2025 VOL. 11, NO. 2

SBnature Journal

SANTA BARBARA MUSEUM OF NATURAL HISTORY

THE LIVING PRINT

TEAM LIFT:
A WHALE OF A FIND

100 YEARS AND
STILL LEARNING

BLUE WHALES,
BLUE SKIES
FOR ALL

NEW CURATOR
WANTS YOUR HELP
FINDING INSECTS

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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

Artwork by Dwight Hwang

A NOTE FROM LUKE

President & CEO

At every level, your Museum is dedicated to sparking curiosity and building knowledge.

From the smallest tidepool organisms to the vast mysteries of intergalactic space, the story of nature is playing out in magnificent ways, and we are keenly observing with curiosity and passion. At the Museum, we know that nature reveals itself across many levels of scale: from the microscopic to the cosmic.

Our work reflects this continuum. At the most local level, we invite our community to encounter nature up close, whether through a camera lowered into the channel, a student peering through a microscope, or a teen discovering the spark of scientific curiosity while working on a school project. These experiences build a foundation of knowledge and wonder right here at home.

When we extend our collaborations further, our impact grows. For decades, we've been a hub for marine mammal science and advocacy that is now expanding from the channel to the state. Programming like our Oaxacan workshop series brings neighboring international voices into dialogue with our community. Our participation in global community science platforms like iNaturalist links local observations to wider conversations, distributing discovery and strengthening the connection between professional research and the public. The contributions of our Dibblee Geology Center extend our reach back into deep time, illuminating the history of life on our planet.

We push further still, supporting exhibitions that help us situate ourselves within our local cosmic neighborhood, the solar system. Through partnerships with world-class astronomical institutions like Las Cumbres Observatory, we join humanity's collective effort to unlock mysteries at the intergalactic scale. At every level, your Museum is dedicated to sparking curiosity and building knowledge. This edition of your Member magazine explores some of these stories, tracking our involvement in science from the local to the cosmic. Thank you for being on this incredible and expansive journey with us.

Warmly,

Luke J. Swetland
President & CEO

Artwork by Latifat Apatira

Octopus & Suminagashi by Dwight Hwang

Latifat Apatira at work

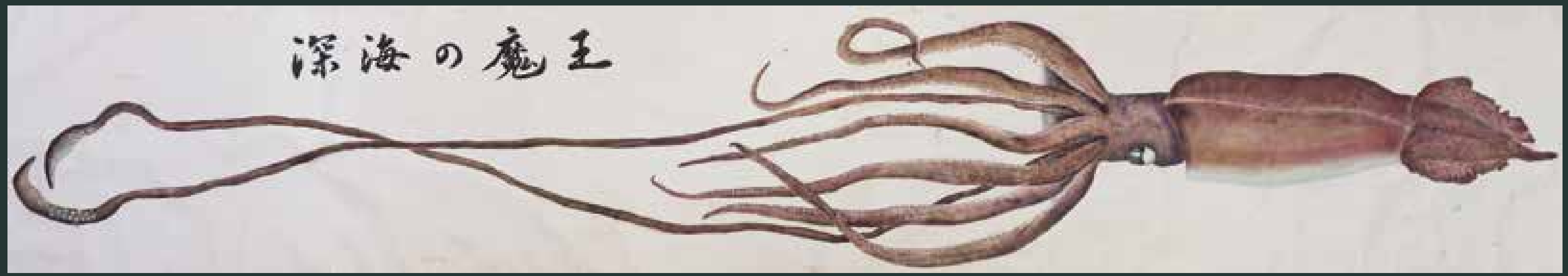
THE LIVING PRINT

The Museum's latest art exhibit invites guests to enjoy the artistic explorations of four contemporary printmakers using traditional techniques to capture the beauty and wonder of the natural world. Now open in the Courtyard Gallery, *The Living Print* features intricate botanical portraits by Latifat Apatira, bold woodblock prints by Sara Woodburn, and masterful fish prints by Dwight Hwang and Mineo Ryuka Yamamoto.

