

Lufthansa Helps Cranes of Europe

Continued from page 7

Only improved data about these sites, and person-to-person discussions between land managers and conservationists, can help slow the loss of breeding habitat. Therefore, members and helpers of Crane Protection Germany need to work not only in the field, but also in offices, and at meetings and discussions. Good public education activities, regular press releases, and annual meetings of crane conservationists are all needed. As a reliable partner, Lufthansa has always participated in these activities.

Now Crane Protection Germany is planning to build an international crane information center in Bisdorf near Stralsund, only a few hundred meters from the Baltic coast, where the cranes stop during their migrations. Like Hornborga Lake in Sweden and Extremadura in Spain, this will be a place where crane lovers can come to observe their favorite bird. We hope the center will be ready in autumn of 1996, when the next international crane conference will convene in Stralsund. Both ICF and Lufthansa will assist with the conference.

German conservation groups are proud to have Lufthansa as a partner, because of the company's vigorous efforts for environmental protection. Lufthansa is a leader among airlines in the field of pollution control. In April of 1995, the company published its first environmental report entitled "Balance." Lufthansa also supports the activities of Euronatur, a German conservation group managing a major crane project in Spain.

Thinking of Lufthansa's many contributions, I'm happy to look out my window and see the aeroplane with the crane symbol passing by. When I do, I think of the cranes in my northern German homeland, which now, during the Easter weekend, are breeding. Some of the earliest pairs are already caring for their new chicks. Without Lufthansa's help, many of these crane families would not be here today. ■



A Eurasian Crane guards its chick and egg in one of the typical German breeding habitats: a forested wetland with flowering cotton-grass. The number of breeding pairs in Germany has increased in recent years to around 1800. This year, German conservationists were surprised to observe a pair with three chicks, about three weeks old. Photo by C.-A. v. Treuenfels.



Crane Papers Available

Papers presented at meetings of the European Working Group on Cranes (Estonia, 1989; Spain, 1994) have been published (mostly in English) in a 600-page volume, *Crane Research and Protection in Europe*. The book also contains papers from China, India, Jordan, Pakistan and Russia. Enclosed are new research results from Europe and a bibliography of crane literature in Europe from 1989 to 1994. The editor is Dr. Hartwig Prange, leader of the European Working group on Cranes. The volume can be ordered for 45 German Marks (includes purchase and mailing costs) by writing to Dr. Prange at Dornbluthweg 7, D-07743, Jena, GERMANY. ■

ICF Africa Trip

From Sept. 30-Oct. 16, George Archibald will lead an expedition to the **Okavango Delta of Botswana and the highlands of South Africa** to meet colleagues and to observe Wattled Cranes, Grey Crowned Cranes, and Blue Cranes. If you are interested in participating in this trip "several edens," please contact travel consultant Ann Buckley at (708) 295-9111. Cost: \$4,600 plus air fare. ■



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International Crane Foundation

E11376 Shady Lane Rd.
P.O. Box 447
Baraboo, Wisconsin 53913-0447

(608) 356-9462
Fax: 356-9465

Bulk Rate
U.S. Postage
PAID
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Melbourne, FL

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International Crane Foundation Quarterly Newsletter

THE ICF BUGLE

Volume 21, Number 2

May 1995

World Center for the Study and Preservation of Cranes

New Amoco Whooping Crane Exhibit Opens

by David Thompson
Education Director

On May 27, 1995, ICF unveiled the new Amoco Whooping Crane Exhibit. For visitors, the exhibit is an opportunity to see the world's rarest crane in a peaceful wetland setting. For ICF, the new exhibit will allow us to accommodate a growing number of visitors by providing more exhibit space and new attractions. The exhibit strengthens our message about Whooping Cranes, and reinforces the link between our captive crane displays and the ecosystems on which cranes depend.

Cranes require wide expanses of shallow wetland where they feed and nest. The Amoco Whooping Crane Exhibit was designed to create the illusion of open space and solitude, and to introduce visitors to wetlands. Our hope

is to recall for visitors the drama and pristine beauty that the European explorers must have experienced when they first saw Whoopers in the Midwest.

