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The Newsletter of the *Naturist Action Committee* and the *Naturist Education Foundation*

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The Charisma of an Unshackled Mind: Lee Baxandall's *Clothed With the Sun*

By Shannon Lewis

Eight years before it was *Nude & Natural*, Lee Baxandall's groundbreaking naturist quarterly was known by another name: *Clothed With the Sun*. Using his late 1970s political journal *Green Mountain Quarterly* as a template, Baxandall published the first edition of *Clothed With the Sun* in 1981. Was the name a homage to the old nudist magazines of the 50s and 60s, which almost always had some variation of "sun" in the title? No. Was it a reference to a line from the Book of Revelation? "And there appeared a great wonder in heaven, a woman clothed with the sun, and the moon under her feet." Indirectly.

In the inaugural issue of his new naturist journal, Baxandall explained his choice of the name.

There was an earlier *Clothed With the Sun*, launched at Home, Washington State, on Puget Sound, at the start of 1900. Its publisher and editor was Lois Waisbrooker, a libertarian and feminist then in her eighties. The title phrase was taken from the Book of Revelation, but it immediately applied to the charisma of an unshackled mind, and in context as well to the clothing-optional code of respect for personal freedoms at libertarian Home, founded five

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years earlier as a "common good society."

Lois Waisbrooker was the woman behind a trio of progressive publications, *Our Age*, *Foundation Principles*, and *Clothed With the Sun: A Monthly Journal Devoted to the Freedom of Woman*, which she began publishing in 1900 and continued after her arrival at the Home, Washington intentional community in 1901. The final issue mailed out in 1904. In each edition of *Clothed With the Sun*, Waisbrooker elaborated on the meaning of her paper's name:

In all the past, connected with all religions systems, there have been those who have sensed and symbolized the deeper truths of life—have symbolized, but have not understood the deeper meaning that time and experience can alone reveal, and of none is it more true than of the vision or symbol from which the name of this paper is taken—*Clothed With the Sun*—the symbol of direct power. Woman will not always shine by reflected light. She will assert herself and put the moon of subjection under her feet.

Waisbrooker and the Home postmaster, Mattie D. Penhallow were arrested and charged with disseminating obscene material, after publishing an article titled "The Awful Fate of Fallen Women" in the December 1901 *Clothed with the Sun*. She wrote of the charge in the April 1902 edition. "The indicted article has not a sentence in it that I am not ready to defend, with my life if need be. I said there were no fallen women in the sense the world understands the term – that they are knocked down." Waisbrooker goes on to warn, "I cannot be silenced. If imprisoned, I will go out in my astral body and control others to talk—multiply my power."

To her relief, a compassionate judge sentenced her to the minimum penalty, a \$100 fine. Waisbrooker left Home in 1904, settling briefly in Denver, Colorado, and then Antioch, California, where she died in poverty in 1909.

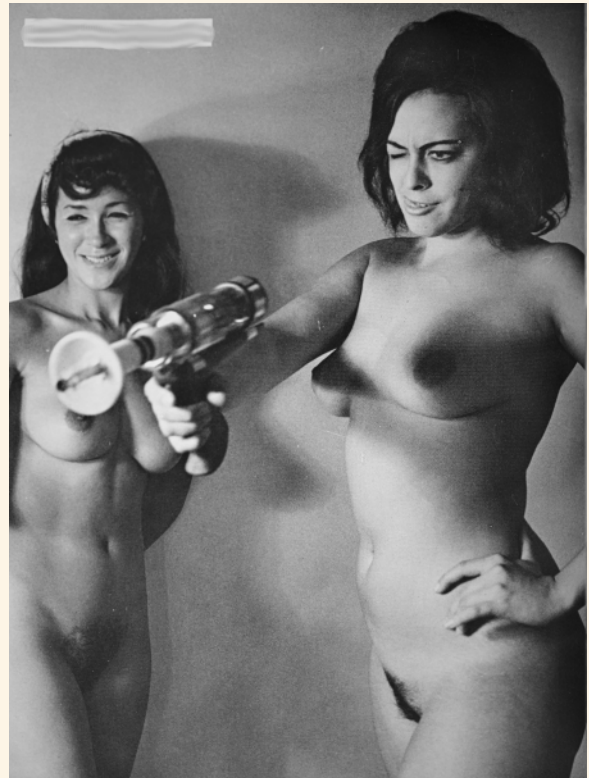
Lois Waisbrooker has been rediscovered by researchers and feminist scholars in recent years, but Lee Baxandall may have been among the first to honor her legacy, by naming his own journal *Clothed With the Sun*. "We shall return to this historic -- and long-ignored, even forgotten -- journal," he proclaimed in that first issue of his new publication, "and the remarkable community of freethinkers which produced it." 



