

GREGG
SHORTHAND
Junior Manual



JOHN ROBERT GREGG

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By

JOHN ROBERT GREGG



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PREFACE

The purpose of the Gregg Shorthand Junior Manual is to provide a simple presentation of Gregg Shorthand for the pre-vocational study of the subject in Junior High Schools and other schools where shorthand is not studied for vocational purposes.

In publishing this book the author feels impelled to express his delight at the advancement which the beautiful and useful art of shorthand writing has made in the esteem of the higher educational authorities in the past few years. From the wide recognition of the educational value of shorthand which is now so evident it is but a step to the general use of shorthand as a time- and effort-saving accomplishment. The very first sentence of the Preface to the first edition of Gregg Shorthand in 1888 reads: "A great and increasing demand for a simple, rapid and perfectly legible writing *for general use* has led to the invention of Light-Line Phonography."*

Unfortunately at that time, and for more than a quarter of a century afterwards, shorthand was regarded by educators, and by almost everyone else, as a mere commercial instrument for the facilitation of correspondence and for reporting. This being the case, it was studied as a vocational subject, and not for its value as a personal accomplishment.

*The name under which the system was first published.

It is now very generally recognized that this attitude of mind towards shorthand was due to the complexity of the systems in use at that time. Not only were they difficult to learn, but they required an entire change in writing habits on account of the characters being written in all directions, in different "positions" in relation to the line of writing, and with two degrees of thickness of line. Obviously, a style of shorthand which necessitated a change in the manner of holding the pen from that used in ordinary writing, in order that characters could be struck in all directions, could not possibly become popular either with students or educators. It is now equally obvious that until shorthand became popular with students and educators, and was taught in the schools as a non-vocational subject, the great benefits which would be derived from its general use as a personal accomplishment could not be obtained.

The introduction of a simple system founded on the familiar and natural writing elements of longhand has resulted in an almost complete change in the mental attitude of students, teachers and the educational authorities towards the "lithe and noble art." Everyone engaged in educational work knows that the teaching of shorthand has increased enormously in the last decade, and the indications are that the rate of progress will be greatly accelerated in the course of the next few years.

Under the conditions that prevailed at the time the system was published, it became necessary for the

author to relinquish his campaign for the general use of shorthand in order to devote his time and energies to the development of the system for commercial work and reporting. But he never lost sight of the purpose for which he published the system, nor has he faltered in his belief that the art of shorthand will be studied in the future by countless thousands of people for use as a personal accomplishment and not as a means of making a livelihood.

Curiously enough, the realization of the original purpose of the author seems to be coming through a recognition of the *educational value* of shorthand and not through a recognition of its usefulness as a personal accomplishment. It is the author's belief that this recognition of the educational value of shorthand will be the means of achieving the purpose for which the system was originated, because those who learn it in a non-vocational way will inevitably use it to save unnecessary labor in writing.

So strongly was the emphasis placed on the vocational side of shorthand in former years that until recently few people have given any thoughtful consideration to its educational value. But there has been a really astonishing change of attitude in the past two years, largely through the introduction of shorthand in the Junior High Schools, and in some instances, in the elementary schools. The recognition of the educational value of shorthand and its usefulness to all who have much writing to do is not confined to our own country. The movement is spreading throughout the

world. Some time ago the Government of Bavaria decreed that the art should be taught in all the elementary schools in Bavaria, and recently the Government of Germany made a knowledge of shorthand a requirement for all civil service and railway appointments. It is reported, too, that Holland, Belgium and Italy are taking steps in the same direction. In Germany, especially, students who acquire the art in the elementary schools are encouraged to use their knowledge of shorthand in the institutions of higher education in taking notes of lectures and preparing their exercises.

For the rapid expression of thought, making notes on personal matters, notes in conferences or at lectures, extracts from books, drafting documents, recording telephone messages, keeping diaries, and a hundred other uses, longhand is altogether too cumbersome and laborious for the age in which we live. In longhand, for example, the simple word *thought* requires twenty-seven strokes to express the three sounds contained in it! In shorthand it is written with two easy motions of the pen.

As the Introduction of this book outlines the plan on which it has been developed, it is not necessary to deal with it in this Preface. One thing, however, to which attention should be directed is the radical step that has been taken in the presentation of the subject through making the longhand forms the actual basis of the shorthand drills. When the author first advanced the idea that exercises in shorthand penmanship should be given as a regular part of the course of

instruction in shorthand—a plan now generally adopted—the penmanship exercises were supposed to be supplementary to shorthand; that is, the shorthand forms were first drilled and the exercises in shorthand penmanship were given later for the purpose of developing greater facility in execution. In this book the customary longhand drills are given *first*, as a sort of “warming-up” exercise, thus leading the student in an easy, natural way from what is already familiar to the application of the same motions or combinations in shorthand. It is the belief of the author that this change will be recognized by all teachers as an important forward step in the teaching of shorthand. It has been the observation of all educators that the practice of the system has the effect of improving the longhand penmanship of the students, particularly in fluency and precision. This new method of presentation and drill will assuredly give still greater emphasis to this very important educational factor.

The author desires to acknowledge the valuable suggestions he received from Mrs. Frances Effinger-Raymond and Miss Elizabeth Starbuck Adams, M. A., of our San Francisco Office, and the co-operation of Mr. Rupert P. SoRelle, of our New York Office, in research work and in classifying and arranging the material.

JOHN ROBERT GREGG.

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INTRODUCTION

Aim. The Junior Manual is intended for use in Junior High Schools, or where an intensive course with a non-vocational aim is desired. Since the shorthand work in the Junior High School is exploratory, the vocational aim has been completely ignored. It was the thought of the author that the Junior Manual should contain material which would develop a knowledge of the student's aptitude to learn shorthand, but which at the same time would give a shorthand writing ability that would be of practical value to him throughout his lifetime. Consequently, only the fundamental principles of the system are presented in the Junior Manual; but they are presented in such a way that the student will have learned something of practical and educational value no matter at what point he leaves off the study. For example, in the first lesson he is given word-building material which will enable him to write, in the briefest and most efficient way, at least one-fourth of the words he will ordinarily encounter in literary matter. By the time he has completed the entire book he should be able to write *any word* in the English language. The aim throughout is to develop writing and reading power by correlating theory with practice.

Plan. The book contains ten lessons, each lesson being split up into three units, each unit being again split up into exercises which may be given in one period

of 40-45 minutes. A unit thus furnishes material for approximately one week's work, where the program calls for three periods a week. The book may be completed in thirty weeks, not counting the time for reviews, holidays, etc. For all practical purposes the book constitutes ten months' work, allowing a month to each lesson, including the necessary reviews and tests.

Method of Approach. The shorthand characters in the early lessons are developed from longhand characters through the medium of movement- and word-drills. Thus the approach is natural, and links up with what the student knows when he begins the study.

The penmanship approach has many advantages. One of the most important of these is that the connection between the two styles of writing is at once established, one helping the other in developing writing skill. Owing to the simplicity of the principles of the system, perhaps 90% of the time may be advantageously used in drill work, writing and reading, with marked results in securing motor and interpretative skill.

Method of Development. The shorthand principles of the greatest utility are presented first, the object being to give the student as early as possible the ability to construct forms for the words of the most common usage. One of the aims in the method of presentation is the development of a writing and reading vocabulary of the words of high frequency—the common words of the English language. There are approximately 1,000 words that, through repetition, constitute 75% of all written and spoken matter in the non-technical field;

(Studies of the National Shorthand Reporters' Association and Leonard P. Ayres of the Russell Sage Foundation.) Ten words—*the, of, and, to, a, in, that, it, is, I*—constitute 25%. More than two-thirds of the 1,000 commonest words are written according to easily understood and easily applied principles in the Gregg system; the other one-third are taken care of by natural principles of abbreviation which reduce the time of learning to the minimum.

An analysis has been made of the commonly-recurring prefixes and suffixes, and the most common of these are presented in the early lessons so that the student may have the opportunity of increasing the range of his vocabulary and secure the advantage of repetitive use. These prefixes and suffixes are based on the 4578 most frequently-recurring words reported by Horn and Ashbaugh, presented in the order of frequency. In the presentation of principles, rules have been subordinated and, where necessary, have been given in a natural way; the student first learns to write and then is told why certain things are done in certain ways. In the word-drills illustrating the application of shorthand principles, only common words, with rare exceptions, are employed. While the student is learning the application of a principle, he is at the same time learning the forms for the common words in which that principle is used. The building up of a writing vocabulary is made natural and effective. The study of abstract principles is eliminated. Writing and reading power are developed simultaneously. All of the writing and reading exer-

cises, with the exception of those in the early lessons dealing with the specific principles under discussion, are selections from literary matter that will be accepted by teachers in the English department and by school authorities without question.

Suggestions to the Teacher. In order to outline the most effective teaching plan, the teacher must understand thoroughly the aims of the book. The penmanship approach gives ample opportunity for developing motor skill and helps enormously in motivating the work, since pupils are more likely to respond to the type of learning that gives opportunity for physical expression. Shorthand is a tool subject; it should be approached from the point of view of developing early motor skill, for unless it can be written accurately, and with a fair degree of speed at the same time, it is of little value. Consequently, the emphasis should be placed on drill. If the fundamental movements in writing are studied and practiced early, no difficulty will be experienced in the later lessons. The habit of writing the characters the proper length; of making positive distinctions in sizes of circles; of writing with a free swinging movement, passing from one character to another without pause; of learning to interpret characters so written instantly—all are of vital importance in developing a high type of skill.

The encouragement of students to use their shorthand wherever possible for their own personal writing will aid greatly in learning to use shorthand in a practical way. It is only by using shorthand that we become

thoroughly familiar with it. The student may begin at once to use the brief word forms given in the first lesson in writing whatever notes he takes, using long-hand for the other words. In this way he will find that his writing speed will be steadily increased. By gradually adding new words as each lesson is completed, he will soon be writing a majority of the words in shorthand. With the completion of the tenth lesson, he should be writing all words in shorthand.

We do not recommend giving exercises in which long-hand plays an important part as a regular part of the instruction. This method is only incidental and is intended to be used as an expedient when the student is taking notes for his own personal use, as, for example, in the English classes. Shorthand forms should be substituted as soon as possible for longhand forms.

The instruction should be non-technical and natural. Speed in writing should be subordinated to accuracy, but accuracy should not be obtained at the expense of fluency. The characters should be written, not drawn. A correct writing technique—correct movement, continuity of movement, control of the hand and arm, and the accurate application of principles—is of far greater importance than speed. In fact, speed is only possible when the fundamental movements have been mastered. And speed is only useful as it is manifested in terms of an accurate transcript.

Suggestions for Handling. A special booklet dealing with this subject will be sent to teachers free.

The Alphabet of Gregg Shorthand

CONSONANTS

Written forward:

G K L R M N D T TH

Written downward:

B P V F J CH S SH
 H NK NG
 (A dot)

VOWELS

A-group

ā as in *cat* ○
 ä " " *calm* ○
 ā " " *came* ○

E-group

ī as in *din* ○
 ē " " *den* ○
 ē " " *dean* ○

O-group

ō as in *hot* ○
 aw " " *audit* ○
 ō " " *ode* ○

OO-group

ū as in *tuck* ○
 ōō " " *took* ○
 ōō " " *doom* ○

DIPHTHONGS

Composed of
 ū ē-ōō as in *unit* ○
 ow ā-ōō " " *owl* ○

Composed of
 oi aw-ē as in *oil* ○
 ī ā-ē " " *isle* ○

GREGG SHORTHAND JUNIOR MANUAL

FIRST LESSON UNIT I

1. About Shorthand. Shorthand is the art of writing briefly by means of signs that represent the sounds of the language.

Shorthand is not a new art. The ancients used a crude system as early as B.C. 63. By means of it some of the noblest orations and finest literature of an ancient but highly developed civilization have been preserved to us. The art was held in such high esteem by the Romans that many of the Caesars mastered it; indeed, one of them was so proud of his skill as a writer of shorthand that he entered contests with the professional scribes.

You will like shorthand. It is not only fascinating, but if well learned, it will enable you to write from four to six times as rapidly as is possible with longhand, and with just as great legibility. It will be of great aid to you in making notes, and will assist you in the study of other subjects.

But the study of shorthand brings many other advantages. It quickens the mental processes, sharpens the judgment, increases the power of concentration and strengthens and trains memory. Next to the study of English itself, there is no other study that will give one a more intimate knowledge of our language. It broadens and enriches the vocabulary, and develops a language sense that is hardly acquired in any other way.

The time you spend now in learning to write shorthand will be saved many times over, and the benefits derived from the practice of the art will last throughout your lifetime.

2. Shorthand Written by Sound. One of the first things to learn is that shorthand is written by *sound* and not according to the ordinary spelling. In longhand, for example, the word *ought*, composed of two sounds, requires about sixteen pen strokes; in shorthand, it requires but one—the signs for *aw* and *t* blended.

3. The Shorthand Signs. The shorthand signs or characters are taken from the elements of longhand writing, and are written with the same uniform, easy, swinging motion. Since you are already familiar with these signs through your use of longhand, you will find it very easy to write them. Skill in writing shorthand, as in writing longhand, is attained by *correct* practice. Shorthand will improve your longhand writing, because it will develop ease, fluency,

accuracy, and uniformity of slant, when writing rapidly.

That you may understand the shorthand signs, and learn to write them correctly and fluently, some preliminary drills on longhand letters are given. These drills are really "setting-up" exercises to prepare the writing muscles to form shorthand characters easily and accurately. They lead directly to the practice of the shorthand signs, which are taken from the longhand letters.

Before you start on the first exercise, let us remind you that one of the secrets of success in learning or in accomplishment is:

The greater the enthusiasm and interest you develop in launching and in carrying out any enterprise, the greater will be your chances for success.

Keep your interest and enthusiasm up to the highest point possible and there will be no question about your success in learning shorthand.

4. Right and Left Motion. To get our bearings, so to speak, in learning a new art we must consider certain basic facts or principles. Focus your mind for a few moments on this statement:

A left-motion character is one in which the motion starts to the *left*; a right-motion character is one in which the motion starts to the *right*. To illustrate:

Left motion



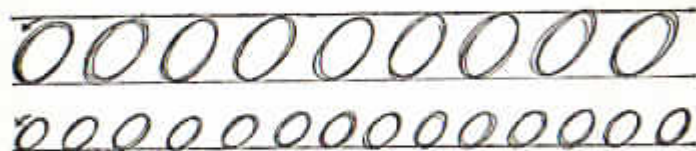
Right motion



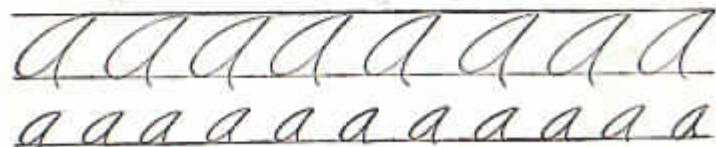
It is important to fix this idea in the mind, as the terms "left motion" and "right motion" will be used frequently in the following pages.

LEFT-MOTION SIGNS

Drill 1. As a preparation for the first shorthand character you are to learn, write three lines of a large oval, and then three lines of a small oval. Swing from the end of one oval or character to the beginning of the next with a continuous movement, without pause or lost motion; lift the pen just enough to clear the paper. The ovals you write should look like these:

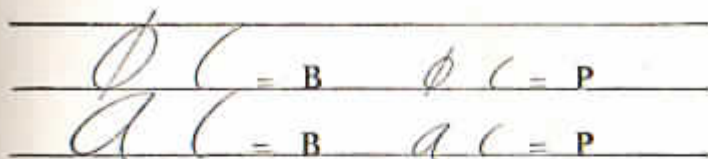


Drill 2. Next write three lines of a large *a* to correspond to the large oval, and afterwards three lines of a small *a*, to correspond to the small oval. The letters should look like these:



5. The Signs for B and P. The shorthand signs for *b* and *p* are taken from the first part of the oval, or

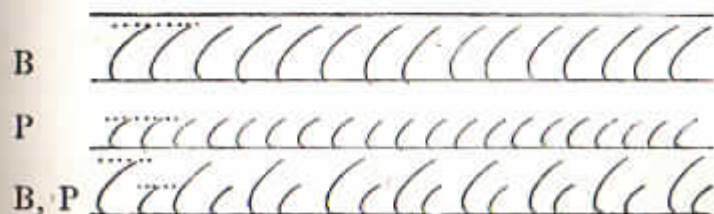
from the first and last part of the *a*; as will be seen from the following:



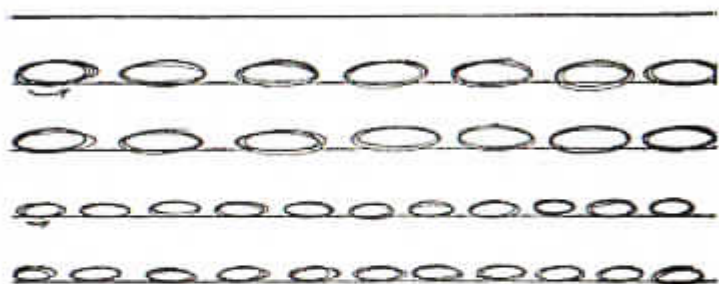
The final stroke of the *a* illustrated above will give you a clear idea of the shape of the shorthand signs for *b* and *p*, and also the movement used in writing them. By increasing the curvature at the end of the stroke, a more artistic character and a greater facility in joining to other characters will be secured.

Drill 3. Study the movement used in writing *a* in the previous drill, and then write five lines of each of the following characters. In doing so, be careful to make a clear distinction in *size* between the signs for *b* and *p*.

The continuous lines in the drill indicate the lines of the notebook; the dotted lines, the comparative length of strokes.



Drill 4. As an introduction to the signs for two of the most frequent letters in the language, write two lines of a large horizontal oval, and also two lines of a small oval. Pass from one oval to the next without a break, with an easy, swinging motion. The ovals are written with left motion, as indicated by the arrow in the drill, and should look like these:



6. The Signs for L and R. The letters *l* and *r* are represented in shorthand by the lower part of a wide oval, as given in Drill 4. The long sign, taken from the *large* oval, represents *l*, and the short sign, taken from the *small* oval, represents *r*; thus,



To help you to remember: *L* occurs in *Long*, and is *long*; *r* occurs in *shoRt*, and is *short*.

Drill 5. Write two lines of each of the following making clear distinctions in the length of characters:



Drill 6. Once more let us have a "warming up" exercise on the oval; but this time it is on a *very small left-motion oval*. Write three lines of it like this:



Drill 7. Keeping the same easy, rolling motion used in writing the oval in the last exercise, write three lines of the letter *a* in longhand. It is a *small a* this time, as in Drill 6.



7. The Large Circle. By omitting the connecting stroke of the longhand *a* you have the shorthand sign for *a*—a large circle or loop; thus,



For convenience we call it the "large circle."

Drill 8. Write three lines of the large circle, keeping in mind that it represents *a* in shorthand, and that it is written with the left motion—the motion used in the first part of the longhand *a*. See it, think it, say it mentally, while writing.

○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○

8. The Large Circle Sounds. The vowel *a* has a short sound, as in *pal*; a medium sound, as in *palm*; and a long sound, as in *rail*.

In general writing, all three sounds are expressed in shorthand by one sign, as in longhand; but when a word stands alone, it is sometimes necessary to indicate the exact sound of the vowel. The large circle, without any mark beneath it, represents the short sound of *a*, as in *pal*; the large circle with a dot beneath it represents the medium sound of *a*, as in *calm*; the large circle with a dash beneath it indicates the long sound of *a*, as in *pale*.

Drill 9. Write two lines of the following drills, being careful to give the first character the short sound of *a*, as in *hat*; the second, the medium sound of *a*, as heard in *calm*; the third the long sound of *a*, as heard in *came*. In writing a character, see it, think it, and say it mentally, while writing. This is important in all writing practice, because it gives you a sight pattern of the form, a mental pattern, a sound pattern, and a muscular pattern. You will thus be able to learn the outline more certainly.

ã ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○
 ä ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○
 ā ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○

Drill 10. In writing shorthand we try to avoid all unnecessary motions. For example, when you join *b* and *a*, all that you need to do after writing *b* is to strike the circle *a* towards the *b*. It would be a waste of time to go all around the circle, seeing that the first part of the circle is contained in the character before it. We mention this because we have noticed that some students overlook this point and therefore impose upon themselves unnecessary work.

