DSGD 100
Visual Communication & Process
ART 216

Fall 2017
MON/WED 12:00PM - 2:50PM
Professor Chang Kim
DSGD 100 Visual Communication & Process

Prerequisites: Ani 024 (or ART 024 or DSID 21 or DSIT 10), DSGD 063, DSGD 083 (or ANI 50 or DSID 22, or DSIT 83), DSGD 99

This course is 3 semester units and graded

Faculty Web Page and Messaging System
Copies of the course materials such as the syllabus, major assignment handouts, etc. will be directly sent to your email account. Also, they will be upload onto the Dropbox class folder. You are responsible for regularly checking with my email notification and other messaging systems that are given.

Course Description
Problems explore methods of visual organization used in graphic communication. The course also promotes the critical examination and development of ideas, two-dimensional spaces, and three-dimensional structures, including the relationship between some production methods and materials.

Critiques, work-in-progress discussions, and assigned project reviews form the basis for group discussions within this class. You will be encouraged to develop evaluative skills, and articulate them in the critique format. You will also be challenged to determine goals and to make observations and decisions that result in concise, informative, and engaging visual statements.

Course Goals
Upon successful completion of this course, you will, through experimentation, careful analysis, and evaluation, establish a basis for visual problem solving

Course Content Learning Outcomes
Upon successful completion of this course, students will be able to:

LO 1 – identify the design elements and techniques of visual compositions;
LO 2 – use the interrelated design principles to build and work with the design elements;
LO 3 – apply the attributes of communication design and develop effective design methodology and process for solving visual problems;
LO 4 – apply the design theories when working with design elements and attributes to form the visual foundations for decisions designers use to clarify, synthesize and dramatize the familiar world;
LO 5 – arrange and compose information to make compelling and experimental visual expressions for presentation.

Course Requirements and Assignments
This is a studio-intensive course where 4 assigned project, will address the graphic design program Learning Objectives: Critiques, work-in-progress discussions, and
assigned project reviews form the basis for group discussions within this class. You will be encouraged to develop evaluative skills, and articulate them in the critique format. You will also be challenged to determine goals and to make observations and decisions that result in concise, informative, and engaging visual statements.

All students seeking the BFA in Graphic Design must participate in a portfolio end of the semester review. Because the Professional Design Program is highly demanding, it is necessary that each student who plans entry at the upper division level, Bachelor of Fine Art Degree, submit a portfolio for faculty review. The portfolio is an advising an admission procedure to assure that students are prepared for advanced classes. The Graphic Design Program requires completion of the following course before submitting portfolios. (SJSU courses or equivalents) Art 24, DsGD 63, DsGD 83, DsGD 99, DsGD 100.

Please note: students who have earned 90 units or more may not change majors except by special permission. Any request for change of major may be denied for students whose time remaining to complete the requirements for a degree would significantly increase.

**Recommended Texts/Readings**

ISBN: 1568985819

ISBN: 3721200063

ISBN: 0470163755

Graphic Design Manual, Armin Hofmann
ISBN: 3721200063

**Recommended bookstore:**
William Stout, Books 804 Montgomery Street., San Francisco (415) 391 6757

**Library Resources (liaison):**
The San Jose State University Library supports student access to information with in-person reference at the King Library Reference Desk and specialized support for Design online at: http://libguides.sjsu.edu/design/GraphicDesign or by appointment with Rebecca Kohn. She may be contacted at rebecca.kohn@sjsu.edu

**Material Requirements:**
- Wireless laptop computer with software (Adobe Creative Suite)
- Appropriate type fonts (Helvetica type family required as in project description).
- Always have your working digital files, and research reference materials
- Reliable data backup (Flash thumb drive)
• Wireless network access: www.sjsu.edu/sjsuone/
• Drawing implements and papers as in project description
• Pencil, kneaded eraser, ruler
• Black, gray, and color markers, extra fine to wide
• 9x12 marker pads and tracing pads
• Clear push pins
• Metal non-slip cutting rule (Schaedler precision rules also recommended)
• X-acto knife and #11 blades in dispenser/disposal unit
• Portable cutting surface (required for cutting in classrooms)
• Graphic arts adhesive (no spraying allowed in building)

Expenses:
Estimated cost for semester supplies/materials will vary according to the individual (typically about $100). There is a $45 printing fee for this course to cover software licensing, printing consumables, and related infrastructure and includes 50 Black and White (8.5 x 11) or (11 x 17) and 30 color (8.5 x 11) or (11 x 17) prints.

