



**CITY OF BIRMINGHAM
MUSEUM BOARD AGENDA
556 W MAPLE
Thursday, May 3, 2018
5:00 PM**

***Mission Statement:** The Birmingham Museum will explore meaningful connections with our past, in order to enrich our community and enhance its character and sustainability. Our mission is to promote understanding of Birmingham's historical and cultural legacy through preservation and interpretation of its ongoing story.*

- 1. Call to Order**
- 2. Roll Call**
- 3. Introduction of Guests**
- 4. Approval of the Minutes**
 - A. Minutes of April 5, 2018
- 5. Unfinished Business**
 - A. Exhibit Reception/Open House May 12
 - B. Private Use/Special Events Policy for Museum Grounds
 - C. Museum Fund Raising Case Statement
- 6. New Business**
 - A. Paint analysis of Hunter House
- 7. Communication and Reports**
 - A. Director Report
 - B. Member comments
 - C. Public comments
- 8. Next Regular Meeting: May 3, 2018**
- 9. Adjournment**

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draft



CITY OF BIRMINGHAM
MUSEUM BOARD
MEETING MINUTES
Thursday, April 5, 2018
5:30 PM

Members Present: James Cunningham, Russell Dixon, Lori Eaton, Judith Keefer, Tina Krizanic, Marty Logue

Student Members Present: none

Members Absent: Caitlin Rosso

Administration: Museum Director Leslie Pielack

Guests: None

Ms. Krizanic called the meeting to order at 5:30 PM.

**Approval of the Minutes
Minutes of March 15, 2018**

MOTION: by Dixon, seconded by Keefer:

To approve the minutes of March 15, 2018.

VOTE: Yeas, 6
Nays, 0

Unfinished Business

A. The board discussed the importance of pursuing a book project such as the one recommended by the subcommittee in October of 2017, but acknowledged that other priority matters will need to be the focus of the board in the coming months. The board agreed to revisit the issue in January of 2019.

MOTION: by Dixon, seconded by Keefer:

To table the coffee table book project until it can be re-considered by the Museum board in early 2019.

VOTE: Yeas, 6
Nays, 0

An alternative bicentennial publication, however, would be possible if the museum's current exhibit panels were used as the basis for a smaller-scale booklet, ideally timed

for release in the fall and related to the Bicentennial. Copyright issues and permissions would have to be worked out as well as appropriate layout, publication format, and cost.

MOTION: by Dixon, seconded by Eaton:

To embark on a project to incorporate exhibit panels into a publication that would be completed in time for distribution at the planned September garden event.

VOTE: Yeas, 6
Nays, 0

B. The board reviewed the expected timetable for the upcoming year for bicentennial activities:

Spring: May 12, Exhibit Reception, 2 to 4 PM
May 20, Celebrate Birmingham parade
Summer: September 9, Garden event/late summer/harvest celebration
(name TBD)
Winter: December (1) 2 Winter Markt/Bicentennial themed (TBD)

May 12 Exhibit Reception—presentation of recognition certificates and/or complementary gifts to all panel submitters and panel subjects, hopefully by mayor or commission member/s. Brief program to include welcoming remarks by Museum Board. Outdoors if weather permits, using small canopy tents on patio. Free to the public, serving lemonade, iced tea, water, cookies, cheese, and crackers. Cunningham, Krizanic, Logue confirmed attendance, with Dixon and Keefer tentative. All boards and commissions to be invited with postcards and the Friends members and general public with a press release and electronic notification.

May 20 Celebrate Birmingham parade—museum group will be headed up by the Friends, who are purchasing emerald green T-shirts/baseball shirts for that purpose. Parade is scheduled for May 20, 1 PM, assembling at 12:30. Cunningham, Eaton, Krizanic, Logue with family members, museums staff, and Museum Friends board could easily exceed 20 people. Museum staff will work to create People of Birmingham face cut outs on foam board to be carried along.

September 9 Garden/Late Summer/Harvest Celebration outdoor event—ideally would help raise substantial funds for the landscape “dream.” Stations around grounds could have poster information about plans. Suggestion by Ms. Eaton to approach the event strategically by formulating a funding case statement; she will provide a template for consideration by the board before the next meeting to help orient the board about the essentials of developing this plan, which will facilitate connecting to funders and providing essential information on project financing. This will also help gauge interest in the various projects.

