THE
TYPIST'S COMPANION

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PREFACE

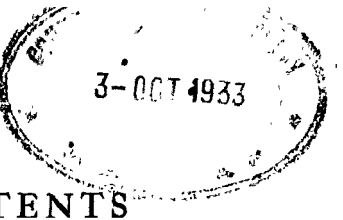
THIS practical book—dedicated to shorthand-typists and to keen students—will serve its purpose if it leads the reader into the " Efficiency " habit.

The early chapters of the book are devoted to that end. They seek to convey the suggestion that those of us who are typists should examine the content of our knowledge and our skill, so that we may discover and remedy its shortcomings.

I place a very high value upon the services of the shorthand-typist. Her profession is represented by many thousands in Great Britain alone, and her numbers are ever increasing. Her part in the business of the world is of the greatest importance. That importance will be always recognized according to the standard she sets herself.

The final chapters of the book are designed to provide a reference to some of the facts about which the shorthand-typist may at times feel doubtful. It would not be possible in so small a space as this to include everything of this nature. But the book will certainly lead many to the direct sources of necessary knowledge.

MAXWELL CROOKS.



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THE TYPIST'S COMPANION

CHAPTER I

THE EFFICIENT SHORTHAND-TYPIST

It should be the keen desire of every shorthand-typist to be efficient. Efficiency is the product of knowledge and skill—two essential qualities which cannot be acquired without the application of intelligence. The purpose of *The Typist's Companion* is mainly to supply some of the knowledge which goes to make the efficient typist. The book does not profess to contain all that a typist needs to know, nor is it suggested that the whole of the contents are such that they should be committed to the typist's memory. Much of the detail is placed here for convenient reference. An old saying has it that the next best thing to knowledge is to know where to find it. And here are some of the facts that may help the typist to carry out her duties in a business-like manner.

Some Words of Advice.

The work of the typist has been condemned frequently as monotonous. I believe this about

monotony—that it is a disease of the mind which sets in only when the intelligence ceases to act. The work of the typist is never monotonous if she is keen upon the details of her daily work. Many occupations—other than that of the typist—are deemed monotonous by employees who have ceased to be interested in their daily tasks, who no longer delight in excelling, and who are so capable of accomplishing the small things in their work that they no longer trouble to think about them. There are typists, in this category, who develop what may be termed a "machine mind." They never rise above the routine tasks, and they see nothing more in their tasks than routine. The machine mind is bound to fall a prey to drear monotony. But the intelligent typist cannot develop a machine mind, and she is far removed from a machine *minder*. Indeed, I sometimes urge that the average typist should mind her machine more!

Indispensable Office Workers.

There are many hundreds of intelligent and keen typists, however, and though at times they may feel the strain of a day's hard work, they may daily console themselves with this happy thought—that they are absolutely indispensable to the work of the business world. In short, their employers could not do without them. Surely, with such a plain truth as this governing the business life of the

shorthand-typist, it is highly desirable that she should use every endeavour to equip herself completely for her important place in the office. It is for the benefit of the shorthand-typist who may regard herself as being not quite as efficient as she would like to be, that I am venturing to set down as briefly as possible in this chapter what I believe to be the main requirements of the modern shorthand-typist.

The Basis of Efficiency.

Efficiency in the shorthand-typist must be built upon the basis of a sound training in those things which are essential to the work of the shorthand-typist. She must remember that, first and foremost, she is a writer of shorthand and an operator of the typewriter, and although these two things demand other qualifications, it is her first duty to make herself an efficient shorthand writer and an accurate and rapid typist. If the reader is already employed and cannot claim to be efficient in this important part of her duties, she should strive to remedy the defect at once, even if she realizes that it is going to take her twelve months to accomplish it. Unfortunately there is a large percentage of office workers who stop their training too soon, who go out into some sort of a position, with a shorthand rate of about sixty words a minute, and who can use a machine a little—and an eraser very much. These

young people succumb to the temptation to consider their business training is at an end. These "shorthand-typists," whatever necessity or impulse has caused them to accept a situation before they are ready to take it, would be well advised to begin proper training in order that they may keep their present positions, or occupy them more conscientiously and honestly, and in order that they may improve their earning capacity and their prospects. For the day has not yet passed when everyone of us is paid according to his or her individual worth. It is only the grumblers and the incompetents who deny that.

Remedying Insufficient Training.

It is not my purpose here to show the untrained shorthand-typist how she can become an expert shorthand writer and an expert typist, but there are two hints I would like to offer. The first is that she can accomplish a great deal by engendering the ambition to be expert. The second is that there are good teachers available, if trouble is taken to find them. Further, if tuition fees are out of the question, there are many good shorthand and typewriting textbooks published—several of them quite modern—which show the way to expertness.

Standard of Expertness.

A shorthand-typist is, in my opinion, unqualified until she can give an accurate transcription of

matter dictated at a minimum speed of 120 words a minute, and until she can operate a typewriter by the "touch" method at a speed approaching eighty words a minute from straightforward matter, and sixty words a minute from matter that is not straightforward.

Necessity for Good English.

Side by side with shorthand and typewriting—from the office typist's point of view—English is of vital importance. The shorthand-typist who cannot write and speak correctly finds herself, during office hours at all events, in a sea of trouble. If she can spell correctly and if she can copy correctly she is safe, perhaps, but she will do well to go further than that, and try to cultivate a good English style of her own. The style most suitable for the business office is a clear, crisp style, and not discursive, as is the style used in this chapter, for instance. The secret of clear "business" English lies in the ability to know exactly what it is you want to write, and then to express it in the most direct and the simplest English. This requires practice. The shorthand-typist can help herself in this connection by studying the style of others, and thinking about the different ways in which statements may be made. I am saying nothing about the necessity for correct grammar. The ungrammatical typist does not last very long—as a typist.

Additional Useful Knowledge.

Armed with these three " subjects " brought to a stage of proficiency, the shorthand-typist can occupy her post in an efficient manner. Every little bit of additional knowledge she may possess, or secure, however, adds to her value to her employer. If she has made herself a good arithmetician, her employer will soon find it out and will never forget it. Many an employer has favourably considered a request for a salary increase because his shorthand-typist is his ready reckoner. If the shorthand-typist is engaged in the Counting House, a knowledge of book-keeping will enable her to take a more intelligent interest in her correspondence and other typewriting work. If her geographical knowledge is wide and sound, she has something which is always useful to the shorthand-typist in any office. If she knows one or two languages, and can use them in speech, in writing, and in shorthand and typewriting, her commercial value is doubled. With languages, of course, the typist is a specialist. They are not essential to the efficiency of the ordinary shorthand-typist.

Special Office Knowledge.

Finally, the shorthand-typist should endeavour to secure every grain of information available relating to the trade or profession of her employer. That sounds a big task, but briefly it simply means cultivating the ability to observe and to note down

or remember any professional or technical facts that may be disclosed from day to day through the correspondence or any other channel—facts which are essential to the knowledge of any staff member working in the profession or trade. As a simple instance, the shorthand-typist working in a timber office can gradually become fully acquainted with the names of the woods handled by the firm, the standard measurements, and with the technical terms and their meanings. The shorthand-typist employed in a solicitor's office can make herself something more than a copyist. Indeed, in a professional office of this nature there is no limit to her studies—if she cares to be sufficiently ambitious.

The Best Testimonial.

But the main point is this—that wherever the shorthand-typist is employed, the better she can handle the "mechanics" of her position, and the more she knows about the actual business details of the office, the more efficient she is, and the more valuable she becomes to her employer. One of the finest testimonials a shorthand-typist can have—and one that is often heard—is this: "I don't know how I should get through my day's work without Miss Blank!" The reader who has not heard this from her employer, should reflect at some convenient moment upon the way to make ***her*** employer say it.

CHAPTER II

METHOD AT THE TYPEWRITER DESK

IF the employer studies efficiency as carefully as the shorthand-typist does, he will see to it that she has the right kind of typewriting desk and a comfortable chair. The best kind of desk is one that measures in height to coincide with the typist's own measurements. There are three important points to observe about the desk, and if the shorthand-typist finds that they are not enforced in her own office, she should try tactfully to get things put right. First, the height of the desk should be equivalent to the distance from the floor to the elbows when sitting at the desk. Secondly, the desk should stand firmly, and not unevenly. Thirdly, it should be provided with storage in the form of a nest of drawers or a cupboard with shelves.

The Typist's Chair.

The chair should also stand firmly. The typist should not use a " swivel " chair. It should have a comfortably shaped back so that she can rest herself in it occasionally. Its seat should be level so that she is not thrown backward or forward, and it should be of a size so that she can sit *in* it with a complete feeling of rest, and not merely *on* it with

the feeling that she is going to fall off it. The height of the chair should be just a little less than the length from the heel to the under part of the knee, enabling the typist to stretch her legs, or to place her feet comfortably on the floor, or beneath the chair. If she is a busy typist, with hours of continuous work, the change of position of the legs affords considerable rest. And although some of our text-books tell us to plant our feet firmly on the floor, this really means that they must not be swinging in the air! The thing to avoid when sitting at the typewriter is a feeling of tension. Some typists grip the floor with their feet and press themselves down and back in the chair, and type with a permanent feeling of strain. At the end of an hour they are fatigued and nerve-racked. The typist should cultivate a feeling of complete ease, with no strain anywhere, and there should be no expenditure of energy except in the fingers. The same position, or distance, in relation to the typewriter should always be maintained. Every expert touch typist understands the necessity for this. If these points are observed the typist will minimize that "tired feeling," and she will reduce the possibilities of typing wrong keys.

The Typewriter Desk.

The top of the desk should provide plenty of room on either side of the typewriter. The typewriter

should stand upon a felt pad—a thick pad is better than a thin one. The pad may cause the machine to slip about with the movement of the carriage, and therefore the pad should be fixed to the desk, either by ramming ordinary pins through the felt on to the desk top (they will not bend when going through the felt), or by using two small vices such as can be obtained for a few pence each. It is not necessary to fasten the typewriter to the pad, of course. The front bar of the typewriter frame should be placed parallel with the front of the desk. The chair should be placed so that, if the typist lifts her forearms, her fingers will reach the second row of keys comfortably, without having to stretch, or without having to stick the elbows outwards, or without having to sit cramped. If these points are observed, the typist will be sitting comfortably, with a slight upward slope of the forearms. This slope is practically at the same angle as that of the keyboard itself. If the typist is interested in this question of position—a most important one to the busy typist, from the point of view of speed, accuracy, and personal health—she will find the above suggestions fully illustrated in my complete book on operation—*Touch Typewriting for Teachers.*

The Copyholder.

If the employer has not provided the shorthand-typist with a copyholder, she should ask him if he

will kindly get her one. If he " forgets," she should buy one herself. It will save her nerves, her energy, her eyesight, and her health.

Arrangement of Desk.

