

iltuyj hnmr bpk cadgqoe

sf

Why Sassoon®?

read
writing
reading

This descriptive guide for educators and publishers has been created by Dr. Rosemary Sassoon and Adrian Williams to promote good practices among users of their Sassoon typefaces.

For more information, visit the Sassoon website at
www.clubtype.co.uk/sassoonintro.html

How it all started

A typeface for children's reading

The Sassoon Primary project started as research with children, asking them what features of letters and spacing they liked best and what was easiest for them to read. The findings are reported in *Computers and Typography* (Sassoon 1993) published by Intellect. Overall, mainstream and special needs children chose letters with a slight slant, plain (sans serif) tops and exit strokes on the baseline. These help to clump the letters together into words. The added features were clear, open counters and slightly lengthened ascenders and descenders to accentuate the word shape. The original Sassoon Primary Type was a typeface designed with children and for children to replace the type they read. This was in 1986 and computers were only just becoming available in schools, so to start with its main purpose was for educational publishers.

iltuyj hnmr bpk cadgqoe (k)vwxz sf

A typeface for handwriting

The features that children liked for reading corresponded in principle with the features that were being recommended for handwriting. Print script was being phased out and more flowing letters were being introduced — with *exit strokes*. Educational publishers were quick to recognise the usefulness of a typeface that could represent handwriting yet not be a strict model. The arches of all the Sassoon letters reflect the movement of handwritten forms so at last letter families could be easily illustrated showing the relationship between the letters. Then some people felt that a first teaching alphabet should be upright and so Sassoon Primary Infant was designed. This was the start of our policy of modifying the typefaces at customers request and then adding them to our range.

Typefaces specially designed for children's reading

Most modern typefaces have shortened ascenders and descenders to fit as much text as possible in a limited space. This is fine for fluent adult readers but what about young children? They need friendly, easily recognisable letters that produce a well defined word shape. The exit strokes that research with children pinpointed, have a part to play too. They clump the letters together along the baseline giving unity to words.

Sassoon® Primary Type
Sassoon® Primary Type Medium
Sassoon® Primary Type Bold

Exit strokes clump letters together.

**These friendly letters were
researched with children**

ÆŒ ABCDEFGHIJKLMNOPQRSTUVWXYZ&
æ œ a b c d e f f i l g h i j k l m n o p q r s t u v w x y z ß
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Å Ä Á Â Ã Ç È É Ê Ë Ì Í Î Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý
å á â ã ä å ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý

Primary Type fonts' standard keys have typesetting letters for publishers.
The educators' letters are in the alternative positions.

G I J & f k q 4 9 W W Y w w y

These are modified for older students and adults

Common sense suggested that what suited children could also, with slight modifications, benefit older students or adults. Exit strokes are omitted from the Sassoon Sans family of fonts, but all other legibility factors are retained. The principle of longer ascenders and descenders defining the word shape, long ignored by type designers when selecting suitable typefaces for children, has contributed considerably to legibility on computer screens and in print, especially in small sizes.

Sassoon® Sans
Sassoon® Sans Medium
Sassoon® Sans Bold

With long ascenders and descenders,
**these letters are particularly
legible on screens**

Sassoon® Type Sans
Sassoon® Type Sans Medium
Sassoon® Type Sans Bold

A less juvenile style, without exit
**strokes provides the legibility
for mature readers**

Linking reading and writing

Infant developed to meet the demand by publishers for letters that can be used for teaching or representing handwriting. Their alternative characters allow for personal preferences and teachers can now print out consistent pupil material for reading, spelling and handwriting. These clear but elegant letterforms are gaining popularity in different media; in schools, screen fonts for interactive educational software and in television graphics, while the possibilities in advertising have yet to be more fully explored.

Sassoon® Primary Infant
Sassoon® Primary Infant Medium
Sassoon® Primary Infant Bold

Teachers at last now have
**a typeface that links the teaching of
reading and the teaching of handwriting**

ÆŒ ABCDEFGHIJKLMNOPQRSTUVWXYZ &
æœ abcdef fflghijklmnopqrstuvwxyzß
1234567890 £\$%*¶·/·
,.;!?'“”„()[]/-—_«»‹›
ΣΔΠΩϖ∂√|/+ = ÷ ≠ ± ≤ ≥ ∞ ≈ ' ° @ © ® ™
ÅÄÁÀÃÇÈÉÊËÏÎÑÓÒÔÕØÛÜÙÛÿ
åääääãçèèëëìíîñóòôõøúùûüÿ

Primary Infant fonts' standard keys have infant letters for educators.

