



**CITY OF BIRMINGHAM  
MUSEUM BOARD AGENDA  
556 W MAPLE  
Thursday, September 2, 2021  
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. Approval of the Minutes**  
Minutes of August 5, 2021
- 4. Unfinished Business**
  - A. Heritage Zone Community Garden Project-Spring, 2022
- 5. New Business**
  - A. Museum Board Review and Planning
- 6. Communication and Reports**
  - A. Director Report
  - B. Member comments
  - C. Public comments
- 7. Next Meeting: October 7, 2021**
- 8. Adjournment**

You are invited to attend the meeting in person or virtually through ZOOM:  
**Join Zoom Meeting <https://zoom.us/j/99524391376> Meeting ID: 995 2439 1376**

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**CITY OF BIRMINGHAM  
MUSEUM BOARD MEETING  
556 W. Maple  
Thursday, August 5, 2021  
5:00 PM**

Members Present: Judith Keefer, Marty Logue, Jacquie Patt, Bev Erickson, Alexandra Harris (Alternate)

Members Absent: Pat Hughes, Caitlin Rosso

Student Members: None

Administration: Museum Director Leslie Pielack

Guests: None

The first order of business was to elect a Chair.

**MOTION:** by Keefer, seconded by Erickson:

To appoint Marty Logue as Chair.

**VOTE:** Yeas, 5  
Nays, 0

**Approval of the Minutes  
Minutes of July 1, 2021**

**MOTION:** by Erickson, seconded by Keefer:

To approve the minutes of July 1, 2021.

**VOTE:** Yeas, 5  
Nays, 0

**Unfinished Business**

None.

**New Business**

The Board discussed the community garden component of the Heritage Zone project. The Heritage Zone components of sign, fence modifications, and tree removal are scheduled for early September; new trees will be planted in October. The location of the sign is in a rectangular bed that is located between the Hunter and Allen Houses. The concept plan for the Heritage Zone calls for a community perennial garden to be established there. The idea is to gather donations of plants from Birmingham residents

and gardeners. In the spring, gardeners are often dividing perennials, and some of these could be planted in the garden bed, with the added bonus of increased community engagement. It is important for our historic landscape restoration objectives to utilize plants that are typical of early twentieth century gardens, according to guidance from the landscape architect, Brian Devlin. Other considerations for this project would be timing and promotion; members made several suggestions to help in planning. The project will take some time to finalize, and Director Pielack will bring some of the ideas back to the board in writing for further discussion at the September meeting.

As we have a number of new members, all agreed that a discussion next month with all board members present would be helpful in establishing and clarifying member roles and expectations. Members play a key role in policy, oversight, and direction, and especially as ambassadors of the museum in the community. It has been very helpful in the past to have an open discussion to help members communicate and collaborate effectively.

### **Communication and Reports**

Director Pielack reviewed the Director Report and explained how she uses the Director Report to give the board an overview of the previous month's activities at the museum in various categories. These include preservation and construction, exhibits, engagement (programs and events), operations, and object donations, with updates in other areas from time to time. The report also is directed at the general public, to give a sense of what is happening at the museum for those who might be interested.

Ms. Patt explained that this is her last Museum Board meeting. She will be stepping down from the board as she will be moving this month out of Birmingham and will no longer be able to serve. She will continue to work to help the museum and Greenwood Cemetery with research as she is able. Ms. Patt has been instrumental in locating important documents related to many of those buried at Greenwood, especially in the research on the Taylor and Harris/Jackson families.

**The next Regular Meeting is scheduled for Thursday, September 2 at 5:00 PM.**

Ms. Logue adjourned the meeting at 5:39 PM.

## Museum Board

### Spring 2022 Community Heritage Perennial Garden Project Notes

#### Objectives

- Complete heritage perennial garden bed with appropriate plants at low cost
- Increase engagement with the community and build support
  - Citizens/volunteers
  - Businesses (donations of items, funds)
- Increase visibility through promotion, press, etc.

#### Time frame

- Create a list with images of plants being sought with landscape architect
- Begin promotion in February (garden catalog season)
- Plan for pledged plants from homeowners (divisions of perennials) with contact info, drop off date, etc
- Brian to create general design
- Coordinate volunteers as needed
- Planting in early May (city staff)

#### Possible Events?

- Early spring 'garden party'? at drop off date
- Community plant exchange???
- Coordinate with Farmer's Market?

#### Incentives

- All donors/volunteers get free Friends membership for 2022
- Museum seed packets to all donors?

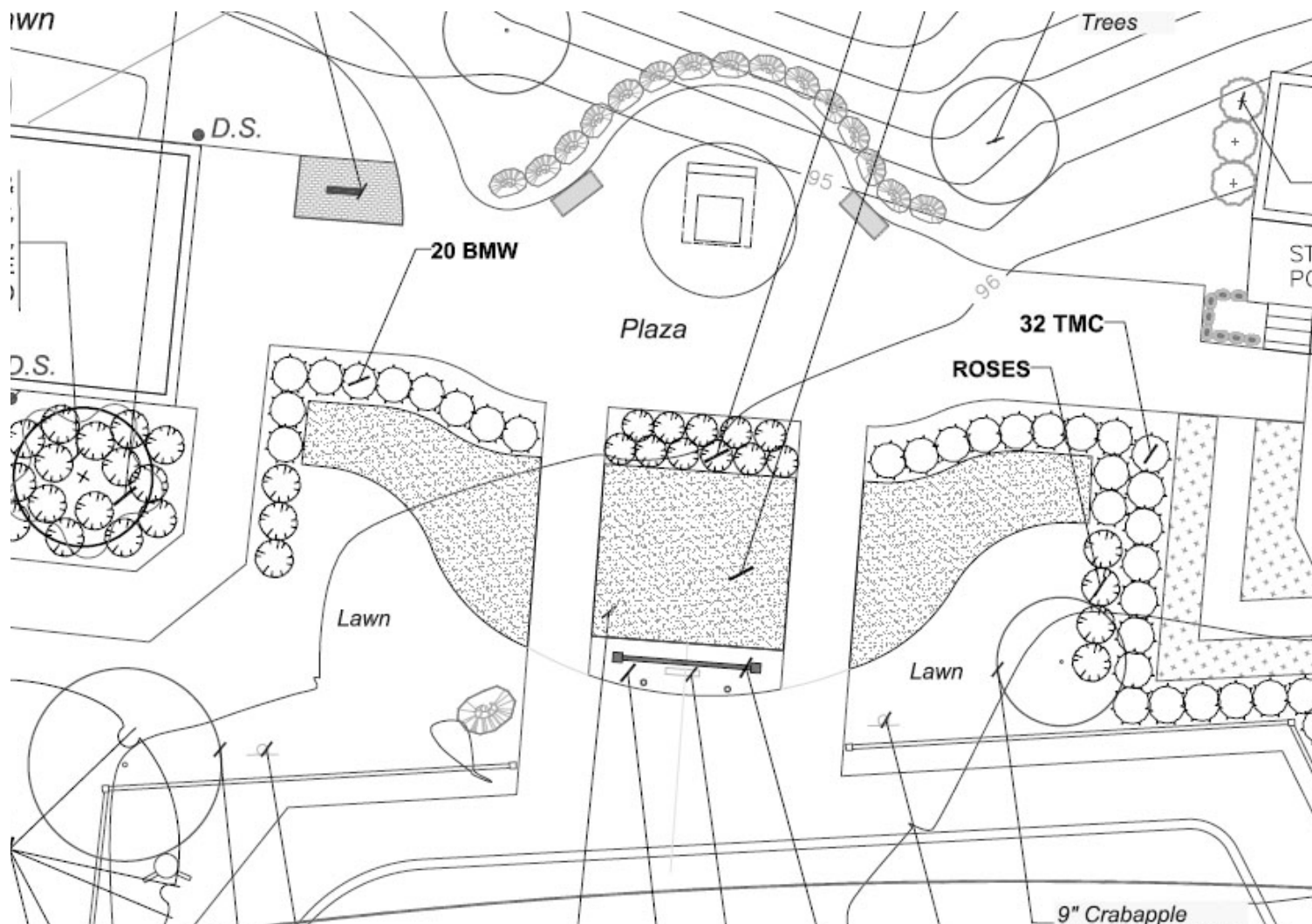
#### Crowd-sourced

- Name the garden competition for ages 4-7?
- Sponsorship for naming competition that will cover cost of plaque

#### Promotion

- Garden clubs
- City's eNewsletter
- Museum's social media platforms
- Press release-local media
- Temporary sign

# Heritage Zone-Community Garden Planning





# MEMORANDUM

Clerk's Office

**DATE:** September 2, 2021  
**TO:** Museum Board  
**FROM:** Leslie Pielack, Museum Director  
**SUBJECT:** Museum Board Activities Review and Planning

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## Summary

In recent years, the Birmingham Museum Board has been successful in a number of areas in its advisory capacity, as the museum has transitioned from a traditional historical house museum model to a community-focused institution that emphasizes public history and service. These changes have had a positive impact on the visibility, public responsiveness, and utilization of the museum by a wider range of patrons. We are more engaged and appealing to the public and have received professional awards and recognition as well. Our mission has not changed significantly, but our audiences have broadened and become younger, making us increasingly relevant to the next generation.

Through its role in assisting with major planning, policy development, and support of ongoing museum operations, the Museum Board has been an essential component of this positive evolution. The purpose of this report is to summarize recent board activities and achievements to facilitate discussion and planning for new and continuing board members alike, and to identify some anticipated areas of focus in the next year or two that are especially pertinent to the board's role.

## Recent Museum Board Accomplishments

The Museum Board has worked effectively as a group to accomplish a number of objectives in three major areas, as summarized below:

### Policy-Related

- Name Change, Update to Mission Statement, Logo Re-design (2017)
- Strategic Plan and Updates (versions I-2013-2016; II-2017-2020; & III-2021-2024 (2012-13; 2016; 2020)
- Hunter House Interpretive Plan (2019)
- John West Hunter Park Regulations and Group Use Policy (2018)
- Collections Policy (2020)
- Ordinance Amendment-Alternate Museum Board position (2020)

### Project Planning

- Birmingham Museum Historic Landscape Concept Plan (2017-2018)
  - Joint Parks-Museum Board Meeting RE: Historic Landscape (2018)

- Heritage Zone Design (2019)
- Community Garden Project (in process)
- ADA/Barrier Free parking and access path to Rouge corridor (in process)
- Bicentennial Book Subcommittee; Time Capsule Project (2018)
- Collaboration and joint planning of fundraising projects with Friends (2015-2019)

#### Promotion, Representation, and Fundraising Support

- Board development and fundraising program, Detroit Institute of Arts (2017)
- Public receptions (Chad Smith/Red Hot Chili Peppers Event, People of Birmingham reception, Landscape Open House, etc.) (2014-2019)
- Michigan Museums Association Awards (2014, 2018)
- Landscape Fundraising Case Statement (2018)
- Martha Baldwin Induction to Women’s History Hall of Fame (2019)
- George and Eliza Taylor Monument Project
- Museum’s Pop Up Exhibits (2021)

In its ambassadorial role, the Museum Board has become more collaborative and publicly visible in representing the museum in various settings. Even during 2020, when the museum was closed to the public, the board continued to work on planning and policies, especially the Heritage Zone of the Landscape Master Plan and the museum’s Collection Policy. These activities positioned the museum to take advantage of opportunities to implement the construction of the Heritage Zone project, and to begin the process to coordinate proposed Rouge Corridor trails improvements with the Parks Department. Finally, with completion of the Collection Policy, museum staff have been able to tackle necessary collections management and restructuring tasks.

In the public mind, the Birmingham Museum has established itself as the “go to” source for Birmingham history, as even during the pandemic, we have been increasingly utilized by businesses, property owners, families, and educators, as well as city departments. This suggests that the efforts being made by the museum and its board are effective in reinforcing our position as a valued public resource. The Museum Board’s level of commitment and its activities help maintain this community presence.

#### **Upcoming Challenges**

In the coming months, some special circumstances are likely to absorb the board’s focus. The most significant includes the long-awaited implementation of the museum’s new Collection Policy, which will require intensive board involvement. The policy allows the museum to deaccession inappropriate, damaged, and off-mission items and to create a dedicated Collections-specific fund account to be used only for collection enhancement. These activities involve a detailed process that includes the museum staff, board’s Collection Subcommittee, Museum Board as a whole, and ultimately, City Commission approval.

The Museum Board will also have a potential opportunity to coordinate implementation of some components of the Master Landscape Plan with certain Parks objectives, in particular improved public access and trails enhancements for our Rouge corridor boundary. This is an evolving situation dependent on other developments related to the Parks bond projects and

administration; however, the Museum Board's availability for further collaborative participation may help in achieving additional Landscape Master Plan objectives in the near future.

A third important consideration is the support of the Friends of the Birmingham Museum and their efforts to expand membership and board reach. As the 501c3 "arm" of the museum, the Friends have played an important role in financial support and charitable funding. They continue to have strong core values and maintain a significant role in their support of the museum and of Birmingham's history. However, they have been challenged by the changing environment for volunteer and non-profit organizations in recent years, and are looking for opportunities to grow. A stronger Friends organization will help the museum move forward with possible grants and non-profit related funding, but the ongoing COVID pandemic has left the Friends waiting to re-build social and donor relationships. As the public health situation eases, it will be possible for the Museum Board to revisit opportunities for joint projects with the Friends that will help build their membership and donor base and advance the Birmingham Museum's mission.

## **Summary and Recommendations**

The Museum Board has generated several documents that provide guidance but are adaptable to changing conditions. They provide reference for the board and the museum staff in ongoing activities and help ensure that resources are used effectively. While there are several key documents, the most relevant for the immediate future are noted below. Board members may find it helpful to refer to these documents from time to time as they consider board activities.

- The most important is the Birmingham Museum Strategic Plan, recently updated for 2021-2024. The plan has three levels ranging from general to specific: Goals, Objectives, and Tasks. The Museum Director reports ongoing progress monthly.
- The Landscape Master Plan and its companion, the plan's Fundraising Case Statement, summarize the conceptual purpose of the LMP, how it relates to the Strategic Plan, and the separate landscape improvement components that can be implemented as resources permit.
- The Birmingham Museum Collection Policy, which defines collections terms and rationale and outlines the specific procedures to be followed for accepting and removing items from the collection.

These documents are not a substitute for an engaged Museum Board, but provide a point of reference and foundation. The board offers the greatest benefit to the museum in its regular review and evolving discussion. Board members have varying backgrounds and skill sets, but share a commitment to the museum and its mission. The board's strengths lie in its open communication and ability to function as a group, enabling it to provide essential support for ongoing museum operations. By maintaining this level of dedication and cooperation, the Museum Board's efforts continue to make the Birmingham Museum the best it can be.

## **Attachments**

1. Birmingham Museum Strategic Plan, 2021-2024
2. Birmingham Museum Landscape Master Plan
3. Birmingham Museum Collections Policy

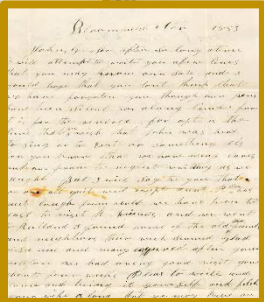
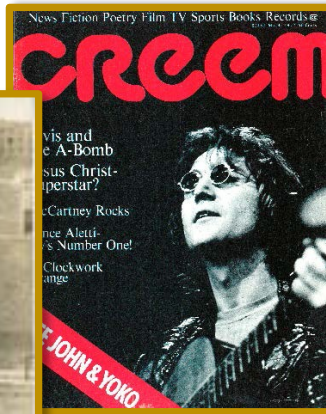




City of Birmingham



2021-2024 Strategic Plan



# 2021-2024 STRATEGIC PLAN

## APPROVAL/ACCEPTANCE

Museum Board Approval: September 3, 2020  
City Commission Acceptance: September 14, 2020



## CONTRIBUTORS

Museum Director: Leslie Pielack  
Museum Board Members: Russell Dixon, Dan Haugen, Pat Hughes, Judith Keefer, Tina Krizanic, Marty Logue, Caitlin Rosso

*This plan represents an update and revision of the 2017-2020 Birmingham Museum Strategic Plan*



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## INTRODUCTION

**BACKGROUND AND PROCESS:** In 2012, the Birmingham Museum (formerly Birmingham Historical Museum & Park) adopted a strategic plan for the period of 2013-2016. It was created with input from city staff and officials; the public; local churches, schools, and other cultural organizations; and major stakeholders such as the Friends of the Birmingham Museum. The resulting **2013-2016 Strategic Plan** also incorporated the findings of a **2012 Museum Assessment Program** report, a grant-funded audit and review of the museum's collection provided by the American Alliance of Museums/Institute of Museum & Library Services. The final strategic plan represented a broad effort to respond to community expectations, professional museum standards, and the museum's needs in a changing cultural environment. It emphasized changes in the museum field toward community engagement and the human stories that relate to the physical objects in the collection. Also emphasized was the expansion of public access to the collection, educational goals, and continued acquisition and care for the objects that tell Birmingham's story (including contemporary materials). The plan included objectives relating to the landscape, site improvements, and interpretation of the historic buildings. Re-branding the museum and broadening its visibility were also significant objectives.

The **2017-2020 Birmingham Museum Strategic Plan** revised and modified the goals and objectives based on changing technology and audience needs as objectives from the first plan were met or obsolete. The museum has made considerable progress towards the initial goals set by its first strategic plan and revision. As a result, additional review and updating of the plan by the Museum Board has been undertaken for 2021-2024.

The newly revised goals and objectives that follow in the **2021-2024 Birmingham Museum Strategic Plan** represent a careful consideration of the impact of the COVID-19 pandemic on current and future activities, especially virtual content and technological means of enhancing audience virtual experience. The Museum Board expects these adaptations to continue for some time, and they are reflected in the revised plan for 2021-2024. However, the ultimate goals and mission of the Birmingham Museum remain largely unchanged, while the methods of accomplishing established objectives continue to be flexible.

**MISSION AND VALUE:** The museum's mission statement reflects an inclusive and contemporary approach to integrating Birmingham's history in meaningful ways for its audiences, strengthening its value to the community and its long term sustainability.

**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.**

## OVERVIEW

The **2021-2024 Birmingham Museum Strategic Plan** builds on the preceding plan, which continues to provide relevant overall direction.

Goals and their objectives form two different groups; 1) those related to the public service functions of the museum, and 2) those related to strengthening capacity and resources to carry out its mission.

Following the summarized description of goals and objectives, the updated 2021-2024 plan is presented in table format as a quick reference guide. As with previous versions, the 2021-2024 Strategic Plan is a living document whose purpose is to provide direction and guidance. Ongoing modification is expected as changing needs dictate. The Museum Board has the role and responsibility of reviewing and making recommendations for plan modification.

**DEFINITIONS:** The following definitions are used in this document.

*Goals: Goals in this plan state where the organization will focus its energies over a defined time frame. They can be short or long term in nature. Goals are not necessarily directly measurable but provide a broad overview or concept of the priorities established by the organization. Goals establish general direction.*

*Objectives: Objectives in this plan are shorter-term milestones that support individual goals. Each goal has several tangible objectives that will move the museum toward reaching that goal. Objectives are concrete, measurable and focused on results.*

*Tasks/Strategies: Strategies or tasks in this plan are specific actions or steps that lead to the accomplishment of the objectives. They are action-oriented, short-term, and include the specific “what, by when and by whom,” components.*

# GOALS and OBJECTIVES

## 1) **Service and Mission-Related Goals**

Goal I: Enhance community engagement through improved access and appeal, resulting in increased utilization of the Birmingham Museum and broader appreciation of its cultural contribution.

Objectives for Goal I:

- A. Develop and implement programs that strategically engage and connect with the community to make history and heritage more relevant.
- B. Establish the museum and park as a valued resource and place to encourage community connectivity.
- C. Enhance utilization of the collection by developing an interpretive plan for the site to engage visitors in impactful events, activities, programs and exhibits.
- D. Continue to create content to promote the museum through social media and marketing.

Goal II: Provide stewardship and management of the museum's collection of artifacts, archives, and buildings, in accordance with established professional museum practice.

Objectives for Goal II:

- A. Improve museum collection's storage organization and environmental controls to protect and preserve the collection.
- B. Improve efficiency, accuracy, and accessibility of collection object records and documentation.
- C. Develop and implement collections-related policies and procedures for collections management; future acquisitions; de-accessioning; disaster preparedness; the museum's hands-on/use collection; building maintenance; and other collections-related policies and procedures in accordance with accepted museum standards.
- D. Provide increased digital access through exploring online or other virtual exhibit/access options.

## 2) Capacity-Building and Support-Related Goals

Goal III: Increase the capacity of the Birmingham Museum to serve its mission through fundraising, board development, building relationships, and volunteer resources.

### Objectives for Goal III:

- A. Develop a comprehensive fundraising plan for the Birmingham Museum that increases contributions to both operations and the endowment fund as a collaborative effort of the Museum board and Museum Friends.
- B. Continue to support board development.
- C. Increase the personnel capacity of the Birmingham Museum by increasing professional staffing, engaging volunteers, and utilizing partner organizations.
- D. Enhance funding through grant-writing efforts.

Goal IV: Continue to develop the museum's brand to increase awareness, interest, and attendance through a consistent message and marketing plan.

### Objectives for Goal IV:

- A. Continue to maximize low cost marketing resources.
- B. Strengthen our ties to the community by identifying our new/existing audiences and enhancing the museum's image.
- C. Explore best practices in marketing the new face of the museum.

## DETAIL OF OBJECTIVES, TASKS, AND TIMELINES

**GOAL I:** Enhance community engagement through improved access and appeal, resulting in increased utilization of the Birmingham Museum and broader appreciation of its cultural contribution.

### Objectives for Goal I

**A. Develop and implement programs that strategically engage and connect with the community to make history and heritage more relevant.**

<i>Task</i>	<i>Who</i>	<i>Resources</i>	<i>Timeline</i>
1. Public programming; schools, organizations, individuals & families	1. Museum staff	1. Personnel; materials/operational funds	1. Ongoing
2. Private programs & tours	2. Museum staff	2. Personnel; materials/operational funds	2. Ongoing
3. Research services	3. Museum staff	3. Personnel; materials/operational funds	3. Ongoing

**B. Establish the museum and park as a valued resource and place to encourage community connectivity.**

<i>Task</i>	<i>Who</i>	<i>Resources</i>	<i>Timeline</i>
1. Continue and enhance social media audience interaction	1. Museum staff	1. Personnel; operational funds/virtual resources	1. Ongoing
2. Online events promotion	2. Museum staff	2. Personnel; operational funds/virtual resources	2. Ongoing
3. Phased landscape construction	3. City/museum staff	3. Personnel, consultants, funding (city/private)	3. 2021-2024

**C. Enhance utilization of the collection by developing an interpretive plan for the site to engage visitors in impactful events, activities, programs and exhibits.**

<i>Task</i>	<i>Who</i>	<i>Resources</i>	<i>Timeline</i>
1. Implement Hunter House interpretive plan	1. Museum staff	1. Personnel	1. Ongoing
2. Develop Allen House interpretive plan	2. Museum staff/Board	2. Personnel	2. 2021-22
3. On site, off site, and virtual exhibits	3. Museum staff	3. Personnel, operational funds/virtual resources	3. Ongoing

**D. Continue to create content to promote the museum through social media and marketing.**

<i>Task</i>	<i>Who</i>	<i>Resources</i>	<i>Timeline</i>
1. Continue and enhance existing social media content and development of the museum's brand	1. Museum staff	1. Personnel, virtual resources	1. Ongoing



**GOAL II:** Provide stewardship and management of the museum’s collection of artifacts, archives, and buildings, in accordance with established professional museum practice.

