



P R O M O T I O N

# The Reflected Works

Warren's Suggestion Book for 1917

1917

sappi etc



Warren's Suggestion Book for 1917

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 1917, 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.

1917

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Printing Papers





Engraved by Charles W. Beck from the Original Etching

NEW YORK FROM GOVERNOR'S ISLAND



# WARREN'S SUGGESTION BOOK FOR 1917

SHOWING THE ARTISTIC PRINTING POSSI-  
BILITIES AND COMMERCIAL ADAPTABILITY  
OF WARREN'S STANDARD PRINTING PAPERS



Printing Papers

*"Constant excellence of product—the highest type of competition"*

S. D. WARREN & CO.  
200 Devonshire Street                      BOSTON







## THE REASON FOR THIS BOOK

THE American Public is demanding better printing—better paper. It is learning to buy from pictures and printed descriptions. The advertisement, the catalog and the booklet are obviating the necessity for showing the actual sample, and vast savings in selling cost are thereby made possible. To the man who can sell merchandise through the medium of picture and printed word, reward is great and responsibility high.

His selection of illustration, of message, of engraving, of style, of printing, and above all of paper is almost as important as the employment of an entire sales organization. The choice of paper for booklet, catalog and folder requirements is too often the final step in planning good printing. It should be the first step.

Those buyers of printing who have adopted the custom of giving to the artist a sample of the paper upon which his work is to be reproduced, and handing the engraver a sheet of paper upon which his cuts are to be printed, have found that the idea is not only appreciated, but results demonstrate its effectiveness.

In deciding upon the paper to be used, some definite knowledge of paper standards is absolutely essential. To furnish the man about to buy printing with a series of standards of high and medium grade papers is the purpose of this Suggestion Book.

Warren's Standard Printing Papers are genuine and not assumed standards in the printing world.

These Warren papers are standard not only in quality and in price but in consistency of performance on the press. Variations in weight, thickness, color, strength, etc. have been brought to an almost irreducible minimum in the Warren Standard lines.

In this book we show a wide variety of Art and Commercial subjects reproduced in colors and in black and white, in line cuts, halftones and combination engravings.

With a fair knowledge of the effects desired, anyone planning a piece of printing can, by reference to the different pages of this book, see practical examples of similar work done on Warren's Standard Printing Papers. He can choose his paper and his engravings with a surer knowledge of their suitability.

It is unnecessary to tear pages from this book. Duplicate specimen pages will be supplied on application.

S. D. WARREN & CO.



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Printing Papers



# Distributors of WARREN'S STANDARD PRINTING PAPERS

Baltimore, Maryland: Smith, Dixon Company division of The Whitaker Paper Co.	Cleveland, Ohio: The Petrequin Paper Co.	Kansas City, Missouri: Missouri-Interstate Paper Co.	Pittsburgh, Pennsylvania: The Alling & Cory Co.
Boston, Massachusetts: The A. Storrs & Bement Co.	Dallas, Texas: Southwestern Paper Co.	Los Angeles, California: Sierra Paper Co.	Portland, Maine: C. M. Rice Paper Co.
Buffalo, New York: The Alling & Cory Co.	Denver, Colorado: The Peters Paper Co.	Lynchburg, Virginia: Caskie-Dillard Co., Inc.	Rochester, New York: The Alling & Cory Co.
Chicago, Illinois: J. W. Butler Paper Co.	Grand Rapids, Michigan: Central Michigan Paper Co.	Milwaukee, Wisconsin: Standard Paper Co.	San Francisco, California: Pacific Coast Paper Co.
Cincinnati, Ohio: The Diem & Wing Paper Co.	Houston, Texas: Southwestern Paper Co.	New York City: Henry Lindenmeyr & Sons	St. Louis, Missouri: Mississippi Valley Paper Co.
	Jacksonville, Florida: Antietam Paper Co.	New York City (Export): National Paper & Type Co.	Seattle, Washington: The Mutual Paper Co.
		Philadelphia, Pennsylvania: D. L. Ward Co.	Spokane, Washington: American Type Founders Co.

## THE COMPLETE LIST OF STOCK SIZES IN NEW SUBSTANCE WEIGHTS OF WARREN'S STANDARD PRINTING PAPERS

### CAMEO PLATE COATED BOOK

Size and Weight	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	..	..
25 x 38-90	..	..
25 x 38-110	..	..
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
34 x 44-118	..	75

### CAMEO PLATE POST CARD

IVORY AND SEPIA		
22½ x 28½-130	..	193
22½ x 28½-150	..	222

### CAMEO COVER

IVORY AND SEPIA		
20 x 26-70	..	128
26 x 40-140	..	128

### LUSTRO—Superfine Coated Book

25 x 38-70	..
25 x 38-80	..
25 x 38-100	..
25 x 38-120	..
28 x 42-99	80
28 x 42-111	90
28 x 42-124	100
28 x 44-104	80
28 x 44-117	90
28 x 44-130	100
32 x 44-119	80
32 x 44-133	90
32 x 44-148	100
38 x 50-140	70
38 x 50-160	80
38 x 50-200	100

### WARRENTOWN COATED BOOK

For special making orders only

### CUMBERLAND COATED BOOK

Size and Weight	Basis 25 x 38
24 x 36-64	70
24 x 36-73	80
25 x 38-60	..
25 x 38-70	..
25 x 38-80	..
25 x 38-100	..
26 x 29-56	70
28 x 42-86	70
28 x 42-99	80
28 x 42-111	90
28 x 42-124	100
28 x 44-90	70
28 x 44-104	80
28 x 44-117	90
28 x 44-130	100
29 x 52-112	70
30½ x 41-105	80
32 x 44-104	70
32 x 44-119	80
32 x 44-133	90
32 x 44-148	100
33 x 46-128	80
36 x 48-128	70
36 x 48-146	80
38 x 50-120	60
38 x 50-140	70
38 x 50-160	80
38 x 50-200	100

### SILKOTE—Dullo-Enamel

25 x 38-70	White and India	..
25 x 38-80	" " "	..
25 x 38-100	" " "	..
26 x 29-56	White only	70
28 x 42-86	White and India	70
28 x 42-99	" " "	80
28 x 42-111	White only	90
28 x 44-104	" " "	80
28 x 44-117	" " "	90
32 x 44-104	White and India	70



Size and Weight	Basis 25 x 38
32 x 44-119 White and India . . .	80
32 x 44-133 White only . . .	90
38 x 50-140 " " . . .	70
38 x 50-160 " " . . .	80

### PRINTONE

(Semi-Coated for Half-tone Printing)

24 x 36-55 . . . . .	60
24 x 36-64 . . . . .	70
25 x 38-50 . . . . .	..
25 x 38-60 . . . . .	..
25 x 38-70 . . . . .	..
25 x 38-80 . . . . .	..
26 x 29-48 . . . . .	60
28 x 42-62 . . . . .	50
28 x 42-74 . . . . .	60
28 x 42-86 . . . . .	70
28 x 42-99 . . . . .	80
28 x 44-65 . . . . .	50
28 x 44-78 . . . . .	60
28 x 44-90 . . . . .	70
28 x 44-104 . . . . .	80
29 x 52-96 . . . . .	60
32 x 44-74 . . . . .	50
32 x 44-89 . . . . .	60
32 x 44-104 . . . . .	70
32 x 44-119 . . . . .	80
36 x 48-110 . . . . .	60
36 x 48-128 . . . . .	70
38 x 50-100 . . . . .	50
38 x 50-120 . . . . .	60
38 x 50-140 . . . . .	70
38 x 50-160 . . . . .	80

### ARTOGRAVURE

(For Offset Printing)

25 x 38-60 White and India tint . . .	..
25 x 38-80 " " " " . . .	..

### LIBRARY TEXT

(Fine English Finish)

25 x 38-50 . . . . .	..
25 x 38-60 . . . . .	..
25 x 38-70 . . . . .	..
25 x 38-80 . . . . .	..
28 x 42-74 . . . . .	60
28 x 42-86 . . . . .	70
28 x 44-65 . . . . .	50
28 x 44-78 . . . . .	60
28 x 44-90 . . . . .	70
30½ x 41-66 . . . . .	50
30½ x 41-79 . . . . .	60
30½ x 41-92 . . . . .	70
30½ x 41-105 . . . . .	80
33 x 46-80 . . . . .	50
33 x 46-96 . . . . .	60
38 x 50-100 . . . . .	50
38 x 50-120 . . . . .	60

### OLDE STYLE

(Eggshell Finish, Watermarked)

25 x 38-50 White only . . . . .	..
25 x 38-60 White and India . . . . .	..
25 x 38-70 " " " " . . . . .	..
28 x 44-65 White only . . . . .	50
28 x 44-78 White and India . . . . .	60
30½ x 41-66 White only . . . . .	50
30½ x 41-79 White and India . . . . .	60
30½ x 41-92 " " " " . . . . .	70
30½ x 41-105 " " " " . . . . .	80

Size and Weight	Basis 25 x 38
32 x 44-74 White only . . . . .	50
32 x 44-89 White and India . . . . .	60
32 x 44-104 " " " " . . . . .	70
33 x 44-76 White only . . . . .	50
33 x 44-92 " " " " . . . . .	60
33 x 44-107 " " " " . . . . .	70
38 x 50-100 " " " " . . . . .	50
38 x 50-120 White and India . . . . .	60
38 x 50-140 " " " " . . . . .	70

### CUMBERLAND SUPER BOOK

24 x 36-45 . . . . .	50
24 x 36-55 . . . . .	60
24 x 36-64 . . . . .	70
25 x 38-50 . . . . .	..
25 x 38-60 . . . . .	..
25 x 38-70 . . . . .	..
25 x 38-80 . . . . .	..
28 x 42-62 . . . . .	50
28 x 42-74 . . . . .	60
28 x 42-86 . . . . .	70
28 x 42-99 . . . . .	80
28 x 44-65 . . . . .	50
28 x 44-78 . . . . .	60
32 x 44-74 . . . . .	50
32 x 44-89 . . . . .	60
32 x 44-104 . . . . .	70
33 x 46-80 . . . . .	50
33 x 46-96 . . . . .	60
36 x 48-90 . . . . .	50
36 x 48-110 . . . . .	60
36 x 48-128 . . . . .	70
38 x 50-100 . . . . .	50
38 x 50-120 . . . . .	60
42 x 56-124 . . . . .	50
42 x 56-148 . . . . .	60

