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NOTES ON LESSONS
in GREGG SHORTHAND

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WILLIAM WHEATCROFT

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NOTES ON LESSONS *in* GREGG SHORTHAND

By
William Wheatcroft



THE GREGG PUBLISHING COMPANY
NEW YORK :: CHICAGO :: BOSTON :: SAN FRANCISCO
:: LONDON ::

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July 16, 1923
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G55-F-5

Printed in the United States of America

INTRODUCTION

Gregg Shorthand is a graphic art. Its interpretation, both in the learning and practical using stages, depends largely upon its graphic presentation.

The pictures of wordforms that the student stores in his memory through visualization, have a fundamental bearing upon his progress in acquiring the art and in securing skill in applying the principles in practical writing. Moreover, a proper organization and coördination of the illustrations and principles in teaching are of equal importance. A third point of importance in teaching is the organization of the theoretical principles in logical, teachable form.

These three points were of basic consideration in preparing *Notes on Lessons in Gregg Shorthand*.

The teacher will find that each lesson—the lessons correspond with those of the *Gregg Shorthand Manual*—embraces three divisions:

1. A brief synopsis of the theoretical principles.
2. A blackboard sketch summarizing and illustrating the fundamentals of each lesson.
3. Observations. These are interpretive. They deal with features to be emphasized, and bring out points that contribute to the teacher's understanding of the principles, and the most effective way of presenting them.

The lessons of the Manual have been followed quite closely in arrangement, but no attempt has been made to divide each lesson into sections adapted to the usual school recitation period, as this is a question that will be governed by conditions in various schools. At the same time each lesson does present convenient units which the teacher will immediately recognize.

It will be noted that suggestions for employing many of the supplementary books of the system are made in the observations—a point that will be enlightening to many teachers.

The *Notes* we believe will be of great value in helping the young teacher who is keen on improving his teaching technique, as well as the teacher of experience.

Mr. Wheatcroft, before taking up Gregg Shorthand, was for years the editor of the Isaac Pitman & Sons' publications and the author of several books on shorthand teaching. In addition, he has been an authoritative contributor to the shorthand magazines in Great Britain. His initial contribution to the field of Gregg Shorthand literature is marked by a comprehensive viewpoint and a skill in the practical solution of teaching problems that will be at once appreciated by teachers of the system.

The Gregg Publishing Company.

First Lesson

Consonants and Vowels

THEORY

I. DEFINITION

Gregg Shorthand is written according to the sound of words.

II. CONSONANTS

Consonants are arranged in pairs and are distinguished by a difference of length.

III. VOWELS

(a) A-Group $\left\{ \begin{array}{c} \text{ă} \\ \text{ah} \\ \text{ā} \end{array} \right\}$ represented by \circ

(b) E-Group $\left\{ \begin{array}{c} \text{ĭ} \\ \text{ĕ} \\ \text{ē} \end{array} \right\}$ represented by \bullet

IV. JOINED CIRCLE VOWELS

A circle vowel is written:

- (a) Inside of curves and outside of angles.
- (b) Clockwise to straight lines or between two straight lines in the same direction.
- (c) Between two reverse curves on the back of the first.

V. WORDSIGNS

Common words are represented by brief forms called word-signs.

VI. PHRASE-WRITING

Phrase-writing is the joining of the outlines for two or more words.

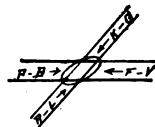
First Lesson

BLACKBOARD SKETCH

I.

Always write by sound.

queue—ku; phlegm—flem



II.

fke kē —

fn ēn —

feg gē —

fnm ēm —

fir ēr —

ft tē —

fie ēi —

fdd dē —

hʰ (aspirate)

III.

A-Group $\left\{ \begin{array}{l} fha f \\ fha ah \\ fha a \end{array} \right\}$ represented by a joined \circ

E-Group $\left\{ \begin{array}{l} fid f \\ fid ē \\ fid ē \end{array} \right\}$ represented by a joined \circ

IV.

(a) lay, ark, ale, dark, gate, tag,
mat, key, err, ell, egg, writ,
hill, net, den.

(b) aid, nay, him, knee, men, mien,
hen, Tay, Tate, main

(c) ket, leek, rack, gale, lag,
Carey, Eric, garret.

V.

c(an) — : g(o), g(ood) — : (a)re, (ou)r — : (we)ll, (wi)ll —
(i)n, n(ot) — : (a)m, m(ore) — : (a)t, (i)t — : (wou)ld — : I —
(h)e — : a, an — : th(e) —

NOTES ON FIRST LESSON

Consonants and Vowels

Observations

I. Time is well spent at the start in getting students to analyze word sounds. Remember there are two ways of introducing the shorthand alphabet: direct, indirect. The indirect is the better one, as it follows the pedagogical generalization: proceed from the known to the unknown. Give appropriate words and analyze them until required sound is arrived at, striking out all letters not wanted, as shown. Write sound name at the side. Draw an ellipse on the blackboard and show how elements are derived.

II. Characters must be *written*, and they must be written *quickly* from the start. Exactness will come by repetition. Posture of the body in relation to the desk and book; position of arm and hand; quality of touch—all are vital matters in securing fluency. As free-arm writing is not universally taught, special attention should be given to the holding of the pen. Write in pairs to secure proportionate lengths. Follow the “drills” in *Speed Studies* and the “Plates” in *Practical Drills in Shorthand Penmanship*. Make a special point of joined unequal curves: *kl, lk, gr, rg*.

III. Treat these similarly to the consonants, and get students to give the desired sounds. Drill on both clockwise and anti-clockwise direction should be written. Dot and dash distinction only necessary in rare instances. Drill on these is necessary during early stages to develop ability to distinguish sounds.

IV. The object in joining circles to strokes is to avoid covering the same ground twice. Typical examples of the groups (*a*), (*b*), (*c*) should be given on the blackboard. Use drills in *Speed Studies*. All outlines must be written with a facile and a graceful movement, otherwise full advantage is not being taken of the possibilities of the system. The General Exercise to be read by students, each outline being dissected. This method produces the best results—prevents guessing and corrects faults.

V. Wordsigns must be taught and memorized progressively as introduced in the textbook. By using the blackboard, and sketching out the list of wordsigns, a few at a time, much on the plan of other blackboard sketches, the work of learning the wordsigns may be greatly reduced. Every means possible should be used to develop interest in the wordsigns both from the *knowledge* and from the *executorial* points of view. There is a marked tendency on the part of students to neglect the executorial side of wordsigns owing to their familiarity. This should be corrected by constantly drawing attention to their importance, and to how proper execution of wordsigns develops skill in all other shorthand writing. If memory work is not thoroughly done at each installment the result is disappointing. Frequent dictation of the wordsigns is necessary; every lesson is not too often. Learn in groups where possible. Note that signs are not arbitrary, but a part of the word-outline. Analysis of these points helps.

VI. Each pen-lift is said to be equal to a stroke, consequently a phrase saves time equal to one or more strokes. Phrases which are elaborate, and phrases about which there is any hesitancy, destroy the rhythm of shorthand writing, and are, therefore, a hindrance; hence short phrases are best. Frequent dictation of standard phrases is essential.

READING. Shorthand outlines cannot be reproduced with facility until they are visualized. Reading is a great aid to the visualization of outlines. It enables the student to absorb almost unconsciously the correct forms for hundreds of words and phrases. Moreover, the impressions are more likely to be correct than if the outlines were constructed by the student himself. *Supplementary Exercises in Gregg Shorthand*, *Word and Sentence Drills in Gregg Shorthand*, and the *Gregg Writer* provide progressive material arranged to suit the manual, and should be used by each student. After the students have read through an exercise and practiced the forms, the exercise should be dictated. The students should then correct their own effort from the shorthand, correctly writing out several times each outline wrongly written.

EXECUTION. The teacher must give attention to perfecting the mechanics of correct execution in the early stages of learning, in order that correct habits will carry over into expert writing. Analysis of the various drills given in *Speed Studies* will furnish ample material and the correct basis for this work. Visual impressions of joinings may be enhanced by writing the illustrative forms much larger than they would ordinarily be written. Any time devoted to perfecting the writing habits early will yield splendid results in the advanced work. After all, shorthand is to be *written*—and written much. Dictation should be employed on all drills to accustom the student to react to the spoken words rather than to the written. Reading develops skill in seeing and interpreting; writing from dictation develops facility in construction and execution.

Second Lesson

The Downward Consonants

THEORY

I. RECAPITULATION

II. CONSONANTS

P, B, F, V, Ch, J, Sh are written downward.

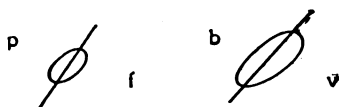
III. JOINED SIGNS

- (a) The base of the first consonant of a word rests on the line of writing.
- (b) *Fr, fl, vr, vl, pr, pl, br, bl* are written without forming an angle.
- (c) The circle may assume the form of a loop where more convenient.
- (d) Between an oblique curve and a straight line, the circle is placed on the outside.

Second Lesson

BLACKBOARD SKETCH

II.



ph

pě

/t)ch

chě

ph

bě

/d)ge

jě

ph

řě

sh

shě

phve

vě

III.

(a) nap

cash

vain

fail

mallet

gimlet

(b)

fresh,

flesh,

flash,

fret,

fleet,

flap,

prim,

brim,

plan,

blame.

(c)

ditch,

navy,

chāt,

fade,

shake,

lash.

(d)

pat,

bat,

Davy,

tiff,

pan,

pen.

Second Lesson

The Downward Consonants

OBSERVATIONS

I. Comparatively little new matter is introduced in this lesson, therefore ample practice should be given on the work of the first lesson:

- | | |
|--|----------------------------|
| (a) Drills 1 to 7 of <i>Gregg Speed</i> | } in all about 15 minutes. |
| <i>Studies</i> practiced | |
| (b) Wordsigns in groups | |
| (c) Phrases in groups | |
| (d) Then give the following dictation: | |
| 1. Our team would not train at the hamlet. | |
| 2. I cannot meet Harry Day at the lake. | |
| 3. He read the tale in a day. | |
| 4. The gale may delay the game an hour. | |
| 5. Ellen would trim the hat. | |
| 6. Kate can get a meal in the train. | |

Write key on blackboard. Move around the class while students are correcting their own work and comment on errors. It is a good practice to have a book in which to keep a list of general mistakes made from time to time, and regularly review the corrected outlines by dictating them.

II. Continue to dissect words for the necessary sounds, as in the first lesson. The sounds of *ch* and *sh* should have special attention.

Note that *p* and *b* curve most towards the end, whereas *f* and *v* have the greatest curvature at the beginning. This "hump," like that of *k*, *g*, *r*, *l*, is characteristic of correctly-written Gregg Shorthand. As *p* and *f* when combined form a small ellipse, and *b* and *v* a large one, *p* and *f* inverted will give *f* and *p*, and *b* and *v* will give *v* and *b*. Drill 1, page 25 *Gregg Speed Studies*. Slope and straightness of *sh*, *ch*, *j*, which incline less than *t*, *d*, must be maintained.

III. (a) The line of writing, real or imaginary, is for the purpose of maintaining uniformity. [Note there is one exception to this rule: *S* before downstrokes.] If ruled lines are used, *n* and *m* start a little above the line for the sake of clearness.

(b) These blends are of frequent occurrence and plenty of practice in them is required. Proportion is important. Plate 11 of *McClure's Penmanship Drills* gives ample material for anticipating and overcoming difficulties. Drills 2 and 3 of *Gregg Speed Studies* to be practiced.

The forms *kp*, *kb*, *gp*, *gb*, need ample practice.

When a circle is placed between repeated strokes, the distinctive form and slope of the separate signs must be kept.

(c) This is common sense, and anything in a system of shorthand opposed to common sense should find no place in practice.

(d) It should be observed that this rule anticipates the representation of such words as *pert*, *barn*, *pared*, *bird*, *barter*, and is therefore most important; as a matter of fact the strokes are more legibly written when this rule is followed.

Third Lesson

THEORY

The O-Hook

I. RECAPITULATION

Joined Circles:

- (a) Inside curves
- (b) Outside angles
- (c) Clockwise to straight lines
- (d) On the back of the first of two reverse curves
- (e) Outside oblique curves and straight lines

II. THE O-HOOK

- (a) The O-Hook is the lower half of the elliptical figure.
- (b) It represents the three vowels.

ö, aw, ð.

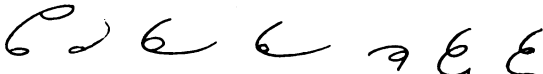
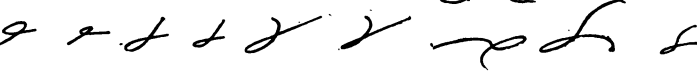
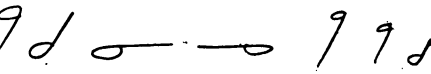
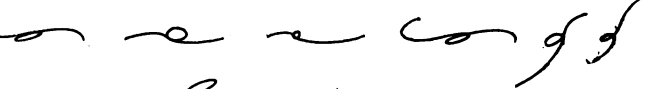

- (c) The O-hook is placed on its side *before* N, M, R, L, except when preceded by a downward character.

Third Lesson

The O-Hook







BLACKBOARD SKETCH

I.
















- (a) 
- (b) 
- (c) 
- (d) 
- (e) 

II.

(a)

odd	o	}		
awed	aw			
ode	o			

(b)

	odd		chop		frock
	awed		job		frog
	ode		caw		fraud
	show		caught		float
	shore		cot		flowed






















Third Lesson

The O-Hook






















BLACKBOARD SKETCH

II.

