

ARTS & SCIENCES

from the museum of arts & sciences, in association with the smithsonian institution
summer 2020

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Board Members of the Florida Association of Museums, representing museums from all across the state including MOAS, meeting virtually to discuss the safest ways for museums to reopen.



ANDREW SANDALL

Welcome to the new edition of Arts & Sciences magazine and one of the strangest columns I've ever had to write in all my years as Executive Director here at MOAS.

I sit and write these words to you as we've just reopened the museum to the public after a period of disruption to both the museum and our lives in general that was both unprecedented and unforeseen. I write to you not knowing whether the museum has remained open uninterrupted or which of our programs and events have remained on our schedule and which we have been required to postpone as Florida and the world in general slowly takes its first steps back towards whatever 'normal' looks like for the foreseeable future. This is certainly not going to be the article I was planning to write as our world has been turned upside down and we put all our efforts as a staff into finding ways to provide our services within the evolving rules and regulations we are now faced with.

Things moved quickly for us at MOAS, with the advice changing from opening at reduced capacity to postponing some of our larger upcoming programs to needing to close the Lohman Planetarium and

Charles & Linda Williams Children's Museum and through to closing the museums to the public all taking place in barely 7 days. Even when closed to the public we were able to keep our offices open and work for a few days on creating online content to be released while we were closed, but once Governor DeSantis issued his Executive Order closing non-essential businesses we were effectively all working from home other than to undertake essential tasks to keep the museum running that could only be performed in our buildings.

Everything changed when our Governor announced the first phase or reopening that specifically referenced museums as being able to open at reduced capacity, so we began to put into place the procedures and equipment needed to reopen safely. Thankfully we had done much of the planning we needed to in remote meetings and through emails and phone calls, but it definitely took some time to acquire everything we would need to be satisfied we would reopen as a safe environment for our staff and guests. We are blessed to now have buildings that allow us to offer this safe environment much more easily than many of our colleagues, with large, open communal spaces and galleries, very few doors or stairs and ramps to navigate, and our new

entrance at MOAS works perfectly to allow for a contactless admission process.

So, what will the next few months look like at MOAS? Of course, we can only make educated guesses right now, but I think we will be able continue to offer our exhibits and permanent galleries for our in-person visitors at both our museums. As the advice from the CDC and State of Florida evolves then we will hopefully be able to safely open both the Lohman Planetarium and Children's Wing. We will also continue to work on enhanced online programming and features while we are restricted in the numbers of guests that we are able to host for tours and programs. We're already in the process of working on ways to offer exclusive content for our members online, hopefully including some live, interactive programs with our curators and educators. With

new advice on what we can safely undertake coming daily we will continue to look for ways to offer the innovative, creative programs we have become known for in whatever ways he have at our disposal.

Most of all I want to thank all of you for your support, kind words and encouragement to our staff throughout all of this. I've been so proud of the creativity and commitment shown by the MOAS staff these past few weeks and it's been incredible to see the ideas they've been coming up with to keep us connected with our members and visitors. We know we're not through this just yet and we have many more challenges to come, but your support through this is incredibly important to us and has helped us all.

I said in my last meeting with the staff before we temporarily closed the

museum to the public that while the construction projects that dominated my first few years at MOAS were perhaps the most visible work we've done, the work that was most vital and that I was proudest of was in building the staff we have today that has been working so diligently to provide our community with museum programs and services that they wanted. I hope you've seen during all of this why I feel that way, and that you join me in my pride at what we've all worked together to build to help our community get through this. We have something truly special at MOAS and we couldn't have done it without the support of our wonderful members. Thank you.

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ABOUT THE MUSEUM OF ARTS AND SCIENCES

The Museum of Arts and Sciences is a not-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, Pleistocene fossils, Florida history and regional natural history. Permanent and changing exhibitions, lectures, and classes highlight educational programs. The Museum houses changing arts and sciences exhibition galleries, 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 Lohman Family Planetarium, library, the Frischer Sculpture Garden, maintains nature trails in a 90-acre preserve in adjacent Tusawilla 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 Guild of the Museum of Arts & Sciences, Elfyn Community Fund, and over 30 Major Sponsors from the community.

MUSEUM HOURS:
10 a.m. - 5 p.m. Monday through Saturday
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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 Division of Cultural Affairs, The Capitol, Tallahassee 850.487.2980, or TT 850.488.5779.

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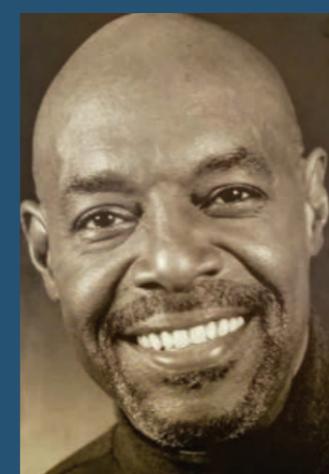
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DR. THURMAN GILLESPY JR.

We were all saddened to hear of the passing of MOAS Honorary Trustee and respected patron of Volusia County arts Dr. Thurman Gillespy Jr. in March 2020. Dr. Gillespy was a noted local philanthropist, supporting programs and organization both in his field of orthopedic medicine and in the wider arts and cultural community, most notably the Daytona Beach Symphony Society, the Florida International Festival and of course as a trustee here at MOAS. In 2014 this lifelong commitment to the arts saw Dr. Gillespy and his wife Elaine receiving the prestigious Tippen Davidson Award from the Volusia County Cultural Alliance, and in 2015 Dr. Gillespy became just the 10th person in the Museum's long history to be named an Honorary Trustee of MOAS, the highest honor the organization bestows. His legacy lives on at MOAS in the Elaine & Thurman Gillespy Jr. Gallery that sits proudly in our Lemerand Wing.

HARRY L. BURNEY III



Former educator and longtime friend of the Museum Harry Burney, passed away peacefully in Philadelphia, Pennsylvania at the Einstein Medical Center on April 18, 2020 from complications of the Coronavirus. Harry was born in 1944 in Tampa and was reared in Crescent City. He was a graduate of Bethune Cookman University graduating with a Bachelor in Biological Science. From there he went on to be a Captain in the Army Medical Corp during the Vietnam War, serving from 1965-1971.

at the Museum including annual dinners, guild functions, and other special events. Harry was also the Creative Consultant for Walt Disney World's Lion King show near Orlando, Fl. He sang "The Star-Spangled Banner" at the Daytona 500 in 1989 and showcased his musical talent with stage productions, television shows, commercials, films, concerts, and operas around the globe.

Wherever goodwill and cultural advancement in the Arts were needed, one could always find Harry Burney giving his time and talent for worthy causes. Harry later moved to New York City and participated in the inauguration of New York City Mayor David Dinkins with Nobel Peace Prize recipient Archbishop Desmond Tutu and Rev. Jesse Jackson and performed on Broadway.

Harry was a dear friend to the Museum and will be greatly missed.