*Objectives for Goal II*

**A. Improve museum collection’s storage organization and environmental controls to protect and preserve the collection.**

<i>Task</i>	<i>Who</i>	<i>Resources</i>	<i>Timeline</i>
1. Re-organize storage in keeping with permanent and use collection goals	1. Museum staff	1. Personnel; materials/operational funds	1. Ongoing
2. Improve environmental controls	2. Museum staff	2. Personnel; materials/operational funds	2. Ongoing
3. Develop artifact assessment & intervention plan	3. Museum staff	3. Personnel; materials/operational funds	3. 2021

**B. Improve efficiency, accuracy, and accessibility of collection object records and documentation.**

<i>Task</i>	<i>Who</i>	<i>Resources</i>	<i>Timeline</i>
1. Continue digitization, improvement of digital records and expansion of electronic storage	1. Museum staff; interns/volunteer professionals	1. Personnel; operational funds/virtual resources	1. Ongoing

**C. Develop and implement collections-related policies and procedures for collections management; future acquisitions; de-accessioning; disaster preparedness; the museum’s hands-on/use collection; building maintenance; and other collections-related policies and procedures in accordance with accepted museum standards.**

<i>Task</i>	<i>Who</i>	<i>Resources</i>	<i>Timeline</i>
1. Finalize/implement disaster preparedness plan	1. Museum staff/city staff	1. Personnel	1. 2021-ongoing
2. Develop a building and grounds maintenance schedule	2. Museum staff/city staff	2. Personnel, operational funds	2. 2021-ongoing
3. Develop/finalize collections policy	3. Museum staff/Board	3. Personnel	3. 2021-2022

**D. Provide increased digital access through exploring online or other virtual exhibit/access options.**

<i>Task</i>	<i>Who</i>	<i>Resources</i>	<i>Timeline</i>
1. Expansion of digital collections/digital content management for public access	1. Museum staff	1. Personnel, virtual resources	1. Ongoing

**Goal III:** Increase the capacity of the Birmingham Museum to serve its mission through fundraising, board development, building relationships, and volunteer resources.

*Objectives for Goal III*

**A. Develop a comprehensive fundraising plan for the Birmingham Museum that increases contributions to both operations and the endowment fund as a collaborative effort of the Museum board and Museum Friends.**

<i>Task</i>	<i>Who</i>	<i>Resources</i>	<i>Timeline</i>
1. Develop a fundraising plan for seeking and managing contributions from public and private sources	1. Museum staff/city staff/partner organizations	1. Personnel; materials/operational funds	1. Ongoing

**B. Continue to support board development.**

<i>Task</i>	<i>Who</i>	<i>Resources</i>	<i>Timeline</i>
1. Explore/provide opportunities for continuing education	1. Museum Board; Friends Board	1. Personnel; operational funds/virtual resources	1. Ongoing

**C. Increase the personnel capacity of the Birmingham Museum by increasing professional staffing, engaging volunteers, and utilizing partner organizations.**

<i>Task</i>	<i>Who</i>	<i>Resources</i>	<i>Timeline</i>
1. Maintain appropriate staffing levels and effective use of personnel resources	1. Museum staff/professional volunteers/interns	1. Personnel; partner organizations	1. 2021-ongoing

**D. Enhance fundraising through grant-writing efforts.**

<i>Task</i>	<i>Who</i>	<i>Resources</i>	<i>Timeline</i>
1. Identify/explore grant opportunities for supporting museum initiatives	1. Museum staff	1. Personnel; partner organizations	1. Ongoing

**Goal IV:** Continue to develop the museum’s brand to increase awareness, interest, and attendance through a consistent message and marketing plan.

*Objectives for Goal VI*

**A. Continue to maximize low cost marketing resources.**

<i>Task</i>	<i>Who</i>	<i>Resources</i>	<i>Timeline</i>
1. Explore/develop low cost marketing opportunities to complement social media marketing	1. Museum staff	1. Personnel; materials/operational funds	1. Ongoing

**B. Strengthen our ties to the community by identifying our new/existing audiences and enhancing the museum’s image.**

<i>Task</i>	<i>Who</i>	<i>Resources</i>	<i>Timeline</i>
1. Explore/enhance relationships with local and virtual organizations	1. Museum staff/ Museum Board	1. Personnel; partner organizations	1. Ongoing

**C. Explore best practices in marketing the new face of the museum.**

<i>Task</i>	<i>Who</i>	<i>Resources</i>	<i>Timeline</i>
1. Maintain and explore continuing education in museum marketing and branding	1. Museum staff	1. Personnel	1. Ongoing

# 2018

## Landscape Master Plan



**BIRMINGHAM**  
*The* **MUSEUM**

Brian Devlin, Nagy Devlin Land Design  
Leslie Pielack, Birmingham Museum  
Approved by the Museum Board, 2/20/2018  
Accepted by the City Commission, 3/12/2018

This Landscape Master Plan for the Birmingham Museum and grounds, a City of Birmingham property, is the result of contributions from a wide range of stakeholders. These include members of the public; the City Commission and other advisory boards and commissions; the Friends of the Birmingham Museum; donors; and city administration and staff. In particular, we would like to acknowledge the following:

#### CITY COMMISSION

Andrew Harris, Mayor  
Patty Bordman, Mayor Pro Tem  
Pierre Boutros, Commissioner  
Carroll DeWeese, Commissioner  
Rackeline Hoff, Commissioner  
Mark Nickita, Commissioner  
Stuart Sherman, Commissioner

#### CITY ADMINISTRATION

Joseph A. Valentine, City Manager  
Leslie Pielack, Museum Director

#### MUSEUM BOARD

Tina Krizanic, Chair  
James Cunningham  
Russell Dixon  
Lori Eaton  
Judith Keefer  
Marty Logue  
Caitlin Rosso  
Carson Claar, Student Representative  
Hanna Sandler, Student Representative

#### FRIENDS OF THE BIRMINGHAM MUSEUM BOARD

Daniel C. Patton, President  
Fred Amrose  
George Getschman  
Marty Logue  
Leslie Mio  
Jennifer O'Hare  
Caitlin Rosso  
Mark Thomas

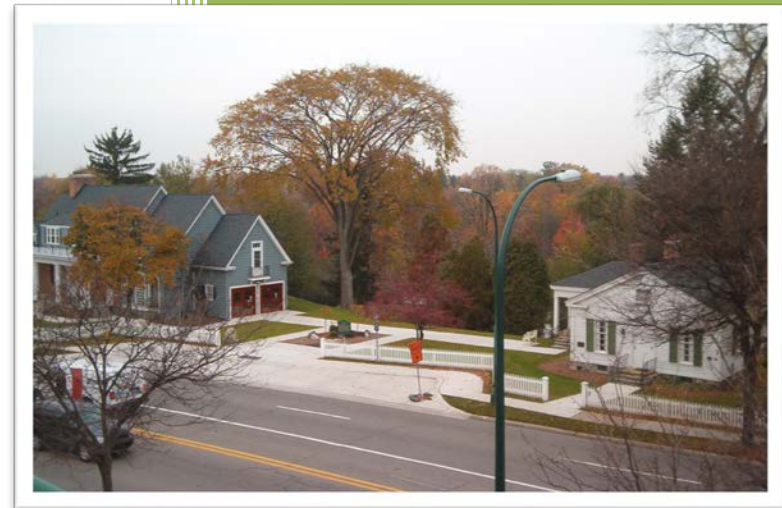
#### THE ROSSO FAMILY FOUNDATION

# Acknowledgements

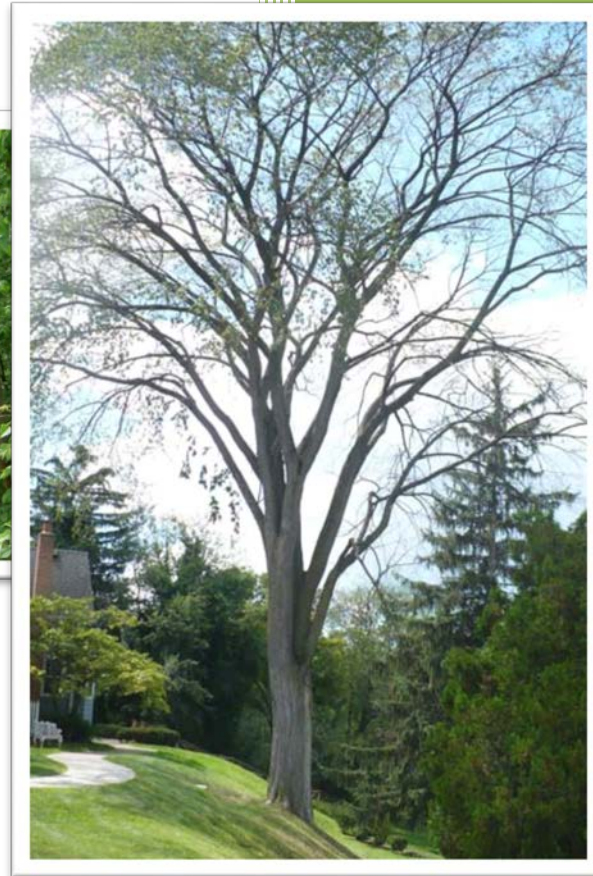


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	B.    Comments from Joint Workshop	
	C.    Comments from Parks and Recreation Planning Process	



# I. Introduction



The site of the Birmingham Museum is one of the most historically and topographically complex in the city. It has distinctive natural landscape features on a steeply sloping lot with a rich history from pioneer times to the 20<sup>th</sup> century. Its location makes it accessible to both people and haven for a wide range of wildlife, yet it is centrally located in downtown Birmingham. In 2009, a preliminary landscape master plan by Michael Dul & Associates proposed a highly developed site with activity areas, a playground, paved terracing, extensive pathways and gardens, lighting, structures such as an arbor, decorative stone walls, and sculptures. Cost estimates exceeded 1 million dollars; at the time, it was hoped that park bond funds would be available to pay for the plan. However, sufficient park bond funding was not available, and it was not implemented. Dul's plan did provide guidelines for the final design and construction of Americans with Disability Act (ADA)/barrier-free access to the Allen and Hunter Houses in 2010 and 2012. These were completed largely with federal Community Development Block Grant (CDBG) funds, which support ADA projects.

The Dul plan was preliminary only, and is now incompatible with the direction of recent museum strategic planning. It also does not reflect changes in technology that have occurred since it was proposed. For example, providing public WiFi was not a consideration at that time, but now our digital needs have developed in new ways, making this a key focus of public programming and providing alternative access opportunities. Also, the Rouge Trail Corridor plan was not incorporated into the 2009 plan, although the museum site shares a long boundary with the consistently used area as part of its overall landscape. But most importantly, the Dul plan did not survey the significant historic nature of the site and its existing features, so that no provision could be made for their protection or preservation.

In 2016, the Museum Board considered the most appropriate approach for the landscape in the course of reviewing its general Museum Strategic Plan for 2017-2020. The Museum Board wished to identify general concepts for the park, determine how phased approaches (such as improvements at the pond) could be utilized, and make additional recommendations. As the park is part of Birmingham's Mill Pond Historic District, the first step was to survey existing historic and natural features of the landscape, to understand and make recommendations to preserve and protect those resources and factor in public education and access in planning. The Friends of the Birmingham Museum and the Rosso Family Foundation provided funding, and Brian Devlin, historic landscape architect of Nagy Devlin Land Designs was selected to study the landscape and make recommendations to the Museum Board before further master planning was undertaken.

The Museum Board worked with Mr. Devlin to review his findings and integrate them into a final Landscape Master Plan that is closely aligned with the museum's mission and 2017-2020 Birmingham Museum Strategic Plan. It protects and preserves the natural aspects of the landscape, while restoring its unique historic character that has been lost or obscured by invasive plants. Furthermore, the plan integrates a variety of public access options, enhancing the museum's community engagement and educational opportunities. Although flexible and conceptual, it is comprehensive and consistent with the city's other planning initiatives and parks, allowing for coordination of projects. The identified zones also lend themselves very well to project-based funding support through grants or private donations.



## II. Goals and Objectives



## PURPOSE of PLAN

The overall purpose of developing a Landscape Master Plan for the museum site is to provide long term guidance for improvement projects and other planning that incorporates the needs of the public with the existing natural features, the site's history and location in a local historic district, and city initiatives. The Birmingham Museum Landscape Master Plan is compatible with, but separate from, the 2017-2020 Birmingham Museum Strategic Plan. It is also aligned with the museum's mission, as stated below:

*Museum Mission—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.*

### Goals and Objectives

The specific goals and objectives of the Birmingham Museum Landscape Master Plan are as follows:

1. To Improve public access, especially barrier-free access, to the museum site
2. To preserve the natural and historic landscape features
3. To provide opportunities for education and interpretation of the site, its natural environment and its cultural history
4. To coordinate with the City of Birmingham Parks and Recreation and Rouge River Corridor plans and projects, such as pathways, access priorities, materials, and signage.
5. To utilize phased planning to optimize private donations and grant funding opportunities

### Planning Process

In order to approach the museum landscape planning comprehensively, input was gathered from a wide range of sources. These included:

- The Museum Board's extensive review of existing conditions, historical materials, site review and survey data through meetings with historical landscape consultant Brian Devlin. Other consultation included Hubble, Roth, and Clark regarding a pond and wetlands survey and associated state regulations and requirements.
- Input of the city staff from Parks, Engineering, Building, and Planning/Historic Preservation Departments regarding infrastructure, planning, alignment with local historic district ordinance and State Historic Preservation Office guidelines, ADA access and parking issues, and integration/coordination with policies and materials used by other city parks.
- A joint workshop between the Museum Board, the Parks and Recreation Board, and the Historic District Commission was held on January 17, 2018 to discuss the plan and gather input from board members as well as the public.
- Ongoing updates during 2016 and 2017 and formal presentation and discussion with the Friends of the Birmingham Museum Board on January 25, 2018.
- Public input was gathered through the joint workshop on January 17, 2018. Immediate neighbors were contacted

and invited to attend the workshop. Several were present at the meeting, including a neighbor who shares the east boundary with the Hunter House. Some public data was also gathered through the Parks and Recreation Master Plan's survey process in the fall of 2017.

- Meetings were held and the review process discussed with members of the Michigan Department of Environmental Quality, and DTE Energy planners regarding requirements of the site that involve wetlands regulation and utilities issues to aid in additional planning.
- The Historic District Commission Design Review Board reviewed and unanimously approved the plan on January 17, 2018.

The resulting Birmingham Museum Landscape Master Plan is conceptual in nature. While it provides a broad approach to integrating diverse components, it is designed to give general guidance in more detailed future planning. Additional design work will be needed on a project-related or phased basis.

Its strength lies in its careful consideration of providing for public needs while maintaining a fundamental preservation focus to ensure that no irreversible changes are made that negatively impact the historic or natural character of the landscape.



### III. Historic Background



#### EARLY SETTLEMENT PERIOD (1818-1856)

The landscape of the area that is now downtown Birmingham is characterized by its proximity to the Rouge River, which has formed valleys and has several branches and numerous tributaries as it works its way south through Oakland County to the Detroit River. The Saginaw Trail (now Woodward Avenue) followed the best route through swampy areas northwest out of Detroit. It was the only land route through the area when pioneer settlers came to Michigan in the early 19<sup>th</sup> century.

Settlers sought to purchase land at locations that had multiple resources, especially water and mill sites. Elijah Willits made claim to one of four parcels that intersected near where the Rouge River crossed the Saginaw Trail in what is now downtown Birmingham. This original purchase of 160 acres includes the site of the Birmingham Museum.

The original landscape wilderness was populated by a variety of native plants, trees and woodland wildlife, much of which is still present. Over time, non-native plants have begun to dominate. The museum site includes a portion of the floodplain of the Rouge River valley, as well as a spring-fed pond that drains to the river near Willits Street. Spring seeps also form a wetland environment on the southeast side of the pond.

#### RED SCHOOLHOUSE PERIOD (1856-1869)

In 1855-56, Willits sold a portion of his acreage to the local school district as a site for the first brick schoolhouse in Birmingham. Built of local brick, the 'red schoolhouse' as it is known, was in service until 1869, when the larger Hill School was built. The red

schoolhouse was converted to a residence, and by the end of the 19<sup>th</sup> century a small barn was built on the property behind the building and near the edge of the slope to the Rouge. Around this time, fieldstone walls were constructed on the property as well. The former schoolhouse continued to serve as a residence until Marion and Harry Allen purchased the property in the mid-1920s.

#### ALLEN HOUSE PERIOD (1928-1970)

The Allens attempted to incorporate the schoolhouse into their plans for their new home but were unable to use the entire building, as portions of it collapsed when excavating their basement. However, they re-used the brick and a portion of the school that remained, creating the current version of the Allen House in 1928. It is a Colonial Revival style house with prominent red brick and cedar shingle siding, featuring a large front porch and many dormers.

The Allens made some changes to the landscape that are documented in photos. These included enhancing the park-like appearance of much of the property with large elm trees and open areas of lawn. The area near the house was planted with perennials and shrubs characteristic of the period.

Two years before they built the house, 9 year old Jim Allen was struck with poliomyelitis—reportedly the only person in Birmingham to be afflicted. The spring fed pond was partially enclosed with concrete walls to create a swimming pool to help ease Jim's physical symptoms. Photos show the rectangular edges of the enclosure with a spillway to allow water to drain into the pond and on to the Rouge, and a platform and rail that may have led to a stair into the pool.

## CITY OWNERSHIP-1969-PRESENT

In 1969 voters approved the purchase of the house and land by the city to create a historic park, and to move the Hunter House there to save it from demolition. The Clizbe-Allen family continued to occupy the Allen House until 1973 by agreement with the city. From 1973-1977, the Allen House was renovated through efforts of a bicentennial commission and members of the community, who raised funds in a combination of private donations and grants.

As part of the landscape renovation during this time, the pond and pool were a concern because of maintenance needs and crumbling concrete walls. Filling them in and plowing them over was one solution to make way for more extensive landscaping and development, which included a possible arboretum. This concept for the landscape did not materialize, however due to the high cost. Instead, volunteers planted and maintained flower gardens for a number of years at the Hunter and Allen Houses, which depended on volunteer resources and availability. Boy Scout troops helped with clearing old growth and placing wood chips in pathways. Basic maintenance only was provided for the site otherwise.

For a number of years, event rentals were used to help raise funds, but were insufficient to make the building self-sustaining. Even so, the Allen House and grounds was a popular site for parties and weddings. Toward the mid to late 1990s, a joint plan between the city and the Birmingham Historical Society emerged to establish an endowment and to turn the house into a professionally staffed museum. The program met its goals and the Allen House, Hunter House, and surrounding park grounds became a city operated public museum in 2001.

Since then, the museum has expanded its audience and embraced changes in the museum field to incorporate new technology to reach the next generation. At the same time, preserving the historical past as accurately as possible is also of utmost importance. After the recession of 2008/2009, the focus has been primarily on needed maintenance of the two buildings, on preserving and exhibiting the museum collection, and on public engagement.

The landscape has always been important, however. The Museum Board is now in a position to direct its resources and attention to responsible and comprehensive planning. This will ensure the essential history and uniqueness of the site are preserved and that future citizens of Birmingham will experience the benefits of this long term strategy.

# IV. Survey and Analysis of Existing Conditions



## SURVEY AND ANALYSIS OF EXISTING CONDITIONS

### Natural Resources

Two (2) significant natural resources occur on the museum property that substantially contribute to the quality of the overall landscape and offer unique elements for an expanded museum experience. The first is the Riverine Woodland ecosystem which comprises the western portion of the property. This ecosystem includes the Rouge River along the western boundary with a sparse woodland on the steep slopes rising up to the Allen House which sits at the top of the ridge. Plant species comprising the woodland include black walnut, hickory, maple, elm, box elder, cottonwood, mulberry, and catalpa with honeysuckle, privet, barberry, and buckthorn in the understory and grapevine and daylily occurring in the ground layer. Dead trees and limbs occur throughout the ecosystem. Several invasive species also occur in this ecosystem and include common reed (*Phragmites australis*) near the river, garlic mustard (*Allaria petiolata*), oriental bittersweet (*Celastrus orbiculatus*), creeping Charlie (*Glechoma hederacea*), buckthorn (*Rhamnus cathartica*), barberry (*Berberis thunbergii*), and privet (*Ligustrum sp.*), all occurring on the steep slopes.

Two (2) paths meander through the woodland. The primary path enters the woodland near the westerly driveway of the Allen House and runs diagonally to the northwest to the bridge over the Rouge River at Willits Street. The second path enters the woodland at the base of the steep slope behind the Allen House and connects to the primary path at the base of the slope of the Riverine Woodland ecosystem. Both paths consist of wood chips and include timber steps at the steeper sections of the route. Many timber steps are rotting away and need replacement.

The second natural feature is the spring-fed pond on the north central property line immediately adjacent to Willits Street. The pond is fed from groundwater seeps on the east side of the pond. The pond is overgrown with common reed (*Phragmites australis*) and cattails, and has accumulated debris over the years. The outlet for the pond occurs at the northwest point with a small spillway that leads to a catch basin. A wetland ecosystem is associated with the pond as groundwater is near and at the surface creating wetland conditions that, ironically, occur significantly up the slope, particularly in the southeast corner of the pond. The museum property also includes many trees including catalpa, elm, Norway maple, callery pear, Norway spruce, mulberry, European linden, bald cypress, and arborvitae.

### Historic Resources

The historic resources on the property include two (2) fieldstone walls. One wall occurs along the top of the ridge to the west of the Allen House and may have been part of a barn that was originally on the property. Unfortunately, a north section of this wall has been undermined and has fallen down the slope. The other fieldstone wall is located midway down the slope to the north of and between the Allen House and Hunter House. Both walls are made of fieldstone, both containing whole rounded stones and split face stones, characteristic of 19<sup>th</sup> c. farms in southeast Michigan.

Probably the most unique historic feature on the property is the swimming or bathing pool with cement walls built into the easterly portion of the pond. The pool was used by the Allens' son Jim, who was afflicted with polio, for physical therapy. The swimming pool is evident in the 1963 aerial photograph from Oakland County and from early photographs as indicated below.

