

SBnature Journal

SANTA BARBARA MUSEUM OF NATURAL HISTORY

UPDATE

Fleischmann Auditorium
Improvements

WHY GOOD CABINETS MATTER

Vertebrate Zoology
Upgrade



HOPES AND STRUGGLES OF THE NEXT GENERATION

White Abalone
Captive Breeding Update

KACHŌ-E: IMPRESSIONS OF NATURAL HISTORY IN JAPANESE PRINTS

John and Peggy
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A NOTE FROM LUKE

President & CEO



We were awarded
Best Museum
by readers of both
the *Independent* and
the *Santa Barbara
News-Press*.

As always, we have wonderful news to share with you. Last fall, the Museum completed all of the Phase 1 Centennial Project improvements. Thanks to your commitment and generosity, the project was fully funded and never required financing. The improvements are making our campus an even better resource for the community, and we're hearing great feedback from all quarters.

We were awarded Best Museum by readers of both the *Independent* and the *Santa Barbara News-Press*. Santa Barbara Beautiful honored us with their 2019 Santa Barbara Commons: Public Open Space award in recognition of our frontage's role in bringing community together to learn and interact with nature. Our attendance is currently at its highest ever, as are Museum memberships, having surpassed 6,600 Members!

Our success interpreting science to the public is grounded in our participation in research and conservation. Earlier this summer, the Sea Center unveiled a new installation highlighting our role in collaborative efforts to bring endangered White Abalone back from the brink of extinction. The Department of Invertebrate Zoology enhanced its capacity to contribute to science with a new scanning electron microscope acquired through the generosity of an anonymous donor. The Department of Vertebrate Zoology made a major upgrade to protect the scientific value of its core specimens for future generations. You can read about all these accomplishments in the articles to follow, but there are more advances to come.

The top-to-bottom restoration of Fleischmann Auditorium began in February and will soon be complete. We've already raised most of the \$3.2 million needed to breathe much-needed life into this community treasure. We can't wait to welcome you back into the improved space for exhibits, lectures, celebrations, and our popular Folk & Tribal Arts Marketplace in December.

There's so much going on at both the Museum and Sea Center. At the heart of our success is the support of Members, donors, and visitors. Thank you for making the Museum and Sea Center the Central Coast's premier institution where nature engagement and science learning are personal and meaningful for each and every guest.

Sincerely,

A handwritten signature in black ink that reads "Luke J. Swetland".

Luke J. Swetland
President & CEO

SANTA BARBARA
MUSEUM
of
NATURAL
HISTORY

2559 Puesta del Sol
Santa Barbara, CA 93105
805-682-4711
Open Daily 10:00 AM-5:00 PM

SANTA BARBARA
MUSEUM of NATURAL HISTORY
SEA
CENTER

211 Stearns Wharf
Santa Barbara, CA 93101
805-962-2526
Open Daily 10:00 AM-5:00 PM

UPDATE

Fleischmann Auditorium Improvements

Fleischmann Auditorium is one of the most used spaces on our campus. In addition to being an exhibit space, the auditorium hosts a dozen lectures a year (seating up to 340 people), along with numerous special events, dinners, and public gatherings. The auditorium is used by community organizations at least 15 times a year, and is frequently rented for private events such as wedding receptions and graduation ceremonies.