(b)

	oval		fob		note
	opaque		fog		moat
	optic		vogue		nod
	obey		bog		mode
	hotel		grobe		notch
	foe		grotto		mob
	fop		plateau		lobby

(c)

	core		dome		shawl
	coal		tore		shone
	hole		toll		faun
	con		bone		foam
	comb		bomb		foray
	loan		bore		folly
	loam		bawl		volley

Third Lesson

The O-Hook

OBSERVATIONS

I. The correct execution of joined circles is a most important matter, and this offers an appropriate place for recapitulation. Each of the lines (a) to (e) should be written several times, followed by a short test as below:

1. Mr. Lane will give the letter in about an hour.
2. I have lived in Java.
3. Henry French can give the name in the packet.
4. Each palm came in a crate.

Correct from blackboard and comment on general errors

II. Write on blackboard the words *odd*, *awed*, *ode* and get a student to dissect each word until the sounds *ō*, *aw*, *ō* are secured. Draw on blackboard a slanting ellipse and cut it in two by a line, pointing out that the bottom section is the sign used for the *o-hook*. Note the *o-hook* is small, narrow, and deep, and should have the slant of *ch*, with the start and finish of the hook parallel with the line of writing. Before writing words give plenty of practice in analyzing simple examples:—*hop*, *haw*, *hoe*; *hot*, *ought*, *oat*; *poll*, *Paul*, *pole*; *cot*, *caught*, *coat*; *rot*, *wrought*, *wrote*. Drills 1 and 2, p. 30, *Gregg Speed Studies*, give practice in the shape, size, and relativity of the hook. Drill 3, *Gregg Speed Studies*, shows that the *o-hook* joins naturally in most cases. Particular attention should be given to the following:

1. After *k* and *g*—no stop; motion similar to writing *gr*.
2. After downward characters—no angle.
3. Between *f*, *v*, *p*, *b*, and *k* or *g*—writing a blend.

Do not aim at making examples too comprehensive.

(c) The word NuMeRaL forms a good mnemonic for remembering this rule. [Teachers should note the writing of the *o-hook* when preceded by *y*, as in *yawl*, *yore*.]

Wordsigns and Phrases. These are best remembered by writing them in groups, and the following groups will form an excellent drill:

put, *be*, *but*, *about*; *been*, *bound*, *beyond*, *body*, *belief*, *believe*; *for*, *have*; *every*, *very*; *shall*, *ship*, *change*, *which*, *judge*; *after*, *favor*; *any*, *name*; *go*, *good*, *give-n*, *gave*, *letter*; *of*, *all*, *of all*, *of which*, *of our*; *in the*, *in which*, *in reply*, *in favor*, *in our favor*, *in regard*; *would not*, *will not*, *cannot*; *on the*, *on which*, *on which the*, *on our*, *on behalf*; *company*, *keep*, *friend-ly*; *I*, *I have*, *I have not*, *I shall*, *I shall not*, *I shall have*, *I shall be*, *I shall be glad*, *I believe*, *I told*; *am*, *more*, *most*.

Wordsign Chart. (See *Supplementary Exercises in Gregg Shorthand*.) Students should make a chart of their own, building it up as the signs are introduced. The chart is to be used each lesson.

* A large wall chart of the wordsigns is now available.

Fourth Lesson

The OO-Hook

THEORY

I. THE OO-HOOK

- (a) The OO-Hook is the upper half of the elliptical figure.
- (b) It represents the three vowels ŭ, ö, ȫ.
- (c) The OO-hook is placed on its side *after* N or M, and also *after* K or G when followed by R or L.

II. REPRESENTATION OF W

W is expressed:

- (a) By the OO-hook.
- (b) By a horizontal dash under the following vowel.

III. INITIAL A BEFORE H OR W

In words beginning with *a-h*, or *a-w*, followed by a vowel, *a* is expressed by a dot placed on the line close to the next character.

IV. REPRESENTATION OF Wh

Wh is pronounced *hw*, hence the dot for *h* should be written first.

V. REPRESENTATION OF Y

- (a) Y is represented by the small circle.
- (b) Initial *yĭ* or *ye* is expressed by a small loop; *ya* by a large loop.

Fourth Lesson

The OO-Hook

BLACKBOARD SKETCH

I.

(a)

hook
hook
hook

ü

oo

oo

}

hook
hook
hook

hook
hook
hook



(b)

hook
hug
hut
hoot
hood
up
hub
hoop

hush
hutch
true
loot
food
jug
juggle
roof

puddle
putty
tomb
tool
boot
boon
cook

(c)

nun
numb
nook

mug
nut
noodle

cur
cull
gull

Fourth Lesson

The OO-Hook

BLACKBOARD SKETCH

II.

(a)



we



wash



witch



way



watch



weave



wait



wood



weary



wade



woof



weep



wall



wove



web

(b)



tin



quill



tinge



twin



kit



twinge



kill



quit

III.



wait



await



wake



awake

IV.



wheel



whiff



whip

V.

(a)



yoke



York

(b)



yell



Yiddish



Yarrow



yelp



yale



Yare

Fourth Lesson

The OO-Hook

OBSERVATIONS

I. (a), (b) The *oo-hook* completes the series of simple vowels. Get students to dissect the given words and thus arrive at the three sounds: *ŭ, ō, ȳ*. Draw a small ellipse on blackboard and divide by a line. This hook possesses the same characteristics as the *o-hook*: small, narrow, deep, slant of *ch*, with the start and finish of the hook parallel with the line of writing. Before writing words containing the hook, students should be drilled in the analyzing of typical words. The following list would serve the purpose:

ŭ: pulp, bluff, gulp, mud.

ō: book, took, shook, hook.

ȳ: food, loom, gloom, boot, doom.

Miscellaneous: coop, cup, hoop, hub, hook, bull, boom, jute, Jew, pull.

Phoneticians make fine distinctions in words such as *butt, full, pull, push, rush, bull, pulley*, but it is unnecessary to insist on pedantic distinctions in a system not featuring position writing. Drills 1, 2, 3, *Gregg Speed Studies*, form useful practice material. Plates 16 and 17, *McClure's Penmanship Drills*, contain specially helpful exercises.

No modification of the *oo-hook* is necessary in a majority of instances, as it joins naturally. Group the joinings as follows:

1. Initially to *k, g, n, m, t, d*.

3. Finally to *k, g, p, b, f, v, sh, ch, j*.

2. Initially to *r, l, p, b, f, v, sh, ch, j*.

4. Finally to *r, l, n, m, t, d*.

(c) Here we have a common sense modification dictated by the rules of penmanship. Note that whereas the *o-hook* is placed on its side BEFORE *n, m, r, l*, the *oo-hook* is placed on its side AFTER *n* and *m*. Draw on the blackboard a large ellipse, cut by a line, and insert values as shown. This is an aid to memory. Give groups of words on the *o-hook* and *oo-hook*:

hockey, hook; hog, hug; awn, gnaw; awl, hull; home, hum; ought, lut; hod, hood; hop, hob, hub; gull, gall; knock, nook.

Drills 4 and 7, *Gregg Speed Studies*.

II. (a) The representation of *w* by the *oo-hook* gives theoretically a vowel value to *w*; but of course, *w* is sometimes a consonant and sometimes a vowel. In a system of shorthand we are not bound to allocate our material according to the science of language. This attitude to the construction of Gregg Shorthand is one of the factors making for its simplicity. Take care that circles and loops are written *outside* the hook for *w*. Students must practice joining each of the circles to *w*, also the hooks. Drills 8 and 9, *Gregg Speed Studies*.

(b) Pairs of words as given illustrate the need for the insertion of the dash. This is one of the rare cases in which we do not write outlines in the order of occurrence in the word. [Teachers should bear in mind that when *sw* is followed by *t, d, n, m*, with a circle intervening, the *w* is expressed by the hook.] Drill 10, *Gregg Speed Studies*.

III. Words of this type are few: *aha, ahead, aheap, ahem, ahull; await, awake, aware, awash, away, awoke.*

IV. Dot is invariably written first in words beginning with *h-hw*.


V. (a) Pay special attention to the writing of *yore, yawl*.

(b) Distinction in the size of the loops should be maintained. Practice Drill 12, *Gregg Speed Studies* and Plate 18, *McClure's Penmanship Drills*.

Fifth Lesson

THEORY


I. CONSONANT S

- (a) S is written downward and is represented by the two curves of the small elliptical form. 

II. RULES FOR JOINING S

- (a) Write the stroke S with the same movement as the curve to which it is joined.
 (b) To T, D, N, M, write S to form a sharp angle.
 (c) To Sh, Ch, J, write S clockwise.
 (d) To a circle vowel write S clockwise.
 (e) The comma S is used for words beginning with *so*.
 (f) *Us* is written without an angle at the beginning of words, or when it follows a downstroke, or K or G.
 (g) X at the end or in the body of words is expressed by a modified S stroke.

III. CONSONANT TH

- (a) Th is written upward and is represented by the two curves of the small elliptical figure. 
 (b) Clockwise Th is given the preference, but when joined to O, R, L, the anti-clockwise form is written.

IV. NG AND NK

Ng is represented by giving N a slightly downward direction; and *nk* (pronounced *ngk*) by giving the inclined N a longer sign.

V. PREFIXES

- (a) *Con*, *com*, *coun*, are expressed by K.
 (b) *En*, *in*, *un*, followed by a consonant, are expressed by N; *em* and *im* by M.
 (c) *Ex* is expressed by *es*.

VI. SUFFIXES

- (a) *Ing* or *thing* is expressed by placing a dot beneath or close to the preceding letter; *ings* by a disjoined S written anti-clockwise.
 (b) *Ly* is expressed by a small circle, and *ily*, *ally* by a small, narrow loop.
 (c) *Tion*, *sion* is expressed by Sh.

Fifth Lesson

BLACKBOARD SKETCH

I.

II.

- | | | | | | | |
|-----|--|--------|--|-----------|--|--------|
| (a) | | sack | | seal | | sieve |
| | | sacks | | sale | | save |
| | | sag | | gas | | pace |
| | | sags | | | | |
| (b) | | seat | | sneeze | | miss |
| | | seed | | smell | | days |
| | | knees | | | | |
| (c) | | sash | | siege | | chase |
| | | Jess | | | | |
| (d) | | cease | | ease | | ace |
| | | say | | | | |
| (e) | | sop | | sonnet | | soda |
| | | sob | | solve | | soft |
| | | sorry | | | | |
| (f) | | husks | | cautious | | dust |
| | | hustle | | audacious | | tusk |
| | | puss | | gusset | | muscle |
| (g) | | phrase | | lace | | cease |
| | | flax | | lax | | six |

Fifth Lesson

BLACKBOARD SKETCH

III.

	thus		tooth		thread
	thatch		thought		ether
	thief				

IV.

	ban		bang		bank
	sane		sang		sank

V.

(a)		combat		consignee		council
		confess		county		
(b)		incautious		uneasy		impair
		inane		emblem		image
		unfair		emit		
(c)		excavate		exit		explode

VI.

(a)		working		hangings		something
(b)		loftily		formally		quickly
(c)		caution		oration		notion

Fifth Lesson

OBSERVATIONS

I. The sign for *s* completes the three sizes of alphabetic forms, and some practice in securing the distinction in length between *s* and *p*, *b*, is recommended. Nos. 1 and 2 of Plate 19, *McClure's*, should form the first practice in this lesson; Nos. 5 and 6, the second practice; followed by Drill 1 of *Speed Studies*.

II. (a) Execution without a pause should be the guiding factor in joining signs. This cannot be accomplished unless the whole of the combination is visualized. Students must think of outlines as a whole. When *s* precedes a downstroke, the *s* begins above the line. Drill 2 of *Speed Studies* and Nos. 3, 4, 7 and 8 of Plate 19. When necessary the *z* sound may be indicated by an oblique dash to the *s* sign. Compare the outlines for *wave* and *save*.

(b) As in (a) this rule is dictated by the laws of penmanship. Compare *s* and *f* joined to *t*, *d*, *n*, *m*. Drill 3, *Speed Studies*.

(c) By writing the clockwise *s*, we get the circle vowel also written with the clockwise motion. [Teachers should note that this also anticipates the writing of such words as *serge*.] Observe that when *sw* is followed by *t*, *d*, *n*, or *m*, the hook *w* is used, as in *sweet*, *Swede*, *swain*, *swim*, thus giving distinction between these forms and *seat*, *seed*, *sane*, *scem*.

(d) Here the size of the circle must be emphasized.

(e) Provides the more legible outline. As well to introduce at this step the words *saws*, *foes*, *boxes*, *toes*, *sup*, *rose*.

(f) Give special attention to such words as *dust*, *tusk*, *muscle*.

(g) Pair of words, as given, should be carefully practiced, and Drill 8, *Speed Studies*, provides further material.

III. (a) The sign for *th* is distinguished from *s* in two ways: (1) It is written upward. (2) It slopes at a greater angle than *s*. Plate 20, *McClure's*; first, Nos. 1 and 2; secondly, Nos. 6 and 7.

(b) A sharper angle is secured in the form before *o*, *r*, *l*. Plate 20, *McClure's*; Nos. 3, 4, 5, 8, 9. The "faults" illustrations, here and on the other plates, are suggestive of what the teacher should guard against and anticipate in his explanations. Show how the sounds of *th* may be distinguished.

IV. Groups of words illustrate this rule most effectively.

V. These simple prefixes give a more extended vocabulary.

Con: Teachers should note the writing of such words as *comedy*, *comely*, *comet*, *comic*, *comma*. *En*, *in*, *un*, *em*, *im*. If a vowel follows these syllables, then the initial circle or hook must be inserted. [This is unnecessary in words formed from the word-signs, as in *unavoidable*, *ineffectual*, *unused*, *unacknowledged*.]