The publishers letters are in the alternative positions.

G I J & f k q 4 9 W W Y w w y

The choices to make for children

There is a choice with our family of typefaces between slanting or upright letters or even an italic. Alternative letters are provided within each set. The choice should depend on the age of the user and the intended use, for reading or simulating handwriting, for instance, or for displaying on the computer screen or printing out text.

Sassoon typefaces are 'fonts' and as such can only represent handwritten letterforms. They are not to be confused with handwriting models, which are seldom legible when read as a body of text.

Sometimes it is a good idea to let children choose which typeface to use on their computer—which one they can see best or just prefer. Teachers of children with special needs find this a particularly useful strategy.

The quick brown fox jumps over the lazy dog

The quick brown fox jumps over the lazy dog

The quick brown fox jumps over the lazy dog

Comparison of Arial, Sassoon and Times typefaces at the same point size. Although Sassoon typefaces have a smaller x-height, the letterforms are more legible for children and closer to the way they are taught handwriting.

Upright or slanting?

As a rough guide; the upright typeface may be preferred when displayed on the screen because straight lines often show up more clearly. The slightly longer ascenders maximise the word shape where word recognition is more important than the fitting in of a lot of text. Therefore the Infant typeface may also work well when there are only a few words on a page, such as in printed material for very young children. When more text appears on the page, then the slightly slanted, Sassoon Primary Type, as the name suggests, may be more appropriate. Research showed that most children preferred a slight slant when reading a body of text. In addition, ascending and descending strokes are slightly shorter than in the Infant typeface so that the lines of text can be spaced slightly closer together.

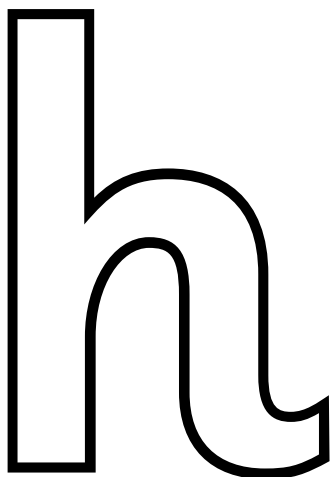
Typefaces designed for beginners

Remember, these letterforms are not meant as an exact handwriting model. It is more accurate to describe them as representations of handwritten letterforms. The arches reflect the movement of handwritten forms. Most important of all, they have exit strokes on the baseline. These exit strokes encourage spontaneous joins and also build in adequate space between letters, whether separate or joined.

iltuyj hnmr bpk cadgqoe (k)vwxz sf

Letters can be arranged in stroke-related sequences for handwriting exercises.

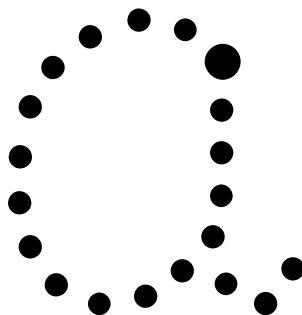
Alternative k belongs in a different group than the looped.



A large type size, such as 250 point, can be used for 'finger tracking' exercises. Starting points for letters can be indicated in colour and arrows added to show the direction of strokes. The letterforms can be reproduced larger and in outline for tracking exercises.

Letters up to A4 size can be printed to make a frieze for the wall. All this can easily be done on a computer enabling parents and teachers to develop their own professional-looking handwriting material to suit their chosen policy, either alphabetically or in stroke related families as above.

The larger dots show starting points. Where there is only one large dot, the fingers or pen don't leave the page until the letter is finished...



Worksheet material

Those who teach children to start reading and writing have different preferences for letters, so alternative letters are included in each of the fonts. At teachers' request we have created dotted, solid and outline fonts to provide a selection of ways to produce letters for tracking exercises.

My name is **Mark** (standard k)

Print the Sassoon Infant Regular typeface perhaps at 24 point and solid for reading. Use Sassoon Infant Dotted at 60 point if words are tracked in pen or pencil. A spot of colour can be used to indicate the starting points of the dotted letters.

My hair is **brown**

Tracker is an outline letterform and coloured chevrons or arrows may be drawn in to show how the letter is formed. Using coloured pens or pencils to track is fun and also produces a very satisfying result.

