

SBnature Journal

SANTA BARBARA MUSEUM OF NATURAL HISTORY

**INTRODUCING
ROSINA GARCIA**

**A TRIBAL ALLY IN
ANTHROPOLOGY**



**KIM ZSEMBIK
TALKS
BUTTERFLIES**

**WHAT WE LOVE
ABOUT THE
WET DECK**

**KRISTA FAHY'S
30 YEARS IN
COLLECTIONS**

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A NOTE FROM LUKE

President & CEO

Returning ancestors and special items to tribes is an important step towards righting the harm caused by past scientific collecting practices. The Museum embraces its role in this effort.

Hello friends, I hope you all are as excited as we are here at the Museum and Sea Center for the summer months. Butterflies have returned to our Sprague Butterfly Pavilion, and a new exhibition fills Maximus Gallery at the Museum. The Sea Center's newly refurbished hands-on space, the Wet Deck, will provide countless opportunities for visitors to explore the waters of the Santa Barbara Channel beneath the wharf.

At the Museum you will also see changes to our popular Chumash Life gallery. New federal regulations went into effect in January that require museums like ours to expedite the return of ancestral remains and funerary objects to their tribal communities. The new regulations also require close consultation with tribes prior to putting certain kinds of items on exhibit.

We responded to those new regulations by immediately covering all of the cases in the Chumash Life gallery while we consult with our local Native communities. The Museum has a long history of close collaboration with all local Chumash bands, so we can respond fully to these new regulations by amplifying the work we have always done. We have already repatriated almost all of the ancestors and their funerary goods to tribal communities (read more about this on page 8) and that work continues in a very dedicated way.

Returning ancestors and special items to tribes is an important step toward righting the harm caused by past scientific collecting practices. The Museum embraces its role in this effort. When the hall reopens it will reflect the collective work of our staff and our Native partners in creating a dynamic new story about Chumash life, as told by the Chumash themselves. Exciting things to look forward to in the future, but for now I look forward to welcoming you to the Museum and Sea Center in the months ahead.

Thank you,

Luke J. Swetland
President & CEO



GLORIOUS AND GRUESOME

Director of Guest Experience
Kim Zsembik Talks Butterflies

How are the Monarchs doing in our region?

KZ: Generally, the number of overwintering sites is increasing while the number of Monarchs is decreasing. This is likely due to habitat deterioration and climate change. Western Monarch Count (WMC) at westernmonarchcount.org shares detailed quantitative information.

You've been a regional coordinator with WMC yourself, right?

KZ: In spring and summer, I build this butterfly garden in our pavilion, and in fall and winter I contribute to community science through WMC. We search for Monarch overwintering sites—Santa Barbara County has over 100—and count butterflies in November and January, to help understand their movement. I think like a Monarch as I search for them, looking for places where the trees provide shelter from wind, with a large open space in the center. Ellwood is best known, and Goleta is doing thoughtful work to preserve that site. We find new sites every year, and we need your help to identify them. Please contact wmtc@xerces.org with images and location details if you see a large cluster!



Top: Zsembik releases an owl butterfly in our exhibit.
Bottom: Monarchs overwintering in Summerland.
Photo by Kim Zsembik



Ants consuming the meatiest and least toxic part of a fallen Monarch.
Photo by Kim Zsembik



Jumping spider hunts an Atala butterfly in the pavilion.
Photo by Gary Robinson

As a butterfly pro, what do you like to point out to Museum guests?

KZ: I've been running *Butterflies Alive!* since the pavilion opened in 2018, and in previous years, I paid my dues as a pavilion attendant and helped manage volunteers. Every year, there's something new to be curious about. I ask myself why butterflies favor certain locations and activities. We've created shady, misty nooks under our trellises, with hanging plants and rotting fruit plates. The owls seem to like that, whereas the zebras roost in a big group on the mesh. Maybe their common color and pattern could deceive a predator about their size.

Looking in the emergence chamber, you'll see one individual that's larger than another, within the same species. Maybe that individual ate more of its host plant to become a big juicy caterpillar before pupating.

Speaking of big juicy caterpillars—you enjoy observing the gruesome work of being an insect.