December 2 Bicentennial/Winter Markt—Coordinate activities with tree lighting and Winter Markt, possibly with Shain Park Realtors’ park side space. Costumed people could hand out flyers, etc. (Village Players, etc.) and perhaps perform music or a skit to educate the public.

D. The Museum Board agreed by consensus to change the schedule for remaining regular meetings from 5:30 PM to 5:00 PM on the first Thursday of the month.

New Business

A. The Museum Board briefly reviewed the existing policies and guidelines relating to the use of the Allen and Hunter Houses by private groups in order to consider how to approach developing similar guidelines for the grounds. Existing city park rules and guidelines will be forwarded to the board to review as well, but the museum site may need special policies due to the historic and natural features of the grounds and the recently completed Master Landscape Concept Plan. The May Museum Board meeting will address the development of appropriate policies in keeping with museum and park needs to make final recommendations to the city commission.

Communication and Reports

A. Museum Director Pielack reviewed her report and provided updates. The Birmingham Concert Band has indicated they would be available to perform at a summer or fall event, which the Museum Board as a whole was receptive to. Director Pielack also gave a quick review of some exhibit panel links she was able to create on the museum's web page with help from the city's web team.

B. Mr. Dixon stated that Gretchen Maricak's artwork collection will be received in total by Wayne State University's art program. At the urging of the Museum Board, he will inquire whether there is a way for the ownership of the two pieces she did of the Allen and Hunter Houses to be transferred to the museum for its collection.

C. There were no public comments.

The next regular meeting will be **May 3, 2018 at 5:00 PM.**

Ms. Krizanic adjourned the meeting at 7:16 p.m.

Park Group Use/Event Guidelines Worksheet

The option to offer permitted group use of the park potentially will help the museum meet its strategic plan and public access goals as well as help raise revenue for special projects.

Our park is different than other city parks in that we have identified historic structures and natural features on the site, which suggests the need for additional planning to ensure protection as well as access and interpretation. The site and house are also eligible for listing on the National Register of Historic Places, so the landscape will be more in the spotlight but also is in need of use guidelines.

Below are some of the key questions that should be answered/defined regarding developing rules for group use of the museum grounds:

1. Note that **alcohol is not permitted in any park** in the city, which would apply to our setting as well.
2. Any permitted use will require **insurance** with the city listed as additional insured
3. The park is a public park. How can we allow permitted group use without impairing individual access?
4. Limitation on type of event? _____
5. limitation of # of people allowed at one time for group events _____
6. limitation of # of group events allowed per season/year _____
7. permissible days/times/length of time for use _____
8. restricted areas and/or use? Where? _____
9. use of tents/canopies? Where? _____
10. what about seating? _____
11. amplification rules? _____
12. food service requirements? _____
13. parking requirements? _____
14. clean up/set up requirements? _____
15. trash? _____
16. museum staffing required? _____
17. would porta johns be permissible? If so, how? _____
18. (other) _____

Additional Use of Buildings/Facilities

1. Under what circumstances would the Allen House be accessible? _____
2. The Hunter House? _____
3. (other) _____

Other

1. Fee structure _____
2. Deposit amount _____
 - a. Lead time for approvals-Museum Director/Museum Board/City Commission _____
3. (Other) _____

Case Statement Outline

Define the need: Why

- What is the need and why is it important
- Describe the conditions that led to the need, using statistics where applicable
- Define the organization's mission
- Show why the organization's mission perfectly positions it to meet that need in a way no one else can

Goals: What

- Explain what the organization can do/is doing to meet the need
- What general goals has the organization set for itself in meeting the need

Objectives: How

- Describe in specific terms the specific objectives the organization has set
- Make sure objectives are measurable, achievable, time-specific and results oriented
- Identify trends and how the organization is leading or innovating
- This is the place to describe program specifics, identifying how the successful completion of each will help the organization meet goals

