Illuminating Childhood: A 19th Century Magic Lantern and Slides
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VOLUNTEER NEWS

ILLUMINATING CHILDHOOD: A 19TH MAGIC LANTERN AND SLIDES FROM THE MOAS COLLECTION BY RUTH GRIM

THE TEN-YEAR ANNIVERSARY OF THE DAYTONA BEACH MASTODON BY ZACH ZACHARIAS

SPRING 2022 EXHIBITIONS & EVENT CALENDAR

MOAS GUILD NEWS BY DIANE ROGERS

OVER AND OUT BY CHRISTIAN TRAVERSON

A New Golden Age of Astronomy

Spring into Next Quarter!

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I am writing this letter as the Interim Executive Director and am thrilled to play a part in securing such an important community asset for Daytona Beach and surrounding area. The Museum of Arts & Sciences (MOAS) sits among the top tier museums in the county. It is the only Smithsonian Affiliated Museum in the greater Daytona area and is accredited by the American Alliance of Museums. Each of these distinctions speaks to the highest quality of programming, interpretation, and education serving the region. Accreditation further assures best practices in the less public facing, yet foundational aspects of governance, fiscal management, and collection care meeting the core standards for museums. The Institute of Museums and Library Services estimates there are 35,000 museums nationwide. Of those, only 24% of museums in the Southeast Region of the U.S. are accredited.

In this position, the Museum is embarking on a new path after nearly a decade of leadership under Andrew Sandall. His tenure transformed the Museum’s campus and staff profile and operated Gamble Place in Port Orange. The Museum is an important community asset for such an important subject and am thrilled to be a part of it.

I would love to hear your ideas and thoughts as I get to know the MOAS family and hope to meet many of you over the next several months.

Katharine Hurst Miller, President

Daytona Beach News-Journal

Destination Daytona Beach

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The Museum of Arts and Sciences is not a for-profit educational institution, chartered by the State of Florida in 1962 and accredited by the American Alliance of Museums. Museum collections and research include Cuban and Florida art, American fine and decorative arts, European fine and decorative arts, pre-Columbian and African artifacts, Panama trilithi, Florida history and regional natural history. Permanent and changing exhibitions, lectures, and classes highlight educational programs. The Museum houses changing arts and science exhibitions, permanent collection galleries, a gallery of American art, paintings, decorative arts and furniture, the Charles and Linda Williams Children’s Museum, the Cici and Hyatt Brown Museum of Art, the Cuban Fine and Folk Art Museum, the Lowell and Nancy Latham Family Planetarium Library, the frischer Sculpture Garden, maintains nature trails in a 90-acre preserve in adjacent Tuscawilla Park, and operates Gamble Place in Port Orange.

The Museum of Arts and Sciences is recognized by the State of Florida as a cultural institution, and receives major funding from the State of Florida, Department of State, Division of Cultural Affairs and the Florida Council on Arts and Culture.

Major Museum programs and activities for members, school children and the general public are also supported by grants from the County of Volusia, the Gulf of the Museum of Arts & Sciences, Ellon Community Fund, and over 30 Major Sponsors from the community.

MUSEUM HOURS:

10 a.m. – 5 p.m. Monday through Saturday

11 a.m. – 5 p.m. Sunday

The Museum of Arts and Sciences is committed to the Americans with Disabilities Act by making our facility and programs accessible to all people. If you have any special requirements, suggestions, or recommendations, please contact our representative, Executive Director, Andrew Sandall, at 386.255.0285.

If you prefer, you may contact the Cultural Council of Volusia County representative at 386.257.6000, or the Cultural Council of the Arts, The Capitol, Tallahassee 850.488.2960, or 850.488.5779.


Florida Registration #CH-1081

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ADVERTISING INQUIRIES

All inquiries regarding advertising should be directed to the MOAS Marketing and Public Relations Department at 386.255.0285, ext. 320.
Carol Ann Moritz

Carol Ann has been retired for about ten years and joined MOAS as a volunteer in the Museum Store, just three months before the opening of the Cici and Hyatt Brown Museum of Art. She then became a Gallery Specialist at the Cici and Hyatt Brown Museum of Art after a fellow Gallery Specialist suggested she train to be one.

In November of 2016 Carol Ann began the Florida Vistas Book Club after reading Forever Island by Patrick Smith. Thanks to her hard work the book club has been going strong ever since, despite the challenges faced from COVID. In 2021 the Florida Vistas Book Club returned virtually via zoom after the short hiatus. This year, the book club will be trying something new with a combination of in-person and virtual attendance. Participants can choose the method they are most comfortable with. Carol Ann hopes that we can return to all in-person meetings soon!

