Inspirations

Résumés

Nostalgia

Windows 95

business

100% pretty neat

Free!

Remember?

LOGOS

Make WordArt

Swag

Swag

Clippy

Jazz

Classy

freedom

impress

WordArt

My initial idea was inspired by old Microsoft Word Art fonts. I liked the boldness of it.

The second idea was a bitmap font. I was considering using the font for my INDEX, and one of the themes was old computer graphics. I thought a bitmap font would suit it well, and it would also be easier to construct.
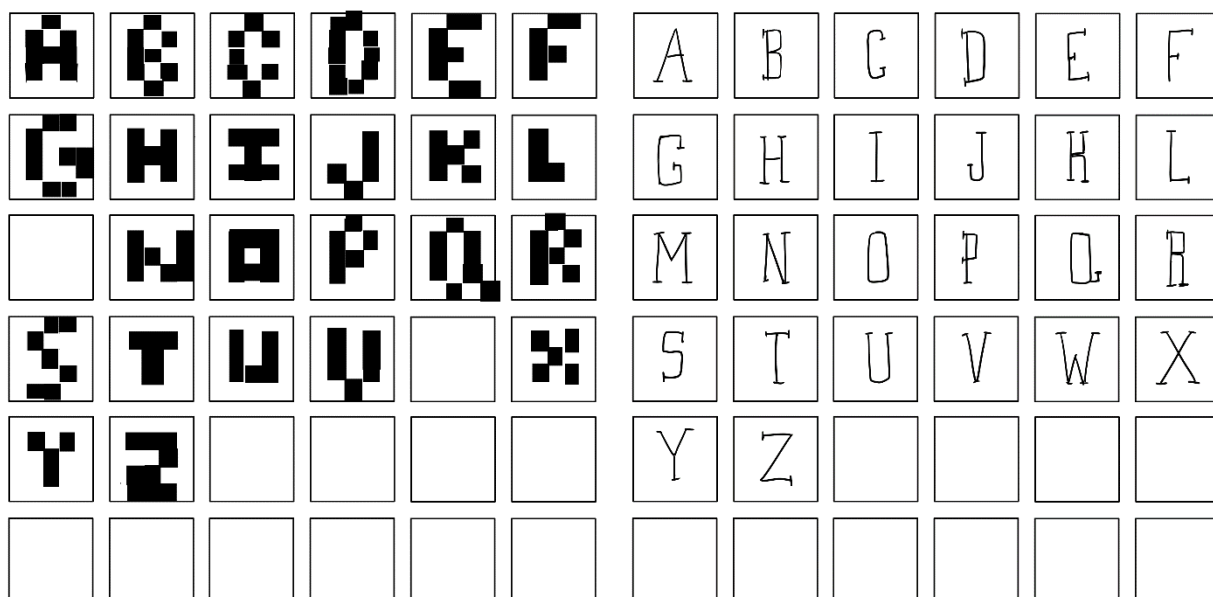

Monospace

Lorem Ipsum is simply dummy text.

Another font I was considering for the old computer aesthetic was a monospace typewriter look.

The last idea was based on 80s Hong Kong cinema. When looking for reference pictures these came up, which made me think of creating a typeface that looked like a neon sign.

Sketches

Rough sketch of a bitmap typeface. It was in a 5x5 grid, but it was difficult trying to do letters such as M and W within the space I had. Some letters didn't utilize the full space while others did, leading to inconsistencies.

Rough sketch of a monospace typeface. I wanted to keep the shape narrow and almost rectangular with rounded corners.

