Kingsley Read

Sound-writing

George Bernard Shaw and a modern alphabet





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ANDROCLES AND THE LION

PROLOGUE

Overture: forest sounds, roaring of lions, Christian hymn faintly.

A jungle path. A lion's roar, a melancholy suffering roar, comes from the jungle. It is repeated nearer. The lion linps from the jungle on three legs, holding up his right forepaw, in which a huge thorn sticks. He sits down and contemplates it. He licks it. He shakes it. He tries to extract it by scraping it along the ground, and hurts himself worse. He roars piteously. He licks it again. Tears drop from his eyes. He limps painfully off the path and lies down under the trees, exhauted with pain. Heaving a long sigh, like wind in a trombone, he goes to sleep.

Androcles and his wife Megaera come along the path. He is a small, thin, ridiculous little man who might be any age from thirty to fifty-five. He has sandy hair, teatery compassionate blue eyes, sensitive nostrils, and a very presentable forehead; but his good points go no further: his arms and legs and back, though wiry of their kind, look thrivelled and starved. He carries a big bundle, is very poorly clad, and seems tired and hungry.

His wife is a rather handsome pampered slattern, well fed and in the prime of life. She has nothing to carry, and has a stout stich to help her along.

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was required to enable people to write and read efficiently. He left funds for that purpose, and the evolution of the new alphabet, known as the 'Shaw Alphabet', is related here by its designer, Kingsley Read.

Bernard Shaw died convinced that a new alphabet

The requirements for the alphabet were that it should be (1) sufficiently wide in range of characters to allow for unambiguous spelling, (2) simple enough to write and print economically, (3) distinctive enough to be read easily by all who have to use it. This account begins with the alphabetic work of Henry Sweet which gave Shaw certain ideas which he wanted others to develop, and it covers the final choice of an alphabet after Shaw's death.

The year 1972 sees the tenth anniversary of the publication by his trustee of the Shaw Alphabet and the special edition of Shaw's play Androcles and the Lion printed in it. Its history is documented in the Manuscripts Collection of Reading University Library where items listed in the catalogue on page 16 and many other related items can be seen by arrangement with the Librarian.

We are grateful to Kingsley Read for compiling this catalogue and to Ann Davis and Ian Dennis, both students of Typography and Graphic Communication, for designing the exhibition and the catalogue.

The University Library's exhibition is open from April to June 1972.

J A Edwards, Archivist Michael Twyman, Typography Unit

University of Reading

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Sound-writing

Neither words nor alphabets have always been used in records. Cave men recorded hunting exploits pictorially. The earliest crude symbols to be written were unrelated to words; they

1 were 'pictographs', simple standardised drawings, hundreds of which were needed to convey imprecisely a very limited range of ideas. With more precision, Chinese writing employed thousands of 'ideographs', which only experts could read and write.

Then, 3 000 or more years ago, came the highly economical, easily applied, exactly 2 meaningful, writing with `alphabets'. Given readers who spoke the writer's language, a few graphic symbols (now called `letters') could serve to represent the few basic sounds with which a whole language was spoken. Words became visible as well as audible. The Phoenician, Greek, Etruscan and Latin languages were adequately represented by as few as 22 to 25 letters.

Roman civilisation and the Roman Church made Latin the international language of writers in Britain and throughout Europe for roughly 1500 years. Although by 1400 AD 3 Chaucer and Wyclif were using a form of Eng-4 lish, it was not the English we now speak. To the Latin alphabet a letter W had been added. Later, U and J became letters with sounds distinguished from those of V or I. But as the Latin C, Q and X have sounds otherwise represented (by S or K or KS or GZ), only 23 of our 26 letters could serve us for soundmatching, even if used consistently in our spelling. As there are at least 40 significantly differing speech sounds employed in speaking English, we lack 17 single letters for single sounds. To write these 17 sounds by means of couplets, triplets or quads of letters (such as sh, th, ch, wh, tch, owe, awe, eigh, ough) is ambiguous, unmethodical and wasteful. While we continue to use the-Latin alphabet with only three added letters, spelling largely depends on memory, not on method. An alphabet of some 40-or more-simpler characters would eliminate the waste of labour and materials caused by our traditional spelling

irregularities. Writing and printing would occupy far less space. It is this resulting economy, still not fully appreciated, that Bernard Shaw grasped and fostered. His aim was not conceived as educational but as utilitarian.

