

CHEQUAQUET LOG

The Newsletter of the Centerville Historical Museum
www.centervillehistoricalmuseum.org



A Look back to 2018 & Forward to 2019

It's been a busy, active, time-filled year at the CHM and it gives promise that 2019 will continue the same.

Here are samples of what has been accomplished in 2018. Docents greeted visitors five days a week. Board meetings were held. Smaller meetings to discuss projects kept cropping up. Volunteers looked up ideas and did research in order to bring accurate information to new displays. Ideas were discussed and themes decided upon. Physical labor moved items out and brought items into various rooms throughout the museum, and even scrubbed the outdoor museum sign of its greenish tinge. A World War I display featured both a military and a homefront angle. A children's collection joyously highlighted white garments; ladies' white garments graced several other rooms, all presented beautifully.

Anthony Ambroglio's Saturday classic movies continued and there were a record thirty-four showings. Brian Murphy spoke about his book, *Adrift*, inspired by the museum's nautical presentation in 2016. Katrina Valenzuela talked of and demonstrated exotic dancing; this was in connection to the World War I display which features the glamorous exotic dancer Mata Hari. There were also five other World War I lectures done by volunteers. All were well-received.

The education program was in evidence as Girl Scouts and pre-schoolers, as well as private school classes, came for individual programs, a real boon for the museum's credo of aiding in community education.

Along with physical exhibit changes throughout the building, there were many get-togethers and fundraisers, all well-attended. The Octoberfest dinner and Harvest dinner were so enjoyable. The annual yard sale and the Silent Auction again went well. Our many thanks to the donors to these events, each and every one. The Annual Matching Grant Appeal met its goal and all are appreciative of the anonymous matching donor's generosity. Thank you!

To all the volunteers, and several new ones who have

joined with us this year, who paint, clean, wash, find, research, sew, iron, catalog, talk to groups, write grant applications, and all the other countless jobs that require doing, our most heartfelt gratitude. Nothing could be done without that generous help and time.

To everyone, you know who you are, and these include landscapers and those others who do much heavy work, plus the businesses that continue to give support, continued heartfelt kudos for all your efforts, your enthusiasm and untiring loyalty to the heart of Centerville.

Thank You to the 2018 Auction Contributors!!!

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E D U C A T I O N

A new school group comes to CHM

Usually, museums are a place to look, explore, notice, all in a rather quiet atmosphere. Sometimes, that norm is completely shattered. Especially when a group of curious youngsters come to see toys and clothing, set in time-lines, at the museum.

The Bridgeview Montessori School came to visit the Centerville Historical Museum recently. Nineteen youngsters, ages six to nine, invaded the quiet space with laughter and questions and comments on the contents of the displays. It was a joy to help them with their learning and they enjoyed their visit. Tables had been set up in the Charles Lincoln Ayling Room, each with toys from a specific time period. The tables were not placed in the correct time-line. It was up to the students to guess what period of time the toys were from. Museum volunteers had samples of toys from 1870 to present day. The children marked their slates with their guesses, but each one was fascinated how different toys of the past were from today.



“Oh, this is so cool,” said one boy as he looked at one of the toys that was more than a hundred years old. The children moved from table to table looking at all the toys. A girl was asked if she had Matchbox cars. She answered, “I don’t, but my daddy did,” Another boy figured one table of toys had to be really old because they were rusty. After viewing the toys, the groups went to various parts of the museum. The doll collection and the old school-room were a big hit. The 18th century kitchen was also very popular. When asked what would be cooked in the fireplace’s brick oven, one boy exclaimed. “Spaghetti and meatballs!”

dren’s clothing fascinated both boys and girls. What were petticoats? Why were shoes buttoned? Where were the zippers? Why were the colors so plain? By the end of the visit, the children, their teachers and parents, plus the museum’s volunteers, had equally enjoyed a most pleasant experience at the museum.

Gathered together once again, a display of antique chil-



C O L L E C T I O N

It is a new year and a new focus for the collection committee. This year we will start with the children's clothes collection. We have 238 garments for children. These collection articles range in year from 1800 to 1960.

The responsibility of the committee is to examine each garment, evaluate the color, the condition, the structure and other criterion. Any new or changed information regarding the garment goes into the database, updating the object files. This process is important because it will reveal to us any changes that may have happened since the last assessment. Volunteer Gwen Brown is starting this process (right). The garment she is holding



(below) is a child's (girl) bathrobe; light wool flannel, open in front, light green zigzag stripe with pink rosebud, sailor collar with double scalloped edge; eight box pleats in back c 1930s.



Last year we examined and evaluated the parasol and baby clothes collections. The process is time consuming and meticulous. Concurrent to collection evaluation we have individuals that research collection objects thus verifying and enhancing current information or removing inaccuracies. A good example of this is featured below.

