

# Salinan Tribe

Of Monterey and San Luis Obispo Counties

Contemporary Council Lead  
Gary Pierce  
805.466.6458



Traditional Council Lead  
John Burch  
805.235.2730

Salinan Tribal Office

May 5, 2009

John Kessler  
Project Manager  
California Energy Commission  
1516 Ninth Street, MS-15  
Sacramento, CA 95814-5512

Subject: Carrizo Energy Solar Farm (Docket 07-AFC-8)  
Response to November 2008 Preliminary Staff Assessment.

Dear Mr. Kessler:

After reviewing the comments concerning visual, migration, and noise. We feel that these sections should once again be revisited as cultural impediments.

Also we would request that the following information be considered to be included in the final Staff Assessment report (See attachments 1 and 2). The information we feel shows the connection and importance of the Carrizo Plains area to the Salinan people.

We disagree with the insignificant level given concerning proposed impacts to cultural resources in this sacred area. We would ask that a level of significance be given concerning possible impacts to cultural resources when it comes to this project. We would request for consideration that the following wording is added to the mitigation measures and conditions of approval for this project. "That a cultural resource specialist be contracted through the Salinan Tribe of San Luis Obispo and Monterey Counties to be on site during all ground disturbances."

Intervenor  
John Burch, Traditional Lead

Attachments 1 and 2

Cc: Native American heritage commission  
Proof of Service List, (Docket 07-AFC-8)

**DOCKET**

**07-AFC-8**

DATE May 05 2009

RECD. May 06 2009

The region around this rock is desolate and arid, several springs in the neighborhood having a decided alkaline taste. The rock itself is about fifty feet high and two hundred feet in circumference. The interior is hollow, forming a sort of dome-shaped cave, the sides near the ground sloping almost horizontally, and shelved. On the shelves, and surrounding the inside of the cave, are the paintings, which are quite well preserved. The colors used are crimson, white and black.—On another portion of the walls are two men joined together, equal in size and design,—perhaps two of the lesser gods. Below there is a serpent, with a head at each end, and many feet. This with the Aztecs meant time. Could it not here mean the same? It has been suggested that this cave, which a year ago was used as a sheep corral, once may have served as a rude temple. In that case there would be no doubt of the religious character of the symbols.<sup>14</sup>

As may be seen in the illustrations, the two individuals stand side by side, their inner arms united. Hanging from their outer arms, which are in an extended position, are designs similar to those described by Steward in "Petroglyphs of California," as follows:

*Rain symbols.*—A number of designs which may be rain symbols are shown in figure 90 and their distribution is given on map 24. They all have the common feature of straight or wavy lines "dropping" (in every case but one, site 48) from some kind of design. As these dropping lines (rain?) are more or less alike in each case, it may be that this is simply an elaboration of the rake design or that the rake design is a simplification of this.<sup>15</sup>

Mr. Albert B. Reagan writes in correspondence of June 27, 1931:

I have been looking up those drawings on pictographs and I find that they are discussed at length by Dr. Julian H. Steward in "Petroglyphs of California and Adjoining States," *University of California Publications in American Archaeology and Ethnology*, Vol. XXIV, No. 2, 1929, pages 100-104, Plates 50-54; and by Dr. Kroeber in *Bulletin 78, Bureau of American Ethnology*, pages 936-939 and Plate 83. Neither writer attempts to conjecture what the pictures were intended to portray. Kroeber's cut of the flying men, however, is pictured in the reverse of your drawings and those given by Steward. In Kroeber's drawings they are shown flying through the heavens on the wings of the clouds with a candel, almost rainbow-shaped altar at their feet, a candle being represented at each end of the altar and eleven placed upon it. It would appear from the cut that the altar and the two priests are flying as a whole through the heavens.

<sup>14</sup> W. H. G. Schulte, "Rock Painting in California," *The Sequoia* (Stanford University, January 11, 1895), p. 191.

