

The

EXPLORER

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Newsletter of
Cabrillo National Monument
and the Cabrillo Monument Foundation



The Cabrillo Statue

"If there is any man to whom California should erect a statue. . . it is to Cabrillo, its Discoverer. The Order of Panama—a patriotic organization to save and honor the Romance of the Pacific—will build that Monument. An heroic statue, by a great sculptor, will be erected on that noble and commanding cape, Point Loma, which is the first land that Cabrillo sighted in the state of California—the first land ever seen by a civilized man on the Pacific Verge of the United States...."

Charles Lummis, circa 1912

For this issue we have chosen as our theme the Cabrillo statue, telling the stories of some of the people who have played a part in its history. We start with the grandiose plans of a group known as the Order of Panama who wished to commemorate Juan Rodríguez Cabrillo and San Diego's Spanish heritage. Other articles will deal with the

symbolism of the statue, the saga of its acquisition, and the stops on its journey to its present site overlooking the bay that Cabrillo claimed for Spain in 1542. You will find that much of the history of Cabrillo National Monument has been centered around the statue.

Remarkable people, through their vision, actions, and philanthropy, have been responsible for the creation and protection of this important cultural resource. Let us tell you about them.

The Order of Panama and the statue that never was

by Jim Nauman

Were it not for the Panama-California Exposition of 1915-1916 in San Diego's Balboa Park, it is doubtful that Cabrillo National Monument would exist today.

Planning for the Exposition began in 1909; the opening date was chosen to coincide with the expected completion of the Panama Canal on January 1, 1915. San Diego would be the first California port encountered by northbound transcanal traffic, and the city wanted to promote commerce through its excellent harbor. By drawing attention to the region's salubrious climate, recreational opportunities, and abundant agricultural and mineral resources, Exposition planners hoped to revitalize San Diego's sagging economy. Undaunted by competition from San Francisco's Panama-Pacific International Exposition to be held the same year, the organizers chose to focus on San Diego and the Pacific coast.

The Director General of the Exposition was "Colonel" David C. Collier, a charismatic San Diego attorney, developer, and enthusiastic city booster. As part of his strategy to promote the Exposition, he brought together many prominent businessmen and civic leaders in an organization he named "The Order of Panama." Chartered in 1912, the Order would not only spearhead promotional activities for the Exposition, but would also draw attention to San Diego's Hispanic heritage—a heritage previously disregarded, for the most part. Spanish titles and elaborate rituals characterized the Order: The president was called *El General*, the members referred to as *caballeros*. Their meetings were "assemblies of Cortez." The organization attracted many prominent citizens—500 in the first year—and its impressive installation rituals, parades, and civic events were well publicized. Members called themselves *conquistado-*

res when they marched in parades, dressed as Gaspar de Portolá's soldiers in uniforms accessorized with sombreros and serapes. The charter permitted extension of the Order into other states and Latin American countries, but its activities never extended beyond San Diego.

As one of its most ambitious promotional ventures, the Order of Panama intended to erect a statue of Juan Rodríguez Cabrillo on the high-



Sculptor's model of the proposed statue

est elevation of Point Loma near the old abandoned lighthouse. Virtues of the project were extolled in florid prose by Charles F. Lummis, a popular Southern California writer who was commissioned to write an article promoting the statue: "If there is any man to whom California should erect a statue ... it is to Cabrillo, its Discoverer. The Order of Panama—a patriotic organization to save and honor the Romance of the Pacific—will build that Monument.

"An heroic statue, by a great sculptor, will be erected on that noble and commanding cape, Point Loma,

which is *the first land* that Cabrillo sighted in the state of California—the first land ever seen by a civilized man on the Pacific Verge of the United States...."

This monumental bronze sculpture, 150 feet in height, would not only honor Cabrillo, but would also serve to welcome ocean travelers to the harbor and city—a west coast counterpart of the Statue of Liberty. Further, the pedestal of the statue was to serve as a sepulcher for Cabrillo's remains, the Order intending to search San Miguel Island for his grave. A model of the statue was created by Allen Hutchinson, a British sculptor then living in San Diego.

Plans were one thing, actually obtaining the land for the statue quite another. The desired site lay within the boundaries of Fort Rosecrans, under jurisdiction of the War Department, and could not be purchased or leased. Correspondence and negotiations involving representatives of the Order of Panama, the War Department, and the Judge Advocate General resulted in the decision that the interests of the military and the Order would best be accommodated by razing the old lighthouse and erecting the statue on that site. The J.A.G. further suggested that it might be possible to take advantage of the Antiquities Act of 1906 and have the lighthouse and a small amount of surrounding land proclaimed a National Monument by the President. (As Susan Collins Lehmann points out in her administrative history of Cabrillo National Monument, *An Embarrassment of Riches*, the erection of a 150-foot statue seems to be far removed from the purpose of legislation designed to protect cultural artifacts.) This course of action was eventually approved by the commandant of Fort Rosecrans and the Secretary of War, who recommended to President Woodrow Wilson that the proclamation be issued. It was signed on October 14, 1913, thus creating Cabrillo National Monument, which comprised the abandoned, deteriorating Old Point Loma Lighthouse and a quarter-acre or so of land around it. It is amazing that the negotiations and paper work necessary to obtain the site required only a few months in

1913; how long would such a process take today?