The stationery should be neatly arranged in the top drawer of the desk, a drawer from which carbon paper should be rigidly excluded. It is difficult, but wise, to keep this drawer tidy, with the various kinds of paper separated in some convenient way. Above all, used paper should not be put in this drawer, nor should it be used as a waste paper basket, or a receptacle for " eleven o'clock " lunch, or other things. In the second drawer, personal possessions should be kept—the notebook, handbag, handkerchief, pens and pencils, etc. In the third drawer necessary office material may be kept, and, in a safe box, the typewriter cleaning outfit. On the top of the desk the shorthand-typist should never have any loose papers. Everything should be contained in trays. Two trays at least are necessary—one for the letters and papers connected with the correspondence being typed, and the other for the typed correspondence awaiting signature. The shorthand notes, or other copy, should always be placed upon the side of the machine opposite to that on which the carriage-return lever is fixed. Notepaper in immediate use may be placed on the other side of the machine.

Working Methodically.

It will be seen that the shorthand-typist is now well situated for efficient work. Her paper is in one place, always at hand; her notebook is on the copyholder; the correspondence or other documents connected with her notes are in a definite place; and her finished work (after she has read it) goes into the signature tray. She is not working in the midst of muddle, as, unfortunately, many untrained typists actually do work.

It is, perhaps, as well to state that, although the shorthand-typist may be efficient, it does not follow that her employer is. He may be efficient in the art of getting business, but not in the art of handling the office details of it. After all, that is frequently one reason why he engages an office staff. Consequently, the shorthand-typist may find that her employer is by no means regular in his methods. For instance, he may dictate his correspondence at all times of the day, and he may take a very long time to dictate *one* letter. It is the shorthand-typist's duty to restrain any feelings of impatience or annoyance. That is sometimes a hard task, but the shorthand-typist can train herself in these things if she tries

The Shorthand Notebook.

The important unit in regard to the daily correspondence is the shorthand-typist's notebook. That

should always be a model of method and neatness. There are certain elementary points which are known to most shorthand-typists in this respect. Briefly, they are these : a new page of the notebook should be taken for the beginning of each new day's dictation ; the day's date should be boldly written at the top of that page ; a margin of at least one inch should be drawn on the left of each page (the practice of drawing a line down the centre of the notebook and writing the notes in two columns is less suitable for correspondence note-taking) ; each letter taken down should be typed in strict rotation, from the beginning of the " take " to the end, unless the employer has requested the immediate completion of any particular letter or letters ; each page, when typed, should be scored through with a pencil. Most shorthand-typists place a wide rubber band around the used pages of the notebook. This marks the current page more clearly, and it also serves as a place to keep the pencil or fountain pen, so that there is no searching for tools when the employer wishes to dictate. Correspondence notebooks are usually kept, when completed, for a period of years, and the completed books are numbered and dated on the outside and carefully stored in consecutive order. If the shorthand-typist will regard her notebook as the property of the firm, she is likely at all times to treat it with care and respect ! Finally, everything written in the notebook should be clear

and readable, not only to herself, but to other shorthand writers.

The Need for Good Notes.

Many a shorthand-typist faces her notebook with unhappy feelings, when it contains two or three dozen or so pages of untyped notes. There are reasons for this. It may be that the notes are not well written. It may be that the typist who suffers in this way does not like hard work. In the latter case there is no cure except a complete change of occupation! But if the shorthand-typist has acquired the habit of taking down a slipshod note, she must take herself seriously to task. It is, indeed, a habit into which one might very easily fall. The best advice that can be given is that the shorthand-typist should remember *always*, when taking down from dictation, that the ease of the rest of her day is dependent upon the state of her shorthand notes entirely. Care, clearness, and neatness in note-taking do not come of their own accord, even if the shorthand-typist is an expert shorthand writer. These qualities must be cultivated by firmly resolving not to be slipshod during those important moments of note-taking, by determining to keep the intelligence fixed upon what the employer is dictating, and, during waiting moments in the dictation chair, by reading over what has been written. These things pave the way to uninterrupted

and accurate transcription. The incompetent typist will perhaps ask " What about the employer who dictates beyond my speed ? " Very few employers do this. They either accommodate their rate of dictation to their shorthand-typist, or they accommodate their shorthand-typist to their rate of dictation.

CHAPTER III

HOW TO LOOK AFTER THE MACHINE

NEXT to her ability, the important part of the shorthand-typist's work is her machine. If the machine is not efficient, she cannot produce efficient work, and although it is said that a good workman makes the best use of his tools, I have not yet seen a perfect piece of typescript produced upon an inefficient typewriter. Now, typewriters do not go wrong of themselves. As a general rule, if one excepts the possibility of certain rubber parts perishing, there is a very long life in most of the excellent typewriters manufactured to-day.

A Good Beginning.

The shorthand-typist, entering upon a new appointment in an office, is fortunate if she is provided with a new machine, for an expert or a careful operator can keep it in a new condition and with a consequently new appearance for very many years. Frequently, however, the typist is given a machine which has been badly used and neglected, and consequently it is very difficult to take the same pride in it. Proper care of the machine is essential to good work, and therefore the typist who is given a badly treated machine should decide, from the

outset, to do all she can to get it into satisfactory condition. She should give the machine a thorough clean. If she does not know how to do this, she will find some hints in this chapter. When she has cleaned the machine, she should test it thoroughly, and if there is anything mechanically wrong, whether of a slight or serious nature, she should ask for a mechanic to be called in so that the faults may be remedied. She should also have the machine adjusted by the mechanic, to suit her own requirements. That is to say, if she is not satisfied with the carriage tension, the key tension, the action of the space-bar, or the action of the shift-key mechanism—the four main things affecting, and affected by, the touch—the typist should have them regulated by the mechanic. She should not attempt to regulate them herself.

A "Difficult" Task.

Once the machine is thoroughly clean and in thorough working order, the shorthand-typist should use every endeavour to keep it so. It is very difficult in many offices to follow out this rule. Since the early days of typewriters, the machine in very many offices has been at the mercy of all and sundry members of the staff, and has not been regarded as the personal "tool" of the typist. But these matters are gradually becoming better understood by the employers, and immediately

the employers' education is complete, each machine, in offices where there is not a central typewriting department with a qualified supervisor, will be placed in the sole care of the typist concerned.

Keeping Out Dust.

The difficulty with most typists is that they do not know how to keep their machines free from dust. It is strange that a typewriter, which, relatively, costs a lot of money, is allowed to stand in the office all day and all night in just the same way as a table, a chair, or a hat-stand. Very few typists make provision for their machines to be put away in a cupboard during the luncheon hour and at the end of the day's work. Consequently, in the majority of cases, the machine is exposed, except for a scanty cover, to the clouds of dust which are flying in most offices during the cleaning operations at night and the dusting operations in the early morning—to say nothing of the dust that is never absent from the air in the average office during the working hours. The shorthand-typist should try to arrange for the machine to have cupboard room during the night, at all events. Failing this, a large cloth should be provided; the machine should be placed on this cloth so that, when the machine is to be covered up, the cloth may be drawn right over it from the bottom; the ordinary cover should then be put over the cloth-covered machine. It is

impossible for any dust to reach the machine at all, if this is done, and as the method causes very little trouble it should be put into operation immediately by readers who are responsible for machines but who have not considered how unprotected their machines are, normally, with its meagre cloth cover or its badly fitting metal cover.

Erasers Spell "Ruin."

No amount of covering, however, will make machines immune from eraser dust. The expert typist very rarely requires to use an eraser. She *must*, of course, have cause to correct occasionally, either through accident, or through the employer's correction. But she usually feels happier in re-typing the page, or portion of a page, and frequently she considers this method to be quicker. But if she does use an eraser, she does not use it within a yard of her typewriter if she can help it. She certainly does not erase with the paper in her machine. Eraser dust—or, rather, eraser *grit*, for that is what it becomes—is ruination to any typewriter. I was once bold enough to read a paper to a society of typewriting teachers and typewriting students, and I cannot refrain from quoting a paragraph which certainly caused a little amusement. Speaking of erasers, I said—

I sometimes think that the typewriter manufacturers must thrive on the wholesale use of the typewriting eraser. Indeed, if I were not assured that the expert operator is the

best advertisement a machine can possess, I would completely believe it. Typewriting erasers are the vampires of the typewriter world . . . they are the incompetent typist's talisman. It is solely because of the efficacy of the typewriting eraser that a large percentage of typists get and keep their jobs.

The inexpert shorthand-typist, however, is bound to make many mistakes. I have watched inexpert typists at work very frequently in business offices, and usually the system of working is: two lines of typewriting, and then one minute's work with the eraser and much blowing. I always feel that these typists are working very hard for their living, and I also wonder how they would get on if they were employed upon a machine in a factory, with a foreman, or a forewoman, or overseer, looking on.

How to Make Corrections.

Most textbooks tell us how to make corrections on the typewriter without allowing the dust to reach the machine, but, strictly, it is quite an impossibility to keep the eraser dust out of the machine; and, despite the additional loss of time, for the sake of the machine the page should be corrected out of the machine. The shorthand-typist should leave all corrections until the page is completed and should make all the erasures at once. It is very difficult to persuade the typist to do this, and the real remedy, of course, is to become an expert operator and never to type beyond one's speed.

How to Clean the Machine.

The parts of the machine which collect dust, to the detriment of the mechanism, are the ribbon vibrator, the carriage rails, the type-bar pivots, and the escapement mechanism. The ribbon vibrator should be cleaned daily, if not oftener, with a soft brush. The carriage rails should be wiped thoroughly every day with an oily rag. The typist should make perfectly sure that there is no grit or grease upon any part of the rails. This is one of the ways to ensure an easily running machine. A train would not run very smoothly upon the lines if they were caked with inches of glue; and, in proportion, this is what many typewriter carriages are required to do.

The type-bar pivots, by which are meant the points where the type-bars swing in the type-basket, should be brushed carefully every day, and the escapement mechanism should be examined daily in case any matter has collected there. These are simple tasks which can be done at the same time as the daily cleaning of the type. It is, of course, important to keep the type absolutely free from the ink which collects in the closed letters. It is a good plan to tie the type brush to the machine instead of the eraser, and to use the brush after any lengthy period of typing. If the ink is not allowed to stay in the type at all, the letters will never become clogged, and there will never be any necessity

to use the benzine or other liquids frequently suggested for type-cleaning purposes.

A Thorough Dusting.

For the remainder of the cleaning, it is necessary only to use a long-handled brush and a soft duster, and to go thoroughly over the machine as often as there is time. Certainly this should be done at least twice a week. Metal parts should be kept bright. If the typist does not use an eraser she will not have much trouble in this respect. The frame should be kept clean, and all "ledges" in the framework should be wiped over to remove any dust which may have settled there. Dust naturally collects on the felt mat beneath the keys and on the key "links" (the long, lathe-like pieces underneath the machine, stretching from front to back). These should be brushed free from the dust. The machine should be tilted carefully from the front, and the brush used carefully with the machine at a safe angle. Many modern machines are made as dust-proof as possible, by enclosing the sides and the back, but the typist must remember that this does not prevent the dust from entering into the machine from above or beneath.

How and What to Oil.

