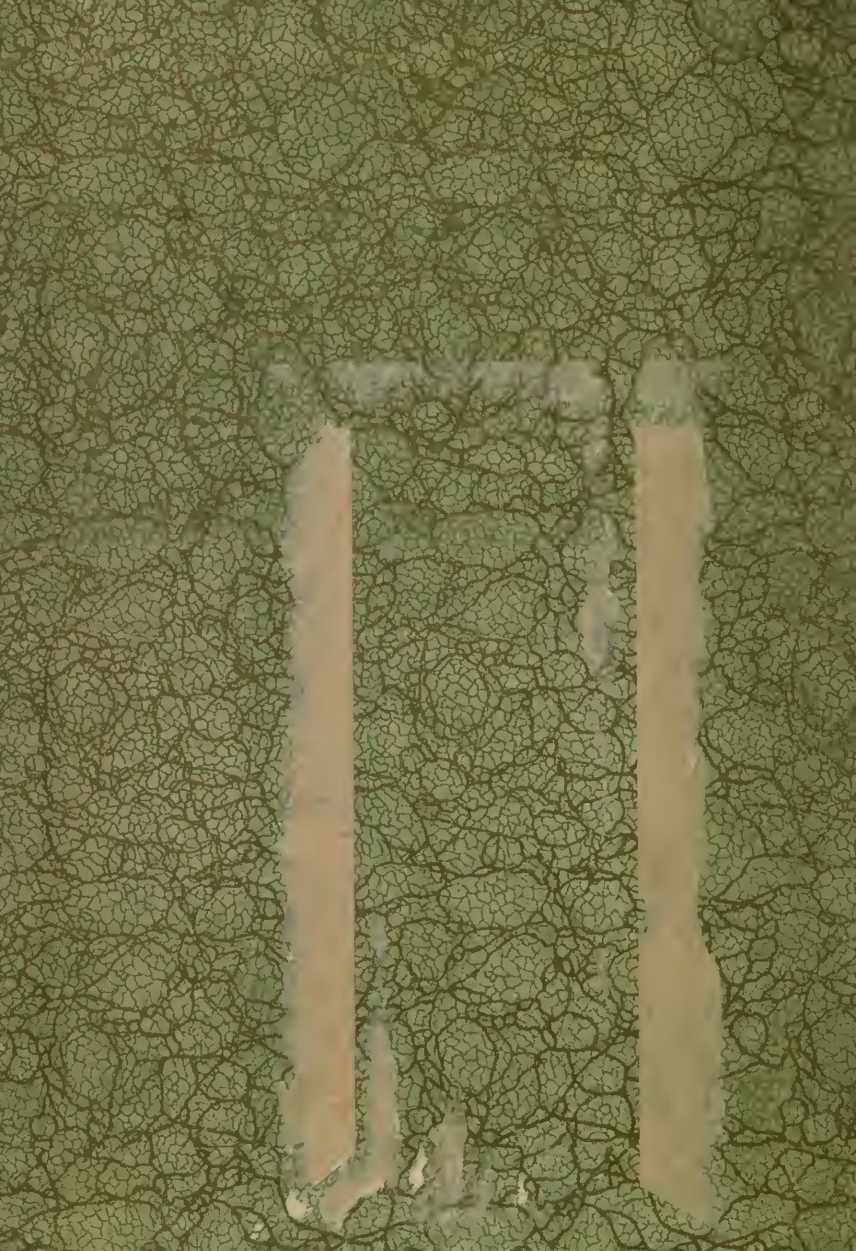
PRACTICAL POINTERS FOR SHORTHAND STUDENTS



PRACTICAL POINTERS FOR SHORTHAND STUDENTS

BY
FRANK RUTHERFORD

CHICAGO
GREGG PUBLISHING COMPANY
1904

The Publishers' Foreword

We hope and believe that this book will prove of value to every ambitious student into whose hands it may come. It would be difficult to find anyone better qualified than the author to write a book of this kind. Mr. Rutherford can speak of almost every phase of shorthand and typewriting work from actual experience, for he has been a stenographer, a private secretary, a reporter, a teacher of shorthand, and an exponent of modern methods of typewriting. This broad, comprehensive experience has enabled him to write a book full of practical, up-to-date suggestions.

In speaking of Mr. Rutherford as a teacher, the TYPEWRITER AND PHONOGRAPHIC WORLD said: "He is one of the very few teachers whom we know that every pupil he ever had recommends *unqualifiedly* and always mentions in terms of unstinted praise. He is a careful and painstaking teacher and conscientious, tireless worker."

This book was written by Mr. Rutherford in his leisure moments, as opportunity offered, and the copy sent to us from time to time. We desire to express our indebtedness to Miss Alice G. Rosenfels and Mr. Rupert P. SoRelle for their valued assistance in arranging and editing the manuscript.

THE GREGG PUBLISHING COMPANY.

Chicago, February, 1904.

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CONTENTS

PART I: The Study of Shorthand. PAGE

Can I Learn Shorthand? 1
Which System of Shorthand? 1
Advantages of Shorthand to a Young Man . . . 3
Advantages of Shorthand to a Young Woman . . 4
"The Greatest Heights Not Reached by Easy Flight" . 5
Is there an Over-Supply of Stenographers? . . . 7
How to Learn Shorthand and Typewriting . . . 8
The Advantage of Having an Instructor . . . 9
Don't Get Fits of the Blues 10
Make Haste Slowly 11
Notebook and Paper 12
The Correct Position in Writing 13
Pen or Pencil? 14
Size of Notes 15
Punctuality and Regularity in Attendance . . . 16
Have Confidence in Your System 17
Transcribe Your Notes 18
Importance of Reading Shorthand 20
Master Each Lesson 21
Don't Sacrifice Legibility for Speed 21
Have Faith in Your Teacher 23
Practice! Practice! Practice! 25
A Few Don'ts: Don't erase; don't wet the end of your pencil; don't talk during study hours; don't assume that you know more about shorthand than your instructor; don't flourish your pen or pencil in the air; don't fail to subscribe for the magazine of your system . . . 26
How to Write the New Words 28
How to Write the Long Words 30
Word Signs and Contractions 31
Brief Outlines Often Deceptive 32
Invariability of Outline 33
Carrying Words and Sentences in the Mind . . . 34
Perseverance Conquers All 35
Enlarge Your Vocabulary by Reading 36
Independent Reading 37
Cleanliness 38
Phrasing 39

CONTENTS—CONTINUED.

PART II: POINTERS ABOUT TYPEWRITING.

The Machine 41
The Machine and the Operator 42
Typewriting 42
Single, Double Case and Double Shift Machines . . 44
Memorize the Keyboard 45
The Touch or All-Finger Method of Typewriting . . 46
Touch Typewriting Requires Earnest Study . . . 47
Blank Keys 49
Cultivate a Light, Uniform Touch 49
Accuracy Before Speed 50
Useless Delays: Lifting the Carriage and Erasures . 51
Transcribing the Notes 52
Cleaning the Typewriter 53
Spelling 54
Punctuation 57
Neatness in Typewriting 58
Copyholders 61
The Tabulator 61
Book Typewriting 63
The Card System 64
The Annular Scale and Its Uses 66
Wide Carriage Typewriters 66
Manifolding 68
The Mimeograph 69
The Hektograph 70
Copying Typewritten Letters 71
Addressing 72
General Advice to the Student 73

PART III: THE STENOGRAPHER IN THE OFFICE.

Breaking the Ice 76
Applying for a Position 78
"Fuss and Feathers" 81
Technical Words and How to Deal with Them . . 82
Don't Waste the Office Stationery 85
Reading Back Your Notes 86
A Few Don'ts in Business: Don't look at the clock; don't be gruff or rude; don't neglect your machine; don't write with a blunt pencil; don't neglect your shorthand; don't be late 87

CONTENTS—CONTINUED.

PART III—Continued.

How to Write Names and Addresses 89
Getting a Position 90
A Few Pointers for the Office Stenographer: Margins in notebook. Take an interest in your employer's affairs. Index and date your notebooks 93
The Phonograph in Business 94
The Law Stenographer 95
The Life Insurance Stenographer 98
The Railroad and Steamship Stenographer 98
Manuscript Copying 99
The Public Stenographer 100
Technical Reporting 101
Phrase Writing for the Office Stenographer 104
Grit and Determination 107

PART IV: POINTERS ABOUT REPORTING.

How to Become a Shorthand Reporter 108
Some Pointers for the Embryo Reporter: Master your system. Read your own notes. Word building. Small, neat notes 110
Contingencies in Reporting 113
Getting up Speed 113
Practice and Dictation Matter 116
The Law Office as a Training School 117
Reporting Sermons 120
Reporting Lectures 122
Reporting Stockholders' or Directors' Meetings . . . 123
Political Reporting 124
Newspaper Reporting 125
Reporting Deliberative Bodies 126
The Phonograph for the Reporter 128
Court Reporting 128
How Long? 129

PART I.

The Study of Shorthand

CAN I LEARN SHORTHAND?

Do you think I am too old to learn it? Am I too young to master it? These questions are frequently asked by prospective shorthand students. The question of age has nothing to do with it. It is a matter of application and determination, of which the oldest and youngest students are capable. Anyone with an average brain can learn the principles of shorthand and typewriting, but it requires earnest study and practice to make a success of it, and the student who puts forth his best effort, and works intelligently, will master it and ultimately be successful.

WHICH SYSTEM OF SHORTHAND?

The author's opinion in regard to shorthand systems is well known. For twenty years he wrote and taught the Pitman system, and afterwards adopted Gregg Shorthand—reluctantly at first, but with increasing enthusiasm as he gained a deeper knowl-

edge of its remarkable merits and resources. The lapse of time has in no wise diminished his faith in the system or in its future. As the first teacher of Gregg Shorthand in America, it has been a source of pride and satisfaction to him to watch its wonderful strides in popular favor, until today it is unquestionably more widely taught in this country than any other system. Its success, and the results accomplished by it, have vindicated the claims we made on its behalf when it was struggling for a footing, and this has naturally been a great gratification to us.

Its ease of acquirement, its common-sense basic principles, its rapidity, and its great legibility, are all factors which should not, and must not be overlooked. It is based on longhand principles, having the uniform slope and freedom of movement to which the hand is accustomed. But one position—on the line—is used and the characters are all light. It offers no difficulties that cannot be easily surmounted by the student of ordinary ability, and it has been proved by the test of years to be equal to all emergencies. It answers every requirement of a shorthand system without one-tenth of the difficulty which the older methods offer. Gregg Shorthand is modern and up-to-date.

Oftentimes students are discouraged because someone who writes a different system tells them that they have made a mistake. Now, it must be

clear to anyone of ordinary intelligence that the opinions of those who know but one system are absolutely worthless regarding the merits of other systems of which they know nothing. Upon investigation, it will be found that practical writers, reporters and teachers of *all* other systems have changed to the Gregg, and it is the only system of which this can be said. On the other hand, we have never known, in all our experience, any practical writer of the Gregg to change to another system. This, in itself, should be conclusive evidence that Gregg Shorthand possesses an inherent strength that makes it superior to all others.

ADVANTAGES OF SHORTHAND TO A YOUNG MAN.

In these days of keen commercial competition when men are struggling for supremacy, a young man starting out in life is very prone to ask: "What will I get out of shorthand?" Shorthand as an educational factor cannot be overestimated. It stimulates thought, creates mental alertness, and the requirements for facility of execution give a training almost unattainable in any other way. To catch the fleeting word, to record its shorthand symbol, and, then, with almost equal rapidity, to print its alphabetic equivalent on the typewriter, call for mental activity and harmony of thought and action required by hardly any other study.

The study of shorthand will increase the student's

knowledge of the English language, it will enlarge his vocabulary, and altogether give him a better education than he could obtain in the same length of time through almost any other channel. Shorthand brings the young man in close contact with the principal of the business in which he is engaged. It gives him the close, personal acquaintance in this way that no other employment enjoys. Thus, if a young man possesses ability, such a position proves a stepping stone to better things.

Further, it will bring the beginner in business more money, and, in many cases, shorter business hours than any other clerical position.

"Once a bookkeeper—always a bookkeeper" is an old saying, but a wide future stretches out before the young man stenographer, limited only by his own ability and ambition. The shorthand writer is a specialist, and as such deserves and obtains the reward which should be his.

ADVANTAGES OF SHORTHAND TO A YOUNG WOMAN.

"What shall we do with our girls?" is a question that has appealed to, and will face in the future, many an anxious parent. Shorthand and typewriting offer a comparatively easy way of answering this question. Thousands of young women are today earning, not only a living, comfortable for themselves, but at the same time laying the foundation for future competence by the means of shorthand.

Women stenographers, it may safely be said, are writing two-thirds of the correspondence of the United States, and from all reports the number of women stenographers is increasing rapidly in European cities. Every year adds to the huge army. Shorthand and typewriting do for the young woman all they do for the young man, and more—they make her independent. In thousands of offices the woman stenographer is counted as absolutely indispensable. Her ready brain easily assimilates shorthand and her nimble fingers fly over the keys of the typewriter with unrivaled rapidity. Her presence has raised the tone of many an office and her salary has often proved for the family at home "real help in time of trouble." The woman stenographer has come to stay.

You can be one of the number if you will have patience and perseverance to study, but be not content to be a stenographer of mediocre ability; be above the average if you want your ability to be recognized and rewarded.

THE GREATEST HEIGHTS NOT REACHED BY EASY FLIGHT.

During the initiatory period of shorthand, the average student is very apt to take an exaggerated view of what his future position should be. He pictures himself, after a few months of study, taking down with facility the lecture of the professor, the

speeches of the senator or political aspirant, or the Sunday sermons of the minister. Let him at once disabuse his mind of these illusions. This phase of shorthand existence is reached only after years of patient study and hard work. Be ambitious, if you will, but remember that you have limitations. No matter how high your aims are, there are always greater heights to attain; but they cannot be attained if the slow steps of progress that lead to them are scorned. The reporter's chair is well to bear in mind as a goal to work for, but it is not reached by the mere study of shorthand. There are hundreds of good stenographers to one shorthand reporter. The two branches—of court reporting and commercial stenography—although allied, are far apart. The shorthand reporter has been with us for years; the office stenographer is a creation of recent times. There are many phases of office and commercial life which call for great speed in shorthand, and these, in turn, lead to boundless opportunities for advancement. Qualify yourself first for office duties; be a good amanuensis by learning to write shorthand well and read it with facility. Learn to operate a typewriter accurately and rapidly. When you have attained this height, continue to study and practice shorthand until you are master of it in every detail; improve your general education by wide and intelligent reading, and in due course you may be qualified to become a court reporter.

IS THERE AN OVER-SUPPLY OF STENOGRAPHERS?

Stenographers are of every grade. It is an unfortunate fact that many of them possess only a limited knowledge of shorthand and typewriting, and an indifferent command of English, and in many cases show a lamentable ignorance of even the simplest details. The student should be taught that a knowledge of shorthand and typewriting is not the only essential. There are more stenographers employed today than ever before in the history of the world. Possibly, too, there are more out of employment than ever before. The reason is plain. The business man of today wants a stenographer who is familiar with business forms in general, and who will acquaint himself thoroughly with the technicalities of the business in which he is engaged—one who can conduct his employer's correspondence intelligently. He wants a stenographer who is ambitious and who will make his employer's interests his own.

To succeed as a stenographer you must be thorough in your study and in your work. You must write shorthand swiftly, and transcribe it on the typewriter with speed and accuracy. For those who can do this there are always positions to be had. But for the ill-prepared, immature stenographer, who cannot take dictation and cannot transcribe his notes, there is no room and never will be. Through lack of ability and energy, such stenographers fail to hold a position for more than a few days. There

never has been such a demand for good, all-round stenographers as there is today. The standard is high and it requires work to reach it.

HOW TO LEARN SHORTHAND AND TYPEWRITING.

The most satisfactory, economical, and quickest way to learn shorthand and typewriting is to attend some well-equipped commercial school, or to employ the services of a competent teacher. By the first plan, the best teaching, combined with the benefits of the experience of years of instruction, is secured at a moderate cost. The majority of business schools are equipped with typewriting machines of standard make, and the prospective student should ascertain before entering a school its facilities for giving good typewriting instruction. While it is advisable for the student to train himself to become expert as possible on one make of machine, he should also have a working knowledge of others. Further, each business school has many opportunities of placing its qualified students in remunerative positions. So in every way it is preferable for the embryo stenographer to have the benefit of the thorough training a business school affords.

Another way is to take lessons from a reputable teacher or correspondence school. Learning shorthand by correspondence is necessarily a slow process, and it is not so thorough nor so rapid as personal instruction. By this plan it is necessary for the stu-

dent to purchase or rent a typewriter upon which to transcribe his shorthand notes at home. He must also have someone dictate to him in order that he may attain speed in shorthand. If possible, after receiving mail instruction, the student should have the benefit of some personal instruction to finish and thoroughly equip him for his career.

The third plan is the cheapest. It is to purchase a shorthand text-book, rent or buy a typewriter, and study at home, without the aid of a teacher. Many have done this and succeeded, but it is uphill, discouraging work, and is only to be commended for its economy. The assistance of a good school is by far to be preferred.

THE ADVANTAGE OF HAVING AN INSTRUCTOR.

While there is no royal road to success in shorthand, the advantages of having personal instruction are obvious.

