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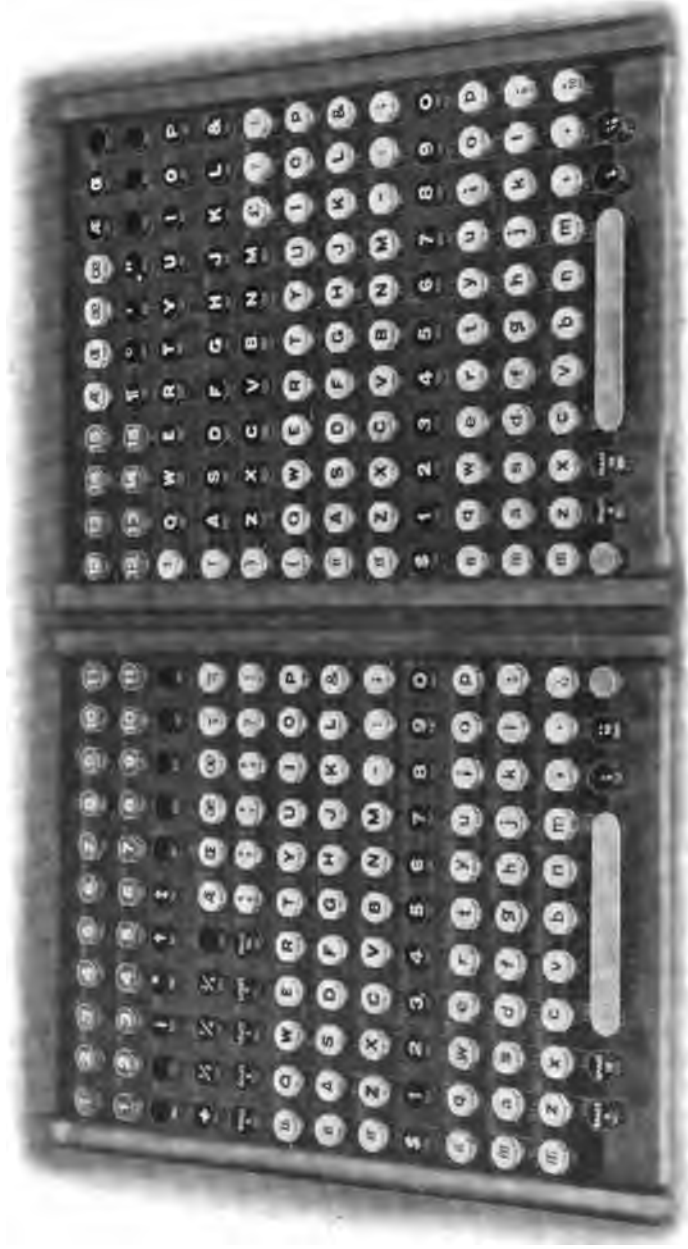
L292

1913



# OPERATING THE MONOTYPE KEYBOARD

“Always hit the same key with the same finger”



*The Composing Machine Like a Typewriter*



SECOND EDITION  
*(Enlarged and Revised)*

PHILADELPHIA

LANSTON MONOTYPE MACHINE COMPANY  
1913

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BY  
LANSTON MONOTYPE  
MACHINE COMPANY



## “Always Hit the Same Key with the Same Finger”

So remarkable has been our success in applying the universal typewriter keyboard to the MONOTYPE COMPOSING MACHINE that any comment on the advantages of this logical arrangement of keys is superfluous. Experienced operators who have changed, either from our old style KEYBOARD or from other composing machines, to the Style D KEYBOARD are unanimous in saying that they have very materially increased their speed while they have at the same time greatly reduced the mental and physical effort of operating. Compositors who have gone from the case to the KEYBOARD—in introducing machines it is always our policy to teach compositors in the office to operate the KEYBOARD, thus bringing to the MONOTYPE the skill of the men who have been doing at the case what the machines are to do—these men who have never had any experience on composing machines, after a very few weeks of practice, have qualified as both rapid and accurate operators. In short, all experience proves that the MONOTYPE KEYBOARD with the universal typewriter key arrangement for all alphabets is “*The simplest, and fastest composing machine, the easiest to learn and the easiest to operate.*”

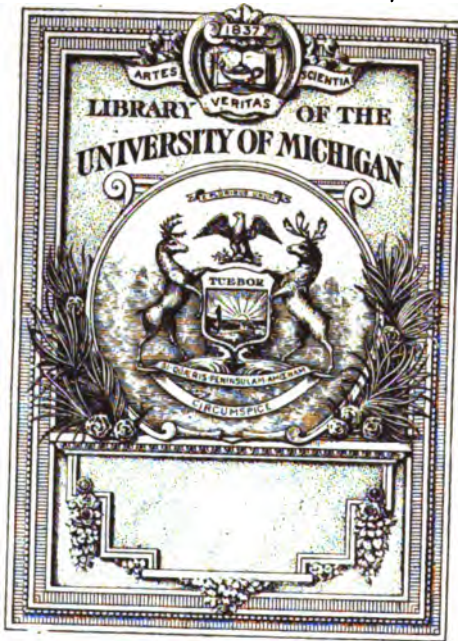
With the universal typewriter keyboard the operator can transform words into key-strokes at the maximum speed with the minimum effort because it is the only key arrangement that enables him to “always hit the same key with the same finger.”

*Always hit the same key with the same finger:* The operator who has the backbone to “start right” to spend a little time on practice, to learn to always hit the same key with the same finger, not only relieves himself of the brain-strain of deciding ten thousand or more times a day what finger to use, but also, he is able to work at a uniformly high speed that the “hit or miss” operator can never hope to approach. Correct fingering means consistency of operation and this is the secret of big production in any kind of work—the tortoise was the first efficiency expert. Under the hands of a skillful operator the KEYBOARD clicks as uniformly as a clock ticks. Indeed, in setting 5000 ems an hour the man who fingers correctly makes so little effort that the “hit-or-miss” operator absolutely refuses to believe that more than 2000 ems an hour are being set until he “times the bell.”

“*The easiest to learn*”: To make still easier the work of the compositor who wishes to become an expert on the MONOTYPE KEYBOARD is the object of this book of exercises. There is no better way to learn to “always hit the same key with the same fingers” than to practice these exercises on a typewriter like our KEYBOARD, one with the straight line key arrangement and no shift key; for example, the Smith-Premier. Practicing the correct method of fingering in his home on a typewriter the compositor can go slowly and make every motion correctly and very quickly develop an easy, accurate, natural finger motion.

To always hit the same key with the same finger is simply a question of memory training and muscle training. *Memory training* to associate the letters of the alphabet with the fingers that produce them, so that each letter means a definite motion of a definite finger. *Muscle training*, so that the fingers will move swiftly and accurately to the required keys and stop when they get there. To the man who has not properly trained his muscles, operating must be not unlike driving a balky horse—the untrained operator must be continually urging his fingers, through his nerves, to “Go on,” “Stop,” “Come back.”

The exercises in this book are based on the Fritz-Eldridge System of Typewriting, originated by Miss Fritz, who has for years held the championship for speed and accuracy in typewriting, and we record our appreciation of the courtesy of the American Book Co., whose kindly co-operation has enabled us to use much of the material in their book, the “Fritz-Eldridge Expert Typewriting.” Before taking up the exercises on page 10, the student should read carefully the following abridged from our own book “The Monotype System.”



THE GIFT OF  
Mr. W. C. Hollands

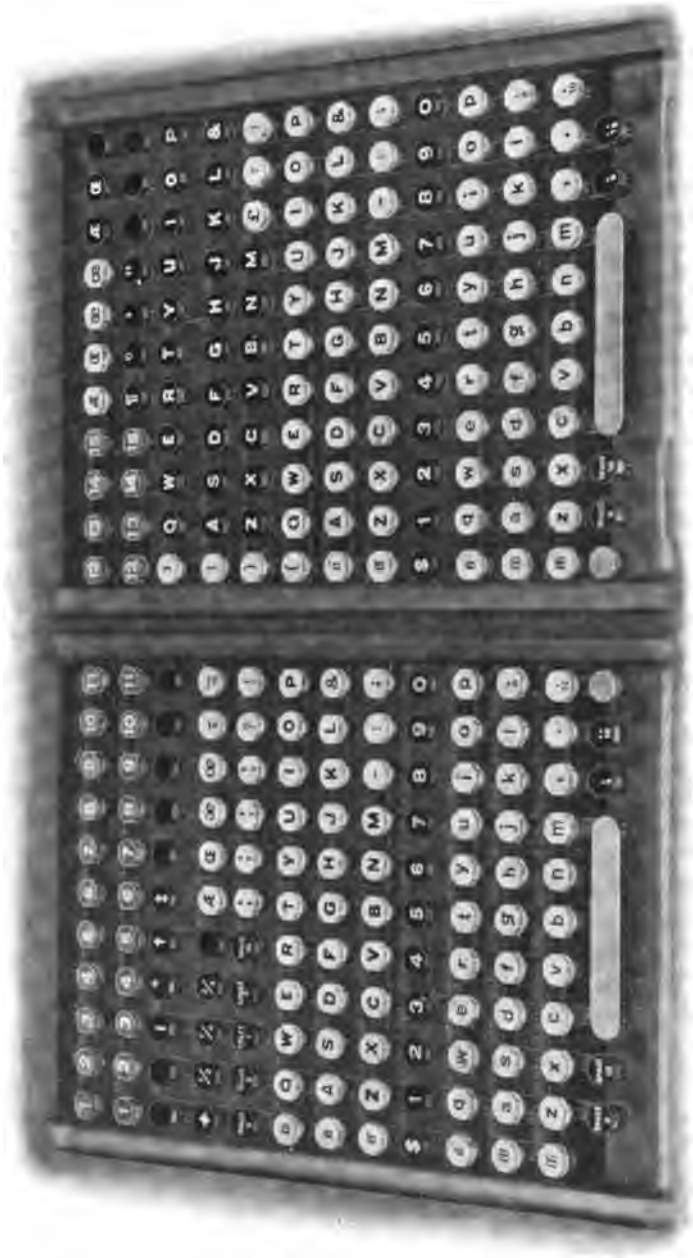
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# Get the habit: Always hit the same Key with the same Finger

## EXERCISE XXXII (Continued)

The following is given for practice in the use of fixed spaces as explained in CHAP. XXVIII and Exercise 9, page 245, "THE MONOTYPE SYSTEM."

Ames, Fred A.	Streeter, Henry B.	Hall, George W.
Barker, George V.	Sullivan, Daniel F.	Hemenway, Silas
Bellows, Simeon M.	Thayer, Romanzo	Hurley, Thomas
Brown, Benjamin F.	Ward, Samuel W.	Johnson, Orin A.
Bremen, Thomas F.	O'Sullivan, John	Kelleher, Thomas J.
Burbank, Frank F.	Hall, George W.	Kerwick, Richard J.
Casey, John F.	Hemenway, Silas D.	Lavolette, Henry A.
Chamberlain, Charles	Hurley, Thomas	Lambard, Eneas
Craley, Matthew E.	Johnson, Orin A.	Mason, William H.
Clifford, Dennis J.	Mathews, Robert F.	Davis, J. Clarence
Condy, William A.	McCarthy, Daniel	Davidson, James T.
Eaton, Fred C.	McCarthy, Edward	Donohue, James
Gould, Charles F.	Barker, Charles W.	Keyes, John
Jackson, George A.	Barker, Jerome G.	Knigh, James W.
Ames, Fred A.	Burke, James J.	Legasey, John
Barker, George V.	Blake, Oliver	March, Addison
Bellows, Simeon M.	Brady, William H.	Power, Pierce P.
Brenann, Thomas F.	Bulger, Hugh F.	Sinnot, Joseph H.
Keyes, John	Mathews, Robert F.	Barker, Charles H.
Knigh, James W.	McCarthy, Daniel	Barker, Jerome G.
Legasey, John	McCarthy, Edward	Burke, James E.
March, Addison	Barker, Charles W.	Blake, Olevir
Shank, Herbert	Walker, H. L.	Barnes, James
Power, Pierce P.	Barker, John B.	Brady, Charles G.
Sinnott, John V.	Burke, James L.	Bulger, Hugh F.
Streeter, Henry B.	Blakey, William	Clifford, Dannie E.
Streeter, Harry C.	Blake, Ollie	Condy, Bill B.
Sullivan, Maryle	Brady, Charles E.	Crony, Matty
Thayer, Romeo	Bulger, Hugh F.	Eagle, French
Ward, Samuel W.	Lacey, Kelsey	Manning, Z. Q.
O'Sullivan, K. W.	Trilby, T. B.	Quirk, A. I.

Practice on the following Date Lines and Signatures will give practice in changing from one alphabet to another; Roman caps, lower case, and small caps, and Italic caps and lower case.

### DATE LINES AND SIGNATURES

Very respectfully,  
  
THE WHITE HOUSE  
Washington, D. C., January 1, 1906  
JAMES SRALEY,  
Teacher.

I am, very respectfully, yours,  
  
TREASURY DEPARTMENT  
OFFICE OF THE AUDITOR FOR THE STATE  
Washington, D. C., May 4, 1905  
(Signed) JOHN RANDOLPH,  
Assistant Clerk Court of Claims.

On behalf of the Philadelphia Chamber of Commerce.  
PHILADELPHIA CHAMBER OF COMMERCE.  
Philadelphia, May 26, 1905.  
Geo. W. Phillips,  
SAM'L CAMPBELL,  
H. H. STROHMAYER & Co.  
Committee.

To THE SECRETARY OF THE INTERIOR.  
(Signed) JOHN S. HENDERSON,  
JNO. A. CAIDWELL,  
Committee on the part of the House of Representatives.  
(Signed) Wm. F. Vitas,  
JAMES McMILLAN,  
Committee on the part of the Senate.

[SEAL] RICHARD DOE, [SEAL]  
In the presence of  
A. B. BROWN,  
JOHN DOE, BARTLETT, ROBINS & Co. [SEAL]

# Operating the Keyboard

1. The fundamental idea in the design of the MONOTYPE has been to furnish the compositor with a machine to trans-form copy into composition at the *maximum speed with the minimum effort*. *MINIMUM EFFORT*: We urge that you study carefully the following, bearing in mind that adherence to these rules, developed by practical men after years of study of all composing machines, means a better day's work—better for the employer, because of more product; better for the operator, because of less fatigue at the end of the day. *Mark this*: There is no more reason for a beginner on the MONOTYPE to "use his own judgment," about how to sit, the position of the copy, and the method of fingering than for an apprentice learning to set type to change the lay of the case to suit his whims. *After* an operator has learned to sit properly and hit the Keys correctly he may depart, with some show of reason, from standard practice if he wants to—but *he won't*.

2. The quality and quantity of a man's work depend largely upon the conditions under which he works; every body knows the marked effect that good ventilation and proper lighting have upon output. Scientists tell us that fatigue is due to a poison, the "toxin of fatigue," generated in the body at work. Under proper conditions the body takes care of itself and produces enough anti-toxin to neutralize this toxin of fatigue, but if the latter be generated in too great quantities, a steady self-poisoning results. It is the knowledge of this fact that has made motion-study of such great value; it means the conservation of energy of workmen by observing, in most minute detail, the motions required to perform a given piece of work and then analyzing and studying this data so that, by changing the methods of working and the tools used, all useless motions are eliminated. Great as is the increase in output thus produced, this is less impressive than the conservation of the workman's resources, for the elimination of needless fatigue enables him to get more out of life in both his working and in his leisure hours.

3. The design of the MONOTYPE KEYBOARD, with the universal typewriter arrangement of Keys, is based upon years of motion study. Not only does this key arrangement reduce the finger motions to the minimum, but what is even more important in saving fatigue, it makes even greater reductions in mental effort. The operator who fingers the Keys properly *always hits the same Key with the same finger*, which means elimination of the brain strain of selection. "To make up your mind" requires effort even in the simplest matters. Offer a man two apples exactly alike; before taking one his brain must make a decision as to which to take. The operator who has no definite and logical method of fingering forces his brain to perform the operation of deciding which finger to use thousands of times each day. The operator who learns at the start the correct method of fingering, "makes up his mind" once for all, and sticks to it; then fingering quickly becomes a matter of habit, a lower case "t" in the copy means to his brain a definite movement of the left forefinger; when the eye sees that character the brain almost automatically, certainly without any effort of selection, causes the left forefinger to make the required motion. In the same way complete words become signals for a series of motions; thus, without decisions, without analysis, the word "and" causes the brain of the skilled operator to make three fingers stroke necessary to compose this word. *Do not underestimate the brain strain of making decisions, and remember that the more fatigued the brain and body, the harder it is "to make up your mind"; every man has come home at the end of a hard day's work so tired that deciding whether to stay home or go out for the evening has been a real problem.*

selection of his chair is most important. Keeping the body in a fixed position consumes quite as much energy as working; few men can stand at "attention" for more than an hour, and to sit on a stool, with hands in lap, without any support for the back for any length of time is indeed a task. The folly of expending any energy on supporting the body when a suitable chair will do this work is obvious. Fig. 1 shows the correct chair for the MONOTYPE operator, solid and rigid as possible and *without adjustment of any kind*. No adjustable chair can be as rigid as the chair shown, and *any adjustment in the chair is entirely unnecessary because the*

*Keyboard itself is adjustable for height*. The operator should sit as far back as possible, supporting his back against the back of the chair, with his feet resting easily on the floor (see Frontispiece). Thus, the chair back saves all the effort and work of supporting and balancing the trunk; since the chair supports the body, the position of the feet is quite immaterial; a man with no legs would be perfectly comfortable in this chair. The height of the seat of the chair is of no consequence (since the KEYBOARD is adjustable for height) unless the operator's legs are so short that, when the heels are resting on the floor directly



FIGURE 1

**KEYBOARD CHAIR:** Note the solid construction and the straight back to give support to the operator. This space should be about half an inch. The back of the chair should be almost straight, leaning back from perpendicular one and one-half inches to the foot. The front legs of the chair shown in Fig. 1 were shortened three-quarters of an inch to make the angle of the back correct. A chair of which the sides of the back come forward, like a kitchen chair, is not satisfactory for a stout person, and for any one it is annoying to have the arms, in operating position, touch any part of the chair. Sit well back; *do not sit forward and slouch back*, for this position is an unnecessary strain and also cramps the chest and prevents easy, natural breathing.

