

Suffolk County Vanderbilt Museum

Board of Trustees

Minutes

A regular meeting of the Suffolk County Vanderbilt Museum Board of Trustees was held in the Vanderbilt Museum Lobby, Centerport, New York, on June 15, 2011.

The following were in attendance:

Mr. Noel Gish – President
Michael B. DeLuise – 1st Vice President
Gretchen Oldrin Mones – 2nd Vice President
Ronald A. Beattie – Treasurer
Betsy Cambria – Secretary
Christopher Hahn – Trustee
Kevin Peterman – Trustee
Thomas Glascock - Trustee
Joseph Dujmic – Trustee
Duncan Armstrong – Trustee
Dr. Steven Gittelman – Trustee
Dr. William Rogers – Trustee
Lance Reinheimer – Interim Executive Director
Thomas H. Curran – Curran Corporate Design, Inc.
James Cingone – Anchor Industrial Supply
Ann Marie Pastore - Stenographer

Excused Absence:

Tanya McKay – Trustee

Absent:

Rodney Rodriguez – Trustee
Peter S. Gunther

(Mr. Noel Gish called the meeting to order at 7:10 p.m.)

MR. GISH:

I'd like to call the Suffolk County Vanderbilt Museum and Planetarium Boards of Trustees meeting to order. We will wait for the other members who are supposed to be joining us before we deal with the minutes. Can you all rise for a Pledge to the Flag?

(SALUTE TO THE FLAG)

Ann Marie, do you have a list of guests in attendance?

MS. PASTORE:

Yes.

MR. GISH:

Thank you very much. I just want to take note of the fact that Tanya McKay asked to be excused from tonight's meeting. It's the only excused absence as noted.

Ron, are you going to do the presentation during your report?

MR. BEATTIE:

First of all, the Treasurer's Report, I don't have a copy of the report. Did you get one?

MR. REINHEIMER:

No, I did not.

MR. BEATTIE:

I was sent something last week. I didn't develop anything further, and I haven't been home to even print that out. Suffice it to say that we don't have any money.

MR. GISH:

Again, I want to remind all of the members of the board that we are on the record.

MR. REINHEIMER:

We don't have any extra money.

MR. BEATTIE:

Yes, that's right, extra money.

MR. GISH:

Obviously, we will be doing it during the committee reports, so obviously there is no one else to address the Board at this time. Committee Reports, Gretchen.

MR. BEATTIE:

Can we get through the presentation first, so that they can leave?

MR. GISH:

Okay, why don't we do that. Go ahead, Ron.

MR. BEATTIE:

I haven't been able to convene a Development Committee meeting, but we did progress with the initiative to create a gift shop experience for the period of time – well, more than that – starting at the period of time when we don't have the planetarium gift shop.

Toward that end, we worked with Tom to develop what we call Vandy Merch and something that would be in a gift shop. We still have to decide on where that temporary gift shop would be in the mansion.

With that, let me turn the stage over to Tom, and he can talk about some of the things that he's been developing. For the record, please state your name and where you're from.

MR. CURRAN:

Good evening, everyone. My name is Thomas H. Curran from Curran Corporate Design. As many of you know, I've been working with the Vanderbilt for a long time helping develop the branding materials and helping to support all the things you have been doing with your new image and marketing efforts.

I've been working with Ron and with Jim Cingone, who, as many of you know, is the photographer who shot some of these lovely pictures of the estate and the grounds that we've been using in a lot of our marketing materials to develop wonderful new merchandise that we can sell very specific to the mansion, more so than the gift shop here in the planetarium, which is more earth science and the universe. We wanted to create a gift shop that has more of the flavor and feel of some of the mansions that I went to looking to get ideas up in Newport.

Granted, we can't create at this point, reproductions of plates and silverware, but that would be awfully neat in the future. We thought

we would come up with some initial concepts for things that we could sell through the gift shop that would be specific to the experience people have when they tour the estate itself.

(Ms. Cambria & Mr. Dujmic entered the meeting at 7:15 p.m.)

With that end, I'd like to have your permission to hand these out to everyone. I don't know if I have enough for everyone. Please forgive me if I'm a little short, but maybe you guys could just share. I can make arrangements to get more. You may have to share one because that leaves me none to read off of. Do you mind sharing? Great.

What I've put together here with Ron and Jim is we did a lot of research on the cost of production of various different merchandise that we could sell. Some of it is simpler to explain than other things. We wanted to get enough things that once people finish their tour, the idea behind this, which is something that I had been talking to Ron about.

I noticed when my wife, daughter and I had gone to the Vanderbilt Museum up in Newport and a couple of the other estates, they do something very clever. The tour ends in the gift shop. You have no choice but to go through the gift shop. That way people aren't just wandering right out. They are wandering through it, and they always catch their attention on something. Some people don't want to spend a lot, but as you know, there are several things that are cheap enough that they might say, "I'd like to buy that and bring it home." Ironically, some of the cheaper items are the things that they will make the most money on.

We thought it was a good idea to try to entice people to bring home a souvenir from the estate. That also in an indirect way is sort of like guerilla marketing in the sense that they are sending post cards to other people. They have their magnets and their coffee cups and those kinds of thing. They are advertising for us. They are paying to do it.

Those are things that can help provide new revenue streams for the estate with some of the other things and some of the unforeseen things that come up all the time. It just gives us other areas to create revenue to help with renovations and updates and things that we need to do for the estate and in general.

With that in mind, I wanted to start a presentation and have Jim do a quick presentation of some of the images. If some of you have not

seen some of the beautiful images that Jim has developed here on the estate, I'd like him to kind of give you a quick nickel tour, if you will, of some of the things that we have done that we can use and have been using in some of our brochure materials, such as the education brochure. We will be using these on our website, which is just about ready to launch soon, as well as other materials we have. Jim, why don't you give us a quick overview of what you have.

MR. CINGONE:

A number of these were shot for the brochures for the Vanderbilt, and some of those images I do not have with me, but you know them, such as the whale-shark and the planetarium and the old dinosaurs that are no longer here, but they are part of the history of this museum. Those images are not here, but they are available. All together I have about 22 images that I think are useable for these products that you have in mind.

On a couple of walk-throughs, I took some shots and hopefully you'll like what you see. This is Cornelius. He looks great, doesn't he? He looks alive. This was discussed as a tee-shirt or a hat or something. Basically I see it on a tee-shirt.

MR. CURRAN:

Right, this was more like either an art print or a poster print that people can take home or a tee-shirt.

MR. CINGONE:

Next we have -- this was on the Vanderbilt desk. Again, Ron was insisting on this one.

MR. BEATTIE:

I held the curtain for that one.

MR. CINGONE:

It put a little light on the desk. This one strikes me as not only a poster but a mouse pad.

MR. CURRAN:

That was one we were thinking for a mouse pad.

MR. BEATTIE:

Let me just point out, the whole concept that Jim came up with that I thought was great is that there would be photos that are vignettes of life at the Vanderbilt when Willie was here. It's the little things that

people might have seen but not realized they saw when they take the tour of the mansion. This is one of them. This is in the far left corner of – what is that room in the mansion?

MR. GISH:

Not the green room? The one on the bottom?

MR. BEATTIE:

It's on the main level when you come in, you're in the atrium and you make a right and then it's on your right.

MR. GISH:

The sitting room with the mantel with the old –

MR. BEATTIE:

Yes, so it's in the sitting room. It's in the far left corner, and obviously we have it barricaded and people can't see this. They might have subconsciously seen it. That's the whole idea of what Jim has been doing.

(Dr. Gittelman & Dr. Rogers entered the meeting at 7:20 p.m.)

MR. CINGONE:

The pictures I've seen of these buildings here are normally broad pictures. It gives you the whole scope of what you see and you can kind of miss all of the fine details in this facility in the building – all the little {vignettes} that I'm sure your curators and archivists put together little scenes that are supposed to emulate what life would have been like at this particular time. I think a lot of that goes unappreciated until you highlight it. That's what I'm looking to do.

MR. CURRAN:

If you could imagine on these, for instance, on the posters or the mouse pads or some of the other merchandise, the Vanderbilt logo are on these images. Then on the art print posters that would be framed, artistic prints that people would put in their homes, like when you see Ansel Adams prints, it would say Vanderbilt Collection or Life at the Vanderbilt. It would be more of an artistic print kind of a piece to look specifically like one of those art posters you buy at a gallery. Those would be things we would be selling, too, which we figured into this as well.

MR. CINGONE:

These could also be post cards.

MR. CURRAN:

Absolutely, post cards are figured into this as well.

MR. CINGONE:

This is the bedroom. As you walk into the bedroom, I chose a corner, a section where I guess Mrs. Vanderbilt would have written her letters and be a little comfort zone for her.

This is – actually it's three pictures of the dressing room. I put them together because I thought, as you mentioned, it takes a little time to understand what's going on here. There is a little complexity to it. But when you really look at it, you will see that as you look into the room, if you were standing in this doorway, you would see this section.

Then she turns around, she's standing in the middle, this is what you would see. From her position looking out of the door, you see the shoes and the exit. So basically you have an interior panoramic of the room because there is too much to show in one shot. There is just so much going on in this room, the only way to capture it is to actually do something like this. With the antique look to it, I think this could be a successful poster or postcard or whatever.

This is another walk-through I had a year ago. This is the top of the Hall of Fishes. This is from the roof.

MR. CURRAN:

We call this one "Top of the World."

MR. CINGONE:

Yes, "Top of the World." Again, it's a view that really nobody sees. It's something that shows the grandeur of the grounds and the area, especially the wonderful tent that you always have up over there that brings a little more interest to the picture.

This is from the tower. I had to do a little clean-up on this because some of this was really worn.

MR. BEATTIE:

It's a lot cheaper than doing capital projects.

MR. CINGONE:

There are other images I have in mind, but with the netting over it and the scaffolding it's just not going to work. Of course, these are preliminary shots. I've only spent a few hours in the buildings, and

there are a lot of other spots that I've seen that I want to shoot, but I need the time to go back and shoot them. You have enough here to get an idea of what I have in mind. This is self-explanatory. We picture this as a bookmark. We can reconfigure this into a tie, also. This is Normandy Manor.

MR. CURRAN:

It's remarkable how Jim actually made this look like a shot from the period.

MR. GISH:

Did you use infrared film on this one?

MR. CINGONE:

Not on this one. Just a little manipulation in photo shop and got it to look this way.

MR. BEATTIE:

What's film?

MR. CINGONE:

I do have some film shots in here. I will come back and do more film shots. This is a little spot in the kitchen.

MR. CURRAN:

I could see people with the little Vanderbilt icon on it, putting that up in their homes all over their kitchens. They would be really great advertising. It's such an interesting, fun shot.

MR. CINGONE:

This, of course, you've all seen. Those are the columns. This is infrared film.

MR. GISH:

Thank you.

MR. CINGONE:

This is another vignette of a wonderful table in one of the bedrooms. Just again, the wonderful way it's decorated and the books behind it and everything, I think it has a nice feel to it. This is another infrared shot. This is the front gates with the eagles.

MR. CURRAN:

If I could just show you how some of this translates, we don't have a lot of material other than the discussion of how this would be on mouse pads and posters. What we provided, just to give you an idea of how this could work in ties – one of the things we thought would –

MR. BEATTIE:

Before you do that, let me just talk about his artistry. Jim's ability – he's actually taken this right here – that was a photo of this and he made it into that. Jim's eye is absolutely incredible. That's the point I really wanted to make there.

MR. CURRAN:

Actually, Ron Beattie modeled for that.

MR. CINGONE:

I've developed some ties out of some of the patterns. One was the old projector. This is the planetarium itself where I had taken one of the shots for the brochures.

MR. CURRAN:

That's what we have here. This is something different, which I will discuss, but for the ties, we looked at doing printed silk ties that would have images manipulated from this on the tie, sort of like the Garcia ties. On the back there would be the little piece that holds the back piece in and it would have in gold script Vanderbilt Collection on it. It will come in a nice box. We would start with a couple of ties to try it out. I know a lot of people would buy things like that.

This bottom thing is just something I'm championing that I'm going at with this because I love automobiles and the Vanderbilt Cup connection is I think very underutilized part of the history of this place in a lot of ways.

I thought it would be great to have hats with the gold –these are hats we can get made but with gold lettering. It would say The Vanderbilt Cup on it, and maybe one of the pictures of one of the cars or something in place with the checkered flag motif. These are things we can sell in the shop. I know when you have the cars show here, you would probably sell a lot of those.

You have your next tie and your next hat.

MR. GISH:

Could they be ready for Father's Day?

MR. CURRAN:

Actually, there's a potential that some of it could. I don't know for sure. I'll leave this here with you, Ron.

MR. BEATTIE:

First of all, we have to decide on a location for the gift shop in the mansion during the closing of the planetarium. We've discussed it a lot. I don't think we really have any other choice than that classroom down there, but we can discuss that further. It's got enough space for it. We can design the tour that it begins and ends there. It's a little bit clumsy but no less clumsy than any other potential idea that we've had.

MR. CURRAN:

Ron, we haven't discussed this prior to this, but just one of the things we can do is – as many of you know, I'm a graphics firm, and that's why branding and marketing is what we do. I can certainly put together shelf talkers and things like that right in our studio that we could use for the items in the store. I can put together some of the signage we would need right in house. I would just volunteer doing that.

MR. BEATTIE:

Basically, we're talking about an \$88,000 investment in merchandise that can realize a profit of \$193,000.

MR. CURRAN:

That's the profit. It would be gross sales – if I could just say, on the actual \$88,000 in the cost of materials our suggested retail when we sell would yield us about \$281,000, which would net us about \$192,000 or \$193,000 in profit.

MR. BEATTIE:

In a time when the planetarium is going to be shut, and we're going to be using that revenue, we can start back on it.

MR. HAHN:

What's the basis for those numbers?

MR. CURRAN:

Of the cost of production of –

MR. HAHN:

No, the basis that they would sell.

MR. CURRAN:

I went and I researched – I went to so many different gift shops and stores and looked at what people are charging for like merchandise. For instance, ties we went everywhere from Century 21 to Macy's and looked at what they would charge for –

MR. HAHN:

I'm not disputing the price. I'm just questioning. It's a big investment. I think we should make some investments. I want to know – don't we want to have some certainty that there will be a return on the investments of what's happening in other like similar mansions or similar museums around the country. Your numbers, I assume, are based if we sold everything.

MR. CURRAN:

Absolutely, but that's also based on us purchasing everything at the same time, which we clearly don't have to do. But the point is, these are the things we're concentrating on. If we produce them, I would have to go with some kind of assumption that if we produced these things, it will cost us this, and we would be able to sell them at a reasonable price that people would not balk at and would yield this.

The areas, frankly that we'd get the most money on are the cheapest things to produce, like postcards and posters. The art prints are the biggest investment, but you only have to do a few of them at a time and then sell them.

MR. HAHN:

And they are great. Your work is fantastic.

MR. CURRAN:

If you could just look on the sheet I gave you, postcards, we have a source I found that could do like 5,000 cards, we could do one lot of them, but the cost comes up to about 26 cents a piece to produce. I don't know too many people who wouldn't pay \$1.25 for a really cool looking postcard with the glossy UV lamination and all that. That yields – just that alone – postcards, if we were to do that, we'd have an outlay of about 13,000. We could realize \$62,000 just from postcards.

