



*Touch*  
**METHOD**  
**INSTRUCTOR**  
*for*

**REMINGTON •**  
**TYPEWRITERS**

# REMINGTON

## TOUCH METHOD INSTRUCTOR



*with*

## OPERATING INSTRUCTIONS

*for the*

Remington *Speed* Portable Model 1  
Remington *Noiseless* Portable  
Remington *De Luxe* Noiseless Model 7  
Remington *Noiseless* Desk Model 8  
Remington *Nine* Desk Model

**T**HIS BOOKLET is published by the Portable Typewriter Division of Remington Rand Inc. and is furnished gratis to purchasers of Remington Portable Typewriters.

While it is not intended to take the place of the more complete instruction courses of commercial schools, it may be used as a supplement and contains sufficient material for acquiring a fair degree of skill in "Touch Typewriting."

*Portable Typewriter Division*

**Remington Rand Inc.**

315 FOURTH AVE. NEW YORK, N. Y.

# Easy

## TOUCH METHOD TYPING for Remington Portable Typewriters



**I**T'S easy to learn to type on a Remington Portable Typewriter. In a few hours you can memorize the position of the keys and learn the function of the various operating parts sufficiently well to enable you to write with a reasonable degree of speed. With a few days' practice you should be able to write faster than with pen and ink.

And you will find the time you spend in learning well worth while. If you are a business man or woman, your Remington Portable will lighten the burden of preparing business correspondence, reports and other papers, at home or away from home. If you are a student, it will help you make faster progress, get better marks in school.

Professional men and women find their portables useful in the preparation of papers and reports, for professional and personal correspondence. In the home, every member of the family, from the youngest child in school to the head of the house, soon learns how much easier it is to think and write and get things done on a Remington.

There are two methods of typewriting—the sight method and the touch method. In the sight method, one or two fingers of each hand are used as desired by the operator, who quickly develops familiarity with the location of the keys. This method is used by most non-professional typists and generally suffices the average man or woman.

In the touch method, all the fingers of both hands are used. The aid of the sight is abandoned entirely and the sense of the proper position of each character on the keyboard is acquired purely by touch. The most expert operators follow

this method and unquestionably the best results are obtained by the touch system, though it usually takes somewhat longer to learn by this method than by sight.

The principal advantages of the touch method are greater accuracy, a greater evenness of stroke, which insures better work, and far greater speed, because the eyes of the operator remain continually on the copy. Consequently, there are no "breaks" in the writing.

This manual is designed especially for the student or typist who desires to become familiar quickly with the touch method with the least amount of effort. It does not presume to make you a professional typist but it does contain the fundamentals of the touch method on which professional speed and accuracy are based. The degree to which you develop mastery of the typewriter depends largely on the strength of your own desire.

## GETTING READY TO WRITE

Place the typewriter on a desk or table preferably of such a height that, when you are seated before it with fingers resting lightly on the keys, your forearms will be in a horizontal position approximately parallel to the floor.

Take a sheet of paper in your left hand and insert between the roller of the typewriter, which is called the platen, and the paper table. Insert the paper upside down and with the back of the sheet toward you. With your right hand, turn the right platen knob away from you so that the paper rolls down into the typewriter and comes up in front of the platen with the letterhead facing you.

If your paper has not come out straight and is not parallel with the writing line as shown by the aligning scale, push the paper release lever (located beside the right platen knob) back. This action releases the tension on the paper so that you can straighten it. After the paper is straightened, a slight touch on the paper release lever will return it to its normal position.

We are now ready to begin our practice, but, before we start, we want to point out that real efficiency in typewriting is based very largely on two qualities: 1. *ACCURACY*, 2. *SPEED*. The second quality loses its value if not accompanied by the first, so, in typewriting, let us start with and always keep in mind the idea that without accuracy there is no speed. Those who follow the touch method must proceed slowly at first until they acquire the "feel" of the keyboard. Always keep in mind the injunction "EYES OFF THE KEYS"!

**THE TOUCH**—Do not hammer the keys—strike them quickly with the tips of the fingers. To save energy and increase speed, do not allow the finger to hang on to the key at the finish of the stroke. Do not raise the hands higher than is necessary to prevent interference with the return of the key. Do not shift the hands about the keyboard, but keep them always in their proper position. Endeavor persistently to acquire a quick, natural, even stroke of sufficient force to make a clear impression without blurring or indenting the paper. This rule applies particularly to the period and other punctuation marks.

### A FEW DON'TS

Don't punch the keys; practise a quick, even stroke. Keep the fingers close to the keys.

Don't pound with the forearm. Use the finger-and-wrist action, keeping the forearm steady.

Don't tense the muscles of the arms and shoulders. RELAX!

Don't make exceptions. Always the same way—the right way. Any other method of operation produces confusion.

Don't acquire bad habits at the beginning. Start right, keep right, and soon the details of CORRECT POSITION and STYLE OF OPERATION will become automatic.

Place the little fingers on the guide keys, "a" and ";". The index finger of the left hand will cover naturally R T F G V B, and the right hand index finger will cover Y U H J N M. We will begin practise with words in which only the index fingers of each hand are required. After each word make one space, operating the space bar with the thumb of the right hand. Make five exact copies of each of the lines in Lesson 1 without errors and without erasures. If an error of any kind is made, even if it be in the last word on the last line, begin again, and rewrite the whole exercise until absolute accuracy is attained. Do not try for speed—Accuracy first—always. Speed will be acquired.