### CUMBERLAND MACHINE BOOK

24 x 36-36 . . . . .	40
24 x 36-45 . . . . .	50
24 x 36-55 . . . . .	60
24 x 36-64 . . . . .	70
25 x 38-40 . . . . .	..
25 x 38-50 . . . . .	..
25 x 38-60 . . . . .	..
25 x 38-70 . . . . .	..
28 x 42-50 . . . . .	40
28 x 42-62 . . . . .	50
28 x 42-74 . . . . .	60
28 x 42-86 . . . . .	70
28 x 44-65 . . . . .	50
28 x 44-78 . . . . .	60
30½ x 41-66 . . . . .	50
30½ x 41-79 . . . . .	60
32 x 44-60 . . . . .	40
32 x 44-74 . . . . .	50
32 x 44-89 . . . . .	60
32 x 44-104 . . . . .	70
33 x 46-80 . . . . .	50
33 x 46-96 . . . . .	60
36 x 48-72 . . . . .	40
36 x 48-90 . . . . .	50
36 x 48-110 . . . . .	60
38 x 50-80 . . . . .	40
38 x 50-100 . . . . .	50
38 x 50-120 . . . . .	60
42 x 56-124 . . . . .	50





## THE WARREN TOP SHEETS

ONE OF THE MOST INTERESTING AND ORIGINAL YET LOGICAL AND OBVIOUS  
IDEAS EVER APPLIED TO THE MANUFACTURE OF FINE PRINTING PAPERS

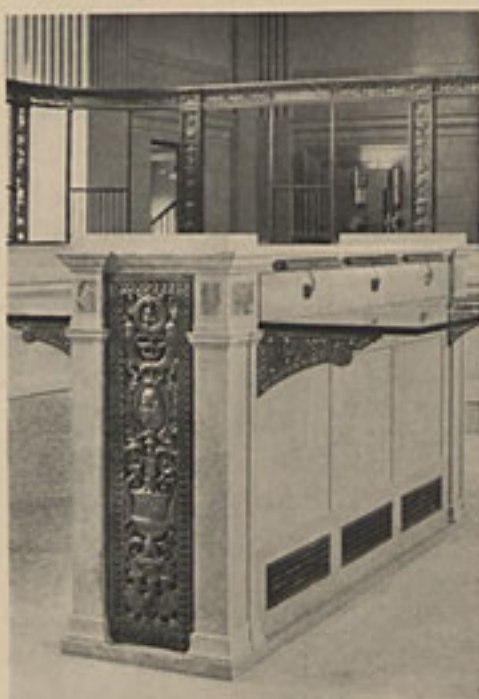
**B**RIEFLY, the Warren Top Sheet Idea is this: On Warren Standard Papers, the top sheet of paper in every case has been printed at the mill with engravings of different character and different screen. This proves what the paper will do under ordinary pressroom conditions, and what the printer who buys the paper has a right to expect from it.

For years printing paper was sold without this final, conclusive test on the press. But automobiles are not sold until after the manufacturer has assured himself that each particular engine will deliver the rated horse power. Filing cabinets are not shipped until someone has ascertained that the drawers will actually open and close. Safes are not made and delivered on the theory that the combination ought to unlock the doors. And no case of Warren's Standard Printing Papers leaves the Warren Mills until its workability on the press has been demonstrated by practical test.

Warren top sheets bear a number corresponding to the number of the order on which the paper was bought. If the top sheet doesn't work to standard, the case of paper isn't shipped. This idea was born just preceding the recent unprecedented scarcity of printing papers. The employment of the idea could have been conveniently deferred to a day when quality ranked higher than delivery in the mind of the paper buyer. It was not deferred. It went into immediate operation, and in a time when paper that looked good would be eagerly bought, S. D. Warren & Company have proved by a top sheet packed in every case of paper that not the slightest variation from fixed standards of quality has been tolerated or considered.







One looks for good printing from a banking house just as one looks for good architecture in a banking house. Cameo is unusually well suited for the type of announcements usually issued by financial concerns. Restraint is one of the characteristics of this dull-finish paper—a rich restraint, a sort of quiet opulence. It is a paper that is finer than any obtrusively fine paper. The above page is republished from *The Hoggson Magazine*, New York. The screen of the halftones is 133 line and the ink used is Ullman's Halftone Black.





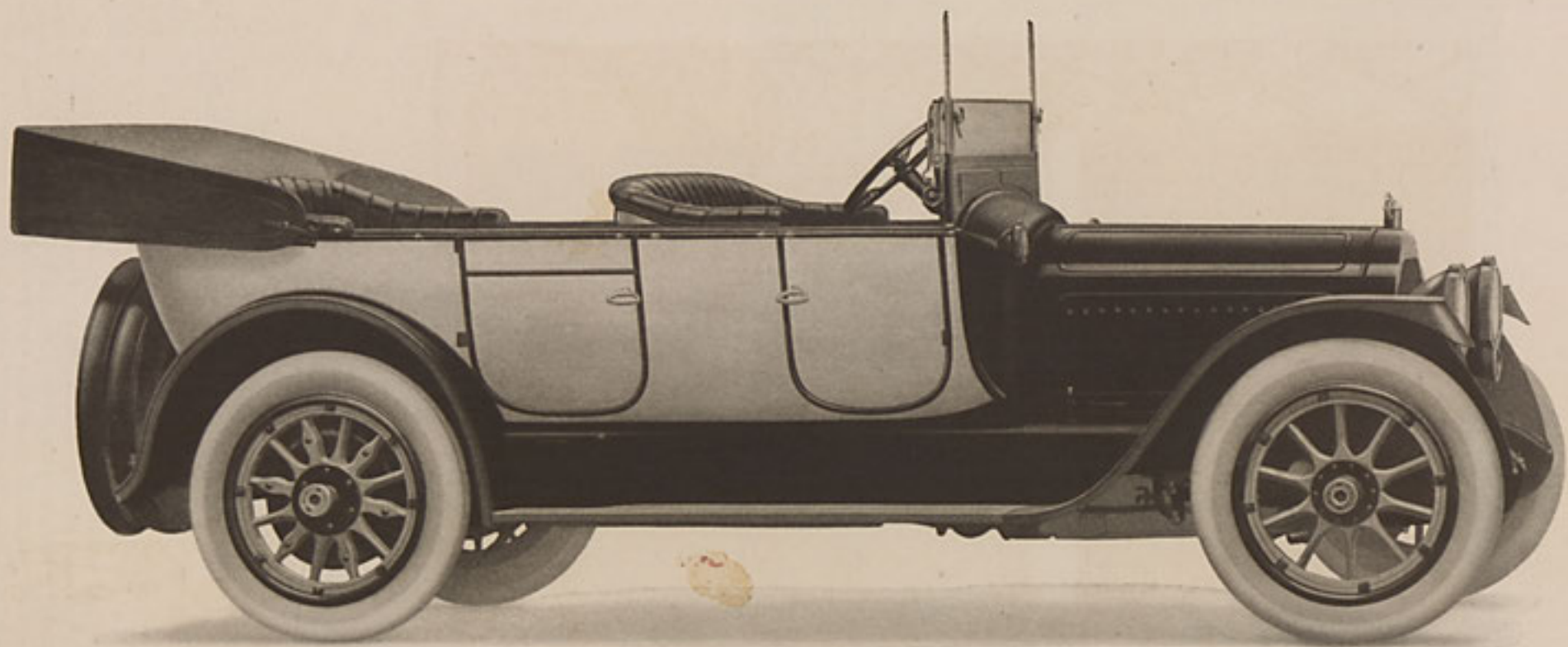
"Cameo," our advertisements have said, "gives to halftones the appearance of original platinum photographs." Since our magazine advertisements are not printed on Cameo we can't prove the statement there, but here is the proof on Cameo. The subject is a photograph of the Glen Cove, Long Island, home built by the founder of the Pratt Institute, Brooklyn, N. Y. It is printed in Roberts' Dull Black, 671A, from a 150 line screen halftone.





In a very handsome booklet recently issued by the Prince George Hotel, photographs of the hotel interior are embellished with charming decoration of the Georgian Period. Above is a single page and below a miniature showing of the twin-page idea which was strikingly employed in the make-up of the book. On page 67 we reproduce the cover of this same book done in three colors and gold on Cameo Post Card, Ivory, 150 lbs. This combination of cover and inside pages is practical and extremely pleasing. Printed with Ruxton's Dullo Brown, A1, and Roberts' Bronze Orange.





Reproduced by courtesy of the Packard Motor Car Company

If you are going to produce an automobile catalog, and want it to be in a class with the best work of this character, you have a high mark to shoot at. Some very fine printing has been done for the automobile companies. Much depends upon a choice of paper suited to the subject illustrated. It is not inconceivable that more than one kind of paper would be necessary in a single book. A study of the different effects secured on the different papers in this book should prove valuable. Printed in Ruston's Datto Brown, A1, from a 110 line screen halftone.