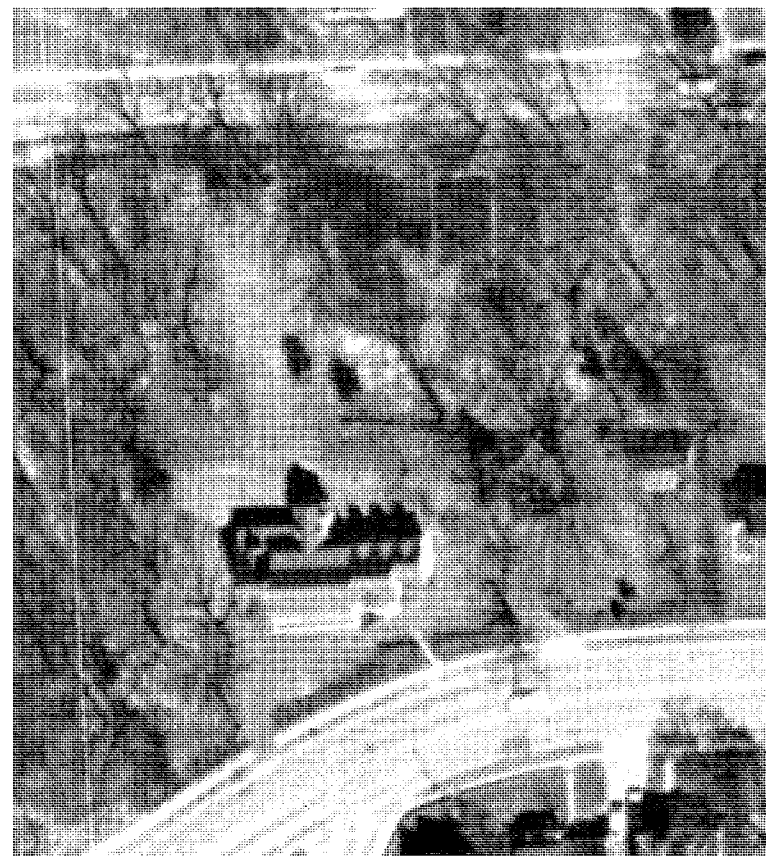




*Early photograph showing the swimming pool in the pond*

The pool is unique in concept and design as well as history. It originally incorporated the spring as a natural water source and utilized a flow gate at the surface of the western divider to permit natural drainage and continuous flow. A landing with rail provided access into the water, presumably for Jim Allen to use. These unique aspects of the landscape are especially important for preservation and interpretation, and are highly desirable elements that may be eligible for special funding opportunities.

The pond has been surveyed and only two (2) partial walls (the north and east corner) of the swimming pool remain. Concrete was discovered at the bottom of the pond which could be one or more collapsed sides of the pool.



*Aerial photograph showing the swimming pool in the pond  
(from Oakland County, 1963)*

# V. Proposed Landscape Master Plan



## GENERAL INFORMATION

A conceptual Landscape Master Plan has been prepared and is the result of a collaborative effort of the museum staff, Museum Board, and landscape architectural consultant over a period of about one (1) year. Early on, the museum property was divided into several zones with distinct elements and characteristics associated with each. These distinct areas include:

1. The Heritage Zone along Maple Road with the Allen House, the Bell Plaza, and the Hunter House
2. The Transition Zone immediately north of the houses and plaza
3. The Riverine/ Woodland Zone on the west side of the Allen House to the Rouge River, the westerly boundary of the property; and
4. The Pond Zone which includes the north edge of the property along Willits Street. Each zone and the resulting master plan components are described below.

### Zone 1: Heritage Zone

The Heritage Zone is along Maple Road with the Allen House on the west, the Bell Plaza in the center, and the Hunter House on the east. This section of the museum property has had recent improvements to eliminate the circle drive and provide handicap parking as well as short term parallel parking in front of the Bell Monument. Pedestrian circulation has also been added with a sidewalk along the front and rear of the Allen House, a handicap accessible ramp to the Hunter House, and a plaza and garden area

at the Hill School Bell monument. Wi-Fi provides public access opportunities for visitors to the park and the museum.

The design objective for this zone was to provide features which could unite these three (3) distinct subzones with minimal impact to historical features while providing opportunities for the community to participate in museum activities.

### Plan for the Heritage Zone

The Master Plan includes restoration of early elm plantings, a children's garden in front of the Hunter House, and a garden of Birmingham heirloom plants at the Hill School Bell Plaza. The early photograph below of the Allen House shows a simple foundation planting with specimen elm trees planted in front of and behind the house.



*Early photograph showing elm trees in the foreground and background of the Allen House*

The Master Plan shows removal of undesirable trees and replacement with modern elm cultivars able to withstand Dutch elm disease. Original planting locations are indicated from recent surveys and a couple of elm stumps are preserved to show the impressive size of these trees. Two (2) new elm cultivars have been planted on either side of the bell monument to replace the diseased elms removed in 2016.

A children’s garden is proposed for the space directly in front of the Hunter House. This location was chosen because the area provides level ground for gardening activity and the southern exposure is ideal for plants. Impacts from Maple Road are mediated with the existing picket fence and proposed yew hedge and gate for the front sidewalk. Other improvements include removal of undesirable species along the east property line and replacement of the picket fence. The Master Plan proposes a garden with heirloom plants from Birmingham with a boxwood shrub border in front of the bell monument. Residents of the city will be encouraged to bring their heirloom plants to the museum to create this specialty garden.

*I’m proud to be a part of the development of this landscape master plan. Each zone preserves and enhances the Birmingham Museum’s scenic natural historic site while seamlessly integrating unique interpretive/educational opportunities for community members of all ages.*

**–Tina Krizanic, Museum Board Chair**

Signage for the museum will respect the historic setting by complementing the Heritage Zone surroundings while clearly

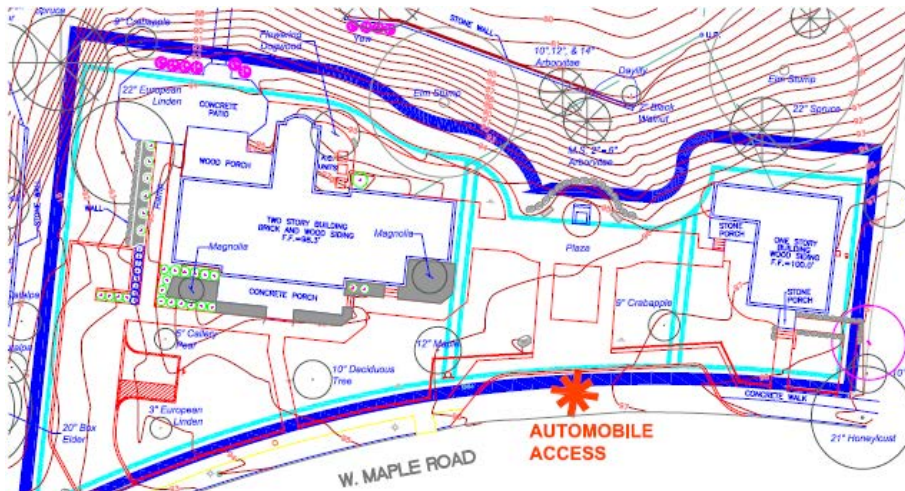
identifying the museum site in a manner that is consistent with historic district requirements. An effective approach is to utilize existing elements and compatible materials; a section of the existing fence can feature signage in a highly visible manner without overwhelming the historic character of the Allen House. Other signage on the grounds will coordinate with that used in other parks to provide a unified experience for visitors.

#### Heritage Zone Programming and Community Engagement

##### Opportunities: Public Access, Visibility, and Gathering

- Historical children’s garden with heritage plants for educational/demonstration activities and tours
- Community perennial gardens showcasing Birmingham heirloom plants with interpretive information and tours
- Low maintenance organic herb garden with interpretive information and programming
- Family events and activities in the plaza area
- Musical performances and other programs on the back porch of the Allen House
- Outdoor exhibits utilizing app development and Wi-Fi to provide interpretive history of Allen House, Hunter House, Hill School Bell/school history and plantings in Heritage Zone with unobtrusive signage
- Improvements and programs at the plaza that promote public gathering, Wi-Fi connectivity and electronic access to museum collection and online exhibits

The images below show the characteristics of the Heritage Zone and the concept for the Landscape Master Plan. (See Attachments for additional views).

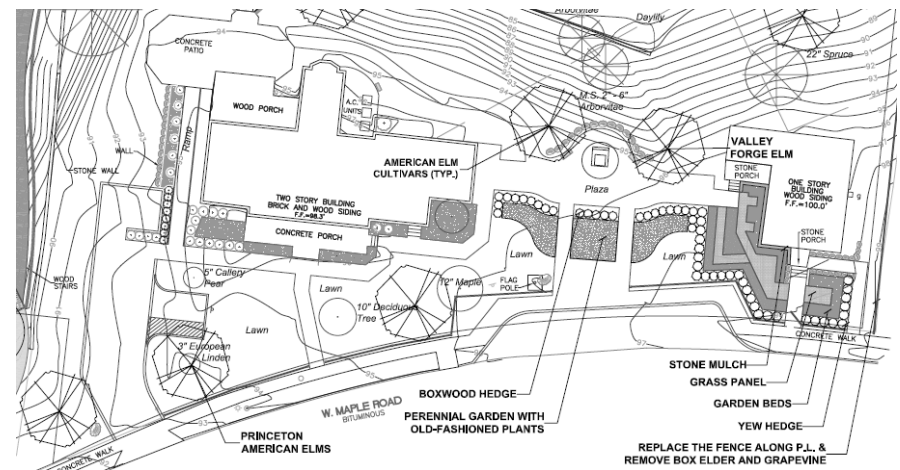


- HERITAGE ZONE**
- **Allen House**  
 Functions: Museum, Special Events, Outdoor Gathering Place, Public Access, Signage, Handicap Parking  
 Opportunities: Augment Existing Plantings
  - **Public Plaza**  
 Functions: Bell Monument, Stone Monument, Benches, Historic Marker Sign, Garden Bed  
 Opportunities: Specialty Garden
  - **Hunter House**  
 Functions: Vegetable Garden, Handicap Ramp  
 Opportunities: Augment Existing Plantings & Remove Undesirable Species

Existing conditions and analysis of the Heritage Zone

*I am the most excited for the educational/interpretive parts of the pond area. My personal connections and understanding of our Birmingham community comes from my experiences with the museum as a child. Some of my most invaluable memories involve the "Birmingham, Long, Long, Ago" movie and school tours. They helped me become passionate about this wonderful community. This landscape design and pond interpretation will only add value to those museum programs to provide more access to our historic landscape.*

**–Caitlin Rosso, Museum Board member**



Conceptual Master Plan for the Heritage Zone

## Zone 2 : Transition Zone

The Transition Zone begins at the top of the slope immediately behind the houses and plaza and extends down to the base of the slope. This zone provides access from the house to the pool and includes the original fieldstone wall and remnants of early plantings including elm and Norway spruce. Other trees include arborvitae, Norway maple, and mulberry. A wood staircase behind the Allen House provides pedestrian access down the slope to the open space on the west side of the pond. It appears that the stairs are placed over cement steps with fieldstone edges that were built just after the city purchased the property. The slopes of the area consist of maintained lawn.

### Plan for Transition Zone

The Master Plan for the Transition Zone shows removal of undesirable trees and replacement with modern elm cultivars. From early photographs of this area it appears that elm plantings formed a glade with maintained lawn and minimal plantings.

*The Museum's Landscape Master Plan restores and enhances, in both a timeless and contemporary setting, the natural beauty of a historically significant part of our community.*

**—James Cunningham, Museum Board member**

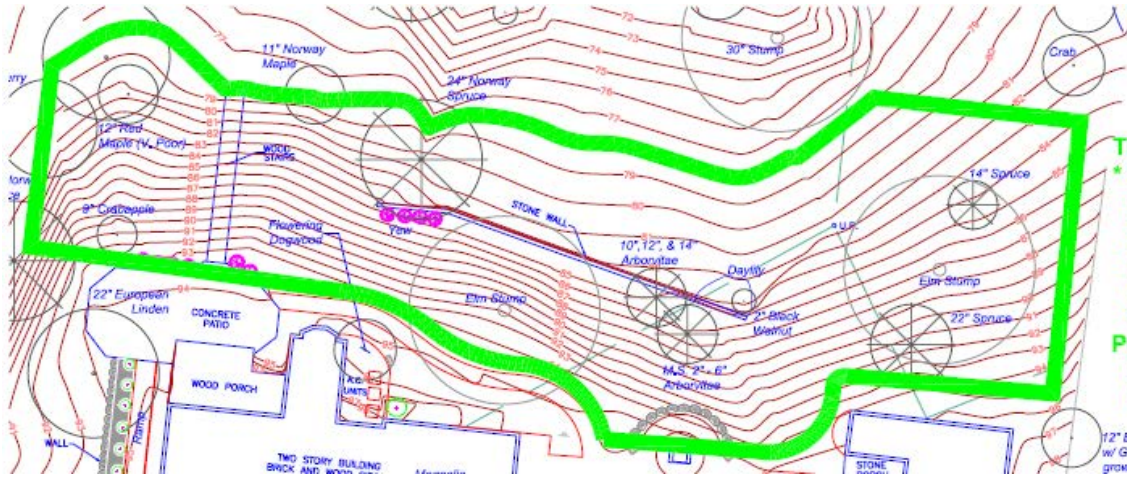
A significant new feature proposed for the Transition Zone is the concrete steps and fieldstone wall to replace the wood staircase. The proposed stairs with walls and handrails provide a safe route for pedestrians to move from the patio behind the Allen House to the woodland trail and pond at the bottom of the slope. The relatively large landing areas of the steps can allow people to congregate for small venues on an intimate scale.

### Transition Zone Programming and Community Engagement

#### Opportunities: Education and Intimate Gatherings

- Stair design provides for multi-use as small amphitheater-like performance area on lower lawn
- Open lawn provides area for traditional lawn activities such as picnics
- Wi-Fi based interpretive education about overall site history from pioneer period to present
- Small garden area for daylilies to feature historic varieties and interpretation of Allen House landscape
- Outdoor photography and art programs and display at stone wall

The images below show the characteristics of the Transition Zone and the concept for the Landscape Master Plan. (See Attachments for additional views).

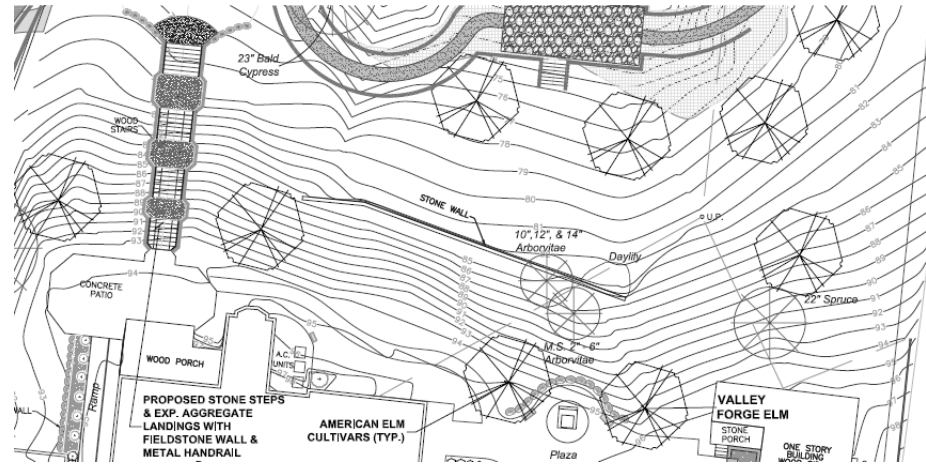


**TRANSITION ZONE**  
 \* Characteristics:  
**Steep Slopes, Existing Boulder Wall, Existing Wood Steps, Individual Evergreen Trees and Deciduous Trees, Sledding Hill**  
 Possibilities:  
**Additional Plantings, Improvement to Existing Stairs**

Existing conditions and analysis of the Transition Zone

*I'm very excited, as a member of the Museum Board and the Friends Board, regarding the Landscape Master Plan for the museum grounds. These plans will help the community learn more about the grounds and its history.*

**–Marty Logue, Museum Board member**



Conceptual Master Plan for the Transition Zone

### Zone 3: Riverine/Woodland Zone

The Riverine/Woodland Zone begins at the top of the slope immediately west of the Allen House and extends to the Rouge River. This space offers an opportunity for residents to enjoy a secluded natural area within the city with trails and the potential to experience the river in close proximity.

### Plan for Riverine/Woodland Zone

The Master Plan for the riverine/woodland zone proposes the creation of a climax woodland with the removal of invasive species and planting of sugar maples and associated sub-canopy and ground layer plants. A decision was made to keep the existing trails with the replacement of the timber steps with stone steps and a handrail. To conform to the existing Rouge River Trails Corridor Master Plan, a new path is proposed which runs parallel to the existing stone wall from the entry of the existing trail, where an overlook is proposed, and exiting at Maple Road. The steep slopes in this area will necessitate the use of boulder retaining walls to allow the layout of the path.

*What distinguishes Birmingham from our neighbors is the diversity of our topography—the same that Birmingham’s founders (Hamilton, Hunter, Pierce, and Willits) observed 200 years ago. The Museum’s grounds are part of this landscape, and making them more accessible to the public gives a starting point to tell Birmingham’s history and educate future generations about the environment.*

**—Russ Dixon, Museum Board member**

The original fieldstone wall is proposed to be stabilized and the sections that have fallen will be rebuilt following the original line of the wall. The boulder retaining walls will stabilize the slope and prevent further undermining of the original wall. Also to conform to the Rouge River Trails Corridor Master Plan, a boardwalk is proposed at the intersection of the existing trails which provides access to the Rouge River with a wood deck overlook. Large boulders as sculpture are proposed in the woodland zone.

### Riverine/Woodland Zone Programming and Community Engagement Opportunities: Natural Habitat, Native American and Cultural History, and Education

- River Rouge natural history and landscape
- Native American presence in the area and land use
- Settlement and pioneer period of Birmingham and importance of Rouge River
- Wildlife and natural habitat information and interpretive materials (Wi-Fi/electronic)
- Invasive species vs. native plants-tours and interpretive materials
- Bird watching programs
- Other nature programs and tours

The images below show the characteristics of the Transition Zone and the concept for the Landscape Master Plan. (See Attachments for additional views).





#### Zone 4: Pond Zone

The Pond Zone comprises the north portion of the museum property and includes the gentler slopes at the base of the transition zone and extends to Willits Street. A main goal of the Master Plan is to provide handicap parking along Willits Street with access to the museum property and especially to the pool and pond area. The preservation and interpretation of the swimming pool within the pond is an equally important goal, as this is an extremely unique use of the spring-fed pond.

#### Plan for Pond Zone

The Master Plan for the Pond Zone proposes a handicap accessible path from a new sidewalk along Willits Street around the pond to a staging area at the historic swimming pool location, then to a seating area on the west side of the pond, and finally to the new overlook at the woodland trail. The construction of this path will necessitate the use of boulder retaining walls to create the level surface for the path. This path is proposed to consist of crushed limestone and will include plantings along the pond side to act as a barrier to the pond below.

The interpretation of the swimming pool will be accomplished by the construction of a boardwalk along the east edge to complete that side. This boardwalk will also provide an opportunity to experience the pool right in the middle of the pond. A wood fence with cable railing is proposed for the west side of the boardwalk and a curb is proposed for the east side of the boardwalk. A water garden is proposed to the east of the boardwalk, giving an opportunity for visitors to learn about native water plants. A stone surface area is proposed for the south side and the existing

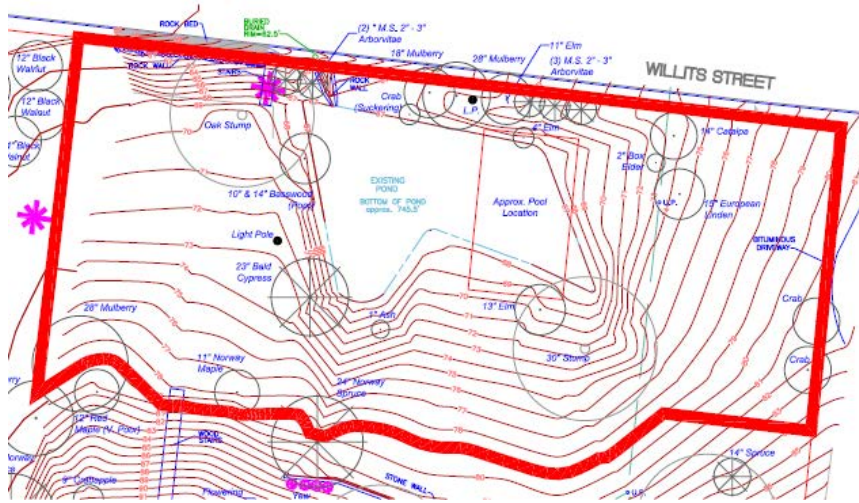
concrete wall defines the north edge of the pool. This stone surface and associated new stone wall allows a relatively large space where groups of people could congregate. To complete the rectangular shape of the swimming pool, a divider is proposed that runs from the south side of the pond to the north side. Care should be taken to preserve existing historical fabric so the remaining walls of the pool should be stabilized and maintained. The boulder walls and new fieldstone wall should be constructed with a different pattern to distinguish these new walls from original walls.

#### Pond Zone Programming and Community Engagement

##### Opportunities: Barrier-Free Public Access and Polio History

- Wi-Fi/online interpretive materials about poliomyelitis and the unique Allen House pool for Jim Allen's physical therapy
- Acknowledgment of importance of ADA and barrier-free access in signage and surroundings
- Barrier-free outdoor programming for all ages
- Interpretive programs for natural wetlands, native water plants, and wildlife
- Educational activities and programs on environmental value of birds, bees, bats, and butterflies and associated wild plants and flowers for habitat
- Barrier-free tours throughout grounds, including Pool area, Rouge overlook and Allen and Hunter Houses

The images below show the characteristics of the Transition Zone and the concept for the Landscape Master Plan.

