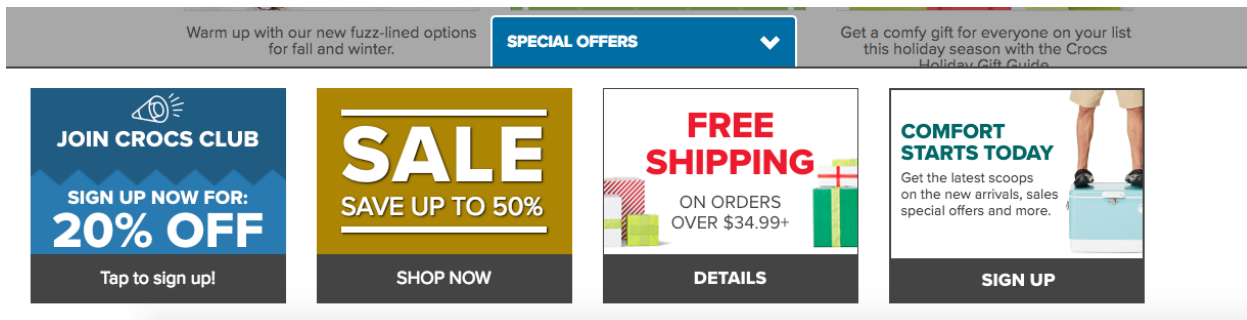
These are like upsells but specifically for promotions rather than just product stories. You won't need to worry about these very much since the copy will just be the promotion and the CTA will be provided by the EComm team.

4.9 Submitting to the Designer or Workfront

Your email is done. Now you have to get your copy to the designer for it to be put in the email, and the ECommerce team needs to be able to locate the subject lines and preheaders for when they build out the email. All of this information is in one document, so you can just upload that rather than breaking out the various pieces into separate documents — just make sure the subject lines, preheaders and email are clearly labeled.

In the "Tasks" tab, click on "Copy Development". Then go to "Documents", click "Add New", then click "Document" in the drop-down menu. Find your document in your files, click on it, and click "Open".

Next, click on the area around where you can see the document. On the right side, you'll see a box that says "Start a new update". In this box, type something about what's included in the file, such as "Email copy with SLs and PH" or "Copy for email with SLs, HP Hero and Upsell". Then in the "Notify" box, start typing "GTM eComm" and click it when it appears, and if you want, you can also tag the designer by name (especially if it's a reuploaded version with corrections or additions), but all of the designers are already in the "GTM eComm" group. Then click "Update".

Finally, click on the "Task Details" next to the "Documents" tab. On the right, you'll see a box with "Assigned To" as the title and hopefully your name in the box. Under "Status", select "Complete" from the drop-down menu. You're all done!

If you return to the main "Tasks" tab, you should see a complete blue bar with "100%" written in it next to the "Copy Development" tab.

If an email campaign has multiple sends, only upload the document to the Launch job. You will still need to go to the other send jobs to mark the Copy Development task as complete, though.

Sometimes, changes will come up in Creative Review or you'll get some feedback from the designer to change something in the copy after it's been uploaded. In this case, edit your Word document and repeat the steps below to re-add the document to Workfront.
Be aware that many people are in the "GTM eComm" group, and they will receive an email every time they are mentioned on Workfront.

4.10 Copyediting in CR2

Copyediting for emails, which includes any major changes to the copy, should happen before the Creative Review 2 meeting. The designer will use Workfront's approval function to request your approval for the proof, at which point you will receive an email. You can click the "Make Approval Decision" button or "See it in Workfront" in the top right corner to go to the proof.

On the right side, you'll see a preview of the email. Click "Open proof" to open the proof. You're now in Workfront's editing tool.

Underneath the image, you'll see these buttons:

The hand will allow you to drag the image around to view one portion of the image at a time, and plus and minus are the zoom tool. You can also zoom using the percentage drop-down. The circle-arrow button rotates the image 90 degrees.

On the left side, you can see all the pages of the proof. Make sure you review everything in the proof.

On the top, you can click through the pages by pressing the down arrow (or by clicking directly on the pages on the left).

The button below allows you to view parts of the proof side by side. This is especially helpful when you need to compare one page of the proof to the remainder — for example, if the copy is the same throughout a bunch of different sizes of assets.

If you use the side-by-side view, you will see this new menu pop up at the bottom.


The far-left button makes it a true side-by-side view, while the second from the left is an overlay comparison, which may not be particularly useful for our purposes. The center button that looks like a notebook locks the proofs together so that if you move using the hand tool, they will stay together (and both pages will change if you change one page using the page down arrow at the top). Push this button so that it becomes white instead of blue if you want to keep one page the same while changing the other. You can also reset the pages' positions with the two-arrow circle.

Review the proof carefully for grammar, punctuation and trueness to the copy document (which is visible by closing the proof, clicking "Back to Creative Review 2 (5)" at the top of the page, clicking on the project name at the top, clicking on Copy Development, going to Documents, and downloading the document. If it's a Last Chance or other special send, you'll need to go to the Launch project to retrieve the document. Note that this is not necessary if you've written the copy document; you can simply open it locally and compare that way.)

If you don't find anything that needs to be change, simply click "Approve" in the top right corner and make a comment if you wish.

If you do find things that need to change, click "Add comment" at the top of the window. You will then see a crosshair cursor appear. This is how you will indicate where the problem is. You can click and drag to draw a square around the problem area. If you want to change the thickness or color of the square, click on the far-right box in the new menu at the top (it should default to red).
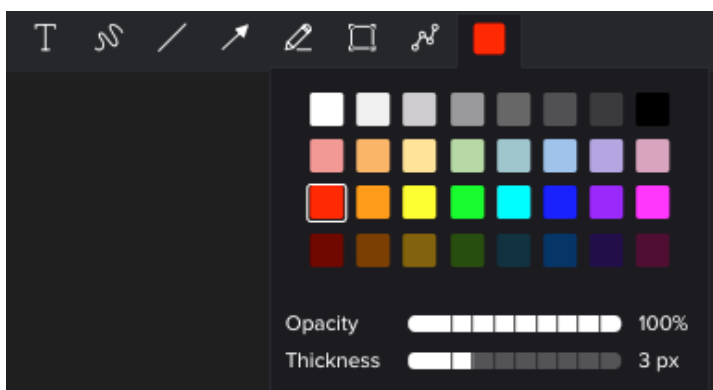
If you want to use a different kind of mark, such as a strikeout to indicate that you want a word to be deleted, for example, simply select the straight-line tool and draw over the word. After you draw, add a comment in the box corresponding to that drawing, further explaining the change. Whenever you make a change, provide the correct copy in the comment. When you're done making comments, click "Changes" if there are just a few minor changes or "Reject" if there are several major changes to be made.

It's also a good idea to review the brief to make sure we didn't miss any requested emails or assets. A common problem is Canadian variations in spellings, which will require a separate email build-out.

Depending on when the designer requests your copyediting for CR2, you may already see comments from the other contributors in there. If something is copy related, feel free to comment back directly with a solution to the problem or wait to reply until after the CR2 meeting if you need the email or onsite marketers' input.

4.11 Proofing Test Emails

An important part of the copywriter's function is to proofread test emails for any last-minute changes before deployment.

Test emails will arrive in your inbox seemingly randomly, but you don't need to do anything until you receive a request to review it on Workfront. A few days before the email is scheduled to deploy, you will receive an email from Workfront with a notification that you've been tagged in an update. If you click "See it in Workfront", it will take you to the Updates page of the project. You'll see a comment from the Email Marketing Manager asking you, the designer and the QA staff member to check the test email.

First, copy-paste the name of the test email into your inbox search bar so that you can make sure you're looking at the correct email.

Next, review the email carefully. Three of the most common errors in test emails are (1) errors, grammatical or semantic, in the subject line or preheader text; (2) misspelled or mispunctuated product names and (3) straight apostrophes (tick marks) where there should be curly apostrophes (which is everywhere!). The preheader text is visible when you horizontally expand the list of emails within your inbox with the bar that separates the list from the previewer, or when you right-click on the email in the bar, click "View Source", type ctrl+f to open the search bar, type "preheader", and hit Enter. You will see some weird HTML for the characters, but this way, you can see the entirety of the preheader text. (This only works in the Outlook App for desktop and not Outlook in a browser.)

If you don't find any errors, click "Reply" underneath the comment requesting your review and type something like "Copy is approved" or "Looks great, copy approved".

If you do find errors, comment specifically on what error you saw, where it is, and what the updated copy should say. A visually separated, numbered list is a good way to organize it. Try not to make too many subjective comments during the test phase; these emails are about to go out, so comments should be about necessities only. This would include incorrect product names, bad grammar, missing words or commas, inconsistency between email and onsite assets, random or missing capitalization, or any other egregious error. Little errors in the preheader text are not egregious, unless they affect the meaning or readability of the text. However, this shouldn't be an issue since the copy team writes the preheaders and the EComm team pastes them into the direction documents directly.

To sum up, if something is really wrong or especially confusing, comment on it, and the ECommerce team will decide whether or not to change it, depending on time constraints or other factors. Blatant errors like the ones mentioned above should always be called out, no matter what. When in doubt, ask your manager or the Creative Director if you should call it out.

Chapter 5: The Stories Page

The Stories Page is like the Crocs blog. It houses "evergreen" content that lives for a longer period of time, rather than for a short period like our emails, which are sent out and then disappear, or like our product copy, which lives on individual product pages. It is customer-facing, so the goal is to provide customers with more information about what Crocs is up to and be the singular, authoritative source about Crocs information. As such, content varies, but it will always be relevant and timely.

The URL for the Stories page is https://www.crocs.com/stories.html, and you can find it by going to the home page, scrolling to the bottom, looking under "Company", and then clicking on "Stories".

The Stories page first launched with stories about the Crocs Mobile Store, the Crocband™ Platform Clog launch, and the trail-building initiative through our philanthropy wing, Crocs Cares. We have also done a sandal style guide, a holiday gift guide, a winter travel story, a gardening story, a story for International Women's Day. and a Halloween costume story, just to name a few. These stories live seasonally and can be reused and refreshed year over year.

They tend to have a longer build time since they live onsite. As with all of our content, you'll work with the designer using their template to fill in content areas with copy. Sometimes, other areas of the business will provide the Creative team with photos to use. You can provide input on which photos to use as it relates to copy, but work with your designer to build the story. Remember, the goal is to have it live longer than a few days or a week, so consider the company tone of voice throughout the piece. Depending on what it is, you can have a little fun, but sometimes, you will also have to try to sell some shoes, too!

Chapter 6: Slide Decks

We use PowerPoint as the medium for transmitting information to regions and partners during VKO, GAR and RAF. As such, it's important that copy on the slides is internally consistent. It will not be this way when you receive it, so it's your job to copyedit the slides to (1) be correct and (2) be consistent.

Slide decks will come in pieces from many different people. Whatever you do, make sure the edits you make are applied across all of the different presentations, if applicable. For example, if all of the slides have made the same mistake in a header, you must fix all of the remainder of

the slides, even if a deck arrives for editing later than the others. Hopefully, the slides will be clean enough that you can do more of a proof than a copyedit.

Below are some tips for editing slide decks.

Slides should contain fewer than 30 words each and have robust "Notes" sections so that you can truly proofread, or compare to the original (i.e., to what the speaker will be saying).

Slide titles should be all-caps and short (1–5 words). If you are separating one part of the header from another, use an em-dash, not an en-dash.

Example:
"AMERICANA" — JULY (AMERICAS)

After bullet points, start with an uppercase letter (or a numeral if applicable) and do not use punctuation to close. In general, slide decks should contain very little punctuation anyway.

