

HAVE CAMERA, WILL TRAVEL

Arizona Roadside Images

by Burton Frasher

by
Jeremy Rowe

AS A TEENAGER, Burton Frasher began his career making photographs for tourist hotels in the mountains of California. For the next thirty years he traveled Arizona and the West as an itinerant photographer, producing images of the towns, tourist courts, motels, service stations, and attractions that sprouted along the roadways. Operating out of Pomona, California, Frasher produced a significant photographic record, including millions of real photographic postcards, that documents the emergence of the interstate highway system in the western United States.

Nineteen hundred and five through 1920 were the “Golden Years,” when talented amateurs and professionals produced hundreds of millions of photographic postcards. Even the smallest mining camps and emerging towns of Arizona and the West, such as Bisbee, Clifton, Morenci, Metcalf, Miami, and Oatman, were well documented. Often, photographic postcards are all that remain today of these once-promising frontier communities.

The explosion of interest in producing and collecting photographic postcards occurred at a time of dramatic change in

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Beginning about 1905, real photographic postcards captured life in the small towns of America. Events like this Labor Day parade in Miami, Arizona Territory, were popular subjects of postcards that were collected locally and sent to distant friends and relatives. Silver print, photographic postcard, photographer unknown, ca. 1910.

personal and social interactions across America. Postcards played an important role in connecting far-flung families and individuals in the decades before telephones became everyday appliances in the 1920s.

By the turn of the century, photographic images were readily available virtually everywhere in the nation. Newspapers and magazines that had acquired the ability to reproduce halftones provided a huge market for photographs of personalities and news events. The increasing popularity of motion pictures, even in small towns across the country, had a similar impact. Consequently, by the end of WWI the real photo postcard's popularity began to fade—never completely disappearing, but reduced to a mere fraction of the sales volume and interest of a few years earlier.



The “Cactus Derby” ran annually from Los Angeles to Phoenix, 1908-1914. In the early days, cars raced across the sand dunes to the Colorado River, where they were ferried across one-at-a-time, and then pushed on their way to Phoenix. Silver print, photographic postcard, photographer unknown.

Another key development during this era was the increasing role of the automobile in daily life, as cars became cheaper and more reliable. Auto races helped fuel the national interest. The Vanderbilt Cup (1904-1917) and the Indianapolis 500 (1911), track contests at county fairs, road races, and overland stunts, such as the 1908 New York-to-Paris race, transformed driver Barney Oldfield and automakers Louis Chevrolet and Henry Ford into national celebrities.

The “Cactus Derby,” an annual cross-country race from Los Angeles to Phoenix that began in 1908, was the catalyst for highway development in the Far West. In addition to showcasing fast cars and their brave drivers and “mechanicians,” the Cactus Derby was intended to generate interest in constructing a public roadway between the two cities to reduce what was at the time a three-to-four-day drive. Initially, the race route included a grueling stretch

of sand west of Yuma. Later, when the route was moved north, the hairpin turns and steep grades in the Black Hills outside Oatman became legendary as the steepest and one of the most dangerous stretches of the entire race. In 1914, Barney Oldfield was crowned the "Master Driver in the World" for winning what was labeled the "World's Most Extraordinary Motor Racing Event." It was the final year of the Cactus Derby, which had served its purpose in creating demand for road development in the West.¹

Nineteen sixteen saw enactment of the first public highways legislation. Five years later, the U.S. Bureau of Public Roads (BPR) requested that the army identify roads deemed necessary for national defense. The thirty-two-foot-long "Pershing Map," developed by the BPR, became the blueprint for America's national highway system. The plan called for 78,000 miles of roads that would eventually be expanded to create an interstate highway system. Local and regional thoroughfares, like the New York parkways and the Lincoln and Dixie highways, would augment the national highways.²

The Federal Highway Act of 1921 provided funding to states and local governments to build the paved, two-lane interstate highways outlined on the "Pershing Map." During the Great Depression, the BPR supervised public works road projects to build bridges and infrastructure that further extended the U. S. highway system.

Arizona received federal funding to build roads and benefited from significant automobile traffic across the southern leg of U. S. Highway 66, the 2,448-mile highway, completed in 1926, that connected Chicago to Los Angeles via the main streets of the small towns it passed through on its way to the Pacific Coast. Like many other state and regional roads being constructed at the time, the legendary transcontinental route followed historic wagon roads and trails. Roads elsewhere in Arizona remained primitive at best.