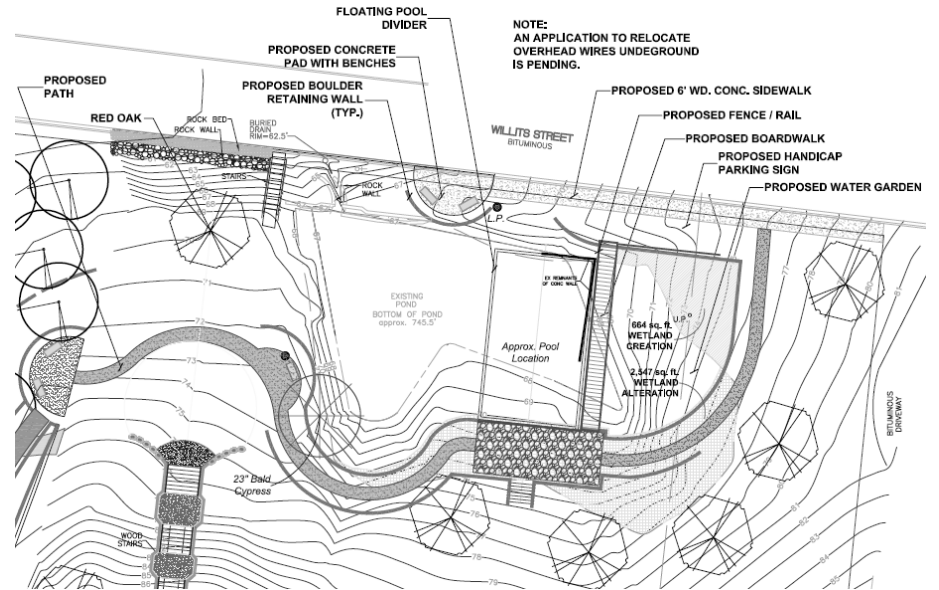


Existing conditions and analysis of the Pond Zone

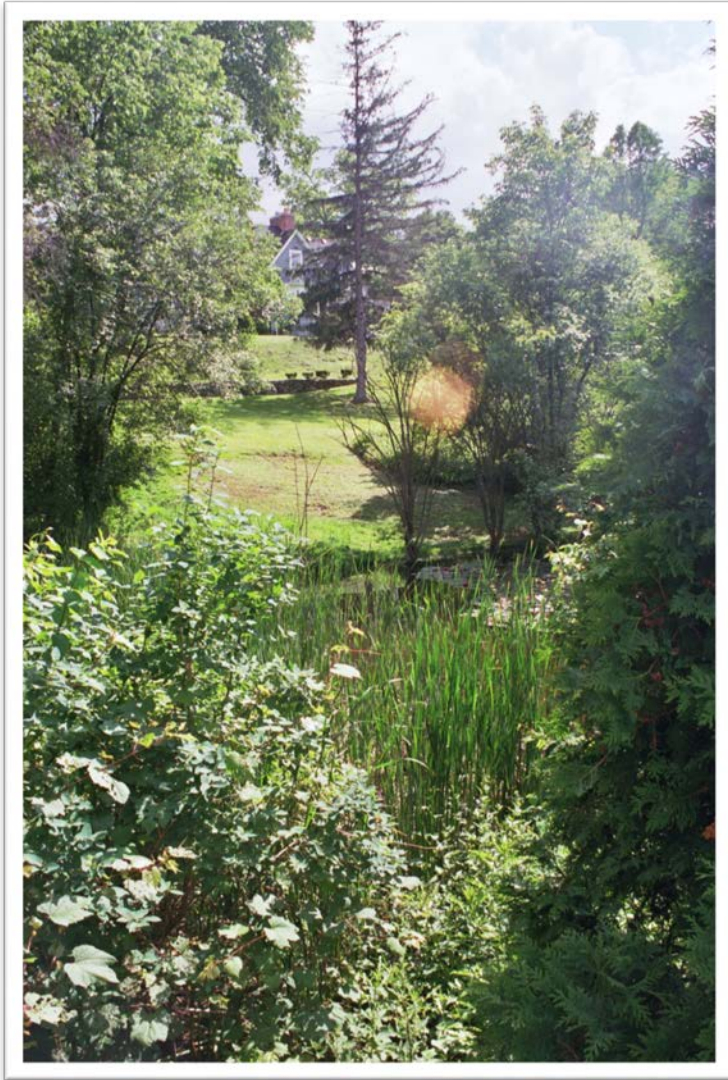
- POND ZONE**
- \* **Characteristics:**  
 Moderate Slopes, Pond with Historic Pool,  
 Pedestrian Access from Willits Street,  
 Light Pole with Internet Access, Overhead Lines
  - \* **Possibilities**  
 Automobile Parking  
 Pond Improvements  
 Possible Handicap Accessible Path  
 Seating Area near Existing Light Pole  
 Tree Planting  
 Water Garden  
 Relocate Overhead Wires Underground

*It is especially fitting that the Landscape Master Plan pays special attention to accessibility as it echoes the physical challenges young James Allen faced as he struggled to overcome the effects of polio.*

**—Lori Eaton, Museum Board member**



Conceptual Master Plan for the Pond Zone



## VI. Capital Improvements and Funding

This conceptual Landscape Master Plan is intended to provide a guideline for long-term planning and project development. Each zone can be approached as a separate project for planning and funding purposes; however available grants, changing conditions, or other needs may make it more efficient to combine certain elements from different zones. Whenever possible, work will be coordinated with other city Parks and Recreation projects for purposes of timing, to avoid duplication, or to enhance progress.

Establishing priorities by zone or project component will assist with planning, especially as regards targeted fundraising and grants. The Landscape Master Plan assumes that funding will be project-specific, but as part of a “big picture” that can be communicated to particular granting organizations and potential sponsors. Special interest grants and private donors are expected to figure prominently in all funding, and some likely sources are noted in the table that follows. Fund-raising initiatives will be held at the museum as well, which will also help connect the community physically to the landscape, promoting the museum’s mission.

#### PRIORITY LEVELS

Four levels of priority with their expected timelines are used in the table on the following page:

Priority 1—2018-2019

Priority 2—2019-2021

Priority 3—2021-2022

Priority 4—2023-2025

(Components of each zone area are sequentially identified with decimals, e.g., 2.1, 2.2 as first and second steps in Priority 2)



*Photo by Carroll Dewese, 2016*

**TABLE-MASTER LANDSCAPE CAPITAL IMPROVEMENT AND FUNDING**

Project Component	Priority	Cost Estimates	Comments	Potential Funding Sources
<b>Heritage Zone</b>			The visibility and impact of improvements in the Heritage Zone have the highest priority because they lend themselves well to enhanced programming and continued funding for other parts of the plan	
<b>Design</b>	1.0			
<b>Construction</b>	1.1	\$ 3,000.00		Friends of Museum/City
tree removal	1.2	\$ 4,000.00	Tree removal coordinated with Parks to be re-planted elsewhere when possible	Anticipated funding sources for construction includes a combination of grants, donations, funds from Friends of the Museum, and fundraising. Volunteers may assist with garden bed preparation. Plant material may be available through sponsorships or partnerships
new plant material				
<i>deciduous trees</i>		\$ 1,950.00		
<i>densiformis yew</i>		\$ 3,600.00		
<i>winter gem boxwood</i>		\$ 3,000.00		
garden bed preparation		\$ 6,000.00	Coordinate work with existing DPS maintenance plan	
wood fence		\$ 2,400.00		
metal edging		\$ 480.00		
stone mulch		\$ 225.00		
<b>Subtotal</b>		\$ 24,655.00		
<b>Relocate utilities</b>	1.0-2.0	\$ 3,500.00	DTE estimates represent the majority of the cost, but do not include relocation of other shared line users	Donations combined with grants

Priority 1—2018-2019

Priority 2—2019-2021

Priority 3—2021-2022

Priority 4—2023-2025

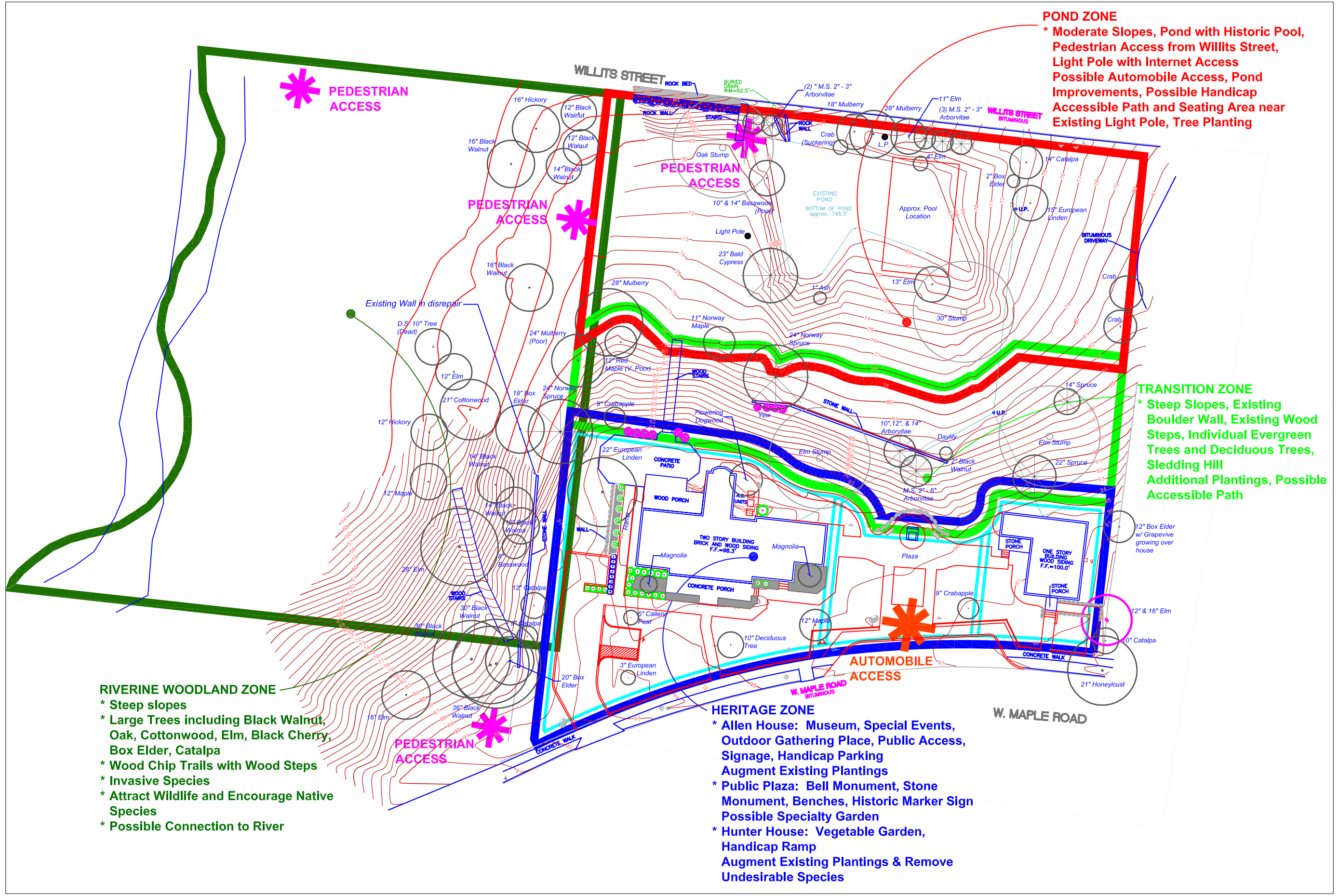
Project Component	Priority	Cost Estimates	Comments	Potential Funding Sources
<b>Pond Zone</b>	<b>2.0</b>			
<b>Additional Survey</b>	2.1	\$ 7,900.00	Survey will determine detail for construction at pond and will complete needed topography	Grants, fundraising + Friends
<b>Engineering Plan</b>	2.2	\$ 15,000.00	Grading plan for ADA paths around pond	Grants, fundraising + partnerships
Design (Pond & Transition Zones)	2.3	\$ 5,000.00	Transition Zone & Pond Zone to be designed together	Friends and donations
Construction	2.4			
tree removal		\$ 6,000.00		Anticipated funding sources for construction includes a combination of grants, donations, funds from Friends of the Museum, and fundraising. Plant material may be available through sponsorships or partnerships
shrub removal		\$ 4,000.00		
pond digging		\$ 10,200.00		
boulder retaining walls		\$ 39,200.00		
stone walls		\$ 31,200.00		
crushed limestone path		\$ 7,320.00		
boardwalk		\$ 23,400.00		
wood and cable rail fence		\$ 2,400.00		
concrete sidewalk & pad		\$ 8,320.00		
benches		\$ 700.00		
stone patio		\$ 14,740.00		
new plant material		\$ 25,000.00		
<b>Subtotal</b>		\$ 200,380.00		

<b>Transition Zone</b>	<b>3.0</b>			
Design (see Pond Zone)	2.3		Transition Zone & Pond Zone to be designed together	
Construction	3.1			Anticipated funding sources for construction includes a combination of grants, donations, funds from Friends of the Museum, and fundraising. Plant material may be available through sponsorships or partnerships
tree removal		\$ 15,000.00		
stone walls		\$ 62,400.00		
stone steps		\$ 27,200.00		
exposed aggregate concrete		\$ 7,200.00		
new plant material- deciduous trees		\$ 3,250.00		
<b>Subtotal</b>		\$ 115,050.00		

Project Component	Priority	Cost Estimates	Comments	Potential Funding Sources
<b>Woodland/Riverine Zone</b>	<b>4.0</b>			
Design	4.1	\$ 5,000.00		
Construction	4.2			
tree removal		\$ 7,500.00	Cost estimates for construction items are likely to change over the projected time period but are presented here in current dollars.	The Woodland/Riverine Zone has a higher level of cost but also may be eligible for grants because of multi-community involvement and importance in Michigan watershed management. Anticipated funding sources for construction includes a combination of grants, donations, funds from Friends of the Museum, and fundraising. Sponsorships or partnerships will be important for this zone, but the possibility of large scale corporate volunteer assistance is also greater for some components.
boulder retaining walls		\$ 86,800.00		
large boulders		\$ 9,000.00		
stone wall		\$ 38,400.00		
stone steps		\$ 26,160.00		
crushed limestone path		\$ 6,300.00		
crushed limestone pad		\$ 1,740.00		
boardwalk				
wood and metal hand rail		\$ 4,750.00		
river overlook		\$ 14,000.00		
new plant material		\$ 25,000.00		
benches		\$ 700.00		
invasive species eradication		\$ 12,000.00		
<b>Subtotal</b>		\$ 232,350.00		

<b>Grand Total</b>	\$ 572,935.00	
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**POND ZONE**  
 \* Moderate Slopes, Pond with Historic Pool, Pedestrian Access from Willits Street, Light Pole with Internet Access Possible Automobile Access, Pond Improvements, Possible Handicap Accessible Path and Seating Area near Existing Light Pole, Tree Planting

**TRANSITION ZONE**  
 \* Steep Slopes, Existing Boulder Wall, Existing Wood Steps, Individual Evergreen Trees and Deciduous Trees, Sledding Hill Additional Plantings, Possible Accessible Path

**RIVERINE WOODLAND ZONE**  
 \* Steep slopes  
 \* Large Trees including Black Walnut, Oak, Cottonwood, Elm, Black Cherry, Box Elder, Catalpa  
 \* Wood Chip Trails with Wood Steps  
 \* Invasive Species  
 \* Attract Wildlife and Encourage Native Species  
 \* Possible Connection to River

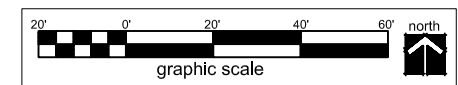
**HERITAGE ZONE**  
 \* Allen House: Museum, Special Events, Outdoor Gathering Place, Public Access, Signage, Handicap Parking Augment Existing Plantings  
 \* Public Plaza: Bell Monument, Stone Monument, Benches, Historic Marker Sign Possible Specialty Garden  
 \* Hunter House: Vegetable Garden, Handicap Ramp Augment Existing Plantings & Remove Undesirable Species

LANDSCAPE PLAN FOR:  
 City of Birmingham  
 151 Martin Street  
 Post Office Box 3001  
 Birmingham, Michigan  
 48012-3001  
 (248) 530-1808

PROJECT LOCATION:  
 Birmingham Museum/  
 John West Hunter Park  
 556 West Maple Road  
 Birmingham, Michigan 48009  
 Ms. Leslie Pielack, Director  
 (248) 530 1928

LANDSCAPE PLAN BY:  
 Nagy Devlin Land Design  
 31736 West Chicago Ave.  
 Livonia, Michigan 48150  
 (734) 634 9208

date: April 30, 2017  
 revised:



EC - 1a:  
 EXISTING  
 CONDITIONS  
 PLAN w/ ZONES

\* Base data provided by Client from Atwell Hicks.



**PLANT LIST - WOODLAND RESTORATION**

KEY	QTY.	BOTANICAL NAME	COMMON NAME	SIZE / HT.
<b>Canopy Trees</b>				
ASR	-	<i>Acer saccharum</i>	Sugar Maple	2" - 2-1/2" cal. B&B
CO	-	<i>Celtis occidentalis</i>	Northern Hackberry	2" - 2-1/2" cal. B&B
LT	-	<i>Liriodendron tulipifera</i>	Tuliptree	2" - 2-1/2" cal. B&B
<b>Subcanopy Trees</b>				
AA	-	<i>Amelanchier arborea</i>	Downy Serviceberry	2" cal. B&B
CA	-	<i>Cornus alternifolia</i>	Pagoda Dogwood	1" cal. B&B
CC	-	<i>Carpinus caroliniana</i>	Musclewood	2" cal. B&B
OV	-	<i>Ostrya virginiana</i>	American Hophornbeam	2" cal. B&B
<b>Shrub Layer</b>				
HV	-	<i>Hamamelis virginiana</i>	Witch-Hazel	36" H. B&B
LB	-	<i>Lindera benzoin</i>	Spicebush	30" Ht., 5 gal. pot
VD	-	<i>Viburnum dentatum</i>	Arrowwood Viburnum	30" Ht., 5 gal. pot
VL	-	<i>Viburnum lentago</i>	Nannyberry Viburnum	30" Ht., 5 gal. pot

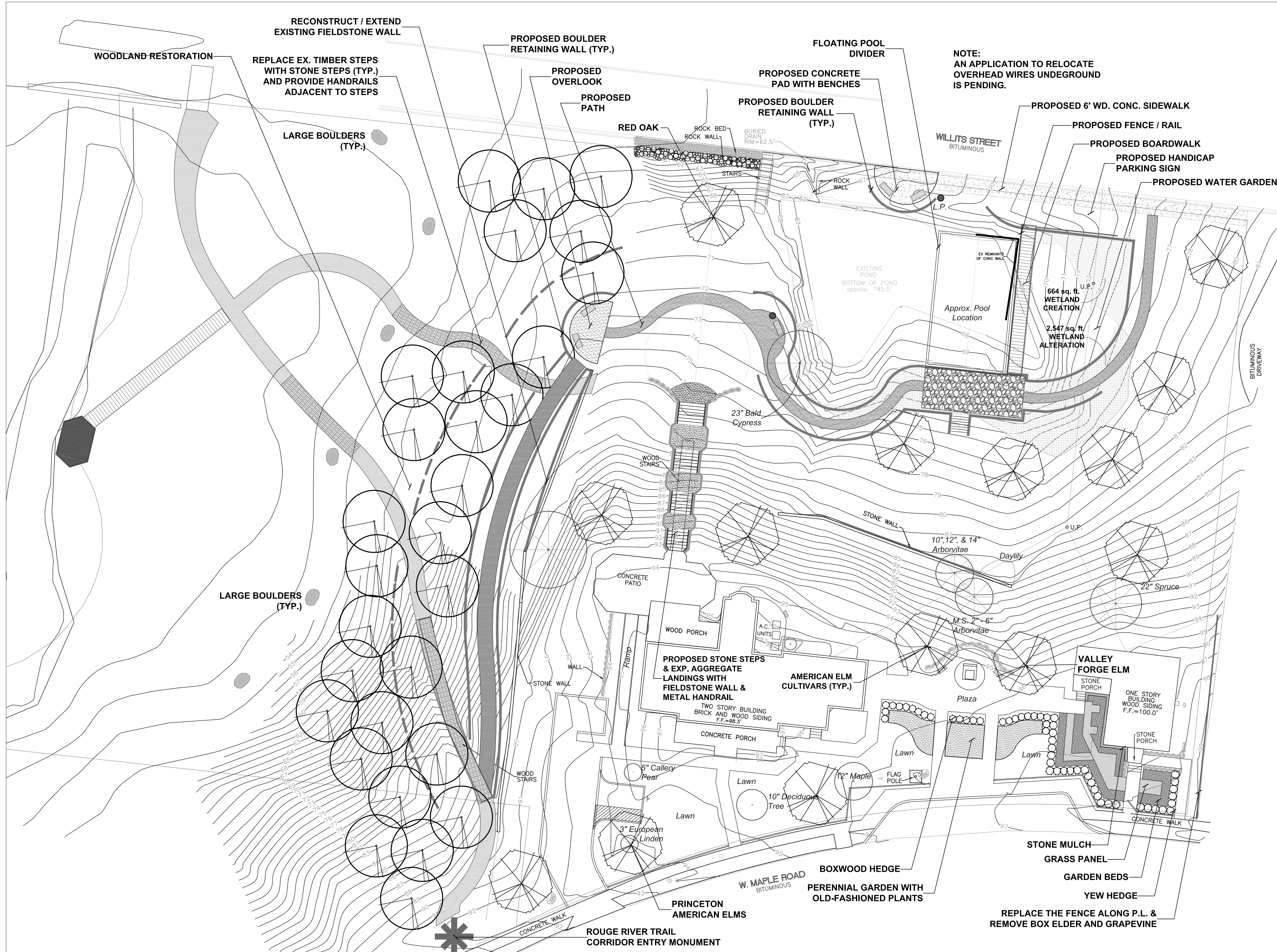
KEY	QTY.	BOTANICAL NAME	COMMON NAME	SIZE / HT.	FLOWER COLOR	FLOWERING TIME
<b>Ground Layer</b>						
VL	-	<i>Viburnum lentago</i>	Nannyberry Viburnum	30" Ht., 5 gal. pot		
ACA	-	<i>Asarum canadense</i>	Wild Ginger	6" - 12"	Dark red to brown	Late Spring
AT	-	<i>Arisaema triphyllum</i>	Jack-in-the-Pulpit	12" - 30"	Green	Spring
CV	-	<i>Claytonia virginica</i>	Spring Beauty	6" - 12"	White	Spring
GM	-	<i>Geranium maculatum</i>	Wild Geranium	12" - 18"	Light purple to pink	Late Spring
HA	-	<i>Hepatica americana</i>	Round-Lobed Hepatica	4" - 6"	Pink, white, blue	Spring
PP	-	<i>Podophyllum peltatum</i>	Mayapple	12" - 24"	White	Late Spring
PB	-	<i>Polygonatum biflorum</i>	Solomon's Seal	12" - 36"	Yellow	Spring
SCA	-	<i>Sanguinaria canadensis</i>	Bloodroot	6" - 12"	White	Spring
SM	-	<i>Saricula marilandica</i>	Black Snakeroot	12" - 48"	White	Spring/Summer
SR	-	<i>Smilacina racemosa</i>	False Solomon's Seal	12" - 36"	White	Late Spring
TG	-	<i>Trillium grandiflorum</i>	Showy Trillium	9" - 18"	White	Spring
<b>FERNS</b>						
AP	-	<i>Adiantum pedatum</i>	Maidenhair Fern	12" - 24"		
PAC	-	<i>Polystichum acrostichoides</i>	Christmas Fern	12" - 24"		

- Quantity to be determined in the field.