The Order of Panama staged an impressive dedication at the new Monument site as part of a three-day "Carnaval Cabrillo" in September 1913, several weeks prior to the actual signing of the proclamation. They must have been a very optimistic group.

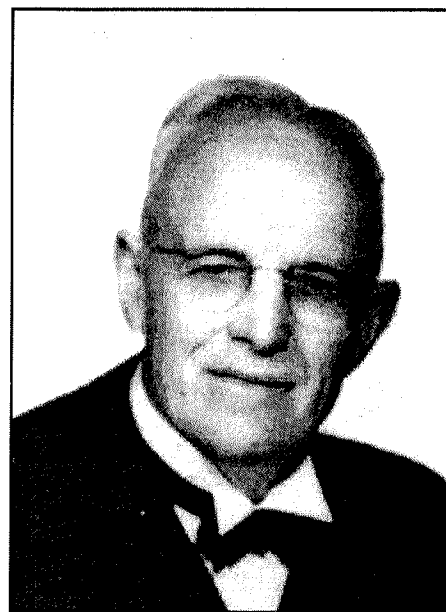
Of course, the Order of Panama never carried out the plans for the statue. The Order's accomplishments, in addition to the serendipitous establishment of Cabrillo National Monument, include Balboa Stadium and the Serra Cross, the latter constructed on Presidio Hill of tiles from the ruins of the presidio. As a result of the group's promotional activities, the Panama-California Exposition was a great success, attracting three million visitors. The Order's goal of promoting San Diego's Hispanic heritage was beautifully reflected in the Spanish Colonial architecture of the Exposition buildings. This provided the stimulus for building the many "Spanish style" homes, churches, and public buildings which have given San Diego its distinctive appearance. The Order of Panama disbanded in 1917 and D.C. Collier left the city to become director of other World Fairs and Expositions. If any of the *caballeros* of the Order were alive today, they would be proud to see the California Tower and other Exposition buildings still standing in Balboa Park. And they would be gratified to see a statue of Cabrillo (a much more modest 14-feet high) overlooking the harbor and to know that the city's Hispanic past is being interpreted at Cabrillo National Monument and at the Junipero Serra Museum near their cross on Presidio Hill.

The Purloined Statue

by Emily Troxell

It must have come as no surprise to those who knew Ed Fletcher, who served in the California Senate from 1935 until 1945, to learn that he had "misappropriated" a statue of Juan Rodríguez Cabrillo for the city of San Diego. Fletcher had long held a reputation as a tireless civic booster and entrepreneur, involved in many real estate, railroad, and water deals in San Diego County. His privately published, self-congratulatory *Memoirs of Ed Fletcher* (1952) provides a fascinating, detailed account of San Diego during the first half of the 20th century. It includes a chapter detailing his role in procuring a statue of Juan Rodríguez Cabrillo for San Diego—describing a series of mistakes, plots, and differences of opinion. Historians disagree as to some of the details of his account, but as Fletcher tells it:

In 1935 the Portuguese government authorized a popular Portuguese sculptor, Alvaro de Bree, to create a statue of Juan Rodríguez



Sen. Ed Fletcher

Cabrillo to be presented to the people of California. It was to be displayed at the 1939 Golden Gate International Exposition in San Francisco, but it was late in arriving and was not exhibited. A rather large sum of money was required by the federal government as import customs duty. (One document states duty price was \$3,800, another giving a figure of \$600.) In any case, the Exposition Committee would not pay the duty bill and so the statue was given to the state of California. Governor Culbert Olson accepted the statue and it was to be placed in the care of the Commissioner of State Parks. He never took possession of it. Unknown to the commissioner, the governor had promised the statue to the people of Oakland, home of a large Portuguese community, and had it stored in the garage in the San Francisco home of a former Portuguese National, Mrs. Anna Lewis Miller.

Now, Fletcher enters the scene. He thought that San Diego was an appropriate place to display the statue since this was the first place that Juan Rodríguez Cabrillo set foot on the West Coast of the United States. The first order of business for Mr. Fletcher was to begin jumping through legal hoops and twisting colleagues' arms to convince the California legislature to release the statue to San Diego.



Alvaro de Bree

Continued on next page

The senate passed the bill, but the assembly was not as accommodating and the bill died in committee, largely due to objection by an Oakland assemblyman.