A First Encounter

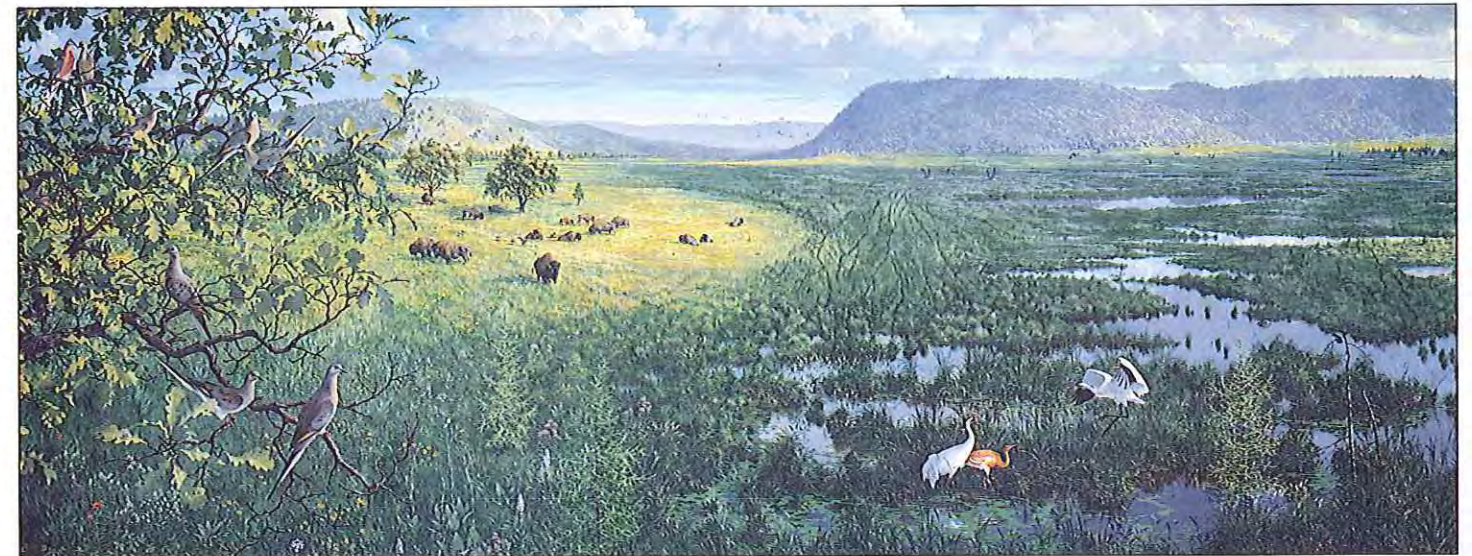
In 1673, Father Marquette traveled down the Wisconsin River to discover the Mississippi. Soon, French voyageurs and trappers were exploring the nooks and crannies of the new territory. It's possible that Europeans first saw Whooping Cranes in the Midwest near where a small river cuts through the Baraboo Hills.

It may have happened like this. A Frenchman named Henri was returning by canoe from a hunt. He had lost his way in the endless wetland. When he came to an island rising from the flat expanse, he left his canoe and climbed the small hill to get his bearings. As he neared the crest, he crept silently through prairie grass to avoid frightening wildlife on the far side. His caution was rewarded by a

wonderful panorama. A flock of Passenger Pigeons rested in branches nearby. A small herd of Wood Bison drowsed among scattered bur oaks, accompanied by Sandhill Cranes waiting for insects scared up by the beasts as they shuffled about. Henri had seen bison many times. But there, straight ahead, was something entirely new—two huge, majestic white birds. A piercing, yodeling cry from the birds rang across the wetland, echoing from the distant Baraboo Hills.

We'll never know what crossed his mind in that moment of surprise and wonder. Did he appreciate their independent spirit, proud and free? Probably not, because everything he knew was wild and free. Did he dream of roast crane for supper? Henri was superstitious, so perhaps he imagined the Whoopers were the pale spirits, returning to mock him, of two Sandhill Cranes he had shot earlier that year. Perhaps, he thought, the spirits were warning

Continued on page 4



This stunning new mural by Victor Bakhtin is the centerpiece in the exhibit hall for ICF's new Amoco Whooping Crane Exhibit, that opened May 27, 1995. The huge acrylic painting, measuring 6 by 15 feet, shows how wetlands and wildlife near the lower narrows of the Baraboo River must have looked to the first Europeans visiting the area. From left to right: Passenger Pigeons became extinct in 1911; bison disappeared from the Midwest but survived in areas like Yellowstone; Whoopers, recovering from a low of 22 in 1941, now number about 263; the Peregrine Falcon and the Trumpeter Swan are currently being reintroduced into Wisconsin. The painting is highly detailed—come to ICF and see how many species of animals and flowers you can find.



A People's Sanctuary For The Black-necked Crane

by Prakash Gole
Director, Ecological Society, Pune, India

One wintry evening, five important people met in a remote Himalayan valley in India's Arunachal Pradesh State. Two of them were village elders, guardians of their respective villages; one was the headmaster of a village school accompanied by his teacher colleague; and the last was a government official, deputy director of a sheep-breeding farm in the valley. I was present there as conservation coordinator and student of cranes. I was now especially interested in the Black-necked Cranes that come to the valley every winter.