The story told in this exhibition begins with an unusual kind of alphabet concerned with economies in writing, published in 1892 by

- 5 Henry Sweet of Oxford, a great authority on phonetics, the science which analyses speech into its few significantly different sorts of sound. Sweet's analysis of spoken English into some 40 sorts of sound was not original. Isaac
- 6 Pitman among others had used 40 soundsorts
- 7 matched by as many characters, both for an abbreviated shorthand and for longhand (romanic) sound-writing.
- The most distinctive feature of Sweet's 8 Current Shorthand was that his characters always kept their appointed place on the horizontal 'writing line'; whereas Pitman's and other fast shorthands, by joining ends to beginnings in any sequence of characters, make words wander variously from a ruled or imagined writing line -a wandering much exaggerated where long words are fully spelled. For typewriting and type-set printing the aligned sequence of lettering is essential.

Sweet's lettering, then, conforms to the traditional three main kinds of characters: Shorts, which stand on the imagined writing line with their tops also aligned on an 'upper parallel' (like orthodox letters a e m n o u); Talls, which (like b d f h k 1) stand on the writing line but ascend well above the height of Shorts; and Deeps, which (like g p q y) are top-aligned with the Shorts on the upper parallel but descend well below the writing line. This is a neat and familiar manner of writing: Talls and Shorts keep an imaginary writing line well defined, while Deeps and Shorts equally preserve an imaginary upper parallel.

Less happily, Sweet employed two more categories of lettering: one so enlarged as to be both Tall and Deep (like a script letter f), the other of less height than the Short letters:

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8 Current Shorthand by Henry Sweet

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neither the too large nor the too little letters serving to preserve either parallel's level at all. Furthermore, Sweet's own writing distorted the small letters in order to link them fore and aft with larger letters. He held the too common belief that for fast writing the writer may only lift the pen between words.

In using Short, Tall and Deep lettering, Sweet conformed to tradition. Quite apart from any use of abbreviated spelling, he gained speed by enlarging his alphabet to spell all single sounds with single letters. That is, he used no 'digraphic' soundspellings such as th, sh, ie, ay. Moreover, Sweet's characters are among the simplest graphic shapes known to geometry: they are mostly single penstrokes, without dottings, crossings, or 'diacritical' markings such as dictionaries use to define a letter's pronunciation. Such markings would involve penlifting and hand movements additional to any required in advancing from one letter to the next. Sweet's alphabet served to spell, to write, (and could have served just possibly to type) with simpler, as well as fewer, letters than are used in orthodox English. It was in this respect that it provided a crude model worth refining as 9 recommended by Shaw: not to serve still as shorthand, but as an all-purpose modern

alphabet.
Dr Abraham Tauber's book, George Bernard
Shaw on Language (London, Peter Owen, 1965, p
30) states that Shaw first met Sweet as early as
1879. It is well known that Sweet became in some
measure a prototype for Henry Higgins, society
speech trainer, in Shaw's Pygmalion, written in
1912, the year of Sweet's death.
Shaw habitually drafted his own writings
10 almost fully spelled in the 40-letter alphabet

O almost fully spelled in the 40-letter alphabet of Pitman shorthand. He may well have found this unsatisfactory for re-reading and revision. It could spell sounds unambiguously, having an adequate number of letters. But as its script was unaligned, it certainly could not serve also for typing and typeset print. Moreover, Shaw was very knowledgeable and interested in fine typography. At the age of 85, he appealed to `type

designers or artist-calligraphers, or whatever they call themselves, to design an alphabet capable of representing the sounds of the following string of nonsense quite unequivocally without using two letters to represent one sound or making the same letter represent different sounds by diacritical marks.' The nonsense test-piece was intended to cover all English sound-sorts and to discover designers who truly recognised them. He then went on to recommend Sweet's alphabet as a suitable point of departure for his designer, (see pp 26 -27 of Shaw's preface to *The Miraculous Birth of*

11 Language, by Professor Richard Albert Wilson, London, Dent, 1941).

This Preface, dated February 1941 but not published till the autumn, gives Shaw's most precise instructions, though his public campaign opened with a long and important letter to

12 The Times of 15 April 194 L Only years later was the letter to *The Times* made known to me, but while I was myself experimenting with a sound-spelling alphabet, my attention was drawn to Shaw's appeal in the Preface.