Before Carol Ann retired, she was an educational administrator at the community college level, as well as in the corporate education market in Tokyo, Japan for 15 years. She continues to teach through a variety of tutoring activities.

Carol Ann and her husband, Bob, have one kitten, two children, five granddaughters, and now a great grandson. She also enjoys reading, cooking, crocheting, and needlework.
How children played in America changed dramatically during the 19th century. Manufactured toys were not common in the early 1800s and were mostly purchased by the wealthy in the major cities. By the latter part of the century, however, things began to change. Increased industrial production across the board of all manner of new items included also, of course, toys. The American market, in particular, saw a huge influx of inexpensive machine-made toys imported from Europe, especially Germany. Nuremberg was a center for metalworking factories that produced a great variety of cheap toys. German toy manufacturers controlled more than half of the world toy market by the 1890s and one of the favorite items was the Magic Lantern.

One of the most popular Magic Lantern manufacturers in Nuremberg was the Gebrüder Bing (Bing Brothers) Company and the MOAS collection has a number of sets of Magic Lantern slides from this company. Some of the most charming lantern slides in the MOAS collection include scenes such as this which shows a father making a shadow puppet image of a rabbit on a door to entertain his children and a comedic series of three scenes showing three unfortunate fishermen – one who has just had his toupee pulled off by an errant fishing hook, the next whose huge nose has found the jaws of a large fish jumping out of the water and the last, a fisherman hoping for fish in his net and pulling up only a frog. (The vignette of the stork and the frog in the water may be a reference to the popular Aesop's fable of the Stork and Frogs, in which the frogs wished for a king and were sent a stork who then ate them. “Be careful what you wish for.”) It’s easy to imagine over a century ago the gleeful laughter of the children as these scenes were projected on the wall, for the perils and pitfalls of authority figures have been a source of comedy since ancient times.

One of the items included in the exhibition Child’s Play: Historical Toys and Games from the Collection is a “Magic Lantern” that was a popular form of children’s entertainment in the 19th and early 20th centuries. Long before Saturday morning cartoons were a mainstay of childhood, magic lanterns projected images on the wall through hand-painted glass slides showing scenes of myriad different children’s stories, fables, morals, anecdotes, and sometimes just visual jokes and sight gags.
Other stork imagery in the MOAS lantern slide collection involves the age-old dodge to the question “Where do babies come from?” In this slide from the Gebrüder Bing Company, circa 1895 we see that the storks pluck babies off of lilypads and carry them on their backs to send them down the chimney like Santa Claus to a grateful, waiting mother and father.

Speaking of Santa Claus, the MOAS lantern slide collection also has a Christmas scene in which we see a mother admonishing her children to go to sleep (the clock in the background shows after 10:00pm, well past children’s bedtime in this era) so that Santa can come to bring presents, followed by Santa (or is it the father of the family being discovered in the act?) himself arriving to leave his goodies and the mother bringing one of the children in her arms to see what he has left. In a bit of early product-placement marketing, a Magic Lantern is depicted on the table under the Christmas tree as a gift for one of the children.

A Magic Lantern as a Christmas gift in this era was most certainly for a little boy. 19th century and early 20th century Magic Lanterns were marketed mainly as toys for boys and early publications in this period were full of advertisements proclaiming these as the perfect gifts for young boys, particularly at Christmas time. As a machine and “mechanical,” this type of toy was perceived as masculine. And often the subject matter of these painted slides seemed to be aimed at boys, such as the previous image showing a play battle on hobby horses with play swords, a push broom for a horse, and a cannon with dogs standing in for the horses pulling it. And a reluctant little girl being pulled into the fray.

The activities of girls were depicted as considerably tamer in these lantern slides and they consisted of reading, playing with dolls, having tea with mother, and building chapels out of building blocks (at least she got to play at being an architect).

Other scenes in the Museum’s lantern slide collection include passages from Der kleine Daümling, or the fairy tale of Tom Thumb as well as the exploits of a hapless hunter who loses his hare to a competitor when a stag tramples him and he falls down discharging his rifle and spilling all of his gunpowder. And, finally, the delights of the circus brought into the 19th century drawing room, complete with horse tricks and a clowning jester.

These miniature paintings, which would have been blown up to nearly life-size to entertain the children of over a century and a quarter ago, provide a fascinating view into a simpler time when delight came at such an easy price. The lives of even middle-class children were much harder in this era and, at the very least, full of rules, structure, and discipline. These small, modest objects give us an idea of their happier moments and are a precursor to the moving pictures of the 20th century.

