

# ARTS & SCIENCES

from the museum of arts & sciences, in association with the smithsonian institution

fall 2024



*Audubon's Birds of Florida* Exhibition,  
Reliving Passport to Florida, and More!

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# MOAS

MUSEUM OF ARTS & SCIENCES

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## FEBRUARY 14, 2025

5:30PM-9:00PM

IN THE LOHMAN PLANETARIUM

BRING ALONG YOUR SPECIAL SOMEONE TO THE LOHMAN PLANETARIUM FOR AN EVENING CELEBRATING LOVE AND THE UNIVERSE!

DINNER BUFFET, SPECIAL PLANETARIUM SHOW, AND TELESCOPE VIEWING IN THE COURTYARD

AGES 21+ / ADVANCED RSVP IS REQUIRED

\$50 PER GUEST FOR MEMBERS, \$60 PER GUEST FOR NON-MEMBERS

## WINE & WONDER

Tricolored Pairing

**JANUARY 23, 2025**

5:30-7:30PM

Cici and Hyatt Brown Museum of Art

\$55.00 for members, \$70.00 for non-members.

Ages 21 and older.

Purchase admission online at [MOAS.org](http://MOAS.org) or by calling the Museum at 386.255.0285

# SATURDAY LASER ROCK CONCERTS

Join us monthly in the Lowell and Nancy Lohman Planetarium!

<p style="color: #e67e22; font-weight: bold;">SATURDAY NOVEMBER 9</p> <p>7:00PM LASER BEATLES</p> <p>8:00PM LASER ZEPPELIN</p> <p>9:00PM LASER QUEEN</p>	<p style="color: #e67e22; font-weight: bold;">SATURDAY DECEMBER 14</p> <p>7:00PM LASER HOLIDAYS</p> <p>8:00PM ROCKET MAN</p> <p>9:00PM PINK FLOYD THE DARK SIDE OF THE MOON</p>	<p style="color: #e67e22; font-weight: bold;">SATURDAY JANUARY 11</p> <p>7:00PM LASER TRIBUTE</p> <p>8:00PM LASER QUEEN</p> <p>9:00PM GRATEFUL DEAD</p>	<p style="color: #e67e22; font-weight: bold;">SATURDAY FEBRUARY 15</p> <p>7:00PM LASER RETRO</p> <p>8:00PM ROCKET MAN</p> <p>9:00PM LASER GENESIS</p>	<p style="color: #e67e22; font-weight: bold;">SATURDAY MARCH 8</p> <p>7:00PM READY PLAYER ONE</p> <p>8:00PM RUSH 2112</p> <p>9:00PM PINK FLOYD THE DARK SIDE OF THE MOON</p>
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Purchase tickets online at [MOAS.org](http://MOAS.org) or by calling the Museum at 386-255-0285. Advanced ticket purchase is encouraged as shows will sell out. Tickets are \$5.00 per show for MOAS members and \$7.00 per show for non-members. Beer, wine and soft drinks are available for purchase before the show.

352 S. NOVA RD. DAYTONA BEACH, FL | 386.255.0285 | [MOAS.ORG](http://MOAS.ORG)





Dear Members,

As October unfolds, I am thrilled to share an exciting update on our ongoing Master Plan process. Over the past year, we've engaged in a comprehensive master planning process to envision the future of MOAS and solidify our commitment to the community. This comprehensive plan is the result of extensive collaboration and thoughtful consideration ensuring that our institution continues to thrive as a beacon of culture, education, and discovery in our community.

### The Master Plan is centered around four transformative ideas:

#### 1. Construct a Landmark for Cultural Enrichment

Through this campaign, we will create a highly visible, iconic new building to serve as a stunning showcase for our beloved collections and rotating exhibits. This substantial structure will become a beacon of culture in our community and draw in visitors from near and far.

#### 2. Renovate and Revitalize the Original Building

Our existing museum will undergo a transformation into a regional hub for science and education. These essential renovations will enhance the mission of the Museum. This reimagined space will engage people of all ages, fostering a lifelong love of learning and exploration.

#### 3. Unify the Museum's Campus for a Cohesive Experience

Our vision includes seamlessly connecting the MOAS facilities across our entire campus. A unified campus will amplify our mission to be the premier destination for art, science, and history in the region, offering visitors a comprehensive and enriching experience.

#### 4. Step into a Bold New Identity

We will embrace a new identity that captures the essence of the Museum's mission and pursuit of discovery. This transformation will increase our visibility, expand our resources, and solidify our role as a cornerstone of the community.

The first phase of our process focused on discovery, analysis, and needs assessment. We gathered invaluable feedback from our key stakeholders, including community members, donors, staff, Board members, volunteers, and members. Through surveys, focus groups, and workshops, we collected a wealth of information that has informed every step of our planning.

In the second phase, we conducted detailed planning studies and explored various concept alternatives. This rigorous process has culminated in a final Master Plan that we are eager to share with you over the coming year.