<sup>15</sup> *University of California Publications in American Archaeology and Ethnology*, XXIV, 199.

in the previous division of this chapter, the writer at length had her attention drawn to these other paintings, the so-called "Piedra Pintada" on the Carrizo Plain, nearly fifty miles from Taft, in San Luis Obispo County, California.

About one hundred and ninety miles separate *la cueva pintada* from the Carrizo Plain, but trails undoubtedly then skirted the open country, and travel, as today, was unimpeded except where the approaches led to higher elevations. The location with which this article now deals is described by Steward as follows:

93 Pc. Carriso rock, San Luis Obispo County.—This site has one of the best known pictographic groups in southern California. The paintings occur on a large granite dome rising from the Carriso plains. This is located on the United States Geological Survey topographical map, McKittrick quadrangle. The main group is on the walls of a cul-de-sac or amphitheatre eroded in the side of the dome (figs. 34, 35; pls. 53, 54).<sup>12</sup>

On page 104, Fig. 35e, of Steward's monograph, is a rather crude drawing of the portion of these ancient paintings with which the writer is concerned.

Of the painting which we are considering, the earliest illustration of the two figures which to all appearances is fairly accurate was published in the *West Coast Magazine* in August, 1910, under the title, "La Piedra Pintada—The Painted Rock of California," by Myron Angel. This publication was under the editorship of John Steven McGroarty.<sup>13</sup>

The same year Myron Angel published a book using the same title for the enlarged edition as that which appeared in the *West Coast Magazine*, but the drawing of the two men did not appear in it. However, opposite Angel's page 52 are to be found five illustrations, "Views of the Painted Rock taken by R. A. Homes in 1876." The obvious inference is that the picture in the *West Coast Magazine* was made at the same time (1876) and by the same photographer, R. A. Homes.

Mr. W. H. G. Schulte wrote as follows:

Still more striking is the "Painted Rock" of Carrisa Plain, in the southeastern part of San Luis Obispo County, just on the boundary of Kern County.

<sup>12</sup> Julian H. Steward, "Petroglyphs of California and Adjoining States," *University of California Publications in American Archaeology and Ethnology* (California Press, Berkeley, California, 1929), Vol. II.

<sup>13</sup> Vol. VIII, No. 5, August 1910 (Grafton Publishing Company, Los Angeles), p. 400.

point of departure. Time of day was reckoned by the height of the sun.  
 . . . Long journeys were estimated by suns.<sup>10</sup>

In addition to the sun, which was definitely placed at the extremity of the right arm of the cross, there were four other similar drawings without the rays of the sun. These may have been moons by which the Indians had computed time. Pictographs decorated the cross, as may be seen in the illustration. Since but few pictographs are known in California, may it not be assumed that at least a portion of the drawings were placed there by representatives of tribes not Salinan? However this may be, within the cave were the manifestations of both Christian influence and Indian worship.

If the sun and the moon were the supreme manifestations of their idolatry, the adoration of their own gods was made pre-eminent when they adorned the arms of the cross with the sun and moon. The writer prefers to consider that these were the gods the Indians referred to when, according to Serra's report in 1773, "they [the Indians] declared in what place the *cave of their Idols is situated*, in order that the fathers may go whenever they please and destroy everything in it."<sup>11</sup>

When daylight penetrates deepest into the cave there may be seen the outline of two other ancient crosses. Were these crosses placed in the cave to confirm the fact that an early explorer had fulfilled his mission? That he had made his way to these lone mountains in order that he might bring the Christian religion to the pagan souls? Do they tend to strengthen the legend told by the Indian woman Agueda that her father had known of the arrival in that country of a man who wore the dress of a friar?

The preservation of these crosses by the San Antonio Fathers in 1771 is an outstanding example of how valuable such a legacy may become. For where in this great West is there extant a sun and moon of native worship combined with the symbolic cross of another religion?