Opinions differ as to the oiling of a typewriter. The general rule is: "Oil where there is friction,"

but the typewriter companies modify this considerably. The best advice the shorthand-typist can receive is that she should consult the mechanic employed by the typewriter company whose machine she is using. As this is not always possible, perhaps, the hints here should be carefully observed. Many of them are well-known to every typist. Only the best typewriter oil should be used. To be on the safe side it should be purchased only from a typewriter company. The oil can should never be used as an oiler. It should be used only as a container. Most typewriter oil cans are provided with a needle top. This holds the *one* drop of oil that is usually sufficient for the *one* part of the machine requiring that drop. On a typewriter, one drop of oil goes a very long way indeed, and if that one drop is in the wrong place it can go too far! Oil does two things—it lubricates and it clogs. The difference between a motor-car and a typewriter is that whereas oil may make the one go sixty miles an hour, it may make the other go only one word a minute.

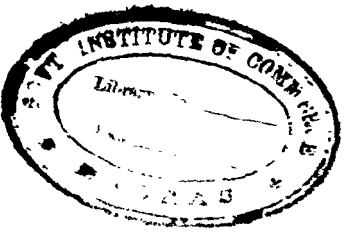
The carriage rods should be wiped with the oily rag. There is no necessity to scatter loose oil upon them at all. Very occasionally I touch the carriage wheels (on an Underwood machine, for instance) with a tiny drop of oil, then run the carriage to and fro a half dozen or so times, and immediately wipe off any oil that is then visible, but beyond that, the

oily rag is all the attention the rails get or require. There is never any dust, grit, or grease upon them, however.

The points of the escapement "wheel" may be also touched with oil, or wiped with the oily rag, very occasionally, but all typewriter companies do not recommend this. It should be done very sparingly and carefully, and, in any case, sufficient oil will reach the frictional parts of the escapement mechanism without going to special trouble in regard to these. Very rarely indeed the small frictional parts of the ribbon winding mechanism may be given the smallest particle of oil, but this is not absolutely necessary. The pivots of the type-bars should be brushed carefully and regularly, but should not be oiled. Following all cleaning operations a sheet of paper should be fed into the machine and each row of keys operated two or three times, before any office work is begun. This will avoid the danger of any loose dirt, or accidentally dropped oil, getting on the paper. Beyond these things there is no necessity to use oil at all. If the machine demands it anywhere, it is certainly a case for calling in the mechanic.

The important rules are to use the oil in tiny "needle" drops only, and to remove all surplus oil. The shorthand-typist who observes these rules, and who never exposes the machine to the open air, except when in actual use, and who either refrains

from using the eraser, or does not use it near the machine, has never any trouble with her typewriter unless some part of it has worn out—a very unlikely occurrence with a new machine in these modern days.



CHAPTER IV

STYLE IN TYPEWRITING

STYLE, in typewriting, is very dependent upon the knowledge and operating ability of the shorthand-typist. She cannot develop judgment, or produce nicely arranged letters and other typescript, if she has not mastered the mechanical possibilities of her machine. The expert operator is not content with a reasonable speed at the keyboard: she is also skilled in producing all kinds of displayed matter neatly and expeditiously. The experienced typist develops a "trained eye" but she does so only through knowing and practising the necessary technique.

The Business Letter.

Modern business offices adopt certain standards in regard to all out-going correspondence, and although it is not quite correct to state that there are definite rules for the arrangement of a letter, yet, within certain limits, it is as well for the shorthand-typist to work to rule. Not only will she then be quite sure that she is following modern practice, but she will also ensure economy of time. It will be observed that the word "modern" has been used quite frequently. There is a considerable difference

between the opinions of the modern business employer and the old-fashioned business employer. There is a considerable difference also between the modern typist and typewriting teacher and the old-fashioned typist and typewriting teacher. The reader must, therefore, be guided first by her employer's views, if any are expressed, and secondly, by her own taste or preferences. This is why it would be unwise to insist that there are fixed rules in matters of this kind, except amongst those who have actually accepted modern methods in business.

Governing Factors.

The main principles in the arrangement of the typewritten letter are those relating to position on the page, spacing, and paragraphing. It is not the purpose of this book to deal with the elementary facts regarding the structure of the typewritten letter, and it is taken for granted that these are already known. The main principles, however, call for discussion. As to the position of the letter on the page, the object of the shorthand-typist must be to produce a letter which will "tone" or match or fit in with the firm's note-heading, which, in the modern office, is usually neat, artistic in a business-like way, and correctly placed, with approximately a margin of half an inch at the top and at the left-hand and right-hand sides. The old-fashioned

method of printing the place for the date in this way " .....19.." no longer exists, and to-day the date is regarded as a part of the letter instead of a part of the note-heading. The specimen reproduced on page 29 is a representative example of the modern note-heading. It will be observed that the bottom line of the printed matter is quite flush, giving the typist a level start for the entire typewritten part of the letter.

A Properly Placed Letter.

The letter reproduced on this note-heading is of a size which just fills the page, and it will be observed that the margins are approximately equal. On page 30, however, is a short letter. In this case the left-hand margin has been made wider than the right-hand. If wide margins were given on both sides, the letter would look peculiar. If narrow margins were given on both sides, the letter would appear entirely at the top of the page. The reader may justly say that with a short letter of this kind, double spacing might have been used, and she would not be at all incorrect. A later paragraph deals with the question of spacing. This short letter as it stands, however, cannot be criticized from the point of view of appearance, and with this brief discussion of position on the page it is possible to state the system upon which the modern typist works, so far as position is concerned.

DOBSON, BANCROFT & CO.

PARTNERS
A. Dobson
J. Bancroft
L. Hill

Your Ref.
Our Ref.

CABINET MAKERS
GENERAL WOODWORKERS

HIGH ROAD, WOODFORD
LONDON, E.18

BANKERS
Westminster Bank Ltd.
Woodford Branch

TELEPHONE
412 Woodford

TELEGRAMS
Dobson, Woodford

2nd April, 1929.

Messrs. Wilson & Co.,
Scent Manufacturers,
Mitcham, Surrey.

Dear Sirs,

We are in receipt of your letter of the 30th March, informing us of the inconvenience which has arisen from the delay in the delivery of your last order for packing boxes. We are extremely sorry to hear this, and beg to offer an explanation with the hope that you will appreciate our position.

We have been out of stock of the particular kind of wood we use in the manufacture of your boxes, owing to a fire which occurred two months ago at our mills. We anticipated a fresh supply before this, but we received a wire from the manager, informing us that they will be unable to run the machines again for at least another month, as the time taken to repair them has been longer than they estimated.

This has placed us in a very awkward position as regards the execution of your order, as well as those of other of our clients, and to avoid any further delay we would suggest that you use boxes made with our "Superfine" quality board, which is quite as strong as the quality of the boxes which you are now using.

Please wire if we may proceed, so that we can ensure delivery of 500 by Monday next.

Yours faithfully,

for DOBSON, BANCROFT & CO.

Telegrams: "Optics, Sowest, London" *Codes:* A.B.C. (5th & 6th Editions) Western Union Bentley's *Telephone:* Victoria 497

PREMIER INSTRUMENT COMPANY, LIMITED

MANUFACTURERS OF SCIENTIFIC AND OPTICAL INSTRUMENTS

HEAD OFFICE AND SHOWROOMS
445 WELLINGTON ROAD
LONDON, S.W.1

WORKS WOOLWICH AND BIRMINGHAM

Your Ref._____ In Reply Please Quote_____

14th September, 1929.

The Atlas Electric Co., Ltd.,
Atlas Works,
Saville Row, Manchester.

Dear Sirs,

We regret exceedingly that we are unable to supply you with the special instruments mentioned in your letter of the 10th instant.

These instruments are now quite obsolete and have been replaced by the new "Kylonite" series mentioned on page 49 of our catalogue.

Will you let us know if you would like us to make further enquiries, or if you are able to use the new instruments?

Yours faithfully,

THE PREMIER INSTRUMENT COMPANY, LIMITED.

The Importance of the Margins.

The first rule she observes is that the left-hand margin must never be less than the right-hand margin, and that when, with full-page letters, or letters that are continued on a second page, equality of margins is arranged, care must be taken that the right-hand margin does not get the appearance, through bad line-endings, of being larger than the left. It is not possible, of course, to have a straight right-hand margin, but with practice it is possible to have an approximately straight margin. This is done by deciding upon the definite point at which the right-hand margin should begin, and bringing each line within three spaces of this point, either before or after. In the majority of cases, but not in all cases, this is easily arranged by following the usual end-of-line rules; that is to say, by breaking a word (if the word is breakable!), or by rapidly judging whether the typing of the word will result in projecting it a less number of spaces than would be left vacant if the word were not typed in that line at all. Involved though this may sound in description, it is extremely simple, and the expert typist instinctively knows what to do at the end of each line to preserve the approximate straightness of the right-hand margin. The reader will find it helpful to examine the ends of each line in the specimen letters reproduced in these pages.

The Question of Spacing.

The modern practice is to type *all* letters in single spacing. There are, however, many employers who insist upon double spacing of letters, and it is much more important to obey an employer than to follow anybody else's advice in these matters. The single spacing is adopted nowadays because it gives a much more compact and neater letter. If the single-spaced letter is correctly typed, it is easier to read. In other words, it is more correct to say that the modern practice is "single spacing and *short* lines, instead of double spacing and *long* lines." The typewriter mechanism gives plenty of space between the single lines, so far as the eyesight is concerned, and with the short line the eye and the mind are able to get a quicker grasp of the letter as a whole than is the case with the average double-spaced letter.

With single-spaced letters the necessity for the short line and for careful paragraphing must be strictly observed. A page of single spacing without any paragraph break would be entirely wrong, both from the point of view of difficulty in reading and from the point of view of appearance. Apart from the question of a change in the subject of the letter —which is rare to-day, when most business men write separate letters to the same correspondent on each different subject—the art of paragraphing is not easy, but it should be cultivated. It is a question

of being able to judge the value of the relation between one sentence and another. The reader should again study the examples in this book and judge for herself what has governed the arrangement into paragraphs.

"White Space."

Printers render their work pleasing to the eye by what they technically term "white space," which really means those parts of the printed page on which there is no printing. In the typewritten letter the effect of the white space in the margins and between the paragraphs is to bring out each separate paragraph clearly and forcibly before the reader's eye. Great use is made of this principle in Sales Letters by experts in that department of advertising, and this is the effect the shorthand-typist should try to get with all her letters. At the same time, there is never any sense in overcrowding a letter. In this respect it will be interesting to examine the specimen letter on page 34, and to observe that, although the letter is full of displayed details, there is no appearance of overcrowding in the work.

More Letter Hints.