Administrative Policies:
This course is an essential component of your curriculum at SJSU. We have a good amount of work to complete this term, so in order professionally and effectively deliver the curriculum it is necessary to establish some ground rules. Students are expected to read this syllabus thoroughly and to observe all of the regulations laid out below.

Classroom Protocol
We are involved in a mutually beneficial communal learning experience, one that requires full attention and respectful behavior toward all members of the class. In order to maximize the learning experience, students are requested to observe the following etiquette guidelines:

• Students must take every step necessary to minimize distractions during class.
• Students are expected to arrive on time and to remain in class until the class is over, or excused. If you have a prior engagement that requires you leave before the end of class, please inform the instructor before class and take pains not to disturb other students when you leave.
• Announcements, handouts, and assignments are issued at the beginning of class. All critiques begin 15 minutes after official class start time; no work is to be added to the wall after a critique begins. It is your responsibility to inform yourself of any announcements or requirements that you miss due to late arrivals. Please do not interrupt class to ask about these. Remain after class if you have questions.
• Electronic devices not directly pertaining to your participation in this class must be turned off and put away before class starts. This means you may not place or receive calls, messages, play games, check e-mails, surf the web, pop into Facebook, Twitter, etc.
• Laptops are to be used for course related purposes only.
• Please do not eat during class.
Socializing during lectures or when other students are presenting material for the benefit of the class is counterproductive and inconsiderate.

No spray-mount adhesives spraying in the class and do not cut on tabletops. It is expected that there will be 2 to 3 hours of homework for each hour of class.

Dropping and Adding:
Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester’s Catalog Policies section at http://info.sjsu.edu/static/catalog/policies.html. Add/drop deadlines can be found on the current academic calendar web page located at http://www.sjsu.edu/academic_programs/calendars/academic_calendar/. The Late Drop Policy is available at http://www.sjsu.edu/aars/policies/latedrops/policy/. Students should be aware of the current deadlines and penalties for dropping classes. Information about the latest changes and news is available at the Advising Hub at http://www.sjsu.edu/advising/.

Grading Policy:
Participation Effect on Grading – Project grades will be assigned on a scale of 0 to 4, corresponding to the letter grades F to A as outlined in this document. On-time presentation of all preliminary roughs and final comps, as well as progress during in-class working sessions, will be noted towards participation and preparation, “on-time” means that work is on the wall or otherwise placed as requested prior to the start of any critique or presentation.

The project and course performance will be evaluated according to the following components: Each project (4 or more) will be graded upon completion and assigned a letter grade according to the University policy—A through F. An incomplete will be granted to students with documented extenuating circumstances e.g. debilitating illness, family emergency etc. Bases for the grading are:

Problem solving skills (LO 1~2)
Planning, organizing, research and content gathering (message development), analysis, sketching and content integration.

Formgiving skills (LO 3~ 4 )
Design exploration, development, and refinement. The synthesis of the elements, principles, and attributes of form into an effective, evocative product. The verbal/visual investigation of form and function.

Presentation skills (LO 3~ 4 )
The skill, dexterity, and attention to detail exhibited in presentation. The quality of line and form necessary for effective visual communication.

Participation and Preparation (LO 5)
Producing appropriate solutions to all required phases of development on projects both in quality and quantity. Engaged in class critiques and activities.
Grading Scale:

A-, A, A+ = Excellence (3.7–4.0)
Student consistently delivers creative and high quality work and demonstrates the ability to explore a wide range of alternative options as well as the ability to make intelligent and informed decisions on the final solution. Student is able to refine final solutions to instructor feedback. Student shows the ability to communicate ideas clearly and completely, both visually and verbally. Well-crafted and informed arguments support any and all design decisions. All projects are complete and on time. Student demonstrates a strong, engaged effort in work and in class. Student maintains at all times a positive attitude and commitment towards the profession, classmates, the instructor and their own development. Student participates in all regularly scheduled classes. Overall, student meets and exceeds the requirements of the course.