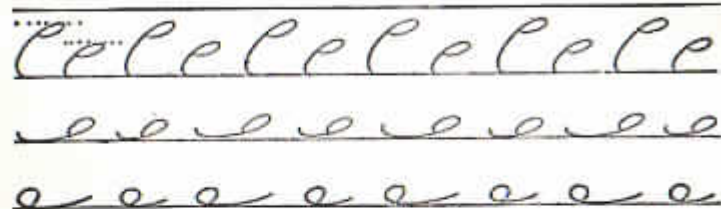
It is important that correct habits of writing be established at the very beginning! The saving on one combination may not seem important, but these savings collectively will amount to a great deal in a day's work. Besides that, they add to the ease of writing.

Study the examples given in the following drill, and then write two lines of each shorthand form, keeping steadily in mind that when a circle ends a word, it is written directly towards the stroke, and when it begins a word it is written out from the character following it.

.....
 6 6 6 6 6 6 6 6 6 6 6 6 6 6

In other words, no part of the circle should be retraced. In fact, it will be noticed that a part of the consonant

stroke really becomes a part of the circle. The continuous lines in the drill indicate the lines of the notebook; the dotted lines, the comparative length of strokes.



Drill 11. You will have seen that consonants are arranged in pairs—one long and the other short. To make them easy to read, you must train your hand to make a clear distinction between the long and short signs. This method of distinguishing letters is already familiar to you in longhand, although you may not have given it much thought. For example, the small *l* in longhand is simply a tall *e*. If you should write *e* and *l* alike, you would have to guess which was which. The same is true of the paired signs in shorthand. Bear in mind, too, that the *a*-circle is a *large* circle, and should be written *large*, to distinguish it from a small circle that will be given later.

In the exercises that follow, certain words are so placed as to bring out the importance of observing proportion in writing the characters.

Write two lines of the shorthand forms—but *not* the longhand—of each of the words on the following page:

| | | | | | |
|-------|-------|--|------|-------|--|
| lay | lā | | bail | bā l | |
| allay | ālā | | air | ār | |
| rail | rāl | | rap | rā p | |
| pair | pār | | pale | pāl | |
| ray | rā | | pay | pā | |
| pal | pāl | | papa | pā pā | |
| lap | lā p | | bay | bā | |
| par | pār | | bar | bār | |
| array | ārā | | able | ā b l | |
| apple | ā p l | | bear | bār | |

9. Method of Joining Circles. You will have noticed how easily these characters run off your pen point, and no doubt have thought how fascinating it is to write words so quickly and with so little effort. It is almost like play. This is by design, not accident. In writing these words, many interesting little principles come to light. For example, you will have noticed that the circle nestles inside the curve, as is natural; but where an angle, or point, is formed by the joining of two

Many words in ordinary print are interpreted by the *sense* in which they are used in the sentence. We cannot tell, for example, how to sound "lead" without knowing the part the word plays, as in the sentences:

"He writes with a *lead* pencil."

"Please *lead* the way."

"He worked in a *lead* mine."

In future exercises the vowel markings will be given occasionally, and then only to remind you of them.

STRAIGHT LINES

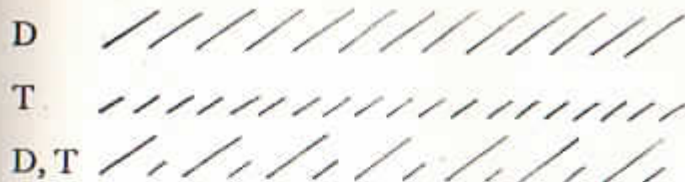
Drill 17. "Curved is the line of beauty, straight is the line of duty." The "duty" lines in shorthand are not entirely misnamed, for they represent some of the most frequently-occurring sounds.

As a preliminary movement drill in the use of these straight lines in practical writing, fill two lines with the following:



14. The Signs for **D** and **T**. The long straight stroke, written upwards, is the sign for *d* in shorthand, and the short stroke is *t*.

Drill 18. Practice three lines of these characters, taking care to make *t* as short as possible. While writing, *see* the character, *think* it, *say* it—mentally.



Drill 19. You will remember that we called attention to the fact that in joining the circle to another character, it was not necessary to go all around the circle. *After* a stroke, the circle goes in towards the stroke; *before* a stroke, it goes out from the stroke, thus saving unnecessary pen effort. To get skill in the application of this to *straight* lines, fill two lines of your book with these, turning the circle with right motion:



Drill 20. The following exercise will show how beautifully these "duty" lines work out in words, when they join with circle vowels and curves.

In connection with them, here are two vital points that affect the fluency of writing; First: nothing will delay your progress so much as the habit of *stopping*, or *resting*, at the end of a stroke. Second, many of the words in this drill—*table*, *hat*, *lad*, *deed*, etc.—will give you an opportunity to put into operation the "get-away stroke," which means simply tapering the end of the

stroke so that it fades into nothing. Result, accuracy and ease in writing. Two lines of each of these words in your book should give your hand a working acquaintance with the joining of *d* and *t* to other signs:

eat ē t

had h ā d

add ā d

rate r ā t

day d ā

ate ā t

late l ā t

deed d ē d

laid l ā d

tap t ā p

hat h ā t

beat b ē t

lady l ā d ī

deep d ē p

read r ē d

bat b ā t

ready r ē d ī

table t ā b l

led l ē d

tale t ā l

arrayed ā r ā d

trip t r ī p

head h ē d

tray t r a

daddy d ā d ī

trail t r ā l

15. **Joining Circles to Straight Signs.** An analysis of a piece of work well done always yields something that may be carried over into future experience. Let us point out a few writing principles that were applied in the words you have just written. First, you will see that when a circle is joined to a straight line, it is written with right motion—as in *day, hat, deed*. Second, when an angle, or point, is formed at the junction of two consonants, the circle swings around on the outside of the angle, as in the words *pat, tap, tale*. If you will just get these two things fixed in your mind, they will be of great assistance to you in writing other words.

Drill 21. By joining the *d* and *t* in one long stroke we express *ded, det* or *ted*.

Writing one line of each of the following words will enable you to apply this method of shortening to other words.

aided

elated

heated

rated

decided

pleaded

traded

edit

The following common words are abbreviated under this principle:

today

duty

date

UNIT III

16. Proper Nouns. To call attention to proper names written in shorthand, two short dashes struck upward are placed underneath.

Drill 22. Write one line of each of the following names:

| | | | |
|--------|--|-------|--|
| Bailey | | Perry | |
| Ada | | Ted | |
| Hattie | | Lilly | |
| Harry | | Hill | |
| Terry | | Blair | |
| Brady | | Daly | |

17. Brief Signs for Common Words. When we write our initials, we *abbreviate* in order to save time. That is a principle that is used with great advantage in writing the common words in shorthand, for a very few commonly recurring words make up a large part of our language. Ten words form one-quarter of all written and spoken language. These words are: *the, of, an, to, a, in, that, it, is,* and the pronoun *I*. If you know the signs for these, you can at once write one-quarter of all

the words you will be called upon to write. Some of the brief signs stand for more than one word, as *t* for *at* or *it*. In the lists of "Brief Forms for Common Words," there are included wordsigns, abbreviated words, and contractions.

Drill 23. Here is a group of these words to be learned. In studying them, these three things are of great importance:

- (1) learn to write them *accurately*;
- (2) learn to *recognize* them at sight;
- (3) learn to *use* them instead of longhand wherever you can:

| | | | |
|--|--|--|--|
| be, but, by | | did | |
| will, well | | is, his | |
| are, our, hour | | (the sign for <i>is</i>) | |
| I (pronoun), eye | | and, end | |
| | | (<i>n</i> and <i>d</i> joined without an angle) | |
| he | | was | |
| | | (the signs for <i>w</i> and <i>s</i>) | |
| the | | it, at | |
| (a curren <i>t</i> written up—the sign for <i>th</i>) | | | |
| that (tha) | | in, not | |
| | | (the character for <i>n</i> ; it is the length of <i>t</i>) | |
| of | | | |
| (the sign for <i>a</i>) | | would | |
| a, an | | | |

Note: The word *to* is written t-oo, thus: . It is introduced in this lesson because of its frequency.

After studying these, practice reading the following just to test your ability to recognize the forms quickly:

I will I would at our he would will not

18. Phrases. In speaking, we group words that naturally belong in "sense groups," and in this way make our language expressive and more easily understood. This rule is followed more or less closely in shorthand writing. We may join the commonly-recurring brief forms and make up phrase signs that not only may be written more rapidly, but which give us the words in a *group*. In this way they are more easily read.

Drill 24. You have learned the brief signs; now try your skill in reading the phrases given below by covering up the printed words and reading from the shorthand. Afterwards reverse the operation by covering up the shorthand and testing your ability to write the correct forms for the printed phrases. Check your notes against the shorthand forms and practice the correct forms for the phrases you have incorrectly written. The next step is to practice writing them until you can write each one correctly and easily, with a free, swinging movement and each character in proper proportion:

| | | | |
|----------|--|-------------|--|
| at the | | and will | |
| but the | | did not | |
| I will | | would not | |
| I would | | I would not | |
| at our | | of the | |
| he would | | are not | |
| will not | | and the | |

Phrasing will be used quite freely from this point on. At first, it will be best for you merely to learn the phrases you encounter in the reading exercises; later, you will begin to make up some phrases of your own. In fact, phrasing in Gregg Shorthand is almost unlimited.

Just two rules have to be observed: (1) join only words that belong together in sense; (2) join only the words that form a good joining.

19. Punctuation. Few punctuation marks are used in shorthand. The main thing to know is where a sentence begins and ends. Hence, a period is necessary. The end of a sentence is indicated by a short mark, thus ~ ; a question mark by × ; a paragraph by > . Now you are ready for the reading practice.

SECOND LESSON

UNIT I

20. Correct Movement the Basis. In writing, what you get down on paper is the *result of motion*. If the movement is correct, the result will be correct.

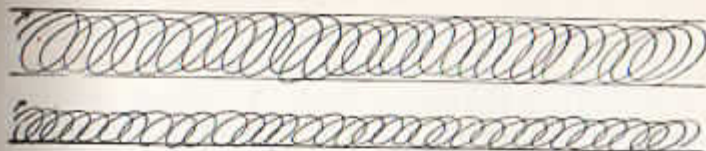
That is one reason why all characters are introduced by a drill to give your hand the "feel" and swing of the movement.

RIGHT-MOTION SIGNS

Drill 25. As a preparation for the first of the shorthand signs written with *right motion*, fill two lines with a large oval, and then two lines with a small oval, both written with *right motion*, following the direction indicated by the arrows. The ovals should look like these:



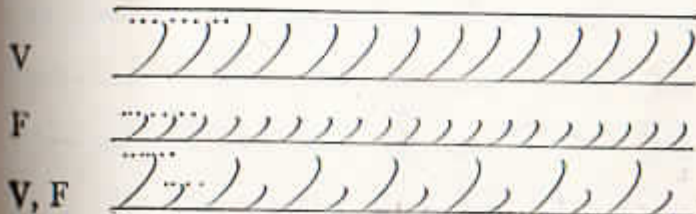
Drill 26. As a second step in developing the correct movement, write two lines of each of the following:



21. The Signs for V and F. The shorthand signs for *v* and *f* are taken from the right side of the oval. The long sign represents *v* and the short sign *f*, thus:























Drill 27. Write three lines of each of these characters, with a swinging motion, taking care to make a clear distinction in size. *Write; never draw.* You will notice that these characters curve most at the *beginning*, while those for *b* and *p* curve most at the *end*. This gives both beauty and ease to the writing. As John Ruskin truly said, "A good curve is not uniform in curvature, but curves most at one end." If you turn this page upside down, you will see that *v* and *f* look exactly like *b* and *p*.



Drill 28. Every one of these lists of words adds to your writing power—if the forms are practiced until your hand gets the motion fixed. A comparatively few words make up a large part of all written and spoken language. In the drills, common words, for the most part, have been selected in order to give you a useful writing vocabulary as quickly as possible.

Write two lines of each of the following words, giving careful attention to the joinings in the words *fill*, *affair*, *brief*, *leave*, *relief*:

| | | | | | |
|--------|------|---|--------|-------|---|
| if | īf |  | rave | rāv |  |
| fee | fē |  | fair | fār |  |
| feet | fēt |  | half | hāf |  |
| fill | fīl |  | heavy | hēvī |  |
| feed | fēd |  | brief | brēf |  |
| fell | fēl |  | leave | lēv |  |
| affair | āfār |  | Ralph | rālf |  |
| feel | fēl |  | valley | vālī |  |
| live | līv |  | relief | rēlēf |  |
| fail | fāl |  | deaf | dēf |  |

22. Some Points on Execution. We make improvements in our writing when we ourselves are able to judge its quality. A little analysis of some of the words in Drill 28 will enable you to get the correct movement. Study the words *feel* and *fail*, for example. It will be seen that the *f* maintains its correct curvature and that in order to give the beginning of *l* its full depth of curve, it is necessary fully to complete the circle before starting the *l*. Note also the joinings in *leave*, *brief*, and *deaf*.



Drill 29. As an introduction to the movement employed in two more shorthand signs which are written with right-motion, fill two lines with the large and small horizontal ovals, written with right motion, thus:



Then, as a second step, two lines of the following, using care to make a clear distinction between the length of the characters in the first and second lines.



23. The Signs for G and K. From the top part of the large horizontal oval we obtain the shorthand sign for *g*; from the top of the small oval, the shorthand sign for *k*; thus,










 = G  = K

The sound of *g* is the hard sound as heard in *game*, and not the soft sound in *gem*. The *name* of this character is *gay*.

Drill 30. In writing a character over and over again, you make actual gains in skill generally in ratio to the intensity of your effort. Simply "going through the motions" in a mechanical way means nothing. Hold your attention and interest definitely on whatever you undertake. Write three lines of each, making a clear distinction in size between the two signs:

G 
 K 
 G, K 

Drill 31. You are accumulating gradually a large supply of word-building material. To be of practical value, this material must be *used*. By writing at least two lines of each of the words in the following drill, the new characters should become fixed in your mind, and at the same time you will have increased your stock of useful shorthand words. Study particularly the joinings in the words *back*, *cap*, and note how the correct form of the individual characters is maintained.

| | | | | | |
|--------|---------|---|--------|-----------|---|
| cat | k ā t |  | gain | g ā n |  |
| kettle | k ē t l |  | calf | k ā f |  |
| gift | g ī f t |  | cave | k ā v |  |
| gate | g ā t |  | fig | f ī g |  |
| get | g ē t |  | take | t ā k |  |
| kick | k ī k |  | deck | d ē k |  |
| cake | k ā k |  | dig | d ī g |  |
| egg | ē g |  | back | b ā k |  |
| keg | k ē g |  | cap | k ā p |  |
| attack | ā t ā k |  | ticket | t ī k ē t |  |

24. Test Your Knowledge. As a test of your ability to recognize the application of principles, go through the foregoing drill and note what principles of vowel joining have been applied. As an example, in the word *cat* the circle is outside the angle.

STRAIGHT LINES

Drill 32. Now get your muscles "tuned up" for the next pair of straight lines—long and short—by writing two lines of the following movement drills:



25. The Signs for M and N. The long stroke is the sign for *m* in shorthand, and the short stroke the sign for *n*. The sign for *n* is made *very short*. Merely for convenience, these characters are written on, or just above, the line of writing.

Drill 33. Write three lines of each. As you write a character, *see* it, *think* what it means, and *say* it mentally.

M _____
 N _____
 M, N _____







Drill 34. Now we shall see how our new strokes are applied in words. Each time we repeat a movement it becomes more automatic—if *we think intently about it while writing*.

The more every-day words you can get transferred into the realm of habit, the better you will be able to write shorthand, because you will be able to write such words eventually without thinking. But you will have to do much thinking as you study each new principle before your writing becomes a matter of habit. Write two lines each of the following:

| | | | | | |
|--------|---------|--|--------|-----------|--|
| me | m ē | | ran | r ā n | |
| may | m ā | | evaded | ē v ā d-d | |
| main | m ā n | | middle | m ī d l | |
| aim | ā m | | tame | t ā m | |
| him | h ī m | | kneel | n ē l | |
| met | m ē t | | lean | l ē n | |
| needed | n ē d-d | | made | m ā d | |
| nail | n ā l | | palm | p ā m | |
| came | k ā m | | ban | b ā n | |
| make | m ā k | | deem | d ē m | |

26. Circles Joined to Straight Lines. You will remember that when *d* and *t* were introduced, we called attention to the fact that the circle was joined to straight lines with right motion. You will notice that this applies to *m* and *n*, as in the words *me*, *may*, *main*, the first three words in the above exercise.

Drill 35. By joining *m* and *n* in one long stroke, we express the syllables *men*, *min*, *mem*. Write three lines of each of the words in the following drill, taking care to give the long character its correct length.

| | | | |
|------------|---|---------|---|
| many |  | famine |  |
| amen |  | minimum |  |
| effeminate |  | minute |  |

UNIT II

Drill 36. You must have noticed that in writing shorthand, as in longhand, *curve motion* prevails. This happy result is secured because the alphabet was so arranged that many of the most frequent letter-combinations are represented by signs which blend without a break; as, for example, *pr*, *bl*, etc. This easy, continuous motion saves time and effort. To write shorthand efficiently, we must learn to write sounds in *groups* rather than as single units. In order that you may establish this habit at the very outset, we are going to devote this section to drills on some of the most frequent combinations of curves. If you follow the instructions faithfully, and practice the drills with enthusiasm, you will be delighted with the increased ease with which you can write *any* combination. Write two lines of the drill.






27. The *pl* and *pr* Combinations. The drill on the longhand *c* is an excellent introduction to the combina-









tions *pl* and *pr*. In writing these very common combinations, note particularly that the *motion is a rolling motion from right to left*; thus,



Drill 37. Study the illustration above carefully, and then write at least two lines of each of these combinations:

Pl 
Pr 
Pl, Pr 

Drill 38. Now let us apply the blends in practical writing. Keep in mind the motion is from *right to left*. Write two lines of each word:

play plā  plaid plā d 
 plain plā n  pray prā 
 plated plāt-d  pretty prītī 
 plan plā n  prim prīm 

28. The *bl* and *br* Combinations. In writing *bl* and *br* the first motion is *downward* and not from right to left as was the case in writing the *pl* and *pr* combinations; thus,

Drill 39. After noting this distinction, write two lines of the *bl* and *br* combinations as shown in this drill:

Bl
 Br
 Bl, Br

Drill 40. The cultivation of an easy, rolling motion helps wonderfully in securing ease and beauty in writing shorthand—or longhand. To get facility in joining these combinations to other characters, write at least two lines of each of the following:

| | | | | | |
|-------|------|--|-------|------|--|
| blame | blām | | brave | brāv | |
| bled | blēd | | blare | blār | |
| brain | brān | | bread | brēd | |
| blade | blād | | brim | brīm | |
| braid | brād | | ably | āblī | |

29. Neutral Vowels. Some vowels are so obscure or neutral that they might just as well be left out. Take,

for example, the *e* in the words *maker* or *paper*—absolutely useless. The same is true of the vowels in the syllables *per*, *ber*, *bor*, *pel*, *ple*, *ker*, *ger*, and many other combinations. By omitting such neutral vowels in curve combinations, we gain in fluency of writing.

Drill 41. Writing two lines of the following words will enable you to apply this principle easily:

| | | | | | |
|----------|--------|--|---------|---------|--|
| maker | māk-r | | perfidy | p-rfīdī | |
| labor | lāb-r | | helper | hēl-p-r | |
| neighbor | nāb-r | | member | mēm-b-r | |
| paper | pāp-r | | wrapper | rāp-r | |
| permit | p-rmīt | | packer | pāk-r | |

30. Horizontal Curve Combinations. To get facility in writing combinations of the horizontal curves, *gl*, *kr*, *gr*, *kl*, the warming-up drill given below is very useful. It begins with right motion, as indicated by the arrow.

Drill 42. Write two lines of each:

Gl
 Kr

Drill 43. Write two lines of each of these words to get control of your hand in writing these combinations:

| | | | | | |
|-------|-------|--|--------|---------|--|
| glee | glē | | acre | āk r | |
| eagle | ē gl | | creep | krē p | |
| glean | glē n | | dicker | dī k-r | |
| glare | glār | | crave | krāv | |
| creed | krē d | | decree | dē k rē | |
| cream | krēm | | glade | glād | |

The combinations given in the foregoing drill are quite simple, because the letters joined—*g* and *l*, and *k* and *r*—are of equal length. They form easy, graceful curve combinations.

