

ARTS & SCIENCES

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



Medieval to Metal: The Art & Evolution of The GUITAR

INSIDE: An Interview with the
Executive Director of
The National GUITAR Museum

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Teisco/Kimberly Apollo Greenburst
Apollo Greenburst, 1969, design by Teisco,
manufactured by Teisco/Kimberly
Courtesy of The National GUITAR Museum



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JENELLE CODIANNE



ANDREWSANDALL

It was definitely a strange summer here at the Museum of Arts & Sciences and has continued into the fall. Several of the events and programs we use to mark the passing of our year have either been postponed or moved online while we all come to terms with the new methods we have been working on for delivering our services.

It has really been a testament to the wonderful staff we have here at MOAS as I have seen the way they have quickly adapted to these new ways of working. Normally we know the summer is here when the Summer Learning Institute students arrive and fill the Museum with their noise and energy. This year we offered the first few weeks as online classes only, then we were able to bring in small numbers of students in-person to run alongside the virtual camps, a service that I know many parents were grateful we were offering as they also juggled their family responsibilities alongside returning to work themselves. When the County pushed the school starting dates back, we were able to add additional camps and again help out the families who needed us.

For all of us here at MOAS the key date in the calendar is always the

last weekend in September when we cap off our 'Septembers with the Smithsonian' programs with the arrival of the Smithsonian Jazz Masterworks Orchestra (SJMO) at the Museum. Of course, this has become an even more important weekend for us since we combined it with our popular 'Passport' gala to make it by far our busiest weekend of the year. We were in contact with our friends at the SJMO from early on during our closure to discuss how things were looking here. Those who know how much I love those concerts will also know how hard it was for me to make the call to postpone their trip to Daytona Beach this year, especially as it would be the 10th anniversary of their first concert here. But, it is such a testament to the reputation MOAS has now and the relationships we have built that they were so happy and willing to help us to make lemonade from the lemons. Together, we put something truly spectacular and unique together so they could perform for us in a whole different way this year.

We will also be trying lots of new ideas for programming as we bring an exhibit that is close to my heart to the Museum through the rest of the year. When we first booked the exhibit Medieval to Metal: The Art and Evolution of the Guitar we had very different plans for it and we have adjusted to the new ways we

have to deliver our programming, but it's an exhibit I am very excited to have here. I do not know how many of you know that I've been playing guitar for over 30 years, inspired and originally tutored by my Uncle, who was a professional musician and session guitarist in London during the Swinging Sixties! Over the years I have owned more guitars and basses than I would care to admit, including several that are represented in this exhibition. Right before I began my career in museums, I was actually making a living mostly from playing bass guitar for various bands and

performers back in the UK. I often get asked to give more programs and talks at the Museum, so hopefully, those who have asked will be pleased to see that I'll be getting a lot more involved in the programming for this exhibit.

I also want to take a moment to thank you all for your patience and support as we work out these new ways of delivering our programs. We are all in uncharted territory right now, but I think the investment we have made in our staff over the last few years is now paying off in the ways we are able to adapt and continue to serve you

in what I hope has seemed seamless from your perspective. We know the next year will continue to be tough for us financially so your support means more to us than ever right now, especially those of you who generously donated to our Summer Appeal. I hope you will sign up and give some of our online programs and events a chance so you can stay connected with us at the Museum and help us get through this until we can welcome you back for in-person programs and events.

MEDIEVAL TO METAL
The Art & Evolution Of The GUITAR
on display at the Museum of Arts & Sciences through January 10, 2021

B.C. Rich "Warlock"
Warlock Red, 2001,
design by Bernardo Rico,
manufactured by B.C. Rich
Courtesy of
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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, Elfun Community Fund, and over 30 Major Sponsors from the community.

MUSEUM HOURS:
10 a.m. – 5 p.m. Monday through Saturday
11 a.m. – 5 p.m. Sunday

The Museum of Arts and Sciences is committed to the Americans with Disabilities Act by making our facility and programs accessible to all people. If you have any special requirements, suggestions, or recommendations, please contact our representative, Executive Director, Andrew Sandall, at 386.255.0285. If you prefer, you may contact the Cultural Council of Volusia County representative at 386.257.6000, or the Division of Cultural Affairs, The Capitol, Tallahassee 850.487.2980, or TT 850.488.5779.

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CELEBRATING THE 45TH ANNIVERSARY OF THE DISCOVERY OF DAYTONA BEACH'S GIANT GROUND SLOTH SKELETON

The Giant Ground Sloth lived in Daytona Beach over 130,000 years ago. This huge mammal, weighing 3 to 5 tons and standing 13 feet tall, was a vegetarian, feeding on luxuriant plant growth that flourished here.

These ancient fossil bones were first discovered in a county-owned shell pit about three miles south of the Museum of Arts & Sciences, by fossil hunters Don Serbousek and Roger Alexon, in October 1975. The Museum with the discoverers and a team of volunteers spent three years in the meticulous excavation process.

Enjoy these photos from the past in celebration of the 45th anniversary year of the discovery of the Giant Ground Sloth skeleton in Daytona Beach.



THE UNUSUAL FOSSIL RECORD OF FLORIDA

Florida during the last ice age was like the Serengeti Plain today in Africa, teeming with a great diversity of exotic wildlife. Unfortunately, it is the big ice age giants that receive all the attention like giant ground sloths, mastodons, and mammoths. But there were many other animals thriving on the peninsula. The list of animals, most of them now extinct, is quite impressive and people are amazed to discover that these animals once lived in Florida.

AMERICAN LION

One of the great apex predators that roamed our state was the American Lion (*Panthera atrox*), the largest lion to ever live. It measured from the tip of its nose to tail 13 feet and was 25% larger than today's lion, weighing as much as 900 pounds. This beast lived in North America 350,000 years ago and arrived in Florida about 70,000 years ago. This impressive carnivore went extinct 11,000 years ago



coincidentally when the first humans arrived. It preyed on all the ungulates in Florida including horse, deer, and mammoths. You can currently see the skull of this animal in the Prehistory of Florida Gallery. The specimen is on loan from the Florida Museum of Natural History in Gainesville.