The third phase introduces the Crown Jewel Campaign, led by our generous benefactors, Cici and Hyatt Brown. Find the Passport to Florida feature story in this issue to learn more.

I want to extend my deepest gratitude to everyone who participated in this project, especially those who provided their insights and feedback. Your contributions have been instrumental in shaping our vision for the future. I also want to express my sincere appreciation to the Board of Trustees and the Steering Committee for their guidance and unwavering support throughout this journey.

The Museum of Arts & Sciences is on the brink of an exhilarating new chapter, and I am excited to embark on this journey with all of you. Together, we are setting the stage for a future filled with discovery, inspiration, and growth.

Thank you for your continued support.

**Tabitha Schmidt**  
CEO



# FEATHERS OF THE PAST

## BRIDGING DINOSAURS AND BIRDS

BY JAMES "ZACH" ZACHARIAS, SENIOR CURATOR OF HISTORY

On display at the Museum of Arts & Sciences, you will find an extraordinary fossil cast of a transitional species between dinosaurs and modern birds: *Archaeopteryx*. The name meaning "ancient wing," this early bird-like animal was first discovered in 1861 in a limestone quarry in Solnhofen, Germany. This region, located in the southern part of the country, features sedimentary rock deposits dating back 150 million years to the Late Jurassic Period. At that time, the area was a shallow lagoon with hypersaline conditions, low oxygen levels, fine sediments, and remarkable biodiversity. These conditions created an environment ideal for preserving fossils with exceptional detail. The discovery of *Archaeopteryx* sparked a debate about the relationship between birds and dinosaurs that would continue for over a century.



Archaeopteryx original Specimen at the Natural History Museum in London, England.

The first to propose that birds evolved from theropod dinosaurs was Thomas Huxley (1825-1895), a British biologist and supporter of Charles Darwin's theory of evolution. Huxley noted similarities in skeletal structures between birds and theropod dinosaurs. Fast forward to 2005, when American Paleontologist John H. Ostrom, a Yale University professor, compared the small, meat-eating dinosaur raptor *Deinonychus* to modern birds. Ostrom's research provided compelling evidence that birds are indeed descended from theropod dinosaurs. Theropod dinosaurs are primarily bipedal and carnivorous, but this group also includes herbivorous long-necked dinosaurs. Today, the consensus among biologists and paleontologists is that birds are descended from agile dinosaur raptors, with *Archaeopteryx* being a key example.

Birds belong to a group of animals known as archosaurs, which also includes crocodiles, dinosaurs, and their ancestors. According to modern phylogenetic classifications, birds are considered reptiles based on their evolutionary lineage and shared ancestry. Birds fall within the Dinosauria clade, a subgroup of Archosauria. A clade represents a group of organisms that include a common ancestor and all its descendants forming a branch on the tree of life.

## COMMON MORPHOLOGICAL FEATURES OF BIRDS AND DINOSAURS

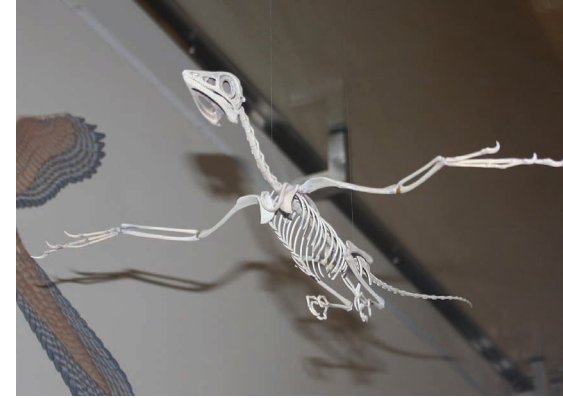
*Birds and theropod dinosaurs, particularly dromaeosaurids, exhibit many transitional traits. Key features include:*

- **Furcula (Wishbone):** Both birds and dinosaur raptors share this structure, which plays a crucial role in the bird skeletal system.
- **Skeleton:** Birds and some dinosaurs have lightweight, hollow bones that aid in flight.
- **Skull Structure:** The skull and jaw mechanics are similar between birds and theropod dinosaurs, including a lack of fully fused bones seen in modern bird skulls.
- **Limbs:** *Archaeopteryx* and other dinosaur raptors had three-fingered hands with claws, a trait seen in both theropods and birds.
- **Wings:** *Archaeopteryx* had wings with a structure like modern birds, including comparable arrangements of bones and feathers.

## OTHER TRANSITIONAL DINOSAUR RAPTORS

*Several dinosaur raptors display transitional features:*

- **Velociraptor (75 million years ago):** Exhibited quill knobs on its forearms, suggesting the presence of feathers.
- **Anchiornis:** Found in China, this Jurassic raptor shows well-preserved feathers and a mix of avian and dinosaurian traits, shedding light on early feather evolution and flight-related features.
- **Microraptor (120 million years ago, also from China):** Had a four-winged body plan, with long feathers on both arms and legs, indicating gliding or flying capabilities and providing insight into the evolution of flight.
- **Deinonychus:** From North America, this raptor had bird-like features such as a large, sickle-shaped claw on each hindfoot and evidence of a highly active lifestyle, suggesting a metabolic rate like that of birds.