5. The KEYBOARD is adjusted for height by turning the HAND WHEEL on the COLUMN SCREW at the top of the STAND-ARD. The BOARD should be as low as possible, to allow comfortable clearance for the thighs beneath its front. The lower the BOARD, the less possibility of "reaching up" for the KEYS in the bottom rows; the forearms should slope down slightly to the hands when the fingers rest on the second row of KEYS from the bottom, as shown in Frontispiece. If the hands be higher than the elbows, the circulation of the blood is impeded and fatigue results much more quickly; when the hands hang easily at the side the fingers do not become tired and numb, as they soon do if held higher than the elbows.

6. The BOARD should be as close to the operator as possible because, in this position, the arms hang easily at the sides, as shown in the Frontispiece, which is a much less fatiguing position than when the elbows are held forward, in front of the shoulders. The less

**The Position of the Keyboard** forward the BOARD to the operator, the less the eye strain in reading the JUSTIFYING

Get the habit: Always hit the same Key with the same Finger

## EXERCISE XXXI (Continued)

### MONOTYPE ADVANTAGES

**A**S A COMPOSING MACHINE: It composes, automatically casts, evenly spaces with either high or low spaces and quads and delivers on ordinary galleys, ready for proving, sharp, deep-cut individual type (of any size from 5 point to 18 point) in perfectly justified lines of any measure up to 42 picas. With the 60-Pica Attachment any measure up to 60 Picas may be composed and cast. Each type is cast separately in the same manner and with the same accuracy with which foundry type is cast. The product of the Monotype is finished complete in the mold; it is not shaved by adjustable knives or "machined" to make it "near-perfect." The

6½x6½ picas

6½x6½ picas

height-to-paper, as well as the point and set size, is absolutely accurate; consequently, the saving in make-ready on press is greater than with any other kind of printing surface. The Keyboard has the same arrangement of keys as any

16 x 5 picas

and the test demonstrated versal Key-fastest Key ever devised ing thoughts strokes with effort and the maximum speed. The Monotype Keyboard is therefore as simple, as easy to learn and as easy to operate as any standard typewriter—the simplest, fastest and most flexible composing machine. The Keyboard operator has at his disposal, without the use of shift key or "pi" box, 225 characters and spaces; each controlled by its own Key. Each character has its own MATRIX and two characters are never permanently united on the same MATRIX, hence characters are cast on their true bodies without regard to the size of related but very different letters—the designer of Monotype faces never has to "create" a Roman and Italic cap I of the same width.

6½ x 5 picas

6½ x 5 picas

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## EXERCISE XXXII

**Hanging indentions and justification with eight and ten-unit leaders: Set in 8 point 8A, (8 1-2 set) Measure 25 picas**

For detailed explanation of method of setting the following matter, see Chap. XXIV and Exercise No. 21, page 257, "THE MONOTYPE SYSTEM."

ADVERTISER'S RECORD. Price based on size of book. 50 to 600 pages. . . .	\$6.00
AMERICAN HANDBOOK OF PRINTING. By <i>Edmund G. Gress</i> . Valuable to printers and to those who have to do with printing. About 315 pages, illustrated, cloth. . . .	2.00
A COMPOSITOR'S WORK. By <i>L. L. Crittenden</i> . 42 pages, 6x8. . . .	.50
A MONEY-MAKING SYSTEM FOR THE EMPLOYING PRINTER. By <i>Eden B. Stuart</i> . Bound in Buckram, stamped in gold. . . .	1.00
ACTUAL COSTS IN PRINTING. By <i>Isaac H. Blanchard</i> . \$5.00. Style 2. Annual Tables for Printers and Binders. . . .	2.00
ALPHABETS—A HANDBOOK OF LETTERING. By <i>Edward F. Strange</i> . 294 pages, profusely illustrated, cloth. . . .	1.50
AMERICAN MANUAL OF TYPOGRAPHY. By <i>George French, Edmund G. Gress</i> and others. 180 pages, 9x12 inches, bound in heavy cover, cloth back, stamped in gold, gilt top, deckle-edged sub-titles. Postpaid. ART OF BOOKBINDING. By <i>J. W. Zaehnsdorf</i> , 200 pages, illustrated, eight plates, cloth. . . .	4.00
Postage 8 cents extra.	1.50
BOOKBINDING AND THE CARE OF BOOKS. By <i>Douglas Cockerell</i> . 317 pages, cloth. . . .	1.25
Postage 10 cents extra.	
BOOKBINDING FOR AMATEURS. By <i>W. J. E. Crane</i> . 184 pages, 156 illustrations, cloth. . . .	1.00
Postage 8 cents extra.	
BOOKBINDERS' HANDBOOK OF TYPE, SCALES, BULKS, EQUIVALENTS, ETC. By <i>Frederick H. Hitchcock</i> . 40 pages, 4x6, well bound. . . .	.50
CAMPBIE'S VEST-POCKET ESTIMATE BLANK-BOOK. By <i>J. W. Campsie</i> . . . .	.75

7. The Frontispiece shows the correct position for setting matter containing but little Italic or Boldface; that is, for setting Roman on the left KEYBANK. For occasional matter on the right side of the KEYBOARD the BOARD OPERATING may be turned to bring that side nearer the operator; it is much easier to turn the BOARD on its STANDARD than to shift the chair; if the matter requires the frequent use of both sides of the BOARD, the operator should sit more to the right, nearer the center of the BOARD than shown in the Frontispiece. Leaning back comfortably in the chair the operator's trunk is supported by the chair, and all strain of balancing the body is eliminated. He can breathe freely and naturally because his chest is not cramped. A slight lift of the head to the left moves his eyes from the KEYS into position to read the copy without any strain of focusing. The arms hang easily at the sides and, when the fingers rest on the second row of KEYS from the bottom, the forearms slope slightly downward and forward. An operator who has thus adjusted his KEYBOARD and COPY HOLDER to suit his physical requirements and his eyesight, who knows how to sit easily, without cramping or strain, letting the chair do its share of the work, can work as rapidly and as comfortably an hour before quitting time as an hour after starting time. "Constancy of operating" is the secret of the success of the MONOTYPE CASTING MACHINE; it is equally the secret of the success of the competent KEYBOARD operator. Temporary bursts of great speed that cannot be sustained are wearing on the operator and his employer too, who not unnaturally attributes slowdowns to laziness. Be comfortable, don't fritter away your energy in non-productive effort, learn to finger the BOARD correctly—"always hit the same Key with the same finger"—get into the swing of operating, strike a good gait that you can keep up. The brain strain when working rapidly is much less than when working slowly; if you doubt this, try to keep track of the cards when playing with people who "take all day" to decide what card to play.

## Position of the Copy

8. The COPY HOLDER is adjustable in every direction, up and down, forward and back, right and left, and to vary the angle of the copy from perpendicular. This last adjustment is quite important, and varies with the height of the operator's eyes above the seat of the chair; a line from the eyes should not be perpendicular with the copy but should make a slight angle, just as in holding a book comfortably for reading. *Always work from the copy below the guide bar beneath the roller*; never work above the roller, where the copy has no support. Furthermore, if the copy be read above the roller it may be necessary to move the copy up to see the words to complete the line. For tabular and other intricate matter, or with bad copy, the guide is necessary, but for ordinary work learn not to depend upon the copy guide. With unnecessary, and the operator who starts right, and does not get the habit of depending upon the guide, saves many needless motions by not having to adjust the copy at the end of each line; three or four inches of copy can be read comfortably below the guide. To adjust the copy, turn the front and back rollers by pressing on their outside surfaces with the thumb and forefinger of the left hand, at the same time striking, with the right hand, the required JUSTIFYING KEYS to end the line. *Making simultaneously the motions for the copy adjusting and justifying* means a marked increase in product, especially on narrow measure work. Thus, if the copy is to be adjusted as soon as the last character in the line has been struck, move the right hand to the top of the BOARD, to strike the JUSTIFYING KEYS while depressing the JUSTIFYING-SCALE KEY with the forefinger of the left hand; as soon as the JUSTIFYING SCALE has been read, move the left hand from the SCALE KEY to the COPY HOLDER and strike the JUSTIFYING KEYS with the right hand while advancing the copy with the left. For

9. The preceding paragraph explains the movements of the right and left hands at the end of the line if the copy is adjusted; if this is not necessary, use the JUSTIFYING KEYS as follows: Depress the JUSTIFYING-SCALE KEY with the little finger of the right hand (the finger nearest this KEY when setting Roman) and, at the same time, raise the left hand to the top of the BOARD ready to justify as soon as the SCALE is read. If any of the JUSTIFYING KEYS on the right KEYBANK (12 to 15 inclusive) be required, it is easier to raise the right hand from the SCALE KEY than to reach across for these KEYS with the left. Most operators could increase their product at least ten per cent. by a little study of their motions between hitting the last character KEY for the finished line and the first KEY for the next line.

10. The proper position for the copy is one of the most important points in operating, for upon this depends the amount of eye-strain. The operator's eyes are on the horizontal rows of the KEYS most of the time in operating and the most severe strain that can be put on the eyes is to look at an object at an angle; that is, focus one eye up and the other down. Therefore, make certain that the lines of the copy, when the head is lifted and turned to look at it, are in the same plane as the horizontal rows of the KEYS. To test this, rest one end of a book, or light piece of board, against the bridge of the nose and sight down this, when sitting directly in front of the left KEYBANK in operating position (¶4), and hold the board so that its lower edge lines with a horizontal row of KEYS. Then, holding the board in this position relative to the head, turn the head and the board together and make sure that the lines of the copy are parallel with the lower edge of the board, just as the KEYS were. When working, the head is both turned and lifted to read the copy, but if the lower lines of the copy are at the correct angle, the lines above, at the reading point, will also be at the same angle. Have the copy near enough the eyes so that it can be read easily and without strain when leaning back in the chair (¶4). Do not have the copy too low; the Frontispiece shows the correct position; to work from low copy keeps the head down and cramps the neck. An experienced operator who, through constant use of the correct method of fingering, has acquired the touch system and consequently does not have to look at the KEYS should have the reading point of the copy in line with the EM SCALE; for a beginner the copy should be about two inches lower.

11. The KEYBOARD should be placed near a window, so that the light, over the operator's left shoulder, falls directly on the copy. The BOARD may be turned from left to right, to suit the light, without altering its height. The best arrangement of artificial light, where incandescent lights are used, is to attach an adjustable lamp bracket to the left side of the KEYBOARD (Frontispiece) to bring the light over the COPY HOLDER so that it falls directly on the copy. Usually the general light of the room is quite enough for the KEYS, EM SCALE, JUSTIFYING SCALE, and UNIT INDICATOR, which ought not to be so strongly illuminated that the light is reflected from them into the operator's eyes; but if this light is not strong enough, the lamp bracket may be turned just enough to light these without putting them in full glare of the light. Hanging lights are not satisfactory because, when close enough to the KEYBOARD to light the copy, the light is almost certain to strike the operator's eyes when he looks up at the paper ribbon. Glancing frequently at a bright light is a severe and entirely needless strain on the eyes; the BOARD should be placed so that, when the operator looks up at the paper ribbon, his eyes are not dazzled by lights behind the KEYBOARD.

**Fingering the Universal Typewriter Keyboard**  
12. The Monotype is the only composing machine with the universal typewriter keyboard; it is therefore the only machine in which the key positions are determined by the requirements of the operator and not by the mechanical limitations of the



## Get the habit: Always hit the same Key with the same Finger

### EXERCISE XXX

Allowance for Side Heads : Set in 8 point 8A (8 1-2 set), Measure 25 picas

This Exercise is the same principle as in Exercise XXVIII, except that, before the allowance is made, the width of the inserted matter must be obtained as explained in Chap. XIX of "THE MONOTYPE SYSTEM." Note: The type used for the side head is 9 point 25J (9½ set), Arrangement Job C1.

The KEYBOARD is adjusted for height by turning the HAND WHEEL on the COLUMN SCREW at the top of the STRANDARD. The BOARD should be as low as possible, to allow comfortable clearance for the thighs beneath its front. The lower the

BOARD, the less possibility of "reaching up" for the KEYS in the bottom row; the forearms should slope down slightly to the hands when the fingers rest on the second row of KEYS from the bottom, as shown in Frontispiece. If the hands be higher than the elbows, the circulation of the blood is impeded and fatigue results much more quickly; when the hands hang easily at the side the fingers do not become tired and numb, as they soon do if held higher than the elbows.

The BOARD should be as close to the operator as possible because, in this position, the arms hang easily at the sides, as shown in the Frontispiece, which is a much less fatiguing position than when the elbows are held forward, in front of the shoulders. The nearer the BOARD to the operator, the less the eye strain in reading the JUSTIFYING SCALE and, a most

**The Position of the Keyboard** important matter in tabular work, the EM SCALE and the UNIT INDICATOR.

The Frontispiece shows the correct position for setting matter containing but little Italic or Boldface; that is, for setting Roman on the left KEYBOARD. For occasional matter on the right side of the KEYBOARD the BOARD may be turned to bring that side nearer the operator; it is much easier to turn the BOARD on its STRANDARD than to shift the chair; if the matter requires the frequent use of both sides of the BOARD, the operator should sit more to the right, nearer the center of the BOARD than shown

in the Frontispiece. Leaning back comfortably in the chair the operator's trunk is supported by the chair, and all strain of balancing the body is eliminated. He can breathe freely and naturally because his chest is not cramped. A slight lift of the head to the left moves his eyes from the KEYS into position to read the copy without any strain of focusing. The arms hang easily at the sides and, when the fingers rest on the second row of KEYS from the bottom, the forearms slope slightly downward and forward. An operator who has thus adjusted his KEYBOARD and COPY HOLDER to suit his physical requirements and his eyesight, who knows how to sit easily, without cramping or strain, letting the chair do its share of the work, can work as rapidly and as comfortably an hour before quitting time as an hour after starting time. "Constancy of operating" is the secret of the success of the MONOTYPE CASTING MACHINE; it is equally the secret of the success of the competent KEYBOARD operator. Temporary bursts of great speed that cannot be sustained are wearing on the operator and his employer too, who not unnaturally attributes slowness to laziness. Be comfortable, don't fritter away your energy in non-productive effort, learn to finger the BOARD correctly—"*always hit the same Key with the same finger*"—get into the swing of operating, strike a good gait that you can keep up. The brain strain when working rapidly is much less than when working slowly; if you doubt this, try to keep track of the cards when playing with people who "take all day" to decide what card to play.

### EXERCISE XXXI

Letter Spacing : Set in 8 point 8A (8 1-2 set), Measure 25 picas

This Exercise illustrates the two principles of letter spacing: *First*, increasing the width of letters a definite amount; for example, in the following, two units are added to each letter in the centre head "MONOTYPE ADVANTAGES" and one unit to each letter of the words in caps. "A COMPOSING MACHINE at the beginning of the paragraph. For details of this method, see Chap. XXVII of "THE MONOTYPE SYSTEM." *Second*, increasing the body size of the letters the required amount to justify a section of a line in which justifying spaces cannot be used to advantage; for example, the word "standard" at the left of the centre cut in the following Exercise. Note: The allowance for initials and cuts is made as illustrated in Exercises XXVIII and XXX; the 24-point initial A used is 18 points wide.

arrangement as in design; today, however much other features may vary, all have the universal typewriter keyboard. Why? Because it is the survival of the fittest. *Would you try a typewriter without the universal keyboard?*

**13.** The universal typewriter keyboard is universally used because the test of time has proved that it is the best arrangement for transforming words into keystrokes with the least mental and physical effort. It fully meets the requirements of normal people; that is, those who have two hands, each with four fingers and a thumb, and the common sense to reduce their work to the minimum by using these eight fingers and two thumbs intelligently, in a systematic manner, instead of jumping around like a squirrel in a cage and scrambling for the keys in any old way with any old finger.

