



Museums for America

Sample Application MA-30-18-0395-18
Project Category: Collections Stewardship

Marshall M. Fredericks Sculpture Museum Saginaw Valley State University

Amount awarded by IMLS:	\$79,148
Amount of cost share:	\$79,149

Attached are the following components excerpted from the original application.

- Abstract
- Narrative
- Schedule of Completion

Please note that the instructions for preparing applications for the FY2019 Museums for America grant program differ from those that guided the preparation of FY2018 applications. Be sure to use the instructions in the [FY2019 Notice of Funding Opportunity](#) for the grant program and project category to which you are applying.

Abstract

Who: Located on the campus of Saginaw Valley State University in Michigan, the Marshall M. Fredericks Sculpture Museum is home to a unique collection of more than 1,500 works spanning the career of Marshall M. Fredericks (1908-1998), an internationally-renowned, traditional figurative sculptor. The Museum is seeking funding to implement conservation measures to extend the life of twenty-five artistically and historically significant life figure drawings of Marshall M. Fredericks. Conservation treatment will be performed by experts at the Midwest Art Conservation Center in Minneapolis, Minnesota.

Need, problem or challenge project addresses: This project addresses the dual need to preserve while at the same time make more accessible documents that demonstrate the artistic process and development of sculptor Marshall M. Fredericks. The Museum will restore twenty-five of 129 life figure drawings in its collection that have been identified as highest priority due to their fragile condition and curatorial importance. Following conservation, the drawings will be digitized and exhibited, allowing access for researchers, art historians, scholars and general audiences for the first time.

Project activities and time frame: An art transport service will deliver the twenty-five drawings to MACC in October 2018. Treatment will begin immediately and continue through September 2020 until each drawing's specific conservation needs have been accomplished. This time period, as proposed by the MACC, will allow MACC's paper conservation lab, which serves nonprofit institutions in ten states, to manage its workflow and resources efficiently.

Public benefit: The goal of this project is to ensure access to this tremendous artistic resource. In order to reach a global audience, following conservation, the drawings will be photographed and added to the Museum's existing online digital archive. By leveraging the connectivity of electronic files, online communications, and social media, the Museum will be able to advance its institutional strategic plan and fulfill its mission. Research and education in the arts will also benefit as a result of this project. With digitization, art scholars, historians, students, and artists may use the drawings for research and will be available to view the documents online from anywhere. They will be able to easily show them in classrooms or other educational venues. Additionally, the Museum will mount an exhibition of these works in January 2021 that will also be available for travel nationally and internationally with appropriate exposure lengths.

Intended outcomes and measuring success: This project will result in the preservation of twenty-five of Marshall Fredericks's most vulnerable drawings, enabling this body of work to be made available for research and exhibition for the first time. To quantify the impact of digitizing the drawings following conservation, Museum staff will track the number of researchers who access the collection in person and online through Google Analytics usage statistics. In the twelve months following the completion of this project, the Museum expects that 84 researchers will access the archives in person and that the archives website will receive over 20,000 page views. Additionally, the Museum anticipates that over 5,000 people will visit the Museum to view the resulting exhibition of these drawings and Fredericks's early figurative paintings.

SECTION 1 - PROJECT JUSTIFICATION

What do you propose to do? The Marshall M. Fredericks Sculpture Museum will contract with the Midwest Art Conservation Center to implement conservation measures to extend the life of twenty-five artistically and historically significant life figure drawings by Marshall M. Fredericks (1908-1998). The project will allow fragile drawings from the Museum's archival collection to be digitized and exhibited, allowing access for researchers, art historians, scholars and general audiences, providing an essential foundation for scholarship, education and public programming.

