

REMINGTON NOTES



VOL. 4

NO. 4

MISS HORTENSE S. STOLLNITZ

International Amateur Champion Typist and holder of the

WORLD'S SPEED RECORD

137 words per minute net, 147.6 gross, for one half hour, made on a

SELF STARTING REMINGTON

THE TYPEWRITER EXPRESS IS THE SELF STARTING REMINGTON

THAT is the first thing every typist should know. And the second thing is just as important. The only "express" typist is the perfect touch typist—in other words the typist who uses a SELF STARTING REMINGTON.

Every other typist is a "local." And we need not tell our readers how well it pays every typist to become an "express."

Do you know what makes express speed in typewriting?

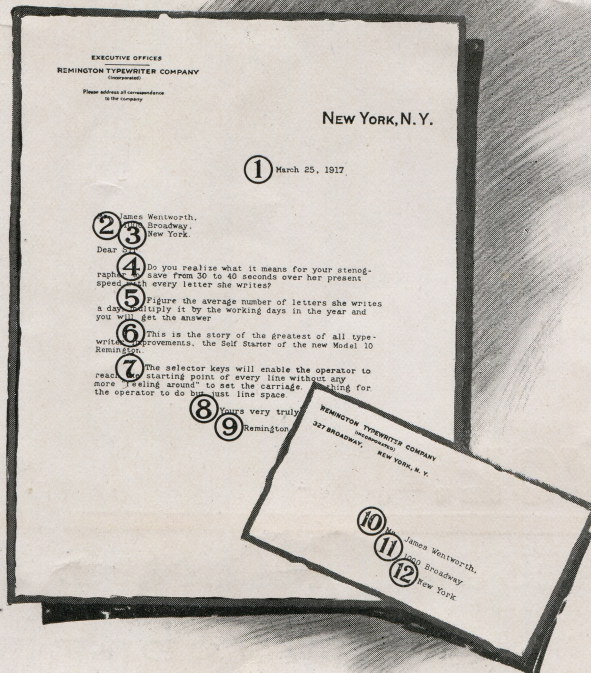
It is not simply a matter of key fingering. The local travels just as fast as the express—when it is not standing still.

Typewriting is just like railroading—the real secret of speed is to cut out the stops.

Cutting out the stops is what makes the express beat the local to a frazzle. It is this same cutting out of the stops which makes the SELF STARTING REMINGTON add so much to the letter writing speed of the typist.

This letter and envelope will illustrate: It is like a railroad map—for it shows you the twelve way stations where every typewriter local has got to stop.

The only way to cut



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out these halts is to turn everyone of them into a flying start, and this can only be done on one typewriter—the SELF STARTING REMINGTON.

The REMINGTON SELF STARTER eliminates hand setting of the carriage for the writing of indented lines. Every setting of the carriage is machine-made and instantaneous. One touch on the Self Starter Key starts the carriage instantly at the correct starting point. There are no “breaks” in the work of the operator; no looking away from the copy to hand set the carriage, while the writing stops. From date to signature her eyes are *always* on the copy.

The work proceeds just as evenly and unbrokenly as any straight line writing.

The Self Starter adds from 15 to 25 per cent to the speed of the typist. This has been conclusively proved by comparative tests. It also insures the correct “set-up”

of every letter. After you have set the Self Starter indicators,

the operator does not have to think or worry about her margins, etc. The machine does its own indenting with uniform and unvaried precision.

All that the typist has to do is line-space and write.

It will pay every typist to become an express typist because this is bound to mean more proficiency and more pay.

There is only one way to become an *express typist* and that is to operate the *express typewriter*, and there is only one express typewriter and its name is the SELF STARTING REMINGTON.

Would you not like, in your own interest, to learn something more about the Self Starting Remington? Then write to us for our illustrated folder entitled “THE REMINGTON SELF STARTER—HOW IT WORKS.” We will gladly send you a copy on request.

TRIUMPH OF REMINGTON ACCURACY TEST

Five Typists Qualify in the Last Semi-annual Contest and Won the Prize of a New Remington Typewriter—Remington Efforts For Better Typewriting Achieve a Splendid Victory



MISS GEORGIA KAHLER



LESLEY ATCHLEY



MISS L. MAY KNIGHTS



EDWARD D. BERNARD



MISS METTJE MIDDAGH

THE FIVE LATEST REMINGTON ERROR PROOF PRIZE WINNERS

The so-called "unattainable ideal" is attained. The efforts of the Remington Typewriter Company to encourage the development of better and more accurate typewriting bore splendid fruit in the semi-annual accuracy test held at all Remington offices on the third Thursday of last January. These tests are open to all typists who operate Remington made machines, except those who are or have been employees of

typewriter companies. The conditions are that each typist shall write for a quarter of an hour, from unfamiliar matter, at a speed of 60 words per minute or better, "ABSOLUTELY WITHOUT ERROR." The prize to the operator who does this is a new Remington Typewriter.

