



"WITH THE COLORS"



May 3, 1918.

Dear Marie,

I sure did miss your letters but know you must be very busy, especially this part of the school term. That is one reason why I was afraid to interest you in telegraphy. Whatever you do, you simply must get plenty of sleep. Remember that nothing is so absolutely important as one's physical health and I believe that, in your case, the early to bed stunt is most necessary. So don't you ever dare to write again and tell me that it is 10 or 10:30 P.M., and you aren't in bed yet.



"WITH THE COLORS"



(2)

Some time I will write you a letter about Physical Culture, but to tell the truth I still have hopes of seeing you again and it would be better for me to talk than write about it. However, I want to say a few words about sour milk. The only difference between the sour milk I used to drink and common butter milk is that ordinary butter milk lacks the fat, or cream — which is not important. I wouldn't bother to sour the whole-milk, but would prefer to buy the butter milk, unless the soured milk tasted better.



"WITH THE COLORS"



(3)

I am glad you decided to learn to telegraph. Do you want the key to stay on my desk and use it there, or would you rather have it on a table at 389 Highland? Be sure to tell me just what you want as I am sure Roy would fix it for you if you want it moved. The main thing in fixing a key is to have it on a solid table of the same height as an ordinary writing table or desk. The key must be far enough forward to allow plenty of room for the elbow to rest on the table without being cramped in any way.



"WITH THE COLORS"



(4)

Also, the key arm must be in a straight line with the operator's forearm.

The position of the arm, wrist, and fingers is the most important thing in telegraphy.

First — the elbow must be supported on the same board, on level with the key. The elbow must rest, without any strain or tension on the muscles of the upper arm or shoulder. Unless the muscles not moving the key knob are relaxed, one will get cramped and tired easily and pretty soon the sender is apt to be victim<sup>(?)</sup> to a nervous



"WITH THE COLORS"



(5)

trouble known to telegraphers as "glass arm"; as the arm becomes stiff and uncontrollable.

Second - the position of wrist and fingers.

This is perfectly described in the little Signal Drill book, page 321, paragraph 846.

Every word in every sentence in ¶ 846 ought to be underlined. Note the picture showing the hand on the key - the position of thumb and forefinger, and the curve of the latter. Every time you touch the key knob copy this position faithfully. Also read paragraph 846 p. 321 each time.



"WITH THE COLORS"



(4)

The quality of your sending will depend on the proper holding of the key-knob, and the relaxation of the upper arm, every time.

If you haven't the drill book or can't find the paragraphs I refer to, let me know.

Paragraph 844 page 320 explains about spaces, etc.

- (1.) The dot is the unit of time.
- (2.) — etc.

I have enclosed a sheet of cross ruled paper in which each square is a unit.

There is no long dash or letter space in the

radio code



"WITH THE COLORS"



(7) It is impossible to make a dash exactly twice as long as a dot or a space between letters twice as long as a space between dashes and dots in a letter as I show on the word "come". Better make it like this:

— · · ·    — · ·    — · ·    ·

↑ letter space.

The letter space must be plenty long enough to thoroughly separate one letter from another.

The word space is longer than the letter space so as to set off each group



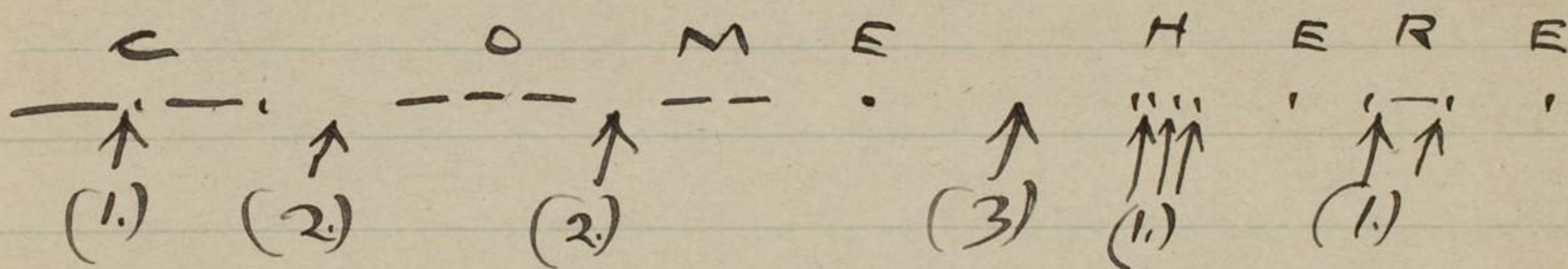
"WITH THE COLORS"



(8.)

of letters into words.