Railroads expanded in tandem with highways. Despite a mature and relatively well-developed rail system that had evolved over the previous eighty years, in the 1920s many areas of the country still were not served by freight and passenger trains. Just as trucks had become more sophisticated and reliable as a result of WWI, the postwar economic boom dramatically increased the demand for freight carriers to extend the rail distribution network. The confluence of an expanding economy, increased demand for shipping and delivery service to areas far removed from rail stops, and the



The Southwest's challenging environment was ideal for testing machines. The Fisk Tire Company promoted the reliability of its products with a cross-country tour that included a trek across Arizona's primitive roads. This photograph was taken near Flagstaff. Silver print, photographic postcard, photographer unknown, ca. 1915.

development of more powerful trucks increased the pressure to expand the nation's highway system. By 1930, America's roadways were bustling with people and commerce.

The economic boom of the 1920s also provided leisure time and disposable income that fueled the explosion in auto recreation and travel. Because engines and tires required regular maintenance, caravans and group tours were popular, particularly in the West, where gas stations and roadside services tended to lag far behind road building.

Initially, these "auto-tourers" were hardy individuals who carried their own tents, stoves, and camping gear in order to make planned (and unplanned) stops as comfortable as possible. Entrepreneurs soon began addressing the needs of this growing market, constructing gas stations and providing auto repair facilities. Tour-

ist courts, or motor hotels (dubbed “motels” after WWII), quickly followed. Although intended to make travel more comfortable, many of these roadside rest stops were only a step or two in comfort above tents and trailers. In addition to the existing tourist stops and attractions that provided connecting points for the evolving highway system, new tourist-related businesses grew-up along the roadsides, often in conjunction with gas stations, restaurants, and motels.

In his article on one of these classic roadside developments, Santa Claus, Arizona, Douglas Towne notes that: “Roadside businesses along the nation’s first highways shunned monotony, cloaking themselves in unusual themes to attract tourists eager for new experiences. Lining the roadways was a fantasyland where if you believed the advertising and had a little imagination, one could eat or stay almost anywhere and everywhere.” Santa Claus’s Christmas Tree Inn was the subject of a number of Frasher photographic postcards in the 1930s.³

Photographers quickly recognized the business opportunities represented by the growing tourist traffic along U.S. roadways. Many of the emerging roadside businesses similarly saw photographs, and particularly photographic postcards, as helpful marketing tools and lucrative revenue producers. The mystique of Highway 66, and of auto travel in general, generated popular interest in images of small towns, scenic attractions, and roadside stops.

Burton Frasher was among the entrepreneurs who capitalized on the boom in highway construction and leisure travel. An adept and prolific traveling photographer who documented the roads and roadsides of Arizona and the Southwest, Frasher was born on July 25, 1888, in Aurora, Colorado.⁴ As a young man, he worked as an itinerant packing-box maker, moving to California and traveling up and down the West Coast—north to Washington for the apple harvest in the fall and then following the citrus crop back south in winter. In the course of his migrations, Frasher developed two hobbies that would shape the rest of his life—fishing and photography.⁵

As he traveled the coastal highways, Frasher carried with him a 5" x 7" view camera, initially packing its tripod and a portable darkroom in his motorcycle sidecar. Josephine Angel, whom he married in 1912, joined him on his photographic excursions.⁶ In 1914, the twenty-six-year-old Frasher decided to settle down and

opened a commercial photographic studio in Lordsburg (now La Verne), California. Josephine specialized in portraiture while Burton handled the commercial end of the business. The couple also sold photographic supplies and greeting cards to help make ends meet.⁷

In 1921, Frasher moved his photographic studio into a stationary and camera shop he opened in Pomona, California. The Frashers soon broadened their inventory, adding books to their offerings. Burton and Josephine's focus on travel and on roadside photography began in the late 1920s. Over the next thirty years, they drove a series of vehicles, starting with a Model T and then progressing through a succession of automobiles including a Pierce Arrow, a Hupmobile, and a Buick, across the western United States, making and selling photographic postcards along the way. Their business blossomed in the 1930s to become one of the largest and most successful photographic postcard publishing houses in the nation.

Burton Frasher's lifelong passion for fishing and the outdoors, which began in Colorado, shaped his career as he progressed from local studio photographer to master postcard publisher. As a young man, he carried his camera with him on fishing trips into the Sierra Nevada. The resorts he visited frequently asked him to take photographs of the area that could be transformed into postcards promoting their businesses. His images sold well and he quickly built a reputation as a skilled photographer. Realizing that this type of photography could help support his fishing trips, Frasher began carrying an order book on his excursions and making "tourist" views in earnest.⁸

While many other photographers were transitioning to Graflex single-lens reflex cameras, Frasher continued to use a tripod-mounted view camera to make most of his postcard images. Occasionally, his shadow appears in the lower corner of the image. Like most other postcard photographers, Frasher produced far more horizontal images than verticals (he reserved vertical images primarily for portraiture). Frasher also produced larger prints—from full 5" x 7" images up to 7" x 17" Banquet-format panoramic images—though these are much less common than his postcards.⁹

A review of Frasher images suggests that he preferred to photograph either early or late in the day, although exceptions are common, and in small, out-of-the-way locations. It appears that when

pressed for time, he would take a quick shot rather than spend the better part of a day waiting for the lighting to improve. More often, however, Frasher was a stickler for sharpness and image quality who often used filters to darken skies and enhance contrast in order to heighten the drama of his scenic views.

