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ABOUT THE AUTHORS



LOWELL JOHN BEAN and WILLIAM M. MASON, who have contributed so greatly to the exhibitions and information contained in the Palm Springs Museum's new Cahuilla Room, recently collaborated on a book, *The Romero Expeditions in California and Arizona,* 1823-26. Both received their masters degrees at U.C.L.A., Mr. Bean in Anthropology and Mr. Mason in Latin American Studies.

Mr. Bean is presently Curator of Ethnology at the Palm Springs Museum and also instructor of Anthropology at Pasadena City College. Both scholars are continuing their research into the history of the Colorado Desert areas and for this month's DESERT they write of recent finds which shed new light on Coachella Valley's past.



GLORIA GREER has been writing from the desert and about its celebrities since 1961 when she came to Palm Springs as a desert columnist for *Daily Variety,* a motion picture trade paper. For the past three years her column "Stars of the Desert" has been a regular feature of the *Riverside Daily Enterprise, Riverside Press, Palm Desert Post* and other publications throughout the country. She is the desert representative for *Newsweek* and proud of an article written for that magazine about desert resident Phil Regan that was introduced into the Congressional Record.

Mrs. Greer, who lives in Palm Desert with her 11-year-old twin daughters, writes of pools and personalities for DESERT's special Coachella Valley issue.



HARRY JAMES, founder of The Trailfinders, a boy's organization in Southern California, today lives in a sprawling mountain lodge high in the San Jacintos near Idyllwild. There he and Mrs. James spend wintry days beast-watching (DESERT, Jan. '64) and evenings before a huge stone fireplace listening to a superb collection of records. When the snow melts, they come out of seclusion to participate in a number of worthwhile projects, among them the Desert Protective Council of which Mr. James is now Executive Director.

During those long cold winters Mr. James has also found time to write seven books. His most recently published are *The Cahuilla Indians* (Westernlore), *Red Man-White Man* (Naylor), and *The Hopi Indians* (Caxton). For this month's DESERT he writes of the important Desert Preserve Area.



FRANK POPENOE, one of DESERT's favorite writers, received his Master of Arts degree in geology at U.C.L.A., after first graduating from Oregon State University. While doing research for his master's thesis, he found fossil horse and camel remains 500,000 years old which are now on display in the Los Angeles County Museum.

Mr. Popenoe is associated with the College of the Desert in Palm Desert where he is professor of geology. He is a bachelor—with no children, he says—and his current big interest is the Palm Springs Aerial Tramway, about which he has written for this month's DESERT.



CAROL HARTLEY is a former school teacher who says she'd rather write than eat. She and her husband, a hydraulic engineer, have two daughters and five grand-daughters. One daughter, who lives in El Centro, inspired Mrs. Hartley's intense interest in the Salton Sea and surrounding desert areas.

A resident of Mountain View, California, Mrs. Hartley is a member of the National League of American Pen Women and devotes much of her spare time to writing—workshop activities.



AL MERRYMAN, DESERT's artist, is a popular citizen of Palm Desert where his office is located in the Desert Magazine building. An escapee from the MGM Art-Title Department, he came to the desert 3 years ago to open his own commercial art studio.

DESERT readers are long familiar with Mr. Merryman's clever titles and illustrations, and desert residents are accustomed to his smiling face and round figure vigorously pumping a bicyle along the dunes.



ROYCE ROLLINS, who is so busy going that we could not catch her coming, is well-known to DESERT readers for her travel articles. An avid gypsy, she's covered most of Europe, Mexico, Canada, Hawaii, Central America and all of the U.S., but best of all, she likes the desert.

A resident of Palm Desert, where she lives with her writer-photographer husband and 4-wheel enthusiast son, she has researched and written a historical Coachella Valley guide for this month's special issue.

Desert

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THIS MONTH'S DESERT

The title of this month's cover is "Desert Rats."

Although a departure from our usual covers, we feel that artist Val Samuelson's brilliant oil painting best portrays Southern California's complex Coachella Valley. Located only 120 miles from Los Angeles, Coachella Valley brings into sharp contrast what is happening today in those sections of the American Desert which are near densely populated urban areas.

It is a desert of air-conditioned homes, dozens of golf courses, rich date and citrus farms, yet surrounded by isolated terrain and rugged mountains containing wilderness areas and national parks.

Former President Eisenhower spends his winters in Palm Desert. The late President Kennedy twice vacationed in Coachella Valley and President Johnson has scheduled a meeting with South American leaders in Palm Springs.

The two figures represented on the front cover, their identities diffused by desert sun, could be golfers, sun-worshipping tourists, strolling residents, explorers or scientists. They represent the increasing thousands of people who find Coachella Valley an escape from the tensely accelerated life of nearby metropolitan areas.

They are discovering what long-time desert dwellers already know: that the desert brings not only relaxation and physical well being, but a return of confidence in the ability to be an individual rather than just another grain in the ever shifting sands of humanity.

Next month we will visit Utah and some of its more isolated areas, but this month let's explore complex Coachella Valley. ///

Jack Pepper, Publisher

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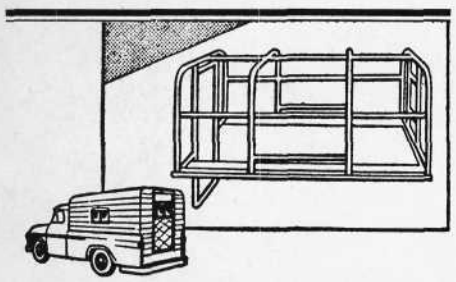
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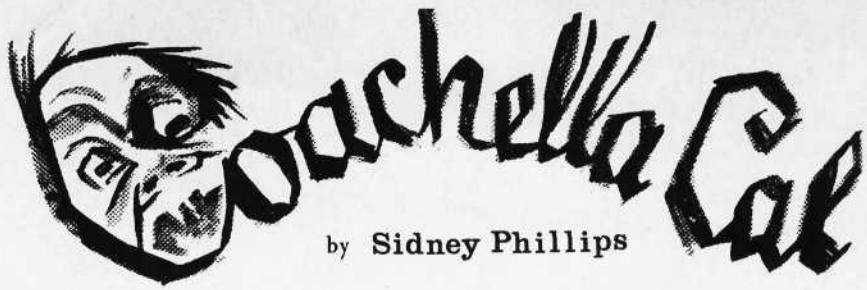
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by **Sidney Phillips**

WHEN TOURISTS saunter to this suntanned replica of paradise—the Coachella Valley—they squint at the encircling slabs of arrogant mountains and feel that a rousing legend should go with the timeless scenery. So, plopping shoeless feet on my patio furniture, one of them ventures, "Must've been a sort of local Paul Bunyan around here . ."

"Indubitably!" I answer quickly. anxious to accommodate the visitor.

"Indubitably," I repeat, passing a bottle of suntan lotion, the peace-pipe of the desert. "We have our local tall-tales figures. Any area worthy of its salt has a ripsnortin' legendary character; and this region is more than worth its salt. Surely you've heard of Coachella Cal, the man who made the desert possible?"

A star-struck blonde acknowledges that she saw his story on This Is Your Life. I let that pass. Anything can happen on TV. Another asks, "Whatever became of good old Cal," just as if he'd been a classmate.

Good ole Cal, I ruminate—good ole Cal who rode here on a buffalo named Bill and wore buckskin pants with a live rattler for a belt. Why, if it weren't for old Coachella Cal, there'd be no Palm Springs. Needing water for his buffalo, Bill, Cal dug a hole where Palm Springs Spa is now. He'd been drinking cactus juice himself and his hot breath warmed the water. It's been a hot spring ever since. Then he tossed some sand over his shoulder and it formed the huge dune on Indio Road. A real man, that Coachella Cal!

"A fast draw, too, I bet," interjects an excited listener, swigging the suntan lotion by mistake.

"Fast!" I explode. "He was instantaneous, if not faster. He could draw and shoot so fast that his gun was holstered before the bullet left the barrel. Rather than face him, Bat Masterson went on a bat and Wyatt Earp earped."

"Must've got in some wicked brawling," says a male visitor, closing his eyes with pleasure. "Seems like I read about him in LIFE Magazine. Didn't he clobber the Yuma Kid?"

"That was a good fight," I admit, "but nothing compared to his battle with Big Smog Sam sent here by the Los Angeles Council. Sam stood over six feet, when he was sitting. His shoulders were so broad that he ordered buckskins tailor-made by an Indian named I-Can-Get-It-For-You-Wholesale.

"This Sam had been eating a lot of sourdough bread and it made him mighty sour. He rode to the desert on a bull named Durham. Catching up with Coachella Cal, he drawled, 'I'm a cuttin' in on yor territory, podner, and here's my credentials.' He showed ten knuckles with built-in brass.

"But Cal could draw just as well as his adversary. 'Take your smog and fog back to that bog you came from,' he drawled. 'These here parts ain't big enough for the both of us.'

"The two giants grappled. The ground shook. Aborigines quivered and said it was San Andreas' fault. Cal flung Sam to the ground so hard that his prostrate body crunched out Palm Canyon. At this Cal's buffalo chortled, until Sam jumped up and kicked him. The poor Buffalo's never been worth a nickle since . . . and neither has Sam. To revenge his buffalo, Cal lifted Sam and tossed him beyond Indio. In fact, it was the impact of Sam's landing that created all that hardpan there now."

"And then what became of Cal?" asks a breathless newcomer.

I pause for a brief silence before speaking of his end—a terrible end brought on by his becoming so muscular that he got muscle bound.

"He was laid to rest," I tell my moist-eyed listeners, "in a grave now covered with seven golf courses and a trailer court. But his legend still lives on. He was a great and brilliant gentleman, Coachella Cal—a sculptor who carved an empire out of sand!"

///

New Books For Desert Readers

GHOST TOWN TRAILS
By Lambert Florin

Third in a series of ghost town books, each fully as meaty as his last, Mr. Florin's latest leads into territory overlooked by most ghost town chasers.

Iosepa, Utah, for instance, is a rarely published ghost town that was once settled by a colony of Hawaiians brought over by the Mormon Church. Originally named for Joseph Smith, its name became changed because the Kanakas were unable to pronounce the letter "J" and referred to their town as "Yo-see-pa." Life in the dry desert land of Iosepa was hard for these tropical natives, accustomed to lush islands and a mild clime. The hardest blow of all fell when the dread plague of leprosy was found to have followed them. While the settlers' birth rate fell low, their death rate rose high. When word arrived that a Mormon church had been built on their island, those who survived Iosepa returned to Hawaii, leaving only grave markers to indicate their Utah home.

Rough and Ready was the name given to a California mining camp established in 1849 and Rough and Ready had big ideas. Not only did it secede from the Territory of California, it seceded from the U. S. as well, declaring itself an independent country with laws based on mining laws its citizens had worked out for themselves. With great apprehension they awaited Washington's reaction for this daring act. Nothing happened. No army, no marshals, no nothing. Spring came and went. Finally the 4th of July approached. Never in its history has this great day been celebrated with more gusto than in early western mining camps. Was Rough and Ready, an independent nation, qualified to celebrate the U. S. Independence Day or not? After much soul-searching, its nationals decided that with all things considered (especially the 4th of July) it was probably better to belong to the U. S. after all. How could a mining camp hold up its head without an Independence Day blow-off! Today little remains, but ghost town chasers will find enough to know that a sizeable town once stood there.

Other ghost towns of Arizona, California, Colorado, Montana, Nevada, New Mexico, Oregon, South Dakota, Utah, Washington, Wyoming, and British Columbia are included in Lambert Florin's Ghost Town Trails, one of the best ghost town books ever written.

Published by Superior Publishing Company of Seattle, this large 192-page, wonderfully illustrated book sells for $12.50.

MEXICO AUTO, CAMPER, TRAILER GUIDE
By Cliff Cross

This is about as close to the famous Michelin European guides as one will find for Mexico. To compile it, author Cliff Cross spent two years traveling Mexico in a camper pulling a trailer, exploring byways as well as highways. His information is factual, reliable, current and complete. Maps are excellent. He advises streets to be avoided if pulling a trailer in certain small towns, relates customs of the land, designates places to camp or park trailers, suggests points of interest and gives hunting and fishing information. He lists butane stations, ice and purified water plants, market days in each village, best hours to shop and for what, and even suggests some easy recipes for safe meals if you're caught with an empty bread box (packaged weiners wrapped in tortillas).

He strongly feels that touring Mexico in a camper or trailer is the best way to see the country. Much of its charm is found in villages without tourist accommodations. By carrying your own accommodations with you, you're sure of a place to sleep and by doing your own cooking, you're sure of your food.

Unlike certain other camping guides, Mr. Cross is also cognizant of the fact that many people take baths and he lists hotels and motor courts where, for a nominal fee, the management will permit camper and trailer travelers to use bath facilities in one of the vacant units.

Trailers are permitted entry with a six-month permit and Mr. Cross gives full instructions for each port of entry to both the Mexican mainland and Baja California.

His trips include the West Coast Highway, Guadalajara and side trips,

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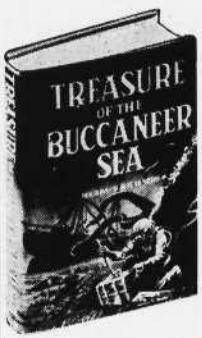
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In giving directions through Mexico City, as an example, he avoids the usual form of listing Spanish street names that many Americans have trouble reading or remembering and, instead, says such things as, "Drive three blocks to the big green statue of a man in the center of the street and then turn left." For those who want to know who the big green man is, he tells that too, and for those Spanish-speaking tourists, the proper names of the sreets are on the guide's splendid city maps.

This is, indeed, the finest guide for auto travel in Mexico that we have seen. But, it is strictly that—a guide. For lyrical writing about the beauties of the country or detailed historical and ethnographical data, there are other books.

Illustrated with 165 photos and 50 maps, this large 104-page paper-back MEXICO, Auto, Camper, Trailer Guide book sells for $2.95, postpaid. Published by its author, it may be ordered from Box 1216, Palm Desert, California.

NAVAJO RUGS
By Gilbert S. Maxwell

Knowledge gained by the author in 20 years of collecting and 16 years of dealing in Navajo textiles has gone into this book, resulting in a highly readable account slanted to appeal to both collector and amateur.

In their short history (probably beginning in the 1690s), Navajo rugs have managed to acquire a number of misconceptions . . . the first being that they are of Navajo origin. Actually, the Navajo's fine art of weaving was borrowed from the Pueblos.

Another popular misconception is one concerning a distinctive type of blanket known at the Chief Blanket. These, it is supposed, were woven

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CRUISING THE SEA OF CORTEZ by Spencer Murray. Modern-day adventure in a 25-foot power cruiser along the gulf shore of Lower California and across the Sea of Cortez. 76 photos by Ralph Poole. 240 pages, hard cover, four-color dust jacket. Maps and charts. $6.75.

NAVAJO RUGS — PAST, PRESENT AND FUTURE by Gil Maxwell. A historical background to modern Navajo rugs, a description of various types and areas. Map of trading posts on the Navajo Reservation. 20 four-color photos plus many black-and-white pictures. The author is one of America's top Navajo rug authorities. Extensive bibliography. Paper cover. $2.00.

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especially for Navajo chiefs. However, the Navajos have no chiefs. Rather, Chief Blankets were sold or traded to other Indian chiefs or presented as gifts to army commanders. Highly coveted, these blankets became an important economic factor to the nomad Navajo weavers.

Another prized blanket was the Bayeta Blanket, so called because it was woven from the unraveled threads of a red flannel imported from England and shipped to Mexico via Spain and hence into what is now New Mexico and Arizona. Because the Indians had no red dye of their own, they introduced the threads of this foreign material into their own weaving. Today it is commonly believed that the red used in these early blankets came from Spanish uniforms stolen from dead soldiers. Nothing, according to the author, could be less true. Superstitious Navajos dread the dead and would be the last to touch a dead body, let alone strip it of its clothing. At a later date, American flannel was substituted for the fine old bayeta, but only an expert can discern the difference.

Up until 1890 the designs of Navajo blankets were for the most part simple stripes and made to be worn. After that the Pendleton Blanket found its way into Navajoland and, had it not been for a happy circumstance, Navajo weaving would have become a lost art. However, people began to toss their Navajo blankets onto the floor and the fashion caught on fast.

Fine photographs, many in color, help author Maxwell tell his story of Navajo rugs, the meanings of their designs, identifications and distinguishing characteristics of famous weavers. Because of monetary considerations, it simply doesn't pay the Navajos to weave anymore. Few of their children are learning to weave and it would seem that the art, like that of weaving beautiful baskets, is doomed. Many rugs now on the market will become collector's items, perhaps in a very short time.

Published by Desert-Southwest Publications, Palm Desert, California, this 72-page paperback sells for $2.00.

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Historical Thumbnail Guide To COACHELLA VALLEY

by Royce Rollins

Frequently refered to as the "Palm Springs area" by winter vacationists, Coachella Valley stretches far beyond the resort city's limits. From its highest elevation to its lowest, below sea level, Coachella Valley has provided a desert haven for man as far back as the records of time. Although some historians relate that its earliest known inhabitants, the Cahuilla Indians, were a branch of the Arizona Yumas, scientists who base their classification upon language roots find that the Cahuilla Indians belong to the Shoshonean division of the Uto-Aztecan linguistic family — a group which includes Aztecs, the Hopi, Papago, Pima and Ute as well as neighboring southern California Mission Indians.

Nestled between the San Jacinto and Santa Rosa Mountains on its west and the Little San Bernardino, Orocopia and Chocolate Mountains on the east, Coachella Valley stretches from the rugged terrain of San Gorgonio Pass to the sandy beaches of Salton Sea's north shore.

SAN GORGONIO PASS

San Gorgonio Pass was discovered in 1774 by Padre Francisco Garces who went through it on his way to Mission San Gabriel and named it Puerto de San Carlos. It was traversed again in 1775 by Jean Bautista de Anza on his expedition to found San Francisco. The first American exploration took place in 1853 by a party of U. S. engineers looking for a route for a transcontinental railway through the great mountain barrier of California, although the New England family of Dr. Isaac Smith had already purchased part of a Spanish land grant awarded to a naturalized Mexican citizen named Paulino Weaver, and in 1820 established their home there.

Various attempts were made to run stages through the pass, especially after Bradshaw recommended it as the shortest route to the Ehrenberg, Arizona gold rush, but in all but a few cases, the Warner's Route further south was preferred. At last, in 1875, grading gangs arrived on the heels of surveyors and construction of the Southern Pacific Railway linked the desert to Los Angeles via San Gorgonio Pass—causing much bitterness among San Diego citizens who had fought for the Warner Route which would have exalted that city to the subsequent status of Los Angeles.

BEAUMONT

Formerly a hamlet known as San Gorgonio, Beaumont obtained its real start in 1886 as a real estate boom promotion. Its backers, Southern California Investment Company, purchased water rights from surrounding areas to insure a water supply, sponsored a newspaper called the *Sentinel* and built a $40,00 hotel. Excursions were inaugurated when as many as three trainloads at a time of prospects arrived to partake of free lunches and sightseeing rides. Land values rose from $30 an acre to $200 in eight months. Unfortunately the bubble quickly burst and without developed agricultural resources to maintain its prosperity, the town failed and stagnated until a new development company revitalized it in 1907. Today it has a stable economy with permanent residents. About three miles west of town and visible from the highway where it crosses the ridge are steeply dipping beds whose lower stratas contain many bones of extinct animals, comprising camels, large and medium sized

horses, ground sloth, tortoise, peccary, antelope, saber-tooth tiger, mastodon, rabbit, bear and other animals of late Pliocene and early Pleistocene time—creatures very different from present fauna.