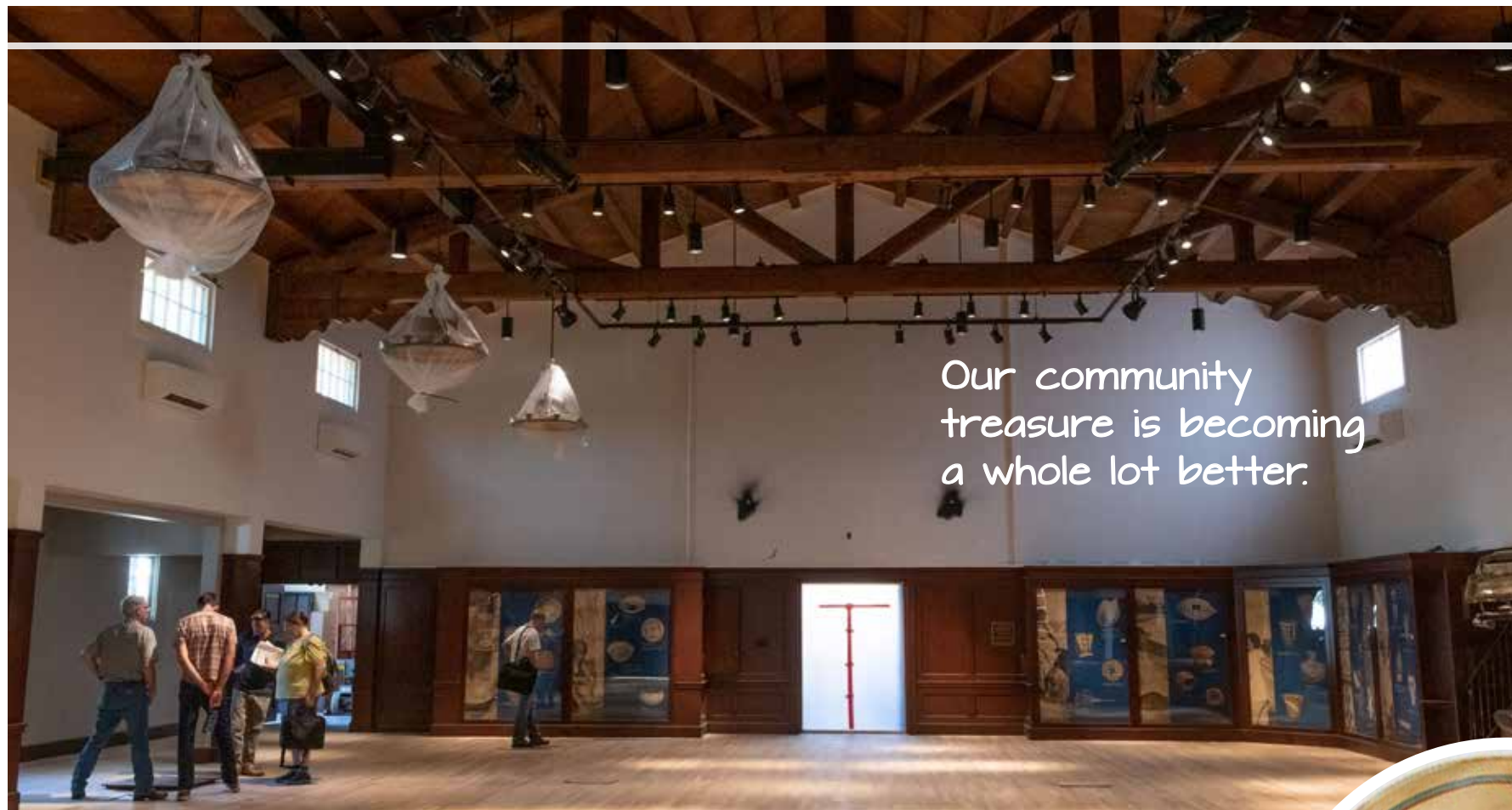
Fleischmann Auditorium opened to the public in 1938 as a condition of hiring Arthur Sterry Coggeshall to be the new Museum director, thanks to the generosity of president of the Museum's Board of Trustees, Major Max Fleischmann. Designed by architect Chester Carjola, the Spanish Colonial Revival style building features plastered walls, casement windows, and hand-wrought metalwork. Hanging from the ceiling are eight custom chandeliers designed in the Mediterranean Revival style. With the exception of the insertion of a door on the north end, the auditorium has remained essentially unaltered since its construction, and in 1988, it was designated as a City of Santa Barbara Structure of Merit.

While small upgrades have been made to improve the functionality of the building over the decades, the auditorium has never been modified in any way that would detract from its original architectural and aesthetic grace. The building is fundamentally sound and the Museum remains committed to preserving the look and feel of this wonderful space. So, when we recognized the need for a top-to-bottom revitalization to increase visitor comfort and to improve the functionality of the venue for its many and varied uses, we worked with the Centennial Project planning team and came up with a plan to address these issues in a timely and financially responsible way.

The major improvement project elements include refinishing the floors and stage proscenium, painting the interior and exterior, and adding acoustical baffles to improve sound absorption. We are installing new heating and air conditioning—which will be a great improvement for the guest experience—as well as replacing the roof. We have also addressed several accessibility issues, including making both the stage and alcoves wheelchair accessible. The chandeliers are being restored to their original beauty, and theater-grade lighting will provide maximum flexibility for the space. Through a grant from the E.L. Wiegand Trust during the Centennial Campaign, the audiovisual system was replaced with contemporary equipment, which will allow for technically first-rate presentations, lectures, and films.

