

Vendetta

Designed by John Downer

Emigre

INTRODUCING: VENDETTA

BY JOHN DOWNER

THE FAMOUS ROMAN TYPE cut in Venice by Nicolas Jenson, and used in 1470 for his printing of the tract, *De Evangelica Preparatione*, Eusebius, has usually been declared the seminal and definitive representative of a class of types known as Venetian Old Style. The Jenson type is thought to have been the primary model for types that immediately followed. Subsequent 15th-century Venetian Old Style types, cut by other punchcutters in Venice and elsewhere in Italy, are also worthy of study, but have been largely neglected by 20th-century type designers.

There were many versions of Venetian Old Style types produced in the final quarter of the *quattrocento*. The exact number is unknown, but numerous printed examples survive, though the actual types, matrices, and punches are long gone. All these types are not, however, conspicuously Jensonian in character. Each shows a liberal amount of individuality, inconsistency, and eccentricity.

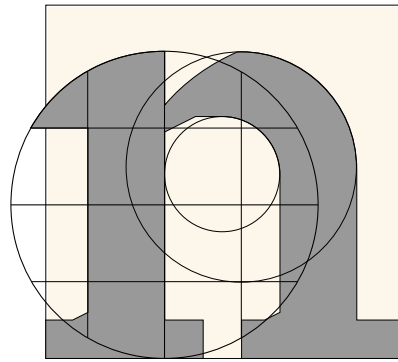


Diagram for letter n from Vendetta Bold.

My fascination with these historical types began in the 1970s and eventually led to the production of my first text typeface, Iowan Old Style (Bitstream, 1991). Sometime in the early 1990s, I started doodling letters for another Venetian typeface. The letters were pieced together from sections of circles and squares. The n, a standard lowercase control character in a text typeface, came first. Its most unusual feature was its head serif, a bisected quadrant of a circle. My aim was to see if its sharp beak would work with blunt, rectangular, foot serifs. Next, I wanted to see if I could construct a set of capital letters by following a similar design system.

Rectangular serifs, or what we today call “slab serifs,” were common in early roman printing types, particularly text types cut in Italy before 1500. Slab serifs are evident on both lowercase and uppercase characters in roman types of the Incunabula period, but they are seen mainly at the feet of the lowercase letters. The head serifs on lowercase letters of early roman types were usually angled. They were not arched, like mine. Oddly, there seems to be no actual historical precedent for my approach.

Another characteristic of my arched serif is that the side opposite the arch is flat, not concave. Arched, concave serifs were used extensively in early italic types, a genre which first appeared more than a quarter century after roman types. Their forms followed humanistic cursive writing, common in Italy since before movable type was used there. Initially, italic characters were all lowercase, set with upright capitals (a practice I much admire and would like to see revived). Sloped italic capitals were not introduced until the middle of the sixteenth century, and they have very little to do with the evolution of humanist scripts.

In contrast to the cursive writing on which italic types were based, formal book hands used by humanist scholars to transcribe classical texts served as a source of inspiration for the lowercase letters of the first roman types cut in Italy. While book hands were not as informal as cursive scripts, they still had features which could be said to be more calligraphic than geometric in detail. Over time, though, the copied vestiges of calligraphy virtually disappeared from roman fonts, and type became more rational. This profound change in the way type developed was also due in part to popular interest in the classical inscriptions of Roman antiquity. Imperial Roman letters, or majuscules, became models for the capital letters in nearly all early roman printing types.

So it was, that the first letters in my typeface arose from pondering how shapes of lowercase letters and capital letters relate to one another in terms of classical ideals and geometric proportions, two pinnacles in a range of artistic notions which emerged during the Italian Renaissance. Indeed, such ideas are interesting to explore, but in the field of type design they often lead to dead ends. It is generally acknowledged, for instance, that pure geometry, as a strict approach to type design, has limitations. No roman alphabet, based solely on the circle and square, has ever been ideal for continuous reading. This much, I knew from the start.

In the course of developing my typeface for text, innumerable compromises were made. Even though the finished letterforms retain a measure of geometric structure, they were modified again and again to improve their performance *en masse*. Each modification caused further deviation from my original scheme, and gave every font a slightly different direction. In the lower case letters especially, I made countless variations, and diverged significantly from my original plan. For example, not all the arcs remained radial, and they were designed to vary from font to font. Such variety added to the individuality of each style. The counters of many letters are described by intersecting arcs or angled facets, and the bowls are not round. In the capitals, angular bracketing was used practically everywhere stems and serifs meet, accentuating the terseness of the characters. As a result of all my tinkering, the entire family took on a kind of rich, familiar, coarseness – akin to roman types of the late 1400s.

In his book, *Printing Types* D. B. Updike wrote:

Almost all Italian roman fonts in the last half of the fifteenth century had an air of “security” and generous ease extremely agreeable to the eye. Indeed, there is nothing better than fine Italian roman type in the whole history of typography.

It does seem a shame that only in the 20th century have revivals of these beautiful types found acceptance in the English language. For four centuries (circa 1500 - circa 1900) Venetian Old Style faces were definitely not in favor in any living language. Recently, though, reinterpretations of early Italian printing types have been returning with a vengeance. The name *Vendetta*, which as an Italian sound I like, struck me as being a word that could be taken to signify a comeback of types designed in the Venetian style.

In closing, I should add that a large measure of *Vendetta*’s overall character comes from a synthesis of ideas, old and new. Hallmarks of roman type design from the Incunabula period are blended with contemporary concerns for the optimal display of letterforms on computer screens. *Vendetta* is thus not a historical revival. It is instead an indirect but personal digital homage to the roman types of punchcutters whose work was influenced by the example Jenson set in 1470.