31. The *gr* Combination. The curves of unequal length also are simple, but it is important to make a clear distinction in length.

Drill 44. By practicing two lines of the letter *y* shown in the following movement drill you will get the "feel" of the combination, *gr*:

Drill 45. Remembering the movement used in writing the *y* given in the foregoing drill, write six lines of *gr*. Study the part of the *y* that corresponds to the *gr* combination, and note the slant indicated by the dotted line.


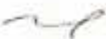








Drill 46. Here is a list of common words that shows how this combination works in words. Practice three lines of each:

| | | | | | |
|--------|--------|--|--------|--------|--|
| gray | grā | | grit | grīt | |
| greed | grē d | | grip | grī p | |
| green | grē n | | grave | grāv | |
| grain | grā n | | cager | ē g-r | |
| dagger | dā g-r | | meager | mē g-r | |

32. The *kl* Combination. In the combination *kl*, the movement is similar to that in finishing the longhand *h*—a deft little downward swing at the end of *k* is necessary to give an artistic and easily written form.

Drill 47. Study the illustration and write two lines of the *kl* combination:







Drill 48. Two lines of each of the following words ought to give you command of the *kl* joining:

| | | | | | |
|--------|-------|---|--------|-------|---|
| clay | klā |  | clip | klīp |  |
| clean | klēn |  | nickel | nīk-l |  |
| cliff | klīf |  | tickle | tīk-l |  |
| pickle | pīk-l |  | caekle | kākl |  |
| clan | klān |  | fickle | fīk-l |  |

33. The lk and rk Combinations. As a first step in writing the combinations *lk*, *rk*, practice two lines of this exercise, following the direction of the arrow:



Drill 49. Next, to convert theory into practice, write two lines of each of the following words:

| | | | | | |
|------|------|---|------|------|---|
| ark | ārk |  | milk | mīlk |  |
| bark | bārk |  | dark | dārk |  |
| mark | mārk |  | park | pārk |  |

34. The fl and fr Combinations. In joining *fl* and *fr*, the angle is rounded off to give fluency in writing; as will be seen in the following illustrations. Observe

how the character resembles the graceful curve of a swan's neck.













Drill 50. Write two lines of *fl* and *fr*, and in doing so, be sure that the slant of *f* is uniform, as shown by the dotted lines in the first illustrations in each line.

Fl    

Fr    

The object of the rounding of the angle in *fr* and *fl*, of course, is the same as in the *pl*, *pr*, *bl*, *br* joinings—to make it possible to write two signs with practically one sweep of the pen.

Drill 51. Skill in executing the movement will be obtained by writing two lines of each of the following words:

| | | | | | |
|-------|-------|---|-------|------|---|
| free | frē |  | flap | flāp |  |
| fray | frā |  | fleet | flēt |  |
| frail | frāil |  | flame | flām |  |
| fret | frēt |  | flat | flāt |  |
| fled | flēd |  | flare | flār |  |

35. **The Circle between Opposite Curves.** An interesting joining is found where we have a circle occurring between opposite curves.

Drill 52. To give you the "feel" of the motion and the sense of rhythm, write two lines of the following:



Drill 53. Now for the practical application in some words. An important thing to notice is that the circle is *turned back* on the curve without any space being left *between the curve and the circle*. It will be noticed that the circle is closed up so that all characters in the outline maintain their correct form. Write two lines of each.

| | | | | | |
|-------|---------|--|-------|---------|--|
| kill | k ī l | | gale | g ā l | |
| gear | g ē r | | beef | b ē f | |
| brick | b r ī k | | lake | l ā k | |
| fib | f ī b | | pave | p ā v | |
| wreck | r ē k | | freak | f r ē k | |

UNIT III

36. **Simple Suffix Signs.** We now come to a very interesting feature of shorthand construction—the writing of a whole syllable or more by one brief sign. You will remember that in your study of the English language there were attachments to words that were called "prefixes" and "suffixes." We provide brief signs for the most common of these. As an example, *ing* is the most frequently used suffix; in shorthand, it is expressed by a dot written at the end of the preceding part of the word. *ly* is another frequent suffix. It is expressed by a small circle.

Drill 54. How these suffixes are employed is illustrated in the words below. Write one line of each:

| | | | |
|---------|--|---------|--|
| laying | | deeply | |
| bearing | | eagerly | |
| helping | | plainly | |
| making | | fairly | |

If you have an *ly* to be added to a root word ending in a circle, as in *ready* and *pretty*, it is done by changing the circle to a small loop:

| | | | | | |
|---------|--|----------|--|---------|--|
| readily | | prettily | | happily | |
|---------|--|----------|--|---------|--|

37. **Brief Signs for Common Words.** The brief signs give us some of our most useful writing material. They represent the most used words in the language. Because usually they are made up of the most important sounds in the words, they are very easily remembered. For example, in this lesson we have the word *any*, expressed by *n-l*. If you pronounce the two sounds separately, you really have the whole word! Other illustrations of the principle are *pep* for *people*; *ab* for *about*; *ve* for *very*; *gr* for *great*; *eve* for *every*; *lit* for *little*; *af* for *after*; and so on. These words are written in accordance with a principle that you will learn later, called the "abbreviating principle," which is merely an adaptation of the idea we already employ in writing many words in longhand, as, for example, *rev.* for *reverend*; *amt.* for *amount*; *Mr.* for *mister*; *bal.* for *balance*; *bk.* for *book*, etc.



You will find the brief forms spread throughout the lessons in small groups, so as to make the learning easier. To increase your writing power as quickly as possible, the words of the most common occurrence are given first. Make use of these signs on every occasion, even using them in combination with longhand in writing for your own convenience, and you will be astonished at how quickly you will be using shorthand instead of longhand for the common words.

In starting to practice the brief forms, go through the list carefully, noting the characters representing the words. You will find in this list a few words—*you*, *with*, *them*, *they*, *this*, *those*—that are written by signs with which you are not yet familiar. Because of their




frequency these words are given in this lesson to increase your ability to write more words in shorthand.

Drill 55. Write one line of each; say the word mentally as you write it; think of the character for the word:




| | | | |
|-------------|---|----------|---|
| for | ∩ | can | — |
| you, your | ∩ | come | — |
| with | 6 | ever | ∩ |
| them | — | every | ∩ |
| they | ∩ | when | — |
| this | ∩ | any | — |
| those | ∩ | more, am | — |
| have | ∩ | people | ∩ |
| all | c | about | ∩ |
| from, form | — | very | ∩ |
| been, bound | ∩ | before | ∩ |
| were | e | great | — |
| my | ∩ | could | ∩ |

| | | | |
|--------|---|---------|---|
| like |  | country |  |
| little |  | never |  |
| after |  | where |  |











38. **Past Tense.** In brief forms, abbreviated words, and words in which a good joining is not possible, a disjoined *t* placed close to or underneath the preceding form is used to indicate the past tense:

formed  liked  peopled 

39. **Brief Signs as Prefixes and Suffixes.** A brief sign is often used as a shorthand* prefix or a suffix, as *for* in *forget*; *af* in *afterclap*; *b* in *betray*; *n* in *inform*, etc.:

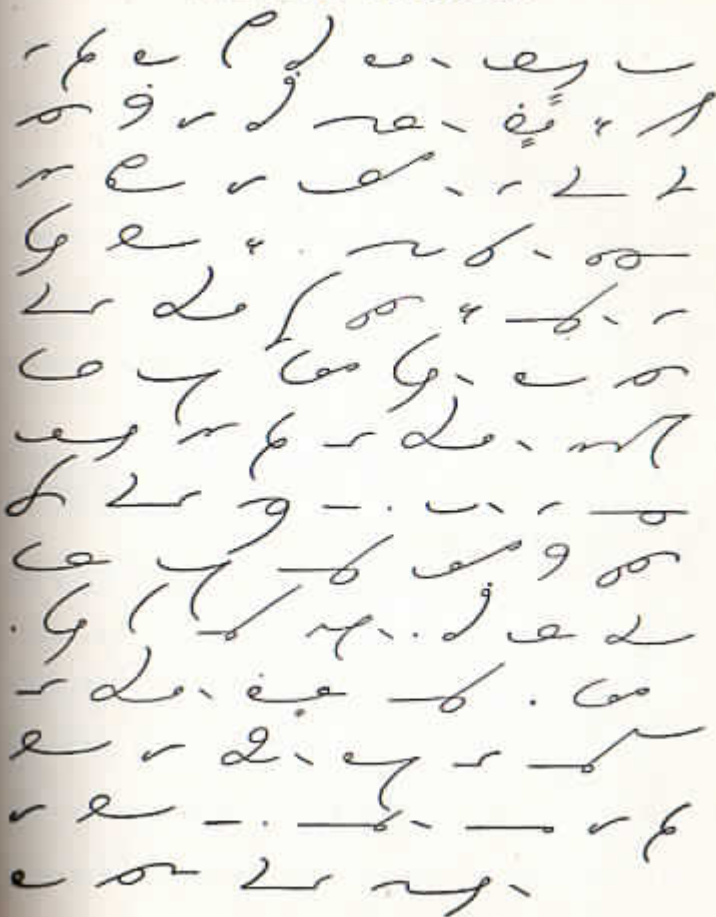
forget  afterclap  betray 

40. Common Phrases:

| | | | |
|----------|--|-----------|--|
| of his |  | you would |  |
| of all |  | can the |  |
| is the |  | about the |  |
| with the |  | have you |  |
| from the |  | for you |  |

*Shorthand prefixes and suffixes do not always correspond with the regular prefixes and suffixes of the language.

READING PRACTICE



WRITING PRACTICE

1. I would not blame her if the reading of the grave tale were evaded.

2. After he made the trip, Anna made him a great apple cake.

3. He needed more labor to make him play a clean, fleet game.

4. Before a great many came, he had ready an appeal about the great need of money.

5. If he could get more help, a marked gain would be made in laying the brick paving.

6. The wreck in the lake made a great racket before the rain began.

7. He will get the cream in the dairy.

8. A great freak gale raved; the lake in the valley labored heavily; the frail fickle craft kicked about; help from the people at the pier was needed.

9. My labor will not be in vain.

10. He made an able appeal to the people about the pay.

11. Hark, I hear a bark in the dark park.

12. A flaring flame met him before he could get back from the deck.

13. A gift of a kettle from her neighbor was liked very well by the pale lady.

14. An attack from the rear would be a grave happening.

15. He will take the ticket from Mary; Eddie is eager for it.

THIRD LESSON

UNIT I


41. **Straight-Line Signs.** The next section of the shorthand alphabet to be considered in our development of the subject is the last of the straight-line signs.


Drill 56. To get your writing muscles in trim for these new characters, and to accustom yourself to the correct formation of them, write two lines of each of the following groups:




42. **The Signs for J, CH, SH.** The long stroke is the shorthand sign for *j*, the medium-length stroke is the sign for *ch* (named *chay*), and the very short stroke is the sign for *sh* (named *ish*). All these strokes are written downward. Remember that *ch* is called *chay*, not *see-atch*; and that *sh* is called *ish*, not *es-atch*.

Drill 57. Now write one line of each of the following groups, being careful to observe slant, and the distinction in length; *sh* is very short. In writing, *see* the character, *think* it, and say it mentally.



j: 

ch: 

sh: 

j, ch, sh: 

43. The Slant of Up and Down Strokes. It may have occurred to you that the signs for *j* and *ch* look very much like those for *d* and *t*. This is true, but they are written with a different slant; thus,

J, CH  / / D, T  / /

It will be seen from the illustration on the following page that the upward strokes in longhand are uniformly on one slant, while the downward strokes are on another.



















This distinction is natural to the hand, because of the influence of writing longhand, and is followed in shorthand writing, as the up-strokes in longhand are written at a much *greater inclination* than are the downstrokes.



The difference in slant of the up strokes and the down strokes is clearly shown in the following illustration:



Moreover, the signs seldom stand alone, and when joined to other characters there can be no possible confusion.

Drill 58. Write two lines of each of the following words, keeping in mind that circles joined to straight lines are written with right motion:

| | | | | | |
|-------|--------|---|---------|----------|---|
| she | sh ē |  | catch | k ā ch |  |
| each | ē ch |  | jam | j ā m |  |
| age | ā j |  | jelly | j ē l ī |  |
| shape | sh ā p |  | gauge | g ā j |  |
| reach | r ē ch |  | sham | sh ā m |  |
| chief | ch ē f |  | cheated | ch ē t-d |  |
| cheap | ch ē p |  | page | p ā j |  |
| check | ch ē k |  | chattel | ch ā t l |  |
| chain | ch ā n |  | dash | d ā sh |  |

match m ā ch bridge b r ī j jacket j ā k ē t allege ā l ē j badge b ā j gem j ē m 

Drill 59. To write a larger number and a wider variety of words, we must constantly enrich our stock of shorthand material, and learn to make use of it. The following is an interesting drill to develop skill in writing one of the most important signs. Write three lines of each of the following, making the hook deep and narrow with sides parallel:

u u u u u u u u u u u u
o o o o o o o o o o o o

44. The O-Hook. The hook given in the last line of the above exercise represents *o* in shorthand. The sign is called the *o*-hook. As a memory aid, note the following:

o = *u* = *o*

Like the *a*-circle, the *o*-hook represents three shades of sound. Without any mark beneath it, it stands for the short sound of *o*, heard in *hot*, *top*; with a dot beneath, it stands for the medium sound, *aw*, heard in

the words *raw*, *taught*; and with a dash beneath, it stands for the long sound of *o*, heard in *oar*, *no*.

The following famous name contains the three sounds represented by the *o*-hook:

John

Paul

Jones







Drill 60. To impress these on your mind, and to secure accuracy in execution, write three lines of the following drill; the hook is made deep and narrow; the start and finish of the hook should be on a level with each other. Think of the sound of each character as you write, and pronounce it mentally.

o o o o o o o o o o o o o o o

ow o o o o o o o o o o o o o o o

ō o o o o o o o o o o o o o o

Drill 61. Write two lines of each of the following words, paying special attention to the sounds of the vowels:

hot h ō t no n ō ought aw t odd ō d taught t aw t low l ō 

| | | | | | |
|--------|-------------|--|---------|-----------|--|
| bore | b ō r | | brought | b r a w t | |
| law | l a w | | pole | p ō l | |
| bought | b a w t | | road | r ō d | |
| talk | t a w k | | ball | b a w l | |
| top | t ō p | | job | j ō b | |
| abroad | a b r a w d | | caught | c a w t | |
| hope | h ō p | | often | a w f n | |
| show | sh ō | | wrote | r ō t | |
| shown | sh ō n | | note | n ō t | |
| load | l ō d | | off | a w f | |

Drill 62. In certain joinings the *o*-hook is turned on its side to avoid an unnecessary angle, and to increase ease and accuracy in writing.

Write two lines of each of the words in the drill:

| | | | | | |
|------|-------|--|-----|---------|--|
| on | ō n | | or | a w r | |
| home | h ō m | | nor | n a w r | |

| | | | | | |
|-------|---------|--|-------|-----------|--|
| known | n ō n | | roam | r ō m | |
| whole | h ō l | | coal | k ō l | |
| own | ō n | | roll | r ō l | |
| moan | m ō n | | door | d ō r | |
| omit | ō m ī t | | adore | ā d ō r | |
| lore | l ō r | | loan | l ō n | |
| only | ō n l ī | | alone | ā l ō n | |
| honor | ō n r | | dawn | d a w n | |
| grown | g r ō n | | blown | b l ō n | |
| tone | t ō n | | drawn | d r a w n | |

A little "research" work on Drill 62 will show that the *o*-hook is turned on its side before *n*, *m*, *r*, *l*, to avoid an angle. This increases accuracy and facility in writing.

When a downward character comes *before* a hook, it is unnecessary to turn the hook on its side, since the hook joins naturally to downward characters without an angle, as will be seen in the words *pole*, *job*, *shown*, and *ball* in Drill 61; also in the words *John Paul Jones*.

UNIT II

45. The S Sound. The sound of *s* is very frequent, and is used in combination with practically every other sound in the language. For this reason *s* is represented by two small and facile signs, which join easily with all other characters.

Drill 63. As a preparation for the introduction of the signs for *s*, write two lines of a very small oval with *left-motion*—like this:

Drill 64. Follow this with a similar drill on the small oval made with *right-motion*—like this:

46. The Signs for S. From the small oval two very small downward curves are taken which represent *s*; thus,

Memory aid: $\phi = \text{'} = \text{'}$

Drill 65. To get skill in writing these characters, practice one line of each of the signs. The curves should be short but *deep*:

47. S Joined to Left-Motion Curves. The drill that follows will show that when *s* is joined to a left-motion curve, the *left-motion s* is used.

Drill 66. Write two lines of each of the following common joinings, observing that when *s* precedes a *down* stroke, the *base* of the down stroke rests on the line:

sp:

ps:






















sl:

ls:

rs:

Drill 67. In writing one line of each of these words, note how easily the *s* joins to other characters.

| | | | | | |
|--------|--|------|--|--------|--|
| spray | | pass | | press | |
| sprain | | base | | place | |
| split | | busy | | spread | |

| | | | | | |
|-------|---|--------|---|---------|---|
| space |  | spark |  | robs |  |
| sales |  | hears |  | tracc |  |
| slay |  | horse |  | class |  |
| sleep |  | race |  | affairs |  |
| slow |  | less |  | police |  |
| slope |  | laws |  | dress |  |
| spare |  | clapse |  | clause |  |


48. **S Joined to Right-Motion Curves.** The drill that follows will show that when *s* is joined to a *right-motion* curve, the *right-motion s* is used.


Drill 68. To acquire facility in movement, write two lines of each of the following, noting carefully the joining of *ks* and *gs*:


sf: 

fs: 













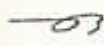








sk: 

ks: 

sg: 

gs: 

Drill 69. To learn the movement necessary in applying this joining in the writing of words, fill two lines of your book with each of the following words:

| | | | | | |
|--------|---|--------|---|---------|---|
| safe |  | phrase |  | pays |  |
| face |  | takes |  | scheme |  |
| save |  | sick |  | skin |  |
| sphere |  | sake |  | gets |  |
| makes |  | guess |  | eggs |  |
| case |  | skate |  | lesser |  |
| lacks |  | tags |  | vessels |  |

49. **S Joined to Straight Strokes.** The following drill illustrates how *s* is joined to straight lines—at a sharp angle.

Drill 70. Study the joinings and write one line of each of these frequent combinations:

st: *st st st st st st st st st st*

ts: *ts ts ts ts ts ts ts ts ts ts*

ds: *ds ds ds ds ds ds ds ds ds ds*

sn: *sn sn sn sn sn sn sn sn sn sn*

sm: *sm sm sm sm sm sm sm sm sm sm*

ns: *ns ns ns ns ns ns ns ns ns ns*

ms: *ms ms ms ms ms ms ms ms ms ms*

js: *js js js js js js js js js js*

chs: *chs chs chs chs chs chs chs chs chs chs*

shs: *shs shs shs shs shs shs shs shs shs shs*

It will be worth your while to gain expertness in writing the *st* combination.

Drill 71. Now write one line of each of the following words, which illustrate clearly the joining of *s* to straight strokes:













| | | |
|----------------|----------------|-----------------|
| stay <i>st</i> | city <i>st</i> | seen <i>st</i> |
| set <i>st</i> | said <i>st</i> | seems <i>st</i> |

| | | |
|-----------------|--------------------|------------------|
| since <i>st</i> | straight <i>st</i> | stone <i>st</i> |
| same <i>st</i> | strap <i>st</i> | stress <i>st</i> |
| sense <i>st</i> | snow <i>st</i> | stream <i>st</i> |
| needs <i>st</i> | smell <i>st</i> | leans <i>st</i> |
| nets <i>st</i> | smash <i>st</i> | sash <i>st</i> |
| days <i>st</i> | smoke <i>st</i> | sashes <i>st</i> |
| odds <i>st</i> | steel <i>st</i> | sages <i>st</i> |
| miss <i>st</i> | step <i>st</i> | chase <i>st</i> |

The principle employed in words of this type will be seen at a glance. It is simply this: That *s* is joined to a straight line with a *sharp angle*.