The Magic Lantern and slides depicted in this article are all gifts of Mary Mohan Dow and Kenneth Worcester Dow.
The great carpets that we know, were seeded in the 15th Century, with the ascension of the Safavids, and the great flourish of creative expression.
Just before the Thanksgiving holiday in 2011, I received an email about some dinosaur bones unearthed by a Daytona Beach city construction crew working just off of Nova Road. At first, I did not pay it much attention because dinosaurs never lived in Florida. But then again, Nova Road has a history of fossilized mega-fauna like the Museum’s most famous resident, the giant ground sloth. I opened the jpeg image and saw a huge lower jaw with intact teeth on my computer screen. I immediately recognized it as the lower mandible (jaw) of an American mastodon elephant. I called the Museum’s Executive Director and was instructed to head out to the construction site where the city was digging a stormwater retention pond.

Once on-site, we met Chris Barney of 4C Trucking and Excavation. He and his foremen showed me the area where the large jaw was found and where a few mysterious rocks were embedded in the north wall of the future retention pond. The pond was full of thick mud, and I was wearing a dress shirt and tie. After purchasing some expendable clothes at the nearby Dollar General, I was finally dressed to jump into the goopy mud for a closer look. As I looked at the mysterious rocks, I used my index finger to remove bits of mud. I realized these were not rocks at all, but two large tusks pointing north into the north wall. A closer inspection revealed several exposed vertebrae. It was very exciting to consider the possibility of a mastodon skeleton, but not completely unsurprising. In 1975, the giant ground sloth was discovered only about 2.5 miles away when the city was excavating along Reed Canal Road.

The City of Daytona Beach generously stopped the construction project and gave us a window of time to investigate. Much like the Museum did in 1975 when the giant ground sloth was discovered, the Museum quickly organized a team of volunteers that included staff members, amateur paleontologists, and even a few Board of Trustees members to help excavate the construction site. I called in two close friends of mine, Don and April Brunning, who have experience identifying, stabilizing, and removing fossilized...
had at least two individuals that died there together. We also
had the tips of the tusks, which is very rare to find.

What exactly is a mastodon? A mastodon is a type of extinct
elephant that split off from mammoths about 20 million years
ago. Mammoths evolved out of Africa and moved throughout
Europe, Asia and, eventually, North America. The mastodon’s
evolution happened mostly in North and Central America.

Think of a mastodon as a husky version of a mammoth that
is both stockier and shorter. It had a flat head with straighter
tusks growing up to 8 feet in length. Mastodons were also
covered in a shaggy coat of fur. Their teeth were adapted
to browsing on shrubs, trees, and bushes. Mammoth teeth
are adapted for grazing on grasses. It is also important to
note that wooly mammoths never lived in Florida. Rather, its
larger, less-wooly cousin, the Southern Mammoth, occupied
the Florida peninsula.

bones. Their help and expertise were
vital in guiding the volunteer team over
the next four days as we canvassed
the construction site and excavated as
much of the skeleton as we could find.
It was a team effort to excavate and
sift through piles of dirt. Don Brunning
led the team in wrapping the tusks in
a plaster casing to stabilize them. They
are very fragile to work with and great
care must be used when removing
from them the dirt. Unfortunately, the
rest of the skeleton was not found in
situ and had been dug up before the
construction crew realized what they
had discovered.

The Museum’s Public Relations
Department sent out a press release
and word spread throughout the local
media about an ancient mastodon
being discovered in Daytona Beach. For many people this seemed
shocking as our area is recognized for
its beaches and racing. How could a
huge ice age mammal end up here?
In the last ice age, the area around
northeast Florida teemed with now-
extinct megafauna like giant ground
sloths, glyptodonts, saber-toothed
cats, mammoths, and more. Dr. David
Webb, a paleontologist from the
University of Florida, described Volusia
County as, “today’s Serengeti in Africa
except with ice age mammals literally
bumping into each other there were
so many of them.” In fact, present
day Nova Road runs over what is
known as the Daytona Bone Bed. News
teams from everywhere were
interested in this scientific discovery.
I remember working on the site and
seeing helicopters overhead. Don and
I were amazed when we saw a brave
cameraman on the edge of the cabin
filming us. The 6:00 pm news was
doing a live feed. It was then I realized
this is a big deal to our community.
The Daytona Beach News-Journal
covered the excavation in detail with
multiple articles throughout the year.
Remarkably, it was voted the sixth
most popular news story of 2012.