A B C D E F
G H I J K L
M N O P Q R
S T U V W X
Y Z
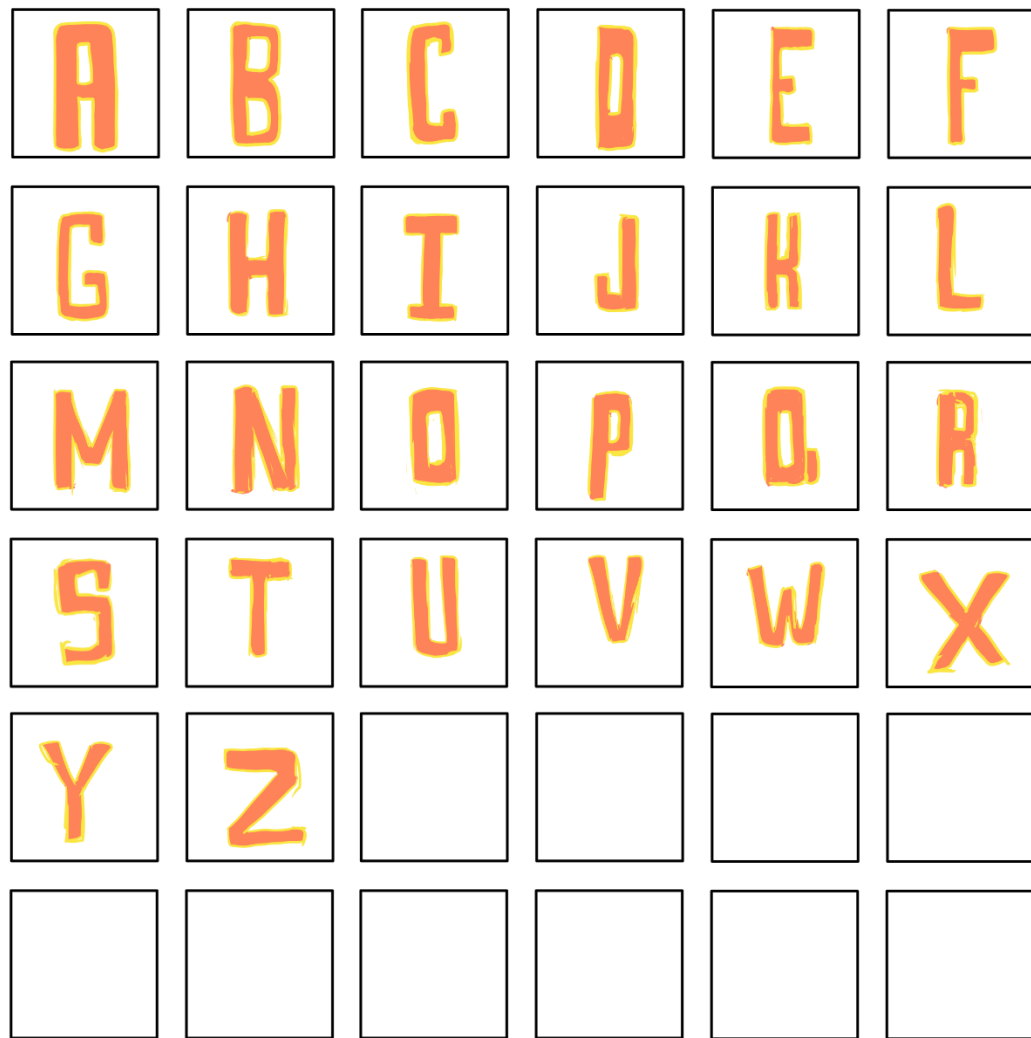
Rough sketch of a neon sign inspired typeface. The brighter outline was meant to be a kind of glow, and I made the stroke thicker to match with the signs I saw in the reference photos.

A	B	C	D	E	F
G	H	I	J	K	L
M	N	O	P	Q	R
S	T	U	V	W	X
Y	Z				

This is the typeface I decided to go for, the one inspired by Microsoft Word Art. It's bold and also meant to be rectangular with rounded corners. I thought the gradient would be a nice touch as well, similar to the one in the reference photo.

Process Work

Initial draft of the typeface. I blocked out the general shape following the sketch I made in a 5x5 grid but made the center column narrower than the rest to elongate the look. I noticed that the stems of the letters I, T and Y ended up looking too narrow as a result from that. Letters A-F were the most developed at that point and I tried to roughly make the rest of the letters look the same. Some other issues I noticed while looking at this draft was the lack of space for the hook in the letter G, how wide the tail on the Q was, and the letter X didn't look consistent with the rest of the letters at all. Some letters looked too similar to each other, such as the letter D and O, and H and K. I wanted to make sure the letters U and V didn't look similar, but the letter V looks out of place at the moment. I wasn't able to figure out how to give them a proper outline, because some of the grid pieces would shift when I gave it an outline. I think the current gradient effect is interesting.

After refining the letters A-F a bit more, I was trying to think of a solid guideline to make things consistent. In this version the letters had a bit more curve to the inside of them, and the outer left edges of B, D, and E were sharp instead of rounded.
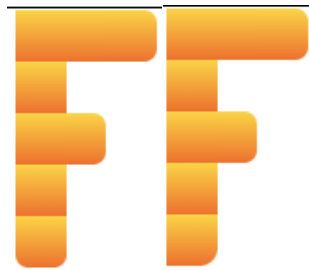
For the stem on the letter F, I kept going back and forth between rounding both corners of the stem or only the left side. I ended up going with the second design and was wondering how I would apply this rule of making the left side of stems sharp-edged.
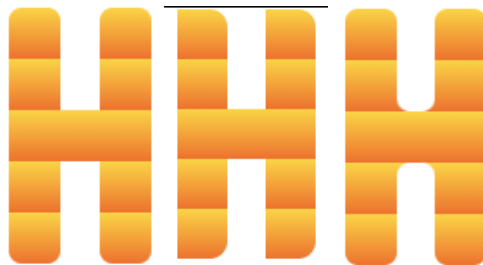
The letter H had 2 stems and is a symmetrical letter. Trying to follow the pattern I had from letters A-F, I thought I might have to round only the right side on each stem, but it didn't feel right. For the other letters with a sharp edge, it helped to emphasize their right-facing look, but since the H was so symmetrical it felt off balance only rounding one side. In the final design I came back and rounded the bridge across the H a bit to match the rest of the letters.

