

Designing a new typeface for children

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INTRODUCTION

Letters, which are signs for sounds, can show and represent a number of subjects. They are forms, formal signs were done by hand lettered with thin and thick brush strokes, in early time. Pen writing development and introduction of the printing, contributed to the change and rise of new forms and style; serif, sans serif and their italics.

For books and newspapers, the main necessity is text. To design letters, is not enough, one has to think about legibility, spacing, (differentiation between the letters) point size, alignments and leading: these are the basics of type setting, that is why they are so important. And for posters, blackness, thin and thick strokes of the letters are changed. With the invention of printing, typography, which is still the main part of visual design in this time, developed.

The design of a new typeface for a famous children's book can be effective on children's reading. There are many famous stories, but no one has their own special typeface which shows the characteristics of the story. Generally, in these books the known typefaces are used; for example; 'Comic Sans'. I think the typeface, which is used in a book is important the children, for their motivation to read.

Because of it, I am designing a typeface, special, new, only for the famous story 'Pinocchio'. To design it, started from characteristics of Pinocchio; the parts of his body and his nose are the important points when it comes to form letters.

It will be for children, so the typeface should have circular and smooth forms, it can be bold. Because, it should look friendly, comical, happy. Furthermore, this typeface will be shown in the book. Consider that, type setting is important for reading.

I think in this age of reinnovation for design, this book with its special typeface will be effective motivating children to read. When children saw the typeface, they will wonder about the story and want to read more. I think when they are reading, they will have fun with this Pinocchio book, that have its special, own typeface.

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1. WHAT IS TYPOGRAPHY FOR CHILDREN

1.1 TYPOGRAPHY

Typography originated after the invention of printing from movable type in the mid 15th century. The three major type families in the history of Western printing are black letter, commonly and not quite rightly called Gothic by the English; roman, in Germany still called by its historical name of *antiqua*; and italic. All had their origin in the scripts of the calligraphers whose work printing came ultimately to replace. It is necessary here only to provide a context for the evolution of the typefaces of the printer's font.

The basic letterforms of the Latin alphabet were established by the classical imperial capital letters of 1st-century Rome. Lowercase letters emerged only slowly, with their most vigorous development coming between the 6th and 8th centuries. Under the impact of the national and regional styles of the scribes who worked with the alphabet, the letters; clear, simple, and somewhat broad by today's standards; were gradually compressed laterally, until, by the 11th century, the curves had been converted to points and angles, and the body of the letter had been made thinner while the strokes of which it was composed had been made thicker. This was black letters. By the 15th century it had completed its evolution into the formal, square-text Gothic letter. It was this formal black letter that provided the first model for printer's type when printing was invented. It served well in Germany, but when printers in Italy, in part of Latin texts, they found the pointed stateliness of the Gothic letter out of the keeping with the spirit of Humanism. For these works, they went back in calligraphic history to a time when the text had been less open than the first *Caroline alphabet*¹ but more rounded than the narrowed, blackened and pointed Gothic that it had become. To distinguish this type from the Gothic that was more 'modern' in the 15th century, the Italians called it *Antiqua*. Known today as roman, it spread rapidly throughout Western Europe except in Germany, where the Humanist movement was blocked. Gothic type was accepted almost as national typeface until 1940.

It is notable that the majority of early printers continued for many years to use the Gothic type for non-Humanist texts, *ecclesiastical writings*², and works on law. Like the Gothic and roman, the third great family of types had its origins in the writings of the scribes. The italic and the Gothic Schwabacher, which serves as a kind of italic to *Fraktur*³, both had their genesis in the fast, informal, cursive, generally ligatured letters developed by chancellery clerks to speed their work.

According to Robert Bringhurst, typography makes at least two kinds of sense; if it makes any sense at all. It makes visual sense and historical sense. The visual side of typography is always on display, and materials for the study of its visual form are many and widespread. The history of letterforms and their usage is visible. It is crucial to comprehend the effects of historical and visual senses on typography in depth. The discipline of typography has been constructed over the years with both experiences of these senses, so it is a necessity to blend both together while conducting the art of typography.