Part II. Style and Usage Guide

Chapter 7: Capitalization

Capitalize:
- The first letter of each word within proper nouns, such as names of people, places, companies, institutions, and media (e.g., movie titles) — or capitalize as commonly accepted
- The Crocs.com web address when used in body copy or email disclaimers without the "www."
- Trademarked proper nouns
- Days of the week, months and languages
- The first letter of each word of a product or collection name, including Jibbitz™ charms
  - Lowercase "the" in "the (Statement/Franchise) Collection" if midsentence; capitalize if beginning a sentence
  - "Collection" is always capitalized when referring to a specific franchise
- In headlines and titles:
  - Capitalize all "content words" and pronouns, including the possessive (such as "your")
  - Do not capitalize conjunctions, determiners ("the" and "a/an"), prepositions, and the words "it", "is" and "are", unless it is the first or last word of a headline or title; capitalize "long" prepositions such as "through", "without", and "around"
- The first letter of a sentence or subject line
  - See 4.2 for more about capitalization in subject lines
  - When the sentence starts with a hashtag, capitalize the first letter of the tag and camel case the remainder of the words
  - Generally, hashtags will already have some sort of capitalization in them
  - *Examples:* #Crocs and #CrocsAndSocks
- The first letter of contracted titles, such as "Mr." (see 9.1 for a full discussion of abbreviations)
- All letters of slide titles in slide decks.

Chapter 8: Punctuation

8.1 Apostrophe

The apostrophe has three primary uses: to indicate possession, to stand in for missing letters or numerals (i.e., in contractions), and to form special plural expressions.

First and foremost, there are two common mistakes when using the apostrophe in marketing writing: (1) using the "default" unidirectional (or "tick") mark (') and (2) using the left single

quotation mark ('). Ensure that the right single quotation mark (') is used in all contexts — this is also called a "smart" apostrophe (the same "smart" rule applies to double quotation marks). Some programs automatically turn an apostrophe at the beginning of a word into a left single quotation mark, so be mindful of this when writing or proofreading words that begin with an apostrophe. You may also find that apostrophes and double quotation marks change into straight marks when they are copy-pasted across programs. Using search and replace is helpful in this case.

Possession

The possessive form of a singular noun is formed by adding the apostrophe and an "s". The possessive form of a regular plural noun ending in "s" is formed by adding the apostrophe only. The possessive form of an irregular plural noun is formed the same way as the singular noun (i.e., with an apostrophe and an "s").

Examples:
The kid's shoe is colorful. (one kid, one shoe)
The kids' shoes are colorful. (multiple kids, all of their shoes)
The children's shoes are colorful.
The man's / woman's sandals are comfortable. (one man or woman)
The men's / women's sandals are comfortable. (more than one man or woman)

When the singular and plural forms of a noun are the same (usually a noun already ending in "s"), the possessive is formed by adding the apostrophe only, like a regular plural noun. Use "of" to avoid the inflected possessive if it doesn't sound right.

Examples:
economics' difficulty (better: the difficulty of economics)
the United States' usage of materials

Closely linked nouns are considered a single unit when forming the possessive when the thing being possessed is the same for both, and in that case, only the second element takes the possessive form (joint possession). When the things possessed are discrete and unique to each possessor, both nouns use the possessive form (separate possession).

Examples:
Mom and dad's house (they have one house that is both of theirs = joint possession)
Mom's and dad's shoes (each of them has their own shoes = separate possession)

The following examples all use separate possession, since each individual shoe has these features:
The interior of the strap (i.e., the strap's interior)
The interiors of the straps (i.e., the straps' interiors)   *NOT:* The interior of the straps
The back of the sole (i.e., the sole's back)
The backs of the soles (i.e., the soles' backs)   *NOT:* The back of the soles
The inside of the upper (i.e., the upper's inside)
The insides of the uppers (i.e., the uppers' insides)   *NOT:* The inside of the uppers

Possession vs. Attribution for Groups

This distinction is subtle. Compare these two examples:

The Broncos' game plan
The Broncos game

In the first example, the team possesses the plan. In the second example, the game features the team (that is, the team is an attribute of the game).

At Crocs, we'll see this distinction in examples more like this:

Snack Lover's 3-Pack (a three-pack of Jibbitz™ charms containing three food charms)

We would use the singular possessive form of the noun for the customer-facing name of the product because presumably, one customer would be buying this product. If I'm a snack lover, I want this product, so I will buy the Snack Lover's 3-Pack. It's also an option to do "Snack Lovers' 3-Pack" — plural and possessive — as in the 3-pack for all of the snack lovers out there, but that is not preferable to the singular possessive. (Remember, the 30-character name does not accept special characters, so that name will be "Snack Lovers 3 Pack".)

Contractions

The apostrophe (i.e., the single right quotation mark), and not the single left quotation mark (') or unidirectional mark ('), is always used in contractions.

Examples:
can't
chillin'
'tis (not 'tis)
rock 'n' roll

Double and triple contractions are <u>not</u> permitted for comprehension and style purposes.

Examples:
*wouldn't've (would not have)
*it'sn't (it is not)
*it'dn't've (it would not have)

Special Plurals

Capital letters used as words, numerals used as nouns, and abbreviations form the plural simply by adding "s" with no apostrophe. Lowercase letters used as words form the plural with an apostrophe and an "s".

Examples:
the five Ws
the 1990s (or the '90s)
URLs

x's and y's

8.2 Comma

The comma is a mark of separation in a sentence. The comma has a litany of uses and rules (with as many exceptions), but see below for a brief guide on how to use the comma at Crocs.

Independent Clauses

When two independent clauses are joined by any coordinating conjunction, including the FANBOYS (for, and, nor, but, or, yet and so), a comma precedes the conjunction.

If the clauses are very short and closely connected, the comma may be omitted unless the clauses are part of a series.

Examples:
We have a lot of shoe styles, so we have something just for you.
Stand up and sing!
Some love to travel, some love to relax, and some love to do both. (See below for a discussion on the serial comma)

Please note that "so that" is a subordinating conjunction, not a coordinating conjunction, so it will not trigger a comma between two independent clauses. The coordinating conjunction "so" means "therefore", while the subordinating conjunction "so that" means "with the purpose/result that". "So that" is sometimes abbreviated to "so" in informal contexts (which is permissible in our informal voice here at Crocs), which is why you will see "so" with a comma and sometimes not. Take semantic clues to decide whether there should be a comma before "so".

Examples:
We sold a lot of shoes, so that's good. = We sold a lot of shoes, therefore that's good.
We work so that we can play. = We work so we can play.

Finally, watch out for the comma splice. This is when two independent clauses are incorrectly linked with a comma only. To remedy a comma splice, simply add a coordinating conjunction before the second clause, divide the spliced sentence into two full sentences, or change the comma to a semicolon if the two clauses are closely related in meaning.

Example:
*We like to play, we want you to join us.
We like to play, and we want you to join us.
We like to play. We want you to join us.
We like to play; we want you to join us. (This is rather formal. Opt for the second or third options before resorting to the semicolon.)

Introductory Dependent Clauses

When a dependent clause precedes the main clause, the dependent clause should be followed by a comma.

A dependent clause is generally introduced by a subordinating conjunction. Common subordinating conjunctions include if, because, as, when, after, although, before, even if, even though, once, since, though, until, whenever, and while.

Examples:
If you like comfy shoes, we have you covered.
Before you head out for vacation, make sure you have what you need.

Other Dependent Clauses

When a subordinate clause occurs after the main clause, there is no comma.

Examples:
We've made a lot of updates since we saw you last.
You need a variety of outfits whenever you take a trip.
Buy your camping gear before you head up to the mountain.

For a discussion on relative clauses, which are triggered by relative pronouns like "who", "which" or "where", see 9.4.

Serial Comma

The serial (or "Oxford") comma is a contentious issue in the world of copywriting. However, there's no need to stress! The general rule at Crocs is: do not use the serial comma unless it helps with comprehension. If at least one listed item is more than three words long (i.e., a phrase or clause), consider using the serial comma since it might help quell a potential "garden-path" misreading.

You have a lot of freedom and flexibility with this because we live in the world of marketing. Don't worry too much about being unrelentingly consistent with your usage of the serial comma. Each situation is different, so use your best judgment.

Comprehension and design aesthetic win over prescriptive rules — every time!

Please note that "as well as" cannot replace "and" in a series. Also, when an ampersand (&) is used to take the place of the word "and" as in a headline, omit the serial comma.

Examples:
Red, White and Comfortable *or* Red, White & Comfortable
We've got the sandals, flips and slides to keep you cool all summer.
We like to dance, smile, and sing our hearts out.
They're lightweight, easy to clean and waterproof.
Personalize your clogs with your jersey number, initials, class year, emojis and more.

Including and Such As

Set off exemplary items with a comma. Do not combine "including", "such as" or "like" with "etc.", "and so on" or other similar phrases — the former phrases subsume the latter.

We offer many different silhouettes in our footwear, including clogs, flips and sneakers.
Neutral colors, such as black and white, are very popular.
*Clogs come in many graphic options, including flowers, rocket ships and so on.
Clogs come in many graphic options, including flowers and rocket ships.
*Get ready for spring with Jibbitz™ charms like the Popsicle, American Flag and many others.
Get ready for spring with Jibbitz™ charms like the Popsicle or American Flag.
Get ready for spring with our Popsicle, American Flag and other Jibbitz™ charms.

Setting Items Off

When a comma is placed before an element to set it off from the surrounding text, a second comma is required if the phrase or sentence continues beyond the element being set off. There is an exception to this in the dates of the disclaimer copy — we won't use the comma after the year in this context for readability purposes.

Examples:
On September 27, 2018, Crocs opened a new store.
Crocs began in Boulder, Colorado, and is now headquartered in Niwot.

8.3 Colon

The colon conveys the sense of "as follows". It introduces an element or a series that illustrates or defines whatever preceded the colon. Colons should be used stylistically and sparingly.

When a colon is used within a sentence, the first word following the colon is lowercase unless it is a proper noun.

The colon is followed by one space.

Examples:
This shoe comes in (the following) three colors: black, navy and white.
We have two especially great people on our team: John and Jane.

Some writers incorrectly assume that a colon is always needed before a list. This is not the case. For example, a colon should not be used before a series that serves as the object of a verb (as opposed to an appositive-style illustration as shown above):

Example:
*The assortment includes: two clogs, three slides and one flip.

However, there is stylistic freedom here. You can use it to introduce a list if the verb is clearly understood. Again, use your editorial judgment and consider whether the consumer may become confused or unimpressed.

Example:
Pros: easy to clean, fun to wear. Cons: not enough time to try all the colors!
This just in: new colors in the LiteRide™ Collection!

In subject lines, it's important to determine whether the colon is functioning with the meaning of "as follows" or whether it's meant as a visual break. Following send identifiers (e.g., Extended, Last Chance), the first letter after will be capitalized because it's only meant as a visual break. If the thing before the colon is not a send identifier, the meaning is closely linked, so the letter will not be capitalized.

Example:
It's here: the Crocband™ Platform Clog.

While there are additional usages of and rules around the colon, such as to introduce a series of independent clauses separated by semicolons, we shouldn't be using it at Crocs outside of relatively simple cases like the examples above. Remember, our goal is to be "inherently simple" and "delightfully democratic", so overcomplicated or formal devices are not appropriate for our audience.

For additional information about colon usage, see the Chicago Manual of Style 6.61–67.

8.4 Dashes

While there are more than the following two types of dashes, the only ones we use at Crocs are the en-dash and the em-dash. Each has their own specific functions, and they are not interchangeable. Neither one can be substituted by a hyphen.

En-Dash

The en-dash is used in spans in place of "up to and including". There should be no spaces surrounding the en-dash unless a date span crosses months (see 9.9).

The word "to" or "through" should be used if the word "from" precedes the first element of the pair. Similarly, "and" should be used if "between" precedes the first element.

Examples:
Sale prices are valid August 18–20, 2018.
We will be developing assets from March to May.   *NOT:* from March–May.
I will see you between 1 and 3 p.m.   *NOT:* between 1–3 p.m.

When needed, we will use the en-dash, rather than the hyphen, as a minus sign.