In the January test five Remington operators qualified and won the prize. They are Miss Mettje E. Middaugh, Kansas City, who wrote 65 words a minute; Mr. Lesley Atchley, Dallas, who wrote 66 words per minute; Mr. Edward D. Bernard, New Haven, who

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wrote 60 words per minute; Miss Georgia Kahler, Seattle, who wrote 64 words per minute, and Miss L. May Knights, Calgary, who wrote 64 words per minute.

All of these records were attested by public typists, business men, and others outside of the Remington office staff, as to time and conditions of writing.

The fact that no less than five typists won the error-proof prize is the greatest triumph of the Remington accuracy idea that has yet been achieved. This is the largest number of typists who ever qualified at any one test; indeed, in all the previous tests only seven operators had qualified. With these additions the total is now an even dozen. Every one of the latest winners used the Self Starting Remington.

That there were five accuracy winners in the last contest is not the only evidence of progress in the art of error-proof typewriting. The average of all the papers was incomparably better than had ever been submitted in any previous test.

We congratulate the whole fraternity of typists on these results, because we believe that there is nothing that will improve the efficiency and earning power of the typist more than the cultivation of the art of accuracy. The nearer every typist approaches to this ideal, the greater will be her value to her employer and to herself. It is in the interest of this greater proficiency that we introduced the Remington accuracy test, and offered the valuable prize of a new Remington Typewriter to every winner of the test. We did it in order to provide a practical incentive to every typist to strive for the error-proof ideal. The fact that our efforts in the cause of greater accuracy are bearing this practical fruit is one of the most pleasing messages which we have to convey to our readers in this issue of REMINGTON NOTES.

Do *YOU* wish to

become a candidate for the Remington accuracy prize? If so, please call up the nearest Remington office and they will give you full particulars. The next semi-annual contest is scheduled for the third Thursday in the month of June.



Rhythm and Cadence

The sum of accuracy plus speed is not always perfect typewriting. To achieve this you must also have beauty of work.

To describe how beauty of work may be attained we shall borrow two words from the musician. These words are *rhythm* and *cadence*.

As applied to the work of typists, rhythm means the even timing of the stroke; cadence means the even force of the stroke.

Both of them are factors in speed and accuracy but they are more than that. They are the final requirements in perfect typewriting.

Perfect rhythm in typewriting is important, because without it perfect cadence is impossible.

If your touch lacks cadence your work will show it at once. Some letters will be darker than others and the general effect will be unsightly. But even if you do always strike the keys with equal force, there remains one other requisite to beauty of work. Is that force the proper force?

If your stroke is too heavy there is a sure way to find it out. Take a page of your typewriting and run your index finger over the back of the sheet. If you can feel the indentations where periods have been struck, then your touch is too heavy and you should cultivate a lighter stroke.

It is worthy of note that both rhythm and cadence are products of touch typewriting. They are very rarely attained by the sight writer.

THINK of it! A machine which makes your work more valuable to your employer and at the same time easier for you!

Here are the two best reasons in the world why every typist should use the Self Starting Remington.

THE WISDOM OF CAROLYN

By Lucy Low Armstrong

Carolyn Houghton's fingers twinkled over the typewriter keys with an agility born of experience. In fact after the closed doors and drawn shades had given their silent testimony that business hours at the National Trust Company were over for the day, Carolyn and her co-worker, an extremely pretty girl, who gloried in the euphonious name of Hazel Deane, had vied with each other in the speedy accomplishment of the day's work.

Throughout the large banking rooms every one worked at highest speed and few sounds were heard save the clicking of the Remington Typewriter under the skillful fingers of the girl operators.

At four o'clock Hazel Deane closed her note-book with a triumphant slam.

"Finished?" asked Carolyn, pausing for an instant.

Hazel's dainty fingers played with her fluffy hair, which drooped becomingly over her ears and ended in a heavy coil at her neck. The more disarranged Hazel's hair became, the prettier she looked.