It has been my major and most significant aim to achieve the perfect balance while conducting my study on typography.

1. Caroline alphabet; Caroline minuscule (earliest extant example is from the 770s spread rapidly to other scriptoria throughout Europe, sweeping away the variety of national scripts, and it is one of the most common scripts in Latin documents in England from the tenth to thirteenth centuries. It was later revived in the Renaissance and is the basis of one of the Humanist hands

2. Ecclesiastical writing is in current use by the Catholic Church. As such, it is not a primer on Classical Latin.

3. Fraktur, as a black letter in Germany.

Since the historical facts have been transferred from generation to generation by experience, they are constantly in the mindsets of the people. It has been a challenging and important task for me to reach out to this invisible core presence of historical experiences, whilst addressing the visual factors that attracts the attention of readers at the first instance. It is a proven fact that especially in typography the designer has only seconds to attract attention, create interest. As the major disciplines of design shifts to a more “visual” bases, maintaining the interest of the reader means positioning the visual sense in the core, whilst keeping the historical elements in place. This can be explained as bending the rules beautifully.

Children use words like, brighter, faster for the characters of the typeface, accordingly, how they are affected on their reading motivation and how the typeface attract their attentions. They have also opinion about the views of the typefaces. For example; in one of my research on Internet; a girl said that about a typeface, ‘I can’t read it very well but I like the look of it’. According to *Ann Bessemans*⁴ one research, decoding of words, deciphering of visual patterns, and recognition of letters is the biggest problem for children with low vision. This means lower reading speed, which can result in cognitive problems later on. We need more input at how visual input can be improved at the level of letters and words. Children aren’t confident yet with the abstract forms used in reading, making it possible to experiment with the skeletons of letters.

I think to use the abstract forms can do reading difficult, it should be simple and clear. There should not be any situation for confusing. The typeface would be only a tool for helping to read. Also, the appearance of the typeface can be effective on children.

According to the Internet, one reading trial with the layout of type in two popular children’s reading, 120 children read four passages of text that adopted the typography of four reading stages in each of the two schemes. The size and spacing of the texts decreased with successive stages as the intended reading age increased. The reading speed of children aged 5 to 7 years decreased as the text size decreased: in particular, these children read fastest the text designed for 5 and 6 year olds. Older children aged 8 to 11 years were neither assisted nor disadvantaged by text size.

Therefore, I think, all ages of children are sensible to visual stress, they can do mistakes with small sizes of the text but they can read easily when the text size is larger. Additionally, the legibility is important too for their readings. For example, the spacing between the long word and short word is important point for their remembering the words.

Children have their own opinions, which are about their reading books and their typefaces, affect on their reading motivation. Because of this reason, when designing a typeface for children, point size, spacing, and the appearance of the typeface are important factors.

4. Ann Bessemans did a project that is developing a font for children with low vision. (2007)

2. TYPEFACE CHOICE AND CLASSIFICATION

A basic system for classifying typefaces was devised in the 19th century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the *Renaissance*⁵, *Baroque*⁶, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics. The classifications are based on letter styles differences.

One of the classifications is called old faces, which were developed from 1722 to 1763. It has uppercase letters based on Roman restriction and lowercases are based on Italian humanist book copying. Their letterforms are similar with the penned letter styles of the scribes. They had a little different between the thick and thin strokes; also the serifs were liable to thick and had rolled curves.

The other one can explain the transitional one, which is like a bridge between the modern and old face. It has sharper serifs and a more vertical axis than humanist letters, also accentuation moves to be more vertical. Modern types created between c. 1788 and about 1820. Modern faces show the characteristics from the engraver's tool. The letter's thick and thin strokes are prominent that they have contrast between them; the thins are extra thin and suddenly they change the thick. Serifs are liable to be thinner and longer in somewhere. The letters are less square and the lines are bitterer than the old faces.