SHORT-FACED BEAR

The Short-Faced Bear (*Arctodus pristinus*) was a massive bear with large concentrations in Florida. Unlike today's black bears, which are mostly herbivores, this bear was strictly a meat-eater. This massive bear roamed the Florida wilds weighing in around 1,200 pounds and standing 8-10 feet tall while on its hind legs. While moving on all fours, it would have



been around 6 feet in height. This massive bear had long legs allowing it to run up to 40 miles per hour. Could you imagine a massive bear running at 40 miles per hour? It would have been shocking to witness.

TERROR BIRD

The Terror Bird (*Titanis walleri*) was a huge, flightless carnivorous bird standing over 8 feet tall and weighing in at 350 pounds. It had an axe-like beak with small wings and moved



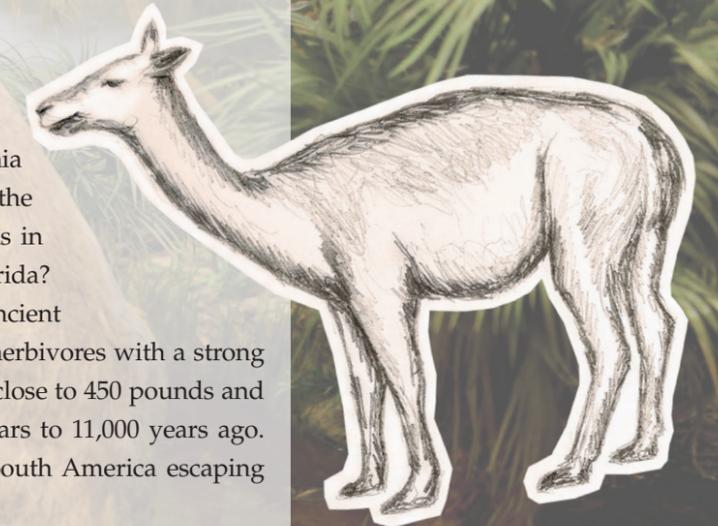
GIANT BEAVER

The Giant Beaver (*Castoroides dilophidus*) was an enormous beaver growing as long as 7 feet and weighing 275 pounds. It was a water-dwelling animal like its modern cousin but had two giant incisors which differ in size and shape from today's beavers. It lived from approximately 2 million years to 11,000 years ago. It also differed from its cousins in that it had a small brain in proportion to its modern living relatives, which means it may have had poor interactions with its environment. There is some debate regarding lodge building with some scientists believing they built massive lodges but there is no direct evidence to support this.



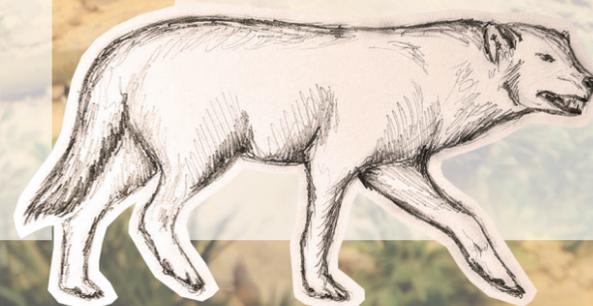
LARGE-HEADED LLAMA

The Paleolama or Large-Headed Llama (*Hemiauchenia macrocephala*) is known from Southern California and the Southeastern United States with heavy concentrations in Florida. Does this suggest that the llama evolved in Florida? Scientists are not sure but there is speculation. These ancient llamas belonged to the camel family and were strict herbivores with a strong herding instinct. Full-grown, the paleolama weighed close to 450 pounds and stood 8 feet tall living in Florida from 2.1 million years to 11,000 years ago. Llamas slipped across the Isthmus of Panama into South America escaping extinction.



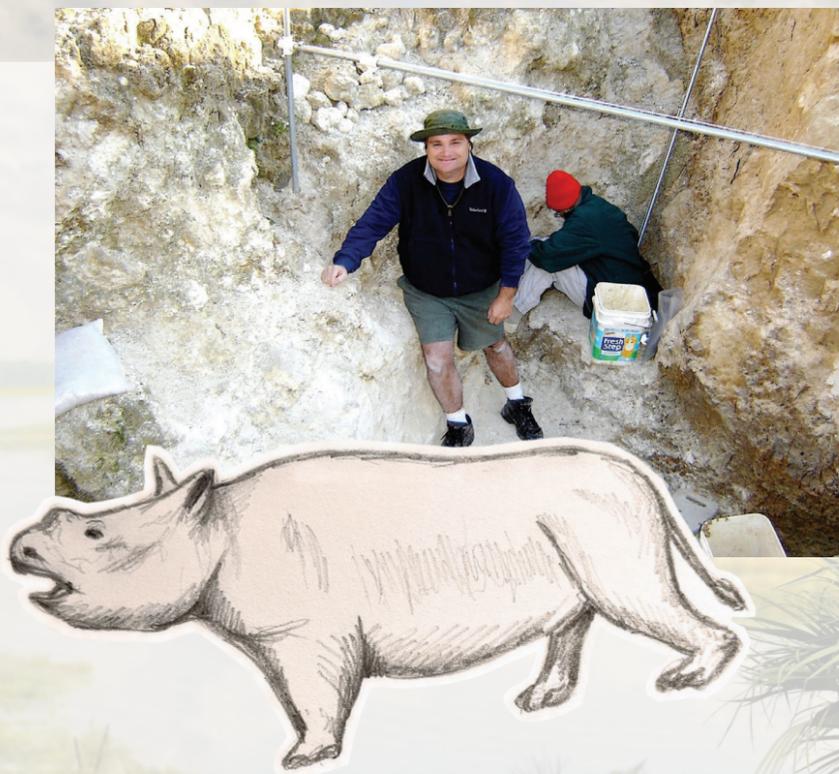
DIRE WOLF

The largest wolf that ever lived also once roamed Florida. The Dire Wolf (*Canis dirus*, meaning fearsome dog) lived from 125,000 to 9,000 years ago. It may have weighed up to 240 pounds but probably averaged around 160 pounds. It lived in a broad range of habitats and tended to range over most of North America. The Dire Wolf had smaller feet and a larger head than other wolves. Its teeth were adapted to hunting large prey and it most likely hunted in packs.