What did we find? Once the
excavation was over and the giant
tusks were carefully put into plaster
jackets, the tusks and all the bone
parts were brought to the Museum.
Now began the long process of
piecing the fragments together. We
had fossil bones from every part of the
body from tail vertebrae, toe bones,
skull parts, rib fragments, leg pieces,
and more. A special volunteer, Maggie
Greer, saw all the news coverage and
joined the team. She had worked in
the fossil paleo lab at the University
of Indiana. She cleaned and sorted all
of the bones and categorized them.
We realized through examination
that we had more than one deceased
mastodon. We found teeth from a
baby and part of its tusk, meaning we
had at least two individuals that died there together. We also
had the tips of the tusks, which is very rare to find.

What exactly is a mastodon? A mastodon is a type of extinct
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the Florida peninsula.

What when is now known as the L. Gale Lemerand Wing
of the Museum was rebuilt in 2015, plans were included to
add the Daytona Mastodon to the exhibit. We did not have
enough remains for a complete skeleton but our team had
a great idea to put the skeleton in a silhouette on the wall with
the salvageable bones mounted in this unique fashion. The
Museum, the City of Daytona Beach, and so many wonderful
volunteers, both professional and amateur, gave of their time
and passion to make sure the fossils were saved, preserved,
and displayed. Now, two ice age giants, the giant ground
cloth and the mastodon, stand together bringing awe,
inspiration, and science to our community.

APRIL BRUNNING AND DON BRUNNING
APPLYING A PLASTER CAST TO THE
MASTODON BONES.

ABOVE: A MASTODON TUSK AND ASSORTED BONES THAT
WERE FOUND DURING THE DIG.

ABOVE: THE MOUTHED DAYTONA MASTODON WITHIN THE
PREHISTORY OF FLORIDA GALLERY AT MOAS.

APPL YING A PLASTER CAST TO THE
MASTODON BONES.
CRACK IN THE MOON: THE ART OF ALETTE SIMMONS JIMENEZ
OPEN THROUGH APRIL 17, 2022
KARSHAN CENTER OF GRAPHIC ART
The work of multidisciplinary Miami based artist, Alette Simmons-Jimenez, is rooted in a tradition that values vision as well as craft. Her work celebrates the physicality of the handmade while incorporating tangible spiritual components from our natural surroundings. On receiving a BFA from Newcomb College/Tulane (New Orleans) she relocated to the Dominican Republic and began a studio practice. Eventually relocating to Miami, her paintings, sculptures, collages and installation pieces reflected the energy and multi-cultural layers that have become synonymous with the Miami art scene. Finding beauty in all types of substances from fabrics, strings, beads, plexiglass, and vinyl coverings, Alette Simmons-Jimenez’s art represents imagination and innovation in simple yet surprising ways. Image Credit: "A STICK, A STONE, A TREE" - m/m painting collage, oil, acrylic, china marker, fabrics, fibers, and leaves on hanging canvas tapestry, grommets, 84” x 60” (2020). Courtesy of the artist.

VOLUSIA COUNTY
OPEN THROUGH APRIL 23, 2022
BOUCHELLE CHANGING GALLERY & NORTH WING CORRIDOR
From preschool through high school, the Annual Volusia Creates Art program demonstrates the amazing pool of artistic talent. This judged exhibit features the best student works of art from around the county. This premier exhibit showcases a wide range of subject matter from portraiture to abstract sculpture.

LADIES FIRST: THE ART OF CARLOS LUNA
OPEN THROUGH APRIL 24, 2022
FORD GALLERY AND NORTH WING CORRIDOR
One of the foremost contemporary Cuban American artists, Carlos Luna is part of a generation of Latin American artists who embrace their strong heritage and traditions while reinventing themselves along the way. Luna tells stories and narrates fables through detailed and richly painted canvases, mixed media works on paper, lavish tapestries, sculptures and installations.

A River Runs Through It: Hudson River School and other Landscapes from the Collection
OPENING APRIL 23, 2022
THROUGH JULY 31, 2022
GARY R. LIBBY ENTRY COURT AND L. GALE LEMERAND WING
The Florida Artists Group (FLAG) was incorporated in 1949 as a not-for-profit organization of professional visual artists who have attained international, national, and statewide recognition. As a juried exhibition it brings to Daytona Beach some of the best Florida artists working today. Image Credit: Margaret Schneddy Hodge, Imparnance, 2021, oil on canvas. Courtesy of the artist.