B-, B, B+ = Very good work (2.7–3.6)
Student demonstrates an above average effort in all areas. Work is complete and demonstrates no craft or technical problem areas. Student shows the ability to communicate decent rationale for design decisions and demonstrates improvement in all areas of professional development as a designer. Student maintains a positive attitude and involvement in all coursework and class activities.

C-, C, C+ = Adequate, average work (1.7–2.6)
Student produces the minimum work required at an average quality level and provides basic explanations for design decisions. Student demonstrates a basic understanding of the principles presented in class and may have some craft and technical problem areas. Student demonstrates average participation in all regularly scheduled classes.

D-, D, D+ = Poor work and lack of effort (0.7–1.6)
Student produces the minimum work required at below average quality and demonstrates little understanding of the principles.

F = Failure to meet the course requirements (0.0–0.6)
Student demonstrates a lack of understanding of the basic principles discussed in class and is unable to convey creative and craft and technical ability as required. Student has little or no involvement in class discussions, repeatedly misses deadlines or critiques, and demonstrates little commitment to learning and their own development. Student shows little participation and/or is consistently late for class.

Important Notes about Grading
All assignment are graded, therefore you should do your best on them or your course grade will be adversely affected.

It is very important to complete all of them because:

• Each develops a skill necessary for successful completion of assignments
• Missing a portion of these assignments can lower your course grade substantially
Deadlines
On the regularly scheduled the final class day and time is when you will submit the last project. No extensions will be given except in cases of documented emergencies, serious illness. If such a circumstance should arise, please contact the instructor as early as possible and be ready to provide documentation.

Late Assignments
It is essential that you keep up with the course work and submit all assignments in a timely manner. Assignments will lose a full letter grade for each day late. Graded assignments more than 2 days late will not be accepted. In such cases, a grade of zero credit will be entered.

Extra Credit
Out of general fairness to all students, there will be no opportunities for extra credit assignments given in this class.

University Policies
Academic Integrity
Your commitment as a student to learning is evidenced by your enrollment at San Jose State University. The University's Academic Integrity policy, located at http://www.sjsu.edu/senate/S07-2.htm, requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The Student Conduct and Ethical Development website is available at http://www.sa.sjsu.edu/judicial_affairs/index.html.

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include your assignment or any material you have submitted, or plan to submit for another class, please note that SJSU's Academic Policy S07-2 requires approval of instructors.

Campus Policy in Compliance with the American Disabilities Act
If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 requires that students with disabilities requesting accommodations must register with the Disability Resource Center (DRC) at http://www.drc.sjsu.edu/ to establish a record of their disability.

Student Technology Resources
Computer labs for student use are available in the Academic Success Center located on the 1st floor of Clark Hall and on the 2nd floor of the Student Union. Additional computers are also available in the Martin Luther King Library. A wide
variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include digital and VHS camcorders, VHS and Beta video players, 16 mm, slide, overhead, DVD, CD, and audiotape players, sound systems, wireless microphones, projection screens and monitors.

Student affairs
The Division of Student Affairs provides a wide variety of services – career development, health and wellness, campus life, leadership development, cross cultural experiences, disability resources, psychological counseling, student housing, recreation, and co-curricular events. If you are interested in learning more about the departments and opportunities and services, please visit http://www.sjsu.edu/studentaffairs/

Campus Emergency and Other Aid
Emergency call: Call to the police office at 911 or pick up a Blue light phones. Escort Service: 4-2222. “Individuals with disabilities may contact the Disability Resource center on campus, 924-6000, Administration building 110, for a variety of formats such as Braille, large print, sign interpreters, assistive listening devices, audio tape, and accommodations for physical.

Learning Assistance Resource Center
The Learning Assistance Resource Center (LARC) is located in Room 600 in the Student Services Center. It is designed to assist students in the development of their full academic potential and to inspire them to become independent learners. The Center's tutors are trained and nationally certified by the College Reading and Learning Association (CRLA). They provide content-based tutoring in many lower division courses (some upper division) as well as writing and study skills assistance. Small group, individual, and drop-in tutoring are available. Please visit the LARC website for more information at http://www.sjsu.edu/larc/.