SHORT-LEGGED RHINO

It is hard to believe that rhinoceroses lived in Florida. *Teleoceras proterum*, the short-legged rhino, lived in Florida 8 to 9 million years ago. Thousands of their fossils have been found telling us that it was a common animal living on the Florida Peninsula. The first fossils were discovered in Levy County in a bone bed site containing some 117 individuals. It had a barrel-shaped torso with robust limbs to carry a heavy body and was strictly a herbivore. Back in 2001, I was lucky enough to work on a fossil site with the Florida Museum of Natural History excavating a rhino site in Alachua County. It was believed that many millions of years ago a herd of them were stampeding and fell into a sinkhole.



larger than today's modern bison have been trying to figure out for generations. On display in the Museum's Prehistory of Florida Gallery is a fossil skull of *Bison antiquus*, but it is no ordinary specimen. If you look closely, you will see a small rock stuck in the skull. It is actually a fragment from a Paleo-Indian spear point. This fossil specimen was uncovered from the Wacissa River in Jefferson County and is carbon dated at 11,000 years old. It proves that these Paleo-Indians also called Clovis People were hunting these large mega beasts for food. Did they cause their extinction? That is the million-dollar question that scientists

There are many other North American ice age animals that went extinct that are unfamiliar to popular culture. Most of these animals lived through several previous ice ages, but something was different at the end of the last ice age. Could it have been climate change, the appearance of humans, or a disease that caused these massive beasts to disappear in a short period of time? The definitive answer to this question continues to elude paleontologists.

BISON

Another large mammal that roamed Florida was a species of Bison called *Bison antiquus*. It lived all over North America and is a direct ancestor of the American bison. *Bison antiquus* migrated across the Bering Land Bridge into North America 240,000 years ago and eventually down into Florida. It went extinct approximately 10,000 years ago. It was 15% to 20%



Animal sketches by Kelly Wander at Wander & Wonder on Facebook.

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MEDIEVAL^{TO} METAL

The Art & Evolution Of The GUITAR

An Interview with Executive Director of
The National GUITAR Museum, HP Newquist

Interview by Ruth Grim, MOAS Chief Curator / Gary R. Libby Curator of Art



Medieval to Metal: The Art and Evolution of the Guitar highlights the most enduring icon in American history and explores all aspects of the world's most popular instrument. This exhibit 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. *Medieval to Metal: The Art and Evolution of the Guitar* will be on display at the Museum of Arts & Sciences through January 10, 2021.



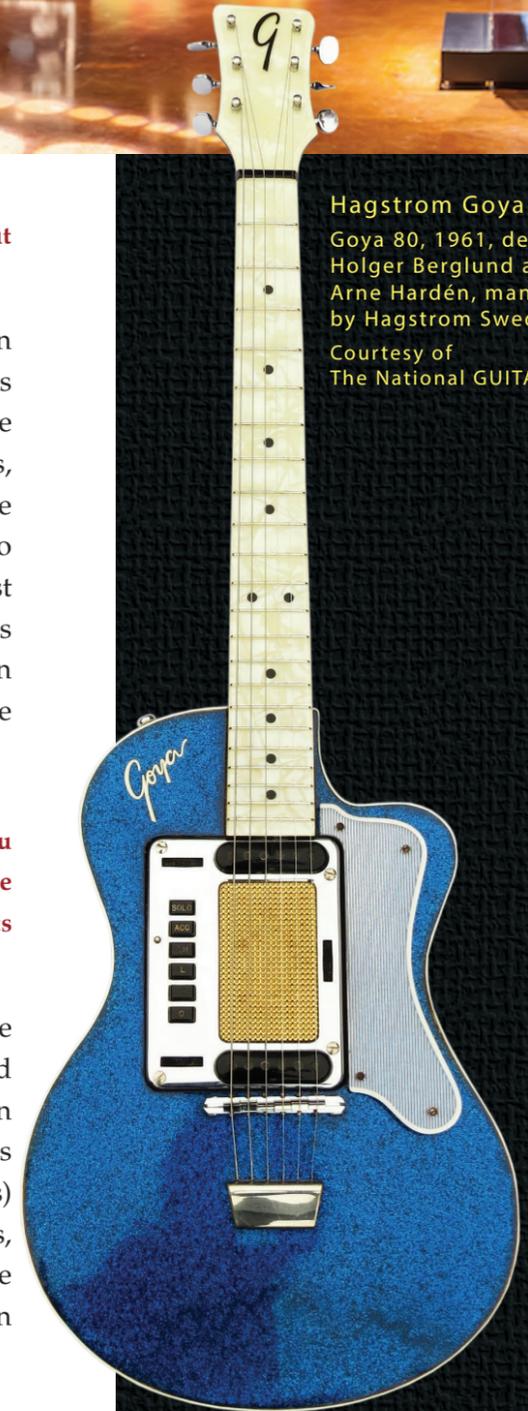
HP Newquist,
Executive Director of
The National GUITAR Museum

Can you tell us a little about how this exhibition came about and how you came to be involved with it?

We founded The National GUITAR Museum in 2009. I had been editor-in-chief of *GUITAR Magazine* long before that and was amazed that there was no museum dedicated to the guitar, the world's most popular instrument. There are dollhouse museums, teacup museums, ventriloquist dummy museums, barbed wire museums—but no museum for the guitar. So, we created two traveling guitar exhibitions and put them on tour to gauge interest in the concept of a bricks-and-mortar museum. The response was overwhelming. The exhibitions have been booked in more than forty cities since we started. That has kept us so busy that we have not had to time to build a permanent museum home yet.

The subtitle is *The Art and Evolution of the Guitar* - can you speak to the two parts of that? Such as a brief summary of the evolution of the guitar followed by a description of the aspects of guitar design that you feel make the objects works of art.

The instrument that we call the guitar evolved over the course of thousands of years. Ancient instruments like the oud and medieval instruments like the lute contributed to the creation of the guitar as we recognize it now. During the past century, as the guitar's popularity soared, guitar makers (known as luthiers) experimented with pushing the design by creating new shapes, using color, and integrating new materials into the guitar. The design of each instrument we have on display stands on its own as a work of art.