VENDETTA LIGHT & BOLD

DESIGNED BY JOHN DOWNER | CIRCA 1997 - 99

6 FONT VENDETTA LIGHT & BOLD PACKAGE: \$95.00 | 12 FONT VENDETTA VOLUME: \$179.00

LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

& \$ € £ ¥ € % ª Å Á Â Ã Ä Å Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ù Ú Û Ü Ý à á â ã ä å ç è é ê ë ì í î ï ñ ò ó ô õ ö ù ú û ü ý ß € \$ † ‡ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾

LIGHT ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

& \$ € £ ¥ € % ª Å Á Â Ã Ä Å Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ù Ú Û Ü Ý à á â ã ä å ç è é ê ë ì í î ï ñ ò ó ô õ ö ù ú û ü ý ß € \$ † ‡ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾

LIGHT SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789

& \$ € £ ¥ € % ª Å Á Â Ã Ä Å Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ù Ú Û Ü Ý à á â ã ä å ç è é ê ë ì í î ï ñ ò ó ô õ ö ù ú û ü ý ß € \$ † ‡ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾

LIGHT PETITE CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789

& \$ € £ ¥ € % ª Å Á Â Ã Ä Å Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ù Ú Û Ü Ý à á â ã ä å ç è é ê ë ì í î ï ñ ò ó ô õ ö ù ú û ü ý ß € \$ † ‡ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾

LIGHT FRACTIONS & LIGHT FRACTIONS WITH TABULAR FIGURES

0 1 2 3 4 5 6 7 8 9 % ¼ ½ ¾ ⅛ ⅜ ⅝ ⅞ ⅓ ⅔ ⅖ ⅗ ⅘ ⅙ ⅚ ⅓ ⅔ ⅕ ⅖ ⅗ ⅘ ⅙ ⅚ ⅓ ⅔ ⅕ ⅖ ⅗ ⅘ ⅙ ⅚

BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789 0123456789

& \$ € £ ¥ € % ª Å Á Â Ã Ä Å Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ù Ú Û Ü Ý à á â ã ä å ç è é ê ë ì í î ï ñ ò ó ô õ ö ù ú û ü ý ß € \$ † ‡ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾

VENDETTA MEDIUM & BOLD

CONTINUED

6 FONT VENDETTA MEDIUM & BOLD PACKAGE: \$95.00 | 12 FONT VENDETTA VOLUME: \$179.00

MEDIUM

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz0123456789

& \$ % € £ ¥ € % ª º Á Á Á Á Á Ç È É Ê Ë Ì Í Î Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý à á â ã ä å ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý € \$ † ‡ § ¶ & Æ œ æ œ fh

MEDIUM ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz0123456789

& \$ % € £ ¥ € % ª º Á Á Á Á Á Ç È É Ê Ë Ì Í Î Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý à á â ã ä å ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý € \$ † ‡ § ¶ & Æ œ æ œ fh

MEDIUM SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ0123456789

& \$ % € £ ¥ € % ª º Á Á Á Á Á Ç È É Ê Ë Ì Í Î Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý à á â ã ä å ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý € \$ † ‡ § ¶ & Æ œ æ œ @ ® © ™ ª º ^ # * , . : ; ! ? ! _ ' " " " ' , , / \ - - - - < > « » ~ { ([]) } < > + = ° • ✓

MEDIUM PETITE CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ0123456789

& \$ % € £ ¥ € % ª º Á Á Á Á Á Ç È É Ê Ë Ì Í Î Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý à á â ã ä å ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý € \$ † ‡ § ¶ & Æ œ æ œ @ ® © ™ ª º ^ # * , . : ; ! ? ! _ ' " " " ' , , / \ - - - - < > « » ~ { ([]) } < > + = ° • ✓

MEDIUM FRACTIONS & MEDIUM FRACTIONS WITH TABULAR FIGURES

0 1 2 3 4 5 6 7 8 9 % 1/4 1/2 3/4 1/8 3/8 5/8 7/8 1/3 2/3 2/5 3/5 4/5 1/6 5/6 23/30 24/31
1 2 3 4 5 6 7 8 9 0 / 0 1 2 3 4 5 6 7 8 9 0

0 1 2 3 4 5 6 7 8 9 % 1/4 1/2 3/4 1/8 3/8 5/8 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1 2 3 4 5 6 7 8 9 0 / 0 1 2 3 4 5 6 7 8 9 0

BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz01234567890123456789

& \$ % € £ ¥ € % ª º Á Á Á Á Á Ç È É Ê Ë Ì Í Î Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý à á â ã ä å ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý € \$ † ‡ § ¶ & Æ œ æ œ fh

VENDETTA

A Type Specimen

A NEW SERIES of VENETIAN OLD STYLE PRINTING TYPES

DESIGNED BY JOHN DOWNER

HERE FIRST USED IN AN ADAPTATION OF:

OUR ARABY

PALM SPRINGS and the GARDEN of the SUN

BY J. SMEATON CHASE

FIRST PUBLISHED IN 1920

LAYOUT and PHOTOGRAPHY by RUDY VANDERLANS



EMIGRE FONTS

MOUNT SAN JACINTO stands isolated and conspicuous, like another Shasta, at the southern end of the great Sierra which forms the backbone of California. To south and west the great mountain faces a land diversified with hill and valley, farm and cattle-range, stretching to the Mexican line and the Pacific: to north and east it looks steeply down upon a strange sun-blached land, the pale, mysterious desert. From its topmost crags, garnished with storm-wrenched pines, to the gray levels where palm-fronds quiver under *torrid* blasts of sun there is a fall of over two miles of altitude within an air-line distance but three miles greater; from which it may be gathered, (as is indeed the fact) that this desert face of San Jacinto offers to the view a mountain wall unparalleled for its conjunction of height and verticality—in effect, a vast precipice of ten thousand feet.