SJSU Writing Center
The SJSU Writing Center is located in Room 126 in Clark Hall. It is staffed by professional instructors and upper-division or graduate-level writing specialists from each of the seven SJSU colleges. Our writing specialists have met a rigorous GPA requirement, and they are well trained to assist all students at all levels within all disciplines to become better writers. The Writing Center website is located at http://www.sjsu.edu/writingcenter/about/staff/.

Peer Mentor Center
The Peer Mentor Center is located on the 1st floor of Clark Hall in the Academic Success Center. The Peer Mentor Center is staffed with Peer Mentors who excel in helping students manage university life, tackling problems that range from academic challenges to interpersonal struggles. On the road to graduation, Peer Mentors are navigators, offering “roadside assistance” to peers who feel a bit lost or simply need help mapping out the locations of campus resources. Peer Mentor services are free and available on a drop-in basis, no reservation required. The Peer Mentor Center website is located at http://www.sjsu.edu/muse/peermentor/
Course Schedule

Week 1  08/23 WED  Course overview & Project Introduction
Project 1: Object exploration and representations
Rendering and photo exercises (2 sets of options)

Week 2  08/28 MON  Phase 1 Discovery and Analysis Research
Topic research, rendering and photo exercises (2 sets of options)

08/30 WED  Phase 2 Concept Development and Design
Visual exploration, conceptual visualization, and system design (Group critique)

Week 3  09/04 MON  Labor Day (Campus Closed. No class)

09/06 WED  Faculty Conference Trip (international conference presentation): No class

Week 4  09/11 MON  Phase 3 Implementation and experimentation
Visual experimentation and variation (Individual conference)

09/13 WED  Phase 4 Implementation and experimentation
Project Review: 1 entire set of option (Group critique)

Week 5  09/18 MON  Work in class & Design refinement (Individual conference)

09/20 WED  Phase 5 Production and semi-finalization
Review and production (Group critique)

Week 6  09/25 MON  Work in class & Design refinement (Individual conference)

09/27 WED  Project 1 due and final presentation
Project 2: Compositions with type and color
Project overview and Introduction

Week 7  10/02 MON  Phase 1 Discovery and Analysis Research
Rendering and photo exercises (3 sets of options)

10/04 WED  Faculty Conference Trip (international conference presentation): No class

Week 8  10/09 MON  Phase 2 Concept Development and Design
Visual exploration, conceptual visualization, and system design (Group critique)

10/11 WED  Work in class & Design refinement (Individual conference)

Week 9  10/16 MON  Phase 3 Implementation and experimentation
Visual experimentation and variation (Individual critique)
### Syllabus