Hagstrom Goya 80
Goya 80, 1961, design by
Holger Berglund and
Arne Hardén, manufactured
by Hagstrom Sweden
Courtesy of
The National GUITAR Museum

Which of the guitars in the exhibition do you feel are the most significant and why?

Every guitar in the collection was selected because it had significance to the evolution of the guitar's design over the centuries. The vihuela we have is an example of how the guitar evolved into its current shape, while the design of the Fender Stratocaster has become the definitive symbol of the electric guitar as a visual icon. Others have significance because of their role in history. The Tonika was the attempt by the Soviet Union to design an electric guitar during the Cold War (resulting in what some have called the ugliest guitar ever produced), while the charango was created in South America using armadillo shells because the available wood wasn't suitable for a musical instrument. Each guitar has a story like that.

Which are your favorites and why?

It is impossible to pick a favorite because each of the guitars has

something completely unique and interesting about it. When I talk about the exhibition and examples of guitar design, I can point to any of them as being representative of "Medieval to Metal." Right now, for example, two come to mind. One is the Hagstrom Goya. It is a Swedish guitar manufactured in the early 1960s that utilizes materials typically found on accordions—so it has a white pearloid neck and a blue sparkle finish. It is a stunning instrument. The other is the Godwin Guitar Organ, which is an Italian guitar from 1976 with more than 30 switches and knobs. And true to Italian design, all those switches and knobs are made to look as if they belong in a high-end sports car.

This exhibition has had a quite long and successful tour. What has the feedback been from the visitors at other institutions? What have they enjoyed the most about the exhibition?

The thing that surprises many, if not all, visitors is the extraordinary

range of shapes, colors, and materials that have been used in guitar design. We all have a standard image in our minds of what an acoustic or electric guitar looks like, but these instruments show that guitars are works of art in addition to being objects that produce music. The sheer diversity of what guitars look like also means that visitors pick and choose their favorites.

Are there important or interesting events or anecdotes you can tell us about the long run of the show? Musicians who got involved along the way or interesting visitor events?

Since the beginning, we have put together an impressive list of notable guitarists to advise us. People like Tony Iommi and Steve Vai and Steve Howe and Liona Boyd. And we keep adding new ones. As for our host venues, every museum does something a little different than others when the exhibition is installed, whether it is a gala or music programming that features local

musicians or themed events focusing on the guitar.

What about stories of how the exhibition has inspired those who have visited?

In talking to people after they have toured the exhibition, I find that quite a few are inspired to pick up the guitar and explore it for themselves. Playing guitar is one of those things anyone can do at any age, and individual instruments seem to resonate with visitors. There are a lot of "I'd like to play that one!" comments. That and "I need to go back and take my guitar out of the closet and start playing again." You cannot play baseball or soccer your entire life, but you can play the guitar as long as you live.

I saw on your website that you are looking for a permanent home for the GUITAR Museum after the tour and hope that the tour reveals where it should be. How exciting! Do you have any place in mind that you're leaning strongly toward? I know you cannot probably tell us the city. But maybe the area of the country?

When we launched our first exhibition tour, we expected to be on the road for three or four years. During that time, we hoped to visit enough cities to help us determine where to put down permanent roots. That initial tour has now turned into ten

years, and we are still booked for several more years. So, we have been to more than forty museums, with more to come. As long as the exhibits are on the road, we'll keep adding new possibilities to the list. At this point, every place we have been to has something to recommend it as a permanent home.

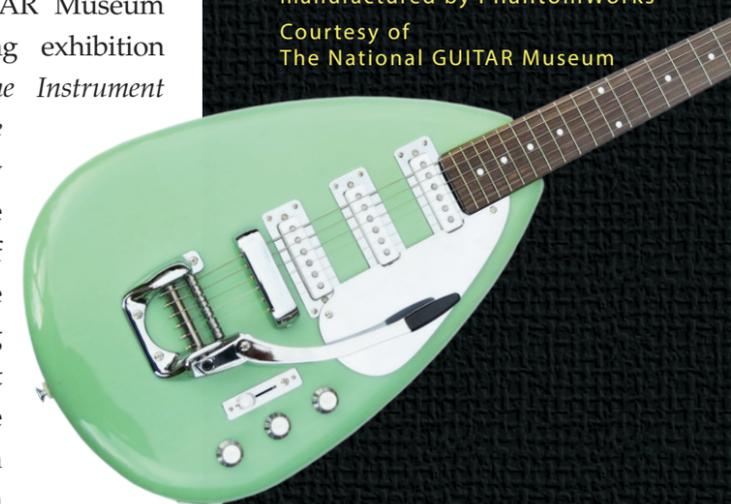
What kind of exhibitions involving guitars do you see doing in the future?

In addition to *Medieval to Metal*, The National GUITAR Museum has another touring exhibition called *GUITAR: The Instrument That Rocked the World*. It is primarily about the science and history of the guitar. We are currently developing a third exhibit that will explore the history of America using the guitar as a touchstone. The guitar was one of the first objects brought to the New World by the Spanish explorers and English settlers and has been an enduring symbol of American culture ever since.

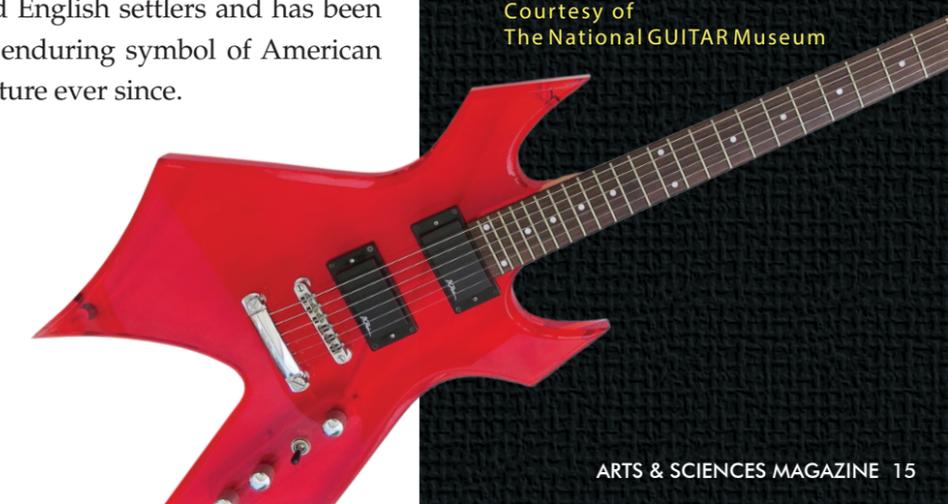
Gibson Les Paul (Recording)
Les Paul, 1952, designed by Ted McCarty, et al. Recording model with additional features by Les Paul (Lester Polsfuss) manufactured by Gibson
Courtesy of The National GUITAR Museum