The next major challenge Fletcher had to meet was to locate the statue. His wife was instrumental in this task, but that is another story. As he continued with a variety of legal maneuvers, he convinced Mr. Mathew Gleason of San Diego, President of the State Park Commission, to write a letter asking Mrs. Miller to deliver the statue to him. The Secretary of State obligingly affixed the great seal of the State of California.

After making different and somewhat questionable legal arrangements, Fletcher visited "the good lady," as he referred to her, on a Saturday morning. During this visit, it was discovered that the weight of the statue had broken the concrete in the garage floor. Needless to say, Mrs. Miller was upset. He showed her the State Journal documenting unanimous approval by the senate of a bill to move the statue to San Diego. By this time she was sympathetic to

Fletcher's cause and agreed to have the statue moved from her garage to San Diego.

Earlier that day, Fletcher had arranged for draymen to be ready to move the statue if it became available. When Mrs. Miller's consent was given, Fletcher telephoned the draymen to pick up the statue. As it was being rolled out of her garage and being loaded on the dray, Mrs. Miller called Mr. Fletcher to the phone to talk with the Vice-Consul of Portugal, who protested the statue's removal. By this time, Mrs. Miller was in tears and unsure of her actions, but Fletcher promised that she would never regret her decision, and that the statue would bring great joy to the people of San Diego. After this call, the dray left her home and soon arrived at the Santa Fe Railroad Station where the statue was transported free of charge to San Diego. It was locked up in the city for safekeeping.

The immediate result of these actions was that Governor Olson accused Fletcher of stealing the statue and demanded its return. The governor was provided with all the legal documents leading to the removal of the statue, but these documents did not settle the dispute. Legislative bills continued to be presented but all were defeated. The statue was in a state of limbo.

Finally the ownership disputes died down, and it was decided that the statue should be erected on the United States Naval Training Station. For some time it was under Navy guard twenty-four hours a day. The statue was dedicated on December 19, 1940 (some documents date the statue's placement in 1942) with dignitaries from Portugal, San Diego's Mayor and City Council members and prominent citizens of the San Diego Portuguese community. After the statue had remained safely at the Naval Training Center during WWII, it

was decided to move it to *Cabrillo Park* (Cabrillo National Monument). It was placed on the north side of the Old Point Loma Lighthouse on September 28, 1949, where it welcomed visitors to the Park until 1966. In that year, the present administrative complex was finished at Cabrillo National Monument with a special location set aside for the statue.

And so this part of the story comes to a close, but only for a short while. The wind, water, and physical handling of the sandstone statue took their toll: It began to crumble and break apart. Something had to be done, and the statue was replaced during the superintendency of Doris Omundson. Her account of the replacement appears later in this publication.

Memoirs of Ed Fletcher, Pioneer Printers, 1952, pp. 419-34.



Dedication of the Cabrillo Statue,
December 19, 1940

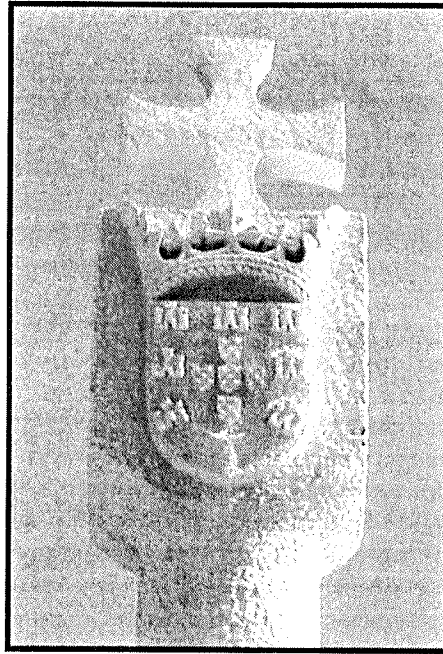


The statue and its symbols

by Fred Andrews

The statue of Juan Rodríguez Cabrillo was created in Portugal in 1939 by sculptor Alvaro De Bree. Close examination of the statue reveals many different meanings. The statue, a gift of the Portuguese government to the people of California, commemorates Cabrillo's 1542 voyage of exploration along the West Coast of North America. In 1988, a copy of the statue replaced the original on display at Cabrillo National Monument.

The top of the statue represents a *padrão*, a 15th century monument. Portuguese explorers along the African coast erected a dozen of these narrow stone columns. They were usually carved with the royal coat of arms and an inscription announcing that the sovereign had ordered this



MIKE NELSON

Representation of padrao on Cabrillo statue

land to be discovered. Crosses topped some of these monuments, symbolizing the power of the Roman Catholic Church. In 1486, Portuguese explorer Diogo Cão placed one such padrao at Cape Cross along the African coast.