BANNING

Founded in 1884, this settlement was named for Phineas Banning who operated the first regular stage line between Los Angeles and San Pedro in the 1850s. As compared to its neighbor, Beaumont, Banning boasted of the fact that it never had a boon and never a bust—which is still true today. Fig Tree John, a well-known Indian of the Coachella Valley, who lived to be some 130 years old, was a frequent figure of Banning's early days where he always appeared dressed in his blue Army brass-buttoned uniform and wearing a high silk hat. With a climate free of extremes both summer and winter, Banning has long been considered a health haven for those suffering from pulmonary diseases and, judging from the extraordinary longevity of its old-timers, this most certainly is true. At the edge of town are orchards of peaches, prunes and especially almonds, whose trees blossoming in early February present an impressive sight.

CABAZON

Originally established as a station by the Southern Pacific in the 1870s, the town was laid out in 1884 and both station and town named after a chief of the Cahuilla Indians named Cabezon, corrupted Spanish for "big head." Today, the tiny sand-blasted community is more famous—or infamous—for its legalized poker parlor than for anything else.

DESERT HOT SPRINGS

Originally an early Indian campsite with a well and a spring, the water of which maintains a constant 126 degree temperature, Cabot Yerxa founded a health resort here in 1941. A 31-room Hopi-style pueblo built by Yerxa which houses a museum and art gallery draws tourists, as do the hot spring spas.

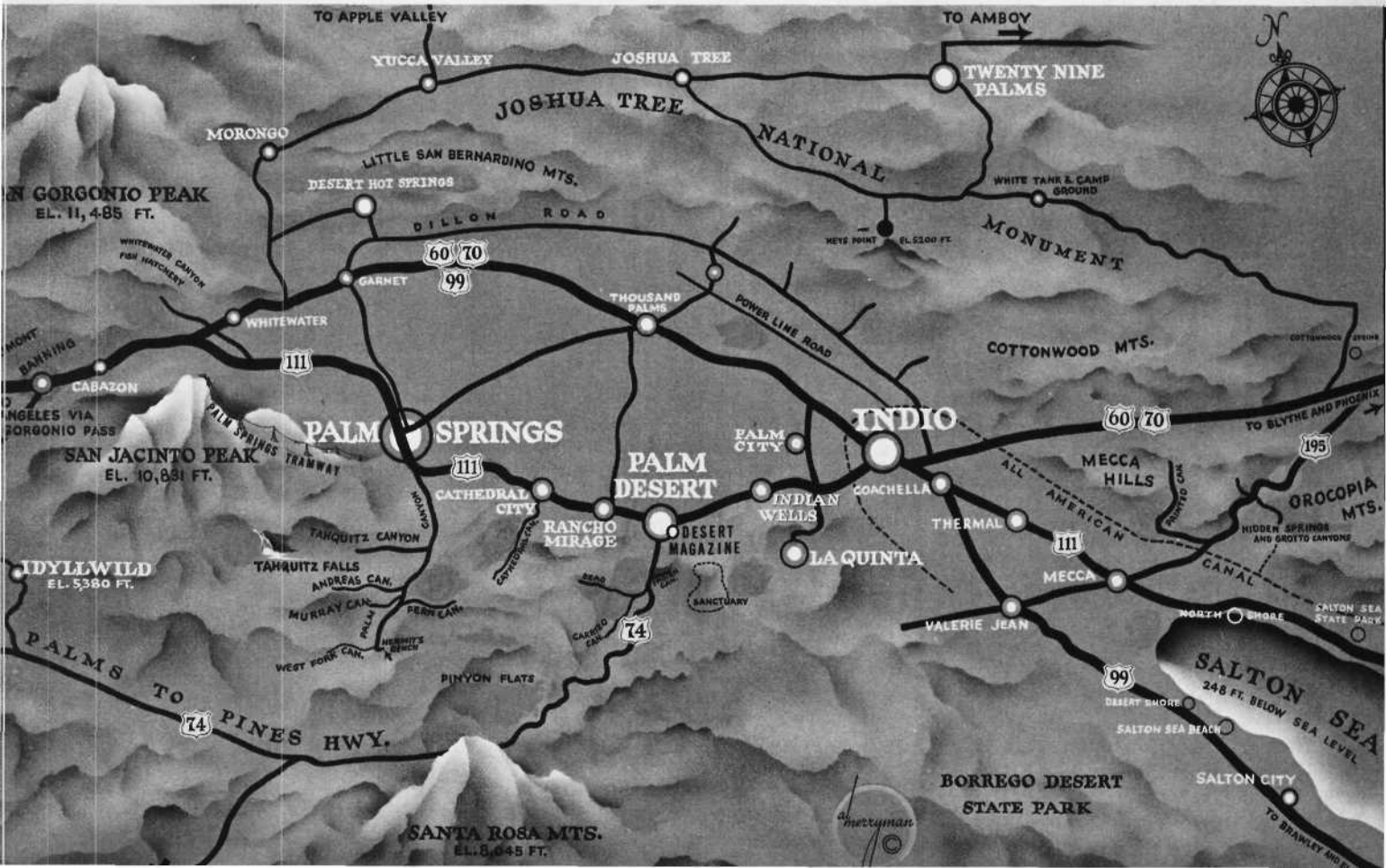
THOUSAND PALMS

Although modestly designated as 100 Palms on maps of 1874 and 1891, this large colony of desert fan palms is now known as 1000 Palms, but in 1915 a post-office established there was called Edom, after the ancient Asian country. Actually more than 1000 palms are believed to exist in the canyon beyond the town. Some are 700 years old and many from 10 to 20 feet tall. This canyon was once the scene of ancient Indian ceremonials. A large and popular mobile home park development occupies most of Thousand Palms townsite today and tourists often drive there to see the conspicuous growth of Spanish Bayonet (Yucca Mohavensis) which flourish nearby.

PALM SPRINGS

Originally called "Palmetto Springs" because of its fine large trees, Palm Springs later was given the name "Agua Caliente" by De Anza (1774) because of its springs. Explored by Lt. R. S. Williamson in 1853 while surveying the desert to map a railway route, the oasis soon afterward became a stopover on the Bradshaw Stage Line, until the line was abandoned in favor of railway travel. The railroad, however, did not run into Palm Springs, so early visitors were carried by buggy or buckboard from the nearest station across the desert to Palm Springs' first hotel, a health resort established by Dr. Welwood Murray.

To encourage westward expansion, Congress in 1877 gave odd-numbered sections of the land now composing Palm Springs and vicinity for 10 miles on each side





THE POOL OF MR. PETE PETTITO IN PALM DESERT, CALIFORNIA IS ONE OF MANY DISTINCTIVE DESERT POOLS BUILT AND LANDSCAPED BY BLUE HAVEN POOLS. SEE COLOR PHOTO ON PAGE 19, THIS ISSUE.

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of the tracks to the Southern Pacific and later the even-numbered sections were given to the Cahuillas who had camped in this area for hundreds, perhaps even thousands, of years. The original mineral springs, which now house one of the most elegant spas in the world, are still owned by these Indians and the land is leased.

Considered the golf capital of the world, and one of America's most glamorous resorts, Palm Springs streets are lined with branches of eastern and western luxury shops. Hotels, motor lodges and apartments are everywhere. There are stables for horseback riders, art galleries and museums for culture, and the new aerial tramway (largest passenger carrying one in the world) for thrills. There are also secluded and tropically splendid trails for hiking and picnicking away from all the glamor. These are listed below.



FINE SHOPS LINE PALM CANYON DRIVE.

PALM CANYON

At the head of Palm Canyon is a grove of some 4000 desert fan palms (Washington filifera), the only palm native to the western U.S., ranging in age from seedlings to 300 years old. Many of the giant ones show traces of fire on their lower trunks. According to legend, the Cahuillas, who picked clusters of berries from the palms for food, always burned the trees that belonged to a single family when the head of the family died, to enable the departed to carry his berry clusters with him on his journey.

This is the best known palm oases of the Colorado Desert. The whole of Palm Canyon, which includes Andreas, Murray, West Fork, Palm and Fern Canyons is part of the Cahuilla Reservation and a small fee is charged by the Indians for each car at the toll gate on Palm Canyon Drive.



DR. MURRAY'S FIRST PALM SPRING'S HOTEL.

BELOW: EXOTIC TAHQUITZ CANYON FALLS.



ANDREAS CANYON

Here is a place to picnic among cottonwood, sycamore and native palms to the tune of a rippling stream of excellent water. For those who wander afoot there is much to see—bedrock mortar holes in "Gossip Rock" where native Desert Cahuillas ground mesquite beans and seeds, Indian petroglyphs in a cave, rock shelters, and stream orchids growing in shallow water along the stream. The canyon was named for Captain Andreas, a famous chieftain of the Cahuillas.

MURRAY CANYON

Named for Dr. Welwood Murray who built a health resort and the first hotel at Palm Springs, this is the least visited of the Palm Canyon group of side canyons, but one of the best if you're a hiker and bird watcher.

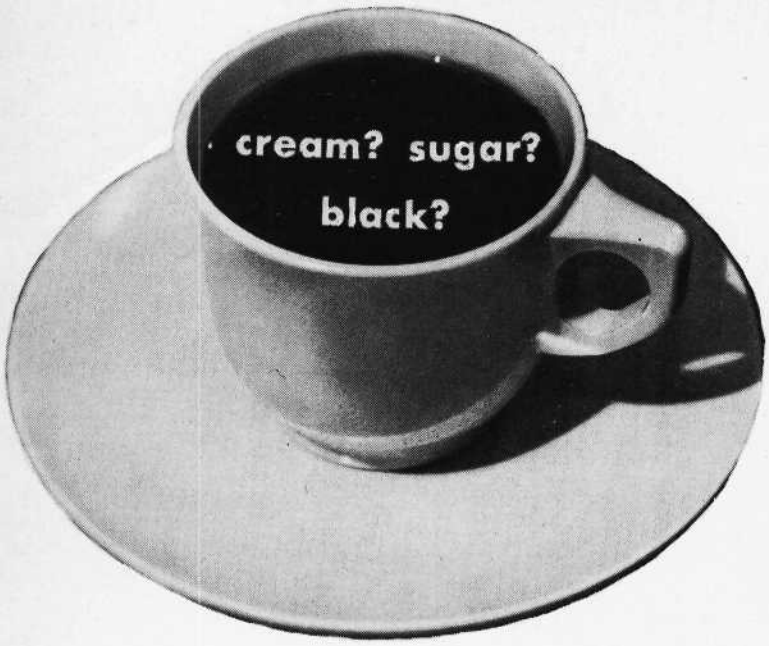
WEST FORK CANYON

Not recommended for novices, this is a rugged hike or horseback ride, but rewarded with breathtaking panoramas of Coachella Valley and the tops of palms growing in the other canyons.

FERN CANYON

Hiking here is easy for the most part and leads to Dripping Spring, marked by a bank of maidenhair fern for which the canyon is named.

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TAHQUITZ CANYON

Named for a mythological evil spirt of the Cahuilla Indians who is represented by a cannibal and believed to live in the San Jacinto Mountains and periodically cause celestial disturbances, this canyon is endowed with a waterfall with a sheer drop of about 60 feet. The setting is so spectacular that it was used as a moving picture location to film the natural beauty of Shangri-La in Lost Horizon. The canyon's roaring waterfall is within easy walking distance of a paved road.

CATHEDRAL CITY

When Col. Henry Washington made the first survey of the canyon in 1858 he applied this name to the canyon because he thought it resembled a cathedral's apse. The city was mapped in 1925 and acquired its name because of its location on the alluvial fan of the canyon.

PALM DESERT

A vacant desert land used by General Patton as a training site during World War II, Palm Desert was founded as a real estate development in 1947 when Randall Henderson established it as the home of DESERT Magazine. During the past few years the exclusive Eldorado Country Club has brought fame to Palm Desert as former President Eisenhower's winter home.

New residential developments along Fairway Avenue across from the Eldorado are currently considered the most fashionable on the desert. In spite of this, Palm Desert remains a quiet, friendly, informal community without the razzmatazz of Palm Springs and the beautiful new College of the Desert located there insures stability.

INDIAN WELLS

A government survey of 1920 especially commended the good water found at a roadside trough with faucet and provided by Indian Wells. Long before that, however, water from Indian Wells was utilized by the Cahuilla Indians who occupied the Colorado Desert as far west as San Gorgonio Pass. These wells, installed by the Cahuillas, were somewhat unique in that they had steps leading into them and their contours sloped. Today it is rumored that water from these same Indian wells keep the putting greens of Desi Arnaz' Indian Wells Country Club healthy and green. At night, spectacular lighting against the Santa Rosa Mountains provides an attraction for visitors.

LA QUINTA

Located in one of the most beautiful of the Santa Rosa's desert coves, there are may tales related to the origin of this beautiful resort's name. One is that La Quinta is derived from the Spanish word for "fifth". Long ago when travelers in covered wagons or astride crossed the desert and recognizable trails had been made, "fifth day" stopping places were established along the route. It is believed by some that the present La Quinta was so named as a memorial to this desert legend of hospitality. Another historian states that it was named after the Spanish word meaning "country estate," while yet another opinion is that it means "the retreat." Whatever, it's a charming spot with many fine residences, a picturesque hotel and an excellent golf course.



FORMER PRESIDENT DWIGHT EISENHOWER BUYS CHANCE ON ROLLS ROYCE TO FURTHER COMMUNITY BETTERMENT PROJECT.



EARLY DESERT GOLFER SHOWS LADIES HOW TO SWING. BELOW: TODAY'S GOLFERS STILL DOING SAME THING. (MIKE SOUCHAK, BOB HOPE, ART WALL, JERRY DOGGETT).





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INDIO

Today Indio is famous as the date capital of America, but it received its name in 1876 because of the large number of Indians who comprised the settlement when it was a railroad construction camp. Before that, it was referred to by weary desert travelers as Indian Wells because of an Indian campsite and wells nearby. A colorful part of its history was an early weekly publication named *Submarine* and billed as the "most low-down paper on earth," because it was published below sea level.

Indio has recently come into its own as a central location for desert explorers and a number of fine air-conditioned motor lodge accommodations are available. The springtime Date Festival with its Arabian setting and camel and ostrich races is an annual event and attracts visitors from all over the world.



DATE GROVES CONTRIBUTE TO COACHELLA VALLEY'S UNIQUE LANDSCAPE. BELOW: A PAIR OF HAPPY CAMELEERS CELEBRATE INDIO'S DATE FESTIVAL.



COACHELLA

The town and the valley are believed to have derived their name from a corruption of the Spanish word "conchilla" meaning "shell." Once called Woodspur, the town was founded by James L. Rector in 1898 as a mesquite wood terminal for firewood which was hauled to Los Angeles. Today it is a packing and shipping center for grapes, cotton, citrus and other Coachella Valley produce. The first date palm from North Africa was transplanted in this area in 1898 and along with neighboring Indio it is the largest producer of dates in America.

THERMAL

Another date and grape producing center, the name Thermal was applied to this settlement about 1888 when it was established as a railway station because of the extreme heat of the Salton Sea area. Today it is surrounded with fine fields of alfalfa, citrus, dates and melons, some of which are irrigated by water from wells. By crossing the railroad tracks and proceeding eastward into the Mecca Hills, 4-wheel drive travelers can have an adventurous time exploring hidden canyons where Indian potsherds and indications of old mines may be found.

MECCA

This settlement received its exotic name because it resembles the Arabian Mecca in climate, but it was first called Walters and consisted only of a siding on the Southern Pacific line to provide water from its 1,500 foot well. It was also a staging point to gold and silver mines in nearby mountains. The first experimental date gardens were planted here and the old Caravansary adobe hotel, the first building in the area, may still be seen. Receiving water from the Coachella branch of the All-American Canal, the area is now celebrated as the earliest producer of spring vegetables (January and February). A few miles east of Mecca are Painted Canyon and Hidden Springs where Cahuilla Indians once camped. Specimens of fossilized shell, quartz, and bloodstone attract rockhounds and vivid coloring attracts photographers and sightseers. Before the highway enters Shaver Canyon, en route to Painted Canyon (see map), it crosses a sandy strip marking the old beach of prehistoric Lake Cahuilla, ancestor to the present Salton Sea. ///

COACHELLA VALLEY

Famous for its . . .

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Pools have known

by GLORIA GREER

IT IS OFTEN said that Palm Springs has more pools per capita than any place in the world.

Roughly, there are 3,100 pools within the city limits of the most famous glamour spot in the United States and a permanent population of 17,100. In other words, in the city of Palm Springs one person in every five has his own swimming pool.

The pools that can be found come in all shapes and sizes. Some are fat, some are skinny. They're oblong, round, square, piano-shaped, have waterfalls, come with tile and without tile.

It takes 75,000,000 gallons of water to keep them filled and their liquid ingredients have been enjoyed by Presidents, heads of state, ambassadors, Governors, Senators, Congressmen, royalty, gangland leaders, movie czars, social leaders, scientists and sporting enthusiasts.

Fanciest pool by far is in the Mediterranean home owned by Mr. and Mrs. Joseph Shapiro. The house, once used as a honeymoon villa by Elizabeth Taylor and the late Mike Todd, overlooks a pool that is 30 by 78 feet and is surrounded by formal gardens and would cost $100,000 to construct today—if it were possible to duplicate it.

The sides and bottom of the entire pool are of imported Italian mosaic tiles laid in beautiful designs and patterns. Circular steps, also mosaic tile, descend gracefully into the pool and standing at each corner are square pedestals of the same colored tile and design with wrought iron enclosed lights atop each pedestal.

The story told is that the original owner of the house, wanting the most beautiful pool in the world, bought a ceramic factory in Italy and imported the matched tiles to Palm Springs.

Industrialist Raymond Loewy has a swimming pool that flows from the outside of his home into the living room; Mr. and Mrs. Harrison J. Bligh of Thunderbird are probably the only two people in the world who have a living and dining room separated by a swimming pool; and industrialist Robert McCulloch (owner of McCulloch motors) owns one of the most spectacular pool patios ever built. His residence cost approximately one million dollars to construct and features such novelties as a human rotisserie that turns in merry-go-round fashion at the push of a button to produce for each sun worshipper an even tan.

In contrast to the posh pools owned by many of those who reside in what is often described as the "swimming pool capital of the world," two of the spa's best known citizens have lived in the desert for years without so much as a water hole in which to dunk their toes.

Fay Bainter and her husband, Commander Reginald Venable, have owned a hillside house here for 20 years and still haven't bothered to put in a pool. Eddie Cantor, on the other hand, started out with a swimming pool but filled it in when his first granddaughter, Judy McCugh, was a toddler—over twenty years ago.

The city's piano shaped pool was constructed for Frank Sinatra when he owned a house on Alejo Road. He has since moved to Tamarisk Country Club where his pool conforms to most of the others in the vicinity.

Sinatra's piano-playing buddy, composer Jimmy Van Heusen, had a perfectly plain rectangular one at the

OPPOSITE PAGE. GLORIA GREER AND PETE PETITTO RELAX AT MR. PETITTO'S POOL, CONSIDERED BY MANY TO BE THE MOST BEAUTIFUL IN COACHELLA VALLEY. Photo by Jack Pepper.





THE PALM SPRINGS POOL OF MR. AND MRS. JOSEPH SHAPIRO WAS THE SETTING ENJOYED BY ELIZABETH TAYLOR AND THE LATE MIKE TODD ON THEIR HONEYMOON.

residence he recently sold in Palm Desert. But guests who visited his place could see the hand and foot prints—along with signatures—of such well-known persons as Bing Crosby, Frank Sinatra, Louella Parsons and Mitch Miller.