My name is **Mark** (alternative k)

Sassoon Infant Medium or Bold in 50% black or in colour may be useful for emphasising consonants or vowels in a moveable alphabet on large pieces of card, say at a 200 points size or larger.

Sassoon fonts are made for use by teachers. However, if children themselves are using the fonts and alternatives are awkward to access, fonts can be custom re-made with letters placed in key positions of your choice to suit your particular handwriting policy.

Towards joined up

Now that print script has been phased out and joining earlier has been encouraged, the Sassoon typefaces have become particularly useful. Their exit strokes at the base already help to clump the letters of a word together without actually joining them. In this way, not only is a link forged between reading and writing, the emphasis on exit strokes from the beginning should lead to spontaneous baseline joins and a smooth progression towards an efficient and mature joined-up handwriting.



Joining up is the practice of going from where one letter finishes to the start of the next. With Sassoon, the exit strokes build in adequate letterspacing and train the hand in readiness for joining.

Rosemary Sassoon does not prescribe a particular size of letters, as childrens' needs differ. There are different views about the use of 'tram lines'. Some like to provide one, some two, some three and some four guidelines, so we have not included them in our fonts. You may draw in lines where necessary to suit your situation.

In this project, we have tried to adhere to the principles of teaching handwriting that Rosemary Sassoon promotes. This is described in some relevant published books.

Handwriting; The Way To Teach It (*Leopard Learning*)

The Practical Guide to Children's Handwriting (*Leopard Learning*)

Handwriting; A New Perspective (*Leopard Learning*)

Computers and Typography (*Intellect*)

The Art and Science of Handwriting (*Intellect*)

The Aquisition of a Second Handwriting System (*Intellect*)

Handwriting of the Twentieth Century (*Routledge*)

Sassoon® Joiner

A mature 'joined-up' hand is the result of correct instruction from an early age. The Sassoon Joiner application typefaces are a direct progression from the separate letters of Sassoon Primary and consist of several fonts which were specially created for use with the application and are not available, or useful, separately. Their purpose are as instructional typefaces for teaching how to join.



a logical handwriting style

Sassoon Primary font unjoined for early learners

a logical handwriting style

Sassoon Primary Linked with outlined links to show where to join

a logical handwriting style

Sassoon Primary Joined Script instructional typeface

a logical handwriting style

Sassoon Pen Script, a more mature flexible typeface

The application offers the user a text input window, with spell checking and user defined dictionaries. Preferences can be set for the method of joining certain critical letterforms; for example cross-bar joining 't', baseline joining 't' or mixed joins throughout the text. The 'join' command results in joined text, but to create pen lifts in the middle of words, letters may be left unjoined where necessary. Text may be copied or saved as a file for import into other more fully featured applications, to change size, colour, line space and paragraph formatting. It is available for Mac OS or Windows, the application is simple to use and the interface is identical on both platforms.

Emphasis with any Sassoon typeface

Italic typefaces are designed to provide emphasis when used with any of the other Sassoon typefaces. However, they must be used sparingly for relevant words or short passages.

The italic typeface was designed to be used with any of the *Infant* or *Primary* fonts to provide an emphasis for juvenile typefaces.

Sassoon Primary Infant with Sassoon Italic

At small type sizes, do not be too subtle.

Using a **bold weight has more emphasis** and may be preferable to anything less obvious such as underlining or italic.

Sassoon Primary Type with Sassoon Primary Type Bold

The italic was designed to be used with any of the *Infant* or *Primary* fonts to provide emphasis for juvenile typefaces.

Sassoon Primary Infant Medium with Sassoon Medium Italic.

Medium typefaces work particularly well when reversed out of a solid colour.

With the Sans typefaces, adults can also use *Book Italic for emphasis* when reading.

Sassoon Sans with Sassoon Book Italic

This Italic typeface was designed to be used with the Book typeface as a more contrasting emphasis is desirable.

Sassoon Book with Sassoon Book Italic.

Spacing

There are many factors that affect legibility. The fashion today in typography is for large x height with short ascenders and descenders. The word spacing is generally tight.

He was right out of the water and away from the waves and he lay still. He rolled on to his back and lay very still. He lay there for a long time. He blew and puffed and lay there on the sand. As he lay there, the wind blew more softly and the clouds began to blow away.