Our community treasure is becoming a whole lot better.

Once the plans were approved by the City of Santa Barbara last fall, we hired Schipper Construction to implement the project, beginning in February 2019. Schipper has been a great partner for all of the upgrades at the Museum and we are confident they will continue their excellent work on the auditorium. The \$3.2 million budget is proving to be right on target and we have an anonymous donor who is willing to donate \$500,000 this fall to complete the campaign—once we raise all the funds up to that last \$500,000. We now only have \$387,000 to go! For more information about the project or for a tour call Museum President & CEO Luke J. Swetland at 805-682-4711 ext. 102.



Top left: Contractors discuss improvements in progress

Top right: Clay roof tiles (shown in the removal process) were replaced with seismically stable clay tiles.

Middle right: New knee wall hides wheelchair lift to the stage

Bottom right: The original 1938 chandeliers were rewired by Chris Gonzales (Illuminations Chandelier) and the ironwork was restored by Wayne Krueger.

Circle: Different views of leather chandelier shades in the process of being restored by Dina Parker. The Native American-derived motifs were designed in 1938 by then-Museum Librarian Margaret Irwin.

WHY GOOD CABINETS MATTER

Vertebrate Zoology Upgrade



Clockwise from right: A row of VZ's old wooden cabinets, VZ staff in the upgraded space, California Condor and California Mouse specimens in the state-of-the-art cabinets.



This spring, our Department of Vertebrate Zoology (VZ) completed an epic upgrade: renovating the central collection room and rehousing specimens into the highest quality collection storage equipment available. This \$275,000 project was necessary to preserve the heart of VZ's 45,000-specimen collection, previously housed in wooden cabinets known to compromise specimens by harboring pests and off-gassing potentially damaging fumes.

Curatorial Assistant Julia Schorr, M.A.—who prepares incoming specimens for VZ—knows the cost of pest damage: “It’s work down the drain, it’s information down the drain.” Making the change to these cabinets means she can feel secure that the specimens she prepares will be there for scientists to consult hundreds of years into the future.

The scientific value of these objects makes them worth protecting: “Every specimen tells you what the environment was like at the time it was collected,” Curator of Vertebrate Zoology Krista Fahy, Ph.D., explains. Researchers use chemical and genetic analyses to learn about environmental and evolutionary trends over time. “Collections document historic changes, and they’ll continue to document changes we’re anticipating.”

To accomplish the move, staff carefully packaged thousands of specimens, transferred them into an ultra-cold freezer unit for a week,* and returned them to a room completely renovated with a new floor, fresh paint, and state-of-the-art stainless steel cabinets. The fresh start allowed

staff to reorganize specimens by updated taxonomic schemes, so that curators can quickly find what researchers need. Advances in genetic research have led to new understandings of how animals are related, which dictates how specimens are organized.

Dibblee Collection Manager of Earth Science Jonathan Hoffman, Ph.D., experienced an unexpected benefit from the process: he gained familiarity with the VZ Collection’s breadth. “This process required us to handle each specimen in that room,” he explains. “There aren’t a lot of institutions that can say every specimen in a collection has been assessed within the year.”

Curator of Vertebrate Zoology Paul Collins, M.A., has worked in VZ for 46 years. The decades of service he’s devoted to the department give Collins a long-term perspective that makes the upgrade especially satisfying. “It’s nice to see our collections now housed in the best archival-quality cabinetry. I feel good that all this material we’ve been collecting and preparing over the years is finally housed in the best possible way, to maintain the scientific value of that material in the future.”

In addition to protecting the specimens, the new cabinets (by Delta Designs) are also more space-efficient, giving the collection room to grow.

The recent upgrade was made possible thanks to generous support from California Cultural & Historical Endowment, Santa Barbara Foundation, Container Alliance, and private donors. Learn more at sbnature.org/vertebrates.

* The refrigeration period ensured that no pests were transferred into the new cabinets.

