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The Warren Monthly, June / July

1923

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Warren Monthly, June / July

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Explore the June / July 1923 issue of *The Warren Monthly* to see how we've always helped customers get the best printing results from our papers—something we continue to do today. By looking back through the pages, we can look forward to a future of exciting possibilities.

1923

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*A few suggestions on
the Use and Printing of*

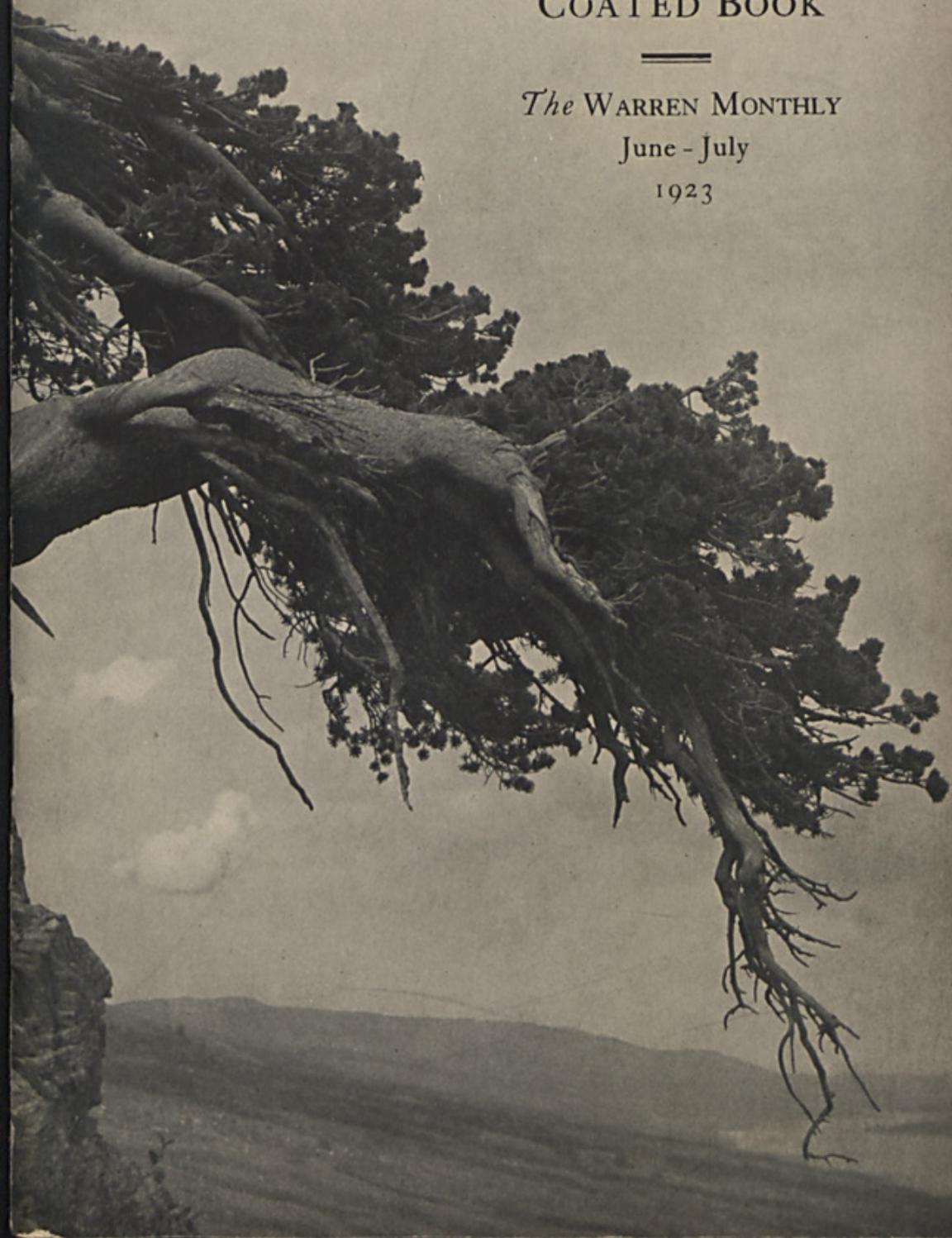
WARREN'S CAMEO PLATE
COATED BOOK



The WARREN MONTHLY

June - July

1923





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THE WHY AND HOW OF A GREAT PLANT



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THE WHY AND HOW OF A GREAT PLANT

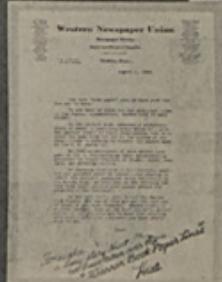
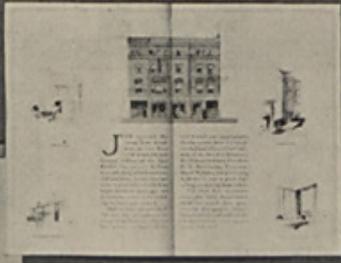
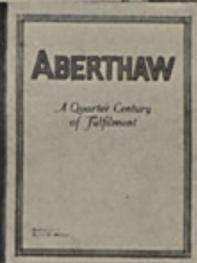
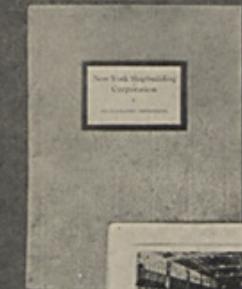
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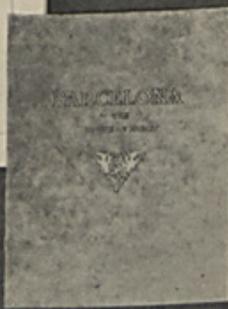


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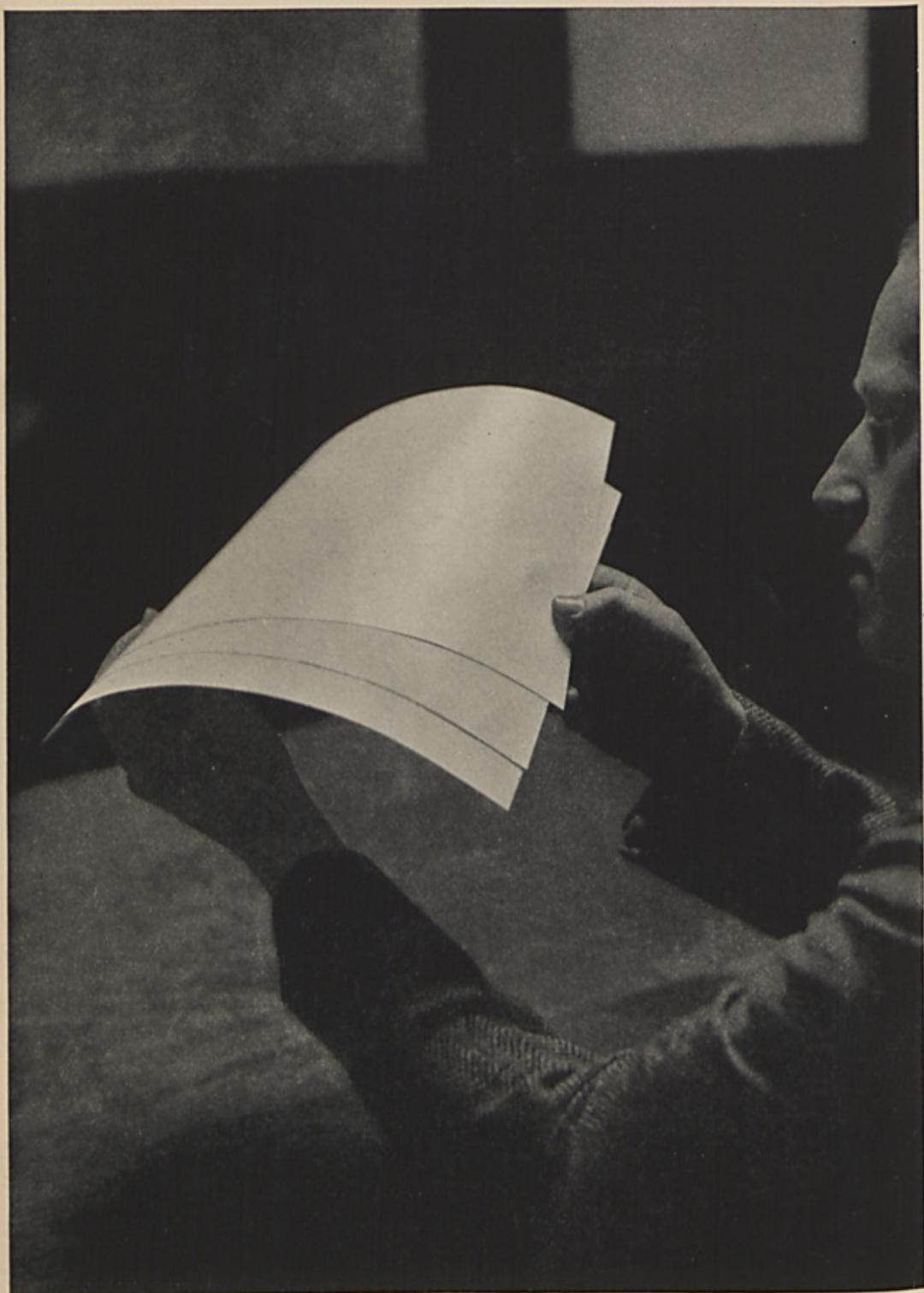
...and the woman never loses—