The next classification is substantive that models for three main type families, which were in use before the innovation of printing by movable type. Handwriting, which was decorative, hard to read and symmetrical, was to be the origin of black type in England and Germany. In Italy and Spain, a free, square writing is known today roman type. A prone, quick form, which is like in handwriting, is to be the origin of italic.

When one sees the type, which is shaped and proportioned by the letters, shows the design qualities of a specific typeface, when you look at a printed page. These designs are kept in mind and embodied, in a font.

Typefaces and fonts, which are different one from the other, are the main materials of the typesetting. Letters, numbers, symbols, punctuation marks, etc. constitute a typeface, which is an alphabet with an apparent design. In contrast, a font is an instruction of a typeface used to image the type.

2.1 SANS SERIF AND SERIF

The first half of 20th century is the end of the Modern era, the moment when revived typefaces were flooding the typography mainstream. But it was also the time when a completely different font design was booming, called sans serif (fig 1.). It wasn't an absolutely new idea at that time, since first sans serif faces had appeared in the beginning of 19th century; but never before this seemingly peripheral and exotic trend claimed so much importance as in 1920s and 30s.

5. The Renaissance was a cultural movement that spanned roughly the 14th to the 17th century, beginning in Italy in the Late Middle Ages and later spreading to the rest of Europe. The term is also used more loosely to refer to the historic era, but since the changes of the Renaissance were not uniform across Europe, this is a general use of the term.

6. In the arts, the Baroque was a Western cultural period, starting roughly at the beginning of the 17th century in Rome, Italy.

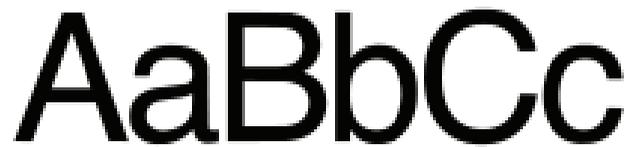


Fig. 1. Sans Serif

There are many effective sans serif fonts. For example, Futura. It was created in Germany in 1928. It showed the Bauhaus ideology; it has got strict geometrical outlines and the letters just approve the historical shapes. Futura has an important role in sans serif to become popular. The other design is Helvetica, which was designed, has different features especially in bold variations, it has not got the perpendicular cuts, strokes are different in the letter's parts. Also, there is a popular font on the web and in the print design, called Meta. It was designed in 1984 by *Erik Spiekermann*⁷. In this font, strokes change the width; in small sizes, thinner strokes should not release, but on the other hand become imperceptible from the thicker ones. Both the upper case and lower case letters are narrower than other sans serif fonts.

When we looked at these results these typefaces are warm and friendly, also these develop the legibility of characters. Also the sans serif types are liable to be used in display roles. For example; the titles, headings, the large type and in advertising to use sans serif fonts is suitable.

The serif font is belonging to the 18th century. It is called Transitional now, because of its position between the Old Style and Modern styles (fig 2.)



Fig. 2. Serif

There are many serif fonts such as; Times Roman and Baskerville. Their specialty is, both of Baskerville and Times New are have contrast; vertical strokes are appreciably thicker than the horizontal strokes, and a more linear. These fonts have modern appearance because of the shapes and proportions of letters, the relation between strokes and serifs and also the contrast level between the strokes. According to the Internet, many studies show that the readers prefer the serif fonts in body text.

Readers read the large amount of the body text in sans serif got bored. Serif types are more suitable for reading easily, so these types are more preferred for the running text. Serifs help the eye to stick to the line and thus simplify reading. On the other hand they choose the sans serif fonts on the web. Because the letterforms are fit in the pixel grids and in these grids sans serif fonts look cleaner than the serif fonts and it is legible.

According to the Internet, an interesting study which implies that because children have not had the time or the ability to become habitual to certain fonts. Coghill finds that there is no significant difference between serif and sans serif fonts although some methodological issues are worrying.