Teardrop
Teardrop Mark VI, 1964, design by Thomas Jennings, et al, manufactured by PhantomWorks
Courtesy of The National GUITAR Museum



B.C. Rich "Warlock"
Warlock Red, 2001, design by Bernardo Rico, manufactured B.C. Rich
Courtesy of The National GUITAR Museum



EKO 700
EKO-700V, 1961 design by Oliviero Pignini, manufactured by EKO
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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
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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

Weaving comes to life, at the juncture between math and art.



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Please help us keep the performing arts alive and well in our community. Ticket sales account for only 56% of our income, with the rest coming from corporate and private donors like you. Your tax-deductible contribution has the power to enrich lives and inspire thousands of YES! (Youth Experiencing Symphony) Program students each year.

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GRANTS 8%

CORPORATE & PRIVATE 17%

FUNDRAISING 19%



Mission Statement:
Bringing to life the richness of performing arts to our community.

Daytona Beach Symphony Society is saddened to announce we will not be presenting the 2020-2021 symphony season. Our foremost priority is preservation of the Symphony Society. Now more than ever, your support is needed. Every dollar makes a difference to help fund future performances and our YES! (Youth Experiencing Symphony) Program.

**Please help preserve our
Symphony Society and donate today.**



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Gifts to the Symphony Society are deductible for income tax purposes. Certain benefits may not be tax-deductible. Please inquire. A copy of the official registration and financial information may be obtained from the Division of Consumer Services by calling toll-free within the state (800-435-7352). Registration does not imply endorsement, approval or recommendation by the state.

FALL EXHIBITS



**THE HEALING POWER OF ART:
BY BEAUX ARTS OF CENTRAL FLORIDA**

OPEN 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



MEDIEVAL TO METAL: THE ART & EVOLUTION OF THE GUITAR

OPEN THROUGH JAN. 10, 2021
FORD GALLERY
Highlighting the single most enduring icon in American history, Medieval to Metal: The Art & 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 & 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. Image Credit: Teisco/Kimberly Apollo Greenburst; Apollo Greenburst, 1969, design by Teisco, manufactured by Teisco/Kimberly; Courtesy of The National GUITAR Museum



**THE EVOLUTION OF
FLORIDA'S BORDERS**

OPEN THROUGH OCTOBER 4, 2020
ROOT HALL
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 Munster'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 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: Florida et Apalche, 1597, Louvain, Belgium, Cartographer: Cornelis van Wytfliet (1555-1597), copperplate engraving, hand colored print on rag paper, From the Cognetta Family Trust Map Collection



**SELECTIONS FROM THE MOAS
CONTEMPORARY COLLECTION**

OPENING OCT 8 - NOV. 29, 2020
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



**EAST MEETS WEST: DECORATIVE
HAND FANS FROM EUROPE AND
CHINA IN THE COLLECTION**

OPENING OCT. 17, 2020 - FEB. 14, 2021
BOUCHELLE CHANGING GALLERY
This exhibition highlights painted, embroidered and otherwise embellished ladies hand fans that have come into the MOAS collection over the years. A necessity for any lady in centuries past, the surface area of hand fans became a popular place for artistic expression and fans from both Eastern and Western traditions display the current art movements of the day. The artists who painted these fans were often fashionable painters who signed their work. Few art forms combine functional, ceremonial and decorative uses as elegantly as the fan. Fewer still can match such diversity with a history stretching back at least 3,000 years. Image Credit: France 19th Century, Folding Fan with Lithograph Memorializing the Life and Legacy of Napoleon, Lithograph, wood, mother-of-pearl, Gift of Kenneth Worcester Dow and Mary Mohan Dow, 94.01.685

JOHN WILTON: A GRAPHIC APPROACH, FOUR DECADES UNDER THE FLORIDA SUN
 OPENING NOV. 27, 2020 – FEB 7, 2021
 KARSHAN CENTER OF GRAPHIC ART

While participating in over 100 group and 40 solo shows, John Wilton has been a fixture in the Central Florida art scene for decades, as an instructor, selling artist, festival jurist and arts project supporter on community councils. His paintings, collages, sculpture and mixed-media works layer images from mass culture with hand-painted and digital passages that are reminiscent of mid-to-late twentieth century Pop Art. This exhibition focuses on his multiple print series including Seaquest, a pop-inspired look at the abundant life on Florida's reefs. Image Credit: Three Angels, John Wilton

SHIMMER AND LACE: THE ART OF CANDACE KNAPP
 OPENING DEC. 2, 2020 – FEB. 7, 2021
 GARY R. LIBBY ENTRY COURT

Tampa Bay-based artist Candace Knapp paints brilliant water scenes and surface reflections capturing the beauty of Florida's coasts, natural springs and waterways. The shimmering of light on water is matched by reflections of leafy trees creating lacey patterns. In her sculptures, she opts for simple, smooth materials which she shapes into whimsical forms based on nature that exude personality and grace. Her paintings and sculptures paired together celebrate our natural world in pattern, color and texture. Image Credit: Luminous Passage 3, Candace Knapp, acrylic on canvas

ETHEREAL: THE ART OF RIITTA KLINT
 OPENING DEC. 5, 2020 – MARCH 14, 2021
 ROOT HALL

Finnish-born Riitta Klint has been creating her unique works combining drawing and acrylic paint for years from her studios in Texas and South Florida. Recalling something between dreamscape and landscape, her style reflects her years of traveling around the world and absorbing other cultural expressions in Asia, the Middle East and Europe. In the best tradition of Modernism, her works evoke feeling, atmosphere and mystery and achieve an elegance only matched in nature. Image Credit: Aria, Riitta Klint, acrylic and pencil

For the latest information on upcoming virtual programming, please check our website at MOAS.org or @[MOASDaytona](https://www.facebook.com/MOASDaytona) on Facebook, Instagram, YouTube, and Twitter.

