Process:

Here is my inspiration text:

"The Family of Blood." Doctor Who. Writ. Paul Cornell. Dir. Charles Palmer. BBC. UK. June, 2007. DVD.
"He never raised his voice.
That was the worst thing–the fury of the Time Lord–and then we discovered why.
Why this Doctor, who had fought with gods and demons, why he had run away from us and hidden.
He was being kind.
He wrapped my father in unbreakable chains forged in the heart of a dwarf star.
He tricked my mother into the event horizon of a collapsing galaxy to be imprisoned there, forever.
He still visits my sister, once a year, every year.
I wonder if one day he might forgive her, but there she is.
Can you see?
He trapped her inside a mirror.
Every mirror.
If ever you look at your reflection and see something move behind you just for a second, that's her.
That's always her.
As for me, I was suspended in time and the Doctor put me to work standing over the fields of England,
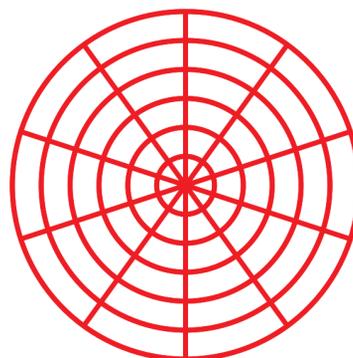as their protector.
We wanted to live forever.
So the Doctor made sure we did. "

Doctor Who is known for the language Gallifreyan which is an English cipher that has strong circular el-
ements. I wanted my typeface to exhibit circular characteristics while still retaining legibility.
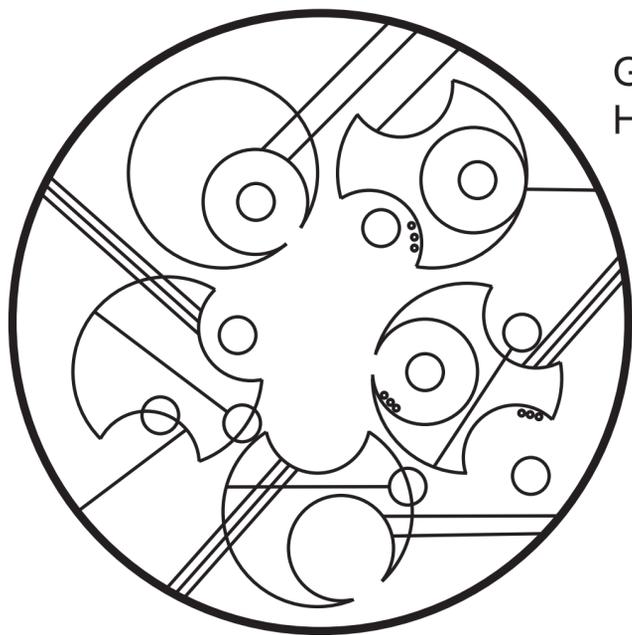

Gallifreyan:
He never raised his voice.

Radial grid used to
design my typeface.

To start creating my typface I decided to use a radial plot grid instead of our common square grid that most
letters are designed around. Using the radial grid gave me a strict set of design boundaries to create
within it also ensured that my letters maintained their unquiness in being designed around circles.

My rules for my letters are as follows: All curves must be taken from the set circles in the radial grid. All
curves can only be cut along the set 8 line intersections. Lines may be used at their original angles found
in the radial grid and cut at any of the 6 intersections with the circles. Cut or whole potions of lines or cirlces
may be rearranged in any way. Aligning curves must be spaced according to the original typeface spacing.