Harry was widely recognized as a gifted Bass-Baritone vocalist. In the mid-1990s, he was The Artist-in-Residence at The Museum of Arts and Sciences, Daytona Beach, Fl. Harry taught, sang and entertained thousands of school children in the Museum's Elaine and Thurman Gillespy, Jr. African Gallery of Art often singing in Swahili about the "here comes the honey man to the village to offer sweets to the children." Over the years, Harry sang and performed for many other events

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FORT PICKENS AND THE ARRIVAL OF GERONIMO



FORT PICKENS, PENSACOLA HARBOR, FLORIDA—LOOKING SEAWARD. FORT MCRÆE IN THE DISTANCE.—FROM A SKETCH BY MRS. LIEUTENANT GILMAN, JUST ARRIVED FROM PENSACOLA.—[SEE PAGE 122.]

Mrs. Lt. Gilman, *Fort Pickens, Pensacola Harbor, Florida—Looking Seaward, Fort McRae in the Distance, February 23, 1861. Harper's Weekly, Wood Engraving on Newspaper* - on display as part of *The Latest News from Florida: Wood Engravings from 19th Century Periodicals* exhibition on display at the Cici and Hyatt Brown Museum of Art

On display within the Cici and Hyatt Brown Museum of Art is an exhibit titled *The Latest News from Florida: Wood Engravings from 19th Century Periodicals*. Most of the illustrations from *Harper's Weekly*, a *Journal of Civilization*, are now seen as important pieces of art. Over the years, the illustrations have become very collectible, not only as amazing works of art, but as valuable pieces of American history. *Harper's Weekly*

magazine was created before the Civil War in June of 1850 and was an American political magazine based out of New York City. Due to changes in print technology, *Harper's Weekly* was able to include lots of illustrations to accompany their weekly additions. The public loved the illustrations and the magazine hired many prominent artists to venture into the field to sketch and report on current news happenings all over the country.

When the Civil War erupted, the magazine brought stunning illustrations of current news coverage of the war into the living rooms of its readers. The paper enjoyed huge success during the war and its circulation was as much as 300,000 per edition. Artists working for *Harper's Weekly* were hired to accompany mostly northern troops in the field of battle from Virginia to Florida and many places in between.

This is the first time embedded correspondents were used in a war zone. The paper remained loyal to the cause of Abraham Lincoln and was a proponent of the abolitionist movement.

Harper's Weekly coverage of the Civil War in Florida focused on the City of Pensacola. A tense standoff escalated between the Confederacy and Union Troops over fortifications on Pensacola Bay. On display in the Cici and Hyatt Brown Museum of Art is a wonderful detailed engraving of a large military installation called Fort Pickens located in Pensacola, Florida. This brick fort has an important and unique history. It was the only Florida fort to see major bombardment during the war. Moreover, it was built on the barrier island. The city has a long history of fortification dating back to the Spanish period and all of them were constructed on the mainland with the exception of Fort Pickens. Pickens guarded the direct entrance to the city's large harbor.

The illustration titled, *Fort Pickens, Pensacola Harbor, February 23, 1861*, is unique in that it is one of the only known sketches by a female artist that *Harper's Weekly* used for print. Mrs. Lt. Gilman sketched a scene of the fort and must have been with her husband at Pickens during the early part of the conflict. Little else is known about her. After she produced the sketch, it would have been placed in trustworthy hands and sent either by a train or ship back to *Harper's Weekly* in New York. There, a team of wood engravers would reinterpret the image and prepare it for print in a short period of time.

Mrs. Lt. Gillman's image shows a massive, sturdy-looking brick fort with an American flag proudly flying overhead. A severe storm looms and an angry sea rages in front of the fort.



Prisoners of War at Fort Pickens, Florida in 1887. Geronimo (left), Chief Naiche (center), Mangas (right)

The heavy storm clouds symbolize the threat of war and the entire sketch gives the viewer a sense of danger. As thick storm clouds form over the ocean, rays of sunlight break through the cloud banks and shine down on the American stronghold giving a sense of hope. A lone sentinel watches guard over the harbor overseeing the enemy's positions. The detail of this black and white illustration is crisp and bold with the foreground dominated by rough sea. The fort is shown taking up the entire middle ground of the composition. A warship looms off in the distance under full sail near the enemy's fort.

Eventually, two thousand Union troops would occupy Fort Pickens and an estimated eight thousand Confederates hunkered down on the mainland forts. As a result of a daring Confederate raid on a Union encampment just east of Fort Pickens that resulted in a rebel victory, Colonel Harvey Brown, now in command of the 100-gun fort, decided on a retaliatory strike on the Confederate forts across the bay. On the nights of November 22, and 23, 1861, massive shelling erupted for

two days between the two warring sides. Fort Pickens launched over 5,000 rounds of cannon fire at the rebel positions. Fort McRee was completely destroyed and Fort Barrancas and other Confederate positions sustained only minor damage. The Confederates were only able to launch approximately 1,000 rounds at Fort Pickens. Soon after the exchange, orders arrived from Robert E. Lee that Pensacola was to be evacuated. The city and all forts fell easily into Union control for the duration of the war.

After the conclusion of the Civil War, Fort Pickens was placed on caretaker status with usually one man or a few men overseeing the fort until it was needed again. Frequently, forts with little military purpose, like Fort Pickens, became federal prisons. In 1888, the obsolete fort and the City of Pensacola came alive as news spread throughout the city and region that a famous prisoner bound for St. Augustine was being rerouted to Fort Pickens.

The great Apache medicine man and war leader Geronimo was captured in 1886 and was to join other Apache



Geronimo and fellow Apache Indian prisoners on their way to Florida by train. Photograph taken September 10, 1886.

one of the great Gilded Age Robber Baron families, the Vanderbilts. After spending time with Geronimo and the Apaches, the Vanderbilts disembarked south into the Gulf of Mexico. No fewer than twenty tourists a day visited the famous prisoners, with one day seeing over four hundred fifty tourists.

By the end of April, the men were finally reunited with their families at Fort Pickens. In June, Colonel Loomis Langdon rewarded their good behavior by allowing them to perform their annual corn dance in honor of the reunification. The Army became concerned about the presence of women and children at Fort Pickens and its poor conditions. After an eighteen month stay, the "Big Indian", as the local Pensacola newspapers called him, and the rest of the Apaches were moved to Mount Vernon Barracks north of Mobile, Alabama.

By 1890, the old fortress was defenseless against the modern weapons of war due to upgrades in artillery technology. The most significant change in Fort Pickens since its construction happened in 1898 during the Spanish American War was when modern day batteries were placed in the center of the parade ground. Called Battery Pensacola, this concrete battery brought coastal defenses into the new century.