I'm saying we don't have to do all of these things, but by starting the process and marketing more aggressively, we're doing two things. We're creating revenue stream, but we're also creating more organic marketing for the estate. Although my daughter is the biggest fan you have for the astronaut ice cream, it doesn't say Vanderbilt on it. These things are things that will live way beyond the purchase. The posters, when you look at the cost, \$1.65 for something we could sell for almost \$6 –

DR. GITTELMAN:

In terms of merchandising and in terms of revenue stream, what are you using as a model? You can't use Newport.

MR. CURRAN:

No, I'm not. I'm certainly not using – I'm using 35 years of marketing materials.

DR. GITTELMAN:

I understand that, but for the gift shops that are – the materials that are selling in museums like this, what are you using as a model?

MR. CURRAN:

You mean which museums?

DR. GITTELMAN:

Do you have one where you looked at a business model in terms of costs and return?

MR. CURRAN:

I don't have –

DR. GITTELMAN:

There's a cost for labor. You have to keep it open certain hours.

MR. CURRAN:

Before you go into costs of labor, I volunteer a lot of the labor costs. I'm doing the labor. I work with everyone here very closely. I've done most of the brochures here. Most of the labor I'm volunteering.

DR. GITTELMAN:

You're going to sit in the store and sell?

MR. CURRAN:

No, I'm certainly not going to sit in the store and sell, but who sits in your store now?

DR. GITTELMAN:

That's my point. We have a historically poor record on selling merchandise. It may be a certain choice of merchandise. It may be the way in which we market it when someone walks into the room. It may be the way we display it. I know my book is selling in Newport very fast. Here we don't even stock it half the time. I know we have it now, but we don't usually. I'm just wondering where you're getting your business –

(Mr. Glascock entered the meeting at 7:30 p.m.)

(Mr. Armstrong entered the meeting at 7:33 p.m.)

MR. BEATTIE:

I think you missed the beginning part of the conversation, which is for the closure of the planetarium, when we're not going to have a gift shop, we have to decide on a place that we're going to have a gift shop in the mansion where the tour begins and ends. You have the captive audience where people, I would hope, would buy their tickets. We can discuss that further and then end the tour in that gift shop. It obviously has to be displayed properly, and we have to have good staff in there to market the material.

It's certainly better than how we're doing it now, which is more of a science event in here, an accidental Vanderbilt lifestyle kind of purchase, including your book.

DR. GITTELMAN:

Most of the stuff that I have seen in the gift shops that I have been involved with various exhibits and museums, the kids come through. They have a few dollars to spend. It's not generally parent driven. Our biggest traffic was when the school kids came through. I'm not clear how a postcard fits that merchandising niche.

MR. CURRAN:

So does a magnet, a mouse pad or mugs.

MR. BEATTIE:

By the way, we're not saying this is the only merchandise that's going to be in the gift shop.

DR. GITTELMAN:

If we spend \$88,000 –

MR. BEATTIE:

It better be the lion's share of it, without a doubt. But we are at a point where we are a little bit more than a month away of closing the doors to here and that gift shop. We're going to have to decided pretty soon on how we're going to backfill that income that we're not going to be receiving.

MR. CURRAN:

Just to answer to one thing you mentioned. You brought up a very good point. Things don't go here for, as I estimate, for a number of reasons. When people are touring the mansion, they're not necessarily realizing there is a gift shop down here in the planetarium. Also people are coming in here to the planetarium often to see a show or to get their tickets, and you aren't really doing the job that could be done in driving people into the store.

By starting the tour and ending the tour in the gift shop, you give people no choice. I know you didn't want to use Newport as an example, but I would like to because it works. The reason it works is because they're doing it like a business. They end it – you have no choice but to walk out of their gift shop because that's where they end the tour.

DR. GITTELMAN:

I don't wish to argue the location. I'm looking at the merchandise and I wanted to know how you came up with that.

MR. CURRAN:

I came up with the merchandising mix based on a number of factors, on things that people do buy and sell that are cheaper than producing rare production plates or things that like that they do sell in some of those other mansions, things that people could take a souvenirs. I know a lot people buy bookmarks. A lot of people buy mugs and things like that. If they are economical enough, they're not going to really think that long and hard about it, as opposed to – I can tell you right off the bat, the art framed pictures are not going to sell that much. That's why we're doing them ordered per piece. We will have a couple on display.

DR. GITTELMAN:

I might suggest that you look at what has been selling in the current gift shop historically and retain those things that were good sellers.

MR. CURRAN:

Absolutely. This isn't everything. You have merchandise, too, but based on the things we were looking at producing, if there's an issue with stuff not being pushed, then we need to work on the malaise of people who are supposed to be working the shop as opposed to negating the idea of action.

MR. HAHN:

What is the action? What are we being asked to do here tonight?

MR. GISH:

I think this was really just a presentation on the concept. I will tell you that on June 13 Lance and I met with the staff, and we presented that as one of the things that we wanted them to have input into. The tour guides were there. A number of the staffers were there obviously dealing with the museum.

We explained what was going to be happening dealing with the shut down, and we discussed the gift shop. We asked them to come back with ideas of exactly where would be good for them. Obviously, you're dealing with the guides. Where do you start off? Where can we end?

We discussed a number of the spots that Ron has already gone through. We're waiting for a little bit of feedback from the people who are there full time and then we'll try to put some type of package together so this might be in the interim when the planetarium shuts down and we don't have a gift shop, something that might work for us as a revenue generator. It's going to be different. We have not had a gift shop in the mansion, from what I gather, in quite a few years.

MR. HAHN:

What's the next step then?

MR. GISH:

I think we're going to wait for input from the staff. That seemed to be the big debate.

MR. REINHEIMER:

One of the problems is the number of children that we can accommodate through the school programs, which gets us through the

year. It gets us through the off season. If you use a classroom for the store, with the planetarium, we have as many as 400 or 500 children here on campus without the planetarium, the most we can have is somewhere between 85 and 110. We're going to lose school revenue from children because we can't accommodate 200 kids in the planetarium like we normally do. On average we don't have 400 or 500 children, but we have anywhere between 115 and 300 children here on a normal day.

MR. HAHN:

In the summer?

MR. REINHEIMER:

We have summer camps. I haven't been here during the summer, but I know from looking at the site sheet and the schools that are here and added up the number of schools that are here, it's not unusual to have 250 kids on a slow day. So giving up a classroom gives up revenue.

MR. DUJMIC:

If I may, Mr. Chairman. I think these ideas are great. I think that the designs are wonderful. One of my main concerns is with regard to timing. I know that Ron mentioned that we need to increase revenue now that the planetarium is going to be shut down for quite some time, but I'm looking at it in kind of the opposite way.

I'm looking at it from the standpoint that we're not going to have as many people coming to the Vanderbilt because the planetarium is closed. Is this the appropriate time to make an investment of \$88,000, considering that we're going to have such a major shortfall throughout the time that the planetarium is closed. That's just something that kind of jumps out at me. Not that – I think this is great. I think if the timing was different –

MR. BEATTIE:

There's another way to look at it, too. We're going to get fewer people here. We want to capture more of the dollars of the fewer people that are here. That's number one.

Number two is, we want to establish ourselves for the future where this kind of setup is not the only thing that we have. We have a lot more to offer. Unfortunately, this is our only gift shop that we have to offer. It's science oriented. It's more geared toward the kids. We have many people who come to the Vanderbilt to see the museum.

MR. CURRAN:

Ron, may I just say that you also have a lot of people come to the car shows and the different events that are held here.

MR. BEATTIE:

And we don't capture the dollars that we potentially could and that we significantly need now to backfill the loss of revenue from the planetarium.

MR. DUJMIC:

I might just be looking at it a little bit conservatively. I'm curious of what's going to happen to everything that's in here.

MR. BEATTIE:

I think it gets – first of all, I'm guessing, and I'm talking out loud here, but when we have the closing of the – what are we calling that? The Last Picture Show event, then we would probably have a clearance sale to get rid of most of the science stuff. I would think that that would be the best way to deal with it. We don't want to store it. The Vanderbilt materials that are – this is not saying that this is the only stuff that's going to be in our new gift shop. But certainly some of the inventory that's in there – we have postcards. We have key chains. We're going to want to bring all that stuff down to the new gift shop as well.

MR. CURRAN:

Excuse me, Mr. Chairman, what is the closing date of the planetarium? What is the projected date that it's going to close?

MR. REINHEIMER:

August 1.

MR. GISH:

Again, I think you can look at this proposal two ways. One, is it going to be used now for this closing? I've always been in favor of long-range planning. We can look at this proposal now and say, "Gee, I really like the idea." We do need postcards. We do need updated material. If it happens now, that would be great. If we can pick and choose those things that will fit into a gift shop that we can put in the mansion now and fit in, that's going to be key.

This is also something for us to think about when the planetarium reopens and there's a gift shop that's going to be introduced here. Can we revitalize another gift shop in the mansion? What items might

be good? Maybe I could take a peak in Chicago at the Frank Lloyd Wright gift shop that's out there. It's very similar to this. It's a mansion tour and a gift shop. Yes, they sell ties, and, yes, they sell posters and stained glass windows.

I think this is still a good time for us to look at this presentation, take what we can from it. If we can use it immediately, let's do so, but can we also just think about the possibility that we're probably going to have to come back to this at a later date. I'm always in favor of – remember Tom made this presentation and what we can do.

MR. HAHN:

I think the next step is for staff to evaluate and figure out how they would staff it and how much they think we can make from it, and then come to us and let us know.

MR. BEATTIE:

We also can't lose sight of the fact that we're redesigning the website to have an e-merchandise component to it.

MR. CURRAN:

I forgot that point of it -- that we are going to add that component to it. We can put all this merchandise on line.

MR. GLASCOCK:

I missed a lot of what was said. At the risk of stating the obvious, frankly, I wanted to share this reflection. I have three children under the age of 11. On a Saturday about five weeks ago I went out to Riverhead Aquarium. You've got obviously science emphasis there, and like every other shop, except, unfortunately, this one, you exit through the museum store. You have tee-shirts and this and that, but it's toys and other types of toys and pretty rocks and more toys.

There were kids running all over the place. They're not looking for tee-shirts and telescopes and postcards. They're looking at toys. I have no idea what revenues they must generate from their store, but I would imagine they're fairly significant, and that very few parents who have already spent \$100 on tickets walk out without spending more money.

MR. HAHN:

I'm a member of that aquarium. I rarely get through that gift shop without buying something.

MR. BEATTIE:

At this point, we're not talking – I guess the part you missed is this is the gift shop that is going to really be more non-kid oriented because the planetarium is closed. We're not going to get kids parading through the museum and going through the gift shop and wanting to buy toys about the Vanderbilt lifestyle.

MR. HAHN:

But even without the planetarium, what percentage of our patrons would you say are under the age of 15?

MR. REINHEIMER:

Without the planetarium?

MR. HAHN:

Without the planetarium.

MR. REINHEIMER:

Very few. It's adults and a lot of senior citizens. There are people that do come through with their families.

MR. HAHN:

But most of our work is with schools and things like that.

MR. REINHEIMER:

Yes, we have children that come through. They study the dioramas, animals, the mummy, the Hall of Fishes, butterfly program, things like that. People going through the mansion must attend with a guide.

MR. DUJMIC:

I just have a quick question for Lance. Lance, you spend a lot of time dealing with budgets. You're kind of the money man. Is this a fiscally responsible plan? Can we sustain a hit of \$88,000 considering that we are closing the planetarium?

MR. REINHEIMER:

I think the way it was presented is that it's a pick and choose menu. The part that strikes me is inventory and the cost. It's like a restaurant. How many times do the seats turn over in a night determines the price of a restaurant. Same with the cost of inventory. You need some kind of study that shows you the cost of turnover, postcards and how often do they turn over. You need the cost of turn over for the merchandise, then you can determine it. If it turns over

three times a year, you have an idea of what your outlay is and what your revenue is.

DR. GITTELMAN:

What will the terms be on the payments?

MR. REINHEIMER:

I think it depends on your supplier. You're going to different suppliers for different products. I would think that most are not going to upfront the cost, especially when you have a lower turn over.

DR. GITTELMAN:

If we had to lay out – if there was an initial outlay of \$45,000, could you still make payroll?

MR. REINHEIMER:

Initial outlay of \$45,000 we would have a severe negative impact on our cash flow.

DR. GITTELMAN:

My suggestion is if we took \$45,000, which is half the suggested amount here, and we laid it out in anticipation of sales that could take three, six, nine months to a year, you might be unable to make payroll but you'd have plenty of stock in the gift shop.

MR. REINHEIMER:

You'd have a problem with cash.

MR. HAHN:

I don't think any of us want to dismiss it out of hand, but I think that we should table this, and when the staff comes back next month –

MR. GISH:

I think we'll probably get some input from the staff a lot sooner than that. We asked them to come back a lot quicker. We already broached the question of moving the gift shop to the mansion, just to let everybody know. How that takes place and what's included is something that still has to be looked at. It's one of the potential things we can do or partial. But I think we should at least think about this.

MR. HAHN:

Does it require action of the Trustees?

MR. GISH:

No, I don't believe so.

MR. HAHN:

No, I mean buying the stock.

MR. GISH:

No, I do not remember – I think a substantial outlay – if we're going to go to \$87,000, and Lance disagrees and I bring it before you, that would be the only way that that would take place. But right now we constantly have been replacing things in the gift shop.

MR. REINHEIMER:

Barbara Oster, the Bookkeeper, has taken over the managing of the ordering of merchandise. Being that we're looking at restocking things that we normally have, to have a major change in merchandise and you're changing the feel and the type of store you're going to have, I think you would need some kind of Board decision on the policy of changing the mix of merchandise to that extent. She's working with pencils and rulers and things that are nominal in terms of outlay. She is also looking at the ice cream, like Tom mentioned. That's a quick turnover.

MR. HAHN:

It sells like hot cakes. I buy five or six bags at a time.

MR. REINHEIMER:

She orders basically on the turnover.

MR. GISH:

If I knew that, I would have had the store unlocked.

MR. HAHN:

I love it. It's great.

MR. DELUISE:

Mr. Chairman, if we have an approved budget, and sometimes the –

MR. GLASCOCK:

The budget is significantly different, though.

MR. DELUISE:

But if you're starting with the budget –

MR. HAHN:

We're spinning our wheels here. The staff needs to figure out what's going on. I think it's wonderful. It's good stuff, but obviously we have tight finances here, and we have to figure out how we can pay for it.

MR. GLASCOCK:

We need to decide what type of merchandise we are trying to focus on. I'm reminded of a certain antique/consignment store in Oyster Bay that tends to price things low. You better buy it right then and there because it's gone in two days. Then I drive back through Cold Spring Harbor where I could see the same table for a year because it's priced significantly higher.

It may be worth more, but you were talking Lance about turnover, and I hate to see a major investment in really fine goods and have them turned into museum objects.

MR. GISH:

Besty.

MS. CAMBRIA:

You put a lot of time into this. I admire your work. I, for one, would like to see us dip our toes in. I think it would be fun to order two or three of these items in the appropriate amount and see how it goes.

MR. CURRAN:

You can order one thing at a time, if you'd like.

MS. CAMBRIA:

The thing is that's where everybody is going to be. You have this – in other words, everybody is going to go to that gift store. Here we've got a splintered group. You have a captive audience. I think it would be a good time to test market some of this stuff.

MR. GISH:

We're going to be looking at the space. We're going to be looking at where the mansion tour starts, where it ends, and where logistically we this could work. We are looking at it.