We quote the following from an old shorthand book: "The assistance of a teacher, when it can be obtained, is of great advantage in the study of this art. Men differ in their genius and perceptions, and every pupil has his own peculiar views and ideas. Difficulties present themselves to some minds which never occur to others, and which no writer on the subject can anticipate. It is impossible, in a public treatise, to lay down rules and explanations adapted to the several capacities, and satisfactory to the un-

derstanding of all who may endeavor to learn by it. A teacher, however, has it in his power to give such minute and personal instructions as cannot fail to produce a beneficial result. He can at once explain to the student whatever seems obscure and ambiguous; can solve his difficulties, correct his mistakes, assist his invention, encourage him in his progress, and lead him on to practical proficiency."

By the aid of a teacher, the difficulties which beset the path of the student are overcome, and the student is skillfully guided over the rough places. To have a teacher to point out errors of form and outline, mistakes in typewriting, faults in spelling, and lapses in punctuation, is an almost indispensable aid. An encouraging word, an appropriate suggestion, which the conscientious teacher gives, strips shorthand of many of its difficulties. Then, when the trials of study are over, and the pupil is ready to embark in business, the teacher is able and willing to assist him to a good position. Get a good teacher, then, by all means, and you will find your study lightened.

DON'T GET FITS OF THE BLUES.

It is a mistake to think, in taking up the study of shorthand and typewriting, that all will be smooth sailing. Periods of depression are sure to come, when storms of discouragement will sweep down and clouds of disappointment will almost drive

away all hope of success. There may be times when you will think you are making no progress, but don't get these fits of the "blues." On those occasions, instead of giving way to your discouragement, spend the time in overcoming the difficulties that have beset you. You will find the difficulties that seemed almost to overwhelm you have melted away like dim shadows. Don't have fits of the "blues!" Have confidence in your teacher, in your shorthand system, and in your own ability, for the difficulties you overcome add immeasurably to your strength and make the final only seem the more sweet.

MAKE HASTE SLOWLY.

The old Latin proverb, "Festine Lente"—make haste slowly—should be taken seriously to heart by the shorthand student. Don't be over-anxious, or in too great a hurry; but "make haste slowly."

The "blues" alluded to previously are generally caused by the fact that as soon as the average stenographic student touches pen or pencil to paper, in the study of shorthand, or finger to typewriter, in learning typewriting, he makes a mistake. He usually gets the fallacious idea that from the beginning his sole purpose should be to write rapidly. Forget that there is such a thing as speed in shorthand and typewriting until you can write and read fluently. When you can do this, speed will come almost without effort. The better you can read your

notes, the better and the more rapidly you will write in future. It will take you fully three times as long to learn to read your shorthand notes with facility, as it does to learn to write them. Then think—of what use are your shorthand notes if you cannot read them! Write accurately first, last and all the time, and speed will surely follow. Bear this in mind now and always—"Make haste slowly."

NOTE-BOOK AND PAPER.

One of the greatest advantages of stenography is its ready adaptability to emergencies. All that is required to bring it immediately into service is paper of good quality, preferably in the shape of a note-book opening at the ends, and a pencil or pen. Because of the fact that Gregg Shorthand is written with characters all of one thickness, the best paper for note-books is that with a fairly smooth texture. This offers less resistance to the pen or pencil, is therefore easier to use, and avoids all danger of the pen point catching in the paper, as it often does in the rough paper note-books. While it is not absolutely necessary that the paper should be ruled for use with Gregg Shorthand, ruled paper is more convenient. Note-books ruled in blue are less fatiguing to the eyes than those ruled in red. A good plan is to have a perpendicular line down the middle from top to bottom of each page. The student should first fill up the space on the left of

the perpendicular line, and then the space on the right. This will insure small shorthand characters, the value of which is alluded to in another chapter.

Write on the side of the paper nearest you when the book is open. When the book is filled on one side, turn it and fill it on the other side.

THE CORRECT POSITION IN WRITING.

In learning shorthand and writing it rapidly, one must have a comfortable position. Sit well in front of the table—erect as in writing longhand. Let the left arm rest on the table, and spread the fingers of the left hand on the lower left side of the note-book, to hold the paper in position. Don't lean your chest on the desk. Hold the pen or pencil naturally as in penmanship, and let your right arm be as free as possible, resting lightly on the table. The little finger of the right hand should glide over the paper. Use the combined forearm and finger movement. Put as little pressure on the pen or pencil as possible. The lighter your touch, the faster you will write. Don't rest your head on your left hand, because that hand will be kept busy in turning the leaves of your note-book. Don't lounge in your seat when taking dictation, or during lulls in the dictation; it looks lazy and is not conducive to speed.

Be alert, ready for emergencies and rapid spurts of the dictator at all times. One never knows when

a burst of speed is coming. It is a good plan to have a stiff-covered note-book and practice taking notes with the book resting on your knees occasionally. It is what the stenographer has to do sometimes, and a little practice will fit him for such an emergency. When writing on your knee, the left hand must be spread on the note-book with the first finger ready to turn the leaf.

PEN OR PENCIL?

It is an open and much debated question, which is best for shorthand writing—pen or pencil. Both instruments have their strong advocates. The fountain pen is to be preferred, provided you have a good one and good ink. The ever-ready pencil, sharpened at both ends, has its advantages, however, and thousands of reports and other shorthand data are daily taken by its use. If the pencil point breaks, the other end can be brought into service and a reserve pencil will place two other points at your instant disposal. In using the pencil, however, be sure to keep it sharp; never write with a blunt point. Further, be sure to get a pencil of good quality, and not one with a harsh and gritty lead.

The notes you write with a pen are clearer, neater and easier to read than pencil notes. Further, there is less danger of their becoming obliterated when written with pen and ink. The fountain pen, on the other hand, has its drawbacks. It may refuse to

flow just at the exact moment you desire to use it. A good shaking will sometimes remedy this, but not always. Again, you may have forgotten to fill it, and the pen runs dry—a contingency which must be guarded against by filling it regularly every morning. The ink may clog from various causes. With a moderate amount of care and attention, however, the fountain pen will be found to be almost indispensable to the shorthand writer. Use a fountain pen if you can, but be sure that it is a good one, suited to your hand. A fine point is generally to be preferred.

SIZE OF NOTES.

When alluding to note-books under a previous caption, we wrote of the perpendicular line in the middle of each page of the note-book. It has been found that note-books ruled in this manner tend to decrease the size of notes. The average stenographer writes his shorthand characters too large and this tendency is increased when he writes rapidly. Write as small as you reasonably can and let the characters be as close together as possible. Try to find your "stride," and stick to it. The shorter the distance the hand has to travel, the more quickly, of course, the distance can be overcome. So, large notes, by causing more frequent transition from line to line and from page to page, hinder speed. Don't flourish the pencil in the air, making invisible characters before beginning to write, but

strike the paper with the first movement. The large straggling notes usually prove unintelligible.

The talented author of Gregg Shorthand wrote the following excellent advice on this subject:

"Avoid a sprawling style of writing. It looks unsightly and shows a lack of artistic taste. But there are practical considerations in favor of neat, compact shorthand writing. With small outlines there is less traveling of the hand across a page, less effort and flurry, less time lost in passing from line to line and page to page. What a difference there is in the work of an expert and a beginner at the reporter's table. The expert seems to write mechanically—the pen glides smoothly across the paper, drops from line to line without apparent effort, and the page turns easily without a rustle. It all appears so simple that one is apt to imagine that the speaker is going at a very moderate pace; but this idea is quickly dispelled by a glance at the beginner. See the wild flourishes, the frantic jump from line to line, and the excited jerk with which the page is turned—what a contrast! Try to cultivate a neat, compact, artistic style of writing, and you will feel repaid by the increased speed and print-like legibility that will result."

PUNCTUALITY AND REGULARITY IN ATTENDANCE.

Too much cannot be said in favor of punctuality and regularity in attendance at school. Many stu-

dents when attending a business school think that they can come at any time, (if allowed to do so), and that absence of a day or more will make no difference. This is the wrong idea. Students of shorthand are no longer school children. They are men and women who have entered upon the business of life where "time is money," and habits of punctuality and regularity should be rigidly enforced. Rigid adherence to business hours is demanded by employers, and habits of life are formed in student days; therefore, let them be good ones. Throw all your energies into the business of learning shorthand and typewriting while you are at school and accustom yourself to habits of punctuality and a strict adherence to the business at hand.

HAVE CONFIDENCE IN YOUR SYSTEM.

If, in the course of your studies, your progress is not as satisfactory as you think it should be, do not blame the system of shorthand for it. Have confidence in your system, and having once taken up the study, let no fear of future results interfere with present duty. Remember that hundreds and thousands of young people have studied the same method before you and have succeeded—why shouldn't you? You may be slow in acquiring it, but what of that? "The race is not always to the swift," and the plodder is as certain to reach the goal as the student who learns rapidly—sometimes

more sure. Don't give up to discouragement. Success in any calling is but the natural outcome of sure and accurate knowledge. Gregg Shorthand is so simple and rational that it commends itself to everyone, and you can surely learn it. Have confidence that you can do what others have done and you will do it successfully.

TRANSCRIBE YOUR NOTES.

Several years ago we made an attempt to study one of the early English methods of stenography without the aid of a teacher. We progressed finely, could take rapid notes, and every Sunday endeavored to report our minister's sermon. We "followed" him some way behind, but we got it down somehow. After church, however, came the ordeal—to transcribe it. Only a word here and there could be read and the rest was unintelligible. There was nothing to do but to begin the study of shorthand again, and with another system, for being young and foolish, we conceived the idea that it was the system that was at fault. The next time we had a teacher who insisted upon our reading every shorthand character we wrote, and then all difficulties of reading vanished. Take warning by our experience.

If you wish to be successful with shorthand, read all your notes, or better still, transcribe them on the typewriter. You will learn more by transcribing

shorthand than by writing it. Once the shorthand outlines are photographed upon the brain, as they are in transcribing, they will be instantly recalled whenever the word is heard. You will then write them without hesitation, and when you can write shorthand without hesitation you will have the longed-for speed.

Do not think this time spent in properly learning the principles of shorthand and typewriting is wasted. It is nothing of the kind—it is time saved. Just realize for one moment what your position will be when you take your first step into the business world. Your employer will dictate to you a number of letters, perhaps four, and maybe forty. You take them down as best you can. Occasionally an unfamiliar word will disturb, or perhaps completely disconcert you. You make a supreme effort at an outline, and struggle along, wishing you had your teacher at your elbow to refer to. At length he finishes and curtly says, "The machine is in the corner; the paper's in the drawer; just get those letters out for me by the time I return."

Then you are left alone to work out your own salvation as a stenographer. This is the crucial test, where you will prove whether you have studied properly. You go to the machine and set about your work. Your employer returns in due course and asks for his letters. Suppose you haven't been able to read your notes. The letters will never catch

that night's mail and your employer will probably look for another stenographer who is competent to take his dictation. And would he not be justified in discharging you? Inability to transcribe their notes is the great failing of the majority of stenographers. Don't be one of that class. Transcribe every line of shorthand you write during your study of shorthand, and you will not go through such an experience as that outlined above.

IMPORTANCE OF READING SHORTHAND.

The reading of shorthand should not be confined wholly to one's own notes. It is well to read nicely engraved or printed shorthand notes. For this purpose the "Gregg Writer" and other shorthand publications and books are invaluable and should be used wherever possible. The more reading of shorthand the pupil gets, the more familiar the characters become, the more readily also they are recalled and when again heard, the more rapidly they are written. For years the author of Gregg Shorthand and the writer of these lines have corresponded in shorthand, written on unruled paper, and every word has been as plain and legible as print. Evidence taken in court, and at hearings has been transcribed readily by both.

Gregg Shorthand by its invariability of outline, by its one way of writing each word in the English language, is especially adapted for interchange it

reading. Subscribe for the shorthand magazine of your system and provide yourself with all the shorthand literature of the system. Practice it and read it until it becomes part of your being. You will thus lay the solid foundation without which success cannot be attained.

MASTER EACH LESSON.

We found by years of experience in teaching that many pupils are anxious to study lessons ahead. They imagine they know a lesson when the principles seem clear to them, forgetting that there is a wide difference between theory and practice. It is a mistake to start a new lesson until the preceding one is mastered. Omit nothing and do not confuse your knowledge by perfunctory study of what is too advanced for you. Learn each principle in each lesson thoroughly and let your teacher be judge of whether you are ready for new lessons. Each principle is a stone on which will rest the structure of your shorthand knowledge, and if a stone is lacking in the foundation the structure cannot stand firmly.

DON'T SACRIFICE LEGIBILITY FOR SPEED.

Those who know little or nothing about shorthand frequently ask the stenographer, "How fast do you write?" and the shorthand writer may carelessly reply, "Oh! about 150 to 200 words per

minute." Whenever you hear anyone talk like that, just put your hand in your pocket, take out all the spare cash you have, lay it on the table and say: "All this and more shall be yours if you will kindly sit down and write in shorthand what I shall dictate, at the rate you state, 150 words per minute, and then give me an accurate transcript of what you have written." Then you will see the rapid one hide his diminished head and vanish within his shell, as he faintly replies, "Well, I am sorry, but I can't possibly stop just now to give you a test, as I have a previous engagement, but I used to write at that speed when I went to school."

Never boast of your speed! Aim for accuracy and legibility first and speed will follow. Speed as applied to shorthand is a comparative term. Everything depends on the matter dictated. Words of one syllable, it is true, may be written at great speed, or great speed may be attained by practicing the same matter over and over again, but such tests do not represent the actual, regular, normal rate at which the student can write.

The English language is so rich in words that it is possible to make the most skillful writer of shorthand in the world slacken when words are dictated that are not in his vocabulary. He has to think of the shorthand forms, and in doing so hesitates, and hence the speed is diminished.

To illustrate a case in point: Suppose a self-made

man makes a speech, and in alluding to his father's early life, says: "My father was a farm laborer and used a pick and shovel." This is easy language, readily taken down, but suppose for a moment that you had to report the speech of a highly educated Boston lady whose father was, by a strange coincidence, also self-made and formerly used a pick and shovel. She would not use the same language in conveying this information, but whatever she said, you, as the shorthand writer, would have to record verbatim. She might murmur something like this: "My estimable and venerable paternal antecedent was an indefatigable manipulator of agricultural implements." In taking words like these, one's boasted speed would dwindle considerably. Do not then boast of your speed, but aim for legibility and accuracy, and speed will come gradually. When you hear an uncommon or unfamiliar word, practice the outline over and over again, until it can be written fluently. Then find others and deal with them in the same way. Never write your shorthand characters in a way that will imperil their legibility.

HAVE FAITH IN YOUR TEACHER.

Some students are prone to lose faith in the teacher when they find they are not advancing as rapidly as they think they should. They consider it an injustice to be told to review a lesson, and they think the teacher is trying to retard their progress.

It is always a pleasure to a teacher to have bright, energetic students, but teachers appreciate that all students are not of the same caliber of intellect. The ideal teacher endeavors to understand each pupil and do the best for him. The teacher is there to guide the student through the right paths of learning, but he is not there to do the thinking and the studying. These the student must do for himself. The student is usually safe in deferring to the teacher's superior wisdom and advice, and if he bears this in mind he will not lose faith in his teacher. One sometimes meets a pupil who has the ability to study, but will not apply himself, and yet desires to keep up with those who have spent more time on their studies. This class of student feels aggrieved when he is told to review his work. If you are one of these unfortunates, don't lose faith in your teacher, but show him that you are ambitious and interested in your work. Be assured that he is doing what is best for you and the difficulty is with you. He would be glad to have every pupil in his class bright, active, alert, and energetic. It would simplify his work.

Your future welfare is your teacher's constant care, his every attention is devoted to your progress, and it lies with you whether or not success shall attend his efforts. Have faith in your teacher—heed what he says, follow his instructions faithfully,

conscientiously and intelligently. Your reward will then be sure.

PRACTICE—PRACTICE—PRACTICE.

This is the only true speed secret and the only road to stenographic success in any of its branches. Practice—practice—practice. Sir Walter Scott's advice to seekers for success was "never to be doing nothing." The immortal Franklin wrote that the golden way to success was to "keep busy." And Ovid, hundreds of years ago, wrote the following excellent advice: "To wish is of slight consequence; thou oughtest to desire with earnestness to be successful." Success in shorthand and typewriting, like success in any walk of life, is earned only by those who "keep everlastingly at it." To persevere, to work faithfully for the desired end, and to economize every moment of the day is the key to success. The following anecdote taken from an old shorthand magazine will aptly illustrate the advantage of utilizing spare time in practice:

"I happened in a busy man's office the other day, and while waiting to see him I was much impressed with the foolish waste of time his stenographer was indulging in. She sat in an easy chair, in a comfortable nook of the office, doing absolutely nothing. At her side was an elegant oak typewriter cabinet, in which rested a new Smith-Premier typewriter. I waited some fifteen minutes,

and during all that time she sat there idly. After transacting my business with her employer, I was bold enough to ask him in an undertone how he got along with his stenographer. He immediately responded: 'The girl I have is a fairly good shorthand writer, but is a very poor typewriter operator; her letters are full of mistakes, and she cannot operate the machine with any speed; but I suppose that is due to the fact that she has only a little work to do here each day; does not have enough practice, so I can't blame her.' 'Yes, you can,' said I. 'Both you and she are to blame. Now, let me give you a pointer. When she has no letters to write, put her to copying articles from newspapers, books, or anything to keep that machine busy all the time.' He thanked me, and thought it a capital idea, and when I met him a few days after, the very first thing he said to me was: 'Harrison, both my stenographer and I owe you a vote of thanks for that copying idea you gave me the other day; she has improved a hundred per cent in her typewriting and I intend to raise her salary next month.'"

What applies to typewriting in this case will apply equally well to shorthand. Don't be idle; utilize every spare moment and practice—practice—practice.

