

# CHEQUAQUET LOG

The Newsletter of the **CENTERVILLE**  
**HISTORICAL MUSEUM** [www.centervillehistoricalmuseum.org](http://www.centervillehistoricalmuseum.org)

## THE MUSEUM'S SILENT AUCTION-HOW SWEET IT WAS

Saturday, December 4th, during Centerville's Christmas Stroll, was also the final day for bids at the museum's wonderful Silent Auction, an occasion with an eclectic array of offerings for visitors to bid on and a lottery tree for a lucky winner who bought a ticket. Presented handsomely, this auction, while introducing visitors to historic displays, was also a fund raiser for the museum's day to day operations. It also depended on help from those who went about the area soliciting or donating the bounteous offerings in order to make the event a success. So, a special thank you to everyone who helped obtain all the great articles that enticed visitors to place their bids.

The day was cloudy and cool, but fine for strollers to visit with each other, walk the Main Street and come into the museum, see how nicely it had been decorated, amble into the Ayling Room in order to study and perhaps bid in a leisurely way. The variety of gifts was of excellent quality and each was wrapped or presented in an appealing way.



New this year were six uniquely decorated Christmas trees, each with lights and each put together by an individual or a group. For instance, our antique clothing restorers made all the items for a crafty Christmas tree, topped by a crocheted white angel. Another tree, put together by a member, bore lovely Scandinavian ornaments, another had a sea and sand theme, another was done solely in black and white ornaments, yet another featured jewelry and to top things off, a candy and mouse theme adorned each branch of the sixth tree. Such fun and ingenuity for all to behold!

For instance, some offerings held yoga items, golf equipment, bird houses, hair products, homemade apple pies and

many other single individualized items. There were several beautiful paintings, some of which were signed, a genuine British lion-headed door knocker, a Bonsai tree, a sturdy and well-made wood beach chair, a Centerville throw, a hand-blown vase, a brewery tour basket, a copper lantern, hand-sewn Cape Cod themed pillows, a hanging Christmas ball, a starter garden plant set; well, you get the picture. Each item was so special.

All on display had a small description, a value and a sheet for bidders to write their bids. The lottery tree was fully filled with lottery tickets and was popular for those who knew absolutely that they were going to win it all this year.

Guests to the museum this day were able to enter through the yellow front door, move from there through to the Ayling Room, then make their way, under the guidance of volunteers through the first floor and depart by what was the original Clark Lincoln house's front door, giving all a chance to see the Christmas decorations, the Silent Auction and get a glimpse of a few museum exhibits. Many first-time visitors were amazed at the quality of displays throughout.

An enormous amount of work went in to put this day together, but the mood was jolly and the day progressed well. Those who successfully were awarded their bids were pleased. A very extra special thank you to volunteers and visitors as well for a successful Christmas season day.



# E V E N T S   A T   T H E   M U S E U M

## TWO COMING EVENTS AT THE MUSEUM



### Art and Wine Evening

Get out your painting smock, everyone. Joyce Frederick, our talented in-house professional artist, will be monitoring an evening painting class on Friday, March 25th, from 6:30 to 8:30PM\*.

At her last museum painting class, the subject was a park setting, designed by Frederick. For this March session, Vincent Van Gogh's *Starry Night* will be the subject. Isn't that terrific!

Whether a paint brush is the foreign object or whether painting is a hobby or interest, this wine and painting evening will be a delight. No one will judge or critique these two hours of fun with paint, brush and palette. So reserve a place and paint your own version.

One of the participants at the first Art and Wine Evening said, "It was great to learn that you could actually paint even though you had never painted before - we were all artists."

\* Instructor is requiring Proof of Vaccination & Wearing of Mask

### Murder Mystery Event

Last year our Murder Mystery event sold out. With a full house and wonderful food, writer Jane Hattemer-Stringer and her crew of eight actors regaled our audience with wit, laughter and a wonderful 'who dunnit'.

Jane is back with a whole new hysterical murder mystery play based on and set in historical Centerville. If you missed it last year you'll not want to miss this one. Advanced reservations are required, so mark your calendars, save the date.

Coming April 23rd.

Another Murder in  
Centerville  
Who Dunnit THIS Time?

