



# PONCE DE LEON INLET LIGHT STATION

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## CELEBRATING 125 YEARS OF ILLUMINATION



Dear Members,

As our year-long 125th Anniversary Celebration draws to a close I would like to take this opportunity to thank our anniversary sponsors (see the back cover for a detailed list) for their generosity and support, and to encourage those of you who are interested in becoming sponsors to do so at your earliest convenience. Available at the platinum, gold, silver, and bronze levels, sponsorship opportunities are reasonably priced to fit nearly any donor's budget.

As educational institutions, museums strive to provide visitors with as enriching and informative an experience as possible. To achieve this goal, museum staff may attend conferences and seminars sponsored by professional museum organizations to exchange ideas and to learn about new and exciting programs, initiatives, and products within the field. At the Florida Trust for Historic Preservation Conference in St. Augustine on May 16th and 17th, Director of Operations Mike Bennett and I had the opportunity to talk with other museum administrators, to discuss current and future issues and opportunities within the Florida's cultural field, and to explore what others are doing within the State to increase visitation, improve educational programming, and market their unique heritage sites.

The following week saw Mike Bennett, Ellen Henry, Mary Wentzel, and myself boarding a plane for Baltimore, MD, host city for the 2013 American Alliance of Museums (AAM) Annual Conference and Museum Expo. From May 19th through the 22nd, Lighthouse staff attended a variety of workshops and seminars focusing on a wide range of museum industry topics including multi-media applications, IRS tax changes, exhibit development, records keeping, educational programming, preservation and restoration techniques, and many more. As with all of AAM's programs, the 2013 Conference and

Museum Expo provided us all with a wealth of information and ideas that we will endeavor to implement in the months and years to come.

As many of you know, the Preservation Association Board of Trustees has established a goal of raising \$125,000 towards the Lighthouse Endowment Fund (\$1,000 for each year the Lighthouse has been in operation) by November 1, 2013. It is a goal we are confident we can reach with assistance from our members, museum visitors, and other supporters.

Individuals and organizations wishing to learn more about the Lighthouse Endowment Fund may do so by visiting us online at [www.ponceinlet.org](http://www.ponceinlet.org). Select the **Support Us** tab from the top navigation bar and proceed to the Endowment Fund page by selecting the appropriate link. Pertinent information includes a brief summary of the Endowment Fund including its purpose, use, and restrictions, a PDF of the Endowment Fund Resolution in its entirety, commonly asked questions, tax information, and ways to give. You may also contact me via email at [edgunn@ponceinlet.org](mailto:edgunn@ponceinlet.org), or by phone at (386) 761-1821 ext. 15.

In closing, I would like to invite all Lighthouse members to log onto our website at [www.ponceinlet.org](http://www.ponceinlet.org) to review the Association's summer calendar of events as we continue our year-long celebration of the Light Station's 125th Anniversary. Scheduled spring events include Independence Week at the Lighthouse July 3rd through the 5th, National Lighthouse Day on August 7th, and Spirit of 45 Day on August 11th. We hope to see you here!

With Warm Regards,



Ed Gunnaugsson  
Executive Director

THE PONCE DE LEON INLET LIGHTHOUSE PRESERVATION ASSOCIATION IS DEDICATED TO THE PRESERVATION AND DISSEMINATION OF THE MARITIME AND SOCIAL HISTORY OF THE PONCE DE LEON INLET LIGHT STATION.

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Subscription is a benefit of membership in the Association. The Light Station welcomes letters and comments from our readers.

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**JULY 3RD – 5TH . . . . . INDEPENDENCE WEEK AT THE LIGHTHOUSE**

(WEDNESDAY–FRIDAY) 12:00 PM - 2:00 PM

Celebrate our Nation’s birth at Ponce Inlet Lighthouse with family-oriented activities, workshops, and fun-filled events all week from 12:00 to 2:00. All activities are included with regular admission. No advance reservations required.

**JULY 13 . . . . . 7TH ANNUAL DAYTONA HORN QUARTET SUMMER WORKSHOP**

(SATURDAY) 11:00 AM

Come and enjoy a free concert by the Daytona Horn Quartet during its annual summer workshop at the Lighthouse. Free concert is included with the price of regular admission. No advance reservation required.

**AUGUST 7 . . . . . NATIONAL LIGHT-HOUSE DAY**

(WEDNESDAY) 10:00 AM - 2:00 PM

Participate in family-oriented workshops, enjoy turn-of-the-century kid’s activities and experience the museum’s many offerings in celebration of the 1789 founding of the United States Light House Establishment. All activities are included with regular admission, no advance reservations required.

**AUGUST 11 . . . . . SPIRIT OF ’45 DAY**

(SUNDAY) 10:00 AM - 2:00 PM

Visit the Lighthouse and capture the spirit of 1945, when the United States’ involvement in WWII ended. Participants can tour the grounds, climb the tower, and hear about Lighthouse history. Special workshops have been developed in celebration of the statewide celebration, Viva Florida 500, and Positively Ponce, commemorating the Town of Ponce Inlet’s 50th year of incorporation. All activities are included with regular admission, no advance reservations required.

**AUGUST 17 . . . . . AMATEUR RADIO DAY**

(SATURDAY) 10:00 AM - 2:00 PM

Calling all Amateur Radio buffs! Visit the Ponce Inlet Lighthouse on August 18th and talk with people at lighthouses around the world. Be a part of a day when over 100,000 amateur radio operators go on the air and contact as many lighthouses as possible. All activities are included with regular admission. No advance reservations required.

**CLIMB TO THE MOON EVENT CALENDAR**

**JULY 22**

(MONDAY)

6:45 PM – 8:45 PM

**AUGUST 20**

(TUESDAY)

6:30 PM – 8:30 PM

**SEPTEMBER 19**

(THURSDAY)

6:00 PM – 8:00 PM

Climb to the Moon at Florida’s tallest lighthouse! Treat your significant other, family and friends to breathtaking views of the ocean, beach and coastal wetlands under the golden glow of the setting sun. Toast the full moon with a sparkling beverage as it rises above the distant horizon and enjoy panoramic views of the World’s Most Famous Beach under its silvery light. Join the Old Lighthouse Keeper as he leads you on your journey into the past and discover the unique history of this National Historic Landmark.

Prices are \$20 per person for Association Members and \$25 per person for non-members. Participation is limited to 25 people per event. Contact Mary at (386) 761-1821 ext. 10 or via email at [mwenzel@ponceinlet.org](mailto:mwenzel@ponceinlet.org) to learn more about this special opportunity. Additional information about the new Climb to the Moon program may also be found online at [www.ponceinlet.org](http://www.ponceinlet.org).

**UPCOMING MEETINGS:**

**July 15, 2013**

MONDAY

**Board of Trustees and  
Quarterly Membership  
Meeting**

OPEN TO GENERAL MEMBERSHIP

**August 19, 2013**

MONDAY

**Board of Trustees Meeting**

CLOSED TO GENERAL PUBLIC  
AND MEMBERSHIP

**September 16, 2013**

MONDAY

**Board of Trustees Meeting**

CLOSED TO GENERAL PUBLIC  
AND MEMBERSHIP

ALL MEETINGS ARE HELD IN THE GIFT SHOP  
CONFERENCE ROOM.

**2013 SUMMER & FALL HOURS OF OPERATION**

**NORMAL HOURS OF OPERATION**

MAY 27, 2013 – SEPT 2, 2013

Open Daily from 10:00 a.m. Until 9:00 p.m.  
(Last Museum Admission at 8:00 p.m.)