Raised in San Mateo County, California, Latifat Apatira explored the natural world from oak woodlands to redwood forests from an early age. "My art involves hand-pressing inked fresh plants onto paper to create unique botanical portraits," she explains. "It allows for the examination of botanical complexity as the inked plants share their oft-overlooked fingerprinted secrets of beauty, diversity, detail, texture, and form." Apatira's delicate and intricate work is a form of "botanical advocacy," and she hopes it "inspires others to look at the plants around them a little more deeply and wonder." A video playing in the gallery offers her point of view as she explains her process step-by-step for beginning nature printers.

Santa Barbara artist Sara Woodburn studied textile, graphic, and costume design in Japan and the Japanese woodblock printing method of mokuhanga at the Anderson Ranch Art Center in Colorado. "The process is meditative, flexible, and non-toxic," notes Woodburn, who is pictured practicing mokuhanga in her Santa Barbara studio in another process video playing in the gallery.

Refuge by Sara Woodburn



Giant Squid by Mineo Yamamoto

Locals will appreciate Woodburn's unique perspective on familiar landscapes like Elings Park and San Marcos Foothills Preserve. "These works convey my experience of nature, in particular favorite landscapes that I've visited and sketched," she says. "Perhaps you will find a connection in these images and be inspired to create from nature."

Dwight Hwang is a Southern California-based artist known for his unique approach to Japanese gyotaku, a medium "much like Japanese woodblock printing, but it is the fish itself that is the slate," as he explains. "Gyotaku is a centuries-old Japanese folk art where one would brush calligraphy ink onto a fish, and rub paper onto it to create a print." An exquisite process video of the artist at work—filmed on location in the Portland Japanese Garden—offers a tantalizing glimpse of how Hwang captures fleeting moments of life.

Guests make botanical rubbings in the exhibit.

Presiding majestically over the other works is Mineo Ryuka Yamamoto's masterful print of a 17-foot-long squid. A renowned nature and gyotaku artist, Yamamoto has worked with printmakers from Japan, Europe, Canada, China, and the United States since 1973 and has taught his techniques to thousands worldwide. His work has been featured at the Tokyo Metropolitan Museum of Art. The Museum is honored to display this astonishing work which pairs so well with our own permanent exhibit of a model giant squid. In sum, the combination of perspectives and techniques in *The Living Print* is sure to inspire you to examine nature more closely and create your own artistic interpretations of what you observe. Come try botanical rubbing methods in the workshop at the center of the gallery!

California Poppy II, *Eschscholzia californica* by Latifat Apatira

Learn more at **sbnature.org/thelivingprint**

Quasars in Action

In 2025, teens in the Quasars to Sea Stars program spent over 3,000 hours working, studying, and volunteering at the Museum and Sea Center, from interpreting in the Butterfly Pavilion to sorting microshells in the Invertebrate Zoology Collections. Five seniors graduated in May and six new quasars joined us in June. In summer, they studied California mutualisms—camping at Gaviota State Park, exploring Catalina Island, and visiting other sites of natural wonder with Museum staff and other experts.

Shell illustration by Calvin Kubel
Blue Morpho photo by Delia Rodriguez
Trip photos by Haylee Rosso

100 YEARS AND STILL LEARNING

Ever since the Museum's founding, community education has been one of the key pillars of our work. The 1916 *Morning Press* article announcing the birth of the Museum of Comparative Oology (that's how we started) included "conducting educational classes, lyceums and exhibitions of various sorts" as part of the organization's purpose. In the 1930s, D. Irma Cooke established the Junior Department, marking the beginning of our education programs for schoolchildren.

"Most people think our education programs focus on kids," says President & CEO Luke J. Swetland. "But in truth, since the very beginning, we have provided programs for adult lifelong learners as well. With the recent hiring of our new Community Programs Specialist Kelsey Perry, we're excited that our science education programming for adults will continue to flourish, demonstrating our unwavering commitment to community education in all forms."

With over 100 years established in the community, the Museum is the go-to institution when people have scientific questions. "We're accessible, and we offer people things that make them even more curious. It's like a curiosity feedback loop," says Perry.