The example above shows a comfortable reading size of 18 point type. Line spacing is also a little more generous than that used for adult use at 25 points (*40% more than type size*). Keeping the same type size to line space ratio at different type sizes promotes easy legibility. If your software allows, a global 'tracking' should be used at the smaller sizes to better preserve the 'colour' of type on the page, as in the example below, which prevents every letter becoming too close.

He was right out of the water and away from the waves and he lay still. He rolled on to his back and lay very still. He lay there for a long time. He blew and puffed and lay there on the sand. As he lay there, the wind blew more softly and the clouds began to blow away.

Smaller type sizes require a similar ratio of line space to type size. Here the type is 10/14 points. Tracking is +1%.

Book typefaces

There has long been demand for a slightly more formal Sassoon® typeface in books and amongst children's book publishers. We developed a partially seriffed 'Book' font with a companion 'Italic'.

Chapter One

As Tom lay on the grass in the cool evening air, he knew it would soon be time to leave for home. But then, there was a loud bang across the field and a voice shouting "*Hey, you lads, get off my land!*"

Tom jumped up suddenly and ran towards the tree where Peter was hanging from a small branch, his pockets were full of conkers. "*Come on Peter*" said Tom, "*...lets get away before the farmer catches us*".

Strategically placed serifs and weight have been used to meet publishers' requests for an alternative full-serif typeface retaining the same properties of Sassoon types with more pronounced word shapes. The italic produces good emphasis and contrasts strongly with the roman letters.

Books for children are often chosen and bought by adults, but these child-orientated typefaces are spreading fast around the world and it is to be hoped that the benefits of typefaces designed specifically to meet childrens' needs will increasingly be recognised.

Advice for Book Designers

Those who design books for young children should consider the different needs of their readers. When laying out pages for young readers, particular care should be taken over word spacing. Don't forget that justifying short lines disrupts spacing. Justification should be used only when absolutely necessary. In the research undertaken with young readers the importance of consistent spacing was clear. It also appeared that the poorer readers profitted from wider word spacing, while spacing that suited the poorest readers – positively annoyed the better readers. These typefaces have built-in letter spacing because of their exit strokes, as well as extra clarity designed into them.

Headline News

Sassoon® Primary Medium Condensed

58 point headline

Sassoon® Primary Medium Condensed is a compact style for headlines combining the right amount of weight, yet in a compact style. When used at large sizes the friendliness of Sassoon types really shines. We used the Medium Condensed for the headings throughout this book. You can find many other new ways to use this typeface. Ideal perhaps for the masthead of a magazine?

The Sassoon Primary typefaces mix well on a page with traditional typefaces, bringing informality to certain passages of text when required. They work well in speech bubbles and provide an inexpensive alternative to the hand lettering often used in comic strip formats. The current range of typefaces caters for Infant, Primary, Secondary and Adult uses, whether on-screen or in print. Both PostScript Type 1 and TrueType font formats are included in Mac™ OS and MS-Windows™ families. We will continue to develop these typefaces for any new font formats that emerge.

Keyboard layouts

Because users will have different preferences for some letterforms, the same selection of 'alternative' letters is available no matter which Sassoon typeface is used. The fonts are available in two versions.

Single fonts *(recommended for educators)*

The 'single-font' version is supplied with all of the alternative letters contained within the single font. These are non-standard layout fonts, but make it easier to find and replace letters with alternatives. Fortunately, the limited amount of alternatives we need, fits into letter slots in the font that are not wanted when teaching young children. Refer to our keyboard charts for advice on how to access alternative letters.

Using alternative letters

First type all your text into the document in the standard font. Good word processing and page layout programs have a Search/Replace or Find/Change function to speedily find letters and replace them with others. Use this to make a search 'case sensitive' so that capitals do not get replaced. Below is an example of the letter k replaced with its alternative throughout the text of a document. Repeat this for each letter in your document that needs an alternative.

*Sassoon Infant
font standard*

k

*Sassoon Infant
font alternative*

k

MS-Windows™

Search:

k

Replace:

Alt+0135

Mac™OS

Find:

k

Change:

Alt. Shift 7

Standard +Alts fonts *(recommended for publishers with software that can search for letters in one font and replace them with letters of another font).*

The 'two-font' version has the standard letters contained in one font, with accented characters, punctuation and mathematical signs etc, available from the keyboard in their normal positions. The second 'Alts' font contains alternative letters in their normal key positions. Slots that have no alternative show as hollow squares on-screen. Alts fonts have more slots available for alternative letters that are relevant to their users.