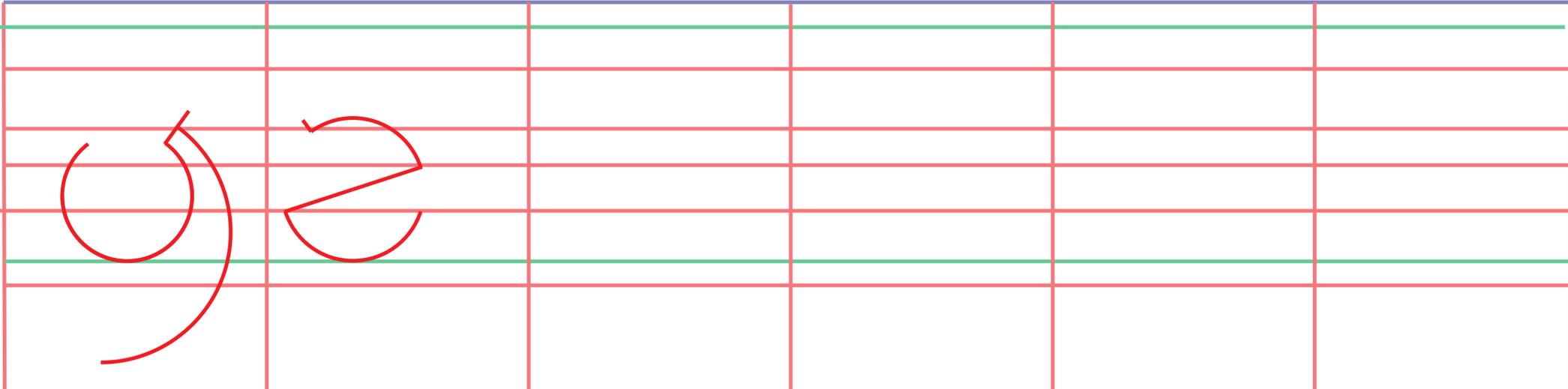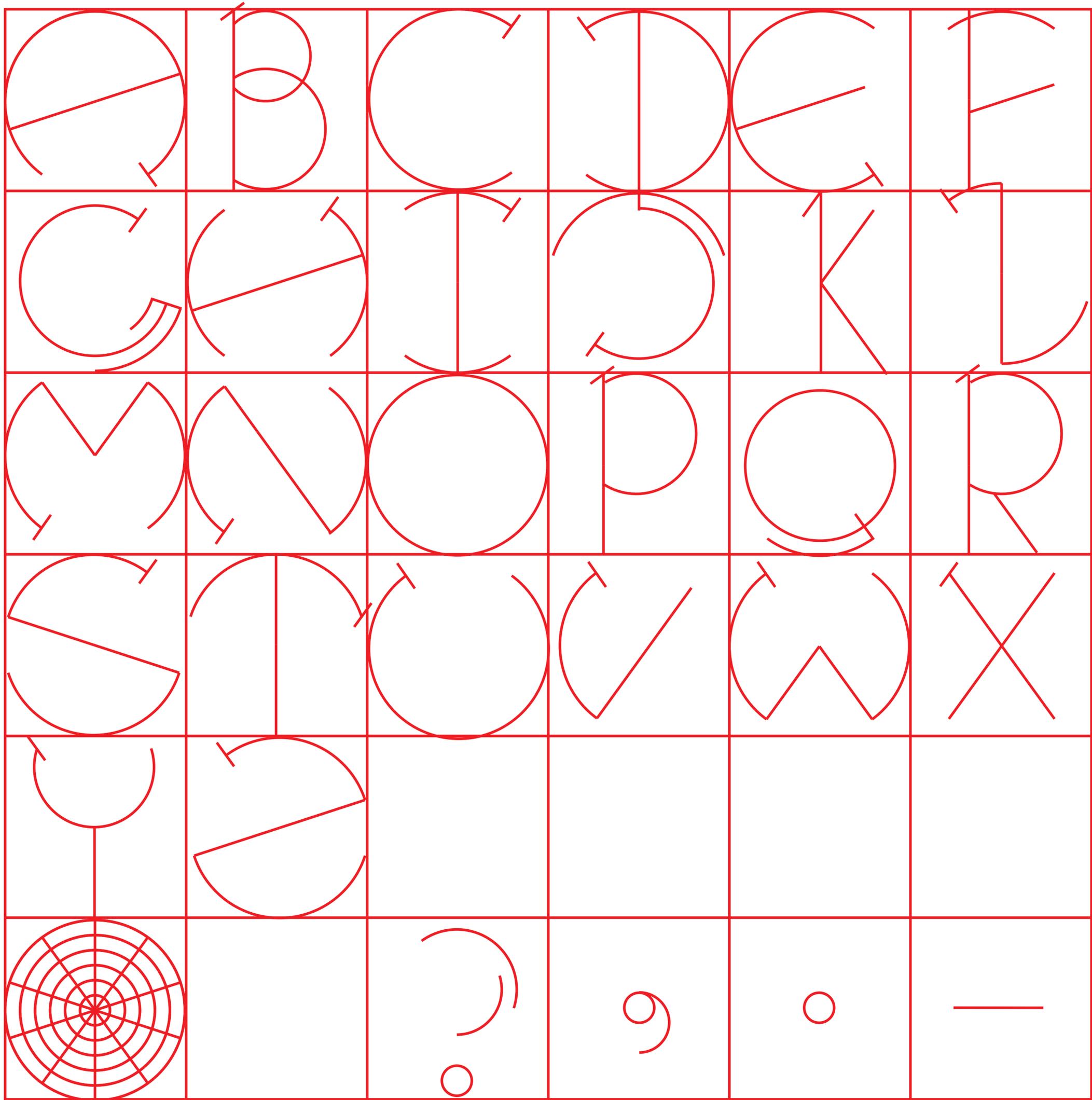Using these rules I created the following letters:
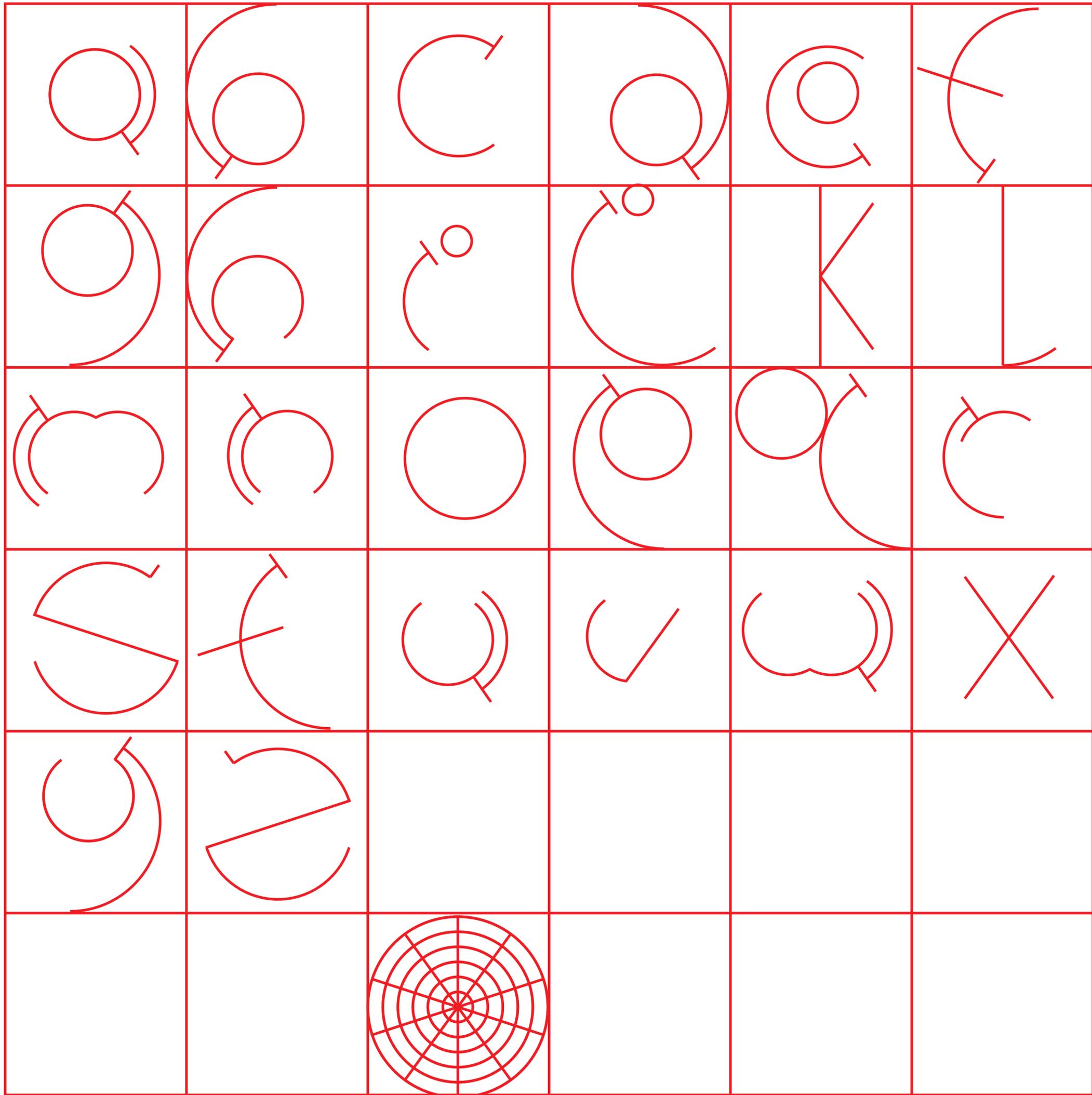
Here I designed all the original lowercase serif letters inside a set of uniform square boxes. Each of these letters originated as the polar gird that I removed, cut, and rearranged to create each letter.