How many others responded seriously to his appeal I was never able to discover, though I tried. Shaw dissuaded me from contact with or influence by others. But from acknowledge-

13 ment postcards he had printed, it would seem that there was no lack of misdirected proposals and gratuitous advice; for there he stated concisely what he sought and what he repudiated. Especially notable is his dismissal of all 'schemes spelling English phonetically with the old A B C'. He sought a wholly new alphabet to be used and taught concurrently with the old alphabet until one or the other proves the fitter to survive'. He would not consider tampering with orthodox English spelling or its traditional alphabet: these were to be left undisturbed -and unimproved.

What-beyond courage-qualified Shaw to demand a new English alphabet? Though an Irishman to the last, he certainly possessed authority on the pronunciation of English. From 1926 to 1939 he served on the BBC's

32 Part of Read's competition entry: the proposed alphabet as used for handwriting

Their reception is related fully by Pitman in his introduction to Tauber's Shaw on Language.

Their Society's commitment to using none but our accustomed 26 letters of the alphabet-and consequently to digraphic spelling of sounds was anathema to Shaw: he was adamant against it.

The Will, finally signed on 12 June 1950, 29 does not specifically exclude the use of familiar letters of the alphabet, but it was evident to the Trustee from Shaw's published writings that he had intended the use of a *wholly new* set of between 40 and 50 characters. If further evidence were needed, it exists in Shaw's private correspondence quoting my grasp of his intentions as a guide.

The Will was wilfully made in language more Shavian than legal in so far as its Clauses 35 -38 dealt with the alphabet. Beginning with Subsection 35 (1), it calls in effect for some estimate of the world's man-hours wasted in writing and printing English with an alphabet of 26 instead of 40 or more letters; and a valuation in money of those wasted hours. This impossible task was entrusted to Mr P A D MacCarthy who, having investigated, could only report that no reliable data exists for any meaningful estimate. Sub-section 35 (2), also in Mr MacCarthy's care, deals with transliteration of Androcles, which presented a few problems mentioned in his Appendix to Androcles.

Although Shaw's letter to *The Times*, his Preface to Wilson's book, and his private correspondence refer explicitly to an alphabet for printing from type as well as for script, the Will makes no definite provision either for or against using printers' type in *Androcles*. Clause 35 (2) provided funds 'to employ an artist-calligrapher to fair-copy the transliteration for reproduction by lithography, photography or any other method that may serve in the absence of printers' type'. In brief, the Will permits, *if necessary*, a departure from normal letterpress printing. It was agreed that no such departure was necessary.

Shaw died on 2 November 1950. It was not

until royalties from My Fair Lady swelled the estate that his executor, the Public Trustee, could put into effect the Will's Clause 35 concerned with an alphabet. By then this Clause had been challenged and its validity had to be tested in the High Court. After a costly hearing it was pronounced legally invalid.

An Appeal being denied at first, Mr Pitman sought my help to implement Shaw's intentions without resort to his estate. One result worth mention was a leaflet showing the economy of letters and space made by my then proposed alphabet, compared with an orthodox type 30 setting. By taking the Lord's prayer as as example, the phonetic values of my lettering were evident without a key. Here I already used the alphabet which was destined to become a competition entry. However, largely by Pitman's exertions, the dispute was settled by allotting no more than £8 300 to execute Clause 35 relating to the alphabet.

Thereupon, the Trustee announced a world-wide competition to secure ideal designs for a Shaw Alphabet. Though this clearly reduced my own chance of formulating it, my previous work was not unknown to the Trustee who in January 1958 persuaded me to illustrate and discuss competition requirements on BBC's programme, *Panorama*.

Clause 6 of the Trustee's 'Advertisement M. 4405.V' stated that 'it is implicit in the Will and in Mr Shaw's writings' that the main object is 'saving of labour ...a means of writing and printing in the English language which will be more economical of the writer's time, of the paper and ink of the printer, and of transport and storage, yet convenience and ease in reading are of importance ...Practical problems of typography will be taken into account'. Clause 7 adds that 'designs of shorthand codes for verbatim reporting and designs for reforming the existing alphabet by addition of analogous letters will be disqualified'.

