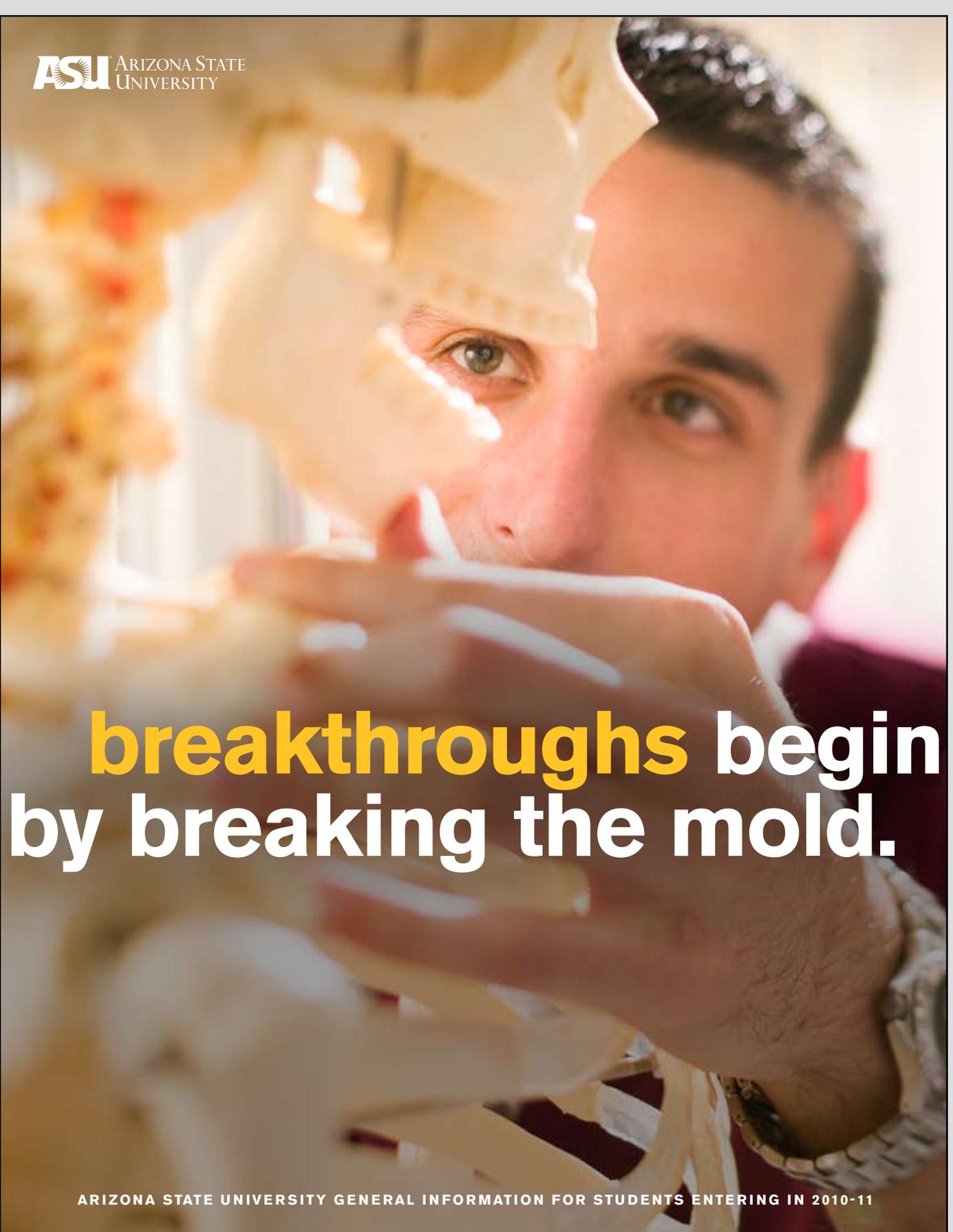


ASU comprehensive graphic standards

fall 2010





breakthroughs begin
by breaking the mold.

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**one of the top 100
universities in the world**

asu.edu/excellence 

**1 in 3 freshmen
graduated in the top 10%
of their high school class**

asu.edu/excellence 

**more student entrepreneurs
than any Ivy League school**

asu.edu/excellence 

A. Overview

A New American University describes ASU's bold and ambitious plan to transform the role of higher education to serve the nation's needs in the 21st century. Our New American University mission is well-documented elsewhere in print publications and on the ASU web site. The university's brand is built around communicating this mission to our various stakeholders.

This document is intended to assist visual communicators and those who are tasked with extending the brand to various points of connection with ASU's audiences by providing a detailed overview and specifics regarding executing the New American University brand.

B. Vision

Breaking the mold, ASU has become a place where local solutions have global impact.

This statement encapsulates the heart of our vision. We are an institution that has chosen to forge a new trail, and to question the widely accepted role of a New American University in the world – not simply because we can but because we have the opportunity and responsibility to do something great, new and meaningful. We are breaking the mold.

What this means is a university that responds to the realities of the world. We are deeply dedicated to this place, and we are innovating and implementing solutions to our local challenges that will have global reach.

Like our core values, this statement helps establish a consistent foundation that underlies all of our communications.

C. Values

We transcend boundaries.

We are optimistic, seeing the world for what it is and what it can be.

We have the strength in numbers to effect meaningful change.

We are courageous, embracing the risk of our ambitions.

We are visionary, scaling our commitments to a world that needs big ideas and bold action.

i overview – cont'd

D. Tone

The voice of our brand is:

Ambitious	Plainspoken	Optimistic	Leading the way	Committed
Bold	Monumental	Determined	Strong	Purposeful
Unbridled	Inspiring	Future-focused	Active	Honest
Visionary	Aspirational	Authoritative	Capable	Brave

E. What's in a brand?

An organization's brand is more than a slogan or a logo. It captures how the organization is — and wants to be — perceived. Brands are built on feelings and perceptions of an organization and its performance by those who use its services or are impacted by its actions. That is why every organization has a brand, whether it plans for one or not.

In point of fact, “brand happens,” so we need to understand our brand essence and its core values.

A good brand contains both practical and emotional elements that make it feel right. It expresses what the organization is through ideas about its traditions, visual assets (look) and culture. A brand also captures what the organization provides, the things it delivers (functional benefits), the things it enables users to do or be (self-expressive benefits) and the way it makes users feel (emotional benefits). By being credible, relevant and consistent, a brand differentiates an organization from others like it. It builds trust and loyalty among its stakeholders.

The New American University brand captures several perceptions of ASU and its values that research tells us our stakeholders hold or are willing to believe. Many of these values unite both the utilitarian and the emotional spirit of the ASU brand.

The work of building and maintaining this brand depends, then, upon sustained, strategic efforts to use graphics, messages and story lines that reinforce brand values. We can deliver information about ASU that appeals to the intellect, and in a style that captures the excitement and confidence of a New American University in taking on the challenges we face. In this way, we will strengthen the positive feelings and deepen the understanding that our constituents have about this university.

F. Brand promise

Arizona State University is a foundational model for a New American University. It is a place that inspires risk and reinvention, and has pioneered a new standard for teaching and discovery by encouraging us all to work together to change our world.

G. The purpose of this document

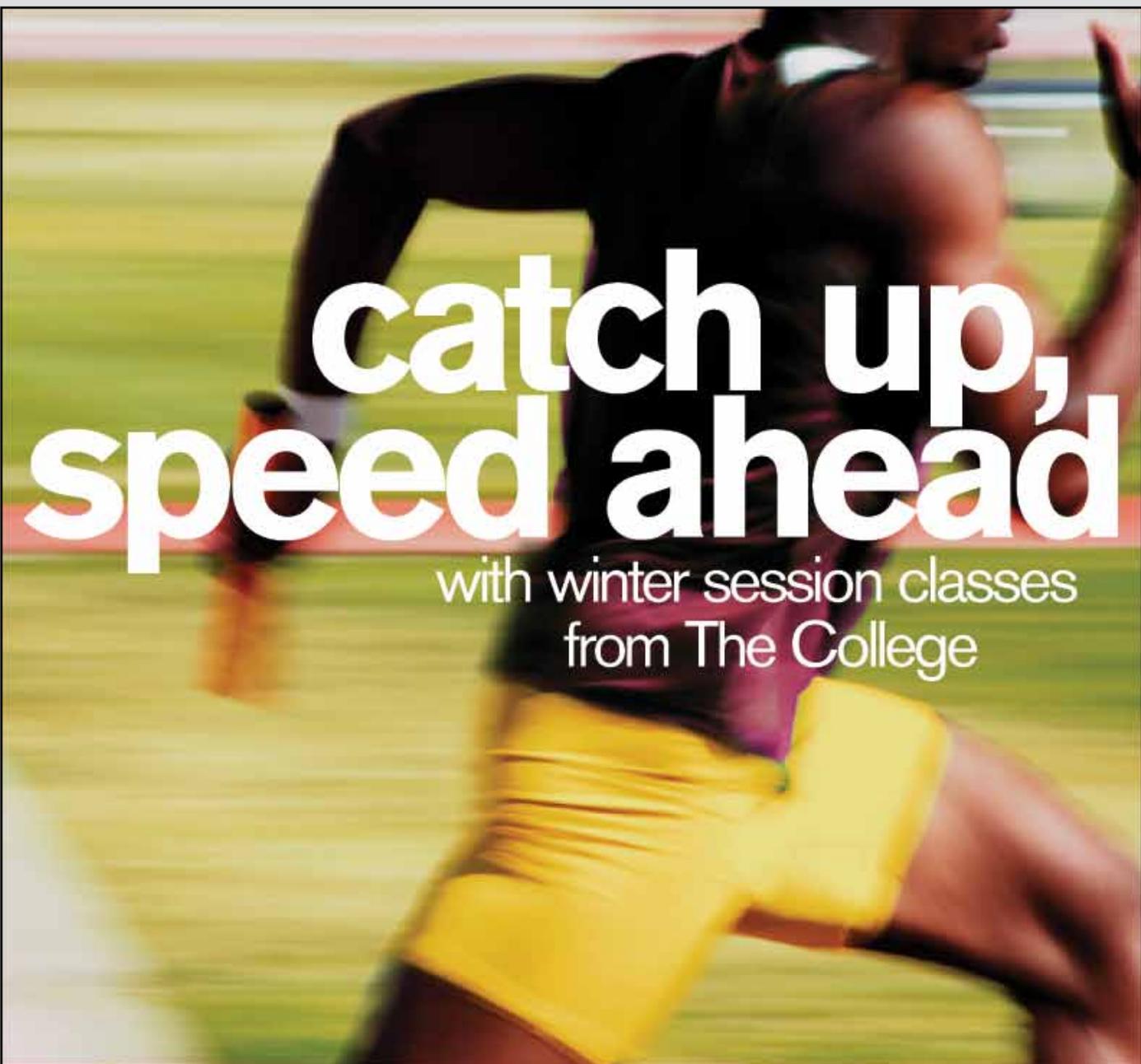
The purpose of this document is to help communicators put it all together. It is intended to:

Expose communicators to the brand, its history, its nuance, vision and expectation.

Educate communicators on how to utilize brand assets.

Empower communicators with the proper execution of the brand through all points of connection with our audience.

Arm communicators with all the necessary tools to enable success in working with our brand.



catch up, speed ahead

with winter session classes
from The College

clas.asu.edu/winter

classes run from Dec. 29 – Jan. 14

Work with your advisor to choose appropriate classes.

ASU COLLEGE of
LIBERAL ARTS
& SCIENCES
ARIZONA STATE UNIVERSITY

A. University logo, word mark, and signature; rules of usage and color palette

University Logo

The sunburst logo (shown below) was introduced in 1995, replacing all pre-existing logos for the university. The logo is made up of a sun icon that is incorporated into the three letter forms (A, S and U) and provides a strong and recognizable graphic image of ASU's mission and purpose.



University word mark

The word mark (shown below) is a unique typographic element displaying the full name of Arizona State University in a customized typeface based on Perpetua Titling Regular. The word mark may be used on its own or in combination with the logo (see "University Signature" below).

ARIZONA STATE
UNIVERSITY

University signature

The sunburst logo combined with the university word mark is called the ASU signature. The examples below show two versions of the signature: the one on the left is landscape-oriented and the other is centered.



The university logo and word mark are federally registered trademarks and:

- May not be altered or embellished in any way.
- May not be used as part of a larger mark, title or graphic.
- May not be used as a word.
- Must include the ® designation whenever they are used.

01 identity – cont'd

B. Using the marks as design elements

ASU now allows its marks to be used as design elements in the specific treatments listed below. However, using the marks in these applications does not satisfy the requirement of an official logo or signature on all communications of the university. Uses of the logo and Sparky as a design element, water mark or in a screen tint as described below must be approved by Steve Swain.