From top: Birding with the Museum's founder in 1916, tide pooling in 1991, a curator talk about cartographer Tom Dibblee, and White Abalone featured in Science Pub series (photo by Devin Spencer / The Cultured Abalone Farm)

The feedback loop is made possible by many partnerships in the community. Santa Barbara Audubon Society (SBAS) programs at the Museum mix world-class speakers and local appeal, bringing roughly 200 people to Fleischmann Auditorium every month. The fruitful and established partnership with SBAS runs as deep as the Museum's roots.

The Museum is also pursuing newer partnerships. It was a pleasure to bring Bany Vargas—from Folk & Tribal Arts Marketplace—back to the Museum for the workshop series Culinary & Folk Arts of Oaxaca. With Bany and Claudia Berumen, we were fortunate to have passionate instructors who shared continuing traditions of their own cultures. It was a great recipe for learning that engaged all the senses and connected to the experience of participants and leaders alike. Attendance for the series reflected how much adults enjoy hands-on learning, too.

Sophie Cameron's bird photography featured in a recent S.B. Audubon talk.

This year the Museum participated in the Pacific Pride Festival for the first time, marking another fresh community partnership we hope will continue. "For a scientific institution to be present at this kind of event is unexpected, which makes our support of the LGBTQ community stand out," says Perry. "What we brought to the festival was cool: a zine created by Amihan Franada and Dylan Otte from the Museum and Sea Center, respectively. It was creative and scientifically rigorous. Everyone who came to talk to us was really passionate about the science!"

We look forward to convening more expert panels in the future. "Because we're so respected, we're a great host for salty, challenging conversations about topics like wildlife reintroduction or wildfire prevention, where not everyone agrees, especially when it comes to translating the science into policy and individual action," says Perry. "While there might be places where different viewpoints can be expressed, having a civil and safe place for people to discuss science is increasingly rare." We're committed to being that place.

Workshop participants take inspiration from alebrijes and Mexican metal art.

Learn more at **sbnature.org/calendar**

Harman's love of insects goes back to childhood.

NEW CURATOR WANTS YOUR HELP FINDING INSECTS

with Schlinger Chair of Entomology Alex Harman, Ph.D.

You're an all-around naturalist.

AH: I try to be. When you're outside catching insects, you run into weird-looking snakes, and you hear birds you've never heard before. It was only a matter of time before I got sucked into other groups.

How did entomology become your focus?

AH: When I was three, I was terrified of insects. My grandmother, who taught entomology, was not going to have a grandson afraid of insects. She started me holding cute little fuzzy caterpillars. I started collecting at age four, and stuck with it ever since.

Why collect insects?

AH: Insect collections are a great source of data for seeing how ranges change over time. It's important to establish baseline data of what insects are found where, and in what habitats, to see how their distributions shift over time in response to different climate conditions. We also collect with the assumption that in the future we'll have even more to learn. People who were collecting specimens 100 years ago had no idea that in the future people could get DNA from some of them. There are probably lots of things you can learn from specimens that we might not even have as a concept yet.

Range information has been a focus of your work so far.

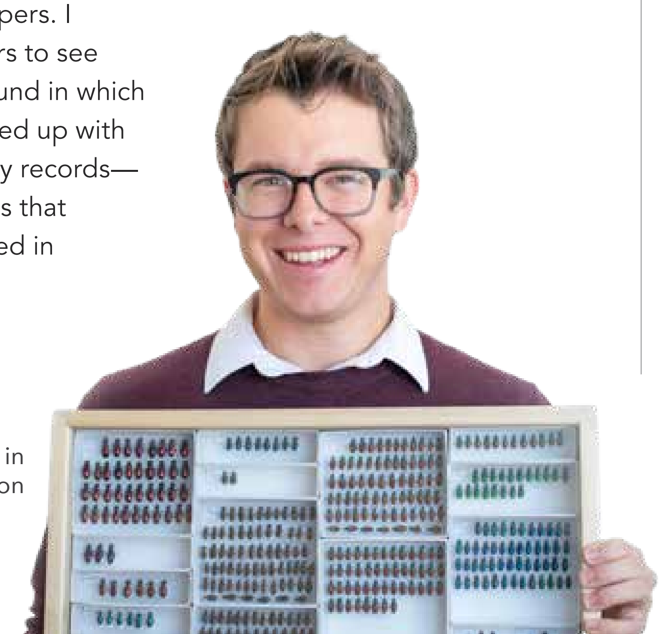
AH: Yes. A lot of my contributions to entomology revolve around finding things in places they weren't recorded before. For my master's research, I traveled to all 77 counties of Oklahoma, surveying grasshoppers. I caught grasshoppers to see which ones were found in which counties. And I ended up with over 730 new county records—grasshopper species that hadn't been recorded in that county before.