"Yes, I'm through," she answered jubilantly. "I wish to goodness I could go; I'm due at the dressmaker's at five o'clock. It seems so foolish for us to stay here when there isn't a thing to do!"

"What's going on tonight?" queried Carolyn.

"Sylvia Crane's wedding, and it's way over on Winter Hill."

"Sylvia Crane was one of my dearest school chums, so I'll probably see you there," announced Carolyn gaily. "Sylvia told me the last time I saw her that you were to be invited."

Carolyn closed her desk, and sorted her pile of letters into better shape, then glanced across at her companion to watch the effect of her words.

"I didn't know you knew her," Hazel pouted. "I thought maybe I could get away earlier if you'd agree to finish anything that might come up to do, but I see where I stay until five."

"Great Scott! I was afraid of it!" came irrelevantly from one of the bookkeepers, and as the girls followed his glance they espied several elderly men crossing the mosaic floor of the banking room, with an air of grim determination on their faces which banished all thoughts of frivolity.

"The Bank Commissioners!" gasped Mr. Leonard, the



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head bookkeeper, "Consarn their pictures! I see where we sing that familiar little ditty, 'We won't go home until morning!'" he remarked, with a jocularly which to the two stenographers seemed wholly out of place.

Hazel's face went crimson. "I just *won't* stay a minute after five!" she declared, putting away her notebook. "You can do as you please."

A load seemed to fall on Carolyn's shoulders as she looked at Hazel's face, now set in stubborn lines.

"We're paid to do the work here," she objected feebly. "I suppose it's up to us to stay."

"Nothing of the sort!" snapped Hazel. "I tell you it's an imposition for them to expect us to work after five o'clock. Here comes Mr. Franklin now," as the Cashier made his way down the passage which connected the main office with the bookkeeping department, where the two girls had their desks.

"Here's where we all get busy!" he said, smiling in extenuation.

"I have an important engagement this evening, Mr. Franklin," Hazel asserted with one of her appealing looks.

"Awfully sorry, so have I," returned the Cashier, "but when these men arrive, there's nothing for us but work."

His words were uncompromising and yet not unkind. He really showed a genuine and yet wholly useless regret.

Hazel worked until five, then vanished mysteriously into the Safe Deposit Department, from whence the exit was not noticeable.

Carolyn labored on, sustained by a feeble hope that she might be able to finish and get home in time. At five-thirty she called up a familiar number, and across the wires went the doleful message:

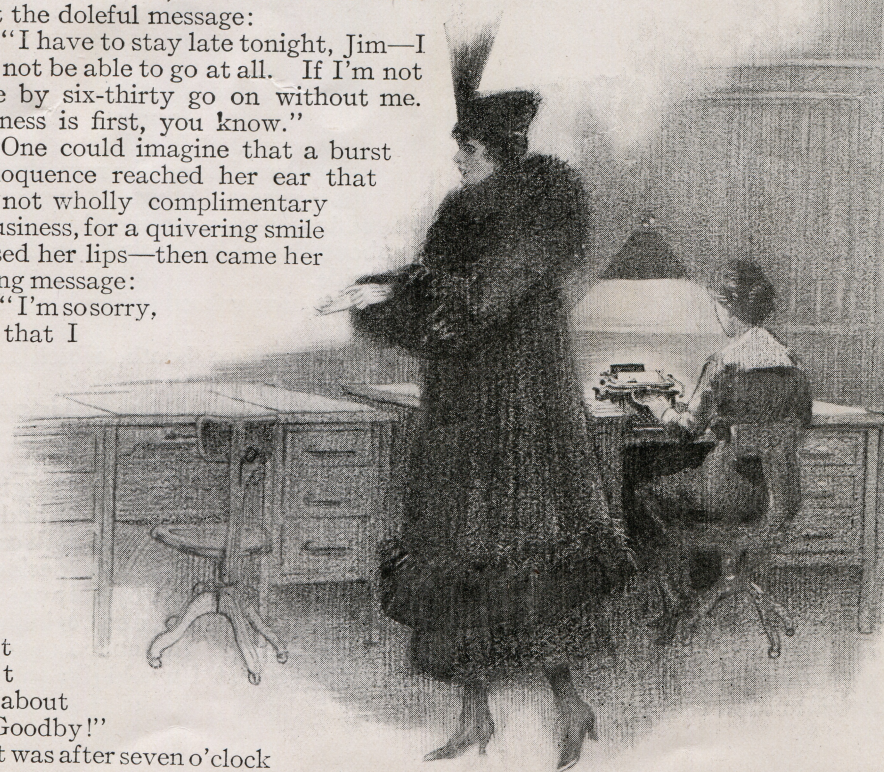
"I have to stay late tonight, Jim—I may not be able to go at all. If I'm not there by six-thirty go on without me. Business is first, you know."

