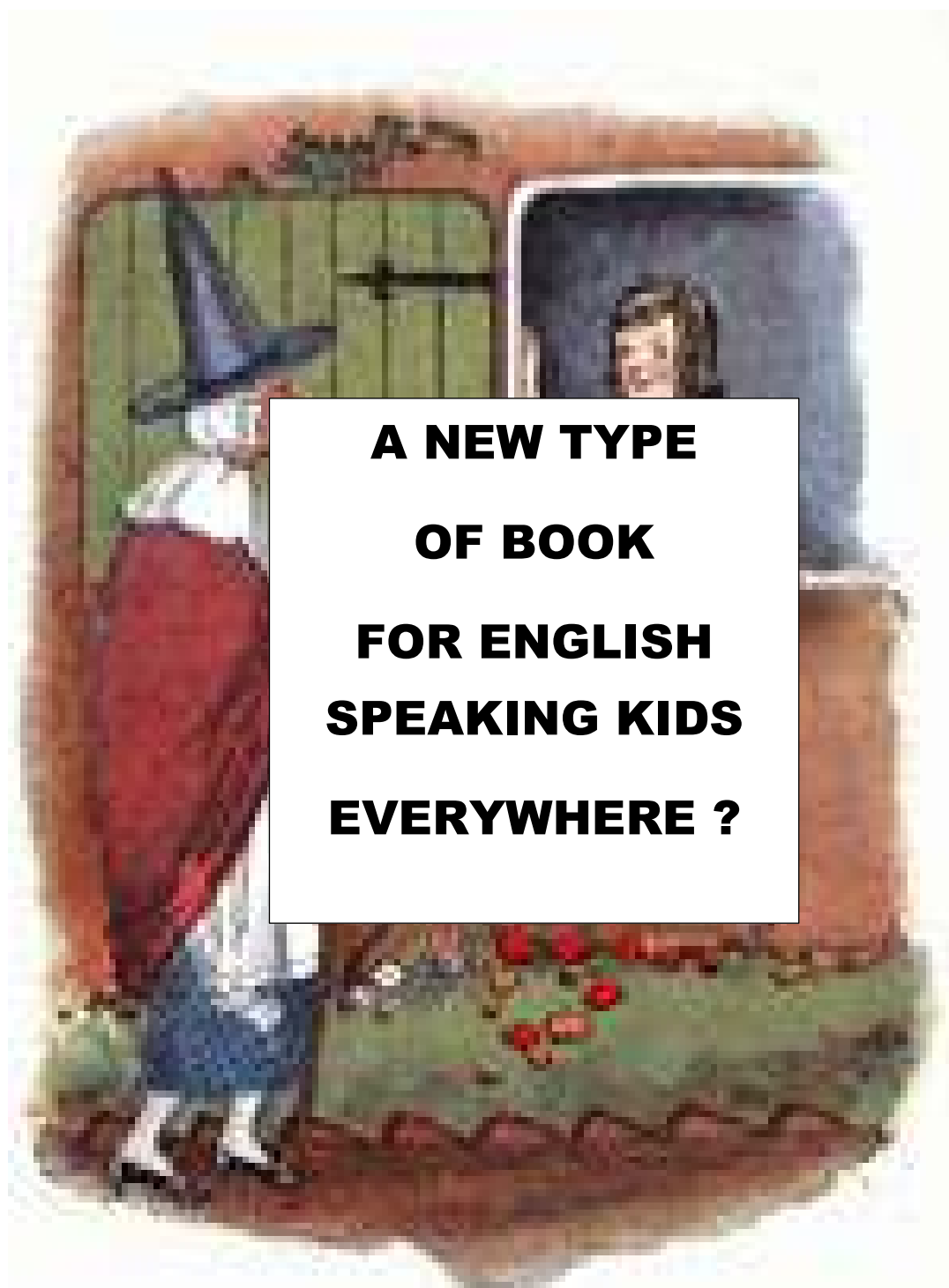


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Chris Nugent : September 2023

THE PHONETIC ENGLISH FONT ... A GLOBAL PROSPECT

The invention of the PHONETIC ENGLISH FONT for English literacy teaching paves the way for teachers of English to **RADICALLY IMPROVE** the efficiency of a large volume of early reading publications, as well as of **thousands** of children's story books.