To create the desired effect, Frasher used low ASA-rated slow-speed film that offered a long tonal range and very fine grain. Because his postcard images were printed from the larger negatives, it is possible to find variations in cropping on copies of the same image. Looking at large numbers of Frasher cards also sometimes reveals significant variations in exposure and print density from batch to batch.

As he became successful, Frasher sought out new marketing opportunities and expanded the scope of his photographic efforts. In 1927, he visited Bodie, in the California gold country, where he photographed buildings and mines that were lost to fire in 1932. These images remained popular for many years, and are still among the best photographs that remain of old Bodie.

Other early Frasher images include many “amateur” views of his family—Josephine, son Burton, Jr., and their dog—camping while he relaxed and fished between taking photographs.¹⁰ One private collection includes hundreds of images of these Frasher family outings. Another collection includes an image of Burton and another photographer posed with their cameras at the rear of Frasher’s late-1920s’ touring car, apparently en route into the wilderness to take photos. By this time, the “Frasher Fotos” brand name was well established. Burton placed the logo on each of his vehicles to advertise his growing business while he was on the road.

Frasher’s earliest photographic excursions focused on California subjects in the Sierra Nevada and around Lake Tahoe. In the mid-1920s, he became fascinated by Death Valley. Initially, Frasher had to travel overland, following topographic maps, to reach the obscure and out-of-the-way location. The effort must have been worthwhile, as he returned many times over the next twenty years, chronicling the changes as roads were built and the valley became a tourist attraction.

Death Valley provided Frasher with many memorable images, including local celebrity “Death Valley Scotty” and his desert “Castle.” Unlike the case for most of his work, in 1930 Frasher applied



Burton Frasher's photographic business graduated from motorcycle and sidecar to the automobile in the 1920s. Here Burton and friend pose on a freshly plowed road in California. "Frasher's Photos" in the advertisement soon evolved to the familiar "Frasher Fotos." Silver print, photographic postcard, Burton Frasher photographer, ca. 1930. Jim Crane collection.

for copyright on a series of twenty views of the region.¹¹ The filing documents provide at least a partial title list for his Death Valley series. When the New Deal Work Projects Administration (WPA) published its *Death Valley: A Guide* in 1939, it included Frasher's work alongside images by one of his peers who was also working in Death Valley—Ansel Adams. Frasher's impact on Death Valley continued into the 1960s, when the U.S. Department of the Interior used some of his photographs as references during their effort to correctly restore the "Castle."

The depression seemed to energize, not diminish, Frasher's photo postcard business. Auto traffic increased dramatically, though travel was slower and vehicles were much less reliable than today. The need for regular stops for gas, tires, and repairs, and for auto camps to accommodate travelers, led to an explosion in roadside

development along the emerging national road system.

Frasher recognized that there soon would be more business than any single photographer could handle, but feared competition from larger postcard producers. In an effort to define his “turf,” Frasher entered into negotiations with Sawyers, the largest postcard publisher in the Pacific Northwest. Sawyers agreed to confine its focus to the Northwest, while Frasher staked out the Southwest—Arizona, California, Nevada, New Mexico, southern Colorado, Utah, and part of West Texas, with occasional visits to Baja California and northern Mexico. Nevertheless, Frasher quickly discovered that he faced substantial competition both from local photographers, like Gallup Studio in Chloride that marketed regional images to their neighbors, and from other large postcard publishers, like L. L. Cook of Wisconsin, who were similarly trying to corner the market for Arizona images. To enhance his revenue, in the 1930s Frasher contracted with the Curt Teich Company to produce printed postcards of his photographs. These colored “linen” cards included images of western scenery and national parks such as Bryce, Zion, Yosemite, Painted Desert, Petrified Forest, and the Grand Canyon that reflected his early passion.¹²

All the while, Burton and Josephine toured the major roadways of the Southwest in search of photographic subjects. In Arizona that meant covering U. S. Highway 66, of course, but the Frashers also traveled the state’s lesser highways. They stopped at almost every auto court and gas station, and photographed the main streets of most of the small towns along U.S. routes 60, 70, 80, 84, 89, 93, and 180, ideally catching busy scenes with many cars, but also photographing a few people. Meanwhile, the Frashers continued photographing scenic tourist destinations to augment their catalog, visiting places like Meteor Crater, Petrified Forest, and Oak Creek Canyon. The couple advertised “Scenic Photos” of the cacti and animals of Arizona, as well as photographs of unusual subjects such as petrified dinosaur tracks, meteorites, and desert lightening.