KZ: Oh yeah. It's gruesome to be a caterpillar. Molting every two to three days as you grow. Then there's emergence: your chrysalis pops open. You're pushing yourself out, and at the same time you better hold on, because if you fall, you might not recover. Your wings are wet and crumpled, your abdomen is full of blood.

While gravity's in your favor, you cling to that chrysalis and pump blood into your wings. Pretty gruesome. Then there are predators. We can't let the butterflies out of the pavilion because we need to protect local biodiversity and agriculture. Predators and scavengers sometimes find a way in. I've seen a dead Monarch being consumed by ants. They ate the abdomen, thorax, and head, leaving the toxic wings untouched. I saw a praying mantis eating a White Peacock butterfly, absolutely devouring the abdomen and thorax. This lifelong drama is a lot more interesting to me than, "oh look, a pretty butterfly."

INTRODUCING ROSINA GARCIA, M.A.

Director of Education



Garcia in the Palmer Observatory

How have things been since you joined us in January?

RG: It's been exciting: working on the Space Sciences exhibit redesign and seeing investments in the Museum's longevity, celebrating our service during the school year, working with the teens in the Quasars to Sea Stars program. As a former teacher of teens, I love that we have Teen Programs.

We value your classroom experience teaching science at the middle and high school levels. Besides science proficiency, what's something you bring from that?

RG: It's hard being a teacher. To make field trips happen, you jump through many hoops: funding, bureaucracy, transportation, not being able to take all your kids, planning for a sub. Yet as a teacher I typically saw so much learning, joy, and curiosity on field trips. Kids and teachers are happy when they come here.

That makes me proud of the work that we're doing. With our robust astronomy offerings—even with infrastructure closed for updates—we have something special to offer.

There's astronomy in your background, right?

RG: After grad school I had a temporary position at the NASA Jet Propulsion Laboratory, using remote sensing to monitor our changing Earth. At NASA, Earth is the most studied planet! Earth science is a favorite of mine—my college major—and probably why I like the mineral exhibit best here. In terms of astronomy, as a high school teacher I was accepted to a NASA-funded program that allows teachers to do authentic astronomy research. I worked with an astronomer from Caltech and NASA using archived Spitzer telescope data to study baby stars. I brought students along on that research with me, and their names are next to mine on our poster. We're working on a publication.

You also have unique camp experience.

RG: Yes, I ran the first bilingual camp at Birch Aquarium at Scripps. They earned a grant for it at the last second, and needed someone to rapidly make it real. I wrote it, taught it, recruited kids, booked transportation, organized lunches, organized speakers, ordered camp materials, trained staff.

We needed your camps skills to reboot our own camps after a hiatus. Speaking of which, although our camps aren't bilingual, we certainly see that skill as an asset.

RG: It is. And not just my language background, but also my cultural and socioeconomic background—all those things can contribute to a more equitable and diverse environment here. I'm Mexican and grew up seeing scientists and people in positions of leadership who didn't look like me. That was discouraging. I hope when people visit the Museum, if they see one person who looks like them, that gives them a spark of hope. I want all our guests to have their curiosity sparked here, in a way that encourages lifelong learning. They should feel empowered when they leave here, knowing they have an impact on the natural world and nature has an impact on them.



Garcia (second from left) at JPL with her high school students

A TRIBAL ALLY IN ANTHROPOLOGY

NAGPRA Officer
Jonathan Malindine, M.A.

Malindine with sacred objects safely packed and ready to return home

What does the acronym in your title stand for?

JM: Native American Graves Protection and Repatriation Act, a 1990 federal law addressing the historic double standard that left Native American graves legally unprotected.

What's the most misunderstood part of NAGPRA?

JM: The myth that museums must give back everything from Indian communities. Repatriation is mostly about returning ancestors and their belongings.

What led you into anthropology?

JM: For seven years in my twenties, I lived in Alaska with Alaska Natives. They were and are my friends and family. Yupik guys in the canneries where I worked shared their stories, language, amazing foods. I loved living on Prince of Wales Island, where the community is 50% Tlingit and Haida. Reinventing myself as a college student back in California at age 28, these connections to Native people and cultures made anthropology interesting.