"Come here"



(1.) Space between dots and dashes — as short as possible.

(2.) letter-space — much longer.

(3.) word-space — still longer.

So you see paragraph 844 is mostly theory.





"WITH THE COLORS"



(9)

Do you understand this  
fully now?

Read this:

T h i s    i s    t h e  
    "    "    "    "    "    "    "    "  
    F    o    r    e    s    t  
    "    "    "    "    "    "    "    "  
    D    r    i    m    e    r    a    d  
    "    "    "    "    "    "    "    "

T h e    m u r    m e r    i n    g  
    "    "    "    "    "    "    "    "    "    "  
    s    i n    e s    a m    d  
    "    "    "    "    "    "    "    "    "  
    t h e    h e    m    l    o  
    "    "    "    "    "    "    "    "    "  
    e    k    e  
    "    "    "

Write each letter above the  
signal as in the first word

T    H    I    S    (this) and  
send it back with your  
next letter, please.



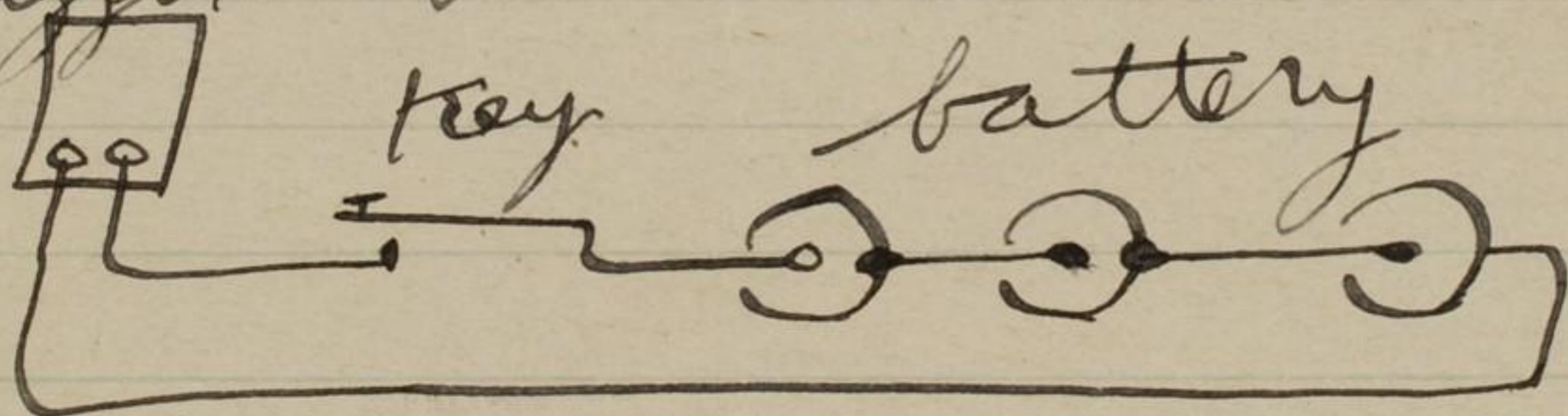
"WITH THE COLORS"



(10.)

In my next letter I will tell you how to connect buzzer and key with battery and why & how it works.

Buzzer.



Roy can fix them for you.

Well I must quit for this time.

Read paragraphs 845, 846, 847, 849, 850, 851, 852, 853 and 854, but remember that some of the letters in the Morse code are different than in the radio code, but that



"WITH THE COLORS"



(No)

The method of handling  
the key is the same.