**PLANT LIST - WATER GARDEN**

KEY	QTY.	BOTANICAL NAME	COMMON NAME	SIZE / HT.
<b>Shrub Layer</b>				
AG	-	<i>Andromeda glaucophylla</i>	Bog Rosemary	24" Ht., 3 gal. pot
CCA	-	<i>Chamaedaphne calyculata</i>	Leatherleaf	24" Ht., 3 gal. pot
GH	-	<i>Gaultheria hispida</i>	Creeping Snowberry	24" Ht., 3 gal. pot
KP	-	<i>Kalmia polifolia</i>	Bog Laurel	24" Ht., 3 gal. pot
LG	-	<i>Ledum groenlandicum</i>	Labrador Tea	24" Ht., 3 gal. pot
LL	-	<i>Larix laricina 'Girard's Dwarf'</i>	Dwarf American Larch	24" Ht., 3 gal. pot
VC	-	<i>Vaccinium macrocarpa</i>	Cranberry	24" Ht., 3 gal. pot
<b>Ground Layer</b>				
MT	-	<i>Menyanthes trifoliata</i>	Bogbean	8" - 12"
DS	-	<i>Drosera spp.</i>	Sundews	6"
PO	-	<i>Pogonia sphingolossoides</i>	Pitcher Plants	9" - 18"
SC	-	<i>Spiranthes cernua</i>	Ladies'-tresses	8" - 20"
SS	-	<i>Sarracenia spp.</i>	Pitcher Plants	9" - 18"

- Quantity to be determined in the field.



**NOTE:**  
AN APPLICATION TO RELOCATE OVERHEAD WIRES UNDERGROUND IS PENDING.

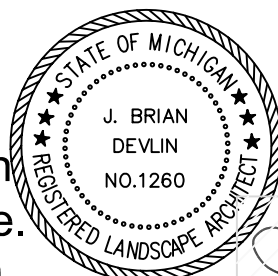
**COST ESTIMATE**

AREA	QTY.	COST	TOTAL
<b>HERITAGE ZONE:</b>			
* Tree Removal:	4	\$500	\$4,000.00
* New Plant Material:			
Deciduous Trees	3	\$650	\$1,950.00
Densiformis Yew	30	\$120	\$3,600.00
Winter Gem Boxwood	25	\$120	\$3,000.00
* Garden Bed Preparation:			\$6,000.00
* Wood Fence:	80 l.f.	\$30 l.f.	\$2,400.00
* Metal Edging:	48 l.f.	\$10 l.f.	\$480.00
* Stone Mulch:	3 c.y.	\$75 c.y.	\$225.00
Subtotal			\$21,655.00
<b>TRANSITION ZONE:</b>			
* Tree Removal:	3	\$500 ea.	\$1,500.00
* Stone Walls:	520 f.f.	\$120 f.f.	\$62,400.00
* Stone Steps:	340 s.f.	\$80 s.f.	\$27,200.00
* Exposed Aggregate Conc.	400 s.f.	\$18 s.f.	\$7,200.00
* New Plant Material:			
Deciduous Trees	5	\$650	\$3,250.00
Subtotal			\$101,550.00
<b>POND ZONE:</b>			
* Tree Removal:	12	\$500	\$6,000.00
* Shrub Removal:			\$4,000.00
* Pond Dredging:	\$85,000 / ac.	0.12 ac.	\$10,200.00
* Boulder Retaining Walls:	1,120 f.f.	\$35 f.f.	\$39,200.00
* Stone Walls:	260 f.f.	\$120 f.f.	\$31,200.00
* Crushed Limestone Path:	1,220 s.f.	\$6 s.f.	\$7,320.00
* Boardwalk:	360 s.f.	\$65 l.f.	\$23,400.00
* Wood & Cable Rail Fence:	96 l.f.	\$25 l.f.	\$2,400.00
* Concrete Sidewalk & Pad:	1,040 s.f.	\$8 s.f.	\$8,320.00
* Benches:	2	\$350	\$700.00
* Stone Patio:	670 s.f.	\$22 s.f.	\$14,740.00
* New Plant Material:			\$25,000.00
Subtotal			\$172,480.00
<b>WOODLAND / RIVERINE ZONE</b>			
* Tree Removal:	15	\$500	\$7,500.00
* Boulder Retaining Walls:	2,480 f.f.	\$35 f.f.	\$86,800.00
* Large Boulders:	6	\$1,500	\$9,000.00
* Stone Wall:	320 f.f.	\$120 f.f.	\$38,400.00
* Stone Steps:	744 s.f.	\$60 s.f.	\$26,160.00
* Crushed Limestone Path:	1,050 s.f.	\$6 s.f.	\$6,300.00
* Crushed Limestone Pad:	290 s.f.	\$6 s.f.	\$1,740.00
* Wood & Metal Handrail:	190 l.f.	\$25 l.f.	\$4,750.00
* River Overlook:			\$14,000.00
* New Plant Material:			\$25,000.00
* Benches:	2	\$350	\$700.00
* Invasive Species Eradication:			\$12,000.00
Subtotal			\$232,350.00
Total			\$528,035.00
Pool Restoration:			\$180,000.00

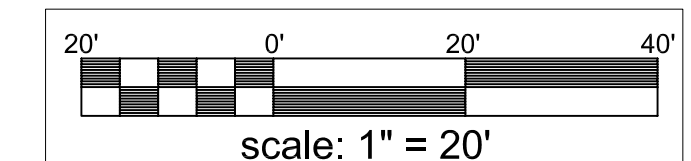
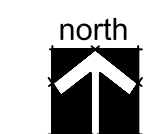
**LANDSCAPE PLAN FOR:**  
City of Birmingham  
151 Martin Street  
Post Office Box 3001  
Birmingham, Michigan  
48012-3001  
(248) 530-1808

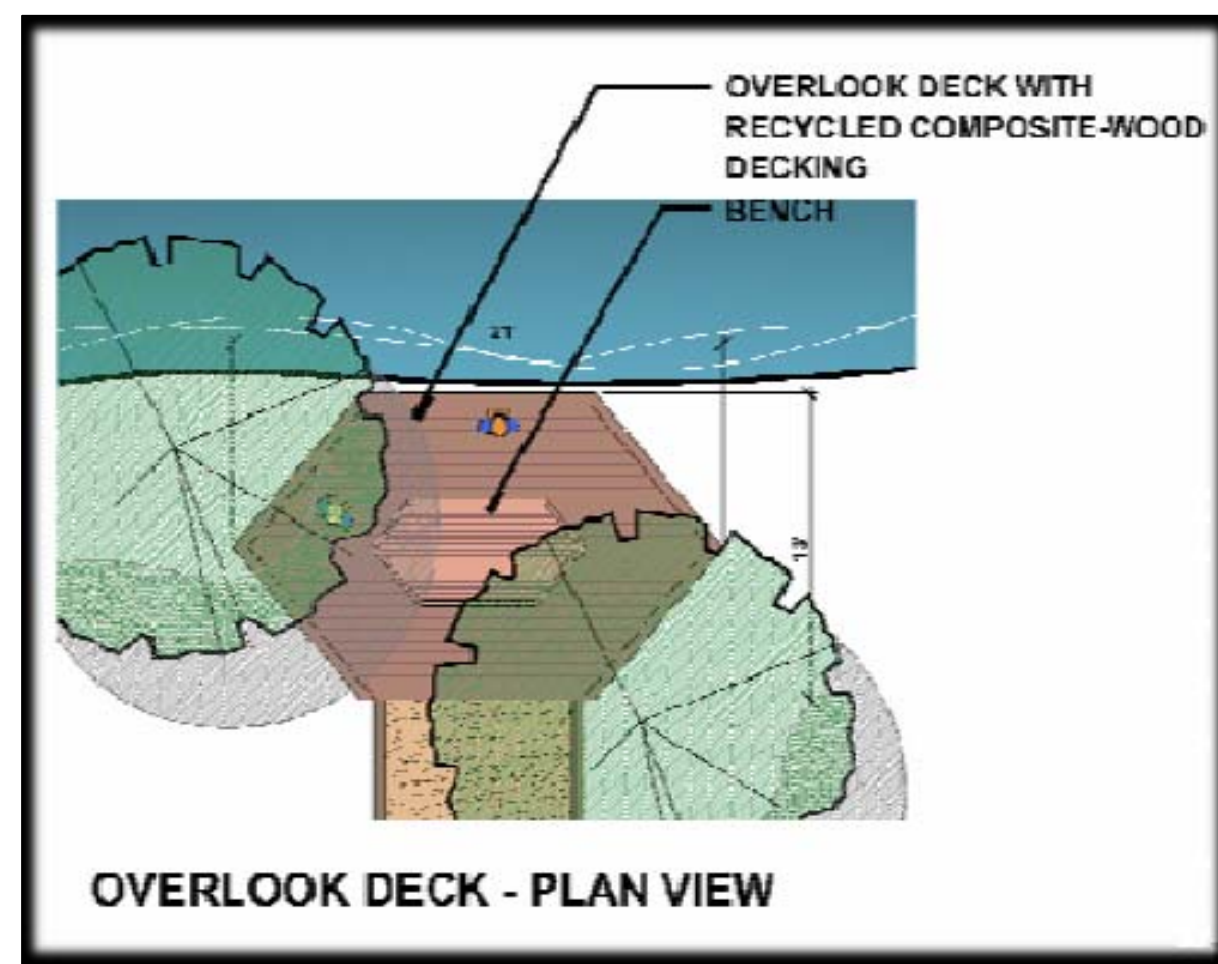
**PROJECT LOCATION:**  
Birmingham Museum/  
John West Hunter Park  
556 West Maple Road  
Birmingham, Michigan  
48009  
Ms. Leslie Pielack, Director  
(248) 530 1928

**LANDSCAPE PLAN BY:**  
Nagy Devlin Land Design  
31736 West Chicago Ave.  
Livonia, Michigan 48150  
(734) 634 9208

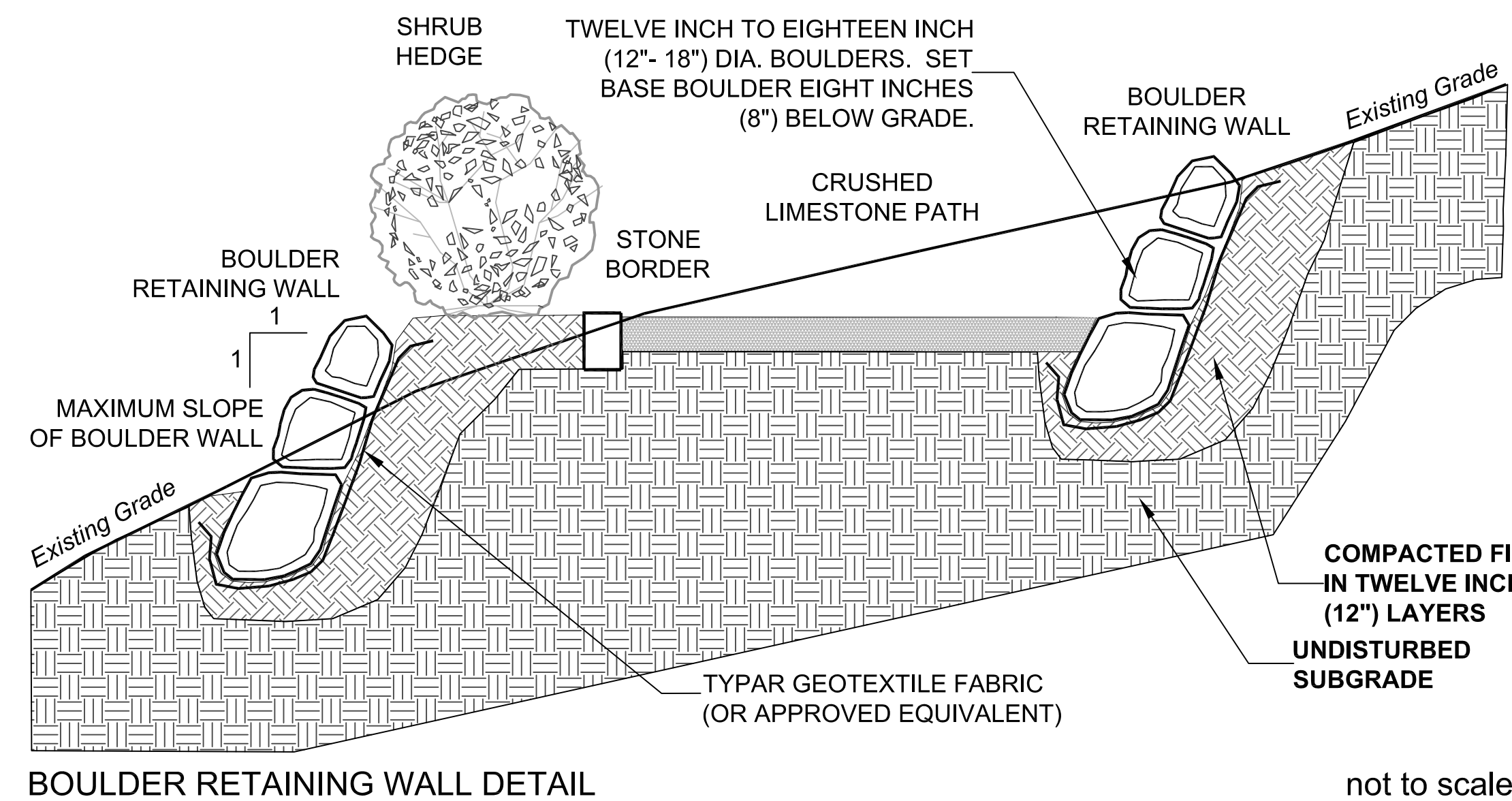
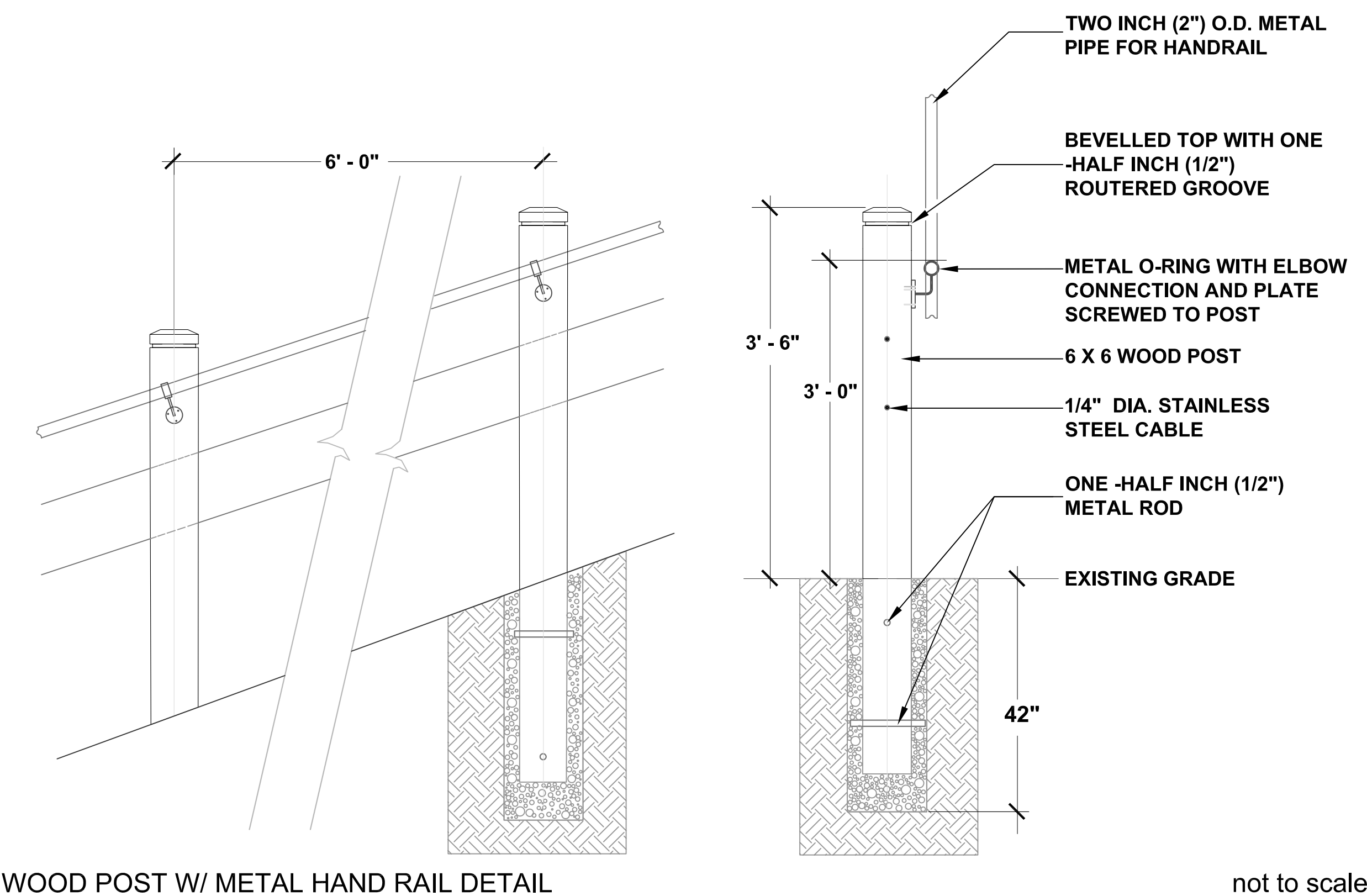
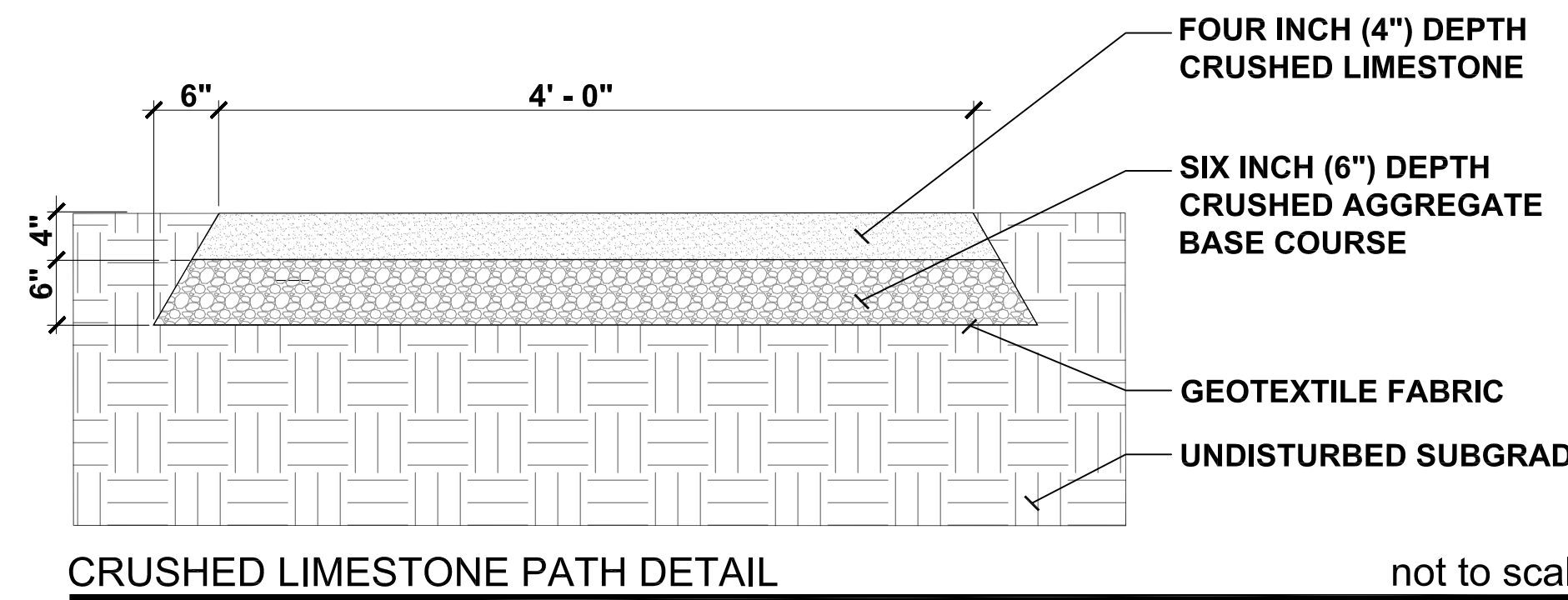
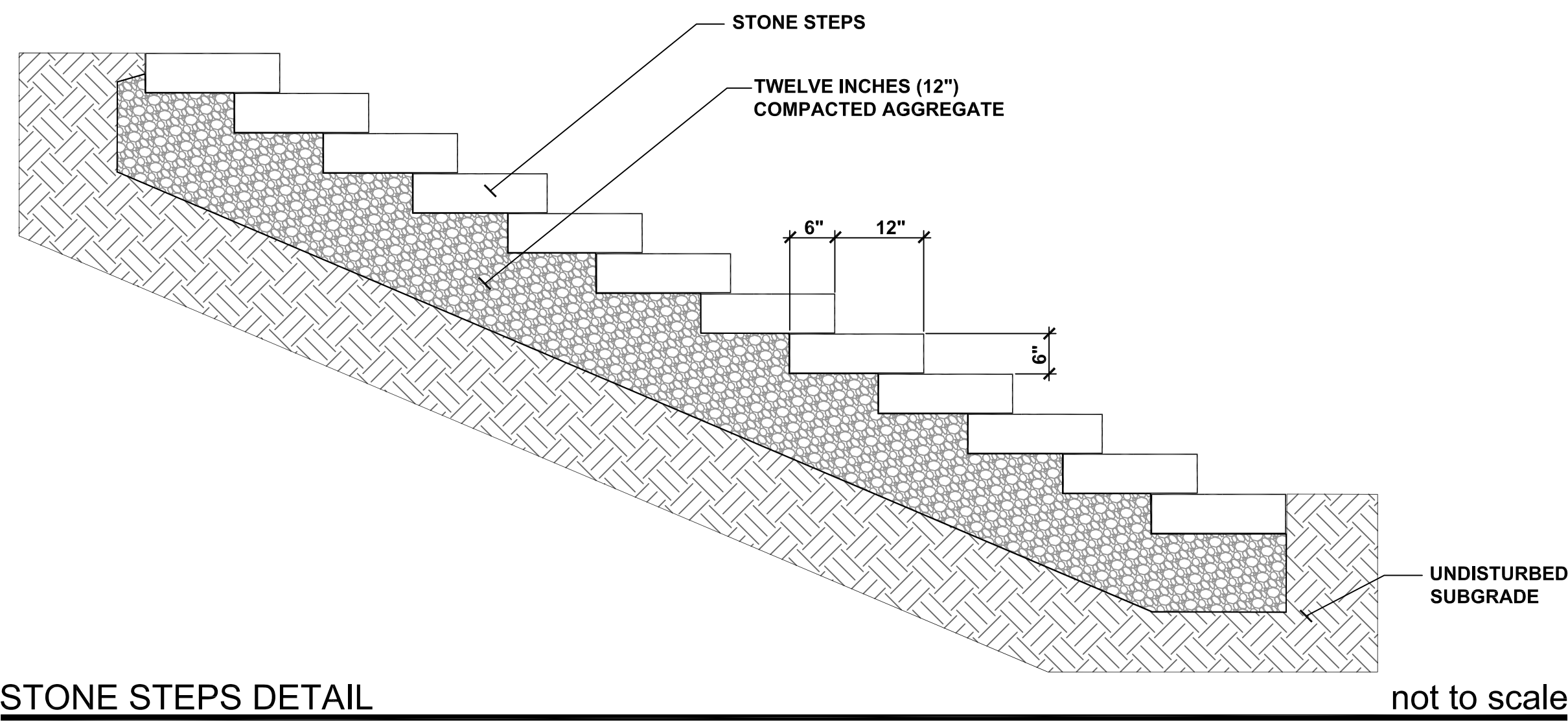
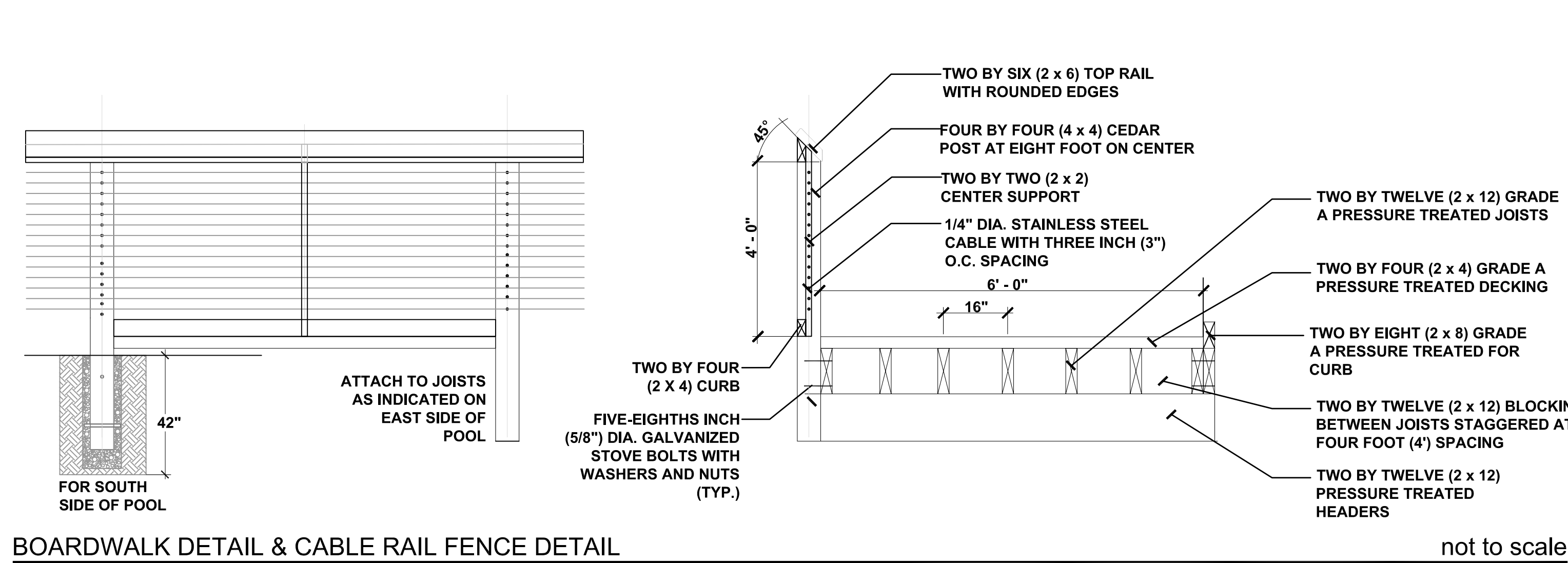


