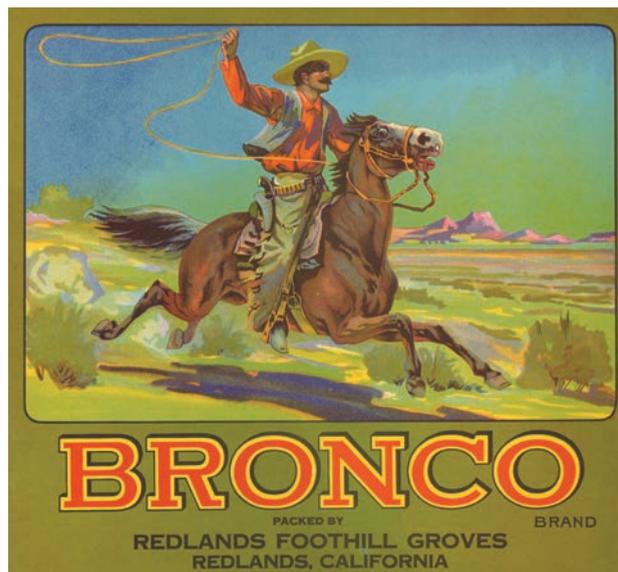


Johnson popularized a style of painting known as “The Johnson Moonlight Technique” using brushes, knives, and his fingers to create detail and dimension. Western Lithographic had a contract with Johnson which gave them exclusive rights to reproduce his paintings as calendars, posters, and at least one label. Johnson became very well-known for his fine art, and today his paintings can sell for huge prices at auction. *Summit* brand may be his only contribution to label art.

Armin Tesch – Tesch worked for most of his career as an artist and engraver of currency, bank notes, and stock certificates in the eastern and western U.S. As he aged and his eyesight began to fail him, the fine engraving became more and more difficult. About 1906, Tesch moved west permanently for his health and found a second career illustrating for Western Lithograph. He was responsible for designing some

of the finest lettering on Western’s labels.

Tesch also worked with Pacific Title in Los Angeles where he designed title and credit work for the early motion picture industry. The artwork for the lithographers and studios was not so small and fine in detail. The lettering on *Bronco* brand is an example of his work



At the end of the citrus label era, lithography was making some dramatic changes. The last labels were printed during the season of 1955. Many of the citrus packing-houses were changing over to pre-printed cardboard boxes and no longer using the wooden shipping box or the labels. These printed boxes were limited to two-color print and of simple design. Fine art was no longer an important consideration.

Fortunately for the lithographers and artists alike, printed advertising was expanding into many new facets. Album

covers, board games, model boxes, movie posters, and product packaging were replacing the gap left by the demise of the citrus box label. Many of the artists found work in the motion picture and cartooning industries, producing movie title and animation art. One thing is for sure, during the 75 years of the citrus packing crate label, dozens if not hundreds of recognized artists were able to hone their talents in the fine art of illustration.

Acknowledgements

McClelland, Gordon T., and Last, Jay T., California Orange Box Labels: An Illustrated History, Hillcrest Press, 1985.

McClelland, Gordon T., and Last, Jay T., California Watercolor Artists. Hillcrest Press. 2002.

“Sombrero Brand”, The Citrus Peel newsletter. Jim Compos, April 2009.

Interview of Gordon McClelland, March 2012.

Tom Spellman is southwestern sales manager for Dave Wilson Nursery, which specializes in the production of fruit and nut trees for the U.S. wholesale and commercial markets. Tom has been involved in the production and marketing of avocado, citrus, and other fruit and nut trees since 1981. He is a board member of the Citrus Roots-Preserving Citrus Heritage Foundation and also serves on the board of the California Citrus State Historic Park in Riverside. An avid collector of original citrus packing crate labels, Tom is the president of the Citrus Label Society. To learn more about the Society, visit www.citruslabelsociety.com.

UC and Citrus Roots Foundation collaborate on videos

On a recent Monday morning, Richard Barker of the Citrus Roots-Preserving Citrus Heritage Foundation and two University of California Extension Specialists – Dr. Marshall Johnson, entomologist from UC Riverside, and Dr. Louise Ferguson, horticulturist from UC Davis – met at the International Printing Museum in Carson to shoot the first of three short videos about California citrus history.

This leadoff production in the series will show how citrus crate labels were printed, from etched stone to the more modern technique of offset lithography.

Barker reports that the other two videos “will tell the compelling stories of two men, William G. Kerckhoff and Russell K. Pitzer, whose vision and philanthropy helped form the California of today”.

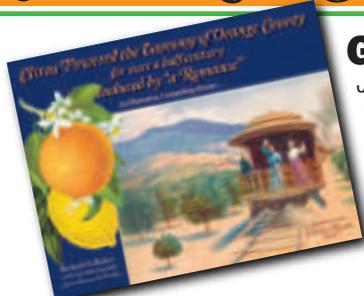
The three films will “premier” through the Foundation’s section in *Citrograph*. They will be free and initially available through the Citrus Roots website at www.citrusroots.com and from UC Davis. Later they will also be available at the Riverside Metropolitan Museum, from the Citrus Label Society, and from various other sources to be announced.