7. Erik Spiekermann is a German typographer and designer. He is a professor at the University of the Arts Bremen. Spiekermann studied art history at Berlin's Free University, funding himself by running a hot metal printing press in the basement of his house.

For example, being a teacher she states that sometimes she couldn't stop herself from helping the children if they couldn't read a word, although she claims that this does not affect the validity of her study.

Since it is generally the teacher who initiates reading as they read for their students a selection of simpler shaped letters, which generally are sans serif are rather recognizable for children to keep their reading skills intact. There are not any differences between the serif and the sans serif fonts for children's perception. I think the children books have sans serif font, because sans serif fonts look more warm and friendly than the serif fonts. Also, the simplicity is important for the children reading motivation. The letterforms should be simple, at the same time it should get their interested with interesting forms.

2.2 BOLD AND ITALIC

The classical restrictions on *Trajan's column*⁸ in Rome have been the oracle for hundreds of type designs over the ages, roman types are so called, because in the early days of movable type, those were altered in Rome. The letterforms, which we use for text nowadays, are improved. At the same time, in Venice, *Aldus Manutius*⁹, who is a commercial printer, wanted to work for too see more type on the page and decrease the prices. Because of this reason, he started to use the cursive humanistica, which is a popular hand lettering form. This form was familiar for the readers and its setting is more stringent than the roman types. Soon, these faces were known italics. In about 1525, Italian *Ludovico Arrighi*¹⁰ created a new italic type, which was the model for the other italic types. Those early italic types settings were followed in many new italic types. The usage of italic types decreased but its role is going on and it is also norm for roman types.

Generally, bold types are using on the web, also it is popular in the print design and in advertising. Using bold types show the text in a thicker form of letters and these letters get the reader's attention.

For children, the bold types looks friendlier. For example; BAQ, which was designed by Alex Haigh. It has circular shapes, it is extra bold but it does not loose its readability and also its extra bold and circular shapes look like warm and friendly.

Italic type was stylized from calligraphic handwriting. It is different from the other kinds of the types because, it has different design specialty and character widths. It looks like more calligraphic style. Generally, this kind of type is using in the books and newspapers articles, stories and poems, sometimes it is using the characters thought. For children italic is suitable too. It is like handwriting, because of this reason children may like it. If the italic type form looks like handwriting, it may get children's attention and it will motivate them to reading. Both the italic and the bold typefaces are suitable for children; the bold is look friendlier and the italic is like handwriting. The important point is the typeface should get their attention with its forms, which should be simple but attractive and effective.

8. Trajan's Column is a monument in Rome raised in honour of the Roman emperor Trajan and probably constructed under the supervision of the architect Apollodorus of Damascus at the order of the Roman Senate. It is located in Trajan's Forum, built near the Quirinal Hill, north of the Roman Forum. Completed in 113, the free-standing column is most famous for its spiral bas relief, which commemorates Trajan's victory in the Dacian Wars. Its design has inspired numerous victory columns, both ancient and modern.

9. Aldus Manutius was an Italian humanist who became a printer and publisher when he founded the Aldine Press at Venice. His publishing legacy includes the distinctions of inventing italic type and introducing inexpensive books in small formats bound in vellum that were read much like modern paperbacks.

10. Ludovico Vicentino degli Arrighi (1475 – 1527) was a papal scribe, and type designer in Renaissance Italy. His experience in calligraphy led him to create an influential pamphlet on handwriting in 1522 called *La Operina*, which was the first book devoted to writing the italic script known as chancery cursive, a 32-page woodblock printing, was the first of several such publications. He turned to printing in 1524 and designed his own italic typefaces for his work, which were widely emulated. His letterforms were revived in the 20th century.

3. WHAT MAKES GOOD TYPE GOOD

When the people look at a printed page, they do not see the type face or the type, they only see the words. They do not interested in pages, they are only reading and the reading is about the rhythm.