Marta Sachse-Schubert



Last Month's "Caption This!" Winner



Hands up & drop that towel!

- Submitted by Bob Westerberg

Honorable Mention:

"We are from Venus and we're here to set things straight."

- Submitted by Audrey

Honorable Mention: "It's so small, I don't know if I can hit it."

- Submitted by Harold

Eastern Naturist Festival at Eastover Estate 2022

[Editor's Note: We're publishing this press release for your information. NAC and NEF are grateful that this small group of local naturists have succeeded in securing this venue for a festival. We are glad to assist them by promoting, supporting, and being a part of this festival. We look forward to seeing you there!]

Return to the sprawling 600 acre Eastover Estate in Lenox, Massachusetts for a fabulous Eastern Naturist Festival July 14 - 17, 2022 and have loads of fun in the sun at a venue naturists had been asking to return to for years, but were unable until now!

Enjoy four days and three nights of fun-filled naturist activities, workshops, seminars, dancing and more at this five star venue that recently underwent a multi-million dollar total renovation and upgrade, all at varying all-Inclusive Per Person rates that include meals, accommodations, and taxes. Choose from private single room, 2-person shared room, 4-person shared room, dormitory shared room, camping or RV. Make your selections with private or shared baths. (Due to high demand on space and expected turnout, be sure to book and register as early as possible and well in advance of the June 15th registration deadline for this event.)

Many had said "we can't go another year without an Eastern Naturist event in 2022" and "what's it gonna take to get us back to Eastover" Well, we heard you . . . thus, "For the Naturists by the Naturists"

Just as the slogans indicate, this is an all grassroots effort from the ground up, and will depend entirely upon volunteers like you to be sure it is successful.

In order to incentivize volunteerism for this event, the festival registration fee has been waived this year for everyone, as we are counting on volunteers to give some of their time and skills while at the festival instead. Volunteer to lead a workshop, run an activity, provide a service, perform, and donate supplies, equipment or anything else you may have to offer. What this means to you, is that when you book your stay at Eastover Estate, you will be paying an all-inclusive special rate Per Person for the entire event which includes all of your accommodations, meals, and taxes. Although you are not required to volunteer for anything, your naturist community would love it if you do. So please register and book your stay, and then apply to volunteer concurrently at these two separate web links.

Event Registration and Volunteer Links

To register and book your stay at Eastover Estate, use this online registration link setup for this event by the venue at <http://www.eastover.com/workshop/enatfestival2022> and use the book, lodging, meals, taxes, all inclusive here button. Registration deadline is June 15th, 2022. Check-in time any time after 10 AM on Thursday July 14th, and check-out time by 12:00 PM Sunday July 17th. Includes Thursday lunch and dinner, Friday breakfast, lunch, and dinner, Saturday breakfast, lunch, and dinner, and Sunday breakfast.

(Please note that all venue registrations are based on a Per

Person all-inclusive rate, not per room, or campsite. Therefore if you have arranged to share a room with another individual, or group of individuals who are attending the event and whom have properly registered individually; simply in the notes section of each booking registration put the person(s) name you want to share a room with and the Eastover Estate staff will see to it that you are placed together. If you do not mind who you are placed with, then this is not necessary)

To sign-up and apply to volunteer at the Eastern Naturist Festival at Eastover Estate 2022 and help make it a success for everyone by lending some of your time, skills, and talents; use this link to sign up and apply for volunteering or donations <https://timecounts.org/enatfestival>

Restrictions


- ▶ Due to the venue state liquor licensing laws, all liquor must be purchased through and at the venue. Wonderfully the venue in addition to serving liquor at the Tally HO cash bar evenings, and the dining room during day hours, will also vend to workshop leaders whole bottles of wine and beer if needed for their workshops. But please take note that no alcohol that has not been purchased from and at the venue is permitted on the grounds in any of the common areas or public spaces.
- ▶ Due to venue and state laws regarding practitioners, no practitioner is permitted to charge for services while on the estate grounds. Practitioners may provide FREE services during the execution of a workshop or activity however. (i.e. massage therapist)
- ▶ You must be 18 years of age or older to register and book your stay at Eastover Estate or volunteer for this event. NO Pets allowed on estate grounds

Late Breaking Information and History

The Eastover Estate venue as a site for this event was not solidified until March of 2022 after months of negotiation and hard work. With the event scheduled for July 14 thru 17, 2022, it is essential that as a naturist community, we all step up and pitch in to volunteer as well as attend this long awaited opportunity.