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



Join us for our Holiday Sale Event on Museum Store Sunday - November 29 from 11am-4pm at the Museum of Arts & Sciences' Store. Meet local artists and authors and sample our branded wine, MOAScat, and other gourmet food items available for purchase. Save an additional 10% off gift bundles shown here only on Sunday, November 29! MOAS Members save 20%!





Join Us for a 'Tee-rific' Time!

This has been a very unusual year for all of us. We were able to have two meetings and one luncheon before we were hit by the COVID-19 virus. Regrettably, we have canceled our Halifax Art Festival for this November. We feel that the safety of our Guild members and our community is our number one concern. This is the first time in 58 years that we will not be hosting our number one fundraiser. We plan to be back in 2021.

We will still be hosting our annual Children's Museum

Golf Classic which benefits the Charles and Linda Williams Children's Museum on October 16 at the Venetian Bay Golf Course in New Smyrna Beach. This a great way that you can support our museum. We have sponsorship opportunities available for everyone, But first of all, we would like to see you play golf for this fun-filled day! All donations will be posted on the day of the tournament, in our Musings newsletter, and *Arts & Sciences* magazine that goes out to the Museum's members.

September was our membership month so please contact Sherry Erbe at 386-679-8534 so your support and name can be in our 2021 Guild Directory.

Thank you for all of your support during this difficult time. I am always just a phone call away.

Diane Rogers | 386-871-8177

Sponsorship Opportunities

PRESENTING SPONSOR – \$3,500

- Three (3) foursomes in the Children's Museum Golf Classic
- Name and company logo highlighted in all pre-event media, press releases and website
- Premier sponsor visibility on-site at event, including banners, tee markers, pin flags, golf carts
- Twelve (12) commemorative golfer gift packs

GOLD – \$2,000

- Two (2) foursomes in the Children's Museum Golf Classic
- Name and company logo highlighted in all event media, press releases and website
- Tee signage on two holes (one per nine)
- Eight (8) commemorative golfer gift packs

SILVER – \$1,500

- One (1) foursome in the Children's Museum Golf Classic
- Name and company logo highlighted in all event media, press releases and website
- Tee signage on one hole
- Four (4) commemorative golfer gift packs

BRONZE – \$750

- Two (2) playing spots in the Children's Museum Golf Classic
- Two (2) commemorative golfer gift packs

All of the above also receive the following:

- Sponsor recognition at registration area
- Name and company mentioned in public address announcements
- Opportunity to offer promotional materials in golfer gift bags and/or on the course.

Sponsorships of the Golf Carts (four available at \$500,) the Driving Range (one available at \$500)

includes names and logos on each cart or the range as well as signage at registration and the Awards Banquet. Advertising material and coupons can be placed in each of the golfer's gift bags.

TEE SPONSOR – \$100

Co-sponsorship of one tee box on the course

ADDITIONAL OPPORTUNITIES

Additional sponsorship opportunities are available for Holes-in-One, Longest Drive, on-course snacks and beverages and the Awards Celebration.

For more information about Children's Museum Golf Classic sponsorship opportunities, please email gfortuna0628@gmail.com or call George Fortuna at 443-831-5597.

We Persevere

Mars 2020 Perseverance

A new scientist is about to start exploring the solar system. While it doesn't have any life signs of its own, it will be searching for the faintest hints of once-living material in our next door neighbor planet, Mars. The Mars 2020 Rover, now officially named Perseverance, will venture away from Earth on a seven-month journey across space. Its destination: Jezero Crater, a dry and ancient Martian lakebed, which may hold the remains of life in layers of rich clay, dating back over 3.5 billion years. Throughout a planned mission of 668 sols (Martian days), the rover will investigate the biological history of the Red Planet and demonstrate key technology to aid in achieving our ultimate goal of human exploration on Mars.

Perseverance will carry 23 cameras, two microphones and seven scientific instruments:

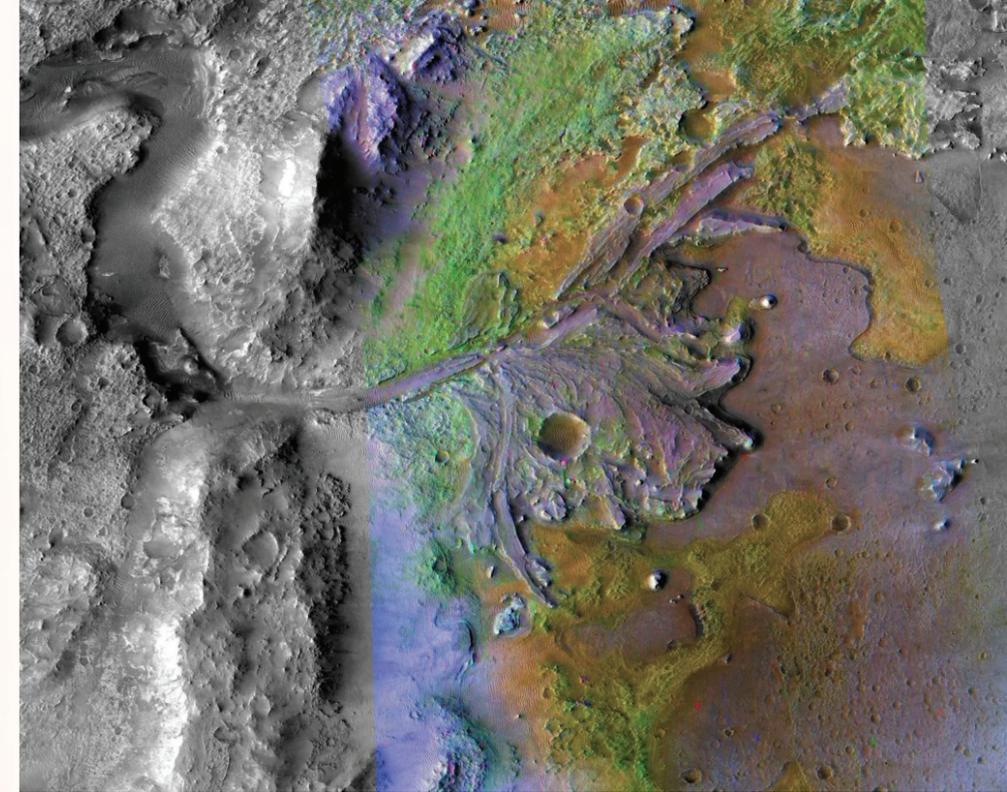
- Mastcam-Z, an advanced camera system with panoramic and zoom abilities.
- SuperCam, an instrument that can provide imaging, chemical composition and organic material identification from a distance.
- Planetary Instrument for X-ray Lithochemistry (PIXL), an X-ray fluorescence spectrometer that can determine the composition of Martian surface materials.
- Scanning Habitable Environments with Raman & Luminescence for Organics and Chemicals (SHERLOC), a spectrometer that gives fine-scale, microscopic imaging and uses an ultraviolet (UV) laser to detect organic compounds.
- The Mars Oxygen ISRU Experiment (MOXIE), which will endeavor to produce oxygen from the thin, carbon dioxide atmosphere of Mars.
- Mars Environmental Dynamics Analyzer (MEDA), a set of sensors that will measure temperature, wind speed and direction, pressure, humidity, and dust size and shape.
- The Radar Imager for Mars' Subsurface Experiment (RIMFAX), a ground penetrating radar that will provide data on the geologic structure of the subsurface.