Courtesy of J. L. Mott Iron Works

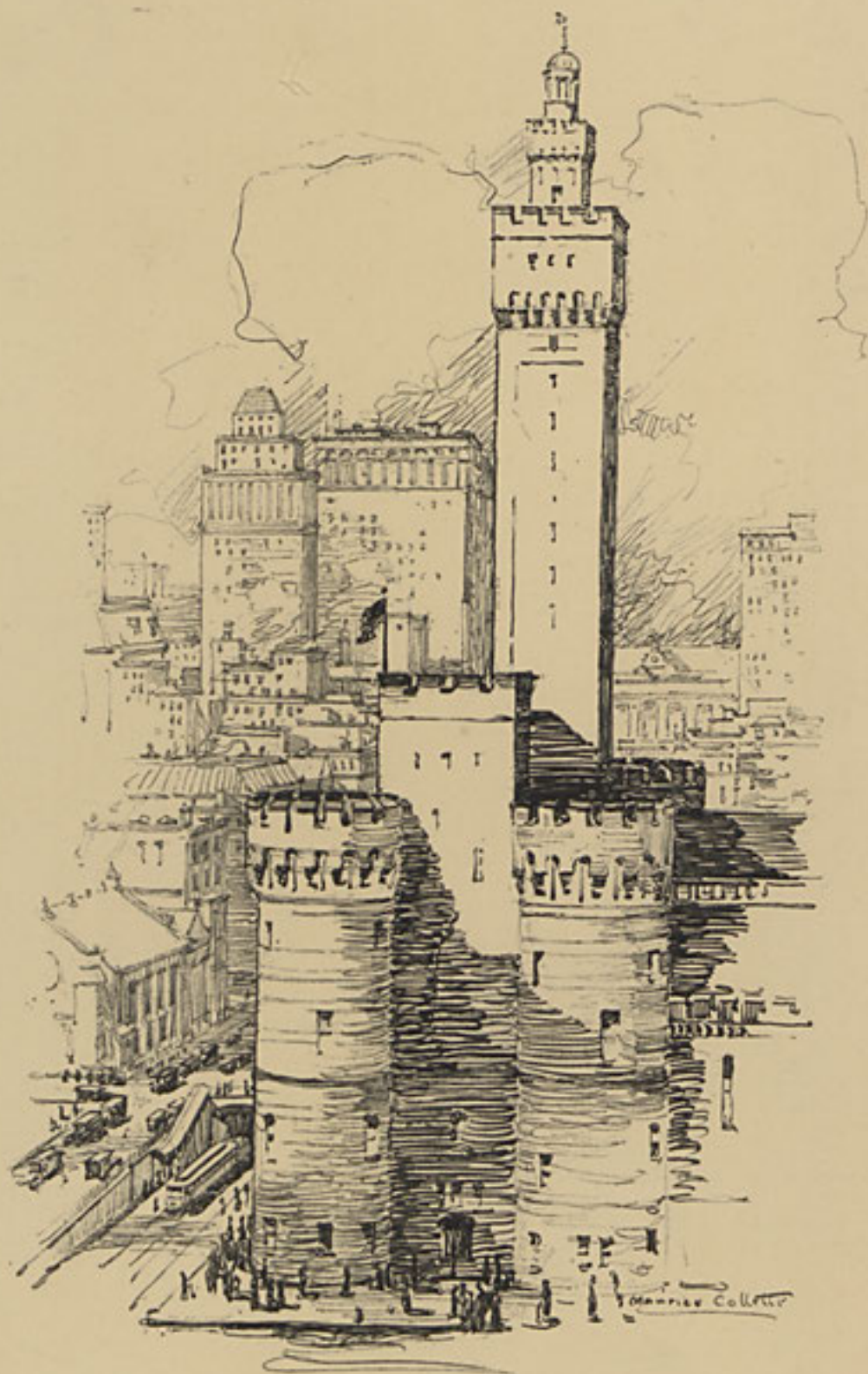
A very elaborate bath room this, and a well-balanced room, too. One might readily infer that the object of the illustration was to interest individuals of wealth as well as taste. If you are preparing a book, to sell something to people who might have as fine a bath room as this, you would do well to consider Cameo for the physical structure of that book. Printed from a 150 line screen halftone with Roberts' Dull Black, 671A.





Courtesy of James McCutcheon & Company, New York

THE STYLE FIGURE—Sometimes it is a drawing. In this case it is a photograph. Always it must pass before keenly critical eyes. This is a sepia tone of Warren's Cameo. Sepia "does something" to blacks and lights. There are cuts that are lifeless on a white stock that seem to breathe when printed on Sepia. From a 150 line screen halftone printed in Ullman's Doubletone Egyptian Brown.



A pencil drawing of the 71st Regiment Armory, at Park Avenue and 34th Street, New York. Drawn by Maurice Collette and reproduced by highlight halftone, Walker Engraving Company, New York. This treatment is the antithesis of the mechanical drawing and is especially effective where accurate detail is not essential. All background screen is eliminated and the soft pencil effect admirably reproduced. Engravings of this nature show to particular advantage on Cameo. Printed in Ullman's W. W. Halftone Black.





The Edison Phonograph is sometimes spoken of as Edison's Masterpiece. The masterpiece of Mr. Edison would be a masterpiece, indeed, and only a very beautiful book, with beautiful engravings on beautiful paper is worthy to carry its story to the public. This illustration is from a recently published Edison book and is reproduced here, by permission, to show the color possibilities of Cameo Sepia. Printed with Ruxton's Process Inks.



NOTRE DAME CATHEDRAL, Paris  
Halftone Reproduction of an Etching by Anselmo Bucci  
Screen 150 line. Printed with Sinclair & Valentine's Two-tone Art Brown



THIS SHEET IS

# WARREN'S LUSTRO

THE HIGHEST REFINEMENT OF SURFACE COM-  
MERCIALLY ATTAINABLE IN COATED PAPERS

IT has been said that Warren gave good printing to America. By this it was meant that until S. D. Warren & Co. began the manufacture of coated papers, America produced no stock upon which fine engravings could be adequately reproduced. The first coated paper made in America was a product of the Warren Mills. This sheet of paper, Warren's Lustro, is a lineal descendant of that first paper. Its glossy finish presents a marvelous combination of brilliancy of surface with delicacy of tone. This smooth, lustrous surface gleams but does not glare. This surface is what your engravings are printed upon. It is actually a part of the paper, and does not pull away.

To prove this, heat a bar of sealing wax and let it stick to the paper. When the wax has cooled pull it off. It is not the surface coating that will pull away but the body of the paper itself will be defabricated. This is an actual test made on every run of Lustro that goes through the Cumberland Mills where Warren's Lustro is produced. It means that with solid backgrounds Lustro will carry ink without "picking." In addition Lustro is submitted to tests of folding, to guard against buckling or breaking.

Another important test determines the strength of this paper to hold binding staples. The finest pamphlet becomes cheap looking when the center pages break loose from the binding and begin to slip out of the book. This is particularly true of color inserts where the center pages are of heavier stock.

Warren's Lustro is proof against these faults, ordinarily the great drawbacks with highly finished paper. Engravings printed on Warren's Lustro fairly sparkle. It reproduces the minutest detail, the most delicate nuance of light and shade with the fidelity of an engraver's proof. An almost total lack of variation makes Lustro an ideal paper for color work.

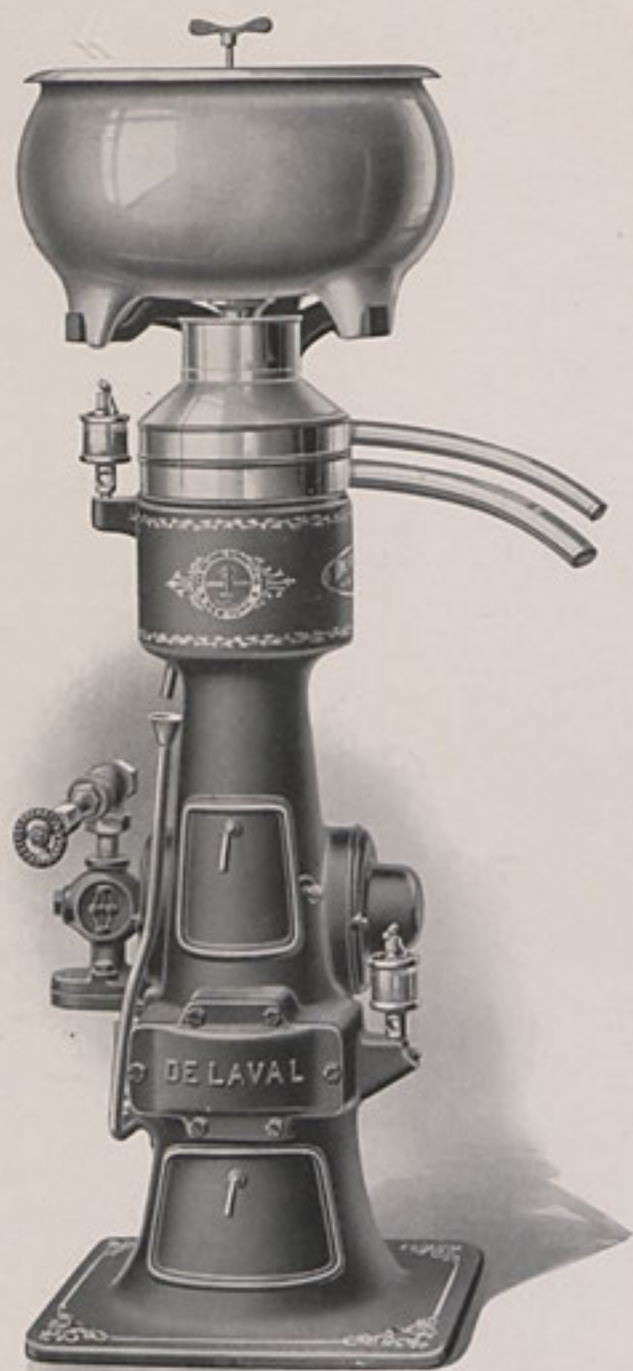
Warren's Lustro is not a show paper; not a special paper for fancy jobs. If you are buying any coated paper of a quality less than Lustro, you are doing less than 100 per cent. justice to a fine engraving. For this very reason Lustro is always entitled to first consideration in planning any book where a coated paper is to be used. Lustro gives to a catalog of fine jewelry, machinery, automobiles or other rare and wonderful merchandise that look of being the last word—the ultimate excellence of printing quality.