A FEW DON'TS.

DON'T ERASE. That is to say, never use an eraser to correct an error in shorthand writing. Sim-

ply pass your pen or pencil through the word incorrectly written and proceed. At first, your note-book may be full of crossed-out words. but they will gradually become fewer.

DON'T WET THE END OF YOUR PENCIL. It isn't a clean habit, and serves no good purpose. The moisture hardens the lead, and the pencil never marks so well as it did before. Keep your pencil sharp, and if the lead is too hard to give a clear mark, get another, but never wet the point of the pencil, or nibble at the other end.

DON'T TALK DURING STUDY HOURS. You cannot talk and study too, so do your work first, and talk after school hours. When talking during study hours, you are not only wasting your own time but you are diverting the mind of your fellow student, who may be less able to afford it. You are doing your class-mate, your teacher, and yourself injustice by talking—so don't chatter. Silence is golden.

DON'T ASSUME THAT YOU KNOW MORE ABOUT SHORTHAND THAN YOUR INSTRUCTOR, OR EVEN THE AUTHOR OF THE SYSTEM YOU STUDY. We have before now met students who assumed they "knew it all." Be sure that your teacher's knowledge and experience qualify him for the position he holds. Have patience to learn, and as your studies develop you will doubtless find your teacher is usually right. Don't try to improve on the system—at least until you have comprehensive knowledge of it! Every

form and outline in the text-book has been placed there after mature deliberation. Be modest, unassuming, polite and attentive, giving respectful attention at all times to those who are trying to teach you.

DON'T FLOURISH YOUR PEN OR PENCIL IN THE AIR. Many students, especially those who have studied penmanship to a marked degree, are fond of drawing imaginary circles in the air preparatory to starting a new sentence, or writing a shorthand form. This will not do for the shorthand writer—he must think of the shorthand outline and write it without the slightest hesitation. Keeping the pencil close to the paper saves time, so don't flourish.

DON'T FAIL TO SUBSCRIBE FOR THE MAGAZINE OF YOUR SYSTEM. We advise this because it encourages the student. He learns of the success of others and he sees the best examples of shorthand writing. He reads hints that will help him and he obtains abundant reading matter and writing exercise. He finds that others are experiencing the same difficulties that he has met with and he learns ways of overcoming them. All this and more the shorthand magazine will do for students. The magazine habit is a good one.

HOW TO WRITE THE NEW WORDS.

To get speed in shorthand you must learn to write unfamiliar words. Enlarge your vocabulary by mak-

ing a mental note of any word over the outline of which you are puzzled. The amateur will meet with them constantly. When taking dictation, do not stop your dictator, but make an attempt to write the word and draw a circle around it. When the dictation is finished return to it. If you have a long outline, don't be satisfied with it, work at it until you have discovered a briefer form, which will be even more legible. Apply the rules, and when you have found the best outline, practice it until you can write it with facility—and then it will never bother you again. If this be done intelligently with every new word, you will be astonished to find how in a very little while, as your capacity for handling the word-building principles increases, the most difficult words will become easy.

Don't write a new word in longhand—it discloses your weakness, and will cause others to lose confidence in your ability, besides having a pernicious effect on you. Write the word in shorthand to the best of your ability, and, as the esteemed author of our system says, "put a ring around it," as a reminder, so that you may get the best form later on by your own efforts, from the teacher, or from the shorthand dictionary.

You will be assisted much in writing new and uncommon words, if you will occasionally review your text-book. Review all the principles and characters in the text-book, and you will be astonished to find

what a number you have forgotten, if you have not kept up frequent reviews. A careful review, occasionally, will give you greater fluency, better outlines, better work, greater ease in reading, will save questioning the teacher, promote self-reliance, enlarge your vocabulary and consequently increase speed.

HOW TO WRITE THE LONG WORDS.

Mr. David Wolfe Brown, in his clever book on "The Factors of Shorthand Speed," writes: "If the young phonographer could only write all the words as promptly and rapidly as he can write some, how smooth his pathway would be."

Herein lies the whole secret of rapid shorthand writing—how to write the long words. It is not so much the slowness of the hand as the hesitation in thinking of the outline of a new or uncommon word, that causes the stenographer to fall behind the dictator. The only remedy for this was detailed under the preceding heading, with the further injunction that, in the case of long words, you must "divide and conquer."

Gregg Shorthand is especially adapted for writing in syllables. If the student, on hearing an uncommon word, will divide it into syllables, and write two, or at most three, syllables of each word, writing consonants and vowels in regular order, he will find that the hard words will be made easy to write. The

forms will be written without difficulty or hesitation, and read with equal facility. Take words like in-clem-en-cy, re-min-is-cence, mis-con-cep-tion, tantal-iz-ing, un-dis-cov-er-able. Divided into syllables the difficulty vanishes.

Then learn to drop the terminations; that is, write only so much of the word as is necessary to convey the meaning. The words given in the text-book will give plenty of drill in this respect. The insertion of the vowels in regular order with the consonants, opens up a wide field in syllabic writing and abbreviation, it simplifies the writing of long words and enables the student to make progress that is unattainable in any other shorthand method. We urge upon the student to practice this method of syllabic writing as much as possible. Work out the outline of each word syllable by syllable as you write.

Don't attempt to memorize the outlines of long words, parrot fashion, but apply the rules given in the text-book. Try to make the burden on the memory as light as possible, and this can best be achieved in shorthand by dividing the long words into syllables and so conquering them.

WORD SIGNS AND CONTRACTIONS.

Learn all the word signs thoroughly, so that you can recall them without the slightest hesitation. These word-signs comprise from 5 to 7 words out of every 10 words in an ordinary sentence, which is,

perhaps, more than half the number of ordinary words in a sentence. From this you will see how essential it is that they should be thoroughly memorized and practiced until the writing of them becomes automatic. "Speed," writes Mr. J. E. Munson, "depends chiefly upon the ability of the writer to make the various outlines of words without hesitation." To this we would add: learn your word-signs so well that you can write them without the slightest hesitation, and you will then have more time to spare in writing the outlines of the new and uncommon words.

BRIEF OUTLINES OFTEN DECEPTIVE.

The briefest outlines are not always the best. An outline that can be written with freedom, and without perceptible effort, is at all times preferable to one written carefully and with an effort, though the former occupies twice as much space as the latter. Mr. David Wolfe Brown writes: "A long outline for a new or strange word is something that no stenographer should be afraid of. Frequently a long outline, which suggests itself readily, is more quickly written than a shorter one, which requires the writer to stop and think." The one slope, the one position, and the one thickness of Gregg Shorthand are great factors in securing uniformity and invariability of outline. The insertion of the vowels also materially assists in providing, without alternative characters,

the briefest outlines for words by dropping the terminations. This abbreviating principle, if properly carried out, will place at the finger ends of the Gregg writer the briefest and easiest written outlines possible in any system of shorthand, and yet secure a degree of legibility not equaled by any other method. In your work, then, find that outline, as you readily can do, that is the most easily written, although it may occupy on the paper a rather larger space than a briefer though more difficult outline. When found, "make a note of it" and practice it. Never strive after a brief outline to the sacrifice of legibility.

INVARIABILITY OF OUTLINE.

In a properly constituted system of shorthand there should, in the main, be but one way of writing a word. The less variability of outline there is, the better. "Frequent hesitation as to the proper forms of words," writes the author of Graham's Shorthand—Andrew J. Graham—"takes away very much from the facility of writing." The Gregg is especially remarkable for its invariability of outline. The majority of words in the English language can be written in one way only in the Gregg—hence its superiority over the other methods. Mr. David Wolfe Brown writes: "Invariability of outline is one prime factor of speed. To allow one's self to write a word in several different ways entails a certain degree of hesitation, which must postpone or defeat

that happy condition—the most favorable condition to high speed—when mind and hand shall work, as it were, automatically." Again, Mr. Andrew J. Graham has well said: "You should have settled forms for the more frequent and effective words." Such good advice as this coming from such sources is invaluable, and it should be a source of gratification to the Gregg writer and student to know that the system he uses is especially remarkable in its invariability of outline. There is only one way of writing a word in the Gregg, and this insures not only less hesitation—consequently speed—but legibility, which is of equal, if not of greater importance.

CARRYING WORDS AND SENTENCES IN THE MIND.

In taking dictation the student should train himself to carry in his mind as many words and sentences as possible. A spurt on the part of the dictator will sometimes carry him a dozen or more words ahead of the writer. These words must be carried in the mind, and written as quickly as possible. It will require practice to do this but everything comes to him who tries. When taking dictation at a rate of speed which is easily within your ability, it is well occasionally to fall behind a little way, so that you may train your mind to retain a whole sentence and then by recalling the sentence and writing rapidly you can catch up with the

speaker. The better plan, however, is to get the dictator to read more rapidly than you can write. In this way you must train your mind to carry several sentences, and when the actual work comes in business you will find the ability of great advantage.

PERSEVERANCE CONQUERS ALL.

As we wrote under a previous heading, it is necessary for the student of shorthand and typewriting to avoid discouragement and at all times to persevere. Lay a good foundation by having a thorough knowledge of your alphabet—next, from time to time, review your lessons—then memorize the word-signs. Every time you hear or read an uncommon or new word think of the outline. If you have no pencil or paper at hand, trace the outline with your finger. In fact, think in shorthand as much as you can and if you are an energetic and enthusiastic student you will do so whether you have read this or not. Read all the shorthand you can find, and be sure to read all you write. We urge upon you to cultivate the habit of reading well-written shorthand. Subscribe for the magazine of your system.

If you come across a difficult word, and do not find the outline as brief as you fancy it might be, ask the opinion of your teacher. Put your heart and soul in your work and master it. Don't let it be said, "He tried to learn shorthand and was not

successful." If others succeed—why not you? They persevered, and so must you. Speed will come gradually and without effort other than practice. Facility of execution will come with practice, and quickness of thought will follow by like training. Remember the old Latin adage: "Perseverentia omnia vincit"—it is old, but it is good advice and it has done wonders; it has made civilization and progress what it is today. Take heed to it and it will work wonders for you. "Perseverance conquers all things."

ENLARGE YOUR VOCABULARY BY READING.

The greatest trouble that employers find with average stenographers is that they have not enough general information. The ability to write shorthand at a moderate speed and to transcribe it on the typewriter should never be the ultimate goal of the ambitious stenographer. He should not be satisfied with standing on the bottom rung of the ladder when there is so much room at the top. Improve yourself by reading, or better still, get some one to read good books to you on a variety of subjects so that you can take them down in shorthand. By this plan you fulfil a triple purpose. You improve your mind, enlarge your vocabulary, and add materially to your shorthand knowledge and speed. If you cannot get a fellow student to join you in this plan, you may be able to form a class of young people,

who will meet once or twice a week or oftener, and read aloud in turn. Try this; it will increase your speed, enlarge your knowledge, add to your vocabulary and benefit you in many ways. Dictation from any interesting book, leading articles from a newspaper, any matter, in fact, that is good English will assist you materially. "All is grist that comes to the mill" in the shape of practice, and the wider the scope of the reading the better the result. Improve yourself.

INDEPENDENT READING.

In all your writing of shorthand do not neglect to read independently and without assistance from your dictator. Good reading will come by practice, but in no other way. Make sense of what you transcribe and don't substitute. By that we mean don't "make sense of it" by reading something that is similar, but not quite correct. The business man in dictating a letter wants transcribed exactly what he said. He does not want you to substitute or put in something that he did not say, because you cannot read your notes. Neither does he desire you to alter a sentence because it reads better that way. Your duty as a stenographer is to record the expressed thoughts or spoken words of your employer, or dictator, intelligently, and you can do this only when you write shorthand rapidly enough to record what is dictated and read your

notes well enough to transcribe them without assistance. If a word or a sentence puzzles you during the progress of your course of training, study it out for yourself and do not bother your fellow student with it. Strive to work out your own salvation, and with perseverance and the cultivation of self-reliance you will become a first-class stenographer.

CLEANLINESS.

We have already urged upon the student punctuality in attendance at school and in business, and we would now like to say a word about cleanliness. Some students consider this a minor matter. On the contrary, it is of vital importance, not only to the student but to the stenographer. Cleanliness includes tidiness, not only personal tidiness, but tidiness of your books, papers and office equipment.

First, to treat of the personal portion: See that your hands are clean and that your clothing is neat. Look after your finger nails and see that your hair is tidy. Take pride in yourself, be sharp, bright and active. Shorthand should and must make you quick and energetic. Keep your books and papers free from lead-pencil marks and ink stains. Use a rubber band on your note-book to mark the page you are using. Don't allow the corners of your note-book to become "dog eared." Learn how to sharpen a lead pencil without covering your fingers with lead. Keep your desk in order; be systematic, and

when you get into business take the same care of your desk or table. Keep your machine clean. Don't think that the first duty of a stenographer is to be "an ornament" to the office. Dress neatly, but not conspicuously. Employers like to see their employes neatly dressed and presentable, but not gaudily attired. Look "smart" and be smart.

PHRASING.

The suggestion to the student that he should begin to phrase, or join common words from the start, is a strong feature of Gregg Shorthand. Some methods reserve this until the student is advanced in the study, but it is found to be difficult to acquire at that stage. The student, however, must guard against a waste of time in striving to think out phrases for himself. "There is nothing," writes Mr. David Wolfe Brown, "more unprofitable, and nothing more likely to make a slow writer than the premature study of phrasing rules, and the premature attempt to apply them in impromptu phrase-construction." The best way is to memorize a number of constantly recurring, useful phrases, those only which join easily and readily. Use them whenever possible, but without making a special effort, or tax upon the memory to do so. They will come naturally after a little practice. Don't lose time in trying to make outlines which carry the hand uncomfortably above or below the line of writing. Let

your phrases, at first, consist of simple words; those clearly set forth in the Gregg text-book and others like them. Rightly studied and rightly used, phrasing is a great factor for speed and legibility. If carried too far, it is likely to be, as Mr. A. P. Little, of Rochester, described it, "The most infernal mistake that was ever made," for it will not add to the writer's speed, but absolutely retard it. We strongly urge students not to try to invent phrases at first. Know your system thoroughly first; learn the simple phrases given in each lesson in the text-book. Work on these, and gradually, as you practice them, you will find that other facile forms and phrases will occur to you without effort, and you will then easily construct your own phrases. The only rule to be observed in the Gregg for phrasing is to use only such phrases as form natural, facile junctions, and which do not carry the hand too far above or below the line of writing. Phrasing should come without effort; do not be constantly striving to construct new or original phrases. If a combination of words will not phrase readily, write them out separately.

PART II.

Pointers About Typewriting

THE MACHINE.

It will be impossible in the following pointers to deal fully with the mechanism of the various makes of typewriters. This information can best be obtained from publications on the subject issued by the typewriter companies. Neither is it our intention to enter into a disquisition as to the advantage of one make over another. We have no particular preference; there are many machines of standard make and all of them good. Some have points of advantage that appeal to one class of operators and others have points that appeal with equal force to another class. Fortunately for all of us, tastes differ; but in the case of typewriter selection it is not only a question of taste, but of fulfilling certain requirements. Some operators prefer single-case keyboard machines, others prefer double case; some prefer two, or double shift machines, others again prefer a keyboard that differs from the so-called "universal." And so it is all a matter of choice and

adaptability to purpose. It is not so much a question of machine as operator.

Machines nowadays are built strongly and substantially to withstand wear. Experience has demonstrated to the typewriter companies that wearing qualities are paramount, so all have striven to obtain strength and long life in their machines. The first-class machines have similar labor and time-saving devices. An operator on one machine can soon become equally proficient on another. Learn to operate to the best of your ability whatever machine you use at school or during your study. Find out all there is to know about it. Keep it clean and free from dust and practice on it every moment you have to spare, and make every moment of your practice count. Do not waste time in writing aimlessly and superficially. Be in earnest.

THE MACHINE AND THE OPERATOR.

The vexed question, "Which is the typewriter—the machine or the operator?" seems never to have been satisfactorily settled. So far as possible we shall use the word "typist" in these pointers to designate the operator of the machine, and the word "typewriter" to allude to the machine itself.

TYPEWRITING.

A few years ago little attention was devoted to the teaching of typewriting in business schools.

Certain classes of machines were supplied for the use of students, generally old models in more or less dilapidated condition. In fact, anything in the shape of a typewriter was thought to be good enough for students to practice on. In those days a student was introduced to the typewriter somewhat in this fashion: "Here is the So-and-so typewriter—the machine you have to practice on. You place your paper in so, move on to the next line thus, draw your carriage back in this way, strike the space bar like that; the keys with the letters on them are there; you make your capitals so; now use one or two fingers of each hand in writing; here's something to copy; now practice, and do your best." And that was all the instruction the pupil received! Was it a wonder that he struck the keys heavily and experienced difficulty? Is it to be marveled at that printers went so far as to print imitations of typewriting, with one letter above the line of writing and the next one below? The standard of instruction was low and poor work and poor typewriting was the natural result.

The business man demanded something better, and in due course he obtained it. The standard of typewriting was raised. More attention is now devoted to the teaching of typewriting because the business man is naturally a better judge of good typewriting than of shorthand. The employer can only judge of the qualities of his stenographer, or typist, by the

finished product. Herein, then, lies the importance of good typewriting. It is imperative that the stenographer be able to transcribe rapidly and accurately on the machine. Today good typewriting is recognized by advanced teachers as the more important study of the twin arts of shorthand and typewriting. Don't forget this. You can do good work on the machine by having a method in your learning and by persistent and constant practice. There is comparatively little difficulty in learning typewriting; it is simply a matter of time, patience and the right kind of practice.