**14.** The fundamental idea of the universal keyboard is to reduce to the minimum the motions, for motions require effort, of the two hands and their eight fingers; to this end, the work is divided between the

**The Allotment of the eight fingers according to their ability. Omitting, for the present, consideration of the ligatures (fi, ffi, etc.), and the em and en quads and leaders, the characters for each alphabet are arranged in ten vertical rows, each containing three characters, see Fig. 2. With the exception of the forefingers, which, because of their strength and flexibility, operate six KEYS each, the fingers are used for three KEYS only, and move one row up, or down, from the center horizontal row, the position of rest, and never to the**

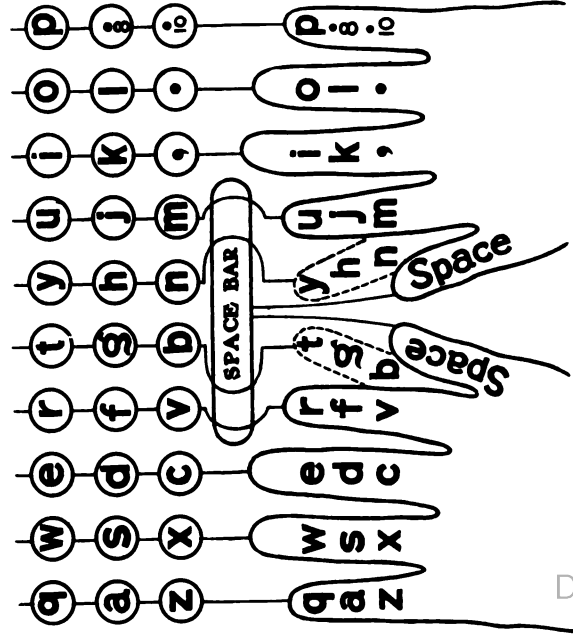


FIGURE 2  
The arrangement of the KEYS of the alphabet and the finger which is responsible for each.

right or left. Thus, every finger is "self-supporting," even the little finger must "work its passage"; indeed, it is made responsible for one of the most frequently used characters, "a"; it is not overworked, however, because its other two letters, "q" and "z," are so infrequently used that it rarely moves from "a," its position of rest. When an "a" is required, the operator pushes down the little finger of his left hand, without any effort, or motion, to find this character. With the exception of the forefingers, the movement of the other fingers is the same as just described; that is, one row up or down from the center position of rest. The forefingers operate six KEYS each, moving one row up and one row down; the left forefinger also moves one row to the right and the right forefinger one row to the left from their respective positions of rest. This extra space between the right and

same alphabet the maximum distance that any fingers, except the forefingers, move from their position of rest is seven-eighths of an inch, while the maximum movement of the forefingers is but one inch and one-eighth.

**15.** *The Monotype has not a "hair-trigger" touch:* While no typewriter made has as easy a touch as the pneumatic action of the MONOTYPE, the KEYS offer enough resistance so that the fingers may rest lightly upon them, which not only gives support to the hands but also enables the operator to keep his fingers in correct operating position on the KEYS. The value of this support to the fingers can not be overestimated; to appreciate it, compare the key action of the MONOTYPE with that of the linotype, where the slightest touch on a key causes a matrix to drop, which means that the operator is continuously making two opposing efforts, to hit the keys and not to hit the keys, with his hands held in front of him without any support whatever. Referring to Fig. 2, the fingers rest, in operating position, upon the following characters:

LEFT HAND FINGERS			RIGHT HAND FINGERS		
LITTLE	THIRD	SECOND FORE	FORE	SECOND	THIRD LITTLE
a	s	d	f	j	k
					l leader

**16.** A study of Fig. 2 will convince the most skeptical that either the hands were made to fit the universal keyboard or else this key arrangement was made to fit the hands, for the relation between the two is perfect.

**Distribution of Work** Not only is the movement of all fingers reduced to the minimum, but also the work is distributed between the eight fingers and two thumbs, so that instead of a few fingers working frantically to do all the work, all the fingers do their share: Result, very much more work with very much less effort. Note especially that the work is distributed between the right and left hands as evenly as possible and that the two hands alternate and co-operate in producing the most frequently used combinations. For example, "and" and "the":

a	struck with right forefinger	t	struck with left forefinger
d	" " left second finger	h	" " left second finger
space	" " right thumb	space	" " right thumb

**17.** *"The operator who fingers the KEYS properly always hits the same KEY with the same finger, which means elimination of brain strain of selection. To make up your mind requires effort even in the simplest matters . . ."*

**Always Hit the same KEY with the same Finger**

*The operator who has no definite and logical method of fingering forces his brain to perform the operation of deciding which finger to use thousands of times each day. The operator who learns at the start the correct method of fingering 'makes up his mind' once for all, and sticks to it; then fingering quickly becomes a matter of habit, a lower case 't' in the copy means to his brain a definite movement of the left forefinger; when the eye sees that character the brain almost automatically, certainly without any effort of selection, causes the left forefinger to make the required motion. In the same way complete words become signals for a series of motions; thus, without decisions, without analysis, the word 'and' causes the brain of the skilled operator to make the three finger strokes necessary to compose this word."*

**18.** *Keep the eyes on the KEYS while learning the correct method of fingering;* by watching the KEYS and selecting with the eyes the next KEY to be struck, the brain is saved the strain of trying to locate quickly, by memory, the position of the different KEYS. After the fingers have been trained, by practice, to move automat-

## Get the habit: Always hit the same Key with the same Finger

### EXERCISE XXVIII

Allowance for Initials and Cuts: Set in 8 point 8A (8 1-2 set), Measure 25 picas

For detailed explanation of method of allowing the necessary blank space (in ems and units of the set being composed) see CHAP. XXI of "THE MONOTYPE SYSTEM." Note: The 24-point initial cap I used in the following is 12 points wide.

**I**N THE MONOTYPE SYSTEM the MatriX for each character is a separate unit; no two characters are ever united on the same MatriX—therein lies the secret of the typographic quality of MONOTYPE faces and their flexibility for combinations: *A MatriX for each character, each MatriX a unit, these units combined in the MatriX Case as required, one alphabet imposes no limitations upon another;*

Cut 11 x 16 picas

the designer of MONOTYPE faces need not strain his ingenuity to make a Roman and Italic cap I look "near-well" on the same width body (I-J). But important as are the artistic advantages of having "each tub stand on its own bottom," these artistic advantages are almost insignificant when the commercial advantages of the Unit MatriX System are considered, for speaking within limits, the MONOTYPE user can combine any Roman with any Boldface of the same point size and give his customer "*what he wants when he wants it.*" The examples in our Specimen Book show that the limits to the combination of the same size Roman and Boldfaces are practically nil. Each single MatriX is a separate unit of bronze (*not brass*) .2" square; in its lower end is driven the character to be cast, and in the upper end is bored the conehole in which the taper end of the CENTERING PIN seats to bring the MatriX absolutely to correct line, in casting position, and to hold it on the Mold while the type is being cast. The sides of the MatriX are slotted to fit between the teeth of the COMB, which carry the MatriX in rows in the MatriX Case. The back of the COMB and two of its teeth enclose the MatriX on three sides while the back of the next COMB closes up the fourth side.

### EXERCISE XXIX

Allowance for Initials and Cuts requiring Double Justification: Set in 8 point 8A (8 1-2 set), Measure 25 picas

The allowance for the 24-point initial cap T (18 points wide) and for the cut is made as in Exercise XXVIII. For method of independently justifying two sections of the same line for a cut with reading matter on both sides, see CHAP. XXV of "THE MONOTYPE SYSTEM."

**T**HE FLEXIBILITY of the Monotype, the ease with which it handles the most intricate matter, is due to the simplicity of its justification system.

Perhaps this can best be appreciated from the following: Imagine a compositor's stick with an indicator that shows, to one-sixth of a three-to-ten space (one-eighteenth of an em), the amount set in any line, as well as the amount required to complete the regular spaces in the contained rubber spaces buttons in this magic stick, and perfectly justify the pressing these justifying tions of the line were com- would expand independ- different sections of the could use this stick with spaces, would any kind of errors for you? This is the MONOTYPE operator *ve say*: All that the com- stick, and more, he can do with this KEYBOARD: he can divide the full measure into several separate columns (the sum of the measures of these narrower columns equaling the full measure) and make a separate and distinct justification for each column. All these lines were composed and cast the full measure, just as this specimen reads. They were not set in separate columns and then combined, but at the end of each section the operator justified that section before beginning to set the next section of the same line. The justification is absolutely accurate for each column and full measure.

Cut 8½ x 9 picas

And suppose that by buttons, as different sections, as described for leaders, as described for intricate matter have any exactly the kind of stick uses. *Do you wonder that* compositor can do with his postor can do with his instantly justify a line of separate columns (the full measure) and make a separate and distinct justification for each column. All these lines were composed and cast the full measure, just as this specimen reads. They were not set in separate columns and then combined, but at the end of each section the operator justified that section before beginning to set the next section of the same line. The justification is absolutely accurate for each column and full measure.

continually looking from copy to KEYS. When you look at the copy, take a good look and get enough in your mind to keep your fingers busy for a reasonable time; don't bob your head constantly from copy to KEYS. *Don't try to learn the touch system;* the most indulgent employer will not pay for correcting the work of a "near-touch" operator. Learn to finger the KEYS correctly, *always hit the same Key with the same finger,* and you will not have to learn the touch system, it will come without effort, the reward of fingering correctly.

**19.** *Learn both the arrangement of KEYS and the fingers that control the different KEYS;* that is, memorize the diagram, Fig. 2, before starting to learn how to hit KEYS. The position

of these thirty characters, and the hands in operating position, should be so clearly impressed on the mind that you can

actually see them when you shut your eyes. First, learn the KEYS in the guide row (a, s, d, f, etc.) so that you can look at your fingers and instantly name the guide KEY for any finger. Next learn the KEYS by vertical rows, that is the KEYS operated by each finger above and below its KEY in the guide row, see Fig. 2, and, of course, the three extra KEYS for each forefinger. *You must be able to name instantly the correct finger for every letter of the alphabet as well as the letters for each finger.* We furnish a copy of Fig. 2 printed on a card that you can carry in your pocket to study in idle moments, on the street car, or while waiting for meals. It requires but little effort to thoroughly learn the KEYS and their fingers; practice associating the characters of the alphabet with the fingers that produce them. Then "e" becomes the signboard that tells the second finger of the left hand to move one row up from its position of rest, and "t" is an order for the left forefinger to move diagonally to the KEY one row above and to the right of this finger's position of rest. The tablet of blank KEY diagrams will be found most helpful in testing the thoroughness with which you have memorized fingers and KEYS. Fill in the alphabet, first, from "a" to "z"; second, from "z" to "a"; third, by the letters for each finger, "q" "a" "z" for the left little finger, etc. *This is the Memory Training necessary to become an expert operator.*

### Fingering

**20.** It is almost impossible to hit the KEYS correctly unless the operator is properly seated and the KEYBOARD and copy correctly adjusted to suit his physical requirements.

Before proceeding further, reread "The Position of the Operator", ¶4 to 7 inclusive. Let the tips of the fingers rest lightly upon the KEYS in the second row above the SPACE BAR, as explained in ¶15, and as shown in Fig. 3. The KEYS should



FIGURE 3

The hands in correct operating position, each finger resting naturally on the KEY assigned to it and the two thumbs on the SPACE BAR.

be pushed straight down; do not make the common mistake of striking the KEYS from the side, due to not keeping the backs of the hands in a horizontal plane. To get the correct

position place the finger-tips together, as shown in Fig. 4, and then, without moving the fingers, turn the hands over and place the finger-tips on the KEYS; after this is done, spread the fingers slightly so that they will rest on their respective KEYS (¶15), then drop the thumbs so that they will rest on the SPACE BAR.

**21.** Strike the KEYS with the tips of the fingers like an expert typist or skillful pianist; do not use the flat of the finger, like some linotype operators, who "comb the keys."

Use a quick, even stroke, and be sure that you **The Stroke** push the Key down as far as it will go. Do not use a staccato stroke; that is, a short sharp blow that trusts to luck to get the KEY down, instead of following it up. After getting the KEY down, withdraw the finger instantly so that the KEY may have time to regain its position before the next character is struck; speed and accu-



FIGURE 4

The method of evening up the finger tips before placing them on the KEYS, as shown in Fig. 3.

racy depend much more on getting off the KEYS quickly than in striking them quickly. Too much emphasis can not be placed upon this point; unless one KEY be cleared before the next is struck, the product will be worthless. Not only will some letters be missing, as is the case when a slovenly typist "piles up" the keys, but also the justification will be inaccurate and this means CASTER stoppages. *The operator who can not absolutely release one Key before striking the next is a luxury no employer can afford; such an operator wastes the time of both the Casting Machine and its operator, and his product will probably cost more to correct than to reset.*

**22.** Cultivate the power of the fingers and do not depend upon the muscles of the wrists; to work from the wrists means that the whole hand must be moved—the less movement

of the hands the less fatigue at the end of the day. Let the tips of the fingers rest on

their guide KEYS. *When you move a finger from its guide Key, to strike another Key*

*controlled by this finger, always move the finger back to its guide Key before hitting the next Key with this finger.*

LEFT HAND FINGERS

LITTLE THIRD SECOND FORE

a s d f

RIGHT HAND FINGERS

FORE SECOND THIRD LITTLE

j k l leader

Thus, to set the word "hum," see Fig. 2, move the right forefinger from its guide KEY (j) to the left to strike "h," and then move it back to its guide KEY (j); from the guide KEY move it up to "u" and then back to "j," the guide KEY, and from there down to "m." *Do not go directly from "h" to "u" and from "u" to "m"; Always return to the guide Key. This is the muscle training necessary to become an expert operator.* By following this system in practicing all the exercises in this book you can in a very short time train your fingers to move automatically to the right KEY. It is

## Get the habit: Always hit the same Key with the same Finger

### EXERCISE XXVII (Continued)

February 13. Los Angeles and San Bernardino Kite-shaped R. P. O., train 103, was wrecked at Redlands, Cal., at 6.59 p. m., without resultant injury to the clerk mail, or car. Delayed five hours.

March 13.--Cairo and New Orleans R. P. O., train 3, was held up by three masked men about 2 miles from New Orleans, La., at 7.15 p. m., One of the postal clerks was ordered from the car at the muzzle of a pistol and forced to assist in blowing the express car open with dynamite. A robber then entered the postal car and demanded the registered mail. The clerks endeavored to use strategy to evade this demand, but were brought to terms after a shot had been fired at them. Registered sack was cut open and contents taken, together with loose registered packages. A portion of this mail was found near the scene of the attack, and the balance recovered from the body of one of the robbers, who, being closely pursued, committed suicide to escape capture.

March 13.--Chicago and Minneapolis R. P. O., train 57 collided in the yards at Chicago, Ill., at six p. m., while the cars was being switched. One of the postal cars were telescoped and so badly wrecked as to compel its abandonment. One clerk Otto F. Borchert was severely injured, but no mail was lost or damaged.

March 13.--Chicago and Council Bluffs R. P. O. train 15, was wrecked near Kirkwood, Ill., at 1.15 a. m., the accident being caused by the breaking of a wheel of the tender. The train was running at a very high rate of speed, and it, was derailed. Two storage cars containing paper mail was thrown down an embankment and caught fire. Some of the mail was saved, but about 1,500 sacks was destroyed Clerks L. A. Goss Phillip J. O'neill James J. Corrigan F. W. Stevens E. T. Chandler Joseph A. Greaves and George R. McMannus was injured the latter severely, Delayed fifteen hours and thirty minutes.

April 1.--Atchison and Lenora R. P. O., train 2, was derailed near Kerwin Kansas, about 6.25 p. m., without following damage to the mail or injury to the clerk. Delayed eight hours.

April 1.--Cqmbell and Caruthersville RPO., train 3, was delayed six hours near Hayti, Mo., at 3 p. m., by the derailment of the tender. No mail was lost or damaged and the clerk was not injured.

Apr. 3.--Pueblo and Silverton R. P. O., train 115, was wrecked near Silverton, Colo., at 6.20 p. m., derailling the mail car and partially overturning it. The clerk was not injured however and no mail or lost damaged. Delayed thirty minutes.

April 3. New York and Pittsburg R. P. O., train 12. A sudden application of the breaks caused the platform of one of the postal cars to give way at Edgewood Park, Pa., without resultant damage to the mail or injury to the clerks. Delayed about one hour.

April 3.--Sedalia and Denison R. P. O., train 4, was wrecked at Durant, Ind Ter at 4.06 a. m., by the collision with a freight train which was onley partly on a siding. The clerks and mail escaped injury. Delayed about two hours and twelve minutes.

April 3.--Reno and Preston R. P. O. train 402 was derailed nere Caledonia, Minn. about 9.35 a. m., without loss or damage to the mail or injury to the Clerk. Delayed 3 hours and twenty-five minutes.

April 4.--St. Joseph and Oxford R. P. O., train 17, collided with a freight train at a railroad crossing at Endicott, Nebr., 5.30 p. m., but the clerks escaped injury and no damage to the mail resulted. Delayed six hours.

April 4.--Fulton and Grenada R. P. O., train 24, collided with a freight train near Jackson, Tenn., at 10 p. m. The clerk was not injured and there was but slight damage to the mail. Delayed ten hours.

April 5.--Cairo and New Orleans R. P. O., train 4, was wrecked in the yards at Memphis, Tenn., at 8 p. m., by colliding with cars on a side track, the accident being due to an open switch. No damage to the mail or injury to the clerks resulted. Delayed one hour and forty minutes.

Aug. 5.--New York and Washington R. P. O., train 23, collided with a shifting engine on the Eastern Branch bridge, Washington, D. C., at 3.55 a. m., slightly damaging the postle car, but causing no injury to the mail or clerks delayed about one hour.

Sept. 6.--Texarkana and El Paso R. P. O., train 2, collided with a train at Texarkana, Ark., at 7:23 p. m., the accident being caused by an open seitch. The clerk escaped injury and there were no damage to the mail delayed twenty monutes.