VI. (a) Write the dot as near as possible to the finish of the preceding sign.

(b) Special attention should be paid to the distinction between the circle and the loop. Illustrate the execution of these. The movements are entirely different. [Teachers should note the outline for *bodily*, *goodly*, where the circle is disjoined for legibility; that the circle or hook may be added to a disjoined particle, as in *academically*, *achromatically*; that a derivative in *ally*, does not necessarily follow the outline of one in *al*, as in *brutal*, *brutally*.]

(c) Although the vowel preceding the *shun* is here inserted, in longer words it is not necessary.

Sixth Lesson

Diphthongs and Consecutive Vowels

THEORY

I. DEFINITION

A diphthong is the union in one syllable of two simple vowels uttered in rapid succession.

II. REPRESENTATION

A diphthong is expressed by joining the shorthand forms representing the vowels of which it is composed.

III. JOINING OF I

IV. CONSECUTIVE VOWELS

- (a) Consecutive vowels which do not form a pure diphthong are joined in their natural order.
- (b) Any vowel following the diphthong \bar{i} is expressed by the small circle within the large circle.
- (c) Short i followed by a is expressed by a large circle with a dot placed within it; e followed by any large circle vowel sound, by the large circle with the dash within it.

V. OUTLINES WITHOUT STROKE FORMS

The dot for the aspirate, or the marks distinguishing the vowel sounds, should be inserted in outlines without stroke forms.

Sixth Lesson









Diphthongs and Consecutive Vowels

BLACKBOARD SKETCH

I. ELEMENTS OF DIPHTHONGS.













WORD	SOUND		ELEMENTS
pew	ū	} one syllable	i + ōō
vow	ow		ah + ōō
toy	oi		aw + i
pie	i		ah + i

II. REPRESENTATION OF DIPHTHONGS.

SOUND	SIGN	EXAMPLE
ū		 pew
ow		 vow
oi		 toy
i		 pie

III. JOINING OF I.

Rules for joining circles apply to i.

 rye	 tie	 ire
 rice	 ties	 pyre
 nigh	 die	 isle
 nice	 dies	 pile

Sixth Lesson

Diphthongs and Consecutive Vowels

BLACKBOARD SKETCH

IV.

(a) vowel + vowel = signs joined in natural order
two syllables

Samoa	oh + ä		but		moat
poem	oh + ë		but		coe
folio	i + ò				
peony	ē + ò				

(b) \bar{i} + any vowel = small circle inside large.

	fight		Dinah		pies
	fiat		Diana		pious
	file		signs		mice
	phial		science		miasma

(c) \bar{i} + a = dot inside large circle.

\bar{e} + a = dash inside large circle.

	myriad		deviate		alias
	cereal		laureate		create

V.

	hay		woe		hue
	high		woo		hoe

Sixth Lesson

OBSERVATIONS

I. The analysis of the diphthongs into their elements is essential to their correct representation. Deal with the words, *few*, *vow*, *toy*, *pie*, as in the case of the alphabet and the vowels. This analysis should not be left until students show ability to dissect common words. Here is a list for testing after having explained the elements:

- u*: cue, few, mew, lieu, sinew.
- ow*: bow, cow, now, plow, gout, cowl, vouch.
- oi*: boy, toil, coy, coin, alloy, enjoy, oil, annoy.
- i*: tie, die, tile, dive, china, file, lie, ripe.

It will be noticed that the composition of the diphthongs given here is not quite in agreement with the *Manual*. The elements as shown are those given in Nesfield's *English Grammar: Past and Present*, the recognized authority on grammatical questions. However, the matter is of no material importance, as the representation of the sounds is not affected.

II. Note the following points about the signs for *u*, *ow*, *oi*:—(1) The circle is *outside* the hook. (2) No change of form when joined. *Ow* and *u* are joined exactly in the same way. Plates 22, lines, 1, 4, *McClure's*; 23, lines 1, 4, 7; 24, lines 1, 3, provide some useful material for securing fluency in these forms. Carefully note "Faults" at the foot of the plates. Drills 2 and 3, *Speed Studies*, should follow next, and each outline is to be executed without an appreciable stop.

III. Special attention must be paid to *i*. *This sign is a circle, and the rules for joining circles apply to it.* The indent is a modification of the small circle, and this prepares the way for the presentation of other classes of words. Initial *i* to *r*, *l*, *p*, *b*, *f*, *v*, gives a very fluent form. When *i* occurs medially, there must be no pause after the indentation. Drill 4, *Speed Studies*. The sign for *s* after *i* follows the swing of the circle.

Modification of signs. (a) In common words where there is no danger of misreading, the indentation of *i* may be omitted. Drill 5 gives the most common examples. (b) Teachers should note that the circle in the diphthong for *u* may be omitted in many words: *new*, *due*, *tune*.

IV. Here again teachers must insist on the analysis of sounds.

(a) There must be *two* syllables. Compare with *one* syllable, having the same spelling.

(b) Pairs of words will clear up any difficulty.

(c) Circle should be exaggerated in size. The dash is to be struck upwards. However, in practice, these distinctions are seldom necessary.

V. This precaution applies to a few words only.

Seventh Lesson

The Blends

THEORY

I. ALPHABETICAL BLENDS

A blend is formed when two strokes join naturally without a break.

II. SPECIAL BLENDS

- (a) *Ten, den*
- (b) *Tem, dem*
- (c) *Ent, end*
- (d) *Emt, emd*
- (e) *Def-v, tive*
- (f) *Jent-d, pent-d*
- (g) *Men, mem*
- (h) *Ted, ded, det*
- (i) *Ses, sus*
- (j) *Xes*

III. BLENDING IN WORDSIGNS

The special blends provide useful wordsigns.

IV. BLENDING IN PHRASING

The blending principle is applied in phrasing.

Seventh Lesson

The Blends

BLACKBOARD SKETCH

III.

BLEND

WORDSIGNS

attention

between

time

beforetime

to-morrow

and

end

hand

different-ce

difficult-y

definite

devote

gentlemen

date

did

duty

system

society

IV.

BLEND

PHRASES

to know

ought to know

at any

at any time

to make

my time

in due course

in due time

in my case

in my time

to do

to-day

to drain

Seventh Lesson

OBSERVATIONS

I. The blackboard sketch shows the graceful, speed-giving blends already presented. Use the Drills in *Speed Studies* and *McClure's*.

II. (a), (b). The illustrations demonstrate the natural tendency of the hand to "slur" the angle, and to allow the lines to form a curve. Notice that the length of the curve is determined by the *n* or *m*; the blend containing *n* is shorter than the one containing *m*. Compare the slope of *ten*, *den*, *tem*, *dem*, with that of *p*, *b*, and the sizes of *th*, *ten*, *dem* (See *Speed Studies*, p. 43). Insist on students calling the signs by syllabic names. Minor vowels may be included in the blend, but strongly accented vowels and diphthongs are inserted.

The following words are typical of the syllables indicated by these blends:

Ten, *den*—*tinsel*, *typewritten*, *velveteen*, *tangerine*, *captain*, *button*, *nicotine*, *dingy*, *guidance*, *hidden*, *ingredient*; *tem*, *dem*—*temper*, *timid*, *tomato*, *dictum*, *costume*, *esteem*, *lifetime*, *damask*, *domicile*, *addendum*, *redeem*, *tedium*. Monosyllables, however, are more legible if not represented by the blend, as in *tan*, *tame*, *team*, *thyme*, *tiny*, *tone*, *tune*, *dean*, *dame*, *dim*, *deem*, *deign*, *den*, *dune*, *din*, *dine*.

(c), (d). *Ent*, *end*, *cmt*, *cmd* should be dealt with in a similar way to (a), (b). The initial syllables containing *ent* are mostly provided for in the prefixes without resorting to blends.

Note: 1. Vowel preceding blend is seldom omitted, except at the beginning of a word, as in *empty*, *endow*, *endure*, *entail*, *entice*, *entity*, *entry*, *entwine*, *integration*, *intestine*, *India*. (2) Vowel is inserted in *aunt*, *ant*, *antler*.

When a word contains both *ten* or *den* and *nt* or *nd*, the former is preferred.

(c) As in (a), (b), (c), (d), demonstrate the obscure angle formed by *d-f*, *d-v*, *t-v*. The first consonant in the blend decides the direction. Note *def*, *dev*, generally occur at the beginning of words and *tive* at the end.

(f) The first element decides the direction. The chief faults in the execution of this and the preceding blend are (1) making the curves too flat; (2) failure to curve at the beginning and end; (3) improper slant.

(g) Practice *n*, *m*, *mem*, to get correct proportion. This blend may be used for varying vowels: *mammoth*, *maintain*, *ptomaine*, *almanac*, *mend*, *menial*, *memorize*, *ammonia*, *homonym*, *mundane*, *mimic*, *minnow*, *jasmine*, *alimony*. Monosyllables are not represented by the blend: *main*, *mane*, *mean*, *mien*, *munch*, *mine*, *moan*.

(h) Practice *t*, *d*, *ted* for proportion. Note the various vowels and diphthongs allowed in this blend: *seated*, *rapidity*, *matador*, *elucidate*, *wedded*, *duty*, *custody*, *anecdote*, *cadet*, *study*, *studious*, *today*, *radiator*. Observe the writing of *dote*, *dud*, *dude*, *teed*, *toad*, *tide*.

(i) The *ses* blend is sometimes called the *ses* wave. Best executed when curvative is not too deep. Show how plural forms are clearly indicated.

(j) Give words in pairs and note that the *ses* should curve outwards.

III. These wordsigns are best learned if given in the groups.

IV. Here, again, grouping under blends facilitates memory work.

Eighth Lesson

The Reversing Principle

THEORY

I. CIRCLE AND LOOP MOVEMENT

(a) Normal (b) Reverse

II. REVERSE CIRCLE TO EXPRESS R

The circle or loop is written with a reverse movement to express R

- (a) Before or after straight lines, or between two straight lines in the same direction.
- (b) Between a horizontal and an upstroke.
- (c) Between a downward character and T, D, N, M.
- (d) Between Sh, Ch, J, and L.

III. REVERSE CIRCLE TO EXPRESS L

The reverse circle is used to express L in *tell, deal, mail, mile, till, smile, style, detail, still*.

IV. REVERSE LOOP TO EXPRESS PLURAL

The reverse circle is changed to a loop to express the plural.

V. S AND TH AND REVERSING

Before straight lines S in *ser, cer, sar*, and Th in *ther, thir*, are written contrary to the usual rule to express R.

VI. OMISSION OF R

The letter R may be omitted without reversing

- (a) In words containing *ar, er, ur*
- (b) In many words containing *or*
- (c) In words beginning with *war, wor*

Eighth Lesson

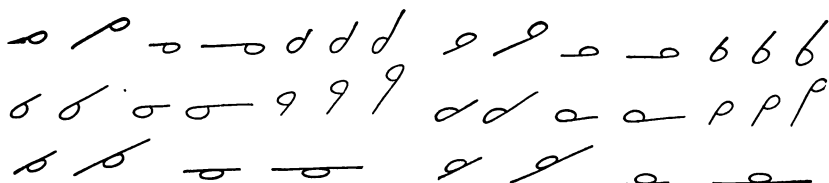
The Reversing Principle

BLACKBOARD SKETCH

I.

NORMAL CIRCLE

REVERSE CIRCLE



II.

(a)

hat,	tarred	mere	Jay
hart	knee	mermaid	jeer
had	near	she	cheer
hard	me	sheer	church

(b)

met	curt	laid	Merton
myrtle	gad	laird	current
kit	guard	mitten	guarantee

(c)

bid	barter	Jennie	vanish
bird	chatter	journey	varnish
batter	charter		

(d)

shallot	Charlotte	jail	Jarley
---------	-----------	------	--------

Eighth Lesson.

The Reversing Principle

BLACKBOARD SKETCH

III.

tell	mail	smile	till
deal	mile	style	still
detail			

IV.

tear	stars	mails	leaders
tears	stays	maize	smile
tease	mail	leader	smiles
star			

V.

same	said	serge	theme
ceremony	surd	seen	therm
asset	sedge	discern	thermal
assert			

VI.

(a)

march	surpass	serpent	nervous
terminus	urgent	survey	surface

(b)

stormy	orchid	orchestra
--------	--------	-----------

(c)

warm	ward	worst
warp	worm	worthy

Eighth Lesson

OBSERVATIONS

Before taking the rules on the reversing principle it would be well to review the lesson on the circle vowel. The points to emphasize are: (1) The clockwise movement to straight lines; (2) on the back of the first of two reverse curves; (3) outside oblique curves and straight lines.

I. In the first place show the meaning of the word *reverse* as used here by giving on blackboard normal circle and reverse circle to straight strokes. Give a thorough drill in the application of both *normal* and reversed circles. For this purpose use words, if possible, that contribute to the students' working vocabulary. Correct from blackboard, students practicing the corrected outlines. Time thus spent will considerably ease the work of this lesson.

II. The best way of teaching the rules of this section is by pairs or groups of words. At the outset observe that in Gregg Shorthand the obscure vowel sound heard in *ur* is represented by the circle, as it gives a more facile outline than the hook. The following are representative words taking the circle: *Surface, survey, survive, urn, hurt, sturdy, courtesy, journey, murder, insurgent, surf, murmur, hurdle, urge, curd, curtain, Burma, burn, burnt*. This is a legitimate liberty to take with the vowel scale, especially as we thereby secure a more facile form and certainly more faithfully represent the pronunciation of a large portion of the community.

(a) Explain the writing of the word *hart* after getting a student to write the outline for *hat* on the blackboard. Deal similarly with other pairs.

(b) Pairs as shown. It should be noted that the reversing is done on the upstrokes—*t, d*, or their modifications, the blends *ten, den, tem, dem, ent, end, emt, emd*.