INVERTEBRATE ZOOLOGY

Gimmel sampling
Melyridae beetles during
the AMNH's field course.
Photo by Margarethe
Brummermann



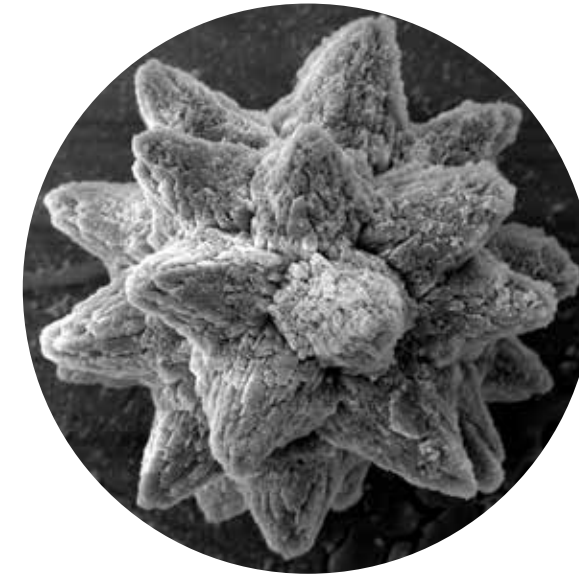
Ceanothus Silk Moths in
Entomology Collection

Entomology on the Go: Building Connections and Growing Collections

Thanks to Schlinger Chair and Curator of Entomology Matthew Gimmel, Ph.D., and his volunteers and interns, our insect collection continues to extend its usefulness and reach. This summer, Gimmel assisted in reviving the Coleoptera field course taught at the American Museum of Natural History's Southwestern Research Station, where academics, students, and USDA contractors gathered to learn about beetles from the best. He shared his expertise and brought home some Arizona insects as a bonus.

Volunteers Sandy Russell and Malcolm Tuffnell continue their epic task of integrating the Russell Collection of butterflies

and moths with the extensive Tom Dimock Collection and our main Lepidoptera Collection. Hearst Interns Elaine Tan and Zach Brown logged many hours improving our Hymenoptera Collection, confirming and re-identifying ant and wasp specimens to species, organizing them taxonomically so that Gimmel and visiting scientists can quickly lay their hands on specimens needed for research. Gimmel is looking forward to a forthcoming co-publication in the *Zoological Journal of the Linnean Society* that will resolve a lingering mystery in beetle evolution, in part based on DNA from our collection. "It's the collection that keeps on giving," he says.



New SEM: Tiny Specimens, Big Improvement

Curator of Malacology Daniel Geiger, Ph.D., is excited about our new Zeiss scanning electron microscope, acquired through the generosity of an anonymous donor. Dr. Geiger is exploring the new instrument's options and capabilities.

The SEM bombards specimens under high vacuum with an electron beam, which can cause electrical charge to build up. When charge is released, bright spots or streaks can mar an image. The new instrument has improved capabilities for dealing with those problems. It also has the ability to image specimens that contain water, such as a live flower.

The new SEM boasts a better electron source, which permits greater resolution and images taken at higher magnification. With our last instrument, the chalk crystals found in the bodies of sea squirts were difficult to image clearly, but the new one easily reveals these stunning structures (pictured above).

SEM image by Daniel Geiger



New Collection Manager Vanessa Delnavaz

We recently welcomed Vanessa Delnavaz, M.A., back to our Collections & Research Center. Delnavaz had previously worked at the CRC as a curatorial assistant (and in our beloved Butterfly Pavilion), so it was only natural that she returned from graduate studies to replace retiring malacologist Paul Valentich-Scott.

Although her work is primarily with our millions of shells, Delnavaz is a generalist who worked in both our Invertebrate Zoology (IZ) and Vertebrate Zoology (VZ) Departments. She secured her master's degree in museum studies at University of Kansas, one of the few museum studies programs offering a natural history focus. The University of Kansas is also the home of the NSF-supported Specify platform that hosts international databases of biological collections like our own. Delnavaz worked with a wide variety of collections there. For her final project, she re-curated an overlooked collection of sea anemones (including many holotypes, the specimens upon which species descriptions are based), ensuring that the associated data were correct and accessible.

In her new role at the Museum, Delnavaz hopes to improve the public understanding of collections. "It's a library of life," she explains. "We need physical things to compare over time and across space, to see what changes have happened. I want that to be more common knowledge."

ANTHROPOLOGY UPDATE

Kennedy brought an educational skeleton replica to her talk at Dargan's Irish Pub & Restaurant.



I Feel it in My Bones: Sex and the Skeleton at Science Pub

August's Science Pub "Sexing the Skeleton: Nuancing Gender in Archaeology" featured Anthropology Collections Manager Tacy Kennedy's master's thesis research on estimating sex and ascribing gender in medieval and post-medieval Irish archaeological sites. Kennedy attended University College Cork for her degree, participating in excavations and studying the science of interpreting human remains to illuminate the life

histories of past individuals. Archaeologists reconstruct cultural practices from evidence like this, including what gender roles were available in a society. Judeo-Christian-influenced Western culture frames gender as a binary based strictly on biological sex, but other cultures—and modern science—reveal that this is just one way of viewing gender.