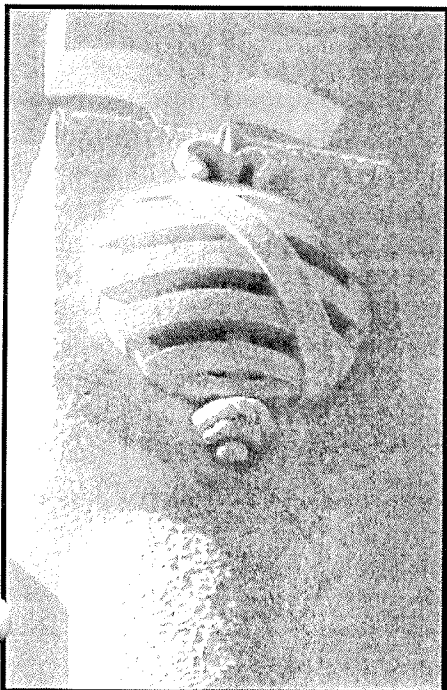
The padrao on the Cabrillo statue contains elements similar to those found on the 16th century sculpture *Herald Angel* found in the platband of the Holy Cross Church of Coimbra, Portugal. Perhaps De Bree was inspired by this piece. Portuguese sculptor Diogo Pires the Younger created the *Herald Angel* between 1518 and 1520. It depicts an angel overlooking the arms of Portugal and an armillary sphere. The Portuguese coat of arms is very similar to one on the front of the Cabrillo statue. The coat of arms is also found on the covers of 16th century Portuguese documents.

The armillary sphere on the *Herald Angel* closely resembles the sphere found on the reverse of the Cabrillo statue. Armillary comes from the Greek "armilla" meaning bracelets or rings. The rings represent the movements of celestial objects in relationship to the center sphere. The entire apparatus revolved with the rings symbolizing the horizon, the celestial equator, and other celestial spheres. The medieval view put the

earth at the center of the universe.

The statue portrays Cabrillo wearing armor and holding a sword. Spanish explorers in the New World of the middle 1500s sometimes wore this type of metal armor. It includes a breastplate, chain mail, and a tasset. A tasset was attached at the bottom of the breastplate, wrapping around the hips. Cabrillo holds a large broadsword in his right hand. Broadwords

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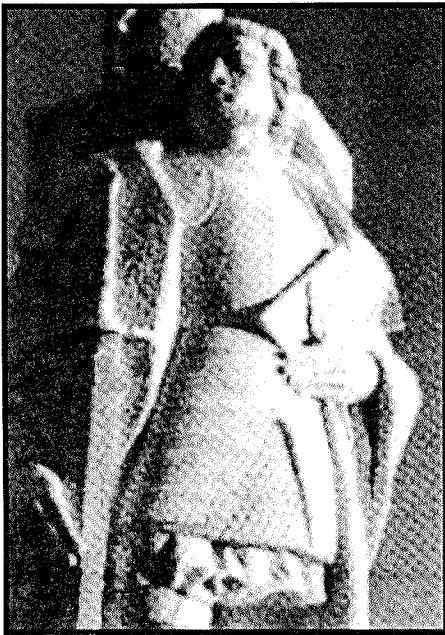
MIKE NELSON

The armillary sphere



FROM HUMBLE, THE EXPLORERS

Padrao erected by Diogo Cão at Cape Cross on the African coast in 1486



Detail of Cabrillo Statue

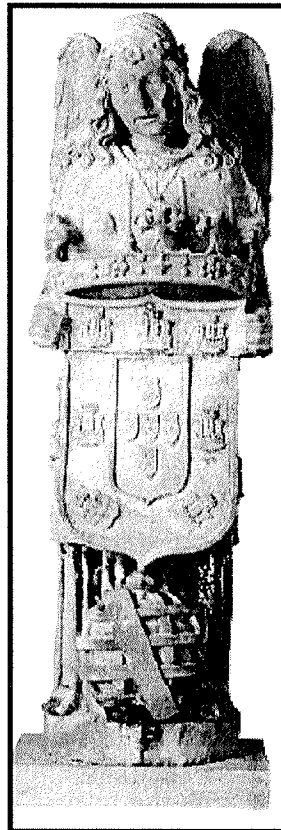
probably originated in Scotland or England. Spanish explorers in the Americas are known to have preferred using rapier swords, smaller and lighter than broadswords.

In Cabrillo's left hand are seen a quadrant and plotting compass. Quadrants were used by 16th-century navigators to fix their latitude at sea. The name derives from the quarter-circle arc it encompasses. Latitude was determined by using the quadrant to measure the angle above the horizon of Polaris, the North Star. The plotting compass uses two points to chart a straight line on a map. This is "dead-reckoning" navigation, where the ship's navigator plots a straight-line course between two points along a coastline. Both the plotting compass and the quadrant were probably carried on board Cabrillo's ships.