MS. CAMBRIA:

If we thought about some of the smaller items and we brought in an appropriate amount, and it didn't impact on the budget, I think it's a terrific opportunity to see how it goes.

MR. GISH:

This is one of the things we are considering to improve operations. I know this sounds like a complicated thing for the individuals here. I'm not looking at an outlay of \$87,000. I will tell you that from my position.

However, this is just a list of possible dos that we can take a peak at. As we move on – people come in and say, "Do you have a postcard?" Teachers have told me that they would like bookmarkers. These are the things they want. They don't want the jewelry, not in here. It just doesn't work.

We have attempted to revise the gift shop on a number of occasions, as I'm sure you're aware. This is just a very large presentation of which I think we can start to think creatively how we can improve our marketing.

MS. CAMBRIA:

It dovetails with the time.

MR. GISH:

We may have to make some choices on maybe some exhibit space that we may have to shut down. But we need the input from the staff on that. I just don't want to act arbitrarily from a marketing point of view and eliminate their tours, which to them is critically important. Remember, you're dealing with a staff that's also very much concerned about down time. We're gong to be losing people here at the planetarium. The planetarium is going to be closed. There are going to be less people coming in.

People are concerned about their jobs. That's why Lance and I had the staff meeting, to really deal with a lot of fears that some of them had. Then we were asking them, "Hey, now how do we keep us going? Where do we put a gift shop?" There were a lot of things we were asking them, but we'll get some responses, and we'll act appropriately on things we think we can put in the gift shop that will make that work.

MR. GLASCOCK:

Norman Rockwell – you can go there to the store and you buy a bunch of stuff. Anything you buy in the store you can buy on-line, plus. There have been times where, frankly, I knew I couldn't make it up there – not that I'm buying Norman Rockwell prints all the time – but

if I know I'm not going to make it up to Stockbridge, I'll look on-line and see what they have.

MR. GISH:

We'd like to move in that direction, the on-line sales and whether it's telescopes or things like that. That was one of the things that we attempted to do when we hired the gift shop operators way back when. But that's a different story that I'm not going to get to now. That was one of the plans, to go on-line and to be able to sell scientific equipment.

Michael very early on in 2008 made contact with a company operating out of Connecticut. There was a scientific instrument. We tried at that stage of the game to entice him to come down and operate the gift shop purely for scientific instruments and telescopes and microscopes and things like that.

MR. GISH:

Bill?

DR. ROGERS:

What is happening with the dinosaur exhibit? We sit here and talk about the x number of dollars to promote the museum. Ten years ago the Dinosaur exhibit was presented here. The Legislators agreed to use the hangar there for the exhibit, a permanent exhibit. I pledged \$1 million to finish the interior of this. Ten years has gone by, and nothing has happened.

It seems to me that you take on all these new projects and try to raise some funds, but how about completing the old ones? The dinosaurs now – I understand – because of the storms, do not have a location anymore. This exhibit did produce some income. It did not produce the income it should have because they were never properly handled. I don't know how many members of the Board are aware of this situation. There is something here on the table that has never been completed. I'd like to get some feedback on that.

MR. BEATTIE:

Before we get to that, can I just thank Tom and Jim for all their great work, so that they can take off? We really appreciate it.

MR. DUJMIC:

Thank you, guys.

MR. GISH:

Thank you.

Bill, I think you know that since I've been on the Board that I have attempted to try to get County money to restore the seaplane hangar. I will tell you that that money was just not made available. No matter how I packaged the proposal for that structure, I could not get anyone to look at that favorably from the Legislature all the way up to representatives of the County Executive. I proposed that on numerous occasions.

In this financial climate – again, you have to remember they were closing down a health facility. There was no way they were going to go into the press with giving \$1 million for stabilization. That's what the last figure was, stabilization of the seaplane hangar.

I was told that if I kept beating everyone up on the Legislature and the County Executive with a plan for seaplane hangar, that I was really sort of spitting into the wind. I was not going to get anywhere with the things that I thought were necessary.

At that stage of the game, we narrowed our focus for capital projects for those things that we thought were safety elements. The disaster that occurred to the building, the Man building, created problems for us dealing with the dinosaurs. Those that were able to be rescued were rescued. Those that were not were put into storage, and they are still sitting in the storage bins in the parking lot. We're still waiting on the finalization on the insurance and litigation dealing with the insurance payment, I believe.

MR. REINHEIMER:

We submitted claims for the building. I did that this past week. The building is a separate insurance loss from the dinosaurs. I think you know that the dinosaurs – there was an estimate on their repair and cost of damage.

A separate claim for the building was put in, and Insurance and Risk Management is forwarding that information through the Insurance Company.

I asked Barbara Oster, our Bookkeeper, to put together all the associated costs with the building, which including removing an oil tank, electric, heat, all of the associated costs. To the best to my

knowledge, we came up with all the costs, which was \$95,000 for the base cost of that building.

I submitted that information to see if there were any funds that would be coming to the museum to compensate us for the loss. I'm not sure the cost of the demolition and removal of the building, which is in the approximate neighborhood of \$55,000, if that's counted against the cost basis of the building or not. I'm not sure. I don't know how they will depreciate the building or what schedule they will use. Will they use the 30 year schedule or the 10 or 15 year schedule, depending on the type of building? I'm not sure on that.

There have been a lot of open ended questions, but we are pursuing to get compensated for the building loss. The dinosaur loss, as you know, is still being considered.

DR. ROGERS:

What is going to happen with the exhibit? Is the Dinosaur Society – do we move the exhibit from the museum? Is there another space here that can be used temporarily?

MR. GISH:

There's absolutely now space that I can figure on the property right now that would accommodate the dinosaur exhibit. My long-range plan was for the seaplane hangar, and that was just not going to take place. The building where the dinosaurs resided up until the accident with the snow was the only facility that we could have on the property.

Building another building would be an option, but if you're going to raise money to build a building for the dinosaur exhibit, my guess would be probably be at this stage of the game, that it would be better for us to get the money to plug into the planetarium for cove lighting, for rugs and for the things that we think we need.

Right now I think we have six chairs sold.

MR. REINHEIMER:

We should have 60 chairs sold.

MR. GISH:

Sixty chairs sold out of two hundred and some odd in the planetarium. I would rather use any additional money for those types of costs to speed up the operation so that we're not held up on that opening on March 1. That's where I would use the funds at this stage of the

game, the planetarium. It would not be the dinosaurs. But I'm speaking only for myself and not for the Board, at this stage in the game. That's how I would view it.

Unless you can think of someplace where we could put it, there are no buildings on site where the dinosaur exhibit could be exhibited. You have to remember, when we close this building down, we've got things we're moving out of here. We already committed ourselves that if the catering contract comes through we have to remove the Education Center. We have some emergency accommodations for Legislator Cooper in the cottage. Most of our available space that we have has been used. I don't think the dinosaurs would fit into any of those spaces, even –

DR. ROGERS:

Don't you think that the lack of having an exhibit here would be detrimental to the museum?

MR. GISH:

I thought the dinosaurs were a quality part to the museum when they were up and operating in the back, which is why they were included in all of the education programs that we produced here, since I've been here, 2008. Since we put out those education brochures, the dinosaurs were prominently listed in all of those. I thought that they were obviously a nice sort of marriage between the planetarium and the dinosaur exhibit.

It's nice to talk about the end of the dinosaurs and have it be a celestial incident and have the dinosaurs in the background to deal with. I thought that in the future we could have put together a program dealing with the dinosaurs and the comets and all the neat little things. Once you got done with the exhibit here, you could wonder out into the back.

But I don't see the possibility now of resurrecting that with the available funds that we have. We just got done discussing the impossibility of coming up with \$87,000. I can't imagine putting up a building that would accommodate those dinosaurs again for under \$100,000 for a temporary building. Remember the building that went up there, the man building that was put up was a temporary building. I think it had a ten-year life span. That was at significant cost.

We then installed air conditioning in the building, and we had to turn off the air conditioning and heating because it became onerous for

utilities. We had a lot of things going on in the building that just did not function the way it should have.

DR. GITTELMAN:

I feel that there are a lot of new Trustees. This is an old story. But I do feel that since it is part of the history of this place, and maybe you should understand this.

What happened was that the whole idea of a capital program really started 20 some odd years ago when I first became President. One of the things that I put in was the revitalization of the waterfront. One of the ways in which I got the Legislature – I want you to understand that this was not an offer. The money was approved, allocated and made law. This money was set aside. This was not money that we were just thinking of happening. The plans were accepted. A bill was put in. The bill was approved. The County Executive signed off on it, and the money was appropriated.

We went very far down the process. The concept was, and imagine where you would be today, the idea was to fix the seaplane hangar, connect it with a boardwalk, and extend the boardwalk going south. If you had the seaplane hangar connected to the boathouse, you would have waterfront now, which would be a separate destination, which would be a huge revenue generator. You certainly would have a major exhibit hall.

The temporary building – you're right. It was always a temporary building. The building was only constructed when the County started to drag its feet on funding the rehabilitation of the seaplane hangar, which is an historic structure. The seaplane hangar was to house the dinosaur exhibit, but it was also supposed to be able to be used for major events. Think of the catering contract we're entering into now. Imagine if we had had the seaplane hangar there.

I realize this is stuff that we dreamt of. These are dreams gone past. But the truth is that Bill made a commitment of \$1 million and put up \$300,000, of which we also obtained the dinosaurs whose commercial value at that time approached \$700,000 to \$1 million. Those assets were put on the table, and the Legislature and the County Executive approved and agreed to it and they never finished the transaction.

One of the reasons we find ourselves – it's one of the reasons, and I'm sure there are others – short on space, short on assets is because we made an arrangement. We planned on it, we hoped for it, and it didn't

happen. We were promised it, and it seemed like it was going to happen. That money was diverted perhaps due to a new administration of a new economy.

Bill still made the commitment. He held up his end. He put up \$300,000. It's true that snow collapsed the building, and the dinosaurs are in containers. That's a sad story.

I just wanted you to have that perspective. One of the things I think we have to look at is when a major contributor comes along and we make a deal, and the County makes the deal with us and every bell and whistle and every I is dotted and every T is crossed, and then we renege on it, it's going to be harder for us to raise funds in the future. So we have to look to preserve people who do make the contributions. It's a lesson learned. It's an unfortunate story.

There was a plan that failed. It wasn't his fault, and now the dinosaurs are in boxes.

DR. ROGERS:

And also the museum here removed the dinosaurs because we just can't let them sit there. As a Trustee of the Dinosaur Society, we have to make decisions as to what's going to happen to them.

MR. GISH:

And we understand that. That's something that was made very clear to us at the February meeting.

DR. GITTELMAN:

We plead with you for one thing, just to start with. Please get as much money as you can. I'm sure you're making every effort, Lance. Please file a claim on the building and get as much as you can. The demolition costs should have no bearing on the value of the building.

MR. REINHEIMER:

I agree with you. I'm just not sure how they handle it.

DR. GITTELMAN:

How ever they handle it, press them.

MR REINHEIMER:

Absolutely.

DR. GITTELMAN:

Because that money was contributed to, we'll call it the Bill Rogers Fund. It was distributed for many purposes, but the reality of it is that that building was paid for out of that fund. And much of that money should come back for the use of this institution.

MR. GISH:

I will tell you that we are engaged actively in seeking some restoration of the monies that were spent on the building.

MR. HAHN:

And we'll take advice from the County Attorney as to what will happen with the dinosaurs.

DR. ROGERS:

I would like to see that the dinosaur exhibit can remain here and plans will be made so it can be properly exhibited. It may take some time. We may have to raise funds for it, but if that decision is not made, then the dinosaurs are going to have to leave here.

MR. GISH:

It may be the case, but it has not been in our hands since the County made it very, very clear that that's a decision that has to be made by the Dinosaur Society.

DR. GITTELMAN:

But the Dinosaur Society, as represented by us, and I realize there's a conflict of interest. You can throw us over any time you want.

MR. HAHN:

We're not voting.

DR. GITTELMAN:

What we're trying to say to you is – we're not saying that you have to do it. We wish you to do it. We hate to take the asset away and see it go someplace else because it will go to another museum. There are lists of people who want them. It's just sad for us to take it away from here. We need you to know that. Maybe if you feel like we're dragging our feet it's true. We don't want to. That's maybe out of our hands. If you're telling us there's no place –

MR. GISH:

Can anyone on this Board tell me a place where we could house the exhibit or even store the exhibit? I will leave that open. I have taken most people here on a tour of the facility –

DR. GITTELMAN:

I can tell you a place where you can do it. It only occurred to me this second. It's not fully thought out. Are we using the tent?

MR. GISH:

Yes.

DR. GITTELMAN:

If we're using the tent, it can't go in the tent.

MR. REINHEIMER:

The tent is also a temporary structure for six months out of the year.

DR. GITTELMAN:

I know, but I'm thinking of a six month dinosaur exhibit.

MR. REINHEIMER:

The other problem with the tent is that it has a life of five to ten years. We replaced the sides this year. My plan is to keep the tent up as little as possible. If we don't have any site use after the middle of September, I'd like to see it go down. Every month that we reduce the use of the tent is a month longer we're using it.

DR. GITTELMAN:

All I was thinking of was that if you had the goodbye dinosaurs, the asteroid is going to hit any day now, alright, and you set it up as a six month exhibit in the tent, that might give you \$25,000 to \$50,000 in revenue. Who knows how much. You could use that money to help cover some of the gap while the planetarium is closed. It's just a thought.

DR. ROGERS:

That's right. You could use that as an exhibit.

DR. GITTELMAN:

Darn, it's in the box.

DR. ROGERS:

For three hundred and some odd thousand dollars which the museum has used -- that was a trust fund. That was supposed to be returned and put back into the fund for the use of the dinosaurs, which hasn't been done. There are factors here that I'm very uncomfortable with. I think we should look at this. I think the museum should look at it, and try to handle it in such a way that the dinosaurs can stay here and be useful again. I haven't thought of it before but with this going out of the picture, maybe we could have an exhibit there for six months. They're sitting here in boxes.

MR. GISH:

If there's a way that we could work up an exhibit and make money, I will tell you that will think about it. I personally appreciate all the things that you have done, Bill. A lot of them were before my time.

DR. ROGERS:

I don't want appreciation. I want to see a dinosaur exhibit.

MR. GISH:

And I want to appreciate all the things that you've done. If that's one of the things that we can do and put up a new exhibit here and make some money, we will gladly consider it. But at the present time now, I think it's really out of our hands.

DR. ROGERS:

Well I don't think you really thought about it much up to this point. If you can't do anything with it, it's going to leave here. I don't want that to happen.

DR. GITTELMAN:

If you can't make money out of them, then don't do it. That's the bottom line.

MR. GISH:

That's true. I'm concerned about that, also. Any other questions on ancient creatures? Okay, Gretchen.

MS. OLDRIN MONES:

It's been very busy for staff. On top of servicing the usual heavy spring classes, some staff members have had to move offices to accommodate the upcoming "Designer Show House."

Stephanie is in the process of updating the collections management program on her computer. She has started contacting her summer interns to work with.

Registration is ongoing for summer school children's workshops. The "Our Night Out" series is still being sold out. Lorraine did an interview with Sylvia King-Cohen at *Newsday*, which should result in a nice article coming up in the newspaper.

As a result of the presentation given by Stephanie and Lance to the Fort Salonga Association in April, a \$10,000 gift was made by a private donor to go toward the planetarium renovation.