HEREFORE OUR

...and the woman never loses—

A Few Suggestions
on the
USE AND PRINTING
of
WARREN'S
Cameo Plate Coated Book
Dull Surface

THE WARREN MONTHLY
June - July
1923



THE test pictured above will show at a glance the vast difference in the surface of glossy, semi-dull and dull-coated. Take one sheet each of LUSTRO, *glossy-coated*, SILKOTE, *semi-dull coated*, and CAMEO, *dull-coated*. Lap the sheets as shown. Holding them level with the eye, in an even strong light, shows quickly the amount of light each reflects. It clearly identifies Warren's CAMEO as an absolutely *dull-surface* paper

THE WARREN MONTHLY

Published in the interests of THE WARREN ASSOCIATION, with information about the Mill, Headquarters, Warren Distributors and allied activities

S. D. WARREN COMPANY, BOSTON

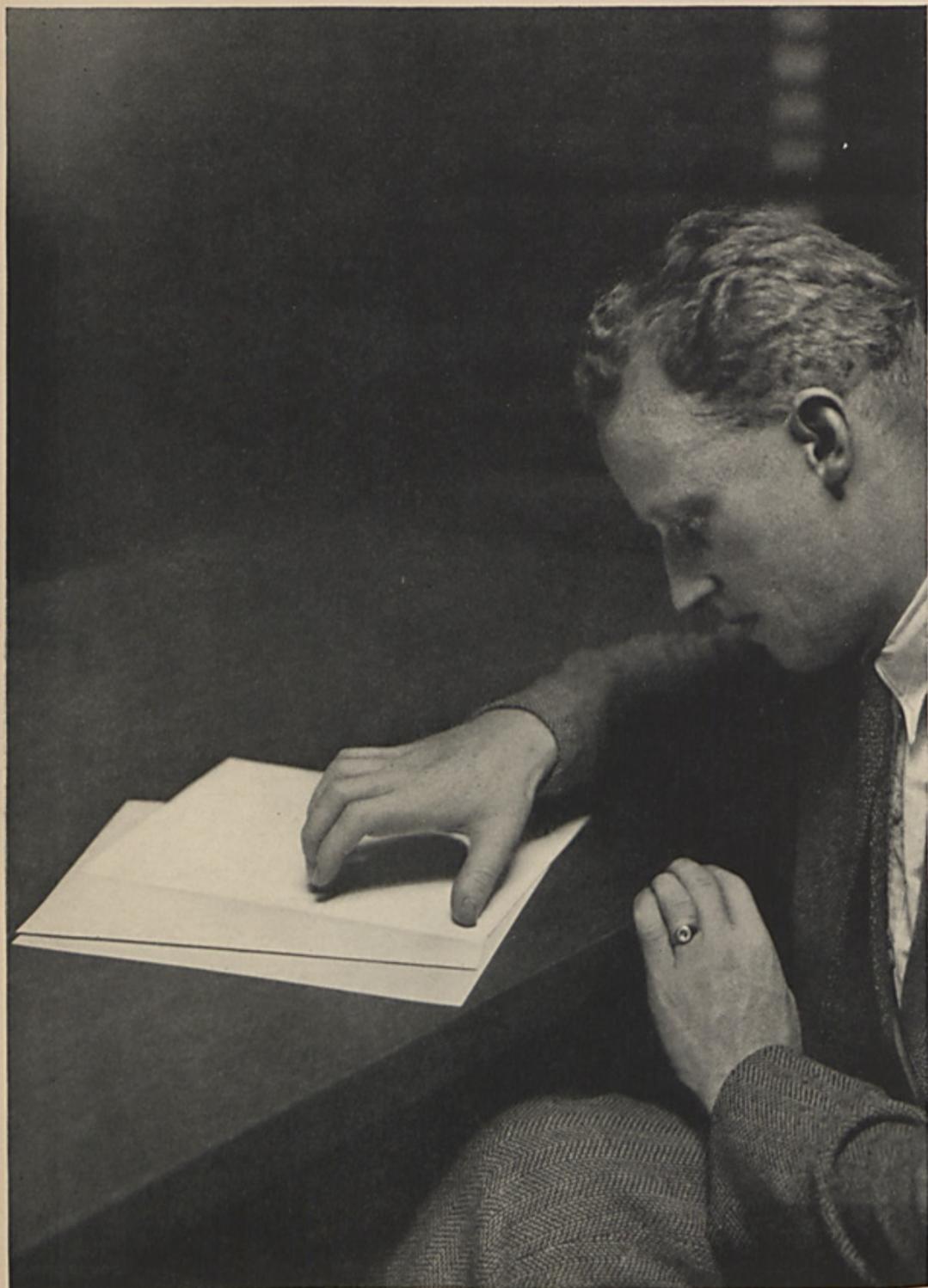
JUNE and JULY, 1923

The confusion of dull-coated with semi-dull coated

WITH the introduction many years ago of Warren's Cameo to the paper business a new term came into use. This term is "Dull-Coated." Unfortunately it has been loosely used to designate any papers not strictly glossy-surfaced.

We feel therefore that it is important that every salesman of Warren papers get firmly fixed in his mind the exact distinction between Warren's Cameo, which is "dull-coated," and *so-called* "dull-coateds," which *we* term "semi-dull coateds."

This statement should not be construed as a reflection on the merits of competitive "semi-dull coateds." In this class there are a number of fine papers. We simply want the distinction to be clear so that Warren's Cameo will not be recommended for work to which it is not suited. And also to the end that the printer and buyer of printing will know exactly what to expect and what not to expect from this paper which, properly



THE *dull* surface of Warren's CAMEO may be readily identified by the test pictured above. It is made by drawing the fingers across the sheet. You will find a distinct difference in "feel" between the glossy surface of LUSTRO, the *semi-dull* surface of SILKOTE which is not quite so smooth, and the velvet feel of CAMEO

handled, will produce results that, to our knowledge, can be produced on no other paper.

As the salesmen who are thoroughly familiar with the Warren lines know, the difference between these three classes is quickly apparent when all are carefully compared. The difference will be apparent to the eye under the test usually made by paper men. (See picture on page 2.) Rubbing the fingers across the surface (see picture on page 4) will also quickly disclose the difference in finish between Warren's Cameo (dull-coated) and so-called dull-coateds, which are really only semi-dull.

Glossy, semi-dull and dull-coateds

IN the Warren lines there are three classes of coated papers. Warren's Lustro, Warrentown and Cumberland Coated Book are termed "Glossy-Coateds." Warren's Silkote is termed "Semi-dull Coated." And Warren's Cameo is termed "Dull-Coated."

The difference between glossy, semi-dull and dull-coateds should be carefully explained

ANY time the question of dull-coateds is raised by a printer or by a buyer of printing the distinction between these three classes should be carefully and painstakingly explained. This should be done because both the printer and buyer of printing may be comparing Warren's Cameo (dull-surface) with competitive "semi-dull" coateds. As a result, orders may be lost which could

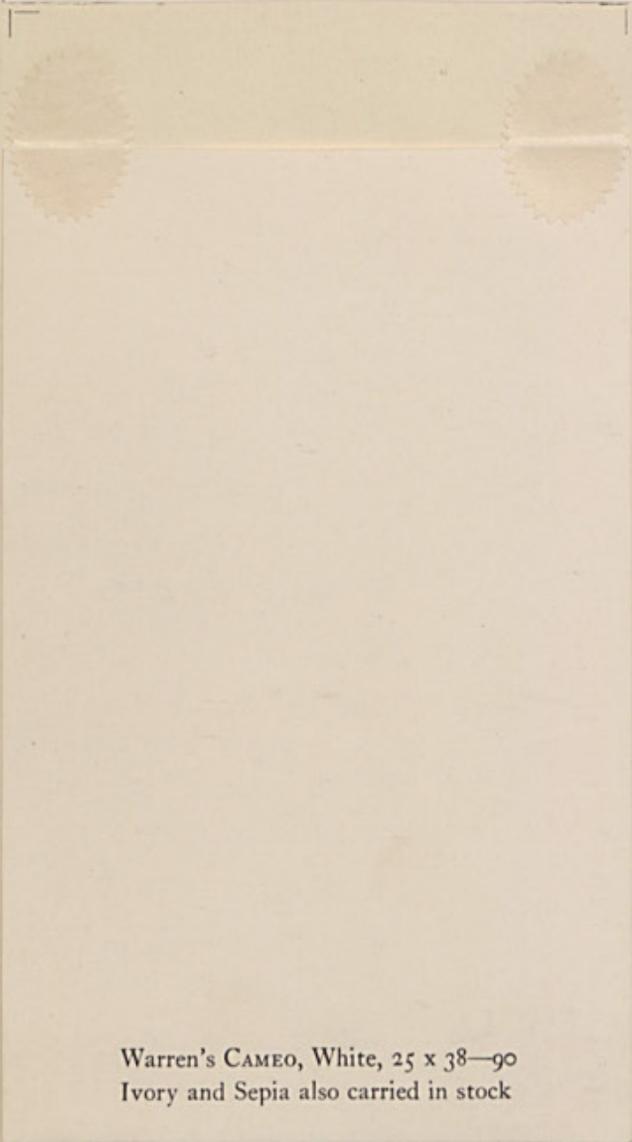
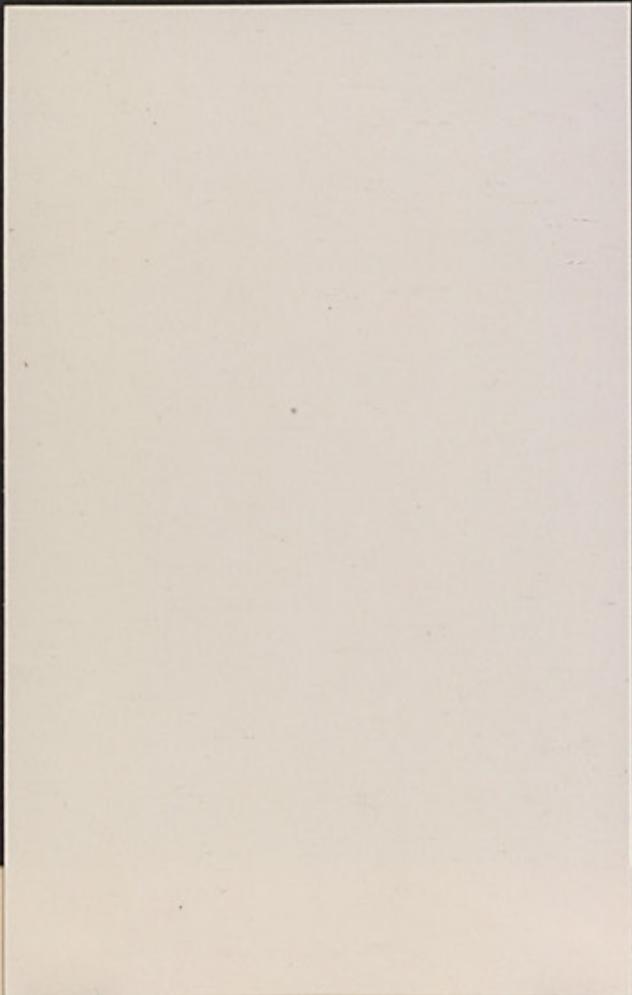