SINGLE, DOUBLE CASE, AND DOUBLE SHIFT MACHINES.

Typewriters are generally made with what is called "single" and "double case" key boards. The single case machine has keys with all the letters of the alphabet and the numbers on what is called the "lower case." By depressing a key called the "shift key," the capital letters as well as the various punctuation marks, are brought to the printing point. This is called the "upper case." In the double case typewriters there is a separate key for each letter, figure and punctuation mark—consequently there are twice as many keys on a double case machine as on a single case. The double shift machine has two shift keys—one for capital letters and another for figures and punctuation marks. It is best for the pupil in learning typewriting to con-

fine his practice to one or the other of these keyboards exclusively and become proficient on it. He can subsequently, if business demands, readily adapt his knowledge to another keyboard. It will entail only a few hours' practice.

MEMORIZE THE KEYBOARD.

It is necessary that the location of each key upon the machine should be memorized. On the same principle that to write shorthand rapidly one must know the principles so well that the writing becomes automatic, the pupil should know the keyboard so well that he can operate the typewriter automatically. In fact, the location of each key should be photographed, as it were, upon the brain, so that when a letter is to be written, the mind will instinctively impel the finger to drop upon the key required. Experienced operators naturally obtain this facility of operation in a degree after years of practice. They become expert by continuous repetition of words and sentences. It has been found that a thorough knowledge of the keyboard is indispensable to correct writing. Those who have memorized the keyboard in this way and practiced certain fingering, have attained a degree of proficiency in operating that could never have been equaled by those who used the old method. There are various methods of memorizing the keyboard—learning one row at a time, covering up certain keys

with celluloid key caps, gummed paper, etc. A good plan is to learn the location of the keys in their relation to each other and to associate certain keys with certain fingers.

There are so many good text-books and treatises on typewriting now published, among which is a book called "Rational Typewriting," that it would be needless for us to dwell further on this matter of instruction. One thing must be borne in mind—a thorough memorizing of the keyboard is essential to satisfactory progress and ultimate success.

THE TOUCH OR ALL-FINGER METHOD OF TYPEWRITING.

The "all-finger" method of typewriting, generally called the "touch" method, has been demonstrated to be the best method. By this plan all the fingers of each hand are used as in playing the piano; certain rows of keys being allotted to each finger, and the space key being struck with the thumb—generally of the right hand. By the touch method more rapid work has been done on a typewriter, with a degree of ease to the operator and less wear and tear to the machine, than is possible by any other plan.

The advantage of the touch method lies in the fact that the operator or typist, having the keyboard thoroughly memorized, is enabled to read his notes and transcribe them simultaneously. In

this way the carriage of the machine is kept moving unceasingly, and every moment is utilized.

The average stenographer in transcribing his notes takes up an "eyeful," or as much as he can remember, writes those words on the machine, watching his fingers all the while, because he has not memorized the keyboard, then stops, for he cannot read his notes and typewrite at the same time—takes up another "eyeful"—once more starts and repeats. This constant stopping of the machine while referring to the notes wastes much time. Touch operators have been found to do from 25 to 50 per cent more work in a day than the old-fashioned operators. In addition to this the touch operator has a lighter and better touch; he is more accurate; does not waste energy, and consequently is able to do more work with less labor and less fatigue. Again, the touch method saves the machine. The touch operator, striking the keys lightly and evenly and with precision, does not subject the machine to the rough usage of a sight operator. The touch method is rapidly pushing the sight operators into the background; therefore the student who expects to reap the richest reward will learn no other method.

TOUCH TYPEWRITING REQUIRES EARNEST STUDY.

The pupil must not become imbued with the idea that he can learn touch typewriting without effort.

It requires a good deal of effort, much patience and considerable perseverance. Many have tried it, and, while admitting its superiority, have abandoned it because it required too much time. Teachers have abandoned it because it demanded more attention, more time and more machines in the school. It has been condemned by some teachers because, not being touch operators themselves, they could not teach it; it was a case of "the blind leading the blind." There is no gainsaying the fact, however, that when properly learned, "touch" typewriting is far superior to the old method of operating the machine. It produces better work with less effort in the same length of time. But the fact remains, it entails more work for the student and more attention on behalf of the teacher.

Another difficulty which meets the average student of touch typewriting is the training of the third and fourth fingers. The touch method necessitates the use of these fingers, and herein lies a struggle. Some claim, perhaps with reason, that they cannot use these fingers on the machine, and even when they do they produce an uneven touch. We once heard a pupil exclaim, "Please, sir, I can't do touch typewriting." "Why not?" we inquired. "Because," came the reply, "my mother's little finger is weak and so's mine!" Of course it is all a matter of special training, the same as learning the fingering on the piano or the violin. The difficulty is to make

the pupil see the advantage of devoting time to properly training the fingers. The best is none too good for your future work. You can, if you will, learn touch typewriting.

BLANK KEYS.

In a large number of schools, where a conscientious effort is made to teach touch typewriting, it has been the practice to cover the keys of the typewriter with celluloid keycaps or other devices for concealing the letters. By this plan it becomes obligatory upon the pupil to learn the keyboard by studying the location of each key. Many claim this materially assists the learner in his work, and we do not doubt it. But neither blank keys nor other devices will make a touch operator of you unless the desire is within you. Cover the keys of your typewriter, and practice your writing without watching your fingers more than is necessary. You will make mistakes at first, but if you persevere with your practice you will soon find that it is easier to write without watching your fingers than by the other method.

CULTIVATE A LIGHT, UNIFORM TOUCH.

Do not strike the keys with a slow, ponderous stroke. Strike each one a sharp staccato blow with the end of the finger, withdrawing the finger from the key instantly. Adhere closely to the fingering

outlined in your manual, because invariability of fingering is absolutely essential to correct work. Always strike the space bar quickly with the side of the right thumb. Endeavor to cultivate as light a touch as is consistent with a clear, sharp impression of the type. Keep your elbows fairly close to your sides, your wrists well up and clear of the machine. Let the hands drop easily from the wrist, and train your fingers to strike the keys with an impetus from the hand. Practice is the only thing that will make you perfect, so practice all you can on the machine. Get a uniform touch; look at your work, and if one character is light and another heavy, your touch is uneven, and must be corrected. Strive for uniformity in this respect.

ACCURACY BEFORE SPEED.

Don't hurry in your typewriting at first. Accuracy is the great desideratum in typewriting, as in shorthand. It sometimes takes longer to properly correct a trifling error in a typewritten letter than to re-write the whole letter. Of course the correction of a mistake by an erasure saves the stationery, but it wastes time. Practice all the time for accuracy so that you can write page after page without an error. The majority of teachers at schools will not accept typewritten matter from pupils unless it is absolutely free from errors and erasures. This is a good plan; it enforces accuracy, carefulness and

cleanliness from the start. Good habits once cultivated remain long. Acquire the habit of accuracy in typewriting—don't sacrifice accuracy for speed—the latter will come in due course after practice.

USELESS DELAYS—LIFTING THE CARRIAGE AND ERASURES.

Two sources of slowness in operating the typewriter are lifting of the carriage and erasing. The lifting of the carriage is very much a matter of habit. It consumes valuable time and can usually be dispensed with. Almost the same amount of time is lost by operators of the "visible" typewriters who stop frequently to see if the machine has written correctly. To avoid this bad habit give the machine credit for doing its own work; try to realize that it will not make a mistake if you do not. The machine is built purposely to reproduce in printed characters the words you spell out. But no typewriter has yet been invented equal to the feat of spelling. It will, however, write properly, and faithfully reproduce your spelled words. If you feel in your mind that you have done this, and this knowledge will soon become instinctive and certain, don't waste time by lifting the carriage or stopping to see if the machine has done its work. It is sure to do that. Be content that if you have done your part well the machine also has done its work well. Don't raise the carriage or stop your writing to verify this; go straight

on with your work. Write line after line without lifting the carriage or stopping to see if the machine strikes the wrong key. If you are a touch operator you will instantly know when you have done this. Then raise the carriage and read all you have written, and if you have made a mistake turn the roller back and correct it. It is as easy to correct a mistake six or ten lines back as one line back, so wait for the first known mistake to correct any others that may be noticed.

In learning typewriting, don't trouble to erase your errors. Write slowly and carefully. If you make a mistake, destroy the copy and begin again. Do not be satisfied with typewriting that contains mistakes. When you get into business the inculcated habits of writing correctly will serve you in good stead. In business you will have to erase occasionally to avoid destroying stationery. In your school work, where pressure of time is not so forcibly insisted upon, proceed slowly and accurately with your typewriting. Speed will come to you later.

TRANSCRIBING THE NOTES.

We will assume that the student by this time has so far progressed with his typewriting that he is able to copy business letters and other documents on the machine correctly and at a fairly high rate of speed. He may now be called upon to transcribe his shorthand notes upon the machine. This is likely

to trouble him a little at first. There will be the reading of the shorthand notes with the simultaneous transcription of them upon the machine. To get the best results, it will be necessary for you to glance through a sentence before beginning to put it on the machine, in order that you may properly punctuate it. If you do not use the touch method, just before you write on the machine the last three or four words that you have in your mind, glance at your note-book, still keeping the machine running take up another sentence and write that. By this plan you will save time, and gradually as you train yourself you will find that you can remember more and more and will be able to write longer stretches without glancing at the keys, until at length you can carry three or four lines of shorthand matter in your mind, and keep the carriage of your machine traveling without a moment's cessation. Herein lies the real utility of the touch method—the ability to keep the machine constantly moving.

CLEANING THE TYPEWRITER.

Pupils often try to avoid cleaning their machines. It generally soils the hands, and some people are as much afraid of a little oily dirt on their fingers as they are of soap and water, and vice versa. For this reason many pupils shirk cleaning their machines and look upon this feature of their work as not only dirty and disagreeable, but entirely unnecessary.

They overlook the fact that the typewriter is a machine and that its chief enemies are dirt and dust. They altogether ignore the fact that when they get into business as stenographers a machine will be placed in their charge, an expensive machine, too, and that upon their satisfactory operation of that instrument will depend their bread and butter. If it runs well it will do good, rapid work and give satisfaction. If it is dirty, covered with dust and oily waste, it will run less easily, entail more work on the operator, write unsatisfactorily, and eventually break down from the simple lack of attention and care. All machinery must be cleaned to work smoothly and produce the best results. Clean your machine daily before you begin to write on it. Rub off all the dust from the rods and wearing parts. See that the dust does not accumulate on the enameled parts of the machine. Keep the nickeled parts bright. Clean the type—picking out the full letters with a pin, or brushing the faces of the type with the small brush supplied for that purpose.

Habits of cleanliness should be inculcated and encouraged in the school or class-room, and learning how to care for and clean your typewriter is almost as necessary as learning to operate it.

SPELLING.

If a typewriting machine could spell, it would be worth its weight in gold! But it not only will not

spell, but it insists upon showing up, in the most glaring manner, every orthographical error that is perpetrated by its operator. "Why do you make so many mistakes in your exercises?" asked a teacher, and the innocent pupil replied, "I don't know how it is, sir, but that machine of mine doesn't spell a bit correctly." "My boy," said another teacher, "do you know that your spelling is bad—atrociously bad! It is useless for me to attempt to teach you shorthand and typewriting until you can spell well." "I'm sorry to know that, sir, but I can't help it." "You can't help it, eh? Why not?" "Because, sir, bad spelling runs in our family, sir—my grandfather couldn't spell!"

This kind of excuse will never be accepted anywhere. It is absolutely necessary that the stenographer should be a good speller. He must learn to spell or abandon all hope of becoming a stenographer. Too many young people take up the study of shorthand and typewriting without the primary qualification of a fairly good knowledge of the English language. Is their failure to be wondered at? The average business man may not know shorthand and typewriting, but he knows when his correspondence is correctly spelled, and will seldom put up with bad spelling for long. We heard of an instance where a young woman by her prepossessing appearance and the kind interest of friends obtained a position. Her employers soon discovered

her weakness in spelling, but she was such a pleasant young woman that they put up with it as long as they possibly could. At length she went too far, and the manager arose in his wrath. "I say, Miss Jenkins," he exclaimed, "we really, you know, can't put up with this any longer; your spelling is something awful; it is simply appalling." "Good gracious, sir," she answered, "why—why—what is wrong?" "The word 'sugar,'" he replied, "here you have spelled it 'suger.'" "Dear me!" was the innocent reply, with her brightest smile, "how foolish of me; I left out the 'h,' didn't I?"

If your spelling is weak or defective, do your best to improve it. The average business man will not have the courage, or, possibly, may not care to tell you that you are a poor speller, and that is his reason for discharging you. He is more likely to make some other excuse. In fact, we have known instances where an employer, rather than tell a stenographer of her poor spelling, has given her a nice letter of recommendation on the eve of her discharge in which he stated that she was a competent and painstaking stenographer. He did not mind so long as she was off his hands! It was unfair of him, no doubt, but don't let the necessity for such a subterfuge arise in your case.

Make an effort to have a complete command of the English language. Whenever you meet with a strange word, make a note of it, look it up in the

dictionary, and learn exactly how it is spelled and used. We have found that the best way to learn spelling is to write the word several times in longhand, or on the machine, if you have one. Write it ten or a dozen times in longhand until its exact spelling is photographed upon the brain. Once it is fixed there, you will never have any further trouble with it. The attempt to learn spelling by mere rote is absolutely useless. Write out the word many times, apply it in sentences, and before long your vocabulary will be increased and your spelling will be improved. Keep a dictionary by your side and refer to it whenever necessary.

PUNCTUATION.

In addition to accuracy in spelling, the stenographer should have an accurate knowledge of punctuation. One is quite as essential as the other. While the language is dictated, the correct spelling and punctuation must necessarily be the sole work of the stenographer. It behooves the student, then, to study punctuation carefully. A misplaced comma has sometimes been the cause of endless trouble. Only very recently it was necessary to recall the legislature of New Jersey for an extra session through the omission of a comma in a certain clause of an important bill. In business, sentences should be short and concise. Commas should be used only where the sense demands them. The semicolon is

not used to so great an extent as it was formerly, and parentheses should be avoided when possible. Learn the use of the various punctuation marks; read good literature, leading articles in papers and magazines, and carefully note the punctuation. This will assist you materially in your studies. Use your common sense whenever you are transcribing and devote your best efforts to make sense of what you are writing. Make each sentence clear, understand it yourself, and then punctuate it so that there can be no doubt of its meaning to the reader.

NEATNESS IN TYPEWRITING.

Good typewriting can always be distinguished by the way it is "set up," and by the neatness of the work. Considerable taste and judgment can be exercised in this respect. In business letters see that the date is placed well to the right. If there is a date line, arrange the paper, or set the "variable spacer" of your machine, so that it will write exactly on the line. Do not be satifised with writing it just a little above or a trifle below the line; it must be exactly on the line. Set the address out nicely. Some employers prefer the address to be spread out, others like it arranged in successive steps. Find out from your teacher or from your typewriting manual the different plans, and practice them. See that your paragraphs all start at the same distance from the left hand side of the paper. If the letter is short,

use the double space and get the body of the letter in the middle of the page. If it is a long letter, don't carry the matter so far down the page that you leave no room for the pen signature. Try to keep your right hand margin as regular as possible. Don't have an inch to spare on one line and three characters crowded in beyond the margin on the other. You will seldom succeed in getting the margin on the right hand side to look as regular as that on the left, but give careful attention to it and you will do good work in time. If you properly set your marginal stop you should have no difficulty in this respect.

Place "Yours truly" fairly in the middle of the page, at about 35 or 40, according to the suggestions of your teacher. Never arrange a letter so that you are under the necessity of carrying only a few words on to the second page. If that happens re-write the letter, so as either to finish the whole letter on one page, or carry over a sentence or two on to the following page.

In envelope addressing, write the name just below the middle of the envelope and the city and state well toward the bottom. If you are using a single case machine be sure not to get a double impression from the upper case characters. Open the flap of the envelope, if necessary, and arrange your paper guides so as to keep the envelope flat against the platen or roller.

If you are copying a document set it out as nicely as you can, putting in capitals those letters which you think should be prominent. If it is necessary to erase, do it neatly, so that it will not show. Rub long enough to get the paper clean of ink stains, but don't rub a hole in it. Neat erasures require practice. Be satisfied with nothing but good work and neat work. Keep the type of your machine clean; to write with type that is clogged, or dirty, should not be tolerated. Don't write on your machine so that the letters print or pile up one on the other. If the machine writes in that way it may be that it needs cleaning or your touch is very uneven. Clean your machine and try again. If the type still print on each other, it is probably the fault of your irregular touch. Try to correct it so as to make your work neat and regular.

In hot weather keep your warm hands away from the ribbon and the printed letters. If you do not, your letters are likely to look soiled. Don't strike the period and other punctuation marks so they show through the back of the paper. This is a common fault of the majority of typists. If you have accidentally struck your punctuation marks too hard, turn the sheet over, lay it face downwards on a flat surface, and pass the nail of your thumb or finger over the punctures in the paper, and in future strike the punctuation marks more lightly.

COPYHOLDERS.

Where to place the shorthand note-book when transcribing has been the subject of much discussion. Hundreds of different ideas of copyholders have been invented and put on the market, but the majority of them have met with no success. Some models stand on the table or desk, others are attached to the machine, but all of them vibrate to a certain extent when the machine is operated rapidly. It is an open question whether or not the copyholder is an advantage. If you have an opportunity in school to practice with a copyholder, by all means do so. It is mainly a question of becoming accustomed to a certain thing. If you use the touch method of operating a typewriter a copyholder will be found useful. Sometimes in business it will be found that there is not sufficient room on the desk for a copyholder. It will be advisable, therefore, for the student to become accustomed to reading his shorthand notes or copy from the level of his desk or table. The great point with a stenographer is to be always ready for emergencies, and to adapt himself readily to surroundings. Practice reading and transcribing your notes with and without a copyholder, and then you will be able to meet all contingencies.