Drill 72. Write two lines of each of the following words, giving *s* its characteristic slant and deep curvature, and observing clear distinctions in the sizes of the characters:













| | | |
|---------------|-----------------|-----------------|
| see <i>st</i> | as <i>st</i> | essay <i>st</i> |
| say <i>st</i> | cease <i>st</i> | easy <i>st</i> |

| | | | | | |
|--------|---|--------|---|--------|---|
| so |  | soda |  | soap |  |
| sorry |  | sob |  | solemn |  |
| sorrow |  | solve |  | soft |  |
| solid |  | solace |  | soul |  |

UNIT III



















53. **Simple Suffixes and Prefixes.** You have probably noticed how brief the prefix and suffix signs make the outlines for even long words. The sounds *shun* (spelled *sion*, *shion*, and *cean*, etc.), and *con* and *com*, also occur very often. *Shun* is expressed by the sign for *sh*; *con*, *com*, and *coun* by *k*.




Drill 77. The following words, illustrating the use of the signs, should give you a working acquaintance with the prefixes and suffixes:

| | | | | | |
|---------|---|-----------|---|--------|---|
| nation |  | motion |  | county |  |
| session |  | commotion |  | commit |  |
| section |  | convey |  | common |  |
| fashion |  | commence |  | compel |  |

The shorthand prefixes *con*, *com*, *coun* are always followed by a consonant, and the consonant following the prefix naturally is written. In words in which the *n* or *m* is doubled, as in *commerce*, *commotion*, *common*, *commit*, *connote*, the prefix only is written with *k*.

54. Brief Forms for Common Words.

| | | | |
|----------------|---|---------------|---|
| much |  | most |  |
| which, change |  | business |  |
| there, their |  | small |  |
| what |  | order |  |
| put |  | think, thing* |  |
| some |  | such |  |
| upon |  | shall, ship |  |
| should |  | work |  |
| because, cause |  | must |  |

*The suffix *thing* is also expressed by the *ing-dot*: anything 
something , everything 

| | | | |
|---------------------|--|-------------------|--|
| part | | nothing | |
| party | | present | |
| go, good | | give-n | |
| things ¹ | | govern-ment | |
| matter | | possible | |
| also ² | | says, system | |
| public | | over ³ | |
| far, favor | | let, letter | |
| again | | tell, till | |
| against | | always | |

1. The suffix *ings* is expressed by a left-motion *s* in place of the dot for *ing*, as in *sayings* , *casings* , *etchings* .

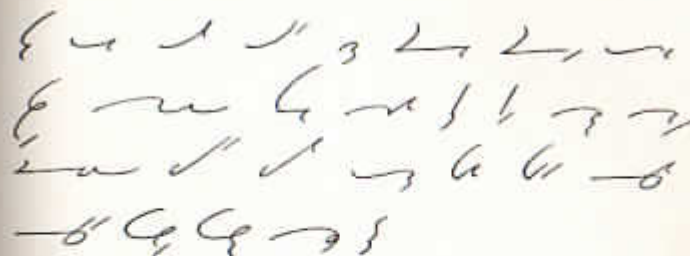
2. The brief form for "all" is used to express *al* (pronounced *aw-l*) in a few words: *almost* , *although* .

3. The word *over* as a word or a prefix is *o* written above the following word or the rest of the word.

55. Derivatives of Brief Forms. Write the following: puts, hours, ends, ended, yours, forms, formed, workings, peopled, greater, bounds, countries, changes, changed, causes, caused, smaller, ordered, orders,

works, parts, parted, matters, mattered, presented, presents, gives, systems.

56. Key to Derivatives.



Note: The plural of a brief form ending in *s*, as in the word *cause*, is formed by adding another *s* with the same motion. The joining is illustrated above, in the words *causes*, *presents*, *systems*.

57. Simple phrases.

| | | | |
|-----------|--|----------------|--|
| with this | | they will* | |
| which the | | it is possible | |
| what was | | over the | |
| in such | | the letter | |
| in order | | there will | |

*In many phrases *they* is written *th*—the same as *the*.

READING PRACTICE

I have not read about
 him often?
 A fringe of dark green grass
 had grown about the walks,
 giving a sense of velvety
 feeling to his steps; a mass
 of red roses halted his steps.
 His sense of loss was brought
 home to him by seeing her
 leave her home alone.
 A low stone fence brought
 her straight about as she
 came from the village.
 John can play a tiptop game
 of ball.
 Can you match the shape of
 her broad red hat?
 James and Mary talked over
 the affairs of Miller and
 Lilly.
 A gray day greeted the pair
 as they left home.
 A broad stream traced a
 pretty trail by the paved
 street.
 Traces of the road could be
 seen by him as he strode
 about the country.
 He caught a glow of hope
 in the romance of business
 and he was amazed at the
 change it wrought in his
 aim to achieve.
 John saw the public favor
 his action brought, and he
 wrought with a greater will.
 The goal cannot be reached
 by soft labor.
 A sense of honor made him
 attack the plan with energy.
 The public is in favor of
 good government because it
 makes a happy people.

WRITING PRACTICE

1. John Paul Jones — have-you-not read about him often?
2. A fringe of dark green grass had grown about the walks, giving a sense of velvety feeling to his steps; a mass of red roses halted his steps.
3. His sense of loss was brought home to him by seeing her leave her home alone.
4. A low stone fence brought her straight about as she came from the village.
5. John can play a tiptop game of ball.
6. Can you match the shape of her broad red hat?
7. James and Mary talked over the affairs of Miller and Lilly.
8. A gray day greeted the pair as they left home.
9. A broad stream traced a pretty trail by the paved street.
10. Traces of the road could be seen by him as he strode about the country.
11. He caught a glow of hope in the romance of business and he was amazed at the change it wrought in his aim to achieve.
12. John saw the public favor his action brought, and he wrought with a greater will.
13. The goal cannot be reached by soft labor.
14. A sense of honor made him attack the plan with energy.
15. The public is in favor of good government because it makes a happy people.

FOURTH LESSON

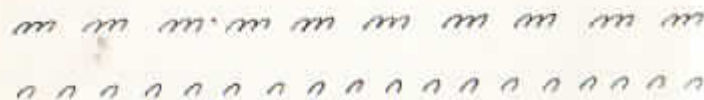
UNIT I

58. The oval plays an important part in the writing of both longhand and shorthand, as you have no doubt discovered from previous experience in studying these lessons.

Our next group of characters is taken from the small right-motion oval. As a movement drill write three lines of the following:



Drill 78. Now write three lines of the following; in writing the second group make the hook deep and narrow. The beginning and end of the hook should be on a level with each other.



59. The \overline{OO} -hook. The hook shown in the last line of the foregoing drill represents the \overline{oo} sounds in shorthand. The sign is called the \overline{oo} -hook. It is taken from

the upper part of the longhand *o* without the connecting stroke; thus:






















This hook also represents three shades of sound, as was the case with the other vowel signs.

Without any mark beneath it, it represents the sound of the short *u*, as heard in *dumb*, *shut*; with a dot beneath, it stands for the medium sound \overline{oo} , as heard in *foot*, *nook*, *took*; with a dash beneath, it stands for the long sound of \overline{oo} , as heard in *doom*, *food*, *rude*. This method of marking the vowels is uniform throughout the system.

Drill 79. To assist you in getting these signs and the sounds they represent stored away in your memory and in your *hand* for instant use, practice three lines of the following drill; *think* the sign, *see* it, *say* it mentally, while writing:



Drill 80. You will see how easily this hook joins in writing words by writing each of the following word forms until you have perfect control of the movement:

| | | | | | |
|-------|---------|--|-------|---------|---|
| hush | h ũ sh | i | cut | k ũ t |  |
| oven | ū v n | 2 | hull | h ũ l |  |
| up | ū p | ? | none | n ũ n |  |
| luck | l ũ k |  | mood | m ōō d |  |
| doom | d ōō m |  | cool | k ōō l |  |
| to | t ōō | ? | moon | m ōō n |  |
| took | t ōō k |  | shut | sh ũ t |  |
| foot | f ōō t |  | who | h ōō | ? |
| push | p ōō sh |  | whose | h ōō z | ? |
| tough | t ũ f | 3 | whom | h ōō m |  |
| food | f ōō d |  | do | d ōō |  |
| pull | p ōō l |  | does | d ũ z |  |
| fuss | f ũ s |  | us | ū s | ? |
| true | t r ōō |  | issue | ī sh ōō | ? |

60. The \overline{oo} -hook Modified. To secure more fluent outlines, the \overline{oo} -hook is turned under *m*, *n*, as illustrated in the words *none* and *mood* in the foregoing drill.

It is also turned around *inside* *g* or *k* if followed by *l* or *r*, as in the words *cool*, *gull*. Note that the \overline{oo} -hook is *not* turned under *g* and *k* except when followed by *l* or *r*.

Similarly, you will remember, the *o*-hook was turned on its side before *m*, *n*, *l*, *r*, for the same purpose—to avoid an angle.

It will help you to remember if you will just think that the *o*-hook is turned on its side *before* certain strokes; the \overline{oo} -hook, *after* certain strokes. If you will analyze the words in the foregoing drill, with this principle in mind, it will further impress itself on your memory.

61. Method of Expressing Final R following a Circle. In connection with *straight strokes* we can now introduce a valuable shortening principle. It is simplicity itself; you will see the application of it at once.

If you wrote the word *dare* in full, you would have this form:


















But if you omit the *r*, the form for the word *dare* would be:





The fact that the circle is written with *left* motion indicates that the *r* is to be read *after* the circle. Compare the word *dare* with *day*, and you will quickly see the difference.

Drill 81. Now notice how beautifully this operates in words by writing each of the following words three times:

| | | |
|---|---|---|
| dear  | tear  | mar  |
| merc  | ater  | owner  |
| near  | jeer  | broader  |
| jar  | richer  | heater  |
| share  | chatter  | hammer  |




62. Method of Expressing R Following an Initial Circle. This simple and natural principle of reverse motion is also applied at the *beginning* of words.










If we wrote *art* in full, it would look like this: 

But if we omit the *r*, the form would be: 

The fact that the circle is written with *left* motion at the beginning of straight strokes indicates that *r* is to be read *after* the circle. Compare the word *art* with *ate* and you will see that when the circle is written with *right* motion it signifies only the vowel sound.













Drill 82. To fix the principle in mind, and to furnish practice which will enable you to acquire skill in the application of it, write each of these words three times:

| | | |
|---|---|---|
| hard  | art  | earn  |
| hardy  | heart  | heard  |

| | | |
|---|--|---|
| arm  | harm  | harsh  |
| army  | hurt*  | urge*  |
| harmony  | herded  | arch  |

All these forms are distinctive because the circle is turned on the opposite side from that employed in the words *day*, *aim*, *hit*, etc. The *r* is thus as clearly indicated as if it were actually written. Compare the following words: *hard*, *had*; *heart*, *hat*; *heard*, *heed*; *arm*, *aim*; *hurt*, *hit*; *harsh*, *hash*; *herded*, *heeded*, and note the difference.

Drill 83. Study the forms in the following words, and see how the plural is formed when a root word or derivative ends in a left-motion circle:

| | | |
|--|--|---|
| readers  | chairs  | cheers  |
| dares  | ledgers  | stairs  |
| cashiers  | soldiers  | heaters  |
| hammers  | manners  | tears  |

It will be seen that the circle is simply changed into a left-motion loop.

* Note: In the words *urge*, *hurt*, *hurdle*, and others, the vowel sound in *ur* is expressed more conveniently by the circle.

UNIT II

63. Method of Expressing W. In writing shorthand, some characters are made to do double duty. As an example, we find that when the sound $\bar{o}\bar{o}$ is pronounced before a vowel, as in $\bar{o}\bar{o}\text{-}\bar{a}\text{-}t$ (wait), the $\bar{o}\bar{o}$ sound is equivalent to w . Try it on the following words, pronouncing the sounds slowly:

| | | |
|--|--|---|
| $\bar{o}\bar{o}\text{-}\bar{e}\text{-}d$ | $\bar{o}\bar{o}\text{-}\bar{a}\text{-}v$ | $\bar{o}\bar{o}\text{-}\bar{a}\text{-}w\text{-}l$ |
| weed | wave | wall |

Drill 84. As a preliminary step in writing the hook before a vowel, practice one line of each of the combinations in the following drill. Before starting to write, study the forms, and get the fact firmly impressed upon your mind that the circle vowel is not written *up inside the hook*, but that the hook retains its full form:

w *o* *o* *o* *o* *o* *o* *o* *o* *o* *o* *o* *o* *o* *o*

w-e *o* *o* *o* *o* *o* *o* *o* *o* *o* *o* *o* *o* *o* *o*

w-a *o* *o* *o* *o* *o* *o* *o* *o* *o* *o* *o* *o* *o* *o*

w-oo *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m*

w-o *v* *v* *v* *v* *v* *v* *v* *v* *v* *v* *v* *v* *v* *v*

Drill 85. One of the beauties of our new shorthand material is that it becomes immediately available in a

large number of words. Write two lines of each of these words:

| | | | | | |
|------|----------|---------|----------|-------|----------|
| we | <i>o</i> | walk | <i>o</i> | wcep | <i>o</i> |
| win | <i>o</i> | web | <i>o</i> | watch | <i>o</i> |
| way | <i>o</i> | weave | <i>o</i> | wet | <i>o</i> |
| ways | <i>o</i> | women | <i>o</i> | woke | <i>o</i> |
| wage | <i>o</i> | wait | <i>o</i> | wash | <i>o</i> |
| wail | <i>o</i> | weighed | <i>o</i> | water | <i>o</i> |
| wake | <i>o</i> | wedded | <i>o</i> | wool | <i>o</i> |

In reading, remember that when the oo -hook is followed by a vowel, it is read as w .

64. W within Words. In the body of a word, it is usually more convenient to express w by a dash struck beneath the following vowel. In writing sw at the beginning of words, however, as in *swim*, *sweet*, etc., the hook for w is employed in preference to the dash.

Drill 86. Study the principle as applied in the following words, and write each until you get the form fixed in mind:

| | | | | | |
|-------|--|-------|--|--------|--|
| quick | | dwelt | | swell | |
| queer | | queen | | sway | |
| quit | | quote | | swift | |
| twin | | sweet | | sweep | |
| twist | | swim | | square | |

65. **A before W and H.** In a few words beginning with *a-h* or *a-w* it is more convenient to use the brief form for *a*, placing it on the line before the next character.

Drill 87. In practicing the following, be sure to write the dot first:

| | | | | | |
|-------|--|--------|--|---------|--|
| ahead | | awaken | | awaited | |
| away | | awoke | | awake | |

66. **The Wh Combination.** Have you ever thought of the fact that *h* is pronounced *first* in the combination *wh*? In shorthand we write it as sounded—the dot first.

Drill 88. Write at least two lines of each of these:

| | | | |
|-------|-------|--------|------|
| wheat | wheel | whence | whim |
| | | | |

67. **Expressing Y.** If we pronounce long *e* before a vowel, it is equivalent to the sound of *y*. Consequently there is no special character for the sound of *y*; we just use the sign for *e* which you have already learned.

Drill 89. By writing the following words a few times, you will see how the principle is applied in practice:

| | | | |
|------|-------|-----|------|
| yawn | yacht | yon | Yule |
| | | | |

68. **Ye and Ya Combinations.** There are a few words in which the combinations *yi*, *ye*, and *ya* occur. *Yi-ye* are expressed by a small loop; *ya* by a large loop.

Drill 90. Study the following illustrations and write each word until you get the "feel" of making the loops:

| | | | |
|-----|------|------|------|
| yet | year | yarn | yell |
| | | | |

69. **The H-Dot Omitted.** In a few frequently recurring words, the *h*-dot is omitted.

Drill 91. Familiarize yourself with these words by writing them many times:

| | | | |
|-----|-------|------|-------|
| him | her | had | here |
| | | | |
| has | heard | hope | happy |
| | | | |

UNIT III

70. Simple Prefix and Suffix Forms. One of the fascinating things about the prefix and suffix signs is that they give distinctive forms.

In (and its variations *en*, *un*) is one of the most frequent prefixes. Naturally, as we have had the brief word form for *in* expressed by *n*, we shall use this character as a prefix sign for *in*, *en*, *un*.

Similarly, the prefixes *im* and *em* are expressed by *m*.

Drill 92. The words in the drill furnish good illustrations of how these work:

| | | | | | |
|--------|--|--------|--|---------|--|
| infer | | unlike | | emblem | |
| invade | | indeed | | engine | |
| envy | | embark | | impart | |
| unfair | | impair | | impress | |

The prefixes for *em*, *im*, *en*, *in*, *un*, are used only when a consonant follows the prefix. When a *vowel* follows the prefix, the initial vowel is retained, as illustrated in the following words:

| | | | | | |
|--------|--|-------|--|----------|--|
| uneasy | | image | | inaction | |
|--------|--|-------|--|----------|--|

Drill 93. Negative words beginning with *im*, *un*, are distinguished from the positive forms by writing the beginning vowel in the negative form, as in:





























| Positive | | Negative | |
|-----------|--|-------------|--|
| known | | unknown | |
| necessary | | unnecessary | |

71. Brief Forms for Common Words. A most important thing in connection with the brief forms is that they must be written very accurately. The reason for this is that these words are so familiar and the forms so easy to write that often we do not realize that we are writing them carelessly.

In practicing them, study the movements used and try to write them fluently but accurately.

The accuracy of your shorthand will depend largely upon your accuracy in writing the brief forms.











| | | | |
|--------|--|-----------------|--|
| one | | once | |
| world | | morning | |
| woman | | believe, belief | |
| still | | enough | |
| cannot | | call | |
| house | | name | |

| | | | |
|-----------|---|----------------|---|
| situation |  | capital |  |
| almost |  | yesterday |  |
| course |  | better |  |
| general |  | girl |  |
| several |  | love |  |
| ago |  | company, keep |  |
| ask |  | usual-ly, wish |  |
| gave |  | number |  |
| state |  | purpose |  |
| amount |  | real, regard |  |
| children |  | during, doctor |  |
| full-y |  | subject |  |
| left |  | big |  |
| told |  | become, book |  |

72. **Derivative Drill.** You have already seen how common derivatives are formed in the previous lesson. Write the following:

Worlds, stilled, houses, mornings, believes, beliefs, called, calling, calls, named, situations, courses, generally, asked, asks, stated, states, amounts, amounted, children's, capitals, girls, loved, loving, lovely, unlovely, wished, wishing, numbered, numbers, subjects, subjected, regarded, regarding, unreal, purposed, purposes, parted, parting, impart.

73. Simple Phrase Drill:

| | | | |
|------------------|---|-----------|---|
| I believe |  | we ask |  |
| we believe |  | I told |  |
| of course* |  | we wish |  |
| on the subject † |  | we shall |  |
| with regard |  | we should |  |

* Owing to the frequency of *of course* it is abbreviated to *ok*.

† Unimportant words are often omitted in phrases as, for example, the word *the* in this phrase.

FIFTH LESSON

UNIT I

Drill 94. Just to get your writing motor-apparatus "warmed up" for the drills that follow, write one line of the following small right-motion oval:



Drill 95. Now reverse the operation and write one line of the small left-motion oval:



74. The Signs for Th. From these small ovals we take two more shorthand characters, thus:

| | | |
|--|----|---|
| | th | } as sounded in the words <i>this, those,</i> <i>theme, though</i> |
| | th | |

As will be seen by the direction indicated by the arrows, both signs are written upward on the slant of *t*.

Drill 96. Practice several lines of the following drill to get command of this character:



Drill 97. Write two lines of each of the following words:

| | | | | | |
|--------|--|---------|--|----------|--|
| thick | | tooth | | smoothly | |
| earth | | bathing | | through | |
| ethics | | thought | | thrown | |
| thief | | these | | mirth | |
| health | | faith | | month | |
| though | | thin | | theme | |
| both | | forth* | | thud | |
| thus | | path | | birth | |
| threat | | teeth | | clothing | |
| wreath | | oath | | growth | |

* The brief form for "for", *f*, is used as a prefix sign for "for."










75. The TH Joinings. To check up on the practical application, as illustrated in the foregoing drill, let us see what rules may be formulated:

First, a right-motion *th* is joined to a right-motion curve, as in the words *thick, thief, these*; a left-motion *th* to a left-motion curve, as in the words *earth, though, threat*. In a few words *bath, path, apathy*, the right-motion *th* is used to provide more facile outlines.