CHILD’S PLAY: HISTORICAL TOYS AND GAMES FROM THE COLLECTION
OPENING APRIL 30, 2022
THROUGH AUGUST 28, 2022
BOUCHELLE CHANGING GALLERY
MOAS has many unique and whimsical toys and games from centuries past in its collection. This exhibition will bring together examples from Europe and America and look at the unique aspects of these treasured items that brought joy to children many decades ago. Image Credit: Early 20th century, Toy Horse Cart with Horses; painting: Sam Stoltz, Strife of the Sea; wood engraving: John Matos (American, b. 1930); Kablam, 1999; serigraph; Gift of Martin Karlin; 2003.04.005. Courtesy of the artist.

BESIDE THE PLATE: MURALS AND OTHER CERAMICS FROM THE KENDALL ART CENTER
OPENING MAY 7, 2022
THROUGH JULY 17, 2022
FORD GALLERY
A selection of ceramic murals and other works by some of Miami’s best known Cuban artists working today, including a monumental chess set made of fired and glazed clay by artist Yovone Ferrer. Image Credit: Yovone Ferrer, Humanity’s Gambit, fired and glazed ceramic.

THE BITTEN LINE: ETCHINGS FROM THE COLLECTION
OPENING MAY 17, 2022
THROUGH JULY 17, 2022
KARSHAN CENTER OF GRAPHIC ART
The Museum of Arts & Sciences has fine examples of the art of etching from the Renaissance to the present era including artists such as Rembrandt, Hogarth, Degas, Renoir and many others. These works will be brought together in a celebration of this cherished print medium, valued through the ages for the ability to bring forth rich contrast with its intense black line impressions. Image Credit: United States, Frank N. Wilcox (1887-1964), Fisherman of Perok, 1928; etching; donation of Mr. & Mrs. Prasse Bittel in memory of Leona E. Prasse; 92.05.008

FLORIDA WOMEN’S ARTS ASSOCIATION
OPEN THROUGH MAY 22, 2022
ROOT HALL
This organization brings recognition to the achievements of Florida women artists by exhibiting and supporting art by women and by educating the public about their accomplishments. This unique exhibition of painted umbrellas evokes the beauty of the First Spring rains. Rain realistically has no color, but imagine if you will these clear drops of rain alighting on the colors of nature infusing them with depth and perspective.

THE LATEST NEWS FROM FLORIDA: WOOD ENGRAVINGS FROM 179TH CENTURY PERIODICALS
A. WORLEY BROWN & FAMILY GALLERY
Wood engravings from 19th century illustrated magazines and journals documenting events in the remote land of Florida - a state that few northerners knew a lot about or would ever visit. Featured Painting: Harper’s Weekly, Ft. Pickens 1861; Kablam, 1999; serigraph; Gift of Martin Karlin; 2003.04.005

THE SEMINOLE AND THE EVERGLADES FRANCE FAMILY GALLERY
The Everglades is a region of tropical wetlands that occupies the southern portion of Florida. Water leaving the vast, shallow Lake Okeechobee in the wet season forms a slow-moving river 60 miles wide and over 100 miles long. Human habitation in the southern portion of the Florida panhandle dates from 10,000 years ago. The region was dominated by the native Calusa and Tequesta tribes. After European colonization, both tribes declined. The Seminole are another indigenous people of Native Americans, mostly Creek, from what are now the northern Muscogee peoples. Artists from the early 19th century on have found the visual characteristics of the people and the land compelling subjects for artworks. Featured painting: James F. Hutchinson; Seminole Mimb, 1899.

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Please note that any of these events are subject to change or cancellation.

Please check the event calendar at MOAS.org for the latest updates on these upcoming events.

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Please note that any of these events are subject to change or cancellation.

Please check the event calendar at MOAS.org for the latest updates on these upcoming events.

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**Free for members or with paid museum admission.**

**SPRING PROGRAMS**

**June 3, 2022**

**JUNE 3, 2022**

**SHOW 6:30 PM - 8:00 PM**

**VISIT MOAS.ORG OR CALL THE MUSEUM AT 386-255-0285**

**$10.00 FOR MEMBERS**

**$12.00 FOR FUTURE MEMBERS**

**On Our Social Media Channels for Event and Exhibit Information, Recap Photos, and More!**

**Follow Us @MOASDaytona**

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**Saturday, June 4**

**10:00am-5:00pm**

**Volusia County Chess Club 2022 Blitz Championship**

**Join us in Booth Hall at the Museum of Arts & Sciences for a real chess tournament and observe some of Volusia County’s best chess players in action. This tournament is called Blitz Chess and is a battle to determine the area’s best Blitz player.**

**Blitz Chess is also known as Speed Chess, 5-minute Chess, Lightning Chess (2-minute), and Bullet Chess (1-minute). Every player will play everyone else at the tournament two times, once as black and once as white.**