LA PIEDRA PINTADA

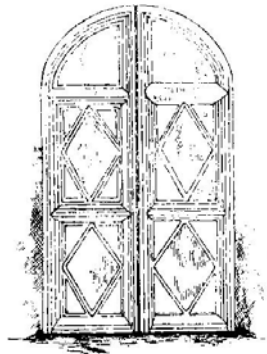
The possible connection of the San Antonio Mission cave with the Indian tradition of missionaries who had preceded Serra receives rather distinct confirmation from a parallel consideration of Indian paintings in another cave. Having formulated the conjecture presented

<sup>10</sup> Mason, *The Ethnology of the Salinan Indians*, pp. 182 and 133.

<sup>11</sup> *California Farmer*, October 20, 1865, p. 99.

The Mission  
of  
San Antonio de Padua  
[CALIFORNIA]

*By*  
FRANCES RAND SMITH

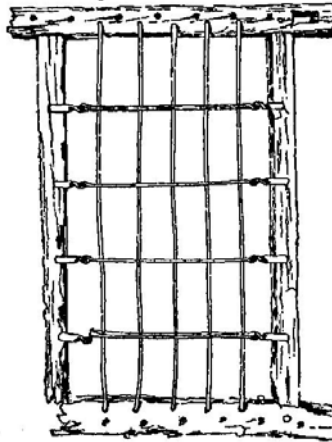


1932

STANFORD UNIVERSITY PRESS  
STANFORD UNIVERSITY, CALIFORNIA

LONDON: HUMPHREY MILFORD  
OXFORD UNIVERSITY PRESS

*The Mission of*  
**San Antonio de Padua**  
[CALIFORNIA]



*A NARRATIVE reviewing early explorations in the region, the establishment of the Mission, its change of location, and its subsequent history, and analyzing for the first time its type of architecture and its system of irrigation • Together with a pertinent Indian legend as to the arrival of certain Christian missionaries by air early in the seventeenth century*

By **FRANCES RAND SMITH**

5. The Painted Rock, La Piedra Pintada a legend; by Myron Angel, Padre Productions of California. Pages 17-38 and Pg. 39. " Compares Painted Rock's Sacredness and its importance to Cariaao Plains to Mount Sinai, Mount Ararat, Mount Moniah, Mount Pisgah and more. States it possesses a unique geological formation. Back cover, " San Luis Obispo's great archaeological landmark".
6. Legends of California's Bandidos, by Agnus MacLean. Pg. 132, " Carisso Plains was an important place for early settlers. Pg. 142, " Carissa Plains was an old outlaw trail". Pg. 144, Plains was old mail route from the settlement of Bakersfield and the coast town of San Luis Obispo" Pg. 153, Historic legends of murder and burials at Dead Man's Flat, Carisso Plains". Pg 157, Famous execution and court marshal of bandido Juan Mater". Pg. 215, Legend of the pickled Dutchman.
7. The Light from Carrisa Plains: A Tribal Memoir. A current project by Dr. Deborah Miranda, Assistant Professor of English at Washington and Lee University.
8. The Condor and the Native Americans, " Outdoor California, " September And October 1983. Pages 7 and 8.
9. "Nellie Bromley of Painted Rock" by Dubin, Pauline Bradley (an article in La Vista), June 1980, pages 9-14.
10. JP Harrington Microfilm, reel 084, frame 0005. " Miguelenos extended east as far as Carrizo and La Panza.
11. U. S. Department of Interior Report, Exec. Summary 1995, page 1, " The Carrizo Plain Natural Area (CNPA), lying adjacent to the southwest edge of the San Joaquin Valley is the largest remaining tract of the San Joaquin Valley. Ethnographic information for this region of California is not well defined but research indicates that the Carrizo Plain is near the interface of three different cultural affiliations, the Chumash, the Southern Valley Yokuts, and the Salinan.
12. The Language of the Salinan Indians. University of California Publication in American Archaeology and Ethnology. Vol. 14, No. 1, pp.1-154. January 10, 1918. By J. Alden Mason. University of California Press Berkeley. Pages 112, 113 and 114. "The Serpent." "Once there was an animal which ate the Indians 114 and was called Serpent. The Whirlwind was his protector and brought him food."