What need, problem or challenge will your project address and how was it identified? This project addresses the need to preserve and make accessible documents that demonstrate the artistic process and development of Marshall M. Fredericks (1908–1998). He is known for his monumental figurative sculpture, public memorials and fountains, portraits, and animal figures that embody spiritual intensity, lighthearted humor and a warm and gentle humanist spirit. In his 70-year career, Fredericks had more than 500 sculpture commissions in diverse settings: churches, parks, schools, hospitals, libraries, corporate offices, embassies, museums, zoos and royal palaces. Among his best known works are the *Expanding Universe Fountain* at the Department of State Building in Washington, D.C.; *Freedom of the Human Spirit* in Flushing Meadows, Corona Park in New York, commissioned for the 1964 World's Fair; *Christ on the Cross* at the National Shrine of the Cross in the Woods in Indian River, Michigan; and *God on the Rainbow*, a six-story tall fountain on the waterway into central Stockholm that he was commissioned to complete following the death of his mentor, sculptor Carl Milles. Two of his monuments, *Cleveland War Memorial: Fountain of Eternal Life* and *The Spirit of Detroit*, have become treasured icons for these two cities.

Fredericks's artistic and humanitarian achievements were widely recognized. He received six Bronze Stars for his service in World War II, including a merit citation for developing a new type of map for pilots to interpret the emerging radar technology. He received honors from the National Sculpture Society, American Institute of Architects, and the Architectural League of New York. He also was recognized with the Medal of Honor from the Netherlands and knighted by the Kings of Norway, Denmark and Sweden, those countries' highest civilian awards.

The Marshall M. Fredericks Sculpture Museum, located on the campus of Saginaw Valley State University (SVSU) in mid-Michigan, is one of only seven museums in the U.S. dedicated to a single artist. Founded in 1988, it doubled in size in 2003, to 20,000 square feet. It houses more than 2,000 works. The museum has 2 permanent exhibition galleries, 1.5-acre sculpture garden, archives vault, multi-purpose classroom, museum shop, research reading room, and collections management space, as well as two temporary exhibition galleries where the works of regional, national and international artists are shown. The Museum's website is www.marshallfredericks.org.

The Museum archives are unique as few museums house a complete representation of both an artist's work and their personal effects, allowing for studies of artistic processes, creative development and art history. Fredericks's life figure drawings provide a vital link to interpreting public sculpture in the 20th century and add to the history of American sculpture. The Museum archives contain approximately 10 linear feet of Fredericks's life figure drawings, sculpture project sketches, presentation drawings and working drawings. When given to the Museum in 2000, these sketches and drawings came rolled up and were in no discernible order. The drawings have since

been humidified and flattened, sorted into projects, and stored in acid-free oversized folders and flat file storage drawers.

In 2010, the Museum received a National Endowment for the Humanities grant to identify specific conservation measures required to display the 129 life figure drawings in its collection, which served as studies for many of the artist's figurative sculptures, illustrate Fredericks's creative process of sculpture making, and offer an essential record of his human figure design. The Museum contracted with the Midwest Art Conservation Center (MACC) in Minneapolis to conduct an item specific conservation assessment to document each drawing's conditions, prioritize needs, and recommend treatment processes. This review identified twenty-five highest priority drawings that, if left untreated, were at imminent risk for further damage. These drawings are on paper supports that have become discolored and brittle and some have fixative meant to prevent smearing, but which is now darkened. Some drawings are so brittle that any handling risks inducing tears or lengthening the existing tears. Many of the drawings exhibit aged, inappropriate adhesives along the margins, such as rubber cement or pressure sensitive tapes, which have lost their tack and remain as a discolored, damaging residue. In the intervening years, the life drawings have been stored in a stable environment with no light exposure or handling.

Who or what will benefit from your project? Marshall Fredericks's life figure drawings provide a vital link to interpreting public sculpture in the 20th century and add to the history of American sculpture, a field that traditionally has been poorly understood due to the lack of access to materials (except for a handful of the best-known artists) and the complexity of the art form.