Powered by a nuclear fuel source, Perseverance is slated to run through sunshine and dust storms for a mission duration of 668 sols. If it's anything like its predecessor, the Curiosity rover, it will operate far longer. With the same power source, Curiosity was also scheduled for 668 sols, but has been running since 2012 and is approaching 3,000 days of continuous operation. Curiosity has allowed designers to learn a great deal from its successes, as well as discover opportunities for improvement. Among other advancements, Perseverance received an upgrade to the wheels, which have suffered greater than expected damage during Curiosity's time in the rugged Martian terrain. The new wheels are composed of thicker, more durable aluminum, along with cleats for traction and titanium spokes for springy support. With each new generation of lander on Mars, NASA continues to improve upon previous designs.

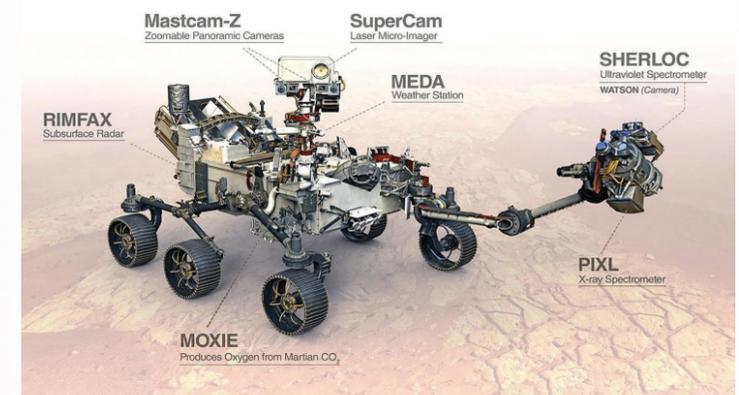
During its investigative journey, Perseverance will also create small packages of Martian surface material, with the hopes of retrieval by NASA on a future robotic mission. This Sample Caching System will give us the first pristine specimens ever retrieved from another planet.

Perhaps the most exciting aspect of the multi-faceted mission will be the inclusion of a sidekick for Perseverance, the Ingenuity helicopter. Ingenuity is a small, 4 lb robotic helicopter that will scout the Martian terrain by hovering 16 feet above the ground and venturing out on sorties of about 300 yards at a time, for a total of five flights. The overhead images produced will have ten times the resolution of images taken by satellites in orbit. Such reconnaissance will help future rover missions cover three times as much terrain per day. As the first object to ever lift itself off the surface of Mars, Ingenuity will also serve as a proof of concept for powered flight on another planet.



A color-enhanced image of the delta in Jezero Crater, which once held a lake. Ancient rivers ferried clay-like minerals (shown in green) into the lake, forming the delta. Clays tend to trap and preserve organic matter, making the region an ideal place to look for signs of archaic life.

Image credit: NASA/JPL/JHU-APL/MSSS/Brown University

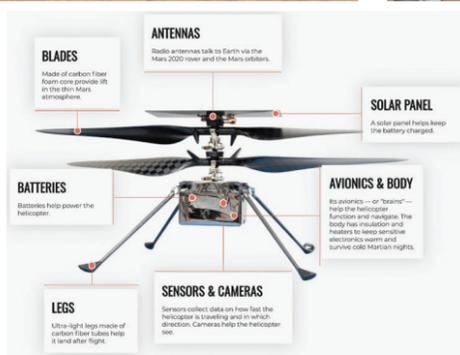
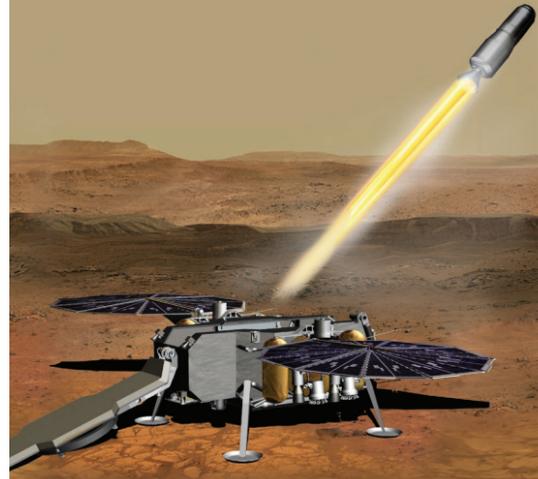
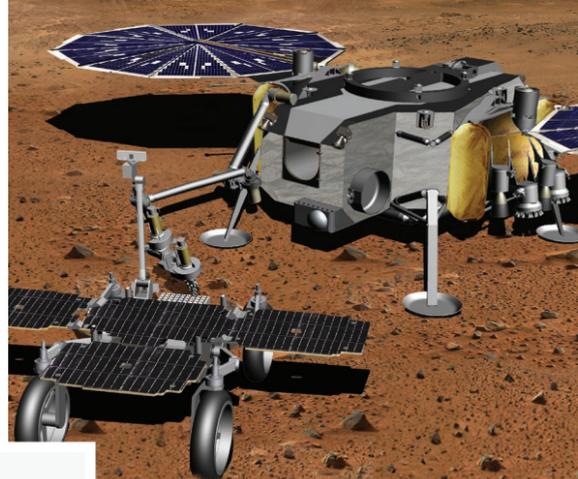
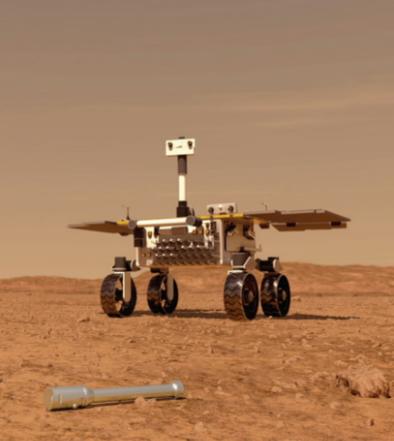