Em-Dash

The em-dash functions as a "strong" comma or colon and is used to set off an amplifying or explanatory element abruptly. This is another aspect where you have a good bit of freedom, so just make sure your usage of the em-dash makes sense and isn't distracting.

The em-dash should be surrounded by one space on either side for aesthetic reasons.

Examples:
We think about one thing all the time — comfort. (a colon may be better here)
When we make a new shoe — which is all the time — we think of the consumer. (commas may be better here)
Luxury isn't a seasonal choice — it's a way of life.
Classically feminine with all the versatile simplicity required to become your next favorite pair of flats — that's Laura!

We also use the em-dash, rather than the en-dash, to attribute quotations. There will still be one space on either side of the dash unless the attribution is on its own line, in which case it will be normally aligned with one space on the right side. See 8.8 below for an example.

8.5 Hyphen

The hyphen links elements together for easier reading. As with all punctuation marks, it has nothing to do with "grammar" at all; it has everything to do with style. Because of this, there are no hard and fast rules with the hyphen, but below are some guidelines for and information about the usage of the hyphen as it relates to common occurrences at Crocs. Clarity is the most important and consistency is the second-most important.

For some background information, an open compound is spelled as two or more words (e.g., high school, lowest common denominator). A hyphenated compound is spelled with one or more hyphens (e.g., "mass-produced", "kilowatt-hour", "non-English-speaking"). A closed (or solid) compound is spelled as a single word (e.g., "birthrate", "smartphone"). A permanent compound is one that has been accepted into the general vocabulary and can be found in the dictionary, and these can be any of the three types listed above (e.g., "credit card", "wallpaper", "life-form") (CMOS 7.82). Because style usage patterns change over time with frequent use, open or hyphenated compounds tend to become closed (e.g., "on line" to "on-line" to "online") (CMOS 7.83).

With Adjectives

After a copula (also known as a "linking verb"; e.g., "is", "are", "feels" and "seems"), phrasal adjectives are <u>not</u> hyphenated. This is an example of a phrasal adjective, a multiword unit that functions to modify a noun (see 9.3).

Example:
These shoes are extra comfy.   *NOT:* These shoes are extra-comfy.

However, phrasal adjectives before a copula <u>are</u> hyphenated when the adjective functions as a unit modifying the noun as a whole, except when the whole phrase is a proper noun.

Example:
These extracomfy shoes are colorful. (extra- as a prefix is not hyphenated before a consonant; see below)
This Crocs-owned store isn't closing.

Chief Executive Offer Andrew Rees joined the company in 2014.

Do not hyphenate phrasal adjectives before a noun when the adjective includes a symbol.

Example:
This 25% off sale ends soon!   *NOT:* This 25%-off sale ends soon!

Finally, when the intensive adverb ends in –ly, you do not need to hyphenate it to connect it to the adjective as misreading is unlikely. The CMOS makes an exception for phrasal adjectives that are more than two words long, but there is no use for this construction at Crocs (e.g., "a not-so-thinly-veiled insult").

Example:
These superbly constructed shoes will last you a lifetime.

One common idiom that we use is "on the go". This and similar idioms are hyphenated when they're before the verb and not hyphenated when they're after the verb.

Example:
This shoe is perfect for your on-the-go lifestyle. (modifying the noun "lifestyle")
This shoe is perfect when you're on the go. (modifying the copular verb "are")

With Phrasal Verbs

Phrasal verbs are formed from a verb plus an adverb (and occasionally a preposition, but those types of verbs will not be addressed in this handbook). It is tempting to want to form the noun from the phrasal verb by hyphenating the verb in every case, but some nouns formed from the verb are hyphenated while some are not (e.g., "check-in" vs. "checkout"). Generally, do not hyphenate nouns formed from phrasal verbs, except when the break between the verb and the adverb consists of two of the same letters being pushed together.

Be aware that nouns can be used as adjectives. Consider the phrase "a backup plan". "Backup" is an attributive noun, so in essence it's functioning as an adjective because it's describing the type of plan. This is allowed and understandable, and you wouldn't hyphenate the phrasal verb as "back-up" before the noun "plan" just because the "adjective" is being derived from the phrasal verb and it's occurring before a noun. Default to the regular noun form for the adjectival/attributive usage before using nonstandard or inconsistent hyphenation.

Also, sometimes the meaning changes between the verb form and the noun form (e.g., "break down" meaning to stop functioning vs. "breakdown" meaning an occasion of falling apart or being upset), and not all phrasal verbs can be made into nouns (e.g., "bring up" and "calm down").

See the chart below for a list of commonly used phrasal verbs and their corresponding nouns. When in doubt, consult Merriam-Webster online.

Verb	Noun
Back up	Backup

Break down	Breakdown
Check in	Check-in
Check out	Checkout
Clean up	Cleanup
Cut off	Cutoff
Do over	Do-over
Get away	Getaway
Get together	Get-together
Get up	Getup
Give away	Giveaway
Hand out	Handout
Hang out	Hangout
Kick off	Kickoff
Lock up	Lockup
Log in*	Login
Log out	Logout
Round up	Roundup
Set up	Setup

*Note that "log in" takes the preposition "to" after it (e.g., "Click here to log in to your account.")

With Prefixes

Do not hyphenate after prefixes unless the last letter of the prefix is a vowel and is also the first letter of the main word, or the main word is a proper noun. Make an exception for any double-vowel prefixation that is commonly accepted, such as "cooperate" and "reengineer", and for any industry-standard hyphenation that contradicts the dictionary or common usage (such as "semi-annual"). Hyphenate multiword compound adjectives that include a prefix, and hyphenate the prefix when it distinguishes the word from another.

Examples:
antitrust, anti-information
cofounder, cooperate, co-opt
cybersecurity
deconstruct, de-emphasize
extrafine, extra-administrative
hyperactive
macro/microdose, macro/microeconomics
midweek, midapplication
minimarket, mini-invitation
multicolor, multiagency, multi-institutional
nonnegotiable, non-English-speaking
overdo
postmodern, posttax
re-cover (to cover again, instead of recover = recuperate), reinvent, redo, reengineer
semiopaque, semi-invalid, semi-annual (a singular exception)

superdeluxe*
ultraviolet, ultraexclusive, ultracomfortable
unnerved, unexpected
underrepresent, underestimate

*"Super" is sometimes a prefix and sometimes a separate adverb. Use your discretion and the dictionary to decide when to hyphenate.

When in doubt, consult Merriam-Webster online.

8.6 Period and Other Stops

While the colon and semicolon are also considered to be stops, they are not full stops, so they receive their own discussions within this chapter. This section will discuss the remaining stops: the period (.), the exclamation point (!) and the question mark (?).

There is no space between the punctuation mark and the preceding word. (This is mentioned because in Europe, stops other than periods are preceded by a space, such as "What a great deal !" This is not standard in the U.S.)

Stops are always followed by a single space.

The period (.) marks the end of a declarative or imperative sentence. Place it inside any closing punctuation when that punctuation is applied the entire sentence; place it outside closing punctuation when the punctuation is applied to only the ending portion of the sentence. See 8.8 below for more about the period with punctuation; those same rules will apply to any closing punctuation mark, including parentheses and double quotation marks.

8.7 Semicolon

The semicolon is a stop that connects two closely related independent clauses. While there are additional uses of the semicolon, they will not be addressed here.

Because it is considered somewhat of a formal device, avoid it in customer-facing text. Feel free to use it in internal communications, however!

Example:
Thank you for attending this year's holiday party; we hope you had a good time!

8.8 Quotation Marks

Always use double "smart" quotation marks, such as the ones around the word "smart" here. The opening mark should be inverted.

When a sentence ends with a quotation mark but the period is not included in the span, place the period outside of the mark. This is to avoid a misreading that the period should be included

in the text. For example, if you're proofing an email in Workfront and you need to request a change to a CTA, you should write your request as such:

Please update the CTA to "Shop Now".   *NOT:* Please update the CTA to "Shop Now."

This is to avoid the CTA being changed to "Shop Now." with a period.

If the period is included in the span, such as a direct quotation that is a full sentence, place the period inside the closing mark.

Example:
"The Crocband™ Platform combines two elements that are inherently Crocs: making a statement and putting comfort first." — Michelle Poole, Senior Vice President of Global Product & Marketing

Of course, if the quote is being worked into prose, write a complete sentence with a proper verb and a comma inside the end of the quotation, or before the space preceding the opening double quotation mark.

Examples:
"The Crocband™ Platform combines two elements that are inherently Crocs: making a statement and putting comfort first," says Michelle Poole.

Michelle Poole says, "The Crocband™ Platform combines two elements that are inherently Crocs: making a statement and putting comfort first."

8.9 Ellipsis

The term "ellipsis" refers to two things: a colloquial grammatical phenomenon and a piece of punctuation related to the grammatical phenomenon.

The grammatical phenomenon refers to an omission where the reader or listener is able to infer the missing words themselves because of contextual knowledge. In everyday language, ellipsis is mainly used to avoid repetition or shorten the message (CMOS 5.229). You can think of ellipsis as a conversational shortening or stylistic idiom. Because we avoid idioms at Crocs wherever possible, we should also avoid grammatical ellipsis wherever it is confusing, untranslatable or aggressive, as in the third example below. It is fine to use grammatical ellipsis where it is commonly used in everyday speech.

Examples:
Thank you. (I thank you.)
Glad you like it! (I'm glad that you like it!)
Whatever you want. (We'll do whatever you want to do.)

Traditionally, the punctuation mark, which is three periods that have become stylized into their own mark (…), stands in for omitted material, especially in quotations. This is the meaning most related to grammatical ellipsis, since an author may want to shorten another's words into a smaller space while keeping the original meaning and intent.

However, it can also represent a mysterious trailing off. At Crocs, we use punctuated ellipsis in subject lines or email body copy when it creates excitement or intrigue. As with any special punctuation mark, do not overuse ellipsis, and do not use it in product copy.

Examples:
This Flash Sale is almost over… Hurry!
Temperatures are dropping, snow is falling, and that means… boot season!
Gift-giving season is around the corner…

8.10 Other: Ampersand, Parentheses, Slashes

The ampersand replaces the word "and". It is used frequently in brand names and with commonly paired words (e.g., Pool & Beach). It is used only to strategically save space and never takes the place of "and" in body copy.

Examples:
Upgrade to 2-day shipping & get your order before Dec. 25. (in a sitewide banner)
NEW COLORS & STYLES (headline)

Use parentheses sparingly. A whole sentence in parentheses should have the period inside the closing parenthesis. Otherwise, the punctuation falls outside.

Examples:
Make sure to clean your desk before you leave for the day. (Don't forget to bring your laptop home with you.)
The Crocs Holiday Gift Guide is our seasonal roundup of styles for every special person on your list (including you).

You will essentially never need to use a slash, especially in customer-facing text. Even in subject lines with a "twofer" deal (e.g., "Buy 2 for $35"), you would write out the word "for" rather than using the slash. If you're tempted to use a slash, try to rephrase whatever you're writing to not need one.

One of the most common perceived needs for a slash is the phrase "and/or". One or the other will suffice. Generally, grammatically positive sentences can use "and" while negative sentences can use "or".

Example:
*Qualifying purchase amount does not include any applicable taxes and/or shipping costs.
Qualifying purchase amount does not include any applicable taxes or shipping costs.

Chapter 9: Grammar and Usage

9.1 Abbreviations

As a general rule, do not use abbreviations excessively. They should only be used to aid comprehension or to strategically save space. They shouldn't appear in customer-facing text except where they are easily understandable and add to the message.

As a reminder, the term "abbreviation" can refer to four things.

1. A shortening, which includes a subset of the letters in a term. These will end with a period only unless the shortening is in common usage as its own word (in this case, check the dictionary to see if it's standard). Examples include prof. (professor) and info (information).

2. A contraction, which is an abbreviation that includes the first and last letters of the full word. These will also end with a period only, and the first letter will be capitalized. Examples include Mr., Mrs. and Dr.