FOR SIZES AND WEIGHTS IN WHICH  
THIS PAPER IS STOCKED, SEE PAGE 6



Printing Papers

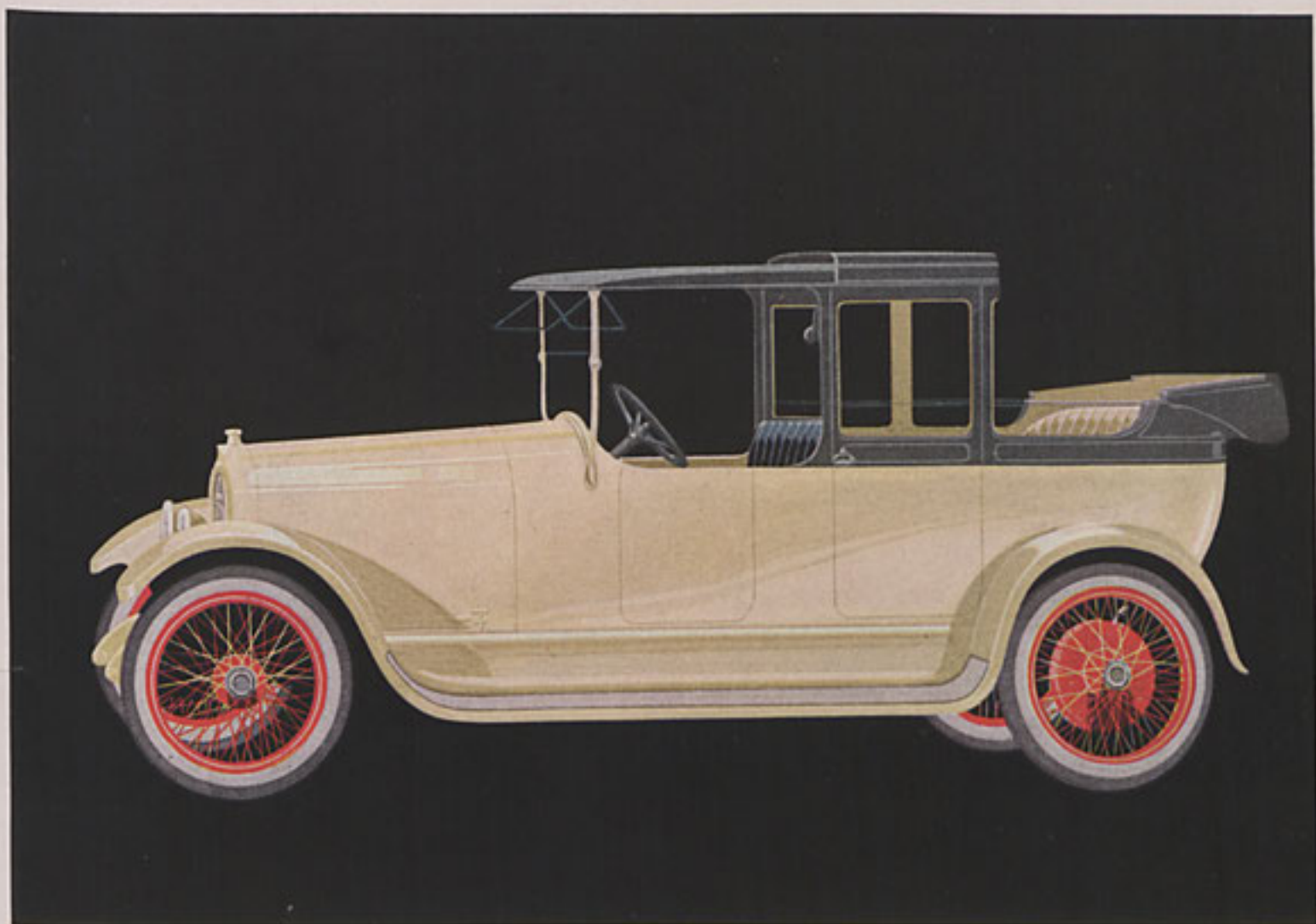
## S. D. WARREN & CO.



Courtesy The De Laval Separator Co., New York

One hundred per cent. justice is done to this engraving by the paper upon which it is printed. Warren's Luströ is widely used in books and catalogs of mechanical subjects where the pictures are to receive close scrutiny. 150 line screen halftone. Printed in Lewis Roberts' Capitol Halftone Black.





*Courtesy of Nordyke & Marmon Co., Inc., Indianapolis.*

This illustration was selected because its solid background gives a beautiful effect, difficult to produce except on the very finest coated paper. You have seen solids apparently flecked with white. This means that the coating has "picked" or pulled away. The reason Warren's Lustro will not pick is fully explained on page 21 (the second page back.) In all respects this is an example of the way Lustro serves for color reproduction. Printed with Process Inks made by Philip Ruxton.



Silverware is bought for its beauty. Some of the most beautiful designs upon which the eye has feasted have been wrought in silver, and it is in the way silver appeals to the sight that determines its purchase or rejection. Other merchandise also sells chiefly by reason of an appearance that inspires a longing to possess this beautiful thing—to call it one's own. If your goods are sold through the beauty appeal the accompanying illustration, published by permission of Reed & Barton, should be of interest to you. The screen of the halftone is 150 line, and it is printed in Lewis Roberts' Capitol Halftone Black.



THIS SHEET IS

# WARREN'S Warrentown Coated Book

A WARREN STANDARD DEvised AND CREATED TO GIVE  
MAXIMUM RESULTS FROM COLOR PLATES AND PROCESS INKS

THE last few years have witnessed a quick and still growing demand for high-grade color printing. Manufacturers of packaged articles have resorted to distinctive colors to identify their goods in the stores and have felt the need of color reproduction to familiarize the public with these packages. Clothing and haberdashery, household furniture and food, automobiles and even machinery have been shown to the unquestionably superior advantage that presentation in natural colors assures.

With the co-operation of a large metropolitan printer we have developed Warrentown Coated to meet the exacting requirements of both color and black printing.

Warrentown is made and tested for more than brilliancy of results on the press. Any work of such importance as to justify the use of Warrentown must fold neatly, bind securely, and retain a freshness of appearance after much passing about. Tests to prove that the paper qualifies for these utilities are rigidly applied to Warrentown.

Warren's Warrentown Coated is furnished for special making orders only.



Printing Papers

## S. D. WARREN & CO.



By Permission of Steinway & Sons

Even in books where color is used profusely there are pages where either a regard for contrasting effects or the nature of the subject itself makes a one-color printing desirable. This illustration from a magazine advertisement of the Steinway Piano was chosen for reproduction here because of its softness and restraint. A comparison of its tones with the brilliant color illustrations that follow it, demonstrates the flexibility and range of Warrentown Coated. The halftone is 150 line screen and is printed with Lewis Roberts' Capitol Halftone Black Ink.





Four-color process plates made direct from the objects and used in a Christmas gift folder by the Gano-Downs Company of Denver. Plates by the Brock-Haffner Press, Denver. Printed with Ruxton's Process Inks.





Engraved by the Electro-Tint Engraving Company, Philadelphia  
Printed with Roberts' Process Inks



THIS SHEET IS

## WARREN'S Cumberland Coated Book

A STANDARDIZED COATED PAPER FOR HIGH-GRADE  
HALFTONE WORK—A QUALITY PAPER,  
SOLD AT A MODERATE PRICE

**C**UMBERLAND COATED is an extraordinarily popular coated paper. Being manufactured to a definite standard of quality it gives better results than are usually expected of papers sold at its price. It is renowned for easy and uniform working through the press and for its folding qualities. For large or frequent editions of high-grade catalog and circular work Cumberland Coated is ideal. Some of the most impressive commercial books of recent years have been printed on this stock. It is the recognized standard for advertising booklets and folders where halftone work of real merit must be produced at a comparatively low cost.

FOR SIZES AND WEIGHTS IN WHICH  
THIS PAPER IS STOCKED, SEE PAGE 6



Printing Papers

S. D. WARREN & CO.



This engraving, showing the soft richness of a gas-lighted interior was loaned by the Consolidated Gas Company, of New York. It is twice interesting. It shows the depths possible with printing on coated paper. Also, sir, it shows a woman reading a catalog—an illustrated catalog. A nice-looking woman in a nice-looking home, and she is going to buy something which a book of print will sell her. Millions of dollars in catalog sales come from just such homes as this. To sell this woman, your printing and your paper must be such as she will approve. The halftone is 133 line screen and is printed in Lewis Roberts' Capitol Halftone Black Ink.

Could an examination of the actual chair go much farther in demonstrating the quality of the merchandise, than does the illustration on the page facing? A picture as good as this is as much as any good salesman need require. His catalog is a veritable sample case. In this reproduction there is unusual depth and richness of color; also excellent lighting and relief. You can almost feel the texture of the upholstery. The four-color engravings for this subject were made by the Electro-Tint Engraving Company, Philadelphia. Ruxton's Process Inks used.







# GOODYEAR

AKRON

Courtesy Goodyear Tire & Rubber Co., Akron.

Present day tire advertising is not only very large, but very well done. On account of important differences in design and tread, tire manufacturers are careful to represent their products as accurately as possible. Note how faithfully all the detail which the retoucher brought out has been preserved by this 150 line screen engraving on Warren's Cumberland Coated Book. The ink used is Ullman's Halftone Black.



THIS SHEET IS

# WARREN'S SILKOTE WHITE

A SEMI-DULL FINISH PAPER WHICH COSTS  
NO MORE THAN ORDINARY COATED

THE very beautiful effects which careful printers are able to secure on dull finish papers have brought to Warren's Silkote an unusual amount of popularity. Dull or semi-dull surface printing papers are now in stronger demand than ever.

Until Silkote was put on the market, to get dull or semi-dull finish paper of any reliability, one had to buy Cameo.

Warren's Silkote, in White and India, has made it possible for admirers of dull finish printing effects to secure them at a cost no greater than a good glossy coated stock would entail.

Silkote closely resembles Cameo, and gives much of the Cameo effect. Cameo, of course, is pre-eminent among dull-coated papers, and for its true dull-coated effect there is no substitute.

