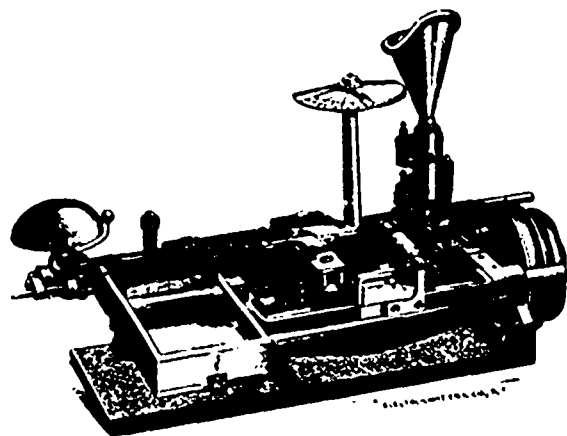


THE UNIVERSAL TYPESETTER.

THE Universal Typesetter is something new. When it is put on the Canadian market in September, the results will be duly recorded in this journal. Just now Miller & Richard, who are sole Canadian agents, are taking advance orders. Full explanation of its workings is contained in the following description sent out by the manufacturers: The Universal Typesetter is a machine for composing, or setting, type,



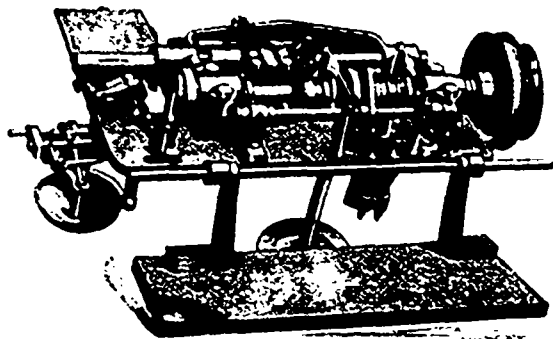
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and is used in connection with a printer's case of the ordinary construction and arrangement, requiring no change in the type, material or appliances now in use.

The object is to facilitate, rather than revolutionize, existing methods. The "stick" now substantially ties up one of the compositors' hands the Universal Typesetter frees it and makes it equally as serviceable as the other. The case is not disturbed, and the compositor faces it with the new contrivance just as he does without it. Instead of laboriously, and with one hand, depositing the letters in the "stick," he drops them into the funnel which feeds the mechanism below the case, bringing both hands into play. As the funnel swallows the metal food, the process of digestion goes on with absolute accuracy. It makes no difference whether the letters are wrong end up or faced about when they drop into the funnel.

This description makes obvious two positive and invaluable advantages:

A great stride in the direction of increased productive power is effected when the left hand is liberated and placed on an



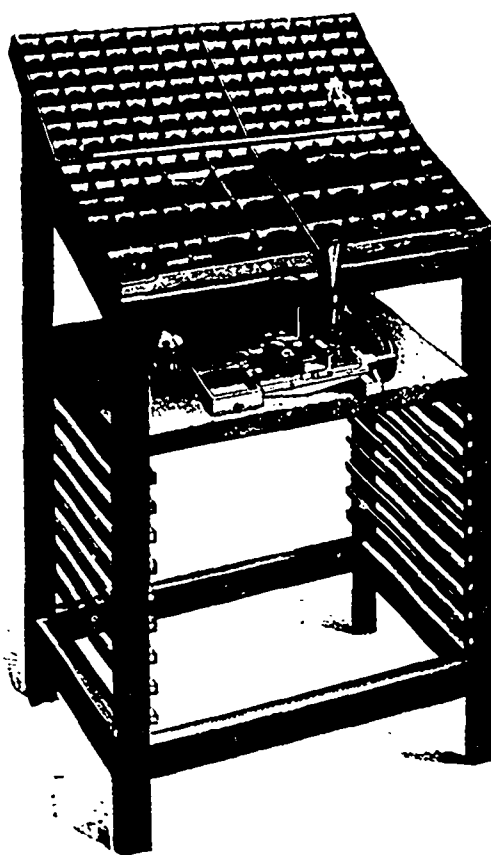
UNIVERSAL TYPESETTER IN POSITION.

equality with the right, so far as actual picking up of type is concerned, and this is supplemented by the additional speed mani-

festly attainable under conditions which make it of no consequence which way the letters are turned as they leave the fingers.

It is scarcely necessary to say that much of the work now entailed on the compositor is involved in the inexorable necessity for placing the letters in the "stick" nick disclosed and right end up. All this is obviated by the Universal Typesetter, thus dispensing with the close observation and exacting movements now so much of a strain on those who earn their living at the "frame."

The funnel is large at the mouth, converging toward the lower end, so that, as it passes through, each letter takes its place upright in a groove: here it encounters a pair of metallic fingers, which turn it if it be upside-down or leave it alone if it is not. A little further on it encounters another pair of fingers, which



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release it when the nicks are turned the right way. The fingers, or clamps, remain inactive if it happens that the letters have dropped in the right position.

After running this gauntlet the letters enter that section of the groove from which they finally emerge, line by line, into the "galley." The ringing of a bell notifies the compositor when he is, say, within three "ems" of the end of a line. He then finishes the word he is setting, or, if it happens to be a word of several syllables, divides it, when a gauge, attached to the machine, instantly indicates the number of spaces required, if any, to make the line the exact length desired. These spaces are immediately thrown into the funnel, the line automatically advances one step in the galley, and the compositor, whose attention to his copy has not been diverted by the necessity of stopping to "justify" his line, continues his work until his copy is exhausted or the galley filled. The latter may, for justifying