Warren's SILKOTE DULLO-ENAMEL, White, 25 x 38—100
India also carried in stock

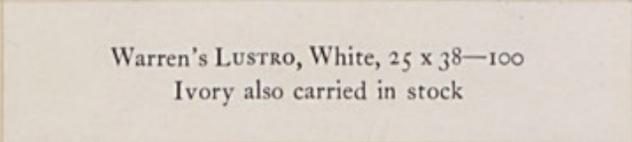
Warren's CAMEO, White, 25 x 38—90
Ivory and Sepia also carried in stock

Warren's LUSTRO, White, 25 x 38—100
Ivory also carried in stock

A comparison of the surfaces of these tip-ons will show the difference between *dull-coated*, *semi-dull coated* and *glossy-coated*

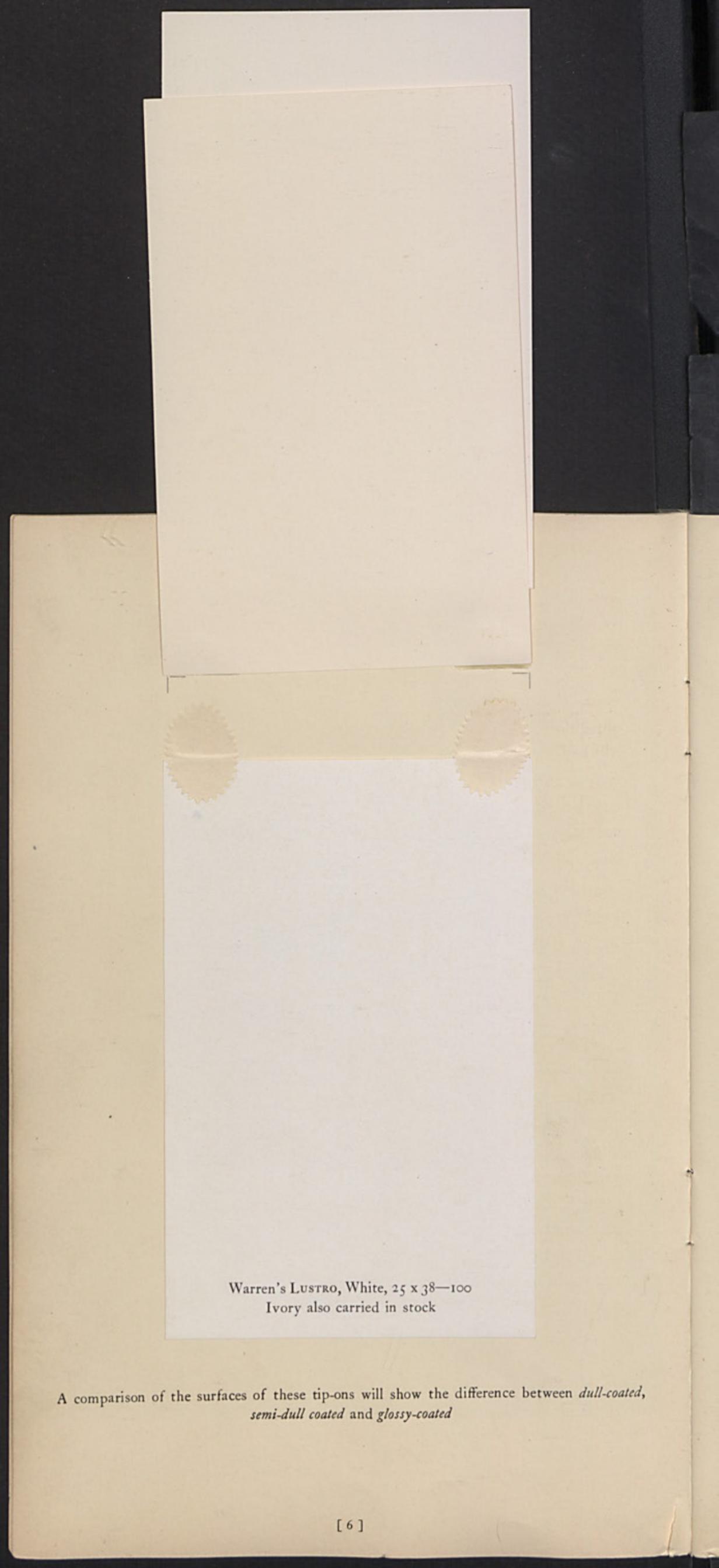


Warren's CAMEO, White, 25 x 38—90
Ivory and Sepia also carried in stock



Warren's LUSTRO, White, 25 x 38—100
Ivory also carried in stock

A comparison of the surfaces of these tip-ons will show the difference between *dull-coated*, *semi-dull coated* and *glossy-coated*



Warren's LUSTRO, White, 25 x 38—100
Ivory also carried in stock

A comparison of the surfaces of these tip-ons will show the difference between *dull-coated*,
semi-dull coated and *glossy-coated*