Researcher Peter Kastrinelis straightened out confusion over database information. A carbine rifle he was researching and trying to verify didn't line up. *It was a Cavalry Flintlock Carbine with wooden stock/ forestock and jointed/swivel ramrod in hidden ramrod channel. It has a rear sling swivel. Either French or British...likely French due to 'Versailles' imprint but markings/details indicate British use...both late 1700s/early 1800s.* Hence the confusion is it French or British? After many hours digging he was able to seek help from an expert in the field.

"It's a British Paget Carbine - or at least a copy of one. It was probably made in one of its colonies, as it doesn't have the usual British service marks on it. I think the original lockplate cartouche is underneath the Versailles carving. Paget carbines didn't appear until 1808 or so, and were made in percussion by the early 1840s. So, there's a date range for you. Probably somewhere in the middle for this particular one. I think, unfortunately, someone filed down the face of the lockplate, and fraudulently made the Versailles carvings. They picked one heck of a year in French history, too - perhaps in an effort to boost the provenance even more."

Alex MacKenzie Curator, Springfield Armory Museum, NPS

(1789 was the start of the French Revolution)



Collection preservation and accuracies are an important obligation this museum shares with our visitors and supporters alike.

MUSEUM MATINEE MOVIES

We are looking forward to another series of movie this year with Anthony Ambrogio our movie guide, historian, and critic. Below is a partial listing of movies he is working on to present to our dedicated audience of movie enthusiasts.

As they say - 'coming soon' - our schedule will be posted on the website, in the Barnstable Patriot, and in emails we send. The list below is a taste of what is coming.

Five-Star Final (1931) A newspaper editor (Edward G. Robinson) who has compromised his principles agrees to reopen a sensational sex scandal from 20 years before, ensuring tragedy in the present.

Safe in Hell (1931) A prostitute (Dorothy Mackail) who thinks she killed one of her clients, flees to a South Seas island, but it's a case of "out of the frying pan, into the fire," as the place is peopled by lowlifes and thieves.

The Hatchet Man (1932) A Tong hitman (Edward G. Robinson) marries the daughter (Loretta Young) of his friend (whom he executed); she runs off with a younger man.

The Story of Temple Drake (1933) Miriam Hopkins is the title character in this watered-down but still powerful adaptation of William Faulkner's scandalous novel *Sanctuary*. A Southern belle ends up in the clutches of a sadistic gangster called Trigger (Jack La Rue).

She Done Him Wrong (1933) Mae West's first starring vehicle; this is the movie in which she invites Cary Grant ("when ya got nothin' to do and plenty of time to do it in") to "come up and see me."

King Kong (1933) The grand-daddy of giant-monster movies, this mythic film is rich in theme and symbolism (and risqué, violent elements that had to be excised for post-Code release).

Baby Face (1933) Barbara Stanwyck is an ambitious young woman who sleeps her way to the top of a large corporation. (John Wayne is one of the fellows she uses along the way.)

Design for Living (1933) Another watered-down but still potent filmic adaptation of Noel Coward's comedy about a more-or-less ménage-à-trois (Gary Cooper, Miriam Hopkins, Fredric March) in Paris.

Tarzan and His Mate (1934) The second (and sexiest) installment in the MGM Johnny Weismuller-Maureen O'Sullivan series. Note the costumes (or lack thereof) and the later-cut-but-now-restored swimming sequence. Oh—the plot: Jane's former fiancé (Neil Hamilton) returns to the jungle, bringing with him an ivory poacher (Paul Kavanaugh).

The Man with Two Faces (1934) The famous-actress sister (Mary Astor) of a famous actor-director (Edward G. Robinson) is the Trilby-like slave of her two-bit Svengali husband (Louis Calhern). Intrigue and murder follow.

Morocco (1930) Marlene Dietrich (in her first American film) is a cabaret singer in the title town who must choose between Adolph Menjou and Gary Cooper.

The Cheat (1931) Flighty wife Tallulah Bankhead, desperate for money, turns to Irving Pichel, a known creep, who likes to brand his conquests.

A Free Soul (1931) Attorney Lionel Barrymore, who gets gangster Clark Gable acquitted on a murder rap, finds that his daughter, Norma Shearer, has fallen for the bad guy. With Leslie Howard.

Possessed (1931) Love story of a factory girl (Joan Crawford) who becomes the mistress of a Park Avenue lawyer (Clark Gable).

This is the Night (1932) Roland Young gets Lili Damita to pose as his wife so he can have an affair with Thelma Todd (the wife of Cary Grant, making his first feature-film appearance. With Charlie Ruggles.

I Am a Fugitive from a Chain Gang (1932) Based-on-true-events tale of a poor soul (Paul Muni) wrongfully convicted of a crime, who endures the brutality of chain-gang life in a southern state (Georgia, though it goes unnamed in the movie).

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