"Louella Parsons came up here in the rain to do hers," the song writer reported, "and Mitch Miller stuck his beard into the cement." The many cement blocks that surround the Van Heusen pool with famous signatures —a la Grauman's Chinese Theater in Hollywood—have since been sent to the World's Fair in New York where they will be displayed.

The temperature tastes of the town's swimming pool enthusiasts vary as much as the shape of the pools found here.

Mervyn LeRoy, well known producer and director, keeps his pool at 90 degrees all winter. Bing Crosby, on the other hand, rarely turns the heat on in his pool. When Jimmy Van Heusen lived next door, the story goes, he often hopped the hedge dividing the two residences to use his pal's pool rather than turn on his own heater.

"One of the few times that pool was ever heated," a mutual friend of both of those gentlemen told me, "is when the house was used by President John Kennedy."

Aviatrix Jacqueline Cochran and her husband, Floyd Odlum, are two others who, like Mervyn LeRoy, keep their swimming pool at 90 degrees.

One of the many famous house-guests who stayed with the Odlums was the late scientist Theodore Von Karman. It was at the Odlum Ranch in Indio last year that he received word that he was to receive a special Science Award at the White House in February.

Press reports said that this gentleman, who was then in his mid-eighties, received word of the honor while floating in an inner tube in the Odlum swimming pool.



THE ELDORADO COUNTRY CLUB POOL IS FAMOUS FOR ITS FOUNTAINS.

Actually, according to Odlum, the call was originally placed while Odlum was in the pool and Odlum suggested that the call be placed again in fifteen minutes—to give the scientist an opportunity to get out of the pool.

Von Karman never expected to hear from the White House again.

As he lounged with each arm resting on a small inner tube in the 90-degree water, he commented:

"In fifteen minutes they will have forgotten what they called about!"

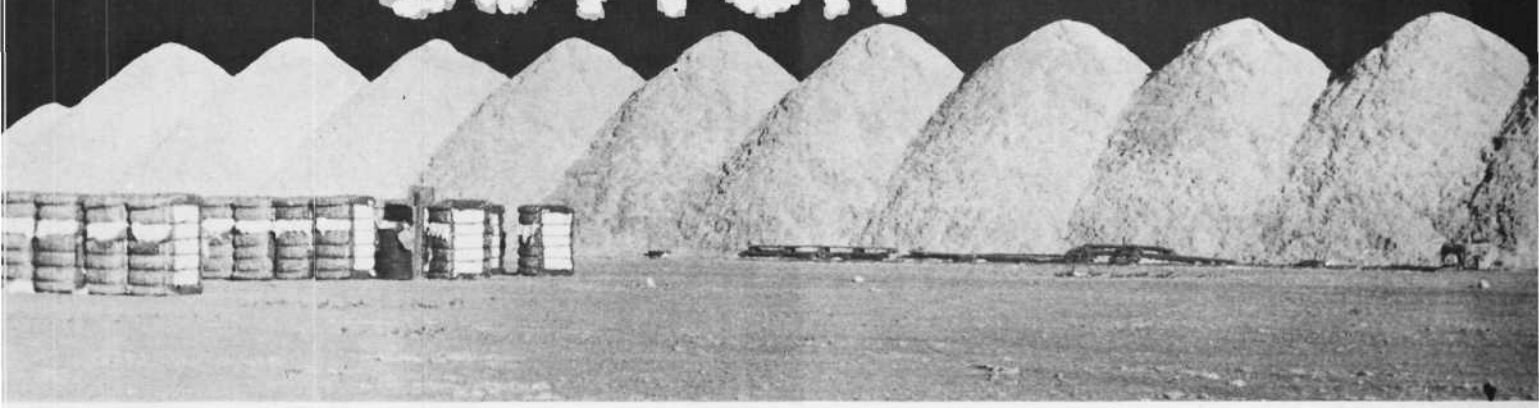
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MR. AND MRS. RAY GILREATH'S BEL-AIR HOME BOASTS A CLOVER-SHAPED POOL WITH A JACUZZI JET STREAM IN THE CLOVER'S STEM.



Way out West in the Land of COTTON

by Choral Pepper



TODAY'S COTTON pickin' fingers are replaced by cotton pickin' machines, and that's straight from a gentleman who knows the whole cotton pickin' business.

Mr. George Newman, manager of Growers Gin Company, claims the cotton industry as the most stable of Coachella Valley. This is because cotton farmers are guaranteed an income by government support and control of crops. If it weren't for such controls, western cotton growers could increase production and thus lower the price of cotton, but as long as they do exist, cotton will probably remain in sixth place among the higest income producing Coachella Valley crops. Grapes are first.

Although the Coachella branch of the Colorado River's All-American Canal system has made it possible in recent years to produce cotton in great quantities, as a western product it is far from new. About 250 years ago Jesuit padres in Baja California encouraged its cultivation. As it was not in keeping with Christian modesty for the pagan Indians to appear naked at Church ceremonies, the missionaries felt called upon to provide clothing. For this purpose the Fathers raised cotton and taught the neophytes to spin, weave and make their own clothing. Owing to the sterility of the country, however, most of the cloth had to be imported from Mexico over to Baja. It is believed by many historians that certain highly civilized Indians of Sonora raised cotton even before the Spanish came.

A Jesuit priest in Sonora, Father Pfefferkorn, wrote in 1758 that the planting of more cotton would be of especial advantage to the natives of Sonora because of the high cost of linen "However," he lamented, "even though cotton could be raised in abundance in Sonora, the Opatas alone spin, plant and weave cotton for clothing. The rest of the Indians of Sonora are satisfied with the garment nature gave them and the Spaniards might not have enough to eat, but their shirts must be of linen!" His great regret was that Sonora wasn't under the domain of the Germans, English or French who, he believed, would make such munificent use of its available products. "However," he continued, "Spaniards are Spaniards!"

In other parts of New Spain cotton was assiduously pursued. The city of Puebla was especially distinguished in the manufacture of cotton and imitated perfectly the same kinds of Chinese goods which arrived by boat through Acapulco on the Manila galleon from the Philippines each year.

In 1855-59 Utah Mormons conducted a cotton experiment. It was supposed that cotton might be raised in the Santa Clara valley of southern Utah by the Mormons. Cotton raised the first year cost $3.40 per pound (as opposed to 31c per pound for Coachella Valley cotton today) and the second year, $1.90. Although the object of the experiment was to produce in the Utah territory all of the cotton needed for the Mormon population, especially during the Civil War, the industry was found to be unprofitable. One much quoted poet of Utah's Dixie in St. George wrote:

The wind like fury here does blow
That when we plant or sow, sir,
We place one foot upon the seed,
And hold it till it grows, sir.

Then, in 1863, the editor of the Los Angeles News advised the growing of cotton as an additional activity for the Colorado Indians who were already cultivating corn, beans, and melons. This suggestion stimulated so much interest that several ranches in El Monte planted cotton seed, the products of which were sent to an exhibition in France where judges regarded the California product equal to that grown in the southern states. By 1865 a number of immigrants had arrived looking for suitable land for the cultivation of this staple, but as an industry it wasn't until almost a hundred years later that California cotton contributed much to the state's economy.

For use in textiles, cotton goes far back into prehistory in both hemispheres, although its archeological record is incomplete, as cotton fabrics and plant material have survived only in the driest of areas. Suffice to say, however, a small fragment of cotton fabric and piece of cotton string were recovered from the neck of a silver vessel during the excavations at Mahenjo-Daro in West

Pakistan which date, conservatively, from 3000 B.C. The raw material composing them was indistinguishable from the product of the indigenous coarse bengalese cottons found in that area today and both the fabric and string were well made, indicating at that time the existence of a mature textile industry.

According to a current news release from the Smithsonian Institution, the earliest known textiles in the New World were discovered by Dr. Junius Bird at a site on the north Peruvian coast known as the Huaca Prieta. The Huaca Prieta is a mound made up of the occupation refuse of a people who did not use pottery and did not grow maize. They did grow cotton, beans, and some cucurbits. At first sight the Huaca Prieta textile craft appeared primitive, but a recent reconstruction of a Huaca Prieta fabric has shown an unexpectedly elaborate pattern worked into the material. Even at that date, about 2400 B.C., the people of Huaca Prieta were beyond the stage of experimenting with a new raw material.

When Europeans first learned of cotton, they described it by comparing it to wool and for many years called it "cotton wool." In the 5th century B.C. the Greek historian Herodotus wrote about a land in Asia where "the trees bore wool." Alexander the Great referred to cotton as "the vegetable lamb of Tartary."

As vital as its history is, its present faces fierce competition. In this country we export a larger percentage than we retain for our own use. Synthetic fibers present a serious threat to the cotton textile industry, even though their products are improved when combined with cotton, as no synthetically developed texture known can duplicate the special advantages that are cotton's alone in the manufacture of bed sheets and warm weather clothing.

Modern high speed equipment and machinery both for picking and ginning have reduced production costs enormously and recent advances in research financed by grants from the Cotton Producers Institute are expected to reduce them even more, thus placing cotton in a more competitive position costwise with synthetics.

Two of these research projects deal with insects which, throughout the cotton belt, now cost growers the equivalent of seven cents per pound of lint cotton. Scientists at the University of California at Riverside have to date found at least four different groups of compounds that show outstanding systematic activity and effectiveness against all test insects, and a related project at Stanford Research Institute is aimed toward improving penetration and absorption of systemic insecticides and other agricultural chemicals by cottons leaves.

A research team at Texas A & M University is amassing information about how the plant grows and produces seed fiber which will enable scientists to break some of the bottlenecks in the industry. University of Arizona scientists have found indications that a combination of high nitrogen and sugar increases flowering, a fact which could increase cotton production by getting the plant to set more bolls at the proper time. New Mexico State University researchers are experimenting with chemicals which, when put into a cotton plant, might make it resistant to verticillium wilt.

Considering all this high-powered thinking and work going on, it's unlikely that cotton will have any effect upon Coachella Valley industry other than one of progress, in spite of certain government controls geared to please cotton planters of the deep south, but devilishly frustrating to those of progressive Coachella Valley.

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RANDALL HENDERSON, Man of the Desert

By Jack Pepper

Founder and for 22 years editor and publisher of Desert Magazine, Randall Henderson has spent more than 50 years exploring the lands and mountains of the American Desert. Through the pages of Desert Magazine he has created a "living desert" for millions of people who otherwise would think of the desert as only arid wastelands. His book, ON DESERT TRAILS, published in 1961, is a factual and fascinating report of his desert experiences.

ALTHOUGH RANDALL Henderson's name has not been listed in DESERT Magazine for more than five years, letters and manuscripts addressed to him as editor and publisher are received every day. And they will probably be received for years to come, for the name Randall Henderson is synonymous with not only DESERT Magazine, but the entire American Desert.

No one conquers the desert, but Henderson and his "old timer" friends know the desert as only those who have lived on the arid lands before the advent of air-conditioned homes, cars and paved highways could know it. Those long time friends include Indians, so called "desert rats", prospectors, artists, scientists, missionaries, and nationally known figures such as Senator Barry Goldwater and Secretary of the Interior Stewart Udall.

Randall Henderson is not loved by every one of his associates, but he is respected by all. No man who has used his physical and mental strength to help settle the desert could be a Pollyanna. He has been called stubborn, unreasonable and a man too set in his own ways. If this is true, which his thousands of friends and admirers will vehemently deny, it is these very characteristics which were needed by the men who explored and settled desert areas. The true desert, even today, is not for the timid nor for those incapable of making decisions and then lacking the strength to put them in action.

This is a story of Randall Henderson. It is also an attempt to bring a better understanding to the new desert dwellers of the concept of the so called "old timers."

Fifty-four years ago Henderson himself was a newcomer to the desert. While attending the University of California to study economics and sociology, he worked as a sports reporter on the Los Angeles Times. His editor, Harry Carr, advised him to "leave this city rat race" and work for a small newspaper, the dream of every old time newspaperman.

After graduating from U.S.C., Henderson took the advice and gave up his $21 a week salary on the Times for a $6 a week income as an apprentice printer on the Parker, Arizona weekly Post.

Two years later he joined the small staff of the Blythe, California Herald and later went to Calexico, a California town on the Mexican border where he edited and published his own paper until 1933 when he sold it to start a printing shop in El Centro. During those years he learned two things; every phase of the newspaper and printing business, and to know the desert as only one who hikes or rides horseback into isolated areas in all kinds of weather can know the desert.

Both of these accomplishments were necessary when Henderson and Wilson McKinney, a newspaper associate and now editor of the California State Teachers Journal, conceived the idea of DESERT Magazine while sitting around a campfire in the Santa Rosa Mountains.

With only $6,000 capital, 600 charter subscribers, a few local advertisers who invested more for friendship than monetary gain, Henderson and McKinney published the first issue of DESERT Magazine on November 1, 1937. In the first issue, Henderson's editorial, which has been widely quoted for 27 years, entitled "There Are Two Deserts" was published:

One is a grim desolate wasteland. It is the home of venomous reptiles and stinging insects, of vicious thorn-bearing plants and trees, and of unbearable heat. This is the desert seen by the stranger speeding along the highway, impatient to be "out of this damnable country." It is the desert

visualized by those children of luxury to whom any environment in unbearable which does not provide all the comforts and services of a pampering civilization. It is the concept fostered by fiction writers who dramatize the tragedies of the desert for the profit it will bring them.

But the stranger and the unitiated see only the mask. The other Desert—the real Desert—is not for the eyes of the superficial observer, or the fearful soul or the cynic. It is a land, the character of which is hidden except to those who come with friendliness and understanding. To these the Desert offers rare gifts: health-giving sunshine—a sky that is studded with diamonds—a breeze that bears no poison —a landscape of pastel colors such as no artist can duplicate—thorn-covered plants which during countless ages have clung tenaciously to life through heat and drought and wind and the depredations of thirsty animals, and yet each season send forth blossoms of exquisite coloring as a symbol of courage that has triumphed over terrifying obstacles.

To those who come to the Desert with friendliness it gives friendship; to those who come with courage, it gives new strength of character. Those seeking relaxation find release from the world of man-made troubles. For those seeking beauty, the Desert offers nature's rarest artistry. This is the Desert that men and women learn to love.

In commenting on this editorial today and in refuting charges by some that "the old timers resent new people coming to the desert and only want to keep it for themselves" Henderson says:

"The popular image of the desert has changed very radically during the 26 years since I wrote the editorial. Air-conditioning, good highways and other mechanical miracles of an advancing technology have brought a new dimension to the public concept of 'desert'. The 'pampering civilization' to which I referred, has now come to the arid Southwest. Palm Springs, Las Vegas, Phoenix, Tucson and scores of other communities in this land of little rainfall now offer all the swank and luxury of the ultimate in sophistication.

"The desert has not changed, except where the landscape is being reconstructed to serve the needs and cater to the whims of hordes of vacationing visitors. But the lure that brings them here is something that hardly could have been envisioned half-a-century ago when I came to this desert land. To the old-timers, before the days of air-conditioning and automobiles, the desert was a challenge, its summer heat something to be endured, horses and buckboards quite adequate for our transportation needs. For recreation we explored canyons, tramped hills and mesas in quest of rare minerals, and played poker by the light of a kerosene lamp. We lived close to the good earth, arid as it was, and found it no hardship.

"A few of those who come to the desert today still derive their satisfactions in hiking along ancient Indian trails, camping at remote waterholes, learning the names and the habits of the wildlife species whom they accept as friends, and finding beauty in the desert sunsets.

"For a great majority of those who come today the lure is golf courses, temperature - controlled swimming pools, floor shows in swanky dining rooms, and speculation in the zooming property values of resort areas.

"Yes, there is a bit of nostalgia in what I am saying. But the desert has lost none of its natural charm. There are still thousands of little known canyons to be explored, trailless mountains to be climbed, rare species of plant life to be discovered, and lovely places where there is solitude for those who are aware of the tonic value of close communion with the natural world.

"Everybody needs beauty as well as bread, wrote John Muir, *places to play in and pray in, where Nature may heal and cheer and give strength to body and soul alike.*

"That was true when John Muir lived. It is a truth of even greater significance today, for these are confusing times. While humans push and crowd and burn themselves out in a crazy stampede for more profits and higher wages and the satisfaction of personal vanities, Nature goes along in her own serene way, undisturbed by the petty bickerings of the passing parade of *homo sapiens.*

"As one of the old-timers I do not resent the coming of golf carts and heated pools, cocktail parties and fabulous profits in real estate. I can live with these things. But I do object to the Chamber of Commerce fiction that they are a gauge of 'progress'. For the desert has taught me that the professor in my philosophy class of long ago was right when he told me that true progress takes place only in the human heart and mind—in the broadening of vision and understanding, the strengthening of the qualities of tolerance and generosity and humility."

In starting DESERT Magazine in 1937 Henderson not only created the first and only publication devoted to the American Desert, which it still is today, but opened a market for many writers and artists who were first published in DESERT. These names include Nell Murbarger, Lucile and Harold Weight, John Hilton, Nina Paul Shumway, Dr. Edmund Jaeger, and scores of others too numerous to list.

With World War II, Henderson, who had been a pilot in World War I, again enlisted and asked for an assignment in the African deserts, "because I felt I could be of more service." During his three years overseas the magazine was run by his daughter, Evonne Riddell, Lucile Weight and Bess Stacy. "Maybe I should have left earlier," he recalls, "because under the direction of the girls the magazine showed a profit for the first time."

While in Africa he decided to move the location of DESERT Magazine to Palm Desert. The move was delayed until Henderson and others were able to get the road from Indio to Banning paved and establish a Palm Desert post office. His long time dream to house DESERT Magazine in a large building with a museum of the desert and have it as a meeting place for writers, artists and scientists was fulfilled when the present building was completed and the first issue published in the new building on August 1, 1948.

But the desert museum section was not to materialize. Cost of the building because of high post-war prices far exceeded his budget, preventing him from establishing the museum. Instead he converted the large front room into a gallery which turned out to be an excellent idea. The West's greatest painted have exhibited there. Henderson was active in establishing the fine Desert Museum in Palm Springs.

In World War II Henderson's son and former hiking and constant companion was killed in action with the Second Marine Division in the South Pacific. With no one in his family to assume the position as editor and publisher of DESERT Magazine, on his 70th birthday Henderson decided to sell the publication. Two years later he retired as publisher. Today, however, at 74, he is still active, exploring the desert and writing articles for DESERT and other publications to bring knowledge of the desert to others and to fight for the preservation of wilderness areas and the desert he knows and loves. ///

By Harry James

CAUTION: SCIENTISTS AT WORK

A HIGH, TOUGH-to-climb fence challenges people in different ways. Some of us react like mountaineers to a high mountain—it is there, so it must be climbed. Other more law-abiding souls—and we assume the reader is in this category—find it a sort of dare to their insatiable curiosity. What, they wonder, goes on behind that fence?

Our own curiosity was aroused when we first encountered the new high woven-wire fence across the entrance to Deep Canyon a few miles south of Palm Desert. The imperative "NO TRESPASSING" signs told us that this is the property of the Regents of the University of California, but they gave no indication of what that august institution might be up to behind the fence, other than noting that it was the Deep Canyon Research Area. We wanted to know more.

Having friends in the Life Sciences Department at the Riverside campus of the University, we made inquiry. This led to an invitation to visit the area under the guidance of Lloyd P. Tevis, Jr., of Rancho Mirage, a member of the research staff. We soon learned why the chain link fence is necessary and why admission to the Area must be very strictly limited to the scientists working there, for only by such restriction can the Research Area fulfill the function for which it has been established.