But if Silkote rivals Cameo without equalling it—the more praise for Cameo, and none the less for Silkote.

Attention to the next few pages will disclose how effectively it takes both black and color printing, and how pleasant is the softness which its semi-dull surface gives.

FOR SIZES AND WEIGHTS IN WHICH  
THIS PAPER IS STOCKED, SEE PAGE 6



Printing Papers

## S. D. WARREN & CO.





A HOUSE IN GOODWOOD GARDENS

From "A Book of Pictures in Roland Park"

When builders, architects or real estate companies set about to show the character of their offerings, they are appealing to love of home, love of beauty, love of comfort—and to vanity. Such appeals cannot be made with materials short of superior. Pictures, engravings, printing and paper—proportions and sequence—must be very near to faultless. This page is by no means an unapproachable standard. Pages like this for any book are simply matters of a paper suited to the subject, an engraving made for the paper, and careful printing. Paper may be the last thing you buy for your book, but it can well be the first thing you decide upon buying. Printed from 150 line halftone with Ullman's Halftone Ink.

The Djer-Kiss page is a reproduction of a painting by Maxfield Parrish. It was used as a magazine advertisement and is republished by courtesy of Alfred H. Smith Company of New York. Ruxton's Process Inks used.





MON CHEF-D'OEUVRE  
DJER-KISS SI EXQUIS  
PARCE QUE SI FRANÇAIS.

KERSTOFF, PARIS.

*Djer-Kiss*

EXTRACT • FACE POWDER • TALC • SACHET • TOILET WATER





Courtesy of James McCutcheon & Co., Fifth Avenue, New York

It is not alone mail order firms that depend for large sales upon catalog illustration and description. The smartest Fifth Avenue shops and the best known department stores issue many specialized catalogs and circulars, and are wise enough to make their printed matter exceedingly attractive. Printed in Ullman's Special Black from halftone of 150 line screen.





YOU ARE RESPECTFULLY INVITED TO  
VISIT AN EXHIBITION OF ETCHINGS  
BY CHILDE HASSAM, WHICH WILL  
BE ON VIEW FROM JANUARY THE  
TENTH TO JANUARY THE THIRTY-  
FIRST, NINETEEN-SEVENTEEN : : : : :

CHARLES DAYTON  
1301-C CONNECTICUT AVENUE  
WASHINGTON, D. C.



Whether it be a  
representation  
of solidity and  
strength or the  
light, dainty  
reflection of  
Milady's person-  
ality, our origin-  
al ideas and  
characteristic  
treatment of  
drawing give  
equally gratify-  
ing results • •

It is not especially troublesome nor costly to make small leaflets and enclosures attractive. Here is pen and ink work and halftone work—one-color work and two-color work—work with plain type, and hand lettering—all pleasingly executed. Just how much these two exhibits owe of their effectiveness to being printed on Silkote India, we are willing for you to judge. We have never contended that a poor announcement was made better by using a fine printing paper. Rather a good piece is only half good unless it is carefully done on a high-grade surface. The screen of the halftone is 150 line and the inks used are Ullman's W. W. Halftone Black, Orange Tint and Ruxton's Dulco Brown A1. Hand-lettered leaflet by Charles F. Kuoni, Kansas City, Mo.



A Wall Clock in Marqueterie Case (circa 1700) by Henry Jones, an apprentice to Edward East and later master of Clockmaker's Company. Reproduced by permission of Arthur S. Vernay. Considered either as a clock or as a piece of inlaid woodwork, this reproduction is a good example of what can be accomplished on Warren's Silkote. The screen of the halftone is 150 line and the ink used is Ruxton's Dullo Brown A1.

The subject on the facing page is the cover of a booklet issued by Stone & Webster Engineering Corporation. Reproduced by permission. Printed with Ullman's W.W. Halftone Black over Orange Tint.



# GAS PLANT CONSTRUCTION

COAL AND WATER GAS  
GENERATING STATIONS

HIGH AND LOW PRESSURE  
DISTRIBUTING SYSTEMS



STONE & WEBSTER ENGINEERING CORPORATION  
CONSTRUCTING ENGINEERS





4-Hudson Seal Coat  
trimmed with Natural  
Beaver. Length 45  
inches.

5-Black Caracul Coat  
trimmed with Black  
Martin. Length 50  
inches.

6-Blended Mole Coat  
trimmed with Colored  
Fox. Length 50 inches.



*Gunther*

A catalog page reproduced by permission of C. G. Gunther's Sons, New York. On work of this nature the first, and very often the only thought given to paper is toward the use of a good glossy-coated stock. Now Warren's Silkote would cost no more than the glossy stock and is sure to add individuality to the work. It is gentler to the eye, different to the touch and prints with a pleasing softness. Silkote India gives an especially beautiful blend with all inks. Printed with Ullman's W. W. Half-tone Black over Orange Tint.



THIS SHEET IS

# WARREN'S PRINTONE

BETTER THAN SUPER, CHEAPER THAN COATED  
AN EXCELLENT STOCK FOR HALFTONE PRINTING

THERE are booklets, folders and mailings which people are expected to put in their pockets—time tables, for instance, railroad folders, and neat little circulars passed out at demonstration booths. A paper that is light, strong, not likely to soil or break and of assured printing quality is needed for these uses.

There are several such papers.

The standard is Warren's Printone.

It is not a coated paper. The material usually laid onto the body stock of most papers to produce a coated effect is, in Printone, mixed right in with the body stock.

The surface produced is in every way receptive to halftone plates. A screen of 133 lines is what is usually ordered for Warren's Printone.

Printone has the most highly finished surface obtainable except on coated paper.

Where the edition is large and a difference of one or two cents postage on each mailing amounts in aggregate to a large sum, Warren's Printone is the "indicated" paper.

Its light weight, its strength, its printing and folding adaptability and its low cost—all were worked out to meet definite needs of printer and advertiser.

FOR SIZES AND WEIGHTS IN WHICH  
THIS PAPER IS STOCKED, SEE PAGE 7



Printing Papers

## S. D. WARREN & CO.





Courtesy of Lord and Burnham Co.

Florists and nurserymen and allied industries put out a great deal of very good printed matter. A seed catalog, for instance, requires light, durable paper that will take color inks in one or more printings, and give reproductions that will awaken an impulse to buy. The above reproduction is from a book issued by Lord & Burnham Company and is printed from a 133 line screen halftone made by the Baltimore-Maryland Engraving Co., Baltimore. The ink used is Roberts' Capitol Black.

On the facing page is a four-color halftone subject supplied by courtesy of the Electro-Tint Engraving Company, Philadelphia. Printed with Philip Ruxton's Process Inks.









Courtesy of The Edison Monthly

The Edison Monthly is the house magazine of the New York Edison Company and is an exceptionally well printed and edited publication of this class. This two-color illustration (line engraving with Ben Day from a pen and ink drawing) is by Earl Horter. Printed in Ullman's W. W. Halftone Black with background in Special Green Tint.





Reproduction of a poster made in four flat colors for the Seeing Denver Company of Denver. Color work done in "poster style" from flat plates is frequently just as impressive as process color work, and is equally useful where elaboration of detail is not of great consequence. Plates by Brock-Hoffner Press of Denver. Printed with Ruxton's Inks.



# Kelly-Springfield

## Tires for Commercial Vehicles

Courtesy of Kelly-Springfield Tire Company

Here you see not only the effect of half-tone printing on the non-reflecting surface of Warren's Library Text, but two-color half-tone printing. The half-tone is 133 line screen, electrically etched, Weeks Engraving Company, Philadelphia, from a book on motor-truck tires. Printed with Ullman's Art Half-tone Black and C. B. Brown.



THIS SHEET IS

# WARREN'S OLDE STYLE INDIA

A WATERMARKED PAPER OF ANTIQUE FINISH  
WHICH IMPARTS A FEELING OF CRAFTSMAN-  
SHIP AND METHOD TO FINE PRINTING

**W**ARREN'S OLDE STYLE is not a paper for halftones. There were no halftones when paper like this was first made, but the deficiency was well atoned for by the beauties of type arrangement and the attention given to margins and border decorations. Illustrations, borders and decorations handled in line will give eminently satisfactory results if printed on Olde Style and if your taste inclines toward the beauties of composition, Olde Style is a paper which will harmonize nicely with it.

A following page shows the possibilities of Olde Style for color work where flat plates are used. When finer shading is desired, Ben Day tints, stipples and box grains may be employed; the coarser halftone screens are used successfully. If a situation arises which makes the use of a fine halftone engraving imperative, this stock may be hot-pressed and a satisfactory reproduction assured.

Use Warren's Olde Style for pamphlets, novels, books, announcements and any high-class advertising matter where elaborate detail of illustration is not essential. It is a pleasant paper to handle and you may observe that it is watermarked.

The India Tint gives an added feeling of antiquity to work done on Olde Style Paper, as that is the natural color of the paper as it was made several generations ago.

On a rough-surfaced paper of this sort, type with fine hair lines and serifs should be avoided, not only because they do not print as well, but because delicate type faces are out of harmony with the sturdy, Jacobean character of the paper.