It presents an **unprecedented** opportunity for schools to give new hope to many of those students ... young and old ... who have problems with basic English writing and reading skills.

Full details on THE PHONETIC ENGLISH FONT ... originally named as the **Virtual Phonetics™** script ... for basic literacy teaching are provided on.

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Christopher Nugent : September 2023

WHY

THE PHONETIC ENGLISH FONT

?

THE PURPOSE OF THE PHONETIC ENGLISH FONT is to help students of English to cope more easily with the problems of our unique English ‘rules’ for **PRONUNCIATION AND SPELLING**

The amount of **PRONUNCIATION RULES** within written English have amounted to little better than an unpredictable catastrophe for centuries. There have always been far too many “crazily written” words whose “spelling bits” have just not added up to basic common sense.

Since especially the **14th century**, many notable writers have made sensible suggestions for improvements for changes to English spelling ... but their suggestions have never been taken up : around the world, there were just too many English speaking people who saw no good reason to change their writing habits.

But the **PHONETIC ENGLISH FONT** that is used throughout the **PHONETIC ENGLISH BOOKS AND BIBLE SERIES** is very different and it stands a reasonable chance of becoming accepted.

The thinking here is simple : this new font for **PHONETICALLY REGULAR ENGLISH** can be read by all readers of English **WITHOUT ANY PRIOR STUDY.**

The font is only a simple but computer based “ diacritical marking ” system that has been adapted to our existing English spelling conventions. For *centuries*, the marks within *all* such systems have only shown readers how to pronounce the words that any given language community has chosen to communicate with.

And the **PHONETIC ENGLISH FONT THAT IS USED IN THE PHONETIC ENGLISH BOOKS AND BIBLE SERIES** is no exception.

HOW IT WORKS

A 'PHONETICALLY REGULAR' AND PRACTICAL FONT FOR WRITTEN ENGLISH

This is not an impossibility

“As a truly ignorant young teacher of English in the early 1960s, I got the idea ... at the beginning of the May school vacation ... that if I worked flat out on this project I'd actually finish it before school recommenced.

Nearly 60 years later I'm still working on it. ”

Chris Nugent : Australia : September : 2023

An uncountable number of writers have been frustrated by the unpredictable 'sounding out' or 'writing' rules that underpin our English spelling system. But until the development of this computer based app by *Virtual Phonetics Pty Ltd* no-one in the world seems to have done anything that is **practical** toward a simple solution.

Without changing the spellings of any English words, this **new font** by *Virtual Phonetics Pty Ltd* reduces the number of essential English **sounding out** or **pronunciation** 'rules' by

80%

... **and** less than **1%** of all English words remain "out of reach" for this font.

THIS IS HOW THE APP WORKS ON **HIGHLIGHTED** TEXTS

The **10** marks of the app's "**phonetic English**" font reduce the complexity of our English 'sounding out' rule system down from near **360** rules to **60** and **this without changing** the spelling of the words.

The app is based upon a (diacritical marking) method for the teaching of basic reading that, at its very basics ... **almost certainly** ... first originated with the teaching of Hebrew some 3000 years ago.

MINIMAL TECHNICAL DETAILS FOLLOW

THE UNIQUE PHONETIC ENGLISH FONT

THE 10 MARKS OF THE PHONETIC ENGLISH FONT

Only **10 MARKS** on and around English letters enable the PHONETIC ENGLISH FONT to work. Minimum details are provided in the next few pages but a fully elaborated MANUAL is available on

www.phoneticenglishbooks.com

and

www.phoneticenglishbible.com

SUMMARY FEATURES

Below are the **59** letter designs used by the phonetically regular written English font in the program. These **59** new and old “*letters*”, when combined with the silent (*smaller and slanted*) letters, make up the **60** sounding out ‘*rules*’ that are taught by the **Virtual Phonetics™** font. This new font of **60** sounding out ‘*rules*’ replaces an estimated **360** (and even more) sounding out ‘*rules*’ that all children have to learn on their way to normal adult reading skill.

The resulting text does not change the **spelling** of any words yet it goes **99%** of the way toward converting normal English words into ‘**phònetically regular**’ ones.

