

JOHN RUDOLPH

# Product Development Journal #2

## Display Typeface

Custom font featuring 26 uppercase letters, numbers, and punctuation.

### Top Ten Name Concepts

1. MP Pepperoni
2. MP Pizza Box
3. MP Roman Crust
4. MP PieHaus
5. MP BrickOven
6. MP Slice Bold
7. MP Pieface
8. MP Za Heavy
9. MP Brickline
10. MP Cheezilla

### "MP" Attribution

Typographers often use initials to indicate that they created the font. This helps distinguish fonts from different font foundries, especially when names are similar.

### 1. Progress Summary

After getting a solid jump start on the creation of my display typeface last week, I took some time to reconsider the font as a complete digital product. I asked myself two questions: 1. What are all the components that need to get produced, and 2. What is going to entice people, namely other designers, to make a purchase?

To answer those questions, I needed to evolve and solidify the project's components. To the right is the complete product breakdown, along with the status of each component.

Creatively, I envisioned the product from the consumer's point of view, coming up with a list of fun names. "Pepperoni" has a nice ring, since the font is perfectly round and tasty. Next, I designed several typographic usage examples, below.

### Component Breakdown

- 26 Uppercase Letters
- 10 Numbers
- Punctuation
- Glyphs
- Font Name
- Product Description
- Usage Examples
- Installation Instructions
- EULA
- E-Commerce Platform
- E-Commerce Assets

### Key

- Complete
- In Progress
- Yet to Start



I'm using the same dimensions for my product usage examples as Creative Market, though I'm not sold on that platform yet.

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## User Feedback



**Brette Guillmette**  
Type Designer  
"Oh I LOVE this!"



**Dan Sheridan**  
Freelance Designer  
and Illustrator  
"Nice dude that  
looks great."



**Steph Mullins**  
Freelance Designer  
"Oh that's fun!"



**Steve Habersang**  
Art Director  
"How much if I  
want to use it?"

I shared the initial key visuals with four graphic designers that I admire and trust. Designers can be brutally honest. All indications are that I'm heading in the right direction.

Perhaps most importantly — to potential buyers, but also for the font's creative direction — was the product description. Here's where I landed:

### Pepperoni: A Super Thick All-Caps Display Font

Introducing Pepperoni, a perfectly round geometric display font that's unapologetically bold and irresistibly spicy. Designed to dominate your design like a deep-dish pizza, Pepperoni brings maximum impact with ultra-heavy strokes, tight spacing, and a playful punch that's impossible to ignore. Its exaggerated proportions make it perfect for posters, packaging, or any design that demands attention with confidence.

This license includes 2 personal seats. Need more? Reach out for a custom license. Font License Info & FAQs available below.

## 2. Toolset + Workflow

I continued to spend most of my time designing in Adobe Illustrator, finalizing the J, K, L, M, V, W, X, and Y. Though I wanted to keep pushing ahead with the punctuation, I also needed to think about how everything would be packaged.

From a research and competitive analysis standpoint, I revisited Creative Market throughout the process. Here, I was able to see what type of visuals other designers created to sell their products. For fonts, designers usually showcase 6-10 images. At least one image is designed to showcase all of the characters, but the rest are simply fun usage examples that help provide context. In other words, the designers are sharing inspiration, which can be a powerful marketing tool. I referenced these examples to create the two key visuals on the first page.

## 3. Challenges + Problem-Solving

The plan was to create numbers and punctuation early this week, but several of the current characters weren't cooperating. Specifically, the C and the G — I spent approximately 4 hours trying different variations of these two letters alone. As soon as I was moderately satisfied, I moved on to the numbers, and have since started to design each individual punctuation mark.

Creating the letters, it turns out, is just half of the problem to solve. After exporting everything as an .otf file, I noticed that the overall letter-spacing and kerning between specific font pairings looked either extremely generous or way too condensed. By trial and error, I adjusted the font's automatic spacing in Fontself Maker. The kerning, for both letters and punctuation, remains a work in progress.

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## Punctuation

Yet to create:

- |     |     |     |
|-----|-----|-----|
| • @ | • + | • ^ |
| • # | • % | • * |
| • > | • ~ | • { |
| • < | • = | • } |
| • / | • - | • [ |
| • & | • — | • ] |

Other than the @ and & symbols, most of these should be relatively easy to design.

## 4. Reflection & Next Steps

On the one hand, I'm incredibly pleased with the progress of my first display font. Part of the reason is that I intentionally left room for imperfection — a font this cheeky has no reason to be serious. The creative direction has provided room for flexibility, which I'm thankful for.

With that said, there's still quite a bit of refining to do. I can't publish anything that's not up to my personal professional standards. While I'm glad that some professional colleagues appreciate the foundation, I know they won't be happy if it doesn't work properly. Each character needs to be fine tuned, along with the punctuation and font settings. And, and the marketing needs to provide plenty of reason to try this fun, quirky font.

**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**  
**0 1 2 3 4 5 6 7 8 9**  
**\$ . , ; ' ' ! " " ' ' ?**

Everything is looking thick and juicy, but there's still plenty of room for improvement.