

# **THE REPORTER'S COMPANION**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649190072

The reporter's companion by Benn Pitman & Jerome B. Howard

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.  
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

[www.triestepublishing.com](http://www.triestepublishing.com)

**BENN PITMAN & JEROME B. HOWARD**

# **THE REPORTER'S COMPANION**



THE  
Reporter's Companion

BY

BENN PITMAN AND JEROME B. HOWARD

CINCINNATI  
THE PHONOGRAPHIC INSTITUTE

1897

---

Copyright, 1889,

BY

JEROME B. HOWARD

---

ADMITTED TO THE  
LIBRARY OF THE  
CONGRESS

P652x

1897

## PREFACE.

---

It is presupposed that the student of this book has already carefully studied the authors' *Manual of Phonography* and mastered its contents. If such is not the case, he is earnestly advised to do so before proceeding with the present work, as he will otherwise be certain to find it a labyrinth of difficulty; whereas, if he has earned the right to study the advanced style of the art by having faithfully mastered the elementary principles, he will find this book a welcome guide in helping him from the Corresponding to the Reporting Style—a transition that will be a source of delight in proportion to his ability to appreciate what is philosophical, useful, and beautiful.

The "Ten Words," *ar, catalog, defuit, gard, giv, hav, infuit, tho, thru, wisht*, are spelled in the following pages according to the Rules formulated by the British and American Philological Associations, and advocated by the Spelling Reform Association.

TUTTLE  
JAN 5 '43  
LIBRARY SETS

448613

## TABLE OF CONTENTS.

	PAGE.
PREFACE, . . . . .	iii
INTRODUCTION, . . . . .	vii
PART I.—PRINCIPLES OF ABBREVIATION, . . . . .	13-45
Par. 1. Reporting Style—defined, . . . . .	13
2-4. Principles of Abbreviation—broadly stated, . . . . .	13
5. Outline Formation, . . . . .	14
6. Words having Distinctive Outlines legible without Vowels, . . . . .	14
7. Methods of Distinction, . . . . .	14
8-11. Writing in Position, . . . . .	15
12. Place of Accented Vowel indicated by writing Unvocalized Outlines in Position, . . . . .	15
13. Not all Outlines written in Position, . . . . .	15
14-15. Outlines regularly written in Position, . . . . .	16
16-17. Outlines written in position only for Distinction, . . . . .	16
18. List of Words Distinguished by Position, . . . . .	16
19. Distinction by Variation, . . . . .	17
20. List of Words Distinguished by Variation, . . . . .	19
21-22. Distinction by Vocalizing, . . . . .	21
23-25. List of Words Distinguished by Vocalizing, . . . . .	21
26. Contractions, . . . . .	23
27. Contracted Stem Words, . . . . .	24
28. Logograms, . . . . .	24
29. List of Contracted Stem Words, . . . . .	24
30. Other Contracted Stems, . . . . .	27
a. Words like in <i>Manual</i> , par. 205, and <i>gn</i> and <i>gw</i> omitted after <i>ng</i> . <i>b</i> . Words with omitted medial hook. <i>c</i> . Words with medial loop changed to circle, . . . . .	
31. Contracted Prefixes and Affixes, . . . . .	27
32. Prefixes, . . . . .	28
a. ante-, anti-. <i>b</i> . con-, com-. <i>c</i> . circum-. <i>d</i> . contr-, con- tro-. <i>e</i> . ex-. <i>f</i> . enter-. <i>g</i> . inter-, intro-. <i>h</i> . self, . . . . .	
33. Affixes, . . . . .	28
a. -ble-y-ility (stroke- <i>b</i> ). <i>b</i> . -ble-y-ility (omitted). <i>c</i> . -cy. <i>d</i> . -est. <i>e</i> . -ful (stroke- <i>f</i> ). <i>f</i> . -ful ( <i>f</i> -hook). <i>g</i> . fac- tion, -fication. <i>h</i> . -ficient-ly-ccy. <i>i</i> . -ing. <i>j</i> . -ism. <i>k</i> . -ments. <i>l</i> . -mental-ly. <i>m</i> . -mentary. <i>n</i> . -scribe-d. <i>o</i> . -scription. <i>p</i> . -scriptive. <i>q</i> . -serv-d-ation-ient-ccy. <i>r</i> . -struction. <i>s</i> . -structive. <i>t</i> . -self. <i>u</i> . -selves. <i>v</i> . -tial-ly-tiate-tiation. <i>w</i> . -live. <i>x</i> . -traction, -tractive.	