Competitors had a year in which to prepare their alphabetic entries. I saw no reason to amend my Lord's prayer alphabet, nor to

³² Part of Read's competition entry: modified styles for letterpress printing

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3/4 (| July 1 | July 1 | July 1 | July 2 | July 3 | July 2 | July 3 | July 3 | July 4 | Jul

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33 The Lord's Prayer rendered in the four recorded entries for the Competition:
Dr S L Pugmire's alphabet
Mrs Pauline M Barrett's alphabet
Kingsley Read's alphabet
J F Magrath's alphabet

submit alternative entries: The Advertisement offered inconclusive counsels on sound-sorts to be represented. I hardly believed it possible to arrive at a perfect alphabet without finally pooling the wisdom of competitor(s) and judges.

In view of Shaw's stipulated speech model, 'that recorded of His Majesty our late King George V', I went to Broadcasting House to have a number of the King's recordings played over to me. His pronunciations varied according to context as with all other speakers. I also went to type-founders-the Monotype Corporation and consulted printers, becoming convinced that *Androcles* ought to be type-set, not reproduced from a calligrapher's fair-copy as the Will permitted 'in the absence of printers' type'. I wrote to

31 Mr Pitman on 18 November 1958 that fair-copying `is superfluous. Worse, the very absence of type provides a gratuitous argument for opponents ...The Will provides for propaganda costs. The fait accompli is our best, most widely intelligible propaganda'. His reply agreed: he too had taken stock of the possibilities.

My competition alphabet was accompanied 32 by examples, type designs, and detailed reasons for the sounds and characters chosen. It proved to be one of 467 entries, many of them from abroad. None met exactly the ideals of the judges. However, I found myself among four competitors sharing the honour and the prize. Our four entries are best compared as scripts, though hardly as typography, in renderings of the Lord's Prayer reproduced in a trade journal.

33 Print in Britain.

Mr. P A D MacCarthy, from Leeds University's Department of Phonetics, was undertaking a transcription of Androcles in the new alphabet as soon as one could be adapted and approved. He was therefore asked by the Trustee 'to collaborate with one or all of the four designers mentioned ...(see the Foreword to Androcles) to produce the best possible alphabet...' Various revisions were considered till finally each designer's latest attempt was re-written by a disinterested calligrapher for comparison. The selectors chose mine as closest to their require-

ments discussed with me a few possible alternatives, and nominated me for appointment as designer responsible to the Trustee and his 34 adviser. My letter of appointment is dated 19 July 1960.

A month later, on 18 August, I brought to
London the finished Shaw Alphabet. It was fully
discussed with Mr Pitman and with Mr J T
Harrison (of Stephen Austin and Sons, Hertford,
who produced type and printed Androcles) and it
was adopted by the Trustee. I then proceeded
36 to make die-cutting drawings-30 times print
size-in three distinct styles required for stage
directions, the names of speakers, and the dialogue.

Mr MacCarthy was by this time transliter35 ating the play while on secondment to Lahore
University, Pakistan, and a good deal of printers'
proof revision fell to me. New and old versions of
the play were printed on facing pages, matching
exactly line for line, without either overrunning the
other. The task of securing tolerable typographic
spacing was not easy. An edition of 40 000
paperback copies was issued commerci-

38 ially by Penguin Books Ltd. Their refinements of typography in the orthodox version inspired me to emulate it in the new alphabet. Our joint result was chosen as one of the National Book League's `best printed books of 1962'.

Apart from this Penguin commercial edition, the Trustee distributed gratis to all Head Public Libraries of Britain, the Commonwealth, North and South America, and to all National Libraries of the world, a total of some 13 000 hard-back copies which should still be available.

The Shaw Alphabet itself, and both editions of Androcles, were published on 20 November 1962, with a press conference and publicity on television

No-one needs to know the new alphabet to see immediately that *Androcles* demonstrated a marked economy; for the lines of its orthodox text are exactly 50% wider than matching lines in the Shaw Alphabet. Normally, line-widths would not be shortened; but books in the new alphabet would occupy one-third fewer pages,

using that much less type and ink; they would be lighter for handling, transport and shelving, and a good deal cheaper. Questioned in the press conference as to cost, Mr Harrison replied that his type-cutter and type-setter had used no unusual procedure or machine. Except for its novel letters, it was a perfectly normal type, normally printed.

It is also immediately clear that the new letters are consistent in their sound-writing. As to the economy in printing, rather less than half of it comes from single-letter representation of single sounds - ie from avoiding digraphs; more than half comes from simpler and narrower lettering.