In its Deep Canyon Desert Research Area the University of California is carrying on a variety of projects which demand that a sizable acreage of natural desert country remain undisturbed. In fact, when the National Science Foundation sent a team to pass on an application for a grant to aid in building permanent facilities, it stated that before such a grant could be considered an adequate fence would have to be erected around the property.

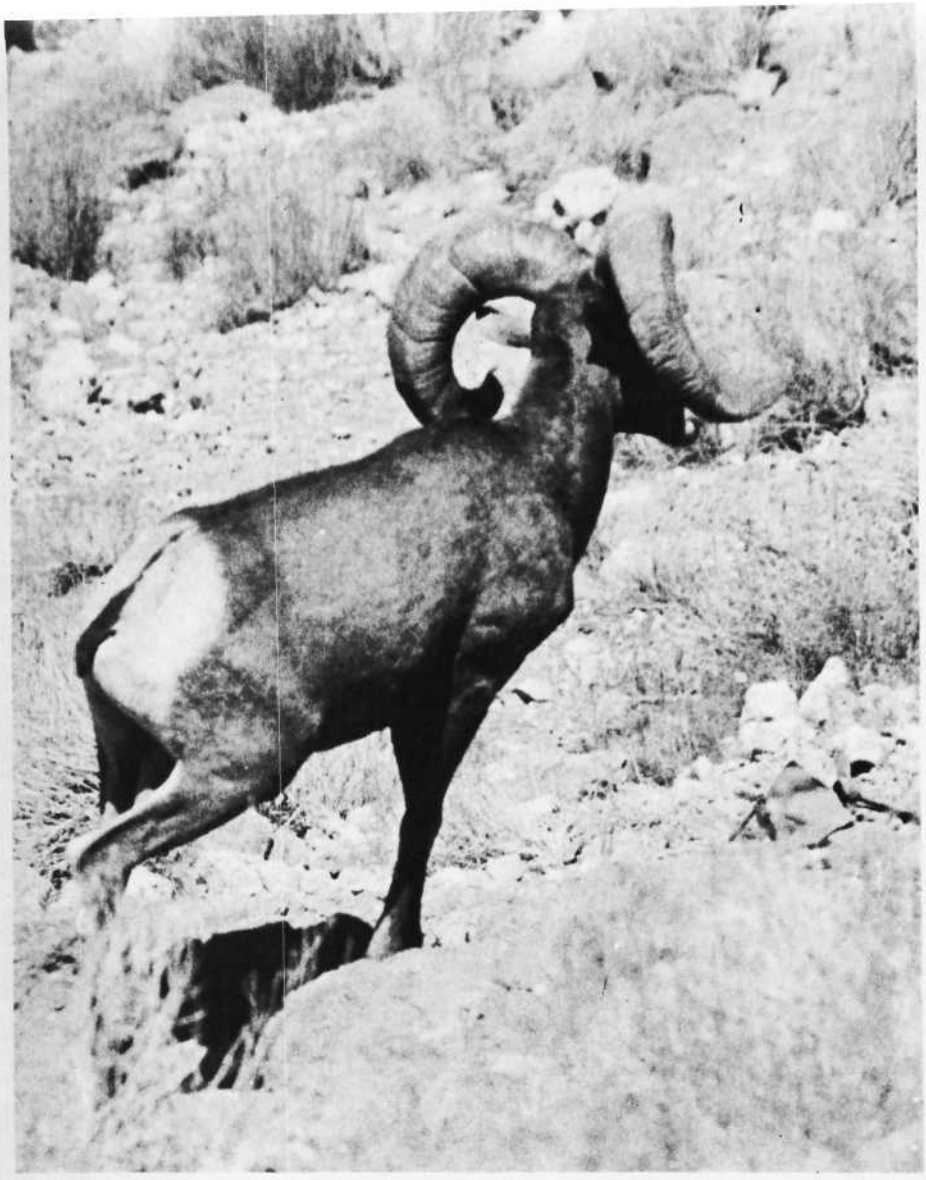
Contrary to what many people think, a desert landscape, indeed the entire ecology of the desert, is a truly fragile thing. Dr. Rodolfo Ruibal, Chairman of the Control Committee for the Research Center and Associate Professor of Zoology at UCR, is quoted as saying that "when a bulldozer or an earth-moving machine rips out vegetation, as many as fifteen human generations may pass before the area can look the same again."

Lloyd Tevis told us that before the chain link fence went up around the Research Area, nurserymen took out truckloads of ocotillo and barrel cactus, jeeps deliberately smashed down smoke trees and other plants, droves of people littered the place with beer cans, broken bottles, and other discard that has no place in a natural area. Frequently scientific equipment was stolen the moment the research worker's back was turned. It was impossible to make long-term studies of plants and animals because of the danger that thoughtless visitors would destroy or carry off specimens before the experiments were completed.

So the forbidding fence just had to go up. Genial Robert Worley, major-domo of the entire project, often has to play St. Peter at the gate and, like that celestial gate-keeper, far too often has to say, "Sorry, NO!" When Robert Worley says, "NO!" many a trespasser has found out, to his sorrow, that he means, "No!"

Contained within the Research Area is a great variety of desert coun-





ABOVE: ONE OF THE LARGEST DESERT BIGHORN HERDS IN CALIFORNIA ROAMS THE DEEP CANYON REGION. THIS IS THE MOST SPECTACULAR ANIMAL FOUND IN OUR DESERTS.

OPPOSITE: PHILIP L. BOYD, DESERT LOVER AND PATRON OF THE DEEP CANYON DESERT RESEARCH AREA.

BELOW: OLD INDIAN TRAIL IS MARKED BY PILES OF STONES. SNOW-CAPPED MT. SAN GORGONIO RISES IN THE DISTANCE.

try, for the elevations run from a mere 400 feet all the way up to 4600 feet above sea level. At the higher levels there are pinyon and juniper and at the lower levels palms, smoke trees, palo verdes, "desert willows", and cacti. Near the laboratory buildings are the ruins of an old Indian settlement, and back on the ridge of Coyote Canyon are piles of small rocks which mark an ancient trail to the Indian villages that once existed around Indian Wells and Salton Sea.

To get the desert reseach project started, Philip L. Boyd, a member of the Board of Regents of the University of California, donated approximately 1,500 acres of land to the University—quite a gift, when one considers present land prices in the area! Mr. Boyd was also the source of the money for the purchase by the University of three sections of government land. Indeed, the only taxpayer money used was for the fence and some construction.

Because of Mr. Boyd's generosity and his dedication to the development of the whole project, the Regents, at a meeting when Mr. Boyd was not present, decided to name the laboratory center itself the "Philip L. Boyd Desert Research Center." Following this action a sign was placed on the gate so designating it. The sign disappeared within a few days, and there is a rumor that this act of "vandalism" was committed by none other than the ever-modest Philip L. Boyd himself.

Another important contributor to the project was Mrs. Berthat R. M. Sperry who in memory of her husband, the late John L. Sperry, gave considerable financial help with the



construction and furnishing of the laboratory building. The National Science Foundation also has given sizeable grants.

Dr. Wilbur W. Mayhew and Dr. Lars H. Carpelan, both of the Life Sciences of UCR, worked with the Bureau of Land Management to secure additional land to complete the laboratory building, and Lloyd P. Tevis, Jr. also played a vital role in the Center's genesis. His earlier work as an associate with Caltech's mobile desert laboratory proved invaluable when he transferred his activities to the Center.

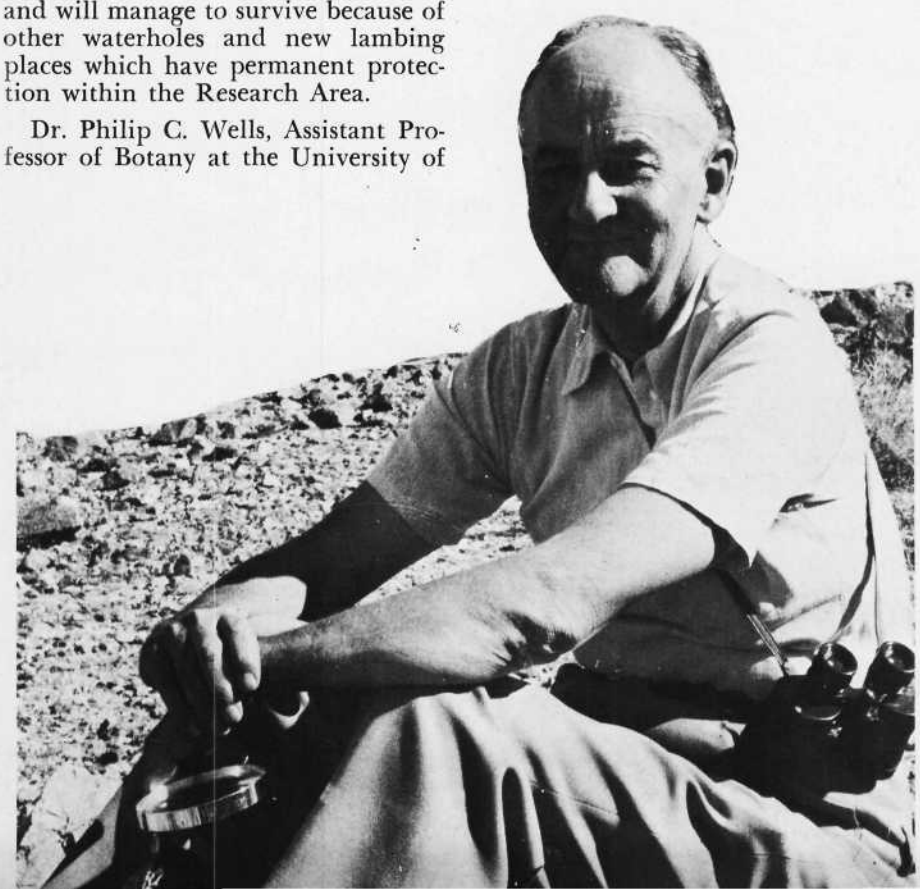
Already in this great scientific preserve zoologists, botanists, ecologists, entomologists, herpetologists, and all the rests of the "ists," are art work. Speaking of herpetologists, one of the most astonishing sights to be seen there is that of one of this ilk taking the temperature of a husky rattlesnake—he doesn't put the thermometer under the reptile's tongue!

Of particular interest to many of us are Lloyd Tevis' studies of the desert bighorn, the most spectacular animal found in our deserts. One of the largest herds in California roams the Deep Canyon region. Recent developments in the general area have deprived them of many of their old waterholes, and a particular hillside once favored by the ewes for lambing has been despoiled by a commercial development. Tevis sees reason for hoping that the bighorn may be able to adapt to these changing conditions and will manage to survive because of other waterholes and new lambing places which have permanent protection within the Research Area.

Dr. Philip C. Wells, Assistant Professor of Botany at the University of Kansas, made his headquarters at the Center for several months while studying ancient packrat nests. These, he found, contained evidence of climatic variation and ecological changes in the nearby desert areas. Dr. H. Saint Girons of the Centre National de la Recherche Scientifique of Paris, France, collected here material for his work on the comparative histology of the endocrine gland of reptiles and of the comparative ecology of reptiles in arid zones. Graduate student Walter R. Moberly came from the University of Michigan to work on the natural history of our fat old friend the chuckwalla. Dr. Jose M. Cei, Director of the Institute of Biology of the University of Cuyo in Argentina, has made a comparative study here of the ecology of the Colorado Desert and the deserts of western Argentina.

The list is almost endless. Indeed it would be impossible to mention in a short article all the scientific projects that already have been carried on in this research area. The necessary need for desert research can be readily comprehended when one considers the arid regions of Mexico, India, Tunisia, Iraq, Australia, Israel, Egypt and South America.

In December 1963 Dr. Herman T. Spieth, Chancellor of UCR, announced approval by the Board of Regents of the Universtiy of California of the establishment of a Dry



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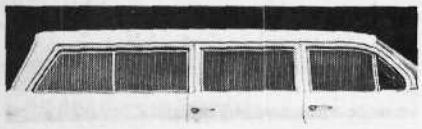
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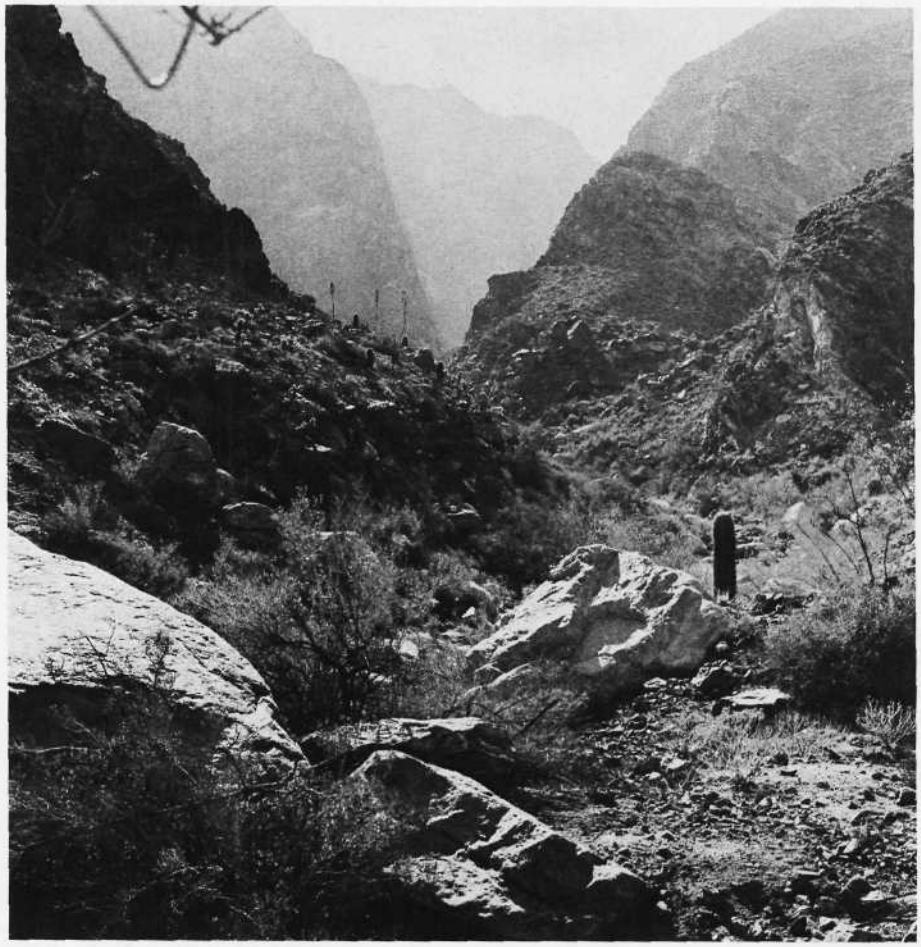
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Lands Research Institute at the Riverside campus.

"The population explosion makes increased utilization of these lands more and more urgent," Dr. Spieth said at the time. He emphasized that one-half of the earth's surface is arid, semi-arid, or sub-humid, and that this area contains one-third of the world's population.

The objectives of the Dry Lands Institute are "to foster a vigorous, coordinated, long-term scientific attack, involving collaboration across both international and interdisciplinatory boundaries, on understanding the forces which contribute to stable and productive human use of the physical, biotic, and cultural resources of the world's dry lands." (How reassuring it is to note that the desert's "cultural resources" are to be given consideration!)

Naturally, the Philip L. Boyd Desert Research Center will be an invaluable laboratory for much of the technical work of the Institute, and with the years it will have increasing importance for all of us. So certainly the fence that protects all these projects within the Deep Canyon Desert Research Area merits respect. The "No Trespassing" signs are more than dour warnings. They are requests, even demands, that the scientists behind the fence be permitted to carry on their work undisturbed.



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By Tom Murray

CABOT YERXA'S CASTLE



RISING LIKE a geni's creation in the hills of Desert Hot Springs is a massive four story pueblo often referred to as "the most fantastic structure in Southern California."

And somewhat of a geni's creation it is. Built by a strange man with a strange dream, Cabot Yerxa's Castle is a monument to ancient Hopi structures of New Mexico; a tribe whose own existence contributed little more to California than this architectural legacy.

A DESERT article (Nov. 1952), describing the project and written a decade ago when Yerxa was 70 years old and had already labored 10 years on it, stated that to complete the job would would require 10 years more. Apparently he finished on schedule, as the bizarre structure is considered complete now.

This, of course, no one but Yerxa could know. Where it begins and ends one wouldn't dare guess. Amid greasewood, boulders and desert sand, the pueblo's massive walls contain 35 rooms, 65 doors and 140 windows. It's foundation houses several caves. Yerxa doesn't like monotony, other than the pleasant monotony of desert life, which, he explains, is the reason for the castle's 30 different roof levels. One advantage it has over conventional dwellings is that of a cost-free water heater. Built over a hot water well, the pueblo's water temperature remains at a constant 126 degrees.

To build this fantastic structure, Yerxa labored for 19 years, aided by only one man at a time. The pueblo boasts an art gallery, in which hang some of Yerxa's own oil paintings, and a museum exhibiting Indian artifacts, pioneer relics, and Alaskan souvenirs collected by Yerxa when he joined the Alaskan Gold Rush at the age of 16.

An outstanding event in his life, and one which may have resulted in a sub-conscious desire for a castle of his own, were three magic days spent as the guest of Mexico's former President Porfirio Diaz in the famed castle of Chapultepec. This was in 1895. Following that, Yerxa studied art in London and Paris, tramped over England, Ireland and Scotland and at various times secured employment as a sailor, carpenter, cook, reporter, butcher, and teamster in every state of the U. S. and in Canada and Mexico and Central America.

If you have time to chat and want to be thoroughly entertained, visit Cabot Yerxa's fabulous old Indian Pueblo in Desert Hot Springs and let him show you through himself. There's nothing like it in all of America, for Cabot Yerxa built part of his soul in its adobe walls. ///

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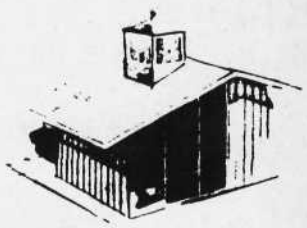


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THE ASSIDIOUS AGAVE

THE AGAVE, or maguey, is common to the Southwest deserts of the United States and Mexico, but also thrives in the Philippines, India, the Azores, Mediterranean countries, and islands of the West Indies.

Commonly growing in colonies, the basal leaves which curl from its short, subterranean trunk are evergreen, fleshy, spine-tipped, and margined by prickles resembling a giant stem of asparagus. Tubular flowers form terminal clusters atop its single long, thick stem. In most species the flowers, which blossom in May, are yellow, but some are tinted with purple.

The names century plant and mescal apply to large species sending up stems as high as 25 feet. Smaller species, **lechuguilla** and **amole,** may bear artichoke-sized leaves, such as the Pygmy Agave of Nevada, or even smaller, the **A. pumila,** common to Mexico, with its entire plant only two-inches in diameter.