SEPT 3, 2013 – MAY 25, 2014

Open Daily from 10:00 a.m. Until 6:00 p.m.  
(Last Museum Admission at 5:00 p.m.)

**SCHEDULED TOWER CLOSURES**

**JULY 22 (MONDAY)**

Tower Closed from 6:15 p.m. to 9:00 pm  
Museum and Gift Shop Open Until 9:00 p.m.  
(Last Museum Admission at 8:00 p.m.)

**AUGUST 20 (TUESDAY)**

Tower Closed from 6:00 p.m. to 9:00 pm  
Museum and Gift Shop Open Until 9:00 p.m.  
(Last Museum Admission at 8:00 p.m.)

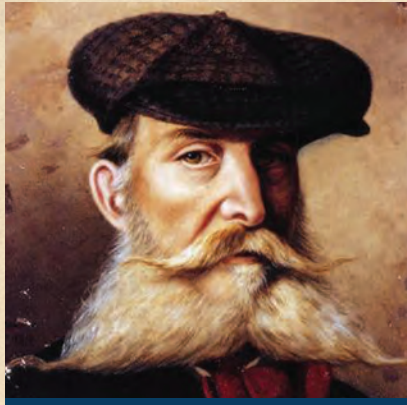
**SEPTEMBER 19 (THURSDAY)**

Tower Closed from 5:30 p.m. to 9:00 pm  
Museum and Gift Shop Open Until 9:00 p.m.  
(Last Museum Admission at 8:00 p.m.)

# Two Itinerant Southern Artists: William Aiken Walker and Daniel O' Driscoll

*By John Mann*

William Aiken Walker was not the wealthiest or most noteworthy of boarders at Ponce Park's Pacetti Hotel in the late 1800s, but he was beyond doubt one of the most interesting of all guests. In addition to occasionally selling his paintings to pay for his room and board, he sometimes clerked the front desk when Martha Jane Pacetti was cooking her famous Sheephead Stew, or while her husband Bartolo was busy helping the other guests catch the sheephead fish that gave the stew its name. Walker was very popular among the well-to-do sportsmen who lodged there. His personal fondness for fishing, sailing, good food, music and song, along with his personal charm and storytelling ability, endeared him to the other guests.



William Aiken Walker  
self-portrait (1914)

Walker, a celebrated iconic American artist of the South, studied for a short time in Dusseldorf in the early 1860's. Even with that formal training, Walker's art was essentially self-taught. And in the tradition of those days, like so many other American painters of the period, he was an authentic itinerant or a wandering artist. For approximately fifty years, until about the beginning of the War to End All Wars (WWI), Walker regularly spent the winter of each year traveling, painting and selling his works here in Ponce Inlet and the greater Daytona area. In early spring, he would travel to New Orleans' French Quarter where he could be regularly found on the corner of Royal and Dumaine Streets. In addition to Ponce Inlet and New Orleans, Walker would often return to his hometown of Charleston, South Carolina, where he continued to paint, sell, and/or barter his work. Walker was a good businessman as well as an artist. He was regularly commissioned to do large works, but he preferred small art formats, as they were his bread and butter.

## The Charleston Connection

Born in Charleston in 1839, to an affluent Irish father and an American mother with deep Carolina roots, Walker was a true southern gentleman. His education was typical of the genteel male-child of a socially prominent family. Charleston was (and is still) an artists' haven, and many exhibitions of American and classical art were regularly

available to him as he was growing up. Being raised in a culture which appreciated art and music certainly influenced him. It is noteworthy to this story that Walker completed his first painting when he was 12 and that he continued to paint throughout his life until passing away in 1921, at the age of 83

A member of a South Carolina Confederate infantry unit, Walker was seriously wounded in a battle in 1862. He recovered, but instead of being sent back to rejoin his regiment, he was transferred to Charleston and placed on limited duty. This allowed him to continue practicing his art. He drew maps, sketches, and illustrations of Charleston's defenses for the Confederate Army until he was mustered out in 1864. During this time and even after, he worked as a photographer's colorist, adding color to black and white images. The almost painstaking detail involved in this became characteristic of his later work.

After the war, William began to travel to Southern resort areas where he painted postcard studies or small paintings which he sold to Northern tourists. It is said by art historians that Walker was the first of American artists in the South to make his living from the tourist trade. His early "Old South" subjects and river landscapes were usually small enough to fit into a traveler's satchel, making them ideal souvenirs for tourists returning home.

## Walker's Art: Genre Painting

William Aiken Walker's art is best described as genre painting of landscapes featuring small cabins or the typical palmetto-lined beaches of the South. Additional subjects commonly featured in his paintings included black field hands, sharecroppers, and their families. Biographers August P. Trovaioli and Roulhac B. Toledano said, "No



Lighthouse & Pacetti Hotel (1898)

>> CONTINUED ON PAGE 6

## Two Itinerant Southern Artists (continued)



Cove at Ponce Park (1895)

other Southern artist so prolifically interpreted his homeland during the post-Civil War Reconstruction and the developing new South than William Aiken Walker. In fact, Walker produced such a massive body of work on Southern subjects, that it can be said that he left the most extensive record of black life by any artist of the period.” (1).

There are even some echoes of the dialect writing of Mark Twain in Walker’s iconic images, but for the most part, the first buyers of Walker’s art, Northern tourists, were not those who had actually experienced or lived in the rural South. Many who bought his art admired the mythical, untroubled South in the paintings, which really existed only in their imagination. None the less, Walker’s work is hugely admired for the detail and accuracy in its portrayal.

### The Forgotten Man: Black life in the South

When artists like Remington and others were painting the American West, making a record of the slaughter of the buffalo, the nobility of the Indian, and the grueling journey of the American pioneers westward, Walker found the forgotten man. “He portrayed the black cotton field worker, obviously the least popular subject at the time, with dignity and realism. For me, his paintings have some sociological overtones. He found in these newly freed slaves a group of incredibly poor people, not in the least way sorry for themselves but proudly trying to adjust to a new way of life. None of his subjects show hostility or bitterness.



Beach at Ponce Park (1904)

Instead of painting the indolent life of the plantation owner, Walker chose to focus on the far less popular or romantic character, the field hand. He was avante guard. He was a half century ahead of the social changes that are occurring at this moment. There are those who will not see the subtle sociological overtones in his paintings, but I will,” said Cynthia Seibels (2).

### Daniel O’Driscoll

One of those who marvel at William Aiken Walker for the fine artist he was is his great, great, grand-nephew, Daniel O’Driscoll, known to the art world as Danny. The two have more in common than just familial genes. It is almost eerie the way their stories parallel each other. O’Driscoll, also a talented artist and painter, has too many life similarities to Walker not to be sprung from the same Walker stock. The first, it is correct to say, is that art came naturally to both of them at a young age.