We were soon joined by a retired admiral, a keen lover of wildlife and a representative of India's armed forces, which curiously enough, were also taking a keen interest in Black-necked Cranes. The valley where we met lay in the sensitive border region between India and China, requiring the long-term presence of thousands of Indian military personnel. Because the presence of so many guns always presents the possibility of wildlife poaching, we thought their cooperation was necessary for the task before the meeting—the protection of Black-necked Cranes and their habitat in the valley.

The Search Begins

As coordinator, I explained the background to the assembled gentlemen. In the 1980s, I had been studying Black-necked Cranes wintering in Bhutan, a country which is not very far to the west (as the crane flies) from the site of our meeting. But by this time, the cranes had disappeared from the Apa Tani Valley of India, where these cranes used to winter in the 1950s. Apa Tani lay to the east, again not far from the valley where we met. Although a few birds may have been killed, I didn't believe that the whole Apa Tani crane flock had been exterminated. The remaining cranes must have shifted to some other suitable valley. I therefore began a search in the region between the Bhutan-India border and the Apa Tani Valley.

In both Bhutan and India, I had examined the characteristics of habitats used by wintering Black-necked Cranes. In both places cranes wintered in wide, open valleys which provided an excellent all-round view. They foraged in marshlands as well as agricultural fields (both wheat and rice), gleaning waste grain left after the harvest. They roosted in shallow water in marshes or on small, sandy islands in the midst of rushing Himalayan streams. I was therefore looking for a wide, open valley, with marshy lowlands bordering a stream gurgling through sandy beds. In the



In 1990, Prakash Gole discovered Black-necked Cranes wintering in northeast India's Sangti Valley, near the border with China, the first seen in India for 40 years. The cranes depend on wide, open valleys where people practice traditional agriculture, combined with marshy lowlands near a sandy stream. Photo by Prakash Gole.

Himalayas, such a valley was bound to be cultivated, with waste grain completing the habitat complex essential for the wintering Black-neckeds.

On February 15 of 1990, as our jeep trundled along a dirt track and we turned a sharp corner, a broad valley suddenly opened before us. I immediately put field glasses to my eyes, because I realized the valley offered everything the cranes needed. My excitement mounted as I began minutely examining the wide, open fields bordering the stream that meandered through a sandy bed. And sure enough, I soon spotted a Black-necked Crane pair quietly foraging in agricultural fields!

The Black-necked Crane was thus rediscovered as a wintering bird on Indian soil in the Sangti Valley after an interval of almost 40 years. We were overjoyed, myself and the retired admiral who accompanied me on this expedition. The armed forces were keenly interested in our work, and had supported our travels to inaccessible places. Besides good habitat, another factor favorable to cranes was the presence of Buddhist people in the valley—people who regard the crane as a good omen.

In 1992 and 1993, we searched almost the entire state of Arunachal Pradesh. We penetrated dense evergreen forests, looking into low-lying valleys veiled behind fog and low clouds; in our jeep we climbed through hairpin bends to reach high-altitude valleys amidst snowy peaks; we spoke through interpreters with tribal people who still live as hunter-gatherers. In a few places, I did come across wide, open valleys—but they lacked the other habitat components. In one or two valleys, all the components were in place, but the resident people were bent on killing everything that moved. At the end of our travels our conclu-

sion was: Sangti Valley now replaces Apa Tani Valley as the only wintering place for Black-necked Cranes in India.

I concluded my presentation to the meeting by saying that all the nature lovers of India looked to Sangti with joy and pride; they expect people of the valley to protect the crane and its habitat.

The headmaster spoke next. He had been observing the cranes and had kept notes in my absence. He recounted how he persuaded the children to observe the cranes. Now his students kept records of their arrival and departure in the fall and the spring, and their movements within the valley.

The village elders reported next that the cranes arrived every year only after the harvest and never damaged crops. In fact, they believed if cranes did not come in a particular year, their crops subsequently suffered an onslaught of insects.

A case in point was 1992. That year, I had not seen a single crane in Sangti. What could be the reason? The teacher, however, asserted that six cranes did come to Sangti in November of 1991 but left early, presumably because blasting for road construction had frightened them. He said, "We cannot stop roads, which are essential to link interior areas. But we can definitely stop blasting as long as cranes stay in the valley. In fact, this is exactly what we did this year. I requested the road construction people not to use dynamite and they agreed to delay till the cranes had left."

People, Not Government, Take the Lead

The village elders suggested another reason why the cranes had left early. "The 1991-92 winter was dry also. There were no winter

Lufthansa Helps Cranes of Europe

by Carl-Albrecht v. Treuenfels
Chairman and Chief Executive
World Wide Fund for Nature-Germany

Frankfurt am Main could be named the "city of cranes," because during the spring and fall migrations, flocks of Eurasian Cranes (*Grus grus*) fly over the city. If I'm lucky, I can see the cranes from my WWF office in Frankfurt. As they fly above houses, streets, and traffic at an altitude of several hundred meters, I can sometimes hear their strident calls.