## LESSON 1

Remember to keep your eyes on the chart and strike the keys lightly and quickly, always returning your fingers to the "Home Position."

fff jjj ggg hhh fff jjj ggg hhh fff jjj ggg hhh fff jjj ggg  
frf juj frf juj frf juj frf juj frf juj frf juj frf juj frf  
fvf jmj fvf jmj fvf jmj fvf jmj fvf jmj fvf jmj fvf jmj fvf  
frfvfgf jujmjhj frfvfgf jujmjhj frfvfgf jujmjhj frfvfgf juj  
fur rug hug mug fur rug hug mug fur rug hug mug fur rug hug

## LESSON 2

This lesson takes in the remaining letters controlled by the first fingers of both hands. Proceed carefully—ten copies of each line.

fff frf ftf jjj juj jyj fff frf ftf jjj juj jyj fff frf ftf  
fff fgf fbf jjj jhj jnj fff fgf fbf jjj jhj jnj fff fgf fbf  
fun jug jut rut but buy funny jug fun jug jut rut but buy  
buy my bunny burn my buggy buy my bunny burn my buggy buy

## LESSON 3

### Capital Letters

To make capital letters, use the little finger on the Shift Key. Stretch the little finger to the Shift Key, keeping the other fingers over THE HOME KEY POSITION. Hold the Shift Key down until the key has been struck and released.

Two shifts are provided; the left to be used while striking right-hand keys, and the right shift when striking left-hand keys.

fff F rrr R ggg G jjj J uuu U hhh H fff F rrr R ggg G jjj J  
fGf jHj dDd kKk jJj fFf fGf jHj dDd kKk jJj fFf jJj fGf jHj  
fVf jMj fBf jNj fVf jMj fBf jNj fGf jHj fVf jMj fGf jHj fBf



## LESSON 4

This lesson controls the letters struck with the second finger of each hand.

fff ddd ded jjj kkk kik fff ddd ded jjj kkk kik fff ddd ded  
fff ded ded jjj kik k,k fff ded ded jjj kik k,k fff ded ded  
much junk dike, cider much junk dike, cider much junk dike,  
dire direct directed dire direct directed dire direct direct  
They directed the big meeting, They directed the big meeting,

## REVIEW

Write ten lines of each of the following as a review of the first four lessons.

fff fgf frf fvf ftf fbf fdf fef fcf fgf frf ftf fvf fbf fdf  
jjj jhj juj jyj jmj jnj jkj jij j,j jhj juj jyj j,j jnj jkj

## LESSON 5

If you have followed instructions carefully you are nearly master of your keyboard. The following lesson takes in the second last group, the letters "s", "w", "x", "l", "o", and ".", all struck with the third fingers. Use a light, quick stroke and return fingers to Home Position after each key is struck. Make ten copies of each line.

sss sws sxs sss sws sxs sss sws sxs sss sws sxs sss sws sxs  
lll lol l.l lll lol l.l lll lol l.l lll lol l.l lll lol l.l  
sws lol sxs l.l sws lol sxs l.l sws lol sxs l.l sws lol sxs  
slows lows soldier young slow lows soldier young slow lows  
young soldier exile young soldier exile young soldier exile  
The young soldier is now in exile. The young soldier is now.

## LESSON 6

With the exception of the numerals, the following lesson completes your instruction on the keyboard itself, and covers the characters struck with the little fingers. The words and sentences in the exercises offer a review of all the letters and afford practise in the use of the shift key. Make ten copies of each line.

fdsa fdsaqa fdsaza fdsa fdsaqa fdsaza fdsa fdsaqa fdsaza fds  
jky; jkl;p; jkl;/; jkl; jkl;p; jkl;/; jkl;p; jky;/; jkl;  
aqa; ;p; aza ;/; aqa ;p; aza ;/; aqa ;p; aza ;/; aqa ;p; aza  
equip equip equip equip hotel hotel hotel hotel Plaza Plaza  
Noiseless Noiseless Noiseless equip equip equip hotel hotel  
Plaza Plaza Plaza Noiseless Noiseless Noiseless equip equip  
hotel hotel hotel Plaza Plaza Plaza Noiseless Noiseless  
The office of the Plaza Hotel is equipped with Remington  
Typewriters. The office of the Plaza Hotel is equipped with.

## CONTROL OF NUMERALS

The following exercises involve relatively small change in the position of the hands. To reach the numerals, a slightly extended reach is involved. Strike the key lightly and quickly and return the finger immediately to its Home Position. Write each of the following lines ten times.

fr4r ju7j ft5f jy6j fr4f ju7j ft5f jy6j fr4f ju7j ft5f jy6j  
de3d ki8k sw2s lo9l de3d ki8k sw2s lo9l de3d ki8k sw2s lo9l  
;p0; ;p0; ;p0; ;p0; ;p0; ;p0; ;p0; ;p0; ;p0; ;p0; ;p0;

## REVIEW

fr4f ju7j de3d ki8k sw2s lo9l ;p0; fr4f ju7j de3d ki8k sw2s  
ft5f jy6j fr5f jy6j fr5f jy6j fr5f jy6j fr5f jy6j fr5f jy6j  
fds2s jkl9l fds2s jkl9l fds2s jkl9l fds2s jkl9l fds2s jkl9l

## EXERCISE 1

The following words constitute nearly one-half of all ordinary printed matter. The ability to write them rapidly will add much to the speed of an operator. They can, with profit, be practised frequently. Write each line five times.

the on them then make of but any out today  
we so very leave and or see must under an  
had upon what into in they great shall can  
that are if take these it this our such my  
was who him how most which were more ever us  
as been is no now be will when go part by  
from time your every for one where say know  
not all other than often he ate some though  
there have would said do after their use those  
like come with may you give many his should  
only has made

Write each of the following sentences ten times.