October 6.--Cumberland & Elkins R. P. O., train 4, was wrecked by running into a rock slide near Albert W. Va. at 4 p. m., derailling and slightly damaging the mail car. The clerk escaped injury and no mail was lost or damaged. Delayed five hours.

true that the finished operator does not always return his finger to the guide Key as described, but it is even more true that all experience proves that this method of returning to the guide Key is by far the quickest of learning to finger correctly. *Re-read this paragraph, it is by far the most important in the book.*



FIGURE 5

The second finger supported by the thumb and forefinger for quadding and leading out lines.

**23.** While it is true that some good operators use only the right thumb for spacing, it is equally true that they could work more easily if they used both thumbs, as nature intended. The operator who spaces with one thumb invariably holds this **Use Both Thumbs** spacing hand nearer the KEYBOARD, consequently the operator who spaces with both thumbs not only saves fatigue, but also secures a more uniform position of the hands and a much more uniform touch. If you end a word with the left hand, space with the right thumb, and *vice versa*.

**First:** Make up your mind whether you wish to use the system that imbeds the experience of the fastest and most skilful operators, or whether you wish to invent a system, or lack of system, for yourself.

**Second:** Before you attempt to hit the KEYS learn their location and to associate the KEYS with the respective fingers that control them, so that you can write down the twenty-six letters from memory; not in order in which they occur on the KEYBOARD, but in alphabetic order, from "a" to "z" and then from "z" to "a". You can test your knowledge of fingers and KEYS anywhere; repeat the alphabet to yourself and, as you say each letter, move the finger that operates the KEY for this letter.

**Third:** Give strict attention to every detail of the exercises; they have been prepared with great care and contain no unimportant matter—*the skipping has been done for you.*

**Fourth:** Don't add to your work by starting wrong; unlearning is harder than learning—go slowly.

**Fifth:** The exercises follow a regular sequence so that they are useless unless taken up in order and mastered; *do not attempt to set matter until the exercises have been completed.*

**Sixth:** Don't be afraid to touch the KEYS, and learn to keep your position by letting the fingers rest lightly on the guide KEYS. While the MONOTYPE KEYBOARD has a lighter touch than any standard typewriter, it is not a "hair-trigger" machine; its KEYS are intended to give some support to the hands, thus saving the operator from the physical strain of holding his hands out in the air, and the mental strain of trying to avoid touching KEYS inadvertently.

**Seventh:** Be accurate; above all *learn to set a clean proof.* Speed is greatly to be desired, but remember that while you can start slow and become a "swift," accuracy must be acquired now or never. Also *it pays not to overlook the fact that no one can tell by looking at a proof the speed of the operator who set it, but a dirty proof tells its own story.*

**24.** When several quads or leaders are required in succession, the KEY should be struck with a quick stroke from the wrist, using the second finger supported by the thumb and forefinger, as shown in Fig. 5. In this "Quadding Out" work the expert operator uses both quad (or leader) KEYS, striking the KEY on the left KEYBANK with the left second finger and the corresponding KEY on the other BANK with the right second finger. As it is essential that one KEY be released before the next is struck (721) this double stroke with the two hands requires considerable practice; do not try it on copy until you can run the EM-RACK POINTER, with no paper on the BOARD, from sixty ems to zero without losing a unit.

**25.** For those who are in earnest, who are determined to take advantage of the wonderful possibilities of the universal keyboard to give the maximum product with the minimum effort, we have prepared this book of

**Finger Exercises** finger exercises, with which it is a very simple matter to acquire the correct method of fingering and to learn always to hit the same KEY with the same finger. Beginning with exercises on the guide KEYS only, the student is next drilled to *move the finger from the guide Key to hit a Key and then back to the guide Key before hitting the next Key.* Then come exercises on the most frequently used words, sentences containing all the letters of the alphabet, words with the most common initial and terminal combinations, words with double letters, words for the left hand only and words for the right, and words containing the ligatures. If these exercises are practiced carefully you are certain to acquire the correct method of fingering. You can make no better investment, to earn money and to save effort, than to acquire an easy, accurate finger motion. To those who are in earnest in this we urge especial consideration of the following points:

## Get the habit: Always hit the same Key with the same Finger

### EXERCISE XXVII

Inaccurate Copy with Involved Style: Set in 10 point 25J (10 set), Measure 25 picas

Practice on following, an involved style from incorrectly spelled and improperly punctuated copy. Note: The first three paragraphs are correct and give the style to be followed throughout.

#### ACCIDENTS

January 8.--McNeil and Bienville R. P. O., train 2, ran into an open switch at Haynesville, Ia., at 7.35 p. m., no damage to the mail or injury to the clerk resulting. Delayed sixteen hours and fifteen minutes.

January 9.--Columbus and Gaulley Bridge R. P. O., train 1, was wrecked near Shrewbury, W. Va., at 5.36 a. m. No mail was lost or damaged, but Clerk B. B. Amos was slightly injured. Delayed five hours.

January 10.--Chicago, Elroy and St. Paul R. P. O., train 3. The mail car was struck by an engine in the yards at Elroy, Wis., about 4 a. m. The car was damaged, the letter mail thrown to the floor and soiled by oil and dirt, and Clerk John McCarthy painfully injured.

Jan 10.--Grandin & Willow Springs R. P. O., train 504, was wrecked near Chilton Mo. at 1.25 p. m., without damage to the mail or injury to the Clerk. Delayed about seven hours.

January 11. New Orleans and Marshall R. P. O., train 51 was run into by a switch engine in the yards at Shreveport La without injury to the mail or clerk.

January 11.--Anderson and Ladoga R. P. O., train 1 While this train was being switched at Advance, Ind., at eight P. M., the mail car collided with freight cars, resulting in clerk O. H. Hawkids being severely injured.

January 11.--Bay City, Plymouth & Detroit R. P. O., train six, collided head on with a freight train at Plymouth, Michigan, at 8:43 p. m., without loss or damage to the mail clerk Charles S. McBride was slightly injured and the male car badly wrecked.

January 11.--St. Paul and Spokane R. T. O., train 12, was wrecked by a broken rail at Green Station (n. o.), N. Dak., at 7:30 a. m., without damage to the mail or injury to the clerks. Delayed one hour and thirty minutes.

January 11.--Chicago and St. Louis R. P. O., train four, collided with a freight train at Carlinville, Ill., at 5 a. m., baldy damaging the Postal Car but causing no injury to the Clerks or mail. Delayed 4 hours and 30 minutes.

January 12.--New York and Chicago R. P. O., train 15. While the train was being made up in the station at Buffalo, N. Y., at 10.45 p. m., clerk Eli A. Torpy, while standing on the platform of the car and talking to a clerk on the outside of the train, was killed, the accident being caused by the engine backing with such force against the train as to throw him between the vestibules and crush his temples.

January 12. Chehalis and Southbend R. P. O., train 205, was wrecked by a landslide near Adna, Washington, at 6 p. m. The engine and a portion of the train were thrown into a river, but there was no damage to the mail and the Clerk sustained no injury delayed eight hours.

January 12.--Carbonado and Ocosta R. P. O., train 105, was wrecked near Porter, Wash., at 7.50 p. m., the train running into a washout. The mail car was thrown from the track and partly submerged in the river, one end filling with water and damaging a portion of the mail. The clerk escaped injury. Delayed about eighteen hours.

January 12.--New York & Pittsburg R. P. O., train 4, was struck by a passing freight train at Millcreek, Pa., at one a. m., damaging the Postal Car, but causing no injury to the clerks or mail. Delayed three hours and thirty minutes.

Jan 13.--Clarksdale and Jackson P. P. O., train 2, While the mail car of this train was being switched in the yards at Jackson, Miss., about 6 a. m., it was violently thrown against another car, resulting in serious injuries to Clerk C. N. Banderoft.

Feb. 12.--St. Paul and Havre R. P. O., train 3, was wrecked by a collision at Brockton Siding, (n. o.) Mont., at 6.50 a. m., without loss or damage to the mail, but slightly injuring Substitute clerk Wright. Delayed five hours.

Feb. 12.--Greatfalls and Neihart R. P. O., train 31, was derailed near Neihart Mont., 2.45 p. m., without following injury to the clerk or damage to the mail. Delayed one hour and thirty minutes.

February 13.--Texarkana and El Paso R. P. O., train 3 was run into by a switch engine in in the yards at Fort Worth, Tex., at 1.10 p. m., resulting in Clerk W. B. Brown being thrown to the floor of his car and severely injured.

# INTRODUCTION TO EXERCISES

The objects of these exercises are: *First*, to train the memory to associate the letters of the alphabet with their respective fingers so firmly that the letters become signals for definite finger motions. *Second*, to train the finger muscles so that the fingers make the motions required without any apparent effort. In short, to enable compositors who have the foresight to start right and to learn the easiest way of operating to do so in the shortest time with the least work.

The first nine exercises are the foundation of success as an operator. Practice them faithfully, slowly and *with your mind on the work*; a few hours spent on them to ground yourself thoroughly in the principles of fingering and to acquire a smooth, even motion will repay you a thousand-fold. *Don't hurry and don't skip.*

The fundamental principle of these exercises is to teach you to keep your fingers lightly on the guide keys (from left to right a s d f j k l leader) in order to, (a) avoid the strain of holding the hands in front of you unsupported; (b) "keep your place." When you strike any other key move the proper finger to this key, make the stroke, and then *move the finger back to its guide key before hitting the next key. Follow the rule of returning to the guide key in practicing all the exercises in this book*; in no other way can you quickly train your fingers to automatically estimate distance and direction.

The exercises are arranged to train one finger at a time, beginning with the strongest fingers, the forefingers, and no exercise introduces more than four new keys; that is, two motions for each finger. Each exercise includes a review of the work of the previous exercises, for the practice words include all of the letters previously learned and at least one letter of the new exercise. To impress upon your memory the importance of returning to the guide key before making the next stroke, to help this become automatic, the first seven exercises contain no words that require a movement of more than one row, that is from the guide key to the row above (top row) or to the row below (bottom row); there are in these seven exercises no temptations to jump from the top to the bottom row, for example,

Keep your mind on your work and your eyes on the keys; as you strike a key think of its location and the finger that makes the stroke.

Above all, cultivate a smooth, even stroke, try to work slowly and at uniform speed, make a point at the start of not hitting more than thirty keys a minute. Strike the key with the tip of the finger, *do not* use the flat of the finger like a linotype operator. *Be sure that you push the key down as far as it will go. Do not* use a staccato stroke, a sharp blow that trusts to luck to get the key down, instead of following it up. By always returning to the guide key, before hitting the next key, you cannot possibly get into the abominable habit of slurring.

Of course, you will find it hard to use your little fingers, what have you ever done to give them strength and dexterity? They will require a little more patience and practice than your other fingers, but they are well worth it for they are perfectly capable of earning their own living—you owe it to them to teach them their trade and to make them "self supporting." Practice for the little fingers is purposely postponed until your success in training the other fingers assures you that you will have no real trouble with these weaker members.

Don't let your practice become mechanical. Remember that you are deliberately training your brain and muscles so that motions you will make thousands of times each day may become automatic, requiring neither mental nor physical effort. Be your own master, don't permit your mind to wander; when the effort of keeping it rigidly on your work becomes wearing, don't fret yourself, you gain nothing by forcing yourself except a distaste for work. Stop completely for a few minutes and think of something else.



Get the habit: Always hit the same Key with the same Finger

EXERCISE XXV (Continued)

If the passage omitted be of considerable length for instance, if it be a complete paragraph or if a line of poetry be omitted the asterisks are placed in a line by themselves - There is a tendency to confine the asterisks to such cases, and to use the full stop for shorter ellipses. If a complete sentence be omitted, the number of additional full stops is generally four; if a passage be omitted in the middle of a sentence, the number is generally three.

Often some of the letters of a name are omitted, there place is supplied by a line or dash, which length depends on the number of letters omitted.

The case of an entry is laid in the form of B—. There may be H marks or some other distinguishing ones before in the books. *Alaska* in H—*saline*.

References to Notes

Notes are generally placed at the foot of a page; though sometimes they are collected at the end of a chapter, or even at the end of a book. Various devices are in use for indicating the passage in the text to which a note refers.

(1) Hair-reverses signs; the "asterisk" (\*), the "dagger" (†), the "section" (§), the "paragraph" (¶), the "paragraph" (¶). They are suitable only under the notes are placed at the foot of pages and are invariably used in the order in which we have mentioned them.

(2) Figures: either within parentheses, as (1), (2), &c.; or more usually, in the case of "superior" form. Superior figures are now the most usual marks of reference in English books.

(3) Letters: either within parentheses, as (a), (b), &c.; or in the raised or "superior" form. These are sometimes used. The letter "i" is often omitted.

The sign, whatever it may be, is placed at the beginning of the note, and also in the text immediately after the part to which the note refers. The note may refer to a whole sentence, to a part of a sentence, even to a single word; the sign is placed in the case of a word at the end of the sentence, at the end of the part referred to, or after the single word.

EXERCISE XXVI

Proofreader's Marks: Reset marked proof, in 10 point 8A (10 set), Measure 15 picas

Proofreader's Marks

X Change bad letter.	C Move over.
1 Push down space.	□ Em quad space.
9 Turn over.	□ One-em dash.
3 Take out ( <i>del</i> ).	—/— One-em dash.
^ Left out: Insert.	/_/_ Two-em dash
* Insert space.	¶ Paragraph.
v Even spacing.	No ¶ No paragraph.
ˆ Less space.	w/ Wrong font.
ˆ Close up entirely.	.... Let it stand.
⊙ Period.	... Let it stand.
∕ Comma.	et. Let it stand.
⊖ Colon.	tr. Transpose.
∕ Semicolon.	Caps Capital letters.
V Apostrophe.	s. c. Small caps.
W Quotation.	l. c. Lower case or small letters
∕ Hyphen.	Ital. Italics.
≡ Stralghten lines.	Rom. Roman.

Marked Proof

*inside copy*  
Richard Pinder prints so &c.  
② enclosing letter from Mr. T. B. Aldrich to Prof. E. S. Morse, ex-president of the American Academy for the Advancement of Science, Prof. Morse, it should be stated, ~~has~~ has a handwritten quite indescribable. My dear Morse: It was very pleasant for me to get a letter from you ~~last~~ yesterday. Perhaps I should have found it pleasant if I had been able to decipher it. I don't think I mastered anything beyond the date (which I knew), and the signature (which I guessed at). There's a singular and perpetual charm in a letter of yours! It never grows old; it never loses its novelty. One can say to one's self every morning "There's that letter of mine!" I haven't read it yet. I think I'll (try) another (day) at it tomorrow. I should be able, in the course of a few years, to make out what betweens by those's that look like w's, and those that look like w's, and those that look like w's, and those that look like w's. I haven't any guesses. Other letters are read, and forgotten, but yours are kept forever - unread. One of them will last a reasonable man a lifetime. Admiringly yours, T. B. Aldrich.

*and thinn' away*



Get the habit: Always hit the same Key with the same Finger  
 EXERCISE XXV (Continued)

LXXIII. - *Stem* - word is divided at the end, of a line part of the word being in the next line, a hyphen is placed after the part at the end of the line.  
 So far as words can be given for the division of the word, it may be said:  
 (a) The division must be at the end of a syllable. Show the syllables according to etymological derivation and according to pronunciation after the pronunciation of the guide.  
 (b) The part in the next line should, if possible, begin with a consonant. It may be another way of saying that we should be guided by the pronunciation.  
 - *Double letters* are divided; as "at-tract"; "prop-er-son"; "dif-fi-culty."  
 The following examples are given concisely from a book taken at random.  
 Con-fi-dently; in-vesti-gated; some-thing; in-ter-ten; dif-fi-culty; at-trac-tions; ac-cu-sed; in-sure-man; self-or-ganized; en-tangled; col-lective; in-ter-mu-nal; ma-ter-ial; cham-cel-ler; col-lege; in-duo-trious; out-let; his-tory.  
 Some selected examples may also be given: *Re-em-blance; hum-bler; ac-cord; trans-late; justifi-able; motion; endea-vor.*

The Apostrophe

LXXIV. The apostrophe is used to indicate that one letter or letters of another are left out. *Ex: "for every" "out" for "among"; "don't" for "do not"; "g'in" for "begin."*  
 The apostrophe is not used when the word through contraction is in the middle & retains its original pronunciation; as "Dr.'s" or "Ml." But it is used when the contraction is at the end of the word: "tho'"; "Robertson's"; "

LXXV. The apostrophe marks the possessive case of nouns. The following rules determine where it is to be placed:

- Nouns in the singular number* -  
 (1) The letter "s" is added, and the apostrophe is placed before it -  
 The king's abode. A patriot's reward.  
 (2) If the nominative singular of the noun ends in "s," another "s" is not added if the repetition of the same sound would be displeasing to the ear. The apostrophe is then placed at the end of the word.  
*Words of one syllable follow the first rule: "James's house." Some words of two syllables follow the first rule some the second: "The princess's birthday; "Francis's style."*  
*Nouns in the plural number* -  
 (1) The apostrophe is placed after the "s" of the plural.  
 Boys' clothing. Our friends' troubles.  
 (2) If the plural do not end in "s," an "s" is added, and the apostrophe is placed before it.  
 Men's opinions. The children's pleasure.