THE TABULATOR.

The growing importance of the typewriter has called for new uses for it and opened a wider field

than ever for the employment of good typewriter operators. A few years ago the machine was used only for correspondence, but the economy effected in this branch of mercantile life pointed out other ways of economizing time. Hence a demand for typewriters, or an attachment to the typewriter, which could be used for making out invoices, statements and all kinds of tabulated work. Tabulation was, previous to the advent of the tabulator, always regarded as the most difficult line of typewriting. The introduction of this attachment to the typewriter has reduced tabulated work to the simplicity of ordinary correspondence and at the same time has opened up a still wider field for the machine and the operator. By an ingenious arrangement the machine can be made to stop at any point desired upon the scale, and columns of figures can be written with an ease and speed unknown a few years ago.

The tabulator can be attached to any of the standard makes of machines, and the learning of its use should become a part of the school duties of the pupil. The operator of today will not find himself fully equipped unless he is perfectly familiar with the tabulator. He is likely to meet with it in any business house in which he may be employed.

There are several modifications of the tabulator on the different makes of machines, and all do good work under proper manipulation, and the pupil who has learned how to operate one kind can readily

grasp the details of the other. The tabulator is also useful in addressing envelopes and arranging names and addresses in business correspondence, etc. Some of the largest firms in New York City are making it obligatory for each clerk in their employ to take a comprehensive course of typewriting and the use of the tabulator. Don't be behind the times. Bookkeeping ere long will be done on the typewriter by the aid of the tabulator. Learn all you can about this time and labor-saving device.

BOOK TYPEWRITING.

The clearness and conciseness of typewriting, and the ability of the typewriter to make manifold copies, has called forth other uses for the machine, hence the introduction of the book typewriter, a machine designed to write in a bound book. Before the invention of this machine, if it was desired to keep a permanent record of typewriting, the matter was first written on loose sheets and then bound up in the ordinary way into a book. With the book typewriter the leaves of the open book are held in position by a series of clamps and the typewriter travels across the page, the machine being operated in the usual way, except that the operator has to work on a moving keyboard. Hundreds of these machines are used throughout the world, writing the records in bound books, and they do their work well. If the student has an opportunity he should not neglect

learning all about these wonderful machines. They have the universal keyboard, so he should experience very little difficulty in operating them if he can use the ordinary machine. They are also used to a large extent in railroad and steamship work for the writing of large sheets and "manifests," where thousands of figures are used and several copies are required. Learn all you can about the book typewriter, for its sphere of utility is increasing daily, many of them being used by large dry-goods stores and others for invoice and statement work.

The competition of the book typewriters has caused the manufacturers of the ordinary typewriter to bring out books with loose leaves. These are written on by the use of the typewriter in the ordinary way, and by a series of catches are securely fastened in book-form between covers. Protection against abstraction of the sheets is obtained by having each page numbered. By the use of the loose leaf books and an ordinary typewriter any kind of work can be successfully accomplished and bound securely in book-form.

THE CARD SYSTEM.

The writing of postal cards and envelopes upon the typewriter has until recently been attended with some difficulty. It was difficult to make the stiff card or thick envelope present an even, regular surface on the circular platen. The introduction of the

card system of filing, by which thousands of different colored cards are used for reference and even ledger-keeping purposes, has created a demand for a typewriter, or an addition to the typewriter for the purpose of card writing. So great has been the increase of the number of business firms using these reference cards that nearly a dozen large firms are now engaged in the manufacture of reference cards and filing cabinets. Typewritten cards are so much easier read than hand written ones that a demand sprang up for machines and operators for this purpose only. The book typewriters are undoubtedly the best for card writing, as they permit of the cards being written while lying perfectly flat, and the machines are so arranged as to take cards of any degree of thickness. The ordinary typewriters, however, by means of attachments, are now almost equally adapted for the purpose of card writing. Card cylinders and card holders can be bought and attached to any make of machine, and they will be found to take any of the ordinary "stock" cards with the greatest ease, and produce satisfactory work. It will be well for the student to learn all about the "Card System," and practice energetically the writing of cards until proficient. This method of filing is coming more largely into use daily and the typist is sure to meet with the card system, in some form, into whatsoever office he goes.

THE ANNULAR SCALE AND ITS USES.

The use of the typewriter for bill and charge work has called forth the invention of the Annular Scale, an attachment to the billing machine of the typewriter. By means of this scale invoices can be written in the usual way, and at the same time, by the addition of carbon paper, a copy of each invoice (one immediately underneath the other on a separate sheet of paper) may be made. As each invoice is written it is withdrawn from the machine, but the carbon and paper at the back remain in the machine. By the use of the Annular Scale, which is attached to the left-hand side of the roller or platen, the carbon and paper are moved up the requisite distance to permit of the next invoice being written immediately below the preceding one, as one would write entries in a day-book by hand, another invoice form inserted and written on as before. When the sheet is filled with the copies of the invoices it is filed away in a loose-leaf binder, becomes a part of the "journal" or "day-book," and is used for posting the entries of sales directly into the ledger. The Annular Scale attachment saves much time and labor, and is used largely by dry-goods houses and others. The pupil should learn its uses.

WIDE CARRIAGE TYPEWRITERS.

Railroad and steamship offices, as well as accountants, dry-goods stores and many mercantile firms,

require occasionally machines that will do what is called "wide work." The ordinary typewriter will usually write from 72 to 75 characters to the line. This is not wide enough for some classes of work, and as a consequence the typewriter companies have put upon the market machines that will write as many as 300 characters to the line, and take paper almost three feet wide. The book typewriters will write on paper of almost any width, in fact as wide as any writing paper made, and do tabulating work at the same time. In the majority of cases the carriages are large and cumbersome, and not very suitable for rapid work. Some machines have interchangeable carriages, so that it is possible to slide the ordinary 75-point carriage off the typewriter case in a few seconds and substitute a wider one upon the same base. The advantage of this style of machine is obvious—it can be used for ordinary work if desired and arranged for wide work in a few moments.

The very wide machines used for steamship and railroad work have no small letters. They write capital letters, figures and special marks required in shipping circles. The student should see and learn about the wide or long carriage machines. If there are none at the school he attends he should visit the agencies of the various typewriter companies and make an inspection and investigation of the long carriage machines. They have come to stay.

MANIFOLDING.

Apart from the fact that the typewriter confers a benefit on the business community by placing all its correspondence in a printed and consequently a readable form, there is the added advantage that if desired one or more copies of any document can be made at the one time of writing. This economy of time and space is effected by the use of carbon paper. By placing a sheet of carbon paper at the back of the sheet on which the typewriting is to appear, and above another sheet of paper, the sharp blow of the key of the typewriter on the paper will cause an exact copy to be imprinted from the carbon sheet to the sheet below. Thus one or more copies can be made at one time, the number of copies being limited only by the number and thinness of the sheets of paper and carbon, and the force of the "touch" of the operator on the machine. The mode of arranging the sheets of carbon in the machine requires a little practice, but your teacher, or any typewriter demonstrator, will readily show you, so it is needless to enter into details here. The colors of the carbon paper may be varied—they can be obtained in a number of colors, and very pretty ornamental work can be arranged with the exercise of a little patience and ingenuity.

THE MIMEOGRAPH.

Among the many inventions of Mr. Edison one of the most useful is the mimeograph. By means of it exact reproductions of typewriting may be made in a few moments and hundreds of fac-simile circulars produced in a short time. The process is a very simple one, and the sheets upon which the writing is done may be quickly prepared on any of the standard typewriters. These sheets are called "stencils." If the machine has a ribbon it must be unpinned or the ribbon mechanism arranged so the ribbon will not move, so that the type may strike directly against the stencil. A specially prepared waxen sheet is placed over a piece of fine silk and above that a sheet of tissue paper. These three sheets, with an oiled backing sheet, are placed in the typewriter as one would put in carbon sheets, the tissue sheet being uppermost. The typewriter is operated in the usual way. The bare type striking the tissue paper forces the impressions from the waxen sheet on to the piece of silk. The wax adheres to the silk and when the circular is completed the waxen sheet is found to be perforated wherever the type has struck it. The waxen sheet is taken from the machine, separated from the others, and fixed in a special frame with a porous sheet over it. By means of a roller, printer's ink is forced through the porous sheet and perforated waxen sheet on to a sheet of ordinary paper. This produces an exact

fac-simile of the letter or circular, and at each passage of the ink roller over the porous and waxen sheets another circular is printed.

The new rotary mimeograph will print a circular at every turn of a handle, and we have seen some marvelous work done with it in an astonishingly short time. At an exhibition some time since of the capabilities of producing circulars by the combined use of the typewriter and the mimeograph, 100 words were written on a typewriter and the first mimeograph copy produced in two minutes and fifteen seconds. One hundred copies of the circular were then run off in two and one-half minutes more, making four minutes and forty-five seconds from the time the circular was started on the typewriter to the time when 100 copies were printed ready for folding and placing in envelopes. This shows the rapidity with which circulars may be reproduced. Pupils at school should learn how to make stencils for the mimeograph and how to use the machine. Nearly every business firm has use for this invaluable aid to circularizing.

THE HEKTOGRAPH.

The hektograph and similar inventions are made of a composition placed in shallow tins. The composition, which has somewhat the appearance of glue, is first wiped with a damp cloth and the typewritten letter, written with a specially prepared hek-

tograph ribbon, is laid face downwards upon it. It is allowed to remain there for a few minutes, and on being removed an imprint is left on the composition. On laying another sheet of paper on this, and passing the hand, or a roller, over the back of the sheet, a perfect fac-simile of the typewritten matter is transferred to the sheet. As many as 100 copies can be taken from one writing in this way. The first few copies are of course the best, as the ink gradually is absorbed, becoming fainter and fainter as each copy is taken off. For a few circulars the hektograph is very useful and expeditious. It is used largely in steamship and other offices, and a knowledge of how to work it should be obtained by the pupil if possible.

COPYING TYPEWRITTEN LETTERS.

It is usual in business houses to keep copies of all letters. Copies are sometimes made by using a copying ribbon on the typewriter, and copying the letter by means of a press in a book made of tissue paper leaves. The typewritten letter is laid face downward on a sheet of tissue paper beneath which is placed a damp linen cloth. The moisture from the cloth passes through the tissue and transfers some of the aniline ink of the typewritten letter to the tissue paper, thus making a fac-simile. To facilitate the transfer the book of tissue paper is subjected to pressure in a letter press. It requires some practice

to get good, clear copies. The best results are obtained when the cloths are moderately damp. Although in most offices the office boy is required to copy letters, it will be well for the student to learn how it is done in case he is called upon to do this.

An invention called "the rapid roller copier" greatly facilitates the ordinary mode of copying typewritten letters, and the student would do well to become familiar with this also.

In some offices, instead of copying the letters in a bound book with a copying press, a carbon copy is made of each letter, and attached to the original letter, all being filed together. This dispenses with the copying press and the letter book. The pupil of shorthand should learn all these methods of copying and filing letters, and in fact make himself thoroughly familiar with office routine.

ADDRESSING.

Addressing an envelope on a typewriter is not usually accomplished so easily as writing a letter. It requires care in feeding into the machine and considerable attention in spacing and judgment in arrangement. When the envelope is made of thick paper, it is advisable to open the flap. On single case machines, unless some care is exercised in adjusting the paper guides or fingers, a slight imprint from the capital letters is likely to appear above the other letters thus giving the envelope an

untidy appearance. The pupil at school should have plenty of practice in addressing, for unless he has this practice on his entrance into the business world, he will have difficulty in addressing envelopes. Long "fool's-cap" envelopes will occasionally require careful feeding into the machine. It is advisable to use the knobs or handles on the ends of the platen when feeding envelopes into the machine and not to use the spacing handle.

GENERAL ADVICE TO THE STUDENT.

By this time we presume that you are fairly prepared for your entrance into the business world. You have studied shorthand properly and faithfully until you can write at a fairly good speed, and you can now, doubtless, transcribe your notes on the machine rapidly and well. Before leaving school be sure that your teacher says you are ready and fit to enter upon the duties of a stenographer. Don't leave school simply because *you* think you are competent and can do just as good work as somebody else who was formerly in your class and is now earning a living. Let your teacher be the judge of your competency; he knows best your exact qualifications, and will be willing for you to go forth into the business world, provided that you can do justice to yourself, your teacher and the school. He knows, as you should, that it will do you more harm than good to leave school before you are thoroughly

competent. Don't be impatient. Everything comes to him who studies while he waits the favorable opportunity. If you are well up in spelling and punctuation, alert and capable in taking dictation, rapid and accurate in transcribing your shorthand notes, well-informed on copying letters, mimeographing, hektographing, manifolding and card indexing and, above all, have "nerve" to face a new dictator, then you are ready to leave school.

Your teacher should give you a thorough examination. You should be able to write at least 100 words per minute in shorthand for five minutes, and even for ten minutes would be better. You should be able to transcribe the notes you have taken, in the five or ten-minute test, on the typewriter at the rate of 20 words per minute. If you can transcribe them at the rate of 25 or 30 words per minute accurately and practically without error, you are doing well. In this examination your teacher should give you new matter, and not letters that you have written several times before. It would be no test to take letters you had written before, for in all probability you would know them by heart. The test should be on business letters of not too technical a nature; on the other hand, they should not be made up of words of one syllable, but should be a fair mixture of ordinary language such as would be used by one business firm communicating with another. If you succeed in putting the letters in really proper shape,

so that if they were real letters your dictator would not hesitate to sign them, then you are ready to launch forth as a stenographer. Be courageous, have confidence in yourself, in your shorthand and in your typewriting.

PART III.

The Stenographer in the Office

BREAKING THE ICE.

Assuming that the student of shorthand and typewriting has been able to pass an examination as set forth in the preceding pages, he seeks the employment bureau of one or more of the typewriter companies, armed with a letter of introduction from his teacher. He should provide himself with a note-book and pencil (unless he has a fountain pen) and a circular eraser. On reaching his destination his first duty will doubtless be to fill out an application blank setting forth his name, address, qualifications, etc. At a stated time he will have to pass an examination.

In some offices three business letters are given for dictation, each consisting of about 100 words. The first letter is dictated at about 80 words per minute, the second letter at about 90 words per minute and the third letter at about 100 words per minute. Before beginning to take dictation see that your pencil is sharp, that your note-book is in good condition and not twisted or curled. Make yourself

as comfortable as possible and be sure to have plenty of room in which to write. If there is a machine on the table where your notes are to be taken move it to one side, or even, if necessary, remove it from the table altogether so that you will not be hampered in any way. It is most essential that you get the shorthand down well. Don't be nervous. Sit close to the dictator so as to hear distinctly and keep up with every word dictated. Concentrate your efforts on the work in hand and endeavor not to allow any disturbing element to creep in and disconcert you. Get the addresses down correctly and write as much of these as you can in shorthand. When the dictation is finished, turn to the machine. Write a line and see if the carriage runs nicely, and if everything is in good order. When you are told to begin transcribing don't rush, but proceed deliberately. Observe the form and arrangement in transcribing which you have been taught. If you make a slight mistake, erase, but don't waste time about it. Take a fresh sheet of paper for the second letter, and also for the third, and get through with them as quickly and as nicely as you can. Don't let the rattle of machines about you make you nervous; you have heard them before at school. Don't worry because someone else finished a minute or two before you. We hope that success has attended your efforts and that you have passed the examination satisfactorily. If, however, you have not, don't be discouraged. It

is possible that you have failed simply through nervousness. Don't think that your teacher did not do you justice because you did not pass the first time. Try again. Practice faithfully for another week or two and then make another attempt. You will soon school yourself to withstand the nervous strain and pass the examination without difficulty.

APPLYING FOR A POSITION.

Having passed the examinations of the typewriter companies you are now prepared to apply for a position. Possibly your teacher is able to send you to a position at once without the necessity of your taking an examination at the employment bureaus of the typewriter companies. So much the better. We will assume, anyway, that you are now about to embark in your first business venture. A word as to your personal appearance. See that your hands and face are clean and your hair is tidy. Young man, be sure that you are well shaved. Young lady, if a veil improves your appearance, by all means wear one. A favorable first impression counts for much. Don't be gaudily, but neatly, dressed. Have your note-book, pencil and eraser with you. Be at the office on time and ask for the person whose name has been given you. Young man, remove your hat, and take your hands from your pockets. Present your letter, and if you are asked whether you are ready for work answer in the affirmative and

start at once. At the first opportunity look at your machine. Write a line on it, see if the type and back rods are clean and the machine is in good running condition. If the machine is dirty, find a cloth, which is probably in the drawer with the brush, and if not, ask for them, and clean your machine. This will show that you are business-like. We remember an instance of a young man who was sent out to look for his first position. He had a two-days' growth of beard on his face, his nails were not clean. He crept into the office, opening the door just enough to admit his body. He kept his hat on and had both hands in his pockets. He took down his letter from dictation readily and then slouched over to the machine. It was covered with dust, the type were full of ink, and the back rods so dirty that the letters piled up. He cared nothing for that. He went on with his transcribing. "I wasn't going to clean their old machine for them," he afterwads said, and he didn't. He tried his best to write the letter, but the machine was so clogged with dirt that it would not respond. He wrote the letter three times and destroyed each copy. His fourth attempt was no better. His would-be employer asked for the letter, which he handed him just as it was, without complaining about the machine. The man told him, after glancing at the letter, that he would let him know his decision by mail—and he is still waiting.