As design elements: Portions of the ASU sunburst logo, signature and the Sparky mascot may be used as design elements, but only as portions of the whole mark. For example, Sparky's head may be used, but not removed from his body. The sunburst may be used, but not without the adjacent letter shapes.

As water marks and in screen tints: The sunburst logo, the word mark and Sparky may be used as watermarks in appropriate uses. These marks may also be used in screen tints when used as a design element. All of the marks used in this manner must follow the applicable color standards for that mark.

Who may use the logo, word mark and signature

The ASU logo, word mark and signature may be used only by faculty, staff and units of the university when conducting university business. Voluntary faculty and staff organizations may not use these marks.

Most student organizations may not use these marks. However, paraprofessional student organizations may use the university's marks when representing the university. Paraprofessional student organizations are groups registered with the Student Organization Resource Center (SORC) whose primary purpose is to support Arizona State University in a particular area, such as admissions, community outreach or student government. Paraprofessional organizations include ASASU, Devil's Advocates, START and REACH, among others. It is expected that these groups will use a separate graphic identity from the university; however, because the students represent the university in their roles, it is also expected that the ASU sunburst logo will be included on the sleeve of shirts used for identification purposes.

Any individual, organization or entity external to the university interested in using any of the university trademarks must contact ASU Trademark Management at 480-727-7848 or 480-965-5499. Anyone internally of ASU must contact Steve Swain at ASU Creative Services steve.swain@asu.edu.

The minimum reproduction



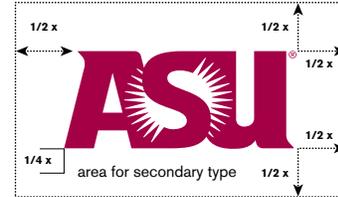
The minimum print reproduction size of the logo is 5/16 inch.

Area of isolation for the logo, word mark and signature

The protected area around the logo, word mark or signature is called the “area of isolation”. No graphic elements, titles, text, background color changes or other design elements may occur in this protected space. The area of isolation is an area equal to half the height of the logo and extending out on all four sides of the logo. In the example to the right, X equals the height of the logo, and 1/2 X on each side is considered the area of isolation.

However, the area of isolation may be reduced to 1/4 X for web applications of the logo, word mark and signatures. For example, if the logo used is 64 pixels high, the VSPACE and HSPACE attribute of the image should be no less than 16 pixels. When the signature is used, the area of isolation is still based on the height of the logo but surrounds the entire signature (see the examples below). When using the word mark, the area of isolation is based on the height of the capital A in Arizona.

Secondary type, as is used in return address blocks with the signature (as shown at right), is the only exception to the area of isolation.



How to access the logo, word mark and signature

The graphics download library of the Communication Guide contains all official versions of the logo and signature in several digital formats. Use of the downloads requires agreement to abide by the university standards within the Communication Guide.

01 identity – cont'd

Approved usage of university colors for ASU logo/word mark/signature

The logo and signature should be reproduced in the official university colors only. Below are the only approved color and usage combinations. No other combinations should ever be used. The logo and signature may not be used in gold metallic or PMS 123 gold.

The logo and signatures must never appear in screen tints.

The signature does not always have to accompany the ASU logo when used for marketing to a local audience. However, it must accompany the logo when marketing to areas outside of the Phoenix area.

Differences in ink color may occur depending on the quality of paper or product material used. The final product must match the official PMS colors shown below.



Full Color

ASU Letters - PMS 208 Maroon

Sun - PMS 123 Gold

Word Mark - PMS 208 Maroon



Grey

ASU Letters - PMS 431 Grey

Sun - Surface

Word Mark - PMS 431 Grey



Maroon

ASU Letters - PMS 208 Maroon

Sun - Surface

Word Mark - PMS 208 Maroon



Black

ASU Letters - Black

Sun - Surface

Word Mark - Black

Surface - Any solid color background that does not exceed a color value of 50% Black

Rules for using reversed ASU logo

ASU logo: Must be reversed to white or ivory only.

Signatures: Must be reversed to white or ivory only.

Sun and surface:

The sun should not be filled with any color.



It can be used on any background that doesn't distort the readability of the logo,

or



on any solid color background that exceeds a color value of 50% Black.

Embossing, foil stamping, metallic inks

The logo, signature, athletic mascot and seal may be foil-stamped in gold, silver and bronze. When using a signature format, both the logo and word mark must be in the same color. The minimum height when foil-stamping is a half inch.

Things to consider:

- Blind embossing is preferred over foil-stamping because of the difficulty in matching foil colors.
- Take extra care in matching foil colors to the approved color palette.
- Matte foil colors are recommended over gloss foils.

Metallic inks are acceptable in gold, silver, and bronze.

01 identity – cont'd

Unacceptable color use of the marks

Using screen tints of the official university colors in any combination is unacceptable.



Mixing the official university colors in any combination other than the approved usage is unacceptable.



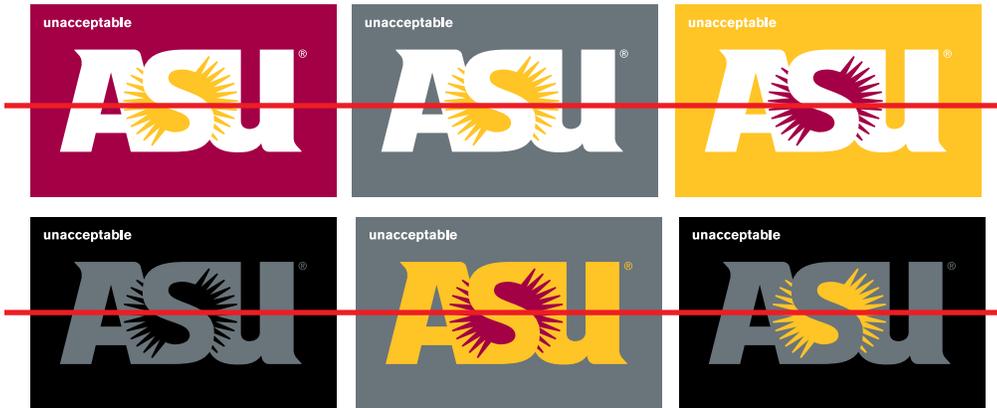
For one color applications, using screen tints in the sun icon is unacceptable.



Avoid using color digital files when outputting to a black and white laser printer. This will render the official colors of maroon and gold in screens of black and is unacceptable.



Mixing the official university colors in any reversed combination other than the approved usage is unacceptable. All applications of the logo or signature in reverse should use the same color for the sun icon as the background.



Using other typefaces in place of the official word mark is unacceptable.



Do not alter the word mark in any way (such as eliminating the word “University”).



Do not rearrange the logo and word mark configurations in any way.



Do not angle or rotate the logo or signature. Do not add a shadow, dimension or distort the logo or signature.



01 identity – cont'd

Use the signature configurations as distributed. Do not change the spacing between letters or spacing between the word mark and logo.



Use the original, high-quality graphic files. Do not scan or recreate the logo or signatures. Do not use bitmapped images such as Tiff or Pict file formats for offset printed materials because of their poor reproduction quality. The EPS file format is scalable and provides better reproduction for offset printing.



Acceptable over four color photo

When using the configurations over a four color photograph, the logo or signature must be either maroon and gold or reversed to white. The placement of the logo or signature should be in an area of the photograph where there are no distracting patterns or elements. When using the white logo or signature, the photograph should be seen through the sun area.



Acceptable over one color photo

When using the logo or signature over a one color photograph, the logo or signature must be either black or reversed to white. In both cases, the photograph should be seen through the sun area. The placement of the logo or signature should be in an area of the photograph where there are no distracting patterns or elements.



Unacceptable over four color photo

When using the logo or signature over a four color photograph, it is unacceptable to place the logo over an area of the photograph where there are distracting patterns or elements. It is unacceptable to use the black logo with a white sun in any 4-color application.



Unacceptable one color

When using the logo or signature over a one color photograph, it is unacceptable to place it over an area of the photograph where there are distracting patterns or elements. It is unacceptable to use the white logo over an area that is of similar lightness.



01 identity – cont'd

C. The university mascot

The official mascot, Sparky the Sun Devil, was developed in 1955 to reflect the energy and enthusiasm of ASU. The regulations governing Sparky's use are as follows:

- 1. Ability to use:** Sparky may be used on all applications by Intercollegiate Athletics, registered student organizations and the ASU Alumni Association. Other official university organizations may use Sparky only on communications and materials that are directed to students or alumni.
- 2. Registration:** Sparky is a registered trademark of the Arizona Board of Regents. The first use of Sparky on any item must carry the symbol of a registered trademark (®).
- 3. Color:** Sparky is normally shown in one of four standard color combinations: a) maroon, gold and white; b) black and white; c) maroon and white (See examples at right.) In licensed apparel, the mascot may be presented in a tone-on-tone design. Whenever this presentation is used, it must retain the original character of the design by presenting the face and trident in a lighter shade than the rest of the costume. The teeth and area around the irises of Sparky's eyes should always be white. All tone-on-tone applications must be approved by ASU Trademark Management.
- 4. Pose:** Sparky is normally presented in the standard pose shown on this page. Sparky may only be presented in the standard pose on branded merchandise for retail sale. In other applications, the mascot may be presented in other poses, holding other items than a trident. However, the following restrictions apply: a) all such modifications require the written approval of ASU Trademark Management (for merchandise) or ASU Strategic Marketing and Communications (for other applications); b) the image must be drawn by a professional illustrator in the exact proportions, colors and facial expression as the original; c) Sparky must always wear the standard costume; and d) Sparky may only be presented in activities and holding items that are deemed acceptable by the university (e.g., conforming to the Student Code of Conduct and appropriate laws).
- 5. Severability:** Sparky must always be shown as a whole image or in partial images that do not detach part of his anatomy from his body. However, in some applications Sparky's head may be used in isolation (without the rest of his body), and the trident may be used separately as a decorative element.
- 6. Three-dimensional and animated applications:** Sparky may also be represented in three-dimensional or animated form. In these applications, the restrictions under "Pose" apply.

The mascot is not available for downloading. Registered student groups should contact campus organization office for authorization. Any individual, organization or entity external to the university interested in using any of the university trademarks must contact ASU Trademark Management at 480-727-7848 or 480-965-5499. Anyone internally of ASU must contact Steve Swain at ASU Creative Services steve.swain@asu.edu.

Downtown: Dora Tompkins dora@asu.edu

Tempe: Manju Ramadurai manju.ramadurai@asu.edu

West: Katie Fischer katie.fischer@asu.edu



**PMS 208 Maroon
with PMS 123 Gold**



100% Black



PMS 208 Maroon

01 identity – cont'd

Polytechnic: Shannon Poling Shannon.poling@asu.edu

D. The university seal

The official seal of Arizona State University is the official seal of the state of Arizona with the words “Arizona State University 1885” encircling it. Use of the seal is reserved for approved signage; formal and official documents such as diplomas, legal and official records, transcripts, and programs for formal academic ceremonies; and any other legal agreements binding the university.



The university seal is a registered mark of Arizona State University and:

- May not be altered or embellished in any way.
- May not be used as part of a larger mark, title or graphic.
- Must include the ® designation whenever it is used.

Use of the seal requires prior authorization from the ASU Brand Council and is not available to download.

To contact the ASU Brand Council, e-mail Steve.Swain@asu.edu.

Use of the university seal for commencement announcements is handled strictly through licensed vendors. CB Announcements has the approval and license to use the seal on personalized “official” announcements. Some people refer to these as invitations. For official Arizona State University commencement announcements, please contact the ASU bookstore at 480-965-7923 or the following web links;

<http://bookstore.asu.edu/asu/MerchList.aspx?ID=4367> or www.CBgrad.com

Who may use the university seal

The seal is used by ASU units only in very specific situations: formal and official documents such as diplomas, legal and official records, transcripts, programs for formal academic ceremonies, and legal agreements binding the university.

Use of the seal requires prior authorization from the ASU Brand Council.

To contact the ASU Brand Council, email steve.swain@asu.edu or call (480) 965-3203.

Any individual, organization or entity external to the university interested in using any of the university trademarks must contact ASU Trademark Management at 480-727-7848 or 480-965-5499. Anyone internally of ASU must contact Steve Swain at ASU Creative Services steve.swain@asu.edu.

How to access the university seal

The seal is protected by the university and not available as a downloadable file in the Communication Guide. To obtain a digital file of the seal for an authorized use, contact steve.swain@asu.edu or call 480-965-3203. To obtain the seal for merchandise purposes, contact ASU Trademark Management at 480-727-7848 or 480-965-5499.

Colors for the university seal

The university seal can only be reproduced in the official university colors or foil-stamped in the approved colors of gold,

01 identity – cont'd

silver and bronze.