The items a person is buried with can reveal the presence of non-binary gender roles in past cultures, but archaeologists may not notice instances of gender transcending sex if they cannot accurately estimate an individual's sex to begin with. While some parts of the skeleton—like the pelvis and skull—are highly diagnostic, archaeologists often have to

work with incomplete remains (as in the case of the Arlington Springs Man) and therefore must estimate sex based on other parameters. Kennedy assessed sex-diagnostic measurements on hundreds of Irish skeletons to develop parameters for estimating sex that are specific to that population and time, and therefore more accurate in that context than the commonly-used parameters generated by scientists working with American bodies from the early 20th century.

Science Pub is our free monthly lecture series, hosted by Dargan's Irish Pub and Restaurant since 2011.

Look for next month's Science Pub at sbnature.org/calendar.



Santa Ynez S'amala Chumash and Anthropology Department Intern Gina Mosqueda-Lucas with a 2,000-year-old stone bowl decorated with shell beads in the Anthropology Collections. The bowl is from *Helo'* and is highlighted in a chapter in the forthcoming publication.

Goleta Slough Archaeology

Many locals are aware of the fact that the hill between the Santa Barbara Airport and Goleta Beach was occupied by a Chumash village. This village—known as *Helo'*—was one of numerous Chumash towns in the Goleta Valley, which may have been one of the most densely inhabited zones in aboriginal California. The surrounding area of Goleta Slough was once a much larger estuary, offering abundant natural resources to the people who fished, hunted, foraged, and traded there.

The forthcoming monograph *Goleta Slough Prehistory: Insights Gained from a Vanishing Archaeological Record* (edited by Michael A. Glassow, Ph.D.) brings to light recent archaeological and historical literature on Chumash life in the area. This volume will be the fourth installment in our *Contributions in Anthropology* series. One of the aims of the series is to make available the findings of research on sites where assessment is required prior to potential land disturbance. Outside of hearings on development projects, these government-mandated reports seldom make it into the public eye, so this series brings greater relevance and transparency to local archaeological work.

Curator of Anthropology John R. Johnson, Ph.D., is the author of the second chapter, which draws on his expertise in Mission-era records to elucidate the socioeconomic ties among Goleta Valley Chumash towns and those of the wider region. Dr. Johnson traces the kinship relations of chiefs to find networks of influence that bound together the towns at Goleta Slough and those inland and on the Channel Islands.

Look for *Goleta Slough Prehistory* in the Museum Store by the end of 2019.



Kachō-e

Impressions of Natural History in Japanese Prints

Open through January 5, 2020

On October 4, the John and Peggy Maximus Gallery made a departure from its usual emphasis on early Western scientific illustration. Although the last exhibit *Strange Science* proved that antique Western illustrations need not be staid, it remained firmly rooted in the taxonomy-based tradition of depicting anatomy rather than the essence of a living subject. Our fall exhibit—*Kachō-e*—presents an entirely different approach to representing nature, thanks to a special collection of antique Japanese woodblock prints on loan from artist and collector Bill Logan.

Kachō-e features Japanese illustrated books by artists like Hokusai (who created the iconic *Thirty-six Views of Mount Fuji* and *The Great Wave off Kanagawa*), a carefully arranged selection of chrysanthemum prints, and a whole menagerie of spirited animals that seem prepared to leap, swim, fly, and slither off the page.

These remarkable prints belong to *kachō-e*, a subset of the genre of *ukiyo-e* prints (usually depicting landscapes, portraits, and scenes of daily life). *Kachō-e* concentrates on studies of birds and flowers, as well as other scenes from nature. While the Western approach to natural history was based on description and classification, the Japanese view was concerned with how all things fit together, and related to experience, perception, and aesthetics. Masters of *kachō-e* were guided by both expression and emotion. They succeeded in capturing the experience of being overwhelmed by the saturated color of a blossom or charmed by the clever personality of a bird in the wild.