Dunes at Ponce Park

O’Driscoll also grew up in Charleston, South Carolina. Like Walker, O’Driscoll spent a lot of time enjoying the outdoors. While Walker’s first painting was done at age twelve, O’Driscoll began at an even earlier age, ten. “Art is my avenue to get away from it all, and always has been. I was always drawing. In fact I never bought a birthday card, I always created one,” laughed O’Driscoll. “My mom still has every one I ever made for her.” In high school he joined the art club and later studied art history at the College of Charleston. “It wasn’t what I wanted in an art education. My ‘college’ art education began at Columbia, South Carolina’s Riverbank Zoo. I realized that I wanted to paint things I loved. I learned how to be a photographer, how to do research on the animals and birds, and even created some of the zoo signage. I recall spending weeks at a time in a cage with Toucans, large South American



Palms at Ponce Park

>> CONTINUED ON PAGE 7

## Two Itinerant Southern Artists (continued)

birds, observing their behavior and habitat, before I even began to draw and eventually paint them. I learned from my study of them that birds and animals are not really picture-perfect. There may be a missing feather or another natural imperfection. I want the tree or branch they are perched on to be what that particular bird would be found on. I make it inherent, as naturally occurring in the wild. There is very little man-made in my paintings and drawings. Ornithologists sometimes laugh at bird paintings or drawings because the birds are pictured way out of their habitat," he continued.



William Aiken Walker relaxes on the front porch of the Pacetti Hotel



William Aiken Walker's great, great, grandnephew Danny O'Driscoll strikes a modern-day pose on the front porch of the Pacetti Hotel

O'Driscoll, whose studio is located in the midlands of South Carolina, has been creating original fine artwork since 1983. While he specializes in wildlife art paintings, O'Driscoll is equally renowned for his ornithological prints of hawks, ducks, songbirds, and eagles. With his background in zoological illustrations, he strives to embody realism, accuracy, and anatomical correctness. At first glance, some of his work gives the impression that it is

photography, but it is all hand-painted in acrylic using a combination of brush and airbrush.

O'Driscoll's work has appeared in magazines, best-selling books, and major wildlife and juried art shows across the Southeast. For a time before working for the zoo, he even created the illustrations, logo, and graphics for many of Charleston's iconic wrought-iron historic signs.

O'Driscoll opened his 2013 travels by being invited to the prestigious New Smyrna Beach art show, *Images*, this past January, and has an extremely busy schedule of shows for the spring and summer. "I travel just like Walker did, selling from venue to venue and place to place", stated Daniel. "During the first ten years of my marriage, my wife Mundina, who is also a professional wildlife artist, would accompany me to the shows. My daughter grew up at the shows, and could often be found in the playpen behind our tent."

When asked what he liked most about attending art shows O'Driscoll replied, "Actually, in addition to being able to sell some of my work, the best part of art shows is the opportunity to greet and interact with the patrons and customers. I listen closely. The anecdotes that people share with me are the best way that I can make my subjects more natural and believable."

It's funny, but attending art shows is exactly how I came to know about the Ponce Inlet Lighthouse, the Pacetti Hotel, and William Aiken



Danny O'Driscoll tours the Ponce Inlet Lighthouse with Gladys Davis, founding member of the Preservation Association and daughter of the Station's last civilian keeper, Edward Myers.



Ocean Skimmer by Danny O'Driscoll

>> CONTINUED ON PAGE 8

## Two Itinerant Southern Artists (continued)

Walker's very close association with them. While attending New Smyrna's *Images* art festival, Julie Davis (daughter of Ponce Inlet Lighthouse Preservation Association pioneers and Board members Gladys and Earl Davis) noticed a painting I had done of the Morris Island Lighthouse which was Charleston's harbor light for many years. Julie mentioned that her grandfather, former Ponce Inlet Lighthouse Principal Keeper Edward Meyer, was a keeper at Morris Island Light when her mother Gladys Meyer Davis was a child. Julie went on to explain how Gladys was the last child to be born at the Ponce Inlet Lighthouse under the aegis of the United States Lighthouse Service. With an opener like that, the conversation quickly evolved into making plans to visit the Ponce Inlet Lighthouse with Julie, Gladys and Earl.



*Watching and Waiting*  
by Danny O'Driscoll

Of course, it was a delight to be able to actually visit the outside of the Pacetti Hotel and pose for a photograph in the exact same place on the porch that William Aiken Walker did when he boarded there for so many years. If memory serves, I think his feet were on a different step and facing slightly different. But that's the artist in me, always noticing those details that make the difference."

When asked what he knew about William Aiken Walker and his work, Daniel replied, "My grandmother Edna Ruth Walker had some of Uncle William's paintings. A relative who lived in Tallassee named Elizabeth A. Walker told me many stories about him and had a large number



*Morris Island Lighthouse*  
by Danny O'Driscoll

of paintings that he had originally given to family and friends as gifts. When William again became recognized and famous in the 1970s, some of my family sold what they had to collectors," said O'Driscoll.

When asked to share his thoughts on the works of William Aiken Walker and to compare his artistic style with that of his uncle, Daniel replied "There is a progression in his work and in his life which is similar to mine. He broadened his horizons. He was incredibly detail oriented, as I am. He captured his subjects as I do. A lot of people paint the ideal, the way it 'should' be. He and I paint the way we see it, all of the details, if you will. Uncle William was way ahead of his time. He recognized the importance of documenting the southern black sharecropper and the hardworking cotton field pickers of the period as they really were. Just like William Aiken Walker, I just paint and illustrate to pay my bills and be happy and fulfilled. I feel that I too have been blessed in that life on the road."

About the Author: John Mann is one of the Preservation Association's most dedicated volunteers. He can regularly be found at the Lighthouse and within the community educating the public about the unique maritime and social history of the Ponce de Leon Inlet Light Station.

1. Trovaioli, August P., and Tolrdano, Roulhac B., William Aiken Walker Southern Genre Painter 1st ed. By Pelican; Gretna, Louisiana: Pelican Publishing Company, 2008.

2. Seibels, Cynthia, The Sunny South, The Art and Life of William Aiken Walker, Spartanburg, South Carolina, Saraland Press, 1995.



## FOG BELL

Prior to the creation of the United States Light-House Board in 1852 and the restructuring of the Light-House Establishment, there was little regulation or standardization of buoys in American waters. The responsibility for these was mainly in the hands of the private sector with old-fashioned and inexpensive spar and cask designs being the primary types in use. Under the guidance of the Light-House Board, this situation changed. Technological innovation was encouraged and a standardized system for navigational aids quickly evolved.

The function of buoys included marking safely navigable channels and giving warnings or other information pertinent to safe navigation. In situations where mariners could not actually see these aids to navigation, buoys or other markers would have to either emit sounds that could be heard over the noises of wind and waves and boats, or they would have to be illuminated in some way.

Audible buoys came into being before 1840. Lighthouse or land-based fog bells were at first struck by hand, but this was incredibly impractical, and efforts to automate these were soon implemented. Clockworks propelled by descending weights and winding mechanisms were developed, but the future of automated sound signals on land seemed to be evolving towards trumpets and whistles whose mechanisms could be powered by horses and eventually by various types of engines.

In August of 1841, the Light-House Establishment was authorized to modify small boats to be fitted with a bell that was rung "by the motion of the sea." The bell boats were inefficient and were reported to capsize easily, but the idea of sound signals was carried on with Henry Brown's



invention of the first true bell buoy in 1852. This clever device was a buoy holding a 300 pound bell inside which a cannon ball on a grooved plate rolled around with the action of the waves, striking the bell again and again.

Brown's design led the way for even more innovations. Eventually, large bells were mounted in a fixed position and exterior clappers were free to swing and strike the bell with the action of the waves. In some cases, bells weighing thousands of pounds were used to mark harbors and to keep vessels on course in darkness or foggy weather.