There are one or two more brief points worthy of mention in regard to the business letter. It should be noticed that the date and the typed title of the firm in the "signature" part of the letter both end

ALL COMMUNICATIONS TO BE ADDRESSED TO THE COMPANY

The Reliant TYPEWRITER COMPANY LIMITED

TELEPHONES: 480 & 481 (6 LINES)
TELEGRAMS: PREMIER, LIVERPOOL
CODES: BENTLEY'S, LIEBERS, A1, AND A.B.C. (4TH & 5TH EDITIONS)

LONDON OFFICE
423 JAMES STREET, W.C.1

WELLINGTON ROAD
LIVERPOOL

OUR REFERENCE JR/KL

Messrs. Reid & Fletcher,
14 Canary Avenue,
Manchester.

29th April, 1929.

Dear Sirs,

In reply to your letter of the 20th instant, it is very satisfactory to learn that the machines supplied to you last month have all been sold, and we are to-day dispatching to you the further consignment, as arranged.

In reply to your query, the total exports from the U.S.A., to the countries you mention, during the month of November, 1928, were:

	Standard Typewriters.	Portable Typewriters.
AUSTRIA ...	530 ...	129
BELGIUM ...	462 ...	260
FRANCE ...	1,689 ...	892
U.K. ...	3,494 ...	2,336

The other details you ask for have been difficult to secure with accuracy, but we believe that you can rely upon the following figures:

Total Standards exported 18,814
Total Portables exported 11,513
Total Rebuilts exported 4,135

The total value of the Typewriter Exports for the month is 1,727,042 dollars (U.S.A.).

Yours faithfully,

THE RELIANT TYPEWRITER CO., Ltd.

Messrs. Reid & Fletcher,
14 Canary Avenue,
Manchester.

Messrs. Reid & Fletcher,

14 Canary Avenue,

MANCHESTER.

The Atlas Electric Co., Ltd.,
Atlas Works,
Saville Road,
MANCHESTER.

The Atlas Electric Co., Ltd.,
Atlas Works,
Saville Road,
M A N C H E S T E R .

Some accepted methods for addressing envelopes (*see p. 37*)

at the fixed point of the right-hand margin.—The way in which the date is typed is, by the way, the only correct method of arranging it, namely, in the order of day, month, and year, with a comma after the month and a period mark after the year. The period mark after the year is solely to give the date a "finished" appearance, since it is not intended that it should have any connection with the next line of typewriting. The position of the date between the last line of the note-heading address and the name of the correspondent is to some extent movable, but generally it is typed mid-way between the two lines. It should not be typed less than two line-spaces from the last line of the note-heading.

The reader should also note that the name and address of the correspondent are always typed in single spacing, and that this part of the letter is never allowed to occupy more than three lines. With very short lines, each line should be indented five spaces from its predecessor. With ordinary lines, the "block" form of typing the name and address is used; that is, each line begins at the margin point.

These are quite simple rules to remember. The inexpert should practise them by typing innumerable letters of various sizes, either from shorthand or from printed exercises, until her own judgment and ability are properly trained. The typewriting measurements given on page 58 will help her to some

extent, but there is nothing like the natural instinct which comes from practice.

Addressing Envelopes.

Whilst on the subject of letters, it may be useful to speak about the addressing of envelopes. The name and *full* address of the correspondent are always typed at the head of letters. This is so that there will be a permanent record, for reference if required, on the carbon copy, as to where the letter was addressed. The typist should, therefore, make a rigid practice of typing every envelope at the same time as she types the letter. There is a tendency with many typists to type all the envelopes together at the end of the batch of correspondence, but from experience the adoption of the first plan is recommended. The typed letter should be slipped (unfolded, of course) under the flap of the envelope, so that the flap appears in front and the addressed side at the back of the letter, and then placed in the signature tray. Some employers, however, prefer to have the letters handed to them for signature without their envelopes. The shorthand-typist must be guided by the practice in her own office, but there are good reasons for keeping the complete "set" of envelope, letter, and enclosures properly assembled from start to finish, and most employers realize this.

In typing the addresses on envelopes the great thing is to be accurate, complete, and clear. The

address on the envelope has one purpose only, namely, to enable the Post Office officials—and particularly the delivery man—to get the letter to its destination within schedule time. Single spacing with an indent of five spaces for each line, and a separate line for each new part of the address, however many lines this may total, is the best method for addressing ordinary correspondence size envelopes. The town, or the place in which the correspondent's post office is situated, should be typed in capitals.

Method With Enclosures.

It is necessary to be methodical with all enclosures, for which the shorthand-typist is usually responsible. The golden rule is to put the enclosures with the letter and envelope immediately these are typed. If this is not done, the next best plan is to keep a small note-pad by the machine, or in the signature tray, and write down the name of the correspondent and the nature of the enclosure, and the name of the office staff member or other person from whom you are collecting it, and not to be satisfied until, by the end of the day, each of these entries has been scored through, or the letter mentioning any missing enclosure is still in your possession. A similar note should be made of anything which is mentioned in the letters as being "sent under separate cover." Here again, the golden rule is: "Do it before proceeding to the next letter—if possible!" Enclosures in

the shorthand-typist's own possession should certainly be kept with the letters and envelopes, from the time the letters are typed until they are enclosed in their envelopes. It is not pleasant to a shorthand-typist to be compelled to take down a letter from her employer, apologizing to his customer or client for her own sins of omission.

Other Displayed Work.

Shorthand-typists whose work includes the typewriting of invoices, statements of account, balance sheets, profit and loss accounts, columnar figures, legal matter, estimates, and specifications, or the filling in of forms with the typewriter, or the production of any kind of displayed matter, should make a special study of the usual requirements of the individual office, of the generally accepted method of display, and of the quickest method of production. The reader will find in the list of recommended books on page 46 that mention is made of *Pitman's Typewriting Manual* which contains specimens of the various kinds of typescript met with in business and professional offices. Every shorthand-typist will find this particular book useful to her in her typewriting duties, if only for the help these specimens afford.

CHAPTER V

THE SHORTHAND-TYPIST'S LIBRARY

THE shorthand-typist who never has occasion to look inside a textbook, and to whom books other than fiction are useless, is almost unknown to-day. The ambitious shorthand-typist, at all events, is sufficiently studious to know the value of adding to her knowledge of "business" subjects. In any case, however, there are certain reference books which she will find essential to her in her actual work.

Useful Desk-Books.

The important subject to the shorthand-typist is English. Every shorthand-typist should resolve to make herself a good English scholar. So many of us are content with the comparatively elementary English instruction of our school-days, and for the rest to rely upon whatever powers of expression we may have succeeded in developing. Meanwhile we are liable to make many mistakes. We go on saying "It is me," or, with a half knowledge that somewhere "I" should be used, we succeed in producing a sentence such as "He wanted you and I to go with him." Or we speak of "Those kind of books," or say: "The snow was laying when I left home."

Some business employees, believing that the business office has a form of English expression entirely its own, never look inside an English grammar, or a book on English composition, after they have left school. This is a mistake. There is no question as to the value of good English in business life. In the work of the shorthand-typist, the first essential is the ability to spell correctly. There should certainly be no word in current use that she cannot spell. There are certain spelling rules which are of some assistance, but observation and practice are the most effective aids to familiarity with the spelling of words.

A Reference Library.

The shorthand-typist's reference library should include useful books on English, and I have suggested one or two suitable books in this chapter. The library should be composed of books the shorthand-typist considers particularly necessary to her work. I am not going to suggest that she incurs a large expense, but there are certain books that should be in her office—far better, they should be on her own desk, her own books, to be jealously guarded, and lent only grudgingly, with a careful eye upon their immediate return.

The following are the books which the shorthand-typist should never be without—

A GOOD DICTIONARY. This should be used not

only as a work of reference, but for occasional study. The uncommon words may be ignored, but dictionary study can be made very interesting by looking down the page for words one has frequently seen or heard, but the exact meaning or the spelling of which has not been known. If the shorthand-typist has not already got a copy of Pitman's *English and Shorthand Dictionary*, she should obtain one. This serves the double purpose of providing the shorthand outlines and word definitions. Pitman's *Synonyms and Antonyms*—a very popular book—is a good supplement to the Dictionary, and a very useful work at all times.

A GOOD BOOK ON ENGLISH GRAMMAR AND COMPOSITION. A book which, in my opinion, meets all the requirements, from the shorthand-typist's point of view is *The Manual of Commercial English*. The *New Era Spelling Manual* is an additional helpful book, and also *English Exercises*. Pitman's *Dictionary of Correct English* is an invaluable book for shorthand-typists. It gives a ready reference to the doubtful points in English, such as those quoted at the beginning of this chapter, for instance.

ARITHMETIC. *Business Calculations*, by F. Heelis, is a handy book to possess, and, if the shorthand-typist is a poor arithmetician (very many are!), a copy of the much despised "Ready Reckoner" is often a useful friend.

THE A.B.C. RAILWAY GUIDE. It is not suggested

that the shorthand-typist should spend her leisure hours looking up trains as a pastime, interesting though that occupation can be, but that she should have an alphabetical index of the names of places, with their correct spelling, together with much other information that is to be found in this book.

THE POST OFFICE GUIDE. This is a mine of information, as the book reviewers would say. It is an essential book for the shorthand-typist, both for the postal rates and for the spelling and postal location of places.

WHO'S WHO. In professional offices a copy of this volume is most useful. It may be rarely that the shorthand-typist has occasion to refer to it in the course of a year, but if it is of no other assistance, it will give the correct titles of people to whom you may be writing, and it is also an index to the spelling of a large collection of surnames. It is, however, an expensive book to buy. The second-hand bookshop is sometimes at our disposal with a last year's copy, but the employer should be approached on the subject!

PITMAN'S PHRASE BOOK. So many inexpert shorthand-typists forget to look inside their shorthand textbooks once a position has been secured, that it may be as well to remind them that the efficient shorthand-typist is never satisfied with her shorthand ability. A copy of the *Instructor* or the *Reporter* should be studied during those odd ten

minutes that occur daily in everyone's life. The shorthand *Phrase Book* contains material that makes note-taking easier. In addition to the general phrase book, amongst the Pitman series of phrase books the shorthand-typist will find one that is particularly adapted to the trade or profession of the office in which she is employed. The phrases provided are not only valuable for their shorthand outlines, but because they also comprise a collection of technical or professional phrases and their correct spelling.

THE LOCAL STREET DIRECTORY (not a directory of inhabitants, which should always be found in the general office, but a list of streets, which is usually published in every town). This serves as a guide to the streets, and also as a reference to their correct spelling. The shorthand-typist should observe that the same street names are frequently used in very many different towns, and that the spelling has usually some common origin and is exactly the same. That is to say, Wellesley Street in Birmingham, may still be Wellesley Street in Sheffield.

The above are the books essential to the work of the shorthand-typist. There are many books containing material of great value to her, according to the nature of her employer's business, or to her exact position, or to the extent of her ambitions, and, simply by way of suggestion, a few of them are

included. Immediately the office worker has accepted a position in an office, her work and her mind cannot avoid becoming somewhat circumscribed. The only business knowledge that she gains, is from the actual office experience, which is necessarily very restricted in scope. But the business girl to-day has as much chance as the business man of reaching the higher positions in commerce, and therefore she should, if she *is* ambitious, seek every means of broadening her knowledge and her outlook. These additional books, for instance, if they were read by the shorthand-typist who has been content to be a mere copyist, would prove not only of surprising interest, but also of considerable value. It is not always possible for the shorthand-typist to attend courses of lectures upon business subjects, but such books as these would show her what there is to learn, and, in many cases, would provide her with knowledge which might well carry her beyond her immediate duties. The shorthand-typist should never forget that she is always to be valued in the office according to her actual worth, and her worth is measured by her intelligence and her knowledge.