This holistic approach to art was tied to the traditional Japanese worldview. Art developed uniquely in Japan, due to the almost total isolation enforced for hundreds of years by the feudal military government of the Tokugawa Shogunate. Japanese picture-making found its own

way in a vacuum. This changed in 1853 with the opening of Japanese trade with the West. The prints on display reflect both the earlier period of isolation and the period of rapid modernization that followed. A movement toward realistic illustration found fertile ground in the context of a quiet revolution in knowledge during the nineteenth century. Japanese artists continued to produce images of plants and animals, but with a new emphasis on more anatomically correct representations.

As a complement to the exhibit of antique prints, a special display in the Maximus foyer showcases work by Bill Logan. His exuberant ink paintings (which he describes as mark-making) of owls, cats, and blooms look as if they might have tumbled onto his paper in the manner of early Japanese brushwork.

For more information, visit sbnature.org/kacho-e. Entrance is included with Museum admission.



EDUCATION'S MAGIC BASEMENT

The Nature Collection Lending Library

All of these educational tools are available to check out.

Thomas in the Nature Collection with specimens and a model Gray Whale



Have you discovered our Nature Collection Lending Library?

If you're an educator—or just the kind of person who loves specimens and natural treasures (and we know you are)—you're in for a treat. Nature Education Manager Sabina Thomas, Ph.D., just celebrated the annual reopening of this lending library of taxidermy birds and mammals, articulated skeletons, insects, teeth, shells, replica artifacts, books, and more.

The collection is one of the Museum's best-kept secrets, but we don't mean it to be. Its discreet basement location (near the Curiosity Lab's rear exit) keeps it hidden from all but the most diligent explorers. "I call it the cave," says Dr. Thomas, "and I love daylight, so often I keep the door open. Visitors come in here and go, 'What is this?' expecting maybe another Curiosity Lab."

This basement of wonders feels like a cabinet of curiosities, albeit a utility version. Hundreds of specimens are tightly packed into a tiny space, where extraordinary specimens jump out to catch the eye. On baker's racks lit with fluorescent tubes, a Barn Owl (pictured top) looks across at specimens of Rodentia lined up next to the mounted head of a feline predator.

A preserved Gumboot Chiton—its dried mantle surrounding eight enormous shell plates—rests around the corner from a display of snake skull and vertebrae, showing off teeth curving backwards into the mouth. From replica Chumash game pieces—complete with a guide to Chumash games—to a Snow Goose poised in mid-flight, all of these educational tools are available to check out. They regularly cycle in and out of the Museum on their way to classrooms around the county.

The local bird material may be the collection's greatest strength. It features favorites like the opportunistic House Finch nest situated inside a sneaker, and the aforementioned Barn Owl. "At first I thought I wouldn't feel comfortable among all these taxidermy animals," Thomas recounts. "But they grew on me! You develop a kind of relationship." Thomas already has a relationship with the rock collection—she is a geologist who has taught for SBCC, UCSB, and the Museum—and can't wait to improve and organize it. "These are just yearning to be sorted out," she says wistfully.

Overseeing the collection is just part of Thomas's job, which mostly consists of managing 14 naturalists who interpret Museum exhibits to the public in our Backyard, Nature Club House, and Curiosity Lab. "This is a great group," says Thomas. "Some are very experienced and some are very young, but they all have a lot of passion for nature and love the Museum."

Thomas says the Nature Adventures™ campers in our insect and mammal-themed camps "have a blast" in the Nature Collection. They get an exclusive thrill from visiting something that feels so behind-the-scenes. Stop by to experience this basement of wonders for yourself: Nature Collection is open during the school year on Mondays and Wednesdays, 3:00–5:00 PM, Sundays by appointment.

Learn more at sbnature.org/naturecollection.

HOPES AND STRUGGLES OF THE NEXT GENERATION:

White Abalone Captive Breeding Update

Humans must intervene to help the species recover.

Last summer, this magazine shared the story of the Sea Center's ongoing participation in the White Abalone Captive Breeding Program (WACBP) of the White Abalone Restoration Consortium (WARC). The Sea Center is home to a small group of adult male White Abalone in the program, and in the article "Blind Date to Save a Species," we described how a special bath triggers spawning so these endangered animals can breed in captivity. The stakes are high: White Abalone are now so rare in their natural habitats that they no longer breed in the wild. Humans must intervene to help the species recover, since overharvesting drove the delicious invertebrates to the brink of extinction.

So what happened during last summer's much-anticipated spawning? Assisted by Interpreter Ethan Nash, Live Collections & Husbandry Manager Thomas Wilson carefully pried the four males from their favorite rocks. Wilson weighed and measured the snails, happily finding that most had outgrown the smaller scale formerly used. One individual showed a prominent red band of healthy new shell growth at the outer edge of his shell.