Costs & funding: How much

- How much will the program cost
- Include current, short and long-term needs when possible
- What are sources of revenue
- How much has already been raised
- What is the gap and how does the organization propose to fill it

Partners & Donors: Who

- Describe collaborations or partnerships
- Include credentials of or involvement by major stakeholders
- Who is support being sought from (individuals, corporations, foundation)
- What other groups or individuals have already offered support
- How donors are recognized

Timeframe for success: When

- How urgent is the need
- What are the consequences if the needs aren't met
- What deadlines exist

1803 Pineacre Avenue
Davenport, Iowa 52803
April 5, 2018

Paula A. Mohr, Architectural Historian
525 Forest Glen Street
Ames, Iowa 50014

Dear Paula:

Enclosed, please find the samples, paint analysis and invoice for the set of samples which I received from you yesterday from the Vernon School in Bentonsport, Iowa.

These samples proved to be more interesting than the previous samples, although their oldest layers were generally similar. We assigned numbers following the earlier sequence.

As per your instructions, I did not include the shutter sample with the smaller number of layers (it had three), but did analyze the shutter sample with the greater number of layers. As sometimes happens, this sample revealed two significantly different sets of layers. As a result we designated the two set of layers as A and B of the sample (7) and have given each a separate discussion. The net result is that I examined four samples in total. This is reflected in the invoice.

I hope that these results help to clarify the understanding of the historic colors used on the Vernon School. It does appear that the original paint scheme was primarily off-white with dark gray shutters.

Thanks again for the interesting samples. Please feel free to contact me with any questions or comments.

Sincerely,

David Arbogast

Enclosures

INVOICE

Paint Analysis

Vernon School

Bentonsport, Iowa

April 5, 2018

Four paint samples @ \$100.00 per sample	Due \$400.00
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David Arbogast Architectural Conservator
 1803 Pineacre Avenue
 Davenport, Iowa 52803
 (563) 355-1553
 arbogast7@gmail.com

Paint Analysis
Vernon School
Bentonsport, Iowa
April 5, 2018



On Monday, February 5, 2018, David Arbogast, architectural conservator of Davenport, Iowa, received a set of five paint samples from Paula A. Mohr, architectural historian in Ames, Iowa. The samples were collected from the exterior front, wood door of the Vernon School in Bentonsport, Iowa and were submitted in an effort to determine the historic exterior paint scheme. Subsequently, a second set of samples was received on Wednesday, April 4.

Analysis of the first set of paint samples commenced on Friday, February 16, utilizing an optical Amscope microscope with magnification between 7 and 90 power. Analysis of the second set was conducted on Thursday, April 5. Each layer observed was color matched to the Munsell System of Color using natural north light. Only opaque, pigmented layers (i.e. paint layers) were matched. It is impossible to determine colors for finishes such as metallic paints and leafs and shellacs and varnishes because their color varies according to their translucency and reflectance.

The Munsell System of Color is a scientific system in which colors have been ranged into a color fan based upon three attributes: hue or color, the chroma or color saturation, and the value or neutral lightness or darkness. Unlike color systems developed by paint manufacturers, the Munsell system provides an unchanging standard of reference which is unaffected by the marketplace and changing tastes in colors.