3. An initialism, which is a series of capitalized initial letters that are <u>not</u> pronounced together like a word but as individual letters. These will take no punctuation. Examples include SEO (search engine optimization), CTA (call-to-action) and OOO (out of office).

A note about the initialisms "a.m." and "p.m.": We write these without punctuation in all-caps situations, such as in a headline or disclaimer for a sale (e.g., TODAY 10AM–2PM ONLY), but we do write them with punctuation in everyday text, such as internal emails (e.g., We have a meeting at 2 p.m.). In email disclaimer copy, we write them lowercase and without punctuation (e.g., Offer ends Friday, December 7th, 2018 at 11:59pm MT.) See 9.9 for more about dates and times and 8.4 for more about how to use en-dashes with times.

4. An acronym, which is a series of initial letters only that <u>are</u> pronounced together like a word. These will also take no punctuation. Examples include SKU (pronounced "skyoo"; stands for "stock-keeping unit"), GAR ("global assortment review") and RAF ("regional assortment finalization").

When an initialism or an acronym first appears on a page, write it out and follow it with the abbreviation in parentheses. After that (on the same page), use the abbreviation.

Example:
At the Global Assortment Review (GAR), we will review the products in the line. After GAR, we will finalize the line.

E.g., i.e. and etc.

All Latin abbreviations are written with punctuation as indicated in the discussion below. A comma will always follow "e.g." and "i.e." when used in context because they function as introductory adverbs. A comma will follow "etc." when it is the last member of a series and it's set off from the rest of the sentence, but an additional period will not follow it if it's at the end of a sentence.

We should use Latin abbreviations extremely sparingly and never in customer-facing text.

"E.g." stands for "exempla gratia" and literally means "by grace of an example" or idiomatically "for example". The text that follows should be one or more instances of or representative members of the preceding text.

Example:
We love Crocs™ shoes (e.g., the Classic Clog).
(the Classic Clog is an example of a Crocs™ shoe)

"I.e." stands for "id est", which means "that is". The text that follows should be a restatement of the preceding text that is equivalent in meaning.

Example:
Our office is in Colorado (i.e., the Centennial State). (Colorado = the Centennial State)

"Etc." stands for "et cetera" and means "and the rest of the same kind". It is meant to indicate that there are additional applicable items that are not being listed. "Ect." is meaningless and never correct. Do not pair "etc." with other exemplar identifiers like "such as" or "including" because it is redundant. Overall, avoid "etc." because it is vague.

Example:
We've written headlines for the Sandal Shop, Summer of Crocs, Outdoor, etc.

9.2 Appositives

An appositive is a noun phrase that is paired with another noun in order to further define or identify it (CMOS 5.23). It is set off with commas when it follows the main noun (i.e., when it is nonrestrictive) but not when it precedes it (i.e., when it is restrictive). In other words, if the information is extra and not needed for the structure of the sentence, use the commas. If the information is essential to the sentence, don't use the commas. An appositive is said to be "in apposition" to the word or phrase to which it refers.

Examples:
The Classic Clog, our most popular shoe, comes in a wide range of colors. (nonrestrictive)
Chief Executive Officer Andrew Rees joined the company in 2014. (restrictive)

9.3 Adjectives

An adjective may add a new idea to a noun to describe it more fully or limit it (consider "red shoes" and "two shoes").

An adjective that comes before a noun and modifies it is called an attributive adjective because the adjective is an attribute of the noun (e.g., "a *good* pair of shoes"). Predicate adjectives follow a copula (e.g. "I am *ready*"), and appositive adjectives are set off by commas (e.g., "the woman, *startled* by the sudden rain, ran to her car").

When a noun phrase includes a possessive noun, the adjective follows the possessive (e.g., "the kid's *yellow* shoes").

Adjectives exist in three degrees: the positive, the comparative, and the superlative. We see this in our price tiers at Crocs in the form of "good-better-best". In copy, we use each of these adjective forms freely, but per 3.3, we want to be careful about making bombastic claims in product copy. As such, superlatives, which can either have a single-word form or a periphrastic (multiword) form (e.g., "most amazing"), should generally be avoided.

Participial adjectives are formed from a verb and can be a present participle ending in –ing or a past participle ending in –(e)d or –(e)n. Examples include "the dining room", "a proven need", and "an endangered species".

Adjectives in English are presented in the following order. Use the rules described below in the "Coordinate Adjectives" section to decide whether there should be separating commas. Use your discretion to change the order if the adjective order in a particular phrase is bothersome.

Position	Type	Examples	Notes
0	Determiner	a, an, the, my, your, that	Determiners, incl. poss. pronouns, are not adjectives
1	Quantity	one, a few, three	
2	Opinion/Quality	beautiful, thorough, special	
3	Size	big, small, wide, tall	
4	Shape	round, thin, rectangular	
5	Condition	hungry, sold, happy, broken, loved	Temporary condition (vs. permanent quality)
6	Age	old, new, ancient	
7	Color	white, clear, translucent, opaque	
8	Origin	American, Australian, Japanese	Usually the adjective form of a location
9	Material	wooden, metallic, plastic	
10	Type	six-sided, regular	
11	Purpose	tennis, hunting, energy-saving	Sometimes a gerund or participle, usually a regular noun

Coordinate Adjectives

It is common to assign more than one adjective to a noun, especially in copywriting. Coordinate adjectives that are equal in rank should be separated by commas, or if there are only two, the word "and" or one comma.

If one adjective modifies the noun and the other adjective modifies the idea expressed by the combination of the first adjective and the noun, the adjectives should not be separated by a noun. A trick for this is: if "and" would fit between the two adjectives, a comma is necessary. You are also able to transpose the adjectives if they are equal in rank, which you are not able to do when one adjective is tied to the meaning of the noun. See below for examples.

Examples:
A fun, colorful day = A colorful, fun day (not preferred) = A fun and colorful day
An exciting new shoe (a new shoe that's exciting)
BUT: a new, exciting shoe = a new and exciting shoe
The irreverent go-to comfort shoe (it's a go-to comfort shoe that's irreverent; each adjective further defines the type of shoe rather than being equal in rank; only "irreverent" is attributive)

Phrasal Adjectives

Phrasal adjectives, which are adjectives that consist of more than one word, are different from coordinate adjectives. Also known as "compound modifiers", they are a modifying unit, whereas coordinate adjectives are separate ideas that modify the noun separately but simultaneously.

Hyphenate the phrasal adjective before the noun when that is the intended meaning, and do not hyphenate the adjective phrase when it contains a proper noun.

Examples:
six-month period
one-armed bandit (contrast with "one armed bandit", a singular bandit who is armed)
bad-weather report (contrast with "bad weather report", a weather report that is bad in quality)
United States Constitution

For more about hyphenation with adjectives, see 8.5.

9.4 Pronouns and Gender Bias

Pronouns take the place of nouns to avoid repetition. Most pronouns have antecedents, explicit or implicit, except for expletives (e.g., "it" in "it is time to go" — see CMOS 5.239 for more on expletives). This section does not cover every possible case in which a pronoun could be used, so refer to Chapter 5 of the CMOS for more use cases.

A pronoun's number is determined by that of its antecedent. If its antecedent is singular, the pronoun will be singular — likewise for plural. A collective noun takes a singular pronoun if the members are treated as a unit (e.g., "the audience showed its appreciation") but plural if the members act individually (e.g., "the audience rushed back to their seats") (CMOS 5.32).
Two or more singular nouns that are joined by "and" are taken jointly and use a plural pronoun (e.g., "the man and woman left their bags behind"). (See 8.1 for more about possession.)
When the two nouns differ in number and they are connected by "or" or "nor", the pronoun agrees with the nearest antecedent; by "and", they are referred to by a plural pronoun regardless of the order.

There are seven types of pronouns: personal, demonstrative, reciprocal, interrogative, relative, indefinite and quantifier. For a quick review of pronoun forms and uses, see the chart, lists and descriptions below.

Personal				
	Nominative	*Objective*	*Genitive*	*Reflexive*
Singular				
1st person	I	me	my, mine	myself
2nd person	you	you	your, yours	yourself
3rd person	he	him	his	himself
	she	her	her, hers	herself
	it	it	its	itself
Plural				
1st person	we	us	our, ours	ourselves
2nd person	you	you	your, yours	yourselves
3rd person	they	them	their, theirs	themselves

Regarding use of personal pronouns, use these rules to determine which one to use:

(1) If the pronoun is the subject of a clause, it is nominative.
    Example: I am a copywriter.
(2) If the pronoun is the object of a verb, it is objective.
    Example: The man thanked *her*.
(3) If a pronoun is the object of a preposition, it is objective.
    Example: Keep this between *you* and *me*.
(4) If the pronoun is the subject of an infinitive, it is objective.
    Example: I want *him* to write that down.

Demonstrative

This type of pronoun points directly to its antecedent as if it is nearby (a semantic phenomenon called deixis; hence, this type of pronoun is also sometimes called a deictic pronoun). Use "this" for a nearby singular antecedent or "that" for a slightly further away one, and "these" and "those" for the plural of the same.

Reciprocal

The reciprocal pronouns are "each other" and "one another". They express a mutual relationship and can take the possessive "'s" to express possession (e.g., "they complimented each other's shoes"). "Each other" is should be used for two subjects while "one another" should be used for more than two.

Interrogative

The three interrogative pronouns, "who", "what" and "which", introduce a question.

Only one takes grammatical case: "who". "Who" is the nominative and is used as the subject of a verb (e.g., "who was it?") or as the predicate of a copula (e.g., "it was who?"). "Whom" is the objective, and it is used as the object of a verb or a preposition (e.g., "to whom should I send this letter?"). "Whose" is the possessive/genitive (e.g., "whose bag is this?") (CMOS 5.54).

Relative

A relative pronoun introduces a dependent clause (i.e., a relative clause). The first three relative pronouns are the same as the three interrogative pronouns, and the first, "who", declines the same way and can be used in first, second or third person. "Who" refers to a human being, "which" refers to an animal or thing, and "what" refers only to a nonliving thing. "Which" and "what" are only used in the second and third person (CMOS 5.56).

There is a fourth relative pronoun, "that". "That" is the most versatile relative pronoun and can refer to a human, animal or thing, and can be in the first, second, or third person. We avoid using "that" to refer to a human at Crocs.

Relative clauses are one of the most complicated aspects of syntax. At Crocs, the main concern is clarity. Avoid distant relative clauses, especially ones with other nouns in between the noun antecedent and the relative pronoun, and ensure that the relative pronoun agrees in gender and number with its antecedent.

Nonessential relative clauses, which are not essential to the meaning of the sentence and simply add more information (as demonstrated with this very sentence), will be set off with commas. Essential relative clauses will not be set off with commas because they are naturally tied to a noun phrase, usually the subject (see the second example below).

Note that relative pronouns can sometimes be dropped in everyday conversation and the sentence can still be understandable; this is perfectly acceptable at Crocs!

Examples:
These shoes (that) I bought are so comfortable! ("that I bought" is the relative clause)
The person who had this idea should publish it. ("who had this idea" is the relative clause)
John, who is the VP of Marketing, was born in 1972. ("who is the VP of Marketing" is the relative clause)
The person who is the VP of Marketing was born in 1972. (Same relative clause as the previous example, but here, we don't need commas because we need to further define which person it is.)

Indefinite

Indefinite pronouns generally represent objects or people that haven't been identified.

Common examples include:

another
any
both
each

either
neither
none
other
some
such
anybody
anyone
everybody/everyone
everything
nobody
no one
somebody
someone
whatever
whoever

These pronouns have grammatical number, but it is this weird singular-plural hybrid where the verb is singular but the pronoun is plural (especially with the negative pronouns like "nobody" because it is both indefinite and indicative of the fact that no one is being talked about; with positive pronouns like "everybody", traditional grammarians might still argue that you should use a gendered pronoun because there is someone being talked about even if we don't know who it is, but that is not applicable to Crocs copywriting for the reasons discussed below in the section on the singular "they").