The reader is recommended to examine carefully the list of suggested books overleaf and to select any that may have a direct value to her individual requirements and particular office position. The list is by no means exhaustive.

LIST OF RECOMMENDED BOOKS

The Bedrock of Modern Business, by J. Stephenson.

Introduction to Business Economics, by the same Author.

Exercises in Economics, by A. Plummer.

Outlines of Local Government, by J. J. Clarke.

The Geography of Commerce, by W. P. Rutter.

Business Statistics, by R. W. Holland.

Practical Income Tax, by C. W. Chivers.

Rapid Methods in Arithmetic, by J. Johnston (revised by G. K. Bucknall).

Business Calculations, by F. Heelis.

Discount, Commission, and Brokerage Tables, by E. Heavingham.

Manual of Commercial English, by W. Shawcross.

A Manual of Punctuation, by W. O. Webster.

Punctuation as a Means of Expression, by A. E. Lovell.

How to Write a Good Hand, by B. T. B. Hollings.

Book-keeping and Office Work, by R. J. Porters.

Office Organization and Management, Including Secretarial Work, by L. R. Dicksee.

How to Become a Private Secretary, by J. E. McLachlan.

The Foreign Correspondent, by E. Davies.

Self-Organization for Business Men, by M. Dainow.

Filing Systems, by E. A. Cope.

The Card Index System.

Office Desk Book.

Business Terms, Phrases, and Abbreviations.

Pitman's Typewriting Manual.

Pitman's Common Commodities and Industries Series, covering practically every trade. (*A list of these should be obtained and the applicable book or books selected.*)

CHAPTER VI

RULES FOR TYPEWRITTEN DOCUMENTS, ETC.

THE following instructions as to the setting out of typewritten matter should be carefully followed. In the majority of cases there is a definite method for display, but the typist is also concerned with the necessity for neatness and for quickness. This alphabetical list will doubtless prove useful, as a reference, for many typists.

ABSTRACT OF THE TITLE. On brief paper; treble line-spacing. Left margin 30 spaces; indents 15 spaces. The words "Abstract of the Title" are typed in capitals, with one space between each letter and three spaces between each word. The words "By Indenture" are also typed in capitals, with spaced letters. All remaining words required to be capitalized must not have spaced letters. The title and details of property should begin on the right of the page, so that they end in the same line as the body of the document. Dates appear in the left-hand margin.

AFFIDAVIT. On foolscap paper; double line-spacing. Left margin 15 spaces; indents 5 spaces. Centre names of plaintiff and defendant, and type in capitals. The names of the "parties" mentioned

are typed in capitals when they first appear, and afterwards in small letters.

ASSIGNMENT. On foolscap paper; double line-spacing. Left margin 10 spaces; indents 5 spaces. In the opening paragraph the words "This Indenture" are in capital letters, with one space between; also the word "Between." Names also in capitals; opening words of each paragraph, and words such as WHEREAS, DOTH HEREBY, always in capitals. Signature and Witness details in double spacing at extreme left.

BALANCE SHEET. Should be typed on a brief carriage; centre the heading; single space each item, with double spacing between items. The totals must, of course, appear on the same writing line. If a brief carriage is not available, type the debit side on one foolscap sheet and the credit side on another, and paste together. With this method it is essential to mark on the second sheet the exact point for the continuation of the heading, and for the word "Assets" or "Liabilities," and for the first line of the items. Similarly the line for the total must be identical with that of the first page.

BRIEF. On brief paper; treble line-spacing; left margin 30 spaces; indents 10 spaces. Centre names of plaintiff and defendant. Capital letters for heading; small letters for sub-heading.

DEBENTURE (usually printed). For draft purposes this may be typed on foolscap paper Single spacing

with double line-spacing between paragraphs. Left margin 10 spaces. Name of company in spaced capitals, also title of debenture. Title of signatories, double spaced, on extreme right.

ENDORSEMENTS. Fold the last sheet into four divisions by placing the paper face upwards on the table, turn the bottom edge up parallel with the top edge, and then the new bottom edge again parallel with the top. The surface then presented is the space for the endorsement. The folded edge is the left side of the endorsement "page." The date is typed on the top; the names and title of the document should be centred (from top to bottom); and the name of the firm is typed at the bottom. The names of the parties and the title of the document are typed in capitals.

INDENTURE. An ordinary indenture is typed on foolscap paper, with a left margin of 15 spaces, and indents of 5 spaces. It should begin about twelve line spaces from the top of the paper, to allow space for the stamp. The opening words of each paragraph (or recital) are typed in caps. The document is otherwise typed in just the same form as a letter.

An Apprenticeship Indenture has a left margin of 10 spaces; and no indents. The first paragraph—i.e. the description of the document—is indented 15 spaces from the normal margin. The words "This Indenture" and "Between" are typed in spaced capitals, and the names of the parties in

ordinary capitals. The signature details at the close of the document appear at the extreme left, with double spacing.

MEMORANDUM AND ARTICLES OF ASSOCIATION. On foolscap paper, single spacing. Headings well displayed. Left margin 5 spaces; indent 5 spaces. All sub-paragraphs should be indented a further 5 spaces. Double spacing between all paragraphs.

SPECIFICATION. On foolscap paper; double line-spacing. Left margin 15 to 20 spaces; indents 5 spaces. Sub-headings typed in margin. The word "Specification" in spaced capitals, commencing at 25 or 30; followed by description of specification in small letters, each line indented 5 spaces from the beginning of the word "specification." Details in the body of the specification may be typed in single spacing.

STATEMENT OF CLAIM. On foolscap paper; double line-spacing; left margin 15 spaces; indents 5 spaces. Capital letters for the names of parties, the word "between," and the title of document.

STATUTORY DECLARATION. On foolscap paper; double line-spacing; left margin 15 spaces; indents 5 spaces. Title of document, name of party, and first word of final paragraph in capitals. Signature details commence 5 spaces inside margin, in double spacing. The word "declared" in capitals.

WILL. On foolscap paper; double line-spacing; margin from 5 to 15 spaces. Usually no indentation

for paragraphs, the separate portions of the will being marked by the use of capitals. Details of signature at extreme left, double spaced, and commenced 5 spaces inside margin.

Drafts of any typewritten matter should be typed in treble spacing with wide margins, so that the person concerned has plenty of room for corrections and additions. In legal work a black record ribbon should be used. Punctuation marks are not used in most legal documents; in lieu of these the matter is phrased so that the sense may be still understood. Erasure and corrections must be avoided throughout.

CHAPTER VII

MISCELLANEOUS TYPEWRITING NOTES

1. DON'T use the ampersand (&) in the body of a letter or manuscript.

2. Don't use @ for "at" except in invoicing or similar commercial documents.

3. Accents, unless specially fitted to the machine, should be inserted in ink, or with a sharp pencil *through* the ribbon.

4. Letters should be folded in the least number of folds necessary to fill the envelope exactly.

5. When typing the addresses on envelopes, feed the envelopes into the machine upon an even part of the paper feed rolls, and feed with the flaps open.

6. Don't use "Messrs." before a firm's title unless it is composed of the names of people. (Examples: *Messrs. Smith, Jones & Robinson, Ltd.*, but not *Messrs. The London Land Co., Ltd.* Note: *Sir Isaac Pitman & Sons, Ltd.*, not *Messrs. Sir Isaac.*

7. Small "l" is used for the figure 1, and capital "I" for the Roman numeral.

8. The capital "O" is used for the cipher.

9. Continuation sheets should always bear the name of the correspondent, the page number, and the date. The date may be abbreviated on the continuation sheet to 6/1/29 or 6th Jan., 29.

10. Opinions differ as to whether the word "dear" when typing "My dear Sir," should begin with a capital or a small "d." The small "d" is generally considered correct.

11. Remember that "p.p." or "per pro." represents *per procurationem*, meaning *on behalf of*. Therefore, it is totally incorrect to sign a letter—as may be frequently seen—as follows—

Yours faithfully,
JAMES WELCH & CO., LTD.
p.p. H. Smith.

It is better to refrain from using the abbreviations, and the general practice is to sign—

Yours faithfully,
for JAMES WELCH & CO., LTD.
(Writer's name or initials.)

12. The underscore character, and not the hyphen key, should be used when a continuous line is required.

13. Never use a typewriter without a felt pad beneath it.

14. The purpose of initials on a letter is mainly to fix the responsibility for the dictation of the letter, and the typing of the letter. If there is only one person in the business to deal with the correspondence, and only one person to type it, there is no necessity for initials unless the employer desires

to give the impression of owning a big business. The correct way to type the initials are in the order of DICTATOR/TYPIST. Don't put period marks between the initials. The correct form is "MM/AC" or "ABC/DEF." The initials may be typed in some obscure part of the note-heading, the main point being that they should appear on the carbon copy. Where the initials are used for reference purposes, however, they should be typed below the date—

16th March, 1929.
Ref: ABC/DEF.

Dear Sir,

15. Learn how to fix your ribbon on to the machine. It is surprising how few typists trouble to learn this necessary small task, and, in consequence, either bungle the task or have to call in assistance. It is very simple to fix the new ribbon to most machines, and, in any case, the manufacturer's representative or mechanic will always show you exactly how to do it. A pair of thin gloves will protect your fingers from the ribbon ink.

16. Get thoroughly used to using the hyphen key. It occurs so frequently at the ends of lines. The little finger can operate it quite easily, and it is as easy to find without using the eyes as any other key, if you practise.

17. Cultivate the lightest touch at the keyboard consistent with the mechanism of the machine.

18. Don't use faint or worn-out ribbons. Not only does the work look bad, but you are harming the machine and your touch.

19. Never type one letter over another for correction purposes. If you are a slow typist you must erase. If you are a rapid typist it is usually just as quick to "start again."

20. Never erase with the paper in the machine. Remove the paper and make the erasure as far away from the machine as possible.

21. Don't keep any kind of eraser near the machine. Rubber affects the plated parts of the machine, and the sight of the eraser is frequently a temptation to make a mistake and to use the eraser at the machine.

22. Never type with a feeling of "hurry." If a letter or other work is called for to be typed immediately, reduce your speed rather than increase it. You will save time because you will make no mistakes.

CHAPTER VIII

TYPEWRITING CALCULATIONS

Paper Measurements.

	Inches
Post card size	$5\frac{1}{2} \times 3\frac{1}{2}$
Octavo (8vo)	8×5
Quarto (4to)	10×8
Large Quarto (Lge. 4to)	11×8
Foolscap (F'scap)	13×8
Draft (Drft.)	$16 \times 10\frac{1}{2}$
Brief (Bf.)	16×13

Octavo paper is used for memoranda, forms, monthly statements, etc. Quarto paper is used for standard note-headings, manuscript, continuation sheets, etc.