A MURDER  
MYSTERY  
THEATER



# V O L U N T E E R I N G

## A TRUE ARTIST HAS HER EYE ON EXHIBITS AT OUR MUSEUM

Sometimes the fates smile on such things as museums and at the Centerville Historical Museum those fates have smiled a lot. Our volunteers seem to have individual talents that tend to blend wonderfully to make the exhibits and atmosphere extra special. It is true. In the end, visitors' comments tell us so. We are very fortunate.

One such talented individual is Joyce Frederick. A member and volunteer, Joyce brings her gifted artistic skills in a marvelous way. She has an eye for giving great background to exhibits. For instance, the multicolored floor in the glass cases in the Phinney room is her idea. Currently, she has just finished a charming sand and seascape for the new Hollywood themed display with dunes sprouting dune grass underscoring the depth and blue of the ocean.

Joyce's painting and drawing talent began at a young age when she loved to draw on her home's walls. She thinks her passion for art passed to her from a 17th century ancestor, Sebastien Bourdon, who has 12 paintings in Paris's La Louvre Museum. Over the years lessons at the Boston Museum's Fine Arts after-school programs, courses at the New England School of Art and Design and with artist Selma Bromberg, whose specialties were etchings and wood cuts, her knowledge and expertise expanded to studying portraiture under artist Robert Cormier. Her list of works on display from here to Boston is impressive.

Along with traveling to Europe frequently to study, paint and be critiqued by the late artist Charles Gruppe and her fellow students, raising four children, all of whom she says have inherited her artistic creativity, painting portraits and landscapes, other milieus and seascapes, Joyce also had a forty-five year career as a registered adult bedside nurse at Newton-Wellesley Hospital; both art and nursing have been "lucky loves" for her.

Upon finding her dream home in Centerville that includes her studio, a neighbor, a member of the museum, asked if she would serve on its board. Her daughter convinced her to accept. Joyce says, "It's like a family here." She has a Centerville Main Street diorama on display for sale in the gift shop and besides her background work for exhibits, she recently headed a successful evening painting class, her first venture, which she repeat in March. "I was nervous. It was the first time I had taught a class," she notes. For the class, Joyce designed the subject, had all supplies on hand for the class and advised each amateur's artistic endeavor.

Asked how artists achieve their artistry, Joyce believes, "Something happens between the eye and the brain. The artist can also see one perspective on one day, return the next and the next and see new and different perspectives."

For Joyce, who paints in all mediums, portraits are her favorite. She prefers to do them in oil. She also enjoys using acrylics and other media in an "American Impressionist style with some abstract modernism thrown in." Joyce's motto for everyone is, "Even though you don't paint, you have to start painting." Her obvious talents are on show everywhere. For the museum, she enjoys working with her fellow volunteers and gives that finish to each new display, bringing it beautifully together for all in a wonderful way.



# I N T E R E S T I N G   H I S T O R Y

## PAISLEY BANDANAS-STILL THE THING PLUS SO MUCH MORE

Those red, blue, yellow and black paisley bandanas seen commonly are the result of a roundabout journey from the past. Yep, paisley has a significant meaning in ancient history, more than one in fact, yet its origins and meanings are virtually unknown in the US.

The paisley pattern has a religious significance. Of Hindi and Persian ancient history, paisley is believed to have hidden messages and symbolisms of mysterious beginnings. The pattern combines a swirling droplet shape called a *buta*, a representation of a floral spray, with a cypress tree, a Zoroastrian expression of life and eternity. Its seed-like shape may reflect fertility. Paisley is hugely popular in Asia, Central America and the Middle East. Women for centuries have woven gold and silver threads into paisley cloth for use in weddings and other celebrations.

Britain's East India Company brought silk and cotton paisley to Europe via the Silk Road trading route. In the 18th century snuff users were decrying the fact that their white silk handkerchiefs were becoming badly stained with tobacco residue after blowing their noses. The solution was the *bandhini*, later anglicized to bandana, the color patterned material that allowed snuff takers a more discreet way to use their handkerchiefs. The paisley design then went from a single use one, the snuff user's hankie, to almost anything. In France, manufacturers' dye producers found a way to imitate the Turkish red color. It was made of sheep dung, madder root and olive oil and became the most popular color in paisley cloth, especially for bandanas. In Scotland, the textile town of Paisley was known for the weaving of Paisely cloth.