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<td>10/18 WED</td>
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<td><strong>Project 3: Type and image in three dimensions</strong></td>
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<td>Project overview and Introduction</td>
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<td>Week 10</td>
<td>10/23 MON Phase 1 Discovery and Analysis Research</td>
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<td></td>
<td>Rendering and photo exercises (3 sets of options)</td>
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<td>10/25 WED Phase 2 Concept Development and Design</td>
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<td>Visual exploration, conceptual visualization, and system design (Group critique)</td>
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<td>Week 11</td>
<td>10/30 MON Phase 3 Implementation and experimentation</td>
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<td>Visual experimentation and variation (Group critique)</td>
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<td>11/01 WED Work in class &amp; Design refinement (Individual conference)</td>
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<td>Week 12</td>
<td>11/06 MON Phase 4 Production and semi-finalization</td>
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<td>Review and production (Group critique)</td>
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<td></td>
<td>11/08 WED Work in class &amp; Design refinement (Individual conference)</td>
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<td>Week 13</td>
<td>11/13 MON <strong>Project 3 due and presentation</strong></td>
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<td><strong>Project 4: Interpretive diagrammatic panel</strong></td>
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<td></td>
<td>Project overview and Introduction</td>
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<td>11/15 WED Phase 1 Discovery and Analysis Research</td>
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<td>Rendering and photo exercises (3 rough concepts posted)</td>
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<td>Week 14</td>
<td>11/20 MON Phase 2 Concept Development and Design (2 half-size options)</td>
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<td></td>
<td>Visual exploration, conceptual visualization, and system design (Group critique)</td>
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<td>11/22 WED Thanksgiving Holiday - Campus Closed</td>
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<td>Week 15</td>
<td>11/27 THU Work in class &amp; Design refinement (Individual conference)</td>
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<td></td>
<td>11/29 WED Phase 2 Concept Development and Design (2 half-size options)</td>
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<td></td>
<td>Visual exploration, conceptual visualization, and system design (Group critique)</td>
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<td>Week 16</td>
<td>12/04 MON Phase 3 Implementation and experimentation (1 half-size option posted)</td>
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<td></td>
<td>12/06 WED Phase 4 Production and semi-finalization (1 full-size option)</td>
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<td>Week 17</td>
<td>12/11 MON <strong>Project 4 due, presentation, and portfolio submission</strong></td>
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<td>(last day of instruction)</td>
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<td>12/20 WED Portfolio Faculty Review</td>
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The four projects described here have been conceived to help beginning students develop the compositional and problem-solving skills employed by designers. In the process of completing these projects, students will be challenged to determine goals and to make observations and decisions that result in concise, informative, and engaging visual statements.

Acquire all three of the objects represented below and bring them to class for the beginning of this project series. After initial studies of each object, you will select one of them to represent throughout all four projects in this course. Throughout the semester, you must research and collect reference material on the nature of your object in order to inform and support the concepts you present.

- garlic bulb
- hose bibb (1/2" brass)
- rawhide bone

**project one: object exploration and representations**

Begin by creating a series of photographs and detailed analytical hand drawings of the objects. The initial drawings should be realistic renderings with full tonal values, progressing toward more exploratory reductive interpretations based on these studies. Throughout this process, explore varied light and dark surfaces and reflections, organic and geometric forms, the relationship between thin line and massive solid, as well as other contrasting or harmonious forms. As you narrow your choice to one object, refine and reduce the complexity of your representations with the objective of arriving at dynamic, simplified visual descriptions of the object. You must determine the essential aspects of this three-dimensional object, which you will use in order to clearly communicate its nature in two-dimensional reductive representations.

Present five final images, each representing the object in its entirety, in black and white tones as specified for each representation, within 7 inch squares mounted together in an accordion-folded presentation as diagrammed below:

1: a black and white continuous tone photograph of the object  
2: scan of a full-tonal value rendering in pencil on white paper  
3: scan of rendered highlight (white) and shadow (black) on midtone (gray) paper  
4: solid black and white reductive representation drawn in vector-based application  
5: an icon-like hyper-reductive representation drawn in vector-based application

For rendering number 3, use charcoal paper (or equivalent) in storm gray, velvet gray, or blue gray; and pastel pencils (or equivalent) in white, gray white, gray, and black.

Present a high quality print or prints discreetly hinged together (clean image edges without pixilation; rich, even black; bright white), folded and cut precisely and cleanly with sharp squared edges exactly as specified:

"The question is not what you look at, but what you see." Henry David Thoreau
**Typography**
Projects two, three, and four introduce type in combination with image. Choose type from the **Helvetica** or **Helvetica Neue** families only—no substitutions—unaltered in proportion or design (only 100% vertical and 100% horizontal scale with no skew, blur, or other effects), and only from the range of faces represented in this document. Note that the Helvetica and Helvetica Neue families do not include other type families with coincidental names such as Helvetica Rounded, Helvetica Inserat, or Helvetica Narrow. Note also that the Helvetica Neue selection allowed does not include the “outline” typeface.

**Project Two: Compositions with Type and with Color**
Using your compositions 4 and 5 from project one for reference and inspiration for further development (not limiting yourself to the same final renderings), create four reductive compositions on two 17”x11” sheets, each composition with one or more representations of your object:

- **Black-only Compositions with Type:**
  1. Solid black and white composition combining type and object to communicate one aspect of the object, and in which type is the hierarchical focal point.
  2. The same as 1, above, but with the object as the hierarchical focal point, communicating the same or another aspect of the object.