	PAGE.
34-35. <i>Of the omitted,</i> . . . . .	30
36. <i>From-to-</i> , . . . . .	31
38. The Phrase, . . . . .	31
39-43. Principles of Phrase-writing, . . . . .	31
44. Compound words, . . . . .	32
45. Kinds of Phrases, . . . . .	32
46-50. Position of Joined Phrases, . . . . .	33
51. Final and Initial Circles coalesce in Joined Phrases, . . . . .	35
52. Outlines Modified in Phrase-writing, . . . . .	35
53. Variation, . . . . .	35
54-55. Contraction, . . . . .	35
56. Restoration, . . . . .	36
57. Omission, . . . . .	36
58. Phraseographs—defined, . . . . .	36
59. Modified Forms, . . . . .	36
60. The Halving Principle, . . . . .	36
<i>a. it. b. would. c. had. d. ought. e. not. f. to.</i>	
61. The Doubling Principle, . . . . .	38
<i>a. their, there. b. other. c. they ar.</i>	
62. Triple-length Curves, . . . . .	38
63. Circle- <i>s</i> , . . . . .	38
<i>a. us. b. is, as, his, has.</i>	
64. Loop- <i>st</i> , . . . . .	38
65. <i>L</i> hook, . . . . .	38
<i>a. will. b. all.</i>	
66. <i>R</i> -hook, . . . . .	39
<i>a. ar. b. our. c. were.</i>	
67. <i>W</i> -hook, . . . . .	39
<i>a. we. b. with.</i>	
68. <i>N</i> -hook, . . . . .	39
<i>a. own. b. one. c. than. d. not. e. in.</i>	
69. <i>V</i> -hook, . . . . .	39
<i>a. hav, to hav. b. of.</i>	
70. <i>Saws</i> -hook, . . . . .	39
<i>a: ocean, b. session.</i>	
71-72. Mixed Phrases, . . . . .	39
73. Irregular Phrases, . . . . .	41
74. Intersected Phrases, . . . . .	41
<i>a. Company. b. Society. c. Association. d. Party. e.</i> <i>Committee. f. Department.</i>	
75-78. Punctuation, . . . . .	42
79-87. Figures, Fractions, etc., . . . . .	43
88-89. Significant Signs, . . . . .	45
PART II.—REPORTING EXERCISES, . . . . .	47-80
PART III.—LIST OF REPORTING LOGOGRAMS, WORD-SIGNS, PHRASEO- GRAPHS, . . . . .	81-188

## INTRODUCTION.

---

i. **Phonography.**—Phonography has this supreme advantage over all other systems of shorthand, that, whereas these are all based upon an imperfect alphabet, more or less assisted by arbitrary and mnemonic devices, it bases its theory upon fixed natural principles, and its practice is, therefore, agreeable to certain definite and regular rules which are readily understood and easily applied.

ii. **The Corresponding Style.**—Phonography is, therefore, more than a mere shorthand. It is a philosophical system of language-representation. In its simpler form, it is a brief and legible means of writing, useful for all the manifold purposes for which writing is employed—for furthering the labors of the author, the journalist, the diarist, and the letter-writer. It is with especial reference to the exceeding usefulness of Phonography for letter-writing that the simpler form of the system, best adapted to that purpose, is called the Corresponding Style.

iii. **The Reporting Style.**—While the Corresponding Style may be written at from three to five times the speed of ordinary longhand, and thus from 60 to 100 words be put on paper in a minute with ease and certainty, a considerably higher speed is required by the writer who would make a full and accurate report of the words of a public speaker, or the proceedings of a court of law or of a legislative body. The average rate of public speaking has been variously stated at from 120 to 150 words a minute, and it is a fact well known to reporters that some speakers habitually pronounce their words at a much higher rate of speed than the highest here mentioned, while there are many others who, during brief intervals of excitement and enthusiasm, may reach 200, or even more, words a minute. In order that the writer may be provided with an adequate means of making *verbatim* reports at such rates as these, it is necessary that the simple system should be shortened by the application of certain definite principles of ab-

breziation, thus producing a style of writing aptly called the Reporting Style of Phonography. It is to the exposition and illustration of these principles of abbreviation that the present work is devoted.

iv. **Two Kinds of Reporters.**—Probably no one reporter will ever hav occasion to use all the abbreviations provided for in the following pages. There ar, indeed, two distinct kinds of reporters—those who hav good memories with but comparatively little executive power, and those who hav great manual dexterity with but moderately retentive memories. The former will find it easier to become rapid writers by storing the memory, the latter by exercising the fingers. The student who is ambitious to attain the best performance of which he is inherently capable, should not fail to avail himself of both these resources, and, by thoroughly familiarizing himself with the application of all the principles of abbreviation herein givn, as well as by faithful and severe manual training, put it in his own power to set at defiance the most rapid speaker.

v. **Materials.**—No workman can expect to produce beautiful and acceptable workmanship unless he is provided with the necessary tools of his craft, and in proportion as his tools ar clumsy and ill-adapted to the work required of them, will his performance suffer. All this is particularly true of the Phonographer, with whom very much often depends upon a nice adjustment of external and internal conditions. Pen and ink (or pencil) and paper ar the simple but indispensable equipment of the reporter. In choosing these he should use great care and consideration.

vi. **Pens.**—The taste of reporters as to pens varies greatly, but the student is recommended to procure a medium-soft, smooth, and rather fine-pointed steel pen to begin with. Use a black, and not too thick, ink and change the pen as soon as it becomes so much corroded that the effect upon its writing qualities is noticeable. As soon as the student has sufficiently formed his style of writing to be able to intelligently select a gold pen he will find it an economical investment to do so, on account of the saving in steel pens; and it will prove also a great source of comfort and satisfaction to hav a pen unaffected by the corrosive action of the ink, and which will, therefore, retain its uniformity of point and elasticity.