*J. Brian Devlin*  
AUTOCAD SIGNATURE  
ORIGINAL IN BLUE





From the *Rouge River Trail Corridor Master Plan* for the City of Birmingham.



**NOTES FOR CONTROL OF *Phragmites* WITH HERBICIDES:**

**PLANT DESCRIPTION**

Common Reed, *Phragmites australis* subsp. *australis*, is a warm-season perennial grass with a rigid, hollow stem that grows between six feet and thirteen feet (6' - 13') in height. The leaves are flat, smooth, and green to grayish-green and the flowers grow as dense branched clusters on the end of each stem that are open and feathery at maturity. It is often found in ditches, swales, wetlands, and on stream banks and pond banks. Common Reed has become an invasive species as it outcompetes native vegetation lowering local plant diversity. Common Reed can be eradicated with a long-term management strategy that may include burning, mechanical methods (mowing or hand pulling), and / or herbicides. The following guidelines utilize a management program to control *Phragmites* with the application of herbicides. (Information from the State of Michigan and Wikipedia.)

- The first step in the control of *Phragmites* is the application of herbicides. Glyphosate and imazapyr are two (2) herbicides effective in controlling *Phragmites*. Imazapyr can be used in combination with glyphosate to provide control over *Phragmites* for a longer period of time but can also be used alone for effective control. *Phragmites* should be treated in early to late summer (June through September) when using imazapyr or late summer (August through September) when using glyphosate or a imazapyr/glyphosate mixture to achieve the best results. These herbicides are non-selective and will affect any plant which is contacted by the solution. The applicator should strictly adhere to the chemical manufacturer's specifications for the correct method of application and rate of application. Methods of application depend on the size of the *Phragmites* stand and existing site conditions. Scattered plants or isolated plant stands may be treated by injecting stems, hand swiping, or selective hand spraying. Large stands may require the use of commercial equipment. The application of herbicides should be conducted by a licensed or certified applicator to provide the best method for eradication of the *Phragmites* while minimizing damage to native plants and following best management practices for required safety procedures. Either herbicide should be used in a formulation that is specifically approved for use in wet areas.
- The next step in the eradication of *Phragmites* is to mow or cut the dead plant material after the herbicide treatment. This process should not occur until at least two (2) weeks after the herbicide treatment to allow maximum exposure to the herbicide. Mowing or cutting of the treated plants is recommended during late summer to fall (August to first hard frost) or in the winter when the ground is frozen. Hand cutting is effective for removing individual plant stems or very small stands but a brush cutter is more effective for large dense stands. The cutting blade should be set to a mowing height of greater than four inches (4") to help minimize any impact to small mammals and native plants. Any equipment used to manage *Phragmites* should be cleaned of all debris before removing it from the treatment site to prevent the spread of seeds or rhizomes to other sites. If the plants are mowed or cut, the plant material should be immediately collected and bagged to prevent the spread of seeds and disposed of properly.
- Reseeding of the treated area: Since Glyphosate does not persist in the soil for an extended period of time, reseeding of the desired seed mix can occur after the mowing or cutting process has been completed. Imazapyr remains in the soil for a much longer period of time, therefore, reseeding of the desired seed mix should not occur for a year after the application treatment.
- Annual monitoring shall be conducted in mid to late summer. Any individual plants should be treated and removed by hand techniques as described above to insure that *Phragmites* does not become reestablished.

**NOTES FOR CONTROL OF GARLIC MUSTARD:**

**PLANT DESCRIPTION**

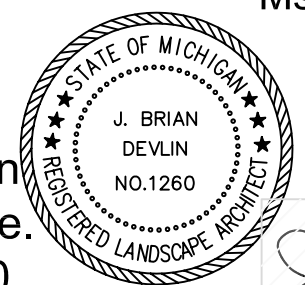
Garlic Mustard, *Alliaria petiolata*, is an herbaceous biennial flowering plant that smells like garlic when crushed. The plant produces heart-shaped basal rosettes (leaves) that appear in year one at ground level. In the second year, stems shootup to one foot to four feet (1' - 4') in height and develop flowers and seeds while the leaves become more toothed and triangular in shape. In early Spring, clusters of tiny, white, four-petaled flowers bloom before the overstory trees leaf out. The seed pods are green, long, and narrow and look like stems, turning brown in the Fall. Garlic Mustard thrives in woodlands because it can tolerate deep shade. Garlic Mustard has become an invasive that spreads quickly through woods outcompeting understory plants including tree saplings. (Information from the State of Michigan.) Garlic Mustard can be eradicated with a long-term management strategy that may include prescribed burning, manual and mechanical methods (mowing or hand pulling), and / or herbicides. The following guidelines utilize a management program to control *Phragmites* with the application of manual and mechanical methods.

- The manual method includes the removal of the plants by pulling the entire root mass with the leaves. Care should be taken to disturb the soil as little as possible since the disturbance can encourage seeds sprouting from the existing seed bank. Hand pulling of Garlic Mustard plants may be limited to year one plants. In conjunction with hand pulling, the management program can include the removal of just the flowers and seedheads. With this method it is important repeat the procedure multiple times during the growing season. The goal is to eliminate the individual plants while reducing the potential seed bank and minimizing soil disturbance and desirable plant damage or elimination.
- Another manual technique is cutting the stem at ground level with a weed whip or other cutting device. This method is best employed in the second year of plant growth especially during a period of drought when the plant is already stressed. The resulting vegetative debris should be entirely removed from the site and discarded in a manner that does not allow seeds to escape and colonize other areas. Care should be taken to clean all tools used thoroughly including clothing and footwear to minimize any accidental seed dispersion. The successful elimination of Garlic Mustard is a process that will take several years and must be attempted with a sustained, long-term management approach. (Information from the Natural Resources Conservation Service.)

**LANDSCAPE PLAN FOR:**  
City of Birmingham  
151 Martin Street  
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**PROJECT LOCATION:**  
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Nagy Devlin Land Design  
31736 West Chicago Ave.  
Livonia, Michigan 48150  
(734) 634 9208



*J. Brian Devlin*  
AUTOCAD SIGNATURE  
ORIGINAL IN BLUE

date: January 4, 2018  
revised:  
01-05-2018 Minor adjustments.



**CLP - 2:**  
**CONCEPTUAL**  
**LANDSCAPE**  
**MASTER PLAN**  
**DETAILS**

Appendix B

**Comments from January 16, 2018 Museum Board Special Meeting/Joint Workshop with Parks and Recreation Board, Historic District Commission, and Public**

(Heritage Zone): Parks and Recreation Board questions related to

1. Tree restoration and replacement; distinction of volunteer trees vs. intentional/original landscape design, transplanting procedure and costs, use of proposed elm cultivars

*Historic District Commission questions related to*

2. The impact of volunteer tree removal and replacement with smaller, younger trees
3. Handicap/barrier free access; current accessibility near museum for parking and access and proposed additional access at Willits Street

*Public questions related to*

4. Planned designated handicapped parking on Willits Street as part of existing street parking

(Transition Zone): Parks and Recreation Board questions related to

1. Construction details of proposed stairs and adjacent fieldstone walls

*Historic District Commission questions related to*

2. Lighting design opportunities
3. Benefits of using concrete for safety, cost, and historical accuracy

*There were no public questions*

(Riverine/Woodland Zone): Parks and Recreation Board questions related to

1. Locating a children's play area along the Rouge River

2. Clarification that the Rouge River Master Plan is conceptual only
3. Use of crushed limestone in the zone for barrier free access; barrier free paths from Willits to Maple
4. Proposed replacement of rotting timber steps with stone
5. Prevalence of invasive species and maintenance costs

*There were no questions from the Historic District Commission or the public*

(Pond Zone): Parks and Recreation Board questions related to

1. Historic use of pool for polio physical therapy by Jim Allen; no public use of pool will be permitted
2. Provisions for water flow in proposed pond and pool design
3. Possibility of future water garden in pond
4. Use of vegetative barriers to maintain safety at edge of pond and depth estimates
5. Proposed relocation of utilities underground
6. Uncertain nature of original pool divider; goal is to educate about the history and its association with disabilities and to emulate the original pool barrier edge, as complete restoration would be costly

*Historic District Commission questions related to*

1. Ability to lower water to expose concrete structures for study
  2. Cost of reconstruction of pool's divider wall; possibilities of partial reconstruction as an educational approach
  3. Cost and difficulty of dredging; permitting issues with Michigan Department of Environmental Quality (MDEQ)
1. Reconstruction of MDEQ-required wetlands is a small amount of square footage as an offset of spring seeps

*There were no questions from the public*

## Appendix C

### **Comments from Parks and Recreation Board Master Plan Process, September and October, 2017**

- A. October 3, 2017 Open House Recommendations (Parks-Rec Master Plan draft p. 134)
  - 1. *historical games/playground at museum (1 comment)*
  - 2. *outdoor museum area at museum (1 comment)*
  
- B. Public Engagement Resource Mapping (Parks-Rec Master Plan draft p. 137)
  - 3. no recommendations
  
- C. Survey Responses-Park Use (Parks-Rec Master Plan draft p. 155)
  - 4. 18 respondents of 441, or 4.4% (includes Allen/Hunter House facilities)
  
- D. Survey Comments-(Parks –Rec Master Plan draft p. 197)
  - 5. *#70- Partnering with the schools, library, BBAC, museum, NEXT, Community House, etc is vital.*
  - 6. *#74-The Museum Park has been forgotten. It should be developed as an outdoor historic museum including walking exhibits and a game/play area.*

# COLLECTIONS POLICY

December 2, 2020



## Museum Board

Tina Krizanic, Chair

Russ Dixon

Pat Hughes

Judith Keefer

Marty Logue

Caitlin Rosso

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## I. PURPOSE AND SCOPE

The purpose of this document is to describe the nature of the collections at the Birmingham Museum and the policies needed to provide for their management, care, and intended use on behalf of the public. As conditions and requirements change, this document may be amended through a review process, as provided for in **Section III: Governance**.

### A. 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.

### B. Description and Scope of the Collection

The majority of the objects in the Birmingham Museum collection were collected by the Birmingham Historical Society and donated to the museum at its establishment by the City of Birmingham in 2001. The museum continues to acquire and accession objects consistent with its mission and scope on an ongoing basis, usually through personal donation. The City of Birmingham owns the collection, which is professionally managed and cared for by the Birmingham Museum according to accepted museum standards.

When formally accessioned into its permanent collection, the Birmingham Museum adheres to museum ethical standards for proper care and management of the object as long as it remains in the permanent collection (see **Section IV: Acquisition and Accession**). (Collection management procedures will be followed by museum staff to document, maintain, and manage the collection according to accepted professional museum standards, and are outlined in a separate document.) The museum collects, preserves, displays, and interprets tangible and intangible material related to the history of Birmingham of the following types:

1) Three-dimensional objects—approximately 8,000 objects consisting of furnishings; household objects; prints, paintings, and sculptural objects; textiles (such as quilts); garments and personal accessories; tools and agricultural objects; books; and Native American stone tools and other ethno-cultural objects.

2) Archives—documents, maps, scrapbooks, letters, news clippings, and other similar material related to Birmingham or its residents. Material in the archives may be digitized.

3) Photographs and Images—several collections of historic photographs of people and sites in and around Birmingham, from the mid-19<sup>th</sup> c. to the present, including prints, negatives, and slides. Photographic material may be digitized.

4) Audio, Video, and Digital Materials—vinyl, microcassette, CD, and DVD recordings of oral histories, personal interviews, and sound recordings; video recordings; and photographs and documents that are in digital format.

The Birmingham Museum also deaccessions objects that are not consistent with its mission and/or objectives. In this case, a formal procedure is followed that includes specified levels of authority before deaccession and disposal can occur (see **Section III: Governance**, and **Section V: Deaccession**).

### C. **Historic Landscape and Buildings**

The Birmingham Museum site also includes two buildings and a historic landscape that are cared for by the museum, described as follows:

Historic Landscape—the museum site is a 4-acre park that previously belonged to Harry and Marion Allen 1926-1969. Prior to that, it was the site of the first brick school in Birmingham, built in the 1856, on land that was part of Elijah Willits' original land grant. The park is adjacent to the Rouge River public trails system. The site is important for its history as well as its natural setting. It features surviving built and planted elements from the Allens' period of residence, including an original stone wall and concrete improvements to the spring fed pool that are historically important. The landscape provides a historic sense of place and is a popular natural beauty park.

Buildings—two buildings of significance exist on the site; the 1822 John West Hunter House, (originally built on Hunter's land grant, and moved to the museum in 1969), and the 1926 Allen House, built for Harry Allen, the first mayor of the City of Birmingham. The Allen House is used for changing displays and storage of objects and archives, and the Hunter House is furnished in period objects as a historic homestead. The Hunter House is listed on the National Register of Historic Places as a locally significant site, and the Allen House and landscape are under review for the same designation. The buildings and the property are also part of the City of Birmingham's Mill Pond Historic District.

The landscape and buildings are under the care of the Birmingham Museum, but are not considered part of its collection nor subject to accession and deaccession activities as provided for by this collections policy.

## II. COLLECTIONS ETHICS & ACCEPTED MUSEUM STANDARDS

The City of Birmingham owns the collection and the Birmingham Museum holds it in the public trust. In addition to the ethical standards and requirements of the City of Birmingham, the Birmingham Museum is guided by the ethical responsibilities and implications of standard practices for museums (see **Attachment 4: American Alliance of Museums Code of Ethics**). These industry standards provide ethical guidance for interaction with the collection by museum staff and the Museum Board in addition to City ethical guidelines. A museum Statement of Ethics incorporates these standards as part of this Collection Policy.

### A. **Birmingham Museum Statement of Ethics**

The Birmingham Museum ascribes to the Code of Ethics adopted by the American Alliance of Museums, as expressed in the following Birmingham Museum Statement of Ethics:

The Birmingham Museum makes a unique contribution to the public by collecting, preserving, managing, and interpreting historic materials, including its site, buildings, artifacts, documents, photographs, oral histories, digitized materials, and other tangible and intangible objects relating to Birmingham and the surrounding area. As an institution, the distinctive character of the Birmingham Museum derives to a large extent from its collection of historical materials, which it holds on behalf of the City of Birmingham in the public trust. The ethical stewardship of these collections carries with it the presumption of thoughtful and purposeful acquisition, rightful ownership, accurate documentation, appropriate care, reasonable utilization and access, and responsible disposal.

### B. **Capitalization of Collections**

In accordance with the view that museums hold their collections in the public trust, professional museum organizations have adopted guidelines that recommend against capitalization of museum collections (see **Attachment 5**). This also serves to distinguish historic or cultural value from the market value of a collection. Professional best practices further recommend specific policies relating to any instance of sale or disposal of a museum collection object so that any resulting funds be restricted and used solely for the enhancement or improvement of the collection, not for museum operations or other purposes. This practice protects the collection from degradation and sale in order to pay debt, for instance, in keeping with the interests of the public trust. Therefore, a formal institutional statement for the Birmingham Museum on capitalization incorporates these guidelines as part of this Collection Policy.

### C. **Birmingham Museum Statement on Capitalization of Its Collections**

The Birmingham Museum's Statement on Capitalization establishes the museum's collection as having historic and cultural value rather than market value, as follows:

The City of Birmingham operates the Birmingham Museum on behalf of the public and owns the collection, which it holds in the public trust, for the purpose of the furtherance of public service through public exhibition, education, and research, and not for capital or financial gain. As such its collection will be protected, cared for, preserved, and kept

unencumbered for its historic and cultural value and will not be considered capitalized assets. Proceeds from sales of donated objects, collection objects, or insurance proceeds in the case of a loss of objects, shall be used only for collection replacement and direct care activities that maintain an equivalent or enhanced historic or interpretive value within its collections. Ongoing status of individual collection and archival objects is maintained digitally by museum staff with special museum collections software.

The majority of items in the Birmingham Museum collection have historical value only. In rare instances, a collection object may exceed \$5,000 in value (as established by informal estimates or formal appraisal); these objects will be recorded and monitored according to Finance Department requirements for purposes of insurance and generally accepted accounting principles.

Proceeds from the sale of deaccessioned objects may not be used for operational expenses. Funds generated, if any, shall be used only to acquire new objects or to provide direct care for those objects remaining in the collection. Any proceeds from the sale of donated objects, collection objects, or insurance proceeds will be restricted and an accounting of those funds will be maintained by the City of Birmingham's Finance Department.

Procedures governing the disposal, deaccession process, sale and revenue of collection or donated objects are described in this Collection Policy under **Section V, Deaccession**. Levels of authority associated with accession and deaccession of items in the collection are detailed in **Section III, Governance and Responsibility**.

### III. GOVERNANCE AND RESPONSIBILITY

#### A. Museum Board

The Museum Board serves in an advisory role that provides recommendations regarding the Birmingham Museum and site and the collecting, cataloguing, preparing, and display of objects and materials relating to the history of the city and the surrounding area. Board members are appointed by the City Commission to carry out this role and to oversee the operation of the museum and care of the collection to benefit the public and the study of area history. The Museum Board develops policies in accordance with its Strategic Plan that guide museum priorities and activities, including oversight of the collection and its management, in coordination with museum staff and professional museum standards. The Museum Board oversees and makes recommendations to the City Commission for deaccession and disposal of items in the Birmingham Museum permanent collection, and establishes a Collections Subcommittee whose duty is to make recommendations to the Museum Board regarding these activities.

#### B. Collections Subcommittee

The Museum Board shall establish a Collections Subcommittee for the museum consisting of up to three (3) members of the Museum Board. The Collections Subcommittee will meet as needed to review proposed deaccession of objects recommended by the Museum Director. The Collections Subcommittee shall recommend objects for deaccession to the Museum Board for consideration. The Collections Subcommittee shall also review and propose revisions to the Collections Policy to the Museum Board as needed.

#### C. Levels of Authority

Level of Authority refers to the approval level required to make decisions about collection accession and deaccession. To protect the collection, the level of approval for deaccessioning is equal to or greater than that for accessioning.

Accession to, and Deaccession from, the Birmingham Museum collection will be considered in accordance with the defined scope of the collection and the museum mission (**see also Section I: Purpose and Scope**). Accession and deaccession carry greater responsibility regarding documentation, care, and planning. Acquisition and de-acquisition are distinct from Accession, as they refer to status of an object outside the formal accession process, either because the object is 1) still being considered for accession, 2) is in the Use or Study Collection, or 3) otherwise has been acquired by the museum but will not become part of the Permanent Collection.

1. Authority: Acquisition and De-acquisition –The Museum Director shall determine acquisition or de-acquisition status of an object in keeping with the museum’s mission and scope of the collections. Acquired objects are not brought into the permanent collection through the formal accession process, but are used as exhibit props, hands-on activities, or for educational purposes. They receive basic documentation and storage and tracked internally.

2. Authority: Accession: The Museum Director shall determine the appropriateness of an object offered for accession to the Permanent Collection, taking into consideration the object's historic value, condition, storage and access requirements, display, conservation, use of resources, or other applicable criteria in determining such appropriateness. The Museum Director may consult with the Collections Subcommittee and/or the Museum Board in regard to accessions as necessary. It is the Birmingham Museum's policy that no restrictions are attached by donors to objects offered to the museum. The Museum Director is responsible to oversee and the legal ownership transfer process and documentation from donor/source to the museum collection **(see Attachment 2: Deed of Gift)**.
3. Authority: Deaccession: The Museum Director shall make recommendations to the Collections Subcommittee for the deaccession of an object from the Birmingham Museum collection. Proposed object deaccessions will be subject to specific procedures for object deaccession **(see Section V: Deaccession)**. The Museum Director will provide details on the object's history, condition, and rationale for the deaccession. The Collections Subcommittee will review the Director's proposed deaccessions and recommend object deaccessions to the Museum Board, which will review and make final recommendations to the City Commission. Final approval for deaccession rests with the City Commission. The object may be disposed of through accepted methods, or transferred from the Permanent Collection to the Use or Study Collection **(see Attachment 3: Deaccession Record)**.