Frasher often towed a trailer that held his equipment and may have functioned as a small portable darkroom. Frasher’s automobiles appear in many of his images, apparently as he stopped and climbed to a vantage point or walked to compose his photos. In most cases, the vehicles are strategically parked to hide the logo



Burton and Josephine Frasher traveled the Southwest in a succession of cars towing a trailer that served as camping quarters and portable darkroom. Entrepreneurial as ever, Burton made this postcard of the couple near Apache Junction and the Superstition Mountains in hopes of selling it to the Airstream Trailer Company as a promotional tool. Silver print, photographic postcard, ca. 1947.

on their doors behind Saguaro cacti, trees, fence posts, or other convenient obstructions. There are a few notable exceptions.

One photograph shows Burton and Josephine posing alongside an Airstream trailer, with the Superstition Mountains in the background. This image, which shows the Frashers' car with its logo clearly visible, apparently was their attempt to interest the Airstream Trailer Company in using the image as corporate advertising. Evidently, they were unsuccessful and, to date, only a few copies of the postcard have surfaced.

Although Burma Shave signs were fixtures on U.S. Highway 66 from 1925, the company deemed the Arizona stretch of the roadway too sparsely traveled to warrant placing the signs.

Nevertheless, Arizona did enjoy its share of vernacular signage as cactus gardens, auto courts, and gas stations adopted odd and interesting designs to draw traffic. Auto courts relied on gimmicks like the cement teepees of the wigwam villages that started in Kentucky in 1933 and arrived in Holbrook about 1950.¹³ Roadside zoos and animal parks were common additions to remote gas stops. Oil companies began using logos such as the Texaco Star, the Sinclair Dinosaur, and the Mobil Pegasus to build brand recognition and promote franchises. Periodic re-routing of U.S. 66 from the original Old Trails Highway route caused some roadside businesses to be moved or abandoned. The last change prior to WW II occurred in 1938. The assurance that the highway would stay in place led to the further growth of auto courts, gas stations, and restaurants along the roadway. These developments provided subjects for Frasher's camera, as well as markets for his postcards.

Frasher gathered images from other sources to meet the demand. During much of his career, Frasher copied high quality images of historic figures and events, and marketed them under his photographic postcard imprint. It is also rumored that Frasher loaned cameras to other photographers, in exchange for permission to market the images they made through Frasher Fotos. Occasionally, these images credit the photographer, while displaying the Frasher Foto number and logo.

Frasher was particularly fascinated by the Native American people of the Southwest, and documented the transition period as new roads enhanced their accessibility and expanded their interaction with the outside world. Frasher regularly visited the trading posts, where he became acquainted with artists and traders who worked on the reservations.¹⁴ Unlike most of the photographers who preceded him, Frasher identified the individuals who appear in many of his photographs. He also documented tribal events, native dwellings, and reservation life. Most of his images depict people relaxing in their natural environments, indicating that he enjoyed good relationships with his subjects. Exceptions are several images taken at Cameron that uncharacteristically use direct-on camera flash; these, however, may have been made by one of Frasher's "loaner" cameramen.¹⁵ As a group, Frasher's southwestern images are extremely valuable resources for studying Native American arts and crafts of the 1920s and thirties.



J. T. Rogers (“Cactus Rodgers”) operated the Santa Fe Trail Indian Trading post on U.S. 85 in South Raton, New Mexico. Silver print, photographic postcard, ca. 1941.

A canny businessman, as well as a meticulous photographer, Frasher kept detailed notebooks and indexes that provide unique insight into his travel schedule and photographic activity. Each image is numbered and titled, with occasional notes recording the date, camera location, or angle of view.¹⁶ Like other, larger photographic studios, Frasher Fotos maintained internal sales catalogs that linked orders with their negative files. In several cases, where he had sufficient images, Frasher produced salesman sample books that he distributed to promote his business. Surviving examples are black paper albums, similar to common snapshot albums of the time, with the Frasher Foto logo and title on the cover. Inside are ordering information and sample postcards.