Archaeopteryx in flight. A reconstruction from the American Museum of Natural History in New York.





Artist rendering of an Archaeopteryx chasing a juvenile Compsognathus.

Archaeopteryx, sometimes called the “first bird,” holds a place in the history of life on Earth. Paleontologists regard it as one of the most significant fossil discoveries because it represents a transitional form, illustrating the evolution from non-avian theropod dinosaurs to birds. These fossil finds collectively demonstrate the gradual transition and evolutionary modifications, from feathers and wishbones to skeletal structures. Dinosaurs, now celebrated worldwide for their diversity, live on through their avian descendants. Visit the Preshistory of Florida Gallery at MOAS to see the remarkable “ancient wing” of Archaeopteryx.

# Hummingbird HOMESCHOOL

10:00am - 12:30pm  
at the Museum of Arts & Sciences

## Upcoming Classes

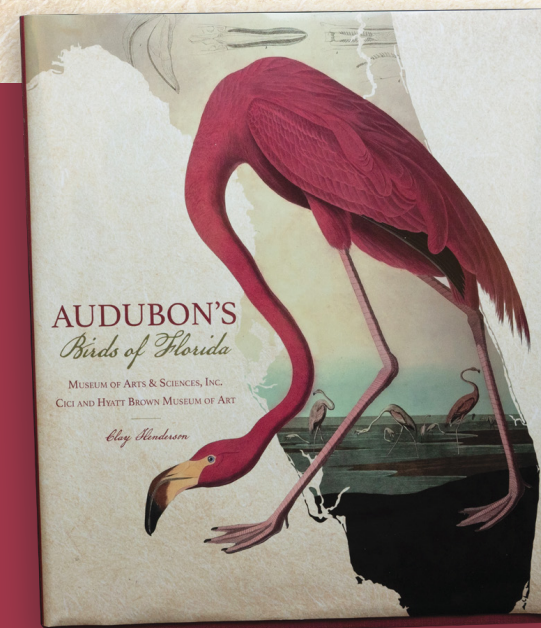
October 23, 2024  
November 13, 2024  
December 18, 2024  
January 15, 2025  
February 12, 2025  
March 12, 2025

# AUDUBON'S *Birds of Florida*

Open September 21, 2024  
through March 2, 2025

at the Cici and Hyatt Brown Museum of Art

Take an extraordinary journey through the original *Birds of Florida* as captured in the meticulously painted studies of John James Audubon (1785-1851), one of the most celebrated artists in American history.



## Audubon's Birds of Florida by Clay Henderson

*Audubon's Birds of Florida* captures the history and art of John James Audubon's six-month expedition to the Florida Territory in 1831-32. Written by award-winning environmental advocate and author, Clay Henderson, the book chronicles Audubon's paintings and descriptions of previously unknown birds of the Florida wilderness.

Audubon's *Birds of Florida* can be purchased online at [MOAS.org](http://MOAS.org) or in the Museum's store.

352 S. Nova Road, Daytona Beach, FL 32114 | 386.255.0285 | [www.moas.org](http://www.moas.org)

**MOAS**  
MUSEUM OF ARTS & SCIENCES

# Passport to FLORIDA



Guests who attended Passport to Florida in September were stunned by a surprise announcement from local philanthropists and Museum supporters Cici and Hyatt Brown. Under a massive tent outside the Brown Museum of Art, you could hear a pin drop among the 250 attendees as the Browns announced they would be giving \$150 million to MOAS.



Hyatt Brown wowed the audience with the unveiling of a new vision for the 60-acre property, including a new 60,000 square-foot, two-story building off Nova Road and a renovation project that will reshape the existing main MOAS building. The new building will drastically increase visibility of the Museum by passerbys.



"We don't want to be the hidden gem anymore. We want to be a crown jewel of Daytona Beach, which is why we're calling this the Crown Jewel Campaign," said MOAS CEO, Tabitha Schmidt.



# SOAPBOX History

## Upcoming Programs

**January 14, 2025 | 2:00pm**

Soapbox History:  
Incredible Heists with CEO, Tabitha Schmidt

**February 11, 2025 | 2:00pm**

Soapbox History:  
Exploring the Red World: A Historical Journey of Mars Missions with Curator of Science, Seth Mayo

**March 11, 2025 | 2:00pm**

Soapbox History:  
Florida on Fire: The Fire in the Sky with Senior Curator of History, Zach Zacharias

**April 8, 2025 | 2:00pm**

Soapbox History:  
No-Go for Launch: a History of Cancelled NASA Programs with Planetarium Manager and Assistant Curator of Science, Christian Traverson

**May 13, 2025 | 2:00pm**

Soapbox History:  
The Truth Behind Folklore with Development Manager, Sami Dunlap

**June 10, 2025 | 2:00pm**

Soapbox History:  
Grand Ocean Steamliners and the Great War with Planetarium Manager and Assistant Curator of Science, Christian Traverson

The new construction and significant increase to the endowment will guide the Museum into the future and secure its placement in the community.