A professional appraisal was done on the 1937 Chrysler on May 6 by the same appraiser used by the Village of Amityville who was selling a vintage Packard. There have been several articles out on the car in the *Long Islander News*, *the Antique Automobile & Hemmings* and possibly in others. A second appraisal is anticipated.

Stephanie met with a curator of the Smithsonian Museum on May 9 in Washington, DC, regarding the Vanderbilt Cup. Discussions are ongoing regarding the future loan of the cup. She has secured an appropriate case that can be loaned to us by another institution. Here is a photo of the Vanderbilt Cup at an offsite storage facility of the Smithsonian.

MR. GISH:

In a closet.

MS. OLDRIN MONES:

In a closet – not here. The curator advises that the cup is considered a national treasure and is treated with the highest of security and conservation measures. Mr. Vanderbilt donated the cup to them in 1934, and they have done a magnificent job in preserving it in the closet. It has been loaned out to other institutions for shows such as the Henry Ford Museum.

In the mansion, the Windsor bedroom is complete. The restoration staff plastered and painted. The custodial staff refurbished the wood floor. The curatorial staff cleaned and replaced the rug and furnishings and redecorated. The overall result is that the room looks wonderful.

Living History kicked off on the Memorial Day Weekend. For the first time ever, you can view a short video clip on our website. Also available on the website are tickets to Bella Gaia. We have these nice

postcards in front of you. This is a wonderful visual and musical treat that allows one to see the earth as astronomers view it.

Dave has been hard at work developing new astronomy programs, such as "Super Nova," which will be presented on July 23. Another new program, "Songs in the Key of Earth," is a family centered presentation that would be good for the "Out Night Out" audience. There will be a piece in *Newsday's* Kids Day Section, and it's scheduled for July 10 at 6:00 p.m. and should do very well.

Currently Dave is in discussion with astronomy and physics professors at Stony Brook University about doing a collaboration on an astronomy project called MARIACHI, which will detect Extreme Energy Cosmic Rays based upon a method successfully used to detect meteors entering the upper atmosphere. It's cutting edge, fascinating and still in the development stages, but Dave is hoping to have them put their detectors on site and possibly to develop a display for the planetarium lobby. Once the renovations of the planetarium are complete, Dave hopes to coordinate more programs with the university.

The next Education and Exhibits meeting is scheduled for July 7 at 2:00 p.m. Everyone is invited to attend.

MR. GISH:

Thank you. Any questions for Gretchen? Buildings and Grounds, Kevin.

MR. PETERMAN:

Sure. May 17 Noel and I were here for about three hours. What was interesting about that day is that it was a day that it just poured. We had planned to do an outside tour. I brought my camera. We were taking some pictures of the different buildings, but we wound up doing an inside tour. Because it rained so much, we got to see where all the leaks really are.

As I said, I took quite a few images. What I want to do before the next meeting is come back on a sunny day and get some outside images for those who haven't taken a tour to just put up some images, but also show you some of the real critical needs that we have. We saw water leaking that we had never seen before. It was really severe.

We toured the inside of the mansion. I got some shots of the great room and the master bedroom. Some of the stuff that the crew has

done as far as trying to fix things up really looks good. But we also saw a lot of places that we really need to find some additional funds to fix, otherwise some of these buildings would be floating. It needs to be addressed.

The good news is last week the Legislature in an omnibus capital projects bill approved three capital projects for the Vanderbilt. Capital Project 7433 allows funds for restoration of driveways, gutters and catch basins at the museum.

Capital Project 7437 that's for improvements to the planetarium. I think there's some significant money there.

The last Capital Project 7439 is waterproofing, roofing and drainage at the Vanderbilt. Obviously, being here on the 17th we could see that it's desperately needed.

I also got some additional images when I was here in the past. Just to mention the hangar, I've been in discussion with people at DPW. There was some serious structural problems at that facility. There are a few people at DPW that feel that the doors are actually holding up the roof. The frames of the doors – I have some images of the corner – it's structurally damaged where it needs to be looked at.

In the spring DPW came down there and they had to actually fence off some places because it was a hazard. There is a serious problem here.

DR. GITTELMAN:

The first step in the original plan was to stabilize the structure.

MR. PETERMAN:

Well, it's not stable.

I believe DPW is going to be here tomorrow to have some discussion about the planetarium.

Going back to the three capital projects in the omnibus bill - the good news is that there were 17 legislators present last week, and all 17 voted for these projects. I'm optimistic that if and when there is a veto this week, that next Tuesday the Legislature will override.

DR. ROGERS:

The conversation before, if you could use the tent as Steve suggested and put the exhibit there, you will still be able to attract the school children and the people to save the Dinosaur Society have some

income coming in. That should be the direction in which to go. I know you haven't thought about that, but leave tonight from this meeting with the thought of possibly – by changing paths a little bit, that this may be possible.

MR. GISH:

Remember, our site use for that tent with long range planning is about \$7,500. We have a number of site uses set for – we already had our first wedding there in May. If we put up a dinosaur exhibit in that tent now, I will be straight out, we will eliminate the possibility of us then renting out that facility for weddings.

DR. ROGERS:

How about putting up another tent?

MR. GISH:

We just paid \$8,000 for the new side panels that we needed because of the problem. We had to get a dispensation from the Pope to just put up the tent on the property, as it was. Now we're not allowed to do any grading on the golf course. Those dinosaurs weigh a bit. If we had to put up another artificial floor, the amount of structural support underneath that floor would be astronomical. We'd actually have to have the County come in and do another engineering report. They have to come in every time we put up the tent. We have to get approval and they have to come in and sign off on it. Bill, I will tell you that I will look into it.

DR. ROGERS:

Don't tell me you can't do it. Tell me how you can do it.

MR. GISH:

I will look into it.

MR. GLASCOCK:

If we had a magic wand and a second tent was no problem, come October what would we do with the dinosaurs? It's only a warm weather solution.

MR. GISH:

Back into the crates.

MR. REINHEIMER:

Setting up the tent and taking down the tent of that size, 40 by 80, is about \$15,000 a year to set up and take down.

DR. ROGERS:

I'll pay for it.

MR. REINHEIMER:

But I think Noel makes a good point on the floor, the structure of the floor. That's ¾ inch plywood, that floor. That structure, knowing what I know from seeing the dinosaurs when they took them down, DPW would not allow that use.

MR. ARMSTRONG:

It's not strong enough for the weight. The dinosaurs have centered weight. It's built for spread out weight. It's not strong enough for that structure.

MR GISH:

Bill, I'll give you a call and set up a time where it's good for you. Ill speak to you about it. I'll get your insight into this to see if we can work something out.

MR. DELUISE:

Is it possible to take some part of the exhibit and exhibit it outdoors over the summer? Some of those dinosaurs were outdoors.

DR. ROGERS:

There are two many people that want them.

MR. DELUISE:

But could we put them on the property and have people here?

DR. ROGERS:

Some of them have to be repaired. I'm sure the logistics of this can be handled. Steve knows more about it than I do.

DR. GITTELMAN:

T Rex has been outdoors for about a decade. It's showing weather. The rest of it would be tough. At this point, four dinosaurs suffered significant damage. One of them was almost a total loss. The three that suffered significant damage could be repaired. But the time frame for repairing them – I want to see an injection of capital just putting them outside – I don't know.

MR. PETERMAN:

If I may, getting back to the capital program, we had to beg for money just to fix water leaks. I can tell you this. The County's situation right now is really a desperate situation financially. It was a major lift to get these three projects put in –

DR. GITTELMAN:

I've been there. I know what it could be like.

MR. PETERMAN:

What I'm saying is I just don't see that money coming forward.

DR. GITTELMAN:

You have me at a loss. I'm not sure which money you're talking about.

MR. PETERMAN:

Capital projects.

DR. GITTELMAN:

I understand that. But what does that have to do with the dinosaurs?

MR. ARMSTRONG:

You need money to put –

MR. GISH:

Yes, you need money to put up the buildings or restore someplace where you can put them, unless they're outside. I would not go to the County and ask for money for the dinosaurs at this stage. I don't think I could do that. Bill and Steve, you were there.

DR. ROGERS:

If you could put a tent up and the cost for putting it up is \$15,000, you don't have to go to the Legislature for that.

MR. GISH:

We'd have to buy the tent. A brand new tent is \$35,000 approximately because you're going to have to buy it and get it put up. We're going to have to grade the area. I guarantee that the structure of that tent – the County is going to come in – we're going to get through all this and the County is going to come in and say, "No, it's unsafe. You can't do it." Bill, I'm not going to say that now. I will call you. I will meet with you. We'll see if we can ameliorate this to your satisfaction or at least you'll know I've done everything I possibly could.

DR. ROGERS:

Well don't move the dinosaurs until you and I have a conversation.

MR. GISH:

Coffee tomorrow morning, eight o'clock. I will be in touch.

MR. PETERMAN:

That's the end of my report.

MR. GISH:

Thank you, Kevin. Any other questions on Buildings and Grounds?

Director's Report.

MR. REINHEIMER:

Just to continue what Kevin is talking about. I'm working with Public Works on getting paving done here. In conjunction they're putting in a ramp at the curator's cottage for access for the short time that Legislator Cooper is going to be there. We have talked to them about expanding the project to fix the driveway next to the curator's cottage and to do some paving in the parking lot in that area.

In addition to that, they would be bringing down and paving around the maintenance shed area all the way around behind the planetarium. It looks like they're considering it. We have the funds for that. We have about \$400,000 in construction funds for paving. We're trying to progress that. I'm also working with Public Works to see if they can have some roof work done on Normandy Manor because there are areas in the roof that leak. The leaders and gutters in the back of that house that are hanging off and missing. That adds to the problem with leaks in the building, and it also over time adversely impacts the future of that building.

We're having the designers start this today. It's the first day that the designers are in the house. Staff moved out as of yesterday. We're in the powerhouse except for one person, our site use person. She is over here in the planetarium in the office area. We are in the process of getting the phones – Verizon was here today. I called Telecommunications to let them know that Verizon has redirected the lines on to this side of the street. Now Telecommunications can actually move the jacks and put them in the buildings where we need them. That's all progressing.

The Show House looks like it's going to do well. There are around 12 designers on the interior and there are three to four landscapers for the exterior. They're going to have an opening party in the tent on September 2, which should be a pretty exciting event. It's about in the neighborhood of about \$125 per person. The Show House is progressing. Today was the first day.

The last time we had a meeting, since then we had Cabaret Night, which was successful and sold out. There were a couple of Trustees here. I got tremendous feedback from the audience. People just raved about the show. It was a long show. It was two hours running time. We thought that was going to be a little difficult to sit through, but it really was an enjoyable night.

MR. HAHN:

It's like a Board Meeting.

MR. REINHEIMER:

A Board Meeting with music.

MR. PETERMAN:

I can't believe how talented those high school kids were. I couldn't believe they were high school students. They were unbelievable.

MR. REINHEIMER:

It was just a totally enjoyable night. Leading into that, Gretchen had mentioned that Bella Gaia is going to be here. That's this Saturday. Last year we had two performances sold out. We still have tickets available. You can get them on the web. This is just another show that people rave about. He writes his own music and tries to emulate how you would feel in space if you were an astronaut. That's an experience that few of us get to enjoy. It would be nice if you could make this and perhaps enjoy this show. That will be in the planetarium dome.

Again Gretchen mentioned the 1937 Chrysler Imperial. We did get one appraisal. We're in the process of getting a second appraisal. We got some great press on the car in the *Long Islander* and two national magazines covered it. This one article, there's a picture of the car when it was new on the fourth page. The car is just beautiful. This is a picture with the roof off. There's a picture here of the car, which was built for Walter Chrysler's daughter. It's 8,000 pounds, 19 feet. I talked to somebody. They can't find any Chrysler Imperial that approaches the weight that this car does. The next heaviest is

somewhere around 5,000 pounds. They can't figure out why this car is so heavy.

MR. ARMSTRONG:

That's even with aluminum used.

MR. REINHEIMER:

Yes, the body is hammered aluminum. They can't figure out why this car is 8,000, but that's what the papers said.

MR. ARMSTRONG:

Before we sell it, make sure that they didn't put any gold bar on the inside.

MR. REINHEIMER:

This other article, which I'm sorry this is the best copy of the picture – you can't see it, but it is a picture of the Chrysler Imperial in our courtyard. It's an interesting article because the person who rode it said he has no idea what happened to the car or where it is. We could have told him if he would have called us. Two interesting articles in the magazines plus local paper. That's exciting stuff that's going on.

I also gave you a copy of the Arena Players, Shakespeare in the Courtyard. This is on their web. They are starting this year to take reservations ahead of time, and people are calling to make reservations for their shows in July and August.

We also have the Royal Production Company, which will be doing shows opposite days or different days from the Arena Players. We're working on a schedule. There will probably be about eight performances by the Royal Production Company. I'm not sure what play they're doing, but I think they also do Shakespeare, too. They were here last year. They are associated with Suffolk Community College. They are a very talented group.

MR. GISH:

They did Cyrano de Bergerac last year, and it was absolutely spectacular. If you haven't had the opportunity to come in and see them, it was good synergy with Suffolk Community College. It was the first attempt to try to get Suffolk Community to come in. It worked real well. It was the introduction, but I think they're great. Take the opportunity to drag your significant other to a production. I think you'd be really pleased with it.

DR. GITTELMAN:

I understand the logic behind selling the Chrysler. I'm curious that the Reo is not a Vanderbilt car either.

MR. GISH:

We had discussed that. The Reo is the type of car that ran in the Vanderbilt Cup races. It does have a peripheral sort of relationship to the Vanderbilt. With the restoration that was done to the car, the car was done. New tires were put on the car. The car was restored as a race car for an exhibit that was done at the Cradle of Aviation Museum in Nassau County at no cost to us.

Right now the car is as it would have raced in the Vanderbilt Cup as Rio on Long Island.

MR. GLASCOCK:

It's part of the tour.

MR. GISH:

Yes, it's part of the tour now. It's in the turntable room with the Lincoln. It works very well. The decision was that the Chrysler is not one of the things that we could display here easily and there's no relationship to the Vanderbilt in any way. The Chrysler – now the Merchant Marine Academy a little bit further down the island.

Also, remember with the sale of the car, that cannot be used for operating expenses, but it can be used for improving our collections and doing conservation. It's the way in which we can raise some money and do some things that really should be done for the collections that are truly Vanderbilt, like furniture and artwork and secure the things on down the line. We felt this was a good time. The car was just sitting there. It was providing no income and was no use to us at all. There's no way for us to display it in the way it looked.

I don't know whether anybody had seen it, but it needed help. The break cylinders were all out, the master cylinders were out. There were things sitting in the packaging.

It was sent out for restoration at an earlier time and came back in worse shape than it went out. The person who takes it has got a lot of work to do. It's far beyond our ability. In fact, I believe some of the figures were six figures for restoration. I'll leave it that way because although individuals may think differently, but some good numbers were six figures for us to restore it. That \$87,000 for –

DR. GITTELMAN:

I wasn't advocating keeping the car. I was just curious –

MR. GISH:

We talked about it. I thought that letting both cars go, that we shouldn't have done that. As we really thought it through, the Rio was the best one. Since we had that restored –

DR. GITTELMAN:

There's another asset we have that we have gotten in multitude, and it's not unusual for museums to sell things that they have multiple copies for. You might want to check with Stephanie. We have quite a few copies of Willie K's books that can go for \$500 and \$1,000 a clip. They are stacked up like cord wood. They're not getting better. If we kept 50 copies of each, we certainly would be overstocked. I'm not suggesting selling –

MR. GISH:

We have actually looked at that.

