

**THE REPORTER'S ASSISTANT:
BEING AN EXPOSITION OF
THE REPORTING STYLE OF
PHOTOGRAPHY**

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The Reporter's Assistant: Being an Exposition of the Reporting Style of Photography by Robert Patterson

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ROBERT PATTERSON

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OF
PHONOGRAPHY.

BY
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P R E F A C E .

THE present essay is intended as a guide to those who, having mastered the corresponding style of Phonography, wish to enter upon the study of Reporting. In the preparation of it, we have kept constantly in view the class for whom it was designed. We have assumed their ability to write the corresponding style with rapidity and correctness; selecting forms which shall be, at the same time, short and legible. It seemed useless, therefore, to clog our work with information on the points of difficulty presented by that style alone,—to make it, in any sense, a consulting dictionary of corresponding phonography. In a few cases, indeed, we have trenched upon this ground; but our general aim was simply to point out wherein the Reporting differs from a properly written Corresponding style, and to set forth its distinctive features in a few comprehensive rules, deduced from a careful analysis of Mr. Pitman's works on the subject.

We cannot lose this opportunity of commending the study of phonography to the uninitiated who may chance

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to read this preface. They would then be convinced,—from its ease of acquisition, its complete legibility, its unrivaled brevity, and above all its sound philosophical basis,—that it is the most perfect system of writing ever invented; before which the present cumbrous method must as surely give way, as has the stage-coach before the locomotive. Of the several meritorious works already before the public on the subject, we would recommend Prof. James C. Booth's Phonographic Instructor as being, from its very complete series of progressive exercises, the most practically useful.

THE
REPORTER'S ASSISTANT.

§ 1.—THE vowels are very generally omitted in reporting. A practiced phonographer, who has become familiarized with the general appearance of words in their skeleton outlines, is not put to much inconvenience from the omission of their vowels, but still this should not be carried any further than the exigencies of reporting require; and, in particular, all uncommon words, proper names, and words which the context might not enable us to distinguish from others having the same outline, should, if possible, be vocalized.

§ 2.—The prefix dots for *com* or *con* and *accom*, the circle for *circum*, the adverbial termination *ly*, and punctuation, are also more or less omitted. But these omissions should not be carried beyond the necessities of the case, and the omission of the prefix dot, particularly, would in

some words be apt to create perplexity, from the forms being alike in outline with those of other unvocalized words confusable in sense. Its insertion is, for this reason, advisable in the following examples:—commit, commodious, conductor, condescend, common, commence. (See Key No. 1.)

The period in punctuation may be *intimated* in the report by writing the first word of the following sentence at a greater distance than usual.

§ 3.—Some assistance is given, in reading an unvocalized report, from the positions in which the skeletons are written. These positions recognized in reporting are three. A *horizontal* skeleton is in the first, second, or third position, according as it is written above, on, or slightly below, the line of writing. A skeleton containing one or more *inclined* inflections,* is in the first, second, or third position

* We design by the term *inflection* to express not merely a single consonant letter, but also a half-sized one, or either of these with hooks, loops, or circles, attached to them. Thus the words eat, seat, cities, station, seated, stationed, taste, fashion, as we have written them in the Key (See No. 2), contain each a single inflection; dist, dusty, direct, direction, soberly, preparation, have two inflections; thoroughly, purpose, functionary, have three. We are aware that the term should, with more propriety, be confined to express what is written with a single bending or motion of the hand, while we have extended it to include also what is the result of a compound motion; but as *some* word was necessary to express our idea, we have chosen what seemed to us the most suggestive.

according as the first inclined inflection has its *lowest* portion resting slightly above, on, or below the line of writing.

EXAMPLES. (Key No. 3.)—1st Position. Key, keen, keener, mingle, hive, fine, life, rock, peer, indeed. 2d Position. Oak, cane, money, wave, fans, rake, loaf, pair, ended. 3d Position. Cow, coon, manna, few, fan, rack, laugh, pure, no doubt.

§ 4.—*Inclined skeletons of full length, and of but one inflection, are written in the first, second, or third positions, according as their accented vowel is a first, second, or third place one.*

EXAMPLES. (Key No. 4.)—Height, vic, fee, heed, wish, heap, hitch, jaw, heath, ease, bias, raw, lie. Cat, head, heavy, foe, lay, pay, show, ray. Few, happy, view, shoe, allow, arrow, dew, hatch.

EXCEPTIONS. 1st. (Key No. 5.)—Condition, addition, this, though, those, (thus)* other, (whether,) us, whole.

2d. Where we insert a vowel or prefix they will generally suffice to prevent any ambiguity, and the word may be written in the second position, which is always the most convenient.

EXAMPLES. (Key No. 6.)—Commit, conceal, conceive, conceit, conjure, idea, wish.

3d. The following word-signs of the corresponding style are exceptions, namely: Are, be, been, do, have, upon, it, which, will; and also the phraseograms derived from the same, for example, (Key No. 7.) are as, it is, (it has,) it will, which is, (which has,) which will.

4th. Skeletons of a single inflection, which include a large

* Wherever, in the examples, a word or phrase following another is placed in a parenthesis, it is to be understood that both are represented by the same phonographic outline and in the same position, so that in the Key but the single form will be employed.