6



7

RAINFALL (Inches):
Vendetta Medium Fractions Tabular Figures, 12/16 point

1907	4.80
1908	3.50
1909	5.50
1910	3.94
1911	4.83
1912	5.66
1913	3.88
1914	7.87
1915	5.71

RIGHT AT THE MOUNTAIN'S EASTERN FOOT, where the red rock-slabs rise sharply from the gray desert floor, lies the village of *Palm Springs*. Geographically it is a village *unique*. One might well call it the child of the mountain, for it lives in the mountain's protection and is nourished out of its veins. Two streams of purest water here break from San Jacinto's rocky heart, and make possible this *Garden of the Sun*, an oasis of pleasant life where Nature had said no life should be except the hard, wild life of her desert children—the plants and animals and Indians of a land of drought.

THE VILLAGE LIES AT AN ELEVATION of 452 feet above sea-level, well toward the foot of the long gradient which runs, smooth as a waterline for league on league, from the summit of San Gorgonio Pass—the gateway and dividing point between California Green and California Gray—down to the great depression where dreams the Salton, that pale, weird Lake-below-the-sea which came into being (whether for the tenth or hundredth time, who knows?) some fifteen years or so ago when the Colorado River took a fancy to stretch his watery limbs wider in the sun. Bounding this gradient on the north and east runs the level wall of the eastward extension of San Jacinto’s twin mountain, San Bernardino, beyond which wall there is a twin desert, the Mojave. The low narrow scoop, six to ten miles wide,

GOVERNMENT ANALYSIS OF THE WATER OF THE SPRING

Vendetta Bold, Vendetta Medium, Vendetta Medium Fractions, Vendetta Medium Small Caps, and Vendetta Medium Fractions Tabular Figures, 8/16 and 10/16 point

Metaboric Acid (BO ₂)	Trace
Silica (SiO ₂)	44.8
Sulphuric Acid (H ₂ SO ₄)	37.3
Carbonic Acid (H ₂ CO ₃)	33.0
Bicarbonic Acid (HCO ₃)	36.6
Nitric Acid (HNO ₃)	0.1
Chlorin (Cl)	25.0
Iron (Fe)	1.9
Calcium (Ca)	2.5
Magnesium (Mg)	0.7
Sodium (Na)	76.6
	249.4



8



PALM SPRINGS: *its SITUATION and SURROUNDINGS*
Vendetta Medium Small Caps, Vendetta Medium, and Vendetta Medium Italic, 7/7 point

which lies between mountain and mountain, forming a westerly arm of the Colorado Desert, was marked on old maps as the Cabuilla (Ka-wé-ah) Valley, but is now known as the Coachella—a meaningless substitution—and has of late years become famous as a sort of *Little Arabia*, the source of the earliest of figs, grapes, melons, and asparagus, and especially of those latest and best of horticultural novelties, American-grown dates—whoever has not tried them should lose no time. In its snug elbow at the head of this valley lies our little oasis. I named it *unique*, and make no apologies for the word.

WALLED UP THUS AND ALL BUT OVERHUNG on the west by the mountain, what kind of landscape is it that spreads north, east, and south from Palm Springs? Strangely, it is one that fascinates by reason of its apparent lack of interest. Looked at in the large, one might even call it dreary, this gray level, treeless and waterless, dotted over with small shrubs and herbage so monotonously alike as to seem machine-made: a wholesale kind of land, all of a piece for leagues at a stretch. Yet this is the land which, if not at first view yet on very short acquaintance, lays hold of you with a charm so deep and strong that it has passed into a catch-phrase—the *lure of the desert*. Explain it how you may (or give it up for unexplainable, as most people do), there it undoubtedly is, and none but the most unresponsive of mankind can escape or deny it. Unless you are one of those it will surely “get you,” given the chance, and you will find yourself, without knowing how or why, a *Companion of the Most Ancient Order of Lovers of the Desert*, an Order which far outranks Masonry in age, and might claim Ishmael or Esau, possibly even Nimrod, for its founder.



9

TURNING TO THE SOUTH the view takes in a sort of bay or back water—barring the water—of mountain-enclosed desert which may be considered as Palm Springs’ private back-yard. Into it open the four cañons which are Palm Springs’ pride, viz: *Tahquitz, Andreas, Murray, and Palm*, the last three being the scenic cream of *Our Araby*, and notable especially for their remarkable display of the native California palm 🌴

It is this tract which it is now proposed to set aside as a National Park, and a striking addition it will be to the splendid list of American Wonderlands. This bay, or pocket, enclosed on three sides by mountains, forms, as it were, a neat little compendium or miniature of the greater desert, while Santa Rosa’s fine bulk, overlooking it in the background, gives it even an extra touch of pictorial completeness. And when, in winter and spring, the snowy Maltese cross shines on the mountain’s forehead, we of Palm Springs may be excused for indulging the fancy that our particular bit of desert is distinguished and in a way hallowed by the sacred emblem.