The app contains over 15,500 different words in its coded word bank.

a	a	á	ä	â	b	c	ç	ch		
d	d	e	e	ê	ë	f	g	g	gh	
h	i	i	î	j	k	l	m	n	o	o
ô	õ	ó	ò	ø	œ	p	ph			
q	qu	r	r	s	ş	sh	t	th	th	
u	u	û	ù	v	w	x	y	y ²	y	z

THE UNIQUE PHONETIC ENGLISH FONT

KEY TO PRONUNCIATIONS

10 MARKS AROUND THE LETTERS HOW THEY WORK

- SIGN 1.** Faint and smaller letters are not to be sounded out. They are silent:
knob writ wrestle trouble debt
- SIGN 2.** **BOLDED** pairs of consonant letters make one common English sound unit:
gh as in rough **ph** as in philosophy
ch as in chin **sh** as in shut **qu** as in quit
- SIGN 3.** **BOLDED** single vowels **a e i o u** changes their sounds from short to long:
apron even icon oval unit
stra**igh**t **thou**gh **throu**gh gh**ost**
- SIGN 4.** A vertical line under the letters **ç g ş đ** changes their sounds to s j z and t respectively:
çell gem rubş jumped cru**i**şe
- SIGN 5.** A vertical line over the letters **a** and **o** changes their sounds to short **o** and **u** sounds respectively:
w**a**ş w**a**tch **qu**a**đ**ş **qu**a**l**ity y**a**cht
c**o**me fr**o**nt am**o**ng w**o**nder m**o**ther
- SIGN 6.** A dot over the letters **o** and **u** changes their sounds to *hard u* sound :
p**u**ll b**u**tcher b**o**ş**o**m w**o**man t**o**ok
- SIGN 7.** Two dots over a letter tells you that there is an **ah** sound below:
he**ä**rt st**ä**r lä**ü**gh sp**ä**rse s**ë**rg**ä**nt
- SIGN 8.** A horizontal curved line over a letter tells you that there is **er** sound below:
b**î**rd t**ê**rm b**û**rn w**ô**rthy l**ê**arn
- SIGN 9.** A vertical ^c shape over a letter tells you that there is an **or** sound below:
ch**ă**lk b**ô**ught b**â**ld b**ô**rn d**ă**ughter
- SIGN 10.** A slanted line through a letter tells you about the sound of **ow** as in 'now' sound:
b**o**un**ç**e allow**o**ing sc**ro**un**ç**e pl**o**ugh

THE UNIQUE PHONETIC ENGLISH FONT

KEY TO PRONUNCIATIONS

VOWELS

a apple ant rabbit
a acórn gre**at**ly vac**an**t
á w**an**t sw**á**t **quá**rrel y**á**cht
ä ä**ä**rt p**ä**/m c**ä**rn**ä**g**e**
â â**ll** r**â**w h**â**ul

e egg empty entic**e**
e even **e**vil secret
ê h**ê**r v**ê**rg**e** **ê**arly
ë cl**ë**rk s**ë**rg**e**ant

i ink igl**ee** it**ch**y
 y yet yonder yellow

i id**l**e del**i**ght **ic**on
y m**y**self pig**st**y den**y**
î î**r**k g**î**rder b**î**r**th**

o orang**e** oct**o**p**u**s odd

o **o**mit **o**ver eskimo
 s**o**n m**o**ther **o**n**o**n

ó w**ó**lf h**ó**od w**ó**man

ô w**ô**rd w**ô**rse w**ô**rk

õ **õ**rder s**õ**rt transp**õ**rt

ö **ö**ut sc**ö**wl l**ö**udly

ë m**ë**ve t**ë**e int**ë** t**wë**

u ugly umbrella cut

u **u**ion **u**nity **u**de

û p**û**t p**û**ll b**û**tcher

û **û**rg**e** n**û**rse p**û**rple

CONSONANTS

c cat cut cot cabbage

ç **ç**ent **ç**ity **ç**ycle

g get got gun give

g **g**em **g**entle **g**inger

d dig dug dog

d lik**d** lick**d** kiss**d**

s sit sat set

ş dig**ş** dog**ş** pres**ş**ent

ch **ch**at **ch**in **ri**ch **mu**ch

sh **sh**ed **sh**ut **ru**sh **ra**sh

th **th**at **th**en **th**is **tho**şe

th **th**in **th**ick **th**ink **th**ing

ph **ph**one graph **neph**ew

gh **to**ugh **lä**ugh **co**ugh

qu **qu**ickly **qu**een **qu**it

r

The **TOP** 'r' is spoken **before** vowels and

r

the **BOTTOM** 'r' is not usually spoken **after** vowels.