The project will also leverage the connectivity of electronic files, online communications, and social media to make the life figure drawings more widely accessible. As part of its mission, the Museum aims to serve "the educational and cultural enrichment of Saginaw Valley State University and the broadest possible audience." In order to reach a global audience, following conservation, the drawings will be digitized and added to the Museum's existing online digital archive. With digitization, researchers will be able to see the documents online from anywhere. They will be easily accessible to educators for use in classrooms and other educational venues.

Furthermore, we will mount an exhibition of these drawings at the Museum in January 2021 that will also be available for travel nationally and internationally with appropriate exposure length. Last year, over 15,500 people visited the Museum, all at no charge. They included K-12 students, local residents and tourists, artists, collectors, and SVSU faculty, staff, students and alumni. During the 2016-2017 school year, nine SVSU professors brought nearly 350 students to the museum.

How will your project advance your institution's strategic plan? In 2006, the Museum Board and staff and the University's provost and foundation director created a strategic plan for the Marshall M. Fredericks Sculpture Museum. The plan addressed the financial, programmatic, collections, conservation, and governance issues of the Museum. Every year since, the Board and staff have reevaluated the mission and vision, and created new goals and strategies based on the accomplishments of the previous year. This project is a critical element in reaching Goal II of Focus Area #2 Program to "Continue presenting top-quality exhibitions that reflect some aspect of Marshall M. Fredericks's life and/or work" in the 2015-2018 strategic plan.

Museum staff is responsible for implementing the Strategic Plan and for day-to-day operations of the Museum. Specific responsibilities have been assigned to them and listed in the strategic plan to ensure that the strategies are implemented within a designated time frame. The Museum Board is responsible for keeping the plan alive by discussing progress and demanding accountability from itself and staff. The Board and staff meet the first Friday of every December to articulate priorities for the upcoming year, using the Strategic Plan and progress reports to support decision-making.

How will your project address the goals of the Museums for America program and the Collections Stewardship project category? This project will enable Marshall Fredericks's life figure drawings to be made available for research and exhibition for the first time, thereby contributing to the study of American sculpture and drawing and advancing the goals of the Museums for America program and the Collections Stewardship project category. Successful completion of the project will allow the Museum to strengthen its ability to serve its public and to act as an exemplary steward of its collections by preserving and protecting these vulnerable materials while simultaneously promoting access. Following conservation of the life figure drawings with IMLS support, project staff will employ the latest technology to digitize the drawings and add them to the Museum's existing online digital archive. With digitization, researchers from across the globe will be able to utilize this important resource from anywhere, facilitating the discovery of knowledge and cultural heritage.

SECTION 2 - PROJECT WORK PLAN

What specific activities will you carry out? To convey the drawings to MACC, they will be packed in archival grade paper and boxes and transported by an art transport service under climate-controlled conditions with a minimum of physical impact. The MACC will conduct conservation treatment and documentation. Implementing the treatment proposals specific to each work will ensure the accessibility and survival of these artistically and historically important works through exhibition and digitization. The drawings will be released from brittle, poor quality mats and adhesive residues will be locally reduced. Testing indicates that the drawing medium is stable in water, allowing for controlled aqueous cleaning restoring the medium/paper contrast closer to the artist's original intent. The fixative appears to be original to the drawings and will, as appropriate, be preserved as an aspect of the artist's original intent. Following treatment, the drawings will be secured using archival quality materials, making them available for research and exhibition. They will be stored in an environment with controlled temperature, humidity and light levels, with exposure limited to a maximum of three months in a one-year period.

Following conservation treatments, a professional photographer will take high-quality photographs of the twenty-five drawings suitable for use in the museum's online digital library as explained in the attached "Specifications for Projects that Develop Digital Products" form. Archival masters of each drawing will be captured as RAW, processed as 16-bit, and delivered as 8-bit, either in Adobe RGB or in sRGB at 8000 x 5000 pixels and saved in uncompressed TIFF format. For online presentation, derivative access images will also be created that are resized to 72 dpi and saved in a JPG format. The archival master image will be saved to the server and Gold CD-Rs following digitization, then the derivative access images will be watermarked and uploaded to the existing online digital library created in Omeka, an open source web-publishing platform for archives and libraries. Metadata will be produced using Dublin Core as the standard (ISO 15836, ANSI Z39.85) to define metadata elements. To ensure that metadata is consistent throughout the digital library,

museum staff will use a controlled vocabulary list for metadata based upon Library of Congress authorities developed as part of previous digitization projects. A watermark of the Museum's copyright will be added to the derivative access image using Photoshop.