Wilson inspected each abalone's gonad (pictured left), visible as a large pale area between the foot and the shell. The creamy color and spongy texture on some showed that the snails had gametes to spare. Hopes were high, but the bath triggered no white clouds of sperm. Did the pressure of having to live up to our article cause performance anxiety? No. Induced spawning is always an uncertain matter. The smallest male (#212) has never spawned, and two of the others have spawned unevenly. The reputation of the "Sea Center Stallions" relies mostly on #206, who has reliably spawned large amounts in the past.

#206 is one of many snails the program relies on to contribute gametes. Spring spawning efforts involving snails at Bodega Marine Laboratory (BML, which heads the WACBP) created approximately 8.5 million viable larvae! However—as any broadcast spawner will tell you—spawning is just the beginning. It takes millions of larvae to keep a small population constant. Only animals providing parental care (like humans) can expect many of their young to survive and reproduce. Quantity of offspring or quality of care is an evolutionary tradeoff.



WARC partners—including the Sea Center—are learning what it takes to steward microscopic larvae, in the hope that a few will make it to adulthood. BML's spring spawning included gametes from parents who were recently collected from the wild, which will inject critical genetic diversity into the captive population. The Sea Center's new upstairs installation raises public awareness about the challenges facing the species and the plan to breed new generations in captivity, eventually releasing large numbers into the wild. The WACBP anticipates "outplanting" about 3,000 snails in the coming months. Members learned more about the Sea Center's role in WARC at our event on October 10, *Cocktails with a Curator: Saving the White Abalone*. Wilson, Aquarist Nora Frank, and curators from the Museum's Collections & Research Center were among the event's participating experts.

Visit the Sea Center to see the new installation.



Left: Wilson measures one of the snails.

Above: White Abalone #212 in his spawning bath

Top right: Nash and Wilson watch and wait during the spawning bath.

 Members are always free

FIND YOUR VOLUNTEERING NICHE

We have opportunities for everyone, no matter your skills and interest!

What's right for you?



Get started at sbnature.org/volunteer



WALK OUR WILD SIDE

20th Annual Mission Creek Soirée

The recent Mission Creek Soirée was a great success raising \$464,000! 230 guests had the rare opportunity to dine in one of our three newly renovated exhibit halls: Mammal Hall, Bird Habitat Hall, and Santa Barbara Gallery.

Uniquely designed tableaux were themed: the Fossil Society, the Cosmos Society, the Biblioteca Society, and the Vertebratas Society. Guests first enjoyed an outdoor cocktail reception in the Museum Backyard featuring a fossil station with Dibblee Collection Manager of Earth Science Jonathan Hoffman, Ph.D., and youth volunteer Ryder Welch, a bat station with Curator of Vertebrate Zoology Krista Fahy, Ph.D., a preview of the summer exhibit *Butterflies Alive!* in the new Sprague Butterfly Pavilion, and interactions (from a safe distance) with a live Mountain Lion from Zoo to You. Once in the galleries, guests enjoyed hearing from youth representatives from the Museum's signature teen program Quasars to Sea Stars (Bianca Campagnari and Diego Perez), Nature Adventures™ camps and classes (Hanna, Naomi, and Ava John), and Nature Ambassador Lena Fackler.

We are deeply grateful to everyone who supported the event, especially Soirée Chair Stacey Byers. The annual gala raises money to support nature and science education programs for schoolchildren, touching the lives of more than 20,000 students each year.

Save the Date

Saturday, March 7, 2020 for the 21st Annual Mission Creek Gala!

Top to bottom:
Trustee Terry Valeksi and his wife Pam enjoy cocktails in the Museum Backyard
Gala attendees hear from quasars and Director of Education Justin Canty
Trustees Doug Dreier and Tori Milazzo in the Museum Courtyard
John and Betsy Moller enjoy their first Museum Gala
Photos by Baron Spafford

MUSEUM LIFE



1. Folded Hills Winery at the sold-out Santa Barbara Wine + Food Festival™
Photo by Baron Spafford
2. Members Susan and Ken Kuroda are enchanted by Eyes in the Sky's rescued Barn Owl Athena.
3. Butterfly Coordinator Tristin Mentry about to release butterflies into the pavilion
4. Chris Toomey and Trustees Carolyn Chandler and Brad Willis kick off the *Butterflies Alive!* summer exhibit.
Photo by Baron Spafford