The more than 325 known species of agave are divided into two groups, depending upon the arrangement of their flowers. The Candelabra type **(Eugagave),** or true agave, develops a number of flower clusters which extend from the main stalk at regular intervals. The other type, the Spikebloomer (Littaea), has its flowers arranged in pairs. To this group belongs the **Lechuguilla.**

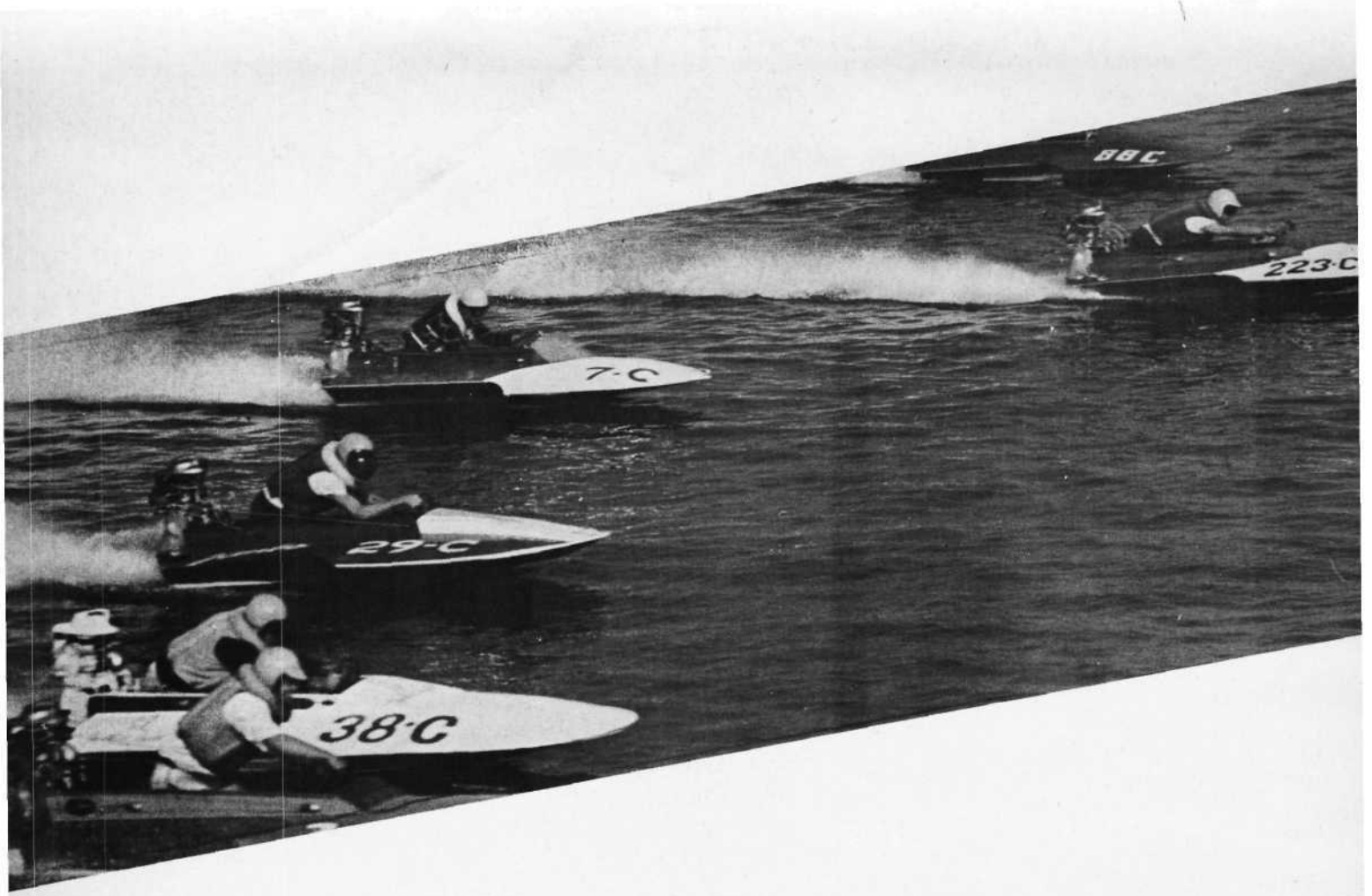
The juice of certain Mexican species is said to be emmenagogic, laxative and dieuretic—also toxic to livestock—and that of the fresh **A. Parryi** common to New Mexico, Arizona and northern Mexico irritates the skin of sensitive people.

Perhaps the most popularly known agave is the century plant which yields the national drink of Mexico. Just before flowering, the plant produces one or two gallons of saccharine juice each day which is fermented to produce pulque. Two other intoxicating beverages, mescal and tequilla, are obtained by distillation of a mash made from the caudex of the plant.

The name "mescal" is also applied to a food prepared by roasting the caudex and flower stalk. Mescal pits ground into rock near almost every ancient desert campsite indicate the dependency of early Indians upon this sweet-potato flavored food.

In addition to food and beverage, the agave continues to supply products for primitive people today. Amole plants **A. schotti** and **A. fifera)** provide soap substitutes; Mexican hammocks are woven from the large sisal hemp of **A. fourcroydes;** brushes, cords and baskets are manufactured from the small **lechuguilla** plants; agave fiber from **A. americana** is cultivated for use in drawn work produced on the Azores islands; flower stalks of the **A. quiotifera** are chewed like sugar cane on the streets of Mexico; and the famous sisal hemp of Yucatan comes from the fiber of **A. sisalana.** ///





by carol hartley

TUCKED INTO the heart of the Great Colorado Desert lies the Salton Sea Basin, a below-sea-level bowl rimmed with mountain ranges. At the bottom of the bowl, the Salton Sea sparkles like a giant sapphire in blazing sun.

It is a land of sharp contrasts: high and low, drab and colorful, new and old; it contains rich agricultural districts thriving on irrigation, and naked burning deserts. People have come from far and near to wonder at its unique features, and have remained to play. In the last decade the basin has become a winter vacationland without the winter.

Summer, or near summer, abides in the basin the year round. Months of torrid days, with temperatures that sometimes reach 130 degrees, are followed by balmy winters with many days in the high 70's and low 80's. Nights are always sheer magic.

The dark brown Chocolate Mountains on the east, scarred by rain-washed gullies, attract few visitors; but thousands flock to the purple Santa Rosa Mountains on the west whose perpendicular walls are mosaics of brightly-colored quartzes, flints, granites and schists. A series of shifting sand dunes cuts diagonally across the area, intersecting U. S. Highway 80 near Yuma, Arizona.

At the upper end of the sea the Coachella Valley, with citrus groves and date palms, is a bit of the Old World in the New; at the lower end the Imperial Valley, extending to the Mexican border, is a vast checkerboard of green fields and feedlots that supply American tables with everything from lettuce and carrots to sugar and quality beef.

It is a land for hard sweating work as well as for leisure and play, the two so delicately balanced that one is not complete without the other. The basin was formed in geologic eras millions of years ago; sea and agriculture are new. They came into being less than sixty years ago, and grew up together—paving the way for the vacationland that was to follow.

Old-timers now living in the valley tell harrowing tales of homesteading the land, excavating a canal 80 miles long to bring water from the Colorado River to water their crops. It was barely operating when the river went on a rampage, washed through the canal, swept over the valley, destroyed farms and homes. It took two years to stem the flood and turn the river back to its course, but it had left behind a large sea in the Salton Basin.

The people rebuilt the canal, extending it to water every part of the two valleys and, in record time, made it the largest irrigation system in the western hemisphere. They coped with heat and dust, sea and sand, salt and silt; they assumed staggering debts, adjusted crops to conditions never experienced by anyone anywhere—and brought the land to a high level of productivity. Today people from arid regions all over the world come to the Salton Basin to study techniques used.

Small wonder that the people who call the area home have a profound respect for the land. Their pride in achieving the impossible gives them the stimulus they need to live and work in the intense heat that blankets the basin. In early summer the

SALTON SEA...

a winter playground with no winter





heat is scorching; in July and August, aided and abetted by evaporation from sea and irrigation water, it becomes steam-room humidity. Visitors caught unaware, gasp for breath, and frantically seek plane reservations out; the residents take the heat in stride by equipping their cars, homes and places of business with air conditioning units; and calmly go about the business of growing bountiful crops.

As agriculture progressed through the years, transportation kept pace with it. Highways and skyways followed railways, annihilating distance. This turned up a new by-product—vacationing. People were constantly on the lookout for new playgrounds, new places to see. Many of them had thought the desert an expanse of burning sands to be shunned, but now they became aware of its charms. The Salton Sea was there, and they came to look it over.

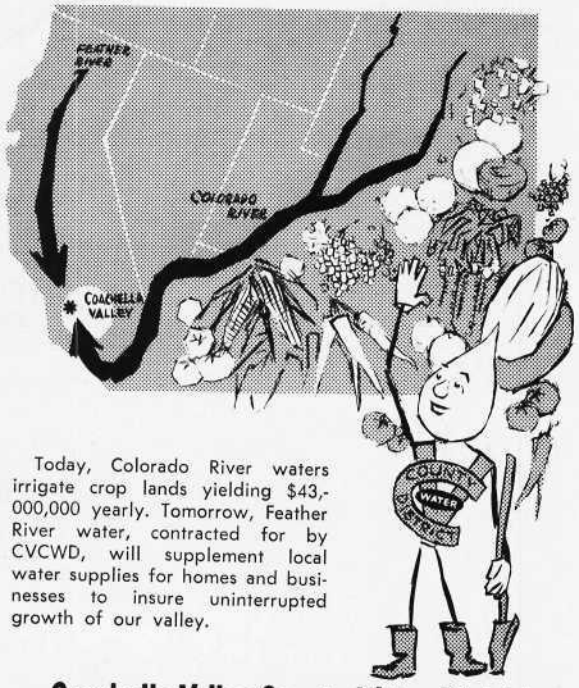
They found a beautiful body of water 42 miles long, 10 to 15 miles wide with a maximum depth of 50 feet. The fact that its surface was 234 feet below sea level was intriguing. They found the heavily salted water soft and caressing to the touch, and unbelievably warm. The sea may have sparkled like a sapphire by day, but when the sun went down it took on the luminosity of an opal that struck fire in the moonlight. There was an eerie quality to its beauty. Also, the sea was a natural for water sports.

They found other attractions in the basin. They enjoyed the health-giving sunshine, the scenic and geological wonders, the fan palms (not related to the date palms), smoke trees with wispy blue flowers, Joshua trees with arms like gorillas. They saw for themselves the land that furnished them with melons, grapes, cotton and vegetables. They visited the people of the basin—big people doing big things. Busy as the growers were, they took time out to make every visitor a booster.

Access to the area is easy and people come in ever-increasing numbers. Accommodations range from deluxe in the towns to modest along the sea, and are constantly expanding to take care of the influx of people. State Beach Park on the east shore has six miles of beach frontage with improved camp sites, picnic areas, bathing beaches and a boat ramp—at a nominal cost. It is a recreational paradise that becomes a trailer city in winter.

If space is all taken, as it usually is on week ends, a ranger will guide

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the traveler to unimproved areas along the sea where he finds facilities adequate for comfort.

Much of the recreational activity is concentrated at Salton City on the west shore. It is a busy place with people and trailers, marinas, beaches, a luxurious yacht club and a ramp big enough to launch ten boats at a time.

Water skiing and motor boating are the major attractions. The high density of the sea, due to its salinity, makes it one of the fastest bodies of water in the world for speed boats. At the 500-mile regatta held in October records are consistently broken.

The annual Corvina Derby and the famous Salton Sea Swim draw many swimmers and spectators. Swiming in the sea is an experience to remember; one floats like a cork.

Fishing is excellent. In addition to perch and bass, the sea is stocked with corbina, or corvina—a prized game fish belonging to the croaker family, so named because it makes a croaking sound. It usually ranges from 4 to 8 pounds in weight, but one wary warrior managed to evade anglers for a long time and, when finally caught, tipped the scales at 33 pounds.

The area is at its best for water sports from January through April and from September through November. In summer the water temperature rises to 90 degrees, in winter drops to 50.

Rock hounds and geologists find the basin a happy hunting ground. Huge animal tracks, presumably those of prehistoric mastodons, are solidified and preserved in rock around an ancient water hole. Vast coral reefs, enormous beds of fossils, shark's teeth, and oyster shells have convinced geologists that the basin was once the floor of the Gulf of California.

Bits of fragile conch shells glisten everywhere in the desert sand. "Conchilla," Spanish for little shells, gave the Coachella Valley its unusual name—a map-maker's error in setting type changed Conchilla to Coachella, and it was never corrected.

The Salton Basin has come a long way in a short time—as has the winter vacationland without the winter. Balanced with work and play, it is a land that will endure. No one who has seen its wonders, taken part in its recreational facilities, and known its people will ever forget it. ///

By Grace Ballard

CROSS OF STONE

FAIRY CROSSES, according to geologists, are twinned crystals of Staurolite, a type of brown gem stone which occurs in at least three distinct forms. Some are St. Andrew's crosses, some Maltese, but by far the greatest number are perfect Roman crosses.

Although the crosses appear to have been carved by an expert jeweler, they are actually dug from the ground in their exquisite forms. Until fairly recent years, it was believed they existed only in the state of Virginia where they are cherished as luck pieces, but now it is known that they may be found in the oldest of mountain ranges near Taos, in the Black Canyon of Gunnison, and in the Sangre de Cristo mountains. Formed of iron, aluminum and silicate, they are probably the result of heat imposed by pressure and many are underground rather than on the surface.

I possess one about 1¼ inches tall and ¾ of an inch across. Both faces of the cross are faceted with jewel-like precision and bits of the silicate in which it was found still cling to it. The specimen came from near Taos, New Mexico.

The Virginians have a legend about these Fairy Crosses which, they believe, bring favor and good luck to the wearer, especially at Easter time. Over 1900 years ago, a group of fairies were dancing atop a high hill near an Indian campsite. Not far away was an ancient lake. While the fairies made merry, a white dove circled overhead and then, exhausted, dropped to the water's edge. The fairies gathered around and with loving hands nursed it back to consciousness. Upon recovering, the dove turned into a beautiful angel who told them of her flight across the ocean from the Holy Land where she had witnessed the Crucifixion of Christ.

Moved by her story, the fairies wept. As their tears fell to the ground, they solidified into these perfectly shaped crosses. Should you find one and wear it, good luck will be yours—especially at Easter time! ///



ACTUAL PHOTOGRAPHS OF STAUROLITE CRYSTALS JUST AS THEY CAME FROM THE EARTH.



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A GEOLOGICAL TOUR VIA TRAMWAY

By Frank Popenoe

A RIDE on the Palm Springs Aerial Tram will give you a unique opportunity to read the geological story recorded by Nature during the complex process of mountain building. This process, encompassing millions of years time, resulted in formation of the 1000-mile long Peninsular Range, extending the length of Baja California, of which its northernmost feature, the majestic monolith called San Jacinto, is the highest and best known feature.

From the Valley Station at 2643 feet elevation, the tram car carries you in 15 minutes up a 2½ mile cable to the 8516-foot elevation of the Mountain Station. During this more than a mile vertical rise, geological phenomena exposed on the sheer granite wall of Mt. San Jacinto reveal to those who can translate it a fascinating story of molten rock and crustal upheavals.

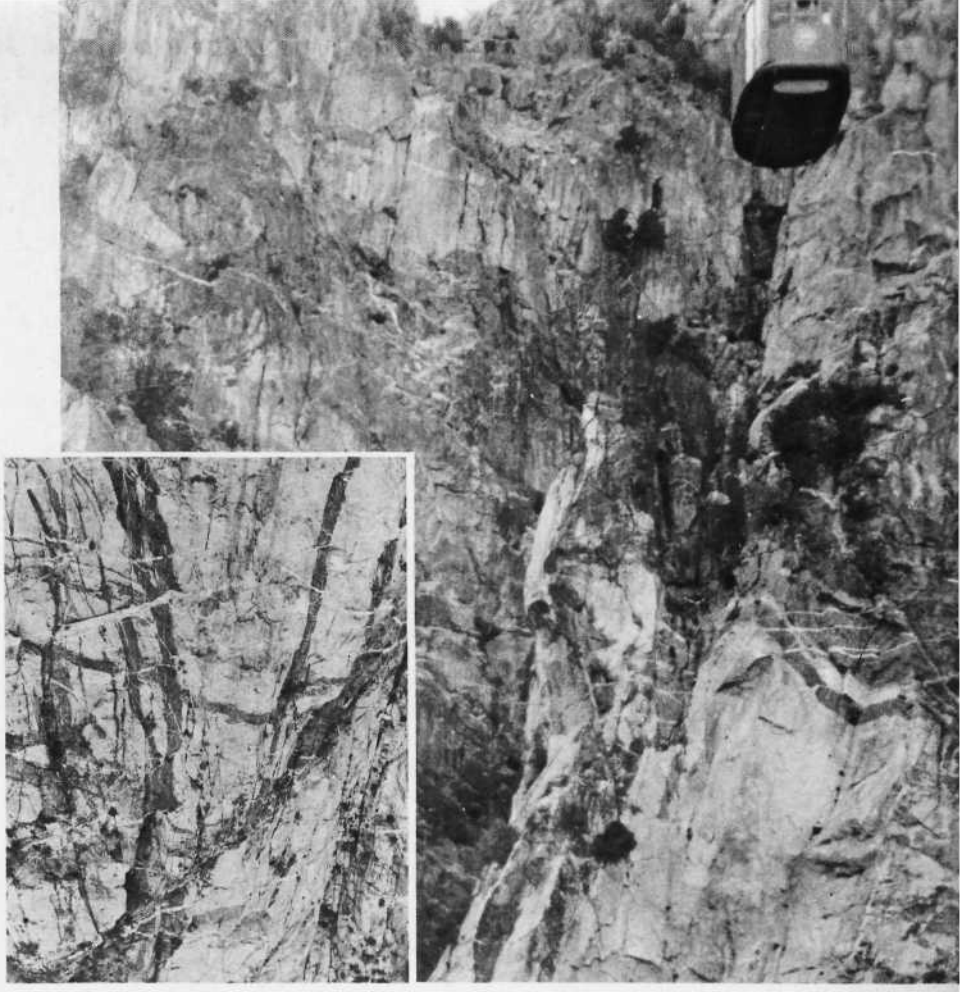
To decipher this story, we must go back approximately 200,000,000 years to a time when reptiles ruled the roost and the mammals were still off stage waiting their cue.

During this time, and indeed throughout much of the geological history of the region, a vast inland arm of the sea covered what is now southern California. Over the eons, a length of time so vast as to be incomprehensible to most of us, this ancient sea deposited miles-thick layers of lime and sandy sediments.

After perhaps 100,000,000 years, and the gradual rise of the solidified sediment from beneath the depths of the ancient sea, great forces within the earth's crust stirred. Molten rock called magma, generated by these forces at great depth, sought release from the tremendous pressures of the buckling crust. As a result, this great body of molten rock began to rise upward along a 1000-mile corridor through fractures and fissures in the overlying sedimentary rocks.

The vast amounts of heat radiating upward from the magma effected great changes in these sedimentary strata, and gradually these layers were changed, or metamorphosed, into their metamorphic equivalents. Shales were altered to slate, sandstone to quartzite, and limestone to beds of marble.