Large quarto for note-headings containing a lot of printed matter. This size is in more general use for note-headings in U.S.A.

Foolscap paper for estimates, legal work, etc.

Draft paper for balance sheets and legal work.

Brief paper is used mainly for legal work.

Measurements of Type.

The most general typewriter type in use is that known as the "Pica" type. "Pica" is a printer's term, representing the standard measurement. In typewriting there are ten "pica" letters to the inch. Each letter occupies the same amount of space.

The typist should be acquainted with the measurement of paper in terms of letter spaces and line spaces.

The following are the names of the type in most general use. There are variations of most of them, and the typist would be interested in obtaining specimens of the types made by the typewriter manufacturers, who usually incorporate details of the various types in their catalogues.

Elite. A small type, used mostly for personal correspondence. It is not recommended for business correspondence, or for manuscripts which have to be read by editors. Size: 12 letters to the inch.

Pica. The standard type, for commercial correspondence and practically all typewritten matter. Size: 10 letters to the inch.

Large Pica. A larger and bolder "pica." 10 to the inch.

Primer. A large, distinct type. 9 to the inch.

Gothic. In large and small capitals. Made in the two sizes, 10 and 12 to the inch.

Script. Representing ordinary hand-writing. The letters join together. Made in the two sizes. Largely used in legal offices.

Bulletin. Very large type for notices, etc. 6 letters to the inch.

A new type has recently been marketed, representing closely the printer's type, with thick and thin strokes to the letters.

How to Measure Words. On the standard typewriter, with ordinary pica type, the following measurements should be borne in mind for all work.

With quarto paper—

The line measures 8 in., i.e. 80 letter spaces.
With margins of 10 spaces on each side, this provides a writing line of 60 spaces.
Allowing an average of 8 letters to a word, this works out approximately at 8 words to a line.
There are 6 single line spaces to an inch.
The depth of the paper, therefore, measures 60 single lines.
Allowing inch margins at the top and bottom of the paper, this provides for 48 single lines of typewriting, or 24 double-spaced lines.

The approximate number of words in an ordinary page of typescript, therefore, can be estimated at—

380 with single-spaced lines.
190 with double-spaced lines.

Similar approximations should, of course, be made with margins of different widths.

The usefulness of this form of calculation will be obvious to the typist at work in a copying office, but the business shorthand-typist should also be able to measure the page rapidly. The typist has already been advised in a previous chapter to get acquainted with the average number of words on a line and a page of her shorthand notes. She should also measure the note-heading, and know exactly how many typewriting lines the note-heading represents after allowing for the printed matter, for the date, and the name and address of the correspondent. Allowing for the correct margins at the

sides and at the bottom of the note-heading, she will then be in a much better position to judge the amount of space each letter is going to occupy, before she begins to type it. The information will also help her to adjust the margins satisfactorily before she begins the letter, or to decide whether the letter should be in single or double spacing, or on one or more pages. It is both annoying and time-wasting to reach the end of a letter and find that there is no room for the superscription and the employer's signature.

CHAPTER IX

PUNCTUATION

THE shorthand-typist must make a thorough study of the art of punctuation. There is, perhaps, no part of English grammar in which there is so much diversion of opinion, but, at the same time, there is nothing, except spelling, in which the shorthand-typist can more easily fall short of the ideal.

THE TYPIST'S TASK. The average employer does not dictate the commas and the fullstops and the semicolons and the dashes which he expects to find in the transcription of his dictation. He indicates by the intonation of his voice and the sense of the words what he expects the typist to do. We are all familiar with the junior typist who condemns herself in the first line of her typewritten letter with the words—

" Dear Sir,

In reply to your letter of yesterday's date.
Your requirements shall have our prompt attention."

But we must keep to our rules, even in " Business English," and even the junior typist must be capable of recognizing what is and what is not a complete sentence. The grammar books are, perhaps, slightly at fault by defining a sentence as " a complete thought expressed in words " ; so many incompletely

trained typists are satisfied that there is a complete thought in the words quoted above. Then again, the untrained junior is corrected with the remark that there is no sentence unless there is a verb ; and she is naturally anxious to show that the verb "reply" is present in her "sentence."

Rules of Punctuation.

The rules of punctuation should certainly be practised and learnt thoroughly by everyone aspiring to correspondence work in the office. They are quoted briefly here, but all typists are advised to study one or other of the books suggested elsewhere on the subject of punctuation, for it is not only a question of rules, but of taste and common sense. After all, the rules themselves are very simple—

RULE I

The *Period* (or fullstop) indicates the end of a ***complete*** statement.

If the statement is exclamatory or interrogative, the period mark is replaced by an exclamation mark or a question mark.

In order to recognize what is a complete statement, one must be capable of analysing a sentence, at all events to the extent of being satisfied that there is a subject and a predicate in the connected words.

RULE II

The *Comma* is used to separate nouns, adjectives, and phrases.

The use of the comma is a study in itself. Business correspondence should be made as brief and as clear as possible.

A good rule for the typist, apart from grammatical rules, is this: Be sparing with the commas and use them only where they are essential to the sense of the sentence. We are all apt to be too generous with commas.

I would like to see them omitted always where they are not absolutely essential in the sentence. There is a difference of opinion, for instance, as to the necessity for the final comma in cases such as the following—

" *I saw John, Mary, and Kathleen.*"
(" *I saw John, Mary and Kathleen.*")

" *We went to Paris, and they went to Rome.*"
(" *We went to Paris and they went to Rome.*")

" *You were usually right, but they were always wrong.*"
(" *You were usually right but they were always wrong.*")

In *The Language of Advertising* (Pitman's), the author, John P. Opdycke, gives some amusing but useful advice on this subject:

" The period says: ' Do not tread on me. I am dignified. I am important, and will brook no trifling.' The comma, on the other hand, is always intruding, always gossiping, always looking for trouble, and is, in short, the busybody of the punctuation family. The semicolon is not to be trusted; it is half comma and half period, and is thus divided in loyalty; but it is also highly and provokingly exclusive. The colon says: ' Keep on talking. I'm the big listen. You'll make no mistake in following me, for I am the mark of equality and democracy.' "

Mr. Opdycke deals with the whole question of punctuation in this colourful way.

RULE III

The *Semicolon* is used to show a complete break in the sentence.

To the typist I say " Don't use it unless you are compelled to do so." It will generally be found that a period and a new sentence would take its place with advantage.

In " literary " writing, where style is everything, the semicolon has a very important place. In correspondence we must put brevity and clarity even before literary style.

Some grammar books advise that a semicolon should be used in sentences such as those quoted above, where the word " but " occurs.

RULE IV

The *Colon* is used to mark a distinct division in the sentence.

As an ordinary mark of punctuation in correspondence I see very little use for the colon. In literary English its place could frequently be taken by a period. Its chief use seems to me to be to mark the omission of words that are understood—

" Advice, when sought, is usually accepted : unsought, it is despised."

It is interesting to observe how often, in the course of reading, the colon could be easily displaced by the semicolon or the dash, with an equally clear effect.

RULE V

The *dash* is used to mark a break in the sentence.

" There is no—well, I won't say that—there is hardly any excuse."

The dash is sometimes used instead of brackets. In fiction, for instance, the dash displaces brackets entirely. In commercial correspondence or other business matter I suggest that the dash is *not* used in place of brackets.

RULE VI

The *brackets* are used to mark words or phrases added to other words or phrases by way of explanation.

The first quality (satin finished) would be best for your purpose.

The goods were dispatched (we are not sure by which route) on the following Monday.

RULE VII

The *Hyphen* is used to join compound words and to denote the breaking of a word at the end of a line.

RULE VIII

Quotation Marks are used to enclose spoken words or when it is required to represent them as coming direct from the speaker; or to enclose an exact quotation from a writer or speaker.

The only important point is to be able to distinguish between speech reported in the first and third persons. Compare—

" You are wanted in the office," he said.
He said I was wanted in the office.

Note. Quotation marks are represented either by the double sign (") or the single sign ('). Use the double sign for preference in typewriting. In printing it is possible to show a distinction between the single quotation mark and the apostrophe. Note the inconvenience of the single quotation mark in the following sentence when typed—

' Seize the opportunity ! ' he said, but it's not likely I'm going to obey him ! ' I'll make you ! ' he then cried.

Compare—

" Seize the opportunity ! " he said, but it's not likely I'm going to obey him ! " I'll make you ! " he then cried.

RULE IX

The *Exclamation Mark* is used after a command, or to express emotion.

Go ! Oh, how sweet !

RULE X

The *Note of Interrogation*, or Question Mark, is used to express a question.

CHAPTER X

SPACING AND PUNCTUATION

THE following are the generally accepted methods of spacing punctuation marks in typewriting—

PERIOD.	Two spaces after. None before.
COMMA.	One space after. None before.
SEMICOLON.	One space after. None before.
COLON.	One space after. None before.
DASH.	One space after. One before.
BRACKETS.	One space before first bracket. None after. One space after second bracket. None before.
HYPHEN.	No spaces before or after.
QUOTATION MARKS.	One space before the marks at the beginning of the quotation, and none after. No space before the marks at the end of the quotation, and one space after.

Note the following examples—

He asked for " Canadian " brand.

" What are you doing ? " he asked. " Are you on holiday ? "

" This is my method," he said, " and here are my tools."

" He spoke to me and asked ' Are you quite sure? ' and I answered ' Of course I am ! ' "

EXCLAMATION MARK.	Two spaces after. None before.
QUESTION MARK.	Two spaces after. None before.

Additional Uses of Punctuation Marks.

The Period Mark is used—

(*a*) in place of a dash, to mark interruption.

"I want you to take . . ." he began.

"I'll take nothing!" he interrupted.

(*b*) to mark an omission in a quotation.

"This is a useful dictionary . . . but only for technical men."

(*c*) as leader dots

David Copperfield . . . . . Dickens.
Woodstock . . . . . Scott.

or

David Copperfield ..... Dickens.
Woodstock ..... Scott.

or

David Copperfield ... ... Dickens.
Woodstock ... ... Scott.

(Note that the groups of dots are beneath each other, and that the dots do not run into the words).

The Colon is used after the words "namely," "as follows," etc.—

We have forwarded to you the following items:
We have sixteen houses for sale, namely:

(Note. Do not use the colon after abbreviations, such as "viz.," "i.e.," "e.g.")

The Dash is used instead of the colon, if desired, for example—

We have forwarded to you goods as follows—

(Note. There is no necessity to use both the colon and the dash, but there is no reason why both should not be used, in typewriting.)

The Quotation Marks are used to denote repetition.

16 cases Normal Brand @ 15/-
21 " Frame " " 14/9
24 " " " " 14/6

(Note. The " ditto " marks should be typed in the centre of the word above.)