Second, in some words either *th* appears to make an equally easy joining; in such words the right-motion *th* is given preference. Examples of these are *theme, thin, thence, teeth, heath, thee*.

76. Method of Expressing Ther. It is found in practical writing that the syllable *ther* at the end of many words, as in *either, other*, can be expressed with great advantage by the sign for *th*.













Drill 98. How the principle is applied will be learned by studying and practicing the following words:

| | | |
|--|---|---|
| either  | mother  | neither  |
| rather  | father  | gather  |
| others  | brother  | further  |

77. The Signs for Ng and Nk. The sign for *ng*, as in *sing*, is expressed by an *n* written at a slightly down-













ward slant; *nk* (sounded *ngk*), by a longer stroke on the same slant, as illustrated in the following drill.

Drill 99. In practicing the drill, it is necessary only to slant the strokes sufficiently to distinguish them from *n* and *m*:

| | | |
|---|--|---|
| ring  | spring  | sang  |
| rank  | cling  | sank  |
| singing  | blank  | banking  |
| sink  | king  | brink  |

78. The Ld Combination. The combination *ld* is expressed by giving *l* an upward slant at the end. The illustrations in the drill below will give you a correct idea of the form.

Drill 100. In writing these words, complete the *l* with a swinging upward movement:

| | | |
|--|--|--|
| old  | skilled  | cold  |
| sold  | field  | sealed  |
| mould  | elder  | failed  |
| killed  | folder  | filled  |

| | | | | | |
|--------|---|------|---|------|---|
| unfold |  | held |  | gold |  |
| yield |  | bold |  | hold |  |

UNIT II

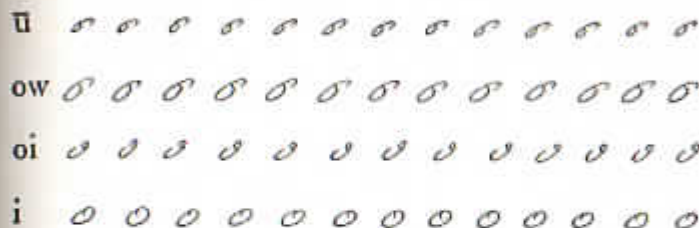
79. Concurrent Vowels. One of the fascinating things about learning the principles of shorthand is the fresh and interesting material constantly coming on the scene of our efforts. It is like a play unfolding its plot. You are accumulating rapidly the basic word-building principles, and very soon a new interest will be developed in how quickly and accurately you can use this material.

In this lesson we shall have to deal with vowel sequences—that is, one vowel following directly after another. Of course, you learned away back in your grammar school experience that there are such things as “diphthongs.” In shorthand we provide signs for these.

Drill 101. As a preliminary, write one line of each of the following small ovals—right and left motion, following the arrows:







































80. The Diphthongs. There are four diphthongs, \bar{u} , ow , oi , \bar{i} . Since a diphthong is the union of two vowels pronounced as one syllable, the diphthong is represented by the two signs for the vowels of which it is composed. As a preliminary penmanship drill, write two lines of each of the following characters, pronouncing the sounds indicated by the printed letters.



81. Analyzing the Sounds. You will see from the foregoing that \bar{u} is composed of $\bar{u}-\bar{o}$; ow , of $\bar{a}-\bar{o}$; oi , of $aw-\bar{i}$; \bar{i} of $\bar{a}-\bar{r}$. In the sign for \bar{i} the second circle is only *half completed* in order to give us a character that may be more easily joined.










This restatement of an obvious fact is of importance only as furnishing a scientific explanation. The important thing for you to do is to get the *sign* completely associated with the *sound*, and to acquire fluency in writing it.

Drill 102. These signs add more power to your pen by giving you facility in writing another important class of words.

| | | | | | |
|--------|---|----------|---|----------|---|
| few |  | sky |  | mouth |  |
| huge |  | view |  | fighting |  |
| mute |  | trying |  | boys |  |
| ounce |  | supplies |  | oil |  |
| now |  | unique |  | human |  |
| cow |  | vow |  | drive |  |
| enjoy |  | apply |  | finally |  |
| annoy |  | buy |  | fire |  |
| price |  | fine |  | cue |  |
| size |  | wise |  | wild |  |
| higher |  | widely |  | comply |  |
| wide |  | voice |  | youth |  |










82. Consecutive Vowels. In a few words vowels follow one another consecutively; that is, one directly after another as in *poet*. Naturally, you simply write the vowels in the order in which they occur.

Drill 103. Practice each form a few times, keeping in mind the application of the shorthand principle as well as the movement:

| | | | | | |
|-------|---|-------|---|---------|---|
| snowy |  | poem |  | Leon |  |
| radio |  | poet |  | shadowy |  |
| cameo |  | chaos |  | Noah |  |

83. Long I Followed by a Vowel. In still another class of words, any vowel following long *i* may be expressed by the small circle within the large circle.

Drill 104. By writing one or two lines of each of the following, you should master both the application of the principle and the movement used in writing:

| | | | | | |
|------|---|---------|---|----------|---|
| Ryan |  | via |  | prior |  |
| diet |  | science |  | fiat |  |
| Zion |  | lion |  | alliance |  |

The rules governing the joining of circles apply to the diphthong *i*, as shown in the following words:










| | | | |
|---|---|---|---|
| rap | ripe | tap | type |
|  |  |  |  |

main mine fat fight

84. The ia and ea Combinations. The sound *ia*, as heard in the words *aria*, *mania*, is expressed by writing the circle for *a* and placing a dot inside. The sound *ea* as in *create* is expressed by the large circle with a dash inside.

Drill 105. In writing these words, pronounce the words mentally and think intently of the signs as you write:

| | | | | | |
|---------|---|---------|---|--------|---|
| piano |  | create |  | lineal |  |
| aviator |  | radiate |  | medial |  |
| aria |  | cereal |  | menial |  |













Drill 106. To save time in writing, the sign for *i* in the following words is abbreviated to a large circle. Write two lines of each:

| | | | | | |
|-------|---|--------|---|----------|---|
| life |  | lively |  | might |  |
| quite |  | line |  | almighty |  |







UNIT III

85. Simple Prefixes. Learning the prefixes and suffixes already illustrated and the few remaining ones to follow will increase your writing power surprisingly. By mastering a few frequently recurring words in which the prefixes and suffixes are used, you will have a foundation on which to build other words in which they occur. *Be* is expressed by *b*; *de*, by *d*; and *re* by *r*; *dis* by *ds*; and *mis* by *ms*.

























Drill 107. Take note particularly of the prefix signs:

















| | | | | | |
|-------|---|----------|---|---------|---|
| begin |  | dispel |  | review |  |
| began |  | mislay |  | reform |  |
| below |  | misplace |  | recede |  |
| delay |  | mislead |  | display |  |

It is more convenient in writing *de* before *g* and *k* to insert the vowel, as in *decay*, *decrease*, etc. *R-e* for *re* is also more convenient when it precedes the forward characters—*g*, *k*, *l*, *r*, *m*, *n*, *d*, *t*,—as in:











| | | | | | |
|--------|---|----------|---|---------|---|
| regain |  | decay |  | relate |  |
| relief |  | decrease |  | release |  |

86. **Brief Forms for Common Words.** These word forms are not very useful unless thoroughly memorized. Consequently, go over the list many times, reading and writing until you can recognize each word instantly, and recall its form in writing.

| | | | |
|----------------|---|--------------|---|
| already |  | next |  |
| among |  | why |  |
| behind |  | office |  |
| important-ee |  | official |  |
| look |  | special |  |
| young |  | value |  |
| point, appoint |  | above |  |
| kind |  | week |  |
| thousand |  | side |  |
| together |  | care |  |
| future |  | carry |  |
| send |  | right, write |  |

| | | | |
|-----------|---|------------|---|
| long |  | power |  |
| how, out |  | without |  |
| soon |  | another |  |
| within |  | than, then |  |
| while |  | three |  |
| complete |  | use |  |
| knowledge |  | find |  |
| desire |  | person |  |

87. **Simple Phrases.**

| | | | |
|-----------|---|-----------|---|
| and have |  | that they |  |
| on the |  | just now |  |
| on that |  | this week |  |
| more than |  | and was |  |
| above the |  | as the |  |

READING PRACTICE

a f r o e u b } o
 f u l l i o n .
 o . 1 . 7 a n t h
 o . s i g l e i a
 M o . d e s e r i a
 e e e e e e e e e
 e b . d o e r i e s
 s e e e e e e e e
 u r i e . n e e e
 b e e e e e e e e
 e n e e e e e e e
 b r a y e e e e e
 n e e e e e e e e
 e e e e e e e e e

WRITING PRACTICE

1. The sun was shining at a low angle across the field and showed all the moist dark soil just like any other piece of earth that had been made ready for the grain.

2. Up sprouted also a great many buglers and with the first breath that they drew they put their brazen bugles to their lips and gave a tremendous and ear-shattering blast; so that the whole space, just now so quiet and solitary, rang with the clash and clang of arms and the bray of warlike music and shouts of angry men.

3. Cadmus saw the fierce face of a man beneath the heavy helmet.

4. Soon he saw the steel heads of spears sprouting up about the field like so many stalks of grain, and as, with thrilling thoughts, he watched them, they grew taller and taller.

5. Soon there came to his view a vast number of bright steel blades being thrust up in the same way.

6. As he was leaving, just in the door he met Allan coming in; and the two drew back and looked at each other like two dogs; they were neither of them big men, but they appeared fairly to swell out with pride.

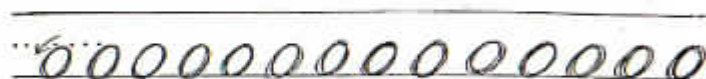
7. "Early to bed and early to rise makes a man healthy, wealthy, and wise." "If you would be wealthy, think of saving as well as of getting." "If you would know the value of money, go and try to borrow some, for he who goes a-borrowing goes a-sorrowing." These are the wise words of Benjamin Franklin.

SIXTH LESSON

UNIT I

88. **The Blending Principle.** In this lesson you will discover a most interesting development of the blending principle which you have already seen applied in some of the foregoing lessons.

Drill 108. As a step toward acquiring facility in writing the new blended characters write two lines of the following medium sized left-motion oval:



Now write two lines of a similar oval made larger:



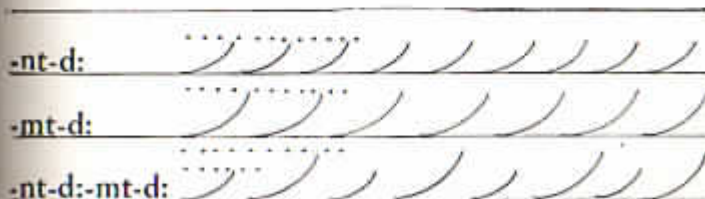
89. **Blended nt-nd; mt-md.** The blended consonants, *-nt*, *-nd*, are taken from the last part of the medium oval, and *-mt*, *-md*, from the large oval, as will be seen from the illustration on the following page.



90. **Analysis of the Principle.** What we have done here is merely to follow the natural *inclination* of the hand to "slur" or round off the blunt angle.

It will help you to get the lengths fixed in mind if you will remember that the *n* or the *m* regulates the length of the stroke—*n* being short and *m* being long. The *nt*, *-nd* stroke corresponds in length to the *p*, and the *mt*, *-md* stroke to *v*; but it will be seen that these characters, following the direction of the strokes of which they are composed, are written upward. By increasing the curvature of the strokes at the beginning, the characters will be more artistic and more easily joined to the other characters.








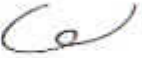

















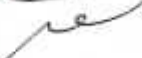




Drill 109. By writing several lines of the following drill you will get the idea of difference in size:



You will see from the foregoing that *-nt*, *-nd* are of medium length; and *-mt*, *-md* long. This distinction in

size is very important to maintain. It makes the writing clear as print.

Drill 110. How effectively the principle operates in providing facile forms for the writing of actual words is illustrated in the following drill:










| | | | | | |
|---------|---|----------|---|----------|---|
| faint |  | shamed |  | fastened |  |
| signed |  | screamed |  | winter |  |
| owned |  | blamed |  | loaned |  |
| bonds |  | primed |  | trend |  |
| seemed |  | doomed |  | blend |  |
| sent |  | framed |  | gained |  |
| paint |  | deemed |  | exempt |  |
| entry* |  | plenty |  | roamed |  |
| prevent |  | dreamed |  | land |  |
| aimed |  | planned |  | trained |  |

*Although the blends *ent*, *emt*, *emd* are pronounced as syllables, just as *sh* is pronounced *ish*, the vowel preceding the blend is seldom omitted, except at the beginning of a word, as in *entry*, *entail*.

91. R Expressed between Straight Strokes. In the Fifth Lesson it is shown how *r* immediately following a circle vowel is indicated by using a left-motion circle at the *beginning* or *end* of straight strokes. In this lesson the idea is applied to a still larger group of words.

The new principle is simply this: The left-motion circle is used between straight strokes of the same direction to indicate *r* immediately following the circle.

Drill 111. The illustrations in this drill show how the principle is applied:

| | | | | | |
|-------|---|-----------|---|---------|---|
| tart |  | dared |  | start |  |
| tired |  | murmur |  | stirred |  |
| dirty |  | churchman |  | tardy |  |

The principle may be used only when the *straight strokes are written in the same direction*.

92. The Combinations ser, sar, sur before Straight Strokes. In these combinations the *r* may be expressed by joining *s* with the contrary motion to that usually used, as illustrated in the next drill.

The principle does not apply to a very large number of words. The useful words are: *desert*, *surge*, *insert*, *exert*, *concert*, *assert*, *search*, *surgeon*, *discern*, and derivatives.

Drill 112. In writing these words bring the circle well up into the *s* or *z*; make the straight lines *straight*:

| | | | | | |
|--------|--|---------|--|--------|--|
| sermon | | insert | | assert | |
| disarm | | search | | surge | |
| desert | | concert | | exert | |

93. **R Expressed by a Left-Motion Circle.** Between a horizontal (*g, k, l, r, m, n*) and an upward character (*d, t, ten, ent*) the left-motion circle is used to indicate *r* following the circle. This principle makes possible many useful and distinctive outlines.

Drill 113. In practicing this drill, give particular attention to closing the circle up neatly:

| | | | | | |
|--------|--|-----------|--|----------|--|
| lard | | cartridge | | cart | |
| guard | | martyr | | skirt | |
| alert | | smart | | inert | |
| curdle | | blurt | | curt | |
| girder | | flirt | | courtesy | |
| murder | | girt | | Carter | |
| girdle | | merit | | card | |

94. **Description of the Principle.** There is a peculiarity in the foregoing joinings that, when learned, gives you an absolute guide as to how it is made. It will be seen that the left-motion circle is turned in exactly the same way it would be turned if the consonant before it were omitted. For example, in the word *cart*, *k* is simply joined to *art*.

Drill 114. The left-motion circle indicates *r* following the circle in many combinations, as illustrated in the following drill:

| | | | | | |
|-------|--|----------|--|-----------|--|
| chart | | chairman | | convert | |
| farm | | bird | | spurt | |
| barn | | germ | | charter | |
| burn | | farmers | | virtually | |
| avert | | spared | | expert | |
| shirt | | fertile | | adjourn | |

95. **Analysis of the Principle.** As there is a tendency in rapid writing to curve a straight line when it is followed by a circle, the distinctive method of joining the circle when reversed after *j, ch, sh*, illustrated in the words *chart, germ, charter, shirt*, etc., is adopted to prevent any possibility of misreading.

UNIT II

96. **Another Application of the Blending Principle.** The characters your pen produces on paper are the results of motion. If the motion is correct, the characters will be correct. It is important, therefore, that much attention be given to this phase of your work in learning to write shorthand.

In this lesson we intend to further develop the blending principle—which will enable you to write two or more sounds with but one motion of the pen. It also adds to legibility by giving you more distinctive forms.

Drill 115. As a preliminary drill in writing the characters of this section, write two lines of a large right-motion oval, and two lines of a small right-motion oval:



97. **The dem-tem Blends.** From the large right-motion oval we take a character to represent the sounds *dem*, *tem*, as follows:

$\text{O} = \text{C} = \text{dem, tem.}$ Memory aid:

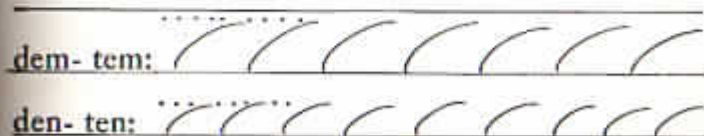
This character is comparable in length to the character for *b*, but it is written *upward* and therefore has a greater slant than *b*.

98. **The den-ten Blends.** From the small right-motion oval we take a character to express the sounds *den*, *ten* as follows:

$\text{O} = \text{C} = \text{den, ten.}$ Memory aid:

99. **Comparative Sizes of the Blends.** This character is approximately the size of *p*, but it is written *upward* at a greater inclination. It will help you to remember these characters by recalling that *m* is a long character, and *n* a short character, and therefore the blend containing *m* is long and the one containing *n* short. In other words, the length is regulated by *m* or *n*, not *t* or *d*.






















Drill 116. To get the swing of writing these characters and also to train your hand in making positive distinction in size, practice the following drill:



100. **Restriction in the Use of Blends.** As the characters *dem-tem* and *den-ten* are pronounced as syllables,

minor vowels within the syllables are omitted. The blend is not employed when a strongly accented vowel or a diphthong occurs in the syllable. Such words, for example, as *dean*, *dine*, *team*, *tame*, *dome*, *dime*, etc., are written in full. However, the syllable *tain* as in *detain*, *obtain*, etc., is expressed by the blend for *ten*.




























Drill 117. How practically the blending principle works out in actual writing is illustrated in the following words:

| | | | | | |
|-----------|---|------------|---|----------|---|
| dense |  | condemn |  | autumn |  |
| sweeten |  | threaten |  | victim |  |
| retain |  | tendency |  | wisdom |  |
| dinner |  | demur |  | freedom |  |
| written |  | temple |  | condense |  |
| obtain |  | attendance |  | attempt |  |
| tenacious |  | tenant |  | detain |  |

In reading words in which this blending principle is used, pronounce the blend as a syllable; as, for example, *wis-dom* (dem), *ten-ant* (ten-ent), *con-dense* (con-dens).

101. The ar, er, or, Combinations. In many words containing the *ar*, *er*, or (pronounced as *or* or *ur*), as in the words *large*, *serve*, *reverse*, *sort*, *indorse*, *war*, *warn*, the *r* is omitted.

Drill 118. The following is a useful list of the words written in accordance with this principle:













| | | | | | |
|---------|---|-----------|---|-----------|---|
| term |  | margin |  | warn |  |
| turn |  | argue |  | ward |  |
| first |  | certainly |  | worse |  |
| sort |  | surface |  | warmth |  |
| indorse |  | surprise |  | warrant |  |
| border |  | surplus |  | war |  |
| large |  | learn |  | worthy |  |
| serve |  | northern |  | ascertain |  |
| service |  | normal |  | firm |  |

It will be seen that in using this principle, advantage is simply taken of dropping a sound that ordinarily is not stressed in speaking, or at least is so slightly sounded as to be hardly worth considering—so far as practical writing is concerned.

UNIT III

102. Simple Prefixes. Before starting the study of these new signs, refresh your memory on the characters given previously for prefixes and suffixes. A brief review of this kind has an important effect in fixing the principles in mind. From memory make up a list of the prefixes and suffixes already presented. *Per*, *pro*, *pur*, are expressed by *pr*; *ex* by *es*, and *ment* by *m*.

Drill 119. Practice every word until you can write it easily and accurately.

| | | | | | |
|---------|---|---------|---|-------------|---|
| proper |  | excess |  | permission |  |
| profess |  | exceed |  | amusement |  |
| pursue |  | perhaps |  | enlargement |  |
| pursuit |  | perform |  | examine |  |

1. When *pro* occurs before an upward character, the vowel *o* is inserted to give a better joining, as in the words *protect*, *produce*.

2. Before an upward character it is more convenient to write *per* with the left-motion circle to indicate *r*, as in *pertain*.

103. Brief Forms for Common Words. The brief forms, together with the common words written under principles, will give you about 1000 of the commonest words in the language. Then you will be able to write fully 75% of all the words that occur in ordinary matter.