Flying lower, I see another kind of crane, this one heading for the Frankfurt airport, home to Lufthansa German Airlines. On its tail, each Lufthansa plane bears a stylized crane logo. Because of this symbol, Germans often call Lufthansa "the crane airline" or "the flying crane."

But I am happy to see the plane with the crane, because it reminds me of the close cooperation between Lufthansa, WWF-Germany, and other conservation groups. In fact, Lufthansa has been the major supporter of crane protection work in Germany for many years. Like the migrating cranes, Lufthansa crosses international borders. On a continent fragmented by many borders and differing economic systems, Lufthansa has played a key conservation role by providing funds, bringing conservationists together, promoting cooperation, and disseminating information.

In the north of our reunited Germany, the Eurasian Crane breeds in a variety of habitats—small alder bogs, forests, marshes, swamps, and reeds surrounding shallow lakes. Between 1950 and 1970 in West Germany, many wetlands were drained for agricultural and forest development. As a result, many breeding places for cranes were lost.

In 1972, when only 17 breeding pairs of Eurasian Cranes remained in northeastern West Germany, conservationists realized that the last cranes would soon disappear from West Germany unless action was taken. At the same time in East Germany, we knew there were more breeding and resting cranes than in the West. Despite limited connections between conservationists on either side of the border, it was difficult for us to get reliable information.

So in 1972, WWF-Germany started a program for conservation of the last cranes in northern West Germany. Thomas Neumann, who was a biology student at the University of Kiel and is now managing the North German field office of WWF-Germany, began (with a few volunteers) a program to protect breeding grounds and to restore wetlands. Naturschutzbund Deutschland (NABU) also began crane conservation activities at the same time. Both NABU and WWF received finan-



ICF intern Allene Whitney prepares to escort a portable incubator filled with Siberian Crane eggs to Russia on May 4, aboard Lufthansa German Airlines. Since Lufthansa became "ICF's Official Airline" in 1992, the carrier has provided free transport for many such shipments, and has also carried ICF staff and colleagues around the world. Lufthansa's support helps make ICF's "conservation diplomacy" possible. Photo by David Thompson.

cial and logistical support from Lufthansa soon after initiating their projects.

Before reunification in 1990, there had been crane conservation projects in East Germany. Many crane conservationists from East and West had become acquainted at international crane conferences, the majority of which had been organized by ICF. Lufthansa helped support these conferences by providing participants from developing countries with air tickets. For example, only a few weeks before the political change in Eastern Europe started, crane conservationists from Eastern and Western Europe met in Tallinn, Estonia. Because important decisions about crane protection in Europe were made in Estonia, cooperation between eastern and western conservationists could start as soon as the border between the two halves of Germany dissolved.

Because of all this contact facilitated by Lufthansa, it was only natural that, after reunification, both western organizations would begin to cooperate closely with crane conservationists from East Germany—including Dr. Hartwig Prange, who today is the coordinator of the European Working Group on Cranes, and Dr. Wolfgang Mewes, who has just completed his Ph.D. research on the Eurasian Crane.

A project named "Crane Protection Germany" (Kranichschutz Deutschland) was started in 1991 by three partners—NABU, WWF, and Lufthansa. Lufthansa's contribution has been to provide substantial financial and logistical help for conservation activities, including the printing of brochures and proceedings of international conferences.

Members of Crane Protection Germany have identified two main tasks. The first is to

ensure that cranes will find enough good quality breeding habitat, without undue disturbance from humans. This will require a network of freshwater sites (such as forest bogs, marshes, swamps, reeds around lakes, wet meadows) with enough small aquatic animals for feeding chicks during the first weeks. The second task is the preservation of areas where cranes feed and rest during migration.

Since 1990, Lufthansa has invested more than a million Deutsche Marks (on May 8, 1DM=\$.75) in crane conservation, and during this same period, the number of breeding Cranes has gone up significantly. In the former West Germany, the number of breeding pairs has grown from 50-60 in 1989 to 144 in 1994. In the former East Germany, there are between 1600 and 1700 pairs. The total number of breeding pairs in Germany is now around 1,800 pairs, all breeding in the north of the reunited country.

But with reunification, new challenges have developed for crane conservationists. In the east, farming techniques have changed dramatically. As a result, food availability has decreased for the 60,000 migrating cranes that stop near the Rugen-Bock region for 1-2 weeks in spring, and for 4-6 weeks in the fall. The cultivation of corn has dropped by more than 70 percent. Newly privatized farmers don't allow the cranes to feed as much as they did on the state farms. The situation has also changed in forested areas, threatening cranes that breed in formerly undisturbed small swamps and flooded areas. Here, new pressures to make a profit are causing many of these areas to be drained.