How does California compare to Oklahoma, insect-wise?

AH: Oklahoma was interesting because of its elevational and precipitation gradients. In California, we have actual mountains, so all that biodiversity associated with those gradients is squeezed into a much smaller area. That's part of why California—and this region in particular—is so biodiverse. It's exciting!

You recently followed up on some community scientists' iNaturalist observations, to discover new and lost populations of rare tiger beetles.

AH: I've reviewed iNaturalist tiger beetle submissions pretty much daily since August 2017. I've identified over 70,000 observations like this. Several of my publications have been about projects that used iNaturalist submissions by community scientists as jumping-off points for more research.



Harman with tiger beetles in the Museum's collection

Fieldwork photo by Emerson Harman
Grasshopper photo by Alex Harman

The biggest strength of iNaturalist is the amount of observations that are taking place. As an insect collector, I can only cover so much area. But if you have an army of tens of thousands of users out there taking pictures of everything, they're inevitably going to photograph some weird stuff. You end up with photos being posted that are new range extensions, things that haven't been seen for 40, 50, 80 years—and even new species that have been described from iNaturalist observations.

Read the full interview at **sbnature.org/blog**

TEAM LIFT: A WHALE OF A FIND

"We love working with the public to ensure significant local finds are collected legally for research and education."

Moving half a ton of Monterey shale 30 miles is a challenge, but when that rock contains an unusually complete small whale from the Miocene, it's worth many months of sweat and tears. It helps if you can get some other humans excited about it.

When fossil enthusiast and geologist Chris Driesbach discovered the specimen on the Gaviota Coast and alerted the Museum to its presence in February 2024, Dibblee Curator of Earth Science Jonathan Hoffman, Ph.D., sought the collective buy-in needed to recover the find for science. Assisted by Curatorial Assistant Liz Flint, J.D.—whose legal background is a big help in the permitting world—they started chipping away at the paperwork to obtain permission from the Coastal Commission, the California State Lands Commission, and county agencies.

Staff and volunteers take a break from shoveling and chiseling.

With authorizations rapidly in place by April 2024, it was time to shovel wet sand—about 60 cubic feet tidally deposited each summer day—and painstakingly chisel the fossil from the surrounding rock. Many hands made light work, with 35 staff members and over 30 volunteers from the community chipping in to help with the tricky dig in the tidal zone. The Museum's seasoned paleontology volunteers were joined by Driesbach and a friend, teen interns, students from UCSB and SBCC, and colleagues from the Alf Museum of Paleontology.

Others lent more specialized skills to the team lift: Channel Islands National Park Wildlife Biologist David Mazurkiewicz, experienced with airlifting fossils, built custom crates to protect the blocks. Aspen Helicopters, which assisted with the Santa Rosa Island sea cow, provided a chopper and ground crew to airlift blocks from the dig site. The final piece to the puzzle was facilitated by author and past California State Park ranger and superintendent David H. Van Cleve. He put Dr. Hoffman in touch with administrators at Refugio State Beach, who kindly provided a secure landing zone for the April 4, 2025 airlift.

Next, moving the specimen to the Museum by truck set the stage for further study. As Hoffman explains, "it's the beginning of a long journey to learn what the specimen can tell us about the environment at the time the animal was alive," 16.5–13.5 million years ago. Hoffman's 2018 excavation of the first fossil sea cow from the Channel Islands is now bearing fruit in the form of peer-reviewed publications narrowing down the age and identity of that ancient marine mammal.

The specimen finally arrives at the Museum.