The seal can also be reversed to white over colors from the official palette. Do not use PMS 123 Gold for the seal.

Color consistency

Ink colors are affected by many variables including printing method, paper color, texture and conditioning. Our objective is to achieve a very close color match to the official color palette within reasonable tolerances of the chosen reproductive method, paper and substrate.

E. Using trademarks and registered marks

The university logo and word mark, mascot and seal are registered marks of Arizona State University and must include the ® designation whenever they are used. Please ensure these designations are included on the marks in all publications and printed uses. In addition, the first instance in a publication of any of the marks below used in verbiage must include the ® designation:

Arizona State University

Sun Devils

Sun Devil

Arizona State

ASU

Any individual, organization or company wishing to use Arizona State University's logos and trademarks must obtain the right to do so in writing from the university. All uses of Arizona State University's logos and trademarks must be licensed and shall be regulated by the Trademark Licensing Program at ASU. Additional information about the university's trademarks and the licensing of these marks can be obtained at www.asu.edu/purchasing/tm/index.html and from ASU Trademark Management at 480-727-7848 or 480-965-5499.

For more information about the use of these official marks in merchandise and about the Trademark Licensing Program at ASU, contact:

ASU Trademark Management Coordinator

Arizona State University

1551 S. Rural Rd.

Tempe, AZ 85287-5212

480-965-5499

Fax: 480-727-9800



01 identity – cont'd

F. Endorsed identity

ASU embraces an entrepreneurial model that encourages academic, research and performance units to excel in their respective arenas. With this in mind, the ASU graphic identity includes an endorsed branding architecture as an option to using only the ASU logo to address the graphic needs of this entrepreneurial focus while still strongly supporting the ASU brand.

Components

An ASU-endorsed brand contains these elements:

- The ASU sunburst in approved color combinations.
- A unit's name, either in full or in part, to the right of the sunburst.
- A thin black rule underneath the sunburst and the unit's name.
- The words "Arizona State University" in black Frutiger Bold under the rule.

Color Palette and Usage

The endorsed brand can be shown in the following color formats:

- Four color with the unit name either in maroon or black; this can also include tints of black.
- All black
- All white

An endorsed brand may also be created in both landscape and centered orientations. In a centered orientation, the sunburst is placed at the top, and the text and rule are centered underneath it. Centered logos are commonly used on coffee mugs and in other applications where the available space is tall but narrow.

Who is eligible?

Units eligible for an endorsed brand are:

- Units that have received substantial naming gifts.
- Units that have independent public identities (e.g., KAET).
- Primary academic units (colleges and schools with deans).
- High-impact, pan-university institutes and initiatives.

Schools that are not primary academic units (e.g., headed by a director instead of a dean) may use an endorsed brand with permission of the dean of their primary academic unit. Once an endorsed brand is approved, it may be used in place of the ASU logo on all materials, both print and electronic. One, and only one, logo should be used on a publication or webpage to represent a unit of the university. If two or more university units are represented in the same publication, the university logo should be used in place of the two individual unit logos. Two or more endorsed logos should never be used in a single publication.

Endorsed brands are approved by ASU Creative Services.

To contact ASU Creative Services, e-mail steve.swain@asu.edu or call 480-965-3203.

Correct Usage

Please refer to the rules regarding correct usage for the ASU logo and word mark. The same rules apply to endorsed logos.

How to access the endorsed brand logos

The graphics download library of the Communication Guide contains all official versions of the endorsed brand logos and in several digital formats. Use of the downloads requires agreement to abide by the university standards within the graphic standards manual.

As part of its **WAR ON CANCER** public outreach program, the

BEYOND: CENTER FOR FUNDAMENTAL CONCEPTS IN SCIENCE

is pleased to announce a public lecture by a world-renowned cancer researcher

carlo maley

**why we
get cancer
and why
it has been
so hard
to cure**

March 31, 2010, 7:30 P.M.

Biodesign Auditorium, ASU Tempe campus

To register and reserve your seat
for this free lecture, please visit us on
our webpage at **beyond.asu.edu**

ASU COLLEGE of
LIBERAL ARTS
& SCIENCES
ARIZONA STATE UNIVERSITY

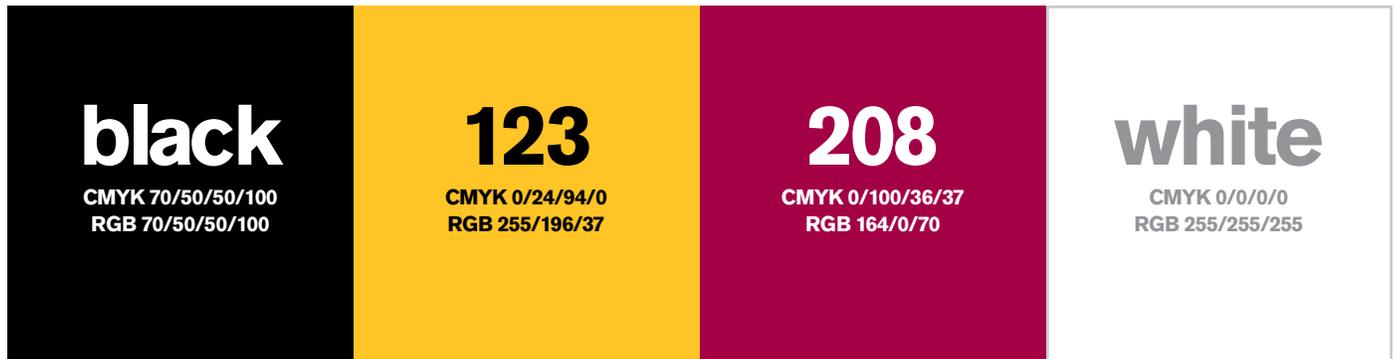
color palette 02

A. Color overview

Color usage needs to support and reflect the direct and plain spoken message. A stripped-down palette can create a sense of urgency, forthrightness and a 'tell-it-like-it-is' attitude. It serves to keep messaging clear and simple.

B. Primary color palette

In addition to maroon and gold, consider black and white key colors in our primary color palette. Black type on a white ground or knockout type on an image will provide a strength and clarity in our messaging. Reducing the reliance on maroon and gold does not weaken brand recognition. In fact, reserving specific white clear space for the logo and its iconic school colors ensures that it does not have visual competition, and that it will always shine. Over many years ASU has developed equity in our core colors of maroon and gold and it is intended that this tradition continues. These two colors should still define who we are as an educational institution.



C. Neutral colors

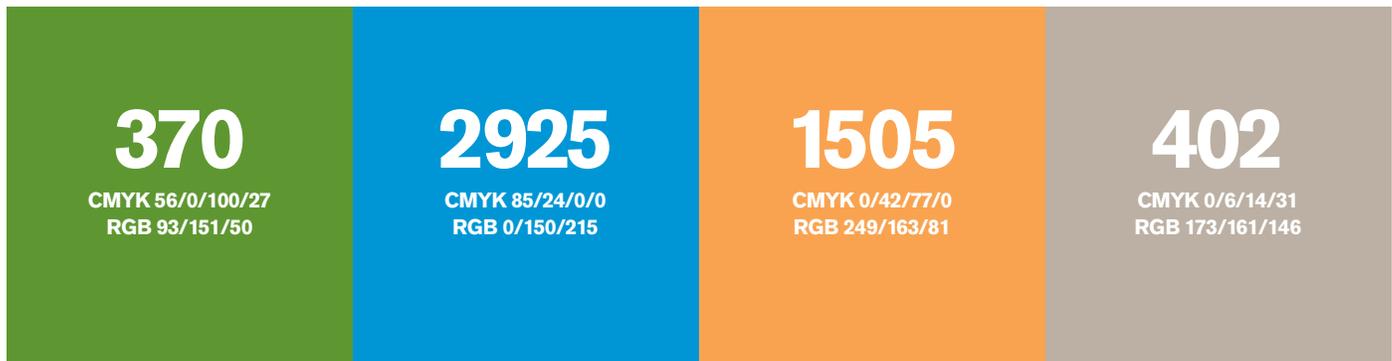
Complementing the focused primary palette is the current ASU grey as well as a new warm neutral accent color. Used judiciously, this will add dimension without diminishing the sense of forthrightness.



02 color palette – cont'd

D. Secondary colors

When more color is desired, pure bright colors feel clear and direct. However, these colors can have a negative effect when used too liberally. Use of these colors should be done sparingly and with the intent of complementing the core color palette.



Things to consider when using our color palette:

- Maroon and gold are recognizable as brand-specific colors and should always be considered for use in your project.
- Consider the addition of black and white as new primary colors in our color palette to serve as foundational color that allow maroon and gold to shine.
- Consider the tone of your project when utilizing color. The use of too many bright colors can appear overly primary. The use of too many dark colors as well as a liberal use of black can appear too serious. Use color to accurately reflect the message you are trying to convey.
- Light colors can have a tendency to be recessive and can get lost on a white colored background. ASU is big and bold.
- Be careful not to try to use every color in our palette. The use of too many colors can have a negative effect on messaging.
- Bright colors are intended to be used as accent colors and provide contrast as needed.

sun city grand

spring semester: february 8 - april 29

M09-01: Sound of the Fifties II

2 sessions: Feb. 8, 15, 22, Mar. 1, 8, 15, 22
1:00 - 2:00pm

The events, pop culture, and music of the Fifties continue to be the subject of our young lives. We will watch the original movie of the sound of the Fifties and see the original of the Fifties. We will also see the original of the Fifties. We will also see the original of the Fifties. We will also see the original of the Fifties.

M01-01: Flags of Early America

4 sessions: Feb. 8, 15, 22, Mar. 1, 8, 15, 22
1:00 - 2:00pm

The earliest use of Human History Standards, the historical flags used in the colonies. In the United States, flags with a red, white, and blue design are a staple of our national identity. We will explore the history of the American flag and the role of flags in our nation's history.

M10-05: The Grand Canyon

4 sessions: Feb. 15, 22, Mar. 1, 8, 15, 22
1:00 - 2:00pm

The course will explore the geology, environment, and history of the Grand Canyon. We will explore the geology of the Grand Canyon and the role of the Grand Canyon in our nation's history.

M09-01: Beginner Guitar

4 sessions: Feb. 8, 15, 22, Mar. 1, 8, 15, 22
1:00 - 2:00pm

The course is for beginners and continuing students. Students will learn basic guitar techniques and will be able to play simple songs. We will explore the history of the guitar and the role of the guitar in our nation's history.

M03-01: Destination - Middle East

4 sessions: Feb. 8, 15, 22, Mar. 1, 8, 15, 22
1:00 - 2:00pm

The Middle East is a region that is the center of global attention. We will explore the history of the Middle East and the role of the Middle East in our nation's history.

M01-03: The Healing Mind

4 sessions: Feb. 15, 22, Mar. 1, 8, 15, 22
1:00 - 2:00pm

The Healing Mind is a short course in the use of music and other creative arts to improve mental health. We will explore the history of the Healing Mind and the role of the Healing Mind in our nation's history.

polytechnic camp

spring semester: february 8 - april 29

Writing Family History

4 sessions: Mar. 1, 8, 15, 22
1:00 - 2:00pm

Family history research possibilities have exploded with the now going back to learn more about previous generations. We will explore the history of family history and the role of family history in our nation's history.

Arizona's Age of Reform: Populists, Radicals and Progressives, 1890 - 1920

4 sessions: Feb. 8, 15, 22, Mar. 1, 8, 15, 22
1:00 - 2:00pm

This course examines the forces for reform in Arizona beginning in the 1890s. It produced the Arizona Constitution in 1910 and the state's first constitution. We will explore the history of Arizona and the role of Arizona in our nation's history.

Introduction to Genealogy: Tracing Your Roots

4 sessions: Mar. 29, 30, Apr. 6, 13
1:00 - 2:00pm

Are you interested in learning about your family history? We will explore the history of genealogy and the role of genealogy in our nation's history.

The 7 Habits of Effective Writing

7 sessions: Oct. 1, 8, 15, 22, 29, Nov. 5, 12, 19
1:00 - 2:00pm

This course will explore the history of writing and the role of writing in our nation's history. We will explore the history of writing and the role of writing in our nation's history.

tempe connections

spring semester: february 2 - april 29

From Gutenberg to Gates: A Brief Survey of Visual Art and Modern Technology

4 sessions: Feb. 8, 15, 22, Mar. 1, 8, 15, 22
1:00 - 2:00pm

This course will explore the history of visual art and the role of visual art in our nation's history. We will explore the history of visual art and the role of visual art in our nation's history.

Introduction to Opera

4 sessions: Feb. 11, 18, 25, Mar. 4
1:00 - 2:00pm

This course will explore the history of opera and the role of opera in our nation's history. We will explore the history of opera and the role of opera in our nation's history.