#### **D. Collections Policy Approval and Review**

The Birmingham Museum Collections Policy will be reviewed on a regular basis by the Collections Subcommittee, with recommendations to the Museum Board for review and approval, and will be reviewed at least once every three years by the Collections Subcommittee, with a report to the Museum Board and to the City Commission.

## IV. ACQUISITION and ACCESSION

Collection objects may be acquired through gift/donation or through purchase, and may serve the museum mission in informal (display prop, hands-on exhibit in Use Collection) or formal ways (Permanent Collection). Acquisition and accession are distinct in that acquisition refers to an informal custodial function, which may be temporary, while accession formally adds an object into the Permanent Collection with all the associated responsibilities for permanent care.

### A. Acquisition and De-acquisition

Acquisition is the first step in the collections process. Objects considered for acquisition are held in temporary custody by the museum while being evaluated. Acquired objects may be transferred to the Use or Study Collections, or de-acquired if deemed unsuitable, sold to enhance the collection, transferred to a more appropriate institution, or otherwise disposed of. If retained, acquired objects will be subject to the following:

1. Conform to the museum's mission.
2. Have free and clear title.
3. Be able to be reasonably stored and cared for during the period of acquisition.
4. Not be subject to restrictions by the donor as a condition of transfer of ownership.
5. Objects may be acquired and de-acquired at the discretion of the Museum Director.

### B. Accession

Accessioning is the formal process by which objects enter a museum's Permanent Collection (**see Attachment 2: Deed of Gift**). It represents a commitment by a museum to preserve, display, and permanently care for the object in the public trust. Documentation and legal transfer of ownership records are kept, and the item will be preserved, tracked, stored, displayed, handled, and maintained in accordance with the highest museum standards. To be accessioned, an object must:

1. Conform to the museum's mission.
2. Conform to the scope and/or enhance the collection.
3. Have free and clear title.
4. Be able to be properly stored, protected, accessed, and cared for in accordance with generally accepted museum standards.
5. Not be subject to the Native American Graves Protection and Repatriation Act (NAGPRA) of 1990 governing ceremonial objects, artifacts, or human remains.
6. Objects offered to the Birmingham Museum for accession will be unrestricted gifts. Exceptions must be reviewed by the Collections Subcommittee and approved by the Museum Board.
7. Objects may be accessioned at the discretion of the Museum Director.
8. Upon accession, required records and a Deed of Gift will be generated to complete the transfer of ownership.
9. Files containing accession information, transfer of ownership, Deed of Gift, object identification, photographic, and other detail will be maintained permanently by the museum. Digital files will be backed up and maintained in secure off-site storage.

## V. DEACCESSION

Occasional judicious removal of previously accessioned objects from the Permanent Collection is a valuable tool and activity used by museums to maintain and enhance the remaining collection. This can occur if the mission or scope of the collection changes, an object has become damaged, obsolete, a better-preserved example of the object becomes available, etc. Eliminating an object from the Permanent Collection may improve efficiency or increase resources that may be used for other objects or to add new objects to the collection. Deaccessioning is the process of formally removing objects from the collection deemed inappropriate for continued inclusion in the Permanent Collection.

### A. Requirements for Deaccession

In considering deaccession for an object, the Birmingham Museum shall consider the primary goal of furthering the museum's mission. The Birmingham Museum will follow strict deaccession guidelines that reflect the highest level of accepted museum standards and ethics, in accordance with City of Birmingham standards and ethics, and in accordance with fiduciary duties of loyalty and care. Proceeds from the sale of deaccessioned objects may not be used for operational expenses. Funds generated, if any, shall be used only to acquire new objects or to provide direct care for those objects remaining in the collection.

Recommendations for deaccession shall be prepared in writing by museum staff, reviewed by the Collections Subcommittee, and recommended to the Museum Board for its review. Independent professional assessment may be sought if deemed appropriate. The Museum Board will make recommendations to the City Commission for deaccession of collection objects.

To be eligible for consideration for deaccession, one of the following criteria must be met:

1. The material is not relevant to the mission or scope of the collection, or another institution is deemed a more appropriate repository for long term care in the public trust.
2. The material has failed to retain its integrity, or has been lost or stolen and is deemed unrecoverable.
3. The material is a duplicate, or is redundant, and has no value as a set or part of a series.
4. The material cannot be preserved, housed, displayed, or cared for appropriately by the Birmingham Museum in the present or in the anticipated future.
5. The museum's possession of the material is not consistent with applicable law, e.g., it may be subject to the Native American Graves Protection and Repatriation Act (NAGPRA), have been stolen, illegally imported, etc.
6. The material is determined to be a fake, forgery, or reproduction.
7. The removal of the object will refine or improve the remaining collection.

Upon approved deaccession, the following rules will apply:

1. In accordance with the U.S. Tax Reform Act of 1984 and associated Internal Revenue Service regulations, no donated material shall be deaccessioned before a period of two years has passed.
2. Objects deaccessioned shall not be privately sold, given, or otherwise transferred to any employee or official of the city government, including the Museum Board, museum



staff, museum volunteers, or members of the Friends of the Birmingham Museum, or their family members.

3. Objects withdrawn from the Permanent Collection may be assigned to the Use or Study Collection by the Museum Director.
4. A complete record of deaccessioned objects shall be kept, and a copy shall be retained permanently. The deaccession documentation shall include an image of the object. The permanent Object ID# shall not be re-assigned.
5. Before disposal, the Birmingham Museum's object identification numbers shall be removed.
6. Funds derived from the deaccessioning and disposal of objects from the Birmingham Museum collection shall be restricted and used exclusively for the acquisition or purchase of objects for the collection, or for direct care of the collection. In no event shall proceeds be used for operating or capital expenses or for any purpose other than acquisition or direct care of the collection in a manner consistent with the Birmingham Museum's mission and collection scope.

Disposal of deaccessioned objects can occur through:

1. Transfer to the Birmingham Museum's Use or Study Collection.
2. Disposal (The disposal of hazardous materials will follow all applicable laws and regulations).
3. Transfer, sale, or trade to another museum.
4. Sale at public auction.

## VI. LOANS

Museums commonly loan collection items in accordance with mission goals and standard practice. A loan provides for the transfer of temporary custody and legal responsibility for specific object(s) between entities holding a collection for a designated period of time. Incoming loans provide an opportunity for enhanced interpretive display and/or research of mission-related information. Outgoing loans build institutional collaboration and help expose the Birmingham Museum's collection to a wider audience.

The Birmingham Museum may initiate a loan of object(s) in private or institutional collections for the purposes of exhibition or study, and outside organizations may make requests of the Birmingham Museum. Loans are not made by the Birmingham Museum to individuals, or to public or private institutions whose purpose and mission are not aligned with the public interest. Incoming and outgoing loans are administered by museum staff and approved by the Museum Director in accordance with accepted museum standards.

### Outgoing Loans:

1. Loan documents will specify the length of loan and other applicable terms, such as shipping and handling, security, environmental controls, display restrictions, credit lines, etc.
2. The borrowing institution may be required to submit a Standard Facility Report as a part of the loan agreement. The SFR is a widely recognized document that provides detailed description of an individual museum's physical and exhibit space, security, and related characteristics.
3. The borrowing institution is responsible for carrying and demonstrating "wall-to-wall" insurance coverage from the time the object(s) leave the Birmingham Museum until the object(s) is returned.

### Incoming loans:

1. Loans may be requested by the Museum Director from other institutions or from private sources for the purposes of study, temporary display, or long term display.
2. A loan agreement will reflect the object(s)' description, terms of the loan, contact information, insurance value of the object(s), special shipping requirements, if any, and other relevant information. Museum staff will also provide a copy of the Birmingham Museum Standard Facility Report, if requested, and a copy of the City of Birmingham's insurance certificate. The museum will not utilize incoming loans if the object(s)' insurance value exceeds the insurance available.
3. While in the care of the Birmingham Museum, loaned object(s) will be properly secured and protected.

## ATTACHMENT 1-Terms and Definitions

*The following terms and definitions relate to standard museum practice as applied by the Birmingham Museum and referenced in this Collections Policy.*

**Accession** – (1) an object or group of objects formally and legally accepted and recorded by a museum as part of its Permanent Collection; (2) the act of recording and processing an addition to the Permanent Collection. Accessioning objects commits the museum to their permanent care and protection, and therefore is done in accordance with the museum’s mission and stated scope. Accession is distinct from the less formal status of Acquisition.

**Acquisition** – the status of an object in which it is in the possession of a museum and is being considered for formal addition (accession) into the Permanent Collection. Acquisition can also refer to objects that are acquired by the museum for the Use or Study Collection, but which are not accessioned. In some instances, donated objects may be acquired by the museum that are not accessioned, but may be disposed of through sale or trade in order to enhance the Permanent Collection.

**Collection, Permanent**—those objects in the Birmingham Museum’s collection that are formally accessioned for preservation, care, protection, display, and/or interpretation by the museum in the interest of the public trust, and in keeping with the mission and scope of the museum.

**Collection, Study**—those objects in the Birmingham Museum’s collection that are maintained for the purposes of research, education, and study, and which are preserved, stored and maintained with that purpose in mind, and in keeping with the mission and scope of the museum.

**Collection, Use**—those objects in the possession of the Birmingham Museum that are maintained for the purposes of education, interpretation, and display and which are stored and maintained with that purpose in mind, in keeping with the mission and scope of the museum. Use collection objects may be reproductions or redundant objects, and may be recorded and labeled to distinguish them from the Permanent Collection.

**Collection Management**—refers to procedures developed and implemented to ensure proper care of, and minimal risk to, a museum’s collection. Such policies typically address a variety of issues such as storage, care, and treatment, as well as standards of recordkeeping for everything that is done to document, care for, and develop museum collections to make them available for use in the public trust. Collection management also refers to the planning and guidance for the collection to prevent unhindered collecting and the resultant administrative, legal, and ethical problems.

**Deaccession**—the formal and legal process of removing an object from a museum’s Permanent Collection, undertaken in strict accordance with established procedure and review at multiple levels of authority, in order to improve the museum’s collection or enhance its ability to fulfill its mission.

**De-acquisition**—refers to the disposal of an object in the Use or Study Collection, or an object that was received by the Birmingham Museum as a gift but not accessioned into the Permanent Collection.

**Deed of Gift**—document between donor and museum that legally transfers ownership and control of an object or group of objects to a museum. The document includes description, date, and clarification that the objects are offered and accepted as unrestricted gifts.

**Disposal**—action taken after an object is formally deaccessioned. It can include sale, trade, transfer, or in cases of objects of personal value, return of an object to the original donor as deemed appropriate.

**Found in Collection**—status of an object found in the possession of the museum, but which lacks accompanying information as to origin or accession.

**Intervention**—any activity that interacts with the object to effect changes in its condition or status.

**Level of Authority**—the approval level required to make decisions about collection accession and deaccession. Ordinarily, the level of approval for Deaccessioning is equal to or greater than that for accessioning.

**Loan, Incoming**—acceptance by a museum of responsibility for a collection object belonging to another individual or organization, on a temporary basis, for the purpose of study or exhibition, and not construed to be part of the museum collection.

**Loan, Outgoing**— legal transfer of responsibility for materials from a museum collection to an outside institution for a specific period of time, not construed to be transfer of ownership.

**Loan Agreement**—written document that specifies details related to the loan of objects from the Birmingham Museum to other institutions or entities. Term of loan, insurance requirements, credit line, and use are included.

**Object Cataloging**—the process through which information is recorded about an object or set of objects.

**Standard Facility Report**—document that outlines museum facilities and other information used by museums to assess conditions and make determinations regarding loans between institutions.

**“Wall-to-Wall” Insurance Coverage**—an element of fine art insurance that covers museum artifacts and works of art when on loan from the time they leave an institution to the time they are installed at another.

**ATTACHMENT 2 Deed of Gift**



**Donor Information**

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City, State, Zip: \_\_\_\_\_

Phone: \_\_\_\_\_

Email: \_\_\_\_\_

---

Accession Number: \_\_\_\_\_

Description of Object:

The Birmingham Museum acknowledges with gratitude the gift(s) listed below, subject to the following conditions:

1. All gifts are subject to review by Museum Staff.
2. No gift shall be accepted with the condition that it be permanently exhibited.
3. No collection shall be accepted with the condition that it be kept intact.
4. No gift can be reclaimed by the donor or his / her heirs.
5. All gifts shall become the property of the City of Birmingham without conditions or encumbrances, and shall be utilized at the sole discretion of the Museum and City.

**Donor Agreement**

These donated objects have been given as an unrestricted gift and are now the property of the Birmingham Museum. I give, transfer and assign to the Birmingham Museum all right, title and interests, including all copyright, trademark and related interests, in, to and associated with the objects described above. I affirm that I am the legal owner of the objects donated, or am legally empowered to sign on behalf of the owner, and that said objects were collected or acquired in accordance with applicable laws. I agree that these objects may be displayed or reproduced in any medium, loaned, retained, transferred to another museum or disposed of in any such manner, at the sole discretion of the Birmingham Museum.

Dated: \_\_\_\_\_

Donor / Agent

Date Received: \_\_\_\_\_

Received By / Title

This gift is given in memory of: \_\_\_\_\_

**ATTACHMENT 3 Object Deaccession Record**



Object/Title: \_\_\_\_\_ Object ID Number(s): \_\_\_\_\_

Justification for deaccessioning:

- \_\_\_\_\_ Out of scope
- \_\_\_\_\_ Poor condition/loss of integrity
- \_\_\_\_\_ Redundant
- \_\_\_\_\_ Storage, display, or conservation needed exceed resources
- \_\_\_\_\_ Non-legal possession
- \_\_\_\_\_ Fake, forgery, or reproduction
- \_\_\_\_\_ Enhancement of remaining collection

Remarks: \_\_\_\_\_  
\_\_\_\_\_

Restrictions: \_\_\_\_\_None Donor or IRS \_\_\_\_\_

\_\_\_\_\_  
Museum Staff Signed: \_\_\_\_\_  
Date

Approved by Museum Director (date) \_\_\_\_\_  
Reviewed by Collections Subcommittee (date) \_\_\_\_\_  
Approved by Museum Board (date) \_\_\_\_\_  
Approved by City Commission (date) \_\_\_\_\_

**Method of Disposition**

\_\_\_ Transferred Recipient: \_\_\_\_\_  
Address: \_\_\_\_\_  
Shipped via: \_\_\_\_\_ Picked up: \_\_\_\_\_ Date: \_\_\_\_\_

\_\_\_ Sold Recipient: \_\_\_\_\_  
Address: \_\_\_\_\_  
Date sold: \_\_\_\_\_ Sale price: \_\_\_\_\_  
Shipped via: \_\_\_\_\_ Picked up: \_\_\_\_\_ Date: \_\_\_\_\_

\_\_\_ Destroyed Method: \_\_\_\_\_

Removal of object ID# (date) \_\_\_\_\_

PastPerfect, individual object, and deaccession records complete: (date) \_\_\_\_\_

Signed: (museum staff) \_\_\_\_\_ Signed: (Museum Director) \_\_\_\_\_

## ATTACHMENT 4 American Alliance of Museum's Code of Ethics (Excerpts)

<http://www.aam-us.org/resources/ethics-standards-and-best-practices/code-of-ethics-for-museums>. Accessed 2013-09-12.

# Code of Ethics for Museums

Adopted 1991, amended 2000.

Please note that the Code of Ethics for Museums references the American Association of Museums (AAM), now called the American Alliance of Museums.

Ethical codes evolve in response to changing conditions, values and ideas. A professional code of ethics must, therefore, be periodically updated. It must also rest upon widely shared values. Although the operating environment of museums grows more complex each year, the root value for museums, the tie that connects all of us together despite our diversity, is the commitment to serving people, both present and future generations. This value guided the creation of and remains the most fundamental principle in the following Code of Ethics for Museums.

## Code of Ethics for Museums

Museums make their unique contribution to the public by collecting, preserving and interpreting the things of this world. Historically, they have owned and used natural objects, living and nonliving, and all manner of human artifacts to advance knowledge and nourish the human spirit. Today, the range of their special interests reflects the scope of human vision. Their missions include collecting and preserving, as well as exhibiting and educating with materials not only owned but also borrowed and fabricated for these ends. Their numbers include both governmental and private museums of anthropology, art history and natural history, aquariums, arboreta, art centers, botanical gardens, children's museums, historic sites, nature centers, planetariums, science and technology centers, and zoos. The museum universe in the United States includes both collecting and non-collecting institutions. Although diverse in their missions, they have in common their nonprofit form of organization and a commitment of service to the public. Their collections and/or the objects they borrow or fabricate are the basis for research, exhibits, and programs that invite public participation.

Taken as a whole, museum collections and exhibition materials represent the world's natural and cultural common wealth. As stewards of that wealth, museums are compelled to advance an understanding of all natural forms and of the human experience. It is incumbent on museums to be resources for humankind and in all their activities to foster an informed appreciation of the rich and diverse world we have inherited. It is also incumbent upon them to preserve that inheritance for posterity.

Museums in the United States are grounded in the tradition of public service. They are organized as public trusts, holding their collections and information as a benefit for those they were established to serve. Members of their governing authority, employees and volunteers are committed to the interests of these beneficiaries. The law provides the basic framework for museum operations. As nonprofit institutions, museums comply with applicable local, state, and federal laws and international conventions, as well as with the specific legal standards governing trust responsibilities. This Code of Ethics for Museums takes that compliance as given. But legal standards are a minimum. Museums and those responsible for them must do more than avoid legal liability, they must take affirmative steps to maintain their integrity so as to warrant public confidence. They must act not only legally but also ethically. This Code of Ethics for Museums, therefore, outlines ethical standards that frequently exceed legal minimums.

Loyalty to the mission of the museum and to the public it serves is the essence of museum work, whether volunteer or paid. Where conflicts of interest arise—actual, potential or perceived—the duty of loyalty must never be compromised. No individual may use his or her position in a museum for personal gain or to benefit another at the expense of the museum, its mission, its reputation and the society it serves.

For museums, public service is paramount. To affirm that ethic and to elaborate its application to their governance, collections and programs, the American Association of Museums promulgates this Code of Ethics for Museums. In subscribing to this code, museums assume responsibility for the actions of members of their governing authority, employees and volunteers in the performance of museum-related duties. Museums, thereby, affirm their chartered purpose, ensure the prudent application of their resources, enhance their effectiveness and maintain public confidence. This collective endeavor strengthens museum work and the contributions of museums to society—present and future.

## ATTACHMENT 4, CON'T

### Governance

Museum governance in its various forms is a public trust responsible for the institution's service to society. The governing authority protects and enhances the museum's collections and programs and its physical, human and financial resources. It ensures that all these resources support the museum's mission, respond to the pluralism of society and respect the diversity of the natural and cultural common wealth. Thus, the governing authority ensures that:

- all those who work for or on behalf of a museum understand and support its mission and public trust responsibilities
- its members understand and fulfill their trusteeship and act corporately, not as individuals
- the museum's collections and programs and its physical, human and financial resources are protected, maintained and developed in support of the museum's mission
- it is responsive to and represents the interests of society
- it maintains the relationship with staff in which shared roles are recognized and separate responsibilities respected
- working relationships among trustees, employees and volunteers are based on equity and mutual respect
- professional standards and practices inform and guide museum operations
- policies are articulated and prudent oversight is practiced
- governance promotes the public good rather than individual financial gain.

### Collections

The distinctive character of museum ethics derives from the ownership, care and use of objects, specimens, and living collections representing the world's natural and cultural common wealth. This stewardship of collections entails the highest public trust and carries with it the presumption of rightful ownership, permanence, care, documentation, accessibility and responsible disposal. Thus, the museum ensures that:

- collections in its custody support its mission and public trust responsibilities
- collections in its custody are lawfully held, protected, secure, unencumbered, cared for and preserved
- collections in its custody are accounted for and documented
- access to the collections and related information is permitted and regulated
- acquisition, disposal, and loan activities are conducted in a manner that respects the protection and preservation of natural and cultural resources and discourages illicit trade in such materials
- acquisition, disposal, and loan activities conform to its mission and public trust responsibilities
- disposal of collections through sale, trade or research activities is solely for the advancement of the museum's mission. Proceeds from the sale of nonliving collections are to be used consistent with the established standards of the museum's discipline, but in no event shall they be used for anything other than acquisition or direct care of collections.
- the unique and special nature of human remains and funerary and sacred objects is recognized as the basis of all decisions concerning such collections
- collections-related activities promote the public good rather than individual financial gain
- competing claims of ownership that may be asserted in connection with objects in its custody should be handled openly, seriously, responsively and with respect for the dignity of all parties involved.



## **ATTACHMENT 5 American Association for State and Local History Position on Capitalization of Collections (Excerpt)**

Technical Leaflet #224, "Ethics Position Paper: The Capitalization of Collections." In *History News*, Vol. 58, No. 4 (Autumn). American Association of State and Local History, 2003, p. 2-3.

### ***The AASLH Position on Capitalization***

*First stated in the AASLH Statement of Professional Standards and Ethics in 1990 and repeated without revision in 2002, the Association's position on the capitalization of collections is clear: 'Collections shall not be capitalized or treated as financial assets.' Why?*

*First and foremost, 501(c)(3) non-profit corporations and government agencies own, manage, interpret, and share historical resources in fiduciary trust on behalf of the citizens within the states in which they are incorporated. Even though a historical organization may be a private corporation, its collections are considered part of the public domain. Thus, when an institution owns and manages a collection, it acts as a fiduciary agent of a broader community. That is why museums and historical organizations are exempt from certain taxes—because of the public value of what they do, including and especially, care of the public's collections.*

*By capitalization, however, an institution makes a conscious decision to treat its collections just like any of its other financial assets, no different than bank accounts, investments, office equipment, or real estate. It should not be forgotten that the primary purpose of a collection is to fulfill the fiduciary purpose of the institution. The primary purpose of a financial asset is to be managed in such a way as to achieve financial stability and health for the organization.*

*As financial assets, capitalized collections are in danger of being used as security, attached by lien, sold, or otherwise encumbered to meet outstanding financial debts and obligations. If the institution is a unit of government, such as a city or state museum, the governing body might be forced to sell all or portions of the collections, just like the office equipment or a fleet of trucks, to meet payroll or to pay off bonded debt. This is not why the institution acquired its collections, why they have value, or why a donor received a tax deduction for contributing a collection to an institution. Capitalization of collections clearly violates the public's fiduciary interests in the collections.*

*Even if an institution does not capitalize its collections, it must take care not to treat those collections as if they were financial assets. During times of financial crisis, an institution might be tempted to sell collections to cover operating expenses, like utilities and salaries, or as security to obtain a line of credit. Not only is this bad financial practice that puts the institution's (and public's) collections at risk, but also it is unacceptable in meeting the institution's fiduciary obligations. Neither economic conditions nor bad financial management are excuses for treating collections as financial assets.*

### ***Consequences of Non-Capitalization***

*The chief financial consequence of not capitalizing collections is that hundreds of thousands and perhaps millions of dollars of potential assets will not appear on the balance sheet. Some auditors and board members may suggest that this negatively affects the public picture of the institution's financial health. Since collections cannot be used to support the daily operations of an institution, the decision to not capitalize actually represents the most accurate financial position. By consciously choosing to protect its \*(and the public's) collections, an institution acknowledges the public trust for which it receives substantial benefits, honors its mission, and makes a strong public statement of commitment.*



## Director Report

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**DATE:** September 2, 2021  
**TO:** Museum Board  
**FROM:** Leslie Pielack, Museum Director  
**SUBJECT:** Director Report

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Update—Sign Installation and Heritage Zone Work—Construction in process and should be complete by mid-September. Foundation due before Labor Day; Tree work and fence modifications around September 7, weather and conditions permitting.