In the Museum's fossil prep lab, new Fossil Preparator Ben Rotenberg, M.A., will lead the delicate process of chipping away the stone surrounding the fossil. Volunteers will get to help here, too. "It'll be spectacular for volunteers to prep a specimen they personally excavated," says Flint.

"We love working with the public to ensure significant local finds are collected legally for research and education," says Hoffman. "Contact us if you find a vertebrate fossil." Vertebrate fossils are rarer and collecting them is tightly restricted. "Just don't expect to find a dinosaur, since our region was underwater during the Age of Reptiles."

Driesbach and Hoffman inspect the skull after a succesful airlift in April 2025.

Learn more at **sbnature.org/earthscience**

BLUE WHALES, BLUE SKIES FOR ALL

On October 14, Assemblymember Gregg Hart joyfully announced that the homegrown program Protecting Blue Whales and Blue Skies (BWBS) will expand all along California's coast. The voluntary scheme encouraging cargo ships to slow down in the channel has a twofold benefit: averting deadly ship strikes for whales and reducing air pollution from vessels. Assembly Bill 14 (AB 14) will help the rest of California adopt similar practices in locally-informed ways.

The Sea Center was a fitting backdrop for this good news. Here on the shores of the Santa Barbara Channel Whale Heritage area, we know programs without penalties need not be toothless; baleen whales prove you don't need teeth to play a leading role! Where our volunteers annually give thousands of hours connecting guests with marine life, collective altruism is clearly powerful. The lineup that joined Hart demonstrated how BWBS aligns many partners and became a state-level player.

Five Blue Whales were killed by ship strikes in the channel in 2007,* a loss that sparked action from the original partners, including the Environmental Defense Center. As it became clear that the best way to reduce strikes was to slow down ships, Santa Barbara County Air Pollution Control District got on board, and BWBS began in 2014. Today, its air pollution reduction is "equivalent to removing 4.7 million cars off the road," noted the district's executive director.

Whales are close to our hearts, so it's been particularly wonderful to watch this program succeed and grow out of local science, represented at the announcement by UCSB Benioff Ocean Science Laboratory Project Scientist Rachel Rhodes. She described how the program is assisted by Whale Safe, a whale detection system that also monitors slowdown cooperation. (Explore it yourself at **na.whalesafe.com**.) The benefits of going slow have already extended to Los Angeles and the Bay Area. A Bay Area Air District official attested that they adopted the program as they watched compliance rise from a middling 36% in 2018 to a robust 85% in 2024.

An added benefit of the program is a 38% reduction in underwater noise pollution. Santa Barbara-founded consumer electronics company Sonos doubled up on the good news by announcing their major gift to the California Marine Sanctuary Foundation, to establish underwater sound sanctuaries.

Hart recognized the dissonance of celebrating this local-to-state-level breakthrough during a federal government shutdown, when "our government partners in the National Oceanographic and Atmospheric Administration are being laid off and furloughed." He pledged that "we're going to continue to persist."

"AB 14 represents a tremendous leap forward for whale conservation in California," said Rhodes. "Expanding this program statewide means more whales protected, cleaner air for coastal communities, and a model that can inspire similar efforts elsewhere, potentially worldwide. This gives me a lot of hope of what's possible when science, policy, and industry work together towards a common goal."

*The skull of one is part of Chad the Blue Whale. Watch Legends of the Halls at **sbnature.org/bluewhale** to learn more.

Celebrating under Gray Whales at the Sea Center
Photo courtesy office of Gregg Hart

Families explore the new exhibit.

OUR PLACE IN SPACE

Standing in the Museum's new exhibit, Our Cosmic Coast, you get the sense that you're on the edge of something vast and remarkable. The name alone evokes a familiar image, our Central Coast's sandy shores, but the metaphor stretches further. We're not just looking out at the Pacific Ocean. We're peering across the cosmic sea, gazing from our tiny blue dot into the depths of the universe.

Having opened to the public on July 12, 2025, Our Cosmic Coast invites visitors to explore the wonders of our solar system in ways that are tactile, visual, and deeply connected to everyday life. In this exhibit, guests of all ages can crank, spin, and experiment their way to understanding gravity, lunar phases, and the rhythmic dance of tides. They can marvel at meteorites more ancient than the oldest rocks on Earth, trace the immense scale differences between rocky and gaseous planets, and even listen to the eerie sounds of space.

