



P R O M O T I O N

# The Reflected Works

Warren's Cameo Plate Ivory White Demonstration Book

1915

sappi etc





Warren's Cameo Plate Ivory White Demonstration Book

For more than a century,  
through various names and  
incarnations, our message  
and mission have remained  
the same—to make the means  
through which the world  
communicates better and  
more beautiful.

From the beginning, we've given our customers options that meet the needs of any project, campaign or business. By combining our grades with exquisite artwork and state-of-the-art printing, we've been able to demonstrate the real power of print.

Experience firsthand the benefits of our paper grades as they were in 1915, how they made all the difference then and how we lead the industry even today. By looking back through the pages, we can look forward to a future of exciting possibilities.

1915

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*Warren's  
Cameo Plate  
Ivory White*





## Useful Suggestions

*Halftone Plates*—The screen best adapted to *Cameo Plate* is 150 lines to the inch, and the plates should be deeply etched. The surface of the paper is receptive to any ordinary halftone, but deep etching simplifies the pressman's work on any paper. For long runs, plates should be blocked solid on metal. Be sure that halftones are blocked type-high.

*Overlays*—In cutting overlays, use paper half as thick again as that required for regular coated paper.

*Make-ready*—Special care should be used in the building up of an even grading from high-lights to solids, avoiding sharp contrasts.

*Ink*—A greater amount of ink is required for *Cameo Plate* than for glossy coated papers. It should be as soft as possible so that it will lay on smoothly. In using two-tone inks, remember that the color strengthens as the tinted medium sinks into the paper and dries.

*Impression*—A heavier impression is required than on a glossy coated paper, but care should be exercised not to have it heavy enough to break the screen. Keep the contact even. Don't get all the extra impression by increasing the packing on the cylinder. In using two-tone inks the impression should be a shade lighter than with regular inks.

*Slipsheeting*—All two-tone printing should be slipsheeted and allowed to dry between slipsheets. The light prevents the two-tone ink from accomplishing its full effect.

*Temperature*—The best results upon *Cameo Plate* are secured when the paper has been allowed to stand for some hours in the pressroom, and to assimilate the same temperature.

Warren's  
Cameo Plate  
Ivory White  
25 × 38 — 90  
See last page for  
sizes and weights  
stocked

Set in Monotype  
Caslon Old Style  
Ruxton's Inks  
Dullo Black  
No. A 159  
Border  
Warren Gray  
No. 20809





*Photo by Henry Fuermann, Chicago*

Warren's  
Cameo Plate  
Ivory White  
25 × 38 — 90  
See last page for  
sizes and weights  
stocked

Halftone illustration  
150 line screen  
Ruxton's Inks  
Dullopague A 214  
Border  
Warren Gray  
No. 20809





By courtesy of W. Scott Thurber Art Galleries

*Cathedral of Rheims*

Warren's  
Cameo Plate  
Ivory White  
25 × 38 — 90  
See last page for  
sizes and weights  
stocked

Halftone illustration  
175 line screen  
Ruxton's Inks  
Dullopague A 214  
Border  
Warren Gray  
No. 20809