Literary Traditions in the Bible and Gospels

4 sessions: Mar. 11, 18, 25, Apr. 1
1:00 - 2:00pm

This is a short course exploring the primary sources, procedures, and the Bible and the Gospels. We will explore the history of the Bible and the Gospels and the role of the Bible and the Gospels in our nation's history.

Significant Filmmakers of the Last Two Decades - The Coen Brothers

4 sessions: Feb. 11, 18, 25, Mar. 4
1:00 - 2:00pm

A few filmmakers in each generation are being planned to become legends for the next generation. We will explore the history of the Coen Brothers and the role of the Coen Brothers in our nation's history.

ASU Osher Lifelong Learning Institute

ARIZONA STATE UNIVERSITY

spring 2010 course schedule

open a new world of possibilities

that make learning fun again!

ASU West campus
ASU Polytechnic campus
Sun City Grand
Tempe Connections

lifelonglearning.asu.edu

EXPLORÉ
EXPLORE



**forward thinking
for your future**

typography 03

A. Overview

One of the unique benefits of the brand expression is the intent of headlines to do much of the conceptual heavy lifting for our marketing materials. We intentionally use typography that is maximized and daring, language that is inspiring, provocative and declarative. The proper stylization of headlines within brand standards is the primary communication vehicle by which we convey a conceptual message for our materials. Photography and illustration are an equal role to headline copy and plays in setting the proper tone for our marketing efforts.

B. Font

Akzidenz-Grotesk Pro was selected as the primary typeface of the ASU brand and the ONLY allowable font to be used for this purpose. It was one of the primary classic sans serif typefaces designed in 1896. It was the first sans-serif to be widely used and influenced many later typefaces. It is for these reasons that this font was selected, as it was the originator from which many were inspired. This notion is part of what the ASU brand is all about. It conveys strength, clarity, originality, influence and authority with subtle differences that distinguish it from the more 'refined' Helvetica, Univers and many other fonts.

Body copy: Akzidenz-Grotesk Pro – Medium

abcdefghijklmnopqrstvwxyz
ABCDEFGHIJKLMNOSTUVWXYZ
1234567890

Headlines: Akzidenz-Grotesk Pro – Bold

abcdefghijklmnopqrstvwxyz
ABCDEFGHIJKLMNOSTUVWXYZ
1234567890

Akzidenz-Grotesk Pro – Super Bold is not approved

03 typography – cont'd

C. Use of lower case letterforms

Space before the beginning of the text provides a visual entry-point for the viewer. All expressions of headlines should be done in lower-case. Straight headlines that are not quotes, proper names or legal names will follow the all-lower case style of the brand, with commas allowed when necessary but no ending punctuation. Here are the exceptions:

- Person's legal or proper name or other proper noun.
- Legal entity name (such as ASU, Arizona State University, ASU Foundation, etc.)
- Quotes.

D. Font size

Although there are no hard requirements for the sizing of fonts used in headlines or mastheads, keep in mind the approved fonts. Akzidenz-Grotesk Pro Super or Heavy have not been approved for use with our brand. Use judgment and consideration when considering what size font to use. Remember, being big and bold represents the attributes of our brand. Our brand is a movement. Font size should stay consistent through the message to represent the tone.

E. Color

In most instances black and white (reversed) should be used as the primary color choices for most headlines. PMS 123 Gold and PMS 208 Maroon are the only colors that should be used in headline usage. These colors are considered part of the primary color palette and should be strictly adhered to.

F. Edge-to-edge

The typography style of our brand is also intended to reflect one of ASU's themes of transcending boundaries. Visually, this requires that type physically connect from trim edge to trim edge. Consideration for type size is necessary to reflect this desired brand attribute. This will require some judgment.

Things to consider:

- Type should slightly be cut off when cropping on edge. Type treatment is to drop off the edge but not completely.
- Type should equal the image or document size you are creating not over powering it.
- Don't try and force a headline to go edge-to-edge if aesthetically it will not look appropriate.
- It is acceptable to anchor off only one edge.
- If there is no clean possibility to bring type to the edge, you may elect to create a border (such as with marketing materials to be printed without control of trimming or printers that require margins).
- Do not feel constrained to begin a headline aligning to the left. A natural tension or flow of a marketing document can be greatly aided by how you choose to indent typography.
- The ASU brand is AG Pro Medium and AG Pro Bold. Not AG Pro Super Bold.

A C we see a world where food and fuel need not **D** compete

ASU scientists are developing sustainable fuel sources powered by solar energy

This process can be carried out on barren lands, saving water and protecting farmland for food

ASU's research is focused on real-world solutions for today's needs



03 typography – cont'd

G. Maximum headline length

Six lines is the maximum for any headline. Any longer and we risk making the headline illegible.

H. Secondary messaging type boxes

Secondary messaging type boxes can and should be used in conjunction with headline copy. These boxes are an excellent method for showcasing alternative titles, descriptions, citing of sources, etc. The language used in these boxes should be direct and sincere.

Boxes go inside the headline copy. They do not rest on the baseline. Allow no more than two lines of copy for each box. Font generally used for boxes is Akzidenz-Grotesk Medium.

Boxes should be roughly 3/4 of the X-height of the letterforms. For example, if the type is 72 pts. text box should be roughly 54 pts. in height. This is a general rule of thumb and not a hard-and-fast rule.

Box color should generally match the color of the typography.

Things to consider:

- Do not cover up descenders on lower case letters such as g, y, q, etc. By covering up such letterforms the headline may appear as a mistake or misspelling. Remember, we are an educational institution.
- Do not line up boxes with the baseline of the copy.
- Be consistent in your height in relationship to the baseline.
- Boxes should not be larger or the same size of headline type.

I. Quotation marks

Quotes used as headlines will retain sentence capitalization and sentence punctuation. This will apply to quotes that are also used as call-outs and other design elements. When used as headlines or graphic treatments, quotes will retain sentence capitalization and punctuation. They will always include quotation marks and proper attributions, which will follow body copy style and use sentence capitalization.

Quotation marks are an important part of the expression of our brand. Stylization of brackets to give emphasis helps add to the plain-speaking nature of who we are. A good rule of thumb is to make the brackets roughly 20-25% larger than your font size. Brackets should also line up with the typography. Care and consideration should be taken to make brackets look appropriate. Brackets can also be colored or tinted to add further emphasis.

Things to consider:

- Do your brackets frame your quote in a visually compelling way?
- Do your brackets align with the letterforms contained in the quote such as with the horizontal bar of a 't' or letterform X-height?

**“The best way
to predict the future
is to invent it.”**
– Alan Kay

J. Indentation

In most instances, display copy should start with generous indentation and by aligning copy to the right. This technique is to be used in conjunction with going edge-to-edge. This is not a hard-and-fast rule and consideration should be given to the aesthetics of your project.

K. Kerning and tracking

Kerning refers to the space between letterforms themselves. Tracking refers to the total spacing of a block of copy. Overall, tight tracking for copy is recommended as part of our brand and is intended to be tight to help convey strength. However, attention to spacing between letterforms needs to be taken in to consideration. The rule of thumb for the spacing of letterforms should be tight but not touching. Exceptions to this rule are in cases where round letterforms may touch such as two ee's.

Example of tracking that is too tight - tracking to set to -110 of em

lorem ipsum delorem

Example of tracking that is too loose - tracking set to 20 of em

lorem ipsum delorem

Example of very bad kerning - kerning and tracking randomized

lorem ipsum de lorem

Example of correct tracking and kerning - tracking set to -50 of em

lorem ipsum delorem

03 typography – cont'd

L. Drop shadows

Drop shadows are NOT preferred as part of the brand expression. However, in some instances where legibility is an issue a very subtle shadow can be used. Examples of this can be a photograph containing uneven color values or textures.

Bad example of shadow usage



Good example of shadow usage



M. Exceptions to the rule

The only allowable exceptions to these formal guidelines are for use in purely nonmarketing-based materials and internal publications. Examples would include research papers, dissertations and other institutional materials where use of these brand guidelines would serve to be a distraction to the overall goal of pure written communication.

Things to consider:

- Does this project have any marketing relevance either internally or externally?
- Would use of these brand guidelines serve to distract from the overall written communication objectives of this project?
- Would this project benefit from borrowing from the brand objectives?

I F “Education is
not the filling of a
pail, but the lighting
of a fire.” H

-William Butler Yeats



ASU ARIZONA STATE
UNIVERSITY

03 typography – cont'd

N. Body copy overview

We are first and foremost an educational institution. Regardless of standards set for headline usage, we are expected to use proper grammar, punctuation, letter case sizing, and other standard rules of the English language. Proper use and etiquette for typography all apply when designing materials for ASU. Body copy will follow all standard and proper sentence structure and retain use of initial capitalization, proper ending punctuation, etc. Emphasized body copy (bold, a different color, etc.) will retain all body copy style, even though it has a different graphic treatment from surrounding body copy. Emphasized body copy (bold, a different color, etc.) will retain all body copy style, even though it has a different graphic treatment from surrounding body copy.

O. Font:

Akzidenz-Grotesk Pro Light or Regular are the preferred font choices for body copy.

P. Font sizing

Font sizing from 10-14 pts. is acceptable.

Something to consider:

Consider your intended audience when determining the appropriate size to use. Large font size (12-14 pts.) is more appropriate for older audiences. Smaller font size (10-12 pts.) is more appropriate for younger audiences. Consideration of your audience will aid the effectiveness of your project.

Q. Leading

This is a variable that will largely depend on your project requirements. When in doubt about leading requirements, most word processing or design applications are defaulted to lead copy for optimum readability.

Things to consider:

- The looser the leading, the harder the copy can be to read. The same holds true for tight leading.
- Tighter leading has the unintended consequence of adding tension to a large body of copy.
- Is the body copy intended to be more decorative? Loose leading is less of a consideration.
- Is the copy intended to be more instructional? Optimum legibility is then a consideration.

R. Alignment

Standard font alignment is to align left with ragged right. However, this is also a variable that will be determined by your project requirements. Use judgment when considering aligning copy left, right or justifying your content. Copy alignment can also distract from the overall legibility of a project. However, how you align copy can also aid the overall communication of a project.



Gios objective: clean, sustainable alternative fuel sources

new objectives

meaningful change: we're learning to create jet fuel from algae



"The new reality is, instead of being passive and waiting for what the world will do with your work, take ownership and think of what you can do with your work."

Jewell Parker Rhodes
Artistic Director for Piper Global Engagement
ASU Virginia G. Piper Center for Creative Writing

ASU is a force that creates meaningful change.

We've **changed the objectives** for the university as a whole and for the individuals within. We seek to create meaningful change by producing knowledge that easily **translates to action**. On the individual level, that means listening to the needs communities express and tailoring research to meet them.



discover the edge

at ASU, we have broken the mold and are creating a place where big, bold ideas lead to real and meaningful outcomes

literally

these stories of spirit and vision are the bold footprints of Arizona state University

Talk about bold steps. For ASU students travelling on foot through Ghana, social change meant a trip out of their comfort zone. 150 feet above the ground. On the world's only rainforest canopy bridge.

**you've taken a step
now take another**

03 typography – cont'd

S. Secondary Fonts

Where Akzidenz-Grotesk Pro is not available, the use of Helvetica or Arial is acceptable — in that order.

T. Other considerations:

The following items are examples of things we **DO NOT DO** with our brand fonts.

Never scale type horizontally or vertically.

~~lorem ipsum delorem~~

~~lorem ipsum delorem~~

Never apply a stroke or rule to type.

~~lorem ipsum delorem~~

Never use a strong drop shadow.

~~lorem ipsum delorem~~

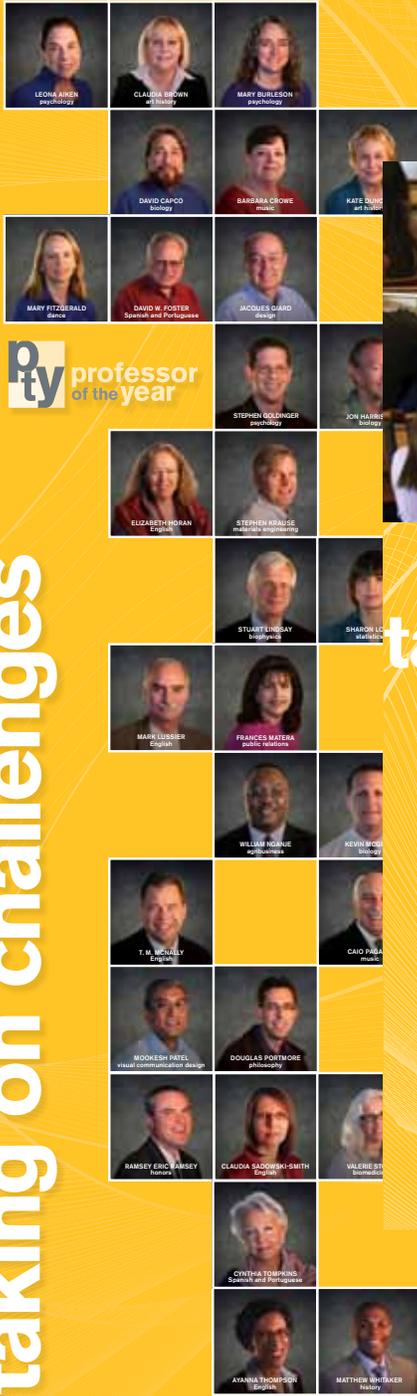
Never stylize type in any manner including glowing colors.