"Space isn't far away," says Museum President and CEO Luke Swetland. "It begins right where our atmosphere ends. Our Cosmic Coast helps people grasp that connection and how we're part of a living, moving universe."

You are here — come get a new sense of perspective!

That's the genius of this exhibit: it grounds the cosmos in the familiar. Like the ocean, space is something we can't fully grasp, yet its tides tug at our lives in real ways. By linking astronomical forces to Earth's own cycles like day and night, seasons, and tides, the exhibit encourages a new kind of cosmic consciousness. It's a place where children learn that exploring space doesn't start with a rocket; it starts with curiosity about the sky above home. And then, yes, of course, rockets are part of the journey.

The exhibit's creation was a truly collaborative effort. Director of Exhibits Melinda Morgan-Stowell and her team, Dawson Escamilla, Charles Mitchell, and Jenna Savage Davis, worked hand in hand with local astronomy experts, including members of the Santa Barbara Astronomical Unit and Las Cumbres Observatory. Together, they've created an experience that is both scientifically rich and joyfully accessible.

Astronomy Programs Manager Ila Jade Komasa sees the new space sciences exhibit as an opportunity to bolster the Museum's existing education efforts. "Our Cosmic Coast introduces astronomy topics that we are able to build upon in the Gladwin Planetarium and Palmer Observatory," she says.

This particular cosmic story wouldn't have been possible without a remarkable supporter: Marie Morrisroe. A longtime Museum friend and legacy donor, Marie's love of space science inspired her to make a significant gift to fund Our Cosmic Coast. Marie's gift is more than philanthropy; it's an act of imagination, helping future generations of Santa Barbarans find their place in the stars.

Sometimes the stars align in the most meaningful ways. Thanks to Marie, and to the dedicated team who brought this exhibit to life, Our Cosmic Coast stands as an invitation to children and adults alike, to sit at the shoreline of the inconceivably vast celestial ocean, look up, and begin to wonder.

Marie Morrisroe made a generous gift in support.

Learn more at **sbnature.org/astronomy**

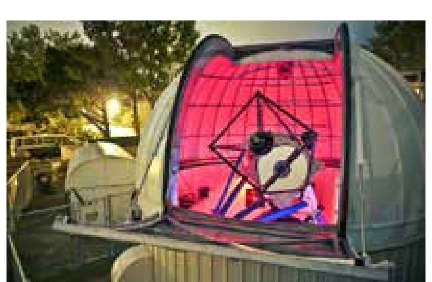
THE MUSEUM'S PARTNERSHIP
WITH LAS CUMBRES OBSERVATORY

Expanding our Awareness of the Cosmos
by Sandy Seale

LCO's Observatory at Sedgwick Reserve

Clockwise from above: Vera C. Rubin Observatory on Cerro Pachón in Chile by RubinObs/NOIRLab/SLAC/DOE/NSF/AURA/B. Quint, LCO founder Wayne Rosing in Palmer Observatory, LCO speakers for Rubin talk at SBMNH

In August, in the Museum's Fleischmann Auditorium, Las Cumbres Observatory (LCO) gave a presentation on "The Rubin Observatory: A New Engine for Discovery." LCO scientists laid out the future of time domain astronomy with the advent of the Rubin Observatory. The event highlighted the wonderful partnership between LCO (a nonprofit headquartered in Goleta) and the Museum in bringing the excitement of studying the stars to our community.



LCO HQ at Goleta

The Museum has been committed to exploring astronomy for many years, beginning with the construction of the Gladwin Planetarium in 1957. The planetarium hosts Museum guests, young students on field trips, and lab classes for Santa Barbara City College astronomy courses. Over the years, SBCC classes have been taught by graduate students of LCO/UCSB, helping fulfill both the Museum and LCO's commitments to education.