What emerges from this look at the Cabrillo Statue? The statue symbolizes Cabrillo's voyage of exploration. But it also speaks to the mystery surrounding who Cabrillo was. Was he Portuguese or Spanish by birth? There is no definitive answer. A Portuguese sculptor created the statue, but Cabrillo was under the Spanish flag when he sailed into San Diego Bay in 1542. He was the commander of an expedition of three ships exploring the West Coast of North America. How we view the Cabrillo statue depends on how we see Juan Rodríguez Cabrillo.

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Was De Bree, sculptor of the Cabrillo statue, influenced by such classic Portuguese sculptures as this 16th-century "Herald Angel" by Diogo Pires found in the Holy Cross Church of Coimbra?



MARTIN LANE

*Great deeds obscure the
lesser, as the sun
Outshines the stars until
his course is run.
Then, through the embers
of the dying day,
The evening star beams forth
with steady ray.
So has the lustre of
Columbus' fame
Through centuries eclipsed that
humbler name,
Till, in the afterglow,
we catch afar,
High in the golden west,
Cabrillo's star.*

From a poem by Philip Morse, whom Ed Fletcher describes in his *Memoirs* as "a fine Christian man, a friend, and one of San Diego's best citizens." The date of the poem is unknown.

E. Pluribus Unum: “Out of Many—One!”



*by Tom Tucker,
Superintendent,
Cabrillo National Monument,
1963–1980*

Since the late 1940s, the Cabrillo statue has been the centerpiece at Cabrillo National Monument, symbolizing the arrival of European man's first "port o'call," at what was to become the West Coast of the United States. Cabrillo National Monument: a vest-pocket park, which has been said to comprise "an embarrassment of riches!"

However, this venerable statue has not been without controversy ever since its arrival in San Diego—even before it was placed in the courtyard of the historic Pt. Loma Lighthouse at Cabrillo National Monument in 1947.

The story of "the statue-napping caper" perpetrated by then

State Senator Ed Fletcher, and prominent San Diegan Lawrence Oliver, has been told many times; it is a charming tale of how Cabrillo National Monument acquired its namesake symbol that millions of visitors have viewed down through the years.

In 1966, when the Visitor Center was constructed, the Cabrillo Statue was moved from the historic lighthouse site to the prominent point of land that had been prepared for its placement—just to the south of the new Visitor Center, facing the channel leading into San Diego Harbor.

There, Juan Rodríguez Cabrillo commands the entrance to San Diego Bay, and shares the magnificent view with those millions of visitors who arrive year after year.

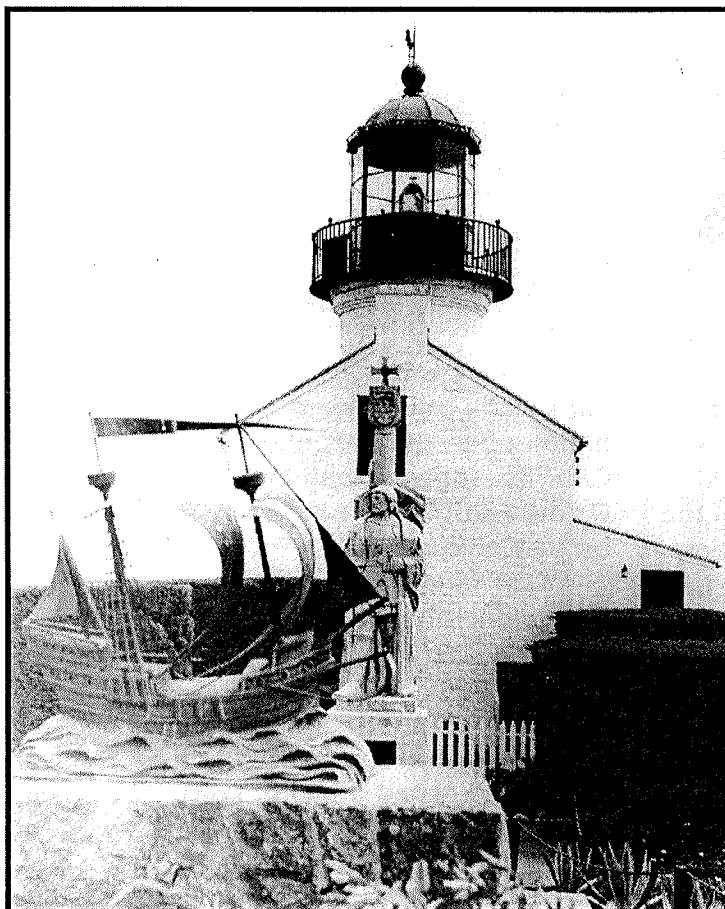
In 1967, San Diego Mayor Frank Curran, expressed an interest in having a 150-foot statue of Cabrillo constructed at the monument. His idea was to provide San Diego with a symbol that would be seen by arriving aircraft, ships coming into San Diego Harbor—one that could be readily discernible from downtown. It was to be to San Diego as the "Christ the Redeemer" is to Rio de Janeiro.