Since that day, it cannot be said that alphabetic economy is technically 'impossible' - or even difficult. The *fait accompli* proves Shaw's point. A transliteration of part of Lincoln's

- 40 Gettysburg address exhibits good typography in the Shaw Alphabet. An article on the new typography was commissioned by *Indian Print* 42 and Paper, a Calcutta trade journal.
 - For my part I was determined to carry the accomplished evidence further,-further than the Will specifically required. Throughout 1962 I had been preparing plans for a Shavian typewriter, and on propaganda grounds the Trustee accepted quotations obtained from Imperial
- 45 Typewriters Ltd, Leicester. The special letters were cut for around £70 and thereafter a normal portable machine (44 keys, 88 characters) was available at the current catalogue price of £29. The Trustee provided Mr MacCarthy and myself with the first two such machines. Again there were no technical problems. The keyboard not only carried the Shaw Alphabet, numerals, punctuation marks and sundry signs: it retained 26 Roman capital letters for orthodox addressing of envelopes.

I used my Shavian typewriter to produce a 47 quarterly journal called *Shaw-script*; for correspondents sought more reading practice than *Androcles* gave them. The original typescript was reduced and offset printed by Rank-Xerox Ltd, Birmingham.

We needed practical evidence that all sorts and conditions of persons, at home and abroad, can easily learn and write and spell with the Shaw Alphabet. Such evidence depended upon an organised correspondence invited by Sir James Pitman on page 16 of *Androcles*. By the time his invitation was published, he had become so fully engaged in other activities

48 that he sent me an SOS. If correspondence was to be organised at all, I must do it.

I accepted the task with an entirely free hand, for it was possible that minor problems, unforeseeable by theory, might emerge from the alphabet's use by persons of all sorts, ages and dialects. A Guide to Shavian Spellings was prepared and I awaited results. Experience thus gained, being largely technical, is detailed elsewhere. Enough to say that Londoners, Scots, Americans, while raw beginners, regarded their personal speech as the 'proper' English, but were contentedly conforming in a matter of weeks to the printed spellings of Androcles and the journal Shaw-script; for a ready conformity saves thought and meets readers' expectations.

It was observed that unskilled or hasty scribblers wrote no less decipherably in the new alphabet, but that four of its characters tended to be malformed grotesquely.

After four years of handling correspondence it seemed clear to me that some graphic and phonetic changes in the alphabet would increase its already striking facilities. With this -possibly unique - practical experience to go on, it seemed a duty to implement it in a final alphabet, one differing even less from the now unalterable Shaw Alphabet than that had differered from Sweet's.

So, with help and encouragement from writers willing to test changes rigorously in circulated correspondence, I gradually evolved

50 the 'Quickscript Alphabet'. Its manual, issued late in 1966, is in the British Museum Library, the Library of Congress and elsewhere, including Reading University Library (where the technicalities and history of these alphabets is documented). As written in orthodox script: 3 lines

This is one of the ways in which we do our writing and you will be able to compare it with any other kind of script to see what you think it is worth.

As written in Junior Quickscript: 2 lines

As written in Senior Quickscript: 11/2 lines

50 Examples from the Quickscript manual

- 51 Since early 1967 Quickscript has been used
- 52 satisfactorily. Among those able to speak with equal experience of both Shaw-script and
- 53 Quickscript are Professor Russell Graves of North Carolina University, who drafts his stage plays in Quickscript, and Mr E J Canty of Portsmouth, who was a fellow competitor in 1959. All who have experience of writing in both alphabets prefer Quickscript's facilities and its relative simplicity in sound-writing.

It is to be doubted whether the Sweet-Shaw-Read line of evolution can go much further. Its use is learnt with ease. It enables both script and print to be done with marked economies. If research establishes the greater efficiency of a modern alphabet in advance, another generation may see it 'used and taught', as Shaw hoped, 'concurrently with the old alphabet until one or the other proves the fitter to survive.'