Repatriation is your full-time role. Was that your aim?

JM: At UCSB for grad school, my dissertation research was on ethics in anthropology. Previously, anthropologists would helicopter in, extract data, get a career—the community gets nothing. I studied Indigenous perspectives on mutually beneficial research. I decided whatever my job was after school, it had to benefit tribes.

What's the most challenging part of your work?

JM: The troubled relationships between tribes and colonizers. I do a lot of apologizing on behalf of groups and institutions. This work is heavy and emotional. It's about the bones of ancestors, including infants. Tribal NAGPRA representatives—one person from each tribe usually—deal with this all the time, too. Repatriation takes two parties to make a success. We find ways to cope and work together.

What's the most satisfying part of your work?

JM: When tribes are satisfied. And sometimes with a commitment to go over and above legal requirements, the impact extends beyond one particular repatriation case. On one case from Utah, it turns out the descendants of ancestors we're repatriating no longer live in Utah—they now live on reservations and pueblos primarily in Arizona and New Mexico. Of course, they want to rebury their ancestors back in Utah, so in collaboration with 24 tribes and the Bureau of Land Management, we're establishing an ancestral burial plot within a national monument where these ancestors, and any others from Utah that may emerge from collections nationwide, can be reburied and remain undisturbed. That feels really good.

Will your work ever end?

JM: Our priority is to no longer have ancestors in our collections. We're getting close. Within years, we'll repatriate other eligible items. After that, we might facilitate repatriation for others, since ancestors are continually found.

How do you feel about the 2024 NAGPRA update?

JM: The relationship between Indian tribes and the U.S. government has been the story of a swinging pendulum. Right now we're swinging toward tribal sovereignty and self-determination—but we need to stay vigilant and ready to defend tribal rights if the pendulum swings back.



Acoma olla (water jar), four-color polychrome, donated to Museum's Anthropology Collections in 1928

Learn more about repatriation at sbnature.org/repatriation.

Splendid PLUMAGE

OPEN THROUGH SEPTEMBER 8



"Groove-billed Aracari" from John Gould's 1833 *Monograph of the Ramphastidae, or Family of Toucans*



Miller discusses the exhibition with a guest.

Maximus Gallery Curator Linda Miller Flaunts New Feathers

These birds are off the wall!

LM: Indeed. We're showcasing some of the most extreme plumage out there. A lot of eye candy, a lot of long tails, sexual dimorphism—where the males and females of a given species are strikingly different.

Why are the males so showy?

LM: Their showy traits—selected by many generations of females—are announcing, "I can afford to carry all this plumage around." One of the most amazing examples is the Great Argus Pheasant from Southeast Asia. Their courtship display is unbelievable. The male flips his

feathers up over his head, making a giant trumpet of quivering plumage pointed directly at the female. We're displaying a hand-colored lithograph of this species by the American zoologist Daniel Giraud Elliot. The tail feathers are so long that on the main bird in the foreground, the tail just fades off the edge. A smaller bird in the background reveals the outrageous full length of the tail.

It seems appropriate that these extravagant depictions were luxury items in their own time.

LM: This imagery was produced for costly serialized volumes and distributed to wealthy subscribers over the course of years. Out of reach for most people then, much more accessible here today.

Most of the works on display have never been shown here before, right?

LM: Correct. Many of them are new to us. In spring 2023, we were asked if we'd accept a large donation of hand-colored lithographs by John Gould, the famous nineteenth-century British ornithologist and publisher. You may recall we recently exhibited a selection of Gould's hummingbirds. This donor offered us 340 Gould prints! Of course we accepted. Gould is so important in the field of natural history illustration—and the donation was so generous—that it was well worth the expense of purchasing additional archival supplies to accommodate. The prints came from several different Gould publications:

The Birds of Europe, The Birds of Great Britain, The Monograph of the Trochilidae or Family of Humming-Birds, The Birds of Paradise, The Birds of New Guinea . . . and Australia, and The Birds of Asia, each with their original text.

What was it like to receive this firehose of prints?