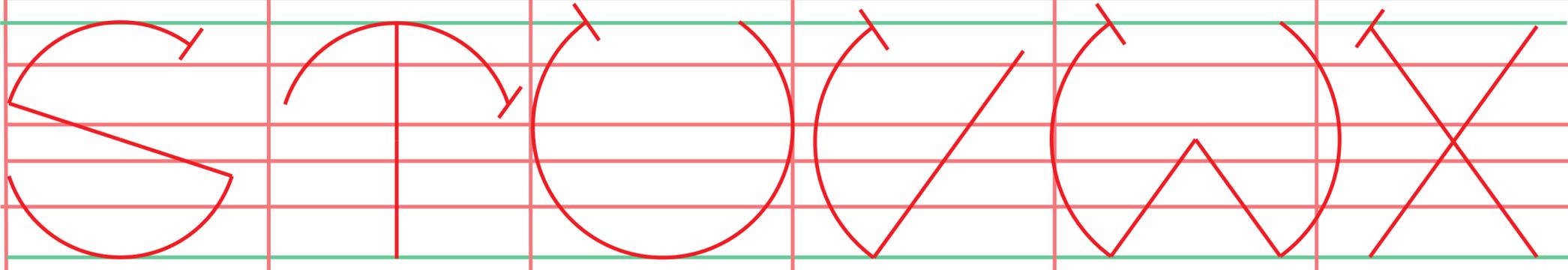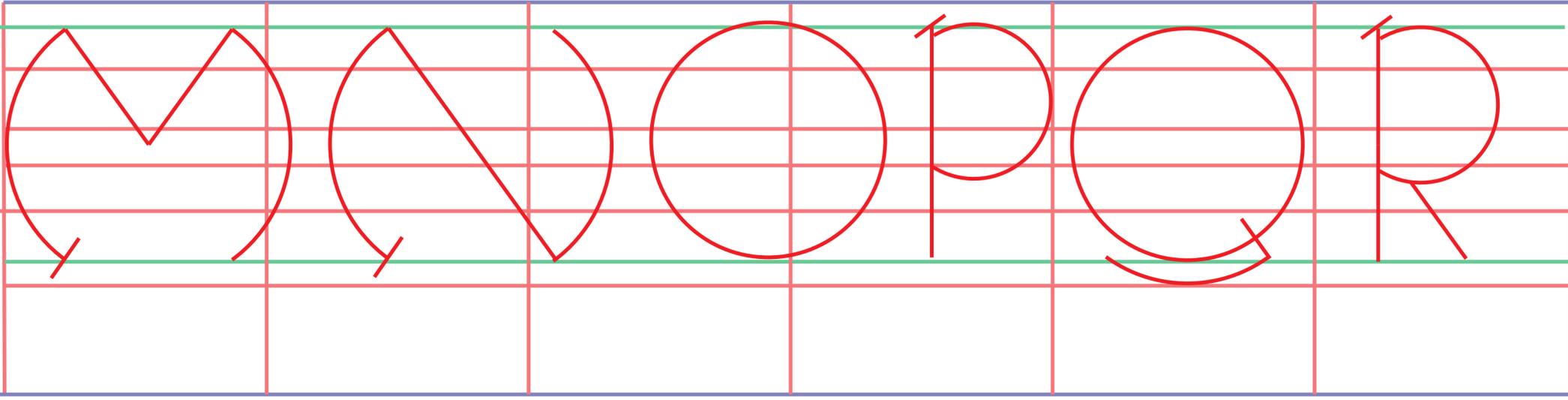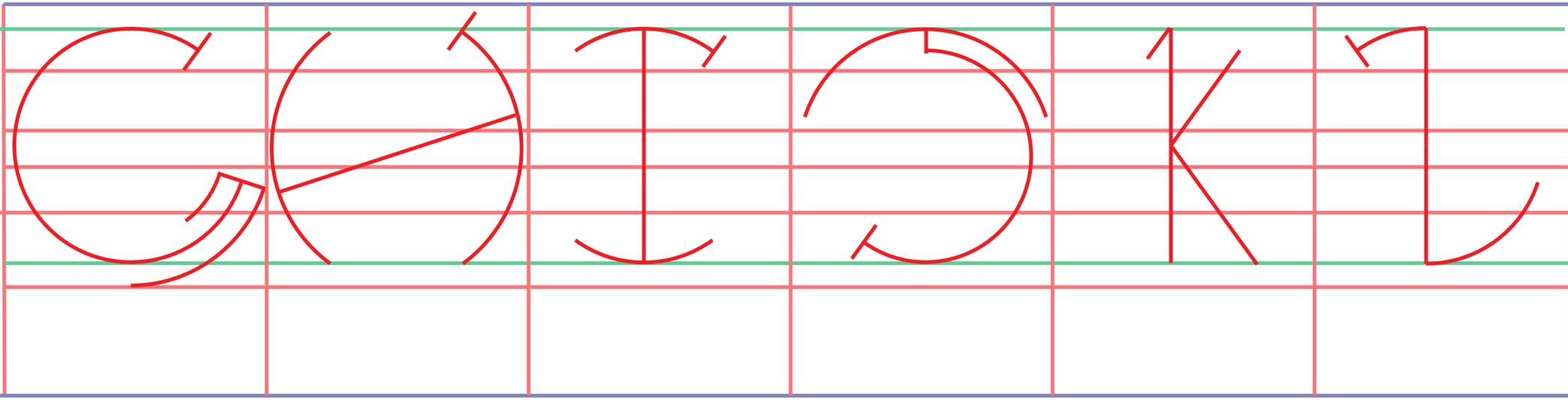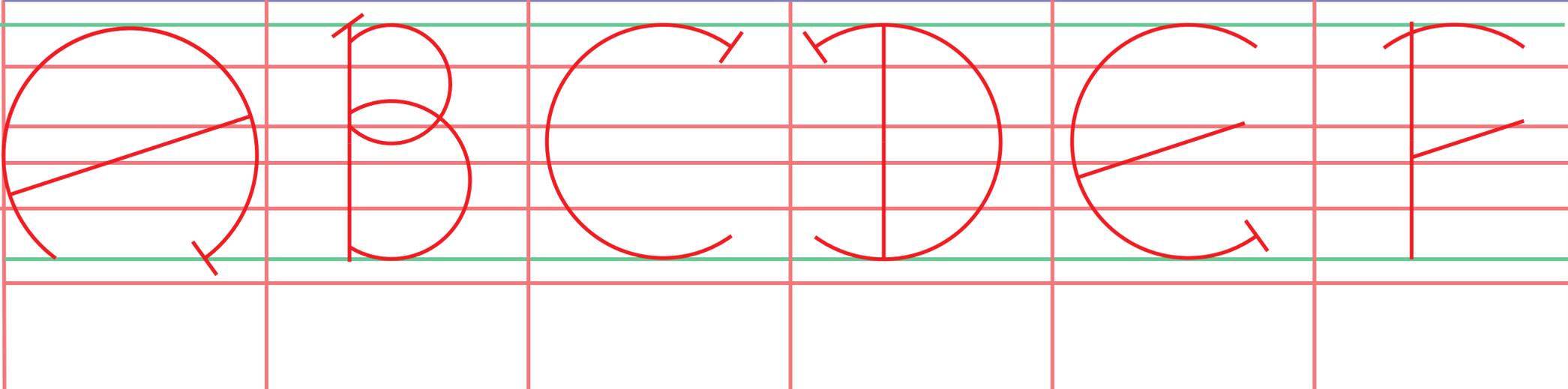
Lowercase Serif