List of exhibits

- 1 Pictographic writing: Egyptian hieroglyphs
- 2 Examples of alphabets: cuneiform, Phoenician, Classical Greek, Etruscan, Roman, Old English Runic
- 3 Specimen of Chaucerian English from *The Cook's Tale*
- 4 Specimen of Wyclif's English from OfFyned Contemplatif Lif
- 5 Portrait of Henry Sweet
- 6 Portrait of Sir Isaac Pitman
- 7 Forty-letter alphabets devised between 1843 and 1962 from *Alphabets and reading* by Sir James Pitman and John St John (Pitman and Sons, 1969)
- 8 Current shorthand by Henry Sweet
- 9 Portrait of George Bernard Shaw
- 10 Copy of a specimen of Shaw's habitual writing in the alphabet of Pitman shorthand
- 11 Extract from *The Miraculous Birth of Language* by Richard Albert Wilson (London, Dent, 1941)
- 12 Letter by George Bernard Shaw to *The Times*, 15 April 1941
- 13 Printed postcard from George Bernard Shaw on a forty-letter British Alphabet
- 14 Membership of the BBC's Spoken English Advisory Committee formed July 1926
- 15 Portrait of Robert Bridges 16 Portrait of Kingsley Read
- 17 Kingsley Read's first letter to Bernard Shaw, 20 January 1942
- 18 Kingsley Read's tentative alphabet of fortyseven letters; his transcription of George Bernard Shaw's test-piece; a sheet of variously styled lettering to show how the alphabet might be used in writing, printing and display
- 19 Printed acknowledgement card from George Bernard Shaw to Kingsley Read, 27 January 1942
- 23 Letter from George Bernard Shaw to Ogden, 18 January 1943
- 21 Letter from George Bernard Shaw to Kingsley Read giving encouragement and advice, 28 January 1943
- 22 Postcard from George Bernard Shaw to Kingsley Read suggesting the preparation of a Manual, 18 January 1943
- 23 Sound- Writing: A method and an economy in spelling, by Kingsley Read, 1943, with a letter from Kingsley Read to George Bernard Shaw, 27 July 1943
- 24 Illustrations for Sound-Writing
- 25 Letter from George Bernard Shaw to Kingsley Read, 3 August 1943, suggesting consultation f with Mr I J Pitman and commenting on Sound-Writina
- 26 Letter from George Bernard Shaw to I J Pitman, 25 September 1943, commending Read's script alphabet

- 27 George Bernard Shaw's announcement of his intention to make a Will promoting a new alphabet, (The Author, Autumn 1944)
- 28 Letter from George Bernard Shaw to I J Pitman, 19 July 1944
- 29 Extract from the Will of George Bernard Shaw, 12 June 1950
- 30 A specimen of a new British Alphabet, using The Lord's Prayer as a model
- 31 Letter from Kingsley Read to I J Pitman on type-setting Androcles and the Lion
- 32 Competition entry submitted by Kingsley Read
- 33 The Lord's Prayer rendered in the four recorded entries for the Competition (Print in Britain)
- 34 Letter from the Public Trustee to Kingsley Read appointing him the designer of the proposed British Alphabet, 19 July 1960
- 35 Part of the transliteration by P A D MacCarthy of Androcles and the Lion into the new Shaw Alphabet
- 36 Enlarged working drawings of characters for die-cutting for the Shaw Alphabet's type
- 37 Material produced by Stephen Austin and Sons Limited for Androcles and the Lion (1962). Lent by Ludlow Industries (UK) Limited
- 38 Shaw Alphabet editions of Androcles and the Lion (Penguin Books, 1962)
- 39 The Shaw Alphabet for Writers (1962)
- 40 Part of the Gettysburg Address transcribed in the Shaw Alphabet
- 41 Jabberwocky by Lewis Carroll, transcribed in the Shaw Alphabet
- 42 Article on the typography of the Shaw Alphabet (Indian Print and Paper, vol 28, 4)
- 43 Shaw's letter to The Times; transliterated in the Shaw Alphabet
- 44 Publicity sheet for the Shaw Alphabet prepared in Rhodesia by Peter Oliver
- 45 Type-cutting drawings for the keyboard of the Shaw Alphabet Typewriter
- 46 Article on `The World's first Shavian Typewriter' with a photograph showing the keyboard
- 47 Shaw-script: a quarterly in the Shavian Alphabet, no. 1, Autumn 1963
- 48 Letter from I J (Sir James) Pitman to Kingsley Read, 18 December 1962, asking him to organise correspondence in the Shaw Alphabet
- 49 Circular letter from Sir James Pitman relating to Quickscript, June 1967
- 50 Quickscript: its Alphabet and Manual, by Kingsley Read (1966)
- 51 The Gettysburg Address, a letter from a correspondent in Quickscript (Moira O'Brien)
- 52 Examples of Quickscript from circulated correspondence
- 53 Letter from Russell Graves to Kingsley Read, 28 June 1971, on the use of the Shaw Alphabet and Quickscript