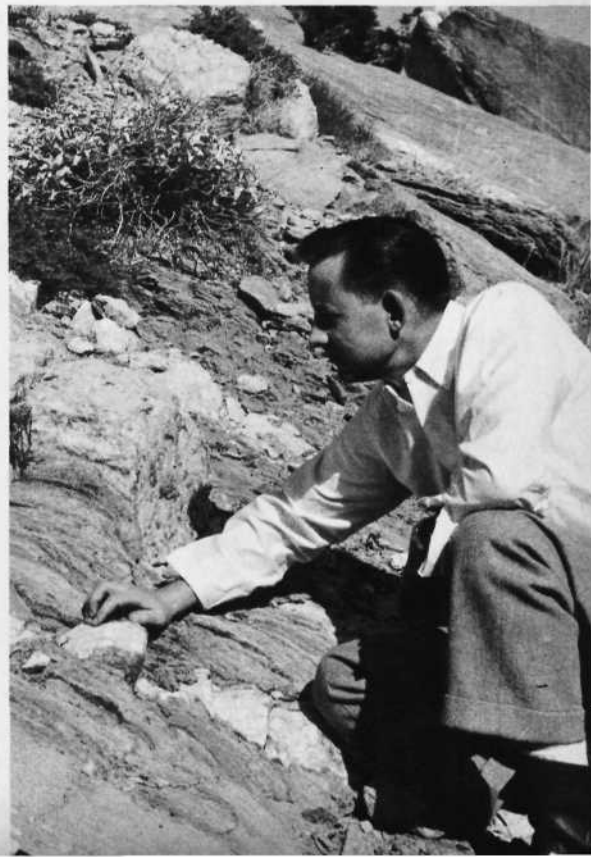
The loss of heat caused changes within the molten rock itself, and gradually localized portions became sufficiently cool so that crystallization and solidification took place. All this occurred far beneath the earth's surface, for our mountain range was yet in the early stages of birth, during



LIGHT AND DARK COLORED DIKES, FORMED 100,000,000 YEARS AGO, ARE VIVIDLY DISPLAYED ON THE FACE OF MT. SAN JACINTO. PHOTO TAKEN FROM THE TRAM CAR.

AT WINDY POINT, METAMORPHIC ROCK LAYERS HAVE BEEN TILTED NEARLY VERTICALLY BY THE UPLIFT OF MT. SAN JACINTO DURING THE LAST SEVERAL HUNDRED THOUSAND YEARS.





THE AUTHOR EXAMINES A LIGHT-COLORED GRANITIC DIKE, FORMED FROM MOLTEN ROCK DURING THE PROCESS OF MOUNTAIN BUILDING. SCENE IS AT WINDY POINT WEST OF THE TRAM ENTRANCE.

which its granite core was being formed.

Periods of quiescence alternated with periods of great crustal unrest. During these latter periods of diastrophism, portions of the magma, now cooled and solidified, would be shattered by massive compressive forces within the crust. Molten rock at depth would then be injected by tremendous pressures along the resulting fractures. Here, surrounded by solid, relatively cool rock, the magma would quickly crystallize, forming thin veins, or fissure fillings of granitic rock.

It is these thin, ribbon-like bands of rock of varying composition, and hence contrasting color, that are so vividly exposed to the tramway traveler on the sheer granite face of Mt. San Jacinto. These fracture fillings, called dikes, bear mute testimony to the violent crystal disturbances through which the mountain went during its embryonic stages. And at this point, it had yet to see the light of day.

Finally, after approximately 10,000,000 years, during which time the magmatic body had solidified into a variety of granite rock types, formation of the granite core was completed. Crustal forces were still sufficiently active, however, to continue compressive stresses along the 1000-mile corridor, and slowly, the massive core was shoved upward through the surface.

As these constructive mountain building forces abated, weathering and erosion, the destructive agents of Nature took over and reduced the young range to a relatively low surface. These opposing processes continued their see-saw battle over the next 100,000,000 years. Mountain-size granitic chunks would be elevated slowly along fault zones, only to be worn down again after the massive pulses of energy within the crust subsided.

It has been only within the last several hundred thousand years that Mt. San Jacinto has been squeezed upward from a relatively low feature to its present lofty 10,831-foot elevation. During this squeezing process, the granite core of the mountain has pushed aside and arched upward the layers of metamorphic rocks which once blanketed the rising granite body. These layers now wrap around the base of the peak near Palm Springs, where they have been tilted nearly to vertical. These strata, changed by heat from sedimentary to metamorphic rock layers, can best be seen at Windy Point on Highway 111, 5 miles west of the Tram entrance.

The elevation of Mt. San Jacinto, which was relatively rapid in a geologic sense, was accomplished through upward movements of the earth along the San Jacinto fault, a 200-mile-long crustal fracture which slices along the Southern face of the peak. This fault, which is parallel and related to the San Andreas fault in the Coachella Valley, actually is a more active feature as is indicated by continued earth-quake shocks. The 1918 San Jacinto quake caused serious property damage to that city as well as to the nearby town of Hemet. Less destructive temblors have been recorded along the fault wthin the last few months.

That Mt. San Jacinto is still growing can be established from occurrence of these quakes, for an earthquake is simply the shock wave which radiates outward when rocks slip rapidly along a fault—the process by which the mountain attained its present elevation.

Since the rise of this lofty sentinel, it has been witness to the passage of events of both Nature and man. During the recent Ice Age, it saw its neighbor, Mt. San Gorgonio flanked by glaciers, but none formed on its own slopes. In the 1850s it saw the white man pass close by, surveying a route for the first railroad. Fifty years later a small village developed on the desert sands at its base. And for several years during the 1930s it felt the bite of the drill bit and the blast of dynamite as engineers of the Metropolitan Water District drove a 13½-mile tunnel through its granite heart.

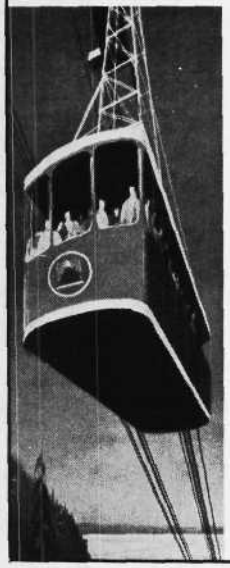
And yet, until last year, few persons had seen at close range the 100,000,000 year old story of its growth which is recorded throughout its sheer granite face.

The mountain has a story to tell. Ride the Tram and read it. ///

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LAND OF LITTLE SUMMERS

BY LOWELL BEAN AND WILLIAM MASON



Research for new material on Coachella Valley's first inhabitants initiated in 1962 by the Palm Springs Museum resulted in the Museum's new Cahuilla Room. Lowell Bean, curator, tells here of previously uncovered records which are of special importance to the project.

ONE OF THE most exciting finds turned up by the Palm Springs Museum's research into Coachella Valley history is the recently discovered diary of Brevet Captain Jose Romero. Although this gentleman's history, as an individual, remains a mystery (no known records exists of his origin and demise), well-documented descriptions of his penetration into Coachella Valley have contributed much to the area's vague history.

Fearful of English, Russian and other foreign enterprises around California in 1822, the Mexican government instituted a series of inquiries seeking an overland route to California from Sonora whereby troops and supplies could be transported rapidly in case of trouble. Opportunely, a Cocomaricopa Indian appeared in Los Angeles at this time to acquire beads and cloth that a Cahuilla Indian had told him might be found there. Realizing that he had bypassed dreaded Yuma territory without harm, his alliance was cultivated by the Mexicans and word was sent to Tucson instructing Brevet Captain Jose Romero to seek this inland route to California. Records of Romero's trek westward are incomplete, but after his arrival in Los Angeles he organized an expedition of 50 men and several hundred horses and proceeded again into the Colorado desert.

After stopping at San Bernardino Rancho to rest their horses, the men struggled onward into rugged San Gorgonio Pass. The Indians they encountered there were a Cahuilla group, known at the Wanikik Cahuilla, who had already been visited by white men—Franciscan priests of the San Gabriel Mission who established the San Bernardino Rancho in 1819 and the Rancho at San Gorgonio shortly thereafter.

From San Gorgonio Pass the expedition dropped into Whitewater Canyon to pasture their horses. Although this initiated the first *recorded* visit to Coachella Valley by civilized men, there is tangible suggestion that others had preceded them. For one, Romero's diarist and assistant, Commander Lieutenant Jose Maria Estudillo, noted the day before the expedition's arrival in Palm Springs (December 28, 1823) that there would be no water or pasture until Agua Caliente was reached. This implies that he knew of the hot spring's existence beforehand and it was not a discovery of this expedition.

Further indication that Palm Springs, or Agua Caliente as it was then called, was known to priests as well as to the military is apparent in the fact that, upon Romero's return trip in 1824, he encountered a cattle drive between Palm Springs and San Gorgonio Pass guarded



CABEZON, CAHUILLA CHIEF OF THE LATE 18TH CENTURY. HE WAS SON OF CHIACHIA, ONE OF THE CHIEFS WITH WHOM ROMERO SPOKE.

by the Indian vaqueros of the San Gorgonio Ranch who had driven the cattle to Agua Caliente in search of pasture. Also, San Gabriel baptismal records note that Indians from Whitewhater Canyon were baptised as early as 1809.

Romero's journal is of special interest to the Palm Springs Desert Museum because of its detailed reference to Indians and geography of the Coachella Valley. The day after the troup's arrival at Palm Springs, the men explored Palm Canyon where they met two Cahuilla Indians with Christian names—Jose and Vicente—who had been employed on mission ranches and were friendly to the Mexicans.

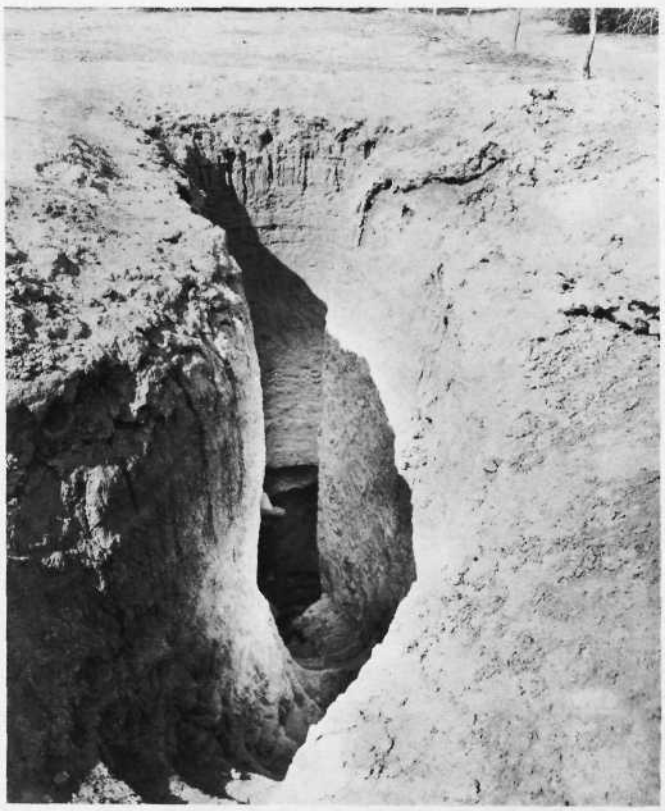
From December 28 to January 1, the Romero Expedition passed through what is now Indian Wells, then veered southeast a little below the site of Indio, passing through what is now Thermal, Mecca and finally Fish Creek Springs where they rested for a time. In their journey they met three prominent chiefs of rancherias—Juamey, Chiachia and Tujuma Abali.

The diary tells of an incident where a horse fell in one of the deep Indian wells and drowned. The Mexicans gave it to the Cahuillas and it was eaten by the Indians with great relish. After establishing rapport with the principal chieftains of the area, the expedition left several tired horses with them and proceeded onward to Dos Palmas, marching through the dry bed of Salton Sea, as that body of water was then non-existent. Turning into the Orocopia Mountains, the soldiers searched for the Colorado River, but failing to find it, returned through the waterless wastes to Coachella Valley on January 8th. A fortuitous discovery of Canyon Springs by Private Juan Higuera may have saved several hundred of the thirsty animals, for enroute they were without water for five days.

Gratefully, the expedition reached Coachella Valley where there was water and an occasional chance to pasture animals. A little difficulty with Cahuilla-Mexican relations transpired at various rancherias where horses had been left to be cared for by the Indians. Some were missing (perhaps enjoyed at Cahuilla banquets). This angered Estudillo, who demanded their return and took as hostages a chief and his family. The next day, however, the horses were returned, with only a few missing, the Indians released. Whether the Indians stole mission cattle from San Gorgonio in this period is not known, but cattle and horses must have been a great temptation to people who relied on rabbits, and other small game, with only an occasional deer and mountain sheep, for meat. If the cattle were brought down frequently from San Gorgonio to the Coachella region, the mesquite beans—a Cahuilla staple—must have been depleted, which could have resulted in forays on mesquite-fattened cattle.

On January 15, 1824, Estudillo introduces an important fact in his diary. He writes that the expedition returned to the spot known as "los Veranitos" by the soldiers who were impressed at the sight of corn, pumpkins, melons and other summer crops cultivated by the Indians growing in mid-winter. Thus they christened the spot "Veranitos," meaning "little summers."

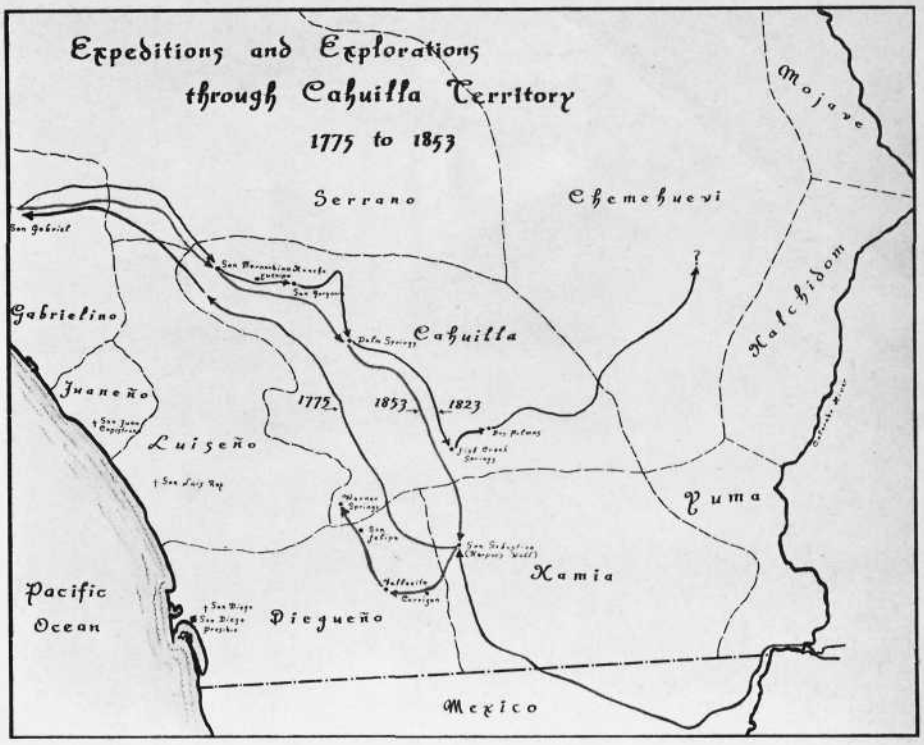
This is important because it proves that the Desert Cahuilla practiced agriculture at an earlier date than formerly believed. How long they had planted seeds, or where they acquired the innovation is not certain. Perhaps the San Gabriel mission had inspired them to practice agriculture, or perhaps agriculture had been transmitted from the Colorado River tribes such at the Halchidum or Yuma. Inasmuch as the crops mentioned by



THE WALK-IN WATER WELL INTO WHICH ONE OF ROMERO'S HORSES FELL. CAHUILLA INDIANS BUILT RAMPS LEADING INTO THEIR WELLS.

Estudillo were found growing in Yuman garden patches at the time of first Spanish contact by Anza in 1774, it is more plausible that the Cahuillas obtained the science of agriculture from their Halchidum allies, who grew the same crops as their Yuman enemies.

On January 20th, the expedition left the Coachella Valley. En route they were aided by Indian vaqueros of the San Gorgonio Rancho who gave the famished soldiers two cattle to augment their exhausted food supply. The Romero expedition of 1823-24 finally returned to San Gabriel on January 31st, but a year later, in December, Romero and his men ventured to the Colorado River. This time they were successful. The route was carefully surveyed and mapped by Lieutenant Romualdo Pocheco, who also kept a diary. Probably much more material concerning the Coachella Valley lies buried in various archives waiting to be uncovered. Lamentably little has been found recorded, so far, about the period of Cahuilla Indian history after 1834, when the Desert Cahuilla united with other Cahuillas in war against the Mexicans, possibly in protest to the secularization of San Gabriel mission in that year.



ABOVE MAP SHOWS TRAILS BROKEN THROUGH INDIAN COUNTRY BY EARLY PIONEERS.

Thus, a new era of the desert's history has been opened for viewing and the Cahuilla—its first masters—are now known as friends of strangers, agriculturists, and skilled in socio-political matters of their time. ///

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Val Samuelson, Artist



by choral pepper

DESERT AREAS attract strong artists. Clear air, vibrant skies, dunes, rocks, mountains; terrain that stands out loud and clear without trees to offer a protective womb or moss to soften harsh outlines—that's the attraction.

Some desert artists, like John Hilton, shimmer light over sand with lifelike realism. Brownell McGrew, more than any other, captures the almost unbearable excitement of a desert night. Others reproduce smoke trees, portray Indians on canvas, create mystery in shadow. The desert boasts expert artists. Among its finest is Val Samuelson.

A Norwegian born in Barret, Minnesota, Val's art career assumed a slow start. His father died when Val was two and his mother, to support her four children, took in hemstitching. As soon as Val finished high school, he went to work as a sign painter—an occupation that in one year provided the wherewithal for a year at the Minneapolis Institute of Art. Encouraged by an aunt with whom he lived while studying, he determined then to either make it as an artist, or become the best sign painter in Minnesota.

Today, some 20 years later, he's made it as an artist and given up sign painting for good. His one man shows in Minneapolis, St. Paul, Los Angeles, Hollywood, Glendale, Long Beach, Idyllwild and Palm Springs have earned high praise, as well as a high percentage of sales.

Samuelson's output is prolific, but he isn't in a rut. While other artists arrive at a successful formula and stick to it, Val's common denominator is variety. If any one characteristic distinguishes his work, it is probably a highly developed sense of textures. An impressive painting of the view from the tramway, for instance, is depicted by Samuelson with strong horizontal elements built into relief ridges which are formed by a plastic material and applied to the masonite base on which he paints. Unlike



Moonlight Riders from the collection of Tom Griffing, Palm Springs

French artist Braque's technique for mixing sand with gesso to achieve relief textures, Samuelson's method is controllable and conforms to a purposeful design. It is also permanent and may be whacked with a hammer and not chip.

Currently he is experimenting with transparent oils and a wipe-off process. Revolutionary changes are coming about in art, Samuelson predicts. Newly developed paints will handle like oil, yet dry as quickly as water color and mix with other mediums. Opportunities will be unlimited, but Samuelson warns against their use to achieve special affects. "Techniques are created to fill a need," he advises. "There should be an emotional reason, or purpose, not just a desire to shock, be different, or show off a new trick."

Possibly Samuelson's preoccupation with texture results from a near-tragedy which could have devastated his career. Six years ago he was totally blind.

After coming to Los Angeles in 1945, Samuelson worked as a commercial artist in an advertising firm by day and pursued his fine arts career at night. Gradually his vision blurred, his overworked eyes hemorrhaged blood and he became blind. Doctor's couldn't arrive at a cause, until he traveled to Phoenix to consult with a specialist there. This doctor recommended a five year rest with continual eye exercies which, he warned, would show no result for two years.

Samuelson followed instructions without question. After two years his vision improved to the extent that he was able to build himself a bed in the rumble seat compartment of an old Packard, stock it with enough water colors and canned food to last six months, and tour through 8000 miles of Mexico. During that entire time he slept on a board bed in his car every night and fixed every meal, but one, himself. For only a single hour each day he unpacked his water colors and painted. This took dis-

cipline—a discipline which is evident in his work today.