(c) Remind the students again that a circle is written outside an oblique curve and a straight line, as in *pit, bid, pan, ban, beam*. Then take the two words *ban, barn*, and show the way of writing the reverse, which is always above the next character when following *p* or *b*, while in other joinings of this class the circle is below the next stroke.

(d) The circle is always below the *l*.

III. These words and outlines must be memorized. Learn words in two lines as set out.

IV. This applies to the circles reversed for *r* or for *l*.

V. Ask for the rule for writing *s* to straight lines and get students to write on blackboard the outlines for *same, seen, seat, said, theme, thence*. Then show how to write the examples given.

VI. The letter *r* is more or less obscure in all these cases; its omission does not sacrifice legibility, and at the same time provides facile forms.

(b) Observe the rule says "many words." *R* is not omitted in monosyllables, as in *torch, pore, orb, lore, gorge, cork*, nor when a vowel follows the *r* as in *torrent, sorry, gorilla, morose, horrid*.

Ninth Lesson

Wordsigns

THEORY

I. DEFINITION

A wordsign is a brief form representing a common word.

II. CLASSIFICATION

Wordsigns consist of :

- (a) Vowels and Diphthongs
- (b) Consonantal outlines
- (c) Abbreviated outlines
 1. *Omission of initial consonant*
 2. *Omission of medial consonant*
 3. *Omission of final consonants*

III. DERIVATIVES OF WORDSIGNS .

- (a) *S* is added for the plural, the possessive, and the third person singular verb.
- (b) *Ly* is added by a small circle.
 1. Outside the preceding consonant after a circle vowel.
 2. Inside the large circle representing *i*.
- (c) *Er, or* is represented
 1. By a disjoined *r*.
 2. By a joined *r*.
 3. By the reversing principle when the wordsign ends with the last consonant of the word.
- (d) *Ary, ory* is expressed by a joined or disjoined *ri*.
- (e) The past tense is represented by a short dash struck upwards.

IV. COMPOUNDS OF WORDSIGNS

Compounds are obtained by joining the outlines of two or more simple wordsigns.

Ninth Lesson

Wordsigns

BLACKBOARD SKETCH

II.

(a)

I	of	you	point, appoint
he	all	how, out	why

(b)

ask	at, it	and, end
assist	am, more	are, our

(c) 1

were	when	week
what	wire	

2

question	fault	accordance
strange	always	

3

definite	far, favor	small
agent	satisfactory	suggestion
change, which		

III.

(a)

stands	wires	surnames
obliges	carries	acquaintances
pupils, pupil's	cares	

Ninth Lesson

Wordsigns

BLACKBOARD SKETCH

(b) 1

name namely like likely

2

kind kindly right rightly

(c) 1

accept acceptor advertise advertiser

2

great greater report reporter

3

strange form record

stranger former recorder

(d)

bound advise director

boundary advisory directory

(e)

claim looked copy charged

claimed remark copied checked

look remarked asked booked

IV.

out any elsewhere therefore

outrage anybody wherever somehow

outdoors somebody beside somewhat

outset everybody therewith whatever

Ninth Lesson

OBSERVATIONS

I. In the preceding lessons a large number of wordsigns have been presented, and at this point it is considered wise to complete the list. The importance of a ready acquaintance with the whole of the wordsigns cannot be over-estimated. They represent more than one-half of all the forms found in ordinary stenographic work. To the average writer the important matter is the acquirement of the ability to read at sight, and to write with facility, all of the wordsigns. The teacher, however, should, in addition, be able to give an analysis of the wordsigns and to follow the best means for getting shorthand students to memorize the outlines.

All the following methods should be used in turn in order to be sure that students will memorize the wordsigns:

- (a) By writing in groups.
- (b) By frequent reading and writing of exercises containing the wordsigns.
- (c) By dictating exercises specially compiled.
- (d) By analyzing the wordsigns.
- (e) By using the "Wordsign Chart."
- (f) By a card game.
- (g) By allowing students to sit in pairs and to dictate to each other.

Little reliance can be put on the writing of whole lists of wordsigns. This confuses because it palls the assimilative powers. Reading, both special and general, is the best way to memorize the forms. Frequent use of the "Wordsign Chart" is more effective than a laborious writing of lists. The method given on pages 54 and 55 of *Speed Studies* is admirable for periodically checking students' knowledge, but is of doubtful value to the average student in memorizing the wordsigns. The "Sentences on the Wordsigns" in *Supplementary Exercises in Gregg Shorthand* should be frequently dictated. Divide the sentences into eight or ten sections, and dictate a section each lesson. *Word and Sentence Drills for Gregg Shorthand* furnishes ample exercises for this purpose.

II. It is excellent practice for the teacher to ask students to give the wordsigns under each heading, the selection being made from the two lists in the *Manual*. However, this classification must not have first place: it only serves to fix more clearly the various forms by giving them a place in the structure of the system.

III. The derivatives of wordsigns are a "knotty" problem in all systems; consequently these matters should have careful attention. Hesitation is considerably lessened by a working knowledge of derivatives of wordsigns.

(a) Note the special cases: (1) After a circle where the *s* is joined abnormally to provide distinctive forms, as in *cares*, *surnames*, *nicknames*, *carries*, *acquaintances*. (2) After a loop (these are not wordsigns, but fit in here) as in *families*, *homilies*, *anomalies*, *Emily's*.

(b) Pairs of words should be given. If *daily*, *payee*, are compared with *die*, *pie*, rule 1 will be justified. In 2 we simply follow the rule which states

that "any vowel following the diphthong *i* is expressed by the small circle within the large circle."

(c) The *r* is mostly disjoined. Where the *r* is joined the resulting outline must be easily recognized. In 3 the *last* stroke is a straight one, as in *stranger, former, recorder*.

(d) Here again, the sign may be joined if a distinctive form results.

(e) The normal way of representing the past tense of word-signs is by a disjoined *t*, but note the joined examples. The drills in *Gregg Speed Studies* should be dictated at frequent intervals; this will serve the double purpose of reviewing the important regular verbs in the list of word-signs, and of forming their past tenses.

[Teachers should remember that the past tense of words other than word-signs may be represented in various ways according to the nature of the word concerned: (1) By a joined *t*, as in *flushed*; (2) by a disjoined *t*, as in *granted*; (3) by a joined *d*, as in *edged*; (4) *b* a blend as in *deemed, opened, waited*; (5) *b* raising the end of the *l* as in *sealed*.]

IV. Write on the blackboard the outlines for the following words: *out, outset; when, whenever; where, wherever; what, somewhat*; and ascertain from students how we arrive at the given outlines. Thus get the general rule. Then write the outlines for the words: *any, anybody, anywhere*, and ask how these outlines differ from the component word forms. Therefore we sometimes get slight modifications or omissions in the forms for the compounds of word-signs. The whole of the compounds given in the *Manual* should be carefully copied and frequently dictated. Also those on pages 135-9 of *Speed Studies*.

V. On Page 36 will be found a chart of the "additional word-signs" given in this lesson in the *Manual*. This and the "review exercise" given on Page 52 of the *Manual* may be used for reading practice to acquire skill in the instantaneous recognition of the word-signs. By reading in a different order each time there will be no danger of reciting the signs from memory rather than actually reading them. A key to the Review Exercise on Additional Word-signs on Page 36 is given below:

Accept, accord, accordance, acknowledge, acquaint, advantage, advertise, again, agree; always, arrange, avoid, beauty, better, bill, bring, capital, correct; carry, character, charge, clear, clerk, collect, consider, copy, corporation; correspondence, cover, credit, custom, deliver, direct, dollar, draft, duplicate; during, educate, effect, either, enough, experience, fault, future, God; gone, got, government, house, immediate, important, improve, industry, influence; insure, invoice, jury, mortgage, never, newspaper, object, oblige, occasion; occupy, office, official, opinion, part, principal, publication, pupil, quality; quantity, railroad, railway, recent, record, regret, remark, remit, report; respect, return, satisfy, satisfaction, send, significant, sir, small, spirit; stand, stock, strange, strength, suggestion, thank, thorough, throughout, truth; typewriter, value, vowel, wealth, with, without, wonder, yesterday, young.

Tenth Lesson

The Abbreviating Principle

THEORY

I. DEFINITION

An abbreviation is a word-form in which a termination is dropped.

II. ABBREVIATING PRINCIPLE

Write as much of a word as is necessary to suggest it when transcribing.

III. GROUPS OF ABBREVIATIONS

- (a) Manual list in which a termination is dropped.
- (b) Words in which there is a medial omission
- (c) Short words in which the end of a word is omitted after a diphthong or a strongly-sounded vowel
- (d) Days and months
- (e) Figures:

N = *hundred*

TH = *thousand*

M = *million*

B = *billion*

P = *pounds*

G = *gallons*

BR = *barrels*

BSH = *bushels*

NW = *cwt.*

F = *feet*

FR = *francs*

D = *dollars*

O = *o'clock*

S = *cents* (above)

S = *per cent* (below)

SN = $\left\{ \begin{array}{l} \textit{per cent} \\ \textit{per annum} \end{array} \right.$

- (f) These signs may be used after the article *a* and such words as *per*, *few*, *several*, but not otherwise apart from numerals.

Tenth Lesson

The Abbreviating Principle

BLACKBOARD SKETCH

II.



III.

(b)

	sym(pa)thy		lit(ig)ation		cul(ti)vate
	sa(l)esman		pass(en)ger		continge(n)cy
	spec(if)ic		p(lain)tiff		rege(n)cy
	Eng(l)ish				

(c)

	pligh(t)		invi(te)		pu(re)
	bligh(t)		recoi(l)		abu(se)
	stri(de)		explo(i)t		degra(de)
	sligh(t)		crow(d)		tira(de)
	colli(de)		clou(d)		infla(te)

(e)

ABBREVIATION	WORDS	ABBREVIATION	WORDS
	eight hundred		eight gallons
	nine thousand		four barrels
	four million		six bushels
	seven lbs., 7£		seven feet
















Tenth Lesson

The Abbreviating Principle

BLACKBOARD SKETCH—(CONTINUED)

ABBREVIATION	WORDS	ABBREVIATION	WORDS
12 ₂	twelve francs	8 ₂	eight per cent
4 ₂	four cwt.	11/	per annum
6 ^c	six o'clock	11/	eleven dollars
8 ₂	eight per cent	40'	forty cents
		40 ⁵⁰	forty dollars, fifty cents

(f)

	a gallon		few cwt.		franc
	a bushel		some hundred feet		dollar
	a cwt.		thousand		cent
	several thousand		hundred		gallon
	per gallon		pound		million

Tenth Lesson

OBSERVATIONS

I. It is a good plan here to give a brief résumé of the theory as far as studied. These principles are introduced in order to represent classes of words, or words of very frequent occurrence. There are, however, numerous words in fairly common use for which none of these devices provides brief outlines, and it is for these words that we have now to make provision.

II. Remind students that when notes of lectures are taken down in long-hand, the writer resorts to abbreviation for the technical and other words. For instance, suppose notes are being taken of a lecture on Physiology, we should probably find abd. = abdomen; art. = artery; epid. = epidermis; syn. = synovial; resp. = respiration. What is the characteristic of these abbreviations? They are *brief*, they are *suggestive*, and they *form the beginning of the word*. This, then, is the underlying method of the Abbreviating Principle in Gregg Shorthand.

Without giving any clue to the outlines, write on blackboard the abbreviated forms for *attitude*, *ambassador*, *relinquish*, *memorandum*, and ask a student to give the words represented. These show that the method of writing the suggestive part of a word produces legible and facile forms.

III. (a) Ask students to write in turn the *shorthand* exercise on the abbreviating principle, afterwards the printed exercise into shorthand, omitting, of course, the part in parentheses. Students to read back their own shorthand. Finally dictate a few representative forms and keep a list of those that present special difficulty, for future attention.

(b) The ideal abbreviating principle would be to drop terminations, but this is not always practical, for occasionally we should get brevity at the expense of legibility; hence we sometimes omit a medial stroke or syllable. Now give the outlines for *sympathy*, *salesman*, *English*, and ask students to transcribe them.

(c) The *Manual* list should be mastered. Note particularly the condition: *when a distinctive outline is secured*. Further examples: *polite*, *abide*, *adroit*, *affright*, *pride*, *relate*, *survive*, *suicide*, *erudite*; *loud*, *aloud*; *collate*, *narrate*, *irate*. With the exception of *doubt*, words in *out* take the stroke *t*, as in *clout*, *snout*, *trout*, *gout*.

(d) Make a "drill" of list as given in textbook. For the most part they are represented as they are abbreviated in longhand.

(e) Must be memorized. Note carefully the position of the shorthand sign.

(f) Give the orthodox outlines for the words when the special signs are not used.

Eleventh Lesson

Phrase Writing—Part 1

THEORY

I. DEFINITION

Phrase writing is the art of joining word outlines.

II. FACTORS IN PHRASE WRITING

- (a) Join short and common words
- (b) Join forms easy to write and easy to read
- (c) Join words which are naturally related:

Pronouns to the words they precede; a qualifying word to the word it qualifies; prepositions, conjunctions, and auxiliary verbs to the words they precede.

III. GROUPS OF PHRASES

- (a) Simple joining of wordsigns
- (b) Phrases with modified word outlines:
 - 1. T = *to*, before a downstroke or *o*, *r*, *l*.
 - 2. S = *as*, when repeated in a phrase
 - 3. B = *been*.
 - 4. A = *able*, after *be* or *been*.
 - 5. DN = *do not*, after a pronoun.
 - 6. DON = *don't*.
 - 7. WASN'T = *was not*; ISN'T = *is not*.
 - 8. G = *ago*; E = *early*; F = *few*; M = *him*;
P = *hope*; SO = *sorry*; NT = *want*.

Eleventh Lesson

Phrase Writing—Part 1

BLACKBOARD SKETCH

II.