SO WHOLLY DISTINCTIVE is the locality I speak of that an effort is needed to realize that so slight a distance separates it from the familiar landscapes of the coast regions. As a matter of fact, the difference between the desert and coast regions takes effect almost instantaneously, so to



But I was going to describe a few main features of Palm Springs’ outlook. One’s attention is at once attracted to two great hills of sand which rise in smooth, dome-like contour a few miles straight ahead, that is, to the east. The larger is, I should guess, five hundred feet or so high, the smaller much less, and both probably represent outlying rocky foothills which, forming obstructions in the path of the wind that blows down the Pass, have in course of ages become submerged under the slow, all-obliterating tide of wind-driven sand. There is something queerly fascinating about

these dunes. It may be partly the tricks of light and shade, the chameleon-like play of color which they exhibit; but there is some subtler quality, too. Perhaps there is aroused by the sight of that heap of sand atoms a geological instinct akin to the sense of infinitude which is raised by the inconceivable figures of astronomy; or perhaps one’s sense of curiosity is touched, and subconsciously one wonders what may be hidden under that blanket of sand that defies the eye with its suave, unrevealing outline. However it be, there is something about the great dunes that stamps them strongly on the mind.

speak, at the summit of the San Gorgonio Pass. Thus it occurs that from Palm Springs, well out on the desert, to Riverside and Redlands, the center of California’s finest cultivation, is but a matter of fifty-five miles, while Pasadena and Los Angeles are but fifty miles farther away, with the Pacific only a trifle more. This operates not only to make the journey from one to the other perfectly easy but also to render the change spectacular and interesting in a high degree. To breakfast late at the beach, or “in town,” to lunch leisurely at the Mission Inn at Riverside (which is strictly the *comme il faut* thing to do) and lounge for an hour afterwards among the famed groves and avenues of the citrus belt, and then by mid-afternoon to be arriving at our little oasis in time for a cup of tea and a desert sunset—this ought to be easy enough and spectacular enough for even the sophisticated tourist of the nineteen-twenties.



Vendetta Medium Italic, 9/8 point, Vendetta Bold, and Vendetta Medium, 7/8 point

Cercidium torreyanum. Palo Verde, Lluvia de oro.
A tree up to 30 feet high, noticeable for the smooth green bark of the entire tree. Foliage small, scanty, and short-lived, so that the tree is usually bare: the twigs bear short thorns. Flowers profuse, bright yellow: fruit a pod. Blooms in mid-spring.

Datura meteloides. Jimson weed, Tolguache (or Toluache).
A rank-growing plant 2 or 3 feet high, common on both coast and desert, with large, coarse, dark-green leaves and very large, white or pale lilac, trumpet-shaped flowers that open in the evening. Blooms from spring to autumn.

Fouquieria splendens. Candle wood, Ocotillo.
A unique plant composed of a number of long gray thorny canes diverging at ground: usually 6 or 8 feet high but sometimes double as much or over. Leaves small, dark-green, and short-lived: flowers scarlet, tubular, in a long spike at ends of canes. Blooms in early spring, or at any time when sufficient rain has fallen.

Larrea glandulosa. Creosote bush, Greasewood, Hediandia.
The commonest and most widely distributed shrub of the desert. Growing up to 12 feet high, in strong, somewhat brittle stems diverging from the ground. The branches and twigs are regularly marked with rings. Leaves small, glossy, bright dark green, sticky, with strong tarry odor: flowers profuse, bright yellow, maturing to small, round, woolly seed-vessels. Blooms from mid-spring to mid-summer.

Nicotiana bigelovii. Coyote tobacco.
A many-stemmed plant, 1 to 2 feet high, with dark-green leaves and white, narrow-tubular flowers. Blooms mid-summer to autumn.

Opuntia bigelovii. Cholla.
A plant up to 6 feet tall, branching in stumpy arms, the whole plant densely clad with greenish white spines. The older parts turn almost black. The joints detach very easily and litter the ground. Flowers greenish white. Blooms in mid- and late spring.

Washingtonia filefera. Fan palm.
The native palm of the desert, found in many cañons and occasionally in the open desert, though never in dry soil. Up to 70 feet high. Fronds light-green, with stringy filaments: flowers small, creamy, in long, drooping clusters: fruit a small hard berry, black and sweet when ripe. Blooms in early summer.



THE VILLAGE

Vendetta Medium Small Caps, Vendetta Medium, and Vendetta Medium Italic, 8/8 point

FOR SO SMALL A PLACE, the number of people who have fallen under the charm of Palm Springs, and their variety of class and kind, are rather surprising. You would agree as to the latter point if I were to begin to mention names. Wealth and fashion, as such, are not much attracted to our village: Palm Beach, not Palm Springs, is their mark: but among the fraternity of brains the word has passed about, and persons of mark are ever finding their way here, returning again and again, and bringing or sending others. But then, the importance of persons of mark in any community is apt to be overestimated; the important thing is the general quality, the