If this young man had politely said, "Sir, your machine is very dirty; I must clean it before I can write the letter," his criticism would have been received with the comment, "That young fellow knows his business," and ample time would have been given him to clean the machine.

Having attended to your machine, be ready to take dictation. Keep your note-book open at the proper place and the pen or pencil at hand. Go with alacrity, but quietly, of course, to the seat beside your employer's desk. Take down every word he says. If he dictates too rapidly, ask him to be kind enough to repeat, and say you will do better when you are accustomed to his voice. When you have the letters down, go to your machine and transcribe the shorthand with accuracy and despatch. Make sense of each letter and get each one out in first-class shape just as you learned to do in school. Don't hurry too much and make mistakes; make haste, but make haste slowly. Do your level best, and all will be well.

Ask someone at what hour you are to go for your lunch and how much time you are allowed. You need not worry the principal about this, but you will, no doubt, soon learn who is in charge of the office routine and from whom you are to take instructions. Be prompt and punctual in returning. Keep busy all the time, but keep busy on something useful. If you have a few minutes to spare from

your work devote it to practice on your machine. Be sure to keep your note-book open at the proper place ready for instant service. Be as quiet as possible about your work and, above all, mind your own business. When you have finished your work for the day put your note-book and papers in the drawers of your desk in order, and cover the machine with its metal cover, if it does not drop into a cabinet. Place everything where you can find it immediately next morning.

"FUSS AND FEATHERS."

Being duly installed in a position, let us impress upon you the necessity of trying to think for yourself. Be self-reliant, at the same time ready and willing to take advice from others. Do not be impressed with a sense of your own importance and never believe for a moment that your services are indispensable. Don't force yourself on the attention of your principal or those in authority over you. Let your good work and persistent attention to your duties speak for themselves. What transpires in the office must never be mentioned outside. Be quick, quiet, and accurate in your work. Don't complain of the amount of work you have to do.

"The most costly waste in business life," says the Saturday Evening Post, "is fuss and feathers. Lamont, the humble reporter, did good service quietly. He asked few questions, said little, went ahead.

Cortelyou, the unknown stenographer, grasped his duties, performed them, and won a cabinet portfolio. The men of fuss and feathers wondered why they did not do so well. Modern business is swift. Its orders do not admit of debate or explanation. A word may mean a full day's toil. The president or manager talks in snappy sentences—each means a task. The employe who understands and does the work without questions gets the next promotion. To a real man of business nothing is more annoying than 'How shall I do this?' or, 'Do you think it ought to be done this way, or would you prefer it some other way?' or, 'I beg your pardon, but I want to be very sure that I caught your exact meaning.' Fuss and feathers men think they score by impressing their own importance. They don't. Modern business is argus-eyed. It watches its men keenly, weighs their usefulness, judges by results. Time taken in talk is time taken from work. Modern business uses a stop watch in the close race for success." This is fine, good advice. Take it well to heart—don't be a 'fuss and feathers' stenographer.

TECHNICAL WORDS AND HOW TO DEAL WITH THEM.

Into whatever line of business you may chance to go you are bound to meet with unfamiliar words. Some will be technical, others possibly outside your vocabulary. In dealing with technical words,

principals are usually willing to give their stenographers time to get them down properly or will furnish a list of them. In your spare moments study these; make up outlines or abbreviated forms for the difficult ones. For those of frequent occurrence, evolve brief forms. In a few days you will be able to comprehend the usual routine manner of your dictator and adapt phrases to meet his special forms of dictation. The phrase book will help you materially in this respect. Although possibly some of the phrases may not be in the book, the many examples given will suggest the best outlines for the particular phrases used by your employer. In the case of new or difficult words, ask how they are spelled if necessary, but do not trouble your employer unless it is really essential that you should do so. Keep a small dictionary in your desk for reference. Get down the sound of the word as nearly as you can make it out and when you come to it in your notes look it up in the dictionary. See that it makes good sense. If it does not, ask, so that you may have it right. Rely upon yourself, however, just as much as you can, and gradually as your own vocabulary is increased you will find that your difficulties will decrease.

In every line of business technicalities abound. The good stenographer must adapt himself to his surroundings and study the technicalities of the

business in which he is engaged until he is perfectly conversant with them.

The following good advice from an old shorthand magazine is worthy of reproduction here: "If you are a stenographer and are in doubt about a word, a phrase, or a sentence, draw a perpendicular mark down the left-hand margin of your note-book and when your employer ceases dictating turn to the marked page, read the doubtful part and have it straightened. It is better not to interrupt a person when dictating, if possible to avoid it, as it often breaks the train of thought which sometimes cannot be recalled. Many persons are annoyed by interruptions while dictating and strongly object to them. At the close of the dictation is the time to have corrections made. Do not wait until you commence transcribing your notes before calling the attention of your employer to doubtful passages, as frequently he will have entirely forgotten the subject and will be unable to recall the exact expressions used at the time, which may have been carefully chosen for a particular purpose. Until you are thoroughly familiar with the employer's composition and his business it is better not to attempt to supply language, as you will seldom please him, and will get the reputation of being a poor stenographer when in many cases the fault is with the dictator. This remark does not apply to the correction of English. In calling a person's attention to these irregularities

it is just as well not to impress him with the idea that you believe he is at fault. Considerable tact may be used in pointing out errors to employers, and with some men this is necessary, as they are extremely sensitive upon the point and do not like to acknowledge, even to their trusted stenographers, that they can make mistakes. Say, for example, 'Let me see whether I heard you correctly,' 'I do not exactly understand,' 'I am in doubt about this word,' or use some expression which, while it does not throw the blame on the dictator, at the same time does not compromise you as a stenographer. Finally, remember that while circumstances often make the man, the young man who desires to succeed must take advantage of circumstances."

DON'T WASTE THE OFFICE STATIONERY.

It is a good plan when in school to learn to write so correctly that you may dispense entirely with the use of an eraser. When one is in business, however, and under pressure for time, more mistakes are made, and as a consequence an eraser becomes almost indispensable. Unless an eraser is used whenever an error is made it will entail the destruction of the sheet of paper, and this waste in the course of a week may become something quite considerable. This should be watched and guarded against as much as possible. Few business men are stingy over a few sheets of paper, but none of them like to

see wanton waste, and the destruction of sheet after sheet of paper for trivial errors which the proper use of an eraser would correct in a moment is willful and extravagant waste. Try to write without mistakes, but if you make them erase them and do not destroy the office stationery.

READING BACK YOUR NOTES.

The stenographer will be often called upon to read back his notes. The dictator may lose the thread of his dictation, or he may be interrupted by a telephone call or an interviewer. In such cases he will desire to know where he stopped and will call on the stenographer to read back the dictated matter. It is imperative, therefore, that the stenographer should have the utmost facility in reading his shorthand notes. Train yourself, then, by reading all the shorthand you write until you can read it as easily as print. If you have little practice in shorthand in business try to get someone to read to you in the evening to prevent your losing your speed. Whenever you get practice of this kind be sure to read back all you have written. At the time you read back place a circle around any outline or phrase that has given you trouble, and afterwards practice it until you are perfectly familiar with it. It is a good plan to pick out sentences here and there and read them without the context. Do everything to accustom yourself thoroughly to reading your short-

hand notes. A good shorthand reader is bound to be a good shorthand writer.

The following good advice from the "Exponent" of Chicago is worthy of attention: "With regard to facility in reading, like facility in writing, it comes from practice. It is admittedly difficult to acquire facility in reading very imperfect writing, and you can therefore hope to acquire facility in reading only as you acquire good execution in outlines. I have always noticed that those students who devoted their spare time to reading their notes, reading the same article repeatedly, become independent, positive readers. Only three things are necessary to become a good reader, viz., to thoroughly know the principles, to make an intelligent application of them in writing, and to give much thoughtful practice to reading."

A FEW DON'TS IN BUSINESS.

Don't Look at the Clock. It is a bad plan when in business to watch the clock, and to be eternally waiting for "closing time." Work energetically and well as long as there is anything to do. Keep busy all the time, and be ready and willing to do anything that may be required of you. If you are asked to write a letter a few moments before closing time, do it cheerfully. It may inconvenience you, but it is better that you should suffer than that your employer or the business should suffer. A

slight service rendered willingly and gladly is often repaid a thousand-fold. "Don't look at the clock."

DON'T BE GRUFF OR RUDE. A pleasant word and a happy smile will carry one far in business. Try to be cheerful in your work. Greet your fellow employes in the morning with the usual salutations and be polite and courteous at all times. Don't be disagreeable and curt to callers. They may interrupt your work, but it is only for a few moments. and a little courtesy extended to a stranger will never come amiss. Be respectful to your employer and not overbearing to your subordinates. A courteous manner will raise you in everyone's estimation.

DON'T NEGLECT YOUR MACHINE. Your machine should receive your first attention in the morning. Dust it, clean the type, and oil such parts as require lubrication. Watch your ribbon and see that you do not strike the keys so hard that you wear holes in it. Try to cultivate an even, regular touch. Above all, keep the machine clean.

DON'T WRITE WITH A BLUNT PENCIL. If you use a lead pencil for your shorthand notes, use a good one that does not scratch and always keep the point sharp. Don't write with a blunt pencil; it will make your notes illegible, cause you to write large notes and give you endless trouble. Sharpen your pencils at both ends and always have them ready.

DON'T NEGLECT YOUR SHORTHAND. If you have little practice at shorthand at the office, try to get

some outside, by taking down sermons, lectures, political addresses and the like. If you can possibly find time, transcribe all reports made in this way, but, at any rate, read over all the notes carefully.

DON'T BE LATE. Punctuality is the soul of business. Try always to be on time. In some firms time clocks are used to keep a record of each employe's attendance. They may not have them in the house in which you are employed, but whether they have them or not, always be punctual.

HOW TO WRITE NAMES AND ADDRESSES.

To the new stenographer the names and addresses of the correspondents will present a difficulty. They are familiar to the dictator, and he will in all probability read them rapidly. At first you must try to get them down as well as you can. Write as much as possible in shorthand, of course, and if you do not get the name and address clearly wait until the letter is dictated and then ask to have the name and address repeated.

In many offices the letters are handed over to the stenographer to file as soon as the replies are dictated. In such a case it is an easy matter to refer to the letters and get the names and addresses correctly. Another plan, which we have found advantageous, is to number each letter as it is dictated. This the principal does when he dictates it by saying "number 1," and placing the number on the letter.

The stenographer numbers the letters in his notebook to correspond, and then when transcribing gets the names and addresses direct from the original letters. This saves time for the dictator and avoids the possibility of mistakes.

Where, as in some businesses, each letter is numbered with a rubber stamp as soon as received, all the stenographer needs to have is the consecutive number and the letter handed over to him for filing purposes.

GETTING A POSITION.

Don't wait for something to turn up, but turn up something. You may be somewhat unfortunate in obtaining a position, or in holding one for any length of time. Possibly, too, you may wish to improve your position and would like more salary. To you we would tender a little advice. Go to the typewriter offices and register your name and address free of charge. If an opening occurs they will be pleased to advise you. Refer to the "want" columns of the daily papers and answer the advertisements you see there for stenographers. Write a brief, concise letter referring to the advertisement, stating that you are a stenographer and are willing to call and give the advertiser an opportunity of testing your abilities if he will favor you with an interview. It may be that you will answer a dozen advertisements and not

get a single reply. Don't be discouraged. Something will come your way shortly if you will keep on trying rather than waiting for something to turn up. Beware of those "fakirs" who guarantee employment and take students for a week on trial and then discharge them without pay. Don't consent to work for anyone without a special agreement as to the salary that is to be paid to you at the end of the week or month, as the case may be. The taking down and transcribing of a single letter will fully demonstrate your abilities. You may do this with impunity and willingly, but have nothing to do with those who wish you to come for a week on trial without remuneration. They sometimes get their work done month after month by making false promises that if one will work for a week for nothing doubtless there will be a splendid opening, and at the end of the week the poor stenographer is discharged and another unfortunate engaged on the following Monday for another week on the same specious excuse. Every man is worthy of his hire, and you must be paid for your work from the very first day. There are some very reputable employment bureaus which offer to obtain positions for stenographers in consideration of one week's salary being paid to them, in installments, after the position is secured. The student should exercise care and discretion in dealing with these employment bureaus. As a rule he should studiously avoid those

who ask a certain fee payable in advance for registration. These offices generally take the fee and that is the last the stenographer hears of the agency. The other bureaus which offer to secure a position and then ask for one week's salary, payable by installments, are less objectionable. It is sometimes better to pay an employment bureau $2 per week for a month or so than it is to remain idle for several weeks and lose your shorthand and typewriting speed.

The Young Men's Christian Association and the Young Women's Christian Association also have employment bureaus in every city of importance and are always ready to place their services at the disposal of stenographers who can really do good work. Put an advertisement in the best paper in your town or city, that you are a stenographer and in want of a position, and doubtless it will put you in touch with something. If you have to wait for a position practice all you can. Practice at the typewriter offices for an hour or so each day. Keep in close touch with your school and be ready to embrace the opportunity for employment when it comes. Use all the opportunities within your grasp to obtain a position; keep a sharp lookout, and you will soon find yourself in a lucrative and congenial situation.

A FEW POINTERS FOR THE OFFICE STENOGRAPHER.

MARGINS IN NOTE-BOOK. It will be found a good plan to leave a fair margin on the left-hand side of your note-book. It not only affords a better hold of the note-book when taking dictation on the corner of a desk or on your knee, but it permits of an available space for the insertion of matter omitted for the moment by the dictator. Few business men dictate connectedly and in the proper order exactly what they wish to say. They often desire to interpolate, and in such cases the margin on the left of the note-book will be found very useful.

TAKE AN INTEREST IN YOUR EMPLOYER'S AFFAIRS. By this we do not mean that you should be inquisitive, but learn as much about the business as you can. The stenographer's position is one that offers opportunity in this respect that no other affords, and the stenographer invariably becomes, if he keeps his eyes well open, almost indispensable to his employer. Take an interest, then, in what is going on around you; learn all you can about the business in which you are engaged; and as far as possible become a "perambulating encyclopedia" of information for your employer and for him alone. Never mention outside the office what happens within it.

INDEX AND DATE YOUR NOTE-BOOKS. In some businesses, especially in legal offices, all note-books are filed away for future reference. In these cases

write on the cover the number, date of commencement and time of completion of the book, and then file it away where it can be readily found for reference purposes. Date your note-book at the beginning of each day's work and cancel the notes written up by striking a perpendicular line down the page. Form these habits while in school.

THE PHONOGRAPH IN BUSINESS.

The phonograph at one time threatened to take the place of the shorthand writer in the taking of dictation. It was found, however, that every business man could not dictate his correspondence into the machine without an occasional interpolation. As a consequence the phonograph has not yet met with such approval at the hands of the average business man as was anticipated. It is used, however, to some extent, and the up-to-date stenographer should learn all about it. For office purposes the machine is fitted with an apparatus for checking the speed of the motor when desired, so that dictation may be taken at any rate of speed. The employer dictates to the machine his replies to the correspondence. The records or cylinders, as completed, are taken to the typewriter operator and placed upon another machine beside the typewriter. The hearing tubes are placed in the ears by the operator and the transcribing begins. A switch is provided by which the machine may be instantly started or

stopped. The reproducer may also be moved back so as to repeat any matter that was not fully understood. When a sentence is taken it is transcribed on the typewriter, the phonograph being stopped in the meantime, and so the letters are completed in this way.

Of course the phonograph dispenses with the shorthand, but the unwieldiness of the machine and its initial expense, together with the difficulties of adjusting the needles for making and reading the records, all present bars to its universal adoption. So far as we have seen there is no fear of the stenographer being superseded by the phonograph. Many court and congressional reporters, however, use the phonograph for transcribing purposes, since the transcript may be dictated direct into the machine and then handed over to several typists to be typewritten. In this way much time is saved, as all the court reporter has to do is to read his notes as rapidly as he possibly can into the recording machine. To the court stenographer, or the trained dictator, the phonograph is a very valuable factor in economizing time. The phonograph may also be made most useful for increasing speed in shorthand.

THE LAW STENOGRAPHER.

The duties of the stenographer in a legal office generally call for a higher speed, both in shorthand and typewriting, than the commercial stenographer,

as well as a special training on legal forms. In a corresponding ratio there is a high rate of remuneration. The stenographer who is ambitious and would reach the court reporter's chair, should have a special training on legal forms, words and phrases. The majority of court reporters owe their positions to the fact that they obtained their early training in lawyers' offices. Legal terms and phraseology are studies of themselves, and the forms in which the various documents are set out or drawn up call for special drill and expertness. From four to five carbon copies are made of all documents on the typewriter, and this style of writing necessitates absolute accuracy and fidelity in copying. Briefs and other legal documents are dictated and taken down in shorthand, and frequently to these are added long extracts from legal books which call for exact copying. The legal stenographer is often called upon to take shorthand reports of hearings, references, or examinations of witnesses. These give a good insight into court work. Unless the legal stenographer phrases he cannot obtain the shorthand speed that is requisite. It is therefore necessary for him to train himself on legal phrases. The phrase book contains a large number of these, which should be memorized. The various treatises on typewriting will give the ambitious legal stenographer the majority of legal forms, and a good drilling on these, supplemented when he gets into a legal office with

a copy to follow, will enable him to do good and satisfactory work.