This museum has in its collection a large bronze bell that was recovered from Charleston Harbor by the Coast Guard in 1987. This bell, called a thousand-pounder, shows no damage from exterior strikers and may have sunk in the Harbor shortly after its installation on a channel buoy. Details of the bell's recovery are not known.

Made in 1911 by E. A. Williams & Son Bell Founders in Jersey City, New Jersey, this bell is among the larger sizes made by that company. The foundry had a contract to produce bells for United States Lighthouse Service lightships, channel buoys, and lighthouses.

In 1897, author Rudyard Kipling had this to say about the romance of the role of such fog bells:

"I dip and I surge and I swing  
 In the rip of the racing tide,  
 By the gates of doom I sing,  
 On the horns of death I ride.  
 A ship-length overside,  
 Between the course and the sand,  
 Fretted and bound I bide  
 Peril whereof I cry.  
 Would I change with my brother a league inland?  
 (*Shoal! 'Ware shoal!*) Not I!"

## CUBAN RAFT CONSERVATION PROJECT

The Museum has two Cuban refugee rafts in its collection. These rafts were used by Cubans who found life under the Castro regime so difficult that crossing 90 miles of open ocean in tiny and overloaded rafts seemed like a good option. Their destination was the United States where, if they could just make it to dry land, new opportunities and freedom awaited.



BEFORE WORK BEGINS THE RAFT IS  
A JUMBLE OF DISINTEGRATING PARTS

A boat-shaped raft made largely from sheets of Styrofoam with wood and metal framing washed ashore nearby the Light Station in 1989. A second raft, constructed from truck tire inner tubes and wood, was washed up in Volusia County in 1994. The rafts have proved to be a popular exhibit here, thanks in part to the ever-growing Cuban-American population of Florida and to the interest of many Americans in immigration and immigration policies. Both rafts required some conservation work to preserve them for the future.

Following the Cuban Revolution, a mass exodus from that island to the United States began in 1959 and continued into the early 1960s. Between December 1960 and October 1962, 14,000 Cuban children were sent to the United States by parents who believed that they might be forced by the



BOB McLEAN BEGINS TO TAKE THE  
PUZZLE APART AND ORGANIZE THE PIECES.

Cuban government to send their children to Soviet Bloc countries to be educated. Fidel Castro had allied himself with the Soviets and was rapidly bringing communism to Cuba. These parents wanted their children to experience democracy and the benefits of equal education while waiting for their parents to find ways to leave the island. Many of the children already had relatives in the US, but those who did not were sent to boarding schools, foster homes, and orphanages.



BOB WORKS ON RESTORING THE TIRE INNER TUBES.

In 1966, in response to the influx of refugees, the Cuban Adjustment Act provided financial, medical, and educational assistance to those who arrived here. Two areas of the US that attracted many refugees were Union City, New Jersey (called Havana on the Hudson) and Miami, Florida. This act allowed that anyone who fled Cuba and reached the US could pursue residency a year later.



WHEN THE TIRES HAVE BEEN STABILIZED,  
THE FRAMEWORK IS REPAIRED.

The Cuban dictatorship addressed the growing stream of refugees with the Mariel Boat Lift. In April 1980, in response to unrest caused by an economic downturn, Fidel Castro announced that virtually anyone who wished to leave Cuba was free to do so through the port of Mariel. Within six months, about 125,000 refugees entered the United States via a wave of small boats that overwhelmed the US Coast Guard's efforts to aid this huge number of vessels. It was not long before word began to spread that the Cuban government had perhaps opened the doors of its jails and insane asylums, exporting the inmates to the US along with the other refugees. In October of 1980, the Cuban government closed the Mariel harbor to refugee water craft, and the Mariel Boat Lift came to an end.

The US was having its own problems processing so many refugees in such a short period. Finding housing, jobs, and other resources for the Cubans created numerous problems. The 1966 Cuban Adjustment Act was changed and the US government decided that it would no longer admit Cuban refugees found at sea. This policy came to be known as "wet foot, dry foot," because any refugee who was able to get to shore or to arrive here via a

>> CONTINUED ON PAGE 11

dry land route such as through Mexico would be allowed to stay (and qualify for permanent resident status) and anyone picked up while still in the water would be sent home or settled in a third country if they could demonstrate a threat of persecution upon return to Cuba. The wet foot dry foot policy remains in effect today, although the Obama administration has indicated that some changes may be forthcoming.



THE RAFT IS GRADUALLY REASSEMBLED.

In January of this year, Cuban President Raul Castro lifted travel restrictions for Cuban citizens who wish to travel abroad, allowing them to do so



BOB McLEAN OVERSEES THE REINSTALLATION OF THE RAFT.

without an expensive exit visa or an invitation from a resident in their destination country. Cubans can also stay abroad for up to 24 months without losing their citizenship and other rights. Any Cuban refugees who wish to return to Cuba for good may now apply for residency. Cuban rafts may well become a thing of the past.



THE RESTORED RAFT LOOKS MUCH AS IT DID WHEN IT FIRST ARRIVED ON THE BEACH!

Our raft conservation project was placed in the capable hands of maintenance department staffer Bob McLean, a skilled carpenter with an eye for creative solutions to building projects. The first raft to be treated was the inner tube raft. Once it was brought into our maintenance shop and set up on a table, Bob placed a second table nearby and began to disassemble the raft, laying out the parts in the order they were removed from the raft. The project was treated like a puzzle.

When most of the parts had been removed and examined, Bob discovered the original maker's marks laid out in red ink on the base of the raft and declared this discovery alone made the project worthwhile. The construction and the design of the raft's keel and rudder showed the maker's skill. A person good with tools and

inventive with using the limited available materials had built a sailing craft from some Soviet truck tire inner tubes, scrap wood, plastic foam, strapping material, and rope.

One of the biggest challenges in the project was deciding how to handle the disintegrating truck tires. One tire was sound enough to re-inflate, remarkable considering that it had travelled all the way from the Soviet Union to Cuba, and had sat out in the weather for an additional 19 years at the Lighthouse before conservation was begun. The second tire was too deteriorated to re-inflate, so Bob cut a series of Styrofoam disks that function like ribs inside the tire. Empty spaces between the disks were filled with expanding foam.



RAFT CONSERVATION IS COMPLETE



THE COMPLETED RAFT IS REINSTALLED IN EXHIBIT

In order to clearly identify areas of repair and reproduction, these parts were painted with flat black paint to set them apart from the original materials. Along with some new wood parts and supports, new rope was added to the re-installed mast. Badly rusted metal parts were also replaced all over the tiny vessel. Once the repairs were completed and the raft re-assembled, it was returned to the outdoor exhibit space in mid-September. The exhibit space now boasts updated fencing. The second raft will undergo conservation as time allows.



CUBAN REFUGEE RAFT WITH MORE THAN JUST TRUCK TIRES!

## RUSSIA'S NUCLEAR POWERED LIGHTHOUSES

Paralleling the Siberian coastline for nearly 6,000 nautical miles, Russia's Northern Sea Route (NSR) links the nation's westernmost port city of Murmansk to its easternmost port of Vladivostok and few points in between. Experiencing temperatures as low as  $-50^{\circ}$  C and subject to unpredictable weather, shifting seas, and up to 120 days of continual darkness during the long winter months, mariners who ply the frigid waters of NSR do so with the knowledge that there is no such thing as a minor accident in this remote corner of the world.