The image by Mrs. Lt. Gillman is a masterful wood engraving capturing a tense moment of Civil War history in Florida. Today, Fort Pickens is part of the Gulf Coast National Seashore with a unique history to tell. Stop by the Cici and Hyatt Brown Museum of Art to see the wonder of this artwork and many other fantastic wood engravings in the exhibit *The Latest News from Florida: Wood Engravings from 19th Century Periodicals*. There are many other great images to see and Florida history stories to read about.

warriors and family members in St. Augustine, Florida. Geronimo was captured at Skeleton Canyon, Arizona, on September 4, 1886 after he and his band resisted forced removal to the western reservations. Geronimo and his band were wanted by American authorities in connection to many American deaths on the western frontier of Arizona and New Mexico. He was the last Native American leader to surrender to the United States and remained a prisoner of war for the next 20 years.

Local boosters from Pensacola petitioned the government to have Geronimo diverted to Fort Pickens because they believed it would be safer for him than the fort in St. Augustine. They argued he would be able to avoid the overcrowding and festering diseases caused by Apache prisoners of war already imprisoned at Fort Marion in St. Augustine. The petition was approved by President Grover Cleveland and the men were separated from their families. Ironically, an editorial in the local Pensacola newspaper congratulated their congressmen for bringing a "world class tourist attraction to their

City". This represented another broken promise by the Federal government to the agreement of surrender at Skeleton Canyon.

Leaving San Antonio, Texas, thousands of curious onlookers showed up at various train stops to get a glimpse of the legendary Geronimo and his band. At Mobile, Alabama, over 1,000 people showed up at the train station to get a view but the Apaches closed all the window curtains. Eventually, money was paid, and the curtains were lifted, and he acknowledged the curious crowd.

After arriving in Pensacola, Geronimo and his fifteen men, imprisoned at Fort Pickens, began working to clear the weeds and stack cannon balls. The City of Pensacola was in "a buzz with excitement" in February 1887. Visitors could purchase a pass at Fort Barrancas to cross the bay to gawk at the Apaches. A cottage industry of tugs, flatboats, and anything that could float would ferry visitors from the city to the fortress. In March 1887, a magnificent yacht, known as "The Alva", pulled up to the fort. It created a frenzy in Pensacola for it carried

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The EVOLUTION of FLORIDA'S BORDERS

From the Cognetta Family Trust

The Evolution of Florida's Borders is an exhibition of rare antique maps depicting the Sunshine State from one of the largest private collections in the country. Dr. Armand and Suzanne Cognetta of Tallahassee meticulously collected and cared for the Collection for decades. The exhibition spans 300 plus years and chronicles the evolution of Florida's borders, as told through its many foreign occupiers and subsequent admission into statehood.

The evolution of Florida's borders begins with Sebastian Münster's circa 1540 map of the Western Hemisphere, the first to treat the hemisphere as a whole and depict the Americas as distinct North and South continents. This map is virtually identical with his later map of the Western Hemisphere, also part of this exhibition. The main differences are that this 1540 version



Die Neuen Inseln, c.1540
Basel, Switzerland
Cartographer: Sebastian Münster's (1488/89-1522)
woodcut, monochromatic print on rag paper
From the Cognetta Family Trust Map Collection, C36

Floridae Americanae Provinciae, 1591
Frankfurt, Germany
Cartographer: Jacques Le Moyne d'Morgnes (1533-1588)
Original engraving published in Part II, *Brevis Narrat rum quae in Floridae Americae Provincia Gallis acciderunt*
copperplate engraving, monochromatic print on rag paper
From the Cognetta Family Trust Map Collection, C21



has its title in German, and that it is uncolored. Both maps are drawn from sources as disparate as Marco Polo, Magellan, and the accounts of various later French and Spanish explorers. Each is marked with a Spanish flag just east of Hispaniola and a Portuguese flag just east of Brazil and delineates both North and South America, placing the Western Hemisphere between Europe and Africa in the east and Asia in the west. "Zipangri," or Japan, is depicted as lying just west of Mexico, while "Iucatana" or Yucatán, is shown as an island rather than a peninsula, just east of the Gulf Coast of Mexico.

Münster is careful to delineate the Western Hemisphere as being geographically distinct from Europe and Africa in the East, as well as from Asia in the west. Even the very titles of his maps enshrine the idea, still relatively new, that of the two areas where the term, "Indies" was used, this was the West (or American) Indies. This is one of the earliest printed maps to depict Florida just below that large body of water that nearly bisects North America. Subsequent explorations would eventually disprove the existence of that cross-continental feature, but the search for the so-called "Northwest Passage" would continue to vex European and American explorers for centuries to come.

This exhibition includes additional maps from the 16th century, including those by Jacques LeMoyne, Abraham Ortelius, and Cornelis van Wytfliet which further contribute details of the peninsula's terrain and add the French flag to show its control of a portion of Florida's borders. Though

French control of Florida was short lived, its explorers and cartographers contributed significantly.

The 1591 *Floridae Americanae Provinciae* map was drawn by Jacques Le Moyne, an artist who accompanied a short-lived (1564-65) French colonial enterprise in the southeast. The map extends from the 36th degree of north latitude above the coastal features given as "S. Miguel," for San Miguel, and "Prom: Terra falg" or Cape Trafalgar for present-day Cape Fear in North Carolina, southward to include Cuba. The Florida peninsula itself is depicted with great attention to the geographic features as these were understood by Le Moyne and those with him who resided at "Caroline," or Fort Caroline, near the mouth of the "R. Maij" (River May), today's St. Johns River.

Since the map became so well known as a result of Theodor De Bry's engraving and publishing in 1591, Le Moyne's map of Florida continued to exert a lasting cartographic influence on several well-known mapmakers including Hondius and Mercator among others, though it was almost

completely ignored by Spanish authorities.

Florida et Apalache from 1597 extends its range from 21° North Latitude (through part of the Yucatán Peninsula and most of Cuba) to 41°, or north of present-day Virginia. It includes territory west of the present-day Texas Gulf coast and extends eastward to about the Outer Banks of North Carolina, marked "C. de Arenas," or Sand Cape. On the map, the central overarching reality is the feature labeled "FLO: RI: DA." The name is divided to allow for the presence on the map of Mississippi River (here called the "R. de S. Spiritu," or River of the Holy Spirit) and the "R. de Cañaverál," or Canaveral River—possibly today's Mobile River. The huge area labeled as Florida on this map extends across much of the southeast of the present-day United States, from the Atlantic Coast westward to present-day Texas, and southward to the Gulf Coast.

Apalchen, depicted here as lying northeast of Florida beside the mountain chain to its west, is misplaced from the area known



Carte Du Mexique Et De La Floride, 1703
Paris, France
Cartographer: Guillaume de L'Isle (1675-1726)
Engraver: J. Cooke
copperplate engraving, hand colored outlining print
on laid paper
From the Cогнетта Family Trust Map Collection, C10

Jefferys chart from 1776. This is a double chart, joined edge-to-edge to provide a monumental scope taking in the Gulf of Mexico, the Florida Peninsula, The Bahama Islands, and that body of water between Florida and the Bahamas labeled here as the "Gulf of Florida or New Bahama Channel." It was published some fourteen years after Britain had acquired East and West Florida, and just after the outset of the American Revolution. It provides the latest charted understanding of the coasts, safe harbors, navigational aids, hazards, depths (in fathoms of 6 feet each) and warnings meant to assist navigators in their maritime travel through these hazardous waters.