LXXVI. The apostrophe is used before the "s" of the plural when single letters or words are used as words.  
 Mind your p's and q's. He does not dot his i's nor cross his t's.

Marks of Ellipsis

LXXVII. - *Stem*, in the middle of a quotation; a part is omitted, several articles or several full stops are placed in a line to mark the omission.  
 "Get two things he could never bring himself to write but he omitted in that office. The one, employing of slaves. \* \* \* The other, the liberty of giving the negro a Christian name that will give the Christian name the advantage."  
 "The French and Spanish nations," said Louis XIV., "were so united that they were henceforth to be only one. . . . My countrymen at the head of the Spaniards, will defend the French. At the head of the French will defend the Spaniards."  
 "He who is from Burgundy," wrote the noble Bishop of his father, "will always be seen as his head to defend the gillen . . . nor will he sleep when he is from Burgundy."



# Get the habit: Always hit the same Key with the same Finger

## EXERCISE XXV

Inaccurate Manuscript Copy: Set in 6 point 8A (7 set), Measure 22 picas

Note: All examples are correct in both spelling and punctuation

Practice on badly written, incorrectly spelled and improperly punctuated copy, to be indented as indicated. If you can set this freely and easily, with a clean proof, if the errors in copy annoy you no more than if you were making a fair copy in longhand, then you may fairly say that you are master of the KEYS and that you have learned to "always hit the same KEY with the same finger."

### The Hyphen

- LXVI. The hyphen is used between the compound part of some compound words.
  - paper-knife; book-keeping; cockpit; master-carpenter; printing-press;
  - sea-water; man-of-war; now-a-days; high-art-demonstration; good-looking.
- There is no rule to distinguish the compound words that take a hyphen from those that do not. If one is in doubt, consult a professional, refer to the dictionary.

□ LXVII. Often one syllable of a word ends with a vowel, and the next syllable begins with the same vowel; the hyphen is placed between the syllables to indicate that the two vowels do not form a diphthong that is that they should not be pronounced together.

- co-ordinate; co-ordinator; pre-eminently; re-establish; re-connector.
- In the same way the hyphen sometimes shows that two consonants do not be pronounced separately, as in "book-keeping," "shell-blue," "cork-room," "word-lane."

LXVIII. So and, a hyphen should not be placed after a simple prefix:

- "entirely," "pre-eminently," "hypercritical," "lateral."
- % those there are some exceptions:
  - (a) "anti-religion," "anti-theology," "semi-lunar," "a-sound." In these words the pronunciation is more clearly marked by inserting the hyphen. Compare "anti-septic," "ultra-montane," "semi-circular."
  - (b) "Re-creation," "re-mark." The hyphen distinguishes the etymological meaning of these words as distinguished from their derived and ordinary meaning.
  - (c) "Re-Roman," "anti-Bumman," "Bill-Tank." If the capital letter be retained where a prefix is put to a proper name the hyphen is obviously necessary.

LXIX. When a number is written in words and not in figures the words making up the number if there be more than one are in certain cases separated from each other by the hyphen. The number to which this rule applies are the cardinal and the ordinal numbers from twenty-one and twenty-first to ninety-nine and ninety-ninth inclusive. The hyphen is used also when the words are inverted; as "four-and-twenty," "six-and-thirty."

LXX. Fractional parts written in words are separated in the same way, a hyphen being placed between the numerator and denominator; as "two-thirds," "three-eighths."

- But if the word "part" in the word "share" follow, the hyphen is not used; as "two-thirds part."

LXXI. Several words may be joined by hyphens in order to indicate that they are to be read together.  
The a-syllable of "Eastern" derivation may be called "East."

LXXII. The prefix "a" before the ground is followed by a hyphen -  
"a-foremost" "a-thinking." Play a-thinking.  
Note that "a-going" is not divided.

## Get the habit: Always hit the same Key with the same Finger

### EXERCISE III

**Keys:** cv, m Note: ♪ indicates eight-unit leader.

Practice on four KEYS below the GUIDE KEYS; one new KEY each for the right and left second finger and forefinger and review of Exercises I and II.

*Above all, cultivate a smooth, even stroke. Try to work slowly and at uniform speed. Strike the Key with the tip of the finger, do not use a staccato stroke. Keep your fingers on the Guide Keys and always return to the Guide Key after hitting a Key. As you strike a Key think of its position.*

asoddf :lk, kj asoddf :lk, kj asoddf :lk, kj asoddf :lk, kj asoddf  
asoddf :lk, kj asoddf :lk, kj asoddf :lk, kj asoddf :lk, kj asoddf  
asoddf :lk, kj asoddf :lk, kj asoddf :lk, kj asoddf :lk, kj asoddf  
asoddf :lk, kj asoddf :lk, kj asoddf :lk, kj asoddf :lk, kj asoddf  
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farm farm farm valid valid valid mark mark mark cause cause cause  
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meal meal meal luck luck luck advise advise advise fame fame fame  
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## Get the habit: Always hit the same Key with the same Finger

### EXERCISE XXIV (Continued)

#### INVERTED COMMAS (Continued)

What does this honourable person mean by "a tempest that outrides the wind"?  
Observe how in the example given under Rule IV, the point of interrogation stands within the double inverted commas, but outside the single inverted commas.

LX. If an interrogative sentence ends with a quotation which is itself interrogatory, the point of interrogation is placed outside the inverted commas.

Hast thou never cried, "What must I do to be saved"?  
The reason is, that the question to be answered is not the quoted question, but "hast thou never cried?" No writer has been bold enough to insert two points of interrogation.

LXI. The last three rules apply also to exclamatory sentences.

- (1) But I boldly cried out, "Woe unto this city!"
- (2) Alas, how few of them can say, "I have striven to the very utmost!"
- (3) How fearful was the cry: "Help, or we perish!"

LXII. Where an interrogative sentence ends with a quotation of an exclamatory nature, or an exclamatory sentence ends with a quotation of an interrogative nature, it seems better to place at the end both the point of interrogation and the mark of exclamation, the one inside, the other outside, the inverted commas.

Do you remember who it was that wrote  
"Whatever England's fields display,  
The fairest scenes are thine, Torbay!"?  
How much better to cease asking the question, "What would he have done in different circumstances?"!  
Where inverted commas are not used, it seems sufficient to have only one point, which must be the one required by the whole sentence, not by the question.

#### ITALICS

LXIII. Words to be especially emphasized may be put in italics. In writing, the substitute for italics is underlining.

What, it may well be asked, can the interests of the community be those of--I do not say an individual, but--the individual?

LXIV. Words from a foreign language which have not become classical English words, are written in italics.

The slightest double entendre made him blush to the eyes.  
Knowledge of French is a *sine qua non*.

When foreign words become English, they are no longer italicized. Among such words are: *rational*, *aide-de-camp*, *quartette*, *naïve*, *libretto*. It is often a matter of discretion to say whether a word is so far naturalized that it should be written in the ordinary way.

LXV. Names of newspapers and magazines, and names of ships, are generally written in italics; as the *Times*, the *Fortnightly Review*, the *Great Eastern*.

## Get the habit: Always hit the same Key with the same Finger

### EXERCISE IV

**Keys: g h** Note: ˙ indicates eight-unit leader.

Practice for the right and left forefingers on the two additional KEYS in the guide row and review of the previous exercises.

*Above all, cultivate a smooth, even stroke. Try to work slowly and at uniform speed. Strike the Key with the tip of the finger, do not use a staccato stroke. Keep your fingers on the Guide Keys and always return to the Guide Key after hitting a Key. As you strike a Key think of its position.*

asdfg ˙lkjh asdfg ˙lkjh asdfg ˙lkjh asdfg ˙lkjh asdfg ˙lkjh asdfg ˙lkjh asdfg  
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## Get the habit: Always hit the same Key with the same Finger

### EXERCISE XXIV (Continued)

#### INVERTED COMMAS (Continued)

Thereupon the mob bursts in and inquires, "What are you doing for the people?"

Thereupon the mob bursts in and inquires what are you doing for the people.

He says: "There is no property of any description, if it be be rightfully held, which had not its foundation in labor."

He frequently calls them "absurd," and applies to them such epithets as "jargon," "fustian," and the like.

The last sentence might be written without inverted commas. By using them we call special attention to the fact that these were the words actually employed, and are not simply words like them.

So, in a passage quoted in the indirect form, if part be quoted exactly, it is placed within inverted commas.

The Duke of Portland warmly approved of the work, but justly remarked that the King was not "so absolute a thing of straw" as he was represented in it.

Words referred to simply as words are either placed within inverted commas or put in italics.

The word "friendship," in the sense we commonly mean it, is not so much as named in the New Testament.

LIV. When a quotation is interrupted, as in the report of a conversation, each continuous part of the quotation is enclosed within inverted commas.

"Pardon me, madam," answered Henry, "it was of one Silas Morton I spoke."

IV. When a quotation occurs in another quotation, single inverted commas are used for the former.

"What have you done?" said one of Balfour's brother officers. "My duty," said Balfour firmly. "Is it not written, 'Thou shalt be jealous even to slaying'?"

Some writers use the single commas in ordinary cases. For the inner quotation they would then use the double commas.

LVI. A word that is not classical English, or is used in a sense in which it is not classical English, is either enclosed within inverted commas or italicized.

Those who have "located" previous to this period are left in undisputed possession, provided they have improved the land. Before long, Beckey, received not only "the best" foreigners (as the phrase is in our noble and admirable society slang), but some of "the best" English people too.

Foreign words are always italicized. (Rule LXIV.)

LVII. The titles of books, of essays, and of other compositions; the names of periodicals; and the names of ships, are either enclosed within inverted commas or italicized.

In these "Miscellanies" was first published the "Art of Sinking in Poetry," which, by such a train of consequences as usually passes in literary quarrels, gave in a short time, according to Pope's account, occasion to the "Dunciad."

The "Emily St Pierre," a British ship, was captured on the 18th of March, 1862.

It appeared in the "London Gazette."

The names of periodicals and ships are more often written in italics than enclosed within inverted commas.

LVIII. If a quotation contains a question, the point of interrogator stands within the inverted commas.

In a voice which was fascination itself, the being addressed me, saying, "Wilt thou come with me? Wilt thou be mine?"

LIX. If an interrogative sentence ends with a quotation, the point of interrogation stands outside the inverted commas.

# Get the habit: Always hit the same Key with the same Finger

## EXERCISE V

**Keys: tb yn** Note: ° indicates eight-unit leader.

Practice for the remaining KEYS for the right and left forefingers; the only KEYS to which the fingers move diagonally from the GUIDE KEYS. Review of the previous exercises.

*Above all, cultivate a smooth, even stroke. Try to work slowly and at uniform speed. Strike the Key with the tip of the finger, do not use a staccato stroke. Keep your fingers on the Guide Keys and always return to the Guide Key after hitting a Key. As you strike a Key think of its position.*

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## Get the habit: Always hit the same Key with the same Finger

### EXERCISE XXIV

Typewritten Copy: Set in 8 point 8A (8 1-2 set), Measure 22 picas

Practice on the best possible copy without mistakes; an opportunity to test your accuracy and speed. Indentions same as in previous exercise (XXIII).

#### BRACKETS (OR THE PARENTHESIS)

It seems better to use the term "brackets" both for the curved and for the square brackets. "Parenthesis" can then be kept to its proper use, as the name for the words themselves which form the break in the sentence: We may note that in like manner the terms "comma," "colon," "semicolon," "originally significant divisions of a sentence, not marks denoting the divisions. "Period" meant a complete sentence; and it still retains the meaning, somewhat specialized.

L. When a clause not strictly belonging to a sentence is thrown in; as, to speak, in passing, the clause is enclosed within brackets.

It is said, because the priests are paid by the people  
(the pay is four shillings per family yearly), therefore they  
object to their leaving.

In full confidence of this unalterable truth, I now (quod  
felix Faustumque sit) lay the first stone of the Temple of Peace.

Over and above the enclosing brackets, a parenthesis causes no change in the punctuation of the sentence that contains it; in other words, if we were to omit the parenthesis, no change ought to be necessary in the punctuation of the rest of the sentence. The comma is inserted after the parenthesis in the first example, because the comma would be needed even if there were no parenthesis.

In the second example, there would be no comma before "lay," if there were no parenthesis; accordingly the comma is not to be inserted merely because there is a parenthesis. A parenthesis is sufficiently marked off by brackets.

Observe also that the comma in the first example is placed after, not before, the parenthesis. The reason for this is that the parenthesis belongs to the first part of the sentence, not to the second.

LI. A complete sentence occurring parenthetically in a paragraph is sometimes placed within brackets.

Godfrey knew all this, and felt it with the greater force  
because he had constantly suffered annoyance from witnessing  
his father's sudden fits of unrelentingness, for which his own  
habitual irresolution deprived him of all sympathy. (He was not  
critical on the faulty indulgence which preceded these fits;  
that seemed to him natural enough.) Still there was just the  
chance, Godfrey thought, that his father's pride might see this  
marriage in a light that would induce him to hush it up, rather  
than turn his son out and make the family the talk of the  
country for ten miles round.

Note that the full stop should be placed inside, not outside, the brackets.

LII. Where, in quoting a passage, we throw in parenthetically something of our own, we may use square brackets

Compare the following account of Lord Palmerston: "I have  
heard him [Lord Palmerston] say that he occasionally found that  
they [foreign ministers] had been deceived by the open manner  
in which he told them the truth."

To use the square brackets in this way is often more convenient than to break the inverted commas and to begin them again. But in the case of the word *sic*--where it is inserted in a quotation to point out that the word preceding it is rightly quoted, and not inserted by mistake--the ordinary brackets are used.

"The number of inhabitants were (sic) not more than four  
millions."

#### INVERTED COMMAS

LIII. When we quote without any change the words of another person, they are enclosed within inverted commas. If they are quoted in the indirect form, or if we quote merely the substance, and neglect the exact words, inverted commas are not used.

## Get the habit: Always hit the same Key with the same Finger

### EXERCISE VI

**Keys: wx o.** Note: § indicates eight-unit leader.

Practice on two KEYS above and two KEYS below the GUIDE KEYS; two new KEYS each for the right and left third fingers.

*Above all, cultivate a smooth, even stroke. Try to work slowly and at uniform speed. Strike the Key with the tip of the finger, do not use a staccato stroke. Keep your fingers on the Guide Keys and always return to the Guide Key after hitting a Key. As you strike a Key think of its position.*

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EXERCISE XXIII (Continued)

THE DASH (Continued)

XLI. The dash is used to mark a faltering or hesitating speech. Well--I don't know--that is--no, I cannot accept it.

XLII. When the subject of a sentence is of such length, or of such complexity, that its connection with the verb might easily be lost sight of, it is sometimes left hanging in the sentence, and its place supplied by some short expression that sums it up. A dash follows the subject when thus abandoned.

Physical Science, including Chemistry, Geology, Geography, Astronomy; Metaphysics, Philology, Theology, Economics, including Taxation and Finance; Politics and General Literature--all occupied by turn, and almost simultaneously, his incessantly active mind.

The colon is sometimes used, in such cases; but the dash seems preferable, as it is the point that marks a change in the structure of a sentence.

XLIII. An unexpected turn of the thought; may be marked by the dash.

He entereth smiling and--embarrassed. He holdeth out his hand to you to shake, and--draweth it back again. He casually looketh in about dinner-time--when the table is full. He offereth to go away, seeing you have company--but is induced to stay.

XLIV. The dash is sometimes used; instead of brackets before and after a parenthesis!

This was amongst the strongest pledges for thy truth, that never once--no, not for a moment of weakness--didst thou reveal in the vision of coronets and honour from man.

XLV. The dash is sometimes used instead of the colon, where the word "namely" is implied, but is not expressed.

The most extreme example of such theories is perhaps to be found in the attempt to distribute all law under the two great commandments--love to God, and love to one's neighbor.

In this sentence, however the colon is preferable. (See Rule XXVII) The dash should be used for this purpose only when it is necessary to use the colon in the same sentence for other purposes.

XLVI. The dash is used in rhetorical repetition; for instance, where one part of the sentence, such as the subject, is repeated at intervals throughout the sentence, and the rest of the sentence is kept suspended.

Cannot you, in England--cannot you, at this time of day--cannot you, a House of Commons, trust to the principle which has raised so mighty a revenue?

XLVII. A dash following a full stop occurs between the side-heading of a paragraph and the paragraph itself.

Extent and Boundaries--England (including Wales) is bounded on the north by Scotland; on the west by the Irish Sea, St. George's Channel, and the Atlantic Ocean; on the south by the English Channel; and on the east by the German Ocean.

XLVIII. When we place, after a quotation the name of the author from whom it is taken, the full stop and the dash are used in the same way.

"One touch of nature makes the whole world kin."--Shakespeare.

XLIX. The dash is sometimes used in place of: or in addition to, other points, in order to indicate, a pause greater than usual.

Now where is the revenue which is to do all these mighty things? Five-sixths repealed--abandoned--sunk--gone--lost forever.

The highest rank;--a splendid fortune;--and a name, glorious till it was yours,--were sufficient to have supported you with meaneer abilities than I think you possess.

# Get the habit: Always hit the same Key with the same Finger

## EXERCISE VII

**Keys: qz p.<sup>10</sup>** Note: <sup>8</sup> indicates eight and <sup>10</sup> ten-unit leaders.

Practice on two KEYS above and two KEYS below the GUIDE KEYS; two new KEYS each for the little fingers.