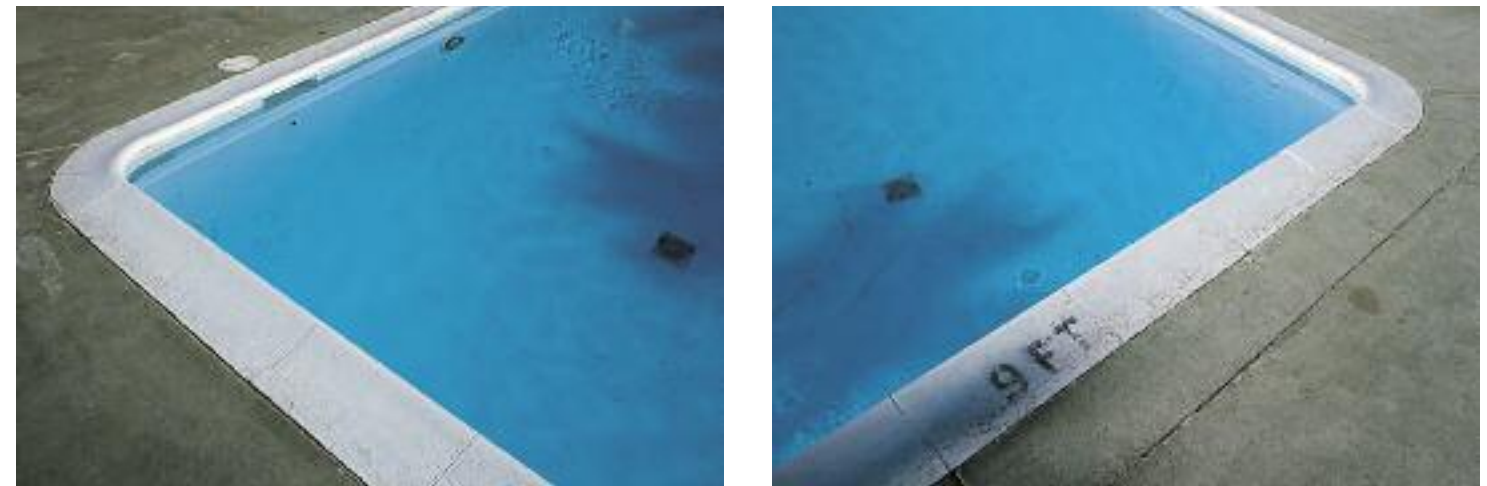
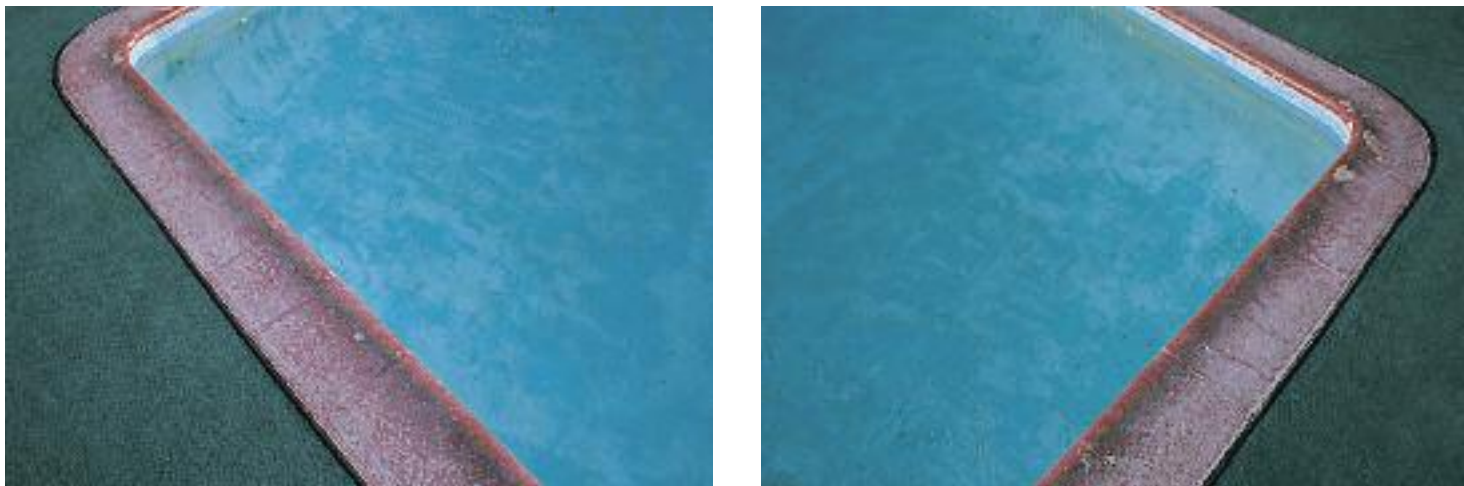
average. The average with us is automatically raised by the total absence of any hooligan element, such as is sometimes in evidence on the sands of the sea-shore. To that class the sands of *Our Araby* do not appeal. On the other hand, the scientists, writers, painters, musicians,—in fact, all kinds of people who love quiet, thoughtful things and whose work or enjoyment lies in natural instead of artificial fields, come and share with us the wholesome pleasures and interests that are inherent in a clean, new, unspoiled bit of this wonderful old world.

THE VILLAGE

Vendetta Medium Petite Caps, Vendetta Medium, and Vendetta Medium Italic, 24/24 point

VILLAGE IS A PRETTY WORD, though ambitious settlements are keen to disclaim the implied rusticity and to graduate into the rank of town or city. Palm Springs has no such aims, and is well content to remain far down the list in census returns. We decline to take part in the race for *Improvements*, and are (so we feel, anyway) wise enough to know when we are well oV. *Rural Free Delivery* does not entice us: we much prefer the daily gathering at the general store at mail-time, Indians and whites together, where we can count on catching Miguel or Romualda if we wish to hire a pony or get the washing done.

Electric lights? No, thanks: somehow nothing seems to us so homelike for the dinner-table as shaded candles, or for fireside reading a good kerosene lamp: while if we want to call on a neighbor after dark, we find that a lantern sheds light where you need it instead of illuminating mainly the upper air. To us cement sidewalks would be a calamity: we may be dusty, but dust is natural and we prefer it. After all, the pepper- or cottonwood-shaded streets of our *Garden of the Sun* are really only country lanes, and who wants a country lane cemented? In fact, a little mistake was made when they were named. *Cottonwood Row* would have been better than *Indian Avenue*, and *Hot Springs Lane* than the commonplace *Spring Street*.