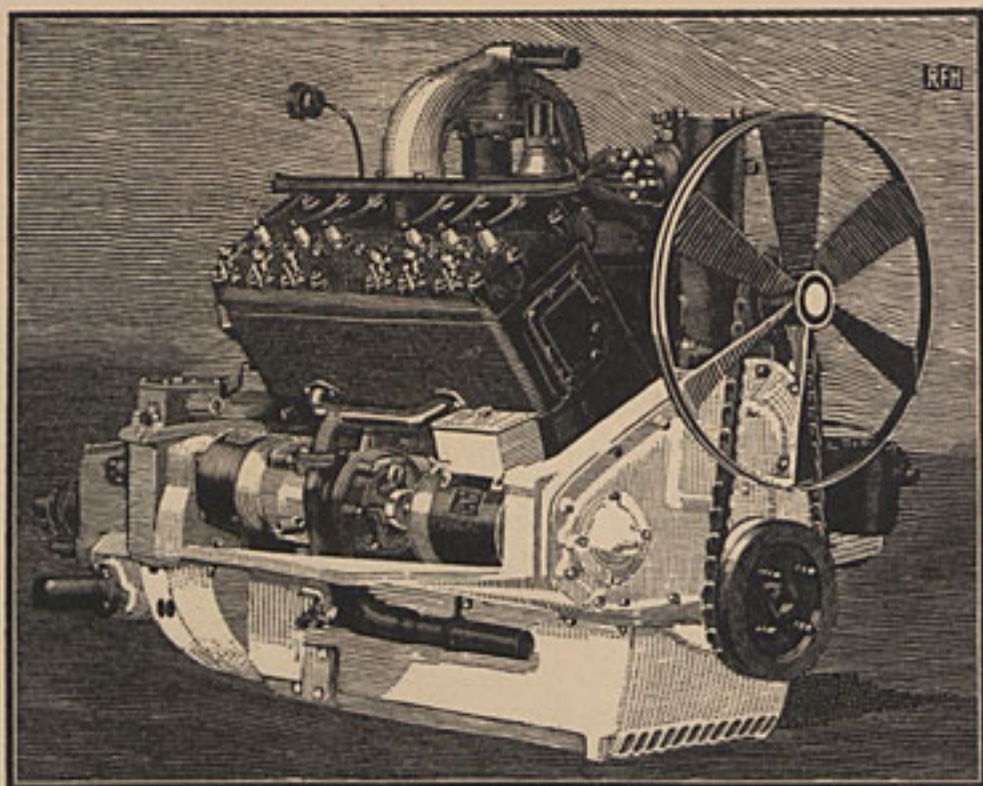
FOR SIZES AND WEIGHTS IN WHICH  
THIS PAPER IS STOCKED, SEE PAGE 7



Printing Papers

## S. D. WARREN & CO.





Drawing of a Twin Six engine done in wood cut style by R. F. Heinrich of Detroit. This is one of the illustrations used in the Packard book descriptive of the new line of Twin Six cars.

On the facing page is shown an exhibit of the superior effects obtainable on Warren's Olde Style from flat color plates. Loaned by Pictorial Review of New York. The inks used throughout this signature are Dullo Inks, made by Philip Ruxton, New York.



# PICTORIAL REVIEW







## MY GUIDE

*Found among papers of Thomas Van Alstyne, electrical engineer for the Westinghouse Co. Died at Hanley, Canada, October, 1913*



TO respect my country, my profession, and myself. To be honest and fair with my fellow-men, as I expect them to be honest and square with me. To be a loyal citizen of the United States of America. To speak of it with praise, and act always as a trustworthy custodian of its good name. To be a man whose name carries weight wherever it goes.

To base my expectations of reward on a solid foundation of service rendered. To be willing to pay the price of success in honest effort. To look upon my work as an opportunity to be seized with joy and made the most of, and not as painful drudgery to be reluctantly endured.

To remember that success lies within myself—my own brain, my own ambition, my own courage and determination. To expect difficulties and force my way through them. To turn hard experience into capital for future use.

To believe in my proposition. To carry an air of optimism in the presence of those I meet. To dispel

ill temper with cheerfulness, kill doubts with a strong conviction, and reduce active friction with an agreeable personality.

To make a study of my business. To know my profession in every detail. To mix brains with my efforts, and use system and method in my work. To find time to do every needful thing by never letting time find me doing nothing. To hoard days as a miser hoards dollars. To make every hour bring me dividends, increased knowledge, or healthful recreation.

To keep my future unmortgaged by debts. To save as well as earn. To cut out expensive amusements until I can afford them. To steer clear of dissipation, and guard my health of body and peace of mind as a precious stock in trade.

Finally, to take a good grip on the joys of life. To play the game like a man. To fight against nothing so hard as my own weaknesses, and endeavor to grow in strength, a gentleman, a Christian.

So I may be courteous to men, faithful to friends, true to God, a fragrance in the path I tread.

*Decoration by Bernhard Klebe of Bertch & Cooper—Chicago*

*A page from The Printing Art—reproduced by permission*



THIS SHEET IS

WARREN'S  
Cumberland Super Book

A HIGH-GRADE  
SUPER-CALENDERED PAPER OF  
FINE PRINTING QUALITIES

**A** SIMILAR but superior paper to that used by most of the big national periodicals. It is an easy paper to read from, runs very uniform as to color and will take halftones up to 150 line screen; although for rapid press work 133 line screen is the safer recommendation. Where English finish or Medium finish paper lacks the necessary smoothness of surface and a higher-priced paper cannot be considered, Warren's Cumberland Super will give the desired results. It is especially suited for pamphlets and books containing a large number of pages.

FOR SIZES AND WEIGHTS IN WHICH  
THIS PAPER IS STOCKED, SEE PAGE 7



Printing Papers

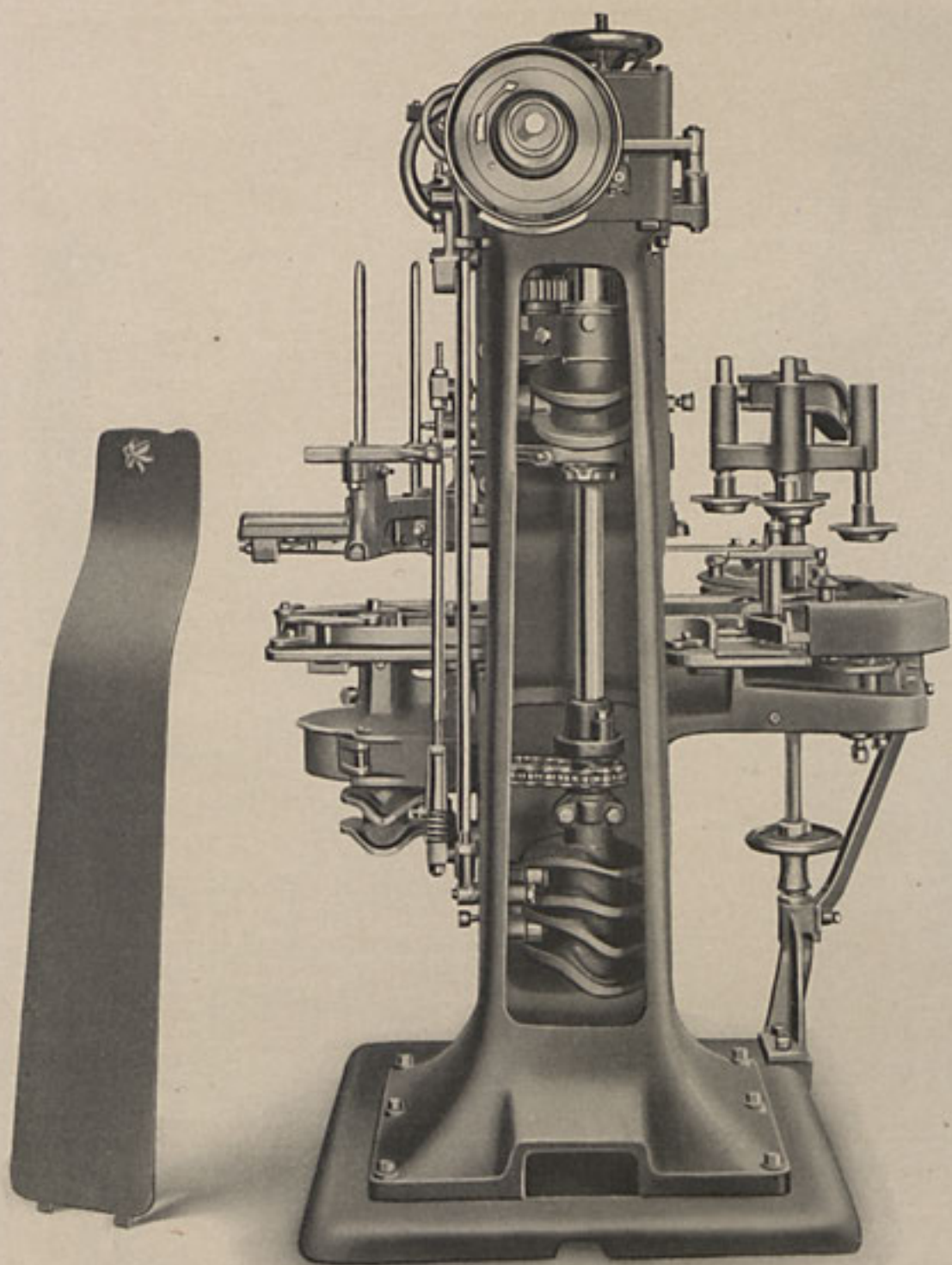
S. D. WARREN & CO.





Halftone illustration used in a selling campaign for motor oils and greases by Crew Levick Company of Philadelphia. The screen of the halftone is 133 line and the ink used is George H. Morrill Company's Green Black.





*Courtesy of American Can Co., New York*

Just to show the versatility of Warren's Cumberland Super we present herewith an especially difficult catalog illustration, retouched and engraved by the Sterling Engraving Company of New York. This is a 150 line screen halftone and is printed in Lewis Roberts' Capitol Halftone Black Ink.





Pen-and-ink illustration by Earl Horter from a magazine advertisement of the Hampton Shops. Printed in Lewis Roberts' Capitol Halftone Black Ink, with background in Lewis Roberts' Buff Tint.



THIS SHEET IS

## WARREN'S Cumberland Machine Book

A SMOOTH, UNCOATED, DIGNIFIED PAPER  
SUFFICIENTLY LOW-PRICED FOR GENERAL USE

**W**ARREN'S Cumberland Machine Book is a good paper that sells at a relatively low price, because its cost of manufacture is relatively low. It is not as expensive as a highly finished or coated paper, because those processes do not enter into its manufacture.

Cumberland Machine Book is a standard stock, of remarkable utility. Its quality is definite and dependable—when too frequently the quality of low-priced papers is questionable and undetermined.