Barker, Ferguson and Johnson, who led the production team, say the “shoot” at the printing museum wouldn’t have been possible without the work of Johnson’s wife, Dr. Lynn LeBeck, and also the museum’s executive director and curator, Mark Barbour. Barker adds that they’re especially grateful to Kevin Hallaran of the Riverside Metropolitan Museum for the loan of the “Monte Vista stone”.



At the International Printing Museum are Marshall Johnson behind the camera, Citrus Roots Foundation board member Tom Spellman conducting the interview, and Gordon T. McClelland, author of numerous books and collector of citrus lithography.

Citrus Roots Series...

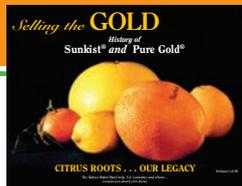


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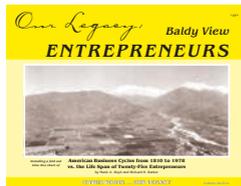
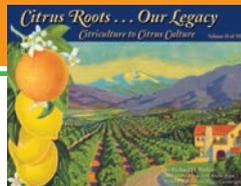
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Citrus Roots

Preserving Citrus Heritage Foundation

Keeping citrus heritage alive in the minds of those living in California through publications, educational exhibits and artistic works

(Fed. Tax ID # 43-2102497)

Citrus heritage to be showcased at L.A. County Fair

At the L.A. County Fair in September, the Millard Sheets Center for the Arts will present a special exhibit to mark the fair's 90th anniversary, and a highlight of the exhibit will be the story of citrus and its impact on the development of Southern California.

The exhibit's designer, Tony Sheets, is assembling "a marvelous chronicle of artistic and historic displays that will tell the story of what became the largest fair of its kind in the world," says Jim Cogan, the resident storyteller at the Center who serves as interpretive director for their visitor programs.

Cogan reports that the exhibit, themed "Art & Fair, a 90 Year Celebration", will offer visitors an opportunity to "learn, share, and enjoy the rich history and stories of this unique corner of Southern California. Art has remained a major ingredient of this fair throughout its history and will be showcased in this exhibit as an integral part of telling this story."

The citrus heritage portion of the showing will be the first thing people see when they arrive at the Center, which is located in a heavily trafficked area of the Fairplex.

The display of historical photos and artifacts, titled "California's 2nd Gold Rush: Trees to Treasure, A Citrus Bonanza," is being created and crafted by Sheets in collaboration with gallery supervisor Mary Santoro-Flynn and Richard Barker of the Citrus Roots-Preserving Citrus Heritage Foundation.

There is a direct tie-in between the early development of the citrus industry in Southern California and the origins of the L.A. County Fair. As Cogan and Sheets point out in the publicity for the exhibit, "by the 1920s, the citrus, railroad and electrical power industries were flourishing. Colorful and creative citrus advertising continued to attract settlers from the East. Railroads pioneered agricultural and scientific exhibits and highlighted them with entertainment.

"In 1921, the Southern Pacific Railroad staged a popular carnival by Foley & Burk Shows. Seeing its success, a small group of local businessmen realized that it could become an opportunity to bring recognition to their home town of Pomona. "The inaugural L.A. County Fair opened on Oct. 17, 1922.

Artist Tony Sheets, the creator of the "Art & Fair" exhibition, is the son of the late Millard Sheets, the Art Center's namesake. Born in Pomona, Millard Sheets was a highly accomplished, award-winning artist, designer, and educator who served for 25 years as Director of Fine Arts for the Fair.



The L.A. County Fair is recognized as the largest county fair in North America, with last year's event drawing nearly 1.5 million visitors. This 90th anniversary edition will open Aug. 31 with a special four-day Labor Day Weekend schedule and then after that continue every Wednesday through Sunday for the entire month of September. ●



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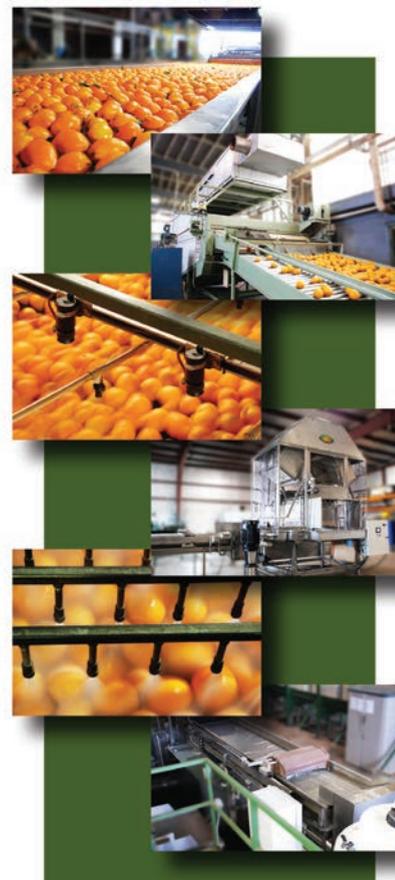
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