

**KEEPING THE PRINTING  
PLANT YOUNG. NO.1.  
TITLES NO. 2-105**

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Keeping the printing plant young. No.1. Titles No. 2-105 by Henry Lewis Bullen

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**HENRY LEWIS BULLEN**

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No. 1  
Composed by  
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Hill's Print Shop  
New York

KEEPING THE PRINTING  
PLANT YOUNG

A DISCUSSION OF  
THE SUCCESS OF PERMANENCY AND  
PROFIT-MAKING CONDITIONS

BY HENRY LEWIS BULLEN

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## KEEPING THE PRINTING PLANT YOUNG

COMPARATIVELY few printing establishments in these United States have a history antedating the present generation. Commercial typography as an industry only began to find itself in the last decade. In previous periods this occupation was petty and precarious, except as an adjunct to book or periodical printing. As a distinct industry it is now seen to have illimitable possibilities, and many printing plants are now assembled on foundations of greater stability than seemed possible in the past. The history of most American plants hitherto shows the largest of them, as well as those of minor proportions, decaying with their originators. As the owner lost vigor through age, at the very period when the man needed a stout support, the plant, become obsolete or worn out, added to his misfortunes.

### *The Success of Permanency*

The oldest printing office in existence was established in 1490, two years before Columbus first set sail westward. A parcel of specimens recently received shows it to be a particularly vigorous establishment to-day. It has an unbroken succession of owners, and an unbroken record of the locations which from

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century to century it has occupied in the city of its origin. Century by century it has kept its plant young. "Ars longa, vita brevis." There are other active printing establishments in Europe that have a history of two and a half centuries, and several with a century and a half behind them. Is there not some inspiration in these records? Success without permanency is a poor, uninspiring achievement. The real test of Success is that it may be transmitted unimpaired and with possibilities of expansion to succeeding generations. Whenever a business man perceives a future the whole scope of his undertaking broadens, he ceases to be a human vegetable, which to-day is and to-morrow is cast into the oven, and he becomes a commercial statesman. Say what they may of cost systems and the ability to exact profitable prices, a more vital quality of success is the aspiration and determination to build a business on permanent, transmittible foundations. This being the policy or principle, the other much debated problems will necessarily be solved. The most successful executive minds are those which look farthest into the future. To such a printer the plant takes on a new importance; it is to be his monument; he is founding or perpetuating a business dynasty, and life and work have greater zest. There is an aristocracy of business, and printers are not debarred from it. The man passes on, his work and reputation survive. From this point of view the printing business offers a career not inferior in interest to any other in which the individual may adequately and permanently express himself.

*Evolution in Printing-Office Status*

Commercial typography as a business is established upon and grows with the increasing appreciation of effective printing as a prime factor in selling merchandise. The old-time appropriately named "job printer" was a mere furnisher of printed paraphernalia for other businesses. The term "job printer" has served well enough in its day and may well be retired with "steam printer" and "artistic printer" in favor of "commercial printer." There may be a few "printers to the University" and "to His Majesty," but who can limit the number of "printers to King Commerce"? Commercial Printing, as said above, is an infant industry. *It is a fact, full of instruction to the unimaginative, mechanic printer, that the growing importance of this infant industry is due chiefly to its esthetic development.* The business world of the eighties needed the aid of the printer quite as much as that of to-day, but the well-meaning printers of that decade offered it only the husks of their art. It was the era of the "artistic" printer, and "The public will not pay for artistic printing" was his lament. The dear public is not easily deceived, and it is creditable to its good sense that it refused the "gold brick" then called artistic printing. In the nineties process engraving established itself as typography's chief ally. Simultaneously one William Morris brought the printing world back to its typographic senses. He, the leader, found a prophet and active missionary in Joseph Warren Phinney, whose work more than any other man's has revolutionized commercial