The Museum will mount an exhibition in January 2021 of the newly conserved drawings along with Fredericks's figurative paintings. The exhibition will be available to travel nationally and internationally with appropriate exposure and rest lengths. A section of the exhibition will also include photographs taken during conservation treatment at MACC with accompanying text panels discussing the project. As part of the exhibition programming, the Museum will host weekly life drawing classes for the general public and SVSU students, professors, and staff. A lecture will also be given during the exhibition by a MACC paper conservator who will discuss her work and the discoveries made during the life drawing conservation project.

What are the risks to the project and how are they accounted for in the work plan? The primary risk to the project is the travel from the Museum to MACC. To mitigate this risk, the drawings will be transported via a professional art transport service under climate-controlled conditions with a minimum of physical impact. Interim and final project reporting will be completed by the project director and submitted to IMLS as required.

Who will plan, implement and manage your project? Museum Director Marilyn Wheaton oversees all operations and special program activity. Since joining the Museum in October 2006, she has expedited the Museum's efforts to complete the archives project and led the Museum's efforts toward accreditation by the American Alliance of Museums in 2013. Prior to joining the Museum staff, Ms. Wheaton served eight years as Director of the City of Detroit's Cultural Affairs Department. She also served 11 years as Executive Director of Michigan's first statewide arts advocacy organization, and 11 years at the Archives of American Art, Smithsonian Institution.

Archivist Melissa Ford, CA, will be the primary museum staff member working directly on this project. During the three-year project, Ford will prepare the drawings for transportation to the Midwest Art Conservation Center; maintaining an ongoing dialogue with and responding to questions the conservators may have over the two-year period of conservation; update the online digital library and finding aid; and prepare the drawings for the exhibition opening in January 2021. Ms. Ford has managed the Museum's archival activities since her hire October 2007. She previously worked at Sigma Chi Fraternity's National Headquarters Museum and Archives, Loyola University Chicago Cudahy Library, and has interned at the Victoria and Albert Museum of Childhood (formerly Bethnal Green Museum of Childhood) in London, England. She is a member of the Academy of Certified Archivists and has training from the Campbell Center for Historic Preservation Studies in Illinois in "Care of Paper Artifacts," to carry out basic level mending and cleaning.

The paper conservators at the Midwest Art Conservation Center will lead the conservation work on this project. The Midwest Art Conservation Center is a non-profit regional center for the preservation and conservation of art and artifacts providing treatment, education, and training for museums, historical societies, libraries, other cultural institutions as well as public and private clients. The Code of Ethics and Guidelines for Practice of the American Institute for Conservation

of Historic and Artistic Works governs the methodology and standards behind all elements of MACC's treatments and programming.

SVSU's Information Technology Services Department provides technology services and support to the entire campus community including 302 full-time faculty, 600 staff and more than 10,000 students. ITS staff will assist Ms. Ford in managing software, equipment and electronic network services for the project.

When and in what sequence will your activities occur? Museum staff and the MACC will carry out the activities as described above.

Oct. 2018	Prepare drawings for transport and deliver to MACC
Nov. 2018 – Sept. 2020	MACC conducts conservation treatment and documentation
Sept. 2020	Retrieve drawings from MACC
Oct. 2020	Add images and metadata to online library and update finding aid
Nov. – Dec. 2020	Prepare drawings for exhibition
Jan. – Apr. 2021	Host exhibition of newly conserved drawings and Fredericks's figurative paintings at MFSM

What financial, personnel, and other resources will you need to carry out the activities?