IN
PHRASE
WRITING

- (a) Join short and common words.
- (b) Join forms easy to write and easy to read.
- (c) Join words naturally related.

III.

(a) is: *is is is is is is is is*

the: *the the the the the the the the*

this: *this this this this this this this this*

you: *you you you you you you you you*

I: *I I I I I I I I*

was: *was was was was was was was was*





























Note: The Eleventh Lesson is divided into two sections. See also pages 47-50 inclusive.

Eleventh Lesson

Phrase Writing—Part 1

BLACKBOARD SKETCH

(b)

SIGN	WORD	EXAMPLES	
/	to	 to praise	 to omit
/	too	 too large	 to write
/	as	 as quick as	 as low as
/	been	 it has been	 you have been
o	able	 must be able	 we have been able
/	do not	 I do not	 you do not
/	don't	 I don't like	
v	was not	 I was not	 it was not
/	is not	 there is not	
/	ago	 several days ago	
o	early	 early reply	 at an early date
/	few	 few months	 few weeks
—	him	 please write him	
/	hope	 I hope	 we hope
“	sorry	 we are so sorry	 very sorry
/	want	 I want	 we want

Eleventh Lesson

OBSERVATIONS—PART 1

I. In our first lesson students were introduced to simple phrasing; in each subsequent lesson phrases have been given, and students have been urged to practice these forms until memorized. Generally speaking, we have now available most of the shorthand material used in building up phrases, and it is the purpose of this lesson to take a bird's-eye view so that we may have at our command the various devices found in phrase writing.

II. Here we have the fundamentals in phrase writing, and it is of the utmost importance that students should be more than urged to carry them out in practice. Any delay in adopting them will prove detrimental to progress in dictation. Even at this stage many students do not realize the value of good phrasing. Take the sentence: *It is for your good that we ask you to write these phrases.* Write on blackboard each outline separately and then normally phrased. The pen-lifts in the former are over 50 per cent more than in the latter. In actual practice the discrepancy may be even greater.

(a) If this is judiciously carried out, the combined outlines will be more legible than when standing alone; in fact, the observation of this rule is necessary for a good foundation in phrasing.

(b) Any joining which is awkward (not which *appears* awkward), or which is too long, thus causing a check to the onward sweep of the pen, must not be used. If a phrase-form is likely to be read for a single word, it must be avoided. This is sometimes the case where one form ends in a circle and the next begins with a stroke, and vice versa. Hence, although we join *very-much*, *very-many*, *any-man*, *any-kind*, *may-be*, it would not be considered wise phrasing to link *very well*, *very great*, as they may give hesitancy in reading. Similarly, *move in*, *look in*.

(c) Unfortunately many who study shorthand have a weak knowledge of formal grammar, so it is not wise to stress this side of the subject. Give plenty of examples and these will meet the requirements of most.

III. (a) The whole of these phrases must be known. Each form to make a line in a "drill." A good plan is to arrange as here shown, asking students to supply groups. A list should be written out by each student to be read quickly periodically. Frequent dictation of specially prepared exercises. List of phrases to be tested at intervals. Incorrect forms to serve as a new "drill."

(b) These eight points must be memorized. Students to be encouraged to compile additional forms. Teacher keep a list of outlines which show any general weakness and these to have frequent attention. Make a special "drill" of the method of expressing *had* after pronouns.

Reading of general shorthand matter is the best guide to standard phrase writing.

Eleventh Lesson

Phrase Writing—Part 2

THEORY

III. GROUPS OF PHRASES

(c) Blending in Phrase Writing

(d) Omissions

1. *of the*, implied by proximity.
2. *from.....to.....*
3. *.....after.....*
4. *.....by.....*
5. *to*, after *able, according, glad, like, order, please reference, regard, regret, relative, respect, wish, hope, sorry, ought*.
6. Any word which must be written in the transcript, as *of, the, to the, or, and, a, in, in a, into the, a.....of, the.....of*.

IV. KINDS OF PHRASES

- (a) Those to be memorized
- (b) Those based on definite principles
- (c) Those which are improvised

V. BUSINESS PHRASES

Eleventh Lesson

Phrase Writing—Part 2

BLACKBOARD SKETCH

III. (c)

BLEND

EXAMPLES

	at once		to need		to any question
	at any rate		you do not say		to my attention
	to meet		it may be		
	in due measure		\$1,500		
	we would have been to dream		could have been in order to do		
	let me know		in my question		
	it is said		it was said		

(d)

WORDS
OMITTED








EXAMPLES

of the		date (of the) letter		work (of the) manager
		page (of the) book		
from . . to		(from) side (to) side		(from) hour (to) hour
after		suggestion (after) suggestion		machine (after) machine
by		inch (by) inch		step (by) step
to		I regret (to) note		I would like (to) know
the		for (the) first time		about (the) matter






Eleventh Lesson

Phrase Writing—Part 2

BLACKBOARD SKETCH

WORDS OMITTED		EXAMPLES
to the		in reference (to the) matter
or		two (or) three days
and		ladies (and) gentlemen
a		as (a) means
in a		I am (in a) position
into the		look (into the) matter
a...of		as (a) matter (of) course

Special device

	and above all		all over the world
	all over the city		all over the country
	over the matter		

Eleventh Lesson

OBSERVATIONS—PART 2.

Before proceeding with the blends in phrase writing, students should be tested in the forms of phrases already taken. The following is a suggested test:

1. I hope to sell the goods at an early date.
2. We shall price the cotton as low as we can.
3. I was at the show many weeks ago.
4. You will be very sorry if you have any shares.
5. We don't like to find you can do the work easily.
6. Please write him that you have been to the city.

Corrected mistakes to make a "drill."

(c) Blending in phrase writing was introduced in a previous lesson, but here we have more difficult illustrations. Proportion is very important.

Just as we have a blend by joining *s* and *v* without an angle in the termination *sive*, as in *offensive*, *extensive*, *defensive*, *intensive*, so we have the blended phrase-forms for *will-be-satisfactory*, *by-same*, *on-the-other-hand*.

(d) There is almost unlimited scope in the matter of omissions in phrase writing, and speed efficiency is unattainable without a knowledge of the lists found in the textbooks. Attempting to use the phrase-forms without having mastered them will cause hesitation—the result being more disastrous than if the individual outlines had been written. The writing of all textbook phrases should be as automatic as the execution of the strokes of the alphabet.

In (1) note that *of the* may be indicated by proximity, but where the two words must be read in the transcript, then the words separated by *of the* may be joined. If the writing of forms closely together is very carefully observed as a habit, then no difficulties will arise; otherwise, doubt may exist as to the correct rendering, i. e., *some of the people* or *some people*.

When *s* is used for *us* in phrases, the comma *s* is always used. Thus we distinguish *write us* from *writes*.

The dot for *ing* may be used medially, as in *hoping-to-make*, *having-done-so*, *doing-the-best*. Also used in such a phrase as *to-any-thing*.

Observe that (similar to the derivatives of wordsigns, such as *favorable*, *nameless*, *careless*) the distinctive appearance of an individual word may be preserved in a phrase-form, as in *my letter*.

It is almost impossible conveniently to tabulate all the omissions in phrase writing, even if it were necessary or desirable, as in some cases the omissions apply only to isolated examples. The tabulation given here is fairly comprehensive, and excellent working material can be secured by grouping around the various sections.

Note the device used in writing *and-above-all*, *all-over-the-city*, *over-the-matter*, *all-over-the-world*, *all-over-the-country*.

IV. The average writer is concerned only with (a) and (b). Improvised phrases are dangerous to any but the most expert writers.

V. Students should make a collection of the business phrases in the textbook and constantly review them. Reading in rotation as quickly as possible from such a list is excellent training.

Twelfth Lesson

Omission of Vowels and Consonants

THEORY

I. OMISSION OF VOWELS

- (a) The minor or unaccented vowel in two consecutive vowels not forming a diphthong
- (b) The circle in the diphthong *u*
- (c) The short *ũ* or *ow* in the body of a word before the sounds *n, m, ng, nk, nt, nd*
- (d) The vowel in the prefixes *be, de, re, dis, mis*
- (e) The vowel in *per, pur, pro*, and the termination *age*
- (f) The vowel *ũ* or *oo* after *r* or *l* when followed by the characters *sh, ch, j*
- (g) The vowel in the terminations *tition, tation, dition, dation, nition, nation, mission, mation*

II. GENERAL CONDITIONS OF VOWEL OMISSION

- (a) Between two reverse curves
- (b) A hook vowel between *t, d, r, l*, and *p, b*
- (c) A circle between *p, b*, and a horizontal or upward character

III. OMISSION OF CONSONANTS













































- (a) D when it immediately precedes M or V
- (b) T or D when slightly sounded at the end of a word
- (c) D in *ld* is expressed by raising the end of L

Twelfth Lesson

Omission of Vowels and Consonants

BLACKBOARD SKETCH

I.









- (a)  the(o)ry  ru(i)n  flu(i)d
-  the(a)tre  axi(o)m  calci(u)m
- (b)  new  reduce  tunic
-  revenue  annuity
- (c)  p(u)nch  sk(u)nk  none
-  b(u)nch  exp(ou)nd  pron(ou)nce
-  d(u)mp  s(ou)nd  den(ou)nce
-  t(o)ngue  mummy
- (d)  b(e)long  r(e)bate  m(i)sfit
-  b(e)moan  d(e)press  d(i)sguise
- (e)  p(e)rhaps  p(e)rchance  prim(a)ge
-  p(u)rple  p(e)rplex  mile(a)ge
-  pr(o)fit  peer(a)ge  client(a)ge
-  produce  cartil(a)ge
- (f)  bl(u)sh  cr(u)tch  del(u)sion
-  br(u)sh  del(u)gc

Twelfth Lesson

Omission of Vowels and Consonants







BLACKBOARD SKETCH

(g)




 dent(i)tion	 found(a)tion	 perm(i)ssion
 affect(a)tion	 ammun(i)tion	 acclam(a)tion
 exped(i)tion	 indign(a)tion	

II.





(a)

 bak(e)r	 occ(u)r	 stagg(e)r
 sch(oo)l	 c(a)rve	 g(u)lf

(b)



 dr(o)p	 t(o)pic	 tr(ou)badour
--	---	--

(c)





 p(e)ncil	 b(a)ttle	 ribb(o)n
 p(e)dal		

III







(a)

 a(d)mittance	 a(d)venture
--	---

(b)

 injec(t)	 infes(t)	 infec(t)
 evic(t)		

(c)

 foal	 fail	 cool
 fold	 failed	 cooled

Twelfth Lesson

OBSERVATIONS

I. This lesson has very aptly been spoken of as "the elimination of the nonessential," and the nonessential part of an outline is any portion of it which is not necessary for its correct transcription. This idea is followed in the lessons on the blended consonants, on the omission of *r*, on the abbreviating principle, and on phrase-writing.

(a) The rule states *may be* omitted; therefore, if omission would lead to hesitation in reading, the full form must be written, as in *con, cameo, folio, studio, snowy, coercion, showy, seraglio, aerial, curio*.

(b) We have the circle inserted in *pew, few, view, cue, imbue, perfume, puny, acute, acumen*.

(c) Students must learn the conditions of omission. It is obvious that if omission is made between two straight horizontals, the resulting outlines would be illegible; hence the line of least resistance is taken: the more awkward *ow* is replaced by the "jog," and the *u* is inserted.

(d) The omission of the vowel in *d—k, d—g*, would give an illegible form; therefore the circle is inserted as in *decamp, decry, degradation, degree*. A good way of remembering where the vowel is retained in *re* is to learn the mnemonic: *re K. G. & R. uNLiMiTeD*. Examples: *Recall, regal, renew, rely, remote, retard, redress*. In *disagree, disappoint*, and their derivatives, the stroke *d* represents *dis*, which provides a convenient joining.

(e) *Age*: The *a* is found in monosyllables, as in *stage, wage, sage*. When *one vowel* precedes *age*, it is dropped as in *fol(i)age, verb(i)age, lin(e)-age*; but if a *diphthong* precedes the *age*, then the diphthong is inserted, as in *sewage, alloyage, voyage, dowager*. Observe that the disjoined *age* may follow a wordsign as in *usage, clientage, mileage*. *Package* is written with the circle in order to make it distinctive from *baggage*.

(f) Remember that the omission of these vowels gives a *certain* clue to the word represented, as all other vowels—the small and large circles, and the *o*-hook—would be inserted, as in *rash, reach, rage, lash, leach, lodge*.

(g) We have already had *shun* expressed by *sh*, and now we have the omission of the *vowel* between *TaNDeM* and *shun*. If these consonants are not present, the vowel is inserted, as in *inflation, privation, probation*. When a *diphthong* occurs, it is inserted, as in *tuition, intuition, continuation*. If the root word, is abbreviated, then the *shun* is added to the root word, as in *dup(lica)-tion, elab(ora)-tion, desig(na)-tion, emig(ra)-tion*. The vowel is also omitted in the derivatives of wordsigns, as in *acceptation, affectation, capitalization*.

II. Although optional, these general conditions must be learned. (b) Hook inserted in one of a pair, as in *stoop (stop); droop (drop)*; in *tub* and *tube*. (c) Does not apply where reverse circle for *r* is written, as in *barter, bird, period*; or when legibility demands the insertion of the circle, as in *palm, bench, bend, path, bid, pen, pant, balm*.

III. (a) The *a* is omitted in *admire, advice, and advance* without loss of legibility and thus prepares the way for phrasing, as in *I-admire, I-advance, to-advise*.

(b) Of course the *t* or *d* is retained where necessary for legibility, as in *feast, vast, beast, least*.

(c) Pairs of words will best illustrate this rule. A stroke may follow the *ld*, as in *folder, embolden*.