To date, I have seen sample albums for Tucson and Tombstone, likely dating from the early 1940s. It is rumored among collectors

that Frasher also produced “state” albums, including a Nevada album containing several thousand images. The Tombstone album consists of nineteen pages of images—six 5" x 7" silver prints and sixty postcards. Each image displays a five-digit inventory order number, marked in pen, in the margin.¹⁷

One of the gems appearing in these albums is a composite postcard of “Frasher’s Modern Photo Finishing Plant, Pomona, Calif.” A central vignette shows Burton and Josephine with their twenty-two employees. Other vignettes focus on each of the firm’s nine departments: Developing, Film Drier, Printing, Enlarging, Postcard Printing, Reproductions, Retouching & Tinting, Washing & Drying, and Sorting Rooms. The album also includes a price list:¹⁸

Quantity	Cost
Single cards	\$0.10 each
25 – 100 copies	\$3.00 per 100
100 – 500 copies	\$25.00 per 1000
500 – 1,000 copies	\$22.50 per 1000
1,000 – 2,000 copies	\$20.00 per 1000
2,000 copies or more	\$16.00 per 1000

During WW II, photographic material was re-directed to the war effort and Frasher had to adjust his business accordingly. As soon as the wartime restrictions were removed, Frasher expanded his business significantly. Nineteen forty-eight was Frasher Fotos’ biggest year, with the company selling more than 3 ½ million postcards.¹⁹

Readers familiar with the itinerant WPA photographers who documented the depression era in the Southwest will find many parallels between the lesser-known work of Burton Frasher and the iconic images taken by Dorothea Lange and Russell Lee. Like Lange and Lee, Frasher depicted architecture and environment from the observer’s viewpoint. His few portraits were not particularly intimate, usually displaying full-body, environmental scenes. The exceptions are Frasher’s work with Native American artists and craftsmen, which are usually more intimate occupational portraits. While Frasher made tens of thousands of wonderful images of roadside stops and attractions, as well as beautiful scenic views, throughout the West,



Composite real photographic postcard showing “Frasher’s Modern Photo Finishing Plant, Pomona, Calif.” The central vignette shows Burton and Josephine with their twenty-two employees. Silver print, photographic postcard, ca. 1946.

his most popular photograph, based on sales, was entitled “Native Son”—a stark broadside portrait of a burro that sold more than 3 million copies.²⁰

Frasher Foto postcards provide one of the best and most significant documentations of roadside Arizona in the late 1930s and early 1940s. Frasher traveled compulsively, photographing virtually every vista and viewpoint that he thought might result in a salable image. He knew that every small roadside business was a potential market for his work; virtually every one had a postcard rack on its counter and almost all were anxious to sell pictures and souvenirs.

With an excellent sense of composition and timing, Frasher produced dynamic images of roadside businesses and of street



This interior view of the Mohawk Lodge dining room includes postcard racks, likely including Frasher's cards, at the left of the image. Silver print, photographic postcard, ca. 1945.

scenes in the small towns linked by regional and national roadways. Occasionally, he returned year after year to update his portfolio. The result is valuable documentation of life in western America, and of Arizona in particular, that spans the Great Depression.

Frasher's output was substantial and made Frasher Fotos one of the country's largest producers of real photographic postcards. Burton Jr. continued to operate Frasher's Fotos for several years after his father's death at age sixty-six in 1955, eventually selling the business in 1959. In the early 1960s, the family donated a significant collection of Frasher postcards and photographs to the Pomona Public Library. The collection contains more than 100,000 items—including glass-plate and celluloid negatives, postcards, and prints. At least two other large collections of Frasher photographs are in private hands, and thousands of additional photographs are preserved in individual collections of roadside and Native American

Have Camera, Will Travel

images. Photographic and postcard collectors prize and compete for the best of Frasher's work.

Few pre-WWII postcard photographers are as well known as Burton Frasher. A talented artist who was able to channel his wanderlust and passion for fishing into a successful business, he left behind a significant legacy and an intriguing body of work. Frasher's photographs transport us back to the birth of America's national highway system and to the eclectic roadside architecture that was either abandoned, or bypassed, by modern freeways and direct high-speed connections between western cities. Frasher's images remind us that fast and convenient travel comes at the expense of the vernacular businesses and small-town attractions of a by-gone era.