With only rudimentary navigational equipment to aid them in the years prior to the introduction of the United States' Global Positioning System (GPS) and its Soviet counterpart, the Russian Global Navigation Satellite System (GLONASS), navigators traversing the Northern Sea Route were in constant peril as they wove their way through narrow straits littered with rocky shoals, craggy islands, and granite outcroppings. Recognizing the inherent danger of engaging in maritime operations within the Arctic Circle but unwilling to sacrifice this vital link between western Russia and its far-east territories, Soviet officials approved the construction of a system of buoys, channel markers, and lighthouses to aid mariners along the treacherous waterway.



**The Northern Sea Route links Murmansk in northwest Russia to Vladivostok in southeastern Siberia.**

Located north of  $70^{\circ}$  N latitude, establishing a viable system of navigational aids along the NSR was no easy task. Early Soviet attempts to develop a reliable system of buoys, channel markers, and lighthouses were hindered by a number of environmental factors including permafrost, bogs, thick fog banks, rapidly growing ice sheets, frigid temperatures, dramatic tidal changes, long winters, perilous currents, and sea depths as shallow as 20 meters. Progress could even be delayed by the sun, which by way of solar flares created magnetic storms that interfered with electronic equipment and caused wide-spread power failures

In addition to these environmental concerns, development of an aid to navigation system along the NSR was impeded by a myriad of logistical issues. Constituting the northernmost boundary of the Soviet Union (USSR), the Siberian coast is one of the most remote locations in the world. Featuring a population density of less than one person per square kilometer, northern Siberia possessed little evidence of modern civilization. Roads and rail lines were virtually non-existent, electrical service was only available on military bases, and the few communities that did exist were often located hundreds of miles apart.



**The harsh Siberian winter produces bone chilling temperatures and ice sheets that can lock down the entire northern coastline for more than half the year.**

Lacking the necessary infrastructure to support the continuous operation of manned lighthouses year-round, the Russian Navy concluded that a system of unmanned autonomous navigational aids represented a far more practical solution. Yet even this alternative proved difficult to employ. Lacking the ability to support standard kerosene or acetylene-powered beacons along the NSR, Soviet engineers were given the difficult assignment of developing a reliable, self-contained beacon that could operate autonomously for long periods of time without routine service or a conventional power supply.

The Soviet Union entered the atomic age with the detonation of the nation's first nuclear bomb in August, 1949. This was followed in 1954 by the Soviet development of the world's first nuclear power plant to generate electricity for the power grid. Engineers at the Russian Scientific Research Institute of Technical Physics and Automatisation then developed compact nuclear devices called Radioisotope Thermoelectric Generators (RTGs) to power Siberia's remote lighthouses and other navigational beacons.

Generally no larger than a 50-gallon drum, RTGs transformed the thermal energy

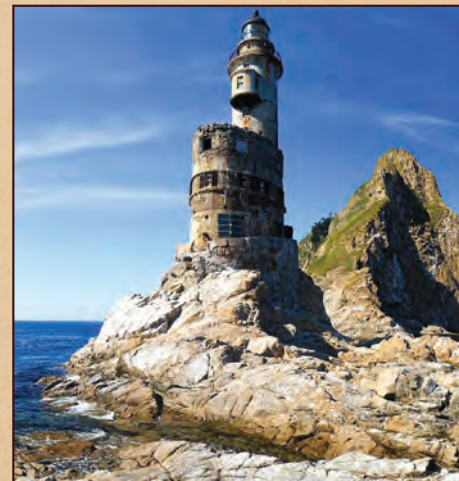


**Containing Strontium -90 cores, Russian RTGs like the ones pictured above were the subject of several Al Qaida documents discovered by U.S. military forces in the mountains of Afghanistan.**

produced by their decaying radioisotope Strontium-90 cores into electricity. Capable of producing a steady output of 7-30 volts at up to 80 watts, these compact nuclear generators could operate in almost any environment with little to no maintenance.

The task of converting the nation's many existing aids to navigation from conventional fuel- and battery-powered beacons to nuclear-electric powered beacons began in earnest during the early 1970s. By 1980, over 1000 Radioisotope Thermoelectric Generators had been deployed in locations throughout the Soviet Union with more than 400 in lighthouses and other navigational aids along the Northern Sea Route alone.

Engineered with an operational life-span of no more than ten years, the RTGs installed during the 1970s would have



**Located on the island of Sakhalin on the north side of La Pérouse Strait, the Aniva Lighthouse was built by the Japanese and annexed by the Soviet Union shortly after the end of World War II. Abandoned after the collapse of the USSR, the Aniva Lighthouse was powered by a RTG until its removal.**

# RUSSIA'S NUCLEAR POWERED LIGHTHOUSES (CONTINUED)



**Vandalized and abandoned, the radioactive nature of the old RTGs can be seen in this photo. Snow and ice cannot form around these discarded relics of the Soviet Union due to the heat produced by its decaying Stontium-90 cores.**

been replaced in the late 1980s if not for a series of chaotic events that led to the collapse of the Soviet Union in 1991.

Mired in economic and political chaos following the demise of the USSR, the newly established Russian Federation struggled to provide its citizens the most basic of services. Budgetary reductions cut so deeply through the federal government that many departments became shadows of their former selves.

Forced to operate with very little funding, the Russian military ground to a halt. Unable to pay its men and women in uniform, widespread desertion became a common occurrence through all branches of the armed forces. Lacking fuel and replacement parts, Russian warplanes sat idle on the tarmac as naval ships slowly rusted in the harbor and strategic bases became virtual ghost towns.

With no one to monitor its continued operation, the extensive system of lighthouses, buoys, and channel markers that the Soviet Union had worked so hard to create along the Northern Sea Route fell into disrepair. Desperate to make a living, Russian thieves did not hesitate to strip the abandoned beacons of anything of value including copper wiring, brass fittings, and the lead shielding within the Radioisotope Thermoelectric Generators themselves.

In 1992, the Bellona Foundation, an international environmental non-governmental organization based in Norway issued an alarming report regarding more than 132 lighthouses in northwest Russia that still contained their Soviet-era RTGs. Warning that the likelihood of a radioactive leak occurring at one of these sites was highly probable, the foundation went on to state that most of the "Russian RTGs are completely unprotected against potential thieves or intruders and lack even minimal security measures like fences or radioactive signs."

Noting that "nuclear inspectors seldom visit the sites and that some RTGs had not been checked for more than a decade" Bellona officials warned that "the biggest danger coming from these unprotected RTGs is their availability to terrorists, who can use the radioactive materials contained in them to make so-called dirty bombs."

Motivated by domestic and international concerns regarding the RTGs, the Russian Ministry of Transportation (which assumed responsibility for the vast majority of all Soviet-era RTGs) entered into a collaborative agreement with the

International Atomic Energy Agency, the US Department of Energy, and the Norwegian Government to locate, remove, and destroy the antiquated devices.

Starting along the coast of the Barents Sea, removal of the nuclear generators progressed quickly. Once the RTGs were removed, the old Soviet-era lighthouses and navigational aids were repaired and upgraded with state of the art optics powered by wind turbines and solar batteries. By the end of 2004, nearly 60 RTGs had been removed and their beacons converted to renewable energy. By 2012, only 58 of the NSRs original 400 radioisotope thermoelectric generators remained. The Russian Federation's Ministry of Transportation estimates that all of its old RTGs will have been removed and that all the navigational aids along the Northern Sea Route will be powered by renewable energy by the year 2015.