LM: Exciting and labor-intensive. In 22 years, this is the largest single donation I've seen. It took weeks to unpack, sort, photograph, and accession them to the database. And it's still not the complete work of Gould. He was extraordinarily prolific, publishing nearly 3,000 hand-colored illustrations. Not 3,000 copies—3,000 distinct works.

How industrious.

LM: Bear in mind, Gould wasn't the artist of those final works. He hired artists who worked from his sketches, notably his wife Elizabeth Coxen, and the artist and writer Edward Lear.

Author of "The Owl and the Pussycat"?

LM: Yes. He did superb early work for Gould. Look out for "E Lear" on the works on exhibit. They're among my favorites.



Maximus Exhibit Designer Marian McKenzie processes new arrivals from the 340-print donation.

Included with Museum admission, Members are always free. Learn more at sbnature.org/maximus.



Before and after state-of-the-art metal cabinets, one of Fahy's key accomplishments



Fahy helping teen intern identify birds on a trip to Coal Oil Point Reserve



Fahy with colorful bird skins in the Blanchard Collection

30 YEARS IN COLLECTIONS:

Curator of Vertebrate Zoology
Krista Fahy, Ph.D.

Tell us about one of your memorable days here.

KF: In the late 1990s, I'm the only one in the office at the end of a Friday afternoon. Animal Control brings a young male Mountain Lion hit by a car. I gotta get this animal into the walk-in freezer alone. The freezer's pretty full, so I improvise a rope harness, hoisting it into the empty vertical space. As I'm getting ready to tie off, my rigging fails and the lion drops on me.

I fall onto a pod of dolphins with frozen fins and noses poking me, a 100-pound cat on my chest. "I wonder if I'll die in this freezer?" flashes through my mind. I recover from the surprise, wriggle out, retie my knots, rehoist—it stays. I come back into the office, but I feel something crawling on my chest. I look down, and see I'm covered in ticks. When there's a big tick infestation on an animal that dies quickly, ticks disperse. It's a good thing I have a garage with a shower.

And a good thing you arrived here with a fearless attitude to what some people find icky.

KF: Yes. I first arrived as a college senior, wanting to learn to prepare mammal specimens. Soon, Chuck Woodhouse—an excellent mentor, as was Paul Collins—encouraged me to apply for assistant curator, and I was hired in 1994. Bob's your uncle, it's 30 years later.

You received a lot more training along the way.

KF: I spent 10 years working on my Ph.D. at UCSB while being a curator. The Museum was very generous to allow me bandwidth to complete my dissertation research on Snowy Plovers up at Guadalupe. And I picked up fieldwork opportunities like being on the team that restored Chad the Blue Whale, helping to recover and clean the skull and mandibles of stranded whale carcasses in 2007.

You were one of our original tech people, along with Paul Valentich-Scott.

KF: We worked on our first email systems and web pages. I started the digitization of our records in vertebrate zoology. We had physical card catalogs and ledgers then. Now everything's digitized, searchable, and georeferenced.

You've also made huge, grant-funded strides in physical organization.

KF: That's what I'm most proud of. Reconfiguring the collection space, making storage much more efficient, abating pest infestation, getting some 44,000 specimens reorganized in tip-top cabinets—a lot of curators never get that organized.

What are your biggest challenges?

KF: The longer you're at an institution, the more people understand your capacity, the more you're sought after and consulted. It's interesting, but challenging.

What are your goals for the future?

KF: In my new position as associate director of the Collections & Research Center, I'll have a hand in our upcoming curatorial hires. I want to make sure we get some great new brains to stay for decades and shape the future of collection policy and research.



Fahy's favorite bird: The unassuming but classy Black Phoebe

Alligator skull, one of over 44,000 specimens curated by the Department of Vertebrate Zoology





Naturalist Havilah Abrego offers guests a closer look at tiny wildlife.



A pair of juvenile Two-spot Octopuses on the Wet Deck. Photo by Kennedy Rivera



Naturalist Sarah Ettman demonstrates the use of scientific instruments in front of a dynamic data board.

WHAT WE LOVE ABOUT THE WET DECK

by the Sea Center Naturalists

CJ Oliverson: The new graphics on the Wet Deck are awesome! They make it easier for guests to understand that the space is modeled after a research vessel. The new shell search is great for the little ones to learn about finding and categorizing samples, disguised as a simple game. Tactile play like this is important for language development for toddlers.

