



Label from Johns & Co. Sample Book

(Chromolithography) **Collection of Sample Chromo-Lithographed Cigar Box Labels – Sample Books and Samples, circa 1880s**

Collection of over 140 sample cigar box labels from the 1880s, contained in two sample books and loose specimens, as listed below:

Jay Last provides a succinct account of the importance of these labels in the development of commercial printing in the nineteenth century in his book *The Color Explosion*:

“The cigar box served both as a shipping container and sales tool. A complex system of labels developed in the 1870s to deal with these needs. The key label was the label on the inside top cover of the box, to advertise the product when the box was open in the cigar store. A half-size version of the label was usually used on the box end, and a simple identifying label or stencil was placed on the outside top cover. In addition, lithographed flaps, guarantee labels, caution labels to satisfy government tax requirements, seals, and individual cigar bands were gradually introduced. These labels were a key product of the nineteenth-century American commercial lithographic industry.”

– Last, Jay T., *The Color Explosion Nineteenth Century American Lithography*, pp., 92-93

The collection includes:



Cigar Box Labels Manufactured by Johns & Co., Lithographers, Parkins Power Block, Cleaveland, O. 215 Bowery, New York City

[Cleaveland: Johns & Co., nd, circa 1880s] oblong 12mo sample book, 12 chromo-lithographed sample labels, original printed paper wrappers, minor wear to wraps, otherwise a very good, clean copy.

Samples Johns & Co. Cleaveland [cover title]

[Cleaveland: Johns & Co., nd, circa 1880s], oblong 12mo sample book, 121 chromo-lithographed sample labels, bound in original ¼ red leather and cloth boards, title blind-stamped on front board: Samples Johns & Co. Cleaveland, several samples excised from front of volume, now missing, some wear and finger soiling to several labels, few short tears, binding somewhat worn and rubbed, otherwise very good.

REPUBLICAN SUCCESS.

PROTECTION TO HOME INDUSTRIES.
RECIPROCIITY WITH ALL NATIONS.
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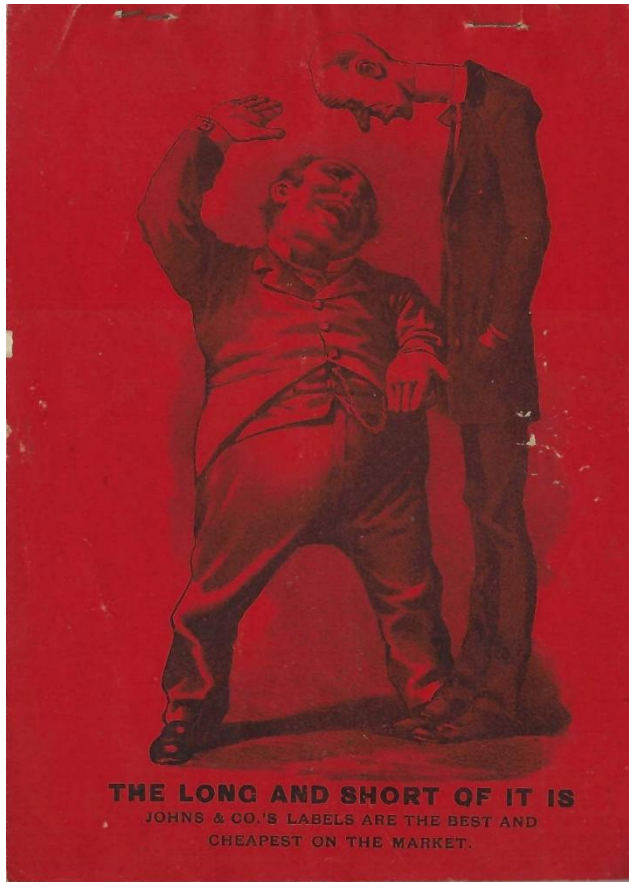
E PLURIBUS UNUM

ALSO BLANK

Can furnish these labels with the names of Candidates if desired at no extra expense.

Inns No. 1866—\$1.40 per 100. } JOHNS & CO. CLEVELAND, OHIO, and
Outs No. 1867—60cts. per 100. } 215 BOWERY, NEW YORK CITY.
Special Price in 1000 Lots.

Johns & Co., firm based in Cleaveland, was composed of David J., David W., and E. W. Johns, was in business from 1879-1902. The firm specialized in cigar box labels, trade cards and sheet music covers. In 1902 Johns & Company was sold, becoming the Otis Lithograph Company, run by N. C. Brewer and E. B. Wright, which continued the John's cigar box label business. In 1903 David W. Johns became manager of a competing firm, the Central Lithographic Company, which produced cigar box labels for many years. Last, *Color Explosion*, p. 197



THE LONG AND SHORT OF IT IS
JOHNS & CO.'S LABELS ARE THE BEST AND
CHEAPEST ON THE MARKET.