**Modern aids to navigation like this solar-powered marker are taking the place of the old nuclear-powered devices from the Soviet-era along the Northern Sea Route.**

## THANK YOU & WISH LIST

We would like to thank our regular and very generous donors for the artifacts received during the past few months. John Mann and Earl, Gladys, and Julie Davis have contributed a variety of vintage domestic items. Marion and Jacques Jacobsen, Jr., donated a substantial collection of Coast Guard and Lighthouse Service caps, clothing, insignia, and medals. We also thank Phyllis Campbell for her hard work on our native plant butterfly garden which is gradually taking shape under her very competent care.

We are still seeking objects for our keeper's pantry including 1930s tin cans, glassware, and containers, pre-World War II tools and garden implements, and pre-1900 kitchen items.



**c. 1935, from John Mann**



**Lighthouse Service Cap c. 1938, from the Jacobsens**

# FLORIDA HERITAGE DAY

The Preservation Association is pleased to report that the Programs Department has been very busy these past few months meeting the educational needs of local school children and Lighthouse visitors alike. The staff and volunteers have been working hard to bring dynamic programs, both the core lessons as well as our newly developed programs and activities, to our guests and the community.

On March 30th, the Lighthouse hosted its annual Florida Heritage Day with a variety of educational offerings focusing on significant figures and events that helped shape state and local history. In recognition of Viva Florida 500, a state-wide event celebrating the 500th anniversary of Juan Ponce De Leon's discovery of the Florida in 1513, the Ponce Inlet Lighthouse provided museum guests the opportunity to participate in numerous workshops highlighting the State's fascinating past. Scheduled activities included hands-on workshops, demonstrations, and historic re-enactors Robert Bela Wilhelm, Aric Bruggeworth, and Alice and Ron Howell.



**Aric Bruggeworth and Friend Reenacted the New Smyrna Civil War skirmish of 1862.**

Dressed in period costume, Robert Wilhelm introduced visitors to Fernandez de Oviedo, author of *Historia General y Natural de las India* (The Natural History of the Indies). First published in 1526,

Oviedo's history of the Spanish Indies was revised numerous times over the centuries and included a detailed, albeit flawed, narrative of Ponce de Leon's travels in the New World. Written years after Ponce de Leon's death, Oviedo's account of the Spanish explorer's journey of discovery straddled the line between fantasy and reality and gave rise to the fictitious legend that Ponce was searching for the fabled Fountain of Youth when he discovered Florida in 1513.



**Robert Wilhelm portrays Fernandez de Oviedo, author of *Historia General y Natural de las India***

Donning the uniform of a Confederate soldier from the American Civil War, Aric Bruggeworth transported visitors back in time to the War of Northern Aggression. Discussing events leading up to and following Florida's secession from the United States, Aric related what life would have been like for everyday soldiers during the Civil War and how the Confederacy's inability to provide its army with adequate supplies was directly attributed to the Union's blockade of the southern coastline. Mr. Bruggeworth discussed how the Confederacy attempted to break this blockade using specially designed ships and how this dangerous game of "cat and mouse" led to a skirmish between Union sailors from gunships USS Penguin and USS Henry and elements of the 3rd Florida Infantry stationed in nearby New Smyrna on March 21, 1862, resulting in the death of two Union officers and seven enlisted personnel. The United States Navy responded to the Confederate attack by shelling the town of New Smyrna four months later.

Rounding out the event's historic re-enactors were Alice and Ron Howell who portrayed aviation pioneer Ruth Law and her husband Charles. Dressed in period appropriate costumes, Alice and Ron talked about the contributions of this historic couple and the early days of aviation in and around Daytona Beach. Located in the Principal Keeper's kitchen, this

>> CONTINUED ON PAGE 15

# FLORIDA HERITAGE DAY (CONTINUED)



unique living history presentation utilized the museum's aviation beacon exhibit as an interesting and relevant backdrop.

In addition to those mentioned above, the Association's dedicated corps of volunteers was also in attendance for Florida Heritage Day. Manning numerous booths throughout the grounds, volunteers talked with visitors about the United States Light House Service, the

2nd Seminole War, crystal radios, and what life would have been like for lighthouse keepers and their families those many years ago.

On April 20th, the Ponce Inlet Lighthouse hosted Florida Lighthouse Day. Held annually, Florida Lighthouse Day celebrates the State's 29 surviving lighthouses and promotes public awareness of the need to preserve these historic beacons for future generations. Educational workshops offered during this special day included the Florida Lighthouse Challenge, Lighthouse's by Night and Day, and the ever-popular Artifact Touch Box.

In addition to workshops highlighting Florida's rich maritime heritage, the Ponce Inlet Lighthouse was also an official Post Office for a day. A special pictorial commemorative design was created by Mike Bennett and then produced by the US Post Office for this event. Post Office employees used the special April 20th, 2013, cancellation mark to cancel our commemorate envelopes affixed with the new La Florida

stamp. Designed in recognition of the 500th anniversary of Ponce de Leon's arrival to our shores in 1513, the La Florida stamp depicts the lush flora that inspired Ponce de Leon to christen his discovery with that name. Anyone interested in purchasing one of these limited edition cancelled envelopes may do so in the Lighthouse Gift Shop or by contacting Mary Wentzel at [mwentzel@ponceinlet.org](mailto:mwentzel@ponceinlet.org). Each collectable envelope is \$2.50 (complete set of all 4 stamps are \$10). Special thanks go out to Mr. Elli Calidonia and his staff at the Port Orange Post Office and Mr. A. Steven Patrick and Mr. Randall Priest of the Central Florida Stamp Club for helping to make this event a success.



**Limited Edition Ponce Inlet Lighthouse Collectors Envelopes cancelled at the Lighthouse on April 20, 2013 using the Lighthouse's specially designed stamp.**

Recently on the grounds of the Ponce Inlet Lighthouse, you might have thought you had seen the appearance of a 6' tall black and white lighthouse cat. It was not your imagination. The 6' tall Nelly the Cat mascot has recently made her debut here at the Lighthouse and as a guest at the Garden Club's Ice Cream Social at the Ponce Inlet Community Center. If you happen to see Nelly, the feline variety, or our 6' tall Nelly replica, be sure to say hello.

Thanks again to our dedicated corps of volunteers, our museum visitors, members, and local supporters for helping the Preservation Association realize its ongoing mission to preserve and disseminate the maritime and social history of this National Historic Landmark.



**Custom Ponce Inlet Lighthouse cancellation stamp**

## VOLUNTEER OF THE QUARTER: DON GARRETT

Committed to the ongoing preservation and dissemination of the maritime and social history of Ponce de Leon Inlet Lighthouse, the Preservation Association relies heavily on the generosity and dedication of its volunteer corps to provide quality educational programming to museum visitors and throughout the local community.

Each quarter we feature one of our VIP volunteers who takes “generosity and dedication” in support of Lighthouse education, to a new level. This quarter’s featured volunteer is Don Garrett. A resident of Daytona Beach Shores and Oak Harbor, Washington, Don is a retired Naval Airman and professor of aeronautical sciences. When speaking to Don about his career, I came to realize just how amazing his life experiences have been.



As a native southerner, Don’s first experience in aviation was that of a ten year old passenger in a “Stagger-Wing-Beech” flying from a grass field over central Georgia during the mid 1940s. According to Don, that first flight over Georgia inspired him to become a pilot and to devote his entire professional career to the field of aviation.