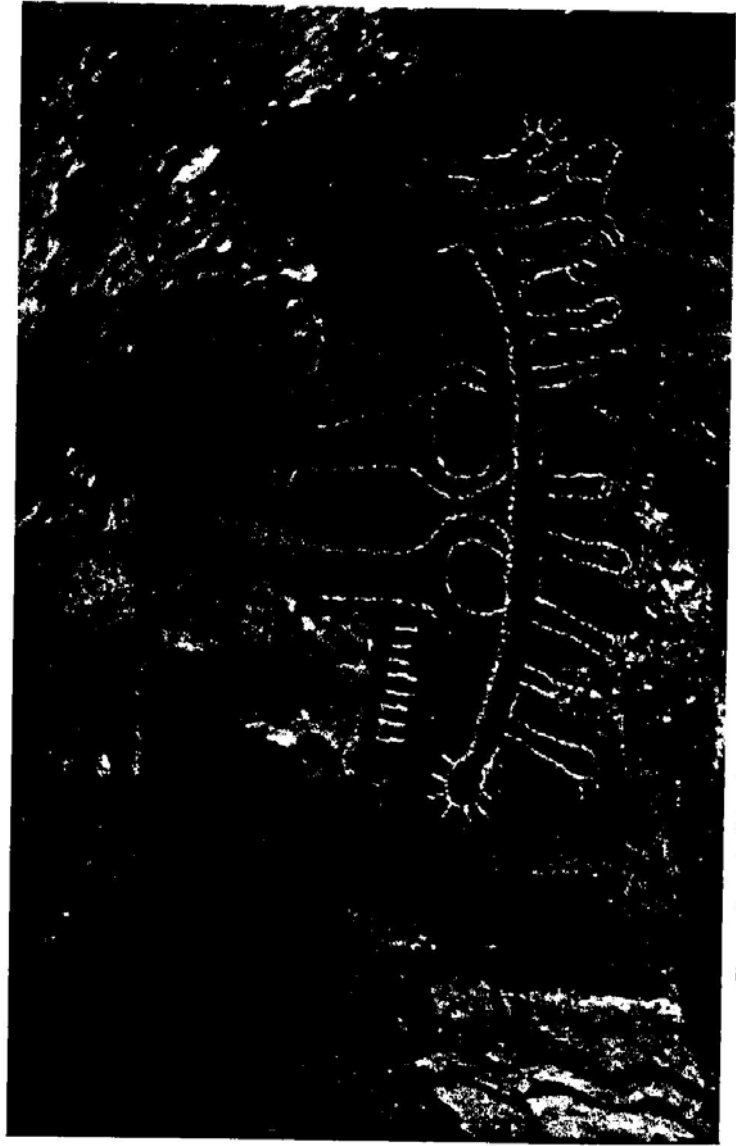
## ATTACHMENT I

### CARRIZO PLAINS AND CALIFORNIA VALLEY NATIVE AMERICAN REFERENCE MATERIAL

THE FOLLOWING PUBLICATIONS SHOW THE IMPORTANCE OF THE AREA TO THE INDIGINOUS PEOPLE.