Continued on page 8

Contributions

Received January through March, 1995



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ICF's Official Airline

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Marketing Position

Contributions from our faithful members, visitor fees, and gift shop sales are important sources of revenue for ICF. Our growth in conservation programs requires that ICF increase membership and visitation. Consequently, we hope to enlist the services of a professional marketer—a person having extensive experience with the midwest marketplace and tourism. If you are interested in such a position, or if you know someone else who might help strengthen ICF in this manner, please contact George Archibald. ■

Brodie; Ray & Eleanor Brown; Mary T. Bruckmann; Mary Jane Bumby; James O. Christenson, Jr.; Eric Cole; James R. Compton; Marguerite C. Conlin; Mr. & Mrs. Ernst Conrath; Frances Z. Cumbee; John & Susan Davenport; I. Lorraine Davis; Mario DeJusto; Robert & Audrey Dickerson; Carol L. Dille; Gerri Doebelin; William & Jo Anne Doppstadt; Ben & Ruth Edwards; Robert T. Foote; Bernard R. & May B. Freeland; Foundation for Justice; Gilbert & Lynn Gerdman; Margaret Gettings; Charles & Lynne Gibbons; Dr. Lawrence I. & Beverly J. Gottlieb; Donald & Janet Groschel; Beatrice Haemmerle; Dr. Frederick Hagar; Dick & Sandy Hansen; Charles H. Heinie; Ed & Yvonne Henze; Mrs. Joseph J. Hickey; Hatsue H. Higa; Susan K. Hoerger; James T. & Miriam B. Hoffmann; Mr. and Mrs. S.Y. Husseini; Clare Hutson; Warren H. & Joan Marie Jackson; Rosemary B. Johnson; H. Fisk Johnson; Christine June; Brian & Terrie Knox; Herbert H. Kohl; Norma Kolthoff; Mr. & Mrs. Donald Koskinen; Lakeland Audubon Society; Melanie R. Maas; Michael & Jeanette Macauley; Mr. and Mrs. Harold N. Malmberg; Pierre Manigault; Elisabeth Marling; Kate Marrs; Johan Mathison, MD; Ronald Mattox; Mary McGillivray; Glenna Miller; Bill & Emily Moore; F. Paul Mooring; Charles & Carolyn Mowbray; Mary Nelson; Uschi Niederhauser; Carla Nielsen; Dr. Helmer & Wietske Ode; Charlotte R. Oglesby; Carol & Cecil Oleson; Optimist Club of Cross Plains; Dr. Judith Patrick; Audrey N. Pertl; Charles Potter, Jr.; Cynthia Pratt; George, Jr. & Victoria Ranney; Ellen Red; Joseph Rich; Gwen Robberson; John & Rita Robin; Gene & Rochelle Robkin; Harold W. Rock; Charlotte M. Sawyer; George B. & Kay M. Schaller; Lynne Ross Scheer; Richard Schmitt; Alfred & Dorothea Schroeder; Nancy T. Shepard; Jim & Rose Sime; Randall Skiles; Gary Skolnik; Susan S. Smyth; The First National Bank & Trust Co., Baraboo; The Wisconsin Audubon Society; Virginia Thomas; Richard & Marietta Toft; Sally S. Tongren; Wendy Tumminello; Twin City Forms, Inc.; William P. Van Evera; Margaret Wallace; Mrs. Robert Weinstock; Dr. & Mrs. Wallace Wendt; William & Susan Wilder; Peter A. Willmann; Mary F. Willson; Sandra Winter; Virginia Wolfe; Kazunori Yanagibayashi. ■

Victor Bakhtin's Work

Continued from page 5

vided expertise in constructing the lightweight aluminum frame for the painting.

The panorama of the Platte River involved still greater complexity, because it required remodeling the Cudahy Auditorium. First, we had to lower the ceiling to create a smooth arch, without a single seam or wrinkle being visible in the sheetrock. Next, we had to find a method for lighting the ceiling and sides evenly, without shining in visitors' eyes. Before we were done, painters, electricians, and sound technicians had all lent a hand.

Victor soon discovered that the rules of composition for a scene that covers 180 degrees are entirely different from a small painting, where a single bird can provide the central focus. But Victor enjoys a challenge. "It's fun—if it weren't fun, I wouldn't be an artist. Fun comes from the creative process, getting a result you didn't expect. It's not interesting to do something predictable, where you know in advance how it will turn out. I don't do detailed sketches, so my paintings are always a surprise for me."

"Everything in nature is beautiful, but it's necessary for the artist to make a choice, to emphasize some things, and minimize others. Every object, whether an oak leaf or a blade of grass, is beautiful in its own way and has its own logic. My goal is just to share my appreciation for the beauty of nature." ■

The **ICF Bugle** is the quarterly newsletter for members of the International Crane Foundation (ICF). Articles review ICF programs as well as crane research around the world.