East of the Florida peninsula, Jefferys has provided additional valuable information as to the havens and the hazards that the New Bahama Channel posed to shipping. Navigators were given a suggested dotted track to follow northward, allowing them to steer clear of the dangers that lined their passage east and west of this narrow waterway.

Later maps show Florida's status as a Territory followed by its admission into statehood, beginning in this Collection with the Henry Charles Carey and Isaac Lea's map of 1822. This map was published one year after the 1821 acquisition of Florida by the United States. Here, the territory of Florida is depicted as thinly populated and largely unexplored, with only two towns of note, St. Augustine and Pensacola. St. Augustine, formerly the Capital of East Florida, continued to serve as one of two territorial capitals for Florida, the other being Pensacola,

formerly the capital of West Florida. In addition, St. Augustine served as county seat for St. Johns County east of the Suwannee River, just as Pensacola served as county seat for Escambia County, west of the Suwannee.

This map underscores the awkwardness of having two capital cities in Territorial Florida, 350 miles apart, especially considering that no road linked them together. Furthermore, Governor Duval and the Territorial Council faced quite a challenge in meeting alternate years in these two former capitals, and this underscored the need for a single capital city in Florida. Growth of the new territory was immediate, and by the time this map was published 1822, two more counties existed in Florida: Jackson and Duval. Two years later, in 1824, Tallahassee was chosen as the site for the capital city of the Territory of Florida.

J. Goldsborough Bruff's large map was produced four years after the conclusion of the 2nd Seminole war (1835-1842) and one year after Florida became the 27th state, in 1846. The dotted line identifies where Florida's Seminole population lived in 1846 and is labeled with the notation, "20 miles around this District is reserved from Survey till the Seminoles are removed." The growing presence of the military in this region, along with the Armed Occupation Act and the continued arrival of new settlers into the Florida interior, all contributed to the tension and conditions that would spur the 3rd Seminole War and the removal of all but a few Seminoles who remained in Florida.

The fact that the removal of the Seminoles was what was holding up the extension of the state survey is illustrated here by the lack of Range and Township lines in extreme south Florida, and the labels that abound in this region on the map: "Unexplored," and "Unexamined." In many ways, 1846 South Florida

was as foreign to most Americans as far distant Africa.

The most recent maps in this Collection, from the mid-to-late 1800s by Horace Drew and William Lee Apthorp, show the rapid move to develop Florida, with the inclusion of railroads, new towns, and new counties. Apthorp served as Surveyor-General from 1869 until 1878 and produced several maps in connection with the ongoing continuation of the Florida State Land Office Survey, still underway and incomplete at the time this map was published. Apthorp created the 1877 Standard Map of Florida, and the modern viewer of this map may find it worthy of note that in 1878 there were still wide areas in South Florida in present-day Monroe County and Miami-Dade County labeled "Unsurveyed" and "Unexplored," as on this map.

In 1878, overland transportation was still problematic in Florida. Some railroads existed and are included in Apthorp's map, but many

transportation needs in Florida were still provided by steamboats plying the rivers. Also, in this connection, steam-powered vessels continued to connect Florida's coastal cities of Jacksonville, St. Augustine, Tampa, Cedar Keys, Apalachicola, Pensacola and others while avoiding many of the difficulties associated with land-based travel on Florida's roads of that period.

The Evolution of Florida's Borders is on loan from the Cогнетта Family Trust Map Collection of Tallahassee, Florida. The exhibition was organized by Curator Angie L. Barry and educational materials provided by archivist Peter A. Cowdrey, Jr.

as "Apalache," the hilly region in north Florida where Hernando de Soto camped during the winter of 1539-40. Over time, this geographic misunderstanding would become permanently enshrined in the name given to what we now know as the Appalachian Mountains.

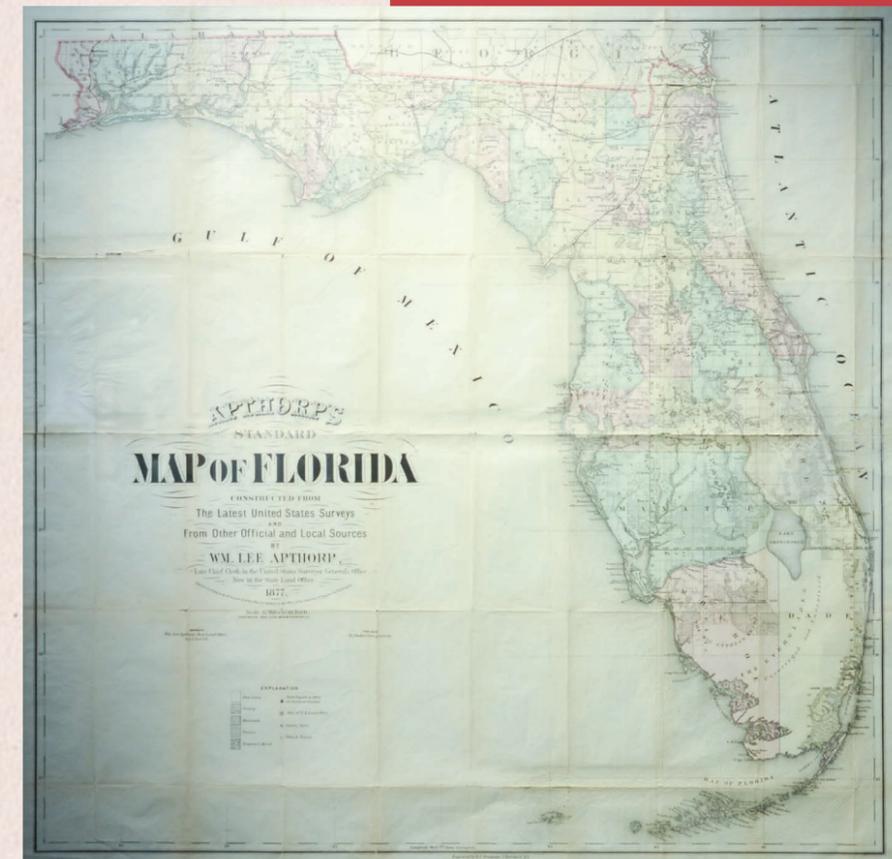
The 17th century maps in this Collection showcase cartographers' increasing skills due to the burst in technological advancements through inventions like the telescope, pendulum clock, bubble level, and improved navigation and cartographic methods. The addition of the English flag to North America is evident in Jan Jansson's 1639 map of the Americas. Guillaume de L'Isle's 1703 large map of the western hemisphere was extremely influential and was published during the War of the Spanish Succession—a conflict known in Britain's American colonies as "Queen Anne's War." This worldwide war that broke out in Europe in 1701 but which was fought there and in the colonies until its conclusion in 1714.