We will do our utmost to find the cause of the delay.  
They bought most of the stock in August and paid cash for it.  
Our stock has not risen above par since the first of the month.  
It is possible we shall find all the alfalfa we need right here.  
The goods are now for sale at a price far below the original cost.  
If possible I will pay the balance on the note when it falls due  
in November.

## EXERCISE 2

This lesson is essentially a speed lesson, consisting of ten sentences, each occupying the entire length of the line. Every other sentence contains the entire alphabet, and much time can be spent upon such sentences to great advantage.

The black jury fixed up the question of prizes with the government.  
Nature formed us for ourselves, not for others; to be, not to seem.  
We dislike to exchange job lots of sizes varying from a quarter up.  
Try to be as good as you would have your neighbors believe you are.  
Probably my oxen will haul a dozen loads of gravel just as quickly.  
I have considered the pension list of the republic a roll of honor.  
The job requires extra pluck and zeal from every young wage earner.  
I have seen the day of wrong through the little hole of discretion.  
Whenever the black fox jumped the squirrel gazed very suspiciously.  
Liberty and Union, now and forever, one and inseparable.---Webster.

## EXERCISE 3

The exercises provided in this lesson are designed to bring about a balanced hand-action, and to strengthen the weak fingers. Copy the following exercises at least five times:

### Left-Hand Exercise

adverse wasted create arrears water caterer sassafras effect  
vacate sacred estate vegetate degraded excavate vest deeded  
referred baggage fear regret

### Right-Hand Exercise

hominy lily pulp hymn you pull holly upon plump join union  
noon jump imply null kill ink milk knoll opinion million limp  
only minimum look pupil monopoly

### Exercise for Third and Fourth Fingers

was spool swoop plaza saw laws wall wax wasp pool lasso  
swap plows sloop allow slow loss pass lap swallow appall paws  
low pall wool polo squall squaw lax was spool swoop plaza saw  
laws wall wax wasp pool sap lasso swap plows sloop allow slow  
loss pass lap swallow appall paws low pall wool polo squall

### A FINAL WORD

If you have applied yourself with reasonable diligence to the lessons and exercises preceding, by this time you should be able to get along fairly well on your new Remington Portable. You are hardly, or could hardly expect to be, an expert typist in this length of time, but you have at least made a sound beginning and your further development is now merely a matter of practice.

As in nearly every other activity of life, we learn by doing. Get in the habit of using your Remington Portable for *all* your writing. Forget your pen and pencil. Soon you will develop "typewriter sense" and as typing gradually becomes "second nature" to you, you will be amazed to see how it facilitates and speeds your thinking processes, enabling you to do more work in less time and to do it far more effectively.

And here's a thought in this connection that may prove valuable. When "thinking on the typewriter," don't try to make finished "copy" at the first writing. Let your thoughts flow—your Remington will put them down just as fast as your mind will work. "X" out your mistakes. Don't stop to erase. Smooth out and correct your grammar later. Then rewrite your "copy." You can do the whole job on your Remington Portable in less time than you could make the rough draft with pen or pencil.

Finally, do not mistreat your typewriter. On the following pages are a few simple instructions for its operation and care. Read and observe them thoroughly. Your Remington Portable will repay you with many years of dependable service.

# INSTRUCTIONS

*for the*

## OPERATION AND CARE

*of the*

Remington *Speed* Portable Model 1

Remington *Noiseless* Portable

Remington *De Luxe* Noiseless Model 7

Remington *Noiseless* Desk Model 8

Remington *Nine* Desk Model

## TYPEWRITERS

## To RELEASE and LOCK CARRIAGE



Fig. 1  
Right Platen Knob and  
Carriage Lock Lever

When carried in its case, the carriage of your Remington is locked. To unlock the carriage, merely pull out the right hand Platen Knob (A). This frees the carriage for writing.

To lock the carriage, pull Carriage Lock Lever (B) toward you, at the same time pressing inward on the right Platen Knob (A). Hold them thus and move the carriage to the right or left toward the center of the machine. The carriage will lock automatically when it reaches the exact center.

**IMPORTANT:** The carriage should always be locked when the typewriter is cased for carrying. All strain from the escapement mechanism is thus relieved, and damage to case or machine is prevented.

## SPACING BETWEEN LINES

The adjustment for spacing between lines is controlled by both the Variable Line Space Button (A) and the Line Space Regulator (B). By moving the Line Space Regulator (B) to positions 1, 2 or 3, single, double or triple spacing between the writing lines results. (The Noiseless Portable model has adjustment for single and double line spacing only.)

When writing on ruled paper or filling-in previously written material, it is convenient and often necessary to free the platen from the limits of the Line Space Regulator. This may be done by merely pressing the Variable Line Space Button (A) and holding it in while you turn the platen knob to place the paper at exactly the point where you want the type to strike.