One could imagine that a burst of eloquence reached her ear that was not wholly complimentary to business, for a quivering smile crossed her lips—then came her closing message:

"I'm so sorry,
Jim, that I

just
can't
talk about
it. Goodby!"

It was after seven o'clock



when Carolyn, worn and hollow-eyed, placed her last basket of work on Mr. Franklin's desk.

John Francis McGregor, the President, threw her a glance. "We're keeping late hours!" he announced with a grudging smile. "Where's Miss Deane?"

"She has gone home," said Carolyn, "may I go now?"

"You may," answered Mr. McGregor, kindly. "When did Miss Deane leave?"

"At five. She was going to a wedding."

"And you—had you nothing on hand for the evening?"

Carolyn's voice wavered. The clock pointed to half-past seven. Probably at this moment sweet Sylvia Crane would be walking up the church aisle! Oh, it was a cruel disappointment; but business was business.

"I was invited to the same wedding, Mr. McGregor," she answered coldly.

"Miss Crane, the bride, is a very dear friend of mine."

She turned quickly, and hurried down the passage.

As she sped up the deserted business street she could hardly realize that the long-anticipated wedding was really over, and Sylvia Crane was now Mrs. Robert Jennings. At that moment the consciousness that she had been true to her obligations was the only comfort vouchsafed her.

Hazel's attitude the next morning savored of defiant scorn. "I didn't see you at the wedding," she remarked with a suppressed yawn. "Suppose you stayed late like an angel child."

"Tell me about Sylvia," Carolyn pleaded. "I know she was a lovely bride."

"Perfectly darling! I wouldn't have missed seeing her for anything."

Just then Mr. McGregor came out of the telephone booth, which he had entered prior to the arrival of the two stenographers.

"I would like to see you in my private office, Miss Houghton," he said in passing.

Carolyn's breath came in quick gasps as she entered Mr. McGregor's private room. Mr. McGregor gave her a scrutinizing glance which evoked a chill.

"We need a thoroughly competent, dependable girl in this office, Miss Houghton," he announced in his usual clear-cut tones, "but we need only *one*. You and Miss Deane have both made recent demands for higher wages, and you are both capable of earning more than your present salaries. Mr. Franklin and I have decided between you, for although Miss Deane came first, she preceded you by only one week. However, you have unconsciously helped us to make our decision, and beginning the first of the month, we will retain you as our one stenographer, with an increase of one half of your present salary. Kindly tell Miss Deane that I would like to see her in this office for a few moments."



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Another Merit of the Self Starting Remington

The following letter from a typist brings out another important point about the Self Starter.

"You said a lot in your last issue about the time and effort the typist can save through the use of the SELF STARTING REMINGTON, and every word of it is true. But there is another advantage of the SELF STARTING REMINGTON which I believe all typists will appreciate just as much, and that is the automatic 'set-up' of the letter. Won't you say something about this in your next issue?"

Yes, on the Self Starting Remington, the "set-up" of the letter is automatic. After the typist has learned which key to strike in order to reach a desired point, the carriage does its own setting and it would do it with equal accuracy and certainty even if the operator were blind-folded.

This gives the typist one thing less to do and to think about in the performance of her work. She does not have to keep her mind on the different indentations. She knows they are bound to be right—knows it without looking.

In the offices of many big typewriter users the standardizing of the work has now reached the point where stenographers and typists are required to write their letters

with margins, indentations, etc., in a certain standard form. Every typist who is conscientious in the observance of these rules is bound to be slowed up because she has got to keep her mind on these margins. But when a SELF STARTING REMINGTON is used, and the indicators are set for the required set-up, the letter automatically sets itself up, and that is all there is to it.

And right here comes in another important point. The Self-Starter not only helps you to do more work but MORE ACCURATE WORK. Lots of operators of this latest Remington Model have noticed that their work has become more accurate and have wondered if the Self Starter has anything to do with it.

Certainly, the Self Starter has *everything* to do with it. *Concentration is the secret of accuracy* and the automatic "set-up" of the letter provided by the Self Starter permits a mental concentration on the single act of writing which has never before been possible in letter typing.