Co-Founders: George Archibald
Ron Sauey

Editor: David Thompson

ICF offers memberships at the following annual rates:

Individual	\$20	Foreign	\$25
Family	\$30	Sponsor	\$500
Associate	\$100	Patron	\$1,000



Students were enlisted by their headmaster to keep records of arrival and departure dates of the cranes, and of their movements within the valley. Local people decided that an unofficial "people's sanctuary" could protect the cranes without denying use of the land to villagers. Photo by Gole

rains." Even in 1994, the crane feeding area appeared rather dry. The low-lying wetland area in the valley was fed by seepage from the surrounding mountain slopes. I knew that if the slopes were to become barren, the seepage would be reduced. Since I had seen villagers cutting trees on these slopes, I decided to bring up this danger before the meeting.

"Can we do something about the felling of trees on the slopes?" I inquired. "Because if the mountains become barren, the wetland in the valley will be finished."

The village elders responded. "The entire village depends on the wood from these mountains. It is difficult to stop cutting trees." The Headmaster added, "But at least we can start planting trees immediately. The elder boys are sent to cut down the trees. We should impress upon them the importance of preserving forests and planting trees."

Now the government official, who was listening with growing interest, said, "We must get the Forest Department to give us saplings to plant." I was glad that the importance of preserving the wetland was at last driven home.

What's Happening This Season at ICF

New this year are the Platte River Theater, the Amoco Whooping Crane Exhibit, wrought iron gates with a crane design at our new main entrance, and an exhibition of wildlife art by Victor Bakhtin, opening with special events on June 24. On many days after the opening, Victor will be working in the exhibit, available to chat with visitors.

ICF is open for visitors from May 1 through Oct. 31, with guided tours on weekends only in May, September, and October. Between Memorial Day and Labor Day, ICF offers guided tours daily. Tour times are 10, 1, and 3. The Flight Demonstration is at 11:45 a.m., every day from Memorial Day through Labor Day, and weekends in September and October. Admission fees for non-members are the same as last year, \$5.00 for adults. Special Saturday workshops (see February Bugle) are on July 8, July 29 (**Family Day with the Cranes**), August 26, and September 30. ■

legal sanctuary alienates people when they lose their lands and have to abandon traditional agricultural practices. People become enemies of wildlife and instead of protecting wildlife, start to hunt.

Enlightened government officials recognize this harmony between wildlife and traditional agriculture, and have warned nature lovers not to press for legal status of a sanctuary if conservation can be achieved by unofficial means.

We unanimously decided that a sanctuary with legal status was not necessary for the Sangti and its cranes. Cranes will be protected by the people for the benefit of people. Sangti will be a people's sanctuary!

The five assembled gentlemen formed themselves into a committee, the "Sangti Valley Black-necked Crane Conservation Committee," under the chairmanship of the government official. He undertook to coordinate with other government departments—seeking their cooperation—so that no dynamiting would take place during the cranes' sojourn in the valley. The village elders agreed to control tree-cutting and to encourage people to plant trees on the slopes. The army agreed to guard against poaching and wanton killing of any wildlife. They even undertook to provide grain if any shortage of waste grain was anticipated. The teachers were happy when I gave them a packet of crane slides especially prepared by ICF to spread the message of crane conservation.

The meeting ended on a happy note with a cup of tea and a group photograph. I was particularly glad to see the village elders going home with smiling faces.

That night in a dream, I saw a flock of cranes circling down from the sky, putting out their legs to land, and being welcomed by smiling children with bouquets of flowers. ■



**DON'T
FORGET
TO
RESERVE**

**Saturday,
September 16
for
ICF's Annual
Meeting**

Whooper Exhibit

Continued from page 1

him to stay away from the marsh. Henri must have felt respect for the white apparitions—maybe even a touch of fear.

Although the cranes were only defending their own territory, they had bugled a warning for all the wetland creatures. And so the bison, pigeons, and cranes Henri had seen were safe from European guns, for the moment.

Two hundred years later, waves of settlers were moving into Wisconsin. By now, a Whooper stuffed on the wall symbolized skill in hunting, because the birds had become wary and rare. The last midwestern Whoopers nested in Iowa in 1894. In 1941, Whoopers reached a world-wide low of 22, but then, responding to an intensive US-Canadian rescue effort, they began a slow comeback. Now, the species symbolizes the spirit of survival. In the 1990s, Whoopers teach us that endangered species *can* recover from the brink of extinction, *if* people care enough and work together.

Design Challenges

Because the exhibit strives to recreate for visitors the first glimpse that amazed Europeans 300 years ago, our design hides the cranes from view until you enter an amphitheater that projects into a wetland. There, the birds will rest, forage, and interact within easy view, surrounded by wetland plants that give way beyond to prairie plants. In the distance, only trees.