CIGAR BOX LABELS

MANUFACTURED BY

JOHNS & CO.,

Lithographers,

Perkins Power Block,
CLEVELAND, O.

215 Bowery,
NEW YORK CITY.



Harris, Geo. S. & Sons, Philadelphia, **Four Sample Cigar Box Labels, circa 1880s**

Each label measures 6 x 8 ½ inches, some minor wear to edges and extremities, otherwise very good.

“George Harris was one of the main producers of cigar labels. Born in Bridgeton, New Jersey, George S. Harris (1823-1890) studied law in Philadelphia while running a small printing company. His success in business persuaded him to focus on printing and lithography rather than law, and he began to produce labels for the New Jersey canning industry and for cigar boxes.

In the 1850s, when Harris began his career, the cigar industry was small and poorly developed. Cigars were packed in groups of one hundred to five hundred in rough boxes or bundles and were stored on shelves behind the sales counter. Near the end of his career, Harris claimed that in the 1850s he had developed the idea of identifying the package with a small colorful label, about 4 inches square. As consumption increased, cigars began to be packed in small labeled boxes. Harris first produced wood-engraved labels for this growing market and then in the 1860s began the transition to color lithography.

Harris became one of the main producers of this array of labels – over five thousand examples of different Harris labels still exist in library and private collections. A study of these labels documents the development of American commercial label printing ...

In 1872 George Harris's son, George T. Harris, born in 1851, was admitted as a partner. The firm underwent a rapid expansion at this time with large sales in the western United States and Europe. Two other sons later became partners, William S. Harris in 1880, and Frank T. Harris in 1889.

George Harris dies in 1890... At this time his lithographic firm was the largest in Philadelphia, with six hundred employees in a new building on Arch Street. Two-thirds of the workers produced cigar box labels, and others made advertising posters, book illustrations, trade cards, reproductions of artworks and other lithographic products. ...

After George Harris's death, his sons realized that New York was the center of the cigar box label industry, so they joined Joseph Knapp to form the American Lithographic Company. The Philadelphia production facility was phased out, and by 1900 was completely transferred to New York.”
Last, *Color Explosion*, pp., 92-95



Heppenheimer, F., Group of Three Sample Labels, c. 1880s

New York: F. Heppenheimer's Sons, Lithographers and Printers, nd c. 1880s, labels measure 5 5/8 x 8 3/8 inches, in good, clean condition.

“Frederick Heppenheimer (1820-1878) was born and educated in Germany. ... in 1848 he traveled to Switzerland and then to the United States.... In 1851 Heppenheimer went into business with Adam Hartmann, as Hartmann & Heppenheimer, Lithographers. The next year he started his own concern on North William Street, which remained the firm's headquarters until the 1890s.

Heppenheimer specialized in the production of labels, advertising posters, and trade cards. He was one of the early suppliers of color-lithographed labels for cigar boxes, which became the main product of the firm as cigar consumption expanded enormously in America after the Civil War. By 1869 he had eighty-five hand presses in operation. A steam press was soon added, imported from Europe after Heppenheimer saw it on display at the 1869 Paris Exposition.

In 1874 Louis Maurer (1831 – 1931) joined the firm as a partner. Maurer was born in Germany ... He came to America when he was twenty and worked as an artist for Currier & Ives, specializing in drawing figures and animals. In the early 1860s Maurer went to work at Major & Knapp while continuing to do freelance work for Currier & Ives...

After Heppenheimer's death in 1878, the firm was run by Maurer and by Heppenheimer's widow... until it was reorganized in 1886 as Heppenheimer Sons, ... In the late 1880s they constructed a large manufacturing plant in Jersey City..."
Last, *Color Explosion*, pp., 100-101



Neuman Louis E. & Co., Five Sample Cigar Labels, c. 1880s

New York: Louis E. Neuman & Co., c. 1882, five labels, measuring 5 7/8 x 8 inches, some nicks and chips to edges and corners, else very good.

Louis E. Neuman was born in Germany and served in the Prussian army. He came to New York in 1846, became a citizen, and served as a major in the Civil War. He initially worked as a map engraver, and in 1878 went into business with Herman Dinglinger, as Neuman & Dinglinger, specializing in lithographed cigar box labels. The firm became Louis E. Neuman & Company in 1882.

Last, *Color Explosion*, p. 215

The collection also includes a handful of labels by O. L. Schwenke and George Schlegel, of New York City, see Last, *Color Explosion*, pp, 135, and 227

\$ 3500.00



O.L.SCHWENCKE

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