❖ ❖

You Can Do It

Take our advice, you typists, and read every word of the story entitled "The Mastery of the Touch Method" by Mr. Ladd Plumley which appears in this issue. Here is the story of a man who never touched the keys of a typewriter until he was forty-seven years old, when it finally became necessary for him to learn to operate the writing machine. He did, and he didn't stop there. While he was about it he made himself a proficient touch operator.

What Mr. Plumley did you also can do, if you will. And we can give you the same efficient help that Mr. Plumley

had, for our offer to send free to any employed typist a copy of our "Touch Method Typewriter Instructor" is still open. If you have not received one, write for it now.

LEST you forget, we say it yet.
 Perfect Touch Typewriting
 —the acme of typing efficiency—
 is only possible on the Self Starting Remington.

THE MASTERY OF THE TOUCH METHOD

By Ladd Plumley

Until my forty-seventh year or thereabouts I never dropped my fingers on the keys of a typewriter. As an office boy, I began at the age of fifteen in the service of a corporation. At that time our secretary wrote out his letters in long hand and I copied them under a letter-book press. As a youth I received no typewriter training. Later, I was a clerk and then an official of a New York concern, rising in office until I reached about the top in my line. Then my concern was sold, and I found myself, as we say, "up against it good and plenty."

At odd times I had always written a little for the press. Knowing that I could write marketable stuff, I turned my attention to writing fiction and other material for papers and magazines. During the last seven years I have sold a large number of short stories, besides writing regularly for a trade paper which covers the field of my former activities.

Of course my stuff had to be typed. I bought a typewriter and tackled what was to my untrained fingers a task something like learning at middle-age to play the violin.

Fortunately there fell into my hands a booklet which carried the magic name of "*Remington*." This booklet explained the mastery of the touch method. In my ignorance I supposed that all professional typists used that method and if I was to master the typewriter I must master that method.

At once it was clear to me that if I looked at the keys of the machine I could never hope to become proficient. I must devise some plan which would prevent my eyes from receiving a

hint of what my fingers were doing.

Later I bought a sheet-metal frame, which was intended to do what I effected in the beginning of my struggle by making for myself a wooden shield. The home-made device I still use, as it is provided with a stout clip to hold a manuscript directly over the keyboard and directly under my eyes. My copy, for I generally write my articles and stories first in pencil, is conveniently placed, and, as I wear reading glasses, at the correct distance from my eyes.

I have mastered the touch method, have mastered it so that I can turn out the final copy for a finished story in a few hours. Looking back at my battle with my stubborn fingers, never trained in youth for the keys, I understand just how the mastery came. For those who desire to master the touch method, young and old, I can tell them that there is but one certain plan. This plan was stated in the Remington booklet, to which I have referred and which so fortunately fell into my hands.

The booklet gave a series of exercises, leading from words up to sentence construction. Now I see that I never would have learned to type accurately by the touch method by typing only selected words and sentences. This training is inadequate, because the mind holds for some moments the sequence of the letters in words or sentences, repeating them quite automatically. When that remembrance becomes dulled, errors begin to slip in. No. What

brought in my case a fair degree of speed and accuracy was the suggestion in the leaflet that typing the alphabet, forward and backward, never looking at the keys, would give the pupil more skill

THE less time you lose from the actual work of typing, the more work you can do.

That's where the Self Starting Remington comes in. It gives the typist more time to type.

than typing words or complete sentences.

The shield, which I devised to cover the keys of my machine, absolutely prevented my eyes from watching my fingers. Every time I began a new page of manuscript I typed the alphabet, forward and back, and if I made an error I continued my practice until I had two perfect copies. This practice I continued day after day, week after week. As I look back I wonder that my fingers did not learn their tasks far quicker. But the point is that they did learn. If I had been twenty or under, instead of fifty, doubtless what has taken me so long and has required such unswerving determination would have come easily and naturally. I still have a little trouble with the "n's" and "b's", but I sometimes type several pages without an error. Nowadays I do not have to think of my fingers; they are pretty well trained for what was to them an exceedingly novel task.

Now this is not a tract of self-adulation. Doubtless many older than I have mastered the touch method and can turn out stuff quicker and more neatly typed. What I wish to drive home to beginners in the touch method is that they should hitch their hopes for speed and accuracy on the practise of the alphabet. They should type the alphabet slowly and rhythmically from "a" to "z". If an error is made they should go back to "a" and start again. If no error has been made, they should begin at "z" and work back to "a." And they should continue this practice, day after day, at irregular intervals, until they can type the alphabet, forward and back, several times without a single error.