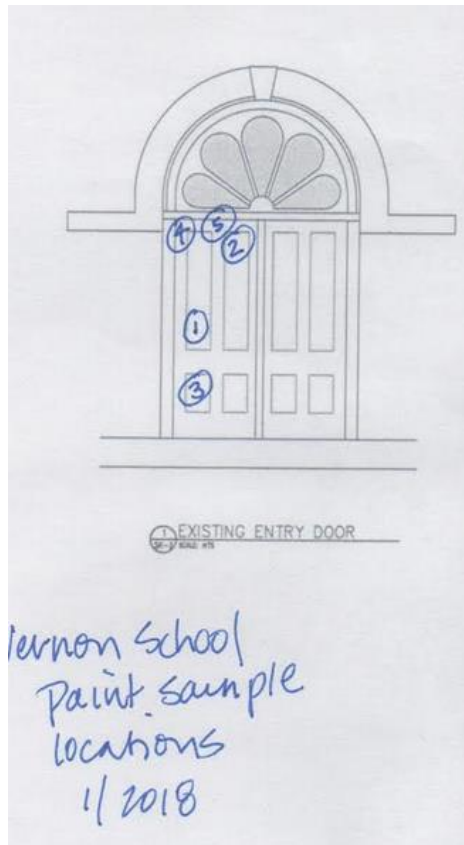
The hue notation, the color, indicates the relation of the sample to a visually equally spaced scale of 100 hues. There are 10 major hues, five principal and five intermediate within this scale. The hues are identified by initials indicating the central member of the group: red R, yellow-red YR, yellow Y, yellow-green YG, green G, blue-green BG, blue B, purple-blue PB, purple P, and red-purple RP. The hues in each group are identified by the numbers 1 to 10. The most purplish of the red hues, 1 on the scale of 100, is designated as 1R, the most yellowish as 10R, and the central hue as 5R. The hue 10R can also be expressed as 10, 5Y as 25, etc. if a notation of the hue as a number is desired. Chroma indicates the degree of departure of a given hue from the neutral gray axis of the same value. It is the strength of saturation of color from neutral gray, written /0 to /14 or further for maximum color saturation.

Value, or lightness, makes up the neutral gray axis of the color wheel, ranging from black, number 1, to white at the top of the axis, number 10.

A visual value can be approximated by the help of the neutral gray chips of the Rock or Soil Color chart with ten intervals. The color parameters can be expressed with figures semi-quantitatively as: hue, value/chroma (H, V/C). The color "medium red" should serve as an example for presentation with the three color attributes, 5R 5.5/6. This means that 5R is located in the middle of the red hue, 5.5 is the lightness of Munsell value near the middle between light and dark, and 6 is the degree of the Munsell chroma, or the color saturation, which is about in the middle of the saturation scale.

The samples were in resealable plastic bags, each containing with a piece of paper with the number of the sample on them. An email from Ms. Mohr had previously been sent to Mr. Arbogast containing some images of the school as well as a drawing as to the specific location of each sample on the door.

The quality of the samples was overall excellent. The discussion of the samples lists the layers from the oldest at the top to the most recent at the bottom. The discussion of the samples lists the layers from the most recent at the top to the oldest at the bottom. In cases where the actual color was between two Munsell colors, an intermediate number is listed. For example, 10YR 6/5 actually falls between the standard colors of 10YR 6/4 and 10YR 6/6. The results obtained, are as follow:



Sample 1	Munsell
White	N 9.0/
White	N 9.0/
White	N 9.0/
White	N 9.0/
White	N 9.0/
White	N 9.0/
White	N 9.0/
White	N 9.0/
Gray	N 5.0/

The most recent layer of the first sample was white, the thickness of which varied from thick to very thick. It was also very rough and dirty. Of interest, when viewed in cross-section there was a very slight hint of yellow. Under that, there was an extremely thin, faint yellow line. It was obviously not a layer of paint. The next layer down was white which was thick and rough. It had dirt embedded in it as well as air bubbles. The same kind of faint yellow line matching that above it, appeared next. Another white was revealed next. It was moderately thin and also rough. An extremely thin layer of white came next. It was relatively smooth although very dirty. There was some delamination between the layers at this point. Under that, was white which was moderately thick and rough. The same kind of white with the same properties as that one came next. There was a line of dirt between the layers at this point. The same shade of white as all the other ones in this sample was revealed to be the next layer down. It was thick and rough. Under that was gray, the thickness of which varied from thick to very thick. It was basically smooth and had particles of dirt embedded in it.

Sample 2	Munsell
White	N 9.5/
White	N 9.0/
White	N 9.0/
White	N 9.0/
White	N 9.0/
White	N 9.0/
Gray	N 5.0/
Light brown	2.5Y 6/2
Dark off-white	10Y 8/1