CHAPTER XI

ADDITIONAL TYPEWRITING CHARACTERS

TYPEWRITER manufacturers will provide practically any extra characters to meet the requirements of any particular work. Machines used for the production of literary work, for instance, may be fitted with keys such as the asterisk, the paragraph sign, the exclamation mark, in place of some of the unnecessary fractions. Machines used for scientific matter, technical matter, and foreign languages, may be specially fitted. For ordinary correspondence work, however, the standard keyboard is usually employed, and the typist is able to adapt the existing characters to her normal additional requirements. The following is a list of some of these additional characters, and the way in which they may be produced.

Asterisk

Small x and hyphen. x

Accents

The apostrophe sign may be used for the grave or acute accents, but they can be more correctly indicated by using pencil or ink of the same colour as the ribbon, or by marking them with a pencil through the ribbon. The circumflex accent is similarly made. ' è

Brace

Right or left brackets. The brackets may be closed by using the fractional spacer { }

Brackets

Bracket signs, additional to the ordinary characters, may be made as follows—
By typing the right bracket over the left. [

The shilling sign and underscore. £

Cedilla

c and comma. Type the comma slightly below the writing line. ç

Cent

c and vertical stroke (shilling sign) ¢

Dagger

I and one hyphen, or two hyphens. ‡

Degree

small " o," using fractional spacer 89°

Diaeresis

Double quotation marks and " o." ö

Dollar

Capital S and vertical stroke. $

Equals

Two underscore signs, using fractional spacer. =

Fractions

Fractions other than those with existing keys are preferably to be printed in in ink, after the page has been typed. Observation

should be kept for combinations of fractions for which there are keys, such as

$\frac{1}{4}$ and $\frac{3}{4}$ .... $\frac{13}{44}$
$\frac{1}{2}$ and $\frac{5}{8}$ .... $\frac{15}{28}$
$\frac{1}{4}$ and $\frac{1}{8}$ .... $\frac{11}{48}$

If it is desired to type the fractions instead of writing them in, the following method should be used with the ordinary figure keys:

$$61\frac{15}{16} \quad 31\frac{4}{9} \quad 29\frac{211}{413}$$

In using this method do not space between the whole number and the fraction. The fractional spacer should be used to raise the numerator, and to raise the underscore so that it appears immediately below the figure, and to raise the denominator so that this also is closer to the line than normally.

Wrong method:

$$61\ \frac{15}{16} \qquad 61\ \frac{15}{16}$$

Do not use these methods of typing fractions:

16 2-3rds or 16 2/3rds or 16 2/3 or $16^{2/}_{3}$

Feet

Apostrophe sign. 3'

Division

Colon and underscore. ÷

Exclamation

Apostrophe sign and period. !

Inches

Double quotation marks. "

Plus

Underscore and one apostrophe mark above and one below. +

Paragraph

Capital I and small " o." ¶

Multiplication

Small x. x

Section

2 capital S or 2 small s. § §

CHAPTER XII

SPELLING

THE English dictionary should be the shorthand-typist's constant companion, if she is a bad speller. The unfortunate thing is that many people are not only bad spellers, but they are not capable of feeling any doubt as to the spelling of a word. They believe themselves to be right. A good rule for the shorthand-typist is to doubt her spelling of all difficult words (by which is meant not only words that are unfamiliar to her, but words of strange or unusual construction), and to look them up when using them. Spelling rules are difficult to remember and difficult to follow. They are so full of exceptions. Here are a few of the important rules.

1. Double a single final consonant, if it is accented, before a suffix beginning with a vowel: begin—beginning, refer—referred.

2. If the single final consonant is not accented, we add to it without doubling: benefit—benefited, develop—developed.

3. Double single l before a suffix beginning with a vowel: equal—equalled, travel—traveller.

(Note this famous difficulty: parallel, paralleled, unparalleled.)

4. Omit final "e" before a suffix beginning with a vowel: please—pleasing, value—valuable.

5. Retain final "e" before a suffix beginning with a consonant: blame—blameless, value—valueless.

(Note: the syllables -able and -ous require the " e " to be retained: manage—manageable, charge—chargeable.)

(Note: several words require the " e " to be omitted, such as: acknowledge—acknowledgment, judge—judgment, abridge—abridgment, nine—ninth (but ninety).)

6. In words ending in ee, oe, and ye, retain the final " e " before -ing.

agree—agreeing, guarantee—guaranteeing, shoe—shoeing dye—dyeing.

7. ie changes to y before -ing: lie—lying.

8. Change y to i when adding a suffix, if there is a consonant before y.

rely—relies, query—queries.

(There are many words, however, where the y is not changed. Note particularly that the y does not change before a suffix beginning with " i.")

9. In words ending in double l, omit one l in compound words: all—although, full—fulfil.

(Here again there are many exceptions.)

10. In words ending in ie (another great difficulty for junior typists):

If the sound is that of ee
Place the i in front of e
Unless these letters follow c

niece, mischievous: receipt, perceive.

(Note " weird "—often misspelt.)

Words of Similar Sound.

Altar	a place in a church	*auger*	a tool
alter	to change	*augur*	promise
e'er	ever	*bail*	surety
ere	before	*bale*	bundle
aisle	a passage in church	*base*	foundation; low
isle	an island	*bass*	musical term
ascent	climbing	*calendar*	almanac
assent	agreement	*calender*	press

cannon	gun
canon	a church dignitary
canvas	sail cloth
canvass	to solicit
cereal	grain
serial	story
cession	a yielding
session	a sitting
chagrin	annoyance
shagreen	leather
cite	to quote
site	situation
complement	natural completion
compliment	courteous remark
council	assembly
counsel	advice; barrister
councillor	council member
counsellor	an adviser
cubical	cube shaped
cubicle	sleeping-place
currant	fruit
current	stream
cymbal	musical instrument
symbol	sign
demean	lower
demesne	estate
desert	forsake; sandy waste
dessert	fruit
draft	bill of exchange
draught	drink; current of air
dyeing	colouring
dying	participle of "die"
fain	eager
feign	to pretend
faint	to swoon
feint	to pretend
ferule	rod
ferrule	tip of umbrella
gage	a pledge
gauge	to measure
hoard	hidden store
horde	tribe
indict	accuse
indite	write
lea	meadow
lee	sheltered side
lessen	to make less
lesson	instruction
lightening	making light
lightning	electric flash
load	burden
lode	vein of mineral ore
mantel	over fireplace
mantle	cloak
miner	a mine worker
minor	under 21
palate	roof of mouth
palette	paint plate
pallet	small bed
pendant	hanging ornament
pendent	hanging (adj.)
practice	noun
practise	verb
principal	chief
principle	rule

quarts	plural of "quart"
quartz	mineral
raise	to lift up
raze	to pull down
right	correct
rite	ceremony
root	part of plant
route	line of direction
rote	repetition
wrote	past tense of "write"
rye	grain
wry	twisted
sailer	a sailing vessel
sailor	a seaman
serf	a slave
surf	sea foam
sew	to use needle
sow	to set seeds
stationary	still
stationery	paper, etc.
stile	way over fence
style	manner
storey	floor of house
story	tale
straight	direct
strait	narrow
subtler	more subtle
sutler	camp follower
Note: *supple* (pliant)	
suite	retinue; furniture or rooms
sweet	sugary
tare	plant; weight
tear	to rend
tear	water from eye
tier	row (of seats, etc.)
their	belonging to them
there	in that place
thyme	a herb
time	period
ton	weight
tun	measure (of wine)
trait	a feature
tray	article for carrying
treaties	plural of "treaty"
treatise	literary composition
vial	glass vessel
viol	musical instrument
waive	dispense with
wave	sea
weald	upland
wield	to handle
weather	atmosphere
wether	a sheep

Some Difficult Business Words.

The following is a list of words selected from a collection of wrongly spelt words observed during recent years in the work of typists and students. Typists who find difficulty with their spelling should

study this list and observe any peculiarities. This is one way of impressing the correct spelling upon the memory.

accede
accelerate
accommodate (2 c's: 2 m's)
accumulate (2 c's: 1 m)
acknowledgment
admissible
agreeable
amanuensis
anonymous
appurtenance
armament
attorney
avoirdupois

bankruptcy
battalion
beginning
believe
by-and-by
by-the-by
by-law

calendar
carriage
category
cede
centenary
chargeable
circuitous
collateral
comparative
compatibility
connoisseur
consummate
corollary
counterfeit

deferred
deteriorate
development
dilapidation
diphthong

disappoint
dissatisfaction

eligibility
embarrass
encyclopaedia
envelop (*v.*)
envelope (*n.*)

fallacious
forfeit
freight
frieze

gazetteer
grievance

harass
hereditary
honorary

immovable
inaccessible
inaugurate
incurred
ingenious
ingenuous
irascible

legible
librarian
lieutenant
literature

magnanimous
mahogany
manoeuvre
mantelpiece
marvellous
medicine
meridian
millennium

miniature
mischievous
mnemonics
movable

necessarily
noticeable

occurrence
oculist
oscillate

parallel
pavilion
peculiar
permissible
petroleum
phenomenon
plaintiff
pneumatic
pre-eminent
preferred
preoccupy
prerogative
principal (*n.* or *adj.*)
principle (*n.* only)
procedure
pronounce
pronunciation
proprietary
psychology

quarrelling
queue

rarefy
rarity
receive
regrettable
reiterate
remunerate
resistible
rhythm

schedule
scrupulous
secede
sedentary
sediment
separate
serviceable
siege
singeing
souvenir
stationary
stationery
statutory
subpoena
summary
supersede
surveillance
susceptible
symmetry
synonym

technicality
traceable
twelfth (note f)

vacillate
vendor
vicissitude

weird

yield

CHAPTER XIII

COMMON ABBREVIATIONS

A1	First class	Bart.	Baronet
@	At	B/–	Bag or Bale
a.a.r.	Against all risks	B.C.	Before Christ
Abt.	About	B/E	Bill of Exchange
A/C	Account Current	Bf.	Brief
A/c (acct.)	Account	Betn.	Between
Acc.	Acceptance or accepted	b/f	Brought forward
		Bkcy.	Banktuptcy
Ackd.	Acknowledged	Bkpt.	Bankrupt
A.D.	Anno Domini	B/L	Bill of Lading
A.d. (A/d)	After date	B.N.	Bank Note
ad lib	At pleasure	B. of E.	Bank of England
Advt.	Advertisement	Bls.	Bales
Aft.	After; afternoon	B. of T.	Board of Trade
Agn.	Again	B/P	Bills Payable
Agrt.	Agreement	B/R	Bills Receivable
agst.	Against	Br.	British
Agt.	Agent	Brl.	Barrel
Amp.	Ampere	Brt.	Brought
Amt.	Amount	Bro.	Brother
a.m.	ante meridiem (before noon)	Bros.	Brothers
		B/S	Bill of Sale
ann.	Annum	B.S.	Balance Sheet
Anon	Anonymous	Bt.	Bought
Anr.	Another	btwn.	Between
Ans.	Answer		
A/o	Account of	C/–	Case
Appln.	Application	C/A	Current Account
Approx.	Approximate -ly	C.A.	Credit Account
Apptd.	Appointed	Cat.	Catalogue
a/r	All risks	cent.	a hundred
a/s	At sight	Cert.	Certificate
A/S	Account Sales	Cf.	Compare
Avoir.	Avoirdupois	C/f	Carriage forward
av.	Average	Cge. pd.	Carriage Paid
A/v	Ad valorem (according to value)	Chq.	Cheque
		c.i.f.	Cost, Insurance, and Freight
Bal.	Balance	cm.	Centimetre