The Museum Director, Archivist, and Midwest Art Conservation Center staff are highly qualified, possess the necessary experience to accomplish project goals, and they are committed to completing the project activities described in this proposal. Museum Director, Marilyn Wheaton, will oversee the project. Archivist Melissa Ford, CA, will be the primary Museum staff on this project. MACC will provide the secure, climate-controlled facilities, equipment, and supplies to carry out the treatments. MACC's staff of conservators has renowned expertise in the treatment of works of art and historic artifacts. They bring the most current standards, materials, and techniques to their practice.

Time commitment by Museum personnel for this project will not adversely affect their ongoing duties. Staff will be able to adequately balance project responsibilities with their other day-to-day activities. When necessary, Museum staff not directly involved with this project are available to assist the archivist with her daily archival duties. The equipment and software are up to date and will be well maintained during the project. The Museum holds the copyright on all of the drawings included in this project. With \$80,206 funding from the IMLS, the Marshall M. Fredericks Sculpture Museum will have all the resources in place to successfully complete the proposed project.

How will you track your progress toward achieving your intended results? The project manager will maintain an ongoing dialogue with conservators at MACC to review progress against the schedule of completion. This process will facilitate timely adjustments to keep project activities on track. The museum will send interim reports to IMLS and have quarterly meetings with SVSU Sponsored Programs staff to track progress. If any adjustments need to be made, they will be done according to the standards of *The Code of Ethics and Guidelines for Practice* of the American Institute for Conservation of Historic and Artistic Works.

How and with whom will you share your project's results? The Museum will share news about the project with its members and supporters; SVSU faculty and staff; art, design, history, architecture and American studies departments of colleges and universities nationwide; and through the American Alliance of Museums. Another key constituency to be notified consists of the institutions where Fredericks's work are prominent: Cranbrook Academy of Art Archives (Bloomfield Hills, MI); Frederik Meijer Gardens and Sculpture Park (Grand Rapids, MI); Brookgreen Gardens (Pawleys Island, SC); Millesgarden (Sweden) and others.

Progress updates will be posted in the museum's newsletter and on its website and via social media over the two and half years of the project. The Museum communicates with its members, supporters and partners using newsletters (hard copy and email), social media (Facebook, Twitter and Instagram), and its website (www.marshallfredericks.org) reaching more than 4,000 readers. The Museum will also make announcements about the project via relevant professional listservs as well as issue press releases to local media and arts-related publications nationally, including leading journalists and bloggers.

The audience for the exhibition described above includes K-12 students, college and university students and their families, local residents and tourists, artists, collectors, and the general public. Thus, marketing the exhibition and its public programming will be broad in order to capture as many people as possible, including newspaper, magazine, television, and radio interviews and ads. The Museum is a supporter of NPR programming at Central Michigan University and radio broadcasts about the exhibition will air three times weekly during the exhibition's four month run.

The IMLS's funding support will be acknowledged in all publicity materials, promotional items, on the museum's website and social media sites.

SECTION 3 - PROJECT RESULTS

What are the intended results of your project? The project will allow this body of work to be made available for research and exhibition for the first time, contributing to the study of American sculpture and drawing and advancing the goals of IMLS's Museums for America program. Conserving these vulnerable drawings will meet the Museums' goals to provide access, and preserve and protect all materials in its Archives. The project will create a valuable new resource for artists, students, researchers and the public who are seeking to learn about sculpture and the artistic process, public art, and Fredericks's life and works. They reflect Fredericks's creative process during the most prolific period of his seventy-year career. Together, these 129 life figure drawings demonstrate the breath of Fredericks's intentions and illustrate the different concept that precede a finished piece of sculpture. They reveal Fredericks's commitment to figurative art during a period when modernism and abstraction began to dominate the American aesthetic.