Spain was an ally of France during that conflict which meant that the

Queen Anne's War would be fought even in the colonies. Herman Moll's maps were used by the British government to support boundary disputes with France. Moll was a Dutch cartographer who resided in London and contributed numerous maps during and after that war. Moll illustrates on the 1720 map, A New MAP of the North Parts of AMERICA claimed by FRANCE..., the southward attack by an English-supported slaving expedition that reached deep into the Florida peninsula. Led by the Englishman Thomas Nairne, it penetrated nearly to the Florida Keys in the British quest for Native American slaves from Florida. It was slaving expeditions like this that largely depopulated Florida of its Native Americans—many of whom were either enslaved or killed—and which left destruction in much of the Florida interior. The state suffered heavily during this war, and though the city of St. Augustine did survive, the mission towns along the coast and in the interior did not.

When the British took hold of Florida in 1763, they divided it into two separate colonies, East and West Florida, shown in the Thomas

Standard Map of Florida, 1877
New York
Cartographer: William Lee Apthorp (1837-1879)
Publisher: E.C. Bridgeman
print, hand colored on laid paper
From the Cогнетта Family Trust Map Collection, C52



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WEDNESDAY

Yoga in the Gallery

Take a break from your week and explore the world of yoga at the Museum! Join registered yoga instructor Ashley Brooks of Holistic Movements in our new monthly yoga series held every Wednesday at the Cici and Hyatt Brown Museum of Art. This hour-long session will provide an opportunity to practice a series of gentle yoga poses. Class is open to all levels.

Every Wednesday
5:30pm to 6:30pm
at the Cici and Hyatt
Brown Museum of Art

Materials Needed: Mat, Towel, Water Price: \$5 for members or \$10 for non-members

Space is limited. Please RSVP to 386.255.0285



holistic movements
Pilates·Yoga·Barre

Spinning

From atoms to heavenly bodies, all spin.
... it would seem this natural inclination gave rise to a host of human advances. First came string then its interlacing. Weaving provided the means to survive glaciation, even though the first known garments were for women *and* purely decorative. For us, it is also a means of tracing the movements of people across time and culture. Techniques follow craftsmen, and tantalizing clues about who they were, and where they went are often found in the artifacts of weaving. In the case of plaid twills, they trace the early Celtic migrations from as far east as Western China, all the way to the shores of Ireland. Used for millenia, this path became a famous route for luxury goods known first for lapus, then as the Silk Road.

Many Caucasian mummies have been unearthed in Tarim Basin Xinjiang, Provence

Mummy, 6'6" "blond", 1,000 BC Urumchi Western China

Early evidence of weaving ~ a clay impression. 7,000 BC, Jarmo, Mesopotamia. Some such impressions date back 27,000 years.

Plaid cloth, Hallstatt, Austria 1200-400 BC

Elam Dynasty 3200-539 BC Spinner 8th century BC Susa, Iran Musee du Louvre

Western China

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Natasha Paremski, piano
SUN

- JAN 8** **Kaunas Symphony of Lithuania**
Robert McDuffie, violin
FRI

- JAN 16** **Israel Symphony Orchestra of Beersheva**
Marek Kozak, piano
SAT

- JAN 31** **Hollywood Concert Orchestra**
"A Night at the Oscars"
SUN

- FEB 6** **Punicci's La Bohème**
Teatro Lirico D'Europa
SAT

- FEB 26** **Cantus**
(men's vocal ensemble)
FRI

- MAR 20** **National Dance Company of Siberia**
(folk dance)
SAT

*Subject to change

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SUMMER EXHIBITS



BILLIE HOLIDAY AT SUGAR HILL: PHOTOGRAPHS BY JERRY DANTZIC
OPEN THROUGH AUGUST 9, 2020 –
KARSHAN CENTER OF GRAPHIC ART

This exhibition organized by the Smithsonian Institution Traveling Exhibition Service, in collaboration with the Jerry Dantzic Archives, offers a vivid and intimate photographic portrait of one of the 20th century's most iconic musical figures: the consummate jazz and blues

singer Billie Holiday (1915-1959). Rarely seen photographs capture Holiday's life just two years before she died at the age of 44.

In April 1957, renowned photojournalist Jerry Dantzic gained special access to Holiday during a week-long run of performances at the Newark, New Jersey nightclub, Sugar Hill. We see her joy greeting fans on the street, life at home with friends and family, her preparations backstage, and her captivating charm at the microphone. The images capture her warmth, humanity, complexity, elegance, and star power. Dantzic's images offer an unparalleled look at an American icon, one that goes beyond the tragic narrative that frequently defines her. Sixty years after her death, Billie Holiday's passion and originality come through in every song she sang - and are forever captured in these rare, spectacular photos.

All photographs © 2018 Jerry Dantzic / Jerry Dantzic Archives. All rights reserved. Image Credit: Billie Holiday on stage at Sugar Hill, Newark, New Jersey, April, 1957.



UNIQUE PERSPECTIVES: PAINTINGS BY ROBERT ROSS
OPEN THROUGH AUGUST 16, 2020 –
GARY R. LIBBY ENTRY COURT

Robert Ross is a successful Orlando-based artist with a painting style paying homage to early twentieth century Precisionist painting as well as the work of Richard Diebenkorn (1922 – 1993). However, Ross puts his own stamp on these types of architecturally inspired paintings by including a distinct element to provide a

contrast to the geometry within them. Sometimes it may be in the form of a reflection in a puddle, sometimes a single sliver of light from an open door, showing us the beauty to be found all around us every day. Image credit: Robert Ross, Rooftop After the Rain, oil on canvas, Courtesy of the artist



SELECTIONS FROM BEAUX ARTS OF CENTRAL FLORIDA
OPENING AUGUST 29
THROUGH NOVEMBER 22, 2020
GARY R. LIBBY ENTRY COURT AND
KARSHAN CENTER OF GRAPHIC ART

Works in a wide variety of media from this longstanding central Florida contemporary artists' organization which was founded in 1962 by the students of the late Lillian "Lu" Belmont of

New York City. Because of her and her students, the first contemporary art group was introduced to the then provincial Halifax area. As a result of the dedication of these artists to their cause, more people in the community understand, enjoy, support and appreciate modern art and the contemporary artist. The group is comprised of 50 professional artists, working in all mediums, who place a strong emphasis on the experimental creative approach with a strong emphasis on quality work. The artists are encouraged to expand their horizons and constantly stretch their abilities. Image credit: Peggy Banks, Treasures, handmade paper, acrylic, turquoise stones, thai papers, gold leaf, silk threads mounted on copper



THE EVOLUTION OF FLORIDA'S BORDERS
OPEN THROUGH SEPTEMBER 6, 2020 –
KARSHAN CENTER OF GRAPHIC ART

This exhibition of rare vintage maps of our state from as far back as the 1500s comes to MOAS from Dr. Armand and Suzanne