3.1 LEGIBILITY AND READABILITY

Legibility and readability are mostly used for the type. Readability is associated with typography. It is evaluation of how can be read easily the words and phrases. Legibility is main important point about the typeface design. It is to quantify of how segregate the one letter from another easily in a particular typeface.

The typeface should be legible; reader should read the typeface without effort. So, how a typeface can be legible?

Legibility is sometimes about type size, typeface design. Generally, speaking typefaces, which have basic letterforms are more readable than the other typeface designs, which are expanded or abstracted. The typeface should be transparent, that is the readers do not have to give attention to read. Furthermore, the legible typefaces have characteristics of design and involve big features, which are large, upon counters, ample lowercase x-heights, and character shapes that should be recognizable. The most typefaces are not too light or bold, weight changes and the strokes are slight, also if the typeface has the serifs, they do not inflict the readers for reading.

However, simple, readable typeface can be unreadable because of the type size, placements and poor type settings. Legibility inspects more than type size and type design. For instance; comparing sans serif and serif, italic and bold type, also the color contrast, the design of right hand edge and the left hand edge; justification and hyphenation are the important points of the legibility.

Justification is the typographic alignment of the text or image within a column between the right and left margins in typesetting. With justification the text is justified, and the text is aligned between the left and right margins, also the spaces between the words are stretched or compressed for alignment.

Hyphenation is the usage of hyphen. Hyphen is a punctuation mark, which is used for to join words and to separate syllabus of the word. For example; two-hundred-years old tree, a blue-green sea, which its color is between blue and green.

Also, for the legibility, letter spacing, word spacing or leading is important. Lines are separated with vertical space and it makes the eye can segregate one line from the next line easily.

For making good type, being aware of legibility, letter spacing, word spacing or leading are quite essential. Therefore these points, the designed typeface has good design and legibility, also it is readable for the readers. There is another important point for making good type; alignment.

3.2 ALIGNMENT

Characters set in a baseline, paragraph lines align between the left and right margins and the type column align at the top from a hang line. These are the aligning things in typography. All of them for the layout, for its looks steady.

For having correct type position, grid alignment is important. To create baseline grid and align the type to it help to have certain blocks of type. The vertical alignments, which are top, center and bottom alignments, are the other important part of the type alignment.

When to use the top alignment, the object is pushed up from the baseline, the bottom alignment hold the things on the same baseline and the center alignment hold the objects on the horizontal line of symmetry.

Besides these alignments there are four types of alignments of typography. Flush left, flush right, justified and centered. In English and also the other European languages texts are reading and writing left to right (fig 3.). The text is aligned left hand side, which means flush left. For the other languages, which are reading and writing from right to left, the text aligned right hand side; flush right. Justified text means, the text, which is aligned between right and left margins. The line spacing and word spacing are steady. Also, the text can be centered, which is aligned on the middle of a column. This is generally for the title, poems and songs.

Type Alignment



Fig. 3. Alignment

According to these points, for designing a good type, the first important key is its legibility. Also, for the legibility there are many important things to do. For showing this type in printed media, on web or in advertising the alignment part should be taken into account.

4. CASE STUDIES IN TYPE DESIGN FOR CHILDREN

When designing a typeface for children, to be aware of their perception, their learning and their motivation for reading. According to these main points, there are many typefaces, which are designed for children.

For example; Sassoon Primary, which is designed by *Rosemary Sassoon*¹¹ and *Adrian William*¹² in 1988. This typeface is designed for the children book. It is an example for sans serif fonts with a slight slant and output stroke in the baseline (fig 4.). I think it is very simple and highly readable for children.

ABCDEFGGHIIJKLMN
 OPQRSTUVWXYZÀÁÊÏ
 ØÛabcdefghijklmnop
 qqrstuvwxyzàáéíõøü&£
 123445678990(\$£.,!?)