In the same way finger familiarity should be gained with the number keys and the punctuation keys. With me, somehow, my fingers needed very little training for punctuation points; as to numbers, there has happened to be

slight occasion to master the latter. But if I had need to gain speed and accuracy with numbers, I should follow a similar method to that of practice with the alphabet. Every time I sat down to the machine I should type "1" to "9" and back to "1."

Just as the piano teacher insists that the young pupil must keep the eyes fixed on the music in the rack and not on the hands, so the novice in touch typing should devise some plan which will prevent the eyes from following the movements of the fingers. And the professional musician knows that the basis of his art is back in the scales. Memory will carry the sequence of notes and phrases when arranged in melody or harmony. But the musician knows that skill for performing in proper tempo and without error any new theme or composition is surely attained only by the unremitting drudgery of scale practice. Alphabet practice, for attaining proficiency on the keys of the typewriter, is strictly analogous to scale practice of the voice or instrument.



"I have got into the habit of making mistakes in transcribing," writes a typist from the West. "No matter how careful I am, I always get a wrong word in or I leave something out. Do you think it is carelessness? Can you advise me how to remedy this, as I would very much like to have perfect work? Would you please answer in *Remington Notes*."

We cannot tell at this distance just what the trouble is, but from the tone of this letter we are sure it is not carelessness. The very opposite, namely, over anxiety is a more probable cause.

If you are in constant fear that you will make errors—very likely you will. Don't cease your striving, but banish your fears. Cultivate confidence in your own ability to write with accuracy, and accuracy will surely come.

WHERE is the typist who would not like to jump over all the stumbling blocks of letter and envelope indenting at one jump?

The Self Starting Remington will show you how to do it.

QUESTIONS ANSWERED ABOUT THE SELF STARTING REMINGTON

Our last issue, which was called our "Self Starting Number," naturally aroused big interest among the 250,000 typists who receive REMINGTON NOTES. This interest is only natural, for it has been many a long day since any typewriter improvement has appeared which can do so much to increase the efficiency and lighten the labor of the typist, as the Self Starting Remington.

This interest has led to many questions from typists, all of which have been answered in correspondence. Two of these questions recur so frequently, however, that we have decided to answer them in this issue of REMINGTON NOTES for the benefit of all of our readers. These questions come in the main from typists who are not familiar with the Self Starting Remington. But they are deserving of answer, just the same, because we believe that every typist, whether she operates a Self Starting Remington or not, has a vital interest in this matter.

Question 1: "How does the Remington Self Starter differ from the column stop devices on other machines, which claim to do the same thing?"

The Remington Self Starter is the only device on any typewriter which enables the operator to "select" any starting point on the line and to reach that starting point *instantly*—with a single motion.

The single stop devices permit machine settings of the carriage at only one point on the scale. They do *not* permit the operator to "select" whatever starting point the line may require. To reach any other starting point than the one fixed by the single stop she has got to hand-set her carriage in the old

way. The standard set-up for the writing of letters and the addressing of envelopes calls for not less than five different starting points. It will be seen, therefore, how little help is afforded by the single stop.

But this is only one point of advantage for the Self-Starter. Another is that the *Self Starter operates from either end of the line*. It is just as easy to go back to the starting point as it is to go forward to the starting point. In both cases it is done instantly, *by a single motion*. The single stop, on the other hand, permits the forward motion only. This means that when you wish to go back to the starting point, at least two motions are required, namely, the return to the beginning of the line and then the forward jump. When you consider the fact that nine-tenths of all carriage settings are backward, it will be readily seen that, even in reaching the one starting point, the single stop device has small value as a time saver, compared to the Self-Starting Remington.

Question 2. "How does the Remington Self Starter differ from the Decimal tabulator?"

The Self Starting feature of the Model 10 Remington correspondence machine has nothing in common with the key set Decimal Tabulator of the Model 11 Remington billing machine. The latter is a mechanism to facilitate the tabulation of figures in columns, and is specially designed for billing and other forms of tabular work. In letter writing, where the conditions are entirely different, it presents

no special advantages and is not recommended for that purpose.