Having images of the usual suspects—local organisms we often see—and a key to crabs gives guests the opportunity to identify samples on their own. We can ask kids, “What do you think this is?” My favorite part is when a child makes a discovery, expanding their mind with new ideas and new ways of problem solving.

Havilah Abrego:

Our microscopes are an amazing way for guests to witness the complexity of the natural world and the biodiversity of the Santa Barbara Channel. It’s a wonderful opportunity for people to expand their perspective and nurture their relationship to the organisms we coexist with daily, even the smallest creatures.

The Moon Pool really makes the Wet Deck unique. Looking at the pier pilings provides a great opportunity for live interpretation of the marine ecosystem, the changing tides, and the relationship between human-made structures and local marine life.

Betsy Mooney:

On the Wet Deck, you never know what you’ll discover. Showing guests how they can experience the watermelon candy smell of a Lion’s Mane nudibranch on our kelp column is a delight. I had never heard of nudibranchs before I came to the S.B. Sea Center; now I can explain them to visitors. Sea slugs are amazing and beautiful!



California Cone Snail

Sarah Ettman: It’s fun to examine all kinds of sea life in a plankton tow. We conduct a horizontal tow just beneath the surface to gather sun-loving microalgae (phytoplankton) and a vertical tow to collect animal plankton (zooplankton) found at lower depths.

We place a small sample on a microscope attached to a camera and monitor, so we can see larval and adult sea creatures: crabs, barnacles, copepods, jellies, worms, sea snails, and more. These tiny drifters represent the base of the marine food web.

Julio Rosales: I enjoy demonstrating the Eckman grab, coming up with all these tiny critters that our guests didn’t think could be so small. Some of the coolest organisms I’ve caught at the Wet Deck have been from using the Eckman grab, like finding baby octopuses within a clump of mussels.

Just being able to see the details on some of the animals we catch usually blows someone’s mind. I have yet to meet someone who doesn’t find it amazing to watch tiny clams moving around. No one knows what Bryozoa are when they walk in, but if we happen to catch any during the day, it’s awesome to show people that this algae-looking thing is actually an animal.

The Wet Deck is included with Sea Center admission, Members are always free.



CHARITABLE GIFT ANNUITY BENEFITS INNOVATIVE CURATOR

Paul Valentich-Scott has always been on the cutting edge. When he started at the Museum in 1982 as the curator of malacology, specimen catalogs were analog, and records typewritten in quadruplicate. Valentich-Scott advocated for the acquisition of the Museum’s first computer—a suitcase-sized Kaypro—and acted as one of our first webmasters (with Curator of Vertebrate Zoology Krista Fahy, Ph.D.). By the time he officially retired in 2018, he had tirelessly pursued the digitization of specimens, making over 125,000 of our invertebrate specimens available online and helping to bring our collections into the next century.

Early adopter Valentich-Scott recently took advantage of a new opportunity in smart philanthropy. As a retiree, this internationally recognized expert on marine bivalve mollusks (clams, oysters, scallops) is counting his own clams (as the saying goes).

Valentich-Scott completed the first newly available IRA rollover to charitable gift annuity with the Museum. “I was able to avoid the tax implications of my annual required minimum distribution from my IRA and also receive lifetime income through a Museum annuity,” remarks Valentich-Scott. The lifetime income with attractive payment rates provides increased retirement income and financial security for him and his wife, Lynne.



Valentich-Scott recognizes the impactful legacy his gift will have on the Museum and Sea Center. He notes, “Upon my death, the Museum receives the remainder of my donation.”

We are most grateful for Valentich-Scott as a trailblazer, and we hope his story inspires others to follow in his footsteps and take advantage of this win-win opportunity.



Paul knows how to give a unique gift. He named these three new species of clams—*Pandora rachaelae*, *Pandora sarahae*, and *Krylovina lynnae*—in honor of his daughters and wife (above right).

Plan your own contribution to our future at sbnature.org/legacygiving.

TIDE POOLING

with the Sea Crew

Sea Center volunteers enjoy tide pooling at Leadbetter Beach during winter low tides.