~~lorem ipsum delorem~~

Never stylize type in any manner with filled textures or styles.

~~lorem ipsum delorem~~

inspiring change pursuing dreams
taking on challenges



taking on challenges

The ASU Parents Association invites you to help honor this year's nominees

2010 Professor of the Year

A Celebration of Teaching and Learning Excellence

Wednesday, April 21

5 p.m.

Arizona Ballroom, Memorial Union
ASU at the Tempe campus

Please **RSVP** by Wednesday, April 7 online at asu.edu/PTY/RSVP,
parentsassociation@asu.edu or 480-965-0830.

Seating is limited.

asu parents
ASSOCIATION
ARIZONA STATE UNIVERSITY

2010 Professor of the Year

Arizona State University professors inspire change, the pursuit of dreams and take on the major challenges of our time. The ASU Parents Association is proud to honor this year's nominees and announce the 2010 Professor of the Year at the Celebration of Learning and Teaching Excellence event on April 21 at the Memorial Union.

Nominees and recipients of the award make significant contributions to undergraduate education and their area of creative activity at ASU.

Discover the results online at asu.edu/PTY
Who will join this distinguished group as the 2010 Professor of the Year?

- | | | | | |
|---|--|------------------------------------|---|--|
| '09 James Elser
biology | '08 James Blasingame Jr.
English education | '07 Amy Ostrom
marketing | '06 Andrew T. Smith
conservation biology | '05 Margaret Nelson
anthropology & honors |
| '04 Afshaneh Nakavandi
management & leadership | '03 Neal Lester
English
African-American studies | '02 George Watson
communication | '01 Ken Morrison
religious studies | '00 Jane Malenschein
biology & philosophy |
| '99 Ronald Rosset
electrical engineering | '96 George Boltander
management | '94 Richard Satterlie
biology | | |

**we are optimistic,
seeing the world for
what it is and what it
can be**



photography 04

A. Overview

Imagery can move from simple supporting player to a powerful part of the message. To strike an emotional chord, we need to convey a compelling situation or describe it in a compelling way. The text can remain a focal point, bold language about vision and potential, and can create an interesting tension with an image that describes the need for that vision.

Documentary images show the viewer why our project is important and why they should care.

Images also speak to the process and tools. ASU uses a wealth of visual mapping tools that can speak to the way we are going to obtain our goals.

Because text is still our focal point, the visionary message remains at the top of the hierarchy.

B. Horizontal line

A horizontal line in our imagery evokes a sense of future and vision and should be a consideration when selecting photography. It also creates a natural and simple ordering of elements and opens up space for the text. We can use images with natural horizon lines and create others through silhouetting.

C. Perspective

We should also consider imagery that suggests an elevated perspective and keeps our focus on the vision. Text that speaks directly and engagingly to our audience suggests a real and human connection.

D. People

Imagery that captures the scale of the global context focuses our message on the vision and bigger picture. Text that speaks directly and engagingly to our audience connects on a personal level. Incorporating a human connection through these avenues increases ASU's differentiation. Instead of constantly relying on portraits of people to engage the viewer, use photography that speaks directly to the viewer in a compelling way.

When we do want to use images of people, documentary or editorial-style images of people in larger groups, people engaged in real action and real context establish credibility.

Portraits create an emotional connection through eye contact and point of view. They should reflect the seriousness of our cause.

E. Image containment

Instead of framing or containing images, let them bleed off the page, which also helps create the sense of the world beyond the page. Use of photography should give a sense of expanse and bold vision.

04 photography – cont'd

Questions to consider:

- Does the imagery strike an emotional chord?
- Does imagery of people feel too staged?
- Have I considered more provocative photography with a clear horizontal line?
- Have I considered unusual angles?





**“The best way
to predict the future
is to invent it.”**

Arizona State University

student viewbook

—Alan Kay

2009 - 2010

ASU® ARIZONA STATE
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illustration and graphic elements 05

A. Style guidelines

When using illustration and other graphic elements consider the message you are trying to convey as well as the essence of the brand itself. Illustrations should serve to complement the overall messaging of your project rather than serving as purely decorative or self-indulgent. Consider elements that augment messaging, complement the brand and add to the aesthetic nature of your project.

B. Sunburst graphic usage guidelines

Although maintaining equity as an overall brand related graphic element the sunburst is a hold over graphic from an earlier marketing campaign. This graphic is intended to be used as a subtle background image adding a degree of depth to your project as needed. Care should be used when employing this graphic not to use it too frequently or to rely on it as a primary messaging tool when typography or imagery will serve as a better communicative devise.

Questions to consider when using the sunburst graphic:

- Is this graphic adding to the overall messaging of this project or is it purely for decoration?
- Have I used this graphic too frequently when another a more compelling image or message should have been used?
- Does it make sense to use this graphic in black? Afterall, this is a Sunburst graphic.





a state of new energy

We thank the members of the Arizona Legislature for their vision, commitment and hard work in passing legislation that ensures Arizona's leadership in producing renewable, clean energy. By enacting SB 2370, which was signed into law by Governor Janice K. Brewer, you are creating a state committed to new energy, economic vitality and a brighter future for us all.

Senators

Carolyn S. Allen
Manuel V. "Manny" Alvarez
Frank Antenori
Ed Bunch
Meg Burton Cahill
Debbie McCune Davis
Linda Gray
Jack W. Harper
John Huppenthal
Barbara Leff
Linda Lopez
Al Melvin
John Nelson
Rebecca Rios
Leah Landrum Taylor
Thayer Verschoor

Representatives

Edward Ableser
Kirk Adams
Nancy K. Barto
Olivia Cajero Bedford
Tom Boone
David Bradley
Jack A. Brown
Chad Campbell
Cloves C. Campbell, Jr.
Tom Chabin
Rich Crandall
Christopher Deschene
Adam Driggs
Steve Farley
Patricia V. Fleming
Martha Garcia
Doris Goodale
David Gowan
Matt Heinz
Russell L. Jones
Bill Konopnicki
Phil Lopes
David Lujan

Lucy Mason

John McComish
Barbara McGuire
Eric Meyer
Robert Meza
Ben R. Miranda
Warde V. Nichols
Daniel Patterson
Frank Pratt
Doug Quelland
Michele Reagan
Amanda A. Reeve
David Schapira
Kyrsten Sinema
David W. Stevens
Andrew M. Tobin
Anna Tovar
Ted Vogt
Rae Waters
Jerry Weiers
Jim Weiers
Vic Williams
Nancy Young Wright
Steven B. Yarbrough

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01_052710

A. Borders

Borders are a necessary and important element of our brand. This style is intended to reflect one of ASU's primary themes, of transcending boundaries, and gives the illusion of the world beyond the page. Visually, this requires that elements physically bleed from trim edge to trim edge. This style will require some judgment in considering the placement of photography, illustrations and typography.

However, when constraints of budgets, quality control or technology do not permit an acceptable outcome, it will be necessary to create a border that allows for the thematic objectives described above.

The typography style of our brand is also intended to reflect ASU's theme of transcending boundaries. Visually, this requires that type physically bleed from trim edge to trim edge. Consideration for type size is necessary to reflect this desired brand attribute. This will require some judgment.

Things to consider:

- Type should slightly be cut off when cropping on edge.
- Type treatment is to drop off the edge but not completely.
- Type should equal the image or document size you are creating not over powering it.
- Type should not appear too large for the document or piece you are creating.
- Don't try and force a headline to go edge-to-edge if aesthetically it will not look appropriate.
- It is acceptable to anchor only on one edge.
- If there is no clean possibility to bring type to the edge you may elect to create a border (such as with marketing materials to be printed without trimming or printers that require margins).
- Do not feel constrained to begin a headline aligning to the left. A natural tension or flow of a marketing document can be greatly aided by how you choose to indent typography.

B. Varnish

Avoid unnecessary varnish techniques or overly glossy UV or high-gloss finishes. Remember that the brand is intended to convey such attributes as plainspokenness, strength, authority and honesty. A slick marketing piece appears insincere, expensive and off-putting. Remember that all elements contribute to perception and should be taken into consideration as we work to establish our brand. A seemingly small issue such as varnish selection can send unintended messages.

06 print basics – cont'd

C. Right page / left page

Consider your project and the communication elements contained therein. The natural flow in English is from left to right. The position of the advertisement, for example, will have an effect on the communication qualities of an ad. Does your ad contain a visual of an individual? If so, which way is this person looking? Where is this person's attention drawing the viewers attention? Are the order of objects creating unnatural tension in your project? There are many things to consider when reviewing this topic and it does require some skill and sensitivity. But consideration for the placement of elements is critical to the communicative success of the project you are working on.

Things to consider:

- Will this be seen on the right page or left?
- Will this project be designed to be a full-page spread?
- Is my project predominantly horizontal or vertical?
- Is there content that may get lost in the gutter?



this is our world
together we can shape it

partner

ASU is where innovation and reinvention are happening — in classrooms, in workshops and in laboratories. From finding ways to promote economic opportunity to building strong, vibrant communities, we're tackling today's toughest challenges. Whether you are interested in sustainability, healthier living or education, we have the expertise and imagination to find local solutions that have global impact. Your partnership and investment help us prepare students and advance university discoveries capable of transforming our world.

Be a force for change. Join us.

Invest in ASU today.

Learn more at asuchallenges.com or asufoundation.org.

ASU Foundation

ARIZONA STATE UNIVERSITY

06 print basics – cont'd

D. Bleeds

A bleed is the term for printing that describes artwork that extends past the edge of a sheet. When designing a printed product that has a bleed (prints to the edge) be sure to include a bleed margin that will be cut off after printing. A bleed margin allows the printer to make the cut without having to worry about the dreaded white sliver. Typical allowance for bleeds is 1/8" (or .125") past trim edge.

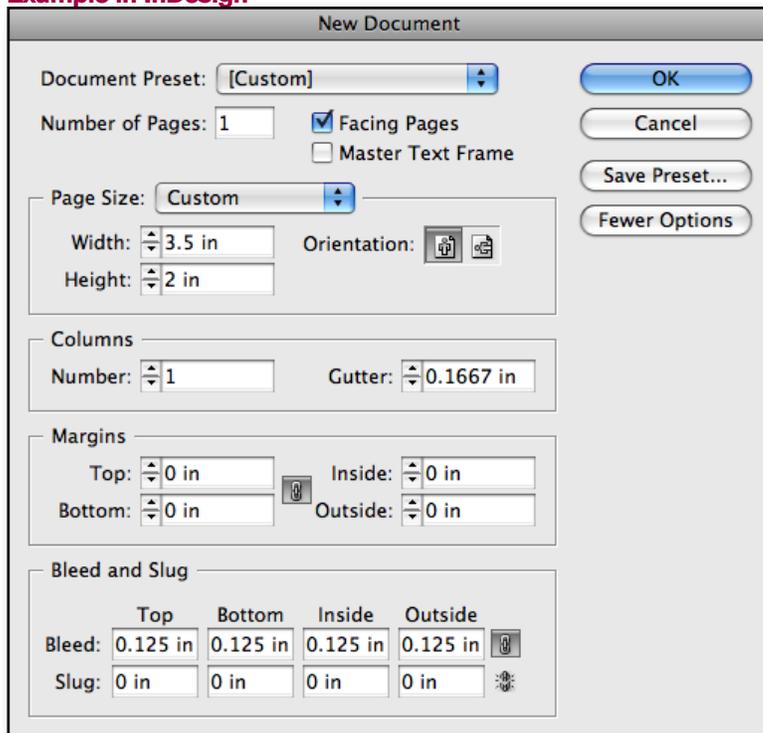
Bleeds in Photoshop

When using Photoshop, you must account for the extra 1/8" (or .125") bleed where ever ink will go past a trim edge. This means if you are printing a business card at 3.5" x 2" you would create a file that is 3.75" and 2.25" (1/8" bleed on all sides).