Examples:
Everyone is enjoying their dinner.
Everybody is in their seat.
No one is here.
Nobody likes their feet tickled.
Both of them are here.
I don't know anyone who does that.

Quantifier

Quantifier pronouns stand in for a portion of a noun to indicate that not all of the noun is being referred to. Because nouns are divided into "count" and "noncount" (i.e., "mass") categories (consider "shoes" vs. "jewelry" — you can count shoes but not jewelry, and there is no plural form of "jewelry"), there are separate pronouns for these as well. As with all pronouns, the antecedent will be understood based on context.

Count	Noncount
One	Enough
Several	Little
Few	Less
Fewer	Much
Many	More
More	Most

Most	Plenty

Examples:
Little is known about this time.
Less is more.
That's plenty!
Fewer and fewer are attending.
Many are coming and going.

Singular "They"

At Crocs, we welcome the third-person plural gender-neutral pronoun "they" and its forms "them", "their" and "themselves" when the singular referent's gender is unknown or irrelevant. In fact, our Come As You Are™ tagline is "Everyone Comfortable in Their Own Shoes"! (We do not use "themself" as the emphatic/reflexive pronoun.) This pronoun takes a plural verb.

Pronoun Preference

Because we believe in Come As You Are™, everyone has a right to have their pronoun preference respected. In practice and in writing, if someone requests that you use a different pronoun in reference to them, that preference should be honored.

9.5 Dangling Infinitives and Participles

When an infinitive or participle is said to be "dangling", that means its referent is undefined or is modifying an unintended subject. To keep it simple, avoid this! See examples below.

Examples:
Infinitive: *To get ready for vacation, a good pair of shoes is necessary. (What is the subject?)
       Fixed: To get ready for vacation, you need a good pair of shoes. ("you" is the subject)
Participle: *Marveling at my new shoes, the birds flew overhead. (The birds were marveling at my new shoes?)
       Fixed: Marveling at my new shoes, I watched the birds flying overhead. (I was marveling)

9.6 Verbs

Verbs are inflected (that is, conjugated) to show person, number, tense, voice and mood.

Person shows whether the action is that of the person speaking (first person), the person spoken to (second person), or the person or thing being spoken about (third person). Number simply refers to whether there is one person or thing (singular) or multiple (plural) "doing" the verb. See 9.4 above about personal pronouns.

Tense is the most complicated aspect of verbs. There are 12 English tenses: simple past, present and future; past, present and future progressive; past, present and future perfect; and past, present and future perfect progressive. There are many fantastic online resources for

tense, so there is no need to discuss the nuances of this complicated aspect of grammar here. Overall, in Crocs marketing materials, we use simple present and simple future the most often.

Voice refers to whether the subject is acting on the object, or whether the subject is being acted upon by another force, which is either explicitly stated or not — also known as active voice for the former or passive voice for the latter. In English, this is indicated by adding words and reordering them, depending on the intended voice. Note that in the passive construction, the subject and the object switch grammatical roles (see example below). We use both freely at Crocs, but active voice is generally preferred because it is stronger and allows for more impactful verbs and more concise writing.

Examples:
I wrote it. (active; "I" is the subject, "it" is the object)
It was written by me. (passive; "It" is the subject, "me" is the object of the preposition, which is why its form changes to "me" instead of remaining "I")

Mood refers to the manner in which the verb expresses an action or state of being. The three moods are indicative (a simple statement), imperative (an order given to another person) and subjunctive (an unsure proposition, statement of possibility or desire, or declaration that is contrary to fact). The most common error in the subjunctive mood is using an indicative verb.

Examples:
*If it wasn't for all those distractions, I would have finished my project earlier.
If it weren't for all those distractions, I could have finished my project earlier.
*I wish I was better at this.
I wish I were better at this.

False Attraction to the Predicate Noun

When the subject and predicate noun differ in number, the subject governs the number of the verb, not the predicate noun or noun phrase (CMOS 5.141). Ideally, the singular noun will come after the copula.

Even in a well-constructed sentence of this type, it may be bothersome that the subject and noun do not agree in number. This is not grammatically "incorrect" and is perfectly acceptable to use in copy, but if it sounds weird, make the subject and noun agree in number by making the noun plural.

Examples:
*My weakness are glitter shoes.
My weakness is glitter shoes.
Glitter shoes are my weakness. (best construction)
These shoes are the best way to get ready for summer. ("ways" is also acceptable, especially if multiple styles are presented in the advertisement)

Misplaced Modifiers

Make sure that your modifiers, namely adverbs, are modifying the intended thing. Consider the examples below.

Examples:
I wear only Crocs™ shoes.
I only wear Crocs™ shoes.

In the first example, it means that you only wear Crocs brand shoes and no other brands. In the second example, it means that you don't do anything else with Crocs shoes, such as wash them, put them on your dog, or take pictures of them to post on Instagram.

9.7 Parallel Structure

Parallel constructions link words, phrases, clauses or sentences. Each element must serve the same grammatical function; when the linked items don't match in function, the syntax breaks down.

Examples:
win, lose or draw (words; watch out for parallel parts of speech)
of the people, by the people, for the people (phrases)
We want to make sure that they are fun to wear, that they are comfortable, and that they are versatile. (clauses)
I came; I saw; I conquered. (sentences; each subject is the same and the tenses match)

*Crocs Classic Clogs feature lightweight Iconic Crocs Comfort™, a color for every personality, and offer an ongoing invitation to be comfortable in your own shoes.

The clause at the end does not match the functions of the direct object phrases of "lightweight…Comfort™" and "a color…personality" and subsequently renders nonsense: "Crocs Classic Clogs feature offer an ongoing invitation to be comfortable in your own shoes". This can be remedied by applying one verb to all three direct objects:

Crocs Classic Clogs offer lightweight Iconic Crocs Comfort™, a color for every personality, and an ongoing invitation to be comfortable in your own shoes.

In a parallel series of prepositional phrases, repeat the preposition with each phrase unless they all use the same preposition.

Examples:
*I found some old files in my desk, my car, and under my filing cabinet.
I found some old files in my desk, in my car, and under my filing cabinet.
I found some old files in my desk, my car, and my filing cabinet.

In the construction "Not only…but also", set off the "not only" clause from the main clause with commas. Note the repetition of "because" in the example below in light of the parallel clause structure.

Example:
They will love it, not only because it's comfortable, but also because it's stylish.

9.8 Numbers and Percentages

In body or positioning copy, spell out single-digit numbers (one through nine) and use figures for double-digit numbers and zero (0, 10, 100).

Example:
For a limited time only, buy two styles and get 30% off your order.

In subject lines, use figures for all numbers.

Example:
Don't miss out on 2 for $35 select styles!

In headlines, you can use either figures or words for numbers. This will depend on the design.

Examples:
TWO FOR $35
2 FOR $35

For internal communications, numerals will follow U.S. English formatting, with a comma separating thousands and periods for the decimals. (Most of the rest of the world uses the inverted version of that system, which we should honor when looking at texts in foreign languages.)

Examples:
We are adding seven new styles to the line.
Crocs offers more than 300 styles for men, women and kids.
Crocs has more than 4,000 employees around the world.

Percentages should use the percent symbol (%). There is no space between the numeral and the symbol. There is an exception to the "numbers" guideline in body copy here, which is that when the percentage is under 10, you may still write it as a numeral rather than spelling it out. Also, spell out the number at the beginning of a sentence and use the word "percent", except in a bullet point within a slide deck.

Examples:
I am 99% finished.
We saw a 7% growth.
*We saw a seven % growth.
*We saw a seven-percent growth.
Fifty percent of our consumers are women.
*50% of our consumers are women. (Acceptable in a bullet point)
Phone numbers should be grouped in logical entities (country code, local area code, local number), separated by hyphens (except in email signatures, where we use periods). Extension numbers are separated with a hyphen. Phone numbers should be internationalized where applicable.

Examples:
1-866-306-3179

00 353 1 805 0400
303.848.7000 (in an email signature)

9.9 Dates and Times

Cardinal Dates

Use the following format for dates: MM/DD/YYYY or MM/DD/YY in shortened contexts. You may omit the preceding 0 from the single-digit months in informal contexts. For drop-down menus, write the first three letters of the month: Jan, Feb, Mar, Apr, May, Jun, Jul, Aug, Sep, Oct, Nov and Dec. When used in body copy, months should be spelled out in full, and write the day using a figure (e.g., "January 6"). In an environment where the month must be shortened, use the following abbreviations.

Jan.   Feb.   Mar.   Apr.   May   June   July   Aug.   Sept.   Oct.   Nov.   Dec.

Use numbers, not words, for decades. Do not use an apostrophe when pluralizing.

Examples:
the 1990s
the '90s (note the right/closing apostrophe, not the left/opening one)

Year spans should be contracted unless the span crosses decades, in which case the whole year should be rewritten. Use an en-dash with no surrounding spaces.

Example:
2001–3
2001–2011

When a span crosses days, do not use a space around the en-dash.

Example:
October 2–4

However, when a span crosses months, write out the months in full (except to strategically save space or in drop-down menus, in which case abbreviate according to the list above) and use one space on either side of the en-dash. This is the only exception to the en-dash spacing rule.

Example:
October 2 – November 4

Ordinal Dates

Ordinal dates should generally be avoided. To compare to the examples above, we wouldn't write "October 2nd – November 4th". However, if needed, write the ordinal as lowercase without superscript. Refer to centuries with numerals (note: this should almost never occur).

the 19th century
the third time (this number is under 10, so its ordinal will be spelled out; only use "3rd" to strategically save space, as in a headline)
the 40th time

Times

Use the 12-hour system. Use a colon as a separator, and omit the ":00" for even times in customer-facing text. The initialisms "a.m." and "p.m." are written without punctuation or a preceding space in all-caps situations, such as in headlines.

Example:
SALE TODAY 10AM–2PM ONLY

Write them lowercase without punctuation and without a preceding space in email disclaimer text. (Also note the lack of a comma after the year.) Note: this text is added by the ECommerce team, so you won't need to actually "write" any of this. However, when you proof it in the testing phase, be sure that it is presented this way.

Example:
Offer ends Friday, December 7th, 2018 at 11:59pm MT.

Write them lowercase with punctuation and a preceding space in regular text, such as in internal communications.

Example:
We have a meeting at 2 p.m.

Use the word "at" to describe one particular time point. Additionally, do not use the en-dash construction in regular text if a time span is indicated; use "from…to…" instead.

We have a meeting from 10:00 a.m. to 2:00 p.m. *or* from 10 a.m. to 2 p.m.

9.10 Units of Measurement and Currency

Use figures, not words, for measurements.

Measurements should be presented with both metric and imperial notation. Abbreviate units of measurement as described below:

inch (in)
centimeter, millimeter (cm, mm)
Celsius (°C)
Fahrenheit (°F)
hours (hr)
pound (lb)
kilogram (kg)

mile
foot (ft)
square foot (sq ft)
kilometer (km)
meter (m)
square meter (m²)
points (pt)
seconds (s)

When referring to currencies, use currency symbols (e.g. €, $, £, ¥) with no space after the symbol and the amount. Please do not convert currencies.

Example:
Employees who are offered a gift or favor in excess of US$100 in value must fully disclose the gift or favor to senior management and obtain a waiver prior to acceptance of the gift or favor.

Heel and Boot Measurements

Format the bullet point for boot measurements as in the example below. It will be the last bullet point in the list, even after the comfort technology one. Women's boot measurements are based on a size 7, men's on a size 9, and kids' on a size 10. These measurements can be found in Centric by following this path:

Centric home page → "Style" tab → Select the season → "All Data Sheet Line Items" tab on the right → click the "All" drop-down underneath the "Style Code" column → type the SKU and click anywhere on the page to view the measurements for that SKU

Example:
Measurements based on women's size 7 (measurements will vary by size):

Circumference: 10.6 inches / 26.8cm

Boot Shaft Length: 15.8 inches / 40.2cm

Format the bullet point for wedge heel measurements as in the example such. It will fit in the "heel height" slot of the Bullet Point Template Chart (see Appendix B).