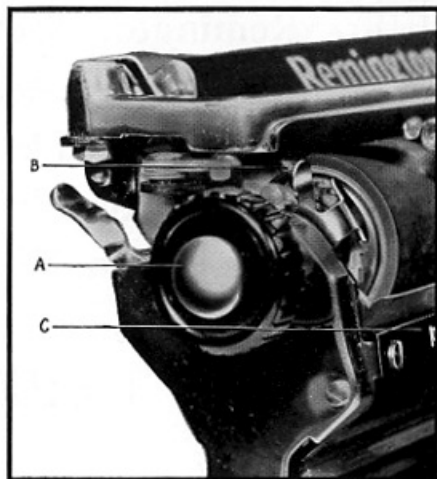


Fig. 2  
Line Space Regulator and  
Variable Line Space Button



## MARGINS and TABULATING

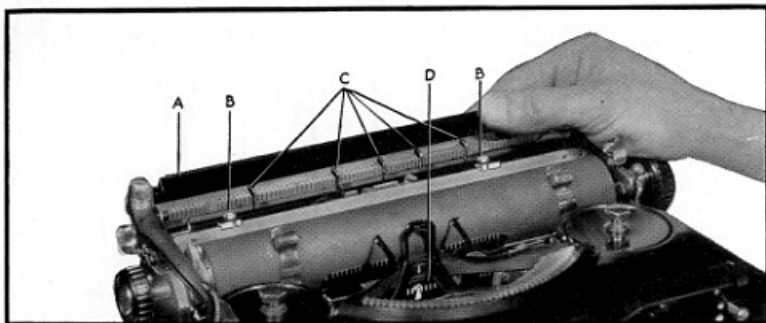


Fig. 3. Paper Table tilted to expose Margin and Tabulator Stops

### MARGIN STOPS

There are two Margin Stops (B) used for establishing right and left hand margins on the paper. Press the top of each stop and slide to the desired position. Margin widths may be secured in two ways. Either use the scale on the bar on which the stops slide (for example, the left stop at 20 and the right at 70) or insert paper first, move the carriage to the marginal points desired, and then set the stops by moving the left stop to the right and the right stop to the left as far as they will go.

### TABULATOR STOPS

Tabulator Stops (C) are mounted on a rack which has a scale corresponding to the Cylinder Scale (D). Lift up the stops and reinsert in the slots at the points determined upon. These stops control the movement of the carriage when the Tabulator Key is pressed. The tabulator is useful for indenting paragraphs and for columnar work.

NOTE: Tabulator stops and key are omitted from the Noiseless Portable as a part of the plan for making this model lighter and more compact, and therefore more portable.

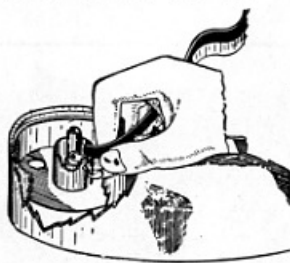
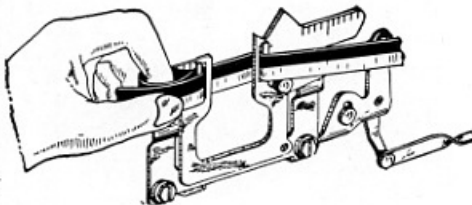


Fig. 4. Inserting ribbon end in Right Spool Center

## CHANGING RIBBONS

"Looping" ribbon over post of Carrier Mechanism



First, depress the Shift Lock key, which raises the Carrier Mechanism. Next, remove both Spool Covers. Note the position of the ribbon on the Carrier—behind the Carrier and in Front of Platen. Also note that on the spools, the ribbon winds and unwinds from the side nearest you.

Replace the Left Spool Cover. Wind the old ribbon onto the Left Spool, using Ribbon Reverse to free the spool, if necessary. Remove the end of the ribbon from the slot in the right spool center. Then remove from

Carrier Mechanism. Remove Left Spool Cover and lift old ribbon out of Left Spool.

Put new ribbon on Left Spool Center. (Be sure winding side is toward you.) Insert free end of ribbon in the vertical slot in the Right Spool Center. Allow enough slack to permit running ribbon between Carrier and Platen, "looping" over front vertical posts of the Carrier as shown in the illustration. Replace spool covers, wind ribbon taut and you are ready to write.