It will take halftone engravings of not over 120 line screen and will take them very well, indeed, where depth and fine detail are not expected. Line illustrations and decorations will print well on this stock; and any type, no matter how fine the hair-lines and serifs.

It is free from glare, bulks well, and where a super-calendered or coated stock is not necessary, affords a substantial saving.

Warren's Cumberland Machine Book, like every other stock shown in this book, is a Warren Standard—manufactured to meet definite printing needs. In lower-priced papers, an assured standard of performance is of especial importance. You must know what you are going to get.

FOR SIZES AND WEIGHTS IN WHICH  
THIS PAPER IS STOCKED, SEE PAGE 7

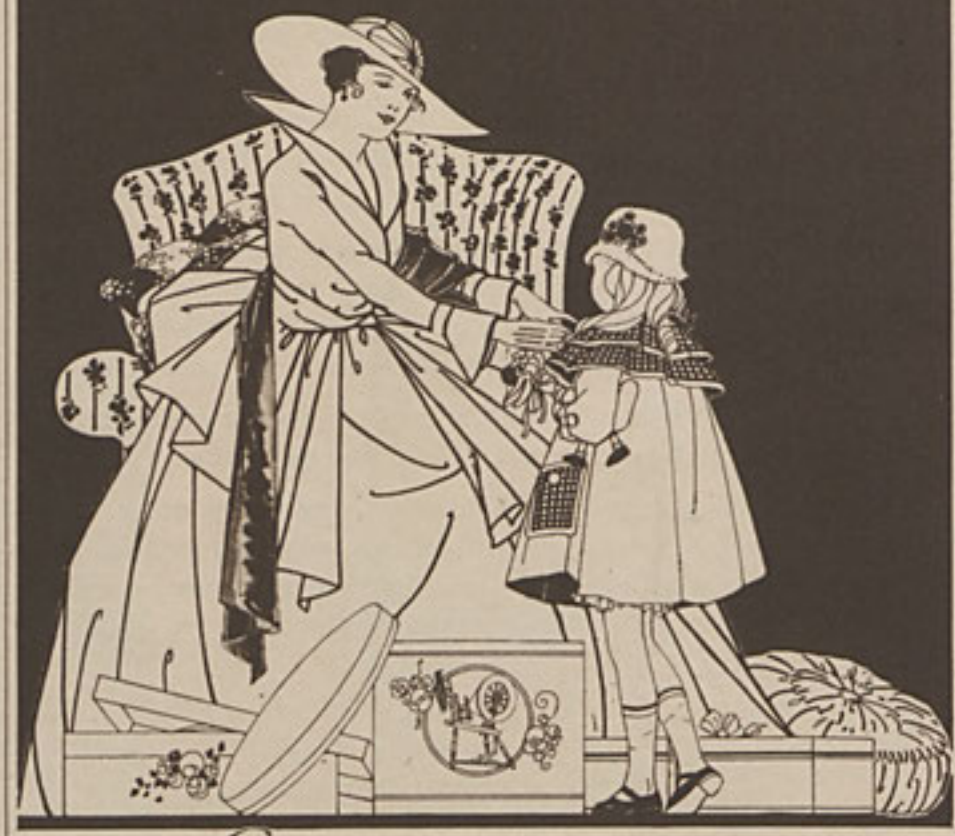


Printing Papers

# S. D. WARREN & CO.



# Women's and Children's Wear



At **Mc Cutcheon's**  
*Fifth Avenue 34th and 33d Streets, New York.*

*Courtesy of James McCutcheon & Company, New York*

A combination line and halftone engraving suitable for the outside page of a self-cover pamphlet. The extremely small amount of halftone work used in this illustration gives increased vigor to the black and white contrasts. Printed with Ullman's Special Brown Ink.





Mergenthaler demonstrating to the Hon. Whitelaw Reid the first commercial linotype installed in the New York Tribune, July, 1886. An example of two-color line plate printing on Warren's Cumberland Machine Book, the inks used being Ullman's Special Black and Ullman's Orange Tint.





Some very pretty and inexpensive things can be done with two colors, as the above example proves. It is a page from a house organ issued by the Baltimore-Maryland Engraving Company, Baltimore, by whose courtesy it is here reproduced. Note how the pure white of the paper is used to bring out the effect of the snow. Printed in Ullman's Special Black and Ullman's Blue Tint.



THIS SHEET IS

# WARREN'S CAMEO COVER SEPIA

**T**HE cover is the front door of the book. All must pass it, and its character may influence the most valuable pre-conceptions of what lies beyond it.

Warren's Cameo Cover in Ivory and Sepia is made extra strong for the protection that a cover must first of all provide. In addition it prints halftones and process-color engravings with all the charm and reliability of Cameo book paper.

Cameo Cover harmonizes well with any Warren Standard Paper.

Here are a few suggestions for harmonious combinations of Cameo Cover with other Warren Standard Papers.

FOR THE COVER

Cameo Sepia  
Cameo Sepia  
Cameo Sepia  
Cameo Sepia  
Cameo Sepia  
Cameo Ivory  
Cameo Ivory  
Cameo Ivory  
Cameo Ivory

FOR THE TEXT

Cameo White  
Lustro  
Cameo Ivory  
Cumberland Coated  
Library Text  
Cameo Sepia  
Silkote White  
Silkote India  
Printone

A great many more combinations can be successfully employed. Dummies of any Warren Standard Paper in this book in the sizes you require—with the correct number of pages—will be made up and supplied on request to anyone planning a booklet.

FOR SIZES AND WEIGHTS IN WHICH  
THIS COVER IS STOCKED, SEE PAGE 6



Printing Papers

## S. D. WARREN & CO.





By Courtesy of the Ohio Cultivator Company, Bellevue, Ohio

Cover design used by the Ohio Cultivator Co. Plates made by The Caxton Co., Cleveland. Printed with Lewis Roberts' Inks.



# Cruising the Spanish Main



Courtesy of United Fruit Company, Boston

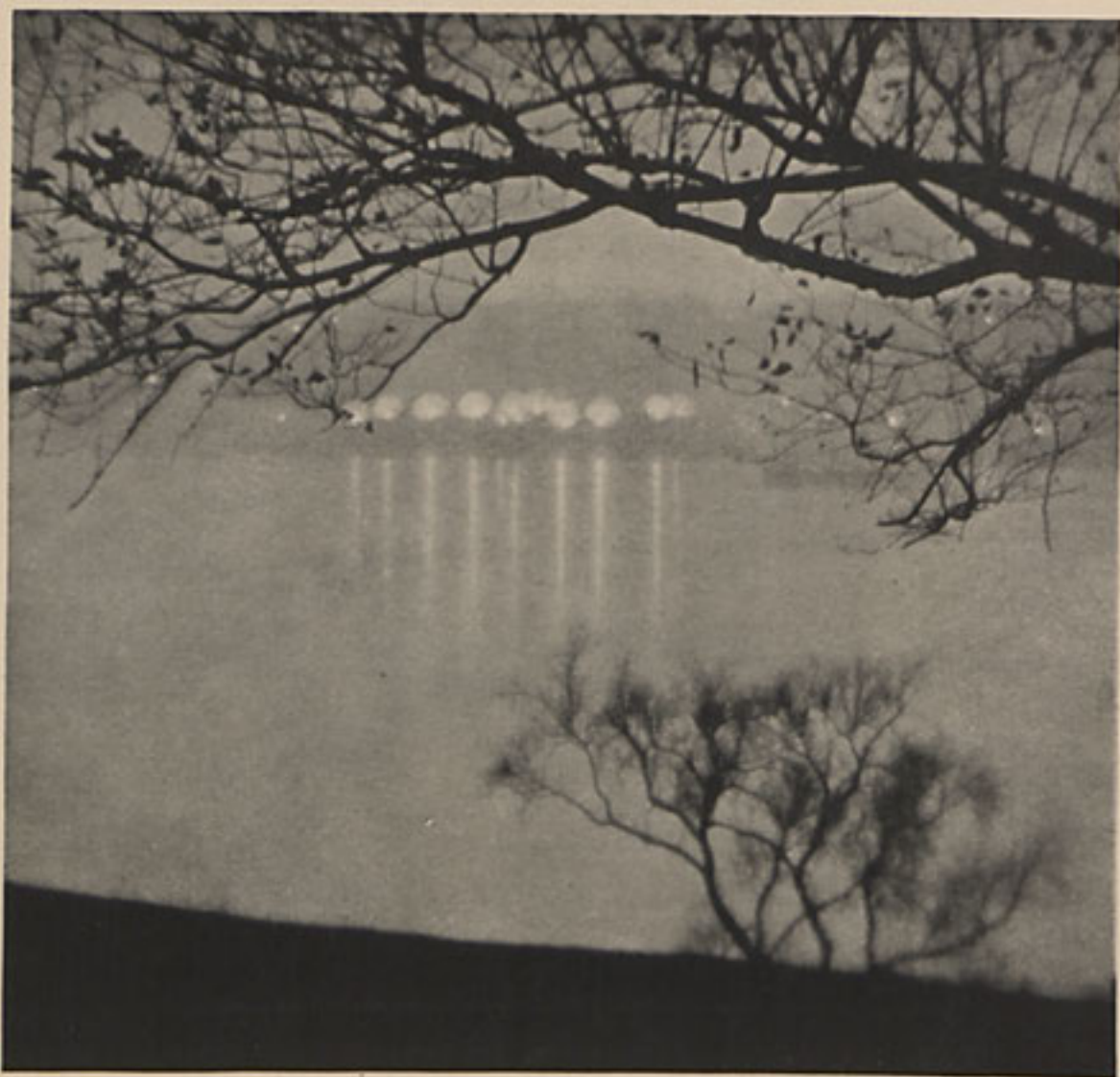
Cover decorations used by the United Fruit Company Steamship Service on booklets descriptive of ocean trips to the Caribbean. Color illustrations printed on Cameo Cover look almost as if painted on Ivory. Note the quality of these. Printed with Ruxton's Process Inks.