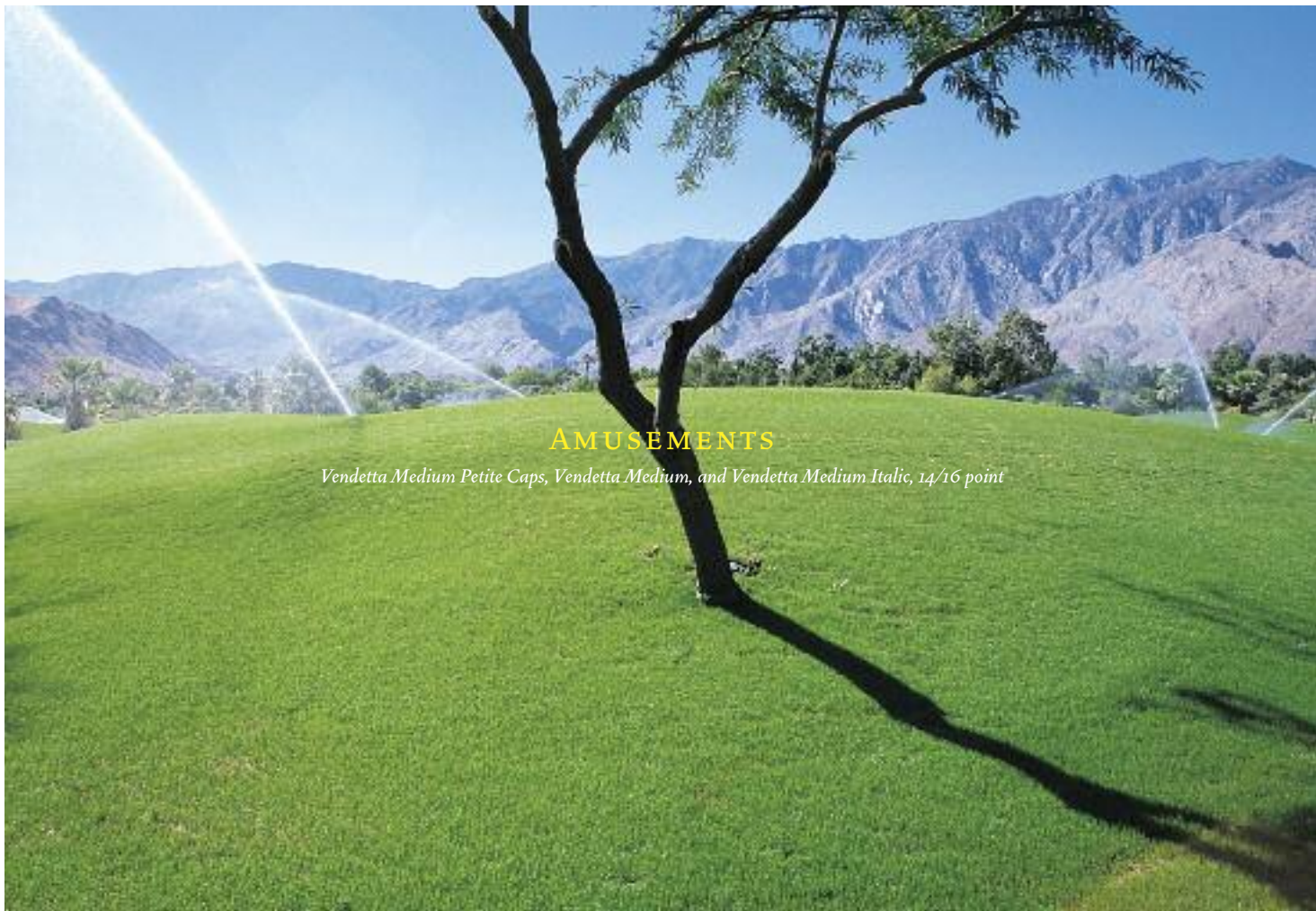
THE VILLAGE ☞ *Vendetta Light Italic, and Vendetta Light, 20/20 point*

14

So much for the people. The village itself is a place of two or three score of unpretentious cottages scattered along half a dozen palm- and pepper-shaded streets. We don't run much to lawns and formal gardens: we live in the desert because we like it, hence we don't care to shut ourselves away in little citified enclosures. But the two or three old places which formed the nucleus of the settlement are bowers of bloom and umbra-

15

geous greenery. Gray old fig trees lean out over the sidewalk, while oranges, dates, grapefruit, lemons, and trees of other sorts for fruit or ornament flourish in tribute to the memory of that wise old Scotsman and pioneer, Doctor *Welwood Murray*, who had the courage to plant and the patience to rear them in the teeth of horticultural disabilities.

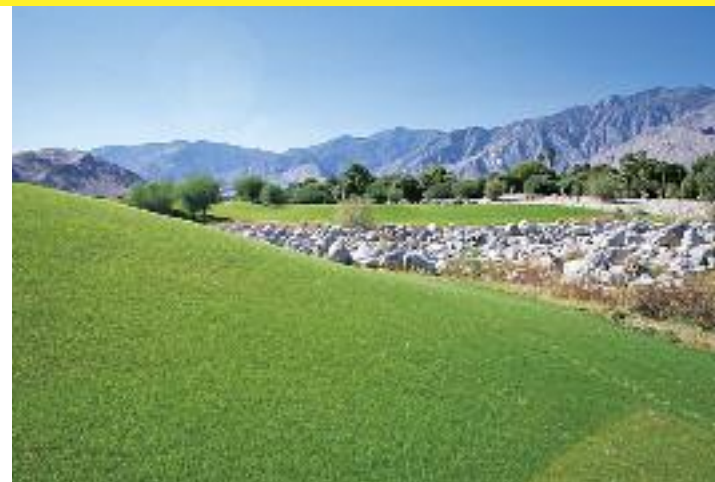


AMUSEMENTS

Vendetta Medium Petite Caps, Vendetta Medium, and Vendetta Medium Italic, 14/16 point