# Remington

*speed*

## Portable

### Principal Operating Parts

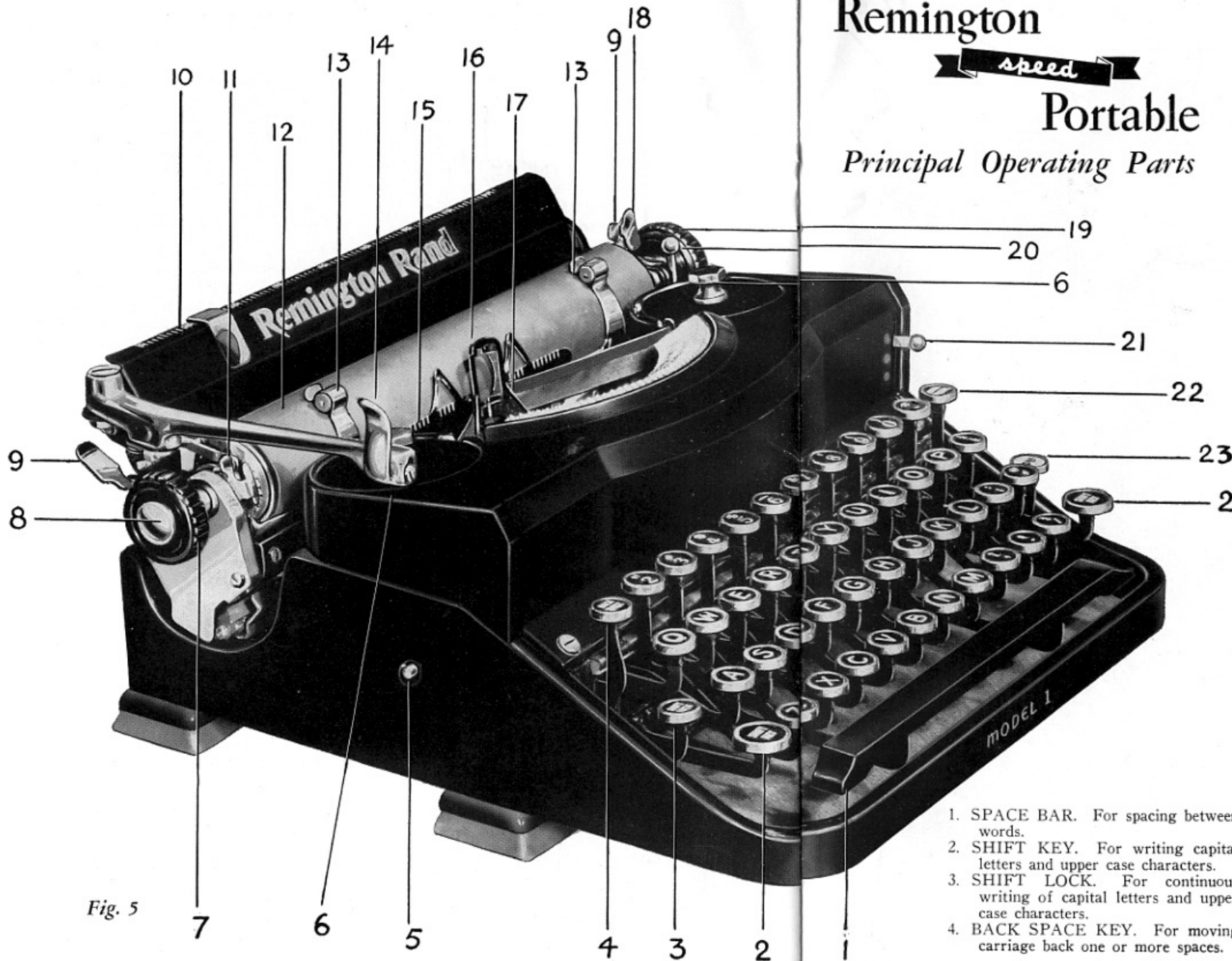
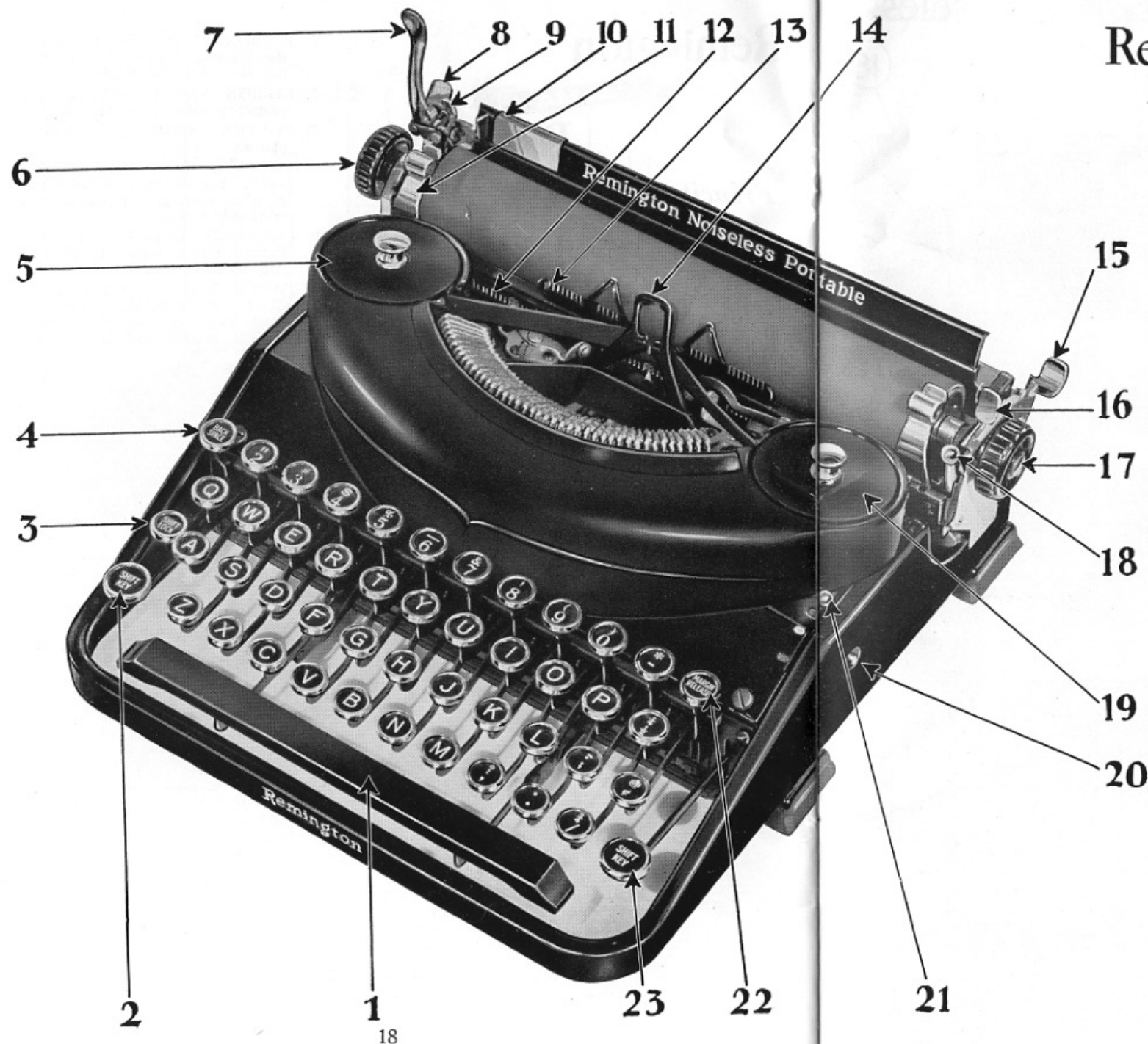


Fig. 5

1. SPACE BAR. For spacing between words.
2. SHIFT KEY. For writing capital letters and upper case characters.
3. SHIFT LOCK. For continuous writing of capital letters and upper case characters.
4. BACK SPACE KEY. For moving carriage back one or more spaces.