**One point is given for a win, half a point for a draw, and no points for a loss. This player with the most points at the end of the tournament will take home a trophy and the title of Volusia County Chess Club Blitz Champion.**

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**Thursday, June 9**

**11:00am-12:50pm**

**VIRTUAL MEMBER-ONLY Coffee with a Curator | Space Update**

**Grab your coffee and join Curator of Astronomy, Seth Mayo virtually on ZOOM for an update at the Museum at 386-255-0285.**

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**Saturday, June 11**

**7:00pm-10:00pm**

**Second Saturday Laser Rock Concerts**

**7:00pm Laser UZ**

**8:00pm Laser Beatles**

**9:00pm Pink Floyd – The Wall**

**Seating for these concerts is limited.**

**Advanced purchase of tickets is recommended by calling the Museum at 386-255-0285.**

**$5.00 for one show, $7.00 for two shows, $9.00 for three shows.**

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**Saturday, June 14**

**5:30pm-7:30pm**

**Oceans Dance Social**

**Join the Citi and Hyatt Brown Museum of Art for a fun night of cocktails and dancing.**

**Guests can enjoy a cash bar with signature cocktails and complimentary appetizers followed by a private dance lesson by Oceans Dance Studio, surrounded by the artwork in the Museum’s permanent gallery.**

**Through music, movement, and making connections Oceans Dance Studio is a community looking to inspire its kids to learn the art of partner dancing. Group dance lessons are a fantastic way for experienced dancers and beginner dancers to learn a variety of dances.**

**Group classes work on a rotation basis, which means we rotate partners during each class. It’s never necessary to have a partner to learn any of the dances! Those ages 21 and older are welcome.**

**Spots are limited. Register in advance online at MOAS.org or by calling the Museum at 386-255-0285. No refunds after June 7.**

**$25.00 for members, $30.00 for non-members.**

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**Wednesday, June 15**

**12:00pm-1:30pm**

**Monthly Museum Social: The Houses of St. Augustine, 1565-1821 by Albert Manucy**

**Join us at the Cici and Hyatt Brown Museum of Art for a tour of the African objects that attracted hoteliers for ages. These storied hotels have Florida's sands, sun, and laid-back lifestyle have been highly recognized by hoteliers for ages.**

**These storied hotels of yesteryear are all still welcoming guests. Join Senior Curator of Education and History, Zach Zacharias in the Root Family Auditorium at the Museum of Arts & Sciences to take a modern-day tour and to learn about the history of these historic luxury hotels from around the state.**

**Free for members, with paid museum admission, or $7.00 for non-members.**

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**Saturday, June 18**

**3:00pm-4:30pm**

**An Afternoon with Florida History: The Grand Dames | The Historic Hotels of Florida**

**Join us at the Cici and Hyatt Brown Museum of Art for a tour of the unique paintings on the upper mezzanine.**

**Ecology, history, and beautiful landscapes of oils and watercolors are found on the top floor mezzanine.**

**Call the Museum at 386-255-0285 to RSVP and to place your lunch order. Space is limited and advanced RSVP and paid lunch are required.**

**Member Admission: Lecture is free plus $10.00 boxed lunch. Non-Member Admission: Lecture is $5.00 plus $10.00 boxed lunch.**

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**Saturday, June 25**

**7:00pm-10:00pm**

**Smaller Saturday Laser Rock Concerts**

**7:00pm Hypnotica**

**8:00pm Pink Floyd – The Dark Side of the Moon**

**9:00pm Laser Queen**

**Seating for these concerts is limited.**

**Advanced purchase of tickets is recommended by calling the Museum at 386-255-0285.**

**$5.00 for one show, $7.00 for two shows, $9.00 for three shows.**

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**Monday, June 27**

**5:00pm-7:00pm**

**MOAS After Hours: In Partnership with The Locals Mix**

**Join us at the Museum of Arts & Sciences for exclusive after-hours access to the Museum’s galleries, happy hour drink specials, and live music by May Tatio (CHVXS) and DJ Jukebox Bully, in partnership with The Locals Mix. Guests can enjoy an exhibit talk in the Ford Gallery with Chief Curator/Gallery Director Ryan R. Libby Curator of Art, Ruth Grims and guest curators from the Kendall Art Center on their exhibit, Beyond the Plate: Murals and other Ceramics from the Kendall Art Center. This exhibition highlights important large-scale works in fired and glazed ceramic as well as other sculptural pieces in a celebration of this art form and its history within Cuban art.**