In 1951, Don enlisted in the Coast Guard where he served as a technician in the field of Aids to Navigation. Stationed in Delaware during his initial three year enlistment, Don helped his Coast Guard Station maintain eighteen shore-based lights on the Delaware Bay from Fenwick Island north to Dover Air Force Base.

Leaving the Coast Guard in 1954, Don spent the next four years pursuing a college degree. Graduating in 1958, Don entered the naval cadet program. Earning his commission as a United States Navy officer in 1959, Don went on to attend flight school where he earned the coveted wings of a naval aviator. Don continued to serve as his country as a navy pilot for more than 25 years, accruing more than 7,000 flight hours in both fixed and rotary wing aircraft. Don flew combat search and rescue in Vietnam for two tours.

After retiring from the U.S. Navy in 1982, Don became an “ex-pat pilot-of-fortune” employed by the Saudi Civil Defense Agency as an operational/training pilot in Saudi Arabia. Having flown helicopters over the coast of Iran in the years prior to the overthrow of the Shah of

Iran, Don’s time in Saudi Arabia was by no means his first adventure in the Middle East. Following his second retirement, Don earned a master’s degree in Aeronautical Science from Embry–Riddle University where he served as professor of aeronautical sciences until his “third” retirement in 2010.

You may ask yourself, “How did a man with so much to offer the aviation world become a lighthouse volunteer?” The answer is really quite simple: his wife put him up to it. Married to Don for more than 53 years, Elsa Garrett encouraged Don to look into volunteering at the Ponce Inlet Lighthouse due to his long-time interest in lighthouses and his experiences as a young Coast Guardsman those many years ago.

In addition to standing by Don through his long naval career, Elsa also bore him two wonderful sons. The youngest son David followed his father’s example and joined the United States Coast Guard where he has served more than 30 years in the field of Aids to Navigation. David is currently in charge of Hawaii’s extensive Aids to Navigation system. The couple’s oldest son Donald Jr. is a long-time park ranger in Washington state.

When they aren’t living in sunny Florida, Don and Elsa can usually be found at their second home in Oak Harbor, Washington. Home to the Whidbey Island Naval Air Station where Don served many years of his naval career, Oak Harbor is located along the eastern shoreline of Whidbey Island.



Widely regarded as one of the most picturesque locations in the Pacific Northwest, Whidbey Island is situated near the northern tip of Puget Sound and along the western edge of the Straits of Juan de Fuca. Nestled between soaring snow-capped peaks of the Cascades and Olympic mountain ranges, Whidbey Islanders enjoy spectacular sunrises and sunsets year-round (when it isn’t raining). While in Oak Harbor, Don serves as a volunteer tour guide at the nearby Admiralty Head Light House and Fort Casey State Park.

***We are proud to call Don Garrett our  
VIP Lighthouse Volunteer of the Quarter.***



# JOIN THE PONCE DE LEON INLET LIGHTHOUSE PRESERVATION ASSOCIATION

## A GENERAL ANNUAL MEMBERSHIP INCLUDES:

- Free admission to the museum and lighthouse during regular hours of operation
- 10 percent discount in the museum gift shop and online store
- One subscription to The Light Station quarterly newsletter
- Invitations to special events
- Volunteer opportunities

## MEMBERSHIP CATEGORIES:

- General** ..... \$20
- The benefits listed above for one individual
- Senior** ..... \$10
- All privileges of General Membership for one individual 62 years or older
- Student** ..... \$10
- All privileges of General Membership for one individual 12 years or older with a valid student identification
- Family** ..... \$40
- All privileges of General Membership for the immediate family
  - Immediate family is limited to one or two adults and your children under age 18. Grandchildren are not eligible.
  - You will be issued one membership card for each parent, and each card will list the names of your children.
  - Child under 12 must be accompanied by an adult

**2nd Assistant Keeper** ..... \$100

- All privileges of General or Family Membership
- Recognition of your membership in the quarterly newsletters' 2nd Assistant Keeper List

**1st Assistant Keeper** ..... \$200

- All privileges of 2nd Assistant Membership
- Two gift General Memberships
- Recognition of your support in the quarterly newsletters' 1st Assistant Keeper List

**Principal Keeper** ..... \$500

- All privileges of 1st Assistant Membership
- A personalized guided tour of the Light Station
- Recognition of your support in the quarterly newsletters' Principal Keeper List

**Corporate Lampist** ..... \$500

- All privileges of General or Family Membership for up to five company principals
- A personalized guided tour of the Light Station
- Use of the Light Station's conference room for one meeting.
- Recognition of your companies support in the quarterly newsletters' Corporate Lampist List

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Registration #: CH137

A COPY OF THE OFFICIAL REGISTRATION AND FINANCIAL INFORMATION MAY BE OBTAINED FROM THE DIVISION OF CONSUMER SERVICES BY CALLING TOLL-FREE (800-435-7352) WITHIN THE STATE. REGISTRATION DOES NOT IMPLY ENDORSEMENT, APPROVAL, OR RECOMMENDATION BY THE STATE.



Please complete the entire form to enroll, or join online at [www.lighthouselocker.org](http://www.lighthouselocker.org).

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- Senior ..... \$10
- Student (submit copy of ID) ..... \$10
- Family ..... \$40
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- Renewal
- 2nd Assistant Keeper ..... \$100
- 1st Assistant Keeper ..... \$200
- Principal Keeper ..... \$500
- Corporate Lampist ..... \$500

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(List any additional names on a separate sheet.)

We will contact 1st Assistant Keeper, Principal Keeper or Corporate Lampist members to obtain gift membership and company principal information.

Membership enclosed: \$ \_\_\_\_\_

Donation enclosed: \$ \_\_\_\_\_

Total enclosed: \$ \_\_\_\_\_

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**Or, make check payable to:**

Ponce Inlet Lighthouse  
4931 S. Peninsula Dr., Ponce Inlet, FL 32127

**Thank You for Your Generous Support!**



*The following are proud supporters of the  
Ponce de Leon Inlet Light Station's 125th Anniversary*

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Travel Host Magazine, Daytona Beach Edition

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**ADDITIONAL LIGHTHOUSE ENDOWMENT FUND CONTRIBUTORS:**

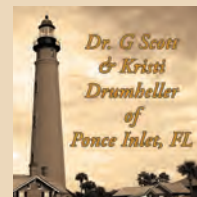
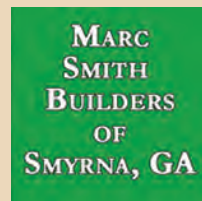
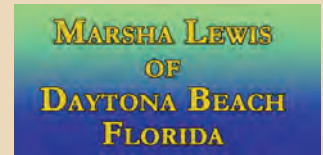
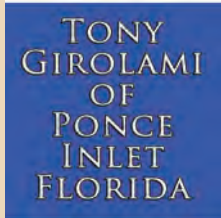
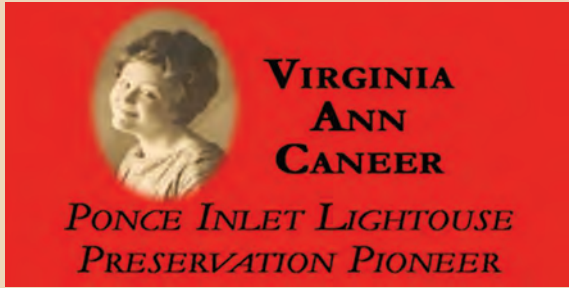
Cupcakes by the Sea

Coca Cola

Marc Smith Custom Builders of Smyrna, GA



*The following are proud supporters of the Ponce de Leon Inlet Light Station's 125th Anniversary*



To learn more about becoming a sponsor of the Lighthouse's 125th Anniversary, contact Executive Director Ed Gunn via email at [edgunn@ponceinlet.org](mailto:edgunn@ponceinlet.org) or by phone at (386) 761-1821 ext. 15.