5. RIBBON REVERSE. To reverse the direction of ribbon travel. Ribbon reverses automatically.
6. RIBBON SPOOL COVER. For protecting ribbon from dust and dirt.
7. PLATEN KNOB. To revolve platen.
8. VARIABLE LINE SPACE BUTTON. For writing on ruled paper, or when altering or filling-in work previously written.
9. CARRIAGE RELEASE LEVER. Permits free movement of the carriage to either side.
10. PAPER TABLE WITH SIDE GUIDE AND SCALE. The Side Guide helps in establishing width of left margin and in centering paper.
11. LINE SPACE REGULATOR. For regulating space between lines of writing. (See Fig. 2.)
12. PLATEN, or CYLINDER. Holds and feeds the writing sheet.
13. PAPER FINGER. For holding paper in position on platen.
14. CARRIAGE RETURN AND LINE SPACE LEVER. Returns carriage and spaces paper to next writing line.
15. ALIGNING SCALE. Indicates bottom edge of writing line.
16. TYPE GUIDE. Insures alignment of type, horizontally and vertically.
17. RIBBON CARRIER. See explanation accompanying Fig. 4.
18. PAPER RELEASE LEVER. Frees paper for removal or adjustment.
19. RIGHT PLATEN KNOB FOR UNLOCKING CARRIAGE. For explanation, see Fig. 1.
20. CARRIAGE LOCK LEVER. Locks carriage in central position to prevent damage when machine is being carried. (See Fig. 1.)
21. RIBBON INDICATOR. Permits using upper or lower half of type ribbon as needed. Also neutral position for stencil work.
22. MARGIN RELEASE KEY. Permits writing outside either margin stops without adjusting the stops.
23. TABULATOR KEY. Used for paragraphing, indenting, billing and all columnar work. (See Fig. 3.)