So you see how important it is to become master of them. Review the brief forms by taking them from dictation frequently, and checking your notes against the textbook lists.

consider



between



went



until



hand



want



stand



receive



agree*



statement



else, list



express



judge



opinion



represent



along



flour



charge



except



time



into



position










question



reason













*See paragraph 134; the sign for "agr-".

| | | | |
|---------------|---|--------------|---|
| remember |  | yes | o |
| dollar |  | fall, follow | l |
| million |  | force | f |
| modern |  | suggest-ion | s |
| manufacture |  | however | h |
| clear-ly |  | hundred | h |
| response-ible |  | excute | e |

104. Derivatives. Make up a list of all derivatives of the words in the foregoing list; as, for example, *timed, timing, considers, considered, considering.*

105 Simple Phrases.

| | | | |
|----------|---|----------|---|
| in that |  | on this |  |
| for the |  | by which |  |
| that the |  | at that |  |
| if it is |  | you can |  |
| as they |  | of these |  |

USE AND ABUSE OF TIME

(Handwritten shorthand for the title "USE AND ABUSE OF TIME")

(Handwritten shorthand for the text "The time of day is very important. It is necessary to know the time of day. The time of day is very important. It is necessary to know the time of day. The time of day is very important. It is necessary to know the time of day.")

FRANKLIN'S AUTOBIOGRAPHY

W o o o . ✓ 2 o E p o
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 e / / u u e y e
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 o . e - o - e - 1 - e
 e - (. d ; / - o
 e - s h e d n y . e o n
 (e . 9 e e e o b o i
 o b y / - - e e e o v
 e - / - - o - e ^{compared}
 e p o e y e e o e e
 / - / - (2 o e . n
 o d e n - e - 1 o -

(Continued on page 127)

WRITING PACTICE

1. With a faint cry of hope, he gained the shore and climbed up the bank to dry land, although he thought he was doomed.

2. There is much merit in the question and we shall be on the alert to stir the people up to take the right position on it.

3. He dared not give up the chart of the farm until he was certain who the man was.

4. A large margin of time will be free for us to pursue a more worthy study.

5. The farmer reached his home tired and dirty, but the charm of the place was so great that without a murmur he promptly began to attend to the many duties that awaited him.

6. The bonds are exempt, but in the opinion of the expert it was deemed proper to mention them in the letter.

7. A curtain of fog framed the entry to the valley; it was the fertile valley he had dreamed of in his search for golden sands; he dared not go on for the black night was coming upon him.

8. The guard took the cart to the tenant after dinner.

9. He saw her face framed in the little window, and with one step he gained the entry to the house.

10. A curt bow was the only sign from Harry that he saw the man as he threaded his way up the steps.

11. On the surface the surplus is a great surprise, but the mention of it was a sign for great applause.

SEVENTH LESSON

UNIT I

Drill 120. To get your muscles warmed up for drill, write two lines of a large right-motion, and two lines of a left-motion oval. Go directly from one oval to another without pen motions in the air. The lines should look like this:



- **106. The dev, def, tive Blends.** From this right-motion oval we obtain another useful shorthand sign, as follows:

$\text{D} = \text{O} = \text{dev, def, tive}$

Memory aid: $\text{D} = \text{O}$

As each of these blends begins with an upward character, *d* or *t*, naturally the blend will start upward.

107. The jend-jent, pend-pent Blends. From the left-motion oval we obtain a very facile syllable character as follows:

$\text{J} = \text{U} = \text{jent-d, pent-d}$

Memory aid: $\text{J} = \text{U}$

Since both *j* and *p* are written downward, the blend starts in this direction.

Drill 121. Now, to get facility in writing these two characters, practice the following drills until you can write the characters accurately, with a free, swinging motion. Write the shorthand characters only.

dev, def, tive: $\text{D} \text{ D} \text{ D} \text{ D} \text{ D} \text{ D}$

jent-d, pent-d: $\text{U} \text{ U} \text{ U} \text{ U} \text{ U} \text{ U}$

Drill 122 The blends give many beautiful and fluent word forms, as will be seen from the following:

devise D divert U motive D

defense D native U attentive D

divide D edifice U creative D

| | | | | | |
|---------|--|-----------|--|-----------|--|
| defeat | | primitive | | gender | |
| devout | | gentle | | expend | |
| spent | | negative | | happened | |
| cogent | | pendant | | opened | |
| ripened | | impending | | diffusion | |
| depend | | cheapened | | legend | |

108. **Vowels within Blends.** As with the other blends, the vowel *within the syllable* is usually neutral; therefore, any minor vowel may be substituted for the *e* given in the names of the blends in the foregoing, as illustrated in the words *divide*, *divert*, etc.

109. **Restriction in Use of Blends.** If the syllable contains a diphthong or a long vowel, the blend is not employed, as in the words *Dave*, *dive*, *pint*, *joint*, *giant*, *devious*, all of which are written in full.

110. **The Omission of Minor Vowels.** When two vowels not forming a pure diphthong come together, the minor or neutral vowel is generally omitted. For convenience in writing many frequently recurring words, the circle is omitted in the diphthong *u*, as, for example, in the words *new*, *due*, *continue*, *amuse*, given in the drill on the following page.

Drill 123. The following is a list of the most useful words in which the foregoing principle is applied:

| | | | | | |
|---------|--|----------|--|---------|--|
| ratio | | idea | | genuine | |
| royal | | due | | virtue | |
| arduous | | new | | avenue | |
| fluid | | news | | reduce | |
| tedious | | amuse | | conduce | |
| genius | | music | | adduce | |
| theory | | tune | | induce | |
| odious | | continue | | dcity | |

111. **Short u and ow Omitted.** By the simple process of omission, we can indicate the presence of a vowel in certain instances *as clearly as if it were written*. As an example, it is found that in the body of a word, the short *u* and *ow* occurring before *m* or *n* may be expressed by omission.

Drill 124. The following is a useful list of the common words that are written under this principle:

| | | | | | |
|-------|--|----------|--|----------|--|
| run | | round | | rung | |
| sun | | lunch | | tons | |
| brown | | come | | unsound | |
| fund | | surround | | announce | |
| front | | ground | | sum | |
| found | | column | | summer | |
| sound | | drown | | town | |
| count | | clumsy | | around | |

112. One of the advantages of joined vowels is that their omission indicates them.

Take the foregoing words as an example. The outline *r-nd* could not be anything but *rund* or *round*. The writer knows that in that combination *r* and *n* cannot be sounded without an intervening vowel; and he knows, too, that if it were *rind*, *rend*, *tand*, *rond*, *ruined*, the vowel would appear in the outline; therefore, the form must either be *rund* or *round*—and there is no such word as *rund*. If the form is *gr-nd*, he knows it must be *ground*, because the vowel would be written in *grand*, *grinned*, *groaned*, *grind*. Many other illustrations could be given.

Drill 125. In the following words the vowel is omitted. Write two lines of each:

| | | | | | |
|-------|--|--------|--|--------|--|
| rush | | trudge | | clutch | |
| flush | | brush | | blush | |
| crush | | drudge | | grudge | |

To make a rule: The upward hook is omitted before a straight downstroke when preceded by *r* or *l*. This analysis will help you: If a circle vowel or an *o* hook occurs at one of these joinings, it would be written; the fact that there is no vowel written indicates the presence of short *u*.

UNIT II

113. **The Abbreviating Principle.** You have already seen many examples of how common-sense abbreviation has been applied in constructing easily written and distinctive forms as illustrated in the brief forms for common words. As will be seen from the following illustrations the principle may be applied with great advantage to many important words.

The list of words written under this principle is comparatively small, yet the principle gives us brief and entirely legible forms for important words. The following illustration of the principle will show how it is extended and applied to many other words:

It is possible that the success of the magazine may

it is possible that the success of the magazine may
make it necessary to change the policy of the association

at the next meeting in Philadelphia sometime in January.

at the next meeting in Philadelphia sometime in January.
 Have you a memorandum of their financial standing?

Have you a memorandum of their financial standing?
 We cannot cancel the balance. The February number will

We cannot cancel the balance. The February number will
 contain an original story by a very prominent writer.

contain an original story by a very prominent writer.
 Please answer this letter before September first. We

Please answer this letter before September first. We
 remember your co-operation at that time and we shall show

remember your co-operation at that time and we shall show
 our appreciation when there is an opportunity to do so.

our appreciation when there is an opportunity to do so.

Since the application of this principle is more or less flexible, and it is impossible to lay down hard and fast rules—any more than absolute rules are possible in abbreviating words in longhand—the best plan to follow is to adopt the forms given in the following list, and a few others illustrated later, as a mere foundation, and to add other words that come under the rule which you encounter in reading books and magazines printed in shorthand.

The principle is not to be applied usually when advantage may be taken of prefix and suffix signs, or regular methods of abbreviation, and it should not be used when easily written word forms are possible without it. When in doubt, write them out.

Drill 126. The following drill contains a list of important words of frequent recurrence in which the abbreviating principle is applied.

| | | | | | |
|---------|----|----------------|---|---------|---|
| poor | h | administrative | o | social | 4 |
| decide | 10 | probable-ly | 4 | stood | 2 |
| perfect | 4 | method | 1 | success | 2 |
| nature | 8 | communication | 2 | appear | 2 |
| arrive | 20 | character | 2 | prepare | 4 |

| | | | | | |
|-----------|--|-----------|--|-----------|--|
| answer | | secure | | provide | |
| proceed | | address | | occasion | |
| beautiful | | economy | | sacrifice | |
| average | | immediate | | attitude | |
| citizen | | liberty | | machine | |
| strike | | loyal-ty | | doubt | |
| various | | similar | | total | |

UNIT III

114. **Simple Suffix Signs.** The suffix *-ble*, with any vowel before it, is expressed by *b*; disjoined *b* expresses *-bility*. The suffix *-rity*, with any vowel before it, is expressed by *r* disjoined; *-lity*, with any vowel before it, by *l* disjoined.

Drill 127. The following words will show the application of the principle:

| | | | | | |
|-------------|--|-------------|--|----------|--|
| suitable | | credible | | noble | |
| suitability | | credibility | | nobility | |

| | | | | | |
|--------------|--|------------|--|-----------|--|
| irritable | | prosperity | | formality | |
| irritability | | majority | | locality | |
| security | | sincerity | | credulity | |

In a few words the ending *ple*, following a consonant, as in *simple*, *ample*, etc., is expressed by the sign *p*.

115. **Brief Forms for Common Words.** Frequent review on these words is necessary to secure skill in both writing and reading.

| | | | |
|-----------------|--|--------------|--|
| differ-ent-ence | | truth | |
| beyond | | trouble | |
| respect-ful-ly | | glad | |
| pound | | difficult-y | |
| third | | rule | |
| demand | | gone | |
| room, remark | | arrange-ment | |
| thank | | determine | |

refer-ence

r

problem

p

bring

b

recent

r

attention

a

car, correct

c

industry

i

effect

e

return

r

instead

i

particular

p

according

a

report

r

experience

e

word

w

friend-ly

f

opportunity

o

object

o

explain

e

strange

s

satisfaction

s

strength, strong

s

body

b

speak, speech

s

116. Derivative Forms. The prefixes and suffixes already given will enable you to form many useful derivative forms from the brief word forms. From the foregoing, and also the list of abbreviated words, make up a list of the useful derivatives. As an example: *executes, executed, remarkable, recently, objective, effective.*

117. Simple Phrase Drill.

after the

a

if the

i

at this time

a

to it

t

there are

t

did not

d

for it

f

to the

t

of you

o

in this

i

FRANKLIN'S AUTOBIOGRAPHY—(Continued)

c n a d g b f j o b
 r e o d i a r b
 l d v a o (e n
 e a n d e u o n e
 t a n d e i n i n
 f o p i b e r e r
 h x o b - o b - o - o
 p o i - y o e r e r

WRITING PRACTICE

1. The defense attempted to devise a plan to divert attention from the real motive.

2. It was a legend that they knew well; the primitive natives listened attentively, even devoutly, as the speaker opened his speech in a gentle, winning tone.

3. You can depend upon it that if the car is cheapened you will divide opinion and reduce the opportunity for success.

4. He knew that she was much amused at the tune, but he continued the music with the genuine art that had marked his genius.

5. The merit of this theory is to be found in the idea that it will reduce the ratio of royal converts and induce others to join the movement.

6. By tedious and arduous effort he succeeded in draining the fluid from the cask.

7. The character of the problem is such that it will give grounds for unsound reasoning.

8. The avenue led up to a great, brown-stone building, surrounded by huge columns; large windows opened on to spacious sun porches; the place was a delight in summer and a haven of warmth in winter.






















9. Jane felt that she was but a drudge; rushing here and there at another's bidding; brushing the floors; trudging upstairs. She was at times utterly crushed, and yet she bore no one a grudge, but clutched tightly to the hope that her days of drudgery would soon end.

EIGHTH LESSON

UNIT I










118. **Consonants Omitted—Final D and T.** In speaking, *d* and *t* are often very slightly stressed, as, for example, in the words *best*, *mind*, *send*, the last sound is scarcely heard unless the speaker is very careful about his enunciation. We take advantage of this in writing shorthand and simply drop the *d* and *t*.

Drill 128. Study and practice the following list:







| | | | | | |
|--------|---|----------|---|-----------|---|
| best |  | cost |  | president |  |
| fact |  | constant |  | deduct |  |
| defect |  | just |  | detect |  |
| insist |  | exact |  | mind |  |
| resist |  | consist |  | last |  |
| test |  | past |  | rest |  |
| desist |  | act |  | intend |  |

119. **D before M or V.** In a few words, it is found that *d* may be omitted when immediately followed by *m* or *v*.

Drill 129. The following words, with their derivatives, form practically the entire list of *frequent* words that may be written in this way:










| | | | | | |
|-----------|---|----------------|---|------------|---|
| admit |  | admonish |  | admissible |  |
| adverse |  | administer |  | admission |  |
| adventure |  | administration |  | advocate |  |

The following words have been further abbreviated to furnish quickly written and easily read forms:

| | | | | | |
|---------|---|---------------|---|-----------|---|
| admire |  | advertise |  | advantage |  |
| advance |  | advertisement |  | advise-cc |  |

120. **Vowels Omitted.** In the following words of quite frequent recurrence, the forms are shortened by omitting vowels which would increase the length of the form without adding materially to ease of reading.

Drill 130. The following words comprise the useful list. Study and practice these.

| | | | | | |
|-------|---|-------|---|----------|---|
| stop |  | rapid |  | accurate |  |
| drop |  | open |  | accuracy |  |
| adopt |  | bad |  | paid |  |

UNIT II

121. **Tr Expressed by Disjoining.** The principle illustrated in the words below is one of the most interesting and valuable in the system. It will enable you to write hundreds of words with brief and legible forms.

The principle is simply this: Certain prefix forms are *disjoined* to express *tr* and a following vowel. The principle is very simple and you should have no trouble whatever in applying it generally hereafter.

Drill 131. Before practicing the words in the following drill, go through the entire list and analyze each word; at the same time, try to fix in your mind the exact part of the word that is expressed by the prefix form and the shorthand character representing it:

| | | | | | |
|------------------------------------|--|-----------|--|------------|--|
| contr- counter | | contract | | counteract | |
| constr- | | construct | | constraint | |
| extra, exter- ¹ | | extract | | external | |
| intr-, -er- ² enter, | | intricate | | entertain | |
| instr- | | instruct | | instrument | |
| retr- | | retract | | retrospect | |
| restr- | | restrict | | restraint | |
| detr- | | detract | | detriment | |
| distr- | | distract | | distribute | |
| centr- | | central | | center | |

It will be seen that the disjoined prefix is written above the remaining part of the word and that the remainder of the word follows the usual rule, namely, "the base of the first consonant rests on the line of writing."

1. This principle is extended to include *excla-u-*, as in *exclamation*, *exclude*, *exclusive*, etc.







2. This principle is extended to include *intel-*, as in *intelligent*, *intellect*.

Drill 132. In order to acquire skill in applying the principle, learn the forms for the common words by writing each several times.

| | | | | | |
|---------------|--|---------------|--|-------------|--|
| contribute | | exclusive | | interview | |
| contradict | | exclaim | | instruction | |
| contrary | | introduce | | retraction | |
| contrast | | intellect | | restrain | |
| control | | intelligent | | restriction | |
| countermand | | intelligence | | distraction | |
| construction | | enterprise | | distress | |
| extremely | | international | | distrust | |
| extraordinary | | introduction | | interfere | |
| exclude | | interrupt | | intersect | |
| extravagant | | interest | | countersign | |

122. Derivatives in Tr. By the simple process of using the prefixes and suffixes you have already learned, many easily written and useful derivatives result.
















Drill 133. How beautifully derivatives may be built up from these forms is shown below:

reconstruction  uninteresting  uncontrolled 
 concentration  disinterested  unrestrained 

UNIT III


























123. Simple Prefix and Suffix Signs. *Self* as a suffix is expressed by a joined *s*, and *selves* by *ses*; *full*, by *f*; *for*, *fore*, and *fur* by *f*.

Drill 134. Write one line of each word:

| | | |
|---|--|---|
| myself  | thoughtful  | foreign  |
| yourself  | careful  | hopeful  |
| himself  | forceful  | therefore  |
| ourselves  | foresee  | awfully  |
| themselves  | foreman  | furnish  |

When *self* occurs as a separate word, it is written in full. *Self* as a word occurs infrequently, however.

124. Brief Forms for Common Words. In studying this list of words, make a note of the words that are written under the abbreviating principle.

| | |
|--|--|
| suppose  | wonder  |
| observe  | sometime  |
| property  | conclude  |
| pleasure  | improve-ment  |
| bill  | mistake  |
| please  | across  |
| progress  | entire  |
| influence  | inclose  |
| wife  | confident-ce  |
| allow  | thorough-ly  |
| spirit  | cover  |
| throughout  | individual  |
| committe  | exist-ence  |

| | | | |
|------------|--|--------------|--|
| involve | | satisfy, | |
| market | | satisfactory | |
| democratic | | agent | |
| practical* | | ordinary | |
| altogether | | principle-al | |
| | | frequent | |

*The suffixes *-ical*, *-icle* are expressed by a disjoined *k*.

125. Derivatives of Brief Forms. Construct the following derivatives:

Observer, progressive, influenced, allows, confidentially, spirited, wonderfully, unmistakable, covering, individually, unprincipled, infrequently, marketable.

126. Simple Phrases.

| | | | |
|----------|--|-------------|--|
| and that | | could be | |
| as you | | for that | |
| at first | | for these | |
| by you | | for us | |
| can you | | in this way | |

FRANKLIN'S AUTOBIOGRAPHY—(Continued)

positiveness

WRITING PRACTICE

1. I cannot begin to describe the beauty of the inscriptions on the facade.

2. Although blameless in some ways, his aimless and thoughtless conduct was heartless.

3. Henry said he could dispose of the composition before the exposition opened and proposed that the opposition join him.

4. The governor will attempt to fix taxes at a lower rate.

5. At his request, the bequest was devoted to the cause of independence.

6. The result of the peculiar situation was announced by him with boyish enthusiasm.

7. He looked backward to his boyhood days and lived again the delightful days of childhood; he remembered the familiar scenes of the neighborhood in which he lived, and recalled his dreams of manhood.

8. He submitted the substance of the talk and said that it would furnish a fair substitute for a shorthand report.

9. Seeing that you are giving their statements full consideration, we should not enter into a further discussion of the matter.

10. An exquisite collection of gems was found in the inner recesses of one of the chests.










11. It is significant that independent action by the society has been neglected.

NINTH LESSON

UNIT I

127. **Brief Forms for Common Syllables (1).** In the English language thousands of words begin or end with syllables of frequent occurrence. Brief forms for these frequently recurring syllables add to the fluency of writing. A few of these syllables are not treated regularly—or, we should say, etymologically. (Look that word up in the dictionary!) Some of the most frequent of the words in which the syllables occur are presented in the drills in this and in the following lesson.

Drill 135. Since these are the most frequent words under the principle, it will be well to practice them until you gain fluency.

| | | | | | |
|------------|---|-------------|---|------------|---|
| repetition |  | formation |  | ignition |  |
| addition |  | detestation |  | gradation |  |
| station |  | omission |  | indication |  |

All that happens here is that the vowel is omitted before "shun" in most words of this kind. But, if in doubt, insert a vowel, always!