Bleeds in Illustrator and InDesign

When using Illustrator and InDesign you can set up bleeds when setting up your file. So for a 2 x 3.5 file, you would set your page size to w=3.5" h=2" and then set bleeds (at bottom of dialog box) at .125. See below:

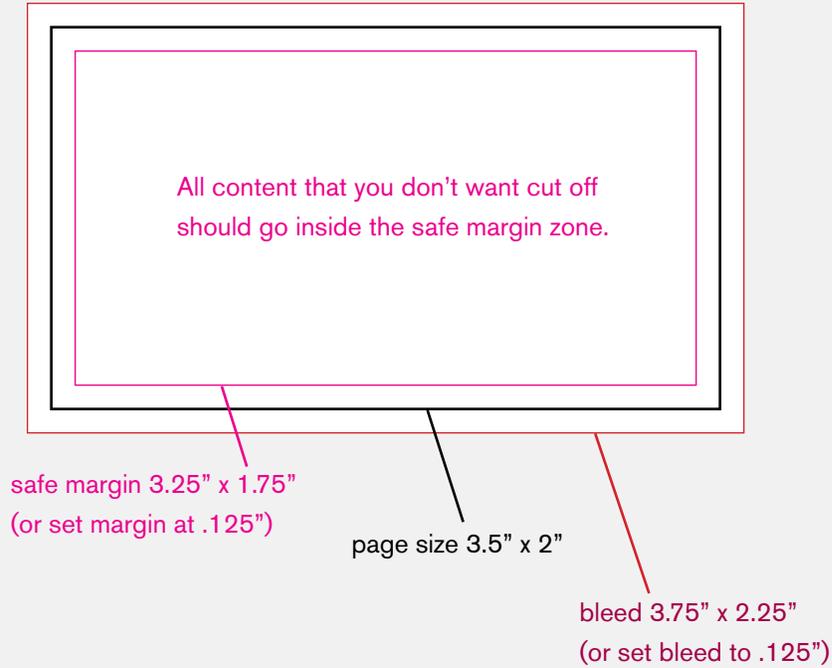
Example in InDesign



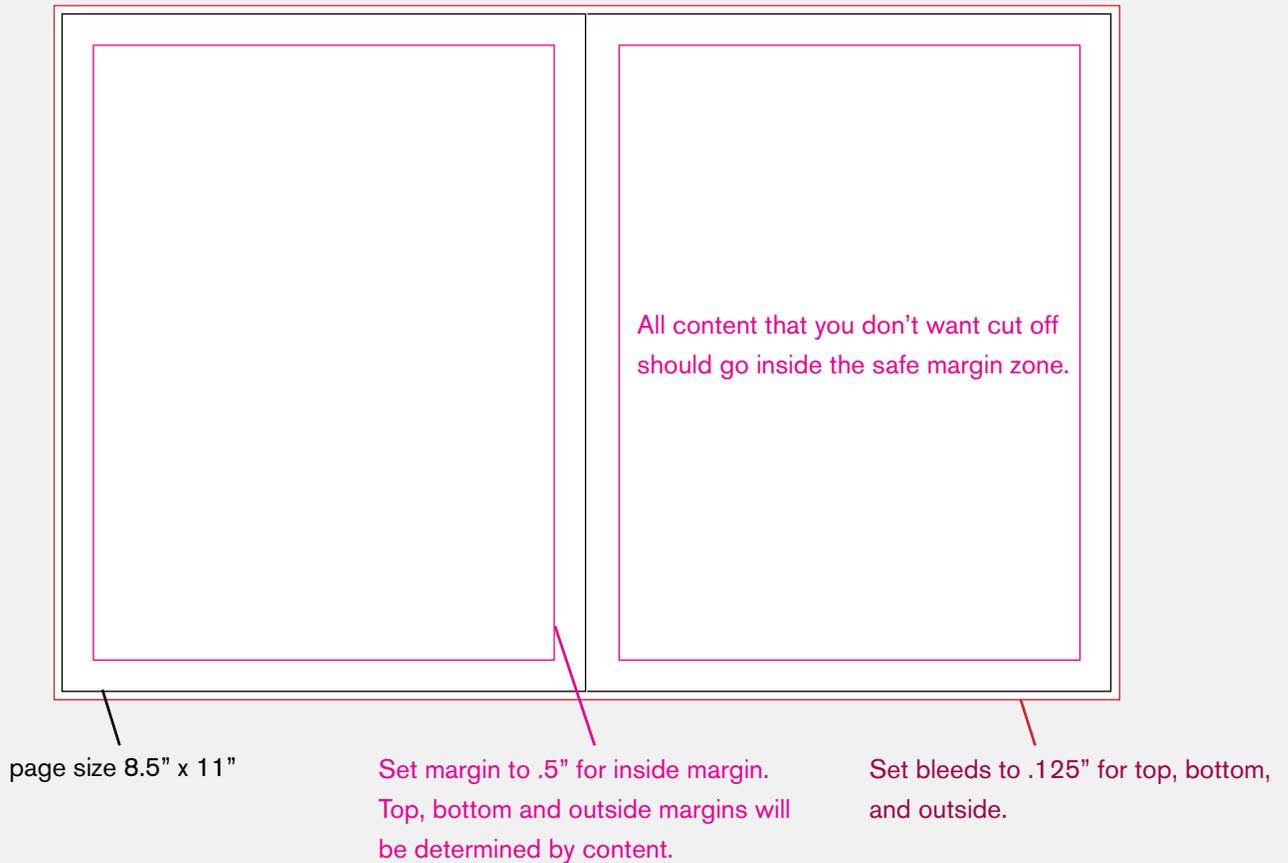
E. Margins

Margins for each project will vary, but a good guide is to keep all content that you don't want cut off 1/8" (or .125) to 1/4" (or .25) from the edge. For booklets or multi page bound publications, keep all relevant content at least 1/2" (or .5) from the inner margin.

Example of margins and bleeds



Example of margins and bleeds for bound publications



asu news [business, culture & affairs]

January 25, 2010

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Dance performance features collection of works

The ASU School of Dance presents *Transition Project* – a performance that features a collection of works from dance seniors, faculty, alumni and other highly acclaimed choreographers in the Valley.

[Read full story...](#)

headlines

Columnist to make a case with the humanities

Patricia Williams, who writes the provocative monthly column "Diary of a Mad Law Professor," brings her perspective for a lecture on the power of humanities.

Report: Valley foreclosure prices may have hit bottom

A new report from the W. P. Carey School of Business is revealing that Valley foreclosed-on home prices may have hit bottom.

Disney classic to 'pop in' at Gammage Feb. 11-28

She's an enchanting nanny. He's a sprightly chimney sweep. Together, they bring London to life in the Broadway musical "Mary Poppins."

[more...](#)

business, culture & affairs spotlight



'Peacebuilding' art exhibit launches on West campus

Professor's classes put the "popular" in music



Spring 2010 Humanities Lecture Series starts Feb. 4

Film festival challenges the definition of disability

Exhibit gives voice to urban youth

featured



Week in Review: Jan. 23-29

today's headlines

New ASU school marries politics and global studies

Castillo-Chavez receives national public service award

\$18M gift to transform teacher education

editor's picks

Alum seeks thrills in new career as novelist

Community garden to spring up on campus

Former prisoner to discuss poems, memoir at ASU

lccampb

Create content
Manage content
My content
My account
Administer
Log out

more business, culture & affairs news

arts/culture

Dance performance features collection of works

'Peacebuilding' art exhibit launches on West campus

Can theatre embrace science as art? That is the question

health care

ASU center holds scholarship forum

Tampa Campus Health Service offers Saturday hours

ASU Nursing and Health names first Hearst Fellow

law

Saks honored as Regents' Professor

Alum seeks thrills in new career as novelist

Marchant to present at energy/environment conference

business

Report: Valley foreclosure prices may have hit bottom

W. P. Carey School expands degree offerings at West campus

Good customer service is key to surviving down economy

humanities

Columnist to make a case with the humanities

Bioethics film series looks at illness and death

Spring 2010 Humanities Lecture Series starts Feb. 4

public service

Report: Nanotechnology information gap widening

Report: Arizonans make good neighbors, but not good citizens

Video contest supports Spirit of Service Scholars

education

\$18M gift to transform teacher education

Study examines barriers to student learning

Initiative examines high turnover rate for science teachers

journalism

"Best of News21" showcases top student journalism

Award-winning journalist comes to ASU

Cronkite New Media Academy teaches digital media skills

social sciences

New ASU school marries politics and global studies

Castillo-Chavez receives national public service award

Rock Art Center announces petroglyph summer camps

Herberger College of the Arts at Arizona State University

http://herbergercollege.asu.edu/

ASU HERBERGER COLLEGE of THE ARTS ARIZONA STATE UNIVERSITY

ASU Home | ASU A-Z Index | My ASU | Colleges & Schools | Directory | Map |

HERBERGER COLLEGE OF THE ARTS AME | ART | DANCE | MUSIC | THEATRE & FILM | MUSEUM | COMMUNITY SCHOOL

Music Podcasts Videos

“art washes away from the soul the dust of everyday life.”

Transforming our world.
Embracing the interconnectedness of the arts in a global context to foster understanding of the issues of cultural sustainability.
Enhancing the educational levels of communities by fostering the development and implementation of community-based arts programs.
Building new technologies and media for the creation, advancement and support of art forms.

– Pablo Picasso

THE COLLEGE | STUDENTS | FACULTY & STAFF | EVENTS | ALUMNI | INVESTORS | COMMUNITY | NEWS | HERBERGER ONLINE | HOME

EVENTS
AME | Art | Dance | Museum | Music | Theatre & Film
9/22/08-10/03/08 [“Craftsmanship 2008”, 2nd Annual Arizona Designer Craftsmen Juried Exhibition](#)
9/22/08-10-3/08 [“Paisano Poultry”, Paintings by Sylvia Luna](#)
9/22/08-9/26/08 [Hedy Sue Meyers, MFA Thesis Exhibition in Fibers](#)
9/23/08 [ASU Symphony Orchestra](#)

NEWS RELEASES
AME | Art | Dance | Museum | Music | Theatre & Film
06/5/08 [SMALLab Gains Big Boost](#)
ASU's Arts Media and Engineering program and the Institute of Play gamers MacArthur grant
05/13/08 [ASU art professor wins governor's award](#)
Mark Klatt, Regents' Professor of Photography, receives 2008 Governor's Arts Award
05/12/08 [Summer fun for aspiring artists](#)
Herberger College at Large & for Kids offers classes for aspiring artists of all ages

College Featured in ASU Research Magazine

[Embassador of Note](#)
Robert Spring, professor of music, selected

[Composing a Future](#)
Tom Peterson, BM in composition, '08

[A Student's Time](#)
Mark Klatt, professor of art, photography

ASU Challenges

http://www.asuchallenges.com/

ASU Challenges

how do we defend and extend human rights?

rise to the challenge

Arizona State University is a New American University, taking responsibility for the economic, social and cultural well-being of the community. Our teaching and research change the way we see the world and its problems – local as well as global. Now, ASU has marshaled its expertise and power of discovery to help Arizona, our nation and the world take on eight of the most urgent challenges we face. ASU discovers and creates the knowledge we need to bring solutions to life.

ASU. Designed for the challenges of our time.

Join the challenge - watch the video - ASU Challenges Innovator competition

The Eleventh Annual John P. Frank Memorial Lecture



janet napolitano

Secretary of the U.S. Department of Homeland Security

**“meeting new
and evolving
threats to our
national security”**

Justice and Social Inquiry

ASU SCHOOL of SOCIAL
TRANSFORMATION

ARIZONA STATE UNIVERSITY

An academic unit of the College of Liberal Arts and Sciences

viewbook 08

The following pages contain samples of work completed by visual communicators at Arizona State University. These examples illustrate various iterations of proper use of our brand applied to a variety of communication mediums.

This section is intended to:

- Provide a point of reference when making creative decisions with the brand.
- Show proper execution of typography, photography and other elements of our brand.
- Stimulate creative energy.

welcome to your
big
bold
responsible
optimistic
entrepreneurial
future-facing
active
capable
committed
purposeful
honest
brave
excellent
life
at a
new american university

ASU COLLEGE of
LIBERAL ARTS
& SCIENCES
ARIZONA STATE UNIVERSITY

**making
sure it's
there
tomorrow**



explore a ph.d. in
sustainability



stay **connected** to the
ASU downtown campus
with **facebook** & **twitter**

facebook.com/asudpc
twitter.com/asu.dpc



herberger institute

2008-2009

annual report



ASU Herberger Institute
FOR DESIGN AND THE ARTS
ARIZONA STATE UNIVERSITY

college is for you!