**Free for members, $5.00 for non-members.**

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**Wednesday, June 29**

**3:00pm-4:00pm**

**The Art of the Horse: 30,000 Years of Art**

**The Art of the Horse is man’s true best friend, the builder of civilization. The horse has been shown and celebrated since humans began creating art, and the impact of the horse has been immense on human culture. Join Senior Curator of Education and History, Zach Zacharias in the Root Family Auditorium for a unique look at world-class art and artifacts, and pieces from the collection. Discover how horses went from part of the background to front and center in portraiture.**

**Free for members or with paid museum admission.**
I hope you were able to attend our general meetings the first quarter of 2022. We had several great guest speakers with interesting topics that our members enjoyed. We always have a small social and a business meeting which are great ways to meet new friends. If you are interested in coming to one of our future meetings or fundraising events please give me a call!

In March we held our first “Bingo Luncheon” which was an enjoyable day for our friends and members. All our winners enjoyed the restaurant gift cards. We had a delicious lunch at the Palmetto Club, raffles, and a 50/50.

We are looking forward to our Annual Garden Party Luncheon on Tuesday, April 12th at the Cici and Hyatt Brown Museum Art at 11 am. The cost is $45 for hors d’oeuvres and a plated lunch. We will have seasonal flowers and plants for purchase, raffles, and 50/50. A cash bar will be available. I hope you can join us. Call Jennie Palmer at 386-236-9810 for reservations.

In the next issue of Arts & Sciences magazine you will be hearing more about our Annual Children’s Golf Classic to be held at Cypress Head Golf Course in Port Orange on Friday, October 7th. Also, please do not forget about our 60th Halifax Art Festival on Beach Street in downtown Daytona Beach on November 5 and 6th. More details are to follow!

We will not be having meetings in June, July, or August but please come to our September Membership meeting on Sept 13th at 10 am at the Cici and Hyatt Brown Museum of Art. Remember, all Guild proceeds directly support the Museum.

Diane Rogers, President 386-871-8177

Springing into the Next Quarter!

2022 & 2023

Guild Officers

President ......................... Diane Rogers
1st Vice President ............... Sherry Erbe
2nd Vice President .......... Maureen Mahoney
Recording Secretary .......... Jennie Palmer
Corresponding Secretary .. Margot Toth
Treasurer ....................... Zayna Gibson
Halifax Art Festival .......... Andrea Pair
Golf Classic ................... Susan Zahniser
Bingo Luncheon .......... Maureen Mahoney
April Garden Party .......... Karrie Houlton
Artful Interludes .......... Diane Lessard
Membership/Directory .... Carol Ann Laroza
Volunteers Hours .......... Claris Mac’kie
Greeter ....................... Karrie Houlton
Hospitality ................... Marget Toth
Musings ..................... Carol Ann Laroza
Historian .................... Kathy Wilson
Parliamentarian ........... Joan Horneff
Communications .......... Jenelle Codianne

Support YOUR MOAS Guild for The Halifax Art Festival
Become a PATRON

Make a donation of $100 - $1000 (or more) AND GET:
- 1/2 of your donation back in Patron Dollars to spend at the HAF
- An invitation to three (3) Patron Parties
- The use of a Patron Retreat during the HAF that includes:
  - An indoor BATHROOM
  - A place to relax and get cooled off
  - Snacks - Soft Drinks - Wine

COUNT ME IN AS A PATRON FOR THE 2022 HALIFAX ART FESTIVAL

Name __________________________
Address ___________________________________________________________
Email Address _______________________________________________________
Telephone __________________________________________________________
Amount ($100 Minimum) __________________________
Artful Supporter Amount __________________________

Send to: Halifax Art Festival Patron Chair, Sherry Erbe at jobe896@aol.com
This past December brought a bright streak across the early morning sky for many watching on Christmas day. A small dot could be tracked from its origin point, a launch complex in South America, to Earth’s orbit. From beyond the Guiana Space Centre, amateur astrophotographers could catch a glimpse of the waning light reflected from the foil shell of a neatly packaged gift to its destination, roughly a million miles away from Earth.

For the world over, excitement was at its zenith, with scientists and stargazers alike waiting with bated breath for the long-anticipated launch of what is arguably the most ambitious project in astronomy and one of the most complex instruments ever sent into the cosmos, the James Webb Space Telescope (JWST).

A multinational, collaborative effort led by NASA, the European Space Agency, and the Canadian Space Agency, is the culmination of several decades of work which led us to this exciting moment—an instrument with a reflective surface nearly three times the size of the Hubble Space Telescope. With certain capabilities beyond many Earth-based observatories, Webb will allow us to see farther into the early universe than any of its telescopic predecessors.