1. Culture, Style, and Chronology: The rock Art of the Carrizo Plain. By William D. Hyder, Georgia Lee and Mark Oliver. Paper presented at the 1984 American Rock Art Research Association meetings, Boulder City, Nevada. Page 2 to 4; The Carrizo Plain. Page 4 to 9; The Carrizo Plain: A cultural crossroads. Page 10 to 14; Rock Art Styles in the Carrizo Plain.
2. La Vista Vol. 3, No. 1; June 1972. Homesteaders in the Shandon Valley. Published by the San Luis Obispo County Historical Society 696 Monterey Street, San Luis Obispo, CA 93401. Page 45; Changing Ecology of the Carrizo Plain.
3. The Mission of San Antonio de Padua. By Frances Rand Smith. 1932 Stanford University Press Stanford University, California. London: Humphrey Milford Oxford University Press. Page 93 to 99. Early Indian Legend.
4. The Curse of the Feathered Snake and other stories: By Angus MacLean. Dedicated to the memory of the people who left their cryptic messages on the walls of La Piedra Pintada (Tlacatepetl), there on the plains of La Carrisa. Pg. 4, " Instinctively directing the course of her flight aback towards a the legendary land of her people, the Feathered Snake People". Pg. 5, " In due time I was baptized in the venerable Mission San Miguel Arcangel (called by the Indios Mescaltitlan) and I was christened which the Christian name of Jose, and the Indian name I was given at birth was in time forgotten. And it was there on the Plains of La Carrisa that I grew to manhood, acquiring skill as a Vaquero; and in time I became el mayordomo of El Rancho Agua de Las Leguas now owned by Senor Archibald McAlister". Pg. 7, " a fleet footed messenger brought to the chief of the feathered Snake people a message from the land of Talaclan (Mexico), the land of the Aztec, the Toltecs, and the Chichimecs. The message that the Aztecs, the Toltecs and the Chichimecs had instigated the gruesome ritual of human sacrifice, and were advocating that kindred tribes do likewise". Pg. 15, " And a curse will fall upon this beautiful Plan of Sa Carrisa! A curse for all time and all people. This curse shall lie dormant and they must treat the land with respect". Pg.65, " It was here that Frank and Jesse James spent the winter of 1868-69 with Their uncle Drury James.





Pictograph on the Painted Rock of the Carrizo Plain. Photo by John P. McMillan, October 16, 1931

In the illustration here used, a photograph taken by Mr. John P. McMillan, Carrizo Plain, on October 10, 1931, there is every appearance of there having been a twelfth candle at the extreme left of the altar. Twelve candles are represented in the drawing referred to in the *West Coast Magazine* of August 1910.

The "flying men" might very well be the characters referred to by Palóu in the *Life of Junípero Serra* (James translation), page 120. This Palóu again refers to on page 330 when he quotes from a letter written by Rev. Father Fray Alonso de Benavides, custos of New Mexico, 1631, as follows: ". . . our Father conducted thither two Friars of our order and they baptized the chief and many of the people, and they suffered martyrdom. She [Mother María de Jesús] says that they were not Spaniards and also that many of the Christian Indians were martyred, . . ."<sup>14</sup>

On page 331 of Palóu's *Life of Junípero Serra* is a letter signed by Sister María de Jesús (from the village of Agueda on the boundary of Castile) which refers to the period of 1620 to 1631 as that over which the work of the fathers progressed in the conversion of the Indian nations. This also was mentioned in the letter by Benavides. Mother María de Jesús was carried, it is said (page 329), to the nations of the north by the "Ministry of Angels" to assist unseen the Fathers as they journeyed in the region of New Mexico and it was her belief that "the Indians would only have to look upon our friars to be converted."

On the Painted Rock of the Carrizo Plain the "flying men" and the clouds beneath their arms which appear as wings may be symbolical of the power of Mother María de Jesús to accompany these priests in their journeys, possibly as early as 1620. Furthermore, Palóu's statement regarding the Indian woman Agueda would lead one to suppose that her life span and that of her father place the incident of the friar "who had come neither on foot over the hills but flying" to the region of San Antonio as not far from the year 1620. As Benavides did not

<sup>14</sup> Padre Alonso Benavides came as the first custodio to New Mexico, and brought with him twenty-seven friars. Bancroft's *Works*, "Arizona and New Mexico," page 160, San Francisco (The History Company, publishers, 1880). Bancroft, on page 146, mentions Benavides as one of the writers of New Mexico whose annals covered the period of 1599-1679. On page 162 is this statement: "Padre Benavides went in person to Spain, and his report to the king, dated Madrid, 1630, although meagre and superficial in comparison with what it might have been, is the most important authority extant on these times." And, further, on page 40: "P. Benavides did not return to N. Mexico but became archbishop of Goa in Asia."