Rebecca and Eleni get a closer look at an empty sea urchin test.

REBECCA

Environmental studies student at UCSB
Volunteering since 2023

Why I volunteer:

Sharing a love for the ocean with new people—who are maybe scared or unfamiliar with marine life—is key to getting people to support conservation of marine ecosystems.

Favorite tide pool find:

Any large snail shell like a Wavy Turban shell, because it's a surprise when you turn it over and see what organism is or isn't living in it.

Wavy Turban snail shell



ELENI

High school student
Volunteering since 2016

Why I volunteer:

It's a good way to meet people from all over the world and from all different backgrounds. I also love seeing when a kid gets really excited learning about our ocean.

Favorite tide pool find:

I like to find nudibranchs because they have really pretty colors.

Black-striped Dorid nudibranch



Callan and Stuart squirted by an octopus

MÓNICA

Marine biologist, student at SBCC
Volunteering since 2022

Why I volunteer:

To share valuable information with guests, fostering conservation awareness and gratitude for our marine ecosystems. It's a privilege to contribute to saving marine life through education and advocacy.

Favorite tide pool find:

An octopus, because observing their intelligent camouflage abilities showcases the remarkable adaptability of marine life.

STUART

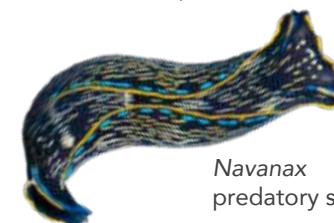
Dad of Callan, research engineer at UCSB
Volunteering since 2023

Why I volunteer:

To meet new people of all ages and help them see a side of ocean creatures they may know nothing about.

Favorite tide pool find:

Navanax. Even though they eat nudibranchs, I love to find these stripey guys and watch how they move around the pools.



Navanax predatory sea slug



Ask Mónica about her research on shark conservation!

CALLAN

Son of Stuart, student
Volunteering since 2023

Why I volunteer:

I love educating people of all ages about sea life, and introducing them to marine animals from right here in Santa Barbara.

Favorite tide pool find:

Two-spot Octopus. They are so intelligent and charismatic, and can change color and texture in seconds!

PAUL

High school student, Museum intern
Volunteering since 2022

Why I volunteer:

I love to spread my love and knowledge of the ocean to the rest of the world.

Favorite tide pool find:

My favorite things to find in tide pools are octopuses. They are really cute and often have fun personalities.

Want to be part of the fun? Join our crew at sbnature.org/volunteer.

MINERAL MASQUERADE



Fleischmann Auditorium transformed to look like a mine

The Santa Barbara Museum of Natural History's annual Mission Creek Gala: Mineral Masquerade took place Saturday, April 13. Two hundred and ten guests enjoyed a lovely reception in the Museum's Bird Habitat, Bird Diversity, and Mineral Halls that included interactive stations manned by teens from the Quasars to Sea Stars program. The Rock On signature cocktail along with tasty bites from duo catering & events made for an enchanting cocktail party.



Director of Education Rosina Garcia sharing details about the Museum's education programs



Museum Board Chair Tory Milazzo and his wife Kelly



Ken and Elisa Kelly and John and Deneen Demourkas with their guests in the Amethyst Quartz tableau



Table host Nancy Martz and her guests

Guests made their way into Fleischmann Auditorium for the big décor reveal and dinner. The auditorium was transformed to look like guests were in a quartz mine. The décor was designed by Joy Full Events, Inc., Hogue & Co, and the Museum's creative exhibits team led by Director of Exhibits Melinda Morgan-Stowell. There were five specially themed tables that represented minerals. The Gold tableau, the Silver tableau, the Amethyst Quartz tableau, the Copper tableau, and the Malachite tableau were each generously sponsored and were uniquely designed to reflect the theme.

Museum Board Chair Salvatore Milazzo welcomed guests with some fun facts about minerals. The five-course dinner included a course with a delicious liquid sphere made through reverse spherification featuring Chamomile Gin. Director of Education Rosina Garcia, M.A., shared details about what happens at the Museum and Sea Center during school programs. After dinner Teen Programs Intern Melayah Terrell spoke passionately about why the Museum is so important. Museum President & CEO Luke J. Swetland made an appeal to the crowd and quickly raised \$295,000.