# Remington

*noiseless*

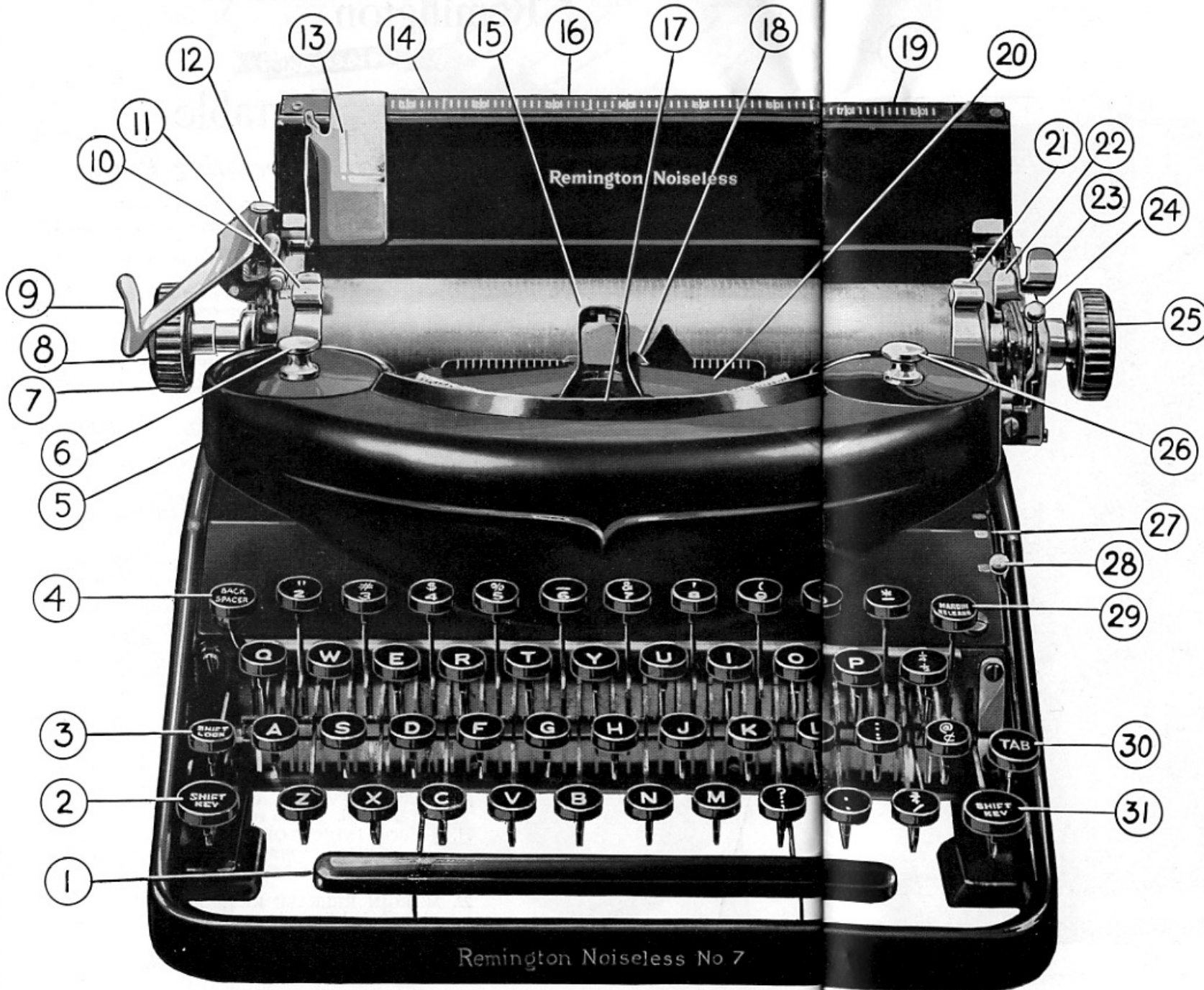
## Portable

### *Principal Operating Parts*

1. SPACE BAR. For spacing between words.
2. LEFT SHIFT KEY. For writing capital letters and upper case characters.
3. SHIFT LOCK. For writing all capitals or all upper case characters.
4. BACK SPACE KEY. Used when carriage is to be moved back one or more spaces.
5. RIBBON SPOOL COVER. To protect ribbon from dust.
6. LEFT PLATEN KNOB. To revolve platen.
7. LINE SPACER LEVER AND CARRIAGE RETURN LEVER. Returns carriage and spaces to next writing line.
8. LEFT CARRIAGE RELEASE LEVER. Releases carriage so it may be moved freely to right or left.
9. LINE SPACE ADJUSTMENT LEVER. To set for single or double spacing between lines.
10. PAPER SIDE GUIDE. Guides the left edge of the paper. Insures proper centering of writing.
11. LEFT PAPER FINGER. To hold paper firmly against cylinder.
12. CYLINDER SCALE. Assists in determining margin adjustments, and finding positions in writing line.
13. ALIGNING SCALE. Indicates bottom edge of writing line.
14. TYPE GUIDE. Insures perfect alignment of type, vertically and laterally.
15. RIGHT CARRIAGE RELEASE LEVER.
16. PAPER RELEASE LEVER. Used in straightening the paper.
17. RIGHT PLATEN KNOB.
18. CARRIAGE LOCK LEVER. Locks carriage to prevent damage when carrying machine. (See Fig. 1.)
19. RIBBON SPOOL COVER.
20. RIBBON REVERSE. Used to reverse direction of ribbon travel. Ribbon reverses automatically.
21. RIBBON INDICATOR and STENCIL SWITCH. For selecting the upper and lower halves of the ribbon, and for adjusting the machine for cutting stencils.
22. MARGIN RELEASE KEY. For writing outside the marginal lines without readjusting the marginal stops.
23. RIGHT SHIFT KEY.