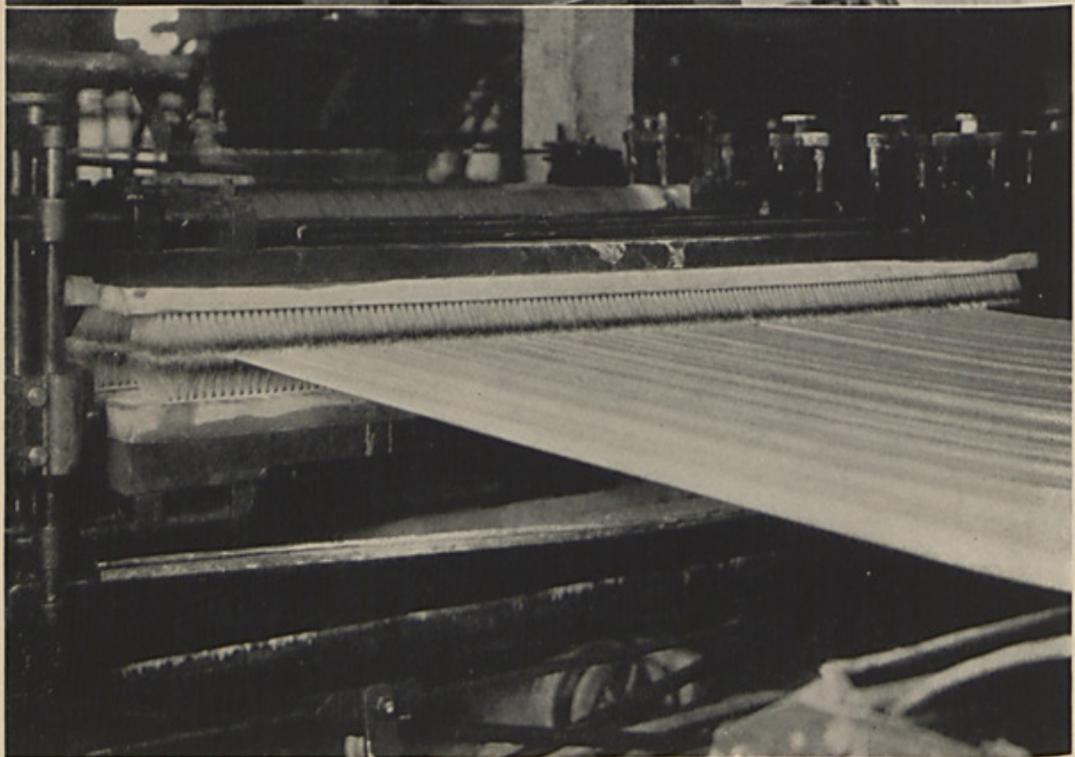
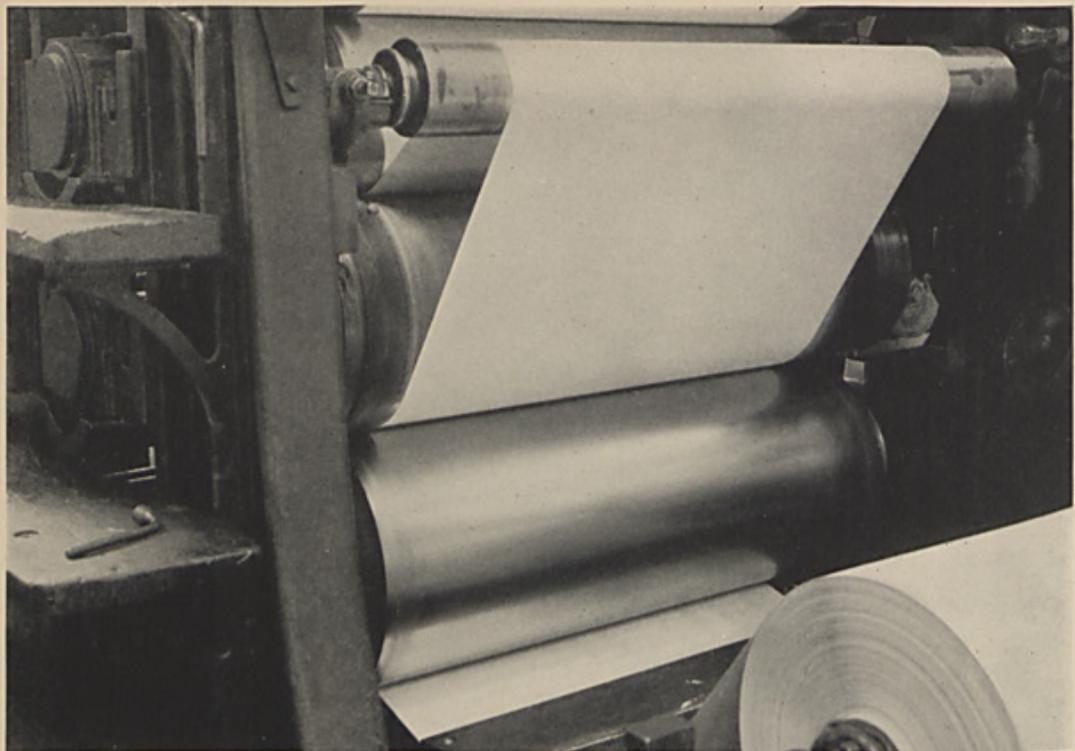
easily be secured for Warren's Silkote (semi-dull surface), the reason for the loss of the order being first, that Warren's Cameo, because of its absolutely lusterless surface, is a little more difficult to handle and print than semi-dull coateds. And second, because many printers do not know that printing on Warren's Silkote equals that of printing on any *semi*-dull coated.

Comparative ease of printing glossy, semi-dull and dull-coateds

GLOSSY-COATED papers respond quickly to the craftsmanship of a good pressman. Even shallow, worn and otherwise defective plates can be made to produce fairly acceptable printed results on glossy-coateds. Therefore, where maximum production and the clearest halftone printing results are factors, glossy-coateds will take precedence over either semi-dull or dull-coateds.

Semi-dull coateds present a little more difficult printing surface for halftones than glossy-coateds. Inks are a little more difficult to handle. Plates must be in good condition. The surface of the paper mars more easily so that a little more care is required in binding. Halftone printing results, however, are a little softer than on glossy-coateds and type is more easily read. Consequently semi-dull coateds, of which Warren's Silkote is representative, are increasing in popularity.

In printing dull-coated paper (Warren's Cameo) care is necessary with every detail. Press, pressman, inks and



THE picture at the top of this page shows the lower part of a calendering stack. The lower picture shows the coating brushes on a coating machine. All coated papers go through this calendering process. Warren's CAMEO, however, after its final coating does not go through any form of calendering or polishing. This is the reason that its surface reflects no light

engravings must be up to standard. If any one of these factors is below standard, results are disappointing. With all factors up to standard, the printed results for softness and depth of tone can be equaled on no other paper. A well-printed halftone plate on Warren's Cameo represents the closest approach to photogravure in letterpress work. And for this reason many pressmen take the greatest delight in handling Warren's Cameo. The printing of Warren's Cameo represents in many printing plants the final and conclusive test of the ability of a pressman. Skill and care are required, but, on the other hand, there is an immense satisfaction, to both pressman and proprietor in the final result.

How the various coated paper surfaces are produced

THE chief ingredient of the material used to coat the surface of a glossy-coated paper like Lustro is called "satin white." Satin white has a very fine texture. The body stock of the glossy-coated paper is put through a bath of the coating material. This is spread by oscillating brushes. It is dried by hot air blasts, after which it is run through calender stacks as shown at top of page 8. Satin white takes a very high polish. The result is a surface that takes the ink evenly from each halftone dot.

Warren's Silkote, semi-dull surface, is put through a similar coating and calendering process. The difference

between Silkote and glossy-coated is that Silkote is coated with a material that will not, under the calendering process, take so high a polish as coating made with a large proportion of satin white.

The surface of Warren's Cameo (dull-coated) is obtained by a process somewhat similar in method to that of producing other coateds. Warren's Cameo, however, after its final coating does not receive any form of calendering or polishing. The result is a surface that, while perfectly level for printing, reflects no light.

Why engravings must be made especially for Warren's Cameo

AN examination of the surface of Warren's Cameo under a powerful magnifying glass will disclose a very slight "nap" which the dot of the halftone breaks down in the process of printing. The dot of the halftone sinks an almost imperceptible distance into the surface of the paper and the result is a slight enlargement of the dot's impression on the paper. That this actually takes place can be seen by studying the enlargements on pages 14 and 15. Compare the dots in Enlargements No. 1 and No. 2, and you see a decided difference in the size of the dot, those in No. 2 being smaller than those in No. 1.

You will find, however, that the dots in Enlargement No. 3 are as large as those in Enlargement No. 1, despite the fact that Enlargements No. 2 and No. 3 are made

from printing produced by the same plate. This is because, as we have pointed out, the dot enlarges slightly in printing on Cameo.

Because of the fact that the dot of the halftone does break slightly into the surface of the paper, a slight increase is needed in the depth of the spaces between the dots. The engraver speaks of this as *deep-etching*. If plates are not deep-etched, ink will gradually fill these spaces. This ink would be transferred to the paper and the detail of the dots would be completely lost.

We do not recommend the use on Cameo of a finer halftone screen than 133 line.

Makeready for Warren's Cameo

BECAUSE it is necessary in printing to break very slightly into the surface of Warren's Cameo, the pressman will find it necessary to carry a very solid makeready. Solids, semi-solids and all tones stronger than highlights should be built up a little stronger than for glossy-coated paper. Mechanical overlays reinforced by hand where necessary are best.