Thirteenth Lesson

Joined Prefixes

THEORY

I. DEFINITION

A prefix in Gregg Shorthand is an initial syllable represented by a brief form, joined or disjoined.

II. JOINED PREFIXES

1. O-hook = *al*; OO-hook = *ul*.
2. K = *com, con, coun, cog*.
 - (a) KM = *com*, KN = *con*, when *com* or *con* is followed by a vowel or by *r* or *l*.
 - (b) K = *can*, before *t* or *d*.
3. M = *em, im*; N = *en, in, un*.
 - (a) Used only when a consonant follows the prefix.
 - (b) Negative words beginning with *im, un*, are indicated by inserting the initial vowel.
4. ES = *ex*; OS = *aux, ox*.
5. F = *for, force, fur*.
 - (a) Disjoin when a vowel follows.
 - (b) Show an angle when followed by *r* or *l*.
6. S = *sub*.
 - (a) Written contrary to rule for *s* when following *r, l, ch, j*, or a hook.
 - (b) Disjoin before a circle vowel.

III. COMPOUND JOINED PREFIXES

- (a) Two or more simple prefixes may be joined to form compounds.
- (b) Compounds may be formed by joining *re, dis, mis*, or *non* to prefix forms.

IV. PREFIXAL ABBREVIATIONS—DISTINCTIONS IN FORMS

- (a) Commercial—commission; (b) Complete—company, keep; (c) Committee, connect; (d) Excellent—exercise; (e) County, country; (f) Existence, excess; (g) Compare, compeer.

Thirteenth Lesson































Joined Prefixes

BLACKBOARD SKETCH

I.

county, candid, furbish, forfeit, auxiliary

II.

PREFIX	SIGN	EXAMPLES	
AL	c	 alder	 almanac
		 alderman	
UL	u	 ultimatum	 ulceration
COM	} before a cons. except r or l	 combat	 commit
CON		 conclave	 connote
COUN		 county	 Conrad
COG		 cognate	
CAN	before t, d	 canter	 canteen
		 candid	 candy
EM	} before a cons.	 emblem	 emanate
IM		 impair	 imitate
EN	} before a cons.	 engrave	 unfair
IN		 indent	 uncanny
UN			
Negative			
im		 mature	 immature
un		 nerve	 unnerve

Thirteenth Lesson

Joined Prefixes

BLACKBOARD SKETCH

PREFIX	SIGN	EXAMPLES	
EX		examiner	exile
AUX OX		auxiliary	
		oxidize	
FOR FORE FUR		forget	foresee
		furtive	furniture
		forever	forehead
		forerun	forlorn
SUB		submarine	suburb
		sublease	subjugate
		subaltern	subalpine

III. COMPOUNDS.

(a)

	incompetent		information
	uncondemned		subconscious
	inexact		unfurnished

(b)

	recognition		discontent
	misinform		noncombatant

IV. Prefixal Abbreviations (as shown in the Manual).

Thirteenth Lesson

OBSERVATIONS

I. The grammatical definition of a prefix is not necessarily followed in a system of shorthand, as such a restriction would limit the value of the device. We are writing phonetically, and it is not indispensable that there should be any connection between the longhand word and the shorthand outline. In Gregg Shorthand this point is especially noticeable, and any syllable which lends itself to treatment is included in the prefixed, as *coun* in *county*; *fur* in *furnish*; *ul* in *ulterior*; *aux* in *auxiliary*; *can* in *candid*; *for* in *force*.

As these prefixes are not of very common occurrence, students are apt to be indifferent about mastering them. The whole of these abbreviations must be as readily written as the wordsigns, and frequent "drills" are necessary. Hesitation in the less frequent outlines is fatal to progress.

II. 1. The *al* is pronounced as the word *all*; hence the *l* is dropped.

2. (a) If the prefix form were written for such a word as *commit*, where a vowel follows the prefix, the resulting outline would not be legible at sight. Compare *commotion* with *caution*; *commit* with *kit*. *R* and *l* are the only consonants which directly follow *k*, and this is the reason for writing *km*, *kn*, before *r* and *l*, by which we secure a very legible form.

(b) When *can*, before *t* or *d*, is represented by *k*, the outline is much more facile than if the *n* were written, and there is no loss of legibility.

3. (a) Legibility is increased by inserting the initial vowel when a vowel follows the syllable. Compare the outlines for *emit* and *meet*; *inner* and *near*; *emerge* and *merge*; *innate* and *nature*.

(b) Note that the initial vowel is not required when the word begins with a compound prefix, as in *unimpaired*, *inexpedient*.

4. As we write either form of *s* to facilitate good joinings, so we may use either form for *ex*, *aux*, or.

5. (a) Of course the fuller form is written where the resulting outline is not legible when the prefix form is used, as in *foray*, *forage*, *forest*, *fork*, *forum*, *fur*, *furrow*. Similarly, disjoining is necessary when a vowel follows *for*, *fore*, as seen in the pairs *forehead*, *feed*; *forearm*, *farm*.

(b) The making of an angle, when followed by *r* or *l*, indicates that the form is abnormal; hence legibility is increased.

6. (a) Provides a distinctive outline and one which is legible at sight: a justification of the restriction.

(b) Only disjoin when followed by a circle vowel.

III. Manual list thoroughly to be familiarized by reading, writing, and dictating the words.

IV. These must be carefully practiced. The following words are worthy of the teacher's attention: (a) *Commercial*: vowel retained, thus giving a clear distinction between this word and *commission*, in which the circle is omitted by rule. (b) *Complete*: here an angle is shown, thus distinguishing the outline from that for *company*, *keep*. (c) *Committee*, *connect*: although a vowel follows the prefix, only *k* is written; hence inclusion in list. (d) *Excellent*, *exercise*: prefix not written in the direction of the curve. (e) *County*, *country*: the latter is written without the final circle. (f) *Existence*, *excess*: the latter is written fully, thus distinguishing it from the former for which the wave blend is used. (g) *Compare*, *compeer*: in the latter the *e* is inserted.

Fourteenth Lesson

The TR Principle

THEORY

I. DEFINITION

Tr and a vowel are expressed by disjoining certain letters or prefixes.

II. GROUPS

- (a) *Austra*, *ostra*; *detra*, *deter*; *later*, *letter*, *liter*; *matri*, *mater*, *metri*; *nitra*, *nutra*; *patri*, *pater*, *petri*.
- (b) *Abstra*; *centra*; *distra*; *electri-c*; *obstru*; *retra*; *restra*.
- (c) *Alter*; *contra*, *counter*; *constra*; *extra*, *exter*, *excla*; *intra*, *inter*, *enter*, *intel*; *instru*; *ultra*.

III. COMPOUND DISJOINED PREFIXES

Simple syllables, such as *un*, *in*, *dis*, *re*, *non*, may precede a disjoined prefix.

IV. DERIVATIVES OF WORDS ENDING IN CT

In forming the derivatives of words ending in *ct*, it is not necessary to disjoin to express *cd*, *or*, *er*, or *ive*.

Fourteenth Lesson

The "Tr" Principle

BLACKBOARD SKETCH
















II.

	PREFIX	SIGN		EXAMPLES	
(a)	austra, ostra	ʔ		Australian	ostracize
	detra	/		detractor	
	later	6		laterally	
	letter, liter	u		letterpress	literally
	matri, mater	o		matron	materially
	metri	l		Metropole	
	nitra	o		nitric	
	nutra	u		nutritive	
	patri, pater	6		patrol	pattern book
	petri	6		petrification	
(b)	ab(s)tra	o		abstraction	
	c(e)ntra	u		centrally	
	d(i)stra	u		distraction	
	el(ec)tri-c	u		electric	electric train
	ob(s)tru	u		obstruction	
	r(e)tra	u		retrieve	retrograde
	r(e)stra	u		restraints	restriction

Fourteenth Lesson

The "Tr" Principle




BLACKBOARD SKETCH

PREFIX	SIGN	EXAMPLES	
(c) alter	c	 a'ternate	 alterant
contra, counter	↵	 contrary	 counterfeit
constra	↗	 constraint	
extra, exter	}	 extraction	 extreme
excla		 exterminate	 exclusion
intra, inter	}	 intrigue	 interleave
enter		 enterprise	
intel		 intellect	
instru	↗	 instruction	
ultra	↗	 ultraism	








Prefixes as word signs:

c	alter	'	extra	/	deter	↗	construe
↵	counter	↗	center	↗	meter	—	enter

III.

	enterprising	↗	disinterested	↗	nutritious
	unenterprising	↗	distribution	↗	non-nutritious
↗	interested		redistribution		

IV.

	extract		extracter		deduct		deductive
	extracted		extractive		deducted		

Fourteenth Lesson

OBSERVATIONS

I. The definition, for simplicity, states that "*tr*" and a vowel are represented by disjoining, but we may have any combination of vowels, whether in one or in two syllables. The following list illustrates this:

A: contravene, extraneous.

E: restriction, distress, extreme.

O: matron, distraught, retrograde.

Diphthong: contrive.

OO: instruction, instrument, abstruse.

Two vowels: material, ultraism.

A vowel does not always follow *tr*, as in *pattern*, *enterprise*, *external*, *internal*, *maternal*, *altercate*.

II. For purposes of effective teaching the list given in the textbook may be divided as shown here. This arrangement is less exacting on the pupil, as it proceeds from the simpler to the more complex. In (*a*) there is no omission other than *tr* indicated by disjoining; in (*b*) there is an omission of a vowel or a consonant; in (*c*) the prefixes have to be combined with the new principle.

The following points should have careful attention:

1. As these disjoined signs are fairly numerous there must be no attempt to hurry students. One prefix and plenty of examples with reading back; and then practice on a group. Here are three groups of sentences suitable for dictation:—

(*a*) The *Australian* took the *patterns* to the *Metropole* Hotel. He carried the *letterpress* to the room. The *matron* was *literally* surprised at the *petrification*. *Nitric* acid is not a *nutritive* substance. The action of the *patrol* will *detract* from the value of the *petrol*. The author was *ostracized* for his *ultra-radical* views.

(*b*) The *central* position of the *electric* light was pleasing to the *electrician*. *Restraints* and *restrictions* should *retrieve* the situation. Think of how to write *abstraction*, *obstruction*, and *distraction*. Many were sorry for his *retraction*.

(*c*) *Contrary* to *instructions* he used the *interleaved* books on *alternate* days for the *extraction* of the details. The *intelligent* fellow took a share in the *enterprise*. We found *counterfeit* coins. You will have to *exterminate* the *intrigues*. *Ultraism* consists of *extremes*. They put a *constraint* upon the king.

2. Prefix is written above the line, the remainder of the outline resting on the line, a little to the right.

3. May be used with word-signs, as in *interchange*.

4. The words *center*, *counter*, *alter*, *enter*, *construc*, *meter*, *extra*, *deter*, are represented by the prefix sign written above the line. These should form a "drill" and be considered as additional word-signs.

5. Although *electric* when followed by another syllable is represented by the prefix, when alone the disjoined *k* is added, thereby adding to the legibility of the outline.

III. All these require practice, especially those involving other abbreviating principles, as *uncontradicted*, *redistribution*, *inextricable*, *misinterpret*.

IV. The best way to take these is to give them in groups, as *contract*, *contracted*, *contractor*, *contractive*; *instruct*, *instructed*, *instructor*, *instructive*; and to form a "drill" of each group.

Fifteenth Lesson

Disjoined Prefixes

THEORY

I. DEFINITION

Various familiar prefixes are expressed by disjoining distinctive characters. The disjoined character expresses the prefix with any vowel following.

II. GROUPS

- (a) *Aggra, aggre, agri; anta, ante, anti.*
- (b) *Incli, incle, inclu; decla, decli, decle; recla, recli; hydra, hydro.*
- (c) *Magna, magne, magni (or Mc); multi; over; under; para, post.*
- (d) *Self, circu, circum; super, supre; short, ship; trans; suspe, suspi, suscep.*

III. COMPOUND DISJOINED PREFIXES

A joined prefix may be prefixed to a disjoined prefix; as, *untrans, unself, self-contr, self-inter, etc.*

IV. EXPEDIENTS

- (a) "Under" expressed.
- (b) Prefixes as wordsigns.

Fifteenth Lesson

Disjoined Prefixes

BLACKBOARD SKETCH

II.

























	PREFIX	SIGN		EXAMPLES
(a)	aggra-e-i			aggravate
	anta-e-i			antagonize
(b)	incl-i-e-u			inclement
	decla-i			decline
	recla-i			recline
	hydra-o			hydroplane
(c)	magna-e-i			magnet
	Mc			magnificent
	Mac			
	multi			
	over			
	under			
	para			
	post			
(d)	self, circu-m			circular
	super, supre			supreme
	short, ship			shipwreck
	trans			
	suspi, suspe, suscep			suspense

Fifteenth Lesson

Disjoined Prefixes







BLACKBOARD SKETCH

III.



COMPOUND PREFIX	SIGN		EXAMPLES
untrans			untransparent
disincl			disinclined
self-inter			self-interest
unself			unselfish
unpara			unparalleled
self-contr			self-contradiction
unsuspi			unsuspicious
unsuscep			unsusceptible
electromagn			electromagnet
redecla			redeclared
demagn			demagnetize
unrecl			unreclaimed

IV.

(a) "Under" expressed:

	misunderstand		we understand		thoroughly understood
	misunderstood		you understand		it is understood

(b) Prefixes as word signs:

 agree  over  short  under

Fifteenth Lesson

OBSERVATIONS

I. The definition extends the scope of the principle as applied to expressing *tr*. The teacher must make it clear (a) that in each case the prefix is distinctive because of the disjoining; (b) that *any* vowel may follow the prefix, the examples given covering the familiar combinations. The vowel is unimportant because it will necessarily be supplied in the spelling of the word.