Mayor Curran appointed a committee headed by August Felando to investigate the feasibility of such a project; and a number of meetings were held at Cabrillo National Monument, attended by the mayor, prominent members of the Portuguese Community, and myself as Cabrillo superintendent. One such meeting was attended by NPS Regional Director, John Rutter, and

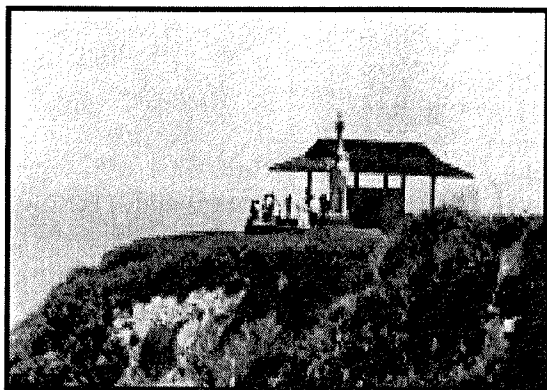
NPS Director, George Hartzog.

In the meantime, word of the project had gotten out into the San Diego Community; and the project began to experience its detractors. One radio/T.V. reporter, Peter Kaye, appeared at the Monument with 150 feet of string, and floated a number of balloons to demonstrate just how a 150-foot statue would relate to

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The statue stood on the north side of the Old Point Loma Lighthouse from 1947 until 1966.



In 1969, the Cabrillo statue shared the promontory with a kiosk for vending machines.

Juan Rodríguez Cabrillo commands the entrance to San Diego Bay, and shares the magnificent view with those millions of visitors who arrive year after year.

the Visitor Center setting.

NPS Director Hartzog arranged to have the Advisory Board for the Secretary of the Interior attend a meeting at the monument to discuss the project on site. The Secretary's Advisory Board consisted of Nathaniel Owings, a nationally prominent architect; Josef Franze, Chairman of the history department, University of Texas; and Melvin Payne, President of National Geographic Society.

Mayor Curran was present at the meeting, and the Advisory Board was discouraging of the project, convincing Major Curran that such a large statue would overwhelm the site, while it would be quite difficult to discern from the downtown area.

But Nathaniel Owings offered a counter-proposal. He suggested that the existing statue be centered within a helix composed of a stone wall. From the top of the stone wall there would be a bank of lights that would shine up into the night, reaching an apex 150 feet in height. It would be known as "The Cabrillo Light."

The counter-proposal generated enthusiasm; and an architect's model was prepared by Nathaniel Owings. However, the gasoline shortage and accompanying energy crisis of the early

1970s intervened, and the project just simply faded away in the national effort to conserve energy.

Over the years, the weathering agents had continued to assault the Cabrillo statue, and while attempts were made to stabilize the texture of the Statue, it was obvious that it was plainly just wearing away. A long-time member of the Cabrillo Historical Association, Carl Reupsch, was quite interested in the idea of commissioning a replica of the existing statue, to be sculpted in Portugal by Alvaro de Bree, the sculptor of the original, now deteriorating, statue.

While the idea and number of supporters grew, the question of actual arrangements and funding (estimated at \$100,000) for such a project presented daunting obstacles.

However, through serendipity, hard work, and dogged determination upon the part of the new Cabrillo superintendent, Doris Omundson, the project was brought to fruition.

Carl Reupsch passed away, but his widow, Marion Baker Reupsch, carried out his wishes by offering to fund the project—up to \$100,000. Superintendent Omundson, through correspondence and actual travel to Portugal, arranged with the sculptor to create a replica of the existing

statue. Then, with lobbying efforts with our military, she was able to assist in the arrangements for the Portuguese Navy to deliver the statue to San Diego.

In the meantime, career opportunities in the form of a new assignment and transfer moved Superintendent Omundson to a new duty station; the new, incoming Superintendent Gary Cummins very smoothly interfaced with the statue project, completing the necessary arrangements to bring the new statue to Cabrillo National Monument.

All in all, the project consumed about five years, with many hours of plain, hard work and disappointment; the arrival of surprise benefactors (Carl and Marion Reupsch); negotiations and hard-won cooperation locally; overseas travel by Superintendent Omundson; volumes of correspondence; and the smooth passing of the torch from one official to another along the way.

Today, the Cabrillo statue stands in mute reflection upon the magnificence of the spectacular view from Cabrillo National Monument. It is symbolic of the ages-old man-sea relationship and reminiscent of the determination and work of many to create one work of art for millions to enjoy.