The Self Starting feature of the Model 10 Remington is designed to speed up the work of the

"MISS REMINGTON" has become more efficient than ever, now that she is able to add "Self Starting" speed to her other qualifications as an A1 typist.

machine in letter writing and similar uses. Its function is to bring the carriage instantly, *by a single motion*, to any desired position for the writing of any line on letter or envelope. This is something that *cannot be done* by any decimal tabulator.

This, in brief, explains the difference between the Model 10 and the Model 11 Remington. Which of these two ma-

chines you ought to use depends entirely on the nature of your work.

If any reader of REMINGTON NOTES has any other question to ask about the Self Starter, please do not hesitate to ask it. All questions will be answered by correspondence and the more important ones will be answered in these pages.

PRACTICAL POINTS FOR TYPISTS THAT WILL MAKE YOUR WORK WORTH MORE

If you do not find something in this issue of REMINGTON NOTES that will help to make you a better typist, then we miss our guess.

If you have been benefited by these practical points then please remember that "one good turn deserves another." If you know of any little point that has helped you in your work send it in to the Editor of REMINGTON NOTES.

And if you have any question to ask do not hesitate to ask it. We are always glad to give the best and most helpful answer that we can to any question that a REMINGTON NOTES reader may ask.

Here is a question that has been asked so many times of late that it must be puzzling a large number of typists.

When a letter to a firm or corporation is marked on the letterhead, "*Attention of Mr. —*," should the salutation be "*Gentlemen*" or "*Dear Sir*?"

The correct salutation is "*Gentlemen*." The words, "*Attention of*

Mr. —," in such cases, are in the nature of a memorandum, and do not constitute an essential part of the address.

"The last REMINGTON NOTES put new life into me. I am confident that I shall achieve the required speed by following the suggestions contained in your 'Touch Method Typewriter Instructor.'"

Thus writes one REMINGTON NOTES reader to us. This letter is like hundreds of others that we have received from typists who have been helped by us to become more proficient touch operators.

Miss M. Louise Melton of Jackson, Miss., sends the following useful suggestion:

"When the manager writes a circular letter he can sign all of them in advance, if he wishes, before they are written.

The blank letter sheets are slightly folded at the place for signature and signed over the folded line. The typist, of course, must be careful to begin all letters the same distance from the top as in the letter used as a

THE Self Starting Remington does more than save time in the indenting of letters. *It makes the machine do its own indenting.*

That gives the typist one thing less to think of and one thing less to do.

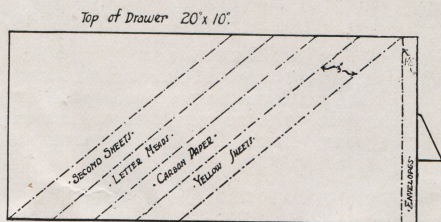
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model. A list of addresses is furnished to the typist and thus each receives a letter with the personal signature of the sender."

This suggestion is especially valuable where the manager may wish to leave the city before the letters can be typed.

Typists are continually asking us for suggestions on how best to plan the compartments of their desks for the holding of the various articles of stationery required in their work.

A good plan to this end has been worked out quite scientifically by Mr. Albert Scharff of the Department of Public Works, Philadelphia, who sends us the accompanying diagram of a compartment drawer in his desk in which these articles of stationery are stored.



• SIDE ELEVATION OF DRAWER •

• COMPARTMENTS FOR CORRESPONDENCE SHEETS •

"I had these compartments made in the drawers of my typewriting desk by the Bureau Carpenter," writes Mr. Scharff, "and this arrangement has materially aided me in the handling of the various sheets for letter-writing.

"In the first compartment I keep the yellow sheets, and thereon place a carbon, which is in the next one, and then follow with a letterhead or first sheet which is in the next compartment, and by this method am able to handle the various sheets more quickly and in a uniform manner. The carbons are always placed face down and in this manner

I guard against the chance of placing the carbon face up instead of face down on the sheet."

"I have a suggestion to offer," writes A. T. Reed of Philadelphia. "Anyone who has a great many envelopes to address knows how provoking it is to have the envelopes slip in the paper feed or go in unevenly. If they will take a sheet of paper and roll it around the cylinder under the paper guides I think they will find that this trouble will be eliminated."

A good idea. But it is seldom necessary on a Remington.

"On which side should the note-book be placed—right side or left side?" This is a question which several typists have asked?

There is no positive rule about it. In the case of the Remington the left side is preferable because the carriage return is on the right side; hence the line of sight is not cut off by the arm of the operator when the carriage is returned.