The use of the variable spacer or free roller on the typewriter will enable him to fill up blanks in legal forms and to write on lines with the greatest ease. This kind of work should be included in his drill, for a legal form filled out poorly, with the typewriting out of alignment with the ruled lines, looks especially bad. The use of the variable spacer, or free roller, on the typewriter obviates the necessity of pulling the paper from the back in adjusting it for writing on lines. All legal documents are indented on the left-hand side, and to obtain this the left-hand marginal stop is generally fixed at 10 or 15 on the scale, depending on the exact position of the perpendicular ruled line on the legal paper.

Reports of references or hearings are transcribed on note-sized paper, questions and answers being usually placed on separate lines. These sheets are generally bound up in the form of a book, perforations being made on the left-hand side of each sheet for that purpose.

To reach the court reporter's position the stenographer must first be well drilled on legal forms and documents in a lawyer's office, learn to phrase well, write shorthand rapidly and read his notes like print. Practice for this all you can; do good work and leave no stone unturned to obtain influence that will back up your ambition.

THE LIFE INSURANCE STENOGRAPHER.

The life insurance stenographer has to master a phraseology that is very different from that of the commercial or legal shorthand writer. Most dictation books give ample practice in this special kind of work, and a few weeks' drilling in life insurance phrases and terms will soon make one competent. The use of the typewriter in an insurance office calls for a thorough training in the use of the variable spacer, as many forms have to be filled out. Long and extra long carriages are also used for writing policies, and the stenographer intending to equip himself for life insurance office work should be thoroughly acquainted with the use of the wide carriage machines. The tabulator is also used in insurance offices, it being frequently necessary to write columns of figures. The mimeograph is also used to a great extent, and it would be well for the stenographer to be drilled on the uses of this valuable machine.

THE RAILROAD AND STEAMSHIP STENOGRAPHER.

The offices of the railroad and steamship companies are usually very busy places and the stenographer generally has every moment occupied. The work of a railroad office is of a technical character, but much information on this subject can be obtained from the various dictation books. Nearly all the railroad and steamship companies use the wide

carriage machines for manifests, bills of lading, etc. It is important, therefore, that the stenographer should know how to use these machines. Many forms of various widths have to be filled out. The variable spacer and free roller must be used constantly, as it would be impracticable to shift the paper so frequently. Very few railroad letters are press copied, but one or more carbon copies are made of each letter and attached to the correspondence. In railway and steamship work all the papers or correspondence relating to a certain subject are kept together, and when completed are filed away in one compartment. The hektograph is largely used for multiplying copies of way bills, manifests, bills of lading, etc. For railroad and steamship work, get a thorough training in the way of carbons, wide carriage, hektograph, mimeograph and the variable spacer or free roller for filling in blanks on forms.

MANUSCRIPT COPYING.

Manuscript copying, as, in fact, all other typewriting work, generally calls for accurate and rapid operation of the typewriter. Very little shorthand is used. The copying of plays is usually done on ordinary letter-size paper, this being the size preferred by editors, and the work usually permits of good typewriting well set up. Examples of the style are given in all the typewriting instructors, and the typist intending to earn his or her living at this class

of work should drill especially on it. "Study parts" for the use of the actors are also typewritten and contain such portions of the play as are required to be memorized by the particular actor for whom the part is intended, with the last words of the previous sentence spoken by another actor so as to give him the "cue." The typist undertaking this class of work should not only be a good reader of illegible handwriting, but a good speller and grammarian, in addition to being well drilled in punctuation. Good prices are obtained for theatrical and other manuscript copying, and in the large cities this class of work is in the hands of a few copying offices which make a specialty of this class of work.

THE PUBLIC STENOGRAPHER.

The public stenographer several years ago occupied a remunerative and important position in the business world, and today in many of the leading hotels and office buildings of the large cities such stenographers find lucrative business. It is at best, however, a precarious livelihood, and the work must generally be done hurriedly. It necessitates a thorough knowledge of shorthand with first-class speed, good hearing (for one must take dictation from all kinds of dictators), good spelling, faultless grammar and rapid typewriter operating. Combined with these accomplishments the operator must have a pleasant manner and the ability to remain

composed under all circumstances. Many hotels charge rental for the use of their space; others give space in consideration of the stenographer doing the letter writing of the hotel free of charge. Nearly all the large buildings in the cities grant privileges to one stenographer to take in work for that building alone. Some have to pay for this right in addition to the rent of an office. In other buildings the right is included in the rental, with the understanding that no other typewriter operator shall be permitted to solicit work from the tenants of the building.

The easy terms on which typewriting machines may be obtained and the desirability of having a stenographer at hand whenever wanted, have placed machines and operators in almost every office, and consequently very little work is sent out to be copied.

The public stenographer should own a machine, with wide carriage and tabulator, also a mimeograph and a hektograph. The main point to be observed in public typewriting is good work at all times, no mistakes, and rapid execution.

TECHNICAL REPORTING.

Each particular business or profession calls for its special nomenclature, and the stenographer taking up a new line of dictation will find that he will have dictated to him words which he never heard before,

the execution of which call for all the skill he possesses. The medical profession has a vocabulary which requires a special study of years to acquire so that it may be handled with any degree of facility, and in addition to this it is constantly increasing. The stenographer taking dictation for the first time from a medical man will encounter words which will thoroughly test, not only his English, but his knowledge of Latin and Greek. If he desires to make a specialty of medical dictation he should devote his spare moments to the reading of medical works and familiarizing himself with its terminology. The formation of phrases and outlines for the most common words and sentences is of course absolutely essential.

These same remarks apply to the stenographer engaged by an electrical firm or any other line where he has to deal with technical subjects. There is a vast array of new words—words not yet even found in the ordinary dictionary—which are likely to be dictated to the electrical stenographer without warning. A good plan is to get a price list of the various appliances and parts sold by the electrical house and devote a few spare hours to the formation of outlines and phrases for the uncommon words and terms. The only way to become expert on technical terms is to make yourself absolutely familiar with them and the outlines for them.

The stenographer who becomes the amanuensis of one engaged in scientific pursuits will not find his position an easy one. The advice which has been already tendered for the medical and electrical stenographer can also be applied to the stenographer of the scientist. New words and recurring sentences should be made the subject of individual study, and once reduced to simple proportions they will no longer daunt you in the slightest degree.

The embryo stenographer is prone to think that the taking of a sermon or a lecture is a simple matter. On the other hand the stenographer who is called upon to report a theological discourse will find it difficult unless he is perfectly familiar with theological phraseology and has the requisite speed in shorthand. A knowledge of the most frequently used texts and quotations will save a vast amount of time, as these need seldom be written in full; the first word or two and the last word will ordinarily suffice to convey the quoted extract. In transcribing the text or quotation, it must, of course, be written in full. The list of theological phrases given in the text-book should be thoroughly memorized, and the reading of the Bible and practice on the Biblical names will go a great way to facilitate your work.

It will be readily seen from these remarks that the chief point to be observed for success in stenography

is a thorough knowledge of the business in which you are engaged. Master the vocabulary of the technical part of the business from the very start; invent phrases wherever necessary and resolve each difficult outline into an easily executed, nicely flowing form. Thus you will soon be characterized as a first-class stenographer, and remunerated accordingly.

PHRASE-WRITING FOR THE OFFICE STENOGRAPHER.

One of the greatest obstructions to speed in shorthand is the constant lifting of the pen. The closer the pen or pencil is kept to the paper and the less frequently it is lifted, the more speed is possible. A phrase, however, should never be striven for. It must come naturally without effort, or it would better not be written. "Too much phrasing," writes Mr. Dement—who claims to be the most rapid shorthand writer in the world—"retards speed." The following most excellent advice by that eminent reporter, Mr. Theodore C. Rose, is culled from an old shorthand magazine and should be read by every stenographer:

"The question whether phrase-writing does or does not retard speed, is one that is often asked, but seldom answered with a direct 'yes' or 'no.' In fact I doubt if it can be answered other than with a qualified answer. If the answer means phrase-writing when carried to its fullest extent, as laid

down by some authors, then I would answer 'yes.' If it means simply the joining of two or more words in brief, convenient phrases, then I answer decidedly 'no.' As in almost all departments of human endeavor, very much depends upon the man. Some are so constituted that they cannot act coolly and deliberately when crowded to extraordinary effort, while others have better control of themselves, think and act more rapidly when placed in such a situation. Then the mind may act rapidly enough one day to make the writing of phrases advantageous and the next day be so sluggish as to make it a positive disadvantage. The mind plans, the hand executes. Some writers put the burden upon the mind and make it do most of the work by forming and sending to the hand briefer and better outlines, whilst others shift the work off on the hand and are content with long-straggling, half-unconsciously-made outlines. The tendency when hurried is to rush ahead with the hand instead of holding it in check to await the formation of good outlines and phrases, and then to do its part. One of the hardest things to learn in reporting is to write slowly with the hand and rapidly with the mind, and upon the acquisition of this quality largely depends the making of the phrase-writer and the legibility of his work. All these matters enter into the question at issue and render the answer difficult.

"Phrases may be used to advantage when well learned, the same as sign-words, but they should always be brief and easily made. The claim that the lifting of the pen is equal to the loss of a stroke will not always hold good; it often contributes to ease of writing, and ease in reading. Short, frequently used phrases, learned as you would learn a sign-word, can always be used with the greatest advantage. Three or four strokes joined together may be as easily learned as one stroke; in fact, oftentimes more easily; and in addition they are generally more easily read. Logically it may be urged that this principle could just as well be carried into long phrases as well as short ones, but I do not think it can be. Every practical stenographer, I have no doubt, has in his experience commenced a beautiful phrase that he had well learned, with full confidence that he was to reap a benefit of at least twenty-five per cent, when all at once the speaker varied it a little and made it necessary to strike out the whole thing from the beginning and re-write the words, thereby suffering a loss of considerable time and a good deal of patience. My rule is, use short phrases; have them well learned and as available as sign-words; never extend a phrase over a distinct punctuation mark, or where one should be; and never attempt those phrases that have to be measured, cut out and contracted while you are to follow the speaker."

GRIT AND DETERMINATION.

The stenographer will require plenty of grit and plenty of determination to achieve success in his special calling. Do not become discouraged and believe that only a genius can make a success of shorthand. "Genius," said Helvetius, "is nothing but continued attention." "I have no genius," said Sir Isaac Newton, "it is only patient, concentrated toil that gives me success." "I can and I will," rigidly adhered to, will work wonders. Be persistent in your studies, in your practice and in your work. Do not practice for three hours today and then not touch your shorthand or your typewriter for two weeks or more. One half-hour per day of regular practice will do more than ten hours of desultory work. James Whitcomb Riley wrote, "The most essential factor for success is persistence; he is richer for the battle with this world in any vocation who has great determination and little talent, rather than his more talented brother with great talent, perhaps, but little determination." Grit has made many a man famous, and persistence in your shorthand studies and a determination to master the subject thoroughly will lead you into higher walks of life. Don't look back, but look forward, and work on. In the words of D'Alembert, we would say to the stenographer, "If you are tempted to turn back—go on, sir—go on!"

PART IV.

Pointers About Reporting

HOW TO BECOME A SHORTHAND REPORTER.

"Verbatim reporting," writes Mr. William E. Finnegan in Chat, "like everything else worth knowing, is easy when you know how, but the beginner who is afraid of hard work will never know how, for the art of reporting is not easily mastered. Therein lies its chief value. If the ability to follow accurately a rapid speaker could be absorbed as a sponge takes up water, the stenographic profession would soon be filled with the failures from every other department of work. Fortunately he who would become a verbatim reporter must, far from absorbing the knowledge he seeks, dig for every morsel of it—dig deep through strata of principles beset with difficulties, which only the patient, industrious and resourceful mind can hope to overcome. . . . . Whoever is ambitious to become a verbatim reporter must not make the fatal error of being in too great a hurry. He must be willing to spend time enough to learn the art of shorthand thoroughly. If he trusts his reporting fortunes to an instructor who guarantees to turn out experts in three months his

experience is certain to be like David Copperfield's whose 'imbecile pen staggered about the paper as if in a fit!' "

The chief aim and ambition of the stenographer is to become a reporter—to be able to report verbatim the loftiest flights of the orator, sermons, lectures, and the rapid questions and answers of the courts. It would be well for the ambitious stenographer to realize from the very start that the art of verbatim reporting can be acquired only by constant and persistent practice for a long period of time. Those who have been most successful and have reached the highest positions in the stenographic field as congressional and court reporters have done so, not by good luck or influence, but by evolution and persistent, hard work.

Under another caption we will set out in detail the various periods of preparation and study that many of the best reporters have had to undergo before they reached the height of their ambition. To be a successful reporter the stenographer must possess good sight, excellent hearing, the keenest of observation and good expression, in addition to possessing a thorough command of his shorthand system, and the ability to write it swiftly and transcribe it accurately. He must also have a thorough command of the English language, history and current events. In fact, the reporter to be successful must be intelligent, well read, quick, and uniformly

well-informed on a multitude of matters. His daily duties are so likely to require the keenest perception and knowledge of matters outside the ordinary pale of commerce that nothing but supreme alertness as to what is passing about him would fit him for his position.

We do not wish to discourage the ambitious stenographer, but if he desires to become a shorthand reporter he must remember "No victory without a struggle, no success without labor." The field is wide and open; persistent study, and a determination to succeed will attain success. Don't be discouraged

"The heights by great men reached and kept,
Were not attained by sudden flight,
But they, while their companions slept,
Were toiling upward in the night."

SOME POINTERS FOR THE EMBRYO REPORTER.

MASTER YOUR SYSTEM. The first step to good reporting speed is a thorough mastery of your system. Utilize in study every spare moment of the day, but exercise the hand simultaneously with the mind. The mind must act quickly, and the hand must be instantaneously responsive. Mr. David Wolfe Browne writes: "The mind's conception and the hand's response must be so prompt as to leave no appreciable gap between hearing and writing." Again he writes: "The attainment of the highest

speed requires not only a well-trained mind, but a well-trained hand." This harmony of mind and hand can only be attained by practice. Master every principle of your system of shorthand thoroughly. Have someone read to you on a variety of matter, so as to enlarge your vocabulary, and apply your rules and principles to every new word. Write in shorthand and think in shorthand.

Read Your Own Notes. Read everything you write. Better even than reading is to transcribe on the typewriter every word that you write in shorthand. Omit nothing; make sense of all you transcribe. Read also everything you can find printed in shorthand. Of course the best practice is obtained when you read your own notes. In transcribing read always a few sentences, so as to avail yourself of the context, carrying as much of the transcript in your mind as you can at one time, so as to keep the carriage of your machine traveling the whole time.

Word Building. It is an impossibility for any mind to memorize arbitrary outlines for all the words in the English language. The rules and principles of your system, if properly applied, will enable you to write the most difficult words in the language with ease and accuracy. This word-building facility is the foundation of the reportorial structure. "The key to success in the practice of shorthand," writes Mr. Brown, "is in the mastery of the word-building

principles." "One word in 100," he writes, "is more than enough, as every reporter knows, to break down any shorthand writer whose training has left him unable to write the hard words promptly." Don't write the hard words in longhand; it is a slow and absurd custom. Write everything in shorthand; divide each word into syllables, and as you pronounce the syllable write it in shorthand with the consonants and vowels in regular order. "The hard words," says Mr. Brown, "must be written—they must be written in shorthand; they must be written promptly."

Small, Neat Notes. The smaller your notes, other things being equal, the swifter your shorthand. Don't let your notes be straggling, but neat and compact, written with the sole idea that they must be read with ease and celerity. Acquire a good style of writing. The more rapidly the speaker reads the smaller must be your shorthand notes. If this advice is followed it will result in increased speed. Mr. Alfred Baker, in "Reporting Hints and Practice," writes: "There is no doubt a great tendency to acquire speed at the expense of good style; this, if yielded to, results in the formation of ragged, scrawling and inaccurate ways of note-taking, which militate greatly against that perfect accuracy that the reporter should endeavor to make the primary characteristic of his work."

CONTINGENCIES IN REPORTING.

Learn to write anywhere—on a table, on a desk, on your knee. The reporter is at times called upon to write with poor ink, or with a hard lead pencil on bad paper. He may be required to take notes in total darkness, standing or seated in a moving vehicle, in a crowd, on any kind of paper, with and without lines. He must become accustomed to these contingencies, and take them as a matter of course. His shorthand must be so well mastered that the means of applying it anywhere, under all circumstances, must be a secondary consideration. We heard of a recent important case where a large part of the most convincing and important evidence was taken by a reporter behind a curtain in the dark. Learn to write shorthand with ease and facility under disadvantageous circumstances and be sure to read what you have written.

GETTING UP SPEED.

Mr. F. H. Hemperley, of Philadelphia, the editor of the "Stenographer," wrote some time ago: "The best way to learn to report in shorthand is to begin to report at the beginning—that is, to write from dictation from the first lesson. It is like learning to walk; stand up and take one step, then another, until you get the needed strength and grace." Assuming, as the late Mr. Fred Pitman wrote, that the pupil possesses "accuracy of form; a good smooth method

of writing; facility in reading notes; the ability to transcribe notes neatly, quickly and with scrupulous fidelity; the capacity, when pressed beyond one's pace, to catch the sense and record it, at the possible risk of losing a few words or possibly some fine phrases—these and many other attainments ought to advance abreast." He then recommended the writing of one sentence repeatedly, so as "to teach the hand how to move along." This advice is also given by Mr. Andrew J. Graham, the author of "Graham's Shorthand," and Mr. Fred Irland, the congressional reporter. Write the same sentence until you can write it fluently, and, as Mr. R. R. Hitt, another famous reporter, said, "leaving speed to come when it will."