For the letter K, I had a similar issue. It had a similar structure to the letter H but was more right-facing. Rounding only the right side of each didn't match, but leaving the entire thing rounded didn't look right either. I kept to only the left side having a sharp edge, and to further differentiate between the H and K, I changed the curve on the inside to be sharp on the left as well.
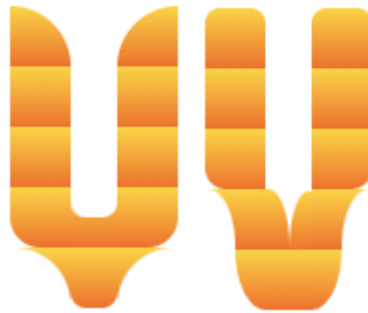

For the letter M I was able to create an arch, and because I wanted the typeface to look long, I lowered its center.

Comparing P's

I decided to round only one side just like I did with the letter K

The letter V actually went through more changes than this, but I forgot to document it. I wanted to make sure it was distinct from the letter U. In the first version, the steepness of the curve didn't match any of the other letters. To make it look more like a V, I used the same arch technique I used for the letter M to create that sharp dip. I also thinned out the outer shape for that steep V angle.

The letter W was an inverted M at one point, but the center felt too high up compared to other letters

The letter X was a struggle at first. You can see it was too spread out and pixel-looking compared to the rest of the letters. Then I used the same technique as the letters B, K, and R to create two small divots in the sides, representing an intersection. It fits into the aesthetic of the rest of the letters, however it's a little too similar to the letter H. If looked at from a distance or smaller size, it's almost indistinguishable.
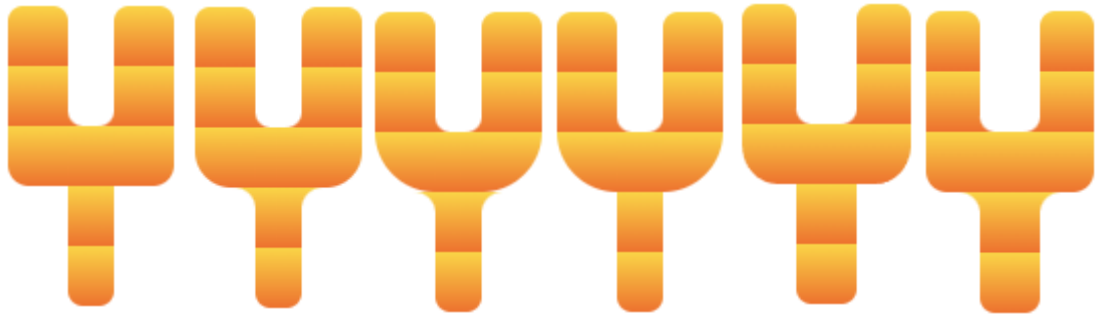
The letter Y went through a lot of tweaking. At first it felt too angular, then it was too round compared to the rest. As previously mentioned, the stem was also too thin, so I adjusted the column sizes a bit for this letter specifically. There were a lot of rounded transitions between certain points, which I added to the section where the stem meets the rest of the letter.
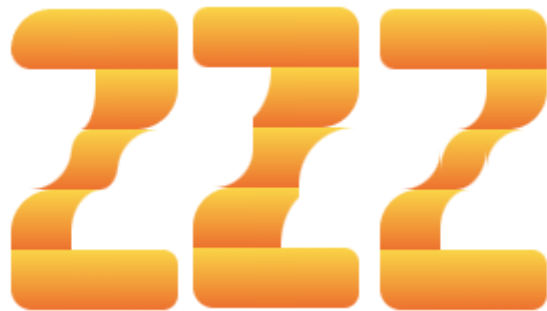
The letter Z was the most difficult to do. It was originally a flipped version of the letter S, but then it looked like the number 2. Trying to get a diagonal line while still maintaining smooth edges took a lot of experimenting, but it ended up ok.

Final Look