After the Mexican tour, Samuelson's eyes permitted a greater degree of work and he came to Palm Springs as editor and art director of The Villager, a publication later sold to Palm Springs Life. During that period he also illustrated a series of children's books, two of which won first awards in a competition sponsored by the American Lithographic Society.

It has now been over five years since Samuelson's treatment began and his vision is close to perfect. The experience, traumatic as it was, produced side effects especially complimentary to an artist. For one, his other senses became extraordinarily sensitive. To satisfy him today, a painting must not only look good; it must *feel* good. It must speak, but not roar. Samuelson canvases are masterpieces of understatement. He suggests, rather than describes. Nevertheless, like the desert, he comes through loud and clear.

Abstraction in art permits audience participation, so to speak. When figures are portrayed in lifelike detail, they assume characters of their own, but a figure suggested, rather than detailed, could be you. In abstract art, the viewer moves into the canvas. It matters not what the artist had in mind when he composed the design. He may not outlive his painting, then who'd there be to explain it? What matters is the effect it has upon you—the painting's emotional impact; the way it makes you feel. Vertical forms suggest vitality, dignity, life; horizontal forms, relaxation. An abstract artist uses these and other design elements of nature to achieve camera-like identity. Unfortunately, patrons of the arts are exposed to as much poorly executed abstract art as they are to poorly executed realistic art, the chief difference being that in poor realism they can at least identify with a familiar object or place while poor abstract art leaves nothing!

We asked Mr. Samuelson if the public demand for abstract art has increased in recent years and he assured us that it has. "It depends a great deal upon the age of the client," he added. "Those over middle age reject it, preferring realism in art because that style is more familiar to them, while those under middle age have had in their educations a greater exposure to modern thinking in art, and are, for the most part, attracted to abstractions."

Although Samuelson likes to depend more upon imagination than true representation to impart an impression, he paints in all styles. He is still exploring, he explains, adding emphatically that an artist needn't resort to abstractions in order to explore. Only when a painter becomes standardized in style is he no longer an artist. Then he becomes a craftsman. Painting is a creative process. Repitition may perfect a style, but an artist's emotional response departs with it.

Samuelson has painted in Europe and Mexico, but feels relatively free of influence from any particular trend in art. Possibly the sensitivity to space and understated impressions of Japanese art have contributed something to his current work, but if so, it isn't a conscious influence.

As Samuelson himself explains it, "We react to design forces. We don't know why we respond; we just naturally do. One must follow his emotional responses in his art. Who knows where it leads?" ///

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BY GLORIA GREER

THE LUCY everyone loves refuses to conform.

While celebrities, the social elite and those who think they are social elite, continue to have more black tie events in Palm Springs, Mrs. Gary Morton—who is known to millions of fans as Lucille Ball—says, "Not for me!"

The red-haired actress was emphatic about that when I spoke to her at her home overlooking the links at Thunderbird Country Club, located between Palm Springs and Palm Desert.

"I come down here to get fresh air," she said firmly. "I spend the entire week boxed in on Stage 12 (at Desilu Studios where she films the Lucy Show) and when I'm here, I swim, play tennis and ride."

And she's been living this way on the Palm Springs desert for 10 years.

"I'd always spent time in Palm Springs and loved it, but it wasn't until then that we built our home here." Before that, she reminisced, she rented a bungalow at the Thunderbird. Lured by a long and warm friendship with Frank Bogert, former manager of the club and now mayor of Palm Springs, Lucy, along with the Dean Martins, the Gordon MacRaes, Clark Gables, Bing Crosbys and Jimmy Van Heusen, was among the first to build a home and regularly weekend in this area—so far from the fashionable Racquet Club at the opposite end of Palm Springs that many thought them quite mad. Today, of course, the Thunderbird area is right in the center of everything.

Busy as she is, generous Lucy laments that she "takes" more from the desert than she "gives." However, only a giver like Lucille Ball would see it that way. In addition to performing in a charity rodeo, she accepted last year's appointment from Mayor Bogert as Queen of the Desert Circus, an annual event held in Palm Springs to raise money for worthy causes.

"It was a great honor to be asked," she commented, "and I had fun doing it. I only wish I had more time to participate in community activities here."

If Lucille Ball is pressed for time, it's understandable. The queen of last year's Desert Circus is the only woman to head a multi-million dollar company within the motion pic-

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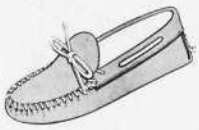


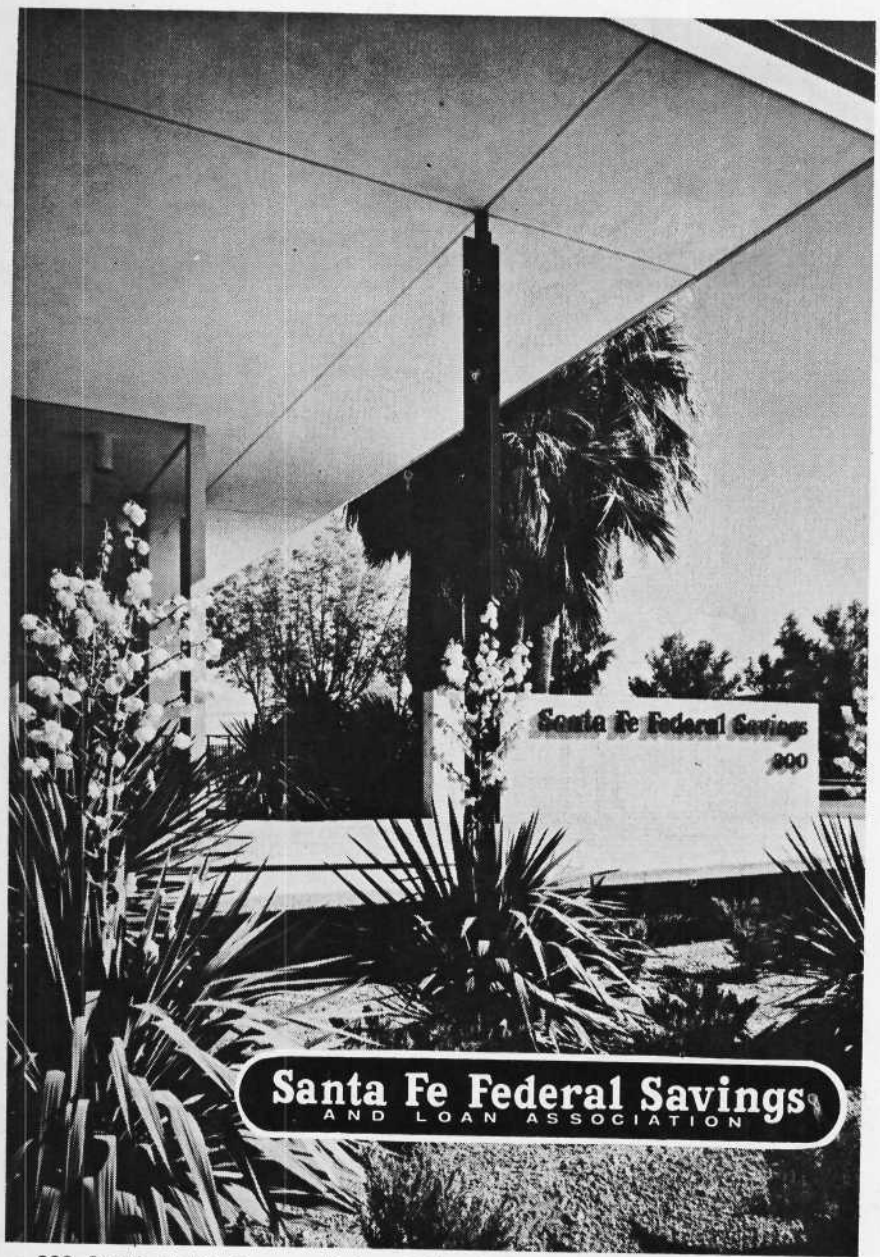
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ture and television industry. In addition to being president of Desilu Studios, she also produces her own TV show—time-consuming jobs that prove she is not at all the scatterbrain she portrays on the screen. "I try to budget my time and energy," she explains. "I love show business, but it's demanding — particularly when you have a family."

The business of having a family is one Lucy takes very seriously. Proud of her talented children, she brags like any other mother about 11-year-old Desi who plays the drums, guitar, piano and trumpet and 12-year-old Lucy who studies dancing, modern jazz and piano. "Whenever they express an interest in anything, I come up with a teacher.

"Children should be encouraged to do things," she continued. "When they were younger and asked to be on my TV show, I promised that at the right time, they could. Last year they complained that they still hadn't been in a show, so we had parts written for them.

"I think a lot of juvenile delinquency stems from parents who fail to teach their children the importance of accomplishment. When children, as well as adults, lack something to do, they look for other people with nothing to do—and then trouble starts."

Because of her family, Lucille Ball Morton regiments her work schedule to a four-day week at the studio and a three-day weekend in Palm Springs. Often she manages to extend the latter to include business meetings of the former in her desert retreat. Her husband, night club entertainer Gary Morton regiments her work schedule around the family, making it a point not to travel more than three or four weeks at a time and never during school vacations.

For nine months each year, the Mortons consider the desert "home." Speaking to Lucy on the golf course recently, I said, "Considering all of the weekends you spend here, it occurs to me that I never see you at any social events."

"And you never will," she retorted.

So, if you ever wonder what the famous Lucy's doing on the weekend, it's an easy guess. She's certainly not whooping it up in Palm Springs. What she is doing is soaking up fresh desert air and sunshine, swimming, playing golf, horseback riding, and going to bed early.

That's our Lucy, the only president to ever be Queen of a circus! ///

The Story of the Date

By Henry Mockel



PROBABLY the first date palms brought into North America were imported from the Mediterranean by Spanish priests who preferred their fronds to those of native Mexican Washingtonian palms for the celebration of Palm Sunday. A book published in 1863 mentions two of this species growing as far north as San Diego's Old Town.

Their fruit was not appealing to palates educated to some of the finer species of Arabia and North Africa, however, so about 50 years ago agricultural pioneers of Coachella Valley imported seedlings of the *phoenix dactilifera* from the Persian Gulf region. It was the maturation of these which fathered a unique and thriving industry which has given Indio, California, a famous name.

Discovering that the date palm would survive our desert's climate and soil was only a minor accomplishment compared to the development of its cultivation as an industry. And this has always been true. Probably no wild stands exist in the world today. It is only because of intelligent understanding and planning that ancient Asians instituted its continuance into our time. Coachella Valley date growers had much to learn.

One of the plants' most interesting, and problematical, aspects is its sex life. Dioicous in habit, separate individuals carry out the palm's male and female functions. Skillful control is demanded to preserve the delicate balance of the sexes. Under plantation management, one male is sufficient for 50 females. Hand pollination is conducted by cutting the male pollen-bearing blossom stems (see illustration) into short lengths and inserting them in the cluster of female blossoms, similar in appearance, of which there may be between 25 to 30 on each tree. Insects perform the rest of the function.

A problem that new date growers face is one of checking to ascertain that trees of their groves retain their sex, as they are apt to change it within the first eight years after planting.

Productivity is from 350 to 500 pounds per tree in modern date culture. Each specimen's performance is carefully recorded and when one is found especially productive, a more direct heredity is achieved by planting the offshoots which start to grow at the base of a female tree, rather than by planting a date seed which, even though fertile itself, might carry latent inferior characteristics of the male parent. This technique is restricted to pollen production.

When stems holding female blossoms curve downward and fruitation proceeds, young date clusters are covered with sheets of paper to prevent blackening of the fruit by occasional rains. At picking time ripe dates are carefully selected from those that aren't yet ready, as all don't mature at the same time. Each tree might have to be visited eight times before all of its fruit is gathered.

This, together with hand-pollinating and leaf-trimming, presents a considerable amount of labour and diligence. A good date is more than a product of nature; it is also a result of craftmanship and skill. ///

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DATE SAUCE SCHEHERAZADE

½ cup fresh dates
¼ cup whipping cream
½ teaspoon instant coffee powder
1 can (8-oz.) butterscotch sundae sauce

Finely chop dates. Combine with cream, coffee powder and butterscotch sauce. Spoon over firm ice cream, baked custard, rice pudding or bread pudding. Makes about 1 cup sauce.

CHOCOLATE DATE SQUARES

½ cup shortening
1 square chocolate
¾ cup sugar
2 eggs, beaten
1 cup sifted flour
¼ teaspoon salt
1 teaspoon vanilla
½ cup chopped dates
1 cup chopped nuts, pecan or walnut

Melt the shortening and chocolate together. Add sugar and mix well. Add beaten eggs and stir thoroughly. Add flour, salt, vanilla, dates and nuts. Pour batter into greased 8x8-inch pan and bake in 350 F. oven for 30 minutes. Cut into squares.

STUFFED DATES

Prepare fresh dates for stuffing by snipping off one side with scissors, lift out pit, or buy pitted dates. Stuff dates with:

Crystallized ginger
Blanched almonds
Crunchy peanut butter
Pimento cheese
Cream cheese, chopped maraschino cherries mixture

FROSTY DATE SALAD

1 cup fresh dates
2 pkg. (3-oz. each) cream cheese
1 can (8¾ oz.) crushed pineapple
¼ cup chopped maraschino cherries
2 tablespoons syrup from cherries
½ cup whipping cream
Salad greens

Slice dates. Gradually blend softened cream cheese with undrained pineapple. Add cherries, syrup and dates. Whip cream until stiff, and fold into cheese-fruit mixture. Turn into refrigerator tray and freeze until firm. Slice and serve on salad greens.

DATE AND NUT TORTE

Beat thoroughly 4 eggs. Gradually beat in 1 cup sugar. Mix together and stir in 1 cup fine bread crumbs, 1 teaspoon baking powder. Add 2 cups pitted dates, finely chopped, 1 cup chopped walnut meats. Spread in well-greased 9-inch square pan. Bake in 350 degree oven for 35 minutes until set. Cut into oblongs 2x3 inches and serve cool with whipped cream or ice cream topping.

DATE AND NUT BREAD

1 cup sugar
1 tablespoon butter
2 cups flour
1 teaspoon salt
1 egg

Pour 1 cup boiling water over 1 cup chopped dates and 1 cup chopped nuts, add 1 teaspoon soda. Let this cool. Then add to first mixture and place in greased loaf pan. Bake at 300 degrees for about an hour.



Lucille Iredale Carlson

SPICED DATE CAKE

1½ cups sugar
1 cup salad oil
3 eggs
2 cups sifted flour
1 teaspoon soda
1 teaspoon salt
1 teaspoon nutmeg
1 teaspoon cinnamon
1 teaspoon allspice
1 cup buttermilk
1 cup chopped nuts
1 cup pitted chopped dates
1 teaspoon vanilla

Combine sugar, oil and eggs. Beat until smooth and creamy. Sift together dry ingredients and add alternately with buttermilk to creamed mixture. Mix until smooth. Stir in nuts, dates and vanilla. Turn batter into a greased and floured 9x13x2 inch pan. Bake at 300 degrees for 55 to 60 minutes. Cool cake in pan. Spread with icing.

BUTTERMILK ICING

1 cup sugar
½ cup buttermilk
½ teaspoon soda
½ teaspoon vanilla
½ cup butter or margarine

Combine ingredients in sauce pan. Cook over medium heat, stirring constantly to 230 degrees on candy thermometer or soft ball stage. Remove from heat and cool for 5 minutes. Beat until it begins to thicken, then pour at once over cake in pan.

DATE CAKE

1 cup chopped dates

Pour 1 cup boiling water over dates and add 1 teaspoon soda. Let mixture cool.

Mix together:

1 egg, beaten
1 cup sugar
½ teaspoon salt
1 teaspoon vanilla
½ cup chopped nuts
2/3 cup soft butter or margarine
1½ cups flour

Mix together and fold in date mixture. Pour into 9x11-inch greased pan and bake for 30 minutes at 350F. Remove from oven and top with the following frosting, then return to oven and bake 10 minutes longer.

2 tablespoons water
1 cup brown sugar
8 tablespoons flour
8 tablespoons melted butter
1 cup chopped nuts.

Combine the first 4 ingredients together and stir over low heat until smooth. Spread on cake and sprinkle with chopped nuts.

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DESERT HOBBY

By Frank Dunn

START WITH a dish-like base or flat slab of irregular dimensions. Then pile five or six rounded stones about 2½ inches in diameter Please avoid the perfect pyramid, such as is contrived in town squares with ancient cannon balls.

Place your feature, a tall, thin piece of driftwood or similarly-shaped twig pruned from a tree, attaching it with Wilhold glue. The one in the model happens to resemble a giraffe, but identification is irrelevent to the design, actually. On the contrary, composition is the thing.

Next, we have impaled two screw-bean clusters on two straight dried stems, uniformly exceeding in height our focal twig, to continue the upward thrust. These miniature emulations of twin palms set at rakish angles give the whole a classical high point culmination so frequently, and effectively, attained by landscape designers.

To soften the harsh combination of wood and stone, we have inserted in crevices a few sprays of chenille-textured cockscomb. In our model, the red of the cockscomb also broke the monotony of too much brown, but dried straw flowers or fuzzy pods gone to seed serve as well. When using the latter, spray them with hair spray so they'll keep their fuzz.

As you collect your material, consider colors and tones. Along with pleasing composition, it's equally essential to achieve harmony in this respect. ///

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Desert CAMERA

ALMOST EVERYONE uses flash bulbs at times, yet few people know the many professional tricks that make indoor photography dramatic. Here are nine easy tips:

1. The best photos tell a clear, direct story. A shot that's memorable says something. Subjects should be *doing*, not just *being*. Put action in your shots.

2. Look for the camera angle that best sets off your subject. An experienced photographer shoots from a number of different angles and then shows only his best.

3. The secret to good lighting is called "control." When you splash more light on the subject than on the background, you "bring up" your subject. Without control, you tend to flood everything in your shot with the same amount of light. The result? No emphasis.

4. Technical quality is based on the sharpness of your picture, your exposure and the steadiness of your camera. Always press the shutter release all the way down slowly; if you do it fast, you may cause the camera to move. Check an exposure guide or chart before you take each set of pictures.

5. Bright sunlight produces squints and dark shadows. A daylight flash provides a supplement for daylight, eliminating these defects. It may also be used in deep shade or to capture a halo-effect for backlighting (where the sun is behind your subject) by providing the light you need for the front.

6. To catch the details of a large room or corridor with the use of only one flash holder, you can "paint with light." Open your camera at T or B and roam around the area flashing a lamp wherever light is required. Each time you flash, you record a single area on the film—and no more. Be sure camera is on tripod or firm support and predetermine the boundaries through your finder so you and your flash holder won't show up in picture.

7. Background is important. Make sure you aren't aiming at a highly reflective surface such as a window or mirror. Shoot at an angle to the reflecting surface if you can't move your subject.

8. With detachable flash holder you may use the bounce-flash technique. Fire the lamp at the ceiling instead of the subject, aiming the flash holder from any point between floor and ceiling. As light reflects from the ceiling, it spreads evenly throughout the room. Ceilings must be nearly white, however, and of normal height.