Of the \$150 million gift, \$75 million is designated to support a three-to-one matching campaign to encourage collective support from the community. More information about the Crown Jewel Campaign can be found at [MOAS.org](http://MOAS.org).



Following the Brown's presentation, guests made their way back into the Brown Museum to celebrate the occasion with live music, cocktails, and tours of the *Audubon's Birds of Florida* exhibit. Passport guests were the first to view the highly anticipated collection of Audubon prints and experience the transformation of the Cici and Hyatt Brown Museum of Art for this exhibit.



# AUDUBON'S *Birds of Florida*

By Clay Henderson, President Emeritus,  
Florida Audubon Society

The exhibition, *Audubon's Birds of Florida*, is a once in a lifetime opportunity to see most of the original bird prints by John James Audubon from his Florida expedition of 1831-32. During his six months in the Florida Territory, Audubon painted thirty-six bird species for *The Birds of America* and added descriptions of fifty birds to his *Ornithological Biography*. The Cici and Hyatt Brown Collection of ninety original Audubon prints at MOAS represents one-fifth of the entire collection of his iconic work and one of the largest collections of Audubon prints exhibited in Florida.

Roseate Spoonbill  
*Ajaia ajaia*  
John James Audubon



John James Audubon is a renowned American figure known for his art and ornithological observations. He is considered one of America's best watercolor artists, and his detailed observations of birds and nature were unsurpassed in his time. His body of work inspired an awareness of birds and their environment, and he was one of the first to document the decline in native bird species. Nearly 200 years later, his name is synonymous with conservation.

Audubon's expedition to Florida was among his most significant. He always wanted to come to Florida, knowing there were birds here he could find nowhere else. On his initial voyage from America to Great Britain, his ship was becalmed in the Florida Straits where he saw birds that only whetted his appetite for more. The Dusky Petrel that he painted there is now known as Audubon's Shearwater. President Andrew Jackson urged him to delay his trip to Florida due to tensions with the Seminoles, but a peaceful interval provided the opportunity to make the trip in the fall of 1831. The first part of his journey based him in St. Augustine and took him into modern day Flagler and Volusia Counties. He spent a month in St. Augustine, then walked south along the Old King's Road to Mala Compra Plantation and Bulow Plantation in modern day Flagler County. With John Bulow, he cruised the Halifax River to what was then called Mosquito Inlet to find the Brown Pelican rookeries and encountered a nasty winter storm on their return. The party spent a frigid night in the Tomoka Basin adding to the adventure. Afterward, they traveled by horseback to the Spring Garden Plantation we now know as DeLeon Springs and paddled out into Lake Woodruff. Upon their return to St. Augustine, they boarded a navy ship to cruise up the St. Johns River to Lake George.

The Audubon party returned to Charleston to wait for a federal revenue cutter to take them to the Florida Keys. There they found large numbers of birds and enjoyed the company of wreckers, the Keys version of pirates. They made their way south to Key West and then out to Dry Tortugas where they saw tens of thousands of seabirds. On seeing these birds he exclaimed, "my heart swelled with uncontrollable delight!"

Brown Pelican  
*Pelecanus occidentalis*  
John James Audubon



## Chasing Audubon

I am drawn to Audubon as his art became an inspiration for bird conservation. As a longtime member of the Florida Audubon Society, I have enjoyed the camaraderie of other birders and the lifelong experiences that come with birding. I've also had a long-term interest in Florida history, and Audubon's observations of pre-development Florida are an important part of our history.

*"To see birds that Audubon saw in the places where he drew them is a singular pleasure."*

Like him, I've seen White Pelicans, Bald Eagles, and Limpkins in the St. Johns River. I've observed Palm Warblers in the gardens of St. Augustine and Royal Terns, Sanderlings, and Herring Gulls at St. Augustine Inlet. I've spent a lot of time in the Everglades and seen Great White Herons on Sandy Key, and American Flamingoes at a place called Flamingo to this day. I've stalked narrow trails through mangrove forests to find Mangrove Cuckoos and White-crowned Pigeons and marveled at the Magnificent Frigatebirds and large flocks of pelagics at Dry Tortugas.