Duo catering & events provided the delicious dinner and 15 Napa Valley, Sonoma County, Santa Cruz Mountains, Santa Barbara County, and Oregon wineries donated the wine for the evening. The sold-out event was a huge success for the Museum raising a record-breaking \$651,000 in total. The night ended with guests visiting the newly renovated Mineral Hall for a late-night bite. The Gala Honorary Committee consisted of Stacey Byers, Sheri Eckmann, Venesa Faciane, Heather Hambleton, Ken Kelly, Amanda Lee, Bobbie Kinnear, Karen Nicholson, and Susan Parker.

MUSEUM LIFE



1. Volunteer Shannon with a heart-shaped "comet"
2. Diego Cordero of Santa Ynez Chumash Environmental Office talking with guests in the Sukinik'oy Garden
3. Flabbergasted camper admiring a Malachite butterfly
4. Museum Educator Beverly and guests in Mammal Hall
5. Rachel Metz representing the Sea Center at a Community Environmental Council event
6. Legacy Award honorees Terry and Toni McQueen, Ken Tatro, Museum President & CEO Luke Swetland, Don Morris, Kathy and Bob Harbaugh. Photo by Clint Weisman
7. Experiencing a partial solar eclipse at our watch party
8. Graduating Quasars Lucy, Kaitlyn, Judah, and Noa
9. Amihan Franada kicks off a Dinosaur Safari
10. Jimmy Friery welcoming Members to a festival
11. Relaxing in the Nature Club House
12. Tessa Cafritz and Sea Center Volunteer Harry recruiting at a Santa Barbara Young Professionals Club mixer
13. Underwater Parks Day at the Sea Center

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 (tax ID no. 95-1643378). 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 Philanthropy Caroline Baker at 805-682-4711 ext. 109 or cbaker@sbnature2.org.



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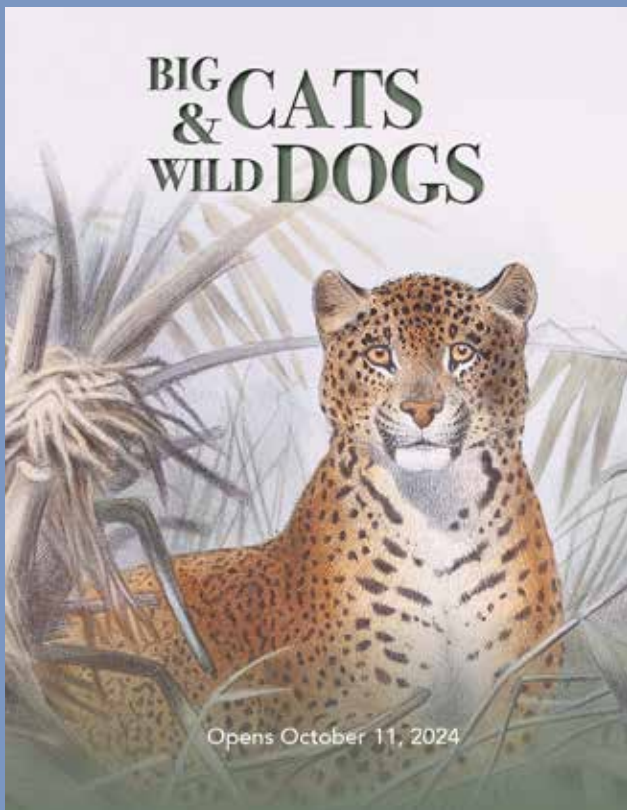
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Cover photo: Director of Education Rosina Garcia, M.A., in *Images of Infinity*, an exhibition of imagery from the James Webb Space Telescope at the Museum through September 15.



SAVE THE DATE

OPEN THROUGH SEPT 2

Butterflies Alive!

SEPTEMBER

Member Appreciation Month

SEPT 28–OCT 15

The Artist's Table Art Show

OPENING OCT 11

Big Cats & Wild Dogs

Maximus Art Gallery

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