We would like to quote here some extracts from a very interesting article by Miss Mary N. Evans, official stenographer of Sandusky, Ohio, which appeared in the "Phonographic World" in June, 1891:

"My own habit has been, and my advice to my pupils, is this: begin with a single sentence only. Write it over six times, numbering each, and if there should be any outlines in it which seem especially difficult, cover a page or so of the paper with each of these until they are mastered sufficiently to be written as readily as the rest of the sentence. Then take up the second sentence in the article in the same way. Now go back to the beginning, writing both sentences six times over, finishing up with

writing the second six times additionally. Then take up the third sentence, write it six times, and afterwards write all three six times, finishing as before with writing the last six times more than the others. (It will be understood that this sort of practice is done from memory and without a reader; of course it is necessary to glance at the book occasionally, but in repeating the sentences so many times the mind soon retains them.) It will be a pleasant diversion for the student to count the words in each sentence and time himself at the close of the sixth time of writing. He will find that he can gain speed quite perceptibly, and by this means the long continued practice on a single article becomes, instead of a tedious and never-ending drudgery, a delightful and fascinating race which the enthusiastic and earnest student will be loth to relinquish even after several hours of practice; and though it takes a long time to finish an article in this way, yet there is inspiration instead of discouragement in it, as the student can note constant and most decided progress in his speed from day to day. It is also a wonderful drill to the memory; a well drilled memory, I need scarcely say, is a sine qua non to the successful reporter. Another advantage is that it enables the student to utilize in helpful shorthand practice many minutes that would otherwise be lost to him from the impossibility of having someone read to him at those particular times. Of

course this sort of practice may, and should, if possible, be varied by writing from some one's dictation."

PRACTICE AND DICTATION MATTER.

The student desiring high speed must practice regularly and ceaselessly day after day. Get a good, patient reader if possible. If that is out of the question utilize a phonograph, having previously prepared your records. If even a phonograph is not available, practice in the way suggested in the previous chapter, but in every case make your practice regular and not intermittent. Copying from correctly written shorthand is very useful in order to acquire a neat, symmetrical and legible style. The kind of matter to be dictated or written should be varied, so as to give as large and complete a range of language as possible.

Mr. W. Whitford, Medical Reporter of Chicago, in a letter written for a symposium, called "How Long?" stated: "I wrote Paley's Evidences of Christianity, a good deal of the Bible, and many sermons from dictation, Sidereal Heavens, Lectures on Astronomy, Macaulay's Essays, The Intellectual Development of Europe, Civil Policy of America, Charles Dickens' Works, selections from Washington Irving, Carlyle, and Goethe, three volumes of the Manchester Science Lectures, works on Geology, proceedings of railways, medical, dental and pharmaceutical conventions, as well as articles from

scientific and literary magazines." Col. E. B. Dickenson, Official Reporter of New York, also wrote from dictation "many volumes of miscellaneous matter; history, biography, lectures, trials; in fact, almost every branch of literature." Mr. Theodore C. Rose, Official Reporter of Elmira, New York, when practicing for speed, worked eight hours a day. Mr. David Wolfe Brown, Reporter U. S. House of Representatives, wrote from dictation "such works as 'Blackstone's Commentaries,' Macaulay's Essays," etc. From these experiences of expert reporters it will be seen that to attain success in the reportorial art one must practice untiringly. "Success treads on the heels of every proper effort," and though the work may be hard and at times discouraging, the embryo reporter should bear in mind the words of Mirabeau, "Nothing is impossible, but everything possible to the man who can 'will' and knows his end, and goes straight for it and for it alone."

THE LAW OFFICE AS A TRAINING SCHOOL.

One of the best stepping-stones to the reporter's chair is the law office. We would strongly recommend the stenographer who desires to become a court reporter to obtain a position in a busy lawyer's office. It will familiarize him with legal phraseology, he will occasionally be called upon to "take" references, depositions of witnesses, attend hearings in court, and have many opportunities of receiving

thorough training, which will prepare him for the much coveted reporter's chair. Many of the best present-day reporters have had training of this character. It may take two or three years, but it will be time well spent. In addition to this valuable experience the stenographer will almost daily be brought into contact with men who may assist him in his ambition. Judges, when choosing court reporters, invariably choose those stenographers whose work they are already familiar with through references or hearings.

In taking a reference, sit as close as you can to the speaker or witness. Make a note of everything that takes place, as well as what is said. The court reporter should understand thoroughly the meaning of rulings, exceptions and objections, generally used in court procedure, so as to be able to make a proper record of them. Exhibits entered in court as part of the evidence should be carefully marked in the order in which they are produced. Beginning with the first mark them "Exhibit A," "Exhibit B," and so on. Articles which are entered as exhibits and which cannot conveniently be marked as such, should have labels attached to them, with the number of the exhibit marked thereon. Names and addresses of the witnesses should be carefully recorded, and it is the duty of the stenographer to take down, word for word, everything that is said. If a witness or lawyer is incorrectly heard, the

stenographer must ask for the question or answer to be repeated, as it is most essential that a proper record of the proceedings be made. Some reporters distinguish between the question and answer by drawing a horizontal dash from right to left. Others prefer to write the question at a special place on the page on one line, the answer indented still more on the next line, and objections or remarks of the court still further indented. The note-books should be numbered and dated, and carefully preserved.

It will be readily gleaned from these remarks that the qualifying for the position of court reporter entails a considerable amount of study and training, and a few years' experience in a busy lawyer's office will be an invaluable aid. Mr. W. H. Thorne, lawyer and court reporter of Johnstown, N. Y., began work in a law office and subsequently studied law. Col. E. B. Dickenson, official reporter, Surrogate's Court, Brooklyn, N. Y., read law for five years before he was appointed official reporter. Mr. Philander Deming, official reporter of the Supreme Court, New York, Albany Circuit, graduated from a law school. Mr. C. C. Marble, of Chicago, studied law and was admitted to the bar before he learned shorthand. Mr. Frederic Irland, Official Reporter U. S. House of Representatives, was stenographer to the attorney for a railroad company before he took up stenography in the courts.

We are indebted for the foregoing information to the symposium "How Long?" already referred to. Scores of other examples might be given, but we think we have quoted enough to show that the legal office is the best training school for the official court reporter.

REPORTING SERMONS.

Nothing affords the ambitious stenographer a better opportunity for acquiring speed and confidence than reporting sermons. The "taking" of sermons generally entails hard work and plenty of practice and perseverance. The first point is to find a clergyman who does not speak too rapidly and who speaks extemporaneously. Take with you a good supply of pencils or a good fountain pen and a note-book with a stiff cover. You will have to do your reporting on your knee and generally in a poor light. Get as close to the rostrum or pulpit as you can, and if possible obtain a seat behind a pillar, away in a corner, or somewhere beyond the "speaker's eye."

The stenographer who expects to engage in sermon reporting should study the Bible and have portions of it dictated to him frequently, so as to become familiar with the texts or quotations which afford the basis for theological discourses. "In quoting texts," says Mr. Alfred Baker, in "Reporting Hints and Practice," "do not write a long string of words, for example, 'second epistles to the Corinthi-

ans, third chapter and second verse,' but write II Corinthians, iii, 2.'" In writing well-known texts we have found that the first word or two, and the two last are sufficient to record in shorthand. Reference to the Bible should be made afterwards, when the transcript is being prepared, and the passage given in full. The sermon reporter must have at his finger ends a good stock of phrases applicable to such work. Learn how to turn over the leaves of your note-book noiselessly. If you cannot get all the sermon, get as many complete sentences as possible. If your preacher speaks too rapidly for you at the start, try again, practice the words and phrases over which you have stumbled, and be persistent.

Owing to the fact that sermons are generally delivered without a break of any sort, a sermon is one of a reporter's most difficult tasks. "Sermon reporting verbatim," writes Mr. Baker in "Reporting Hints and Practice," "for its thoroughly successful performance, calls for a high degree of phonographic skill, and for at least fair Biblical and religious knowledge; and to the conscientious reporter the task of fully reporting a preacher who is also a distinguished scholar, is not a task to be lightly undertaken. The reporter has not received the training of a doctor of divinity; the preacher has a manuscript (which is not obtainable); the sermon as delivered is not clearly audible; members of the con-

gregation are troubled with coughs, which drown important passages—and the task assigned to the shorthand writer will put him on his mettle."

REPORTING LECTURES.

The expert stenographer is sometimes called upon to report lectures, and this class of work is generally attended with considerable difficulty. Lectures are delivered on such a variety of subjects, and sometimes when given to special bodies they may present such formidable difficulties that a good report cannot be well obtained. As far as possible, it is advisable to get hold of the notes or manuscript of the lecturer, and with the aid of these and the shorthand notes a fairly good report may be prepared. We remember once having to report a lecture on music. It was purely technical, and the lecturer, who had no notes, used numerous musical terms, which he glided over with an abandon that was distressing to the reporter. Luckily the lecturer was perfectly willing to read over the transcript and correct the errors made in the reporting of the musical terms. On another occasion the lecture was illustrated by stereopticon views, and the notes had consequently to be taken in the dark.

Scientific lectures should be prepared for, if possible, by the reporter studying some handbook on the subject, and practicing outlines for the technical terms and phrases. Lectures on philosophy, elec-

tricity, medicine, surgery, sociology, music, etc., require special training, and in many cases the co-operation of the lecturer, or the report will suffer. The study and work of the reporter who lays himself open for the reporting of scientific lectures is never done, for new words and phrases are constantly occurring and demand his earnest attention. The work is arduous, but commands and deserves good remuneration.

STOCKHOLDERS' OR DIRECTORS' MEETINGS.

In reporting stockholders' and directors' meetings the first point is to secure, as far as possible, the names of those present. We have found it a good plan to make a rough plan of the room (if of course the room is not too large), jotting down the names of those present and the places they occupy, and then to number them from right to left or vice versa. When a stockholder speaks, the reporter can glance hurriedly at his plan and place the speaker's number opposite the shorthand notes. This will save the writing of the names each time and is especially useful at small meetings when the remarks become almost conversational.

At large meetings the name of each speaker is mentioned aloud by the chairman, and this mode of course will dispense with the necessity of a plan. It is a good idea to get a seat close to the secretary or chairman, either of whom are generally well in-

formed as to the names of stockholders. At directors' meetings a considerable part of the report can be made up from figures and statements furnished by the officials, but where the remarks of each individual are to be furnished verbatim it will require some considerable "hustling" on the part of the reporter to get all that is said. The conversations are the most difficult to report, but even these are easier after some practice. In the majority of stockholders' and directors' meetings there arise a large number of technicalities, which should be anticipated as far as possible by reading over the previous reports, etc., if you can possibly obtain access to them, before the meeting.

POLITICAL REPORTING.

Political meetings, if the speakers are important and the newspaper is anxious to get out an immediate report, are generally reported in "takes" or "turns." A "take" may consist of from five to ten minutes reporting of the speech and then the reporter's place taken by another man, who "takes" another five or ten minutes, when he is relieved by a third man. The first man by this time has dictated his "take," or transcribed it on a machine, and is ready for another short "turn." Gradually as the speaker draws his speech to a close the length of the "take" is reduced to two or three minute turns. By the time the speaker is finished the written re-

port is only a few minutes behind, and almost before the applause that hails the conclusion of the speech has abated, the last "take" is transcribed and rushed off to the newspaper office. There the last few words are set up in type, a casting made, rushed to the printing press, run off, and the papers are being sold on the street almost while the people are leaving the building.

This is done hundreds of times during the course of a busy political campaign, and it calls for plenty of skill and nerve on the part of the reporter. He should aim to get as close to the speaker as possible and take his notes in such a shape that he can read them with the utmost fluency, as if he does not do so he will not only upset the whole scheme of "takes," but disorganize the entire plan and delay the issue of the paper. In cases where there is not so much hurry, one reporter may take the whole of the speeches, transcribing his notes and making his report up at leisure. Speeches, though usually taken in the "first person," are generally transcribed in the "third person." This will require some training on the part of the reporter.

NEWSPAPER REPORTING.

Shorthand does not enter so much into the life of the newspaper man as might be imagined. In the main the newspapers call for a word picture of

what happens in the court or at the meeting rather than a verbatim report of what was actually said. As a consequence, to the newspaper man it is more important that he should have a lively imagination rather than skill in verbatim reporting.

In interviews we have found a knowledge of shorthand useful, as public men, if their sayings are to be reported at all, desire that what they say shall be quoted exactly as they said it. There are, however, few reporters on the staffs of the daily American papers who can write shorthand, and some reporters we have met allege that when they write shorthand it deadens their imaginations and consequently they do not make such good reports. We do not agree with this statement, for we have found a knowledge of shorthand extremely useful in newspaper work on many occasions.

REPORTING DELIBERATIVE BODIES.

The highest branch of the reporting art is undoubtedly that of congressional reporting. One must be fitted for the position by good education and a complete understanding of parliamentary rules and procedure, together with a complete knowledge of the constitution of deliberative assemblies. In the United States House of Representatives and Senate the reporters have the liberty of the floor, and can pass from speaker to speaker, note-book in hand, in order to get their "turn." Each reporter

follows the speaker for five or ten minutes, when his place is taken by another reporter, whose "take" is of like duration, when another relieves him. This permits each reporter to retire to the transcribing room and dictate his "take" either to a phonograph or to a typewriter operator. In the United States Senate phonographs are used largely for transcribing purposes.

In the English Parliament the reporters are not allowed on the floor of the house, but are placed in what is called the "Reporters' Gallery." No special facilities are given them for taking notes; they have to do the best they can. All are, of course, first-class stenographers and men well informed on their particular work. The session is divided into "takes" on the plan already detailed, and gradually, as the session draws to a close, the duration of the "take" is lessened so that by the time the speeches have ended the reports are in the hands of the printer.

In the United States Senate and House of Representatives the reporting is done by a staff of experts employed by the Government. In England the Parliamentary reporting, other than the newspapers, has been in the hands of an outside staff of reporters called "Hansard's," for many years, and the records are printed from the reports furnished by this staff of shorthand writers.

THE PHONOGRAPH FOR THE REPORTER.

Of late years the phonograph has been largely used in the transcribing rooms of Congress by the reporters, as well as by scores of court reporters. On returning from a "take," or "turn," the reporter goes to a phonograph and dictates into it his report as rapidly as he can read his notes. The cylinder is then taken by a typewriter operator and affixed to another phonograph. The ear pieces are adjusted, the record started and in a few minutes the "take" is written out on the typewriter ready for the press and the printer. The use of the phonograph effects great economy of time, and enables the reports to be kept almost up to the minute.

COURT REPORTING.

Under the heading "The Legal Office as a Training School," we gave some advice which should be useful to the would-be court reporter. As therein stated, the majority of court reporters attain their primary experiences in legal offices. Legal testimony requires special training in the way of phrasing, and unless the stenographer has these special outlines for the oft-repeated and rapidly uttered interrogations, he will never attain the requisite speed. In addition to taking verbatim a record of the evidence, it is important that the reporter should take complete notes of all objections and exceptions. He must also take full notes of the counsels' arguments as well as the remarks and rulings of the

court. Many hours should be devoted to the practicing of taking down and transcribing testimony before venturing into court. Every legal phrase given in the text-book or phrase-book should be at your instant command. If you do not hear clearly what a witness says, ask the witness to repeat it. This is a privilege the reporter has, as it is absolutely essential that the report should be in effect a complete photograph of the proceedings. If such a complete picture is not obtained the blame lies with the reporter. Never put your own construction on what a witness said, but if he speaks indistinctly and you are not quite sure, have the testimony repeated. Insist, too, upon your seat being in such a position that you can hear clearly each witness. Practice reading every word that you write in shorthand so that when you are asked to read back any portion of the testimony you will be able to do so without the slightest hesitation or difficulty.

Make good sense of your transcript. Don't be like the Irish would-be reporter, who, when requested to read what a witness had said, hesitated a moment and then read "The first beam fell last," instead of the "first beam fell lowest."

HOW LONG?

As has already been stated, the reporter's position demands many years of persistent study and work

to reach. There are, of course, exceptions, but some idea of the time occupied may be gleaned from the following extracts from a symposium entitled "How Long?" contributed to by some of the most eminent court and congressional reporters.

Mr. Jerome B. Allen, of Petoskey, Mich., a reporter in the Michigan courts, had five years of preparation. Mr. Charles E. Weller, of St. Louis, studied four years before he could report. Mr. Daniel C. McEwen, of Brooklyn, occupied about five years in preparation. Mr. W. Whitford, of Chicago, wrote and taught shorthand for five years before he was appointed official reporter. Col. E. B. Dickenson, of New York, practiced for five years previous to appointment. Mr. Theodore C. Rose, of Elmira, New York, was an assistant to a reporter for about thirteen years before he was appointed official reporter. Mr. Adelbert P. Little, of Rochester, New York, began law reporting in 1871 and was appointed court reporter in 1893—twenty-two years after. Mr. Frederic Irland, of Washington, D. C., became an official reporter to the court four years after he began to learn shorthand and official reporter to the United States House of Representatives ten years afterwards. Mr. David Wolfe Brown, of Washington, D. C., became assistant note taker, U. S. Corps, six years after commencing to study shorthand and was appointed official reporter to the United States House of Representatives ten years

after that. These records speak eloquently of the time and labor necessary to reach the top rank of reporting skill. Nothing can be accomplished in a few months; it requires years of training and preparation, but the reward is worthy of the labor.

"Aim at the highest prize; if there thou fall,
Thou'll haply reach the one not far below."