## The Exhibit

This exhibit gives us a chance to better understand the strong local connection to Audubon. He saw his first live Brown Pelican in the Halifax River in rookeries near where pelicans can be seen today at the Dunlawton Bridge. His print of the Brown Pelican is now part of the White House art collection. Audubon's painting of the Greater



Herring Gull, *Larus argentatus*, John James Audubon

Yellowlegs contains the only known drawing of the Bulow Plantation before it was burned by the Seminoles. The Louisiana Heron is interesting because his landscape painter John Lehman sometimes painted a different landscape to the bird. Audubon notes he painted the heron in the Florida Keys, but the vegetation is clearly from Central Florida. The lush subtropical landscape is either the St. Johns River, Tomoka River, or Halifax River, or perhaps a composite of all three. Audubon discovered a "curious ibis" in Lake Woodruff, and these iridescent birds now called Glossy Ibis can still be found there



Tricolored heron, *Egretta tricolor*, John James Audubon

today. I've made several attempts to find the spot where he named "Audubon Isle," in the Lake Woodruff National Wildlife Refuge, but never certain of its exact location. It always gives me a smile to drive a backroad into the refuge called Audubon Avenue in DeLeon Springs.

This important collection of Audubon prints was a labor of love for Hyatt and Cici Brown. They searched for prints across the country for the best examples. They studied original paintings in the New York Historical Society Museum and visited a significant international exhibit in Edinburgh. Several years ago, I got into a friendly argument with Hyatt about the Louisiana Heron and discovered his significant level of knowledge about the art. I was both surprised and honored that they asked me to write the catalog for this exhibit, which allowed me to do a deep dive into the importance of Audubon's six months visit to Florida.

The exhibition has a strong conservation message. In the final gallery we see prints of three birds that once flew through our local skies but are now extinct. These haunting images of birds including the Carolina Parakeet now only exist on Audubon's canvas. On the other hand, we celebrate several bird species such as the Whooping Crane which are great examples of conservation success. The exhibit ends with a timeline of how we got from John James Audubon to the Audubon Society with shining examples of conservation heroes and milestones that provide a legacy of hope. Finally, in cooperation with the Florida Fish and Wildlife Conservation Commission, an interactive screen shows visitors where they can stand in the shoes of John James Audubon and see the same bird species he saw on his expedition here two centuries ago.



Snowy Egret by John James Audubon, lithograph, ink and color on paper, MOAS Cici and Hyatt Brown Collection 2022

# FEATHERS, FASHION, and CONSERVATION

BY TAMARA JOY, CHIEF CURATOR AND GARY R. LIBBY CURATOR OF ART

Throughout history, humans have sought to protect themselves from the elements with the skin and fur of a variety of animals and woven plant fibers. Scientists have found bone tools used to process and smooth animal skins dating between 90,000 to 120,000 years ago. Eyed needles for stitching emerged in the archaeological record about 40,000 years ago. Some evidence suggests that human beings began to adorn their bodies with distinct types of shell, bead, and feather ornaments even before they started wearing clothing.

Human adornment is a unique art form that can signify power, status, rites of passage, relationships, and protection. The natural world has historically represented the most accessible source of inspiration for physical adornment. Bird motifs and bird symbolism have long been associated with the divine, representing a connection between the heavens and earth. Bird imagery often evokes a sense of freedom, grace, and hope. In the West, the use of feathered adornment has been a popular part of fashion since the late eighteenth century when the Industrial Revolution made luxury items attainable by the masses. Birds were hunted around the world to supply plumage to fashion centers like New York and London.

In 1865, ornithologist John Gould complained that he was unable to fulfill a request for bird specimens for a museum's collections. He wrote, 'The Ladies, the Ladies, have however, so stripped us of birds for their bonnets that but few are now in the market and these of course are high priced.' In *The Wilderness Warrior: Theodore Roosevelt and the Crusade for America*, Douglas Brinkley wrote that by 1886, "more than 5 million birds were being massacred yearly to satisfy the booming North American millinery trade." An ornithology publication in 1887 also blamed women as 'the indirect, but real instigators



Lillian Russell (1861-1922), American actress and singer, wearing a plumed hat, photo by William McKenzie Morrison (1857-1927), ca. 1898 Library of Congress

of this slaughter; all that can be hoped for is that the freaks of feminine vanity may take some other and less harmful direction.'

Areas like the Florida Everglades, a wetland habitat for egrets and herons, became a primary source for plume hunters who made a fortune by killing the birds in their breeding colonies. By the turn of the twentieth century, the frenzied obsession for elaborately plumed ladies' hats reached such an extreme, that several bird species were brought to extinction. To conserve some wild bird populations, the U.S. began enacting legislation beginning in 1900, restricting the harvest and possession of egret bird skins and feathers. For example, The Lacey Act prohibited interstate commerce in wildlife protected by state



The woman behind the gun, Gordon Ross (1873-1946), illustration, Puck, Vol. 69, No. 1786, (May 24, 1911) Library of Congress  
 A cartoon illustration from Puck Magazine in 1911 shows a woman, possibly the famous designer Coco Chanel, topped with an oversize plumed hat, shooting at large white birds with a rifle; two dogs labeled "French Milliner" place the dead birds on a pile at her feet.

statute. The Migratory Bird Treaty Act of 1918 expanded the protection to all native migratory birds.