**125TH ANNIVERSARY  
COMMEMORATIVE  
T-SHIRT**

HELP US CELEBRATE THE LIGHT STATION'S 125TH ANNIVERSARY WITH THIS LIMITED EDITION CUSTOM-MADE PONCE INLET T-SHIRT FEATURING THE LIGHTHOUSE'S 125TH ANNIVERSARY COMMEMORATIVE LOGO. AVAILABLE IN MEN'S AND WOMEN'S CUTS, THIS UNIQUE SHIRT IS AVAILABLE IN SIZES SMALL THROUGH EXTRA-LARGE.

ITEM #: 0652 (MENS -MEDIUM)  
0897 (WOMENS-MEDIUM)

PRICE: \$17.99 (+ S&H)

**CAPTAIN'S HAT**

BE THE MASTER OF YOUR SHIP, CAR, OR HOUSE WITH THIS WHIMSICAL CAPTAIN'S HAT FEATURING THE CLASSIC NAUTICAL CROSSED ANCHORS EMBLEM, GOLD CORD, AND SCRAMBLED EGG ON THE BRIM. ADJUSTABLE STRAP ENSURES A COMFORTABLE FIT FOR ANY SIZED HEAD. AVAILABLE IN BOTH ADULT AND CHILD SIZES. FITS ALL.



ITEM #: 3189 (CHILD)  
ITEM #: 3194 (ADULT)  
PRICE: \$9.99 (+ S&H)

**CUSTOM 125TH  
ANNIVERSARY  
SURFBOARD  
RAFFLE  
TICKETS**

ENTER TO WIN THIS CUSTOMIZED 6.5' SURFBOARD DESIGNED BY RENOWNED SURF WEAR DESIGNER GEORGE FRANCO FEATURING THE PONCE INLET LIGHTHOUSE. TICKETS ARE AVAILABLE ONLINE OR IN THE STORE FOR ONLY A \$5 DONATION.

DRAWING WILL BE HELD ON THE EVE OF THE PRESERVATION ASSOCIATION'S 125 ANNIVERSARY GALA ON NOVEMBER 2, 2013, AT 7:00 PM. DRAWING IS LIMITED TO ONLY 250 ENTRIES SO ACT NOW BEFORE THEY ARE ALL GONE.



ITEM #: 1524

SUGGESTED DONATION AMOUNT: \$5.00 (+S&H)

**Non-Profit Organization  
U.S. Postage Paid  
Daytona Beach, FL  
Permit 400**

**PONCE DE LEON INLET LIGHTHOUSE  
PRESERVATION ASSOCIATION, INC.**

4931 SOUTH PENINSULA DRIVE  
PONCE INLET, FLORIDA 32127  
(386) 761-1821  
WWW.PONCEINLET.ORG



**PONCE DE LEON INLET LIGHTHOUSE PRINT**

CREATED BY ARTIST JOHN DRISKEL, THIS BEAUTIFUL LIMITED EDITION WATERCOLOR PRINT FEATURES THE PONCE DE LEON INLET LIGHTHOUSE FRAMED BY BEAUTIFUL COASTAL HOMES AS SEEN FROM THE WATER. THIS WARM AND INVITING COASTAL IMAGE WILL LEND A TROPICAL FLAIR TO ANY HOME DÉCOR. INCLUDES SIGNED CERTIFICATE OF AUTHENTICITY. (PRINT ALSO AVAILABLE WITHOUT MATT IF DESIRED)

LARGE: 17"x11" PRINT w/ 24"x18" MATT PRICE: \$200.00 (+S&H)  
SMALL: 11.5"x8.5" PRINT w/18"x14" MATT PRICE: \$125.00 (+S&H)

**SOLAR POWERED LIGHTHOUSE**

CERAMIC LIGHTHOUSE WITH MULTI-COLOR LED LIGHT. ENJOY THIS WONDERFUL CERAMIC RED AND WHITE LIGHTHOUSE FEATURING A MULTI-COLORED LIGHT THAT FADES FROM ONE COLOR TO THE NEXT. WILL NEVER NEED BATTERIES THANKS TO A SOLAR PANEL MOUNTED TO THE TOP OF THE LANTERN ROOM.

ITEM #: 2545  
PRICE: \$21.99 (+ S&H)



**WOMEN'S PONCE INLET  
LIGHTHOUSE T-SHIRT**

ENJOY THE WARM DAYS OF SUMMER AND DECLARE YOUR LOVE FOR THE PONCE INLET LIGHTHOUSE WITH THIS BEAUTIFUL

GRAY AND GOLD LIGHTWEIGHT V-NECK SHIRT FEATURING THE NAME OF FLORIDA'S TALLEST LIGHTHOUSE. AVAILABLE IN SIZES SMALL THROUGH XX-LARGE.

ITEM #: 300  
PRICE: \$15.99 (+ S&H) (SIZES SMALL THROUGH X-LARGE)  
\$17.99 (+ S&H) (SIZE XX-LARGE)



**BOY'S 2-PIECE  
HAWAIIAN  
SHIRT &  
SHORT SET**

HELP YOUR LITTLE BOY ENJOY THE WARM DAYS OF SUMMER WITH THIS BLUE 2-PIECE HAWAIIAN SET FEATURING PALM TREES, SURFBOARDS, AND CURLING WAVES. SET

INCLUDES ONE BUTTON-DOWN SHIRT AND ONE PAIR OF MATCHING BOARD SHORTS WITH ELASTIC WAIST. AVAILABLE IN SIZES 1-2, 4, & 6.

ITEM #: 2149  
PRICE: \$16.99 (+ S&H)



**GIRL'S HAWAIIAN  
SUN DRESS**

HELP YOUR LITTLE GIRL ENJOY THE WARM DAYS OF SUMMER WITH THIS COMFORTABLE SUN DRESS FEATURING TROPICAL FLOWERS AND PALM FRONDS. AVAILABLE IN SIZES 1-2, 4, & 6.

ITEM #: 3014  
PRICE: \$17.99 (+ S&H)



**PONCE INLET LIGHTHOUSE  
MEMBERSHIP COUPON**

**20% OFF ANY  
SINGLE ITEM**

Limit one coupon per member. Coupon may not be used in conjunction with any other discount. Proof of membership must be shown at time of purchase. Not valid for purchase of Memorial Bricks.  
Good from July 1, 2013 through September 30, 2013.

The Ponce de Leon Inlet Lighthouse Gift Shop specializes in unique lighthouse and nautical themed gifts for people of all ages. Our wide selection includes clothing, house wares, toys, and collectibles including a wide selection of Harbour Lights and other miniatures. Customers may also shop online at [LIGHTHOUSELOCKER.ORG](http://LIGHTHOUSELOCKER.ORG), and place orders by phone at (386) 761-1821 ext. 21.

Please contact the Gift Shop at (386) 761-1821 or via email at [info@ponceinlet.org](mailto:info@ponceinlet.org) for more information. Usual UPS shipping charges apply to all orders.