

**TINUS SHORTHAND; A LOGICAL SYSTEM OF
MODERN PHONOGRAPHY, PRACTICAL FOR
ALL PURPOSES FOR WHICH RAPID
AND ACCURATE WRITING IS REQUIRED.
COMPLETE IN TWELVE LESSONS INCLUDING
SHORTHAND NUMERALS AND REPORTING**

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Tinus shorthand; a logical system of modern phonography, practical for all purposes for which rapid and accurate writing is required. Complete in twelve lessons including shorthand numerals and reporting by Willard I. Tinus

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WILLARD I. TINUS

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A Logical System of Modern
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Purposes for Which Rapid and
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COMPLETE IN TWELVE LESSONS
INCLUDING SHORTHAND NUMERALS
AND REPORTING

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PREFACE.

In presenting to the public this system of shorthand, no claim is made to originality in the form of any abstract mark or line contained in the book. They have, doubtless, all been used thousands of times before, and for various purposes. In fact, every stroke in the alphabet can be found in the correct forms of our ordinary longhand. However, in the selection of strokes to represent certain sounds or combinations of sounds, many original ideas have been introduced.

Shorthand systems always have been but approximately perfect methods of recording rapidly spoken language. All persons who have made any extended study of the subject are familiar with this fact.

To construct a more perfect system, one that would serve its purpose better than any previously known, has occupied the attention of many earnest students of the art ever since shorthand became a practical science; but particularly during the last half-century, for during this time the requirements have greatly increased, especially in the matter of speed at which shorthand frequently must be written.

Many and varied have been the plans and methods of constructing systems of shorthand; yet there seems

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to be but two prevailing schools of thought, the one expressing vowels by writing consonants in position; consonants by hooks, under certain conditions; vowels by dots and dashes written disconnectedly; light and shaded simple consonants; halving; doubling; etc., etc., represented by Pitman, Graham, Munson, Longley, Dement, Burns, Marsh; and, that of writing all outlines in one position; practically one form for each consonant; vowels by circles, hooks, etc., joined; no shaded characters; omitting sounds and endings of words, to secure brevity, etc., etc., represented by Sloan-Duployan, Malone, Gregg, Pernin, Mosher, McKee.

I have been a close student of shorthand for more than a score of years, beginning when but a boy. The subject has always appealed to me from an artistic as well as a commercial view. To me, the person who can faithfully record the utterances of the most rapid speakers, is truly an artist; and the means by which he accomplishes his task, is something worthy of more than a passing thought.

In all of my study of various systems, including the old as well as modern productions, I have been guided by an unprejudiced mind, recognizing merit wherever found. I have gathered many valuable ideas from both schools of thought; and these, as far as practicable, have been incorporated in the system here presented. On the other hand, many objectionable features, some

of which will be referred to later, have been eliminated.

It has been my good fortune to have taught shorthand from the beginning to several thousand students, and to have assisted hundreds of advanced writers in perfecting their knowledge of the particular systems they were using. This experience brought my study and research into close relationship with actual conditions in the practice of various systems of shorthand.

I discovered many instances where it seemed to me that a proper combination of ideas from both the schools above referred to, would add wonderful facility to the writing and reading of a system of shorthand.

This caused me to go deeper into the study of the possible development of a system which should include, in a practical way, the strong, prominent features of both methods, and at the same time eliminate as far as possible all objectionable ones; having in mind, always, that a practical shorthand must possess the requisite speed qualities to be written sufficiently rapid to reduce to paper the utterances of the most rapid speakers; and, must also be sufficiently legible to be accurately read when written under the greatest stress of speed. Next, that these results shall be obtained at the least expense of physical and mental energy.

In order to effect the greatest conservation of physical energy, the outline should be brief. Every expedient which can be used advantageously, without unduly

increasing the mental strain, should be employed. All of the material introduced in the primary lessons of any system, should have the greatest possible value; and, therefore, should not and could not be discarded later.

Strokes that are difficult of execution, such as



also, joinings such as



where distinctness is practically impossible, except when written with extreme care, should be avoided; while other joinings, such as



which are awkward, should be reduced to the minimum; and, further, backward movements should be avoided, particularly those involving an unwinding process, as is used in constructing the following outlines,



all of which are very difficult to execute correctly; but some, or all, of which are employed in the Pitman, Graham, Munson, and many other systems of shorthand.

Shading, while of value as an abbreviating expedi-

ent, as used in this system, where it has the *same relation to all strokes*, should not be employed as the sole means of distinguishing forms, as is done in many other systems.

To conserve mental energy, vowels and diphthongs should be recognizable by their forms, without a rule for interpretation. *Sounds*, as far as practicable, *should be recorded in the order in which they are heard*. This is particularly true of initial vowels; also the inserting of vowels, after the outline has been written, should be reduced to the minimum.

	-	∪	/	-())
ā-d	ō-d	ō-n	ē-j	ō-th	ō-r	ē-z-ī
aid	owed	own	edge	oath	oar	easy

The vowel in each of the above words is quite important and should be written; but in all shorthand constructed similar to the above, these initial vowels are written after the strokes are finished; or, in other words, the order of the sounds as heard in the first word, is *a-d*, yet the hand performs in the order of *d-a*. This is, of course, very illogical, and should be avoided.

Words should be written in the order in which they are heard. Abbreviating schemes, such as the following:

)	∪		
it-will	these-will	can-you	what-we	at-all

in which the *hook*, in each instance, though written *first*, represents the *second* word in the phrase, *will, you, we, all, etc.*, are an unnecessary mental strain, and should be avoided.

The position of a phrase, in order to be of the greatest possible value to speed or legibility, and at the same time to be written with the least expenditure of mental energy, should be determined by the *first* word, and not by the second, or any subsequent word, as is true of many systems.

Each stroke should be written in the same unvarying direction, without regard to the particular sound or stroke which immediately precedes or follows it.

The writer should not be required to think of some sound, or form, or both, two or three strokes in advance of the one he wishes to write, in order to properly locate that stroke. A rule for writing in position to express a vowel should deal only with the consonant to be written.

In order to properly locate each of the following outlines, according to many systems coming under the first school of thought, the writer must decide where the *second* stroke will finish before he writes the first;



and in the following the same is true of the *third* and *fourth* strokes, since the position of the *first* stroke is determined by the first *downward* stroke,