No fences or other human structures are visible from the amphitheater. Perimeter fences are hidden behind a ridge of earth that surrounds the wetland, while the birds are kept out of the amphitheater only by a moat of wa-

ter, four feet deep. Although Whoopers can swim, they much prefer to wade.

Scott Svengel, ICF's Assistant Curator of Birds, helped design invisible fences. Although primary feathers on one wing will be clipped to prevent effective flapping flight, there was still concern the birds could glide from the top of the ridge over the fence. So Scott calculated the angle of glide from the ridge, then designed fences at the proper distance and height so they would be invisible to the public, yet still too high for gliding cranes to clear.

Creating a wetland for the exhibit presented ICF staff with another challenge. Although we chose a natural depression for the wetland's location, we knew it wouldn't hold water any better than a sieve, because the site is located on glacial rubble high above the water table. To retain water, we had to line the depression with a sheet of rubber, hidden under a layer of soil. At first, we hoped we could establish a natural wetland in the basin, until we realized that our location, purpose, and budget made creating a fully-functioning wetland impractical. Instead, we built a "simulated wetland."

Nevertheless, ICF's Field Ecology Department, with help from Applied Ecological Services (AES), worked to make the wetland look natural. Last fall, AES personnel planted native wetland species including soft roundstem bulrush, sweet flag, spike rush, and arrowhead in patterns that mimic the natural appearance of a real wetland. We didn't plant native cattails because we were afraid the plant would take over the exhibit, blocking view of the birds. We also installed an ingenious plumbing and filtration system, housed in the east wing, to keep the water clean.

The exhibit building was designed by Architect Herb Fritz, a student of Frank Lloyd Wright. The amphitheater has a high roof, soaring on massive wooden beams. Before the amphitheater extends an exhibit hall with a mural (see page 1) and displays. The hall is open at the sides, bordered by twin patios. At the south end of the hall is a small video theater, where visitors can view short programs about Whooping Cranes.

The educational displays tell the stories of where Whoopers are found, the importance of ecosystem preservation, and how people are restoring endangered species and ecosystems.

Of course, these facilities are only a stage for our stars—the Whoopers themselves. But which individual birds? Most of ICF's Whoopers are vital to our breeding program, providing chicks for the reintroduction effort in Florida. So we had to choose birds that could be spared from breeding duties and that weren't too shy.

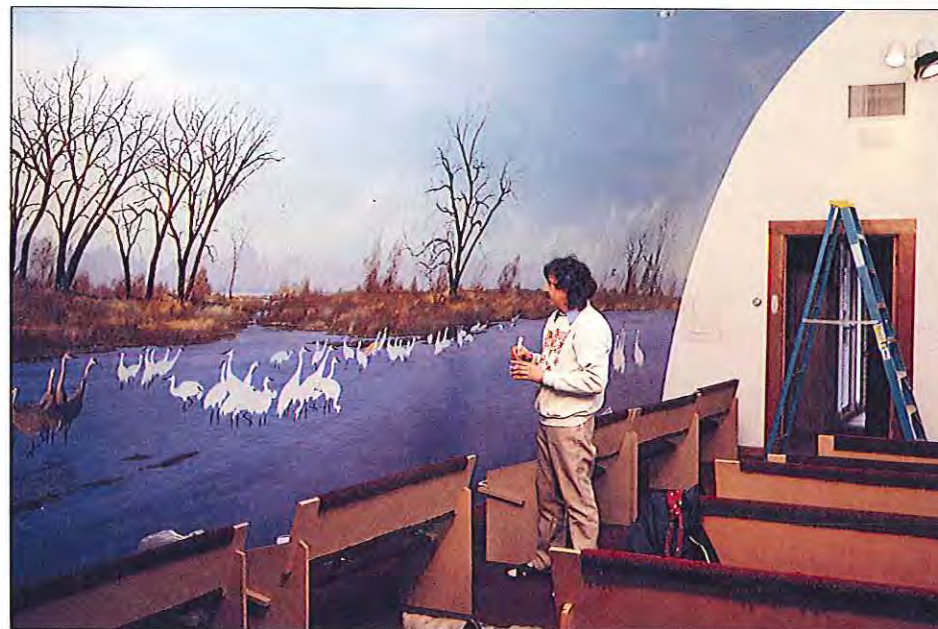
The star Whooping Crane in the exhibit will be Gee Whiz, son of the famous Tex. Tex was the only offspring of Crip and Rosie (very important birds, genetically), and Gee Whiz is her only offspring. Through artificial insemination, Gee Whiz is now represented by seven offspring in the world's captive flock of 110 Whoopers. Having made a major genetic contribution to his species, Gee Whiz will now be used primarily for education, and occasionally for breeding. Oobleck, a two-year-old female, is now being paired with Gee and will share the exhibit with him.

All Whoopers are the joint property of the governments of Canada and the United States. The management of Whooping Cranes at ICF is supported by the U.S. Fish and Wildlife Service.