For instance a Morse  
J  $\cdot$ — is the same  
as a radio C —, and a Morse numeral 1  
is the same as a  
radio P  $\cdot$ —.

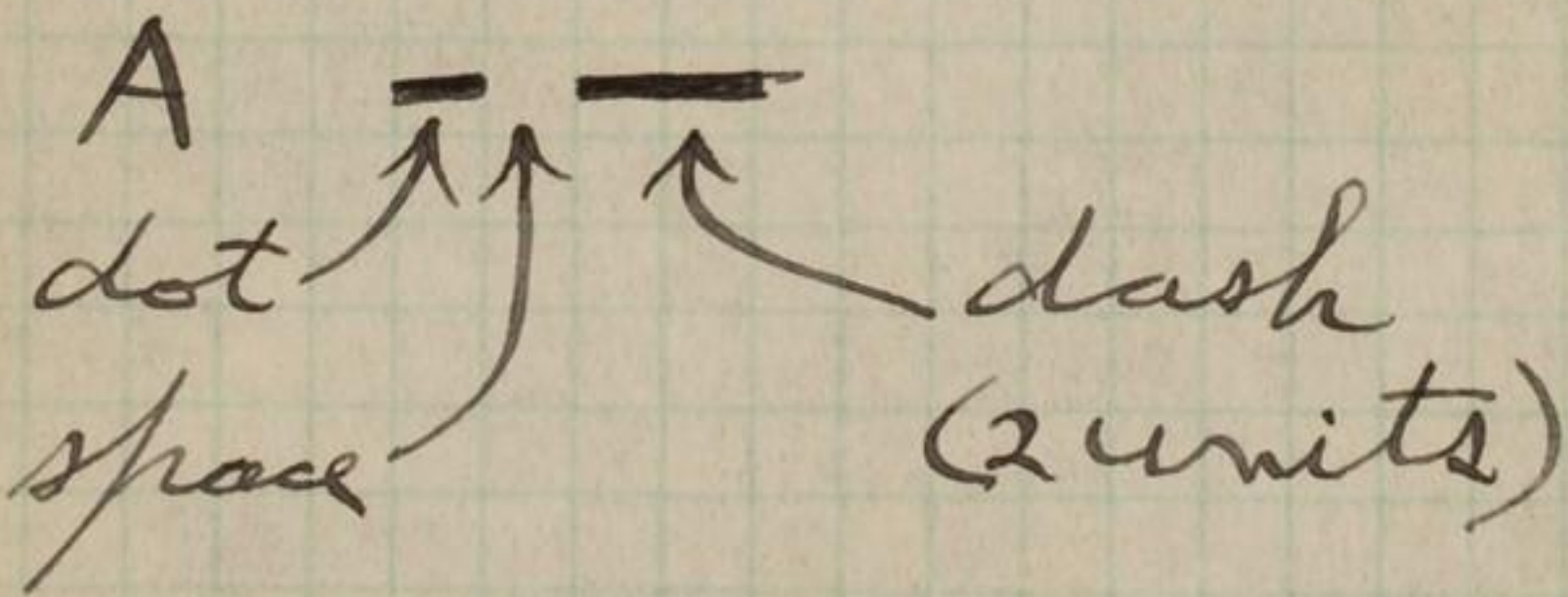
Well goodnight  
little girlie,  
Forrest.

Tell Mother I got her  
letter O.K.

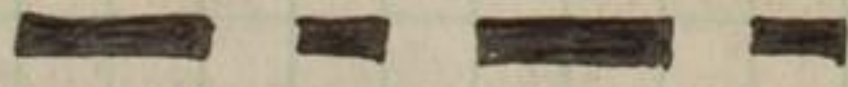
The dot is the  
unit of time.


Each square here  
is a unit of time.