Fig. 4. Rosemary Sassoon

11. Dr. Rosemary Sassoon is the creator of the Sassoon series of typefaces. She is an expert in handwriting, particularly that of children

12. Adrian William is one of the creator of the Rosemary Sassoon..

The similar example is Montessori, which is designed by *Stefan Hattenbach*¹³ in 2000. This typeface is also designed for only easy reading for children book (fig 5.).

ABCDEF GHIJKLMN
OPQRST UVWXYZÀ
ÁÊËÏ ÒÛäåæçèíêë
lmnopq rstuvwxyzàáâëïõ
ø&1234567890(\$£.,!?)

52

Fig. 5. Montessori

PIXymbols Primer is the other example, which is designed for the children book, by *Roger Vershen*¹⁴. This typeface is used in the schoolbook for children (fig 6.); also it is like the other two examples, used for teaching language and reading.

ABCDEF GHIJKLMN
OPQRST UVWXYZabcd
efghijklmnopqrstuvwxyz
♡1234567890(\$.,!?)

48

Fig. 6. PIXymbols Primer

In these three examples, the simple forms of the letters help to read easily. All of these typefaces are designed for children books.



Fig. 7. BAQ

13. Stefan Hattenbach is an espresso-fuelled art director and graphic designer specializing in type and logo solutions.

14. Roger Vershen is the founder of Page Studio Graphics, which specialises in symbol and picture fonts.

*Alex Haigh*¹⁵ designed an extra bold typeface for children, but can easily be read. Its circular shapes look very friendly for children and also I think it is very effective for their perception (fig 7.).

Its warm, playful, happy appearance motivates children to read. This example shows that the bold typefaces can also be readable by children.



Fig. 8. BAQ OUTLINE

The BAQ typeface also has got another style, which is the outline one. The letters are same but, these letters have only the outlines. (fig 8.) This typeface is also suitable for children; bold, circular forms with only the outlines, have more legibility than BAQ.

The Farmer's Market (fig 9.) is another example for the children typefaces. It is very new, designed in this year by *Patty Whack*¹⁶. It is serif font and shows that the serif fonts can be suitable for children reading too.



Fig. 9. Farmer's Market

I think it is effective, it looks like handwriting of a child. It has not regular lines, it seems to be a child writing. Letters are colorful, this is the another suitable point for children. When children see this typeface, they can think that the book is enjoyable because, the typeface appearance gives that sense. Furthermore, it can be used for the packaging for children related products.

There is another one the new typeface, which is designed in 2009 by *Christie Podioti*¹⁷. This typeface looks like handwriting belongs to a child. So, its appearance is more warm and smart than the others. Because, it is close to their handwriting. It is effective for their reading, like while they are reading the book, they can feel that, they are reading their own handwriting. I think these are important for the motivation. Furthermore, it gives the freedom sense and it looks like more friendly than the other examples.

15. Alex Haigh is a type designer from United Kingdom.

16. Patty Whack is a designer of the Farmer's Market typeface.

The other handwriting example is known one too, Lucida Handwriting. It is designed in 2004. It is a typeface for children book too (fig 10.). I think the handwriting examples are more close to children. These are more effective than others.



Fig. 10. Lucida Handwriting

According to these examples, for the legibility, typeface should have simple forms. On the other hand, I think for affecting them with the forms of the letters should look like a little childish, enjoyable, funny and happy. The form should close to them for motivate them to read, so they want to read more.

5. A FACE FOR 'PINOCCHIO' STORY

*Pinocchio*¹⁸ is the one of the most important and well-known children's. Pinocchio is an extraordinary character. He is a puppet, which is made by wood. His arms, legs are connected to his body with nails. I think it is different than the other children stories. Because, the Pinocchio has different, interesting specialty. When it says lie, his nose is growing (fig 11.). He says lie, but people know that because of his nose. With time, he learned that to be a liar is not good and he should not say lie.