EXHIBIT NO. 1 — 133 screen halftone, etched for LUSTRO
and printed on LUSTRO

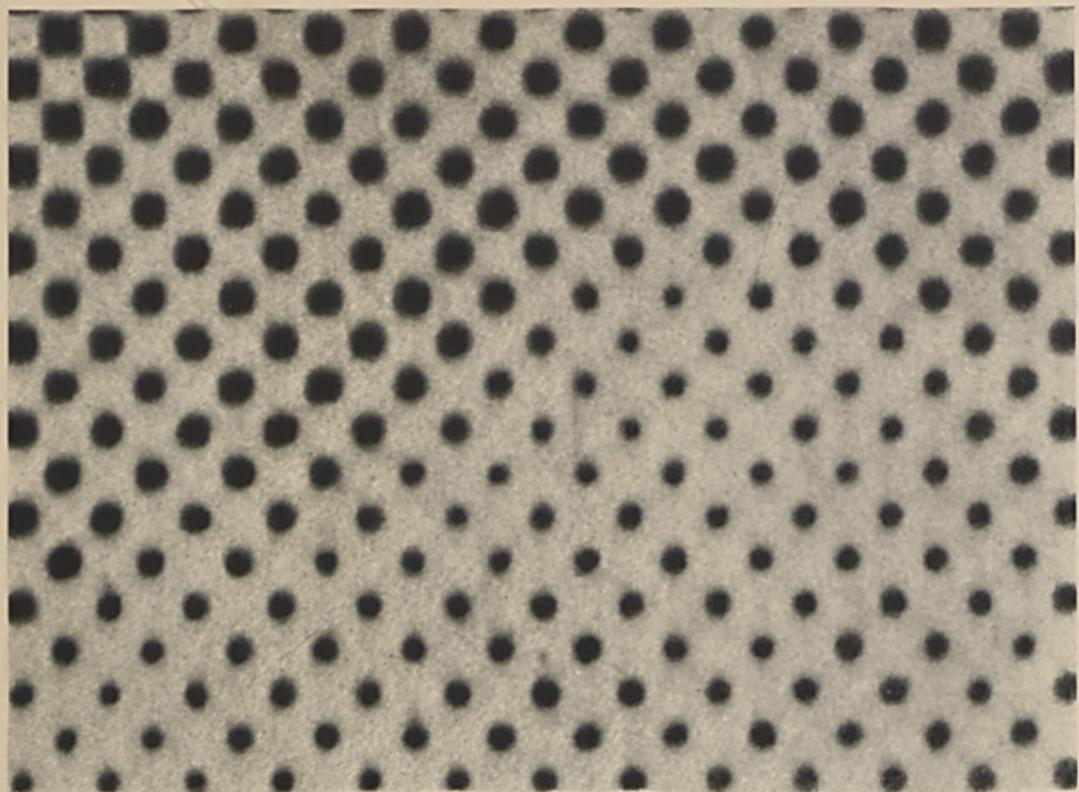


EXHIBIT NO. 2 — 133 screen halftone, etched for CAMEO
and printed on LUSTRO

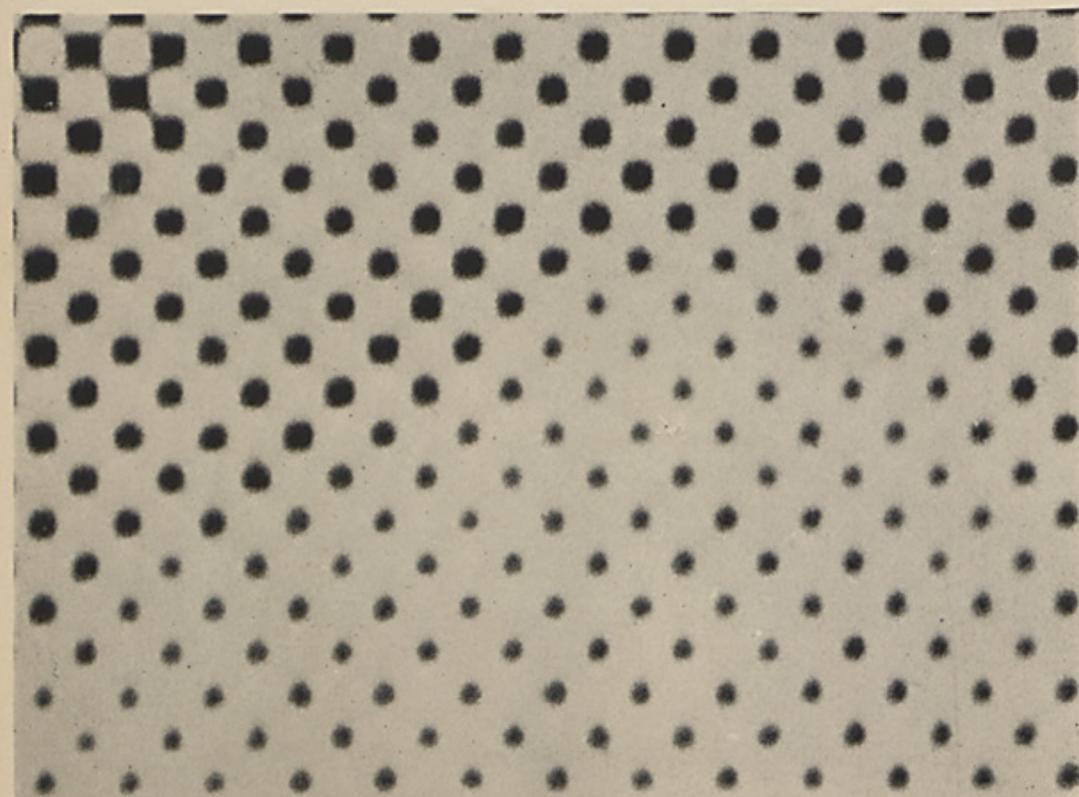


EXHIBIT NO. 3 — 133 screen halftone, etched for CAMEO
and printed on CAMEO

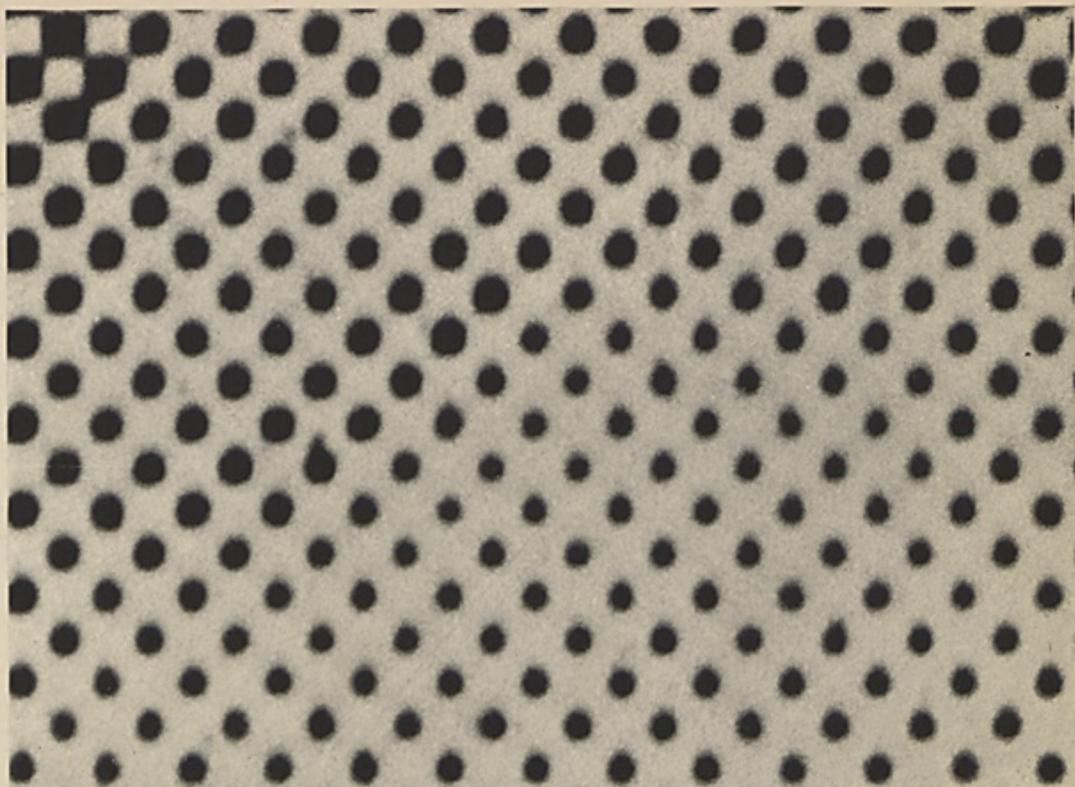
THESE exhibits are shown for comparison of printed results from halftones etched properly to print on *glossy-coated*s and on *dull-coated*s. Compare Exhibit No. 1, etched for and printed on Warren's LUSTRO, with Exhibit No. 3, etched for and printed on CAMEO. You will notice the tone values are nearly identical though the halftone in Exhibit No. 3 has been etched much deeper and consequently has a much finer dot. That the printed results from these vastly different halftones are so nearly identical is due to the greater impression required to print on the dull surface of CAMEO and the usual slight spreading of the halftone dots which has taken place in Exhibit No. 3. Comparing Exhibit No. 2, etched for CAMEO and printed on LUSTRO with Exhibit No. 3, etched for and printed on CAMEO, however, you notice an appreciable difference in tone values, though both are printed from the same halftone. The reason for this is that in Exhibit No. 3 the greater impression used has caused as stated a slight spreading of the halftone dots, and the resulting darker tone values equal those of Exhibit No. 1. The enlargements on pages 14 and 15 show just what action took place in the printing of the exhibits on these pages



ENLARGEMENT NO. 1 — made from exhibit no. 1 on page 12



ENLARGEMENT NO. 2 — made from exhibit no. 2 on page 12



ENLARGEMENT NO. 3 — made from exhibit no. 3 on page 13

THE three enlargements shown on these two pages—all made from the same section of prints in Exhibits Nos. 1, 2 and 3 on pages 12 and 13—clearly indicate the difference in printing halftone dots on Warren's LUSTRO, *glossy-coated*, and on Warren's CAMEO, *dull-coated*. They show the absolute necessity for deep and fine etching of halftones to be printed on Warren's CAMEO.

A comparison of Enlargement No. 1 made from a print of the halftone etched for and printed on LUSTRO, *glossy-coated*, with Enlargement No. 2, made from a print of the halftone etched for CAMEO, *dull-coated*, but printed on LUSTRO shows the difference in the size of dots in halftones etched properly to print on *glossy-coateds* and on *dull-coateds*.

A comparison of Enlargement No. 2, made from a print of the halftone etched for CAMEO but printed on LUSTRO, with Enlargement No. 3, made from a print of the same halftone on the dull surface of CAMEO, shows how the ink from the dots spreads on CAMEO.

With this amount of spread taking place it is easy to appreciate why and how quickly a plate etched simply for *glossy-coateds* will fill up between the dots when being printed on Warren's CAMEO. Halftones to print properly on the soft dull surface of Warren's CAMEO must be etched deeply enough to stand the extra impression required to print CAMEO.