Two Years in Construction

The project culminates our capital campaign called "Finishing the Campus." Planning for the exhibit began in earnest in 1993, with help from Kestrel Design. The project started to take shape in 1992 when the Amoco Foundation pledged a lead gift for the exhibit. Then, in 1993, we began to develop detailed drawings with help from Kestrel Design and Mid-State Associates. The National Wildlife Federation and the Houston Endowment funded the educational exhibits, while the Chauncey and Marion Deering McCormick Foundation helped us complete the fund drive. We appreciate greatly the many other donors who helped us reach the \$506,000 total cost of the exhibit. Kendon Construction Co. Inc. served as general contractor. Muffy Barrett and Scott Weber nurtured the plantings around the amphitheater edge. Our thanks to all who contributed financial support, talent, and fine work.

George Archibald provided overall vision for the exhibit, while George and Bob Hallam led fundraising efforts. Dave Chesky, ICF's Site



Above: This summer, ICF introduces a sunrise scene of the Platte River in Nebraska during Sandhill Crane migration, painted by Victor Bakhtin on the ceiling of the Cudahy Auditorium. **Below** is the design of ICF's new entrance gate, designed by Victor Bakhtin and crafted in iron by Bob Bergman from Blanchardville, WI. The gates will be installed in June. Photo by David Thompson.

Manager, served as liaison with the general contractor and other work crews. Throughout several years of development, a small coordinating committee led by Gordon Dietzman, with Ann Burke and Rich Beilfuss, kept the project on track. Many other ICF staff and volunteers contributed time and ideas.

Developing this new exhibit has been a voyage of discovery for ICF staff. Nothing like this has ever been built before. There has been much suspense, especially when the wetland was filled for the first time. Would the water drain through a leaky liner? Would the wetland plants survive and grow? Not long after we first filled the wetland with water, we had a good omen. Gordon noticed that four species of water beetle had already colonized the wetland. Soon, there were tadpoles and thousands of dragonfly larvae wriggling about. After this vote of confidence from our smaller neighbors, we expect the Whoopers will have a grand time in the new exhibit. And we hope you will, too! ■

Victor Bakhtin's Work On Display at ICF

by David Thompson
Education Director

This summer, Victor Bakhtin's art is on display in the lower level of the Library. As ICF's Artist in Residence, Victor will be working within the exhibit area and available to share his views about art and nature. For ICF visitors, it will be a rare opportunity to see a variety of work by a top wildlife artist, meet the artist in person, and see him work.

Victor Bakhtin, age 44, comes from the Siberian City of Krasnoyarsk. The city of one million people is set in a wild landscape of mountains and coniferous forest, but it's heavily polluted by the largest aluminum plant in Russia. Around the plant lies a toxic moonscape of blowing dust, populated by cats that have lost their fur.

Victor grew up loving sports like skating and skiing, but he always wanted to fly a plane he would build himself. From the age of two, Victor's hobby was drawing. He remembers his first success at age three, when he drew a portrait of his father that everyone could recognize. Victor's father was the chief engineer at a train repair plant, while his mother was an accountant at the same facility. But the biggest influence on Victor's art came from his well-educated grandmother who arrived from Germany when he was five. She paid for art school and also introduced him to music. Soon Victor was recognized as a musical prodigy, performing on the violin over the radio while his grandmother accompanied him with piano.

When Victor was 18, he fell from a cliff while rock climbing. The resulting injuries partially paralyzed his left hand so that he could no longer play the violin. A friend helped, suggesting he illustrate a book. Other freelance book illustration jobs followed. In between, there was a short stint doing architectural drawings, and writing a column on art and nature for the newspaper. Over the next 20 years, Victor illustrated 76 books.

Victor had always loved nature, and wanted to use his talents for conservation. So he became involved with television, doing scripts for several nature films. To research a film about the cranes of Russia, he traveled to a crane meeting at Tallinn, Estonia, where he met George Archibald in 1989.

Since arriving at ICF in February of 1994, Victor has helped with many ICF projects, especially the large painting at the Whooper Exhibit (see page 1) and painting the ceiling of the Cudahy Auditorium with a crane panorama. Such projects usually involve substantial teamwork with ICF staff. For example, the Field Ecology Department provided extensive advice on the flowers and other plants shown so lavishly in the Whooper Exhibit painting. Other staff gave advice about the animals shown. Victor supplemented his own keen powers of observation with a trip to the Milwaukee Public Museum to sketch Passenger Pigeon specimens. DenMar Sign Corp. pro-

Continued on page 6



In the final stage of construction this spring, the Amoco Whooping Crane Exhibit includes a video theater (left front), an exhibit hall with educational exhibits (center) featuring the mural by Victor Bakhtin (page 1), and an amphitheater extending into a wetland with Whooping Cranes.