Example:
1.7-inch / 44mm wedge heel

9.11 Jargon

In general, we should try to avoid jargon. However, most of our consumers wear shoes and have their whole lives, so some easily understandable jargon is acceptable. See the chart below for examples of acceptable, questionable and unacceptable customer-facing jargon.

Questionable jargon should be treated carefully. If the context calls for it, use it, but make sure context makes clear what is being discussed. The product image can also supplement jargon.

Acceptable Consumer-Facing Jargon		Questionable	Unacceptable
Arch	Pattern	Forefoot	Brogue
Ball-of-foot / ball of the foot	Perforated	Gore (stretch) panel	Cap
Circumference	Pivoting	Huarache	Foxing
Collar	Platform	Lug sole	Last (sizing tool)
Colorway	Print	Midfoot	Lateral side
Cushioning	Ruched	Midsole	Medial side
Drawstring	Shaft height	Nubuck	Mold
Eyelet	Shearling	Scalloped	Pitch
Faux	Stitching	Siped	Quarter
Footbed/insole	Strap	Topline	Rand
Heel	Toe post	Vamp	Rocker
Heel tab	Tongue		Shank
Hook-and-loop closure	TPU (thermoplastic urethane)		Throat
Lace	Tread		Tongue gusset
Microfiber	Upper		Tool
Neoprene	Wedge		
Outsole	Width		
Overlay			

Chapter 10: Commonly Used Words and Phrases

10.1 Glossary-Style List

360-degree (adj.)

3D (adj.) – write longform as "three-dimensional"

All-day (adj.) – do not use with "comfort" except with LiteRide™, Crocs Reviva™, and Crocs Brooklyn. OK with things like "beautiful". This is a legal term restricted to items that have undergone testing for all-day comfort.

Allover (adj.) as in "an allover print" vs. all over (adv.) as in "black, white and red all over"

And/or – avoid; every context can use one or the other

Back-to-school (adj./n.) – acceptable without hyphens when standing alone in an ad

Barcode (n.) – preferable to "bar code" (contrary to Merriam-Webster's primary spelling)

Beach & pool (usually adj.) – wearing occasion; lowercase in sentence; use ampersand in a shortened environment; use "and" in regular prose copy (e.g., "great for the beach and the pool")

Best seller (n.) – best-selling (adj.)

Break through (v.) – breakthrough (n.)

Call-to-action (n.) – pl. calls-to-action (abbr. CTA, CTAs)

Chefs Day (n.)

Christmas (n.) – avoid in favor of generic "holiday" and "gift-giving" messaging

Colorblock (n./adj.) – vivid colorblocks, colorblock motif, new colorblocking

Continuous vs. continual (adj.) – "continuous" means unremittingly, constantly, and for the entire duration of (e.g., she has shown continuous improvement); "continual" means frequently, intermittently, and with intervals in between (e.g., the website has been affected by continual problems)

Conversation around – not "about"

Crocs.com (n.) – capitalize when used in body copy or email disclaimers as a proper noun (likewise with regional sites, like Crocs.ca)

Cross-strap (adj.) – X-shaped straps

Drop-down (adj.) – as in "drop-down menu"

ECommerce (n.) – department; ECommerce if in a sentence; shorten to EComm; "e-commerce" if used as a generic noun

Etc. (adv.) – "and the rest of the same kind"; never "ect."; avoid in customer-facing text

Explorer (n.) – target group including young people ages 18 to 35

Fashion Week (n.) – referring to New York Fashion Week (NYFW), all caps

Feel-Good, Feel-Goods (n.) – target group including people ages 35 and up

Footbed (n.) – the inside bottom of the shoe (the part one's foot rests on)

GAR (n.) – Global Assortment Review, the initial regions' reviews of a season's styles

Gray/grey (adj.) – use British spelling "grey" as this is how colorways are entered in Centric by our friends in the U.K.

Homecoming (n.) – capitalized in all contexts

Kick back (v.) – synonym for "relax"

Kickoff (n.) – initiation of a project vs. "kick off" (v. of the same meaning)

Kids' (n. pl. poss.) – multiple kids, possessive (e.g., these kids' shoes = multiple kids, all of their shoes)

Icon, iconic (n., adj.) – only use when referencing the Classic Clog and not any other styles

Influencer content – Influencer Content as header

Limited-edition (adj.) – not hyphenated as a noun (e.g., "this is a limited edition")

Lockup (n.) – not "lock-up"; a final form of a logo

Log in to (v.) – not "log into"; the verb is "log in" with the addition of the preposition "to"

Micro (prefix) – not hyphenated as a prefix (e.g., microdose, microinfluencer)

Mid (prefix) – not hyphenated as a prefix (e.g., midweek, midseason, midyear, midday)

Narrower (adj.) – comparative form of "narrow", not "more narrow"

NPI (adj.) – New Product Insertion; a completely new style for a season

National Nurses Week (n.)

On and off (n.) – referring to putting shoes on and taking them off

Ongoing (adj.) – continuous

OOO (adj.) – out of office

Packability (n.) – this is actually a word, ignore the red line

Pair (n.) – pairs (pl.)

Pattern (n.) – avoid in favor of "print" (e.g., a cheetah print)

Percent off – do not use with "save" (e.g., "*save up to 20% off"); choose either "save" or use a different verb with "off", such as "enjoy"

PLM (n.) – Product Line Manager, a member of the product team in charge of a particular gender's styles

Plus sign (+) – avoid the meaning of "and"; reserve for explanation of blended words (e.g., athletic + leisure = athleisure)

Presidents' Day (n.)

Print (n.) – preferable to "pattern"

"Push" and "pull" messaging (n.) – double quotes around "push" and "pull"; lowercase if in a sentence

RAF (n.) – Regional Assortment Finalization, formerly known as "line close"

Regions (n.) – capitalized (e.g., the Midwest, the South)

Relaxed Fit – this is one of our three fits (Roomy and Standard are the other two), but Skechers sells a line of "Relaxed Fit" footwear that is trademarked, so we can use this term descriptively, but we cannot name a shoe this or use it as a hashtag (#relaxedfit)

Relaxed — A little room; feels more secure on your foot.

Roomy — Our most generous, roomy fit.

Standard — No extra room; fits comfortably snug.

Sightsee (v.)
Seasons (n.) – not capitalized: spring, summer, fall, winter
    Buying seasons in prose: Spring/Summer 2018 OR '18, Fall/Holiday 2018 OR '18
    Buying season abbreviations: SS18, FH18
Semi-annual (adj.) – hyphenated (per industry standard)
Singles' Day – holiday celebrating single people on November 11
Special-edition (adj.) – not hyphenated as a noun
Storytelling (n.)
Style-telling (n.) – neologism meaning storytelling through style or with a style emphasis
Summertime (n.) – lowercase in sentence
Surprise-and-delight giveaway (n.)
Surround-sound (adj.) – e.g., surround-sound messaging, surround-sound strategy
Through vs. throughout (prep.) – "through" implies an end-bound (e.g., activities will continue through May, and they will stop at the end of May); "throughout" implies continuously and does not emphasize the end-bound (e.g., activities will continue throughout May, i.e., during May intermittently but continuously)
Toward (prep.) – not "towards"
U.K. (n.) – abbreviation of the United Kingdom (always use with "the")
U.S. (n.) – abbreviation of the United States (always use with "the"; preferred adjective form); "USA" also acceptable (and preferred as the noun), but not "US"
User-generated content (n.) – User-Generated Content as header, abbr. UGC
Valentine's Day (n.)
Veterans Day (n.)
VKO (n.) – Virtual Kickoff

10.2 Common Canadian Variations

Some commonly used Canadian spelling variations (U.S. vs. Canadian spelling):

Center vs. centre
Color vs. colour
Favorite vs. favourite
Honor vs. honour
Labor vs. labour
Neighbor vs. neighbour

For more information about Canadian spelling variations, see the Wikipedia page about Canadian English, particularly the section "Spelling tendencies".

Additionally, below is a helpful chart for spotting the main differences across U.S., Canadian, U.K. and Australian spelling.

International English Spelling Chart

United States	Canada	UK	UK (Oxford spelling)	Australia
color	colour	colour	colour	colour
center	centre	centre	centre	centre
globalization	globalization	globalisation	globalization	globalisation
realize	realize	realise	realize	realise
analyze	analyze	analyse	analyse	analyse
traveling	travelling	travelling	travelling	travelling
defense	defence	defence	defence	defence
computer program, concert program	computer program, concert program	computer program, concert programme	computer program, concert programme	computer program, concert program
gray	grey	grey	grey	grey
fulfill	fulfil(l)	fulfil	fulfil	fulfil
aluminum	aluminum	aluminium	aluminium	aluminium

Appendix A. Preceding "Crocs" and ™ Chart by Franchise

Note: these are the main franchises only. Model designators used for a particular season should respect Legal's opinion if a preceding "Crocs" is required. Regular model designators, including Statement Collections, will almost never be trademarked.

	"Crocs" Before	™
At Work™	X	X
Baya		
Bayaband		
Bistro		
Bling	X	
Bogota		
Brooklyn	X	
Bump It	X	
Busy Day		
Capri		
Chameleons™	X	X
CitiLane		

Classic		
Cleo		
Crocband™		X
Crocband™ Platform		1st word only
Crocs™ (footwear)		X
Crocs Reviva™	X	X
Duet		
Electro		
Eve	X	
Freesail	X	
Fun Lab	X	
Fuzz-Lined/Lined		
Genna		
Gianna	X	
Handle It		
Isabella	X	
Jibbitz™ charms		1st word only
Kadee		
Karin	X	
Keeley	X	
Kelli	X	
Kinsale	X	
Laura	X	
Leigh		
LeighAnn	X	
Lina (d'Orsay)	X	
LiteRide™		X
LodgePoint		
Luxe Lined		
Malindi		
Mammoth		
Meleen		
MODI		
Neria		
Offroad		
On-The-Clock	X	
Patricia		
Reviva by Crocs™	(X)	X
Rio	X	
Sanrah		
Santa Cruz		

Sarah	X	
Serena	X	
Shayna		
Sienna	X	
Sloane	X	
Specialist		
Swiftwater™		X
Torino	X	
Walu		
Yukon		

Appendix B. Bullet Point Template Chart

How to use: Search the style number in Centric. Look at "Functional Benefits" in the lower right-hand side of the product page (and "Accepts Jibbitz yes/no"). Adapt the Functional Benefits there into the template below, skipping any unnecessary or repetitive concepts. The content of the copy can vary as desired, but keep the concepts in this order.