NOTES

1. "Motorized Camels Now on Desert Speedways," *Los Angeles Times*, October 12, 1914, p. VII-8.
2. Richard F. Weingroff, compiler, "Milestones for U.S. Highway Transportation and the Federal Highway Administration," *Public Roads*, vol. 59 (Spring 1996), p. 44.
3. Douglas C. Towne, "Maybe Christmas Wasn't Meant to Last Forever," *Journal of Arizona History*, vol. 49 (Autumn 2008), p. 235.
4. See biography in the Burton Frasher Collection, Pomona Public Library [PPL], California http://content.ci.pomona.ca.us/cdm4/about_frasher.php.
5. Raymond M. Holt, "Frasher Fotos—Postcard King of the West," *Pomona Valley Historian*, vol. 4 (April 1963), p. 72.
6. Russ Leadabrand, "Photographer of the Desert," in *The California Deserts: Their People, Their History and Their Legends* (Los Angeles Corral of The Westerners, Brand Book 11, 1964), p. 49.
7. Holt, "Frasher Fotos," p. 72.
8. Ibid.
9. Leadabrand, "Photographer of the Desert," p. 55.
10. Inferred from images from private and public collections.
11. U. S. Copyright Filings and Renewals, 1930-31. Part 4: Works of Art, p. 46.
12. Derived from images in private and public collections.
13. John Jakle, Keith Sculle, and Jefferson Rogers, *The Motel in America* (Baltimore, Md.: The Johns Hopkins University Press, 1996), pp. 71-72
14. Michael Dawson, Sally Stein, and Jennifer Watts, "Wishing You Were Here: Frasher Fotos Postcards and the American West 1920-1950," PPL Web Site. <http://www.youseemore.com/pomona/about.asp?p=46>
15. Images in author's collection.
16. Notebooks in Frasher Collection, PPL.
17. Album in author's collection.
18. Ibid.
19. Holt, "Frasher Fotos," p. 76.

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20. Ibid., p. 78.

PHOTO CREDITS: Unless otherwise noted, all photographs are from the author's collection.



A PORTFOLIO



Mohawk, on the Southern Pacific Railroad, became a stopping point for gas, food, and lodging on U.S. 80 about fifty miles east of Yuma. Silver print, photographic postcard, ca. 1938.



The Painted Desert observatory and zoo, about twenty-six miles east of Holbrook, was a popular stop for tourists and tour buses that traveled U.S. 66. Silver print, photographic postcard, ca. 1935.



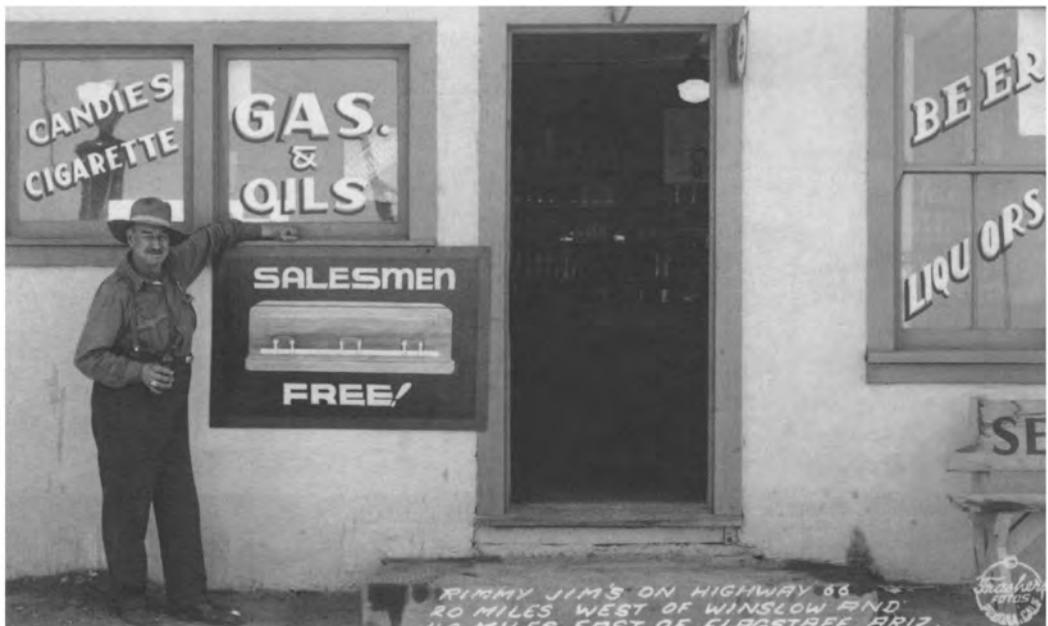
The faux Dutch windmill at Ralph's Mill Service Station at Wellton, about twenty-nine miles east of Yuma, is an example of vernacular architecture that was used to attract passing motorists on U.S. 80. Silver print, photographic postcard, ca. 1940.



Businesses like the Gila Service Station, along U.S. 80 in Gila Bend, proudly advertised their affiliation with national companies like Standard Oil. Silver print, photographic postcard, ca. 1940.



Ernest Hall, co-founder of Salome with his brother DeForest (Dick Wick) Hall and Charles H. Pratt, was a popular local figure who served as justice of the peace. Showing his entrepreneurial streak, he created and attempted to sell a collection of woodpecker holes taken from local cacti. Silver print, photographic postcard, ca. 1936.



"Rimmy Jim" Giddings leased the gas station at the Meteor Crater turn-off on Route 66 in 1929. Soon after, the gas station-café-trading post became known as "Rimmy Jim's." Silver print, photographic postcard, ca. 1941.