DR. GITTELMAN:

They can go for \$500 to \$1,000.

MR. GISH:

But there are problems with things that have been accessioned and those that have not. I'm now using the museum rules, which is not my area.

DR. GITTELMAN:

It's mine, and I know it.

MR. GISH:

The Legislature said to sell the mummy. You can't sell the mummy. It's part of the collections. They tell me to do it all the time. There are some things that you can divest yourself from and things that you can't. Since we're members of AAM, I don't want to break any of those rules.

Lance, is there anything else?

MR. REINHEIMER:

I just want to mention a couple of other special events that we have coming this summer. Alex Torres, again, will be August 5. Tango in the Courtyard is July 31 and September 11. We have I think five car

shows. We had the Buick car show earlier in May. Unfortunately, the weather was not good that day. Some of the Buicks stayed home, and some of the visitors stayed home. We didn't have the volume of the people that we would normally have.

This is something new for this year, August 28, a Sunday, Long Island Sound Festival. This is a person who had festivals in Ellwood Park. They're kind of mellow jazz type music. That's going to be linked to the MG car show that same day. That's going to be an outdoor concert between the Hall of Fishes and the tent. It's a natural marriage of two events. The car people can enjoy the music and the music people can enjoy the cars. There will be up to eight to ten different groups that will be coming in and playing during the day. All they want is venue. They wanted no money.

Based on their experience in the past, they'll attract somewhere between 300 and 400 people over the course of about an eight or nine hour day. Between them and the MG club, that should be a nice day, weather permitting.

Does anybody have any questions? That's the end of my formal report.

MS. CAMBRIA:

Does anything have to be done to that area?

MR. REINHEIMER:

No, it's a natural terrain. The concert is going to be outdoors. They don't do a stage. They set up carpet in the lower part. They will be playing from the woods area from the north side toward the mansion. People can sit on the hill. They can sit down on the plateau in front of the band.

The groups that are coming in, they want a venue. They just want to play. They're not asking for any money. They just want to play and attract people here.

MR. GISH:

Any questions? Thank you. Since we have a quorum, at this stage of the game, I'd like to get approval of the minutes for the April meeting that Ann Marie sent out.

MR. DELUISE:

I move that we approve the minutes.

MR. PETERMAN:

Second.

MR. GISH:

All in favor? Opposed? **(Vote: 12/0/03 Absent: Ms. McKay, Mr. Rodriguez & Mr. Gunther.)**

Very quickly, I will just tell you that the cell tower, I had a meeting with the Council on Environmental Quality on the 18th. Lance and I showed up at that meeting. It's one of the steps in the cell tower program. The CEQ did have some problems with the program that we presented. They sent a letter to us to address a series of issues, one of which is the fact that we had a public meeting in 2009. It was too early. They'd like us to have another public meeting.

I am suggesting that the July 20 Trustees meeting that we have scheduled that we will be holding the public meeting that night on July 20 here at 7:00 p.m. If you wanted to, we could start a Trustees meeting briefly at 6:00 or we could just use that as the opportunity to have the public meeting. If I could ask you to go to two meetings, that would be kind of tough in the month of July. I think if we had one meeting, maybe some of you could make it and we could sit and listen to the community voice their concerns over the cell tower. That's set up. It's going to be published in the local newspaper, *The Long Islander* in the legal section.

MR. REINHEIMER:

Yes, we put a notice of public meeting in that paper.

MR. GISH:

We'll have signs outside the front gate to let everybody know that we will do that with enough notice so that they will have a month to be able to plan. No one can say that they didn't know. That's July 20. That's where we are with that. Hopefully we'll proceed with their concerns after that.

The contract for the cell tower is still with the County Attorney and has been since July 2010. Since our last meeting Chris mentioned that we had waiting long enough on the neighbors to meet on the catering contract.

I will tell you that after that they got in touch with me immediately. Lance and I met with Bruce and Alice Rollson who were the representatives for the community. We wrote down their concerns.

That contract has been with the County Attorney since mid May. Neither of those two contracts are in our hands. They are awaiting just to be finalized, so they're out of our hands.

We did receive a letter from the Smithtown Rotary, which may sound kind of odd to get a notation, but if you remember correctly in April I told you we were allowing the Smithtown Rotary to run a road rally out of the Vanderbilt. This letter was written to Legislator Lynn Nowick. Ann Marie, you have a copy of that.

"Dear Lynne, on behalf of myself and the Smithtown Rotary Club, I would like to thank you and the staff of the Suffolk County Vanderbilt Museum for helping with the start of our second annual fundraising road rally on Saturday morning, May 7. Carol Sperandeo and the crew at the gate house could not have been more helpful."

"In addition to the start going off without a hitch, about 36 people found themselves at the Suffolk County Vanderbilt Museum for the first time. Except for a few folks from Massachusetts, all of them promise to come back and visit in another area other than the parking lot the next time."

"It's during moments like these that we all appreciate the parks and other facilities that make Suffolk County great." And that was signed by the President of the Smithtown Rotary.

It just goes to show you that we are a County facility, not just a Huntington facility. Lynne Nowick is the Chairwoman of the Parks Committee. She is now aware of that also. That was an attempt to try to spread ourselves as much as we can to allow other people to enjoy this place. The rotary is a good organization. They support some charitable causes. We're glad we were able to do that. They did meet with all of our concerns for liability insurance. That went off smoothly.

I mentioned to you the July 20 meeting. I would like to get a motion that we either cancel our meeting for July 20 and have a public meeting on the cell tower that night or agree to meet –

MR. DUJMIC:

I'll make the motion. It's my birthday that day.

MR. GLASCOCK:

Second.

MR. ARMSTRONG:

And where is the surprise party?

MR. GISH:

All in favor? Opposed? **(Vote: 12/0/03 Absent: Ms. McKay, Mr. Rodriguez & Mr. Gunther.)**

I have another question for you. We are dealing with August. Last year when I had the August meeting I think it was me, myself and I, and Gretchen at the late August meeting. The third Wednesday in August is the 17th, which is in the middle. Some of you may be away. I would propose that we switch the August meeting to the end of August, either the 24th or the 31st so that maybe some people with kids under the age of 11 might be on their way back home to get ready for school. Some of you may already have your plans set so if the 24th or the 31st amuses people -- the 31st does not interfere with Labor Day weekend. That's going to be a Wednesday. Then you have to go all the way through --

MR. HAHN:

Are we required by law to have a meeting every month?

DR. GITTELMAN:

No.

MR. GISH:

No, but if you remember the planetarium will close on August 1. There may be things we need to address. If I cancel the July meeting --

MR. BEATTIE:

How about August 31?

MR. GISH:

Does anybody now know that they're not going to make the August 31 meeting?

MS. CAMBRIA:

Why don't you make it earlier in August?

MR. GISH:

I'm just trying to avoid vacation times for people. That was my attempt, to try to move it closer to -- if that's not good --

MS. CAMBRIA:

But if you cancel July –

MR. GISH:

I was not trying to, but it was cancelled. I just didn't want to have the planetarium closed and have issues that Lance has to address and there's no meeting for both July and August. I think that would be difficult.

MR. BEATTIE:

I think the Executive Board can handle whatever comes up for that.

MR. GISH:

If the Board is happy with that, that's fine. I don't want anybody to say that the czar of the Vanderbilt, Mr. Gish, was making decisions without the Board.

MR. GLASCOCK:

A lot of non-for-profits don't have an August meeting for that very reason.

MR. GISH:

I'll cancel the August meeting, if that's your desire, with the notice that we'll probably have an Executive Board meeting. So the August meeting is cancelled. The July 20 meeting is a public meeting. I would really appreciate some representation. If you can make it from the Board that evening, that would be great. I will try to have experts available to handle all sorts of questions from the public, as we did for the July 9 meeting that we held in 2009. We will do that again this time, but this is just one more step in an attempt to try to get that cell tower up and running.

I will tell you the number of things that the CEQ is asking for will require a little bit more time, so we're probably now looking at a fall start, which is a lot later than I wanted.

We're going to do the best we can on this. I actually had a meeting scheduled with Jon Cooper tomorrow morning that he canceled on me. I was going to ask him whether, in fact, we could get a list out. It's going to be very difficult for us to go door to door and drop off notices in the area. There are a lot of houses.

MR. GLASCOCK:

If nothing else, posting on the website, that could be done. We could put up a hard copy post on the door when people come in.

MR. GISH:

When you enter outside – you don't even have to come into the building, but we're going to give a four-by-eight poster outside near the entrance, so people coming up and down the road will be able to see it.

MS. CAMBRIA:

I have a suggestion. Why don't you ask Our Lady Queen of Martyrs to put it in their bulletin?

MR. GLASCOCK:

The other thing is the emails that we get about the Vanderbilt, I would email it out also to the distribution list. That way you're covered.

MR. PETERMAN:

Just for the record, can you repeat the meetings dates for the rest of the year?

MR. GISH:

The meeting dates will now be July 20, which would be the public meeting. No one wanted to meet at 6:00. The August 17 meeting was cancelled. We would not have it at all for that month. We'll let the August meeting go. That would be handled by the Executive Board. September meeting would be the 21st. October will be the 19th. Do you want me to send out a memo?

MR. PETERMAN:

I just want it on the record. I want to make sure that we all understand what the dates are.

MR. GISH:

It's always the third Wednesday of the month.

MR. PETERMAN:

And November would be the 16th. December would be December 21.

MR. GISH:

I want you to run the election board anyway, so that's a good time for me to talk to you about that.

Any other comments?

DR. GITTELMAN:

How is the Executive Search going?

MR. GISH:

The Executive Search is at present down to three individuals. We do have representation from both the County Executive and the Legislature. We are preparing to do a background check on the three individuals that the County has to deal with. The County has to do that, and it has to be done through the Executive's Office. They are going to do a background check, and then we're going to meet with the three individuals. That's going to be done by Skype, since one is on the State of Washington. One is in Texas, and the closest one is Connecticut.

We did not receive any money from the endowment to fly anybody in for this. If we get serious, we may have to attempt that, but that's how we're going to proceed with that at the present time. Then we'll meet with their issues and then try to hone it down. We have it down to three from 18, I believe. That's where we are at present.

Any other questions? Yes, Betsy.

MS. CAMBRIA:

Is there going to be something – are we going to talk about whatever it is that occurs – some kind of celebration when the museum closes? Do you have any new information on that yet? This is our last meeting here.

MR. REINHEIMER:

We discussed the planetarium with the staff. We basically felt it would be a better impact to celebrate the opening of the new planetarium. It just didn't seem to have the excitement on the closing. We dropped that idea and haven't done anything on it. We would rather concentrate on the opening.

MR. GISH:

Lance had mentioned that we are thinking about using the opening for the Designer Show House on that Labor Day weekend as sort of a way to maybe promote a gala in the fall with the opening of the Show House. We thought we could do something there to try to generate some money. They would like to have an opening at that time. We thought we would put our energy into that.

This is where all the designers come in. Everybody is aware of what's taking place at Normandy. All of the furniture is out. All of our staff is out, as Lance mentioned. That's the first of September to the middle of October. Not only will there be revenue generation, but we thought we'd use that opening gala where they're going to bring all their designers and people, that maybe we could use that tent at that stage of the game to generate some money for us at that time.

MR. REINHEIMER:

Also, the agreement is a 70/30 split. The museum receives 70 percent of the net proceeds of the whole Show House, the admissions, the journal, the fees that the designers have to pay in order to participate the Design Show House Opening Party and any other events that they may have that are revenue generating.

In addition to that, we want to establish a link with the visitors to increase traffic through the mansion. The Show House is charging \$20 for non-seniors. There's a discount for seniors. I think that might allow for two visits.

Then what we'd like to do is give a person a coupon to tour the mansion and link that and whatever revenue we get. I'm looking at \$5 for that because you want to have a price point that makes it worth its while. We're looking at it as we're not discounting \$12, \$7 for the site admission, and \$5 for the tour. We're looking at it as \$5 we would not have had. It generates friends and exposure. Whatever funds we receive from the people cashing in those coupons, that's 100 percent for the Vanderbilt.

MR. GISH:

These people are already on site because they're coming to the Designer Show House. We're just going to take advantage of that and move them over to take a tour.

MR. REINHEIMER:

Part of it is with the coupon, this is starting in September and then we go on abbreviated hours sometime in the middle of September. The Show House is going to be open Tuesdays through Sundays. They're closed on Mondays. There are times when people will not be able to go through the mansion but they'll have a coupon to come back at another time. Of course, on the weekend, they could go straight across the street. But some people don't like to do both at the same time. We're trying to capture as many people and to expose our museum and the merchandise –

MR. GISH:

And since we're on that, I want to tell you that we talked about setting up a small table in the Designer Show House to sell some of the material that we'd have. We have already talked about sort of co-locating a gift shop. You have to keep in mind that we're still working on this.

MR. ARMSTRONG:

As you walk right in the front.

MR. GISH:

As you walk in the front, we will be selling either a holiday ornament or something that we have here. Lance and I met with all of the contractors on June 2 and approved all of the changes that they were going to make in Normandy Manor and make sure that they will make it reversible or that we would like them to make that change because we'd like to keep it that way when they're all done.

MR. REINHEIMER:

With the exception of the kitchen and the bathroom -- they're going to be gutted. I don't think anybody is going to miss the pink tile in the bathroom and the 70's style of the kitchen. They brought in their design boards with materials and told us the plans they have for the walls. Most of the designers are minimal impact on the house in terms of wall finishings. If they redo the floors, they must do them in historic colors and manner to which the house was originally done, which is similar to what is in that small room to the left as you go into Normandy Manor.

MR. GLASCOCK:

And they are all addressed in the contract.

MR. REINHEIMER:

And I'd like to publicly thank Tom Glascock for all the work that he did on helping include the language we needed to protect the museum in the contract. There was a lot of back and forth, a lot of dialogue, and Tom spent a lot of time on tightening up the contract. Thank you, Tom. Everyone signed the contract that is in the Design Show House.

MR. GISH:

And Lance approved all the wallpaper.

DR. GITTELMAN:

I'm sorry, but I need to bring up the schedule issue again, because I'm going to be in Denmark the week of the September meeting, and I'm going to be in another conference the week of October meeting. You don't have to accommodate me, but if it's permissible to have it the second Wednesday in September, if that's not an obstacle, I would appreciate it. If it is, I'm kind of out of order. I understand that.

MS. CAMBRIA:

In view of the fact that we cancelled two meetings prior to it, it's not a bad idea.

DR. GITTELMAN:

It's almost like the fourth Wednesday of the month, almost. If you could make it September 14, it would be great for me. I'm sorry to ask.

MR. ARMSTRONG:

Can I add to that? December 21 is a horrible week to have a meeting. Some people are taking that week for vacation.

MR. GISH:

Tell you what, I'm going to leave the December meeting, and we'll get back to that one. I will send out a memo on that, so everyone knows. So right now I have September 14, October 19, November 16, and we'll think about a holiday meeting in December.

MS. CAMBRIA:

So we're having a party, a multi-purpose party, a fundraiser on September 2.

MR. REINHEIMER:

It's not multi-purpose. When we entered into the agreement with the Show House, part of their revenue projection and promoting the house included an open party. We also agreed that their data base, their contacts and our membership and contracts would be included in the invitations that would be going out. They would like to have somewhere around 250 people. The tent can accommodate 266 people.