Salinan Tribe of San Luis Obispo and Monterey Counties  
John Burch, Traditional Lead  
8315 Morro Road #202  
Atascadero, CA 93422  
salinatribe@aol.com

**Check (all that Apply)**

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**CALIFORNIA ENERGY COMMISSION**

Attn: Docket No. 07-AFC-8  
1516 Ninth Street, MS-4  
Sacramento, CA 95814-5512

[docket@energy.state.ca.us](mailto:docket@energy.state.ca.us)

I declare under penalty of perjury that the foregoing is true and correct.

/s/

John Burch, Traditional Lead

May 6, 2009  
Date

Mission San Antonio de Padua, Baptism Register  
Microfilm publication (not numbered)  
Saint Mary's College Archive  
Moraga, CA 94575-4290

Entry 82, Agata Maria, entered 15 May 1773<sup>1</sup>

12  
14  
20  
26

llamado en ~~padua~~ ~~hacia~~ ~~padua~~  
de edad como S<sup>ra</sup> ~~Magaly~~ ~~Magaly~~ ~~Magaly~~ ~~Magaly~~  
Agata Maria es en Antonio de Padua de esta Cañada  
Abuelita cien años natural de la Rancheria de Miguel Sobrevia  
Bautista. Fue por nombre Agata Maria. Fue su padrino de Cabo de  
Voluntario Miguel Sobrevia Pericas. = En 8<sup>to</sup> día mes y año, 1773.

Transcription

"82, Agata Maria, Adulta [diff. ta added later]

"... S. n Antonio de Padua de esta Cañada de Los Robles Bautize Solomnem. te a un muger gentil adulta hija de Padres gentiles, de edad como pasados cien años, natural de La Rancheria llamada Isley, alias de S<sup>o</sup> Juan Bautista. Puse le por nombre Agata Maria. Fue su padrino a Cabo de voluntarios Miguel Sobrevia Pericas..."

Translation

"82, Agata Maria, adult [deceased added later]

"... San Antonio de Padua in the valley of the oaks, I solemnly baptized an Indian woman, adult daughter of Indian parents; over the age of 100 a native of the Rancheria called Isley, alias San Juan Bautista. I gave her the name Agata Maria. Her godfather was volunteer soldier Miguel Sobrevia Pericas."

\_\_\_\_\_  
Date located in entry # 79

# Ancestors of John Walter BURCH 1

19 Dec 2007

John Wesley BURCH (-16 Nov 1927)  
George Frank BURCH 1 (12 Oct 1924-)  
    Louis Wilson MCCORMACK (abt 1827-1906)  
    Frank Blas MCCORMACK 1B Clareno (abt 1869-21 May 1953)  
    Catherine FORBES\* 1B Clareno (abt 1837-4 Dec 1888)  
Margaret Rose MCCORMACK 1 (17 Apr 1896-13 May 1960)  
    William GOVERS (-)  
    Leandro, Andrew or Leonardo GOVERS 1 (1 Dec 1853-31 Jan 1929)  
        Miguel ROCHIN (-)  
        Leandro Maria ROCHIN (1806-1 Apr 1853)  
        Manuela MENDOZA (-)  
    Maria Encarnacion Cristina aka Edna ROCHIN 1 (23 Jul 1830-)  
        Juan Antonio ROMERO (-)  
    Maria Francisca de Paula ROMERO 1 (2 Apr 1810-1 Apr 1872)  
        Juan Maria RUIZ (-)  
        Francisca Maria RUIZ 1 (25 Jan 1787-10 Jul 1855)  
            GENTILE (-)  
            Margarita de Cortona 1 (abt 1751-2 Jul 1823)  
                GENTILE (-)  
                Anasthasia Ighes 1 (abt 1713-8 Dec 1784)  
                Agata Maria 1 (abt 1673-26 Jul 1778)  
Mary (Maria) Aloysius GOVERS 1 (1 Dec 1879-bef 1908)  
    Jose Ricardo Dolores HIGUERA (abt 1819-)  
    Maria Manuela HIGUERA 1 (12 Jul 1850-bef 1920)  
        Miguel ROCHIN (-)  
        Leandro Maria ROCHIN (1806-1 Apr 1853)  
        Manuela MENDOZA (-)  
    Maria Petra ROCHIN 1 (abt 1828-)  
        Juan Antonio ROMERO (-)  
        Maria Francisca de Paula ROMERO 1 (2 Apr 1810-1 Apr 1872)  
            Juan Maria RUIZ (-)  
            Francisca Maria RUIZ 1 (25 Jan 1787-10 Jul 1855)  
                GENTILE (-)  
                Margarita de Cortona 1 (abt 1751-2 Jul 1823)  
                    GENTILE (-)  
                    Anasthasia Ighes 1 (abt 1713-8 Dec 1784)  
                    Agata Maria 1 (abt 1673-26 Jul 1778)  
John Walter BURCH 1 (16 Dec 1949-)  
    Edna May LAMB (-)