The most recent layer of the second sample was bright white. It was somewhat brighter than the top coat in the first sample. It should be noted, that any variances in the shades of whites found in these samples are most likely the result of any particular layer being dirty or there having been some touching-up of the painted surfaces somewhere in the history of the paint applications. The next layer down was another white, but the same darker shade of white as has already been encountered in the sample thus far. It was thin, rough, contained air bubbles, and like the first sample, also had a slight hint of yellow to it when viewed from the side. The same kind of light yellow, extremely thin line that was encountered in the first sample, clearly not being a layer of paint, appeared next. Under that was a thin and rough white followed by a thicker and rougher white that had specks of dirt embedded in it. A dark line appeared under that. It was most likely a thin layer of dirt. Next, the same kind of white with the same properties as the most previous layer appeared. Gray, which was thick, basically smooth and had dirt embedded in it was the next layer down. This probably correlates to the oldest layer of the first sample Under the gray was light brown which was extremely thin, contained embedded dirt as well as air bubbles. Dark off-white was the oldest layer of paint. It was basically smooth and had dirt embedded in it as well as contained holes and air bubbles. Although there was no substrate attached to any of the pieces in this sample, it is assumed that it was wood because all of the other samples came from the same structure.

Sample 3	Munsell
White	N 9.0/
White	N 9.0/
White	N 9.0/
White	N 9.0/
White	N 9.0/
White	N 9.0/
Varnish	-----
Dark off-white	10Y 8/1
Gray	N 5.0/
Light brown	2.5Y 6/2
White	5Y 9/1
Varnish	-----

The upper-most layer of the third sample was white which was very thin, a little rough, but basically smooth and very dirty. Under that was another white which was medium thin and rough. The third layer down was white which was medium thin and rough. White again, was the next layer. It was very thin. The next two layers down under that was also white. Both layers were fairly thick and the top one had dirt embedded in it. A

layer of varnish appeared next. Under the varnish was dark off-white the thickness of which varied from medium thick to thick. It also was basically smooth in texture. This was the only time out of any of the samples that contained that shade of paint that it was applied much later in the layers rather than having been the oldest layer of paint. Gray was the next layer down. It was thick and basically smooth and apparently correlated with the gray layers of the previous two samples. It had dirt also embedded in it. Light brown appeared next. The thickness of it varied from thin to extremely thin. It also contained embedded dirt as well as air bubbles. The oldest layer had been a very thin and smooth off-white that contained air bubbles. The oldest varnish layer was quite thin and was probably used to prime the wood substrate.

Sample 4	Munsell
White	N 9.0/
White	N 9.0/
White	N 9.0/
White	N 9.0/
White	N 9.0/
Gray	N 5.0/
Brown	7.5YR 3/6
Dark off-white	10Y 8/1
Varnish	-----

The two, most recent layers of the fourth sample were white, thin, basically smooth, very dirty and very brittle. There was delamination under the second layer as well as a layer of dirt. There was a lot of delamination occurring throughout this sample, particularly between the first, second, third and fourth oldest layers. This was probably because there was so much weathering and deterioration between those layers. The third layer down was white which was thin and rough. Under that white was another white, the thickness of which varied from thin to very thick. It also had dirt embedded in it as well as air bubbles. A thick, rough and weathered white containing air bubbles appeared next down in the layers. Gray, which probably corresponded with the gray layers of the previous samples, was under that layer. It was thick, weathered and contained air bubbles. Thick brown was the next layer down. It was extremely weathered and dirty. It also contained air bubbles and some very large blisters. The oldest layer of paint was dark off-white. It varied in thickness from medium thin to thin, was extremely weathered, broken-up and checkered. It did demonstrate as having been basically smooth though and contained some air bubbles. Varnish was the oldest surviving layer, probably serving as a prime coat.

Sample 5	Munsell
White	N 9.0/
White	N 9.0/
White	N 9.0/
White	N 9.0/
Gray	N 5.0/
Brown	7.5YR 3/6
Dark off-white	10Y 8/1
Varnish	-----

The uppermost layer of the fifth sample was white, the thickness of which varied from extremely thin to thin. It was very dirty but basically smooth. Under that was a thin and rough white that had specks of dirt embedded in it. The third layer down was also white. It was thin and rough. Next to appear was another white. It varied in thickness from thin to medium thin, was rough and contained air bubbles. The same shade of gray that has already appeared in the previous samples was under that layer. It was medium thick and smooth in texture. Under the gray was brown, the second occurrence of that shade of brown in the samples. It had a thickness that went from medium thick to thick at various points. The texture of it was a combination of smooth and rough. It also contained air bubbles. The oldest layer of paint was dark-off white. It was thin and overall basically smooth in texture, but it did have a lot of air bubbles. Varnish was the apparent prime coat applied to the wood.