Mr. O. Christopher of Miles City, Mont., writes to ask us "the correct way to turn the ribbon in inserting same through the wire carriers at the printing point?"

It all depends on what make or model of machine you are using. The Self Starting Remington has a new ribbon mechanism and on this machine it makes no difference which end is turned up. In the case of a two-color ribbon, it is usual to insert the less used color at the bottom.

WHERE an express train will take you, it's folly to walk.

Old methods of letter indenting are just like walking compared to the express speed of the Self Starting Remington.

Lots of operators have asked us what is the best way to produce compound characters on the typewriter such as *¢*, *!*, etc.

REMINGTON NOTES

One way is to strike one character, then back space, and strike the other. A quicker way is to hold down the space bar while both keys are struck.



REMINGTON NOTES readers have been greatly interested in our statement that *perfect touch typewriting* is only possible on the Self Starting Remington. Lots of them have asked us what the method of touch fingering should be, as applied to the Self Starter keys.

The answer is easy: Always operate the Self Starter keys with the fingers of the left hand only. Use the little finger for key 1, the next finger for key 2, the next for key 3 and the index finger for keys 4 and 5.

The reason the Self Starter keys should be operated with the fingers of the left hand only—never with the right, is that the operation of the Self Starter is always simultaneous with the carriage return, and on the Remington the carriage is always returned with the right hand.

Of course it is needless to tell a Remington typist that the carriage return and line spacing are one and the same operation.



Do not get the idea that the Self Starting Remington confines you to any one form in the "set-up" of your letters. The "starts" on the Self Starter rack, corresponding to the five Self Starter keys, will give you any "set-up" you wish.

As a matter of fact the variety of "set-ups" permitted by the Remington Self Starter surpasses anything that was practicable under the old style hand setting. For example, suppose, instead of indenting the first line of each paragraph, you wish to reverse the process and indent every line *except* the first. To do this without the Self

Starter would be practically out of the question for it would mean hand setting for the start of nearly every line. With the Self Starter, however, it is just as easy to do it this way as any other way. Furthermore, the rack on which the indicators are set is reversible, so that, if your work requires it, you can change instantly from one form to another by merely turning the rack.

If your employer is looking for some distinctiveness in the "set-up" of his letters, there are dozens of other unusual combinations which are made easy by the Self Starter.



We are continually being asked by stenographers and typists to suggest useful books bearing directly or indirectly on their work. We append herewith a list of some of the books which we have recommended from time to time, all of which will be found interesting and helpful.

- "Correct English." By Josephine Turck Baker.
- "Office Training for Stenographers." By R. P. SoRelle.
- "The American Office." By J. W. Schulze.
- "Business Building English." By George B. Hotchkiss.
- "Commercial Work and Training for Girls." By Eaton and Stevens.
- "The Efficient Secretary." By Ellen Lane Spencer.
- "Secretarial Work and Practice." By A. Nixon.
- "Handbook of English." By Frank Vizetelly.
- "Effective Business Letters." By Gardner.
- "Everyday Business for Women." By Mary A. Wilbur.
- "What Every Business Woman Should Know." By Lillian C. Kearney.
- "The Writer's Desk Book." By William Dana Orcutt.
- "Indexing and Filing." By E. R. Hudders.
- "The Card System in the Office." By J. Kaiser.

"How to Write Clearly." By E. A. Abbott.

"How I Can Increase My Vocabulary." By Josephine Turck Baker.

"Business Correspondence and Manual of Dictation." By William H. Brown.

THE Self Starting Remington is bound to put more "GO" in your work—and "GO" is what gets there in what you do and in what you are *paid for doing*.

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New Home
of the



Self-starting Remington Typewriter-- and the 40-odd other Remington machines.

Increased business has called for our removal to our new quarters with nearly double our old floor space.

Among other features for the smooth-running conduct of our business will be found:

- 1 Large Showroom for displaying the full line of Remington Typewriters, arranged to facilitate the choice of "the machine that fits your work."
- 2 Display and Sales Counters of Remtico typewriter supplies.
- 3 A special, large typewriter Demonstration Room for examining, in detail, the operation of any desired machine.
- 4 Employment Department with waiting-room accommodations for 150 stenographers seeking positions together with practice typewriters for beginners.
- 5 Cheerful Welfare Room, and Lunch and Rest Rooms for our women employees.
- 6 Improved ventilating devices and lighting systems throughout, to add to the comfort of our office force and our clients.

You are cordially invited to come in and look us over from "cellar to garret."

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