*Above all, cultivate a smooth, even stroke. Try to work slowly and at uniform speed. Strike the Key with the tip of the finger, do not use a staccato stroke. Keep your fingers on the Guide Keys and always return to the Guide Key after hitting a Key. As you strike a Key think of its position.*

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## Get the habit: Always hit the same Key with the same Finger

### EXERCISE XXIII

Inaccurate Copy: Set in 8 point 8A (8 1-2 set), Measure 21 picas

Note: All examples are correct in both spelling and punctuation

Practice on incorrectly spelled and improperly punctuated copy. Indent examples, "How could he have been so foolish!" three ems, and run-overs two ems; all other paragraphs one em. Since some printing offices do not yet realize the economy of furnishing machine operators properly edited copy we give practice on copy that requires all the attention of the operator. Certainly this exercise demonstrates the wisdom of learning to "hit the same Key with the same finger;" those who have profited by the previous drill on fingering will find it easy to give all their attention to the copy without the strain of looking from copy to Keys.

#### THE MARK OF EXCLAMATION (Continued)

XXXV. The mark of exclamation is placed, after sentences which, though interrogatory in form, are really exclamatory.

How could he have been so foolish!

XXXVI. The mark of exclamation is sometimes placed after an ironical statement.

They did not fight tens against thousands; they did not fight for wives and children, but for lands and plunder; therefore they are heroes!

The mark of exclamation keeps up the semblance of seriousness which is the essence of irony.

XXXVII. The mark of exclamation is placed after the statement of some absurdity?

He has been laboring to prove that Shakespeare's plays

were written by Bacon!

To him the parliamentary vote was a panacea for all human ills, and the ballot-box an object as sacred as the Holy Grail to a knight of the Round Table!

The same reason applies its use after such sentences as after ironical statements.

XXXVIII. The mark of exclamation may, be placed after any impressive or striking thought.

The Angel of Death has been abroad through the land: you may almost hear the very beating of his wings!

XXXIX. When a sentence contains more than one exclamation, sometimes the mark of exclamation is placed only after the last, sometimes it is placed after each of them, the test being whether or not they are in reality, as well as in form, several exclamations. (Compare Rule XXXI.)

Though all are thus satisfied with the dispensations of Nature how few listen to her voice! how few follow her as a guide!

What a mighty work he has thus brought to a successful end, with what perseverance, what energy, with what fruitfulness of resource!

#### THE DASH

XL. The chief purpose of the dash is to indicate that something is left unfinished. Accordingly, it marks a sudden, or abrupt, change in the grammatical structure of a sentence.

When I remember how we had worked together, and together borne misfortune; when I remember--but what avails it to remember?

And all this long story was about--what do you think?

"We cannot hope to succeed, unless----" "But we must succeed."

Note that it is the long dash that is used at the end of a sentence.

The full stop is not added where the dash marks an unfinished sentence. But it is common to add the point of interrogation or the mark of exclamation.

# Get the habit: Always hit the same Key with the same Finger

## EXERCISE VIII

**Review of the Keyboard.** Note: <sup>8</sup> indicates eight and <sup>10</sup> ten-unit leaders.

Practice on thirty KEYS, ten GUIDE KEYS, ten in row above (third row) and ten in row below (first row) the GUIDE KEYS. In the previous exercises no combination of letters was used that required the movement of a finger from the first row to the third; that is, *after each stroke the finger always returned to its Guide Key*. This exercise gives training in making the "jump" from row three to one, or *vice versa*. All the previous memory training has been to make automatic the movement of the respective fingers from their GUIDE KEYS; consequently this exercise is most important; practice it with great care and as many times as necessary to "get the habit" of making the "jump" as easily as you have heretofore moved half this distance.

*Above all, cultivate a smooth, even stroke. Try to work slowly and at uniform speed. Strike the Key with the tip of the finger, do not use a staccato stroke. Keep your fingers on the Guide Keys. As you strike a Key think of its position.*

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## Get the habit: Always hit the same Key with the same Finger

### EXERCISE XXII (Continued)

#### THE POINT OF INTERROGATION (Continued)

XXX. Indirect questions are not strictly questions at all, and therefore should not be followed by a point of interrogation.

He asked me whether I had seen his friend; whether I had spoken to him; and how I liked him.

If we restore these questions to the direct form, the point of interrogation is inserted.

He asked me: "Have you seen my friend? Have you spoken to him? How do you like him?"

XXXI. When a sentence contains more than one question, sometimes the point of interrogation is placed after each of them, sometimes it is placed only at the end of the sentence. It is placed after each, if each is in reality a distinct question; it is placed only at the end, if the separate questions so unite as to need but a single answer.

In many cases it will be a matter of individual taste to say whether they do so unite.

Is it better that estates should be held by those who have no duty than by those who have one? by those whose character and destination point to virtues than by those who have no rule and direction in the expenditure of their estates but their own will and appetite?

Do you imagine that it is the Land Tax Act which raises your revenue, that it is the annual vote in the Committee of Supply which gives you your army, or that it is the mutiny bill which inspires it with bravery and discipline? No! surely no!

XXXII. Exclamations in an interrogative form take a mark of exclamation after them, not a point of interrogation. (See Rule XXXV.)

XXXIII. A point of interrogation enclosed within brackets is sometimes used to indicate that there is a doubt whether the statement preceding it is true, or whether the expression preceding it is well applied, or that some statement or expression is made or used ironically.

While you are reveling in the delights (?) of the London season, I am leading a hermit life, with no companions save my books.

#### THE MARK OF EXCLAMATION

XXXIV. The mark of exclamation is placed after interjections and words used interjectionally; that is to say, after expressions of an exclamatory nature. The exclamation may be one of surprise or of fear, or the utterance of a wish, a command, or a prayer.

Quick! Begone! Out of my sight!

Heaven preserve us!

Would that better feelings moved them!  
O Lord, be merciful unto me, a sinner!

Interjections are not always followed immediately, and are sometimes not followed at all, by a mark of exclamation. No rule can be given more precise than this: (1) That we should not insert a mark of exclamation immediately after an interjection, unless we should make a distinct pause after it in speaking; and (2) that no mark of exclamation is to be used at all, unless the exclamatory nature of the sentence is more or less strongly marked. It is useful to notice the difference between "O" and "Oh." The former is used only before the vocative case, and never has a mark of exclamation, or indeed any point, placed immediately after it.

Alas! all our hopes are blasted.

Lo, he cometh!

O Dido, Dido, most unhappy Dido!

Unhappy wife, still more unhappy widow!

Oh, do not reckon that old debt to my account to-day!

## Get the habit: Always hit the same Key with the same Finger

### EXERCISE IX

#### Practice Words

Memory training, to associate the KEYS with their corresponding fingers, and muscle training, to enable the fingers to move quickly and without mental effort to their KEYS, can best be had by practice on frequently occurring words. The operator who is in earnest can make no better investment of time than to practice faithfully the words in this lesson and the four following for they make up almost half of every page of copy. *Go slowly enough to work at uniform speed; make the Keyboard tick like a clock. Follow copy, setting each word the exact number of times it is repeated on this page.*

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## Get the habit: Always hit the same Key with the same Finger

### EXERCISE XXII (Continued)

#### THE COLON (Continued)

Compare these examples with those given to show how the semicolon replaces the comma. (Rule XXIII.) Note also how the last sentence is divided in the middle into two parts, and that each of these two parts is itself divided into two parts. By Rule XXII. the second division is indicated by the semicolon; and we bring out the grouping of the sentence by using a colon for the first division.

XXVI. The colon is used before enumerations, especially where "namely," or "viz.," is implied but is not expressed; and when so used it is sometimes followed by the dash.

Three nations adopted this law: England, France, and Germany.

One thing thou lackest: go thy way, sell whatsoever thou hast, and give to the poor.

Dr. Johnson's chief works are the following:--"Rasselas," The Dictionary, "The Lives of the Poets," and "The Vanity of Human Wishes."

When, as in the last example, a list of things is given in a formal way, the dash is generally added. The combination of the two points is partly an attempt to find a point stronger than the colon and not so strong as the full stop, partly, perhaps, an imitation of a finger-post.

XXVIII. The colon is generally placed before a quotation, when notice of the quotation is given by some introductory words. In this case also the dash is sometimes used.

In this passage exception may fairly be taken to one short sentence, that in which he says: "The law ought to forbid it, because conscience does not permit it."

On the last morning of his life he wrote these words:--"I have named none to their disadvantage. I thank God He hath supported me wonderfully."

The colon and the dash are used together where the quotation is introduced by formal words such as the following:--"He spoke these words," "he spoke as follows," "he made this speech." But, in the first sentence quoted above, the introductory words are grammatically incomplete without the quotation, which forms the object of the verb "says;" the colon accordingly is the strongest point that can be used. Sometimes the connection between the introductory words and the quotation may be so close, or the quotation itself may be so short, as to make the comma sufficient.

He kept repeating to us, "The world has sadly changed."

Short phrases quoted in the course of the sentence need not have any point before them.

It was a usual saying of his own, that he had "no genius for friendship."

XXVIII. The colon may be placed after such words and phrases as the following, when used in marking a new stage in an argument:--Again, further, to proceed, to sum up, to resume.

To sum up: If you will conform to the conditions I have mentioned, I will sign the agreement.

But to bring this sermon to its proper conclusion: If Astrea, of Justice, never finally took her leave of the world till the day, &c.

After these words, we have a choice of the comma, the colon, and the full stop. The comma will generally be used if the argument be contained in a single sentence; the full stop, if the argument be of very considerable length.

#### THE POINT OF INTERROGATION

XXIX. The point of interrogation is placed after a direct question.

Where are you going, my pretty maid?

Whether of them twain did the will of his father?

The question may end in the middle of a sentence.

Is he happy? you ask.

We have sometimes the choice of putting the point of interrogation in the middle or at the end of the sentence.

You would not consent to that, by whomsoever proposed?

You would not consent to that?--by whomsoever proposed.

There is a slight shade of difference in meaning; in the second form, "by whomsoever proposed" is added as an afterthought.

## Get the habit: Always hit the same Key with the same Finger

### EXERCISE X

Practice Words (continued): See Exercise IX

now now now now now now now now now now now now now now now now now now now  
she she she she she she she she she she she she she she she she she she she  
him him him him him him him him him him him him him him him him him him  
and and and and and and and and and and and and and and and and and and  
get get get get get get get get get get get get get get get get get get get  
saw saw saw saw saw saw saw saw saw saw saw saw saw saw saw saw saw saw  
with with with with with with with with with with with with with with with  
they they they they they they they they they they they they they they they  
this this this this this this this this this this this this this this this  
were were were were were were were were were were were were were were  
been been been been been been been been been been been been been been  
will will will will will will will will will will will will will will will  
them them them them them them them them them them them them them them  
upon upon upon upon upon upon upon upon upon upon upon upon upon upon  
more more more more more more more more more more more more more more  
when when when when when when when when when when when when when  
time time time time time time time time time time time time time time  
some some some some some some some some some some some some some  
said said said said said said said said said said said said said said  
only only only only only only only only only only only only only only  
than than than than than than than than than than than than than than  
very very very very very very very very very very very very very very  
must must must must must must must must must must must must must  
take take take take take take take take take take take take take  
such such such such such such such such such such such such such  
does does does does does does does does does does does does  
make make make make make make make make make make make make  
into into into into into into into into into into into into into  
most most most most most most most most most most most most most  
know know know know know know know know know know know know  
case case case case case case case case case case case case case  
many many many many many many many many many many many many  
made made made made made made made made made made made made  
vote vote vote vote vote vote vote vote vote vote vote vote vote  
same same same same same same same same same same same same  
days days days days days days days days days days days days  
last last last last last last last last last last last last last  
give give give give give give give give give give give give  
mail mail mail mail mail mail mail mail mail mail mail mail  
part part part part part part part part part part part part  
date date date date date date date date date date date date  
year year year year year year year year year year year year  
from from from from from from from from from from from from  
that that that that that that that that that that that that  
near near near near near near near near near near near near  
good good good good good good good good good good good good  
room room room room room room room room room room room room  
hold hold hold hold hold hold hold hold hold hold hold hold  
duly duly duly duly duly duly duly duly duly duly duly duly  
bank bank bank bank bank bank bank bank bank bank bank bank

## Get the habit: Always hit the same Key with the same Finger

### EXERCISE XXII

Typewritten Copy: Set in 8 point 8A (8-1-2 set), Measure, 20 picas

Practice on typewritten copy to give drill in using the JUSTIFYING SCALE and JUSTIFYING KEYS. In order that you may give all your attention to this, indent all paragraphs one em; see note at beginning of previous Exercise on correct indentions for matter like this containing examples.

#### THE SEMICOLON

XXI. The semicolon is the point usually employed to separate parts of a sentence between which there is a very distinct break, but which are too intimately connected to be made separate sentences.

The patient dates his pleasure from the day when he feels that his cure has begun; and, perhaps, the day of his perfect re-establishment does not yield him pleasure so great.

The author himself is the best judge of his own performance; no one has so deeply meditated on the subject; no one is so sincerely interested in the event.

Not one word is said, nor one suggestion made, of a general right to choose our own governors; to cashier them for misconduct; and to form a government for ourselves.

The semicolon is used in enumerations, as in the last example, in order to keep the parts more distinctly separate.

XXII. When a sentence consists of two or more independent clauses not joined by conjunctions, the clauses are separated by semicolons.

To command a crime is to commit one; he who commands an assassination, is by every one regarded as an assassin.

His knowledge was too multifarious to be always exact; his pursuits too eager to be always cautious.

If the conjunction "and" were inserted in the last sentence, the comma would be used instead of the semicolon. A conjunction forms a bridge over the gap between two statements, and, where they are neither long nor complicated, we pass from one to the other without noticing any distinct break. But there is such a break when the conjunction is omitted, and therefore we use a stronger point. The two parts of an antithesis are generally separated in this way.

XXIII. A pause generally indicated by a comma may be indicated by a semicolon, when commas are used in the sentence for other purposes.

I got several things of less value, but not all less useful to me, which I omitted setting down before: as, in particular, pens, ink, and paper; several parcels in the captain's, mate's, gunner's, and carpenter's keeping; three or four compasses, some mathematical instruments, dials, perspectives, charts, and books of navigation.

In this I was certainly in the wrong too, the honest, grateful creature having no thought but what consisted of the best principles, both as a religious Christian and as a grateful friend; as appeared afterward to my full satisfaction.

In the first sentence the semicolon enables us to group the objects enumerated. Had commas been used throughout, the reader would have been left to find out the arrangement for himself.

#### THE COLON

XXIV. The colon is used to indicate pauses more abrupt than those indicated by the semicolon.

God has willed it: submit in thankfulness.

The wind raged, and the rain beat against the window: it was a miserable day. Nevertheless, you will say that there must be a difference between true poetry and true speech not poetical: what is the difference?

Mary writers indicate such abrupt changes by means of the dash.

XXV. A pause generally indicated by a semicolon may be indicated by a colon, when the semicolon is used in the sentence for pauses of a different nature.

The "Essay" plainly appears the fabric of a poet: what Bolingbroke supplied could be only the first principles; the order, illustration, and embellishments, must all be Pope's.

Homer hurries and transports us with a commanding impetuosity; Virgil leads us with an attractive majesty: Homer scatters with a generous profusion; Virgil bestows with a careful magnificence.



# Get the habit: Always hit the same Key with the same Finger

## EXERCISE XXI (Continued)

No point would be used in the above sentences, if the adverbial phrases occurred in their usual position.

He did not hesitate to use deception in order to gain his point. Nor is there any point used when, as often happens in such sentences, the verb precedes the subject.

Not very far from the foot of the mountain lies the village we hope to reach.

(3) An adjective phrase, that is a phrase used as an adjective, is usually placed immediately after the word which it qualifies; when it appears in any other place, a comma is often usefully placed before it.

A question was next put to the assembly, of supreme importance at such a moment.

XIV. Adjective clauses and contracted adjective clauses are marked off by commas, if they are used parenthetically or co-ordinately; no point is used if they are used restrictively.

The "Religio Laici," which borrows its title from the "Religio Medicæ" of Browne, is almost the only work of Dryden which can be considered as a voluntary effusion.

That sentiment of homely benevolence was worth all the splendid sayings that are recorded of kings.

The advocates for this revolution, not satisfied with exaggerating the vices of their ancient government, strike at the fame of their country itself.

The ships bound on these voyages were not advertised.

Chapter VII., where we stopped reading, is full of interest.

The chapter where we stopped reading is full of interest.

XV. Words in apposition are generally marked off by commas. James Watt, the great improver of the steam-engine, died on the 25th of August, 1819

But where the words in apposition are used in a limiting or distinguishing sense, the principle of Rule XIV. applies, and no point is used. Thus we should write "Burns, the poet, Dickens, the novelist," but, if we wished to distinguish them from another Burns and another Dickens, we should omit the comma.

It is of Pliny the naturalist, not Pliny the letter-writer, that we are now speaking.

Again, where the general name preceded, we should in most cases use no point, for the special name will be restrictive: "the poet Burns," "the novelist Dickens."

There is, perhaps, not much authority for the consistent carrying out of this distinction; but it seems useful and logical. Some cases, such as "Paul the Apostle," "William the Conqueror," "Thomas the Rhymer," "Peter the Hermit," present no difficulty. The name and the descriptive title are blended together, and form as distinctly one name as does "Roderick Random."