Cognetta who have amassed one of the largest collections of antique maps in the country. The exhibition starts with Sebastian Münster's 1540 map of the Western Hemisphere, the first to treat the hemisphere as a whole and depict the Americas as distinct North and South continents. Given the relative youth of our country, and certainly our state, this exhibition offers a fascinating opportunity to see images of Florida and the Southeastern U.S. as Europeans thought of it as far back as the Renaissance. This exhibition is on loan from the Cognetta Family Trust Collection of Tallahassee, Florida. The exhibition was organized by Curator Angie L. Barry and educational materials provided by archivist Peter A. Cowdry, Jr. Image credit: Sebastian Münster (1488/89-1522) woodcut, monochromatic print on rag paper. From the Cognetta Family Trust Map Collection, C36



BENEATH THE WAVES OF WONDER
 OPENING THROUGH SEPTEMBER 6, 2020 – FORD GALLERY

Celebrating the great diversity of our ocean using diverse specimens from our permanent collection of corals, mollusks and other wonders of oceanic life. Discover unique and stunning shells found from all over the world's oceans including popular ones from Florida. Corals and coral reef ecosystems provide habitat for thousands of creatures. Explore the many marine species found in Florida and around the world. This exhibit also details other wondrous creatures from beneath the waves such as sea stars, sponges, sharks, and many others. Many of these specimens are rarely exhibited and date back to the very beginning of the Museum's founding over 50 years ago. *Image Credit: Coral Reef, Yap, Micronesia; Brad Holland*



BORDERS OF PARADISE: A HISTORY OF FLORIDA THROUGH NEW WORLD MAPS
 OPEN THROUGH SEPTEMBER 6, 2020 – BOUCHELLE CHANGING GALLERY

This exhibition focuses on vintage maps from the MOAS collection that trace the history of our state from the early days of Spanish exploration in the 1500s to statehood in 1845. *Image Credit: Holland; Jan Jansson (1588-1664), Insulae Americanae, 1653, hand-colored engraving; Gift of Kenneth Worcester Dow and Mary Mohan Dow, 91.01.578*



SELECTIONS FROM THE MOAS CONTEMPORARY COLLECTION
 OPENING SEPTEMBER 12, 2020 THROUGH JANUARY 24, 2021 – ROOT HALL

Selections from the Museum's growing collection of contemporary art including works by prominent Florida and national artists. *Image Credit: Bryce Hammond, Sometimes It Rains (Palad Inn), 2003, enamel, acrylic on panel, Gift of Jack Mitchell and Robert Pavlik, 2013.09.037*



MEDIEVAL TO METAL: THE ART AND EVOLUTION OF THE GUITAR
 OPENING SEPTEMBER 19, 2020 THROUGH JANUARY 10, 2021 FORD GALLERY

Highlighting the single most enduring icon in American history, *Medieval to Metal: The Art and Evolution of the Guitar*, explores all aspects of the world's most popular instrument. The exhibition covers the guitar's history beginning in the Middle Ages with European and Asian instruments such as the oud and lute to its position as a key accompaniment for traveling performers, its pivotal role in blues, country western music, and rock 'n roll, ultimately serving as a catalyst for popular culture. Visitors will experience the artistry, history, design, and cultural influence of the guitar. Along with 40 distinct instruments that showcase the rare and antique to the widely popular and innovative, *Medieval to Metal* includes dozens of photographs and illustrations that depict significant musicians and instruments of the last century. *Medieval to Metal: The Art and Evolution of the Guitar from the National Guitar Museum in New York is an exciting and engaging experience that gives visitors the opportunity to interact with the guitar from the perspective of history, evolution, and design - and the lasting music it has created.*



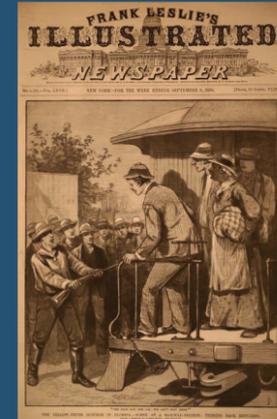
FRAGILE BEAUTY: MASTERWORKS OF PORCELAIN AND GLASS FROM THE COLLECTION
 OPEN THROUGH OCTOBER 3, 2020 – BOUCHELLE CHANGING GALLERY

Highlighting centuries of fine workmanship in porcelain and glass, this exhibition brings together some of the most beautiful pieces in these media to be found in the MOAS collection. Decorative Arts are particularly well-represented in the Museum's collection and visitors will be impressed by the wealth of intricate detail and stunning craftsmanship displayed by these fragile, sculptural pieces. With references to artistic tastes of the past, they represent traditions in porcelain and glass that have long since given way to primarily streamlined Modernism. *Image Credit: Meissen Porcelain Factory, Apollo and Chariot of the Sun, 1820, molded, hard-paste porcelain with polychrome glazes. Gift of Dorothy and John Fellenz 86.08.001*

CURRENTLY ON DISPLAY IN THE CICI AND HYATT BROWN MUSEUM OF ART



VOLUSIA COUNTY
 Scenes from Volusia County and the importance of art schools and art venues in the development of culture within the county. *Featured painting: South Beach Street, Daytona, James Ralph Wilcox, Volusia County*

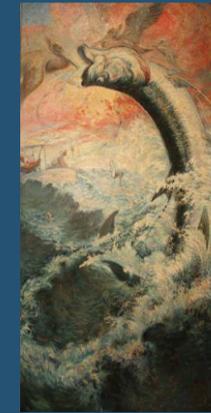


"THE LATEST NEWS FROM FLORIDA": WOOD ENGRAVINGS FROM 19TH CENTURY PERIODICALS
 A. WORLEY BROWN & FAMILY GALLERY

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*



FLORIDA WEATHER
 FRANCE FAMILY GALLERY
 Experience a myriad of Florida weather in just one day. The Florida Weather gallery offers a look at Florida weather as represented by art. Florida is known for weather that changes with uncanny speed. Sun, rain, wind, clouds, storms, and fog all play a part in what the artist sees and wants to capture. The color, technique, rhythm, and texture are focused to evoke the full sensation of what is Florida's revealing environmental trait. *Featured painting: Naomi Duckman (Furth); Storm on Seven Mile Bridge, Florida Keys, 1935*



GONE FISHIN'
 SENA H. AND THOMAS L. ZANE GALLERY
 This exhibition emphasizes Florida's reputation for being one of the greatest sport fishing areas in the world. From locals with simple cane poles to celebrities on yachts decked out for challenging sailfish and tarpon. *Featured painting: Sam Stoltz, Strife of the Sea*



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 peninsula dates from 15,000 years ago. The region was dominated by the native Calusa and Tequesta tribes. After European colonization, both tribes declined. The Seminole nation emerged out of groups 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 Man, 1992*

For more information about the Cici and Hyatt Brown Museum of Art, please visit www.moas.org

MUSEUM NOTICE:

To do our part to safeguard the health and well-being of our visitors and staff and mitigate the spread of the coronavirus (COVID-19) please follow these guidelines while visiting the Museum:

Social Distancing

Please keep a distance of six (6) feet between visitors.