For years the naturist community had been requesting a return to the Eastover Estate for an event, yet this seemingly unattainable goal wasn't finally accomplished until this year thanks to the many dedicated naturist individuals and owner of Eastover Estate who are making it possible. Without their efforts and yours, there would be no Eastern Naturist Festival happening this year.

Here's the amazing news, since the last naturist event was held here in 2009, the venue has undergone a multi-million dollar total renovation. The owner has been meticulous in completely upgrading rooms, facilities, infrastructure all while preserving the unique and historic architecture and feel of the facility.

So let's have an exciting and fun event this year, and get back to the business of celebrating naturism in the traditional way we always have . . . by coming home to an Eastern Naturist Festival at Eastover Estate 2022! 

NEF Grant Still Hard At Work:

Archive of the Institute for Nudist Studies (AINS) Report #3

By the Western Nudist Research Library (WNRL)

We are proud to report progress on the major line item in our grant proposal - the construction of new bookshelves (\$14,000 of the total \$16,000). To get the process started, we had purchased two industrial-quality wire shelves (6 ft long X 4 ft wide) to use as temporary storage while our bookshelves were being built. The carpenter we hired to build our new birchwood bookshelves - designed to match our existing ones - has just delivered the major component of the bid: two 7 ½ ft long x 4 ft wide bookshelves.

The final component of the bid, which involves the construction of an expansion shelf to sit on top of each of the new shelves as well as our existing shelves, will be delivered in the next three weeks. In total, the new shelving increases the number of cubic feet of storage by 66%.

Turning now to the work we've been doing with the material in the AINS collection, we can report progress in several areas:

1. US Magazine Collection. In our January report we shared what we thought was the final report on the US magazines in AINS. While starting work on the international magazines in AINS (see preliminary report on this below), we found some additional copies of US magazines mixed in with them. Specifically, we found 32 copies of nine different US magazines.

Almost a third of the newly discovered issues had the title *Utopia*. That magazine, plus *Nudist* are important additions because Dr. Cinder was an editor for both magazines.

Overall, we received 1,424 issues of US magazines in AINS, and of those, 399 will be retained (28%). But that percentage is skewed by the fact that 503 of the 1,424 issues were from one magazine (*Nude & Natural*) for which there are no gaps in the WNRL collection. Excluding that magazine from the count increases the percentage that will be retained to 43.3%.

2. International Magazine Collection. Soon after we began to work with this category of AINS materials, we realized that it was more complicated than we expected. For example, while we were sorting magazines by country, we found examples like the magazine *Helios* which was published by a Danish company, printed in Germany, but translated into English. There were also editions translated into Danish, Norwegian, French, and Swedish. Even though we still have a lot of work to do with this portion of AINS before we will be able to say it is "final," there are some preliminary results we can share.

- ▶ a. The collection includes over 400 individual issues from 13 different countries over a 100-year period:
- ▶ b. The oldest magazine we found was published in Germany in 1908. Entitled *Geschlecht und Gesellschaft* ("Gender and Society"), it appears to be a unique addition to the Consortium.
- ▶ c. We counted almost 80 different titles. Germany has the most titles by far, followed by the UK.

Our next report will have a much more detailed treatment of the International magazines in AINS.

3. The Free Beach Movement. This movement, whose goal was to establish beaches on which nudity was permitted, was perhaps Dr. Cinder's greatest passion. We have begun to

process the materials we acquired that pertain to that activity. The first set of these materials we have inventoried focuses on the *Free Beach News*, which was the newsletter of Beachfront U.S.A. Dr. Cinder was the second President of Beachfront U.S.A. and editor of the *Free Beach News*. Numerous copies of many issues of the newsletter were included in AINS. For most issues there are considerably more than the two copies we will be retaining. The excess copies will be offered to our sister libraries in the Nudist Research Library Consortium.

Our next report will include a much more thorough examination of the free beach-related materials in AINS.

4. The Western Sun. This is the newsletter of AANR West, formerly the Western Sunbathing Association. It was an important newsletter for Dr. Cinder because for over a decade, he was either a Director or Vice-President with ASA/AANR West. And its important to WNRL because sixteen years ago AANR West partnered with Glen Eden in the formation of the non-profit that led to the creation of WNRL. WNRL has an inventory of *Western Sun* newsletters but there are gaps. Given that, we were pleased to discover over 40 issues of *The Western Sun* in the AINS acquisition.