Sample 6	Munsell
White	N 9.5/
Off-white	10Y 9/1
Pastel peach	10YR 9/2
White	N 9.25/
Light green	2.5G 6/4
Very light green	10GY 7/2
Dark gray	N 3.0/
Brown	7.5YR 4/4
Red-brown	2.5YR 3/4
Off-white	5Y 8.5/1
Varnish	-----

The sixth sample was taken from the trim under the deep eave between the first and second level shutters. It revealed eleven finish layers. The most recent layer was bright white. It was medium thin, very rough, dirty and contained a lot of air bubbles. The next layer down was off-white, which was very thick, rough and contained air bubbles. Under that was pastel peach, of which the thickness varied from thick to very thick. It was also rough and contained air bubbles. The next layer was another white. This one was slightly darker than the top layer. It was medium thin and fairly smooth. Under that light green, the thickness of which varied from thin to medium thick. It was also smooth in texture. A thin, very light green appeared next. Under it was a thick to thin layer of dark gray which was rough and contained air bubbles. The next layer was brown, of which the thickness varied from medium thin to thick. It was also rough and contained air bubbles. Under that was a thin layer of red-brown which was rough and contained air bubbles. The oldest paint layer was off-white. It was very thin to thick, very rough and contained air bubbles. A layer of varnish was present on top of the wood substrate.

When examining the two pieces comprising the seventh sample, the larger of them was found to have the most layers. In fact, each side of it revealed a different set of layers. Hence, Sample 7 has been divided into Sample 7A and Sample 7B.

Sample 7A	Munsell
White	N 8.75/
White	N 8.75/
Light tan	2.5Y 8/2.5
Light tan	2.5Y 8/2.5
Light tan	2.5Y 8/2.5
Light tan	2.5Y 8/2.5
Red-brown	2.5YR 3/4
Very light green	10GY 7/2
Green	5G 3/4
Varnish	-----

The sample now labeled 7A was comprised of ten layers. It was collected from the inner face of the north, lower well shutter. The top two layers were the same shade of white. The topmost was very thin, very rough, dirty and contained air bubbles. The one under it was also very thin, although not so rough. It also contained air bubbles. Under those layers were four layer of light tan. All of them, with the exception of the third one down, were very thin, rough and contained air bubbles. The third one down had a variance in thickness from thin to medium thick. It was also rough and contained air bubbles like the others. Under those layers was the red-brown like the one that had been found in the sixth sample, although in a slightly different position in the layers. This one, though, was a little bit thicker. It was also rough and contained air bubbles like its namesake. Under the red-brown was very light green which was very thin and basically smooth. A very thin to thin green was the oldest layer of paint observed. It was also very rough, contained air bubbles and was on top of a thin coat of varnish on the wood substrate.

Sample 7B	Munsell
White	N 8.75/
White	N 8.75/
Off-white	5Y 9/1
Dark line	-----
White	N 8.75/
Dark line	-----
White	N 8.75/
Green	5G 3/4
Bright green	10GY 7/6
Green	5G 3/4
Red-brown	2.5YR 3/4
Dark gray	N 3.0/
Varnish	-----

The sample now labeled as 7B was comprised of almost the same number of layers as 7A. It was obtained from the same location as Sample 7A. However, on the other side of it, the sequence of layers proved to be very different, although similar in at least a few ways. Like Sample 7A, the top two layers were white. The top one on this side of the sample, though, had a variance in thickness from thin to medium thin. Like its counterpart, it was also very rough, dirty and contained air bubbles. It was also delaminated somewhat from the white beneath it. The next white down had a variance in thickness from thin to extremely thin. After that a dark line appeared, the color of which could not be identified. It is possible that it was a layer of dirt. Under that was white which was of a

medium thickness and contained air bubbles. Another dark line was observed under that layer. Under that was an extremely thin to very thin layer of white. Beneath the white was an extremely thin to very thin layer of green. Under the green was bright green, the thickness of which varied from thin to very thick. It was also very rough and contained air bubbles. The same shade of green that had already been observed in this sample appeared next. This one was very thin and rough. It did not appear to be a complete layer. The red-brown made an appearance next. It had a thickness that varied from medium thin to extremely thick. It appeared to be only a partial layer, though. The oldest layer of paint appeared to be dark gray which was very thick to extremely thick. Like the two most recent layers, it did not appear to be a complete layer. Varnish had been applied on top of the wood substrate.