Drill 136. There is quite a list of useful words ending in *ct* in which the *t* in the primitive form is omitted under a rule already given in paragraph 117. The *t* is also omitted in the derivatives.

| | | | | | |
|------------|--|--------------|--|-----------|--|
| contracted | | constructor | | selective | |
| contractor | | constructive | | active | |
| instructed | | instructive | | effected | |
| instructor | | constructed | | detective | |

It is not necessary to disjoin to express *ed, or, er, ive*.

Drill 137. In a few words ending in *ual, ture, and ure*, the vowels in the syllable are omitted; *ual* is expressed by *l*; *ture* by *tr*; *ure*, by *r*.

| | | | | | |
|----------|--|-----------|--|-----------|--|
| equal | | figure | | creature | |
| habitual | | furniture | | structure | |
| virtual | | picture | | lecture | |
| feature | | departure | | actual | |
| venture | | mixture* | | effectual | |
| capture | | failure | | mutual | |

*See Drill 149, page 156

Drill 138. The suffix *age* is expressed by the sign for *j*.







| | | | | | |
|---------|--|---------|--|---------|--|
| message | | village | | courage | |
| manage | | leakage | | passage | |

UNIT II







Drill 139. The syllables *sure* and *jure* are not of frequent recurrence, but are found in a short list of words in which abbreviation gives us brief and easily written forms.

| | | | | | |
|----------|--|----------|--|-----------|--|
| sure | | pressure | | perjure | |
| treasure | | injure | | censure | |
| measure | | assure | | composure | |
| leisure | | exposure | | reassure | |







Drill 140. The *o*-hook disjoined above the shorthand characters for the rest of the word is used to express the word *over*; in the same way, the *oo*-hook expresses *under*:

overtake  overcome  underground 
 overlook  undertake  underlie 

Drill 141. The prefixes *self*, *circu*, and *circum* are expressed by a left-motion *s* disjoined above the remainder of the word:

circum-stance  circum-ference  self-improvement 
 circular  selfish  self-confident 

Drill 142. There is a small, but useful, list of words in which the prefixes *supre* and *super* occur. These are expressed by a right-motion *s* disjoined above the rest of the word:
















supreme  support  superior 
 supervise  superb  superintend 

UNIT III

128. Compound Words. As a general rule, root forms are written which will make possible the con-

struction of combinations or derivatives without change of form.

Drill 143. This principle is applied in the following words:

standpoint  whichever  beforehand 
 hereafter  everyone  afternoon 
 therein  whatever  everywhere 
 whereof  nobody  whenever 
 anyone  thereto  someone 

In a word like "hereafter," for example, and others of this type, the circle is naturally turned on the outside of the angle, to follow the rule.

129. Contractions for Quantities. In writing figures, a great saving of time may be effected by using the abbreviations in the following drill.

Drill 144. Take note of the fact that *n* for *hundred* is written under the figure; *m* for *million* following the figure. This is to make a positive distinction.

It will be seen that after numerals the word *dollar* is expressed by *d*; *hundred* by *n* placed under the number; *thousand* by *th*; *million* by *m* placed on the line

close to the numeral; *o'clock* by *o* above the line.

| | | | | | |
|-------|-----------|-----------|-----------|-------------|-----------------------|
| \$5 | <i>5/</i> | 5,000 | <i>5/</i> | \$5,000,000 | <i>5/</i> |
| 500 | <i>5/</i> | \$5,000 | <i>5/</i> | 5 lbs. | <i>5/</i> |
| \$500 | <i>5/</i> | 5,000,000 | <i>5/</i> | 5 o'clock | <i>5^o/</i> |











It will also be seen that these characters make rapidly written and legible combinations, such as

| | | | |
|----------------------------|-----------|-----------------|-------------|
| thousand dollars | <i>5/</i> | 5000 pounds | <i>5/</i> |
| a hundred thousand dollars | <i>5/</i> | million dollars | <i>5/</i> |
| 500 pounds | <i>5/</i> | \$2,500,000 | <i>2-5/</i> |

130. Brief Forms for Common Words. In the lists of words presented under this heading, of which this is the last, the words have been arranged in the order of their frequency so that the most used words would come first. This has an important effect on your ability to write new material. In the advanced stages of shorthand writing, most of the work is done by recalling word forms that are familiar. In other words, in the fast work, it is impossible to construct new outlines with any degree of speed. Therefore, you will make your best gains in expertness by reviewing and again reviewing these lists until you can write the words without conscious effort and read them at sight.

Two forms of practice are needed. First, *writing* to secure facility in execution; and, second, *reading* to acquire ability to recognize word forms quickly.











| | | | |
|----------------|-----------|------------------|-----------|
| serious | <i>5/</i> | apparent | <i>5/</i> |
| approximate-ly | <i>5/</i> | claim | <i>5/</i> |
| quantity | <i>5/</i> | coöperate-tion | <i>5/</i> |
| railway | <i>5/</i> | correspondent-ce | <i>5/</i> |
| record | <i>5/</i> | direct | <i>5/</i> |
| single | <i>5/</i> | excel-lent-lence | <i>5/</i> |
| organization | <i>5/</i> | insure-ance | <i>5/</i> |
| acquaint-ance | <i>5/</i> | became | <i>5/</i> |
| natural | <i>5/</i> | afford | <i>5/</i> |
| devote | <i>5/</i> | afraid | <i>5/</i> |
| exercise | <i>5/</i> | engage | <i>5/</i> |
| distinct | <i>5/</i> | move | <i>5/</i> |
| mile | <i>5/</i> | pure | <i>5/</i> |
| smile | <i>5/</i> | private | <i>5/</i> |

| | | | |
|----------------------|---|------------|---|
| territory |  | sufficient |  |
| instant- <i>ce</i> |  | institute |  |
| educate- <i>tion</i> |  | struggle |  |
| connect |  | regular |  |
| glory |  | practice |  |

131. **Brief Form Derivatives.** Construct forms for the following:

Seriously, recorded, devotedly, miles, claimed, indirectly, insurable, unrecorded, unnatural, unclaimed, unafraid, territorial, educated, insufficient, struggling, immovable.

132. **Simple Phrases.**

| | | | |
|---------------|---|-------------|---|
| with that |  | of this |  |
| you cannot |  | in time |  |
| you may |  | that it was |  |
| you will find |  | we cannot |  |
| when they |  | we take |  |

FLAG DAY ADDRESS OF WOODROW WILSON

(Handwritten shorthand text, likely a transcription of Woodrow Wilson's Flag Day address, including the words "United States" and "declarations")

e) no lon i 2 ver
 - w in l i b l a
 l a n e b r e m a
 i l y n o l o n i y
 o o e d i o n n e
 c o u e y p l o n o
 e e s u i l l b o n p
 R e v e r p t h e r p
 l y l r p e u e a y
 l y l r p e u e a y
 e p a n e l e a b
 e u e l o n o m
 l y p t o u t m o u t
 l o u t l o u t o n
 l o u t l o u t o n

l o n o g l o n s i g e
 o e l t u o n e p o r
 e o r p e r s e
 g i o e u o l o n
 t h y n o l o n y
 e u i n o p i a t
 l o n o l o n o l
 l o n o l o n o l
 e o l o n o l o n
 o p e r e u e u e
 e u e e i n o y
 p e r e u e u e
 l o n o l o n o l
 e u e u e p e r e
 e u e u e p e r e

(Continued on page 164)

WRITING PRACTICE

1. A repetition of the omission was noted at the station, in addition to an indication that further information about selective ignition was needed.

2. The active work on the part of the contractor was greatly affected by the departure of the constructor.

3. He was much distracted by the exclamation, which was in contrast with the rapt attention of the rest of the audience.

4. The actual construction of the structure will be begun soon.

5. The feature picture will be run before the lecture.

6. His capture removes from the venture one of its most picturesque figures.

7. Approximately this quantity of material will be needed to complete the railway construction.

8. In this instance frequent repetition of the reading exercises will give a distinct gain in skill.

9. He became interested in the insurance company, and said that he intended to become connected with a large company and engage in the business.

10. The central theme of the literary speech centered around instruction on restrictive clauses.

11. A virtual failure of the venture without a struggle was freely predicted.







12. The average number of messages received in the village was reassuring.

TENTH LESSON







UNIT I

133. Brief Forms for Common Syllables (2). By learning the most common words coming under these principles, you form a nucleus around which to build other words in which the syllable signs occur. One of the quickest ways to learn these principles is to analyze the words carefully, concentrating your attention on the shorthand form of the syllable character and the syllable it represents.

Drill 145. The suffixes *scribe* and *scription* are expressed by *skr* and *skr-shun*:













prescribe  inscribe  inscription 
describe  description  prescription 

Drill 146. The suffix *less* is expressed by *l* joined; *ness* by *n* joined:










fairness  slowness  aimless 
sadness  madness  fearless 

heart-less  thought-less  blame-less 







Drill 147. The syllables *pose* and *position* are expressed by *po* and *po-shun*:

| | | |
|---|---|---|
| expose  | oppose  | propose  |
| exposition  | opposition  | proposition  |
| (dis)pose  | compose  | impose  |
| (dis)position  | composition  | imposition  |







Drill 148. In a few words the syllable *spire* is expressed by *spi*; *quire* by *ki*:

| | | |
|--|---|---|
| inspire  | respire  | inquire  |
| conspire  | acquire  | require  |
| esquire  | expire  | transpire  |







Drill 149. Give the *x* sign a distinctly forward slant. See also the Third Lesson for the expression of the double *s* sounds:

| | | |
|---|---|---|
| fix  | mix  | fixes  |
| box  | tax  | taxes  |










Drill 150. The syllable *quest* is expressed by *kes* (the *t* being dropped in accordance with a principle already given); and *quisite*, by *kest*:

| | | |
|--|---|---|
| request  | inquest  | exquisite  |
| conquest  | bequest  | requisite  |







Drill 151. The syllable *sult* is expressed by *su*; and *sume* by *sm*:


| | | |
|---|--|---|
| result  | insult  | resume  |
| consult  | assume  | consume  |

Drill 152. The suffixes *ward* and *hood* are expressed by *d* disjoined; in frequently recurring words, where distinctive forms are possible, the *d* may be joined:

| | | |
|--|---|---|
| neighborhood  | forward  | manhood  |
| home-ward  | down-ward  | brotherhood  |
| boyhood  | backward  | childhood  |

Drill 153. The prefix *sub* is expressed by a joined *s*:

| | | |
|--|--|---|
| subdue  | submit  | substance  |
| substitute  | subscription  | sublet  |

subscribe  subway*  subhead* 

* In some instances the *s* for *sub* is joined contrary to the rule in order to give a distinct outline; before a vowel or *h*, it is disjoined.

UNIT II

134. Infrequent Prefixes and Suffixes. There are a few miscellaneous prefixes and suffixes that do not occur often, but which are quite necessary in forming brief forms for a number of useful words.

post-; para-; short-, ship-: 

trans-; magn-; multi-: 

-tic, -tical, -tically: 

decl-; recl-; incl-: 


-city; -vity; -nity; -mity: 


ant-; agr-, aggr-: 

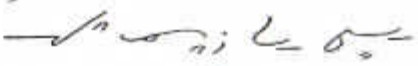
-egraph; ograph; -gram, 


-grim: 


can-; ul-: 


susp-, suscept-: 

-fication; -mental: 

-ulate*; -ntic: 

-flect, -flict; -worthy: 

-ciency*; -gency: 

-stic; -ology: 

1. *Post* is written on the line, close to the following character; *para*, above.

2. The prefix for *ant-a-e-i* is a circle; for *agr-, aggr-*, a loop, disjoined above.







3. Used only before *d* or *t*.

4. Additional suffixes are joined, as in *speculated*, *speculator*, *speculation*.

5. Derivative of *shun*, as *shun-ey*.

135. Advanced Phrasing Principles. In the two following drills, the advanced phrasing principles presented will enable you to write certain combinations more easily. Any short, familiar word may be written in the place for the *ing* dot to express *ing* and the word so written.










Drill 154. The following drill will illustrate the principle and give you practice in applying it:

asking you  knowing this  giving their 
 seeing that  having your  coming and 

The principal words that may be used in this way are: *the, their, you, your, this, us*. This method of expressing *ing* saves the effort of writing the dot.

136. **Prefixes Used as Separate Words.** Many of the disjoined prefixes, representing words usually, such as *extra, enter, under, over, short, alter, counter, center, agree, deter*, etc., are expressed by the usual prefix forms, as shown in the following list.










































Drill 155. Write the prefix word first and place the remainder of the phrase underneath, as illustrated:

agree with  alter this  enter into 
 over this  extra fare  center line 
 under any  shipwreck  short time 




















UNIT III

137. **The Abbreviating Principle.** In the following list of words, most of which are written under the abbreviating principle, there are presented words of less frequency, but valuable in increasing the vocabulary.

Drill 156. In practicing try to impress upon your mind the shorthand form and what it represents.

| | | |
|--|---|---|
| assist  | introduction  | permanent  |
| beauty  | pupil  | prominent  |
| reply  | illustrate-ion  | splendid  |
| fault  | prefer-ence  | demonstrate  |
| society  | occupy-ation  | conclusion  |
| obvious  | acknowledge  | conclusive  |
| capable  | appreciate-ion  | neglect  |
| original  | independent-ce  | discuss  |
| entitle  | consequent-ce  | distinguish  |
| absolute  | associate-tion  | somewhat  |
| popular  | familiar  | numerous  |
| intend  | accomplish  | discover  |
| precede  | significant-ce  | pleasant  |
| peculiar  | financial  | collect  |

138. **Abbreviations for the Months and the Days of Week.** The shorthand forms for the days and months are practically the same as the longhand abbreviations:

| | | | | | |
|----------|---|-----------|---|-----------|---|
| January |  | May |  | September |  |
| February |  | June |  | October |  |
| March |  | July |  | November |  |
| April |  | August |  | December |  |
| Sunday |  | Tuesday |  | Thursday |  |
| Monday |  | Wednesday |  | Friday |  |
| | | Saturday |  | | |

139. Drill on the Prefixes and Suffixes.

1. With great composure and a superior air, the treasurer listened to the exposure; in the circumstances, his assurance and self-confidence were supreme.

2. At the conclusion of the conference the contractor will undertake to superintend the construction of the furniture; he said this was the most obvious and effective way of accomplishing the work.

3. The actual construction will be carried on with the assistance of the superintendent and the supervisor

who both will give support to the erection of the superb structure.

4. Although full consideration was given to the existence of the association, the suggestion was made to compare its constructive work with that of other associations in fostering and increasing human achievement.

5. At the conclusion of the meeting the superintendent said that the failure of the enterprise was instructive, but that it would not interfere with the formation of a new corporation.

6. The superintendent declined to transmit the telegram containing the specifications for the bridge.

7. Although he was usually very magnanimous he was on this occasion suspicious of the trustworthy boy.

8. I do not wish to reflect on your veracity, but I agree that you should observe all the stipulations.

9. He has attained a fair degree of proficiency in telegraphy, and I am inclined to believe that he will soon be a good telegrapher.

10. He was disposed to take a critical attitude toward the transaction, although it had no noteworthy features.

11. To be candid with you, I think that brevity is the one quality in which he is lacking.

12. The indisposition of the critic postponed the first performance of the play.

13. The boy's conduct in that exigency made the teacher suspicious.

P o z d y o . p m
 o c l o b r t - c h v . p
 e n . - o - s . o l a
 o t n o s . o l r a o y o
 G y f t - s u o p m
 o e d y o a a o m m
 r o a c y b e a y e y
 o - n a o o a r t o l l
 o G e o s . - l . s u o
 i h n e o c .

WRITING PRACTICE

Most of us can concentrate easily on a definite action—the shifting of a piece of furniture, for example—upon some definite task, such as writing a letter or learning a piece of verse. The difficulty arises when we have to concentrate upon things which produce no immediate and definite result, such as reading a book or a complicated document. We may think we understand it. We may believe that the task has been well done. There is nothing to show that we have not been concentrating and that we have imperfectly absorbed the contents.

On a larger scale, take the case of two professional men. One has the power of concentration in a more marked degree than the other. One succeeds and the other fails. The failure does not perceive that he is missing his mark owing to deficient concentration. The successful man wears the other down because day in and day out he does his work just a shade better than the other. No great success can be achieved without concentration of two kinds—first, concentration on the main project, and, second, concentration on its particulars. All the great people of the world, in commerce or professional work, make everything subordinate to the main purposes of their lives, and when they are at work display extraordinary powers of concentration.

The success of some men bewilders those around them because they never seem to work, or to work for any length of time. Their secret is their power to con-

concentrate, and thus to obtain the maximum of result with the minimum of apparent effort. "Concentration," says Emerson, "is the secret of success in war, in trade, in short, in all the management of human affairs."

—Lord Riddell

APPENDIX

In this edition of the Gregg Shorthand Junior Manual, two lessons have been added, in which the vocational phase of shorthand has been stressed for the purpose of motivating students to continue the subject in the senior high school. By the time the students have completed the preceding ten lessons, they will have acquired a good working knowledge of the basic principles of the system and naturally will be eager to try out their skill in writing. Business letters and business literature make a strong appeal because the first reaction to the employment of shorthand is in the commercial field. These lessons will lay the foundation for commercial dictation and will make it possible, we believe, to secure a closer correlation of the work in the junior with that in the senior high school.

Lessons XI and XII may be treated as an appendix to follow directly the work in the preceding pages, or, in many cases, where the work in the junior high school is definitely vocational, much of this material may be introduced at the appropriate time by the teacher. This arrangement, however, will influence greatly the character of the dictation material, since business letters and commercial literature may be used.

ELEVENTH LESSON




























UNIT 1














































140. Phrase Writing. Good phrasing is an important aid to both accuracy and speed. In the foregoing lessons it has been taught more by example than by reducing it to principles. But there are a few fundamental laws that can be applied to it. All the common phrases consisting of two or three words should be written with the same facility as an ordinary word form, but nothing is gained by straining after special forms for uncommon phrases. The following suggestions will be of value in applying phrasing principles:




























- At the outset short and common words only should be phrased.
- The words should make good sense if standing alone, as *I am glad*.
- The outlines for the words should be capable of being easily joined.
- Phrases that carry the hand away from the line of writing should be avoided; in other words, the writer should aim at onward movement.
- Pronouns are generally joined to the words they precede, as *I am, I shall, you can, we have*.

- A qualifying word may be joined to the word it qualifies, as *good men*.
- The prepositions *to, of, in,* and *with,* and the conjunction *and,* are generally joined to the words they precede, as *to have, of which, in case, with this, and there*.
- The auxiliary verbs *should, would, could* are generally joined to the words they precede, as *should be, would be, could be*.

Drill 157. Common Phrases.

| | | | | | |
|-----------|---|------------|---|----------|---|
| of the |  | we are |  | you have |  |
| it is |  | from you |  | you will |  |
| to the |  | which is |  | of which |  |
| to this |  | which can |  | it was |  |
| in the |  | there is |  | in which |  |
| on the |  | I am |  | by the |  |
| of their |  | he can |  | to you |  |
| of our |  | I have |  | for this |  |
| all right |  | there were |  | at hand |  |













| | | | | | |
|-------------|---|-----------|---|--------------|---|
| may be |  | it will |  | when the |  |
| will be |  | I cannot |  | in which the |  |
| would be |  | and have |  | under the |  |
| in these |  | and that |  | of all |  |
| in those |  | at once |  | this is the |  |
| I inclose |  | at our |  | that the |  |
| we inclose |  | at the |  | with our |  |
| in regard |  | by which |  | rather than |  |
| and there |  | can be |  | they will |  |
| please wire |  | for which |  | one of the |  |
| write me |  | and is |  | and our |  |
| is there |  | in all |  | the other |  |
| this is |  | in our |  | and will |  |
| there was |  | in reply |  | you will be |  |
| I can |  | in such |  | your letter |  |

| | | | | | |
|----------------|---|----------|---|------------|---|
| in time |  | on that |  | than the |  |
| in my |  | is not |  | any other |  |
| send you-r |  | for the |  | if the |  |
| cannot be |  | for him |  | we should |  |
| for some time |  | can you |  | was the |  |
| from our |  | that is |  | with you |  |
| in your letter |  | as it is |  | with which |  |
| from which |  | into the |  | as soon as |  |
| I shall not |  | not only |  | you know |  |










The phrases in Drill 157 should be practiced until they can be written from dictation with accuracy at high speed.