9. For indoor color flash, remember that colored surfaces reflect colored light. A blue wall will cast blue reflections and a red wall will cast red. Unless your walls are near white, steer clear of bounce-flash techniques. Don't make your people green! ///



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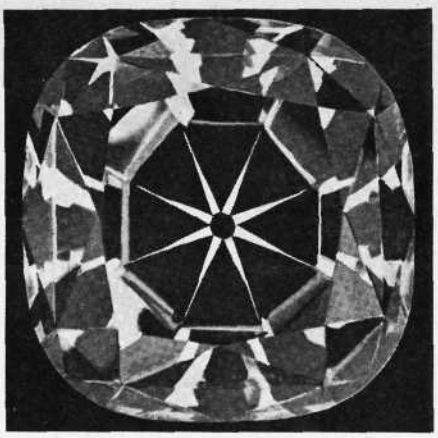
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The meaning of the gem

FROM TIME immemorial natives of the Far East have looked upon gemstones with reverence, endowing their legendary meanings with more importance than their monetary value. When an ancient Hindu wanted to stimulate a particular quality of mind, he selected from among his jewels one destined to produce a desired psychological effect.

Power and gratification of ambition were obtained, for instance, when he wore a red ruby, as the spiritual vibrations of the color red were believed to generate energy and increase forces in harmony with his aims. Thus, the pigeon-blood ruby, which combines red with indigo, is symbolical of royalty and emblematical of its two attributes, authority and justice. What happened when two adversaries appeared both wearing rubies was probably determined by the one of greater carat!

Diamonds, to the Hindu, represented indestructibility, hence became the symbol for immortality. Diamonds have always been the chief royal gem because it was believed the kings of India and high-caste Brahmin were "twice born," the immortal ones. The seven prismatic colors reflected in the diamond indicated to ancient Hindus the seven degrees of soul evolution attained by those of lofty status.

When affairs of the heart arose, a pink ruby was considered necessary to insure a happy outcome. For intellectual pursuits, a red ruby and yellow topaz were worn together (orange was believed to encourage true facts). A topaz produced inspiration, and pearls indicated spiritual wisdom, as the pearl is concealed from man in the depths of the sea and there guarded by a close-mouthed clam.

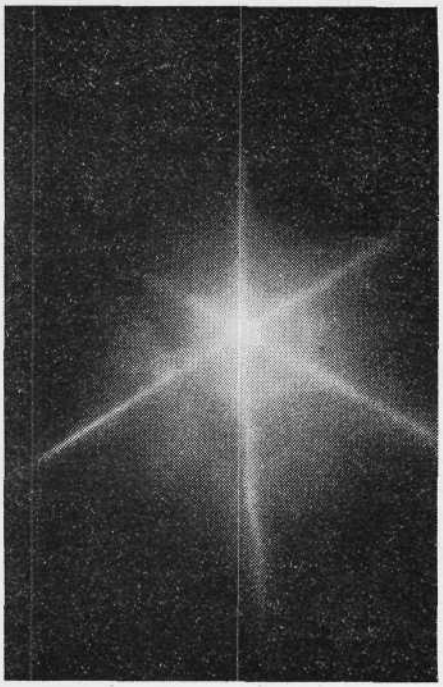
If you plan to travel in the Orient, a star sapphire is a good jewel to wear. Orientals of the baser sort will never molest one who wears this jewel, as the star which moves with each movement is believed to be the soul of its wearer and able to detect evil intent in those who mean harm.

Another Oriental belief concerns the opal—"an opal contains nearly every refraction of light that emits from a diamond and the fire coming from it originally came from a volcano that produced it." Today, modern gemologists know differently, however. Color from the opal is emitted by fracture and moisture content. If your opal is dull, drop it in water overnight and see the difference!

Most Orientals look upon the opal as bringing bad luck because, as a soft stone, it absorbs the vibrations of the wearer and if he is of low character, he will end up unlucky.

Another association of the opal with bad luck comes from a story connected with the Black Plague which

By Retta Ewers



swept the European continent in the early 16th century.

The opal was then at the height of its popularity and everyone who could afford one, wore one. When the Black Plague struck it was noted that many of those wearing an opal were among the dead and the gem quickly turned to a dull lusterless color. This, of course, was due to the high body temperature of its fever-stricken wearer which had dried out the water content of the stone, without which the opal is colorless.

Perhaps to furthe rthe prosperity of her far-flung colony, Australia, where great deposits of opal had been found, Queen Victoria helped to restore the opal to popularity. Once the Queen and her court started the fad, everyone else followed.

Each month of the year is associated with a symbolic stone, or "birthstone," believed to endow its wearer with special propensitites of a superstitious nature. One, the amethyst, has a feature worth mentioning.

Amethyst is derived from "amethystos," a Greek word meaning "not drunk or drunken." According to ancient belief, if one wore an amethyst he could drink as much as he liked and never become drunken, or intoxicated. Our advice, however, is don't try it.

Gems may have meaning, but not that much! ///



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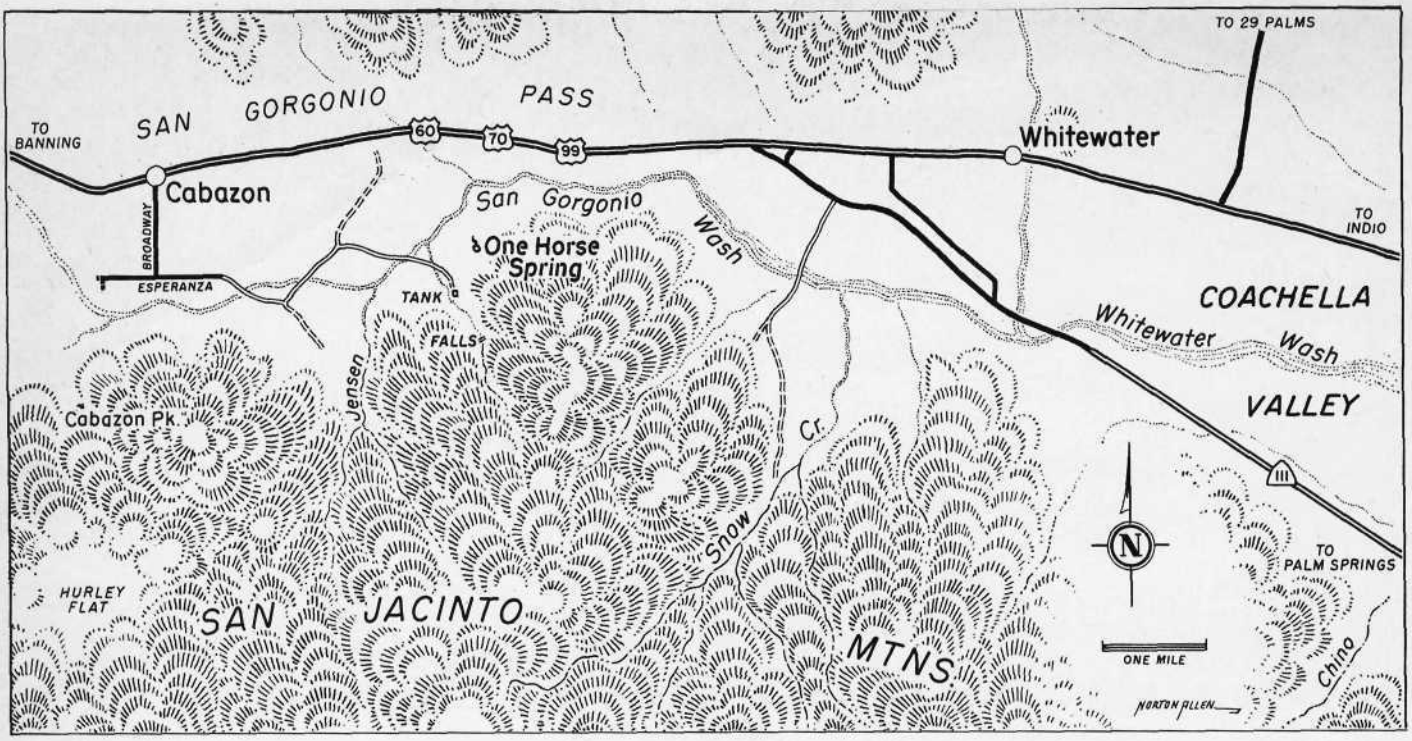
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Desert's trip of the month

ONE HORSE SPRING

By Patricia and Francis Johnston

STARK GRANITE canyons tower skyward. House-sized boulders crouch above a spring. In the ancient glacier moraine surrounding One Horse Spring, only a hiker's own footsteps break the brooding silence.

Those desert lovers who seek places of solitude and little renown will find here among the rocks a faded Indian trail leading from One Horse Spring to the top of a waterfall where a grove of native palm once stood. Deceptive in its illusion of smallness, the narrow canyons shelter a surprising variety of plantlife transiting from desert species to those native to mountain terrain.

At the mouth of the canyon all is sand, cholla and creosote with a small mesquite-covered seep tucked against the eastern flank. Nearer the center, where the dirt road from Cabazon ends, is a grove of sycamore, desert catalpa, willow and catsclaw growing over the main springs. Some of the flow from these trickle into a deep tank apparently used for swimming by transients who still occasionally camp at this old desert water hole.

Above the grove is the broad, boulder strewn moraine with here and there a cottonwood to catch the desert breeze. The ancient trail ends at the falls, at least 50-feet high with steep, sharp slopes forming an almost impassable neck. Reeds and oak grow along the slopes, but at the base of the falls, lush water plants tangle with clusters of vine.

In the springtime, if there has been a good winter of rain and snow up above, the falls tumble down their rock face in a sparkling cascade that can be seen from Highway 60-70-99 several miles away. This effulgence boils down from the pool at the base of the falls to form a stream almost reaching the springs, which must be forded if the hiker follows the easiest trail from the springs to the falls. In summer, however, the falls lose vitality and their thin trickle grows sluggish and soon sinks into the ground.

This watering place has been known and used by desert travelers for over a hundred years. Usually it is called One Horse Spring, although in his "Guide to the Colorado Mines" published in 1862 to aid prospectors traveling along Bradshaw's route to the La Paz placers above Ehrenberg, Arizona, author H. H. Bancroft referred to it also as Indian Run. Later, when stage companies began to run their Concords over Bradshaw's route, they bypassed One Horse Spring by about two miles to the north and established a station at White Water Ranch, which was about five miles north and east of One Horse. The ranch was not where the present town of White Water is located, but was near where U.S. Highways 60-70-99 joins State Highway 111 today. At this station in the 1870s, at least one company (probably James Grant's Arizona Mail and Stage Line) maintained a staff of employees which composed a settlement large enough to establish a road to One Horse Spring where a corral for stage line stock was operated.

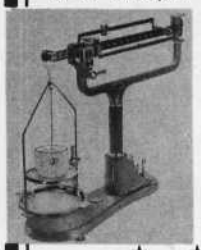


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In September 1909 the spring became the scene of tragedy when the notorious Paiute, Willie Boy, took the captive girl Elota Boniface there after killing her father, Mike. No doubt he hoped to secret himself there until the posse lost his trail. But they found him and, still dragging the girl, he moved on.



ONE HORSE SPRING

But before its more recent use the whole canyon was important to and populated by Indians of San Gorgonio Pass, probably Western or Pass Cahuilla. The seep at the mouth is surrounded by dead hearths and a rubble of animal bones, potsherds, and artifacts. Along the eastern hills are rock shelters, one of which contains the only petroglyph found so far in the Pass. By the spring is a well worn bedrock mortar. Off their trails to the falls are more sherds and an occasional metate. In its more verdant days the canyon must have been a paradise for the Indian, supplying his food and water, rock for his tools and weapons, fiber for matting and baskets, and wood for his ceremonial sticks and bows and arrows.

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LARGE LEVEL lots, Kingman, Arizona. Water and power to each lot. $495 full price. $10 down, $10 month. Trailers welcome. Write Box 486, Kingman, Arizona.

FOR SALE: 160 unimproved view acres located in Martinez Canyon overlooking Coachella Valley just north Salton Sea. Excellent location for exclusive dude ranch or canyon housing project. Reasonable. Write Cotton, 362 N. 5th, Coalinga, California.

DESERT, LANDSCAPED, two bedroom home, 260 feet by 400 feet. One mile east of Yermo on Highway 466. Contact Grace Putney, General Delivery, Yermo, California 92398.

COLORADO RIVER Frontage, government lease, second place down river from Big Bend. Two small building. Annual rent $100. For sale at $2900. L. A. Shelton, 520 United California Bank Bldg., Pomona, California.

• TREASURE FINDERS

NEW—FLUORESCENT mineral detector that detects boron, fluorine, lithium, molybdenum, strontium, tungsten, uranium, zinc, zirconium and other minerals. Cigarette pack size, daylight operation, requires no batteries. Price $12.50. Free brochure. Essington Products & Engineering, Box 4174, Coronado Station, Santa Fe, New Mexico.

TREASURE MAP, giant 30" by 60", verified locations, every state. $3 postpaid. Hano, 1598 Third Avenue, New York City.

FIND GOLD, precious gemstones, minerals in streams and rivers, with the Explorer Portable Sluice Box $14.95. Free brochure and valuable information. Johnson, Box 657-C, Lynwood, California.

FIND BURIED gold, silver, coins, nuggets with improved "Dynatector." Guaranteed. $3. Free "Treasure Hunter's Guide" included. Dee, Box 7263-N21, Houston 8, Texas.

FIND LOST or hidden treasures with new transistor metal detector, underwater metal detectors, scintillation counters, etc. Free literature. Gardiner Electroncis, Dept. 51, 4729 North 7th Ave., Phoenix, Arizona.

SUPERSENSITIVE TRANSISTOR treasure, coin detectors. Important new features. $19.95 up. Kits available. Free catalog. Relco—A-18, Box 10563, Houston 18, Texas.

FINEST TRANSISTOR metal locators, $34.95 to $275. Find coins, souvenirs, treasure. Informative folder, "Metal Locating Kinks," 25c. IGWTD, Williamsburg, New Mexico.

FUN AND profit finding buried treasure, relics with transistor M-Scope. Booklet, interesting customer comments free. Terms. Fisher Research, Dept. JX, Palo Alto, California.

LOST MINES, Buried Treasures. Pictures, stories, maps, locations, waybills. Lots more! Free information. Western Treasures Magazine, Box 866-B, Tarzana, California.

• WESTERN MERCHANDISE

DESERT SUN-COLORED: 10 bottles, all different, $5. Purple pressed glass dishes. List. The Glass Bottle, Box 576, Lomita, Calif. 90717.

GHOST TOWN items: Sun-colored glass, amethyst to royal purple; ghost railroads materials, tickets; limited odd items from camps of the '60s. Write your interest—Box 64-D, Smith, Nevada.

SAGUARO CACTUS candles, 6½-inch $1.50, 11-inch $3. Cova Creations, 3208 N. Tucson Blvd., Tucson, Arizona.

WANTED: OLD wagon wheels for resale. Quote best price, quantity available. Write: R. Warner, 305 North Sepulveda Blvd., Manhattan Beach, California.

• MISCELLANEOUS

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EDISON DIAMOND disc records, 1300 ¼-inch thick, 10 inch, 22 boxes, $700. P. O. Box 284, Montrose, California.

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LETTERS FROM OUR READERS

Public Spirited Readers . . .

To the Editor: We consider the November '63 issue with the Petroglyph article by Choral Pepper so outstanding that we are having these pages put in a permanent glyph folder with ourselves mentioned as contributors and DESERT Magazine mentioned as the source. This folder will be placed in the Pasadena Public Library for all to use.

ROSE AND LORAN E. PERRY,
Pasadena, California

Readers Aren't Always Right . . .

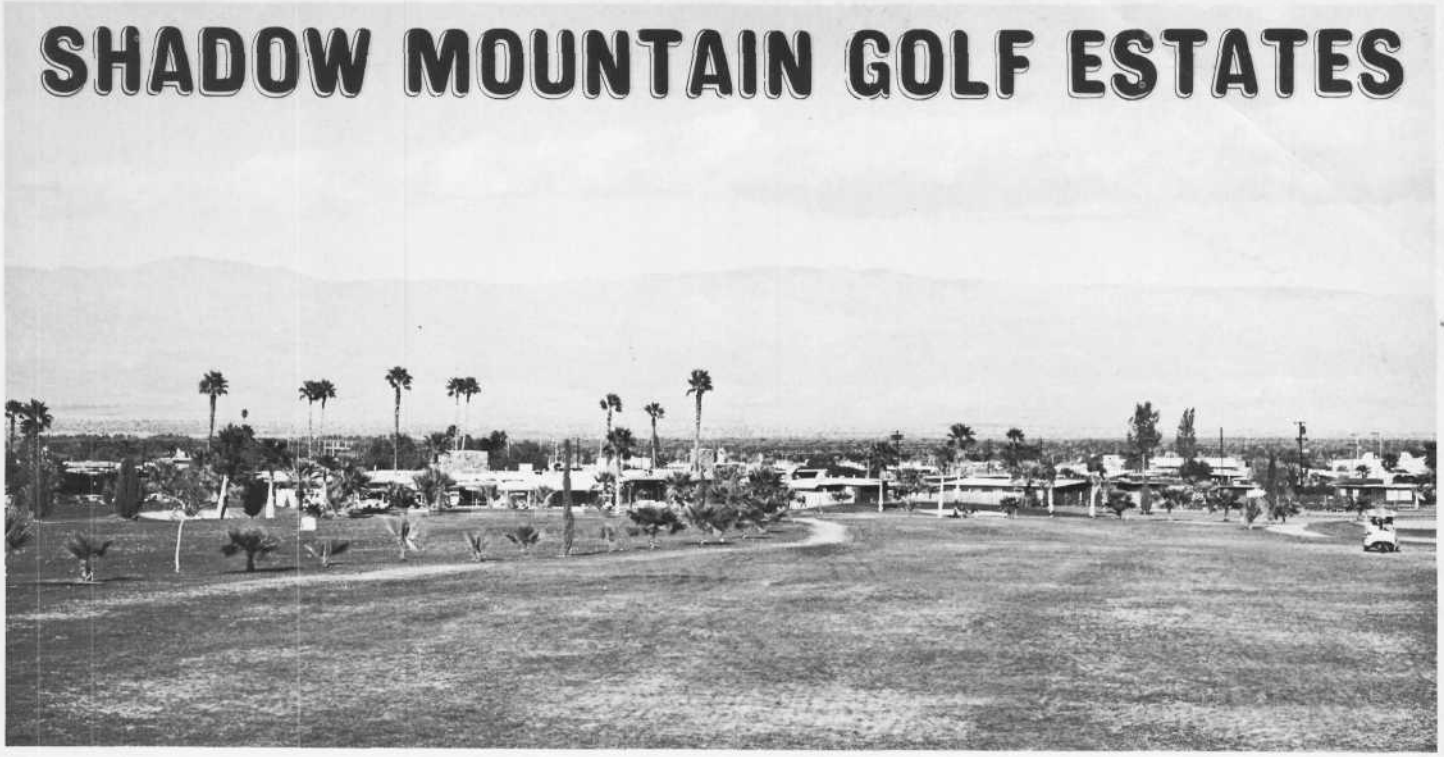
To the Editor: The January issue of DESERT is unpardonable. Why oh why did you publish such a thing as Juan Flaco's Fantastic Ride? It is not only impossible; it's a pack of lies. The very idea of a horse (or horses) averaging 22½ miles per hour with time out to lasso a grizzly bear and kill a man or two is ridiculous. Let's burn this issue and try to get back to the type of magazine published by Randall Henderson.

HARRY H. BERGMAN,
Bergman's Museum,
Aguanga, California

Comment from the Editor: Mr. Bergman certainly knows about the artifacts in his fine museum, but he doesn't know about Juan Flaco! The author of the article, Gary L. Roberts of Georgia Southern College, is a well-established writer of Western history and an enthusiastic researcher. As indicated in the article, Juan Flaco wrote an account of his ride for the American consul at Monterey. Below are listed the sources consulted by Mr. Roberts in preparing this story for DESERT.

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