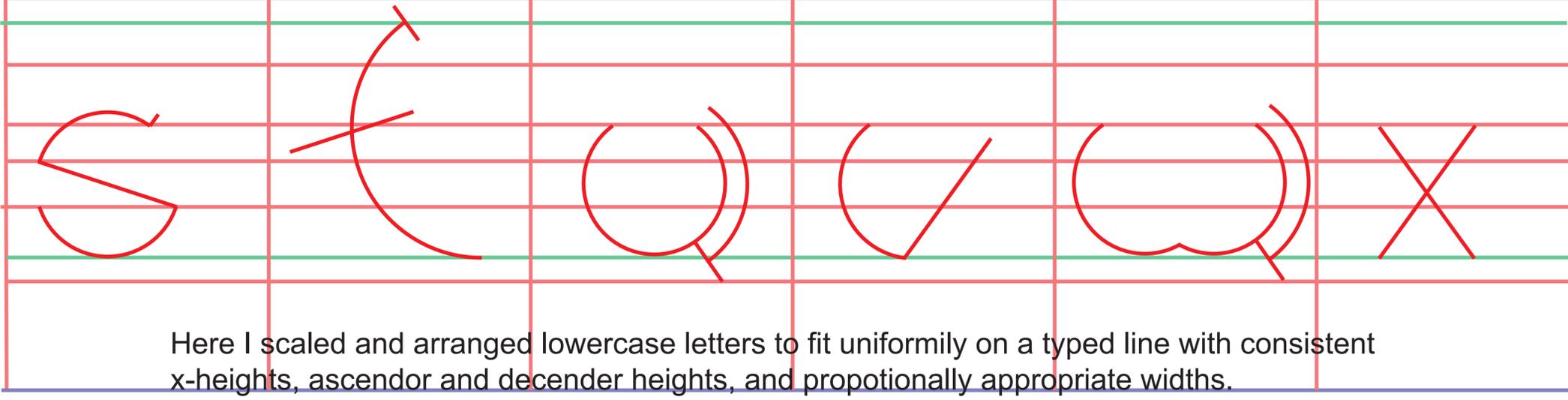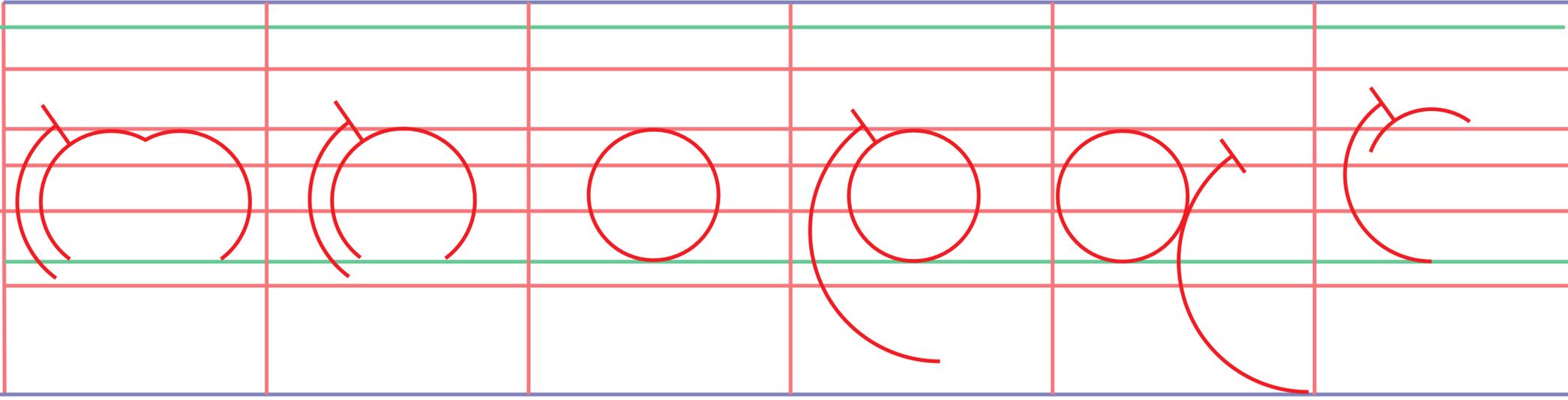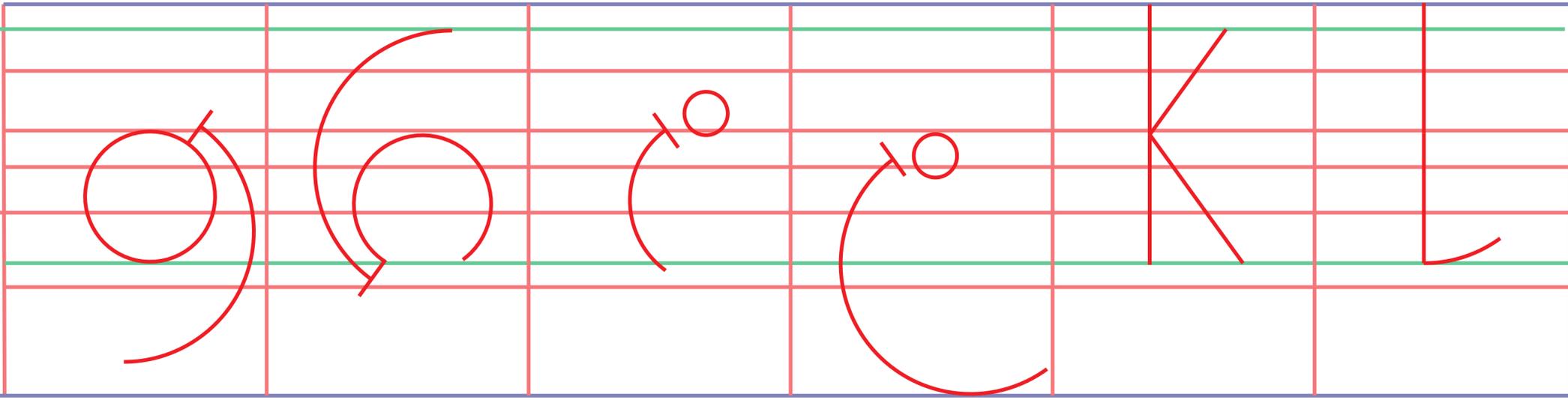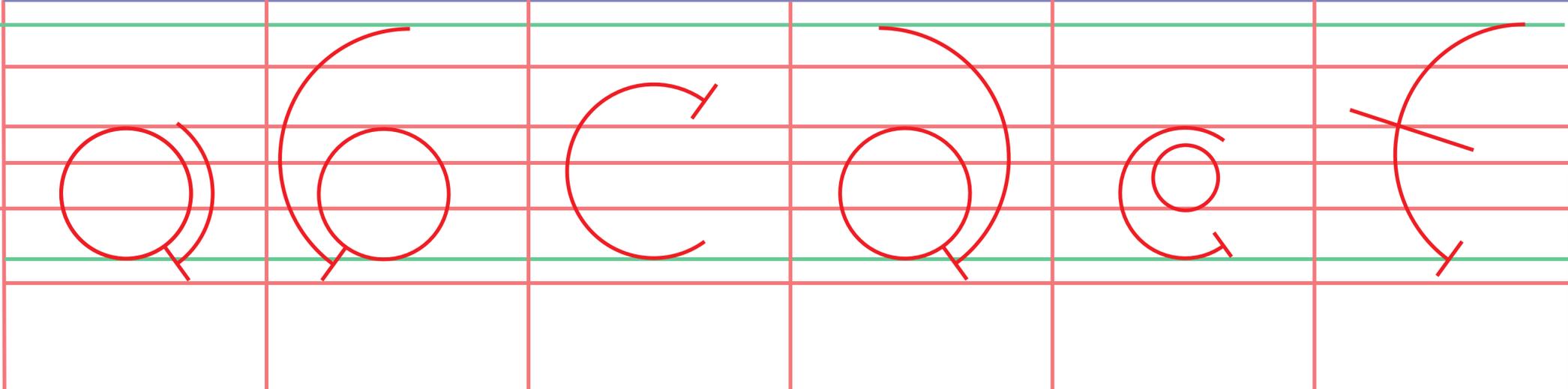
Here I scaled and arranged lowercase letters to