Meteor Crater and its museum of meteorites were popular subjects for Frasher's postcards. Silver print, photographic postcard, ca. 1945.



Joseph City, about eleven miles west of Holbrook, featured one of the many gas stations and tourist stops that sprang up along Route 66. Silver print, photographic postcard, ca. 1940.



The Zia Indian Pueblo has splendid pottery clay. Their bowls have a metallic ring when tapped. Many fancy ornaments are also modeled.

Frashers.
FOTOS
POMONA CALIF.

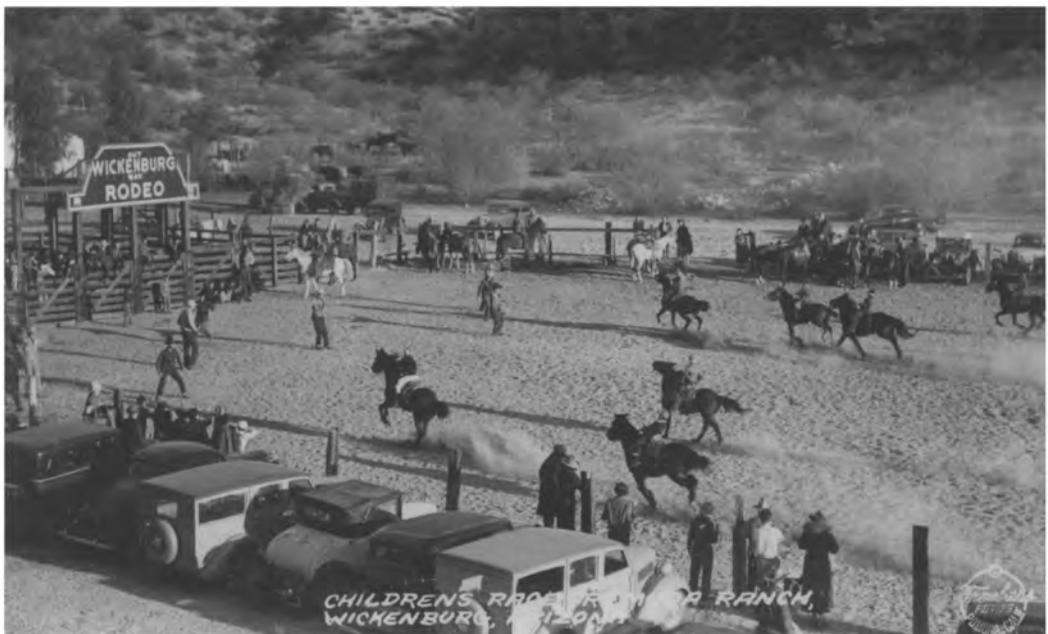
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Frashers Photo Post Cards are Better than a letter!

Burton Frasher produced a wide variety of photographic items for the tourist market, including postcard-of-the-month calendars illustrated with his Native American images. This card shows a potter (possibly Maria Martinez) and examples of San Ildefonso Pueblo pottery. Silver print, photographic postcard, ca. 1937.



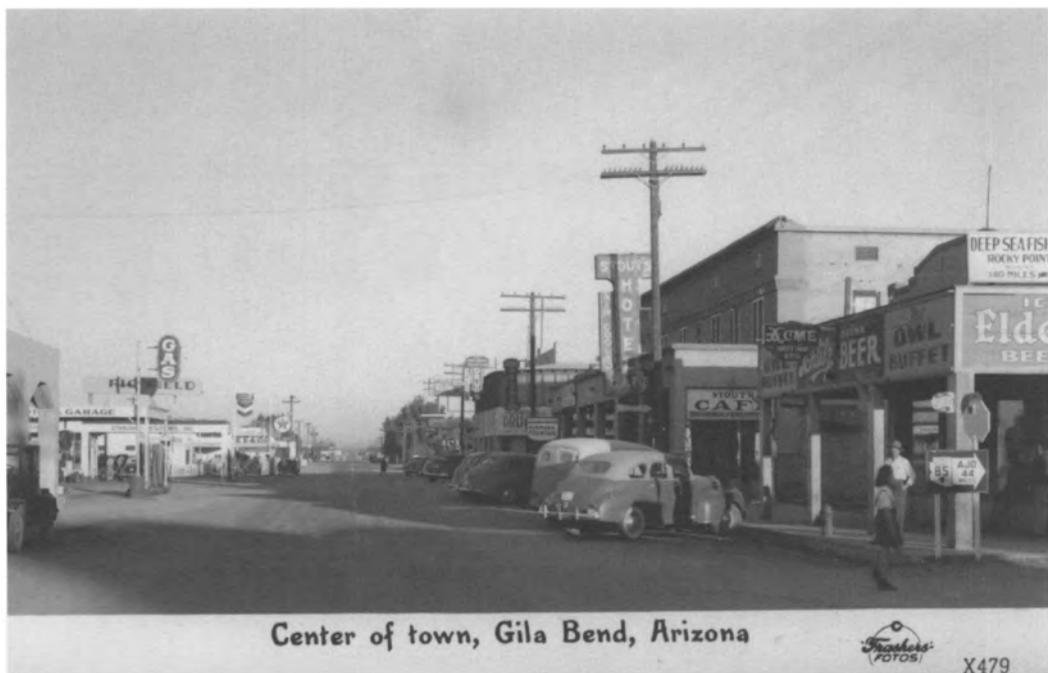
U.S. 89 and 60, between Phoenix and California, ran through Wickenburg, ensuring a steady stream of tourist traffic for the oldest settlement in Maricopa County. Silver print, photographic postcard, ca. 1940.