BECAUSE of the greater impression necessary to print Warren's CAMEO, there is a tendency to overpack the cylinder of the press, resulting in undue wear on the plates. The pressman shown here is demonstrating one way of carefully checking the packing on the cylinder. If he is just able to pull out the single piece of tissue paper lying on the bearer of the cylinder under his straight edge, then there is the right amount of packing

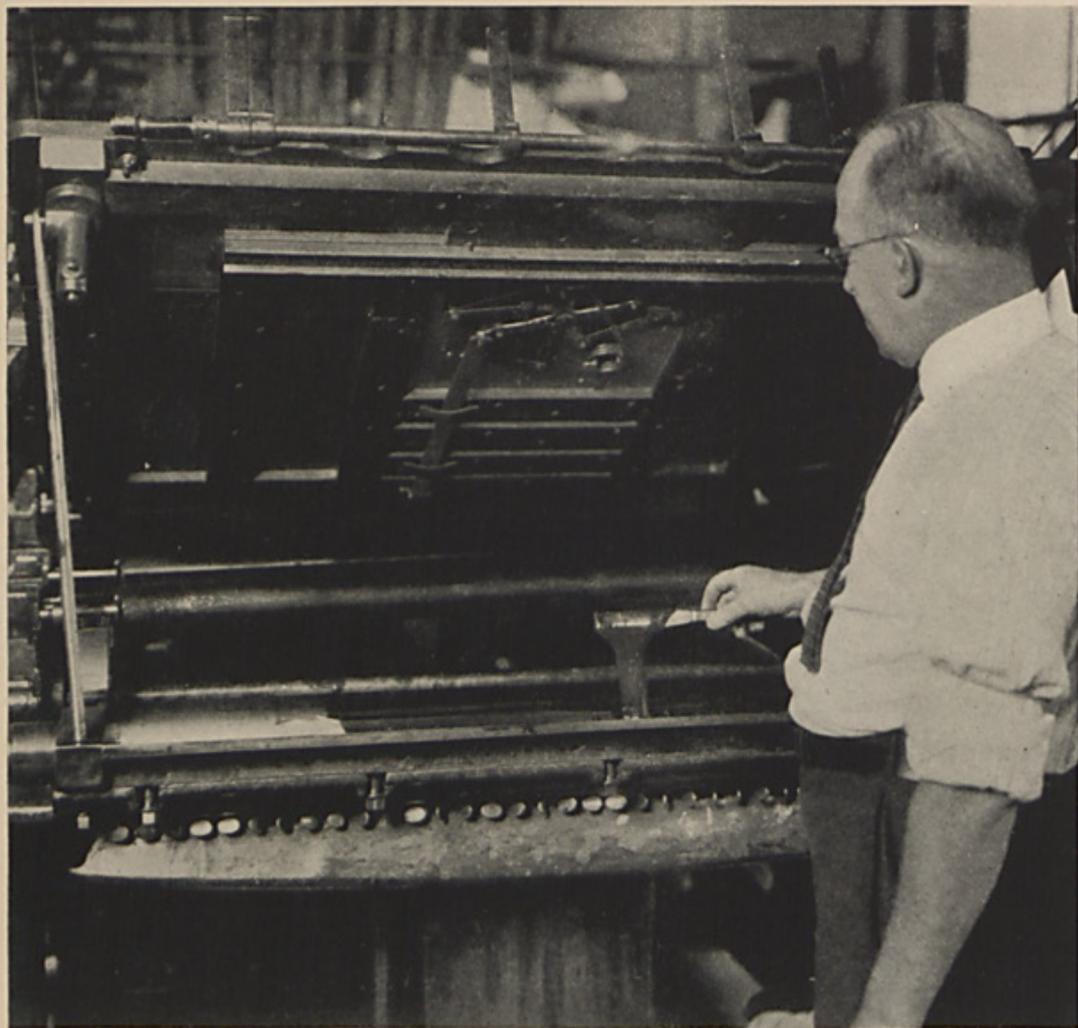
Care must be taken not to overpack cylinders

Sometimes the Cause of Worn Plates

BECAUSE of the fact that Warren's Cameo requires a very solid makeready, there is often a tendency to overpack the cylinder slightly. Every pressman knows that it is practically impossible to keep the packing on the cylinder if it is much overpacked. But it can be overpacked slightly with very disastrous results to plates. The overpacking of the cylinder lengthens its circumference. The cylinder is geared to the bed of the press. When its circumference is lengthened the perimeter travels slightly faster than the printing plates. The friction gradually wears the surface of the plates. For this reason Warren's Cameo is sometimes blamed for worn plates when the real reason may be an overpacked cylinder. This, too, is sometimes the cause of the filling of plates, the ink being scrubbed from the top of the dots into the open spaces between them.

The importance of solid bases for plates in printing Warren's Cameo

THE steel patent block or lead base will be found most satisfactory in printing Warren's Cameo. This does not mean that for short runs satisfactory results cannot be secured with wooden bases. We recommend patent steel or solid lead bases because a very solid impression is necessary to the best printing on Warren's Cameo.



THIS picture was taken in a pressroom where Warren's CAMEO has been handled successfully for a number of years and shows the consistency of ink which has been found most satisfactory. Note that it runs smoothly from the knife — it is not thin enough to leave the knife quickly in one lump, nor has it tack enough to cling to the knife. It is an ink of concentrated color having a light body. Inks should be made up to this consistency by the ink manufacturer. Inks reduced in the pressroom are apt to lose color value

Inks for Warren's Cameo

It will be obvious to the good pressman that the nature of the surface of Warren's Cameo makes necessary the use of an ink of concentrated color yet having light body—an ink free from tack. A stiff or heavy ink would pick particles from the surface of the paper. These particles would be deposited on the printing plates with the result that open spaces in type and halftone would gradually fill up.

A high-grade, light, free-running ink will print best on Warren's Cameo. On page 18 we are showing ink running from the knife of a printing superintendent who has been printing Warren's Cameo with unvarying success for many years. He says that a solid makeready plus the smallest necessary flow of an ink which will run smoothly from the knife are the two biggest factors in his success.

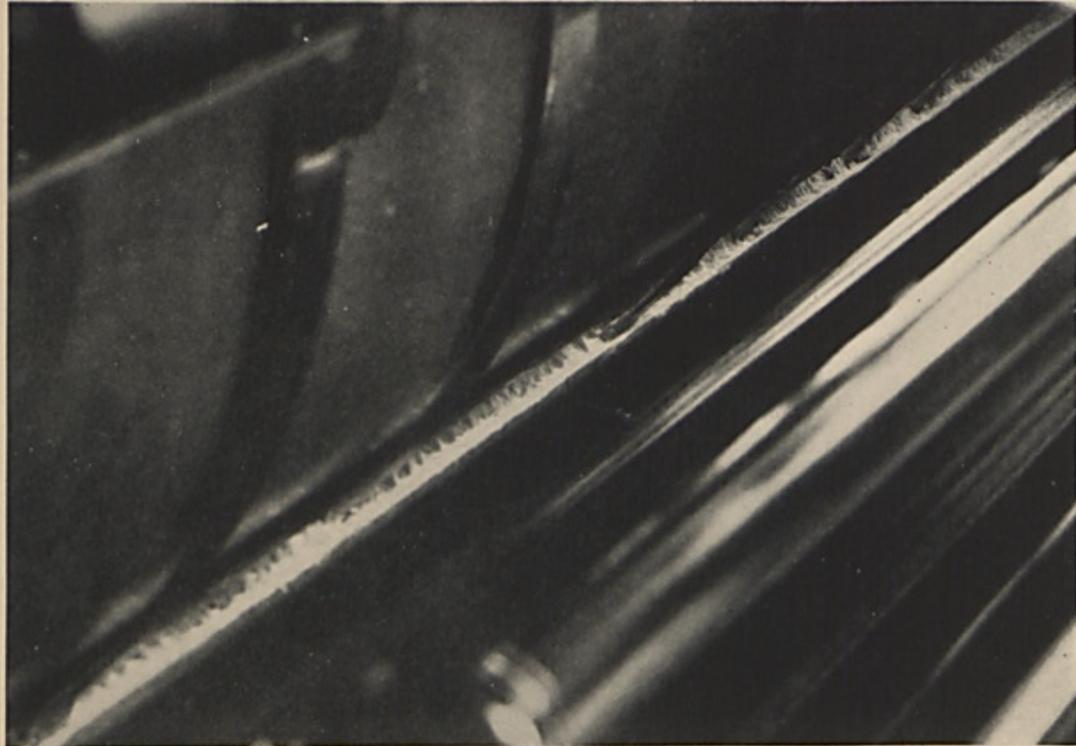
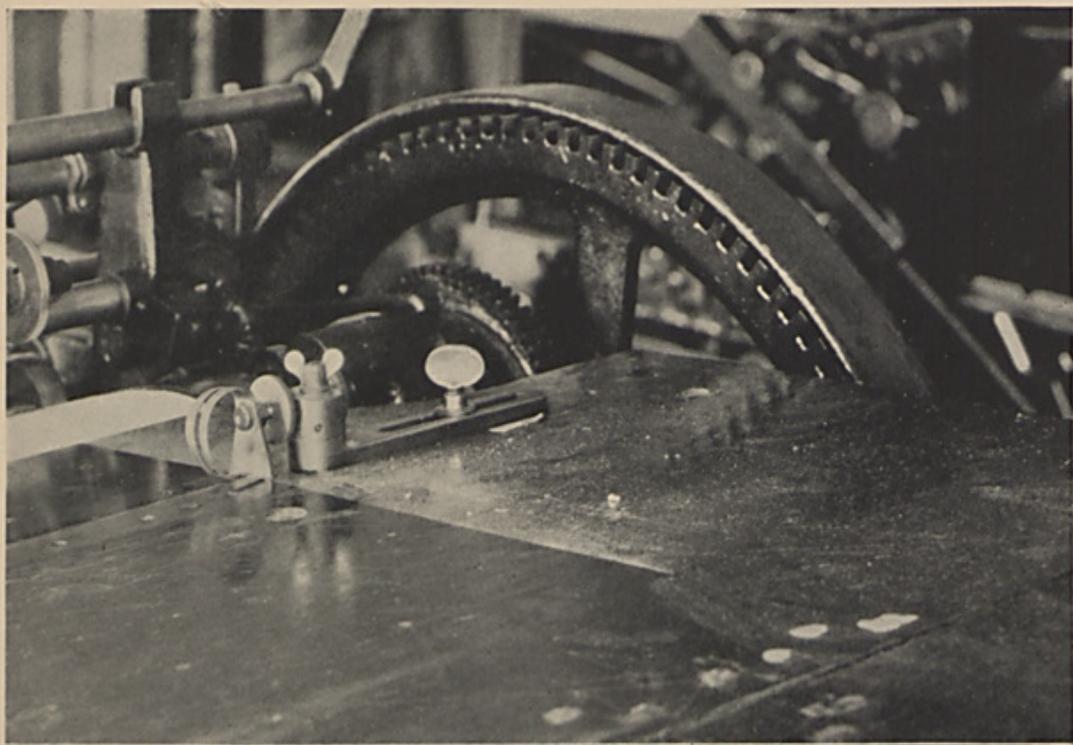
The use of two-tone inks