- **Compositions in Shades of Black and in Colors:**
  1. Composition in three solid shades of black (three percentages of black from 1% to 100% density—no transparencies) and with no type, communicating the same or yet another aspect of the object as above.
  2. Composition in three solid colors other than black (such as Pantone solid colors set to 100% density—no tints or transparencies of colors) and with no type, communicating the same or yet another aspect of the object.

Within each sheet, relate the two compositions to one another as an overall integrated layout. In the compositions with type, you may use any appropriate word or words other than the name of the object itself (descriptive adjectives, modifiers, etc.), that communicate an aspect, or multiple aspects, of the object. Explore dynamic contrast, rhythm, and balance, while clearly maintaining the recognizability of the object. You may use a hairline around each composition to distinguish it from the white background.

Present each sheet as a high quality horizontal 17”x11” print, unmounted, arranged exactly as diagrammed:

```
       2”
  1.5”
1”  6.5” squares  1”  1.5”
  2.5”
  2”
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*“The real voyage of discovery consists not of seeking new landscapes but of having new eyes.”* Marcel Proust
project three: type and image in three dimensions
Create a series of compositions combining representations of your object with words or phrases that communicate the formal concepts of “repetition,” “transition,” and “opposition” in relation to aspects of your object on all three of the following dimensional forms:

1: rectangular form, 5” tall with 2.5” sides
2: cylindrical form, 5” tall and 2.75” in diameter
3: triangular form, 5” tall with 3” sides

Present one of the formal concepts (repetition, transition, opposition) on each dimensional form. It is up to you to match and integrate each concept to a different form.

Explore how shape, line, and pattern in the type and reductive representations can be used to create interest from all possible points of view around these forms, and how the concepts of repetition, transition, and opposition can create tension and dynamic balance between your three messages. Single or multiple representations of image and type may be used as appropriate. Consider all visible sides of the form in relation to one another and as individual compositions. This is an exploratory project, and is not concerned at all with packaging the objects, or with any preconceptions about packaging. Use any two colors per form (screens of these colors are acceptable) printed on a white surface. You may use the same two colors or different sets of two for each form.

Carefully construct all three forms for final presentation, using high quality color prints as their surfaces. Use the bottom panel of each form for your identification labels.

project four: interpretive diagrammatic panel
Based on the research and reference material you have collected, and on the studies and compositions you have completed throughout the semester, create a 15”x20” vertical or horizontal composition in which you diagram how the object normally functions. To achieve this, juxtapose your object with other graphic forms in order to communicate a greater context and understanding of the object’s functionality, as well as potentially its typical environment, and/or aspects of its social or natural context. Visual representations can be expanded beyond the assigned objects to include any appropriate elements that support the functionality and conceptual context that you are presenting.

The panel must include a minimum of 100 words. In addition, list attributions for all your sources of information in a footnote within the composition. As with any writing, you must use quotation marks and name for any authors or others whose text you might quote. It is otherwise assumed that all writing in the panel is yours.

You may employ any appropriate representation techniques, media, and colors. Present a high quality print, trimmed to size, unmounted.

“The most fatal illusion is the narrow point of view. Since life is growth and motion, a fixed point of view kills anybody who has one.” Brooks Atkinson
On behalf of its sister company Linotype, the German foundry D. Stempel AG set out to redesign the famous Helvetica family for digital composition, greater consistency, and a larger family of faces, resulting in Neue Helvetica. Compared to Helvetica, the width of numerals and several characters have been increased, the strokes of condensed characters are much more rounded, and punctuation is larger overall. An Extended range along with weights lighter than "Light" were added.

The numbering system is adopted from Adrian Frutiger’s system for the Univers family, with the basic weight 55 at the central point. The first figure of the number designates the stroke thickness, while the second figure designates the width and orientation—3 for extended, 5 for roman, 6 for italic, and 7 for condensed. In addition to the fifty weights represented here, an outlined version of the Bold weight was also produced which will not be used in this course. In 2004 Neue Helvetica Pro, an OpenType version with expanded language support was introduced.