THE UNIQUE PHONETIC ENGLISH FONT

KEY TO PRONUNCIATIONS

a apple ant rabbit
 e egg empty entic_e
 i ink igl_{ee} itchy
 y typical happy
 o orang_e octop_{us} oggle
 ă want swă_t quă_rrel yă_{ch}t

u ugly umbrella cut
 ɔ son mɔ_{th}er ɔ_nion
 ɔ wɔ_lf hɔ_od wɔ_man
 ʊ pʊ_t pʊ_ll bʊ_tcher

.....
 a acɔ_rn greă_tly vacă_nt
 e even ev_il secret
 i ivy irɔ_n icɔ_n
 y my_self pigsty deny
 o omit ov_er eskimo
 u un_ion un_ity rud_e
 ɛ mɛ_ve tɛ_e intɛ_e twɛ_e

ɔ ɔ_ut scɔ_wl lɔ_udly

.....
 ä ä_rt pă_m că_rnă_ge

ë clɛ_rk sɛ_rg_eant

.....
 ê hê_r vê_rg_e ê_arly

î î_rk gî_rder bî_rth

ô wô_rd wô_rs_e wô_rth

û û_rg_e nû_rs_e pû_rpl_e

.....
 ă ă_ll ră_w hă_ul

ɔ ɔ_rder sɔ_rt tră_ns_pɔ_rt

SHORT VOWEL SOUNDS IN ENGLISH

In the teachers' manual, SHORT VOWEL word lists are found on pages 10 through to 21.

LONG VOWEL SOUNDS IN ENGLISH

In the teachers' manual, LONG VOWEL word lists are found on pages 22 through to 32.

ENGLISH VOWEL SOUNDS THAT ARE USUALLY INFLUENCED BY THE LETTER 'R'

In the teachers' manual, words whose VOWELS ARE INFLUENCED by the letter 'r' are found on pages 33 to 38.

The final word lists on pages 39 to 44 of the teachers' manual are taken up by words that can best be classified as polysyllabic and phonetically complex.

THREE SAMPLES FROM OLD TIME BED-TIME STORIES

NOTE : 20 HIGH FREQUENCY 'CONNECTOR' WORDS

A **TOTAL** of **20** very *high frequency* 'connector' *wörds* occupy a disproportionate volume of the *wörd count* on any *page*. To avoid an unnecessary amount of *vişual clutter* *throughout* ... the *phonetic English* font in **THE FOLLOWING THREE TRADITIONAL BEDTIME STORIES** has **choşen NOT** to encode the following 20 *wörds* :

he she me be so no as or for you her his to into of
the is are was were

1. LITTLE RED RIDING HOOD



1922

There was *onçe* a *sweet* little *maid* *who* lived *with* her *fäth*er and *móth*er in a pretty little *cottag*e at the *edg*e of the *villag*e. At the *Fúth*er end of the *wóod* was an *óth*er pretty *cottag*e and in it lived her *grandmóth*er.

Everybody *loved* *this* little *gîrl*, her *grandmóth*er *pêrhaps* *loved* her *most* of *âll* and *gave* her a *great* many pretty *thîngs*. *Onçe* she

gave her a red cloak with a hood which she always wore, so people called her Little Red Riding Hood.

One morning Little Red Riding Hood's mother said, "Put on your things and go to see your grandmother. She has been ill; take along this basket for her. I have put in it eggs, butter and cake, and other dainties."

It was a bright and sunny morning. Red Riding Hood was so happy that at first she wanted to dance through the wood. All around her grew pretty wild flowers which she loved so well and she stopped to pick a bunch for her grandmother.



Little Red Riding Hood wandered from her path and was stopping to pick a flower when from behind her a gruff voice said, "Good morning, Little Red Riding Hood." Little Red Riding Hood turned around and saw a great big wolf, but Little Red Riding Hood did not know what a wicked beast the wolf was, so she was not afraid.

"What have you in that basket, Little Red Riding Hood?"

"Eggs and butter and cake, Mr. Wolf."

"Where are you going with them, Little Red Riding Hood?"

"I am **going** to my **grandmother**, **who** is ill, Mr. **Wolf**."