MS. CAMBRIA:

Can you tell me how the party is structured?

MR. REINHEIMER:

They're doing everything. We are doing nothing.

MS. CAMBRIA:

They pick the caterers.

MR. REINHEIMER:

They pay and do everything.

MR. GLASCOCK:

Under the contract, they're doing all the work on the Normandy Manor. They are doing improvements at their expense. Any modification they have to do the Show Case, they will correct. They're putting in a new kitchen and bathroom. They're going to work this event, and then pay the Vanderbilt money.

MR. REINHEIMER:

Part of their proposal cost estimates included a cost for a venue for the party. Being that we're both benefitting from it, we're not charging them \$7,500 for the site use for the tent. They are doing all the work for the party.

MR. GLASCOCK:

They are also bringing people in during that whole time period to see the beautiful modifications.

MR. REINHEIMER:

The projections are modest projections, which is \$20,000. I'm hoping it's \$30,000 in net operating revenues, excluding what they put into the renovations or the decorations of the house and the landscaping costs of bringing in plantings. They're also enhancing the driveway. They're going to bring in gravel and blue stone and continue the driveway the way it is now. They're not making any changes to the driveway except improving what's there already.

MR. GISH:

We may get a lot of people coming through the door who will come back to the Vanderbilt. They're going to come here for Designer Show House and may come back to the Vanderbilt. I know it sounds off, but even that road rally that we had, one of the characters in the cars coming by was the guy who did the antique car column for *Newsday*. I ended up having a discussion when he said he'd have to come back and see the Lincoln. There are a lot of things that you don't realize the contacts you can have. It will sort of feed on itself. That's what

I'd like to do. This is brand new for us. The Designer Show House is a great idea. I think we're going to benefit from it immensely.

Can I have a motion to adjourn?

MR. PETERMAN:

Motion.

MS. OLDRIN MONES:

Second.

MR. GISH:

All in favor? Opposed? **(Vote: 12/0/03 Absent: Ms. McKay, Mr. Rodriguez & Mr. Gunther.)**

(Mr. Gish adjourned the meeting at 9:15 p.m.)

NG:ap

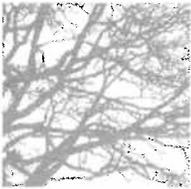
Attachments



BOARD OF TRUSTEES MEETING
June 15, 2011 @7:00 p.m. AGENDA

- I. Introduction of Guests
- II. Approval of Previous Meeting Minutes
- III. Committee Reports
 - a. Treasurers Report; Ron Beattie
 - b. Development Committee Report; Ron Beattie
 - c. Education Committee Report; Gretchen Mones Oldrin
 - d. Strategic Planning; Ron Beattie
 - e. Buildings and Grounds; Kevin Peterman
- IV. Interim Director's Report
 - a. Design Show House Update
 - b. Planetarium Renovation Update
 - c. 1937 Chrysler Imperial Update
 - d. Summary of June/July Events
- V. President's Report
- VI. Old Business
- VII. New Business





HARLAN J. FISCHER, CLU, ChFC
PRESIDENT

BRANCH FINANCIAL SERVICES, INC. / 50 ROUTE 111, SUITE 206 / SMITHTOWN, NEW YORK 11787
INTEGRITY - INSIGHT - INDEPENDENCE
(631) 979-6000 / FAX (631) 979-6023
E-MAIL: hfischer@branchfinancialsvcs.com
WEB SITE: www.branchfinancialsvcs.com

May 9, 2011

Legislator Lynne Nowick
59 Landing Avenue
Smithtown, NY 11787

Dear Lynne,

On behalf of myself and the Smithtown Rotary Club, I would like to thank you and the staff of the Suffolk County Vanderbilt Museum for helping with the start of our second annual fundraising road rally on Saturday morning, May 7th. Noel Gish, Carol Sperandeo and the crew at the gatehouse could not have been more helpful.

In addition to the start going off without a hitch, about thirty-six people found themselves at the Suffolk County Vanderbilt Museum for the first time. Except for a few folks from Massachusetts, all promised to come back to visit an area other than the parking lot.

It's during moments like these that we appreciate the parks and other facilities that make Suffolk County great.

Thanks, once again.

Sincerely,

Harlan J. Fischer

CENTERPORT

Vanderbilt Plans On Selling Vintage Car

Museum seeks buyer for custom '37 Chrysler Imperial with ties to automaker's family

By Danny Schrafel

dschrafel@longislandernews.com

The Vanderbilt Museum is preparing to put a historic, one-of-a-kind 1937 Chrysler Imperial Custom Towncar on the market, a move which museum officials confirm will financially support the preservation of the museum's collections.

The 4-ton, 19-foot-long luxury vehicle was built for Bernice Chrysler, the daughter of Chrysler founder Walter P. Chrysler, and her initials were engraved in the vehicle. Powered by an inline eight-cylinder engine, the special Imperial boasts Art Deco design influences and a hammered aluminum roof and doors. Features include a small, circular porthole window with a privacy cover, a rear passenger clock, leather upholstery, gray horsehair seats and a removable top for the driver's compartment.

"It's absolutely beautiful," Stephanie Gress, director of Curatorial Affairs, said.

The Imperial has just 25,501 miles, she added, and the body is in good shape for a car its age, noted Interim Museum Director Lance Reinheimer.

"The reason why we're selling our Imperial is that it wasn't owned by the Vanderbilts, we don't have the means to display it and we don't have the means to restore it," he said.

Huntington resident Harry Gilbert donated the Imperial and a second car, a 1909 Rio Gentlemen's roadster, to the



Photo/Imperial Club

Pictured at the Eagle's Nest in Centerport, this 1937 Chrysler Imperial Custom Towncar, built for Chrysler founder Walter P. Chrysler's daughter Beatrice has been a part of the Vanderbilt Museum's collection since 1959.

museum in 1959. The Rio remains as part of the collection because it fits the profile of a car that would have raced in the Vanderbilt Cup in the late 1900s. But Gress said the '37 Imperial has been deceased – which, in the museum world, means to remove and ultimately sell a piece of a museum's collection – since 1992 and did not return

to the Vanderbilt estate from storage until 2006.

To complete the sale, the museum is reaching out to experts on cars like the Imperial to discover the correct way to sell it and make sure the museum gets a fair price for the vehicle. Funds raised by the sale would be dedicated to maintaining the Vanderbilt's collections.

Reinheimer said he has a personal goal of completing the sale by the end of the year.

"We anticipate there will be a lot of interest in the car," he said. "This car has been out of sight for 50 years and it's reappearing. It's like a lost piece of artwork that's been in somebody's basement."

HCFEAS



CHILDREN'S THEATER



The Jungle Book

July 2nd - August 28th
At the Vanderbilt Costume House
Tickets: \$10 for adults, \$8 for children
Children under 3 are free!

Using audience participation, this classic story features Mowgli, a jungle boy who was raised by wolves. He lives in the bush with his friends, Baloo the Bear, Bagheera the panther, and Kaa the Snake. His mortal enemy is Shere Khan, a man-eating tiger who wants to rule the jungle, and it's up to Mowgli, with help from the children in the audience, to defeat him.

Performances are every Saturday, and Sunday at 2PM

Arena Players Repertory Theater Company

Shakespeare at the Vanderbilt 2011 Summer Season



296 Route 109
East Farmingdale, NY 11735
516-293-0674
www.ArenaPlayers.org

This summer marks the Arena Players' twenty-third summer of



presenting outdoor performances of Shakespeare in the Park! Previous productions have included *Hamlet*, *Othello*, *A Midsummer Night's Dream*, *The Taming of the Shrew*,

Macbeth, *Twelfth Night*, *Hamlet*, *As You Like It*, and *The Complete Works of William Shakespeare Abridged*.



Reserve your seats today!

"...summer's lease hath all
too short a date."

ARENA PLAYERS

2011 SHAKESPEARE

AT THE VANDERBILT



ROMEO & JULIET

By William Shakespeare
July 1st - July 31st

In *Romeo and Juliet*, "two houses, both alike in dignity..." are, nevertheless, embroiled in civil strife. Out of these warring factions emerge a beautiful young girl and a handsome young boy with the capacity and innocence to love so deeply that they will defy their families and sacrifice their lives for each other.

Presented by
The Arena Players Repertory Theater
296 Route 109
East Farmingdale, NY 11735
(516) 293-0674
www.ArenaPlayers.org



Performances are every Wednesday
and Friday at 8PM, and Sundays at
7PM in the Vanderbilt Courtyard
(Weather permitting)
Seats are provided
Tickets are \$15



The Vanderbilt Museum and Planetarium
is located at:
180 Little Neck Road
Centerport, NY 11721
(631) 854-5579
www.VanderbiltMuseum.org

Reservations are highly recommended.
Please call (516) 293-0674 to reserve
tickets.



MUCH ADO ABOUT NOTHING

By William Shakespeare
August 5th - August 28th

Done in full costume and set against the magnificent backdrop of the historic Vanderbilt mansion, *Much Ado about Nothing* is Shakespeare's story of quarrelsome lovers, brotherly betrayal and a very happy ending! Eavesdropping, spying, and deceiving give rise to a pervasive attitude of distrust - especially between the sexes.



Beveled
Mirror



Back in 1986 I lived in New York City, and in the summer we'd tour Long Island and elsewhere to escape the city's heat. One of our treks was to Centerville to William K. Vanderbilt's "Eagle's Nest" estate, at the time (and still) a house museum. Imagine my surprise to find this 1937 Chrysler Imperial Custom town car languishing outdoors in the courtyard. It was looking fairly tattered at the time, and the metal cover over the chauffeur's compartment looked odd, as if a later addition. Still, even in my 29-year-old eyes, it was a very impressive and important automobile.

I've read that it was built by LeBaron for Mrs. Walter P. Chrysler, and recall seeing or reading about it a few years ago. If memory serves, it had been restored, and the metal cover replaced with a collapsible cover. Was the tacked-on roof metal original to the car, removable for the change of season?

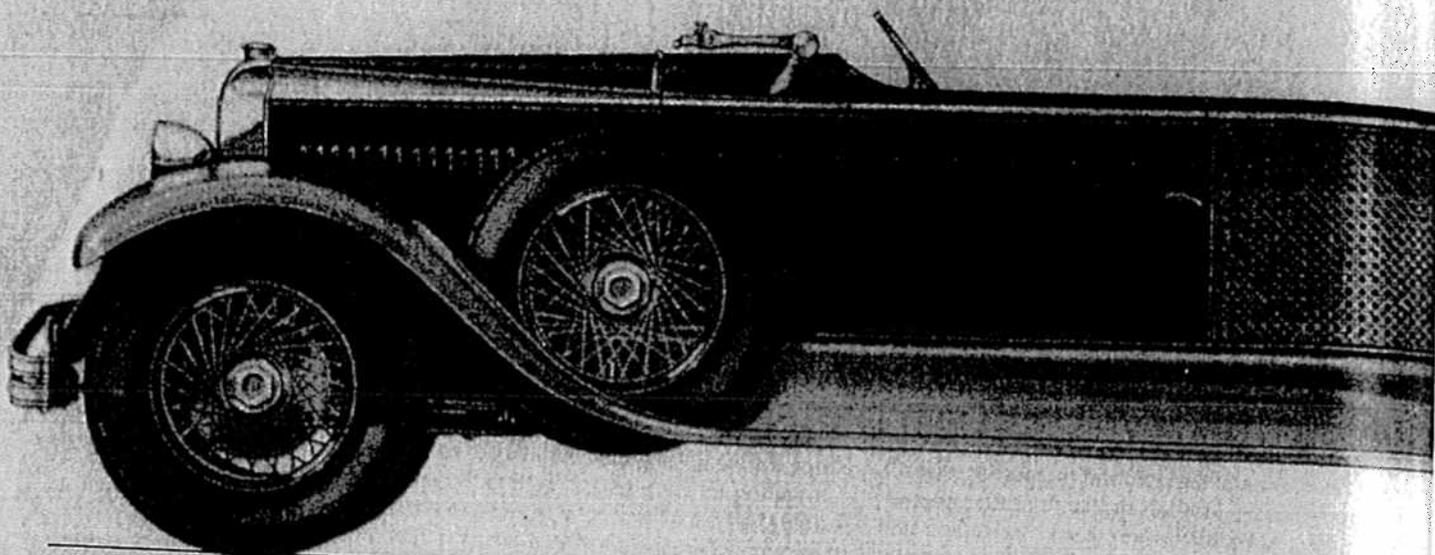
My query is this: Where's the car now? Hopefully in a better place than sitting outside, suffering the indignities of the Long Island elements.

- Tom Gibson

Advertisers Index

- Directory ads 90
- AACA National Meets 9-11
- AACA Club Merchandise 31
- AACA Credit Card 65
- AACA Prowler raffle 75
- AACA Prowler raffle 75
- Advanced Electrical Rebuilders 77
- Al Prueitt & Sons 76
- Ann Feaster Real Estate 92
- Antique Auto Shop 88
- Antique Car 82
- Arthritis Foundation 53
- Bonhams & Butterfields 23
- Brassworks 86
- Cargo Trailer Sales 83
- Cartouche 85
- Chickasha Swap Meet 88
- Classic Auto/Classic Chev 89
- Coker Tire 79
- Condon & Skelly 61
- Dennis Carpenter 88
- Ernest Hillier 81
- Gaslight 80
- Golden Age Museum 91
- Graves Plating 86
- Greg Kurtzman 90
- Grundy Agency 25
- Hagerty Insurance 45
- Harnesses Unlimited 78
- Heacock Insurance 43
- Hill's Automotive 86
- Horseless Carriage Club 78
- Hyman Ltd. 39
- J.C. Taylor 1
- Jens Auto 80
- J.J. Best 77
- J&L Enterprises 88
- Juliano's 86
- Lares Corp. 83
- Librandi's Plating 85
- Little British/Vint. Mot. 78
- Lucas Classic Tires 84
- Mac's Antique Auto Parts 78
- Maine Auto Radiator 82
- Model A Club 84
- National Parts Depot 7
- New London/Brighton 90
- Noone Customs 88
- OPGI 81
- Packard Carburetor 89/91
- Peter Sanders 82
- Pollock Auto Restoration 91
- Ren-Mac Ent./Highpoint 77
- Restor. Specialties/Supply 80
- Restoration Supply Company 77
- RM Auctions 35
- Sinclair Mini Auto 27
- Snyders Antique Auto Parts 76
- Steele Rubber 79
- Tom Crook Classic Cars 87/90
- Universal Tire 83
- Volo Museum 89
- White Post Restorations 90
- Woodgraining by Gratkowski 82
- Woodgrain Specialists 90

Tom Gibson



Custom Chryslers

Domestic and European coachbuilt models

BY WALT GOSDEN

Walter P. Chrysler's new company bearing his name roared onto the automotive scene in 1924 like one of the steam trains he worked on early in his career. For over a decade, Chrysler had been making an impact in the auto industry, becoming well known and respected. He made his mark and his fortune at Buick, first as manager, then as president, and he left the firm with a wealth of both money and experience.

He knew that in order to sell a product, you had to cater to your buyer. Chrysler automobiles were solidly built, well engineered and very stylish. Even with the substantial variety of cars for sale in that pre-war era, there were buyers out there who had the assets that allowed them to own a custom-bodied car. Walter Chrysler was well aware of this, too, and saw it as a market he did not want to neglect, either at home or abroad.