Beyond protecting these fragile works of art from further deterioration, this project will result in enlarging the Museum archives' database with twenty-five previously unseen life figure drawings and will make that resource available beyond the Museum's walls by linking it to the archival finding aid on the Museum's website and other online search tools. To quantify the impact of digitizing the drawings following conservation, Museum staff will track the number of researchers who access the collection in person and online through Google Analytics usage statistics. In the

twelve months following the completion of this project, the Museum expects that 84 researchers will access the archives in person and that the archives website will receive over 20,000 page views. Additionally, Museum staff will mount an exhibition of these drawings and Fredericks's early figurative paintings in January 2021. The Museum anticipates that over 5,000 people will visit the Museum to view the resulting exhibition of these drawings and Fredericks's early figurative paintings.

How will the care, condition, management, access to, or use of the museum collections and/or records that define the focus of your project be improved? Ultimately, the conservation treatment that is the main focus of this project will provide physical stability to the life figure drawings so that they may be viewed and exhibited for the first time. Current and future generations of students, researchers, art historians, scholars and general audiences will benefit from both improved physical access via the proposed exhibition and virtual access through the online digital collection. With digitization, these drawings can be experienced in much the same way as they would be if seen directly, simultaneously promoting access while reducing handling and exposure of fragile materials that would be required if the documents could only be seen in person. Additionally, the proposed project will also increase knowledge among museum staff and volunteers about the life figure drawings, improve handling, and raise awareness of conservation techniques.

What tangible projects (e.g. reports, inventories, catalogues, treatment plans, publications, presentations, databases) will result from your project? This project will add twenty-five images to the Museum archives online database. The Museum's digital archive can be found at <http://omeka.svsu.edu> and its finding aid is located at <http://omeka.svsu.edu/findingaid>. The finding aid is linked to the National Union Catalog of Manuscript Collections (NUCMC), Online Computer Library Center (OCLC), and IMLS Digital Collections and Content Registry.

Additionally, the stabilized artworks along with their associated treatment reports and photo documentation will be useful, tangible products resulting from this project. An exhibition of these drawings along with Fredericks's figurative paintings will be mounted at the Museum in January 2021. This exhibition will also be available for travel nationally and internationally with appropriate exposure lengths. A section of the exhibition will also include photographs taken during conservation treatment at MACC with accompanying text panels discussing the project.

How will you sustain the benefit(s) of your project? Upon their return, the drawings will be placed in all rag, acid-free matboard to protect against both acidity and environmental pollutants. The mat will be attached with good quality, all bast fiber Japanese paper hinges and a reversible adhesive. To help prevent fading and deterioration of both the media and paper, the drawings will not be exposed to direct or excessive reflected light. The drawings will never be on permanent display and when placed on temporary exhibit, will be placed under ultraviolet light filtering glass or Plexiglass for an appropriate exposure length.

This project is one phase of a multi-step process by the Museum to make its archives fully accessible. Recognizing that technology is constantly evolving, Museum staff will work closely with SVSU Information Technology Services Department staff to plan for, maintain and upgrade its software, equipment and networks so that this valuable collection of life figure drawings is available in the appropriate formats in the future.

Saginaw Valley State University/ Marshall M. Fredericks Sculpture Museum

Schedule of Completion

Timeline: October 1, 2018 - April 30, 2021

Major Project Tasks - Year 1	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	July	Aug	Sept
Prepare drawings for transport and deliver to MACC	X											
MACC conducts conservation treatment and documentation		X	X	X	X	X	X	X	X	X	X	X
Major Project Tasks - Year 2	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	July	Aug	Sept
MACC conducts conservation treatment and documentation	X	X	X	X	X	X	X	X	X	X	X	X
Retrieve drawings from MACC												X
Major Project Tasks - Year 3	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	July	Aug	Sept
Add images and metadata to online library and update finding aid	X											
Prepare drawings for exhibition		X	X									
Host exhibition of newly conserved drawings and Fredericks's figurative paintings at MFSM				X	X	X	X					