Hand Washing

Wash your hands with soap and water often - do this for at least 20 seconds.

Use hand sanitizer if soap and water are not available.

Coughs and Sneezes

Cover your mouth and nose with a tissue or your sleeve (not your hands) when you cough or sneeze.

Put used tissues in the garbage immediately and wash your hands afterwards.

Stay in touch! For the latest exhibit and programming information, sign up for our e-newsletter on the Museum's homepage at MOAS.org!



High Hopes for the Future

I hope all our members and their families have remained safe and healthy during this pandemic. We do not know what the future holds for us, but our committees have been working via phone and Zoom planning our fall events.

Fall is our biggest fundraising time of the year. If possible, these events will be held and will meet the guidelines set by the Museum, the CDC, the State of Florida, and our local agencies.

Plans for Fall 2020

September 8, 2020, 10am

General Meeting - Root Hall
This will be our "kick-off membership" meeting. If you bring a guest you will be given a surprise.

September 22, 2020, 11am

Garden Party/High Society Luncheon at the Cici and Hyatt Brown Museum of Art
\$40 per person. A great way to enjoy lunch with your friends.

October 13, 2020, 10am

General Meeting - Root Hall
Enjoy a guided tour of Tusawilla Preserve at MOAS.

October 13, 2020

Children's Museum Golf Classic at Venetian Bay Golf Club in New Smyrna Beach

November 7 & 8, 2020

Halifax Art Festival
Downtown on the newly designed Beach Street.

If you purchase tickets for any of our events a full refund will be given in the event of cancellation. Your health and safety is our main concern and we continue to wish you good health and hope to see you in the fall.

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COMETS HAVE EVEN BEEN VISITED AND LANDED ON BY SPACECRAFT OVER THE YEARS. THIS IS A VIEW FROM THE EUROPEAN SPACE AGENCY SPACECRAFT, ROSETTA, THAT INTERCEPTED AND EVENTUALLY DROPPED A LANDER ON COMET 67P/CHURYUMOV-GERASIMENKO IN THE FALL OF 2014. THIS VIEW SHOWS THAT COMETS ARE MOSTLY DUSTY, ROCKY OBJECTS WITH ICES EMBEDDED WITHIN. A FEW FAINT GAS STREAMS CAN BE SEEN EJECTING MATERIAL FROM THE COMET NUCLEUS IN THE IMAGE CENTER. IMAGE CREDIT: ESA/ROSETTA/NAVCAM

COMETS

NATURES COSMIC QUANDARIES

When you stare at the sky on any given night, many are hopeful to spot something spectacular, or strange, or even surprising. If you consult any astronomer or avid stargazer, they will tell you the sky always has an abundance of celestial wonders to discover no matter the date.

But for the casual observer, there is nothing like the sighting of a naked-eye comet. These wispy, glowing apparitions have continually captured our imaginations and curiosities as they make seemingly random appearances in the sky. For early human history, comets' unpredictable nature have made them seem like harbingers of war, famine, or - insert your own doom-and-gloom scenario.

Even the word comet comes from an almost whimsical and mythical idea, deriving from the Latin word *comētēs*, which has Greek origins relating to "long hair," or meaning "long-haired star."

The first half of 2020 has been a fascinating time for these "long-haired stars," as several comets have entered the inner Solar System. This has made them relevant again, as many are reminded of their existence when their close proximity becomes a potentially exciting observational opportunity.

These small, rocky, and icy celestial bodies are usually very dim and extremely difficult to detect,

eventually making dramatic entrances as they heat up and glow as they get closer to the Sun. What were initially thought of as "dirty snowballs," and more recently described as "icy dirtballs" as well, comets are very old and are actually the leftover building blocks of the Solar System.

Think of the formation of the Solar System like baking a cake, with the brunt of the ingredients forming the largest components or tiers. In this metaphorical Solar System cake, this would be the Sun, planets, and moons. But what about all the leftover materials that never made it into the cake on the kitchen counter, utensils, and bowls? For the Solar System, many of these leftover materials are comets, and instead of their constituent materials being composed of baking ingredients, they are instead made up of dust, methane, ammonia, carbon dioxide, water vapor, and other frozen gases.

At least as numbers go, comets are not rare. There are thousands of these objects in the inner Solar System with small orbits known as short-period comets (less than 200 year-long orbits), and a large number of long-period comets in the outer regions of our planetary neighborhood. Even farther out within a couple of light years from the Sun, there is a giant spherical collection of comets known as the Oort Cloud, with possibly trillions of these objects.

In December 2019, a near-Earth asteroid detecting observatory in Hawaii called the Asteroid Terrestrial-impact Last Alert System (ATLAS) observed a comet on its way into the inner Solar System. Eventually called Comet ATLAS - named after the aforementioned observatory - it became an exciting prospect for naked-eye observing as it quickly brightened in the following months

in northern skies. Some people were even declaring this could be the next great comet - a status given to extremely bright comets in our sky.

Great comets are the type of objects that everyone hopes to see often in their lifetimes. Famous great comets include Halley's Comet, Comet Kohoutek, Comet Hale-Bopp, and more recently, Comet Lovejoy. These are actually fairly rare, on average only appearing about once per decade.



THE BRILLIANT COMET HALE-BOPP (C/1995 O1) IS IMAGED HERE IN APRIL 1997 FROM THE JOHANNES-KEPLER-OBSERVATORY IN AUSTRIA. THIS WAS THE LAST GREAT COMET VISIBLE IN THE NORTHERN HEMISPHERE, AND COULD BE SEEN FOR ABOUT 18 MONTHS TO THE NAKED EYE. TWO DISTINCT TAILS CAN BE SEEN IN THE IMAGE: A GAS OR ION TAIL ON THE LEFT AND DUST TAIL ON THE RIGHT. IMAGE CREDIT: E. KOLMHOFER, H. RAAB; JOHANNES-KEPLER-OBSERVATORY, LINZ, AUSTRIA

The problem is, comets are notoriously unpredictable and have been a frequent source of frustration and disappointment for those hoping for a big show from them.

As these very dim, icy chunks of rock barrel in closer to the Sun, they heat up from the solar radiation and begin to outgas and vaporize, developing a hazy orb called the coma that

envelops around the comet nucleus. The outgassing can be a very chaotic process and can make comets tumble in odd ways. The outgassing fluctuates over time and can increase or decrease, stopping entirely if the comet is depleted, or ramp up and even break itself apart.

This has made comets through history very difficult to predict as they evolve.

And to confirm this predictably unpredictable nature of comets, as soon as Comet ATLAS got closer to naked-eye possibility in March, by April it unexpectedly started to show signs of dimming.