PROFESSIONAL		Spot	Concept	Copy Examples
		1	Update	New graphics, including...
Alice		2	Features	Special feature call-outs not relating to footbed or toe/heel: cutout design, embellishments, silhouette, ports
Bistro		3	Tread	Crocs Lock™ slip-resistant tread
Crocs At Work™		4	Clean	Easy to clean with soap and water / Fully molded and easy to clean
Kadee (some)		5	Waterproof	Waterproof material protects foot from spills
Mercy		6	Lightweight	Lightweight, buoyant Croslite™ foam construction
Neria		7	Toe	Enclosed toe to protect foot from spills / Thicker metatarsal area
On-The-Clock		8	Heel	Enclosed heel to meet workplace standards
Specialist		9	Footbed	Contoured footbeds / Enhanced arch supports add to the comfort
		10	Strap	Pivoting heel strap for a more secure fit and style versatility
		11	Jibbitz	Customizable with Jibbitz™ charms (on the strap)

		Spot	Concept	Copy Examples
		12	Comfort tech	Iconic Crocs Comfort™: Lightweight. Flexible. 360-degree comfort.
		13	ASTM	ASTM F2913-11 tested, CE Certified
		14	EN ISO	Meets or exceeds EN ISO 20347:2012, OB, SRC
		15	Legal	Varies
KIDS'		**Spot**	**Concept**	**Copy Examples**
		1	Update	Built on our (original version) / Fresh new update to the … / Fun new graphics, including…
Clogs		2	Features	Special feature call-outs not relating to footbed or toe/heel: cutout design, embellishments, silhouette, 3D thing, etc.
Flips		3	Lights	Long-lasting LED lights; batteries are not replaceable
Slides		4	Lightweight	Incredibly light and fun to wear / Water-friendly and buoyant
Sandals		5	Ventilation	Ventilation ports add breathability and help shed water and debris
Boots		6	Clean	Easy to clean with soap and water / Easy to clean and quick to dry
Fun Lab		7	Uppers	Uppers featuring graphics (and lights) where kids can interact with them / Soft, perforated Matlite™ uppers
Bump It		8	Toe	Soft TPU toe posts feel broken-in from day one
Electro		9	Strap	Pivoting heel straps that let them choose between clog and slide styles / Hook & loop system on straps
Genna		10	Outsole	Croslite™ foam outsoles for better traction, support and comfort / (size) platform sole
Gianna		11	On and off	Twin gore stretch panels for easy on and off / (Handles can be mentioned in copy)
Handle It		12	Fuzz	The legendary (original version), now with a warm, fuzzy liner
		13	Jibbitz	Customizable with Jibbitz™ charms
		14	Comfort tech	Dual Crocs Comfort™: Blissfully supportive. Soft. Cradling comfort.
		15	Legal	Varies

MEN'S		Spot	Concept	Copy Examples
		1	Update	Built on our (original version) / Fresh new update to the … / New graphics, including…
AllCast		2	Features	Special feature call-outs not relating to footbed or toe/heel: cutout design, embellishments, silhouette, relaxed fit, etc.
Bogota		3	Lightweight	Incredibly comfortable and lightweight
CitiLane		4	Uppers	Genuine leather uppers / Relaxed canvas uppers / Soft, flexible mesh uppers
Classic		5	Ventilation	Ventilation ports add breathability and help shed water and debris
Kinsale		6	Toe	Soft TPU toe posts feel broken-in from day one
Santa Cruz		7	Heel	Convertible heel for loafer or slide styling
Swiftwater™		8	Strap	Pivoting heel straps (and deeper heel cups) for a more secure fit
Walu		9	Footbed	Croslite™ foam footbed and outsole for cushion and comfort
Yukon		10	Outsole	Croslite™ foam material outsole is buoyant and waterproof / Cupsole design
		11	On and off	Twin gore stretch panels for easy on and off / Slip-on style loafer for easy on and off
		12	Comfort tech	Triple Crocs Comfort™: memory foam pillows on top of a foam footbed, all riding on a Croslite™ foam outsole
		13	Legal	Varies

WOMEN'S		Spot	Concept	Copy Examples
		1	Update	Built on our (original version) / Fresh new update to the … / New graphics, including…
Busy Day	Lina	2	Features	Special feature call-outs not relating to footbed or toe/heel: cutout design, embellishments, silhouette, etc.
Capri	Rio	3	Lightweight	Fully molded Croslite™ material for lightweight comfort / Incredibly light and easy to wear

Carlie	Serena	4	Straps	Adjustable (ankle) straps for a secure fit / Prettier, thinner beaded straps with soft microfiber lining
CitiLane	Sienna	5	Uppers	Yoga-pant material uppers / Soft, perforated Matlite™ foam uppers
Cleo	Sloane	6	Footbed	Double-cushioned comfort supports and performs all day / Microfiber-lined footbed for step-in softness
Colorblock	Kadee	7	Toe	Microfiber toe post for added comfort
Crocband	Leigh	8	Heel	Deep heel cup cradles your foot / Pivoting heel straps for a more secure fit / Pull tab at heel for easier on and off
Cyprus	Malindi	9	Heel height	2-inch / 50mm wedge heel for a little lift
Eve	Meleen	10	Outsole	Outsoles with herringbone flex grooves provide great traction around water / Molded Croslite™ outsoles
Freesail	Patricia	11	Clean	Easy to clean and quick to dry
Isabella	Sanrah	12	Jibbitz	Customizable with Jibbitz™ charms
Kadee (some)	Shayna	13	Comfort tech	Iconic Crocs Comfort™: Lightweight. Flexible. 360-degree comfort.
Karin	Swiftwater	14	Legal	Varies
Kelli	Walu			
Laura	Gianna			

UNISEX		Spot	Concept	Copy Examples
		1	Update	Built on our (original version) / Fresh new update to the … / New graphics, including…
Athens	SGK	2	Features	Special feature call-outs not relating to footbed or toe/heel: cutout design, embellishments, silhouette, etc.
Baya		3	Lightweight	Lightweight, buoyant Croslite™ foam construction / Water-friendly and buoyant / Incredibly light and easy to wear
Bayaband		4	Ventilation	Ventilation ports add breathability and help shed water and debris / Toe box ventilation keeps feet cool
Classic		5	Clean	Easy to clean with soap and water / Fully molded and easy to clean / Easy to clean and quick to dry

Crocband™		6	Toe	Soft TPU toe posts feel broken-in from day one
Crocband™ Platform		7	Strap	Pivoting heel straps (and deeper heel cups) for a more secure fit
Crocs Coast		8	Footbed	Contoured footbeds / Enhanced arch supports add to the comfort / Extra soft footbed
Duet		9	Outsole	Croslite™ foam material outsole is buoyant and waterproof / Cupsole design
Front Court		10	On and off	Twin gore stretch panels for easy on and off / Slip-on style loafer for easy on and off
MODI		11	Jibbitz	Customizable with Jibbitz™ charms
Offroad		12	Comfort tech	Dual Crocs Comfort™: Blissfully supportive. Soft. Cradling comfort.
Ralen		13	Legal	Varies
Reny				

LITERIDE™		Spot	Concept	Copy Examples
		1	Inspiration	Athletically inspired for your on-the-go lifestyle
		2	Footbed	Next-generation LiteRide™ foam insoles are supersoft, incredibly lightweight and extraordinarily resilient
		3	Special	Easy slip-on styling with fixed elastic laces for security
		4	Uppers	Soft, flexible Matlite™ (mesh, canvas, etc.) uppers feel broken-in from day one
		5	Outsole	Durable Croslite™ foam outsoles provide all-day support and comfort
		6	WO Keywords	Perfect for warm-ups, cool-downs and all around town
		7	Comfort tech	LiteRide™: Revolutionary. Sink-in softness. Innovative comfort.

REVIVA™		Spot	Concept	Copy Examples
		1	Footbed	(Removable) Crocs Reviva™ footbeds with built-in air bubbles provide bounce and a massage effect

		2	Support	Foot-map engineered to deliver precision support and all-day comfort
		3	Lightweight	Croslite™ foam construction makes them lightweight and durable
		4	Uppers	Molded/Synthetic stretch uppers are washable and water-resistant
		5	Comfort tech	Crocs Reviva™: Revitalizing bounce. Soothing massage. Casual comfort.

Appendix C. Legally Approved Franchise Taglines

Baya	Designed For Contoured Comfort
Bayaband	Confidently Comfortable
Bogota/Yukon	Off The Beaten Path Rugged Good Looks
Busy Day	Lasting Comfort For Your Busy Days
Capri	Sassy. Simple. Stylish.
Capri Flip	Flip For Comfort
CitiLane	Live Life In The CitiLane
Classic	Original. Versatile. Comfortable.
Cleo	Double The Comfort
Crocband™	Sporty. Stylish. Comfortable.
Crocband™ Platform	Elevate the Conversation Confidence Counts
Crocband™ Platform Kids'	The Fun Factor Just Went Up
Crocs At Work™	Hard Work, Soft Shoes Certifiably Comfortable™ Nurse Your Patients, Not Your Feet
Crocs Chameleons™	So Fun They Change Color In The Sun
Crocs Eve	Style For Days And Into Evenings
Crocs Freesail	Free To Be Yourself
Crocs Fun Lab	Real Fun Shoes For Real Fun Kids
Crocs Isabella	More Refined. More Feminine. More Fun.
Crocs Isabella Kids'	For Her Sunny Side
Crocs Laura	Flat-Out Fabulous
Crocs Lina	Flat-Out Fabulous
Crocs Serena	Feminine. Stylish. Essential.
Crocs Sloane	Delightfully Feminine Fun
Electro	Engineered For Fun
Fuzz-Lined	

	The Snuggle Is Real Warm And Fuzzy Feelings Inside See What All The Fuzz Is About
Handle It	Helping Kids Get A Handle On Weather
Kadee	Where Cute Meets Comfortable
Kids' Classic	Original. Whimsical. Comfortable.
Kids' Crocband™	Comfort Puts A Smile On Your Face
Leigh(Ann)	Elevated Comfort Elevate Your Comfort Level Comfort Reaches New Heights The Lift You Crave
LiteRide™	Equal Parts Science And Magic The Next Generation Of Comfort And Style Comfort On The Go
LodgePoint	Stay Warm, In Style
Meleen	A Foot-Friendly Fit
MODI	Shift Into Sport Mode
Patricia	A Crocs Fan Favorite
Rain Boots	Make A Splash
Reviva by Crocs™	Add A Little Bounce To Your Day Relax. Refresh. Revitalize. Refreshingly Comfortable
Sanrah	Casual Everyday Elegance
Santa Cruz	Keep It Casual
Shayna	Adorable For All Ages
Swiftwater™ Kids'	The Splash Zone Is Their Comfort Zone
Swiftwater™ Men's	Athletic. Adventurous. Amphibious.
Swiftwater™ Women's	Lightweight. Sporty. Adventurous.
Winter Boots	Give Snow The Boot

Appendix D. Narrative Copy Templates

Baya
Make a comfy Crocs statement with the Baya Clog. A twist on the signature Classic Clog, it features the lightweight, durable build you love with advanced ventilation for breathability.

Bayaband
What happens when you combine two of Crocs' most iconic clog silhouettes, the Baya and the Crocband™, into one special pair? You get the Bayaband, a special pair that takes the fashion-athletic spirit of the originals to another level. The result is a go-anywhere style staple that lets you slide in and stay cool while throwing off an extra pop of Crocs spirit. And of course, molded Croslite™ construction means you'll stay comfortable all day long.

Bistro
Choose your culinary inspiration and serve up some serious comfort with the Bistro Clog. Designed with food service, hospitality, and healthcare workers in mind, they're light and supportive enough to get you through even the longest shifts. Slip-resistant treads, extra protection at the toes, and a variety of graphics come together to help you serve up your best.

Classic All-Terrain
Travel. Exploration. Adventures near and far. The Classic All-Terrain Clog is ready for it all, even in the harshest environments. With a more rugged outsole and an adjustable turbo strap, the ground beneath your feet has never felt more surmountable. Lightweight Croslite™ construction makes them a practical and packable choice for any outing. [If applicable, a sentence about the camo/graphic pattern would go here.] It's time to go into all-wheel drive. Flip that strap back and go find your fun!

Classic Clog (Adults)
It's the iconic clog that started a comfort revolution around the world! The irreverent go-to comfort shoe that you're sure to fall deeper in love with day after day. Crocs Classic Clogs offer lightweight Iconic Crocs Comfort™, a color for every personality, and an ongoing invitation to be comfortable in your own shoes.

Classic Clog (Kids)
It's the iconic clog that started a comfort revolution around the world, charmed kids everywhere, and made parents fall in love with their easy-to-wear, easy-to-clean design! Crocs Classic Clogs offer lightweight Iconic Crocs Comfort™, a color for every personality, and a reminder for kids of all ages to go out and play.

Comfort Icons
Iconic Crocs Comfort™: Lightweight. Flexible. 360-degree comfort.
Lightweight • Flexible • 360-degree comfort
The heart and "sole" of Iconic Crocs Comfort™ is a wonderful material we call Croslite™. It's not rubber. It's foam resin, engineered for comfort from our own secret recipe. It's soft, flexible and incredibly light, but it's also remarkably tough, which is why you'll find it used in every pair of Crocs™ shoes.
Onsite: Legendary Croslite™ foam cushioning offers all-day comfort and support.