John James Audubon (1785-1851), renowned American artist and ornithologist, recognized the threat to many bird species due to loss of habitat and over-hunting by the early nineteenth century when he was researching and creating paintings for his ground-breaking compendium *Birds of America*. In reference to egrets Audubon wrote, "The long plumes of this bird being in request for ornamental purposes they are shot in great numbers while sitting on their eggs or soon after the appearance of the young." Contradictorily, Audubon and his colleagues would kill birds by the thousands throughout the nineteenth century – in the name of science. "But the scarcer the fruit the more prized it is; and seldom have I experienced greater pleasures than when on the Florida Keys, under a burning sun, after

pushing my bark for miles over a soapy flat, I have striven all day long, tormented by myriads of insects, to procure a heron new to me, and have at length succeeded at my efforts." (J. J. Audubon, *Ornithological Biography*)

The meticulously rendered studies of birds created by Audubon would also prove a source of inspiration for a growing movement of animal conservation activists and ordinary citizens. By the late nineteenth century, Audubon himself had become synonymous with conservation. Indeed, the public demand for cruelty-free alternatives for fashion adornment included the "audubonnet," which was festooned with silk and ribbon instead of bird feathers.

As much as women were vilified for their role in the demise of bird populations, it was a rise of women conservationists around the country who were crucial in the rally to

protect America's birds. Decades before women had the right to vote, they demonstrated their power to impact social and political movements. By the 1890s, socialites and actresses were organizing boycotts, staging tea parties, and distributing circulars encouraging women to protest the inhumane practice of feather harvesting. Several states established the first Audubon Societies and offered bird conservation classes and public lectures. The National Audubon Society coalesced

in 1905 as part of the direct response to the growing movement to protect the country's endangered bird populations.

In the twenty-first century, the dedicated work of ornithologists and conservationists continues to educate and enlighten. Increased awareness of the connection between the beauty of birds and the fragility of their existence has resulted in more innovative and humane fashion alternatives. As consumers demand more sustainable, ethical, and

animal-friendly fashion, designers and major clothing brands are choosing to transition away from cruelty by enacting animal welfare policies. The rare opportunity to view the vibrant life-sized avians created by John James Audubon 200 years ago, some of them now extinct, can also help generations to understand the profound and integral role birds play in the sustainability of our shared habitat.



## Join a MOAS Donor Society to receive additional member benefits!

### Patron's Circle | \$500

- Annual passes for four adults and all children in household
- Exclusive invitations to VIP events
- NARM benefits

### Director's Circle | \$1,000

- Annual passes for four adults and all children in household
- Exclusive invitations to VIP events
- NARM benefits
- Invitation to Annual Dinner with Board Members
- Complimentary membership to Director's Talks

Would you like more information about upgrading your membership to the Donor Society?

Phone: 386.255.0285  
 Website: [www.moas.org](http://www.moas.org)  
 Email: [membership@moas.org](mailto:membership@moas.org)



Madame d'Aguesseau de Fresnes, 1789, Élisabeth-Louise Vigée Le Brun. Oil on wood. Samuel H. Kress Collection.



Marcotte d'Argenteuil, 1810, Jean-Auguste-Dominique Ingres. Oil on canvas. Samuel H. Kress Collection

# FASHION FROM THE PAST

By Anastia Kolodzik, Guest Writer

The period from 1790 to 1810 was a transformative era for fashion, marked by significant shifts that mirrored the profound social and political changes of the time. This twenty-year span saw a transition from the elaborate, ornate styles of the late 18th century to the simpler, more natural aesthetics that characterized the early 19th century. These changes were influenced by the Enlightenment, the French Revolution, and the rise of Neoclassicism, reflecting broader cultural movements toward simplicity, democracy, and a return to classical ideals.

In the late 18th century, fashion was dominated by the extravagant styles of the Rococo period.

Women's clothing featured voluminous skirts supported by panniers, intricate lace, and heavily adorned bodices. These garments were made of luxurious fabrics like silk and satin, often embellished with embroidery, ribbons, and artificial flowers. Men's fashion was equally elaborate, with knee-length breeches, waistcoats, and frock coats adorned with lace cuffs, cravats, and embroidered details. Wigs and powdered hair were common for both genders, adding to the overall opulence.

However, the onset of the French Revolution in 1789 brought a dramatic shift in fashion. The Revolution not only overturned the political order

but also challenged the social hierarchies that were reflected in clothing. As the aristocracy's influence waned, so did their elaborate fashion. The revolutionaries championed simpler, more practical attire, symbolizing their ideals of equality and fraternity. This period saw the rise of the "sans-culottes," or without breeches, referring to the working-class men who wore long trousers instead of the aristocratic breeches. The rejection of aristocratic fashion was a statement of solidarity with the common people.