The Remuda Ranch was one of the first guest ranches established near Wickenburg to cater to the tourist trade. Its rodeos and other events drew locals and visitors. Silver print, photographic postcard, ca. 1941.



The mining community of Oatman, about twenty-nine miles west of Kingman, became a major destination for cross-country travelers on Route 66. Silver print, photographic postcard, ca. 1941.



Fraser often took main street views, usually at major crossroads. This view of Gila Bend is looking east from the corner of U.S. 80 and the road to Ajo. Silver print, photographic postcard, ca. 1941.



Gordon's Well, California, provided water to cars traveling on the plank road across the dunes west of Yuma. It grew into a popular rest stop on U.S. 80, offering food, drinks, and Texaco service. Silver print, photographic postcard, ca. 1941.



Burton and Josephine Frasher occasionally produced humorous composite photo holiday greeting cards. This example pokes fun at the gas rationing that curbed their business during WWII. Silver print, photographic postcard, ca. 1942. Jim Crane collection.

**Partial List of Arizona Locations Photographed
by Burton Frasher
(ca. 1927–1949)**

Agua Caliente	Ehrenberg
Agua Prieta	El Camino Motel
Apache Junction	Esquela
Apache Lodge	Fairbank
Ash Fork	Flagstaff
Arizona Biltmore	Florence
Bisbee	Florence Junction
Boulder Dam	Fort Defiance
Boulder Inn	Fort Lowell
Buckhorn Mineral Wells	Fort Huachuca
Bylas	Fort Whipple
Cactus Garden	Freeman's Roll Inn
Cameron	Ganado
Cameron Trading Post	Gap Trading Post
Casa Grande	Gila Bend
Camp Lancaster	Globe
Castle Hot Springs	Grand Canyon
Cedar Ridge	Greer
Chambers	Groom Creek
Chin Lee	Goldroad
Clarkdale	Gordon's Well
Cliff Dwellings Indian Zoo	Hill Top
Colossal Cave	Holbrook
Cool Springs Camp	Holtville
Coolidge	Hope
Coolidge Dam	Hubbell's Trading Post
Cottonwood	Indian Head
Dateland	Indian Hot Springs
Dean Eldredge Museum	Jacob's Lake
Dick Frank's Kiva	Jerome
Dos Cabezas	Jokaki Inn
Double R Ranch	Joseph City
Douglas	Kaibab National Forest
Ed's Camp	Keams Canyon
Eden	Kenyon Ranch

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Kingman	Ralph's Mill
Kirby's Camp	Rancho Grande
Litchfield Park	Red Lake
Littlefield	Roosevelt Lake
Lowell	Rupkey's Store
Mesa	Safford
Mesa Verde	Salome
Meteor Crater	San Coyetano Ranch
Miami	Santa Claus
Mission Camp	Scottsdale
Moencopie	Secakuku Brothers Store
Mohawk	Stone Cottages
Mohawk Lodge	Sedona
Moqui Camp	Sheffler's Café
Montezuma's Castle	Superior
Mormon Lake	Tacna
Mosaic Studio	Tomblers Lodge
Moshungovy	Tombstone
Mount Lemmon	Tuba City
Naco	Tubac
Nogales	Tucson
Mountain View	Tumacacori
Oak Creek Canyon	Valentine
Oatman	Van's Cafe
Oracle	Wal-A-Pai Court
Oraibi	Walapi
Painted Desert	Wellton
Papago Park	White Hills
Parker	Wickenburg
Patagonia	Wigwam Lodge
Payson	Window Rock
Peach Springs	Winslow
Phoenix	Williams
Picacho	Willey's Texaco
Pine Springs Prescott	Yuma
Quartzite	