fit uniformily on a typed line with consistent x-heights, ascendor and decender heights, and propotionally appropriate widths.
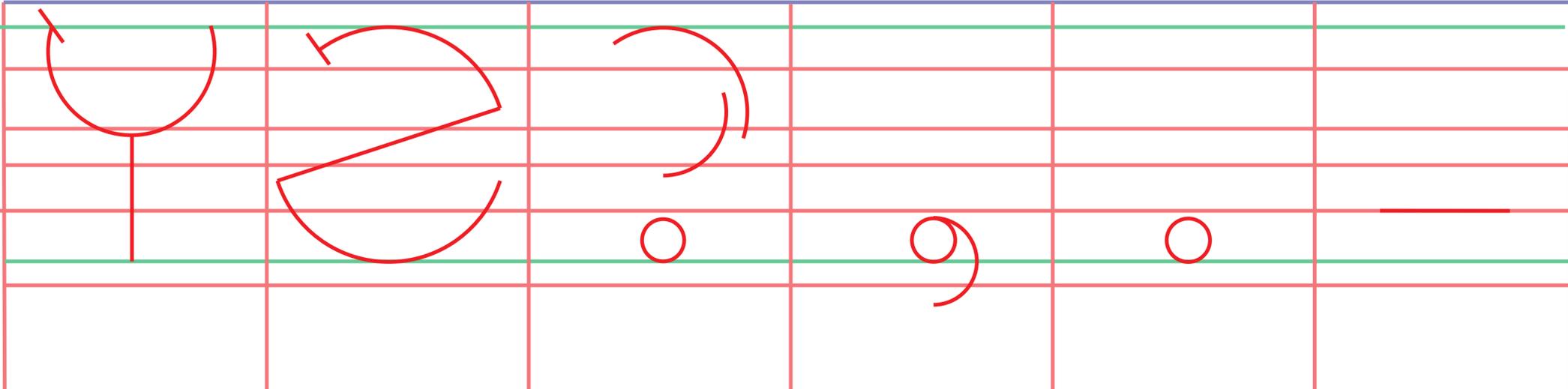
Here I designed all the original uppercase letters and some punctuation inside a set of uniform square boxes. Each of these letters originated as the polar gird that I removed, cut, and rearranged to create each letter.