A QUESTION THAT ARISES in many persons' minds when one speaks of the desert as a place of any attractiveness is—But what can there be to do there? It is a natural question, too, for to most people the desert signifies only a region of dreariness and horror, a mere waste spot marring the earth's wholesome fertility and beauty. That, however is a total mistake, one of those conventional delusions that are based only on generations of popular misconception. Only one or two hundred years ago the forests and mountains in which we now delight were thought places of dread and ugliness. People simply hadn't caught the idea; and today, as regards the desert, a few people are just beginning to catch it. Essentially, the desert is *Nature* in her simplest expression. Has it come to this—that *Nature* must be spiced up with amusements before we can take pleasure in her? Surely space, quietude, and freedom are fine things: solitude can be magnificent: loneliness need not scare us as if we were lost kittens.

16



AMUSEMENTS

Vendetta Medium Small Caps, Vendetta Medium, and Vendetta Medium Italic, 18/20 point

THE PERSON MUST BE VERY INSENSIBLE to natural interests whose curiosity is not aroused by the markedly distinctive vegetable life which the desert offers to the view. From the moment that your train or auto begins to run down-grade on leaving Banning the fact is plain that you are, botanically speaking, in a new world. Gray, the livery of the desert, largely takes the place of green; stunted forms and bizarre shapes notify you that wholly different conditions here reign. Though you may have no leanings toward botany as a science or a hobby you will hardly fail to be interested by the novel objects that surround you, and are likely to find yourself botanizing mildly before you know it, if only to the extent of learning the name of the cactus that scratched you, or whether it was a mesquite or a catclaw that tore your clothes. The cacti alone are "worth the money": the *biznaga*, for instance, on close acquaintance is a most engaging fellow, and no one should go through life without interviewing a *cholla*. A tree that is as green as grass, yet has no leaves, is worth one's notice: so is one that is total gray and pricklier than an armful of hedgehogs, and another that bears for fruit a neat imitation of a handful of screws.

17

AMUSEMENTS

Vendetta Medium Small Caps, Vendetta Medium, and Vendetta Medium Italic, 7/7 point

BUT IT IS WHEN THE GREAT SPRING FLOWER SHOW COMES ON, especially if the rains have come just right, that our *Garden of the Sun* shows what it is capable of botanically. In January one or two early-waking plants, such as crimson beloperone and yellow bladder-pod, modestly start the show. February brings the wild heliotrope and the first hint of the glory of the verbenas, with clouds of wild plum in the cañons. March is a steady *crescendo* of color, and by mid-April the riot is on and Flora is emptying her lap over the desert in cascades of multi-hued bloom. On the levels, pools of rosy-purple verbenas spread out and run together into lakes; the mountain slopes, built of slabs of uncompromising rock, by some magic contrive to send out myriads of golden blossoms of the incense-bush; the cañons turn into mazes and tangles of flow-

ering rarities that go to the head of the most experienced botanist. Now is the time to notice how admirable even a cactus can be when Spring gets into its blood; you will hardly match those silky cups of purple or cerise in greenhouses of millionaires. The ocotillo, too—where will you find anything floral that is finer in its way than aht flaming scarlet tongue? It is the desert's own fierce flower, not on any account to be missed, and well worth the ride down to Deep Cañon, even if the ride showed you nothing else worth your notice, which would be strange indeed.

AMUSEMENTS

Vendetta Light Small Caps, Vendetta Light, and Vendetta Light Italic, 9/9 point

THERE IS PLENTY OF INTERESTING MATTER HERE, TOO, for those to whom animal life appeals. For bird study, especially, this locality offers exceptional facilities, for the San Gorgonio Pass is the great migration highway for a large region, and the Palm Springs oasis, lying at the foot of the pass, forms a natural stopping-place for the small travelers. It is for this reason a favorite station for bird-men, as it is for naturalists in general. Beetle-men and butterfly-men, mouse- and gopher-men, and devotees of all sorts of zoological ramifications with alarming names spend rapturous days in *Our Araby*, collecting, studying, and classifying, with ever in view the thrilling chance of coming upon something new—a Kangaroo-rat with tail measurement three millimeters greater than any yet recorded in the halls of science, or some phenomenal development of the maxillary arch in a short-nosed pocket-mouse. Such triumphs have in the past shed lustre upon zoologically-minded visitors to Palm Springs, which already has a gopher and a ground-squirrel "named for it":—why not again?

AMUSEMENTS

Vendetta Light Petite Caps, Vendetta Light, and Vendetta Light Italic, 32/32 point

THE SKY OF THE DESERT is well worth studying at other times than the sunset hour—for instance, at the moment when the sun comes striding up in the inexpressible magnificence of power. Over this *Garden of the Sun* he rises morning after morning in such splendor as you will never see but in the desert, for here no mists or earthly exhalations dim the flashing glory of his first horizontal beams. It is then that one grasps the true meaning of that everyday word, the sun, and realizes him at last for what he is—a *flame*, inconceivably vast, ineffably pure, unutterably terrible.