Astronomers started to notice a broadening of Comet ATLAS's



THIS STILL IMAGE FROM A TIME-LAPSE OF COMET ATLAS (C/2019 V4) WAS TAKEN ON APRIL 28, 2020, BEFORE IT BROKE APART AND DIMMED DRAMATICALLY. ORIGINALLY DISCOVERED IN DECEMBER OF 2019 BY A NEAR-EARTH ASTEROID SEEKING OBSERVATORY IN HAWAII, THIS WAS A VIEW THROUGH A SMALL TELESCOPE WHILE COMET ATLAS REMAINED TOO DIM FOR NAKED EYE VIEWING. A SMALL COMA AND TAIL CAN BE SEEN STRETCHED AWAY FROM THE NUCLEUS. IMAGE CREDIT: SETH MAYO/MOAS



Apr. 20, 2020



Apr. 23, 2020

THE HUBBLE SPACE TELESCOPE CONFIRMED THAT COMET ATLAS HAD BROKEN UP WITH THESE OBSERVATIONS MADE IN LATE APRIL 2020. A HALF DOZEN OR MORE PIECES WERE SEEN TO SPLIT OFF, AND EACH FRAGMENT WAS GIVEN A LETTER TO DENOTE THEM. THIS WAS THE FIRST TIME A COMET BREAK-UP HAD BEEN SEEN IN THIS MUCH DETAIL. IMAGE CREDIT: NASA, ESA, STSCI AND D. JEWITT (UCLA)

nucleus, a sign that disintegration or fracturing was occurring. This was eventually confirmed in mid-April by the Hubble Space Telescope when only its powerful eye could see the comet had broken up into a half dozen smaller pieces.

This, of course, was disappointing for comet watchers, but not surprising to astronomers who have routinely seen this scenario play out time-and-time again. This was probably even more of a let down for northern

hemisphere dwellers since the last great comet visible from this half of the globe came with Hale-Bopp in 1997. The last two great comets were that of McNaught and Lovejoy in 2007 and 2011 respectively but were observable in the southern hemisphere.

Although Comet ATLAS was broken up by the increasing solar radiation it had encountered, the disintegration did provide scientists an interesting look at comet evolution that had never been seen before.

Being ancient time capsules, comets have provided a window into how the distribution of molecules came to be on the planets and moons. Some of Earth's water may have come from early cometary bombardments (this is still highly debated) and even the ingredients for life could have been

seeded by them. Amino acids, the basic components of DNA, and complex organic molecules have been discovered on various comets.

As Comet ATLAS began to fade away for at least naked-eye viewing, fortuitously, another comet came to the rescue right on cue.

This time it was Comet SWAN. Discovered in late March by amateur astronomer Michael Mattiazo, who had been sifting through observations made by the Solar Wind ANisotropies instrument (SWAN) onboard NASA's Solar and Heliospheric Observatory (SOHO) that studies the Sun. The SWAN instrument is meant to detect hydrogen in the Solar System by utilizing ultraviolet light, which comets happen to emit as they are heated by the Sun.

Images of Comet SWAN captured through telescopes around the world showed a very long ion tail stretching out from the nucleus in late April and early May.

Comets typically have two types of tails: ion and dust tails. Ion tails come from the gaseous vapor that is being ejected by the comet nucleus as volatile materials like water, methane, and carbon dioxide are heated by the Sun and begin to glow. As they move outward from the nucleus, these volatiles are then pushed away by the Sun's constant solar wind of charged particles. Ion tails always face away from the Sun and follow along its magnetic field lines.

Tiny bits of rocky debris are also brought up as the gasses are vaporized, creating dust tails that reflect sunlight instead of glow. These types of tails also generally point away from the Sun but tend to curve toward the orbit of the comet.

This can allow the two types of tails to point in slightly different directions as the comet moves in and around the Sun. The tails are the source of

the "long-haired" description given to these objects by ancient observers.

Comet SWAN followed a trajectory in the sky moving very low in the east before sunrise. When the comet was first discovered it was mostly a southern hemisphere object, but through May, as it moved northward along the early morning eastern sky, it slowly became visible to observers in the northern hemisphere towards the northeast.

By May 27, Comet SWAN made its closest approach to the Sun, known as perihelion, at about 40 million miles from the surface.

As of the writing of this article, Comet SWAN was still in naked-eye territory, but was not thought to reach great comet status at any point.

To add to the busy comet manifest of 2020, in March another comet was discovered by NASA's orbiting telescope called the Near-Earth Object Wide-field Infrared Survey

Explorer (NEOWISE). Comet NEOWISE brightened considerably in April and has prospects of being a naked-eye comet by the summer, and moving far enough away from the Sun by July to possibly be seen in the early morning to the east-northeast.

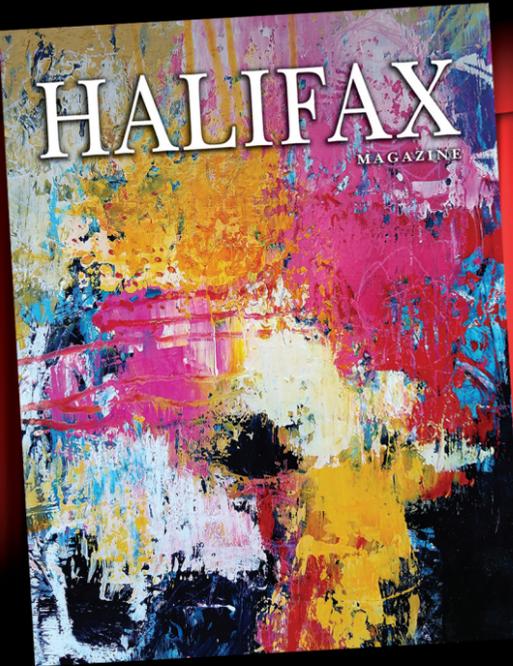
With all these comet viewing opportunities, it is quite interesting to note how all of these objects were discovered in such diverse ways. It is a reminder that there is quite an abundance of comets coming from different directions and locations throughout our Solar System, and a whole slew of observatories and techniques are needed to detect them all.

Even though the comets this year may have not lived up to their great comet cousins of the past, they have all shown to be interesting pieces of Solar System history with their own fascinating characteristics and each contributing to scientific study in unique ways.



COMET SWAN WAS DISCOVERED BY AMATEUR ASTRONOMER MICHAEL MATTIAZO, WHEN HE ANALYZED IMAGES FROM THE SWAN INSTRUMENT ONBOARD THE SOHO SOLAR SPACE OBSERVATORY. A VERY BRIGHT COMA - CREATED BY THE ICES IN THE NUCLEUS BEING VAPORIZED AND OUTGASSED - CAN BE SEEN AS A GREENISH ORB WITH A TAIL STREAMING AWAY FROM THE SUN. IMAGE CREDIT: CHRISTIAN GLOOR

Time will only tell what the rest of the year will bring for these unpredictable objects. Keep hoping and looking up!!



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