Engineering Study for ADA/Barrier Free Parking Spot on Willits—A proposal for engineering study and design to deal with the east area of the pond to create a perpendicular handicapped parking spot and pathway access to the Rouge corridor will be sought. The study is the first step in creating any final design and determining construction costs, and how this project element will best coordinate with the trails improvements planned by the Parks Dept.

Museum Public Hours—We will remain in Phase II of our opening (no Saturdays or Second Thursday nights) in light of the still evolving pandemic situation. We will maintain distancing and other safety practices, including limited interior access, as long as conditions permit.

Porch Pop Up Exhibits-September: 'Schools'—Schools are back in session, and we are featuring them on the Allen House porch in our final Pop Up month. The Pop Up model has been successful and has other potential other applications in the future.

Fall Lecture Series—We are planning to return to our monthly lecture series jointly sponsored by the Baldwin Public Library, beginning in October, hopefully with some in-person participation, but definitely video recorded. The first program is a repeat of our popular program revisiting the Utter murders in 1825, presented by Director Pielack and Comm Scott Grewe of the Police Department.

Seaholm High School Career and College Center—Seaholm High's renovations of its Career and College Center will include captioned wall-sized graphics of historic photos of Seaholm students from our collection. The high school administration picked out several very cool photos from the 1950s and 1960s. With our content and captions, this will essentially create a large off-site permanent museum exhibit that will be displayed to hundreds of students and high school staff each year.

The Virtual Birmingham Museum—We are planning to add to our video content this fall, especially in the area of middle and high school student content and curious newspaper items from the past. Exploring objects in our collection is another planned area of content.

Taylor Monument Project Delay/Update—Due to delays in formulating rules and regulations to allow marker installation for non-deed holders and anticipated COVID restrictions, we are planning for a spring 2020 installation and celebration of the grave markers for George and Eliza Taylor. This will give us the best chance to gather for a large public ceremony.

Updated Greenwood Self-guided Tour Brochures—The museum has updated and expanded the cemetery brochures to reflect new research as well as covering three historic periods. This is not only more accurate and interesting, but also timely, as outdoor self-guided tours will be in demand with the expected COVID restrictions this fall. The third brochure will be finalized by mid-Sept.

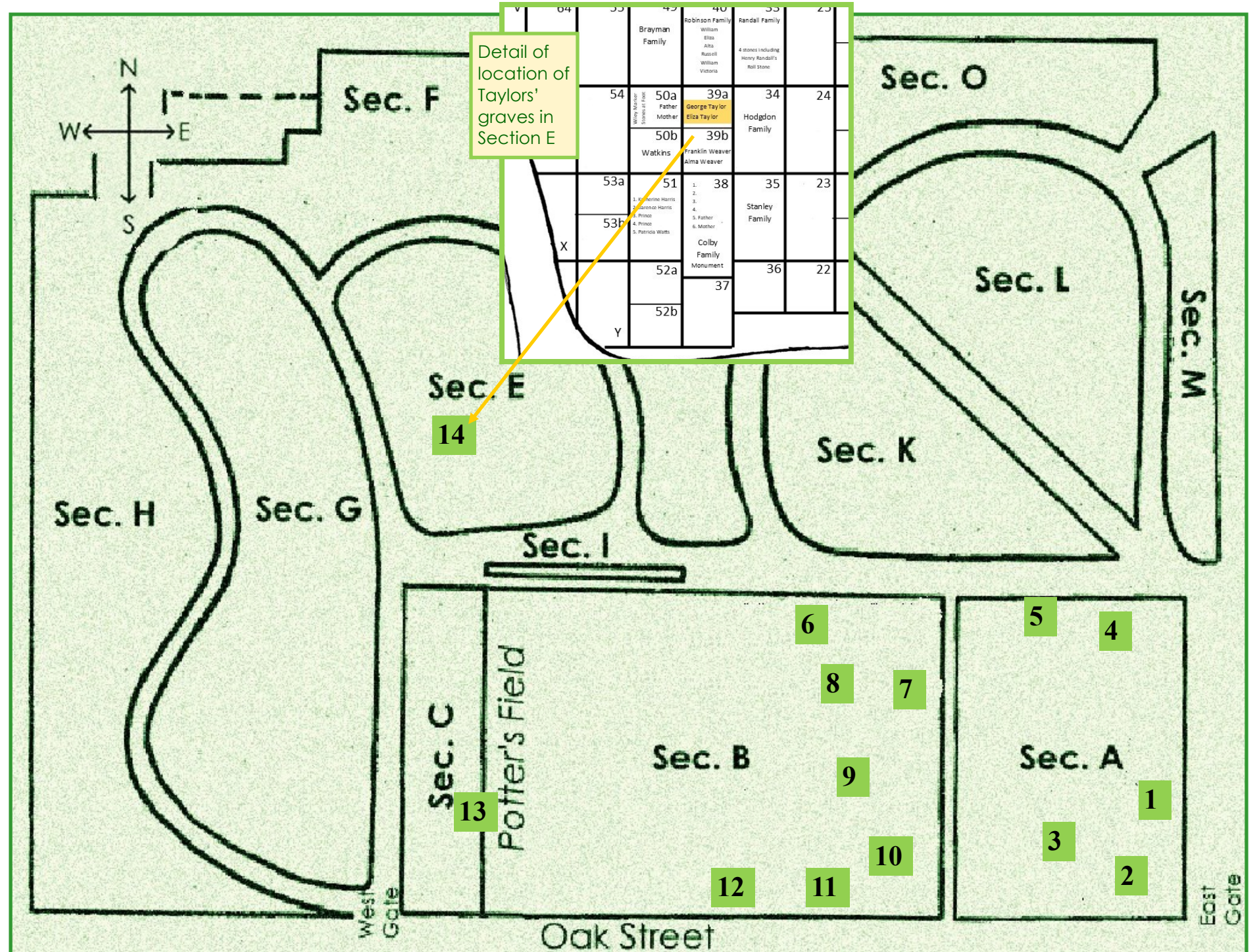
## GREENWOOD CEMETERY

is one of the oldest public cemeteries in Michigan, founded in the wake of the terrible Utter murders in 1825. Initially, the cemetery consisted of 1/2 acre donated by Dr. Ziba Swan (Section A). The cemetery was enlarged in 1846 by another 1 1/2 acres, and twice more before 1904, enlarging it to about eight acres. It was cared for by private citizens until Martha Baldwin (see **"19th Century Community Builders"** tour) organized a group in 1885 that became the Greenwood Cemetery Association. In 1946, the City of Birmingham took over its operation.

Many stories survive (and more are discovered every day) of the fascinating men and women who are buried here. Those mentioned in this self-guided tour brochure, **"Birmingham's Pioneers,"** are but a few of many. Two other brochures, **"19th Century Community Builders"** & **"20th Century Notables"** feature individuals from those periods.

The **Friends of the Birmingham Museum** conduct guided cemetery tours twice yearly, and also offer special private tours. For more information, contact the Birmingham Museum at **248-530-1928** or [museum@bhamgov.org](mailto:museum@bhamgov.org).

The cemetery is open dawn to dusk and is located on Oak Street west of N. Old Woodward.

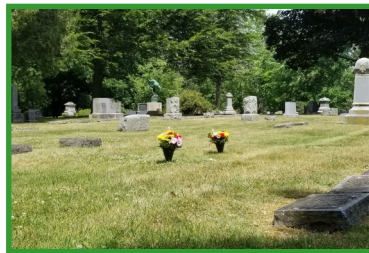


## Early Settlers & Pioneers

- UTTER, Polly Dimon** [1781-1825] & **Cynthia Ann** [1811 -1825]--First burials; first murder victims in Bloomfield Township; cemetery established for their burial. Husband **John** [1780-1827] died two years later, leaving son **Joseph** [1809-1877] and daughter **Mary Ann** [1821-1877] orphans.
- HAMILTON, Olive Prindle** [1802-1845]--Sister of Sarah and Margaret Prindle, (wives of Daniel & John West Hunter); wife of John Hamilton, second land owner in Birmingham (buried in Flint); notable poetic inscription on marker.
- DANIELS, John** [1751-1832]--Only known Revolutionary War Veteran in cemetery; migrated to the area with sons Hiram and John Jr. in 1831; family were associates of George Washington.
- WILLITS, Elijah** [1792 - 1868]--Veteran of War of 1812, one of first 3 land purchases (Dec. 1, 1818) on the Saginaw Indian Trail in what is now downtown Birmingham; tavern owner; farmer; businessman.
- SWAN, Ziba, Dr. (Sr.)** [1767-1847] (original monument stolen)--Veteran of War of 1812; provided first half acre of land for cemetery (1825); Associate Judge of Circuit Court of Oakland County (1839-1847); freemason.
- HUNTER, John West** [1793-1880] & **Margaret Prindle** [1795 -1856] **Family Plot** (includes second wife **Sarah** [1822 -1871], & youngest daughter **Mary** [1819-1846] (first settler child born in Birmingham)—First settler family in Oakland County (1819); farmer; early road commissioner; foundry owner; businessman; built first frame house (now at Birmingham museum).



- TAYLOR, George** [c1821 -1901] & **Eliza Stull Cason** [c1825-1902] (No marker; see detail on map for location)—Formerly enslaved people from Kentucky who settled in early Birmingham; George escaped via the Underground Railroad in 1855 and Eliza came to the area seeking her biological mother after the Civil War. The couple farmed until purchasing property in Birmingham in 1893, the first formerly enslaved people to own property here.



- DANIELS, Hiram** [1801-1889] & **Rhoda Bingham** [1816-1862]—Migrated to early settlement with brother John Jr. (buried in Franklin Cemetery); farmer and landowner; Rhoda was granddaughter of famous 'fire & brimstone' Connecticut preacher.
- FISH, Elijah (Deacon)** [1791-1861]—Early settler whose mentally ill brother Imri committed the Utter murders; founded first local Presbyterian church; active abolitionist; founded the Oakland County Anti-Slavery Society in 1836 and helped found the Refugee Home Society to acquire land in Canada for people fleeing enslavement; collaborated with Black activist Henry Bibb.
- CASWELL, Solomon** [1796-1880]--Early settler in Troy; built large frame house in 1832 (now part of Troy Historic Village); veteran; served at Sackett's Harbor in the War of 1812; brother **Eli** (also served near Sackett's Harbor) & first wife **Huldah** buried with him.
- RAYNALE, Ebenezer, Dr.** [1804-1881]—Early settler/physician/postmaster/humanitarian/inventor; first state senator; founded Oakland County Medical Society; son **Charles** [1846-1922] also became a doctor.
- BLAKESLEE, Family Plot: Scriba** [1796-1851] & **Thankful Caswell** [1801-1834] & **Amy Durfee Oatman** [1814-1861]—Early pioneer; charter member of Birmingham's freemason lodge; established successful sawmill and long line of Birmingham merchant descendants.
- HUNTER, Elisha** [1770-1851] & **Hulda** [1773-1870]—migrated to Michigan with sons John West, Daniel, and Rufus; first white family in Oakland County (March, 1819); bought land in Southfield Twp; War of 1812 veteran.
- 'POTTER'S FIELD' (unmarked burials)** [1848 - 1933]—The area in the southern cemetery sections of B and C used for unmarked graves; primarily used in the 1870s & 1880s (many children and infants); final burial there was in 1933 during the Depression.

## GREENWOOD CEMETERY

EST. 1825

*Birmingham, MI*

SELF-GUIDED TOUR #1

## *Birmingham's Pioneers*



[www.bhamgov.org/museum](http://www.bhamgov.org/museum)  
556 West Maple ~ Birmingham, MI 48009  
248.530.1928

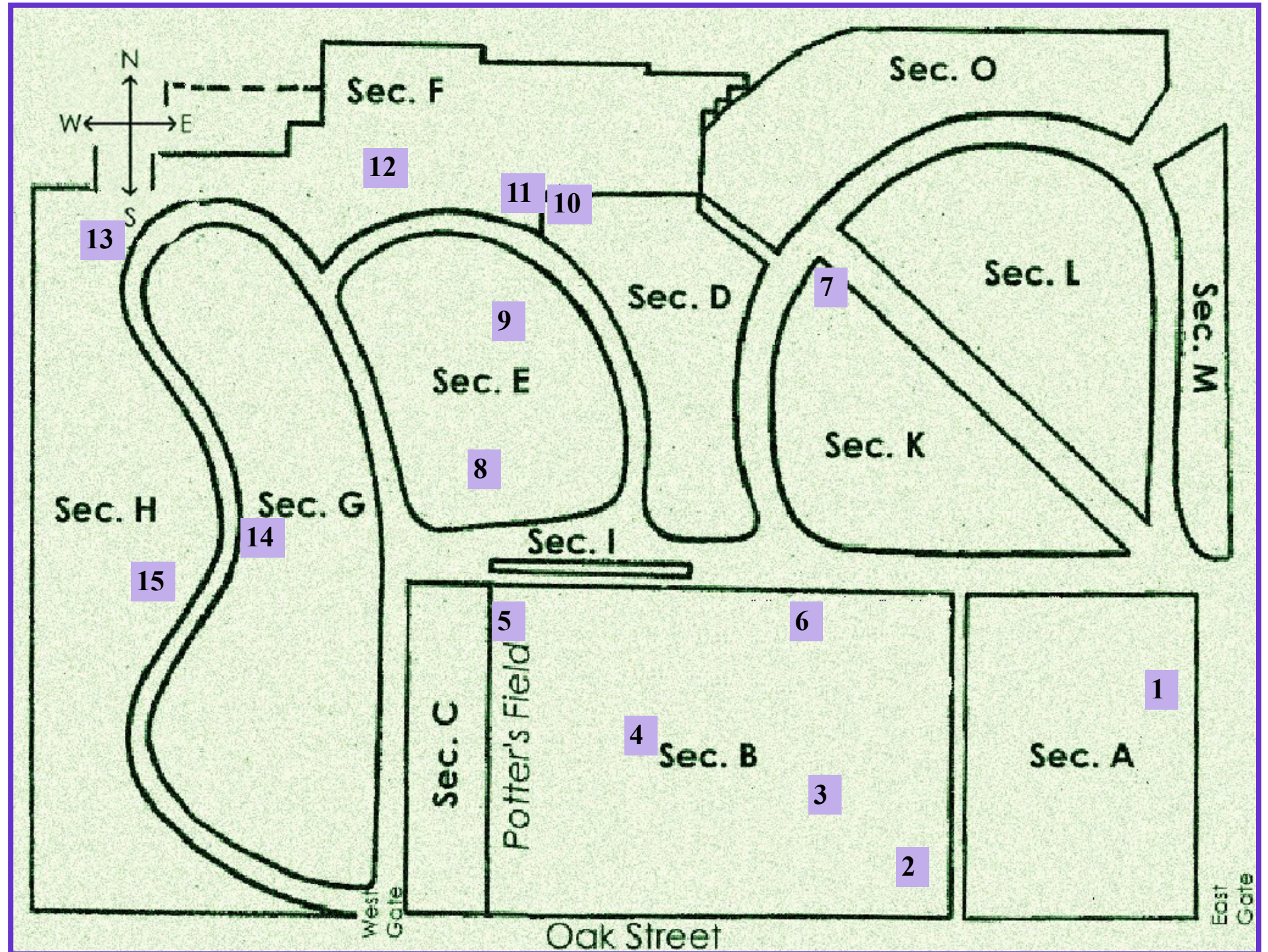
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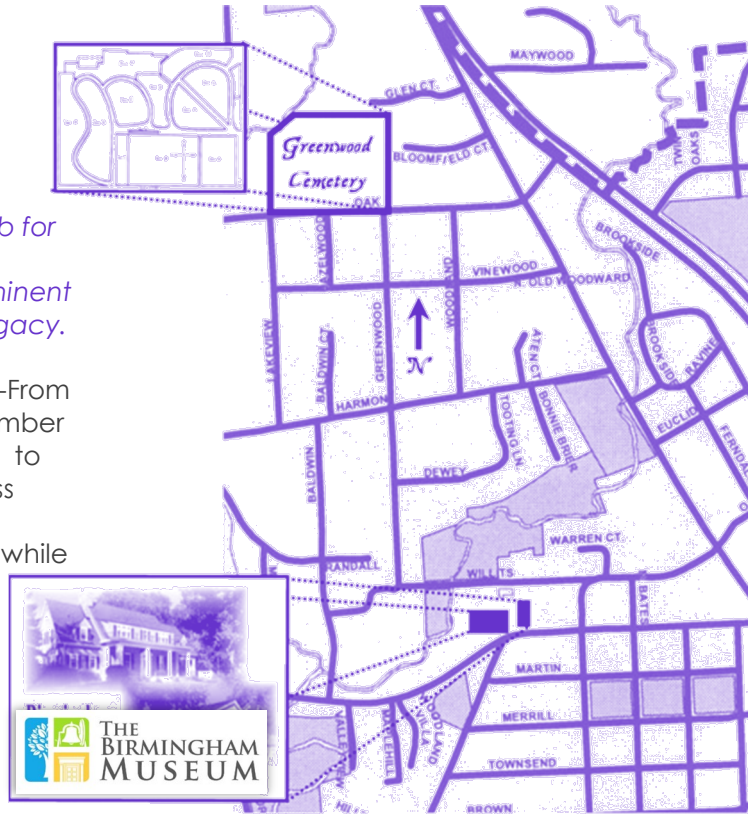
The cemetery is open dawn to dusk and is located on Oak Street west of N. Old Woodward.



## 19th Century Community Builders

The 19th century was a time of steady growth in Oakland County, as early settlement gave way to established agricultural and industry enterprises. Birmingham became an economic hub for the surrounding area, leading to its commercial and cultural success. Prominent families intermarried, continuing the legacy.

- 1. TROWBRIDGE, Rowland E.** [1822-1881]--From early Michigan's influential family; member of the new Republican party, elected to state senate (1857-1860); U.S. Congress (1861-63 and 65-67). Son **Stephen VR** (Younger) [1855-1891] died at age 36 while in office as state's Attorney General.
- 2. BLAKESLEE, George** [1804-1881] & **Ann Benedict**—Self-made man; left family farm for Detroit as a boy; worked on steamship; became carpenter and joiner; supervised construction of first Birmingham waterworks; held village & township offices; state legislator; freemason; prominent family legacy here.
- 3. BALDWIN, Martha** [1840-1913]--Educator, suffragist, and community activist; named to Michigan Women's Hall of Fame; founded first library in town, Oakland County Equal Suffrage Association, Village Improvement Society & Greenwood Cemetery Association; championed public health and village's waterworks; financially supported talented students from town to attend college; provided in will for first public high school; never married.
- 4. MERRILL, Roswell T.** [1804-1892]—Settled here in 1832; Justice of the Peace; bought John West Hunter's foundry and established a machine shop and mill; mercantile interests; platted village and reportedly gave it its name; built first brick store; charter member of Masonic Lodge.



- 5. IRVING, Hugh** [1815-1900]--Born in Ireland, married wife **Hannah** [1815-1885] in England, came to Birmingham in 1849 with son **William** [1843-1864] and 2 other children and had five more here; a metalsmith who became a hardware merchant; went to Spotsylvania PA for William's remains after the Civil War battle to bury him at Greenwood; organized the building of the Civil War memorial (in Shain Park); 2nd wife (Emily) Fanny Fish [1829-1905] daughter of Elijah Fish (buried Woodmere-Det).
- 6. HANNA, Robert (Sr.)** [1815-1899] & **Isabelle McBride** [1816-1908]—Migrated from Ireland in 1858 with ten children; had two more here. Extended family had enterprises in Birmingham (farming and meat market) & Royal Oak. Children intermarried with local families, e.g., son John m. Blanche Peabody (family plot Section K), daughter of Lyman Peabody (#7).

- 7. PEABODY, Lyman** [1836-1911] & **Sarah Foster** [1836-1917]—Came from New York with brother James {see # 12} about 1870; invested in/grew grocery/dry goods business; son **J. Bert** [1867-1953] m. **Alta Ford** [1871-1954]; lived in the Ford-Peabody House (gift of father Frank T. Ford).
- 8. RANDALL, Henry** [1840-1903] & **Martha Brown** [1843-1914]—Freemason; Justice of the Peace; Civil War veteran (Iron Brigade, Mich 24th Inf); wounded at Gettysburg; moved/renovated John West Hunter House in 1893 (now at museum.)
- 9. HARRIS, Abigail Farmer** [1869-1903] & **Abe** [1863-1950]—Joined two important local families of color; daughter Lulu Mae grew up/raised family in Birmingham; only Black family for decades; Abe never remarried; was well known in town.
- 10. MITCHELL, George H.** [1854-1929]—Born in Birmingham; numerous roles in early village life & businesses with partner Almeron Whitehead (#11); U.S. postmaster; printer/publisher/editor of *Birmingham Eccentric* newspaper; village trustee.
- 11. WHITEHEAD, Almeron H.** [1851-1926]—born on Waterford farm; sister Isabel m. John Bigelow (#15); worked as clerk in Bigelow's store & later part owner; partnered with George Mitchell (#10) in grocer/dry goods, real estate, first bank in Birmingham, early telephone service & *Birmingham Eccentric* newspaper.
- 12. PEABODY, James** [1839-1893]—Came from New York with brother L. B. (#7); bought 1 sq. mile farm near Gilbert Lake in 1870; raised fruit/live-stock; family had fruit/meat market on Woodward, later Peabody's Restaurant (closed 2017).
- 13. MCBRIDE, James** [1826-1909]--Born in Ireland; migrated here in 1850s; Henry Benedict (#15) crushed while digging McBride's grave.
- 14. BIGELOW, John Allen** [1839-1925] & **Isabel Whitehead** [1844-1925]--Civil War hero; prison escapee; stole supply train, wounded five times & arm amputated; later successful merchant; mentored Whitehead, Mitchell, & others.
- 15. BENEDICT, Henry** [1845-1909]--Civil War veteran; cemetery sexton; wrote poetry inspired by his job; died after being trapped between a newly dug grave & a cement vault (see #13).

## GREENWOOD CEMETERY

EST. 1825

*Birmingham, MI*

SELF-GUIDED TOUR #2

## Nineteenth Century Community Builders



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248.530.1928