A new statue for Cabrillo NM



*by Doris Omundson Bowen,
Superintendent, Cabillo
National Monument,
1980–1986*

The story of the entire Cabrillo statue project has never really been told and it can't be in one paragraph. After determining, with the aid of Park Service experts, that there was nothing that could be done to preserve the original statue from further deterioration, and after being told privately by one of the visiting Portuguese dignitaries that the condition of the statue was an embarrassment to his county, I was compelled to pursue a solution. This involved many people whose names have never been publicly associated with the project—including a number of people in the field of sculpture in the United States as well as active and retired State Department officials.

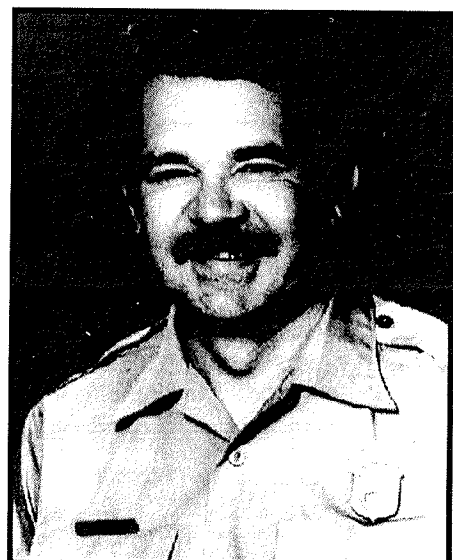
The outcome was that I knew that a second statue, identical to the first, must be cut; it must be done by or through a Portuguese sculptor who had a reputation and a

...after being told privately by one of the visiting Portuguese dignitaries that the condition of the statue was an embarrassment to his county, I was compelled to pursue a solution.

heart large enough to replicate another sculptor's work.

One day after arriving in Lisbon as a private citizen, I shook hands with a man with whom I had instant rapport. Within a few minutes of my description of the project, he said, "We can do it." What followed was a series of acts of faith: on his part, on the part of financial donor Marion Reupsch and of the board of the Cabrillo Historical Association (now Cabrillo National Monument Foundation), and on my part as well. After two more trips to Lisbon as a private citizen to visit quarries and stoneyards and to convey details of the arrangements to the sculptor, João Charters Almeida, who managed the entire artistic project, the stone work began. Charters Almeida employed a stone cutter who worked from the mold that was made from the original statue on Point Loma, carefully overseeing the work every step of the way. Although I was not at Cabrillo when the statue was installed and dedicated on February 27, 1988, I have had great gratification in seeing the finished work.

Excerpted from an *Explorer* article written by the author in September 1993



**Gary Cummins,
Superintendent,
Cabrillo National Monument,
1986–1988**

Superintendent Cummins supervised the transportation of the new statue from Portugal and its installation and dedication at CNM.

Superintendent's corner

by Terry DiMattio

This is the first issue of *The Explorer* in the year 2001. The holiday season is past, and the New Year has dawned bright and full of promise. It is my hope that this year we will see two projects come to fruition that will make our visitors' stay at Cabrillo NM more educational and enjoyable, and help us better protect the fragile resources under our stewardship.

The first project is the restoration of the area around the Old Point Loma Lighthouse to resemble the way it may have looked in the 1880s. We have finished the construction drawings and specifications, and have an accurate cost estimate based on those drawings. We are depositing funds from the collection of entrance fees into a holding account for this project. Depending on our visitation, we should have the funds we need by this spring. Once our Washington office approves our request to use Recreation Fee Demonstration funds for this project, we can ask our of-

fice in San Francisco to begin the process to select a contractor who will make this dream a reality. I am hesitant to say when construction might start, since I have been wrong before. But, with luck, we will break ground by late summer.

We are closer to breaking ground for the second project: the new entrance station. Washington has given us permission to use Recreation Fee Demonstration funds to build it, and we have the funds set aside. We have finished the environmental and historical compliance, and the California Coastal Commission has agreed with the National Park Service that moving the entrance station is consistent with the intent of the Coastal Zone Management Act. The last step is to get the Navy's permission to build our entrance station on its land. The legal description that identifies the Navy land we wish to use has been prepared, and the permit the Navy would issue to the NPS is making its way up the chain of command.

If all goes well, construction could start in the late spring or early summer.

There are several other exciting projects in the works. This year we will begin the planning for the new exhibits for the interpretive shelter at the lighthouse, and finishing the exhibit plan for the new visitor center exhibits on Juan Rodríguez Cabrillo and the Age of Exploration. Chief of Interpretation Karl Pierce and a multidisciplinary team of rangers and biologists will be working with producer Michael Paskowsky from the NPS Harpers Ferry Interpretive Center to create a new audiovisual program on the tidepools. And, the Cabrillo National Monument Foundation is preparing the first-ever publication on the marine and terrestrial natural resources of Point Loma.