18

AVERAGE MONTHLY TEMPERATURES AT PALM SPRINGS STATION,
YEARS 1907 TO 1915 INCLUSIVE  *Vendetta Medium Small Caps, Vendetta Medium Fractions Tabular Figures, 10/14 point*

	JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG	SEP	OCT	NOV	DEC
HIGHEST	77	80	90	96	104	112	113	112	107	98	87	76
LOWEST	31	37	45	52	66	64	73	73	67	55	42	33
MEAN	53	55	63	69	73	84	90	90	84	73	62	52

AMUSEMENTS

Vendetta Medium Small Caps, Vendetta Medium, and Vendetta Medium Italic, 9/9 point

19

FOR THOSE WHO DELIGHT in cloud-form and sky-scenery, no area of sky that I know approaches in interest that which stretches from the southern extension of San Jacinto Mountain eastward to Santa Rosa Peak. In the rainy season this tract of air forms the very frontier of the opposing meteorological forces, where day after day one may watch the battle between Rain and Drought fought in fashion more spectacular than one sees it elsewhere. Some particular interplay of air-currents, combined with and per-

haps arising from the configuration of the land below, give rise to a remarkable diversity of cloud conditions. Above Santa Rosa there will hang for days a vast banner of vapor like the plume that curls from the lip of a volcano, while in the upper air beyond and above it, cirrus, stratus, and cumulus merge and evolve in ceaseless manoeuvres. I know of no other such "cloud-compelling peak" as this, on which another admirer and I have ventured to confer the title or degree of *Santa Rosa de las Nubes* (Santa Rosa of the Clouds).





20

AMUSEMENTS

Vendetta Medium Small Caps, Vendetta Medium, Vendetta Medium Italic, and Vendetta Bold, 6/6 point

AND THEN THERE IS THE NIGHT. It may seem odd to speak of sleep under the head of *Amusements*, but such sleep as one gets on the desert fairly ranks as enjoyment, so it is much the same. Few people know what night at its best can be. The desert is the place to learn it. Calmness, quietude, restfulness, as a rule very relative terms, here approach the absolute. We speak of *balmy sleep*, and sometimes think we get it in a bed under a ceiling; but that is a mistake.

AMUSEMENTS

Vendetta Light Italic, and Vendetta Light, 36/36 point

Speaking for myself, the finest sleep I ever enjoyed was when for a month or so I spread my blankets on the bank of the *Tahquitz* ditch. With two or three inches of dry brush for mattress, the air cool, still, and sweet with fifty herby essences, the moon and stars stealing by on tiptoe so as not to wake me, and *Tahquitz* telling strange old bits of earth-lore under its breath within a foot or so of my ear—that was sleep as sleep was meant to be. And then to wake up to a desert sunrise! You positively should try it 🌿

21

A LARGE ELEMENT in the attraction of *Our Araby* lies in the novelty of its animal and vegetable life. The former is a matter principally for naturalists, who find interest in noting the variations from type as regards habits, color, size, *etc.*, wrought by special conditions among the mammals, birds and reptiles of the desert. Yet one need not be a scientist in order to appreciate the humors of, for instance, the jolly little hairy-tailed desert mice who have chummed up with me by many a camp-fire, where they equally amused and amazed me by taking headers into the hot ashes at every opportunity, as though the thought of being baked alive was irresistible. This, too, is the place to enjoy the antics of that fine joker and gymnast, the *roadrunner*, of whom strange tales are told, yet none too strange to seem credible to his admirers.



A brief enumeration of the birds mammals, and reptiles is given below, regarding which it should be borne in mind that not only the immediate neighborhood of Palm Springs but also the cañons and higher ground within a radius of some miles is included in the territory covered.

BIRDS

- Bluebird, Western
- Bush-tit
- Buzzard (Turkey vulture)
- Chat, Long-tailed
- Coot (Mud-hen)
- Dove, Mourning
- Duck, two or three species
- Eagle, Golden
- Falcon, Prairie
- Flycatcher, two or three species
- Gnatcatcher, two species
- Goldfinch, two or three species
- Grosbeak, Black-headed and Blue
- Hawk, several species
- Heron, Night
- Hummingbird, several species
- Jay, Piñon and California
- Lark, Horned
- Lark, Meadow
- Linnet (House finch)
- Mockingbird
- Nighthawk, Texas
- Oriole, two or three species
- Ouzel (Dipper)
- Owl, two or three species
- Pewee, Western Wood
- Phainopepla
- Phoebe, Say and Black
- Plover, Killdeer
- Poor-will, Dusky
- Quail, three species
- Raven, Western
- Roadrunner
- Robin, Western
- Shrike (Butcher-bird)
- Snipe, Wilson
- Sparrow, many species
- Swallow, two or three species
- Swift, White-throated
- Thrasher, Leconte
- Towhee, two or three species
- Verdin
- Vireo, two or three species
- Warbler, several species
- Woodpecker, Cactus and Red-shafted (Flicker)
- Wren, two or three species
- Yellowthroat, Western

NOTE: The California Condor, one of the greatest of flying birds, has within only the last years vanished from this region.

MAMMALS

- Bat, two or three species
- Chipmunk, Antelope
- Cottontail rabbit
- Cougar (Panther, Puma, Mountain-lion)
- Coyote
- Deer, Mule
- Fox, Kit and Gray
- Gopher, two species
- Ground-squirrel, two species
- Jackrabbit
- Kangaroo-rat, two or three species
- Mouse, various species
- Pocket-mouse, two or three species
- Sheep (Bighorn)
- Skunk, two species
- Wildcat (Lynx)
- Wood-rat, White-footed and Brown-footed

REPTILES

- Lizards: various, including the Chuckwalla and Horned Toad
- Snakes: Garter, Gopher, Rattlesnake, Red-racer, Sidewinder, Tortoise