"*Where* **does** **your** **grandmother** live, Little Red Riding **Hood**?"

"Along **that** **path**, **past** the **wild** **rose** **bushes**, **then** **through** the **gate** at the end of the **wood**, Mr. **Wolf**."

Then Mr. **Wolf** again said "G**ood** m**orning**" and set off, and Little Red Riding **Hood** again went in **search** of wild **flowers**.

At **last** he **reached** the **porch** covered with **flowers** and **knocked** at the **door** of the **cottage**.

"**Who** is **there**?" **called** the **grandmother**.

"Little Red Riding **Hood**," said the wicked **wolf**.

"Press the **latch**, **open** the **door**, and **walk** in," said the **grandmother**.

The **wolf** **pressed** the **latch**, and **walked** in *where* the **grandmother** **lay** in bed. **He** **made** one jump at her, but she **jumped** **out** of bed into a **closet**. **Then** the **wolf** **put** on the cap **which** she had **dropped** and crept under the **bedclothes**.



In a **short** *while* Little Red Riding **Hood** **knocked** at the **door**, and **walked** in, **saying**, "G**ood** m**orning**, **Grandmother**, I have **brought** you **eggs**, **butter** and **cake**, and **here** is a **bunch** of **flowers** I

gathered in the wóod." As she came nearer the bed she said,
 "Whát big earş you have, Grandmóther."

"áall the better to hear you with, my dear."

"Whát big eyes you have, Grandmóther."

"áall the better to see you with, my dear."

"But, Grandmóther, whát a big nosę you have."

"áall the better to smell with, my dear."

"But, Grandmóther, whát a big mouth you have."

"áall the better to eat you up with, my dear," he said as he sprang
 at Little Red Riding Hóod.



Just at **that** moment Little Red Riding Hood's **fáther** was **pássing**
 the cottagę and **hêard** her scre**eam**. He **rushęd** in and **with** his axe
choppęd off Mr. Wólf's head.

Everybody was happy **that** Little Red Riding Hóod had **escapęd**
 the wólf. **Then** Little Red Riding Hóod's **fáther** carried her **home**
 and **they** lived happily ever **áfter**.

2. THE GOOSE-GIRL

There was once an old Queen, who had a very beautiful daughter. The time came when the maiden was to go into a distant country to be married. The old Queen, packaged up everything suitable to a royal outfit.

She also sent a Waiting-woman with her. When the hour of departure came they bade each other a sorrowful farewell and set out for the bridegroom's country.



When they had ridden for a time the Princess became very thirsty, and said to the Waiting-woman, "Go down and fetch me some water in my cup from the stream. I must have something to drink."

"If you are thirsty," said the Waiting-woman, "dismount yourself, lie down by the water and drink. I don't choose to be your servant."

Being very thirsty, the Princess dismounted, and knelt by the flowing water.

Now, when she was about to mount her horse again, the Waiting-woman said, "By rights your horse belongs to me; this jade will do for you!"

The p^oor little Prin^çess was oblig^ed to give way. **T**hen the Waitⁱng-w^oman, in a h^ärsh voic^e, **ö**rdere^d her to ta^ke off her royal ro^be^s, and to pu^t on her o^wn me^an g^ärments. Finally she f^örç^ed her to swear **th**at she wo^uld not tell a p^erson at the C^öurt wh^at had ta^ken plac^e. Had she not ta^ken the o^ath she wo^uld have beeⁿ killed on the spot.

There was gre^at rejoicⁱng when **th**ey arriv^ed at the c^ästle. The Prin^çe hurri^ed tow^ärds **th**em, and lifted the Waitⁱng-w^oman from her h^örse, **th**inking she was his brid^e. She was led upstair^s, but the real Prin^çess had to stay below.



The o^ld King lo^ök^ed o^ut of the wind^ow and s^äw the delicate, pretty little creat^ure standing in the c^öurty^ärd; so he **ä**ske^d the brid^e about her c^ompani^on.

"I pick^ed her up on the way, and br^öught her with me for c^ompany. Give the gir^l som^ethⁱng to d^e to ke^ep her from idling."

The o^ld King said, "I have a little lad wh^o lo^öks **ä**fter the ge^ese; she may help him."