37 of the 41 issues (90%) will be added to our collection, 15 of which will be our only copy. The four copies we consider excess will be offered to our sister libraries. We will include a *Western Sun* update in a future report if we come across additional issues in the collection.



Temporary wire shelves.



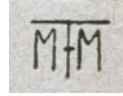
New birchwood shelves.

Mystery Signatures Solved, Artwork Revived

By Doug Hickok

In a short November 2020 article in this newsletter, I posted four “Mystery Artist” signatures. Two from this original list have been solved. (But several more have been added, in both the “solved” category and the “unsolved” category. More on that later.)

Franz Müller-Münster

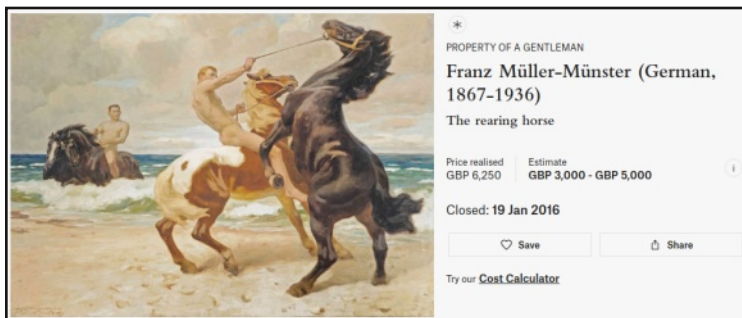


Among the older German magazines we have at the NEF Research Library, there was one “mystery artist” that seemed very common. With a signature that looks like “M T M” but where a tiny mark could make the “T” into an “F” instead, the order of the letters certainly caused confusion.

This is the signature of Franz Müller-Münster. For the sake of keeping my umlaut count low, I’ll refer to Mr. Müller-Münster as simply “Franz.”

According to a biography on the “askART” website, Franz was an illustrator and painter. Born in 1867, he studied at the Berlin Academy and was a member of several art groups. He even exhibited at the 1904 World Exhibition in St. Louis.

His paintings seem to hold value. The most recent public auction for one, “The rearing horse,” sold at Christie’s for GDP 6,250 (almost \$9,000) in 2016. This oil on canvas painting is big enough to make a statement, at 60x75 inches (rounding up), or about 5x6.25 feet.



Illustrations from Franz can be found in quite a few books. The WorldCat statistics for him state “266 works in 443 publications.” The books cover various topics, including for example: “Unbekannte Helden des Kriegeres. Drei Kriegserzählungen” (“Unknown heroes of war. Three war stories”)

Perhaps the most common illustration theme, based on his involvement with “brothers Grimm,” was illustrating over 60 children’s books for the fairy tale publisher. Examples include “Die Schneekönigin und zwei andere Märchen” (“The Snow Queen and two other fairy tales”), and “Die Nympe des Brunnens : Märchen” (“The nymph of the fountain: fairy tale”).

There's some similarity between the work of Fidus (left) and Franz (right), but each clearly has their own style.



Pictured is the cover for “Die Abenteuer der Sieben Schwaben” (“The adventures of the Seven Swabians”) What are Swabians, you ask? It’s the residents of a historic area of medieval Germany, currently about where Bavaria is.



Much of what can be found online, Franz’s paintings and illustrations, don’t match what can be found in the NEF Research Library. Here, his illustrations fill a different kind of publication. In his later years, Franz was an employee of the magazine Die Schönheit, and did illustrations for each issue.

Back in the June 2020 newsletter, I wrote an article about Hogo Höppener (Fidus). With his work being public domain, I started using it for this newsletter and for the NEF Research Library. Fidus was doing illustrations for Die Schönheit when the publication began, and Franz apparently took over after Fidus.

That June 2020 article was titled “New Look, Thanks to Long-Dead German Artist(s).” I wrote about the quest for public domain artwork from our own library, and about copyright law. According to the German copyright law, things become public domain 70 years after the death of the copyright-holder.

Good news for us, with Franz’s death in 1936, all of his works are now public domain.

Future issues of this newsletter will feature the artwork from Fidus, Franz, and several other artists I’ve since been able to identify.