The high-tech instruments of Perseverance. Image credit: NASA/JPL-Caltech



In a clean room at NASA's Jet Propulsion Laboratory in Pasadena, California, engineers observed the first driving test for NASA's Mars 2020 rover on Dec. 17, 2019.

Image credit: NASA/JPL-Caltech



The components of Ingenuity.
Image credit: NASA/JPL-Caltech

An artist's concept of a future, follow-up Mars Sample Return (MSR) mission. A rover collects the packages left by Perseverance and loads the samples into the lander, which then launches them back to Earth for study. Image credit: NASA/JPL-Caltech

NASA devotes a large amount of resources and time to interacting with the public. As a NASA Solar System Ambassador myself, I receive information and resources straight from the scientists on this mission and others.

throughout the country are selected by JPL based on their backgrounds and on their plans for public outreach activities. JPL provides ambassadors with educational materials and training. Further information about the Solar System Ambassadors Program is available at solarsystem.nasa.gov/ssa. JPL is a division of the California Institute of Technology in Pasadena, California.

Even the naming of the rover has been an interactive event. Last year, NASA launched a student naming contest and received over 28,000 submissions from K-12 students in every state. After narrowing the field to nine finalists, seventh-grader Alex Mather read his winning essay and announced the new rover name to an eagerly awaiting crowd. "Curiosity. InSight. Spirit. Opportunity. All of these names of past Mars rovers are qualities we possess as humans. But if rovers are to be the qualities of us as a race, we missed the most important thing: Perseverance," he stated.

You can also participate in space exploration by sending your name on a future Mars mission!

After launching aboard an Atlas-V rocket from Cape Canaveral, Perseverance and Ingenuity will traverse roughly 314 million miles of open space and arrive at Mars next year. Due to the orbital positions of

Earth and Mars, the mission needed to be launched no later than August 11th. Otherwise, we would miss our window and have to wait until September of 2022 for the correct planetary lineup again. Despite difficult and chaotic world events, crews at NASA and JPL have been working tirelessly to meet the launch date.

The Mars 2020 mission will face enormous challenges, from the rocket launch, to traversing millions of miles of space, to the "Seven Minutes of Terror" of decelerating from 13,000 mph to zero while descending to the Martian surface, to safe deployment of the vehicles and completion of the mission objectives. Perseverance, Ingenuity and the thousands of scientists and engineers involved are prepared for the task. Even in arduous times, science marches forward. The show must go on. We persevere.



Almost 11 million names are engraved on a microchip, destined for Jezero Crater. Sign up for a future mission and start earning frequent flyer miles: mars.nasa.gov/participate/send-your-name/future. Image credit: Jason Schreiner/NASA



(Left Photo) Secured in the payload fairing of a United Launch Alliance Atlas-V rocket, Perseverance launched into the clear, morning skies of Cape Canaveral on July 30th, 2020. Now on a seven-month journey, the rover will catch up to Mars on February 18th, 2021. Image credit: Jason Schreiner/Seth Mayo/MOAS



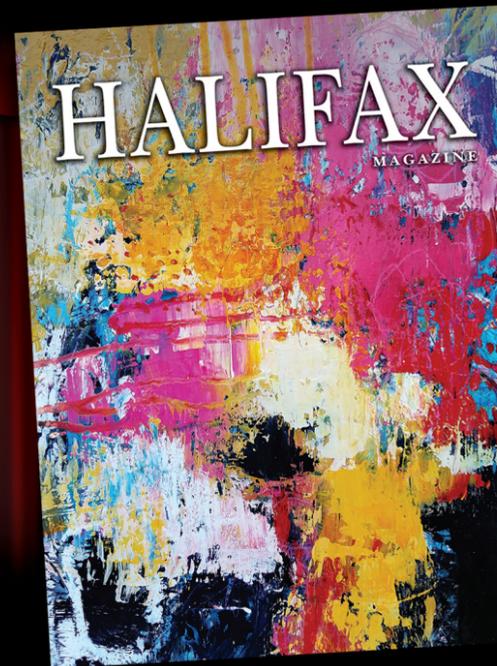
(Right Photo) Attached to the Perseverance rover, this 3-by-5-inch aluminum plate commemorates the impact of the COVID-19 pandemic and pays tribute to the perseverance of healthcare workers around the world. Image credit: NASA/JPL-Caltech



The Solar System Ambassadors Program of NASA's Jet Propulsion Laboratory (JPL) offers information and excitement about real missions that explore our solar system. This highly competitive program only accepts applications once per year, which are then vetted by NASA JPL staff for applicants with the right combination of presentation experience, motivation and ideas for community engagement events. Ambassadors are given exclusive training on NASA missions, both manned and unmanned, from scientists and astronauts, before taking what they have learned and creating engaging events in their local communities. Volunteer ambassadors in communities



Jason Schreiner is the Planetarium Coordinator at MOAS and is also one of 1,000 Solar System Ambassadors selected to receive exclusive NASA training to conduct free Solar System Ambassador presentations to the public.



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