The Museum's Doris Faye Palmer Observatory opened on August 1, 1968. In 2013, a 14-foot 6-inch, 2,250-pound repurposed Ash-Dome was donated to replace the observatory roof. That same year, Las Cumbres Observatory donated a 20-inch RCOS Ritchey-Chrétien Telescope and PlaneWave mounting system. The Ash-Dome was installed on August 12, 2015 and features a telescope-viewing opening that rotates a full 360 degrees. The Museum regularly hosts Star Parties and solar viewing events that are open to the public, with volunteers from the Santa Barbara Astronomical Unit serving as interpreters.

The new Vera C. Rubin Observatory, on a mountaintop in Chile, will survey the southern night sky every three nights with the largest camera ever built. Rubin will create the greatest movie ever made of the night sky. These surveys will generate alerts: notifications of objects in the sky that change over time. Las Cumbres Observatory's global network of full robotic optical telescopes was purpose-built to be the primary follow-up facility to alerts generated by Rubin observations. LCO scientists specialize in time domain astronomy: supernovae, exoplanets, and solar system objects.

The commissioning of the Rubin Observatory is also the launching point for a new expanded partnership between LCO and the Museum. The "First Look" Rubin event was hosted as a private planetarium show at the Museum. In September at the Museum, LCO hosted an international group of astronomers who are engaged in working with Rubin data.

In this new age of time domain astronomy, LCO is committed to sharing the discoveries and the science with the public. Partnering with the Museum gives the Observatory an ideal platform for outreach and education. LCO Director Lisa Storrie-Lombardi, Ph.D., says, "LCO looks forward to continuing to partner with the Museum to share the new discoveries that are revealed by the Rubin Observatory and other time domain surveys in the next decade."

"The Museum is honored to extend its partnership with LCO and to amplify and share the Observatory's significant scientific research with the Santa Barbara community," said Museum President & CEO Luke Swetland.

MCLS Dinner photos by Baron Spafford

MISSION CREEK LEGACY SOCIETY

FROM COMMUNITY TO COSMOS

by Philanthropy Officer of Legacy Giving Andrea McFarling

The shining legacy of Victor K. Atkins, Jr. connected our region to the wider cosmos. Victor's relationship with the Museum began in 2003, and just a year later he established a charitable remainder unitrust with the Museum as a beneficiary. That vision came to fruition upon his recent passing, resulting in a remarkable $3.3 million gift that will support the Museum for generations to come.

Victor helped transform the Gladwin Planetarium, first with the 2005 installation of the Digistar 3 SP projection system, and later, in 2011, with the Digistar 5 upgrade. His generosity enriched science education by funding the Magic Planet system in 2009, bringing Earth and space exploration to life for thousands of visitors. A Legacy Award honoree in 2012, Victor's influence reached from his community to the stars.

As Victor has shown, legacy gifts provide the transformational financial support that touches every program and department at the Museum and Sea Center. We greatly appreciate our Mission Creek Legacy Society (MCLS) and recently celebrated our Members with a special gathering. Special tributes were read acknowledging Members of the MCLS who we lost this past year:

- Victor K. Atkins, Jr.
- Larry Barels
- Jamie Constance
- Betty Doutt
- Emmy Manning Keller
- Stephen Komp
- Bud Stuart

We also recognize the following MCLS Members who have made additional legacy commitments to the Museum. These Members all informed us in the last year of a second legacy commitment. Special thanks to:

- Karen Gallegos & Sam Pellicori
- Marie Morrisroe
- Lorraine & Keith Reichel
- Denise Stevens & Quentin Panek
- Lynne & Paul Valentich-Scott
- Brad Willis & Tony Pusathai

New MCLS Members Kirk & Pamela Gilbert

In addition to two Members who wish to remain anonymous, we thank our new MCLS Members for 2025:

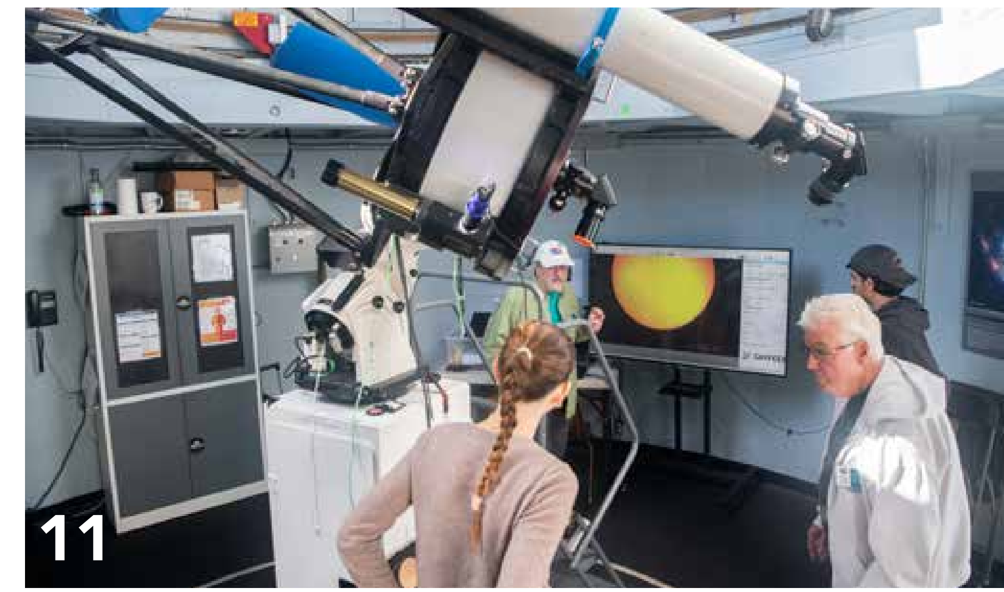
- Kathleen Boehm
- James Terry Elder
- Cheryl & Richard Garrison
- Pamela & Kirk Gilbert
- Patricia Hackel & Stanley Kamin
- Marian Jean
- Byanka Johnson
- Janet Lunt
- Jill Nida & Gary Simpson
- Richard Nielsen
- Kathryn Snow & Harwood White

MCLS Members share a deep love for the Museum and Sea Center and the sense of belonging they inspire in our natural world. Our legacy gifts ensure that future generations will continue to benefit from the Museum's education, exhibits, collections, and research—thanks to the generosity of MCLS Members like Victor.

If you have any questions or would like to join the MCLS, please reach out at 805-682-4711 ext. 179 or amcfarling@sbnature2.org.

Learn more at **sbnature.org/legacygiving**

MUSEUM LIFE



1. Supporters Craig B. Smith, Nancy J. Smith, Kelly E. Parmenter, Verne Parmenter, Tessa Roper, and Kent A. Smith celebrate the final payment on the Sea Center's solar array.
2. The Bubble Guy puts on a show during our annual Members' Party.
3. Bany Vargas instructs adventurous participants in Culinary & Folk Arts of Oaxaca: Cooking with Insects.
4. Trustee Loren Booth's granddaughter was delighted by the company of many Blue Morphos in the Butterfly Pavilion.
5. Past Trustee Carolyn Chandler and Schlinger Chair of Entomology Alex Harman capture some interesting bugs with a sheet and blacklight at a private event for 2025 Gala supporters.
6. A young guest gets a close look at a fossil donated by Tom Dibblee.
7. Kelly Knight Real Estate Group has been a Santa Barbara Wine Festival sponsor for four years running. Knight is pictured here with Michael Day and friends.
8. The Convivo crew serves up delicious ribs at Mission Creek Beer Festival fundraiser.
9. Fossil Preparator Ben Rotenberg shares his work on National Fossil Day.
10. A young guest connects with the California Sheephead at the Sea Center. Photo by Denise Isabel Herrera
11. Staff and volunteers discuss solar prominences on the new telescope live view in Palmer Observatory.
12. Nature Adventures Instructor Ryan Watt examines acorns with curious campers.

Photos 2, 4, 5, 7, and 8 by Baron Spafford

SANTA BARBARA MUSEUM of NATURAL HISTORY

2559 Puesta del Sol
Santa Barbara, CA 93105

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.

Cover photo: April 4, 2025 airlift of fossil whale
(See pages 12–13)

Magazine produced by
Museum Marketing & Communications Department:
Juan Minera, Owen Duncan, Runar Schmidt,
and Jonah Haas