The boy was c^äll^ed little Conrad, and the real brid^e was sent with him to lo^ök **ä**fter the ge^ese. When **th**ey re^ach^ed the meadow, the Prin^çess sat d^own on the gr^äss and let d^own her hair, and when

Conrad **s**aw it he was so deli**gh**ted **th**at he wa**nt**ed to pluck **so**me **o**ut; but she said—

"Blow, blow, little bree**ze**, And Conrad's hat **se**ize.

Let him join in the **ch**ase

Whi**le** awa**y** it is whi**rl**ed, Till **my** tresse**s** are cu**rl**ed

And I rest in **my** pla**ce**."

Then a strong wind sprang up, whi**ch** blew awa**y** Conrad's hat **ri**ght **o**ver the **fi**eld**s**, and he had to run **a**fter it. *When* he **ca**me back her **h**air was **a**ll pu**t** up again.



When **th**ey got **h**ome Conrad went to the King and said, "I **w**on't tend the **ge**ese **w**ith **th**at **m**aiden again."

"**W**hy not?" **a**ske**d** the King.

Then Conrad went on to tell the King **a**ll **th**at had happened in the **fi**eld. The King **o**rdere**d** Conrad to **g**o next **da**y as **u**sual and he **f**ollowe**d** into the **fi**eld and hid behind a **b**ush. **H**e **s**aw it happen just as Conrad had **t**old him. **T**hereupon he went awa**y** un**n**oti**c**e**d**; and in the **e**vening, *when* the **G**ee**s**e-gi**r**l **ca**me **h**ome, he **a**ske**d** her **w**hy she did **a**ll **th**ese **th**ings.

"**That** I may not tell you," she answered.

Then he said, "If you won't tell me, **then** tell the **iron stove** **there**;" and he went **away**.

She crept up to the **stove** and unburdened her heart to it. The King stood **outside** by the **pipes** of the **stove** and heard **all** she said. **Then** he came back, and **caused** royal **robes** to be **put** upon her, and her **beauty** was a **marvel**. **Then** he called his **son** and told him **that** he had a **false** **bride**, but **that** the **true** **bride** was **here**.

The **Prince** was **charmed** with her **beauty** and a **great** **banquet** was prepared. The **bridegroom** sat at the head of the **table**, with the **Princess** on one **side** and the **Waiting-woman** at the **other**; but she did not recognize the **Princess**.

When **they** had **eaten**, the King **put** a **riddle** to the **Waiting-woman**. "**What** does a **person** deserve **that** **deceives** his **master**?" telling the **whole** **story**.

The **false** **bride** answered, "**He** must be **put** into a barrel and dragged along by **two** **white** **horses** till he is dead."

"**That** is **your** **deem**," said the King, "and the **judgment** **shall** be carried **out**."

When the **sentence** was fulfilled, the young **Prince** married his **true** **bride**, and **they** lived together in **peace** and happiness.

3..THE SLEEPING BEAUTY



Once upon a time there was a king and queen who for a very long time had no children, and when at length a little daughter was born to them they were so pleased that they gave a christening feast to which they invited a number of fairies. But, unfortunately, they left out one rather cross old fairy, and she was so angry that she said the princess should die when she reached the age of sixteen, by pricking her hand with a spindle.

All the other fairies present, except one, had already given the princess their beautiful gifts, and this last one said she could not prevent part of the wicked wish coming true; but her gift should be that the princess should not really die, but only fall into a deep sleep, which should last for a hundred years, and at the end of that time she should be awakened by a king's son.

It all happened as the fairies had predicted. When the princess was sixteen years old she saw an old woman spinning and took the spindle from her to try this strange new work. Instantly she

pricked her hand and fell into a deep sleep, as did everyone else in the palace.

There she lay in a bower of roses, year after year, and the hedge around the palace garden grew so tall and thick that at last you could not have told that there was a castle at all.



At the end of the hundred years a king's son heard of the castle and the enchanted princess who lay asleep there and determined to rescue her. So he cut his way through the thick prickly hedge and at length he came to the princess. When he saw how lovely and how sweet she looked he fell in love with her and, stooping, kissed her lips.

At once she awoke and with her the king and queen and all the courtiers, who had fallen asleep at the same time.

As the princess was as much taken with the prince's appearance as he was with hers, they decided to be married. And so the wedding was celebrated the same day with great pomp and ceremony.