141. Word Modifications. Very useful and distinctive phrase forms are obtained by modifying the forms for certain words. As a general rule, root forms should not be changed.











Drill 158. Before words beginning with a downward character or *o*, *r*, *l*, the word *to* is expressed by *t*. (See footnote page 84.)

| | | | | | |
|---------|---|--------------|---|------------|---|
| to be |  | to favor |  | to honor |  |
| to have |  | to please |  | to receive |  |
| to pay |  | to believe |  | to look |  |
| to ship |  | to represent |  | to reach |  |











Drill 159. When repeated in a phrase, the word *as* is expressed by *s*:

| | | | | | |
|------------|---|------------|---|-------------|---|
| as well as |  | as low as |  | as great as |  |
| as good as |  | as much as |  | as many as |  |
| as soon as |  | as near as |  | as long as |  |










Drill 160. In phrases, *been* is expressed by *b*:

| | | | |
|-------------|---|-----------------|---|
| have been |  | I have not been |  |
| I have been |  | you have been |  |
| has been |  | there has been |  |
| had been |  | what has been |  |
| it has been |  | would have been |  |





Drill 161. After *be* or *been*, the word *able* is expressed by *a*:

| | | | |
|----------------|---|--------------------|---|
| to be able |  | has not been able |  |
| have been able |  | will be able |  |
| would be able |  | have not been able |  |
| should be able |  | had been able |  |
| shall be able |  | had not been able |  |













Drill 162. When *do not* is preceded by a pronoun, it is expressed by the sign for *dn*:

| | | | | | |
|-------------|---|---------------|---|-------------------|---|
| I do not |  | I do not know |  | we do not believe |  |
| you do not |  | we do not |  | I do not believe |  |
| they do not |  | I do not see |  | they do not know |  |

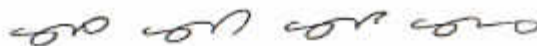






Drill 163. *Don't* is distinguished from *do not* by writing *don*:










| | | | |
|---------------|---|------------------|---|
| I don't know |  | I don't remember |  |
| we don't know |  | I don't believe |  |

Drill 164. Note how the blending principle is applied in the following phrases:

| | | | | | |
|---------|---|---------|---|-------------|---|
| to-day |  | to meet |  | tomorrow |  |
| to do |  | to make |  | at any time |  |
| to draw |  | to my |  | what to do |  |
| to mean |  | to know |  | in due time |  |

Drill 165. Note the modified forms for certain words in the following phrases:

| | |
|-------------|---|
| account: |  |
| ago: |  |
| avenue: |  |
| class: |  |
| company: |  |
| course: |  |
| department: |  |

| | |
|-----------|---|
| fact: |  |
| holder: |  |
| mail: |  |
| order: |  |
| please: |  |
| possible: |  |
| sure: |  |
| us: |  |
| week: |  |

UNIT II

142. Omission of Words in Phrases. Many useful and rapid phrases result from omitting an unimportant word—a word which naturally would be supplied by the context. These are illustrated in the drills which follow.

Remember that phrases which are to be committed to memory are worse than useless unless thoroughly memorized, and great skill in execution is acquired.

Drill 166. The words *from* and *to* are omitted in such phrases as *from time to time*.

| | | | |
|------------------------|--|-----------------------|--|
| from month to month | | from week to week | |
| from time to time | | from year to year | |
| from day to day | | from season to season | |

Drill 167. The word *after* is omitted in such phrases as *day after day*, but the words are not joined:

| | | | |
|----------------------|--|-----------------|--|
| time after time | | week after week | |
| month after month | | year after year | |
| day after day | | hour after hour | |

Drill 168. The word *by* is omitted in such phrases as *day by day*, the last word being written a little below the first:

| | | | |
|--------------|--|------------------|--|
| day by day | | little by little | |
| week by week | | year by year | |
| line by line | | season by season | |

Drill 169. The word *to* is omitted after the words *able, according, glad, like, order, please, reference, regard, regret, relative, respect, wish*.

| | | | |
|---------------------|--|----------------------------|--|
| able to say | | glad to see | |
| in respect to the | | I regret to say | |
| wish to say | | I am pleased to hear | |
| in reference to the | | in regard to the matter | |
| with respect to the | | in reference to the matter | |

Drill 170. Any unimportant word may be omitted where the sense requires its restoration in transcribing:

| | | | |
|------------------|--|---------------------|--|
| in the world | | one of the most | |
| here and there | | more or less | |
| ought to be | | more and more | |
| ought to have | | on the question | |
| ought to receive | | out of the question | |
| day or two | | in order to prepare | |

| | | | |
|-----------------------|--|-----------------|--|
| in reply to your | | son-in-law | |
| in a week or two | | one of our | |
| sooner or later | | one or two | |
| I should like to know | | in order to see | |
| I should like to have | | week or two | |
| for the time being | | some of them | |
| question of time | | some of those | |
| some time or other | | little or no | |
| on the subject | | in the matter | |
| I am of the opinion | | in the market | |
| on account of the way | | on the market | |
| in such a manner | | up to the time | |
| kindly let us know | | by the way | |

Long phrases may be split up and practiced progressively, as, for example *I should*, *I should like*, *I should like to know*.

UNIT III

Drill 171. Special Business Phrases.

| | | | |
|----------------------|--|--|--|
| Dear Sir | | Very respectfully | |
| Dear Madam | | Cordially yours | |
| Yours truly | | Very cordially yours | |
| Very truly yours | | I am in receipt | |
| Yours very truly | | we are in receipt | |
| Yours respectfully | | we are in receipt of your letter | |
| Dear Sirs | | I am in receipt of your order | |
| Dear Mr. | | I am in receipt of your letter | |
| My dear Sir | | I am in receipt of your recent letter | |
| Yours sincerely | | on the matter | |
| Yours very sincerely | | on account of the | |
| Very sincerely yours | | I am sorry to learn | |
| Sincerely yours | | we are sorry to hear | |

WRITING PRACTICE

The first thing required for success in business is accurate knowledge of business affairs in general, and of the business in which one is engaged in particular.

The old-time business man learned all that he knew about business by "doing." In the same way, the physician and the lawyer at one time prepared for their profession by reading in an office of an established practitioner and by assisting him in his cases. The training which these professional men received in this way was very inadequate as compared with the training students now receive in our medical and law colleges.

The practitioners had poor laboratory equipment, could devote but a portion of their time to the giving of instruction, their own preparation was not any too thorough, their experience was limited, and their teaching ability was questionable. This inefficient method of training for the professions has been universally abandoned.

The need for better-trained men and women in business has become daily more and more apparent to the business man. The high prices of raw material and labor make it more urgent than ever that the entire staff be well trained. Lack of knowledge of methods and processes, lack of training in the keeping of correct records or in the management of finances—in fact, every lack of knowledge—means lessened efficiency, high cost, smaller profits, and possible failure.

The impression that prevails in many places that "nerve" will make one's way is entirely erroneous. To be sure, a certain amount of aggressiveness is needed to press to the front, but a position thus achieved cannot be held unless the "nerve" be backed up by ability and knowledge.

In order to make one's knowledge truly useful it is necessary to cultivate what may be called the "scientific attitude of mind." This means the attitude towards life of one who desires to know the actual facts and is not satisfied with opinions or offhand guesses.

There is a premium in active life upon arriving at decisions quickly and without loss of time. But frequently conclusions which are the result of careful investigation lead to wiser actions. The scientific mind does not jump at conclusions, its methods may arouse impatience with those who are accustomed to trusting to intuition, but the days of the "rule-of-thumb" methods are numbered. More and more careful, deliberate action based upon carefully accumulated knowledge is taking the place of quick snap-judgment and hair-trigger action.


TWELFTH LESSON

UNIT I

143. Root Forms Maintained. When the distinctive appearance of the primitive word form can be preserved, it is allowable to join without changing the primitive to form derivatives:

favorable  careless  material 

144. Plurals. To express the plural of wordsigns ending in a circle and of some words ending in a loop, a slight change is made in the manner of joining *s*:










names  carries  homilies 
cares  families  anomalies 

145. Concurrent Circles. In the following words the method of joining concurrent circles, in forming derivatives, is clearly shown:





namely  likely  carry  daily 
dearly  merely  nearly  payee 

It will be seen that the second circle is carried over to the opposite side of the first.

146. Wordsign Derivatives. When a wordsign ends with the last consonant of a word, the left-motion circle on straight lines is used to express *er*.

sooner  longer  younger 
teacher  former  stranger 
recorder  voter  firmer 

147. Ly after Diphthongs. The termination *ly* is added to words ending in the diphthong *i* by the double circle:

lightly  kindly  rightly  nightly 

148. The Termination n-ment. The termination *n-ment* is expressed by the "men" blend in the following words:

| | | | | | |
|-------------|--|-------------|--|------------|--|
| atonement | | adjournment | | excitement | |
| discernment | | consignment | | refinement | |

149. The Termination gency. The termination gency is expressed by *j-si* as in:

| | | | | | |
|------------|--|-------------|--|-----------|--|
| agency | | contingency | | emergency | |
| efficiency | | urgency | | cogency | |

150. The Termination sive. In the termination sive, the *s* is joined to *v* without an angle:

| | | | | | | | |
|-----------|--|-----------|--|-----------|--|-----------|--|
| expensive | | extensive | | intensive | | offensive | |
|-----------|--|-----------|--|-----------|--|-----------|--|

151. The Contracted Forms for "Hundred" and "Thousand." The contracted forms for *hundred* and *thousand* are employed only where these words are preceded by numerals, the article *a*, or some such word as *few*, *many*, *several*:

| | | | |
|------------|--|------------------|--|
| a thousand | | several thousand | |
| a hundred | | a few hundred | |

| | | | |
|----------------------------|--|--------------------------|--|
| many thousands | | per hundred | |
| per thousand | | several thousand dollars | |
| a hundred thousand dollars | | several hundred dollars | |
| a hundred thousand | | several hundred thousand | |

Note that the word "hundred" is written under the preceding character.















152. "Cents" Following "Dollars." The word *cents*, when preceded by *dollars*, is expressed by writing the figures representing them very small and above the numerals for dollars; when not preceded by *dollars*, the sign for *s* is placed above the figures, and *per cent* is expressed by *s* below the figures; *per cent per annum*, by adding *n* to *per cent*.

\$8.50 5c 5% 5% per annum

The principle presented in Drill 152 is extended to apply to the following:










| | | | | | |
|-----------|--|--------------|--|--------------|--|
| 5 gallons | | five barrels | | five bushels | |
| five feet | | 5 cwt. | | five francs | |



























153. Drill on Compound Disjoined Prefixes. The proper construction of some of the most frequently recurring compound prefixes is illustrated in these words:

| | | | |
|----------------|---|---------------|---|
| uncontrolled |  | concentration |  |
| unrestrained |  | self-interest |  |
| disinterested |  | unselfish |  |
| uninterrupted |  | unparalleled |  |
| unintelligent |  | self-control |  |
| uninteresting |  | unsuspected |  |
| reconstruction |  | unrestricted |  |

UNIT II

154. Compounds. The following compounds will be found to be useful additions to the list given on page 147:

| | | | | | |
|----------|---|------------|---|-----------|---|
| anybody |  | behindhand |  | whoever |  |
| anywhere |  | belong |  | everybody |  |
| anyhow |  | however |  | herein |  |

| | | | | | |
|-----------------|---|-----------|---|--------------|---|
| whatsoever |  | whereas |  | within |  |
| wheresoever |  | wherefore |  | withstand |  |
| whenssoever |  | wherever |  | forthwith |  |
| whosoever |  | wherein |  | otherwise |  |
| whomsoever |  | whereon |  | thereafter |  |
| notwithstanding |  | somehow |  | therefore |  |
| somewhere |  | somewhat |  | thereon |  |
| somebody |  | sometime |  | thereupon |  |
| elsewhere |  | therefrom |  | therewith |  |
| nevertheless |  | hereon |  | hereinafter |  |
| meanwhile |  | hereto |  | hereinbefore |  |
| thanksgiving |  | hereunto |  | herewith |  |

155. Points of the Compass, etc. In some kinds of business, the forms for the points of the compass given on the following page will be found useful.

| | | | |
|--------------|--|--------------|--|
| north | | southern | |
| south | | eastern | |
| east | | western | |
| west | | northwest | |
| northern | | southwest | |
| northeast | | southwestern | |
| southeast | | northeastern | |
| northwestern | | southeastern | |

156. **Intersection.** The expedient known as intersection, or the writing of one character through another, is sometimes useful for special phrases. The following will illustrate clearly how the principle is applied:

| | | | |
|----------|--|--------------------|--|
| A. D. | | Democratic Party | |
| A. M. | | Republican Party | |
| P. M. | | Political Party | |
| C. O. D. | | Baltimore and Ohio | |

| | | | |
|---------------------|--|------------------|--|
| price list | | New York Central | |
| list price | | Michigan Central | |
| selling price | | Illinois Central | |
| market price | | Union Pacific | |
| Board of Education | | Canadian Pacific | |
| Board of Managers | | Northern Pacific | |
| Chamber of Commerce | | Grand Trunk | |

157. **Initials.** In writing initials, time may be saved and a greater degree of accuracy obtained by using the shorthand forms, since they are so much briefer and can be written in a fraction of the time needed for longhand. This principle applies also to the writing of common names, such as *Smith, Jones, Williams, Nelson*, etc.

| | | |
|----------|----------|----------|
| ah Smith | cd Brown | ef Jones |
| | | |

UNIT III

158. Principal Cities in the United States. The forms for the names of the principal cities in the United States given below in the order of population, 1920 census, should be thoroughly memorized.

| | | |
|---------------|--------------|------------|
| New York | Milwaukee | Denver |
| Chicago | Washington | Toledo |
| Philadelphia | Newark | Providence |
| Detroit | Cincinnati | Columbus |
| Cleveland | New Orleans | Louisville |
| St. Louis | Minneapolis | St. Paul |
| Boston | Kansas City | Oakland |
| Baltimore | Seattle | Akron |
| Pittsburgh | Indianapolis | Atlanta |
| Los Angeles | Jersey City | Omaha |
| Buffalo | Rochester | Worcester |
| San Francisco | Portland | Birmingham |

| | | |
|-------------|--------------|-------------|
| Syracuse | Dayton | Paterson |
| Richmond | Bridgeport | Youngstown |
| New Haven | Houston | Des Moines |
| Memphis | Hartford | New Bedford |
| San Antonio | Scranton | Fall River |
| Dallas | Grand Rapids | Trenton |

159. Name Terminations. The terminations *burg*, *burgh*, *ville*, *field* generally may be expressed by the first letter, joined or disjoined as convenient; and *ford* by *fd*.

| | | |
|--------------|-------------|--------------|
| Danville | Oxford | Shreveport |
| Jacksonville | Hanford | Williamsburg |
| Knoxville | Newport | Harrisburg |
| Zanesville | Davenport | Rockford |
| Pittsfield | Springfield | Milford |

A clear distinction should be made between the endings *ton* and *town*.

| | | | |
|------------|-----------|-------------|-----------|
| Johnston | <i>br</i> | Johnstown | <i>br</i> |
| Charleston | <i>br</i> | Charlestown | <i>br</i> |

160. Names of Cities and States Joined. The names of cities and states often may be joined:

| | | | |
|--------------------|-----------|------------------|-----------|
| St. Louis, Mo. | <i>ms</i> | Buffalo, N. Y. | <i>br</i> |
| Baltimore, Md. | <i>br</i> | Rochester, N. Y. | <i>br</i> |
| Denver, Colo. | <i>2</i> | Chicago, Ill. | <i>se</i> |
| Minneapolis, Minn. | <i>e</i> | Memphis, Tenn. | <i>z</i> |
| St. Paul, Minn. | <i>u</i> | Omaha, Nebr. | <i>st</i> |
| Washington, D. C. | <i>yo</i> | Louisville, Ky. | <i>g</i> |
| Detroit, Mich. | <i>o</i> | Boston, Mass. | <i>to</i> |

161. "State of" Joined. When the words *State of* precede the name of a state, omit *o* and join the words if convenient:

| | | | |
|-------------------|-----------|------------------------|-----------|
| State of New York | <i>rn</i> | State of Massachusetts | <i>st</i> |
| State of Nebraska | <i>st</i> | State of Pennsylvania | <i>to</i> |
| State of Illinois | <i>se</i> | State of Louisiana | <i>no</i> |

162. States and Territories. The contractions used are those adopted by the United States Post Office Department.

| | | | | | |
|--------|-----------|--------|-----------|-------|-----------|
| Ala. | <i>e</i> | Ga. | <i>d</i> | Me. | <i>o</i> |
| Alaska | <i>eh</i> | Guam | <i>g</i> | Md. | <i>l</i> |
| Ariz. | <i>el</i> | Hawaii | <i>id</i> | Mass. | <i>st</i> |
| Ark. | <i>e</i> | Idaho | <i>fo</i> | Mich. | <i>h</i> |
| Cal. | <i>e</i> | Ill. | <i>e</i> | Minn. | <i>—</i> |
| Colo. | <i>e</i> | Ind. | <i>l</i> | Miss. | <i>st</i> |
| Conn. | <i>st</i> | Iowa | <i>o</i> | Mo. | <i>o</i> |
| Del. | <i>st</i> | Kans. | <i>st</i> | Mont. | <i>l</i> |
| D. C. | <i>o</i> | Ky. | <i>o</i> | Nebr. | <i>st</i> |
| Fla. | <i>e</i> | La. | <i>e</i> | Nev. | <i>st</i> |

| | | | | | |
|---------|---|---------|----|--------|----|
| N. H. | — | Oreg. | e | Tex. | u |
| N. J. | f | Pa. | 6 | Utah | oo |
| N. Mex. | — | P. I. | lo | Vt. | l |
| N. Y. | m | P. R. | t | Va. | d |
| N. C. | e | R. I. | o | Wash. | z |
| N. Dak. | o | S. C. | re | W. Va. | z |
| Ohio | v | S. Dak. | vo | Wis. | z |
| Okla. | u | Tenn. | r | Wyo. | o. |

READING PRACTICE

The first part of the page contains several lines of cursive handwriting practice. The text is written in a fluid, connected style, demonstrating various letter forms and combinations. The words are not clearly legible but appear to be a mix of common words and phrases, possibly including "The first part of the page", "contains several lines of", "cursive handwriting practice", "The words are not clearly", "legible but appear to be", "a mix of common words", "and phrases, possibly", "including 'The first part'", "of the page', 'contains'", "several lines of', 'cursive'", "handwriting practice'".

26 y V. d
 1 2 3 4 5 6 7 8 9 10
 11 12 13 14 15 16 17 18 19 20
 21 22 23 24 25 26 27 28 29 30
 31 32 33 34 35 36 37 38 39 40
 41 42 43 44 45 46 47 48 49 50
 51 52 53 54 55 56 57 58 59 60
 61 62 63 64 65 66 67 68 69 70
 71 72 73 74 75 76 77 78 79 80
 81 82 83 84 85 86 87 88 89 90
 91 92 93 94 95 96 97 98 99 100

WRITING PRACTICE—(Continued)

To take an example in the accounting field. Many business men fail to keep good accounting records and are remiss in the keeping of cost records, and still there is no other way in which accurate knowledge of the condition of a business can be obtained.

After all, there is a streak of dishonesty in the man who depends on his "nerve" or "bluff." He is parading under false colors; is assuming a knowledge which he does not possess. In dealing with customers, such a man will never admit that he does not know, even in cases where it would be to the interest of the customer to be frank. He is afraid to throw off the mask which he has chosen to wear.

Honesty is the backbone of business; without it no bank can exist; and the retailer depends upon the honesty of his customers as much as they depend upon his.

If anyone doubts whether the world is getting better, let him study the history of business relations. The modern business man is honest and knows that his success depends not upon his being able to squeeze the last penny out of any transaction, but upon the degree to which he serves. Service, dependable service, and absolute honesty constitute the foundation of all business success. The large firms that supply the nation and many customers in foreign lands with trade-marked goods are evidences of the supreme demand for honesty.

A trade-mark is a promise to maintain quality which, if broken, means failure. If any proof were needed that the dictates of our conscience, which prompts us to deal justly and fairly with all men, reveal to us the moral law according to which the world is governed, business experience can furnish that proof. Honesty pays in a business sense because honesty is a fundamental need in human relations. It pays to observe it for the same reason that it pays to observe the law of gravity. Such laws cannot be ignored without disastrous results.