The Difficulties They Present

SOME of the most beautiful printing ever produced on Warren's Cameo has been printed with two-tone inks.

Such results are not always certain. It is impossible to guarantee that the effect secured on one side of the paper will be duplicated on the other side. Nor is it possible for anyone to guarantee that the results secured one day will be duplicated the next.

Two-tone inks are delicately balanced. They are af-



UPPER picture shows how cutter dust and lint accumulate on feedboard of press. Much of it also falls on rollers and ink plates. Lower picture shows brush in fine printing plant. Note how it is loaded with dust and lint gathered from paper. Unless this is cleaned soon, some dust will drop onto the printing form

fectured in drying by light, heat and moisture. Unless conditions are identical during an entire run, results vary.

It is not our purpose to discourage the use of two-tone inks. But we do want the salesman of Warren paper to point out to the printer that because of the delicate nature of such inks, we can assume no responsibility if inks of this character fail to give satisfactory results.

Dust from Warren's Cameo

WARREN'S CAMEO has a greater tendency to shed dust than a semi-dull coated like Warren's Silkote or a glossy-coated like Warren's Lustro.

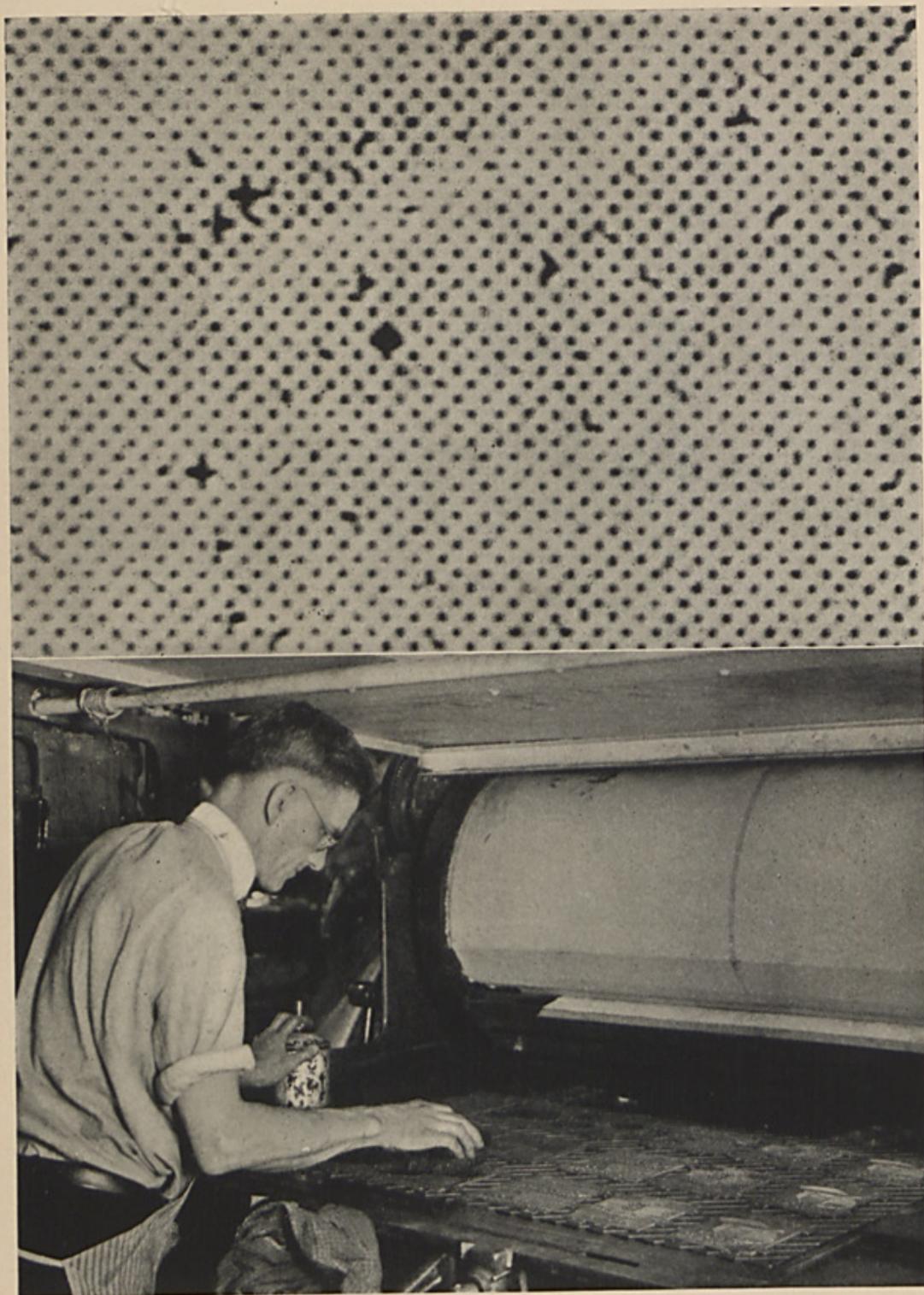
In printing, both plates and ink should be watched carefully for dust. It will be necessary to scrub plates from time to time with a stiff brush. Only a limited quantity of ink should be carried in the fountain even on long runs. Rollers and ink fountains should be cleaned from time to time to get rid of dust.

Care should be taken also to see that brushes on press are clean. (See page 23.)

The binding of Warren's Cameo

No rush to meet delivery dates should ever be allowed to speed up the binding of Cameo to a point where careful handling is impossible. It is quite as important that Cameo be skilfully handled in the bindery as in other departments. Fine results on Warren's Cameo can only be obtained with particular attention to details in

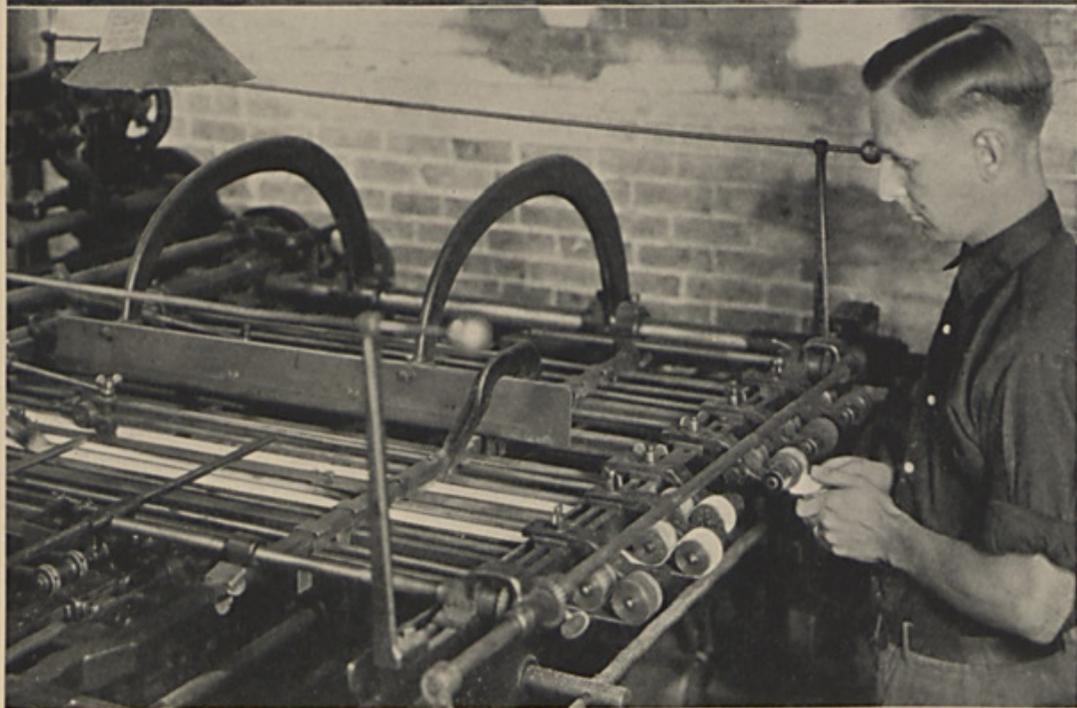
(Continued on page 25)



THE magnified section at the top of this page shows how dirt embedded in the spaces between the dots of a halftone takes the ink from the rollers and deposits it on the paper causing the picture to be spotted with black. Because of the dust which will accumulate from the dull surface of CAMEO, we suggest a frequent scrubbing of the halftones with a stiff brush as the pressman, shown here, is doing



THESE pictures show cleaning of press brush. Press brush is scrubbed back and forth with hand brush. After this it is tamped with back of hand brush to remove all loose particles before putting back on press



THESE two illustrations show the method employed by some binders who handle the beautiful rich dull surface of Warren's CAMEO successfully. In the upper picture the girl is holding the bone folder perfectly flat against the paper with pressure only at the folding edge. The lower picture shows a quick, easy method of applying chalk to the tapes of folding machines and thus preventing ink smooches on CAMEO

every step of production. Give the bindery ample time to handle Cameo jobs. This will insure freedom from ink smooches and other binding defects.