Mac™ OS *single font alternatives*

MS-Windows™ *single font alternatives*

Key	unshift	shift	option	option shift
1			Ŷ	
2				Ŵ
3			Ɔ	
6			q	
7				k
9			Ŵ	
0			w	
E				f
M			w	
T			4	
[I		
]		J		
,		q		
.		G		
/				ŷ

Key	result
(Type all figures from the numbers keypad!)	
Alt 062	G
Alt 0123	I
Alt 0125	J
Alt 035	Ɔ
Alt 0137	f
Alt 0135	k
Alt 060	q
Alt 0134	4
Alt 0167	q
Alt 0164	Ŵ
Alt 0181	w
Alt 0170	Ŵ
Alt 0186	w
Alt 0161	Ŷ
Alt 0191	ŷ

Additional letters in Montessori Alts fonts only...

Key	unshift	shift	option	option shift
=		k		
1	1			
7	7			
b	b			
±				f
ß			ß	

Alt 043	k
Alt 049	1
Alt 055	7
Alt 098	b
Alt 0114	±
Alt 0177	f
Alt 0223	ß

About the alternative letters

To make things easier for the user, upright typefaces for use with infants have our recommended letterforms on the standard keys. We could not, of course hope to choose the correct combination for everyone. Therefore, you may use the chart above to access the alternative letterform needed. The letterforms shown in the chart show only the keyboard positions. Your result may be different, depending which font is in use.

For example, Sassoon Primary Infant has a **k** in the standard keyboard position, because we think that's what makes most sense for handwriting tuton. The alternative, sometimes called 'spiky' or 'kicking' k is either in the 'Alts' font or available via a keyboard routine. However, Sassoon Primary Type has this **k** in the standard position, because when producing typeset material for reading, the looped letterform is innapropriate. If you disagree with any of our decisions, you may use an alternative.

Sassoon® single-font names

(single fonts for use by educators have all their alternatives contained within the same font, making the search/replacement of alternatives easier)

Upright types

Sassoon® Primary Infant
Sassoon® Primary Infant Medium
Sassoon® Primary Infant Bold

Sassoon® Sans
Sassoon® Sans Medium
Sassoon® Sans Bold
Sassoon® Primary Infant Dotted
Sassoon® Primary Infant Tracker
Sassoon® Book

Sloped types

Sassoon® Primary Type
Sassoon® Primary Type Medium
Sassoon® Primary Type Bold
Sassoon® Primary Type Condensed Medium
Sassoon® Type Sans
Sassoon® Type Sans Medium
Sassoon® Type Sans Bold

—
—
Sassoon Book Italic

These names were given as the typefaces were being developed to describe their intended use; 'Primary' denoting its use for the very young just starting out, 'Infant' for help with infant handwriting, 'Type' for typeset material.

Whichever version of the font you choose, the same alternative letters are available. The only difference being the method of access.

Sassoon® standard +alts font names

(Standard +Alts fonts normally used by publishers have their alternatives in separate 'Alts' fonts)

Upright types

Sassoon® Infant +Alts
Sassoon® Infant Medium +Alts
Sassoon® Infant Bold +Alts

Sassoon® Sans +Alts
Sassoon® Sans Medium +Alts
Sassoon® Sans Bold +Alts
Sassoon® Infant Dotted +Alts
Sassoon® Infant Tracker +Alts

Sloped types

Sassoon® Primary +Alts
Sassoon® Primary Medium +Alts
Sassoon® Primary Bold +Alts
Sassoon® Primary Medium Condensed +Alts
Sassoon® Sans Slope +Alts
Sassoon® Sans Slope Medium +Alts
Sassoon® Slope Bold +Alts

—
—
Sassoon® Montessori +Alts
Sassoon® Montessori Medium +Alts
Sassoon® Montessori Dotted +Alts
Sassoon® Montessori Tracker +Alts

These names were given in response to our licensing the fonts to large distributors, who insist on offering a 'standard' font and placing any alternatives in a separate 'Alts' font. Publishers and Designers have access to more sophisticated software for the Search/Replace function.

qoe (k)vwxz

Sassoon typefaces with adult alternative letters
have been used throughout this book.
Sassoon is a registered trade mark of Sassoon & Williams.
Arial and Times New Roman are trade marks
of The Monotype Corporation.
Mac is a trade mark of Apple Computer Inc.
Windows is a trade mark of Microsoft Corporation.

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