By the turn of the century, Neoclassicism had become the dominant influence on fashion. Inspired by the art and culture of ancient Greece and Rome, this movement emphasized simplicity, symmetry, and natural forms. Women's fashion underwent the most dramatic transformation during this period. The high-waisted, columnar silhouette of the Empire dress became the hallmark of early 19th-century style. Made from lightweight fabrics like muslin, these dresses were often white, symbolizing purity and simplicity. The bodice was fitted under the bust, and the skirts flowed straight to the floor, unencumbered by the

heavy petticoats and hoops of earlier decades. This style was aesthetically pleasing and allowed for greater freedom of movement.

Men's fashion also evolved towards simplicity and practicality. The elaborate coats and breeches of the 18th century gave way to more understated tailcoats, trousers, and waistcoats. The cut and fit of men's clothing became more streamlined, reflecting the influence of English tailoring. The use of wool and other durable fabrics became more common, aligning with the practical needs of the rising bourgeoisie.

Accessories during this period also reflected the shift towards simplicity. Women wore lightweight shawls, often made of cashmere, and simple bonnets or turbans adorned with minimal decoration. Jewelry became more restrained, with delicate designs replacing the heavy, ornate pieces of the past. Men's accessories included simple cravats, pocket watches, and understated hats like the bicorne or top hat. The period from 1790 to 1810 was a time of significant change in fashion, marked by a move away from the extravagance of the 18th

century towards the simplicity and classical elegance of the early 19th century. These changes were deeply intertwined with the social and political upheavals of the time, reflecting broader shifts in cultural values and aesthetic ideals. As society moved towards modernity, so too did fashion, laying the groundwork for the styles that would dominate the 19th century.

Lady Elizabeth Compton, 1780-1782, Sir Joshua Reynolds. Oil on canvas. Andrew W. Mellon Collection.



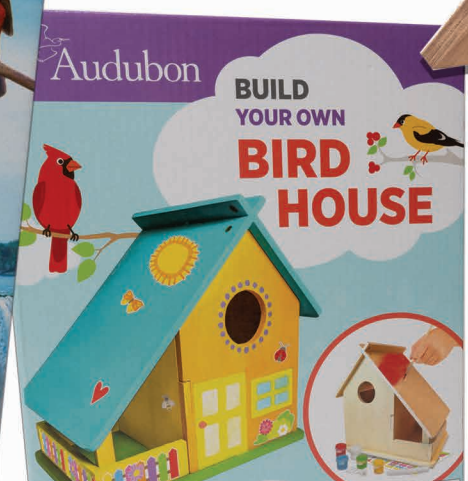


# MARKETPLACE AT MOAS



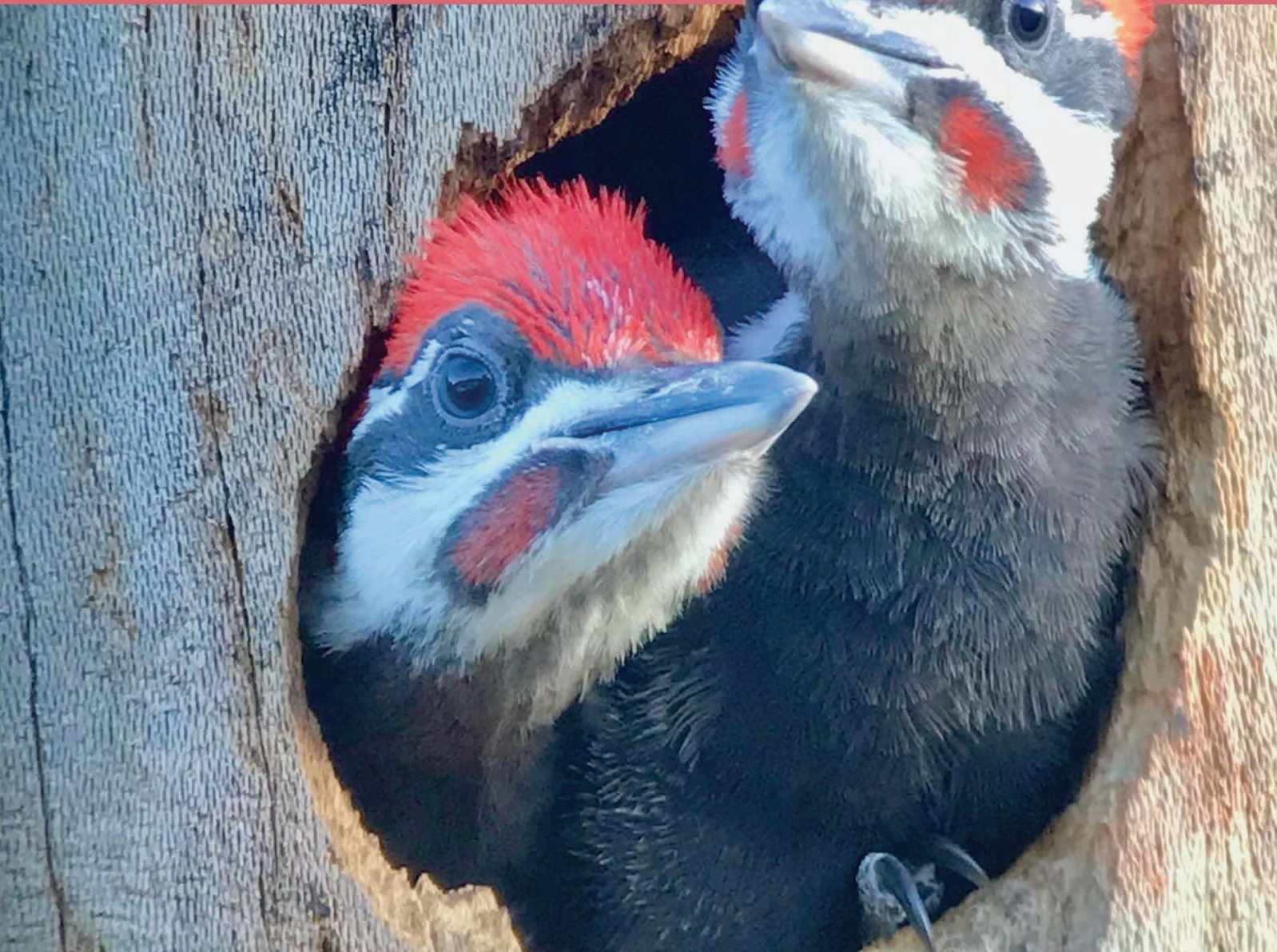
## TWEET TWEET!