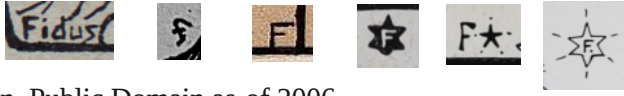
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The full list I've compiled so far, with sample signatures and copyright status:

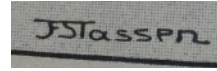
- **Karl Wilhelm Diefenbach** (1851 – 1913), German, Public Domain as-of 1983. *(No signature)*
- **Hugo Reinhold Karl Johann Höppener (Fidus)** (1868 – 1948), German, Public Domain as-of 2018.



- **Franz Müller-Münster** (1867 – 1936), German, Public Domain as-of 2006.

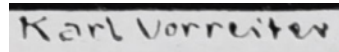


- **Franz Stassen** (1869 – 1949), German, Public Domain as-of 2019.

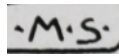


- **Alois Kolb** (1875 – 1942), Austria/German, Public Domain as-of 2012. *(No signature)*

- **Karl Vorreiter** (?), no information.



- **Margarete Supprain** (?), no information.



- **Marta Sachse-Schubert** (1890 – 1949), German, Public Domain as-of 2019.



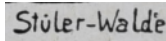
- **Robert Budzinski** (1874 – 1955), German, Copyrighted until 2025.



- **Rudolph Karl Alexander (Sascha) Schneider** (1870 – 1927), German, Public Domain since 1997.



- **Marie Stüler-Walde** (1868 – 1904), German, Public Domain since 1974.

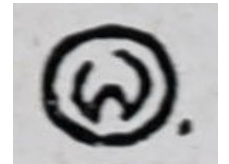
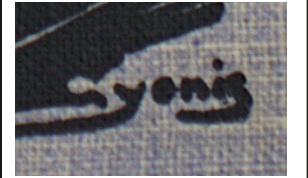
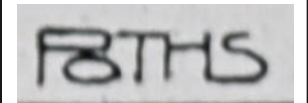
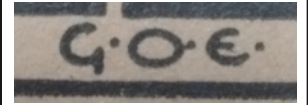


- **Willy von Beckerath** (1868 – 1938), German, Public Domain since 2008. *(No signature)*

- **Carl Höckner** (or Hoeckner) (1883 – 1972), it gets complicated...



Still Mysteries



Carl Höckner

Carl Höckner was born in Munich, Germany in 1883. Up until 1910, he would've been working as an illustrator for the German magazines contained in the NEF Research Library. With his long life going all the way until 1972, and German public domain law stating the life of the artist plus 70 years, his artwork won't be public domain until 2042. The artwork I was finding had a "V" or "VI", probably indicating 1905 or 1906. It's astounding that it'll remain under copyright for a full 137 years.

In 1910, Höckner (which became Hoeckner) moved to the United States and took a job in a Chicago store advertising department. Interestingly, anything he published between 1910 and 1925 is considered Public Domain under US law, but little of it is of interest to naturists. In general, his art quickly became reflective of the war and industrialization, and that is the work he is famous for. By 1929 he was an instructor at the

Art Institute of Chicago, and sometime in the 1930's he became the director of the graphics division of the Illinois Art Project.

For works published after 1925, they would still be under copyright until 95 years after publication per US law. Hoeckner had only one son in 1922, who passed in 2019 without having a wife, kids, or even a funeral. It's very unclear who currently owns the copyrights. If anyone knows, we'd like to get in contact.

It's possible that we could still show some of Hoeckner's artwork using a different exemption in copyright law. Libraries such as NEFRL have an "exception for the last 20 years of copyright protection" (Title 17 Section 108(i)) that allows us special permission to reproduce and distribute works under certain circumstances. Hoeckner's artwork enters the "last 20 years" this year.

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Compiled Works

The status of the artwork isn't the only consideration. The magazines themselves may still be under copyright as a compiled (or possibly derived) work. For example, *Die Schönheit* publisher Karl Vanselow lived until 1959, making the magazine still under copyright until 2029.

Per copyright law: "The copyright in a compilation or derivative work extends only to the material contributed by the author of such work, as distinguished from the preexisting material employed in the work, and does not imply any exclusive right in the preexisting material."


Thus, while the artwork itself may be public domain and free to use, the layout of the page is copyrighted. Copies cannot use elements such as titles, credits, text, or anything else surrounding the artwork.

If the artwork was modified for the layout, it also cannot be used, as it may be considered a derived work. *Die Schönheit* had a good example of this. An issue ran with a cover that had a full-size artwork with the artist signature. And then later another cover had the same people, but they were cut out and placed on a different background without a signature. The first cover is copyrighted by the artist, even if they did it for hire. The second cover was clearly a derivative work that Vanselow probably did as publisher.