Not only were handkerchiefs immediately popular. Some gorgeous fine wool shawls in 19th century paisley patterns were as expensive as a small house in their day. Over the years paisley has become synonymous with fine fashion and the great couture houses in Milan, Paris, London and New York. Oscar Wilde, the classics scholar, forward thinker and snappy dresser, was very fond of his silk paisley smoking jacket and cravat. Cowboys thought paisley neckerchiefs to be useful, handy and colorful. Those bandanas found their way into popularity in America quickly and in great numbers. Women working during World War II in armament production factories covered their hair in bandanas. Hippies wore paisley in bandanas as well as other clothing and motorcyclists wore the same as head

coverings and under their biker helmets. Cars sported paisley designs. Even the singer Prince's record label was named Paisley.

Americans, as paisley climbed in fashionable circles, nicknamed the fabric Persian Pickles. In Wales, it was called Welsh Pears. Men's paisley ties are still popular. Teddy Roosevelt and Adlai Stevenson, in their political campaigns did not use the paisley pattern, but they used bandanas. Roosevelt's sported the words to his 1912 campaign song, "We Want Teddy." Stevenson's wore his 1956 campaign one with the phrase, "All the Way with Adlai." Today, the paisley bandana has taken on a new public persona. It is commonly worn as a mask to protect against the Covid pandemic. Rather than red, yellow or blue, the most popular color these days is black.

# NEW EXHIBITS

## HOLLYWOOD COMES TO OUR MUSEUM

Something new has soon appear at the museum. And it may knock your socks off. At long last, after much conversation on choosing the topic, to showcasing Centerville, to discovering the extent of attention the whole of Cape Cod has played in the movie world through the years, this is exciting stuff.

It began rather innocently. Herbert Kalmus, an MIT graduate, improved on an idea that a British company had invented and offered to the movie industry, a hint of color in movies. Kalmus worked to perfect his technique and Technicolor ever so slowly gained notice in the industry. Fortunes for the film world were on the line. However, the color was not true to life in either the British or Kalmus's imaginative inventions.



Herbert labored over his ideas for close to 20 years, never quite satisfied in what were improvements to the idea. In 1932, however, Walt Disney ventured to use Kalmus's color process in an animated short. It was an immediate success. But there were still problems.

In comes an almost forgotten story. It involves Natalie Kalmus, Herbert's wife. With her artistic bent and background, she treated what was then a blend of colors sort of dashed across the screen almost like children's scribbles, to those seen through her artistic eye. Her knowhow brought to film what we see today, a natural rendition replicating on the screen what our eyes see normally. On top of that she made sure every color film from the beginning was released exclu-

sively with her approval and her name is still listed in film credits today.

This background to Technicolor is the tie that binds Centerville to Hollywood. Fernbrook, a Queen Anne style house built by Howard Marston, was bought for a time by Herbert and Natalie Kalmus and was their summer residence for them and later for Kalmus and his second wife, Eleanor King, and her two daughters. By 1939, when the two great films, *The Wizard of OZ* and *Gone With the Wind* were blockbuster hits, Technicolor became a hit with the public and film.

Hollywood and Cape Cod is the theme of the newly completed exhibit which is divided into two sections. One side of the room is Technicolor themed with photos of Herbert Kalmus, Natalie Kalmus, the stars from each of the 1939 two blockbuster films and movie stars who visited Cape Cod and acted in local theaters or locations on the Cape for movies. One delightful focus is a blue velvet dress, made by one of our talented antique clothing restorers, which copies that worn by Bonnie Blue Butler in *Gone With the Wind* and played by Herbert's stepdaughter in the film when she was five years old. Replica sequined red shoes from *The Wizard of OZ* are also featured.

The other half of the display room is a tribute to Cape Cod and movies that have been filmed here. Locations over the years include Provincetown, Chatham, Hyannis, Osterville, Nantucket and Martha's Vineyard. This side features a beach scene, the colors of the sky and the beach as background for photographs and accessories from places and movies.



The earliest movie made on the Cape was *Rip Van Winkle* in 1903. The latest were 2016's *Year of the Fish* and *The Finest Hours*. Hollywood is coming to Centerville and the museum. Make sure you come to see this fun and interesting new show.

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