Beyond the light of Hubble

An evolution from the Hubble Space Telescope (HST), Webb will see farther than ever before, capturing the faintest light in the sky. Webb will focus on a band of the electromagnetic spectrum from within the visible red wavelength of light (0.06 microns) to the mid-infrared (28 microns). This distinction as an infrared observatory is important, as at these wavelengths we will, for the first time, be able to see into the early universe and beyond the veil of cosmic clouds and into the heart of stellar forming nebulae. To achieve this, four separate instrument systems were installed for varying regions of the electromagnetic spectrum Webb will look at.

Hubble can mostly see in the visible spectrum of light, as we see it and beyond, allowing for the discovery of evidence into the formation, expansion, and acceleration of the universe. Hubble’s limited view within the infrared restricts researchers from being able to capture the light of the youngest galaxies that have experienced cosmic redshift—a process where the light from these distant objects has stretched over time into the infrared part of the spectrum.

Hubble’s own orbit acts as a hindrance to the telescope’s observation of infrared, taking in the heat of our own planet. This is detrimental to infrared optics and in the past, telescopes needed novel ways to keep their sensors cool.

Because Webb is looking primarily into the infrared, the sensors need to be cold, very cold, at around –370F (50 Kelvin). That’s fairly close to a point known as absolute zero. To achieve these frigid temperatures, a sunshield, with five layers, each no thinner than a human hair, acts to shroud the telescope in continual night. This makes for a truly dark and absolutely cold observatory, removed from the distortion and heat of the Earth, Sun, and Moon.

Finally, to capture this faint light, Webb was built with 18 individual hexagonal mirrors made of gold-plated beryllium (a very lightweight metal, able hold shape at the coldest of temperatures) that altogether form Webb’s now iconic honeycomb shape.
a reflective surface area of 21-foot across, which is nearly three times the size of Hubble. A gold coating was utilized since it is a good reflector of infrared.

The unfurling of a giant, an exciting trip to L2

The task of sending anything into space, let alone an observatory the size of a tennis court, is a mammoth endeavor. To get into space, Webb needed some serious hardware in the form of the leviathan Ariane 5 rocket—a heavy-lift launch platform built by ArianeSpace for the European Space Agency.

With the power of an Ariane 5 rocket, Webb was able to coast its way to a LaGrange point around the Sun, a point known as L2 that was selected to protect the instruments from the light of the Sun, Earth, and Moon, while also allowing for the telescope to maintain a stable orbit with minimal use of fuel.

Webb wasn’t idle on its journey, however, as it was instructed to unfurl like origami: deploying the delicate sunshield, unfolding and latching the secondary mirror, and rotating the port and starboard mirror segments to lock into its final form. This process took place over Webb’s month-long trip to its destination, with a final mid-course maneuver that was made toward the end of the journey for insertion into the desired orbit around L2.

The road to Webb

Like the million-mile journey to L2, the road to Webb was a long and challenging one, going back even before the launch of Hubble, when the need for an observatory to look into the infrared arose. Early concepts of a telescope, removed from many of the constraints that ground and even orbital based observatories faced, began forming in workshops held by NASA around 1989. In 1990, a call to develop a large infrared, extremely cold telescope, in tandem with, and later as successor to Hubble, was proposed.

With the highly rocky start to Webb’s predecessor (Hubble) was met with many delays, only to launch with an incorrectly ground reflective surface, crippling the observatory for many years. Scientists knew that a more complex observatory was a longshot, but necessary as it became clear that the future of astrophysics depended on seeing into these wavelengths.

Construction began on certain portions of the telescope in 2004, such as the primary mirror and optical instruments, though like Hubble, Webb was met with a string of delays and budget overruns, while even facing near cancellation from a congressional committee. Eventually, as each of these challenges were overcome, construction finally ended in 2016.

It was certainly worth the effort, with NASA leadership confident that many of the issues that affected Hubble, like a lack of money, could be addressed, lessons learned, and decades of painstaking work from scientists, engineers, and researchers led to the extraordinary achievement of Webb and its flawless deployment to L2.

Mirrors aligned!

The excitement of December’s Launch and subsequent deployment has brought on “Webb mania,” where journalists, educators, and social media personalities, have been anxious to see what’s next with Webb!

Over the next few months, NASA will continue to conduct several checks with the observatory’s optics and have already aligned each of the 18 mirrors, pointing Webb at a single bright star to demonstrate that the observatory can acquire images. It’s already shaping up to be an incredible journey as the primary mirror segments align to work as a single unit, and we’re already able to see some interesting kaleidoscope-like images showing up from 18 distorted reflections of the same star!