On the flip-side, just because artwork appears in this newsletter, doesn't mean it can be copied from here either. I scan or photograph the source material, and then clean it up further, and usually modify it some to fit what I need. Sometimes I do some fairly heavy modifications, like colorizing or removing/replacing parts of the image. Most could be considered a derivative work, and that makes it able to be copyrighted.

The End Goal

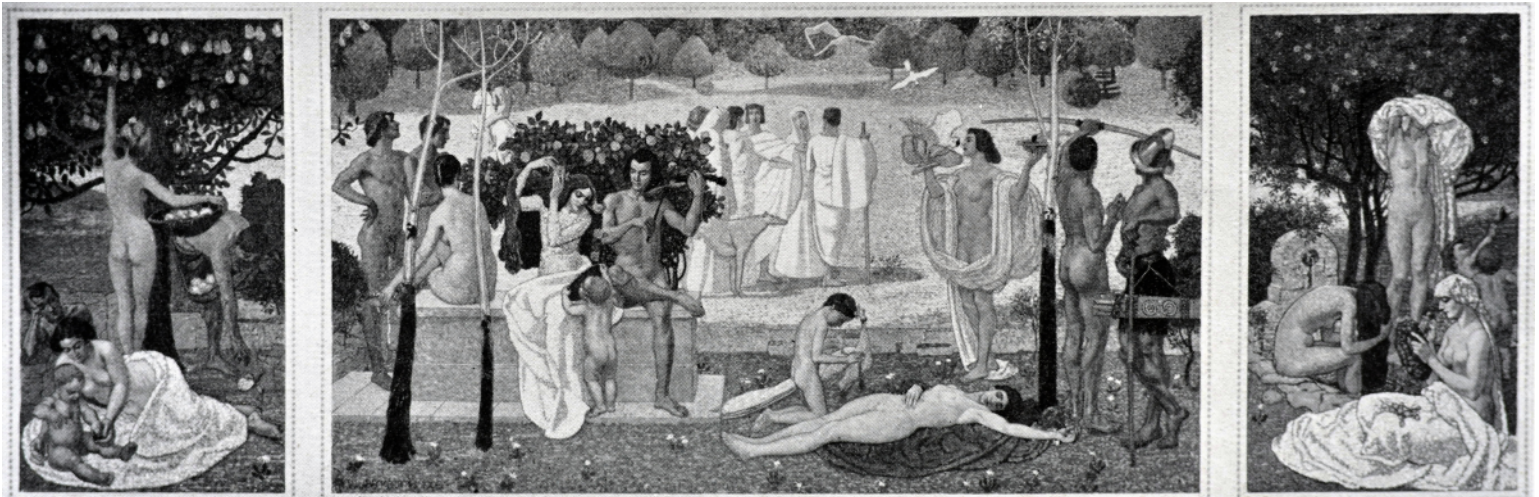
All-in-all, among the Public Domain artwork that can be found in the NEF Research Library, I've pulled a stockpile of almost 50 images that I can use in future newsletters and other materials. You'll be seeing the names or signatures of many of the artists listed here in the future.

Why am I doing this? A pattern that I observed in *Die Schönheit* was that as photography became more common, artwork and illustrations became less common. A vast majority of naturist magazines, from the 1930's to today, rely heavily on photography. Well... I'd like to honor those amazing artists that inspired and shaped naturism at the very beginning. Unburying their long-forgotten work and giving it new light is the least I can do. 



Above, an illustration from K. W. Diefenbach.

The mural below appeared in *Die Schönheit* but was painted by Willy von Beckerath, quite large, in the Delmenhorst linoleum factory. The conversion to black & white was due to mechanical limitations in printing at the time, not "artistic craftsmanship" required for copyright as a derivative work.



Caption This!

This ongoing series highlights a time when cameras were allowed and cheesy photographs were encouraged. (See the May 2021 newsletter for more details.) All photos are from items held at the NEF Research Library.

About this Photograph

Although this image is in a magazine somewhere, it was found in Book #3 of "Nudist Magazines of the 50s and 60s" by Ed Lange.

Now it's your turn to Caption This! ➡

Send your caption ideas to:

Doug.Hickok@NaturistEducation.org

Please include:

- ▶ Your name that we can print if yours is selected. (Full name, or first name, or nickname, or anonymous...whatever you prefer)
- ▶ The type of caption (Title above, Caption below, Speech Bubbles, or a mix of all these).
- ▶ The caption wording, or who said/thought what.

Winners get fame in the next newsletter!



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