pictograph of what appears to be an individual with an elongated and unnatural head. To the left side and a part of the pictograph is a drawing of the sun, and Mr. Albert Reagan's comment was that the Hopi and Pueblo Indians believe in a person masked as the sun. A drawing of this, which emphasizes the worship of the sun-god, is to be found in "*La Piedra Pintada—The Painted Rock of California*" by Myron Angel.

Our party, having reached the cave when the morning light was clear and illuminating, observed the paintings to the best advantage. Some of these frescoes are still rich in their contrasts of black and red, while others are hardly discernible, having faced nearly broadside to the open sky. However, severe storms or winds which wore away with cutting sand the hard surface of the rock have failed thus far to destroy the pictographs of this ancient temple.

This great cave measures in length about one hundred and fifty feet from the twenty-foot opening to the rear of the cave, and about eighty feet in its greatest width.

All of the paintings, with a very few exceptions, were on the southern wall of the cave and the floor from this side of the interior sloped upward almost diagonally to inner caves which undoubtedly served as small audience chambers during ceremonies. The ceilings of these caves had been blackened long ago, and within one were found two carefully formed mortar holes.

From a selected position before the caves a view is afforded of an elevated shelf or anticline, the point just opposite which was found by observation to be about two-thirds of the length of the cave from the entrance. The average height of this shelf is about ten feet from what appears to be its lower edge. Above the shelf to a small protecting ledge it is three and one-half feet. Just beneath this sharply protruding ledge is the pictograph of the "flying men" entirely protected from all inclement weather. Although there has possibly been some falling away of the clouds or wing effects beneath the outstretched arms of the two human figures, the picture is still well preserved.

Yet our photograph of the ancient Indian painting as it is today is not a faithful one, for evidences of vandalism within the cave were carefully removed from the negative which we have used. How long the painting can remain as unimpaired as it is now is a serious question. The movement to place the cave under state protection is surely to be commended.

learn until 1631 from Mother María de Jesús of her power to accompany the priests in their journeys, the drawing of the "flying men" probably was not placed on the Painted Rock of the Carrizo Plain until some time following 1631 unless the idea of the miraculous power of flying may have preceded the idea of Mother María de Jesús as one of the views relating to the history of the church. Or should the reader surmise that the two friars, who finally suffered martyrdom, themselves placed upon "La Piedra Pintada" a record of their passing through the Carrizo Plain? Whether the years are added or taken away, the time of reckoning (1773) must be based upon the baptism of the Indian woman Agueda at the site of the old Mission of San Antonio.

It was not until the intense heat of the summer months had moderated that the writer made the journey on October 10, 1931, through the Temblor Range of mountains and over a short stretch of desert



*La Piedra Pintada*, the main rock where paintings are found, faces the east.  
Photo by John P. McMillan, August 1930.

to visit the Painted Rock. It was an opportunity which had long been sought and an event which promised much over which to ponder. A result was hoped for which would verify if possible in pictographic record the fragments of history which Palóu had noted concerning the two early explorers, one of whom the Indian woman Agueda had recounted as having come over the hills not on foot but flying.