XVI. A conjunction marks a transition to something new—enforcing, qualifying, or explaining what has gone before, and is therefore generally preceded by some point. The proper point before a conjunction is determined by many circumstances: among others, by the more or less close connection of things joined, by the number of words, and by the use of points for other purposes in the same sentence. To deal with the different conjunctions one by one, would involve a repetition of much that is said in other rules. For instance, *if, unless, though, for, because, since*, and the like, will be pointed in accordance with Rule IX. It will be well, however, to lay down separate rules for the pointing of the common conjunctions, *and* and *or*.

1. AND.—(a) Where "and" joins two single words, as a rule no point is used.

No work has been so much studied and discussed.

Compare this with the following sentence, where groups of words are joined.

The work has been much studied, and has been much discussed. In the following sentence the insertion of a comma would change the meaning.

On this shelf you will put books and pamphlets published in the present year.

As the sentence stands, "published in the present year" applies both to books and to pamphlets: books published in the present year, and pamphlets published in the present year. If there were a comma before "and," the meaning would be: "On the shelf you will put the books of any date, and pamphlets of the present year."

(b) When "and" joins the separate words of a series of three or more words, a comma is placed before it.

Trees, and bridges, and houses, were swept down by the flooded stream.

(c) But where the different words are intended to be combined quickly, so as to present to the mind only one picture, they would

be spoken without any pause, and in writing must not be separated by any point.

Whirling and boiling and roaring like thunder, the stream came down upon them.

(d) Two of the words of the series may be more closely connected with one another than with other words of the series; and are, therefore, not to be separated by any point.

In the following sentence, "all" qualifies both "tracts" and "pamphlets," and thus joins them closely.

My unbound books, and all my tracts and pamphlets, are to be tied up with pink tape.

(e) When "and" occurs only between the last two words of the series, the comma is usually inserted before it.

Trumpets, drums, and kettle-drums, contended in noise with the shouts of the numerous rabble.

Many writers omit this comma. But it seems useful, in order to make the previous rule (d) effective.

2. When "and" joins two phrases, a comma generally precedes it.

The ceremony was performed in the accustomed manner, and with due solemnity.

If, as in the following sentence, a preposition is common to two phrases, and is not repeated in the second, no comma is used.

With proper care and good instruments, the work may be successfully carried out.

3. When "and" joins two clauses, the preceding point may be the comma, the semicolon, or even the full stop. Which point is right in any particular case, will depend upon considerations set out in other rules.

The following example illustrates different cases:

Within that charmed rock, so Torridge boatmen tell, sleeps now the old Norse Viking in his leaden coffin, with all his fairy treasure and his crown of gold; and, as the boy looks at the spot, he fancies, and almost hopes, that the day may come when he shall have to do his duty against the invader as boldly as the men of Devon did them. And past him, far below, upon the soft southern breeze, the stately ships go sliding out to sea.

OR.—The rules for the conjunction "and" apply with little change to the conjunction "or," but there are one or two special points to note.

(a) When "or" is preceded at no great distance by "either" or "whether," the two words should be separated by no point.

They must either yield this point or resign.

It does not matter whether we go or stay.

But a point is inserted if the words stand farther apart, or if each is followed by a complete clause.

Either this road leads to the town, or we have misunderstood the directions.

(b) "Or" joining two alternatives, takes no point before it; but when it joins two words that are used, not as real alternatives, but as synonyms, a comma is inserted.

England or France might be asked to join the alliance.

Here "or" is used as a real alternative conjecture, and therefore without any point. In the following examples, the "or" joins equivalent expressions:

England or the nation of shopkeepers, would never be asked to join such an alliance.  
We perceive, or are conscious of, nothing but changes, or events.

XVII. In cases where no point would be used before a conjunction, a comma is inserted if the conjunction be omitted.  
I pay this tribute to the memory of that noble, reverend, learned, excellent person.

XVIII. Where a comma would be used if the conjunction were expressed, some stronger point may be used if it be omitted.  
Let us get an American revenue as we have an American empire. English privileges have made it all that it is; English privileges alone will make it all that it can be.

XIX. A comma is placed after a noun or a pronoun in the vocative case, if a mark of exclamation be not used, or be reserved till the first distinct pause in the sentence.  
Yet I own, my lord, that yours is not an uncommon character. I am, Sir, yours truly, John Smith.

O Italy, gather thy blood into thy heart.  
O Thou, who in the heavens dost dwell!

XX. If a word be repeated in order to give it intensive force, a comma follows it each time it occurs; but in case of an adjective repeated before a noun, not after the last expression of it.  
It was work, work, work, from morning till night.  
He traveled a long, long way.

## Get the habit: Always hit the same Key with the same Finger

### EXERCISE XII

Practice Words (continued): See Exercise IX

trust trust trust trust trust trust trust trust trust trust trust trust trust trust trust  
shall shall shall shall shall shall shall shall shall shall shall shall shall shall shall  
refer refer refer refer refer refer refer refer refer refer refer refer refer refer refer  
paper paper paper paper paper paper paper paper paper paper paper paper paper paper  
color color color color color color color color color color color color color color  
through through through through through through through through through through through  
during during during during during during during during during during during during  
should should should should should should should should should should should should  
almost almost almost almost almost almost almost almost almost almost almost almost  
charge charge charge charge charge charge charge charge charge charge charge charge  
method method method method method method method method method method method  
expect expect expect expect expect expect expect expect expect expect expect expect  
insure insure insure insure insure insure insure insure insure insure insure insure  
letter letter letter letter letter letter letter letter letter letter letter letter  
occupy occupy occupy occupy occupy occupy occupy occupy occupy occupy occupy  
recent recent recent recent recent recent recent recent recent recent recent recent  
answer answer answer answer answer answer answer answer answer answer answer answer  
supply supply supply supply supply supply supply supply supply supply supply supply  
credit credit credit credit credit credit credit credit credit credit credit credit  
dollar dollar dollar dollar dollar dollar dollar dollar dollar dollar dollar dollar  
regard regard regard regard regard regard regard regard regard regard regard regard  
relate relate relate relate relate relate relate relate relate relate relate relate  
accept accept accept accept accept accept accept accept accept accept accept accept  
review review review review review review review review review review review review  
however however however however however however however however however however  
herself herself herself herself herself herself herself herself herself herself herself  
contain contain contain contain contain contain contain contain contain contain  
another another another another another another another another another another  
justice justice justice justice justice justice justice justice justice justice justice  
council council council council council council council council council council council  
liberal liberal liberal liberal liberal liberal liberal liberal liberal liberal liberal  
certain certain certain certain certain certain certain certain certain certain  
correct correct correct correct correct correct correct correct correct correct  
between between between between between between between between between  
freight freight freight freight freight freight freight freight freight freight  
express express express express express express express express express express  
message message message message message message message message message message  
enclose enclose enclose enclose enclose enclose enclose enclose enclose enclose  
balance balance balance balance balance balance balance balance balance balance  
success success success success success success success success success success  
respect respect respect respect respect respect respect respect respect respect  
account account account account account account account account account account  
current current current current current current current current current current  
receipt receipt receipt receipt receipt receipt receipt receipt receipt receipt  
whatever whatever whatever whatever whatever whatever whatever whatever whatever  
interest interest interest interest interest interest interest interest interest  
electric electric electric electric electric electric electric electric electric  
mortgage mortgage mortgage mortgage mortgage mortgage mortgage mortgage mortgage  
register register register register register register register register register  
railroad railroad railroad railroad railroad railroad railroad railroad railroad



# Get the habit: Always hit the same Key with the same Finger

## EXERCISE XXI

Reprint Copy: Set Line for Line in 8 point 8A (8 1-2 set), Measure 20 picas

Practice on reprint copy, to be reset line for line, to give drill in using the JUSTIFYING SCALE and the JUSTIFYING KEYS. Set each line twice, noting whether you get the same justification each time; if you do not, practice diligently on this essential point and do not go beyond this exercise until you can justify quickly and accurately. Study carefully ¶8 and ¶9, page 5, before starting to set this Exercise. Note: In matter like this the first line of an example, "A penal statute is virtually annulled," etc., should be indented three ems; the second line "imposes are regularly remitted" etc., should be indented two ems; but in order to simplify this practice on justification, indent all paragraphs one em.

### THE FULL STOP

I. A full stop is placed at the end of every sentence that is neither exclamatory nor interrogative.

A penal statute is virtually annulled if the penalties which it imposes are regularly remitted as often as they are incurred. The sovereign was undoubtedly competent to remit penalties without limit. He was, therefore, competent to annul virtually a penal statute. It might seem that there could be no serious objection to his doing formally what he might do virtually.

How much should be put in a sentence is rather a matter of style than of punctuation. The tendency of modern literature is in favor of the short sentence.

II. As a rule the full stop is not to be inserted till the sentence be grammatically complete. But some parts of the sentence necessary to make it grammatically complete may be left for the reader to supply.

It is well said, in every sense, that a man's religion is the chief fact with regard to him. A man's, or nation of men's. By religion I do not mean here the church-creed which he professes, the articles of faith which he will sign and, in words or otherwise, assert; not this wholly; in many cases not this at all.

III. When a sentence is purposely left unfinished, the dash takes the place of the full stop. (See Rule XI.) "Excuse me," said I, "but I am a sort of collector——," "Not Income-tax?" cried His Majesty, hastily removing his pipe from his lips.

IV. A full stop is placed after most abbreviations, after initial letters, and after ordinal numbers in Roman characters.

Gen. 1. 20; two lbs.; A. D. 1883; 3 p. m.; &c., and etc.; M. D., J. S. Mill; William III., King of England; MS., LL. D. (not M. S. and L. I. D.).

Note that the use of the full stop in these cases does not prevent another point from being used immediately after it. But if they occur at the end of a sentence, another full stop is not added; or, more correctly, it may be said that Rule IV. does not apply at the end of a sentence.

### THE COMMA

V. The comma indicates a short pause in a sentence. It is used when we wish to separate words that stand together, and at the same time to stop as little as possible the flow of the sentence.

When the earl reached his own province, he found that preparations had been made to repel him.

Though it is difficult, or almost impossible, to reclaim a savage, bred from his youth to war and the chase, to the restraints and the duties of civilized life, nothing is more easy or more common than to find men who have been educated in all the habits and comforts of improved society, willing to exchange them for the wild labors of the hunter and the fisher.

VI. Where there is no danger of obscurity, the subject must not be separated from the predicate by any point.

The eminence of your station gave you a commanding prospect of your duty.

VII. When the subject is long, a comma may be placed after it. To say that he endured without a murmur the misfortune that now came upon him, is to say only what his previous life would have led us to expect.

VIII. When the subject consists of several parts, *e. g.*, of several nouns, a comma is placed after the last part.

A few daring jests, a brawl, and a fatal stab, make up the life of Marlowe.  
Time, money, and friends, were needed to carry on the work.

IX. Dependent clauses are generally separated from the rest of the sentence in which they occur. The usual point is the comma.

Be his motives what they may, he must soon disperse his followers.

This relation of your army to the crown will, if I am not greatly mistaken, become a serious dilemma in your politics.

EXCEPTION—No point is needed if either the dependent clause or the principal clause be short.

He would be shocked if he were to know the truth.

But if the dependent clause be inserted parenthetically, it is marked off by commas or the other marks of parenthesis, however short it may be. (See Rule X.)

If the sentence last quoted were inverted, a comma would be placed after the dependent clause.

If he were to know the truth, he would be shocked.

X. Words thrown in so as to interrupt slightly the flow of a sentence are marked off by commas.

He resolved, therefore, to visit the prisoner early in the morning.

This, I think, is the right view of the case.

The first ideas of beauty formed by the mind are, in all probability, derived from colors.

XI. When two parts of a sentence have some words in common, which are not expressed for each of them, but are given only when the words in which they differ have been separately stated, the second part is marked off by commas.

His classification is different from, and more comprehensive than, any other which we have met.

This foundation is a nursing-mother of lay, as distinguished from religious, oratorics.

These examples come within the principles of Rule X.

XII. When words are common to two or more parts of a sentence, and are expressed only in one part, a comma is often used to show that they are omitted in other parts.

London is the capital of England; Paris, of France; Berlin, of Germany.

Though many writers constantly punctuate contracted sentences in this way, it is well not to insert the comma when the meaning is equally clear without it. It is unnecessary in the following sentence:  
Saul hath slain his thousands, and David his ten thousands.

XIII. Words placed, for the sake of emphasis or of clearness, out of their natural position in the sentence, are often followed by a comma.

(1) The object is usually placed after the verb, when placed at the beginning of the sentence, it should be separated from the subject by a comma, unless the meaning would otherwise be perfectly clear and readily seized.

The proportions of belief and of unbelief in the human mind in such cases, no human judgment can determine.

(2) An adverbial phrase, that is a phrase used as an adverb, is usually placed after the verb; when it begins the sentence, a comma follows it unless it is very short.

From the ridge a little way to the east, one can easily trace the windings of the river.

In order to gain his point, he did not hesitate to use deception. In ordinary circumstances, I should have acted differently.

## Get the habit: Always hit the same Key with the same Finger

### EXERCISE XIII

Practice Words (continued): See Exercise IX

telegram telegram telegram telegram telegram telegram telegram telegram  
telegraph telegraph telegraph telegraph telegraph telegraph telegraph  
telephone telephone telephone telephone telephone telephone telephone  
statement statement statement statement statement statement statement  
convenient convenient convenient convenient convenient convenient  
cancel cancel cancel cancel cancel cancel cancel cancel  
proceeds proceeds proceeds proceeds proceeds proceeds proceeds  
liable liable liable liable liable liable liable liable  
discount discount discount discount discount discount discount  
company company company company company company company  
genuine genuine genuine genuine genuine genuine genuine  
include include include include include include include  
measure measure measure measure measure measure measure  
acquire acquire acquire acquire acquire acquire acquire  
product product product product product product product  
whatever whatever whatever whatever whatever whatever  
judgment judgment judgment judgment judgment judgment  
probable probable probable probable probable probable  
separate separate separate separate separate separate  
estimate estimate estimate estimate estimate estimate  
friction friction friction friction friction friction  
adequate adequate adequate adequate adequate adequate  
disposal disposal disposal disposal disposal disposal  
persuade persuade persuade persuade persuade persuade  
business business business business business business  
quality quality quality quality quality quality quality  
together together together together together together  
dividend dividend dividend dividend dividend dividend  
attorney attorney attorney attorney attorney attorney  
executed executed executed executed executed executed  
received received received received received received  
supersede supersede supersede supersede supersede  
quotation quotation quotation quotation quotation  
inventory inventory inventory inventory inventory  
guarantee guarantee guarantee guarantee guarantee  
convicted convicted convicted convicted convicted  
advantage advantage advantage advantage advantage  
duplicate duplicate duplicate duplicate duplicate  
therefore therefore therefore therefore therefore  
essential essential essential essential essential  
publicity publicity publicity publicity publicity  
particular particular particular particular particular  
corporation corporation corporation corporation  
manufacture manufacture manufacture manufacture  
speculation speculation speculation speculation  
investment investment investment investment investment  
certify certify certify certify certify certify  
triplicate triplicate triplicate triplicate triplicate  
diligence diligence diligence diligence diligence  
signature signature signature signature signature

## Get the habit: Always hit the same Key with the same Finger

### EXERCISE XX (Continued)

literary	necessary	ordinary	primary	rotary
salary	secondary	temporary	voluntary	artful
careful	cheerful	doubtful	fruitful	helpful
hopeful	plentiful	powerful	useful	wakeful
watchful	aptness	boldness	business	calmness
cleanness	fineness	fitness	greatness	kindness
meanness	neatness	rashness	comical	dental
equal	final	initial	legal	local
logical	mental	rational	rental	special



You have had a thorough training in the correct principles of fingering and by faithful practice of these twenty exercises have acquired a smooth, even stroke that enables you to set memorized copy at very high speed and with scarcely any noticeable brain or muscle effort. Your further progress depends only upon your ability to assimilate copy quickly, to reduce to the minimum the time required to get the matter off the copy onto the KEYS.

Study carefully paragraphs 8 to 11 of "Operating the Keyboard," page 5, on handling the copy in the COPY HOLDER properly, using the paper guide, justifying quickly, and above all, getting enough matter in your mind, when you look at the copy, to keep your fingers going for a while—when you look at the copy take a good look—don't bob your head from copy to KEYS.

It is not possible for a hand compositor to have the speed in assimilating copy possessed by a "swift" operator because the compositor's brain does not have to work quicker than his fingers when setting type by hand.

You will find that the greatest possible help in learning to get the copy quickly is to pay just a little more attention to your daily reading for pleasure. Cut out the skipping for a while, try now and then to repeat a sentence after you have read it, see if you can spell an unusual proper name just after you have passed it in your ordinary reading.

The following examples of different kinds of copy are given for practice, and because it is unfortunately true that many offices do not appreciate the economy of furnishing machine operators with properly edited copy, we have included examples of improperly spelled and punctuated copy. Certainly this will make clear to you the advantage of having acquired the correct method of fingering, so that the KEY hitting becomes mechanical, enabling you to give all of your attention to the copy.

## Get the habit: Always hit the same Key with the same Finger

### EXERCISE XIV

#### Alphabetic Sentences

The best method of acquiring speed while cultivating a smooth, even stroke is to practice on sentences, that you "know by heart," which contain all the letters of the alphabet. Thus, without any consideration of copy, with all your attention on your fingers you can watch their work and be certain that you strike the KEYS in even time and with equal force. Practice each of the following sentences from ten to one hundred times and, hereafter, always commence your practice by setting as many of these sentences as you can remember.