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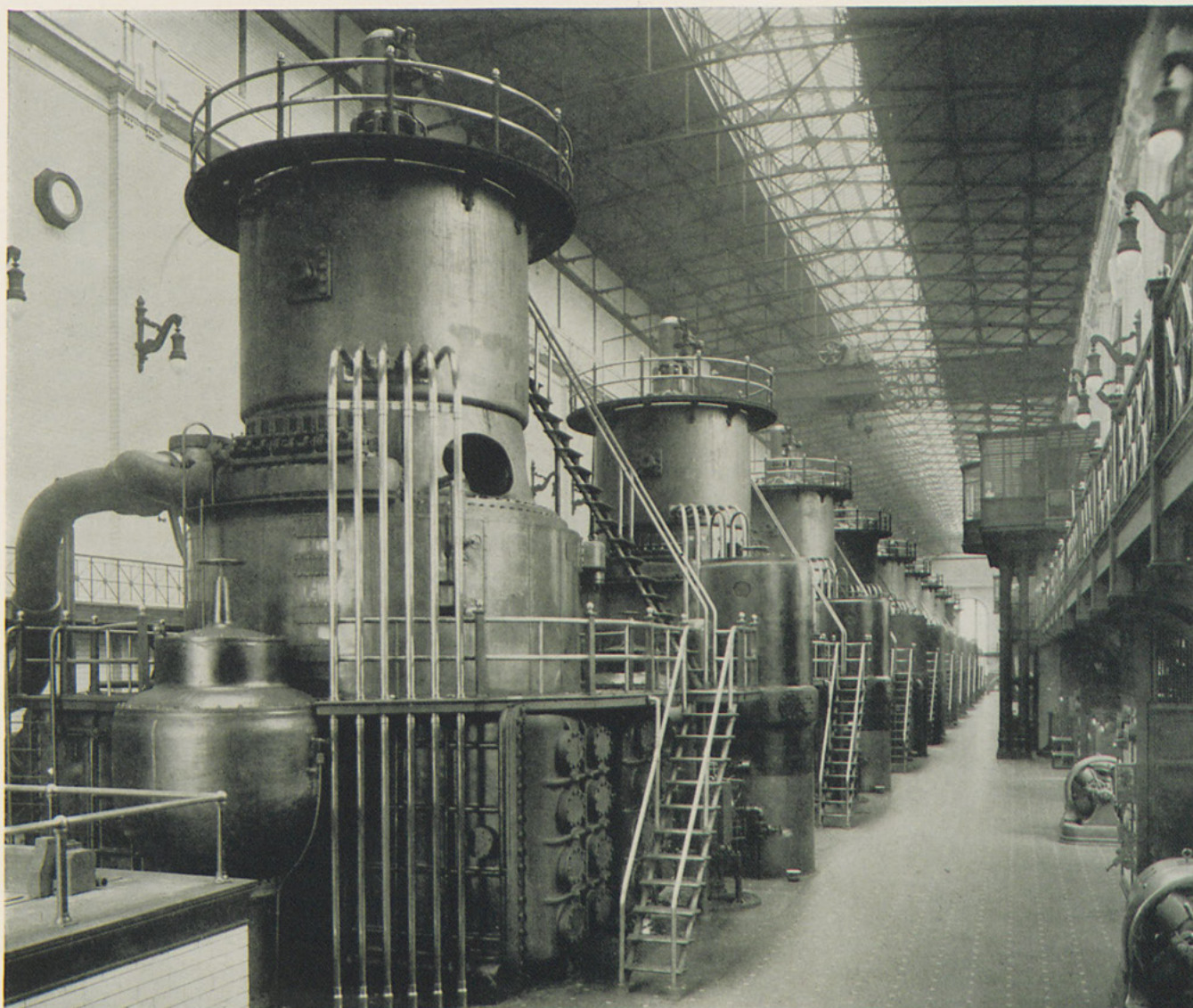


Plates by The A. E. Woll Photographic Co.

Warren's  
Cameo Plate  
Ivory White  
25 x 38—90  
See last page for  
sizes and weights  
stocked

Direct Process  
4-color plates  
150 line screen  
Ruxton's Dullo  
Process Inks  
Yellow No. J 209  
Red No. G 453  
Blue No. B 325  
Dullo Black A 159





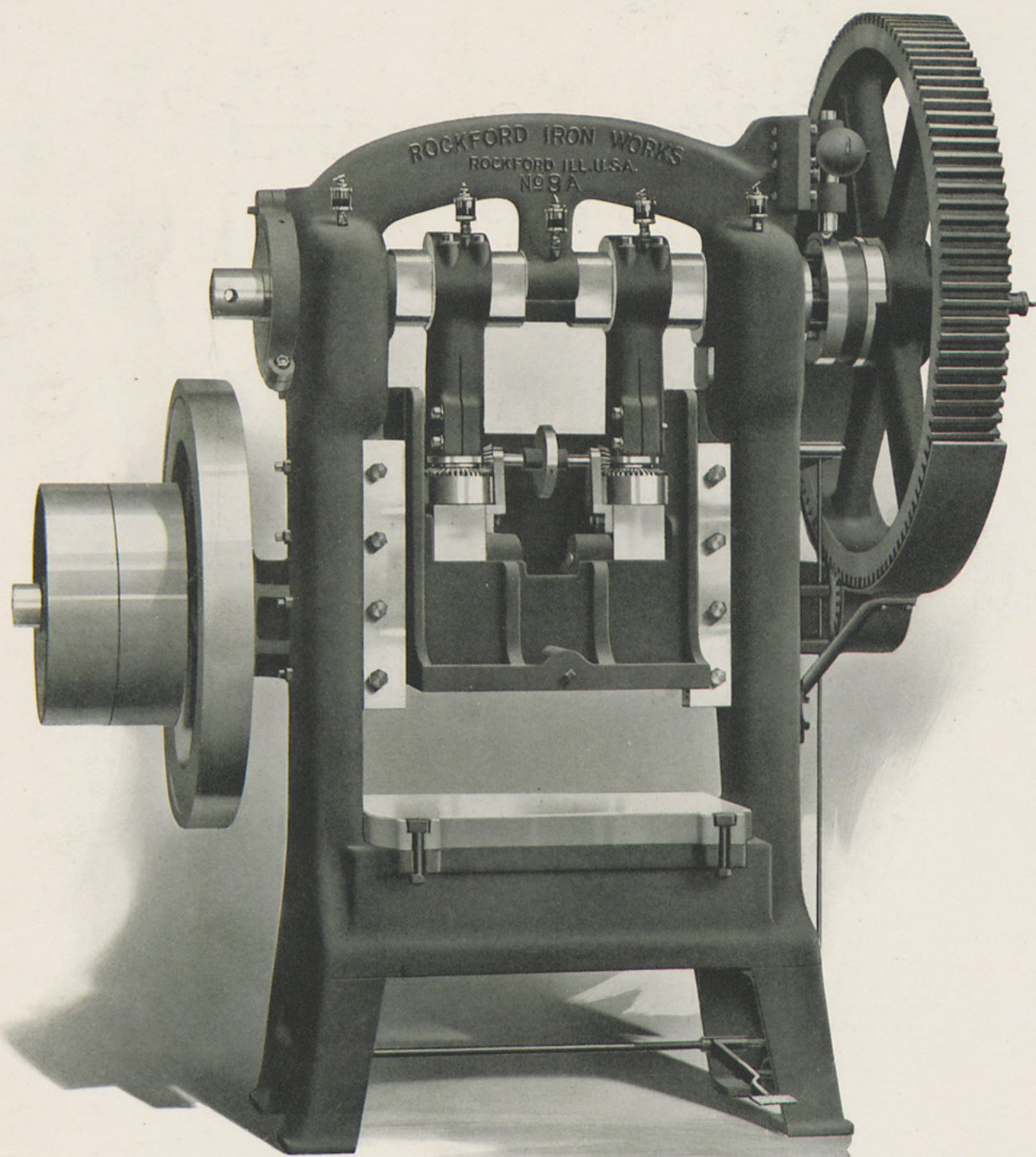
*By courtesy of the Commonwealth Edison Company*