As you can see, the year 2001 holds great promise for Cabrillo National Monument. We are anxious to see these projects accomplished because of what they will mean to our visitors' enjoyment of this special place, and because they will help us preserve the resources here for the benefit of those to come.

Cabrillo People

- **Mark Mattivi**, our outstanding gardener, was married to Irma in November and has moved to Colorado to become part of the administrative staff at Dinosaur National Park. Mark has been an important part of our maintenance staff for a number of years and we will miss his creative, tasteful work with our landscaping. Mark, we wish you the best of luck in your marriage and your new job.
- **Traci Myles** has taken a position with the local school district to work with children, doing environmental education and providing general classroom support. Traci will still spend some of her Sundays here, and we hope to see her around for a long time. Traci, we wish you good luck with the new job.
- **Leto Rulloda** has been visiting the

Philippines with his family. He will return during the first part of January. We have certainly missed his help at the entrance station. Leto, we hope that your trip was very pleasant and successful.

This season brings a whole new group of enthusiastic volunteers to Cabrillo National Monument. The tidepools will see the protection and preservation efforts of the following new recruits: **Dave and Vickie Coats, Susan Dagwell, Ben and Peggie Forte, Aliza Friedman, Adrienne Huber, Victoria Kirtay, Keith May, Andy Read, Mary Margaret Todd, Jennifer Wilson and Genevieve Wolfe.**

In addition to the tidepools, volunteers show their talents in many

different areas: **Bill Capps** is helping in resource Management and with lighthouse preservation projects. **Charlie and Susie Copp**, lighthouse aficionados for many years, are helping with various lighthouse projects. **Kim Fahlen**, another lighthouse aficionado, is taking part in costumed interpretation at the lighthouse. She is also serving as our official lighthouse lens cleaner. **Patrice Geiger** is assisting in the library, and **Shana Byers** is doing data entry for Interpretation. Both of these volunteers will be assisting with cleaning of the lighthouse rooms. **Ginger Rebstock** is one of the new tidepool bird counters. **Janet Croft** and **Sara Heintzelman** are doing laboratory work for the Resource Science Division.



Cabrillo National Monument Foundation

The Foundation's "Moonwalk" member event on October 13, 2000 was a great success. Three groups walked the bayside trail under a full moon, accompanied by a Cabrillo National Monument interpretive ranger. After the walk, participants enjoyed cider and doughnuts in the Visitor Center. The feedback from the event has been so positive that we will most likely repeat it this year.

A small group of members at the Sustaining and Benefactor levels of membership enjoyed "An evening in the Park with Captain and Mrs. Robert Israel." They listened to costumed interpreters explain the role of the keepers of the Old Point Loma Lighthouse and toured the lighthouse—including the tower catwalk which was open that evening.

In early November the Foundation sent a letter to the membership offering the opportunity to help fund a special project for Cabrillo National Monument. The funding would enable the park to have a bronze tactile replica of the Old Point Loma Lighthouse designed, produced, and installed near the lighthouse for the visually impaired. Response to this campaign has been extremely generous. Additional information will be forthcoming as we move ahead with this project.

Cabrillo National Monument Foundation would like to thank the members who contributed and we wish everyone the best in 2001.

Make a Lasting Legacy

The CNMF Endowment Fund, established in 1997 with the San Diego Foundation, is another way you can support the endeavors of Cabrillo National Monument. Interested donors can call (619)235-2300 or log onto www.sdfoundation.org for more information.



Emily Troxell, Editor
Jim Nauman, Production

1800 Cabrillo Memorial Drive
San Diego, California 92106
(619)222-4747
www.CNMFKaren@aol.com

CALENDAR

January 20 and 21
Whale Watch Weekend, CNM

- Watch migrating gray whales with park staff.
- See special exhibits from Sea World, Birch Aquarium, and San Diego Natural History Museum.
- Participate in childrens' activities.
- Join whale experts and enthusiasts who will present programs about whales in the visitor center auditorium.



New Members

Cabrillo National Monument Foundation and Cabrillo National Monument welcome the following members who have joined us since September 15, 2000. We greatly appreciate your support.

Donald & Rebecca Abbott
Bruno & Francesca Cotter
Mrs. Gene N. Gray
Linda Masys
Thomas & Sylvia McArdle
Michael Moser
Nielsen Family
Lynn Parrish
James D. Phillips
Eileen Pue
CAPT. & Mrs. J.A. Schiltz
William Virchis
Jack White
Dr. & Mrs. James Wilson

Your membership in Cabrillo National Monument Foundation puts you in partnership with people of diverse cultures, interests, and backgrounds. All members share a commitment to protect and preserve the natural environment at Cabrillo National Monument and the distinguished history of the National Park Service.



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