C/N	Credit Note
c/o	Care of
Co.	Company, County
C.O.D.	Cash on delivery
Cons. Stk.	Consolidated Stock
Corpn.	Corporation
C/P	Charter Party
cr.	Credit, Creditor
cub.	Cubic
cwt.	Hundredweight
cy.	Currency
d.	pence (denarius)
del.	Cross out
D/A	Days after acceptance
D.B.	Day Book
d/d	Days after date
D.D.	Doctor of Divinity
dd.	Delivered
decd.	Deceased
def.	Definition
deld.	Delivered
dely.	Delivery
dept.	Department
dft.	Draft
dis.	Discount
divd.	Dividend
D/N	Debit Note
do.	Ditto
doz.	Dozen
D/O	Delivery Order
Dr.	Doctor, Debtor
d/s	Days after sight
dwt.	Pennyweight
ea.	Each
ed.	Edition
E.E.	Errors Excepted
e.g.	For example
entd.	Entered
Eng.	England. Engineer
eq.	Equal
E. & O. E.	Errors and omissions excepted
est.	Established
estabt.	Establishment
Esq.	Esquire
etc.	And the rest
et seq	And the following
Exch.	Exchange
ex div.	Without dividend
exs.	Expenses
F. Fahr.	Fahrenheit
f.	For
f.a.a.	Free of all average
fcp.	Foolscap
fig.	Figure
fo.	Folio
f.o.b.	Free on board
f.o.r.	Free on rail
forwd.	Forward
fr.	Franc
ft.	feet
fwd.	Forward
g.	gramme
g/a	General Average
Govt.	Government
G.R.	Ground Rent
grs.	Gross Weight
hdqrs.	Headquarters
hhd.	Hogshead
Hon.	Honourable. Honorary
Hon. Sec.	Honorary Secretary
H.P.	Hire Purchase
h.p.	Horse Power
ibid.	In the same place
id.	The same
i.e.	That is
I.M.	Imperial Measure
impt.	Important
in.	Inch
ins.	Inches
incog.	Incognito
indre.	Indenture
inst.	Instant
int.	Interest
inv.	Invoice
I.O.M.	Isle of Man

IOU. . I owe you
Ital. . Italics

J/A . . Joint Account
J.P. . Justice of the Peace
Jun. . Junior

kilo . Kilogram
kl. . . kilolitre
km. . . kilometre

L/A . . Letter of Attorney
lat. . . Latitude
lb. . . Pound (weight)
L.C. . Letter of Credit
l. c. . . Lower case (printing)
long. . Longitude
L/pool . Liverpool
Ltd. . Limited

mar. . Maritime
max. . Maximum
m/c . . Machinery
M/C . Manchester
m/d . . Months after date
memo. . Memorandum
mfd. . Manufactured
mfg. . Manufacturing
mfr. . Manufacturer
min. . Minimum
mm. . Millimetre
MM. . Messieurs
mo. . . Month
mos. . Months
M.P. . Member of Parliament
m/s . . Months after sight
MS. . . Manuscript
MSS. . Manuscripts
mtg. . Meeting

n/a . . No (banking) account
N.B. . Note well
n.d. . . No date
neg. . Negative

nem. con. unanimous
n.g. . . No good
No. . . Number
N.P. . New Paragraph

o . . of
o/a . . on account of
o/c . . Overcharge
O.K. . Correct
o.p. . . Out of print
Over proof
or. . . Other
ord. . . Ordnance
Or. Sh. . Ordinary Shares
O.R. . Official Receiver
o/s . . Out of Stock
oz. . . Ounce

p. . . page
p.a. . . per annum
P/A . . Power of Attorney
p/c . . Prices current
p.c. . . Post card
pcl. . . Parcel
pd. . . Paid
pcs. . . Pieces
per an. . Per annum
per cent. For each hundred
pk. . . Peck
pkg. . Package
P. & L. . Profit and Loss
p.m. . Afternoon
P/N . Promissory Note
P.O. . Postal Order. Post Office
P.O.O. . Post Office Order
per pro (pp) On behalf of
P.P. . Parcel Post
pp. . . Pages
pr. . . Pair
pref. . Preference
prem. . Premium
pres. . Present
pro and conFor and against
Prof. . Professor
prox. . Next month
pro tem. . For the time being

COMMON ABBREVIATIONS

P.S. . Postscript
P.SS. . Postscripts
pubd. . Published
P.T.O. . Please Turn Over

qual. . Quality
qr. . . Quarter
qt. . . Quart
qy. . . Query

R/A . Refer to acceptor
R/C . . Recharge
Rct. . Receipt
r/d . . Refer to drawer
re . . With regard to
recd. . Received
ref. . . Reference
regd. . Registered
rep. . . Representative
reqd. . Required
Rev. . Reverend
rm. . . Ream
R.S.V.P. Reply Please
Rt. Hon. Right Honourable
Rt. Rev. Right Reverend
Rly. . Railway

S.B. . Sales Book
Sc. . . Science
s.c. . . Small Capitals (printing)
S/E . . Stock Exchange
sec. . . Second
Sec. . . Secretary
senr. . Senior
sic. . . Thus
S/N . . Shipping Note
sov. . . Sovereign
sq. . . Square
St. . . Street
stat. . Statute
stg. . . Sterling
S.V. . Surrender Value

T.L.O. . Total loss only
t.r. . . Tons Register
tr. . . Transpose
trans. . Transaction
treas. . Treasurer

U/A . Underwriting Account
U.D.C. . Urban District Council
U.K. . United Kingdom
ult. . . Last month
U.S.A. . United States of America
U/W . Underwriter

V. . . Versus
var. . . Various
via . . By way of
viz. . . Namely
vol. . . Volume
vols. . Volumes
vors. . Vendors

wd. . . Would
w.e. . . Week ending
w.f. . . Wrong fount (printing)
wh. . . Which
whf. . Wharf
wk. . . Week
wt. . . Weight

xd. . . Examined
x.d. . . Without dividend

yd. . . Yard
yr. . . Year

CHAPTER XIV

POSTAL INFORMATION

INLAND

Letter Post

Not exceeding 2 oz.	1½d.
Every additional 2 oz.	½d.

Post cards

Single	1d.
Reply Paid	2d.

Printed Papers

Every 2 oz. up to 2 lb.	½d.

Newspapers

Not exceeding 6 oz. (per copy)	1d.
Every additional 6 oz. up to 2 lb. (per copy)	½d.

Parcels

Not exceeding 2 lb.	6d.
,, ,, 5 lb.	9d.
,, ,, 8 lb.	1s. 0d.
,, ,, 11 lb.	1s. 3d.
Registration Fee	3d.

IMPERIAL AND FOREIGN

Letter Post

British Empire and
H.M. Ships on Foreign Service
Egypt
U.S.A.

British P.O., Tangier—	
Not exceeding 1 oz.	1½d.
Every additional 1 oz.	1d.
To all other places—	
Not exceeding 1 oz.	2½d.
Every additional 1 oz.	1½d.
Post cards	
Single	1½d.
Reply Paid	3d.
Printed Papers, Commercial Papers, Samples	
Every 2 oz.	½d.

Minimum for Commercial Papers, 2½d; for Samples 1d.

NOTES *RE* LETTER POST

The Inland Rates apply to the Isle of Man and the Channel Islands, and the Irish Free State.

No article liable to Customs Duty may be sent to the Isle of Man, the Channel Islands, and the Irish Free State.

An unpaid letter is charged on delivery with double postage.

An underpaid letter is charged with double the amount of the deficiency.

The maximum limit for the size of cards used as post cards is $5\frac{7}{8}$ in. × $4\frac{1}{8}$ in.

The minimum limit is 4 in. × $2\frac{3}{4}$ in.

NOTES *RE* INLAND PRINTED PAPERS

The expression "Printed Paper" means a packet not exceeding 2 lb. in weight which consists of or contains one or more of the following articles or documents—

Books; literary publications or works with or without other written or printed matter not in the nature of a letter; sketches, drawings, photographs, etc.; maps, plans and charts; ordinary binding or mounting used in these articles; commercial or business papers, notices, tabular statements,

legal documents, circulars (printed), greeting cards, manuscript for press; printed proofs with or without corrections; examination papers, etc.

" Printed Papers " must be posted without a cover, or in an unfastened cover, or in a cover which can be easily removed.

It is important to remember that " a packet having an opening large enough to be likely to entrap small letters or post cards conveyed in the same bag " are liable to be refused or withheld from delivery.

The terms " print " and " printing " in these regulations includes " any mechanical process ordinarily used to produce a number of identical copies of written matter, and easy to recognize; and in relation to circulars shall also be taken to include type-printing after the fashion or in imitation of typewriting, and also the reproduction of typewriting by the mimeograph or any other mechanical process ordinarily used to produce a number of identical copies of written matter."

CIRCULARS

The following should be carefully observed in regard to the dispatch of circulars—

Circulars can be posted at the Printed Paper Rate only if—

They are handed in at a post office;

Special attention is drawn to the fact that they are printed or reproduced;

At least twenty packets are posted at the same time;

A form of declaration is signed by the sender or person posting that all the copies of the circulars are identical in text.

N.B. The circulars must be securely tied in bundles of convenient size with the addresses all facing one way.

EXPRESS DELIVERY RATES

By Special Messenger all the way: 6d. a mile.

(Note. The packet must be handed over the counter,

and the word " Express " boldly written in the left-hand corner.)

By Special Messenger after receipt at Office of Delivery, at request of sender: 6d. plus normal postage.

(Note. Letters for this service may be posted in a letter box. In addition to the word " Express " in the left-hand corner, the back and front of the envelope must be marked with a broad perpendicular line.)

Ditto, at request of addressee: 6d. a mile, plus 1d. for every ten or less packets beyond the first.

Express Delivery on Sunday (at request of sender)—

One shilling, plus ordinary postage and express fee.

This service is restricted to certain towns.

RAILWAY LETTERS

Letters may be dispatched from the Passenger Station of the Railway Company, by handing them to the official in the Parcel Booking Office, or, if closed, the Passenger Booking Office.

Fee: Ordinary postage, plus railway fee of 3d.

LATE-FEE LETTERS

At many Head Post Offices and other post offices, letters are accepted for dispatch by the night mails after the ordinary hours of collection, by payment of a special late fee of ½d.

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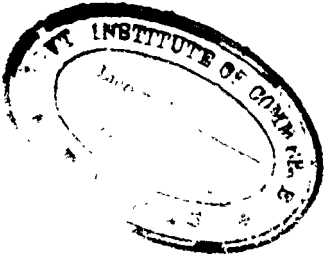

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