Dual Crocs Comfort™: Blissfully supportive. Soft. Cradling comfort.
Blissfully supportive • Soft • Cradling comfort
As always, the story of Crocs comfort begins with a Croslite™ foam foundation, but with Dual we add an extra helping of shock-absorbing material to create Dual Crocs Comfort™. The results are supportive, deeply cushioned shoes that make every step feel fantastic.
Onsite: Deeply cushioned footbeds paired with supportive Croslite™ foam outsoles.

LiteRide™: Revolutionary. Sink-in softness. Innovative comfort.
Revolutionary • Sink-in softness • Innovative comfort
Created from equal parts science and magic, LiteRide™ foam is our premium innovation in the legendary world of Crocs comfort. This revolutionary closed-cell material is even lighter and softer than Croslite™ foam, delivering a delightful mix of support and sink-in softness underfoot. And with a foundation of Iconic Crocs Comfort™, each pair is destined for the comfort zone.

Onsite: Equal parts science and magic. Revolutionary materials deliver superior support and cushioning.

Crocs Reviva™: Revitalizing bounce. Soothing massage. Casual comfort.
Revitalizing bounce • Soothing massage • Casual comfort
Reenergize and put more bounce in your days with the Crocs Reviva™ Collection of sandals, flips and slides. Designed to massage with every step, Crocs Reviva™ footbeds feature bliss-inducing bubbles that soothe the soles and provide that spa-visit afterglow while you're on the go. They're the perfect companions for your daily routines, weekend escapes and the search for calm in between. Effervescent, effortless and revitalizing — Crocs Reviva™ is your first step toward sensational comfort.
Onsite: Add a little bounce to your day with bubbles that massage with every step.

Crocband™ (Adults)
The Crocband™ Collection features original Croslite™ foam construction for reliable cushioned comfort, a sporty design that's easy to step into and out of, and a variety of energy-boosting colors and graphic designs. Show your stripes!

Crocband™ (Kids)
Slip your little one's feet into the comfort and style of the Kids' Crocband™ Clog. This kids' clog features lightweight, durable Croslite™ foam construction, contoured footbeds, and pivoting heel straps for a secure fit — plus they can add Jibbitz™ charms to make them their own.

Crocband™ Flip
Sporty and lightweight with the signature athletic stripe, the Crocband™ Flip is a colorful and incredibly comfortable warm-weather choice that pairs perfectly with shorts, slacks or swimwear. Constructed of easy-to-clean Croslite™ material, it's ready for the beach, garden or anywhere else you choose to get your summer on!

Crocband™ Platform (Adults)
The incredibly popular line of Crocband™ clogs reaches new heights in this Platform edition. With all of the comfort and style attributes you love about the original Crocband™ Clog, plus a 1.5-inch platform sole all the way around, they're a playful way to elevate any look.

Crocband™ Platform (Kids)
The incredibly popular Crocband™ Collection reaches new heights in this Platform Slide edition for the girls. With all of the comfort and style attributes kids love about the regular Crocband™ Clog, plus a 1.5-inch platform sole all the way around, they're a playful way to elevate any look and make a sassy style statement.

Crocs At Work™
Created for workers in culinary, medical, retail, hospitality and other on-your-feet industries, Crocs At Work™ styles are cushioned and supportive enough to withstand even the toughest shifts. They feature a relaxed but protective fit, a variety of colors and graphics, and Crocs Lock™ slip-resistant treads on most styles. Serve up your best!

Crocs Brooklyn
Effortless style, superior all-day comfort and ultimate wardrobe versatility come together in the new Crocs Brooklyn Collection. Available in a variety of heel heights and sophisticated yet simple silhouettes, each wedge features sensationally comfortable LiteRide™ foam technology inside — because you should never have to choose between looking and feeling your best. Crocs Brooklyn's lightweight construction, intuitive upper straps and revolutionary comfort technology allow you to move confidently from work to play, up or downtown, without a fuss. When you can look fabulous and stay light on your feet from the day's first step to the last, why would you settle for anything less?

Crocs Chameleons™
Everything parents and kids love about Crocs gets a cool, color-morphing makeover in the superfun Crocs Chameleons™ Collection of sandals and flips. Featuring photo-reactive UV technology that allows them to change colors in the sun, they're a surefire way to get your little ones excited for your next vacation, family outing or any day in the sun.

Crocs Fun Lab
Crocs Fun Lab styles feature original character-rich graphics and other inspired designs to help kids express themselves and engage new friends, resulting in more fun for the little ones.

Crocs Isabella
Featuring a fetching range of flips, wedges, sandals, slides and slingbacks, the Crocs Isabella Collection showcases Crocs' warm-weather essentials. With soft, flexible Gemlite™ cross-straps and uppers that feel broken-in from day one, they're as comfortable and practical as they are beautiful.

Crocs Monterey
Versatile styling, contemporary metallic embellishments and molded Crocs comfort. What more could a woman ask for in a sandal? The Crocs Monterey Collection of sandal styles adapts to your favorite outfit with a wide variety of color and embellishment options to dress up or down for any occasion. Plus, you can count on cushioned Crocs comfort to take you through your day with ease.

Crocs Reviva™
Reenergize and put more bounce in your days with the Crocs Reviva™ Collection of sandals, flips and slides. Foot-map engineered to deliver all-day comfort, Crocs Reviva™ footbeds feature bliss-inducing bubbles that massage with every step and provide that spa-visit afterglow while you're on the go. They're the perfect pampering companions for your daily routines, weekend escapes and the search for calm in between. Effervescent, effortless and revitalizing — Crocs Reviva™ is your first step toward sensational comfort.

Crocs Serena
A fabulously feminine treat for bare feet, the Crocs Serena Collection of sandals, flips and slides feature elegant stretch straps and a Croslite™ foam foundation for cushioned comfort and true style versatility. They're perfect for vacation getaways, relaxing on weekends or evenings out with friends.

Crocs Sloane
The Crocs Sloane Collection combines all the casual functionality and comfort you desire with the just the right amount of lift and beautiful embellishments galore. This style is the perfect way to show off that new pedicure without sacrificing the Iconic Crocs Comfort™ you've come to depend on. Sometimes spoiling yourself is just that simple!

LiteRide™
Take a ride in a new kind of footwear. Inspired by today's on-the-go lifestyle, the LiteRide™ Collection was created to be worn on your terms, at any pace. Featuring LiteRide™ foam footbeds, the latest breakthrough in world-class comfort, these are engineered to make you feel sensational with every step along life's winding path.

Meleen
A basic sandal with a little more style power and coverage in the right places. The Meleen Twist is made entirely with Croslite™ foam, so it's very light and very comfortable. With a playful twist to the upper straps, this style updates the look and gives you the side benefit of a foot-friendly fit. The footbed has tiny massage-pods and a deeper heel cup for even more comfort.

Neria
Ready to make the rounds in protective comfort and style, the Neria Pro was designed for a relaxed fit — a little movement in the heel is normal — adding a dose of freedom without sacrificing the security of a closed shoe. Perfect for workers in healthcare, restaurant, retail and any other demanding on-your-feet industry. Try Neria on your next shift or even at home in your own kitchen, garden, anywhere you like to clog.

Sanrah
Explore a more accented look without forfeiting the delightful lightweight comfort of Crocs' popular Sanrah sandals. They feature a range of embellishments and stylized uppers — plus the wearability of Dual Crocs Comfort™ — in that easygoing sandal you love.

Santa Cruz
There's a definite coastal Sunday drive kind of vibe to the Santa Cruz [name]. They're refined enough to wear to the office, though the mood you'll be stepping into is anything but uptight. [If the style is convertible, add:] Wear them like a loafer, or fold down the heels when you want to up the leisure quotient and wear them like a slide.

Specialist
Do your shoes live up to your career specialty? Everything that makes Crocs™ shoes so comfortable works overtime in these clogs from our Crocs At Work™ Collection. We've added thicker construction at the toes and metatarsal areas, increased arch support, and nubbed Croslite™ foam footbeds for a massage-like experience with every step.

Swiftwater™ (Men's)
These sandals, slip-ons, clogs and flips share a common DNA that is purposefully sporty and constructed to shed elements accrued along the terrain of life. These styles feature everyday wearability that provides security, serious comfort, and versatility for whatever comes next. Ride the wave. The river. The waterpark. Anywhere you like to make a splash.

Swiftwater™ (Women's)
Life moves swiftly. Comfort and functionality are expected to keep up on the go and look good doing it. The newest Swiftwater™ [silhouette] is up to the challenge. From the backyard to the great outdoors, these activity-inspired shoes will travel with you everywhere.

Swiftwater™ (Kids')
Kids have a knack for finding all kinds of mess to play in. The Kids' Swiftwater™ Collection is ready for the challenge. These washable, amphibious shoes have large ports to shed water and dirt and channeled outsoles for increased traction, and they're super easy for kids to put on and take off by themselves. Playtime just got seriously awesome.

Appendix E. U.S. Legal Lines

Licensors marked with an asterisk below must have their copyright line included in any artwork depicting a product created with that licensor, including in email campaigns.

Years ending in XX will need the XX replaced with the current year.

Disney*
© Disney
No Disney characters or movies need ™ or ® marks next to them. However, Mickey Mouse and Minnie Mouse need to be presented with their full names, "Mickey Mouse" and "Minnie Mouse" (no shortening to "Mickey", "the mouse", or any similar iteration).

Disney/Pixar*
© Disney/Pixar
Commonly used properties: Cars, Toy Story, the Incredibles

DreamWorks
Trolls™
DreamWorks Trolls © 20XX DreamWorks Animation LLC. All Rights Reserved.

Hasbro
My Little Pony™
© 20XX Hasbro. All Rights Reserved. Licensed by Hasbro.
Transformers™
TRANSFORMERS and all related characters are trademarks of Hasbro and are used with permission. © 20XX Hasbro. All Rights Reserved. Licensed by Hasbro.

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Realtree AP HD®
Realtree Edge®
Realtree Max-5®
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Kryptek®
Kryptek® Highlander™

All camo pattern names use a ™

LINE Friends*
© LINE

Lucasfilm
© & ™ Lucasfilm Ltd.
© LFL (when space is limited)
Disney owns Lucasfilm, so the same rules apply to Lucasfilm characters and movies as Disney.

Marvel Studios*
© Marvel
Disney owns Marvel, so the same rules apply to Marvel characters and movies as Disney. However, when naming shoes, they do not need to include "Disney" before them.

Mossy Oak®
Mossy Oak® Bottomland®
Mossy Oak® Elements™

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Teenage Mutant Ninja Turtles™
Shimmer & Shine™
Paw Patrol™
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Pac-Man
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Peanuts
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Use the ® symbol on all character names.

Perryscope/Epic
AC/DC™
© 20XX
Under license to Perryscope Products, LLC/Epic Rights, Inc.

Rovio Entertainment
Angry Birds™
Hatchlings™

Sesame Workshop

Smiley*

Sony
Smurfs™

Tonka

TrueTimber®
TrueTimber® Kanati™
TrueTimber DRT®
TrueTimber® Strata

Universal
Minions™

Viacom

Warner Bros.
Superman™
Batman™
Justice League™
Wonder Woman™
Scooby-Doo™
Looney Tunes™

Appendix F. Reference Material

Official Dictionary and Thesaurus
Merriam-Webster
https://www.merriam-webster.com/

Secondary Thesaurus and Related Words Resource
OneLook
https://www.onelook.com/thesaurus/

Tertiary Thesaurus and Rhyming Dictionary
Rhyme Zone
https://www.rhymezone.com/

Fashion Dictionaries
C&E Fashions Shoe Terms https://www.candefashions.com/about/glossary-of-shoe-terms/
WWD https://wwd.com/fashion-dictionary/
Paul Frederick https://www.paulfredrick.com/help/helpdetail.aspx?helpid=glossary