# Remington *de luxe* Noiseless — *Principal Operating Parts*

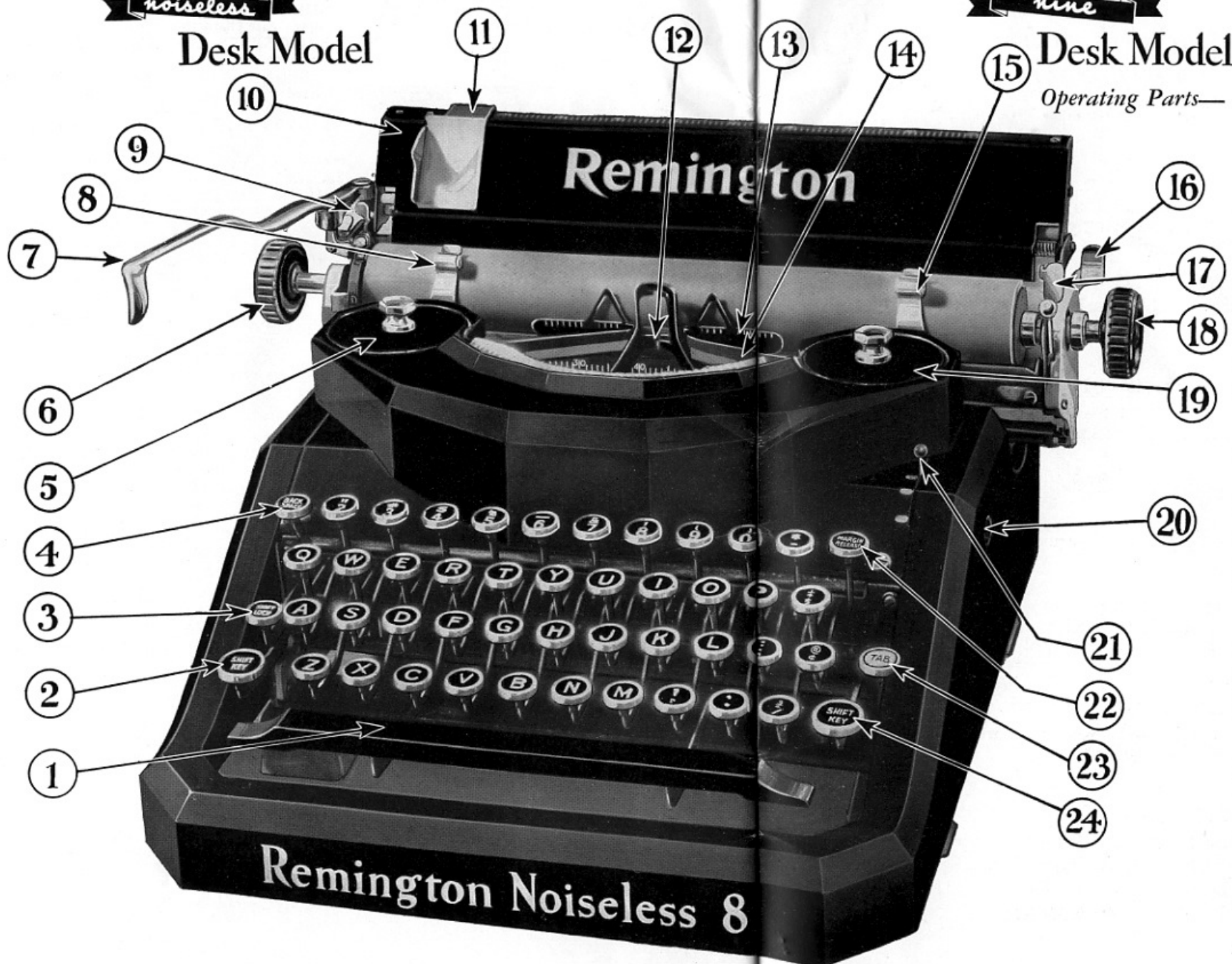


1. SPACE BAR. For spacing between words.
2. LEFT SHIFT KEY. For writing capital letters and upper case characters.
3. SHIFT LOCK. For writing all capitals or all upper case characters.
4. BACK SPACE KEY. Used when carriage is to be moved back one or more spaces.
5. RIBBON REVERSE. Not visible in picture. Used to reverse direction of ribbon travel, although ribbon reverses automatically.
6. RIBBON SPOOL COVER. To protect ribbon from dust.
7. LEFT PLATEN KNOB. To revolve platen.
8. VARIABLE LINE SPACER. To permit variations in line spacing. Located in center of left platen knob.
9. LINE SPACER LEVER AND CARRIAGE RETURN LEVER. Returns carriage and spaces to next writing line.
10. LINE SPACING REGULATOR. To set for single, double, or triple spacing between lines.
11. LEFT PAPER FINGER. To hold paper firmly against cylinder.
12. LEFT CARRIAGE RELEASE LEVER. Releases carriage so it may be moved freely to right or left.
13. PAPER SIDE GUIDE WITH SCALE. Guides the left edge of the paper. Insures proper centering of writing.
14. LEFT MARGINAL STOP. Not visible in this picture. (See Fig. 3.) Used to regulate the width of left margin.
15. TYPE GUIDE. Insures perfect alignment of type, vertically and laterally.
16. TABULATOR STOPS. Not visible in this picture. (See Fig. 3.)
17. CYLINDER SCALE. Assists in determining margin and tabulator adjustments.
18. RIBBON CARRIER. Keeps ribbon in place between type and paper. (See Fig. 4.)
19. RIGHT MARGINAL STOP. (See 14.)
20. ALIGNING SCALE. Indicates bottom edge of writing line.
21. RIGHT PAPER FINGER.
22. PAPER RELEASE LEVER. Used in straightening the paper.
23. RIGHT CARRIAGE RELEASE LEVER.
24. CARRIAGE LOCK LEVER. Locks carriage to prevent damage when carrying machine. (See Fig. 1.)
25. RIGHT PLATEN KNOB.
26. RIBBON SPOOL COVER.
27. RIBBON REVERSE.
28. RIBBON INDICATOR AND STENCIL SWITCH. For selecting the upper and lower halves of the ribbon, and for adjusting the machine for cutting stencils.
29. MARGIN RELEASE KEY. For writing outside the marginal lines without readjusting the marginal stops.
30. TABULATOR KEY. Used for paragraphs and columnar work.
31. RIGHT SHIFT KEY.

# Remington

**noiseless**

## Desk Model



Remington Noiseless 8

# Remington

**nine**

## Desk Model

### Operating Parts—

1. SPACE BAR. For spacing between words.
2. LEFT SHIFT KEY. For writing capital letters and upper case characters.
3. SHIFT LOCK. For writing all capitals or all upper case characters.
4. BACK SPACE KEY. Used when carriage is to be moved back one or more spaces.
5. RIBBON SPOOL COVER. To protect ribbon from dust.
6. LEFT HAND PLATEN KNOB. Used to turn platen in either direction.
7. LINE SPACE LEVER AND CARriage RETURN LEVER. Returns carriage and spaces paper to next writing line.
8. LEFT PAPER FINGER. To hold paper firmly against cylinder.
9. LINE SPACING REGULATOR. To set for single, double, or triple spacing between lines.
10. PAPER TABLE. Upright piece to hold paper in position.
11. PAPER SIDE GUIDE WITH SCALE. Guides the left edge of the paper. Insures proper centering of writing.
12. TYPE GUIDE. Insures perfect alignment of type, vertically and laterally.
13. ALIGNING SCALE. Indicates bottom edge of writing line.
14. RIBBON. For instructions on changing ribbon, see Fig. 4.
15. RIGHT PAPER FINGER.
16. RIGHT CARriage RELEASE LEVER. Releases carriage so it may be moved freely to right or left.
17. PAPER RELEASE LEVER. Used in straightening the paper.
18. RIGHT PLATEN KNOB.
19. RIBBON SPOOL COVER.
20. RIBBON REVERSE. Used to reverse direction of ribbon travel, although ribbon reverses automatically.
21. RIBBON INDICATOR. For selecting the upper and lower halves of the ribbon, and for adjusting the machine for cutting stencils.
22. MARGIN RELEASE KEY. For writing outside the marginal lines without readjusting the marginal stops.
23. TABULATOR KEY. Used for paragraphing, billing, tabulating, etc. (Also see Fig. 3.)
24. RIGHT SHIFT KEY.

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