# PHOTO- GRAPHIC ART

FORMERLY "PLATINUM PRINT"



KARL STRUSS

VOLUME 3 · No. 1 : OFFICE · 2 E · 29<sup>TH</sup> ST · NEW YORK : PRICE 25 CENTS

The cover of a magazine devoted to photography and the graphic arts. The pages of Photo-Graphic Art are printed on Warren's Cameo, and are beautiful in typography and illustration. The former name of this magazine, stated on the cover, is especially interesting in connection with our claim that Cameo reproduces a half-tone with the depth and softness of a platinum photograph. Printed with Roberts' Dull Black.



THIS SHEET IS

# WARREN'S CAMEO POST CARD

SEPIA

A POST CARD stock, despite many practical uses outside the regular post card field, should be receptive not only to fine printing but should present a suitable surface to pencil and pen. Artists make drawings on this stock. Window cards and announcements are made on it. Art subjects for framing are printed on it.

It is manufactured in Ivory and Sepia, and both of these being several degrees removed from the cold white stare of glossy coated paper, they give the highest opportunity for artistic effects in color printing. The tiny dots of black and white, of which every halftone consists, become less distinguishable where a dull or creamy paper renders the contrast between paper and ink less pronounced. On Cameo Ivory or Sepia the dots blend together forming a picture unbroken in its shades and tones.

Halftone screens should be from 120 to 150 lines to the inch, varying according to the nature of the subject. The best idea is to have your engraver pull his proofs on the stock that is to be used.

FOR SIZES AND WEIGHTS IN WHICH  
THIS CARD IS STOCKED, SEE PAGE 6



Printing Papers

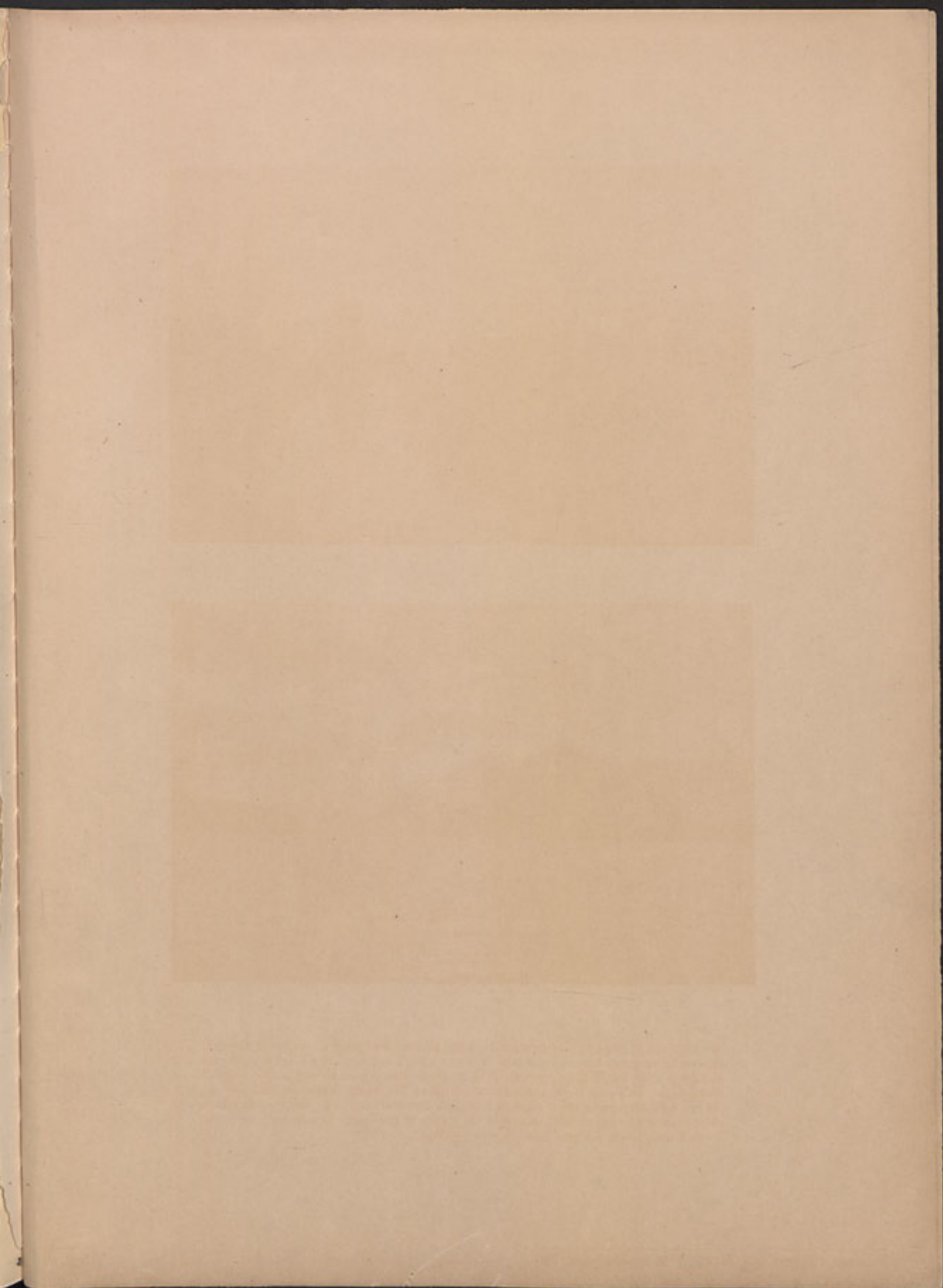
## S. D. WARREN & CO.



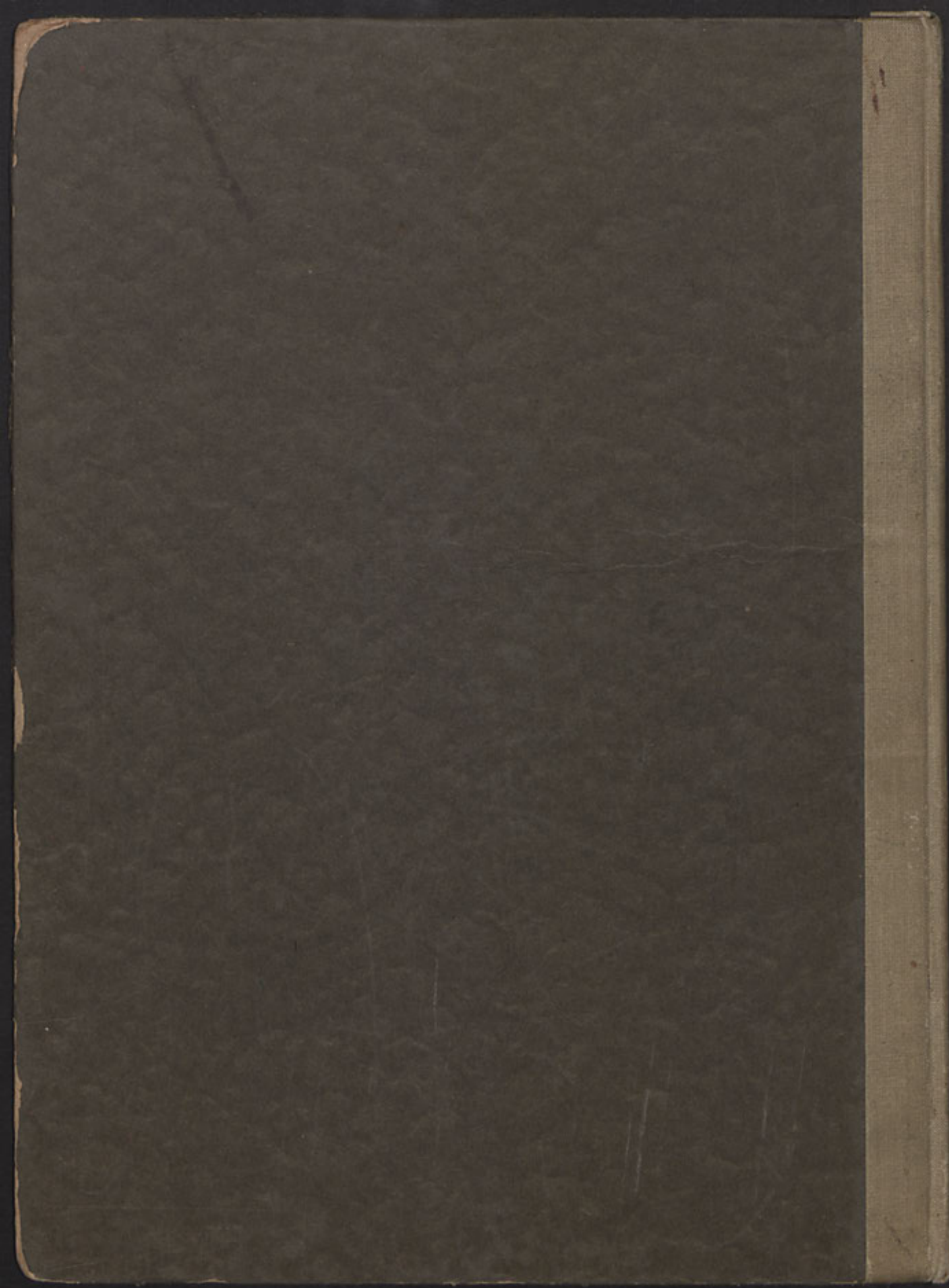


The modeling and relief that good presswork can secure on the Cameo surface is remarkable. Results on other papers cannot be described as similar. The very possibilities for superior printing on Cameo operate to increase the necessity for care and craftsmanship. This subject, like so many others in this book, was chosen because of the difficulties its proper presentation involved. The solid background, suddenly melting into exquisite anatomical detail, with a small type face on the same page, produce a printing problem not frequently encountered. Commercial engravings of a more simple nature may be reproduced to even greater advantage. This engraving is 175 line screen. The statuary, *The Separation of Orpheus and Eurydice by Hermes*, is by the American sculptor, J. Maxwell Miller. Original in Peabody Institute, Baltimore. Reproduced by permission.











July 2016

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