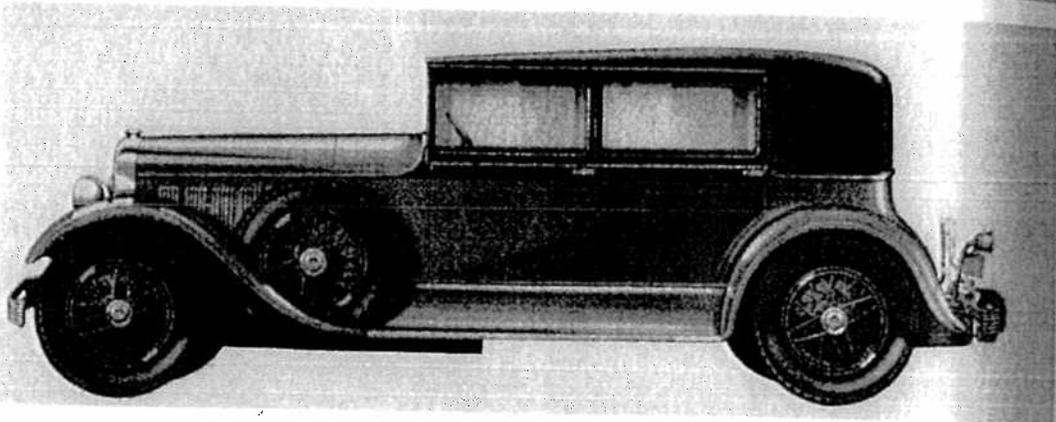
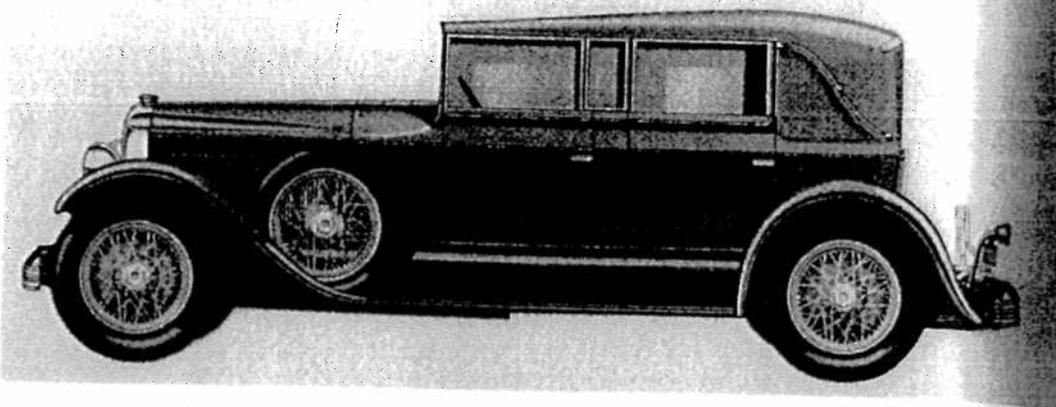
IN THE UNITED STATES

One of the earliest custom-built Chryslers featured a coachbuilt body by Brewster & Company, located at the Queensboro Bridge Plaza in Long Island City, New York. The car was completed by early August 1925, for Janet Grace, the wife of John P. Grace, the president of steamship company W.R. Grace; he was also vice president of Ingersoll-Rand. No doubt Mrs. Grace used this two-passenger car as personal transportation from their Manhasset, Long Island, home to social events at the country clubs they belonged to.

The custom-bodied cars of the era were designed and built to meet the requirements of the buyer; this didn't necessarily always translate into a well-balanced design. The Grace Chrysler had a stylish sweeping curve to the door post/cowl molding, with the front edge of the door following that line, but the rest of the body was stiffly

Dietrich

Dietrich produced a number of stunning bodies for Chryslers, including this 1928 Imperial convertible sedan, top, and four-passenger sedan, bottom. The convertible featured the most colors available on a custom Chrysler for that year, mating black fenders with a main body color and both lighter and darker accents.



dealers, noting the body builder under each.

"Semi-custom" or "production-custom" coachwork was an option where a manufacturer could offer a special body in its promotional literature. These cars were still much more expensive than the regular factory coachwork, but because they were built in runs of three to five at a time, they were less expensive than a truly custom "one-off" body that an individual customer might have specifically built for their use.

The custom coachwork designs offered by Chrysler in 1928 on the series 80-L chassis were a "Touralette" with coachwork by Locke; a four-passenger, close coupled sedan, convertible sedan and dual-cowl phaeton with coachwork by Dietrich; and a club coupe (no quarter window), town coupe (with quarter window), convertible coupe, dual-cowl phaeton and close coupled sedan by LeBaron. This was quite an impressive offering for a company that was only four years old.

For 1929, Chryslers were totally restyled, with their fender line now having a thinner, leaner look; the narrow ribbon radiator shell was now found on all models. Locke would now be the primary supplier of custom coachwork for Chrysler models 75 and Imperial. The factory sales catalog on the series 75 illustrated the convertible sedan, but did not note that it had a Locke body, although these production customs did have a "Locke Co." body plate affixed to the bottom of the cowl.

The rear doors on this Locke body had a unique feature: the top of the door just above the hinge was notched and stepped back to accommo-

date the center body frame structure that held the center posts. Unlike most center supports on convertible sedans, these were not full solid posts, but framed a narrow vertical piece of glass. A header piece between the posts, which was not in line with the normal build, acted as a division window.

A similarly styled body built by Locke was available on the Imperial chassis as well, but from period photographs, it doesn't seem the Imperial version required notching the top of the rear door. This was most likely avoided due to the longer wheelbase on the Imperial.

Locke also built a town car on the series 75 chassis. It, too, had wood wheels, but of a different style than those on the convertible sedan. The size of the center hub and hubcap, as well as the choice to paint or to leave the wood spokes natural, along with the amount of plating of metal parts, were all individual decisions that affected the overall appearance of the car.

For 1929, semi-production custom bodies that were credited to LeBaron for design and production in 1928 now graced the line without mention of LeBaron, and were most likely adapted to the line of body styles offered and built by the factory.

Chrysler made a showing at the custom body salons that were held annually in New York, Chicago, San Francisco and Los Angeles. The first appearance of a custom-bodied Chrysler was at the 1926 New York Salon. These cars were listed in the souvenir catalog and publicity as "Imperial Chryslers" and were on just one exhibit stand, that of Fleetwood, which showed the Chrysler with a

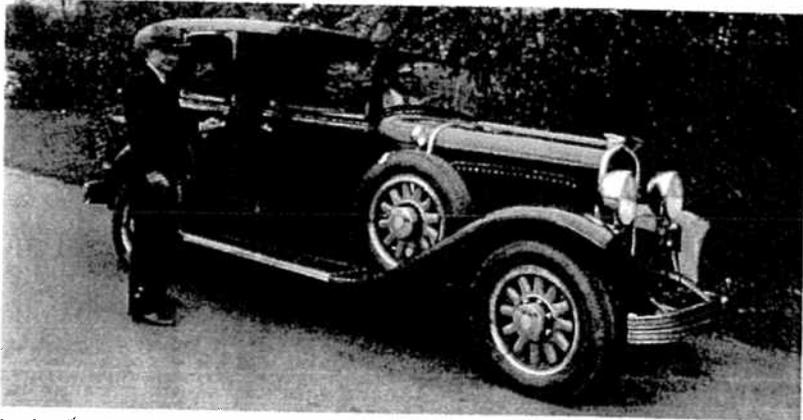
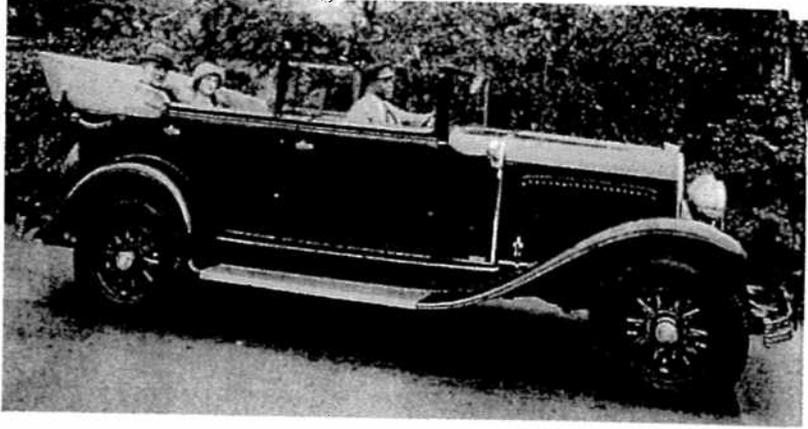
town car body. It would be the only time Fleetwood would exhibit its coachwork on a Chrysler chassis at a salon.

The number of Chryslers at the salons increased for 1927, and Locke, LeBaron and Dietrich all had their coachwork on the Imperial chassis at the New York Salon. Chrysler paid for an advertisement in the salon catalog, strategically placed inside the back cover so the last thing you saw (and hopefully remembered) was the beautiful Dietrich-bodied convertible sedan.

The salons were always scheduled to take place from December through early February. They usually started in New York, and then traveled west to Chicago, San Francisco, and finally Los Angeles; the cars shown in New York in December 1927 would also appear at the following three salons across the country. For Chrysler, this was true for the 1927-'28 salon, and also for 1930. No Chryslers were shown at the December 1929 New York Salon, but Locke did show four body styles—a sport phaeton, seven-passenger touring car, convertible coupe and a roadster—at the Chicago, San Francisco and Los Angeles salons. Locke would supply the custom roadsters and phaetons for the Chrysler Imperial in 1929-'30, building them at their Rochester, New York, plant.

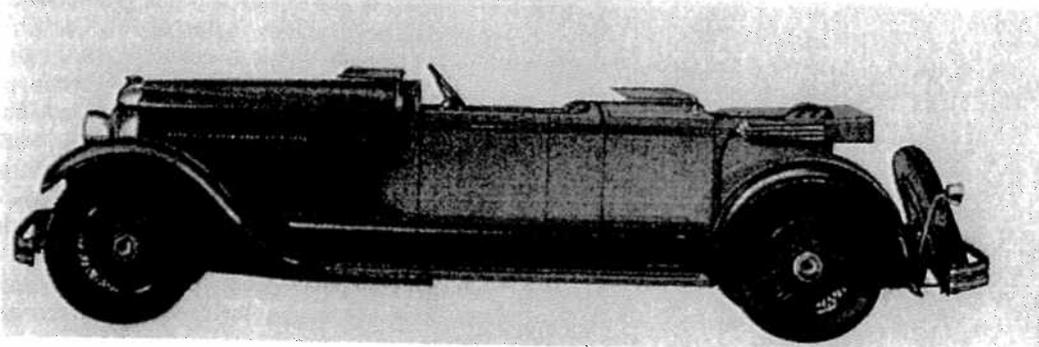
In 1930, the next major styling change for Chrysler's Imperial was revealed to introduce the 1931 cars. The big Imperial Eight, model CG, cars would now see four body types deemed Custom Models. LeBaron coachbuilders had issued lavish color catalogs, illustrated by artist Roland L. Stickney, showing their body styling on various chassis since 1928. Their final catalog for 1939-

Locke

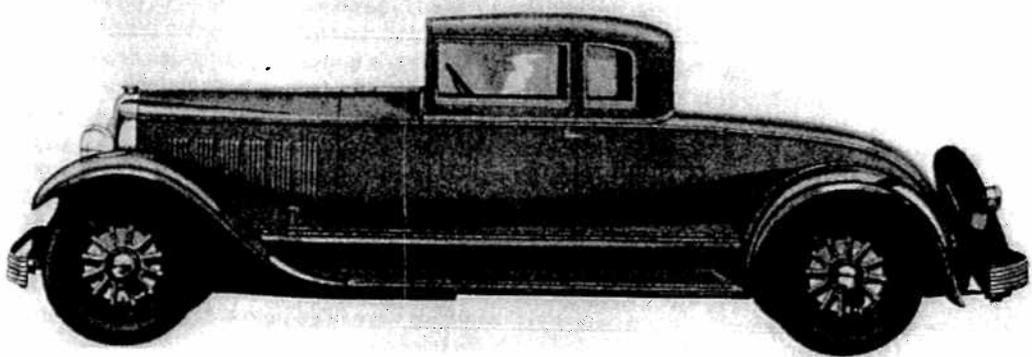


Locke developed a close working relationship with Chrysler that allowed it to create cars beyond those listed in the regular or even semi-custom lines, such as the 1929 series 75 town car at top. The series 75 convertible sedan below it was a semi-custom body; Locke's design wasn't mentioned in Chrysler sales literature, but the car carried a Locke & Co. cowl tag.

LeBaron

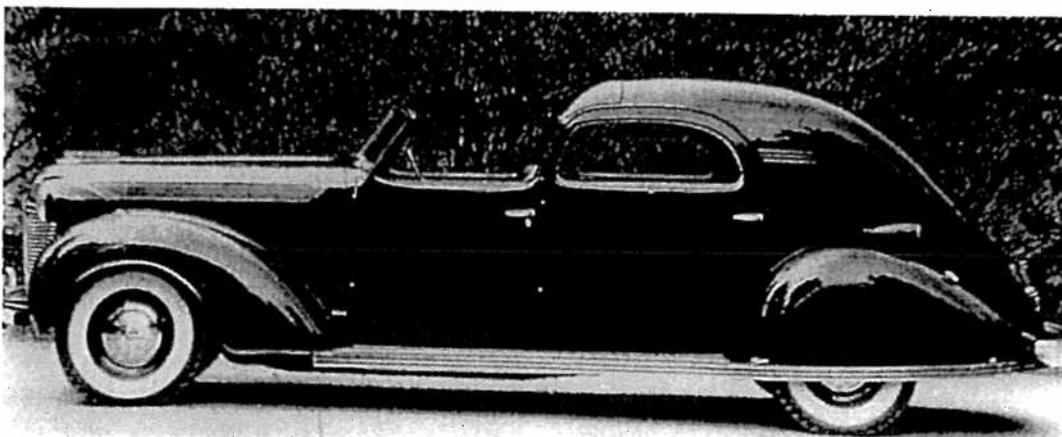
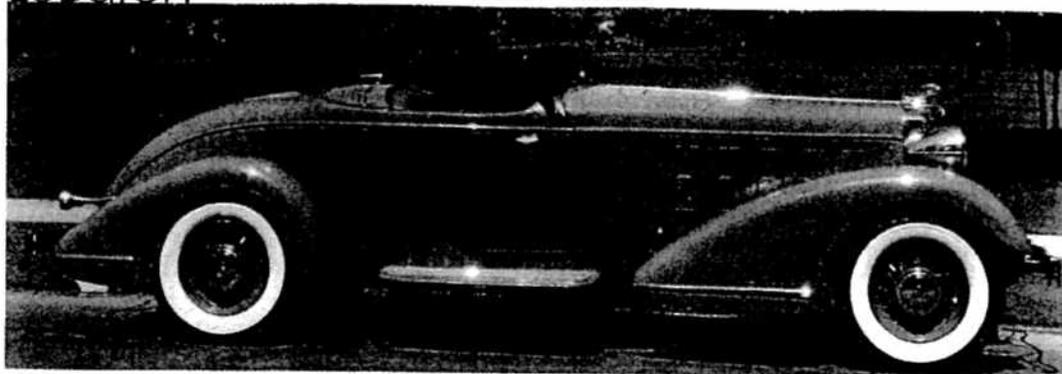


LeBaron created the "Traveler" sport phaeton for 1928, styling the car with a very low profile and subtle pinstriping.