Contact Information:

Options for Excellence Program
Office of Youth Preparation
Education Partnerships
Arizona State University

522 North Central Avenue, Suite 243
Phoenix, AZ 85004

602-496-1392
options@asu.edu

The Options for Excellence Program wishes to thank ClubASU
and AccessASU for their contributions to this project.

college is for you!



people

School of Life Sciences presents an innovative model for life sciences research and education, providing a wide spectrum of focused experiences for undergraduates and graduate students. Faculty and students work to provide leadership locally and globally, engaging in research technology, policy development, medical discovery, scholarship and outreach – combining cutting edge multidisciplinary approaches with collaborative on and off campus partners.

Our faculty and students work to expand access and opportunities to students. School of Life Sciences creates a learning environment that promotes the development of skills in the sciences and awareness of key life science issues that empowers graduates to be effective citizens in the 21st century.

Individuals contribute to School of Life Sciences in a variety of capacities. There are more than 100 full-time faculty, 23 medical college faculty, 100 research faculty, 252 graduate students, and 258 staff and student workers. More than half of our students are majoring in life sciences disciplines.

The School of Life Sciences are divided into

changing lives



“To become a better built”

Carey School of Business’ new state-of-the-art facilities make a critical difference in our ability to recruit faculty and students in a highly competitive environment.

Our real work of preparing students’ success and contributing to the Arizona economy to ensure competitiveness and growth along with the expansion of ASU and the Phoenix community as a thought leader taking on the world’s greatest challenges through sophisticated research, teaching and conversation.

These buildings will do more than shelter. They will inspire the creativity and collaboration that are an integral part of business education. In a world that conducts business 24/7 around the globe, a top-ranked business school is expected to provide facilities and technologies that support team-based, collaborative approaches.

Your investment helps us build that reality.



be a force today

give to ASU

we do not rise to greatness alone

we are supported and nurtured by those who believe in our ability

At ASU, our faculty and students are working together to find solutions to today's toughest challenges. We are creating new programs that provide a better opportunity. Whether you are interested in supporting grant communities or leading a healthier, more vibrant alma mater is finding local solutions that can help us become a force with your gift to ASU.

be involved

We are ASU. Alumni, students, faculty and friends.
Defining ASU through our passions and actions.
Leading our families, communities, state and nation.
Striving for individual and collective success.



mainstage season

mainstage.asu.edu

26 Miles by Quiara Alegria Hudes
Directed by Jerry Ruiz (Smith Family Visiting Artist)
Oct. 8-17 | Lyceum Theatre | ASU Tempe campus
In this coming-of-age "dramedy," written by the Tony Award® winning author of *In the Heights*, a Cuban-American teen explores her ethnic identity as she and her estranged mother embark on a road trip where secrets, tears and revelations are uncovered.

Big Love by Charles L. Mee
Directed by Kim Weild (through a partnership with the Stage Directors and Choreographers Foundation)
Nov. 5-14 | Paul V. Galvin Playhouse | ASU Tempe campus
An extravagantly updated retelling of one of the oldest plays in Western history, *The Danaids* by Aeschylus. This big comedy features 50 Greek sisters escaping by boat from what might be the world's largest arranged marriage – an event that surely will lead to tragedy, Greek style! *Contains nudity.*

Allegra by Asher Wyndham
(New Works Series workshop production)
Directed by William Partlan
Dec. 2-5 | Lyceum Theatre | ASU Tempe campus
A TV newscaster grapples with the decision of whether to keep her unborn baby, knowing that it might have Down Syndrome. This is a New Works Series workshop premiere by Asher Wyndham, an MFA playwrighting candidate.

Dreaming Darwin by Lance Gharavi and Jacob Pinholster
(New Works Series workshop production)
Directed by Lance Gharavi
Feb. 11-19 | Prism Theatre | ASU Tempe campus
School of Theatre and Film faculty members Lance Gharavi and Jacob Pinholster assembled a team of ASU student artists and created a new work that would be a "fantasy on a theme" about Charles Darwin. This workshop production follows a successful 2009 staged reading and is the next step in the evolutionary process of creating a play – just in time for Darwin's birthday!

A Bridge to the Stars by Henning Mankell,
adapted by John Retallack
March 3-11 | Lyceum Theatre | ASU Tempe campus
A poignant and soulful tale of a boy's search for family, community and meaning, set against the "endless night" in a mythical Scandinavian village. *Appropriate for all ages.*

The Skriker by Caryl Churchill
Directed by Joya Scott
April 15-23 | Paul V. Galvin Playhouse | ASU Tempe campus
This fantasy, based on the ancient shape-shifting ghost, or "Skriker," depicts a fairy underworld that has begun to bleed into our own as the Skriker befriends, manipulates and attempts to control two young women. Rich, evocative language is brought to life through movement and music.

In the Penal Colony by Christian Krauspe
(New Works Series production)
Directed by Kyle Lewis
April 16-23 | Paul V. Galvin Playhouse | ASU Tempe campus
Adapted from Franz Kafka's original short story, this work explores the boundaries of punishment, loyalty, morality and tradition. This is a New Works Series premiere by Christian Krauspe, an MFA playwrighting candidate.

6th Annual ASU Student Film Festival
April 25-26 | Valley Art® Theatre | 509 S. Mill Ave. | Tempe, Ariz.
The School of Theatre and Film premieres its first-ever commissioned short film, written and produced by students in the Film and Media Production concentration. The annual film festival showcases the best student films produced within the school, and features a 10-minute film competition sponsored by the ASU Film Association.

where

Lyceum Theatre | 901 S. Forest Mall | ASU Tempe campus
Paul V. Galvin Playhouse | 51 E. 10th St. | ASU Tempe campus
Prism Theatre | 970 E. University Dr. | ASU Tempe campus
Valley Art® Theatre | 509 S. Mill Ave. | Tempe, Ariz. 85281

when

The 2010-11 MainStage Season opens Oct. 8, 2010, and continues through the end of the spring 2011 semester. Sign language interpretation is available. Please contact the Herberger Institute box office at 480.965.6447 at least four weeks prior to performance date for requests.

cost

\$8-\$23; Half-price tickets are available on the First Friday of any MainStage Season production. ASU faculty and staff receive special rates.

contact

Herberger Institute box office | 480.965.6447
School of Theatre and Film | 480.965.5337
Visit mainstage.asu.edu for more information and to purchase tickets online.



how do we

...tackle the urgent challenges before us

build sustainable communities

invent tools that support a strong economy

advance global awareness

teach peace

safeguard individual rights

promote education as a civic right and duty

core facilities

Summary of nominal square footage (nsf) of space administered by SOLS

Building/Year	Total Nsf	Research Lab	Research Lab Service	Office	Office Service	Classrooms/ Collections	Greenhouse
LSA (1950)	45,606	21,489	7,612	10,488	134	5,417	466
LSC (1960)	62,768	24,354	9,218	14,559	583	14,054	
LSE (1990)	89,971	34,451	11,389	14,834	759	25,505	3,033
ISTB1 (2006)	17,565	10,471	1,382	3,320	315	2,077	
Biodesign A (2005)	21,883	14,747	7,136				
Biodesign B (2005)	22,899	16,846	6,053				
Total	260,692	122,358	42,790	43,201	1,791	47,053	3,499

Faculty and students are housed in a variety of buildings, including three Life Science wings, and most recently, the Interdisciplinary Science and Technology Building 1 (ISTB1) and Biodesign A and B wings. Biodesign and ISTB1 have provided excellent “open” facilities for more than 25 percent of the faculty. Lab sizes range from 400 to 2,200 nominal square footage (nsf), and average about 1,200 nsf for faculty with experimental research programs.



an online forum on **new energy:** is energy independence even possible during our lifetime?

Thursday, April 1, 2010, 9-10:30 a.m.

Moderator:

Michael M. Crow
President
Arizona State University

Panelists:

Arun Majumdar
Director, Advanced Research Projects
Agency - Energy (ARPA - E)
U.S. Department of Energy

James E. Rogers
Chairman, President and CEO
Duke Energy

Sunil Paul
Founder, Gigaton Throwdown Project
Co-Founder & Co-Chair,
Clean Economy Network

John A. "Skip" Laitner
Director of Economic and
Social Analysis
American Council for an
Energy-Efficient Economy

Lisa Margonelli
Director, Energy Policy Initiative
New America Foundation

Gary Dirks
Director, Arizona State University
LightWorks
Former President BP Asia-Pacific
& BP China

Abundant, clean, renewable energy is now becoming a reality. Can we meet our domestic electrical and liquid fuel needs and what are the revolutionary ideas on the horizon?

Find out as a group of industry, research, and policy experts shine light on the subject.

Plug into the free, live webcast at
asu.edu/newenergyforum



= to the challenge

Please join us to celebrate the launch of the



Tuesday, October 27, Noon
Old Main Carson Ballroom

The School of Mathematical and Statistical Sciences is dedicated to providing quality instruction and being a powerhouse of research in the mathematical and statistical sciences. We embrace the challenge of teaching mathematics to students with a wide variety of backgrounds, abilities and needs.

Events celebrating the launch of the School of Mathematical & Statistical Sciences will continue throughout the year. For more information, please call (480) 965-3951 or visit us online at math.asu.edu/school.

RSVP by October 16 to math.asu.edu/school

An academic unit of the College of Liberal Arts and Sciences



InnovationSpace is a course that brings together ASU students from business, engineering, creative design and visual communication design to create sustainable, socially responsible, viable and economically feasible products for large and small clients.

Some of the most exciting developments have taken the form of solving simple problems.

When a team of ASU InnovationSpace students interviewed female firefighters, they discovered that most of the equipment and clothing firefighters wear is too big for women and smaller sized men. In response, they developed Aerofix, a lightweight, streamlined, ergonomic backpack oxygen system designed to be fully adjustable to fit male and female firefighters of all sizes.

Creating an innovation ecosystem

Arizona State University boasts 122 entrepreneurship-related courses, more than \$100 million in investments in ASU Techopolis-mediated companies alone and 102 new ventures created through university programs since 2003. But these figures only scratch the surface of ASU's entrepreneurship efforts.

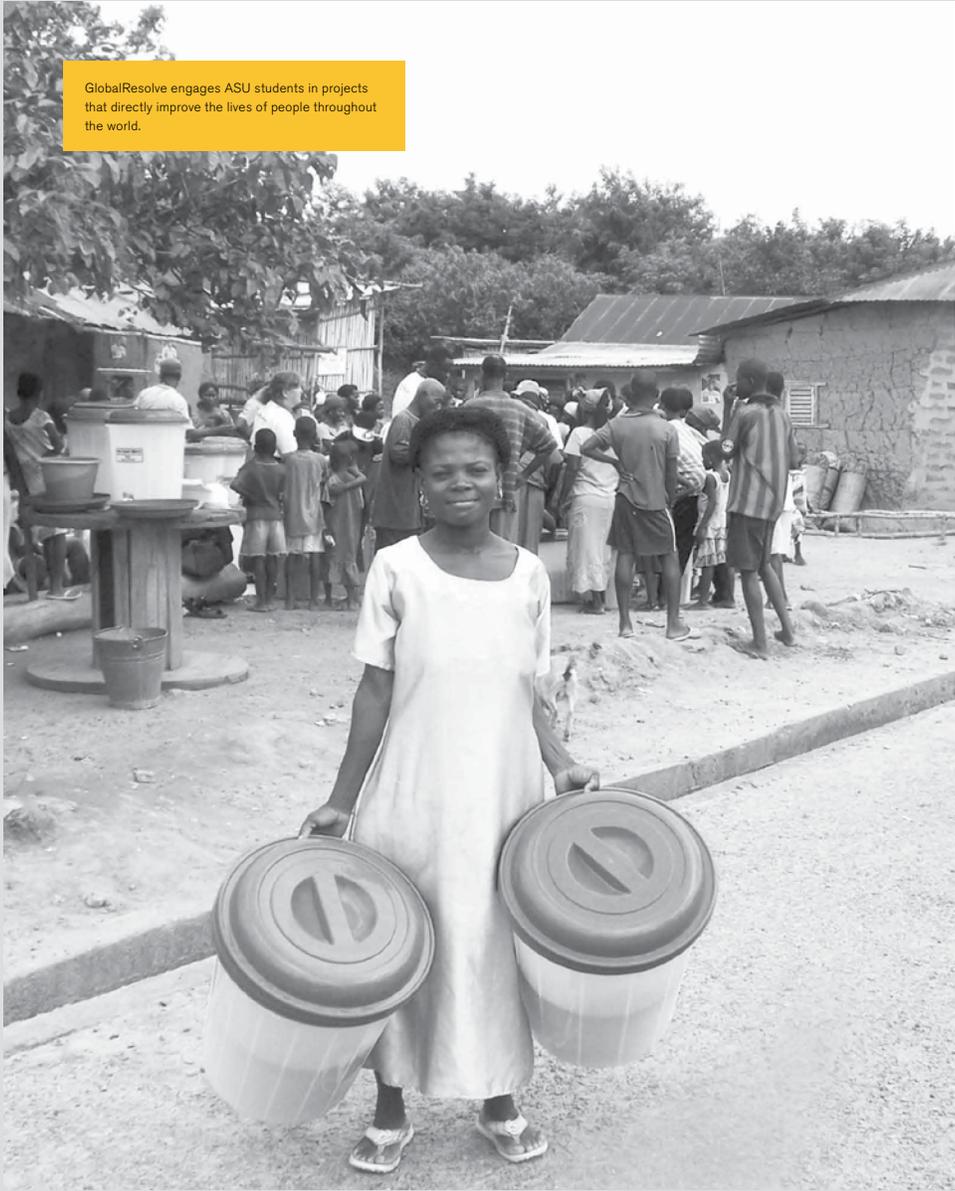
At Arizona State University, entrepreneurship is not a single program or suite of programs. It is a way of life. A culture. An innovation ecosystem. Our synthesis of many structural innovations provides a framework for entrepreneurship, and our climate increases connectivity and new relationships.