When Warren's Cameo should not be used

ADVISE printers not to use Warren's Cameo unless engravings are made especially for it.

Advise them not to use it on rush jobs.

Advise them not to use it unless both pressmen and binders have been carefully instructed how to handle it.

Advise them not to use Warren's Cameo if very fine detail is necessary in the halftone reproductions.

When Warren's Cameo should be used

ADVISE printers to use Warren's Cameo when the softest blending of values in halftone printing is desired.

Be sure, however, that both the printer and his customer understand: that it is a de luxe paper, and that as such it requires skilful and careful handling; that plenty of time must be allowed for any work done on it; and that the customer must be prepared not only to receive a de luxe piece of work, but to pay accordingly.

Results are being produced on Warren's Cameo that, we confidently believe, can be duplicated on no other paper. How widespread is its popularity can be judged from the display on the front and back flyleaves and inside covers of this book. We suggest that you look them over carefully.



Warren's *CAMEO* has been and is being widely used for the reproduction of architectural subjects. A study of this picture will indicate why this is so



THE tendency in photography, except with strictly commercial subjects, is away from sharp definition. Warren's CAMEO lends itself to this tendency by blending tones easily into each other



Designs in
RELIEF

To successfully reproduce designs in relief, and to show the various depths of modeling, it is necessary to portray in their true relations a great many gradations of tone from light to shade. Note how the dull surface of Warren's CAMEO blends the high lights, middle tones, and deep shadows in this silverware design



SHOWING how successfully Warren's CAMEO retains the richness and dignity of elaborately patterned textures



THERE are certain textures that can be faithfully reproduced on Warren's CAMEO. You will notice, for instance, that all the softness of the woolly surface of the scarf and cap worn by this young lady is retained in this picture



Cambridge Bridge Alphen

Naturally only a comparison of this picture with the original would show how much of its delicate character is retained. It does however serve to illustrate the adaptability of Warren's CAMEO to highlight reproduction

WARREN'S CAMEO PLATE COATED BOOK

Dull Surface

is made in the following weights and sizes:

Minimum basis of weight 25 x 38—75 lbs. to 500 sheets

Carried in stock as follows, all packed flat, 500 sheets to the ream, in cases of about 600 lbs.:

WHITE	Basis 25 x 38
25 x 38—75 -----	—
25 x 38—90 -----	—
32 x 44—111 -----	75
32 x 44—133 -----	90

IVORY AND SEPIA

25 x 38—75 bulk, 490 pages to 1 inch -----	—
25 x 38—90 bulk, 408 pages to 1 inch -----	—
25 x 38—110 bulk, 334 pages to 1 inch -----	—
28 x 42—93 -----	75
28 x 42—111 -----	90
28 x 44—97 -----	75
28 x 44—117 -----	90
32 x 44—111 -----	75
32 x 44—133 -----	90
35 x 45—124 -----	75

CAMEO PLATE POST CARD

IVORY AND SEPIA

Carried in stock as follows, sealed in 100 sheet packages and packed in cases of about 600 lbs.:

22½ x 28½—100
22½ x 28½—130
22½ x 28½—150

CAMEO COVER

IVORY AND SEPIA

Carried in stock in 20 x 26—70 lbs., 500 sheets to the ream, sealed in ½ reams and packed 8 reams to the case

Also carried at Mill for case shipments only in 26 x 40—140 lbs., 500 sheets to the ream, sealed in ½ reams and packed 4 reams to the case

The inside pages of this issue are printed on
Warren's CAMEO, Ivory, 25 x 38—90

The Cover is
Warren's CAMEO COVER, Ivory, 20 x 26—70

Ink, Roosen's Semi-Dull Black
Engravings, 133 screen



The Call of the Open Road

FROM THE MOUNTAINS TO THE SEA



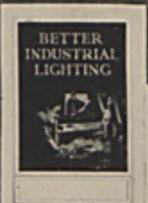
THE SIX OF SEVEN PRIORITIES

The Reo will take you there

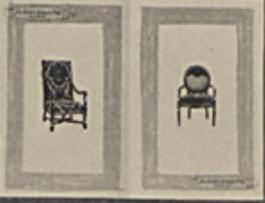
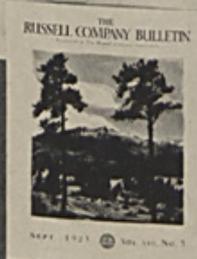


COLOR CEMENT HANDICRAFT

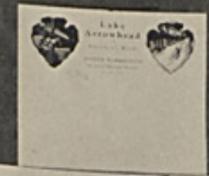
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America's
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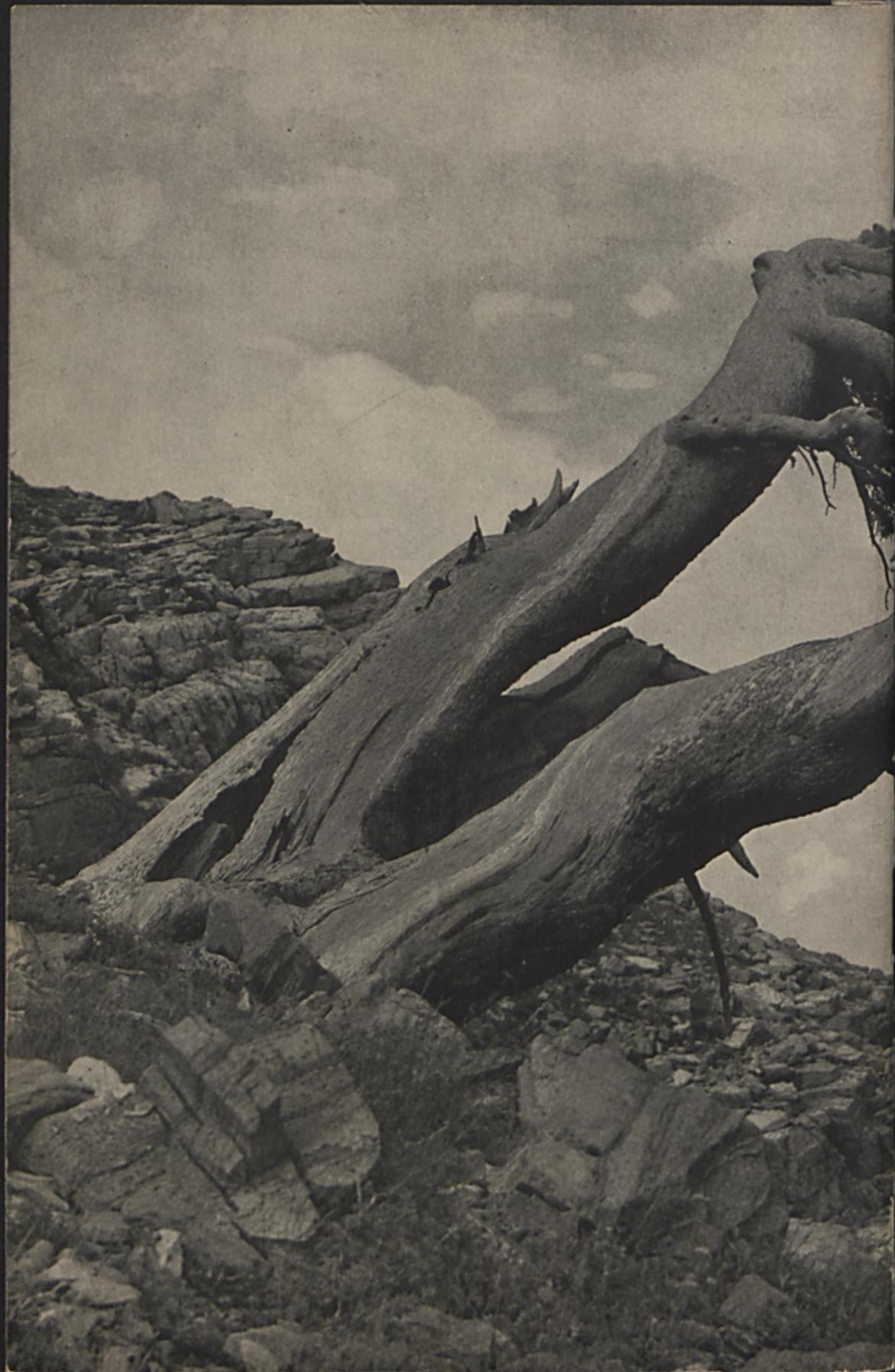
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All printed on Warren's CAMEO



July 2016

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