*Above all, cultivate a smooth, even stroke and work at uniform speed—make the Keyboard tick like a clock. Let the tip of your fingers rest lightly on the Guide Keys; strike the Key with the tip of the finger and follow up the Key to the bottom of its stroke. Don't slur; be sure that you clear one Key before you hit the next.*

The quick brown fox jumps over the lazy dog.

A quick movement of the enemy would jeopardize six gunboats.

The bank recognizes the claim as valid and quite just, and we expect a full payment.

The quality of modern explosives allows projectiles of remarkable weight and size to be used.

Dexterity in the vocation of typesetting may be acquired by judicious and zealous work.

Wherever civilization extends the services of a judicious stenographer will be quickly in demand.

A few specimens of onyx, jasper and several kinds of quartz crystals have been given to the museum.

Counsel having duly authorized the dismissal of the case, we expect to make an equitable adjustment.

The frequently inexplicable verdicts of juries emphasize the need of a marked change in the whole system.

Before making the levy of special taxes the board of equalization will adjust all claims of over-assessment.

A large number of our citizens have signed a petition which makes request for a more just system of taxation.

It required just seven weeks for the experts to arrive at the amount of the shortage caused by the embezzlement.

### EXERCISE XV

#### Capital Letters

Caps are always struck with the same fingers as the corresponding lower case KEYS. Since the arrangement of the cap KEYS is the same as the lower case, each cap being in the fourth row above the same lower case letter, you will very quickly learn to make the "jump" from lower case to the required cap. After you strike a cap go back to the Guide Key. If several words are to be set in caps move up to the cap GUIDE KEYS and work from them.

Albany Albany Albany Albany Albany Albany Albany Albany Albany Albany Albany  
Boston Boston Boston Boston Boston Boston Boston Boston Boston Boston Boston  
Chicago Chicago Chicago Chicago Chicago Chicago Chicago Chicago Chicago Chicago  
Detroit Detroit Detroit Detroit Detroit Detroit Detroit Detroit Detroit Detroit  
Erie Erie Erie Erie Erie Erie Erie Erie Erie Erie Erie Erie Erie Erie Erie Erie  
Fargo Fargo Fargo Fargo Fargo Fargo Fargo Fargo Fargo Fargo Fargo Fargo  
Galveston Galveston Galveston Galveston Galveston Galveston Galveston Galveston  
Hartford Hartford Hartford Hartford Hartford Hartford Hartford Hartford Hartford  
Indianapolis Indianapolis Indianapolis Indianapolis Indianapolis Indianapolis Indianapolis  
Jacksonville Jacksonville Jacksonville Jacksonville Jacksonville Jacksonville Jacksonville  
Knoxville Knoxville Knoxville Knoxville Knoxville Knoxville Knoxville Knoxville  
Louisville Louisville Louisville Louisville Louisville Louisville Louisville Louisville

## Get the habit: Always hit the same Key with the same Finger

### EXERCISE XIX (Continued)

common	compare	compel	complete	comply	compute
concern	conclude	condition	confirm	conflict	congress
consent	consequent	consider	constitute	construct	contain
disappear	disburse	discharge	disconnect	discount	dismiss
dispatch	dispose	disregard	distance	disaster	distribute
exact	examine	exceed	expect	execute	exercise
exhibit	explain	expert	extent	extra	extreme
incident	incline	incomplete	indulge	inour	influence
industry	initial	insert	instant	instrument	invest
orchestra	order	ordinary	orange	orchard	orbit
oration	orthodox	oral	ornament	origin	organize
perfect	perform	perhaps	period	permit	perpetual
permission	person	persist	pertinent	persuade	pertain
precinct	prevent	predict	prefer	president	prejudice
pretense	prescribe	previous	preclude	prevail	prepare
probable	proclaim	promote	proficient	prosper	promise
provide	proper	produce	protect	problem	proffer
recall	receive	recent	recollect	record	recover
reduce	refuse	remain	resolve	reappear	respect
unable	uncertain	uncommon	undue	unequal	unfair
unjust	unlike	unsafe	until	unheard	universe
whence	withher	whole	whirl	white	whom
wholesale	whisper	wheel	whose	whisk	whistle

### EXERCISE XX

#### Common Terminal Combinations

annotation	application	caution	faction	institution
mention	nation	notation	option	oration
situation	valuation	concession	decision	excursion
fusion	incision	mission	occasion	passion
possession	revision	succession	tension	capture
creature	culture	furniture	future	lecture
mixture	moisture	overture	picture	rapture
structure	active	attentive	cumulative	dativ
elective	inactive	motive	inventive	native
operative	receptive	respective	abusive	cohesive
corrosive	decisive	excessive	explosive	extensive
illusive	massive	offensive	passive	pensive
anxious	audacious	cautious	dangerous	ludicrous
noxious	numerous	pious	sagacious	scrupulous
serious	spacious	accessible	attainable	fashionable
legible	liable	peaceable	permissible	profitable
sensible	trouble	valuable	variable	ailment
apartment	announcement	augment	basement	cement
comment	element	judgment	regiment	segment
statement	brutally	centrally	conically	logically
medically	mentally	mortally	officially	rationaly
specialy	tally	typically	asking	banking
calling	dividing	folding	giving	making
putting	separating	thinking	trading	voting
affirmed	credited	explained	fixed	hunted
looked	noted	opened	referred	seated
taxed	traced	contrary	elementary	library

## Get the habit: Always hit the same Key with the same Finger

### EXERCISE XV (Continued)

Minneapolis Minneapolis Minneapolis Minneapolis Minneapolis  
New Orleans New Orleans New Orleans New Orleans New Orleans  
Philadelphia Philadelphia Philadelphia Philadelphia Philadelphia  
Quincy Quincy Quincy Quincy Quincy Quincy Quincy Quincy Quincy  
Rochester Rochester Rochester Rochester Rochester Rochester  
Syracuse Syracuse Syracuse Syracuse Syracuse Syracuse Syracuse  
Toledo Toledo Toledo Toledo Toledo Toledo Toledo Toledo Toledo  
Utica Utica Utica Utica Utica Utica Utica Utica Utica Utica  
Vandalia Vandalia Vandalia Vandalia Vandalia Vandalia Vandalia  
Washington Washington Washington Washington Washington  
Xenia Xenia Xenia Xenia Xenia Xenia Xenia Xenia Xenia Xenia  
Yuma Yuma Yuma Yuma Yuma Yuma Yuma Yuma Yuma Yuma  
Zanesville Zanesville Zanesville Zanesville Zanesville

American authors: William Cullen Bryant, Oliver Wendell  
Holmes, James Russell Lowell, John Greenleaf Whittier, Henry  
Wadsworth Longfellow.

American statesmen: George Washington, Patrick Henry, Thomas  
Jefferson, Alexander Hamilton, Daniel Webster, John Randolph,  
Benjamin Franklin, Henry Clay.

American generals: George Washington, Francis Marion, Israel  
Putnam, Andrew Jackson, Zachary Taylor, Ulysses S. Grant, William  
T. Sherman.

### EXERCISE XVI

#### Ligatures

Up to this point no practice words have been used containing the ligatures fi, fl, ff, ffi, and ffl. Of course, it is unnecessary to remind a compositor that these must always be used except in setting some Boldfaces where they are not furnished because the design of the face does not require them. Also, in some special combinations, most of these ligatures are omitted to make room in the MATRIX CASE for more frequently used letters or figures. Therefore, in such cases, find out whether the style of the office is to use the separate letters; if not, strike the ligature KEY just as though its MATRIX were in the CASE. This will give a character of the same width to be replaced with the ligature by the hand corrector without affecting the justification. *Strike the ligature Keys with the little finger of the left hand and always return to the Guide Key (a) for this finger before striking the next Key.*

fit fit fit fit fit fit fit fit fit fit fit fit fit fit fit fit  
file file file file file file file file file file file file file  
fire fire fire fire fire fire fire fire fire fire fire fire fire  
firm firm firm firm firm firm firm firm firm firm firm firm  
defiant defiant defiant defiant defiant defiant defiant defiant  
fulfill fulfill fulfill fulfill fulfill fulfill fulfill fulfill  
finger finger finger finger finger finger finger finger finger  
final final final final final final final final final final final  
define define define define define define define define define  
profit profit profit profit profit profit profit profit profit  
fix fix fix fix fix fix fix fix fix fix fix fix fix fix fix  
fiber fiber fiber fiber fiber fiber fiber fiber fiber fiber fiber  
confirm confirm confirm confirm confirm confirm confirm confirm  
fifth fifth fifth fifth fifth fifth fifth fifth fifth fifth fifth  
fiction fiction fiction fiction fiction fiction fiction fiction fiction  
refine refine refine refine refine refine refine refine refine  
defiance defiance defiance defiance defiance defiance defiance  
first first first first first first first first first first first

## Get the habit: Always hit the same Key with the same Finger

### EXERCISE XVII (Continued)

The meeting adjourned after appointing a committee of three. The error occurred through the carelessness of the bookkeeper. We are willing to accept your offer if you will arrange to pay the express upon shipping the bill of goods.

The channel is sufficiently deep to allow the passage of vessels of great tonnage, but it will be necessary to appropriate \$50,000.00 annually to keep the levees in good order.

The annual income from the business is really too small to warrant the additional allowance you suggest, but we assure you the matter shall have our attention as soon as possible.

### EXERCISE XVIII

#### Right and Left Hand Words

Left Hand Exercise		Right Hand Exercise	
wade	tear	gage	you
wafer	tease	gas	yolk
wager	test	gear	union
wasted	trade	graded	up
water	treat	greater	upon
wave	tree	greatest	ill
wax	accede	zest	imply
wear	added	cabbage	in
eager	adverse	oage	ink
east	advert	card	inky
edge	after	ease	ohm
eat	age	oaterer	oily
erect	agree	cedar	on
estate	area	crab	onion
evade	arrears	create	only
exavate	average	vacate	opinion
exceed	sacred	vase	pin
exert	safe	veered	pinion
extra	sassafras	Vegetate	pink
race	savage	vest	pinkin
rage	scarce	bade	plum
ravages	debt	badger	plump
rear	deeded	baggage	ply
reef	decease	barter	poll
referred	defect	base	polo
regret	fare	batter	polyp
retard	fear	beef	pomp
regard	feast	best	pony
retrace	fetter	brace	pool

### EXERCISE XIX

#### Common Initial Combinations

account	accept	actual	active	acquire	accent
access	accident	accompany	according	accredit	accrue
address	admit	adopt	advance	advertise	advise
adapt	adjourn	adjust	administer	advantage	advocate
color	collection	column	collapse	colleague	collier
collar	college	collide	collusion	colony	colonel
combine	commence	comprise	command	company	commit

## Get the habit: Always hit the same Key with the same Finger

### EXERCISE XVI (Continued)

figure figure figure figure figure figure figure figure figure figure  
fight fight fight fight fight fight fight fight fight fight fight  
flag flag flag flag flag flag flag flag flag flag flag flag flag flag  
flake flake flake flake flake flake flake flake flake flake flake  
flame flame flame flame flame flame flame flame flame flame flame  
flap flap flap flap flap flap flap flap flap flap flap flap flap flap  
flash flash flash flash flash flash flash flash flash flash flash  
conflict conflict conflict conflict conflict conflict conflict conflict  
reflect reflect reflect reflect reflect reflect reflect reflect reflect  
flat flat flat flat flat flat flat flat flat flat flat flat flat flat  
flavor flavor flavor flavor flavor flavor flavor flavor flavor flavor  
inflict inflict inflict inflict inflict inflict inflict inflict inflict  
rifle rifle rifle rifle rifle rifle rifle rifle rifle rifle rifle  
flax flax flax flax flax flax flax flax flax flax flax flax flax flax  
flesh flesh flesh flesh flesh flesh flesh flesh flesh flesh flesh  
trifle trifle trifle trifle trifle trifle trifle trifle trifle trifle  
deflect deflect deflect deflect deflect deflect deflect deflect deflect  
flight flight flight flight flight flight flight flight flight flight  
floor floor floor floor floor floor floor floor floor floor floor  
stifle stifle stifle stifle stifle stifle stifle stifle stifle stifle  
influence influence influence influence influence influence influence  
flour flour flour flour flour flour flour flour flour flour flour  
affable affable affable affable affable affable affable affable  
affair affair affair affair affair affair affair affair affair affair  
affect affect affect affect affect affect affect affect affect affect  
effort effort effort effort effort effort effort effort effort effort  
effuse effuse effuse effuse effuse effuse effuse effuse effuse  
offend offend offend offend offend offend offend offend offend offend  
offer offer offer offer offer offer offer offer offer offer offer  
offset offset offset offset offset offset offset offset offset offset  
puff puff puff puff puff puff puff puff puff puff puff puff puff  
whiff whiff whiff whiff whiff whiff whiff whiff whiff whiff whiff  
buff buff buff buff buff buff buff buff buff buff buff buff buff  
buffalo buffalo buffalo buffalo buffalo buffalo buffalo buffalo  
buffer buffer buffer buffer buffer buffer buffer buffer buffer  
buffoon buffoon buffoon buffoon buffoon buffoon buffoon buffoon  
saffron saffron saffron saffron saffron saffron saffron saffron  
stuff stuff stuff stuff stuff stuff stuff stuff stuff stuff stuff  
suffer suffer suffer suffer suffer suffer suffer suffer suffer suffer  
differ differ differ differ differ differ differ differ differ differ  
proffer proffer proffer proffer proffer proffer proffer proffer  
coffee coffee coffee coffee coffee coffee coffee coffee coffee  
chaff chaff chaff chaff chaff chaff chaff chaff chaff chaff chaff  
cliff cliff cliff cliff cliff cliff cliff cliff cliff cliff cliff  
suffuse suffuse suffuse suffuse suffuse suffuse suffuse suffuse  
suffocate suffocate suffocate suffocate suffocate suffocate suffocate  
office office office office office office office office office office  
officer officer officer officer officer officer officer officer officer  
official official official official official official official official  
puffin puffin puffin puffin puffin puffin puffin puffin puffin puffin  
ruffian ruffian ruffian ruffian ruffian ruffian ruffian ruffian ruffian  
efficacy efficacy efficacy efficacy efficacy efficacy efficacy efficacy  
efficient efficient efficient efficient efficient efficient efficient  
suffice suffice suffice suffice suffice suffice suffice suffice suffice  
sufficient sufficient sufficient sufficient sufficient sufficient sufficient



## Get the habit: Always hit the same Key with the same Finger

### EXERCISE XVI (Continued)

affix affix affix affix affix affix affix affix affix affix  
 affirm affirm affirm affirm affirm affirm affirm affirm affirm  
 affinity affinity affinity affinity affinity affinity affinity  
 affiliate affiliate affiliate affiliate affiliate affiliate  
 affidavit affidavit affidavit affidavit affidavit affidavit  
 affiance affiance affiance affiance affiance affiance  
 difficult difficult difficult difficult difficult difficult  
 diffident diffident diffident diffident diffident diffident  
 effigy effigy effigy effigy effigy effigy effigy effigy  
 traffic traffic traffic traffic traffic traffic traffic  
 coffin coffin coffin coffin coffin coffin coffin coffin  
 affliot affliot affliot affliot affliot affliot affliot  
 ruffle ruffle ruffle ruffle ruffle ruffle ruffle ruffle  
 affliotion affliotion affliotion affliotion affliotion  
 affluent affluent affluent affluent affluent affluent  
 effluviuim effluviuim effluviuim effluviuim effluviuim  
 affluence affluence affluence affluence affluence  
 raffle raffle raffle raffle raffle raffle raffle raffle  
 whiffle whiffle whiffle whiffle whiffle whiffle whiffle  
 efflux efflux efflux efflux efflux efflux efflux efflux  
 effloresce effloresce effloresce effloresce effloresce  
 baffle baffle baffle baffle baffle baffle baffle baffle  
 muffle muffle muffle muffle muffle muffle muffle muffle  
 souffle souffle souffle souffle souffle souffle souffle  
 whiffletree whiffletree whiffletree whiffletree  
 muffler muffler muffler muffler muffler muffler muffler



The next four exercises are to help you correct inaccuracies in your fingering that you have noticed in your constant practice of the alphabetic sentences in Exercise XIV. Surely the progress you have already made in memory and muscle training, the ease with which you "always hit the same key with the same finger," is all the incentive you require to correct any minor faults that interfere with the perfection of your stroke. Don't be satisfied to stay in the minors, qualify for the Big League; your ambition is to be as good as the best—a "swift" who makes the Keyboard hum like a top instead of just ticking like a clock.

### EXERCISE XVII

#### Repeating Letters

see	apparent	suggest	accommodate	speech
suppose	willing	possession	need	appeal
sell	needless	freedom	support	fully
lessee	arrive	message	dollar	assessor
borrow	assist	follow	appointee	tomorrow
pass	collect	success	arrest	confess
account	fullness	correct	assign	accept
aggressive	letter	class	acouse	accession
attach	address	abbreviate	settle	letterpress
addict	commerce	classically	better	seen
summer	commercially	look	assign	comma
commission	book	been	trimmed	bookkeeper
proof	boost	comment	committee	room
bonny	announce	appellee	supply	aggregate