A  
dot  
space  
dash  
(2 units)



B 

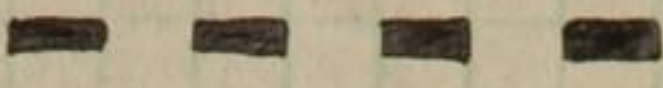
C 

D 

E 

F 

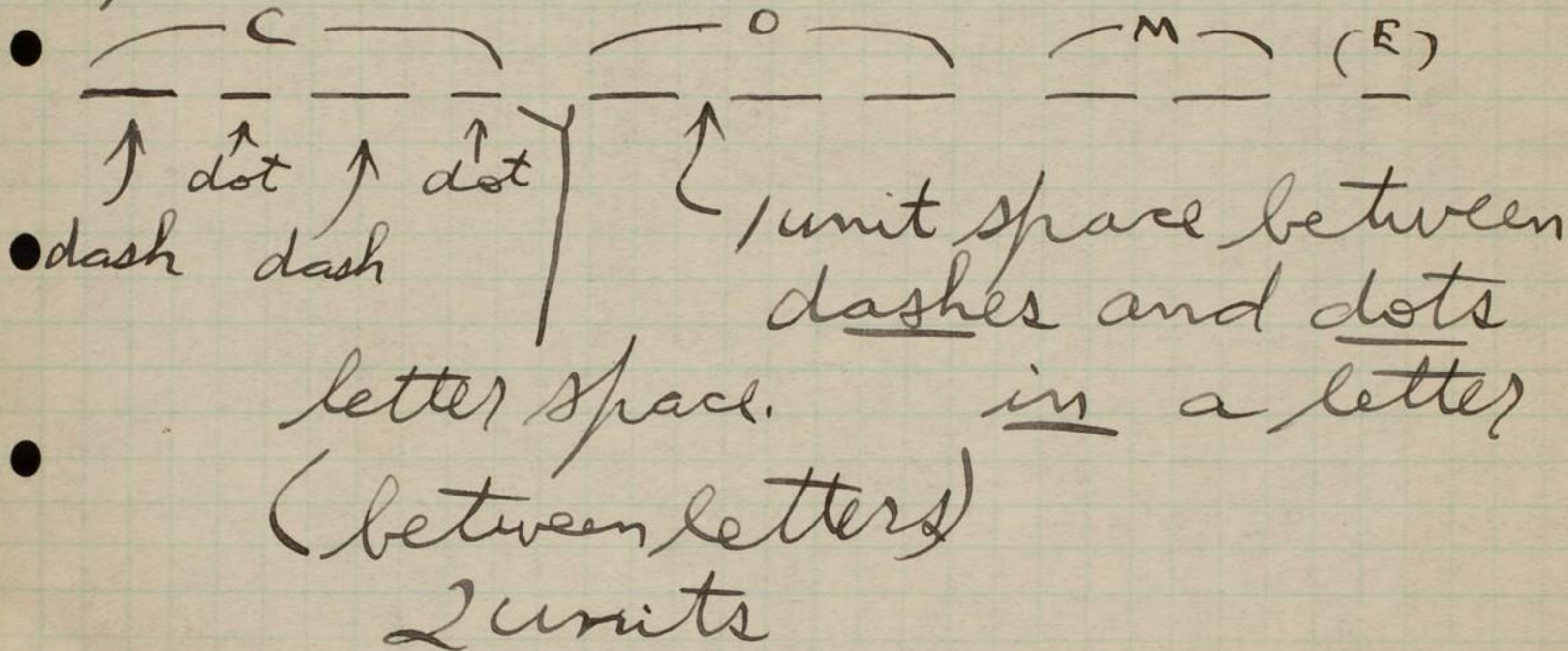
G 

H 

I 

K  etc.

Here is the word Come





Miss Ava Marie Shaw

389 Highland Avenue

Beloit, Wisconsin

From

F. W. Bassett  
Co. A-6 FB, S.C.  
Ft Leavenworth,  
Kansas.

NATIONAL WAR WORK COUNCIL  
OF THE  
YOUNG MEN'S CHRISTIAN ASSOCIATIONS  
OF THE UNITED STATES  
"WITH THE COLORS"