Uppercase Serif + select punctuation

Here I scaled and arranged uppercase letters to fit uniformly on a typed line with consistent x-heights, ascendor and decender heights, and propotionally appropriate widths.
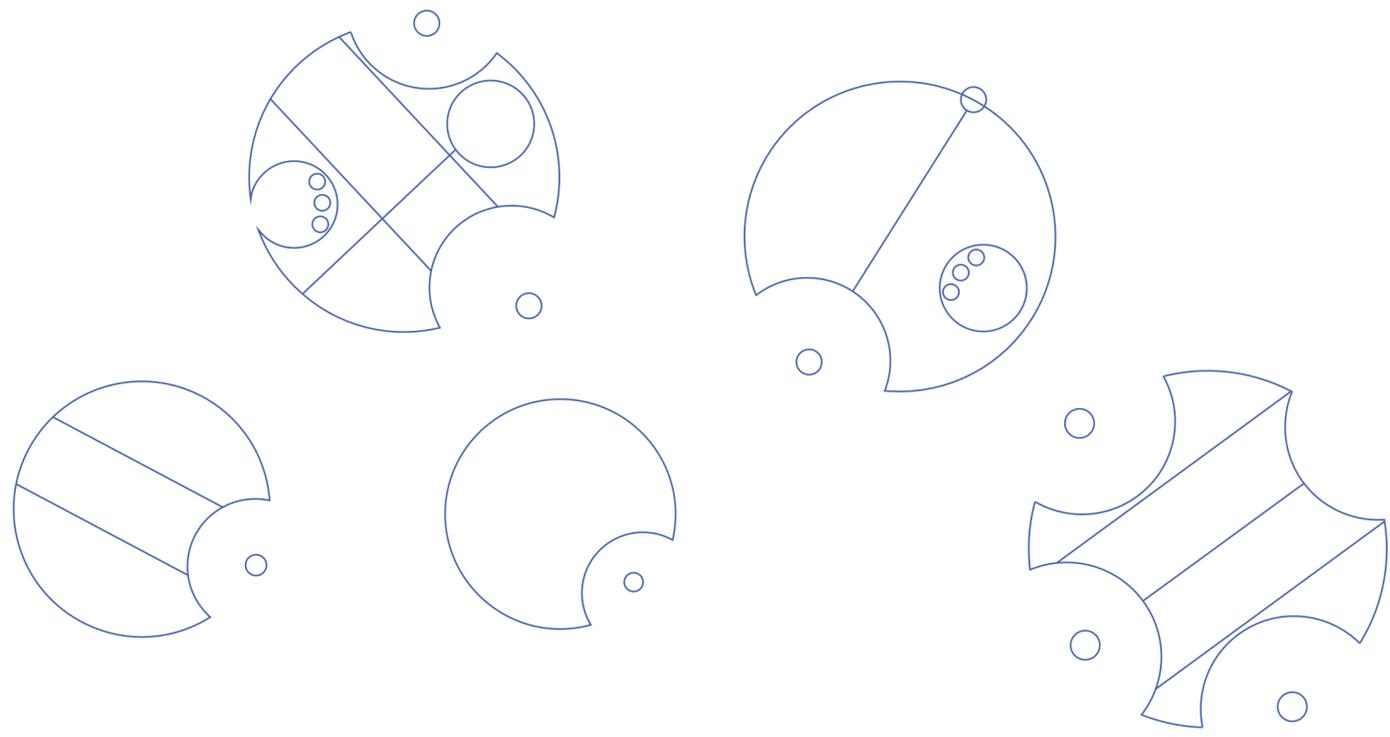
Aa Bb Cc Dd
Ee Ff Gg Hh
Ii Jj Kk Ll
Mm Nn Oo Pp
Qq Rr Ss Tt
Uu Vv Ww Xx
Yy Zz ?., −

We wanted to live forever.

So the Doctor made sure we did.

We wanted to live forever.
So the Doctor made sure we did.

Aa Bb Cc Dd Ee Ff Gg Hh
Ii Jj Kk Ll Mm Nn Oo Pp
Qq Rr Ss Tt Uu Vv Ww Xx
Yy Zz ? . , _