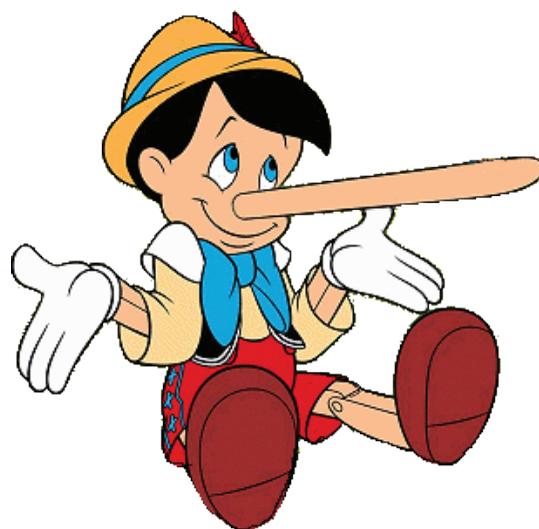


Fig. 11. Pinocchio

Pinocchio is a didactic story for children. When they are reading it, they suppose if they say a lie, their nose will also grow. They learn to say lie is not good and they should not do this.

17. Christie Podiotti is Type Designer from United Kingdom.

18. Pinocchio is a fictional character that first appeared in 1883, in *The Adventures of Pinocchio* by Carlo Collodi, and has since appeared in many adaptations of that story and others. Carved from a piece of pine by a woodcarver named Geppetto in a small Italian village, he was created as a wooden puppet, but dreamt of becoming a real boy.

I wanted to design typeface, which would draw children's attention immediately when they see the typeface. Also, with this attention to motivate and to provide them to want to read the book.

According to Pinocchio's characteristics, I wanted to show his specialties in the letterforms. His body is formed by different pieces; arms, legs, head, hands and nose, all of them are different pieces, which are connected with the nails to each other (fig 12.). I used these pieces forms for the letters forms. The letters are formed with these different pieces and also connected to each other with nails. I used same pieces for some letterforms and for some of them and I used another pieces in other parts of the design.. The letterforms have puppet appearance because of the pieces and the nails. It shows the characteristics of the Pinocchio. This point is important for getting attention to the typeface.



Fig. 12 Pinocchio

The legibility is the one of the important part of the children reading. So, I used pieces. Because, the letterforms should have prominent lines for easy reading, children should not give effort for reading. I did not use too much pieces for forming the letters. Too many details in the typeface can bored them and it causes to lose children requirement to read. Furthermore, I formed the forms circular, to look like friendlier, happy and enjoyable. I used the wood's tones of brown, but there are color options.

The Pinocchio's typeface became a sans serif, bold typeface, which shows the characteristics of Pinocchio, can be readable easily by children. Additionally, with the letterforms, when children see the typeface, they will like it. The typeface will be effective on children reading motivation and requirement to read.

CONCLUSION

To conclude, according to my research and writing process, when designing a typeface for children, there are important points to know and follow. The most important issue is legibility and readability. The other important issues are also dependent on legibility.

What do children, want to see in the books they are reading. The typeface should look interesting to them, because if they like the appearance of the typeface, they wonder about the story and they want to read. To get their attention to the reading with the typeface is the key part.

The typeface choice is important. Sans serif or serif, bold or italic, which style is more suitable for their reading, without effort? The important thing is that can be readable and may also look good. Too much abstraction can confusing for them and they might get disinterested. Circular forms look friendly and warm; while give a sense of happiness which will result in drawing their attention further on the reading. A typeface, that looks interesting, can motivate them to read, but if the text is not readable when it is in the book, it is not the perfect solution either. Therefore, type setting process is the other important point for reading; readability, alignments.

I think, children is reading motivation is driven by type. Typefaces constitute big role on their requirement on reading. Only the typeface can get attention to the book and provide the read it.

This thesis thought me about the significance of the rules when designing a typeface for a children's story. If you design the interesting typeface with highly legibility and good settings in the book, it has to be effective in motivating children to read. I think if the stories have their own special typefaces, which show the stories characteristics, children's motivation and requirement to the reading will be increased and they will read the stories with pleasure and joy..

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