This Painted Rock, "La Piedra Pintada," opens toward the rising sun and might well be called the Sun Temple, for on the southern and inner wall and well to the front of other paintings is a large-sized

Salinan Tribe of San Luis Obispo and Monterey Counties  
John Burch, Traditional Lead  
8315 Morro Road #202  
Atascadero, CA 93422



BEFORE THE ENERGY RESOURCES CONSERVATION AND DEVELOPMENT  
COMMISSION OF THE STATE OF CALIFORNIA  
1516 NINTH STREET, SACRAMENTO, CA 95814  
1-800-822-6228 – [WWW.ENERGY.CA.GOV](http://WWW.ENERGY.CA.GOV)

APPLICATION FOR CERTIFICATION  
FOR THE *CARRIZO ENERGY*  
*SOLAR FARM PROJECT*

Docket No. 07-AFC-8

PROOF OF SERVICE  
(Revised 4/10/2009)

APPLICANT

\*Perry H. Fontana, QEP  
Vice President-Projects  
Ausra, Inc.  
303 Ravendale Drive  
Mountain View, CA 94043  
[perry.fontana@ausra.com](mailto:perry.fontana@ausra.com)

APPLICANT CONSULTANT

Angela Leiba, GISP  
Senior Project Manager  
GIS Manager/Visual Resource Specialist  
URS Corporation  
1615 Murray Canyon Road, #1000  
San Diego, CA 92108  
[angela\\_leiba@urscorp.com](mailto:angela_leiba@urscorp.com)

Kristen E. Walker, J.D.  
URS Corporation  
1615 Murray Canyon Road, Suite 1000  
San Diego, California 92108  
[kristen\\_e\\_walker@urscorp.com](mailto:kristen_e_walker@urscorp.com)

COUNSEL FOR APPLICANT

Jane E. Luckhardt  
DOWNEY BRAND  
621 Capitol Mall, 18th Floor  
Sacramento, CA 95814  
[jluckhardt@downeybrand.com](mailto:jluckhardt@downeybrand.com)

INTERESTED AGENCIES

California ISO  
[e-recipient@caiso.com](mailto:e-recipient@caiso.com)

INTERVENORS

Mr. John A. Ruskovich  
13084 Soda Lake Road  
Santa Margarita, California 93453  
[agarnett@tcsn.com](mailto:agarnett@tcsn.com)

Mr. Michael Strobridge  
9450 Pronghorn Plains Road  
Santa Margarita, California 93453  
[mike\\_76@live.com](mailto:mike_76@live.com)

California Unions for Reliable Energy  
(CURE)  
c/o Tanya Gulesserian  
Adams Broadwell Joseph & Cardozo  
601 Gateway Boulevard, Suite 1000  
South San Francisco, CA 94080  
[tgulesserian@adamsbroadwell.com](mailto:tgulesserian@adamsbroadwell.com)

John Burch  
Traditional Council Lead  
Salinan Tribe  
8315 Morro Road, #202  
Atascadero, California 93422  
[salinantribe@aol.com](mailto:salinantribe@aol.com)

Environmental Center of  
San Luis Obispo (ECOSLO)  
c/o Babak Naficy  
P.O. Box 13728  
San Luis Obispo, California 93406  
[babaknaficy@sbcglobal.net](mailto:babaknaficy@sbcglobal.net)

ENERGY COMMISSION

JEFFREY D. BYRON  
Commissioner and Associate Member  
[jbyron@energy.state.ca.us](mailto:jbyron@energy.state.ca.us)

Gary Fay  
Hearing Officer  
[Gfay@energy.state.ca.us](mailto:Gfay@energy.state.ca.us)

John Kessler  
Project Manager  
[jkessler@energy.state.ca.us](mailto:jkessler@energy.state.ca.us)

Caryn Holmes  
Staff Counsel  
[cholmes@energy.state.ca.us](mailto:cholmes@energy.state.ca.us)

Michael Doughton  
Staff Counsel  
[mdoughto@energy.state.ca.us](mailto:mdoughto@energy.state.ca.us)

Elena Miller  
Public Adviser  
[publicadviser@energy.state.ca.us](mailto:publicadviser@energy.state.ca.us)

\*indicates change