A BATTERY OF TURBO-GENERATORS  
AT THE FISK STREET STATION OF  
THE COMMONWEALTH EDISON COM-  
PANY • EIGHTEEN THOUSAND HORSE-  
POWER EACH GENERATOR, OR A  
TOTAL OF ONE HUNDRED EIGHTY  
THOUSAND HORSEPOWER

Warren's  
Cameo Plate  
Ivory White  
25 × 38 — 90  
See last page for  
sizes and weights  
stocked

Halfstone illustration  
133 line screen  
Ruxton's Inks  
Dullopague A 214  
Border  
Warren Gray  
No. 20809





*By courtesy of the Rockford Iron Works*

Warren's  
Cameo Plate  
Ivory White  
25 × 38 — 90  
See last page for  
sizes and weights  
stocked

Halftone illustration  
150 line screen

Ruxton's Inks  
Dullo Black  
No. A 159

Border  
Warren Gray  
No. 20809





# *A Warren Standard* **CAMEO PLATE**

*Ivory White · Sepia · Pure White*

**D**EAD finished coated paper is no longer an experiment, and CAMEO PLATE is recognized everywhere as the hall-mark of quality. It is adaptable for reproductions of portraits, silverware catalogs, illustrations of school property, three or four color inserts, monotone magazine illustrations, mechanical subjects, cut glass catalogs, artistic hotel folders,—in fact, for everything where artistic effect is desired.

*Stocked in Ivory White and Sepia*

Sizes and Weights	No. of pages bulking 1 inch
25 × 38 — 75 — 90 — 110	518 — 432 — 352
28 × 42 — 90 — 110	534 — 436
28 × 44 — 90 — 110	560 — 458
32 × 44 — 110 — 130	524 — 444
34 × 44 — 112	546

*Stocked in Pure White*

Sizes and Weights	No. of pages bulking 1 inch
25 × 38 — 75 — 90	518 — 432
32 × 44 — 110 — 130	524 — 444

*All 500 sheets to the ream. Packed in cases of about 600 lbs.*

**TYPE:** Careful attention is too seldom paid to the selection of a type face which adapts itself to the paper. As a matter of fact, this care is as essential to perfection as a consideration of the nature of the illustrations. In general, type with hair-line serifs should be avoided when printing upon a high surface or a very rough antique. As the surface of CAMEO PLATE is free from the objectionable gloss of ordinary coated paper, any type, even those with fine serifs and lines, may be selected. The face shown on this page is Caslon Old Style and in the footnotes Monotype Century Italic.

*NOTE.—The engraver should always be advised what paper is planned before the illustrations are made.*



**S. D. WARREN & COMPANY**  
MANUFACTURERS OF STANDARDS IN COATED  
AND UNCOATED BOOK PAPER  
200 DEVONSHIRE STREET, BOSTON



July 2016

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