A little birdy told us that there are some beak-tiful new treasures for sale in the Marketplace at MOAS!



# BIRDING THE DAYTONA BEACH AREA

By David Hartgrove  
Conservation Co-Chair, Halifax River Audubon



One of the few good things to come out of the recent pandemic was a big increase in the number of people discovering the beauty of birds. Now, as we head into the cooler months of the year, you might be thinking of expanding your birding horizons beyond your backyard. Our area offers some excellent birding opportunities and resources for those just getting into birding. First, Volusia County is the only county in Florida with three Audubon chapters. Each of them hosts fieldtrips that are open to the public and offer excellent opportunities to be in the field with and to learn from those with more experience. It is possible to teach yourself bird identification but it's a lot more fun learning with others.

## Now, what do you need to start your birding adventures?

Binoculars are very important. Looking at a bird through good optics that enlarge and help define the colors and shapes you're viewing can be a life changing experience. There is a small fraction of the population whose vision doesn't allow them to use binoculars. For those folks, a monocular is the solution. There are some excellent monoculars out there and they aren't expensive. Next, you'll need a field guide. I bought my first field guide in 1973. I've collected many more in the subsequent decades. The Sibley Guide to Eastern Birds is a good one, as are National Geographic and Peterson's. We're in the digital age now so there are apps for your smartphone from the publishers of all of these field guides.

There's also one that seems almost magical in its ability to help you identify birds. It's called Merlin, developed by the Cornell Laboratory of Ornithology and National Audubon. Download it to your phone and when you open the app you'll see three choices: Step by Step, Sound, and Photo. Choose Step by Step and a page opens asking five questions. Answer them and photos of likely candidates will appear. One of them will be your bird. Suppose you're walking a trail in a local park and hear a bird nearby singing. Click the Sound button in Merlin and your phone will begin recording the bird. In a few seconds Merlin will identify the bird, but know that it can be fooled! A friend was on her back porch with Merlin open on her phone. It identified Northern Cardinal, Tufted Titmouse, and then her cat hopped up on the table and meowed. Merlin said, "Gray Catbird." Finally, you can click Photo, then take a photo of the bird if it's in view, and Merlin will identify the bird.

Our chapter, Halifax River Audubon, has just updated our birding locations guide. You'll be able to get one if you visit the Audubon's Birds of Florida exhibit opening in late September at MOAS. In the meantime here are three locations for your consideration.

- ▶ Ormond Central Park the Ormond Beach Environmental Discovery Center:  
601 Division Ave. in Ormond Beach  
*Halifax River Audubon hosts weekly bird walks at Ormond Central Park. Check our website's calendar section.*
- ▶ Museum of Arts & Sciences:  
352 S. Nova Rd. Daytona Beach
- ▶ Sugar Mill Gardens:  
950 Old Sugar Mill Rd. Port Orange

Going to one of these parks by yourself can provide a rewarding morning (you'll want to be there about a half hour after sunrise), or search online for one of the local chapters and join them on one of their field trips. Halifax River Audubon, the Southeast Volusia Audubon Society and the West Volusia Audubon Society all have websites with links to their upcoming field trips. Once there click on their field trip link and see what's available. September kicks off the new season of fieldtrips. All three chapters utilize "Meet Up" to schedule field trips and you find the link to it on each site. Birders in all three chapters welcome newcomers and are eager to share their knowledge.

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