Sample 8	Munsell
White	N 8.75/
White	N 8.75/
White	5Y 9/1
White	5Y 9/1
Dark line	-----
White	5Y 9/1
Pastel yellow	2.5Y 9/2
Varnish	-----

The eighth sample was taken from the north clapboard, low on the tower, east of the balcony. The top two layers were white. The top one was thin, very dirty, rough, and it contained a lot of air bubbles. The next white down was thin to medium thin in thickness, basically smooth but contained a lot of air bubbles. Two layers of the same shade of white were under those white layers. This is typical of oil-based white paint which gains a yellowish tinge as it ages, hidden from light. The top layer was very thin and dirty. The lower layer was medium thin and also dirty. Under that was a dark line, the color of which could not be identified. Under the dark line was the same shade of white as above. It was medium thick, rough and contained air bubbles. Under it was pastel yellow, which was extremely thick. It appeared to be an anomaly though, because it was found on only one corner of the sample. It was evident that varnish had been used as the first coating on top of the wood substrate.

DATE: May 3, 2018
TO: Museum Board
FROM: Leslie Pielack, Museum Director
SUBJECT: Director Report

National Register Nomination—The Historic District Commission approved the plan to apply for National Register listing unanimously; the city commission reviewed and authorized staff to pursue the application on 4/23.

Budget Meeting and Process—Update from budget hearing on 4/26.

Adult Lecture Series—Pam DeWeese's lecture on Thursday, April 19 on *Ellsworth Plumstead* went very well and a descendant of Plumstead's video-recorded the talk. On May 10, Museum Director Pielack will be presenting "The Most Important Road." Planning is underway for a fall series in September, October and November.

Quarton School Visits and School School Tours in May—Staff visited Quarton's 2nd grade classes on 4/13 to give their pre-tour programs. We now have two mastodon teeth that were printed in the library's 3-D lab for our students to handle for the school tours.

May 12-DPS Open House (10-12) precedes our reception. We have a table reserved inside the DPS area and are looking for someone to be there to interact with the public at the table, disperse literature, and talk up our exhibit reception.

Celebrate Birmingham Parade May 20—The Friends are purchasing adult T-shirts (size L and XL) for the parade and will be distributing to everyone walking for the museum. Museum staff will be planning to create cutout masks on paint sticks of the "people of Birmingham" that can be handed out and carried along. The parade will go up Brown to Pierce, to Martin, to Bates and ending at Shain Park for a party with the Wells Fargo coach, strolling entertainment and activities that sounds very fun.

Greenwood Cemetery Tours—May 5—20th Century Notables. A special Greenwood tour is being discussed for the Friends' annual meeting in June.

General Repairs—The Allen House front rails will be repaired and the shutter re-hung on the Hunter House; an RFP will be planned for July for re-roofing both houses per architect specifications, followed by repair of some of the plaster and interior painting at the Allen House and potentially the Hunter House as well.

Fence along boundary—DPS will be consulted as to their recommendations about addressing the invasive vines, shrubs, and trees that are in the boundary before the fence can be repaired and replaced. With their recommendations, a proposed course of action can be developed and the property owner contacted to coordinate the project according to city requirements and ownership issues.

Visitation Up—The warmer weather has increased our visitation from walk-ins and use of the park is very high at the moment. We are getting good feedback on the exhibit, which leaves most people surprised at some of the interesting people associated with Birmingham.

Presentations and Outreach—among the groups we have made presentations to are the Optimist Club, the Clawson Historical Society, and plans are underway for more presentations in June to Next and in the fall to the Senior Men's Club.