II. The various prefixes are divided into convenient units to facilitate teaching and also to forestall any impression on the part of the student that the matter is difficult on account of length.

The following points should have careful attention:

1. It is necessary to restate and illustrate the relative positions of the disjoined elements;
2. Show the distinction between such prefixes as *para* and *post*;
3. The *s* to be used in the prefixes *self*, *super*, can be impressed on the pupil's mind by showing how the *s* would be joined if the prefix were written in full;
4. Distinctive appearance of the joined *decl* should be impressed by drill.

Drill sentences:

1. *Aggressive* action was taken by the *anti-trust* forces.
2. The *inclination* was to *include* the warlike *declaration* concerning *reclamation*.
3. Mr. *Mackintosh*, the *multimillionaire*, was *overcome* with enthusiasm over his *control* of the *superior electromagnetic dehydrating* process.
4. The *self-control* of the *ship owner* under the *suspicious circumstances* was *misunderstood*.
5. *I cannot understand* why the *aggregate* of the *postal transactions* does not *parallel* the increase of the express companies.

III. The compound prefixes require special attention in order to fix in the mind of the pupil the most common combinations. This is best effected by adding to the vocabulary the most useful words; as, *self-control*, *untransferable*, *unparalleled*. The list may, of course, be extended, but it is not wise to go beyond the student's knowledge of the language, as it would only introduce rare and comparatively useless words.

Drill sentences:

1. An *unparalleled* and *aggressive self-interest* sprang up almost immediately.
2. *Self-control* is required by the *shorthand* writer.
3. His *disinclination* to *postpone* the *suspension* was due to *self-interest*.
4. He displayed an *unsuspected supremacy* in *agricultural* knowledge.
5. The notes appear to be *untranslatable*.

IV. "Under" in *misunderstand* and *misunderstood*, and many other phrases, is expressed by disjoining the other elements of the words or phrases.

Sixteenth Lesson

Joined Suffixes

THEORY

I. DEFINITION

A suffix in Gregg Shorthand is an ending of a word represented by a brief form.

II. JOINED SUFFIXES

B = *able, ible, ble*; P = *ple*
 KR = *cribe*; KR-SHUN = *cription*
 FL = *flect, flict*
 FL-SHUN = *flection, fliction*
 F = *ful*; L = *less*; M = *ment*
 N = *ness*
 PO = *pose*; PO-SHUN = *position*
 PU = *pute*; PU-SHUN = *putation*
 PI = *pire*; KI = *quire*
 KES = *quest*; KEST = *quisite*
 S = *self*; SES = *selves*
 SU = *sult*; SM = *sume*
 SHU = *sure*; JU = *jure*
 SH = *tion, sion*
 SH-T = *tient, cient*
 SH-SI = *ciency*
 UTH = *worth*; THI = *worthy*

III. COMPOUND JOINED SUFFIXES

Joined suffixes may be combined to form compounds.



































Sixteenth Lesson

Joined Suffixes

BLACKBOARD SKETCH

I. *Table, compute, consult, adjure, treasure.*

II.

SUFFIX	SIGN		EXAMPLES
able, ible, ble		leasable	 permissible  table 
ple		disciple	
cribe		subscribe	
cription		subscription	
flect, flict		inflect	
flection, fliction		inflection	
ful		lawful	
less		homeless	
ment		payment	
ness		illness	
pose		compose	
position		composition	
pute		depute	
putation		deputation	
pire		expire	
quire		inquire	
































Note: The presentation of the principles of the Sixteenth Lesson differ somewhat in the "Victory Edition" from the "Revised Edition." The teacher will find that the "Victory Edition," Sixteenth Lesson, is in effect a blackboard sketch.

Sixteenth Lesson













Joined Suffixes

BLACKBOARD SKETCH

II.

SUFFIX	SIGN	EXAMPLES	
quest		inquest	
quisite		inquisitor	
self		herself	
selves		yourselves	
sult		consult	
sume		presume	
sure		pressure	
jure		conjure	
tion, sion		mansion	
tient, cient		sentient	
ciency		deficiency	
worth		Farnsworth	
worthy		noteworthy	
		thyself	
		themselves	
		treasure	
		portion	
		deficient	

III.

heartlessness		fearlessness		trustworthiness	
(requirement		indescribable		carefulness	
carelessness		powerfulness		purposelessness	
purposeful		speechlessness		truthfulness	

Sixteenth Lesson

OBSERVATIONS

I. Note that the term "suffix" is not governed by any grammatical restrictions, but a suffix may consist of any final particle or particles for which it is desirable to have a brief form, as in *feeble*, *pressure*, *presume*.

II. There is nothing difficult in this lesson, but the number of joined suffixes necessitates that they should be dealt with in groups. After each section has been thoroughly practiced, some sentences, such as the following should be dictated:

1. It is *needless* to say that the *payment* of the *subscription* covers you against *illness*. He said that it was not *permissible* for his *disciples* to *subscribe* to such a fund. We have a *plentiful* supply of good *tables*. You must *inflect* your voice if you would get the proper *inflection*. This is *leasable* land. Observe the circle in *happiness* and *sleepiness*.

2. He can *compose* a *composition* in a short time. The *deputation* will act as *inquisitor* before the month *expires*. There are many things to *inquire* into at the *inquest*.

3. Note the form for "self" in *herself* and *thymself*, and that of "selves" in *ourselves* and *themselves*. We *presume* you will *consult* him to bring *pressure* on the affair. You cannot *conjure* yourself into speed.

4. Mr. *Farnsworth* repaired a *noteworthy* portion of his *mansion*. A *sentient* person is one who discerns by the senses. If you are *deficient* in this you will show many a *deficiency*.

Able: Although this suffix joins easily after many word-signs, such as *allowable*, *favorable* (note position of circle), *receivable*, it is of necessity disjoined in some cases, as in *avoidable*, *nameable*, *usable*, *considerable*.

Ment: Remember that when *ment* is preceded by a vowel, it is sometimes advisable to write the word in full, as in *comment*, *cement*, and this gives more legible outlines.

Ness: (a) When added to a root word abbreviated to one character, *ness* is written in full, as in *goodness*; also after a vowel, as in *coyness* (coin), *wooliness* (woolen). This does not apply to such words as *thoroughness*, *kindness*, where there is an attachment to the stroke; but it applies to *correctness*, as *k-r-n* would not be legible. (b) Sometimes the *ness* is disjoined for clearness, as in *likeness* (liken), *clearness* (clean), *lightness* (lighten), *deariness* (din, den, dean), *worldliness*, *nearness*. (c) Carefully distinguish the suffix by an angle in such words as *hardness* (harden), *lowness* (loan), *sadness* (sadden); and remember the "jog" is sometimes used, as in *fineness*, *firmness*.

Less: Written in full after a vowel, as in *tireless* (tile); or where likely to be misread, as in *formless* (formal). Drill 1-2, p. 99, *Speed Studies*.

Observe the outlines for such words as *fanciful*, *beautiful*, *merriment*, *glossiness*, *sleepiness*, *happiness*; *careless*, *pitiless*.

The general rule is that a suffix form must not be written if the resulting outline is likely to cause hesitation; thus *triple* and *quire* are not abbreviated; nor *roughness* (roughen), *blackness* (blacken), *darkness* (darken), *softness* (soften), *looseness* (loosen).

III. The word-signs are used with the combined joined suffixes; but sometimes the combined suffix has to be disjoined for legibility, as in *purposelessness*, *speechlessness*, *thankfulness*. The grouping of similar endings, as shown in the textbook, is an excellent method of reviewing the suffixes.

Seventeenth Lesson

Disjoined Suffixes

THEORY

I. DEFINITION

Various familiar suffixes, or terminations, are expressed by distinctive disjoined characters.

II. DISJOINED SUFFIXES

LY	$\left\{ \begin{array}{l} \text{in the } \textit{ing} \\ \text{position} \end{array} \right\}$	= <i>ingly</i>
TON		= <i>ington</i>
M		= <i>ingham</i>

B = *bility*

F = *ification*

G = *gram, grim*

M = *mental*

SH = *ship*

D = *hood, ward*

K = *acle, ical, icle*

TS = *itis*

U = *ulate*

III. DISJOINED SUFFIXES JOINED

1. After *t* and *d*, *ification* may be joined
2. In many words *ship* may be joined
3. In many words *ward* may be joined
4. In most words *ulate* and its derivatives may be joined



























Note: This lesson conforms to the "Revised Edition." Teacher of the "Victory Edition" will have no difficulty in adapting it.

Seventeenth Lesson











Disjoined Suffixes

BLACKBOARD SKETCH

II.

SUFFIX	SIGN	EXAMPLES			
ingly	o		sparing		sparingly
ington	∪		Torring		Torrington
ingham	—		Cunning		Cunningham
bility	(	legible		legibility
ification)		justify		justification
gram, grim	—		program		pilgrim
mental	—		regiment		regimental
ship	/		manager- ship		fellowship
hood, ward	/		falsehood		inward  shoreward
acle, ical, icle	—		barnacle		conical  vehicle
itis	^		gastritis		
ulate	^		granulate		granu- lated  granula- tion

III.

-  fortification  edification
-  editorship  township
-  awkward  outward
-  manipulate  manipu-
lated  manipu-
lative  manipu-
lator

Seventeenth Lesson

OBSERVATIONS

I. Give pairs of words; as, *sparing, sparingly; fitting, fittingly; Tarring, Torrington; Cunning, Cunningham.*

Probably the best way to explain the suffixes is as follows: Write the word *aBILITY* on the blackboard, underlining the part in capitals. This ending is represented by *b* disjoined. As we have only *a* left, then the word is shown by *a* and *b*, the second character written under, and a little to the right of, the first. Deal with the other suffixes in a similar way. Give pairs of words; as, *legible, legibility; stable, stability; durable, durability.*

Ification: Note the writing of the pairs—*mortify, mortification; electrify, electrification.* Remember that after *t* and *d* the *f* may be joined for *ification*. As a general rule the blend, without *i*, is considered sufficient for the termination *tify*, but sometimes the diphthong is inserted for distinction; as, *defy* (differ-ent-ence). The word *justify* does not have the blend, as its outline follows the form for *just*.

Ship: Joined, as in *lordship, salesmanship, guardianship, scholarship, comradeship, censorship*; may also be joined after a disjoined particle; as, *controllership, dictatorship.* After a vowel, *ship* is disjoined; as, *trusteeship, fellowship*; also after the omission of some letters; as, *acquaintanceship, generalship.*

Hood: Always disjoined; as, *manhood, girlhood, likelihood, motherhood, falsehood, babyhood, orphanhood.*

Ward: Joined in *upward, outward, awkward*; but disjoined in *leeward, rearward, downward, onward, wayward*, where legibility requires it.

Mental: Compare words in *ment* (joined) and *mental* (disjoined); as, *experiment, experimental.* When *ment* is of necessity disjoined, as in *instrument*, then *l* is added for *instrumental*. *Ly* is added to the suffix by the joined circle.

Acle: There are several hundreds of words covered by this device. It does not apply to words ending in *kle*; as, *tackle, cackle, buckle, speckle*; nor to endings beginning with vowels other than *a, i*; *ducal, vocal, focal.*

Ulate: Joined where legibility permits. Groups of words to be given to show the forming of derivatives: *formulate, formulation, formulated, formulative.*

Eighteenth Lesson

Disjoined Suffixes (*Continued*)

THEORY

- I. The suffixes in this lesson may be divided into groups: The **ITY** group, the **TIC** group, the **GRAPH** group, and the **LOGY** group.
- II. Disjoined Suffixes

R = <i>rity</i>	}	with or without a preceding vowel
L = <i>lity</i>		
S = <i>city</i>		
V = <i>vity</i>		
N = <i>nity</i>		
M = <i>mity</i>		
ST = <i>stic</i>	}	with a preceding vowel
a large circle } = <i>tic</i>		
a large loop } = <i>tical</i>		
N = <i>ntic</i>		
a small circle } = <i>egraph</i>	}	placed <i>over</i> the last character
a small circle } = <i>igraph</i>		
a small loop } = <i>egraphy</i>		
a small loop } = <i>igraphy</i>		
O = <i>ograph</i>		
(on its side) } = <i>logy</i>	}	with a preceding vowel
(on its side) } = <i>logical</i>		
OE = <i>logically</i>		
OS = <i>logist</i>		
ON = <i>logian</i>		

III. COMPOUNDS OF DISJOINED PREFIXES AND SUFFIXES

Two or more disjoined prefixes or suffixes may be used to represent a word.

Note: This lesson conforms to the Revised Edition.

Eighteenth Lesson

Disjoined Suffixes—(Continued)

BLACKBOARD SKETCH

II

SUFFIX	SIGN	EXAMPLES					
ity	✓	rarity	minor-ity	celebrity	✓	verity	
lity	✓	formality					
city	✓	precocity	vivacity	✓	duplicity	✓	animosity
vity	✓	cavity	inactivity	✓	levity		
nity	✓	solemnity	fraternity				
mity	✓	equanimity					
stic	✓	mystic	sarcastic				
tic, tical	✓	fanatic	fanatical	✓	fanatics	✓	fanatically
ntic	✓	pedantic	pedantically				
egraph, igraph	o	telegraph	telegraphic	✓	epigraph		
egraphy, igraphy	o	telegraphy	tachygraphy				
ograph	✓	orthograph	orthography	✓	orthographic		
logy, logical	✓	biology	biological				
logically	o	biologically					
logist	✓	biologist					
logian	✓	theologian					

III.

materialistic	epigrammatic
antagonistic	parasitical

Eighteenth Lesson

OBSERVATIONS

II. "*Ity*" Group: Note that a vowel may precede the suffix; as, *verity*, *formality*, *precocity*, *cavity*, *impunity*, *proximity*; or may not precede; as, *celebrity*; and that two vowels may be read before the ending; as *familiarity*, *priority*, *punctuality*. Only one medial vowel; therefore, *spontaneity*, *homogeneity*, do not take the suffix.