ASU is flexible, adaptable and able to respond to the ever-changing needs of our society. We understand the value of diversity and the advantage of taking multiple approaches. We see fruits of our efforts in the positive impact we make in our community and our energy apply in the best there is: infinite and renewable, found in the passion and creativity of all those who comprise our university.

At ASU, we are developing an innovation ecosystem, built to support entrepreneurship at every level.

ASU colleges and schools engaged in entrepreneurship

100%



GlobalResolve engages ASU students in projects that directly improve the lives of people throughout the world.

Presenting Our
2009–2010 Season

ready set show

herbergerinstitute.asu.edu/events/

fall season

dance
Emerging Artist | Nov. 20–22
Emerging Artist Resite | Dec. 4–5

guitar
Michael Lorimer | Oct. 8
Rafael Aguirre | Nov. 21

lyric opera theatre
Britten's Turn of the Screw | Oct. 2–10
Sondheim's Sweeney Todd, the Demon Barber of Fleet Street | Nov. 19–Dec. 5

mainstage theatre and film
Tragedy: a tragedy by Will Eno | Oct. 2–18
Bone Portraits by Deborah Stein | Nov. 6–21

organ
The 3 great B's of improvisation | Oct. 11
Bach and Medelssohn | Nov. 1
7th Annual Organ Christmas Concert | Dec. 13

ASU Herberger Institute
FOR DESIGN AND THE ARTS
ARIZONA STATE UNIVERSITY

spring season

dance
Transition Projects | Feb. 19–21
The Dance Annual | Mar. 5–7

guitar
Gabriel Bianco | Jan. 26
Carlos Perez | Mar. 5
Solo Duo—Lorenzo Michelli and Matteo Mela | Mar. 24

lyric opera theatre
25th Annual Putnam County Spelling Bee | Jan. 29–Feb. 7
Rossini's La Cenerentola—Cinderella | Mar. 4–7
O'Brien's Rocky Horror Show | Apr. 15–24

mainstage theatre and film
These Shining Lives by Melanie Marnich | Feb. 26–Mar. 12
The Death and Life of Sherlock Holmes by Suzan Zeder | Apr. 16–May 2
Fifth Annual Student Film Festival | Apr. 26–27

organ
Beauty and Bravura | Feb. 21
The Organ in concerto | Mar. 7
Frescobaldi—Bach: Catholic and Lutheran Approaches to the Organ | Apr. 11

ASU Herberger Institute
FOR DESIGN AND THE ARTS
ARIZONA STATE UNIVERSITY

arizona state university graduate college

ASU

explore graduate programs



college of public programs
**where theory
 meets practice**
 copp.asu.edu

schools

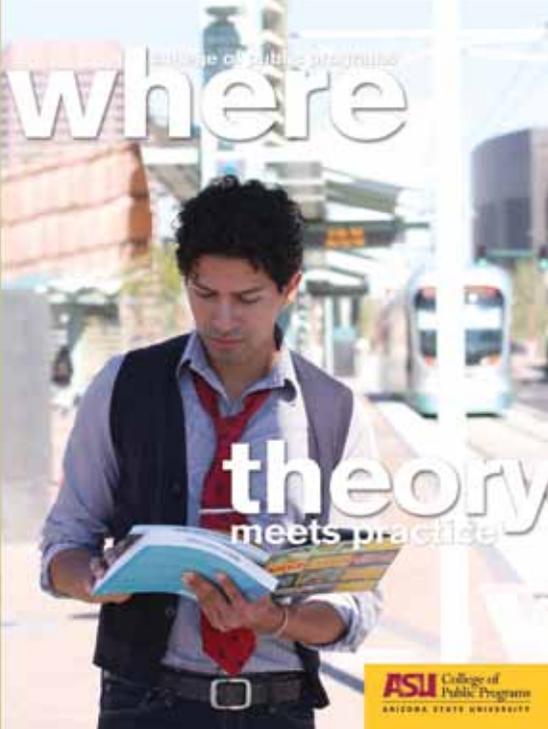
- School of Community Resources & Government
- School of Environment and Global Justice
- School of Public Affairs
- School of Social Work

centers

- Robi Thomas Founders Education Program
- Center for Applied Behavioral Health Policy
- Center for Community Development and Civil Rights
- Center for Policy Information
- Center for Urban Innovation
- Center for Violence Prevention and Community Safety
- Lifescan Center for Pharmacology & Molecular Innovation
- Megawatt Center for Energy Research
- Monroe Institute for Public Policy
- Southwest Interdisciplinary Research Center

Arizona State University
 4716 Central Ave., Suite 2000 Phoenix, AZ 85024-0000
 P 602.924.2000 F 602.924.2000
 http://copp.asu.edu

ASU College of Public Programs
 ARIZONA STATE UNIVERSITY



College of Public Programs
where

**theory
 meets practice**

ASU College of Public Programs
 ARIZONA STATE UNIVERSITY



strategic plan

ASU SCHOOL OF Life Sciences
 ARIZONA STATE UNIVERSITY



vision

A message from Robert E. Page, Jr., Founding Director

In the last five years, the School of Life Sciences (SOLS) has provided a vital hub for creative excellence at Arizona State University, with more than 670 faculty, graduate students, postdoctoral fellows and staff, and research that ranges from studies on biodiesel and biohydrogen to vaccine development and the conservation of whales. As ASU's first academic unit to fully reflect President Michael Crow's integrated, interdisciplinary vision for the New American University, the School of Life Sciences offers active and evolving platforms for collaborative, cutting-edge research and faculty whose discovery is freed from traditional institutional boundaries.



join us in
 honoring Dr. King's
 legacy of tolerance,
 peace and equality

For a schedule of events visit asu.edu/mlk/calendar

ASU ARIZONA STATE UNIVERSITY

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NSU



ASU
 ARIZONA STATE UNIVERSITY

student tips for parents for a successful first-year transition

ASU ARIZONA STATE UNIVERSITY

ignite

Ignite Phoenix @ ASU
 Tuesday, April 27, 2010



ASU BIODESIGN
INSTITUTE
ARIZONA STATE UNIVERSITY

The Biodesign Institute
PO Box 875001
Tempe, AZ 85287-5001
biodesigninstitute@asu.edu
(480) 727-0788

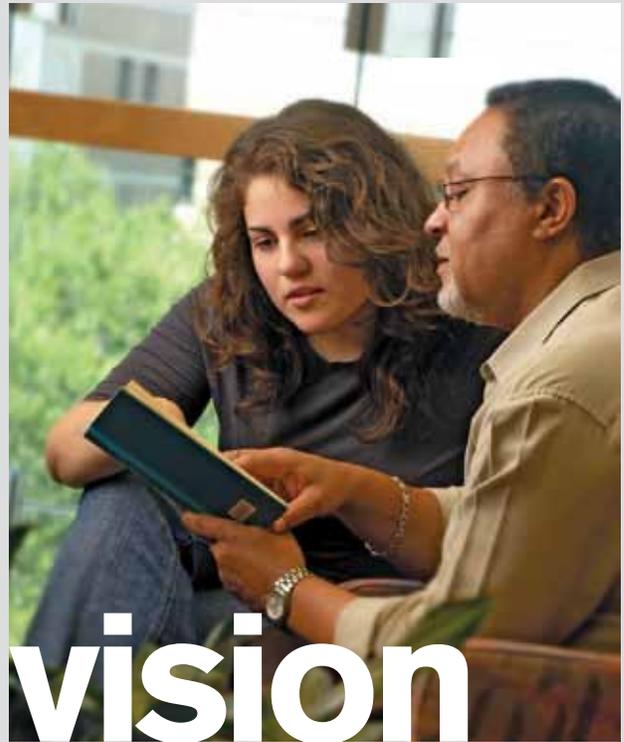


**make an impact.
donate today.**

Your support of the Biodesign Institute will have an immediate impact and will help us deliver a better future for our planet and ourselves.

Philanthropic investments are an essential funding source, particularly for emerging research and student training programs, which often do not qualify for government funding.

Making a donation to Biodesign is easy. Visit our Web site and click "support us."

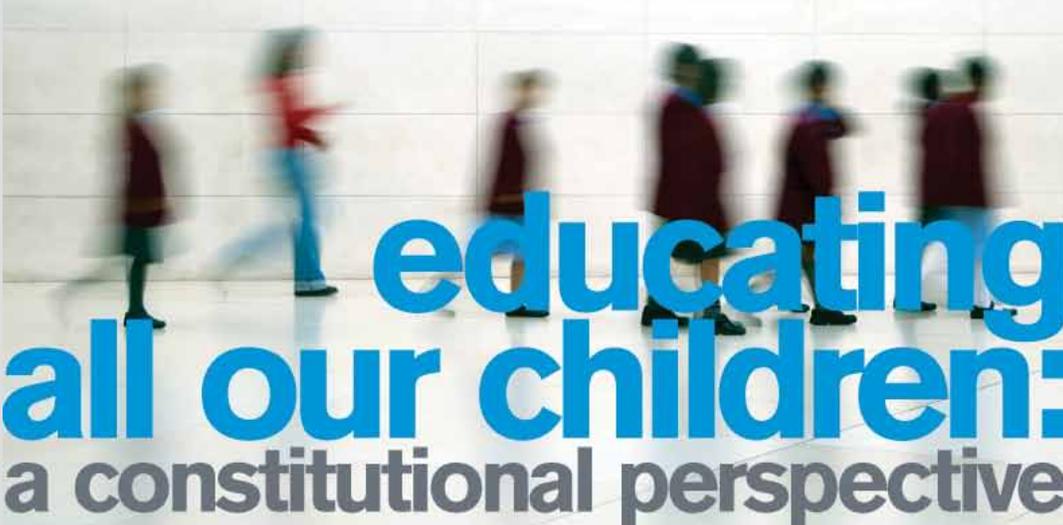


vision

The College of Teacher Education and Leadership is focused on providing a world-class education for Arizona's students by creating excellent teachers and leaders.



15th
Anniversary
A. WADE SMITH
MEMORIAL LECTURE
**ON RACE
RELATIONS**



**educating
all our children:
a constitutional perspective**



featuring
kimberlé crenshaw

Professor of law at UCLA and Columbia University, co-founder of the African American Policy Forum and leading authority in the area of civil rights, Black feminist theory, and race, racism, and the law

Thursday, April 8, 2010, 7 P.M.
Memorial Union Ventana Ballroom
ASU Tempe campus

The lecture is free and open to the public. Kindly **RSVP** at clas.asu.edu/smithlecture.

Past speakers are all prominent leaders and scholars dedicated to improving race relations. For a list of past speakers, visit clas.asu.edu/smithlecture/speakers.

For transportation to ASU Tempe campus, please check the ASU Orbit schedule as well as the Valley Metro Light Rail schedule. <http://www.tempe.gov/tim/>



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School of Education

School of Historical, Philosophical and
Religious Studies
School of Human Evolution and Social Change
School of Social and Family Dynamics
School of Social Transformation
African and African American Studies
Asian Pacific American Studies
Justice and Social Inquiry
Women and Gender Studies

THE ARIZONA STATE UNIVERSITY 2010-11 VIEWBOOK

**forward thinking leads
to forward **motion.****

ASU ARIZONA STATE
UNIVERSITY

Questions?

If you have any questions about the information displayed here please contact:

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2009

graduate college
review

research
scholarship
integrity
excellence
collaboration

arizona state university graduate college



turfismo

defined: the all-too human trait of placing one's own agenda ahead of the needs of the brand – having the temerity to consider one's own likes and dislikes to be of greater importance than the requirements of the brand.