5. Museum Trustee Sue Parker and her family celebrate a private event in the Sprague Butterfly Pavilion.
Photo by Baron Spafford
6. A delighted young guest tries on her wings for *Butterflies Alive!*
Photo by Romi Ramirez
7. Sea Center's Adult Swim event
8. A young guest at the annual Members' Party imitates *T. rex*'s roar in *Prehistoric Forest*.
Photo by Baron Spafford

WAYS TO SUPPORT



Guests and Members are the cornerstone of support for Museum and Sea Center operations. Some people want to develop a deeper relationship with the organization by choosing to become a Member of the Leadership Circles of Giving or the Mission Creek Legacy Society. Some are even a Member of both!

Leadership Circles of Giving

Success of the year brings record success of support. The Leadership Circles of Giving (LCG) membership program provides critical support for our educational programming, research, collections, and exhibits throughout the Museum and Sea Center. With more than 230 Members from the \$1,000 Patron's Circle level to the \$25,000 Chairman's Circle level, this program provides significant resources for the Museum's operations. Members not only benefit from the knowledge of supporting a worthy cause, they are also treated to rare and exciting experiences. This includes

invitations to exclusive curated behind the scenes tours and opportunities to attend customized field trips with our scientists to natural history sites, regional museums, and gardens. In addition, LCG Members receive an invitation to the annual dinner in January where the Legacy Award recipients are honored.

For more information on becoming a Member of the Leadership Circles of Giving, contact Diane Devine at 805-682-4711 ext. 124 or ddevine@sbnature2.org or visit sbnature.org/leadership-circles.

Top: Rare opportunity for LCG Members to view rock art on the Carrizo Plain with Curator of Anthropology John Johnson, Ph.D.
Left: LCG Members Sue Parker, Bill Klanssek, and Sheri Eckmann during the Explorations! trip to the Griffith Observatory.



Top: The annual Mission Creek Legacy Society dinner was held September 17, 2019.

Above: MCLS Members Bud and Lynda Stuart

Right: Development Officer - Planned Giving Rochelle Rose CFRE and Janice Tieken (both MCLS members)

Photos by Baron Spafford



Mission Creek Legacy Society

The Mission Creek Legacy Society recognizes donors who have remembered the Museum or Sea Center in their wills and estate plans. Members are honored annually at the fall Mission Creek Legacy Society Dinner.

The Museum is hosting a Planned Giving Workshop on November 17, 2019, 3:00-5:00 PM. The workshop is coordinated by Museum Planned Giving Advisory Committee members Denise Stevens, attorney Sharon Kennedy, accountant Kathie Scroggs, and professional fiduciary Jackie Quinn.

For more information on the workshop or on becoming a Member of the Mission Creek Legacy Society, contact Rochelle Rose CFRE at 805-682-4711 ext. 179 or rrose@sbnature2.org or visit sbnature.org/legacygiving.

SANTA BARBARA
MUSEUM
of
NATURAL
HISTORY

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SBnature Journal is a publication of the Santa Barbara Museum of Natural History. As a Member benefit, issues provide a look at the Museum's exhibits, collections, research, and events. The Santa Barbara Museum of Natural History is a private, non-profit, charitable organization. Our mission is to inspire a thirst for discovery and a passion for the natural world.

For information about how to support the Museum, contact Director of Development Caroline Grange at 805-682-4711 ext. 109 or cgrange@sbnature2.org.



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Cover photo: White Peacock, *Anartia jatrophae*
in *Butterflies Alive!* summer 2019.

SAVE THE DATE

- **Kachō-e: Impressions of Natural History in Japanese Art**
John and Peggy Maximus Gallery
OPEN THROUGH JANUARY 5, 2020
- **Supak'a: Sharing Chumash Culture**
SATURDAY, NOVEMBER 9
- **President's Reception for Leadership Circles of Giving Members**
THURSDAY, NOVEMBER 14
- **Folk & Tribal Arts Marketplace**
FRIDAY-SUNDAY, DECEMBER 6-8
- **Mission Creek Gala**
SATURDAY, MARCH 7, 2020

Folk & Tribal Arts MARKETPLACE

Fri, Dec 6 // 10:00 AM-6:00 PM
Sat-Sun, Dec 7-8 // 10:00 AM-5:00 PM

For more information on upcoming events visit sbnature.org/calendar.