GOOGLE SUMMER OF CODE
"Adding Greek glyphs in Open Source fonts"
GFOSS — Rosalie Wagner

STUDENT

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SHORT BIOGRAPHY

2018 — **STUDENT RESEARCHER AT ANRT** [postgraduate research program in typography], ENSAD School of Art and Design, Nancy, France.

2016 — **MA TYPOGRAPHY,** *with congratulations of the jury,* ENSBA School of Fine Arts, Lyon, France.

2014 — **BA GRAPHIC DESIGN,** *with honors,* ENSBA School of Fine Arts, Lyon, France.

2011 — **BTEC Higher National Diploma in GRAPHIC DESIGN**, La Martinière School of Design, Lyon, France.

Since my MA diploma in typography I work as a freelance type designer / typographer for graphic designers and publishing houses. One of my typefaces is about to be release. In 2017 I moved in Italy for 8 month where I taught French as a foreign language. I finally turned back in France and joined the ANRT program in October 2017 to work on fonts for pedagogy — specifically for the literacy and the reeducation reading. Related to my research project, I also teach French to dyslexics children and foreigners.

SKILLS

· Typeface design for latin extended scripts
· Font production for latin extended scripts
· Variable font design
· Parametric typeface coding (trained by and for [Prototypo](#), Lyon, France)
· Software for type design : Glyphs
· Languages : French (mother tongue)
                         English & Italian (read, written, spoken)
                         Spanish (basics).

ADDING GREEK GLYPHS TO THE OPEN SOURCE FONT ARIMA MADURAI

This project aims to extend the collection of fonts supporting Greek script in the Google Fonts Catalog. Indeed, today 19 serif fonts, 6 monospace fonts and 10 sans-serif fonts supporting Greek script are available. Moreover, only 2 fonts are explicitly intended for display text.

Arima Madurai is a font created by Natanael Gana and Joana Correia of NDISCOVER — a Portuguese type foundry. It is a multiscripts display font with 8 weights from thin to black and have a strong calligraphic influence. It has a lot of personality so it can be recognisable in headlines or brand names uses. I value the quality of the design and thanks to its low contrasts, it allows a good legibility and rendering on screen.

Regarding the history of Greek script, it is interesting and challenging to design a typeface with a calligraphic feel: in terms of design but also in terms of study. There are remarkable examples of Greek punch cutting from the most talented historical figures. The challenge will be to respect that history while keeping a well anchored contemporary form.

Arima Madurai already supports Tamil, Malayalam and Latin scripts and I would like to add Greek script to the glyphset. The fact that the font already supports multi scripts is a real benefit to the project: *Arima Madurai* already acts in non latin typographic environment and therefore displays a large set of shapes that can be used to match the Greek glyphs with the other ones.

https://github.com/NDISCOVER/Arima-Font

TIME LINE

May 14 — June 14	**FORMAL RESEARCHES / SKETCHES FOR BASIC CHARACTERS IN BOTH THIN AND BLACK WEIGHTS**
	May 14 – May 27 Investigating the original design + sketches of basic greek characters, finding balance between the different script sets.
	May 28 – June 10 First designs for basic greek characters in both weights.
	June 11 – June 14 Corrections.
June 15	**PHASE 1 EVALUATION DEADLINE**
June 16 — July 12	**LOWERCASES, UPPERCASES, DIACRITICS FOR THE THIN WEIGHT + LOWERCASES FOR THE BLACK WEIGHT**
	June 16 – June 29 Lowercase character set for the thin weight.
	June 30 – July 7 Uppercase character set for the thin weight.
	July 7 – July 12 Lowercase character set for the black weight.
July 13	**PHASE 2 EVALUATION DEADLINE**
July 13 — August 13	**UPPERCASES, DIACRITICS FOR THE BLACK WEIGHT + KERNINGS + INTERPOLATION**
	July 13 – July 28 Uppercase character set for the black weight.
	July 28 – August 5 Diacritics + kernings + interpolation [selection of the intermediate weights, fixing interpolation compatibility issues, completing the 8 weights].
August 13 - 16	Final week dedicated to eventual delays. Adding polytonic if time permits it.
August 14 - 21	**PHASE 3 FINAL EVALUATION**

WHY I WANT TO PARTICIPATE

As a typeface designer specializing in production, it would be a real professional asset to learn to design a Greek alphabet. It would indeed give me an extra-skill for competing within a masculine labor market.

To create Latin extended scripts I had to look at a very large number of languages with sometimes glyphs and diacritics I didn't even suspect the existence and still manage to design them. I really like that part of the work, I find it fascinating and it feeds my day-to-day curiosity for oral and writing cultures. I want to seize any chance to discover and study a different culture from mine with interesting people. Open source community is a great example of openness and mutual aid and it is an opportunity to enter this community. Google Summer of Code can only be an uplifting experience.

Also, Greek has a predominant place in the writing and book history but unfortunately its presence in the open source fonts catalog is yet reduced. It limits design possibilities especially for low-budget projects. I believe big corporations like Google unwillingly tend to universalise an occidental culture and so latin writing. Supporting communities like GFOSS is a way to correct those breaches and I would really enjoy being a part of that process. I have fun designing types and I like it even more when a useful dimension is brought to it.

WHY I BELIEVE I SHOULD BE CHOSEN

I have a serious experience in designing latin script that can be extended to Greek script. I am curious, efficient and reactive, I have the fierce eye of the type designer and I believe I am a funny fellow to work with. Besides, I am one of the few women studying and working in that field. I always had to prove myself; you can be sure I am extra-motivated and used to hard-work.