Ernity: Reverse circle is used for the *er*.

"*Tic*" Group: Make a "drill" of the signs. It should be noted that we may have two vowels preceding, as in *Asiatic*, *atheistic*, *pancreatic*, *altruistic*, *ecclesiastical*, *Adriatic*, *idiotic*, *poetic*, *muriatic*, *chaotic*; but even in these cases there is no need to insert a vowel in the outline preceding the disjoined particle, unless legibility demands it, as in *poetic*, *chaotic*.

In groups of outlines like those for *atheistic*, *atheistical*, *atheistically*, where the *stic* suffix is used for the first, the second has simply *l* joined to the *stic*, and the third is represented by *ally* loop added to the *stic*. This keeps the groups regular and facilitates the writing of such words.

If a vowel does not precede the *tic*, then the full outline is written, as in *Arctic*, *septic*, *gastric*, *cryptic*, *ecliptic*, *dyspeptic*, or in a few words the principle of abbreviation may operate.

The loop for *tical* may be joined where easiness of outline allows, as in *analytical*, *chromatical*; *fanatical*, *hypercritical*, that is, generally speaking, after *r*, *l*, *n*, *m*.

Groups should be given to illustrate the writing of derivatives.

"*Graph*" Group: The signs to form a "drill." Groups for derivatives.

Memory will be aided by forming a fraction with *ograph*, *igraph* as numerator, and *ingly* as denominator, thus indicating that the former is written *over* the stroke; the latter *under*:

$$\frac{\text{ograph, igraph}}{\text{ingly}}$$

The joining of *ograph* and its derivatives is best illustrated by groups of words.

"*Logy*" Group. The signs to form a "drill," and groups of words to illustrate their application.

III. A succession of disjoined signs may be used in the representation of a word. These outlines demand careful attention before being written, and students cannot be expected to build up such forms if the foundation is weak.

Review of Prefixes and Suffixes: An excellent way of reviewing the prefixes and suffixes is to construct a table showing the value of each sign as a prefix, joined and disjoined; as a suffix, joined and disjoined. Here is a suggested ruling:

Sign	Prefix		Suffix	
	Joined	Disjoined	Joined	Disjoined

Do not attempt to tabulate the whole series in one lesson. Take the circles, loops and hooks; then the alphabetic and blended signs, a few at a time.

Nineteenth Lesson

Advanced Phrase Writing

THEORY

I. ADVANCED PHRASE WRITING

Advanced phrase writing in this lesson embraces the following:

- (a) The Omission of Words
- (b) Intersection
- (c) Indication of *Ing*
- (d) Modification of Word-Forms

II. DEFINITIONS

- (a) **OMISSION OF WORDS.** Any word or words necessary to the sense or grammatical completion of a phrase may be omitted. It is usually an unimportant word. Illustrations: *In order (to) understand; I am (of the) opinion; in (the) meanwhile.* Restricted in use to common set phrases.
- (b) **INTERSECTION.** An intersection is formed by writing one character distinctively through another. Intersection is classified into groups, and applied to commonly recurring expressions, as follows:
 - 1. *Systematic.* Those which are used for a number of expressions.
 - 2. *Special.* Those which are used for one common expression.
 - 3. *General Technical.* Those which are used in special business or professions, or as mere expedients.
- (c) **INDICATION OF ING.** Any common word of brief form may be substituted for the *ing* dot, to indicate both the *ing* and the word. Illustrations: *Ing-the; ing-you; ing-his, etc.*
- (d) **MODIFICATION OF WORD-FORMS.** The forms of certain words are modified to permit of rapid phrase writing. Illustrations: K for *week*; F for *few*; G for *ago*; P for *possible*, etc. Restricted to common, obvious phrases, in which the modification is distinctive.










Nineteenth Lesson

Advanced Phrase Writing

BLACKBOARD SKETCH






























II. (a)

EXAMPLES

 some of them	 up to date
 in the matter	 sum of money
 in the hope that	 I am in a position
 on the market	 in the world
 as a matter of fact	

(b) WORD SIGN

EXAMPLES

(1) bank		 bank balance	 bank draft
		 bank note	
board		 board of examiners	 board of management
policy		 insurance policy	 accident policy
		 guarantee policy	
platform		 front platform	 rear platform
		 back platform	
(2) value		 cash value	 surrender value
		 market value	
freight		 fast freight	 local freight
		 freight train	
evidence		 hearsay evidence	 conclusive evidence
bureau		 bureau of navigation	 bureau of ordnance

Nineteenth Lesson

Advanced Phrase Writing

BLACKBOARD SKETCH

(3)

EXAMPLES

	Emergency Fleet Corporation		League of Nations
	Versailles Treaty		articles of association
	Irish Free State		Federal Reserve Bank
	abstract of title		member bank
	Volstead Act		Peace Conference
	liberty bond		atmospheric pressure
(c)	making their		explaining the
	receiving your		demanding their
	expecting that		examining and
	asking us		devoting his
	believing this		delaying you
	deferring this		

























(d)

WORD	SIGN	EXAMPLES	
above		above date	above mentioned
as	''	as much as	as soon as
		as far as	
company		railroad company	stock company

Nineteenth Lesson

Advanced Phrase Writing

BLACKBOARD SKETCH

(d) WORD	SIGN	EXAMPLES	
department	/	 insurance department	 in that department
		 in this department	
extent	pe	 to a large extent	 to a considerable extent
		 to some extent	
fact	/	 is it not a fact	 in view of the fact
		 facts of the case	
holder	✓	 bondholder	 stockholder
		 policyholder	
just	/	 just a minute	 just as much
		 just as soon as	
material	o	 material fact	 material cause
		 material difference	
opinion	c	 in my opinion	 in your opinion
		 matter of opinion	
than	-	 sooner than	 further than
		 worse than	

Nineteenth Lesson

OBSERVATIONS

I. (a) *Omission of Words.* The principle is restricted to the omission of words like *the, of, to, of the, or, to the, etc.*, in phrases which must be memorized. It is a principle that should not be employed on the spur of the moment, but should be confined to phrases well worked out. In all cases where the omission is made, the word must necessarily be restored to make sense.

(b) *Intersection.* In ordinary longhand we use *J. P.* for justice of the peace, *M. C.* for Member of Congress. What is the characteristic of the representation of common expressions? We take the initial letters of the important words, leaving out what must be read, just as we do in phrasing. Similarly in shorthand, we write initial strokes and intersect them to emphasize their "special" value and to give them distinctiveness of form. Intersections which are complicated defeat the object in view; judicious intersection facilitates speed. It is an expedient, however, that is to be employed only in special cases. It may even be employed, extemporaneously, especially when a phrase occurs repeatedly in dictation, if the writer will make some note of it in his notebook in connection with the matter, so that no doubt will be occasioned in reading should the notes have to be carried over some time before transcribing.

For intersections to be of the fullest service, we must have some accepted arrangement whereby a definite meaning is given to a stroke when struck through another. The simplest plan is to take the strokes of the alphabet and allocate to them a common word when intersected. In this way we secure a very useful list, which is almost unlimited in its application. Intersections must be thoroughly memorized; otherwise they will be a hindrance rather than a help.

1. Here we have an illustration of the systematic application of intersection, in which one character may represent several different non-conflicting words.

2. The application of intersection to one general expression is common.

3. The principle is applied here to some of the general expressions occurring in newspapers, periodicals, and in speeches and addresses. Some of them are current expressions and may pass out, but are used merely to illustrate how intersection is utilized.

(c) *Indication of "Ing."* The indication of *ing* is so simple that further explanation is useless. While the principle is confined almost entirely to the words *the, that, you, your, his, their, and, this, thus, those, with*, following the suffix *ing*, many writers extend the principle to apply to other words, particularly words which do not carry the hand far away from the line of writing.

(d) *Modification of Word-Forms.* While as a general rule it is not good shorthand practice to modify forms of words, owing to the strong tendency of habit to force the writer to use the regular form and the consequent temporary mental disturbance occasioned when two forms present themselves for choice in many instances, the advantage to be gained from modification of some common words in familiar phrasing is so great as to justify the change. Illustrations of these are such phrases as *past week, few hours ago*. The principle should be confined strictly to phrases of frequent recurrence, and these should naturally be so well memorized as to make the execution of them automatic. This is a principle that cannot be applied extemporaneously—it must be worked out in the laboratory before bringing it out and trying it in actual work.

Twentieth Lesson

General Rules

THEORY

I. INITIALS

Since initials must be written with extreme care, many writers prefer to use small longhand letters, joining them in the writing.

II. STATES AND TERRITORIES

It will be noted that the abbreviations used for the states and territories are those adopted by the Post Office Department, and therefore it is suggested that in learning the shorthand outlines the correct longhand abbreviation be memorized, if it has not already been learned.

III. PRINCIPAL CITIES

Of course learning these outlines is merely a matter of memory, but the list is sufficiently extensive to prove most useful in writing shorthand. Definite suggestions that may be applied in writing certain combinations are also given with reference to outlines for proper names:

- (a) Terminations *burg, ville, field, port, ford*
- (b) *Town* and *ton*
- (c) Names of cities and states joined
- (d) *State of* preceding name of state.

IV. POINTS OF THE COMPASS

V. GENERAL RULES:

- (a) Forming wordsign derivatives
- (b) Indicating short sound of vowel
- (c) Placing second circle outside
- (d) Vowels coming in succession
- (e) *N-ment*
- (f) *Gency*
- (g) *Sive*
- (h) *Ch, gh, ll*
- (i) Use of contracted forms for *hundred* and *thousand*.

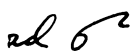
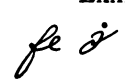

Twentieth Lesson

General Rules






















BLACKBOARD SKETCH





I.







EXAMPLES

 A. D. Adams  F. E. White  G. O. Johnson

II.

ENDING	SIGN	EXAMPLES			
(a) burg			Galesburg		Ogdensburg
ville			Belleville		Leadville
field			Fairfield		Plainfield
port			Bridgeport		Logansport
ford			Stamford		Bradford
(b) ton			Queenston		Kingston
town			Queenstown		Kingstown

(c)  San Francisco, Calif.  Nashville, Tenn.
 Syracuse, N. Y.  Scranton, Pa.

(d)  State of Nevada  State of Alabama
 State of Missouri  State of Virginia
 State of Minnesota  State of Arizona










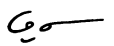


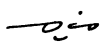




















Twentieth Lesson

General Rules

BLACKBOARD SKETCH

V.

EXAMPLES

(b)		pinion		bunion		dominion
(c)		light		guy		admire
		likely		gaily		merely
(d)		pre-eminent		pre-determine		O'Hara
		Mahoney		DeWitt		byways
(e)		alignment		entertainment		arraignment
		adornment		confinement		attainment
(f)		regency		effulgency		pungency
(g)		adhesive		derisive		pensive
		explosive		massive		oppressive
		corrosive		discursive		passive

Twentieth Lesson

OBSERVATIONS

I. *Initials.* The fact that there is no context to initials has led to the expedient of writing them in longhand; and it has been found that much time can be saved if the small letters are used and joined.

II. *States and Territories.* Sufficient time should be devoted to the practice of these outlines to enable the student to write them all unhesitatingly and fluently. The task of learning them is not a difficult one, since the shorthand outlines follow so closely the longhand abbreviations; with but a few exceptions the longhand abbreviation and shorthand outline correspond exactly, and consequently they will be quickly learned. Be sure that the proper longhand abbreviations are carefully noted.

III. *Principal Cities.* The same suggestions as those given for learning states and territories may apply to the principal cities. The list given in the Manual consists of the cities of the United States with which everyone is most familiar, and there is no reason for having to stop to write them in longhand when they are encountered in dictation.

(a) The termination *burg* is expressed by *b*, *ville* by *v*, *field* by *f*, *port* by *p*—all of which may be joined or disjoined—and *ford* by *fd*.

(b) A clear distinction should be made between the endings *town* and *ton*. The necessity for this is recognized when we remember the names *Charlestown* and *Charleston*. The *ten* blend expresses *ton*, while *t-n* written with an angle expresses *town*.

(c) Note the examples given in the Manual of the joining of the names of cities and states. This is a useful expedient and may be somewhat extended; but avoid any attempt to use this where the shorthand outlines do not join with facility.

(d) It is sometimes convenient to omit the word *of* in *State of* when the phrase precedes the name of the state, and to join the words.

IV. *Points of the Compass.* These should be memorized.

V. *General Rules.* The formation of certain shorthand outlines is quite a study in evolution. Many of them have resulted from the experiences of practical shorthand writers in their daily work, where it was found that distinctive outlines in certain cases would add to the legibility or accuracy of the notes. The forms given for *favorable*, *careless*, and *nameless* have the suffixes joined because a distinction can be preserved.

The use of the small curve to indicate the short sound of the vowel may perhaps not be of frequent occurrence, but you will find it a most useful aid in indicating clearly the exact word in rapid writing. There are times when a positive distinguishing mark removes so conclusively any possibility of conflict that time is saved by its use when the notes are transcribed.

Some of the suggestions given under this heading are for the sake of promoting accuracy in execution; as, for example, keeping the second circle outside the line when two circles are joined; expressing the Scotch or German *ch*, the Irish *gh*, and the Welsh *ll* by a dot over *k*, *g*, and *l*; using the contracted forms for *hundred* and *thousand* only when the words are preceded by numerals or *a*, *few*, *many*, *several*; writing vowels that come in succession separately and indicating their connection by a line drawn underneath.

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