Among LeBaron's many designs for Chrysler was this stunning 1928 Imperial town coupe.

LeBaron



In 1932, LeBaron built a two-passenger speedster, top right, for Walter P. Chrysler Jr. In 1937, LeBaron and Briggs produced a dramatic town car, right, for Mrs. Chrysler, using no production body panels.

'41, however, was the only one that showed their coachwork on a Chrysler Imperial chassis—the five-passenger sport phaeton.

The roadster and the sport phaeton made quite an impression on the motoring press. *Vanity Fair* and *Country Life* magazines noted the “slanted door line and V windshield,” as well as the way the upholstery on the front seat wrapped up and across the top of the door cap, reminiscent of the treatment for the open-cockpit airplanes of the era. The Chrysler copywriters had a field day. They identified the phaeton having “body designed by LeBaron,” but for the roadster, they claimed “the greatest roadster creation by the creator of the roadster vogue” without a mention of LeBaron!

According to information in a Chrysler salesman's data book for 1931, the prices for the Imperial Eight started at a list price of \$2,745 for a five-passenger sedan and went up to \$3,145 for a sedan limousine. LeBaron's custom models consisted of a stationary coupe at \$3,150; convertible coupe at \$3,320; custom roadster at \$3,220; and custom phaeton at \$3,575. To each of these cars, a delivery and equipment charge added \$200 to the price. The only factory accessories offered were a radiator grille for \$40, metal trunk for \$50, and a pair of metal tire covers for \$30. A choice of six wire or wooden wheels was included in the delivered price at no extra cost. Keep in mind that a new 1931 Plymouth roadster cost \$535 and a four-door sedan cost \$635.

By 1931, with the Great Depression enveloping the country, the demand for custom-bodied cars had shrunk dramatically; many body builders were going out of business or limping along. The

custom body salons came to a close, with the final salon being held in Chicago in early 1932.

The Airflow styling adopted by Chrysler in 1934 did not have a chassis that could be supplied to body builders even if they required one. In those dim Depression years, though, there was a glimmer of hope that still remained. Chrysler products continued to receive custom bodies and their designer and builder was one of the most respected body builders in the country: Derham.

The Derham Body Co. could trace its origin back to the carriage building days. Located in Rosemont, Pennsylvania, just west of Philadelphia, the company took on a franchise to sell Plymouths and De Sotos by 1937. Their sales of Chrysler's basic “bread and butter cars” didn't amount to much, but it did give them a link to a major car company in hard economic times. Derham was still creating custom automobiles during the Depression, and with its tie to Chrysler, the company could order chassis easily; even the six-cylinder Chryslers would see Derham coachwork fitted.

Derham was economical in its efforts; often, a factory-produced four-door sedan could be transformed into a formal or sport sedan or town car by modifying the factory body in the greenhouse area and completely redoing the interior. Thanks to the solid engineering of Chrysler's cars, Derham had great latitude; for instance, the integrity of the Briggs all-steel body gave Derham a solid foundation when they started to cut open the roof area over the front seat to transform a sedan into a town car. Padded roofs were added after the rear quarter windows were filled in to create formal sedans. New front seats were produced, to be fitted to an

add-on division window panel. The end result was a custom car at an affordable price.

Wholly custom-bodied cars were still produced when orders came in, but by cleverly and stylishly revamping existing factory bodies, Derham was able to turn a profit while their venerable peers closed up shop; Derham became one of the few quality coachbuilders left in the country. Their volume of work was not what it had been a decade earlier, but there was enough to leave them as the final coachbuilder dating to the carriage days. Custom and semi-custom-bodied Chryslers were made into 1942, when the war halted car production; Derham lasted well into the post-war years.

IN EUROPE

As a new car company, Chrysler didn't waste any time making itself known in Europe. The company quickly established a presence in England, Belgium and, to a lesser extent, France. Its major presence was in England; Maxwell-Chrysler Motors Ltd. came to Mortlake Road in the Kew Gardens area of Surrey, just about five miles from the center of London. This would remain the headquarters for Chrysler in the United Kingdom until World War II.

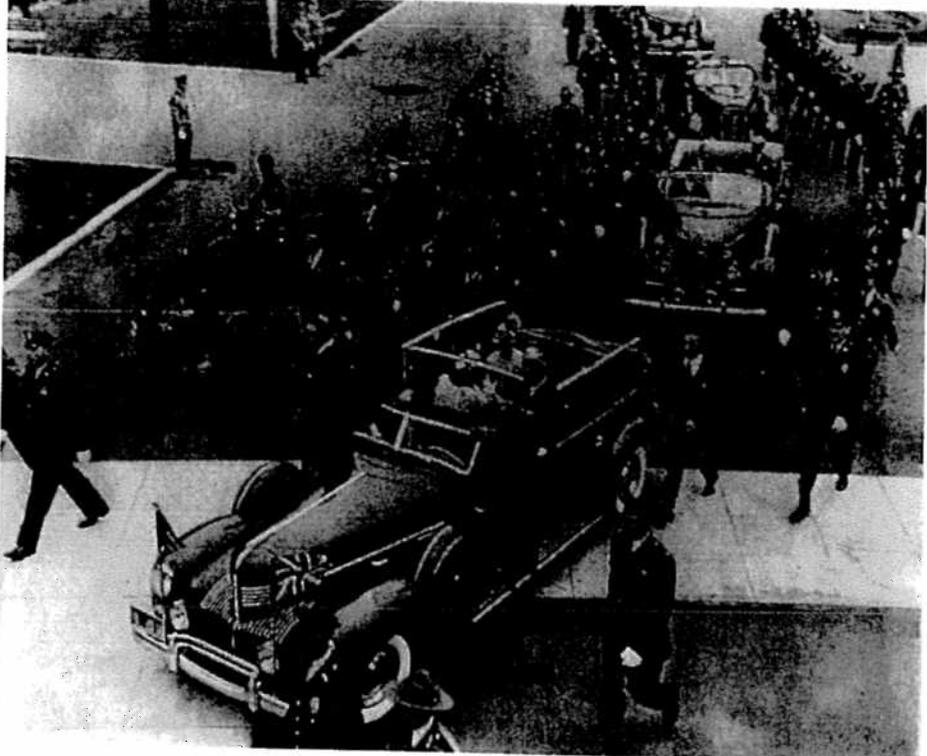
The annual Motor Show took place in October, and the 1925 edition, held at the Olympia Exhibition Hall, saw Chryslers on display at four stands. Chrysler had its own space with a sectioned show chassis, plus three cars with factory coachwork. English coachbuilders Hill & Boll showed a two-door sports saloon; Short Brothers showed a four-door touring car and James Young displayed an "all weather" convertible. This was quite an accomplishment, considering Chrysler was not even two years old.

By 1926, the Maxwell name was dropped from the company title in England; from then on, they were known as Chrysler Motors Ltd. For the remainder of the Roaring Twenties, Chrysler would regularly display factory coachwork at the salons, and several English coachbuilders would constantly show a Chrysler with their own custom coachwork as well. James Young, Hoyal, Pytchley, Amshaw, Offard & Sons and Carlton Carriage Co. presented saloons, coupes and convertibles on the 60, 65, 72 and 77 chassis.

Carlton began a good, but somewhat sporadic relationship with Chrysler Motors Ltd. around that time. In 1928, Carlton only built drophead (convertible) coupes on Chrysler chassis, and did so consistently for 1928 through 1931. For the next three years, though, Carlton switched its alliance to Buick, but built on both Chrysler and Buick chassis until 1937-'38, after which the annual motor shows were suspended for the duration of the war. During the Depression years, Chrysler continued to exhibit factory coachwork at the various motor shows, and in 1933, English coachbuilders John Charles and the Short Brothers and Engineering Co. created custom coupes on the Chrysler Royal Eight chassis.

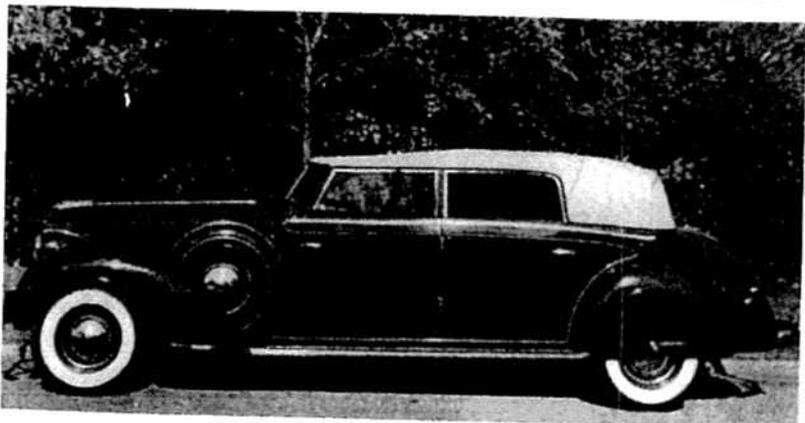
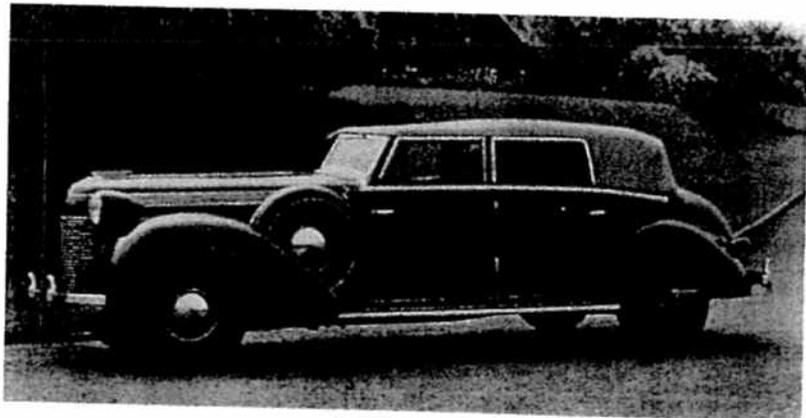
For 1936, Abbot coachbuilders showed a four-door cabriolet on a Chrysler chassis, but the Chrysler Super Power Streamline Saloon that received the most attention at the show was a saloon. The Super Power Streamline Saloon

Derham



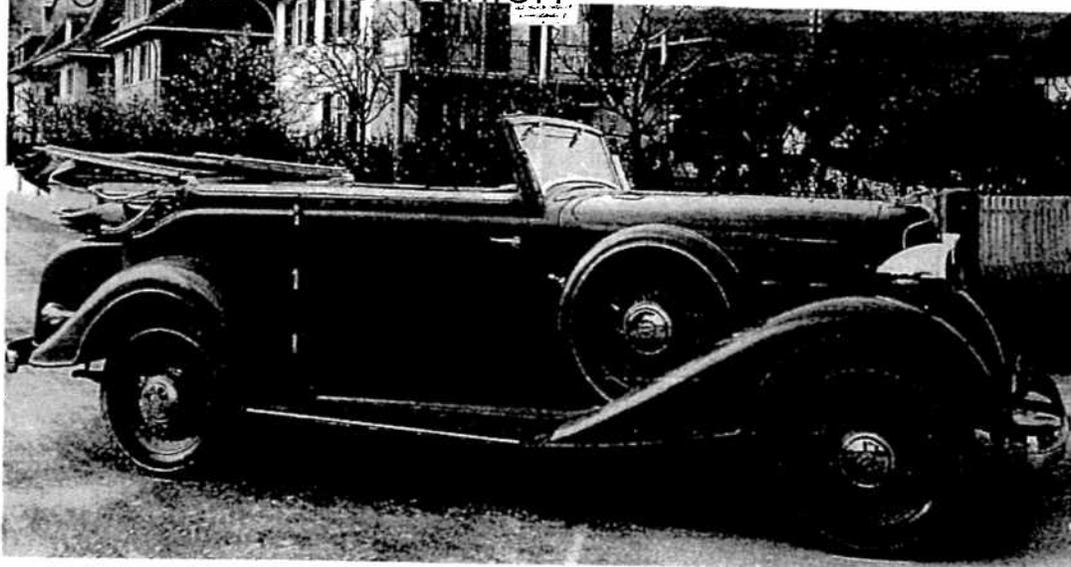
Derham built a special open parade phaeton for use at the 1939-'40 New York World's Fair; the visiting King George VI and Queen Mary of England rode in a custom-bodied 1939 Imperial C-34 fitted with a bulletproof glass enclosure.

On its 1937 Imperial convertible sedan, below, Derham built the entire body from scratch, including the cowl and windshield area. The 1938 Custom Imperial convertible sedan at bottom was also designed by Derham.



Gygax, Glaser & Carlton

Swiss coachbuilder Jean Gygax built this convertible sedan on the six-cylinder Chrysler chassis in 1934.



was on the 121-inch wheelbase chassis that was used in the "Kingston" Eight series (this was the Deluxe Airstream series C-8 in the U.S.). The main coachwork, including fenders and trunklid, was by Carlton, though it went uncredited. Press of the day described it as a "sports saloon of aerodynamic design and special girder construction."

The Super Power saloon was designed by Chrysler engineers, with land-speed record holder Captain George Eyston consulting on its styling. The special saloon was an expensive car: a Chrysler six-cylinder Kew (rebadged Plymouth) was 345 pounds sterling; a Kingston saloon, whose chassis the custom saloon shared, was 525 pounds; and the Super Power saloon was 825 pounds.

For 1937, the Super Power saloon was once again shown, but this time it graced the stand of its body builder, Carlton, now labeled as the Chrysler Super Power "Carlton" Streamline Saloon to leave no question as to who was responsible for the car's construction.

The final Motor Show before the war was held in 1938, and Chrysler continued to show a full range of cars, from the Kew up to an Imperial; Carlton would show a drophead coupe on the Wimbledon six-cylinder chassis. Despite the lack of Motor Shows during World War II, Chrysler continued to print a lavish sales catalog for the U.K.

market. The one car with a custom body illustrated for 1939 was a "Carlton English coachbuilt Four-some Drophead Coupe" on a Wimbledon chassis.

For the most part, the rest of Europe was covered by the Chrysler Sales team based in Brussels, Belgium. At the 1925 Brussels Salon, Chrysler had an exhibit, but no custom coachbuilt bodies were shown—only factory coachwork was on display. Chrysler continued to exhibit at the Brussels Salon, and by 1938, Chrysler, Plymouth, De Soto and Dodge each had their own exhibition stand.

Chrysler was also active in France, although the company was not as well represented there as in England and Belgium. However, as early as 1927, Chrysler did have an exhibit at the annual Paris Salon, held at the Grand Palace. The company's base of operations in France was on the main avenue in Neuilly-sur-Seine, but by 1929, it listed contact information with the Brussels distributor and gave no address in France. The Imperial was noted as appearing at the 1929 Paris Salon, but without much fanfare. Chryslers would continue to be shown at the Paris Salon through 1938.

A fair number of other custom bodies were designed and fitted to Chrysler chassis beyond what we have mentioned and shown here. As more information and quality period photographs surface in the future, we will share them with you. 🐞

Germany's Glaser built a valance-fendered body for a 1932 Chrysler model CI, below, while England's 1939 Chrysler Wimbledon, below right, was fitted with a body by Carlton.

