A Year of Inspired Progress

For all of us with deep ties to Maryland Institute College of Art—students, faculty, staff, alumni, friends, and the surrounding community—2002–2003 was a year of remarkable momentum. With the same excitement that we experience watching our students’ work in progress, we can see tangible proof that the College’s strategic goals are taking shape.

These goals, set forth in MICA’s Plan for the 21st Century, touch on every aspect of the College and its mission, inscribing a blueprint for efforts to position MICA for leadership in the 21st century. To briefly recap what we described in depth in last year’s Annual Report, The Plan’s initiatives include:

• Building an outstanding learning and living environment for our community of artists and designers through a comprehensive Campus Master Plan.

• Providing a broad and deep curriculum that prepares artists and designers for the challenges of a rapidly changing world, integrating our strengths and ongoing commitment in traditional fine arts disciplines with programs that build essential skills in critical thinking, mastery of new tools and technologies, and leadership capabilities.

• Recruiting students who can fully realize their potential through MICA’s rigorous studio and academic program, and growing in order to support the broad array of programs and services that our students need to prepare for success in their lives and careers.

• Increasing the College’s ability to provide access to the best art education for a talented, diverse, and deserving student body.

• Enhancing the College’s presence and recognition, both locally as a committed community leader and internationally as a renowned center of learning and innovative thinking in art and design.

Since The Plan was adopted by the Board of Trustees in October 2000 as the culmination of a planning process that engaged trustees, faculty, students, and staff, many of its initiatives have progressed quickly from concept into reality. We have taken the first major steps toward realizing the key goal of the Campus Master Plan: create a coherent and unified urban campus. Since it opened in August 2002, Meyerhoff House, has been home to 202 students, most in their critical sophomore year. It has also emerged as a vibrant center for campus life: a hub for student activities, clubs, recreation, and dining, and an informal gathering place for study and socializing. With the Commons, Meyerhoff House now allows us to house nearly 40 percent of our student body.

Also, throughout the year, we watched the rise of Brown Center, hailed as “Baltimore’s first great building of the millennium,” and a visible signal of the College’s strength in digital art and design. Less dramatic but equally important, we acquired and renovated a former Baltimore City firehouse that now houses our facilities services, providing appropriate work and shop space for professional maintenance of our increasingly complex campus. This move also freed space in the heart of campus for major renovations to Fox Building, part of a multi-year initiative to centralize and upgrade the College’s primary public galleries and performance spaces.

The immediate results of these changes are palpable—and providing clear benefits to our students. Our students speak glowingly about the quickening pulse of co-curricular activities, the enhanced collegiate experience, and the overall mosaic of campus
culture. Response from participants in our community-based activities such as the Community Arts Partnerships program (CAP) has been universally positive, and our Bolton Hill neighbors regard MICA as an indispensable part of their neighborhood. For our 8,000-plus alumni and other friends, this momentum offers a renewed source of pride.

MICA continues to set new benchmarks for academic and creative achievement—and this is broadly recognized among the best students seeking an intensive art and design education. A case in point, MICA regularly enrolls more Presidential Scholars in visual arts than any other college or university in the nation. Our young alumni attend the top graduate schools in the U.S. and the world, are selected for sought-after career opportunities, and have amazing success as exhibiting artists in such highly regarded urban art centers as New York, Miami, and Chicago.

Much of the credit for our success is due to the generous financial commitments we have received in support of The Plan for the 21st Century. Tapping into a tradition of giving that goes back to the College’s founding in 1826, MICA’s donors collectively have made it possible for us to move forward in substantial ways in fulfilling the vision of The Plan. We extend our heartfelt thanks to all of those who have contributed to this effort, and for your continued commitment to MICA and its mission.

Now that we have achieved this level of momentum, we cannot afford to lose it. The goals set out in The Plan for the 21st Century still lie before us; much remains to be done. To maintain our current pace, we must look to individuals, corporations, and foundations for major gifts to drive our physical and programmatic growth and ongoing support for our day-to-day operations. This ongoing investment will allow MICA to continue moving forward to acquire vital resources—the best people, tools, and facilities—that are essential to The Plan’s success.

In last year’s Annual Report, we offered a sweeping overview of The Plan for the 21st Century and its major components. This year, we are delving a little deeper into its particulars, so you can see firsthand how The Plan’s progress is having a positive impact on the life and work of MICA students. In addition, you will meet some of the remarkable people whose generosity is making that progress possible.

Thanks to all of you for sharing our vision of MICA as a world-class institution, and for your support in moving that vision forward.

Anne S. Perkins,
Chairman, Board of Trustees, 1998 – 2003

Fred Lazarus IV, President
In a working world that changes by the minute, where do graduates of MICA fit in? Everywhere. The opportunities for talented, intelligent artists and designers have never been greater. A number of Plan for the 21st Century-driven initiatives prepare students for success: a refined curriculum that encourages cross-disciplinary exploration, new majors that prepare students to be leaders in the use and development of new technologies for art and design, enhanced liberal arts offerings that emphasize critical thinking and problem-solving, broadened campus leadership opportunities, and pre-professional opportunities such as internships and real-world projects in the classroom. MICA graduates find success as fine artists, as educators, and as creative professionals in a diverse array of careers, including advertising, medicine, film, arts administration, law, and interactive technology. In fact, our alumni are actively pursued by employers because of their strong credentials and well-honed creative skills. As The Plan for the 21st Century notes, “The world of the artist and designer, like so many aspects of our technologically driven society, is experiencing rapid change. Fortunately, MICA is better positioned today to adapt to new opportunities and challenges than any of its peer institutions.”

THE PLAN: CAREER PREPARATION

The Plan for the 21st Century calls for MICA to maintain its focus on preparing students for professional success through:

- Enhanced pre-professional experiences in all programs of study—from research opportunities to internships and other professional experiences.
- New majors and programs in electronic arts and design areas.
- Programs that enhance global understanding and foster tolerance—from community-based arts programs and expanded opportunities for study abroad to multicultural programming through student affairs.
- Co-curricular programming diversity that builds leadership, professional, and interpersonal skills through student governance, peer leadership positions, clubs and activities, as well as through career-based programming.

AN “EVERLASTING” EXPERIENCE

On January 31, 2003, Everlasting, a major new work by multi-media and installation artist Ann Fessler, opened to critical acclaim at MICA’s Decker Gallery. The groundbreaking piece explored issues surrounding the experiences of a generation of “unwed mothers” who had relinquished their newborns for adoption. This remarkable and emotionally intense installation was the product of a remarkable collaboration. For every aspect of the project—from research to identify mothers for interviews, to the oral history interviews themselves, to the design and implementation of the installation—the artist had worked closely with students in MICA’s Exhibition Development Seminar, led by Curator-in-Residence George Ciscle. Everlasting was the sixth major exhibition project for the class, and for one student, Emily Blumenthal (GFA ’03), it was the culmination of an invaluable three-year professional development experience. Blumenthal had taken the seminar every semester since her sophomore year. It led to prestigious internships at the Smithsonian and the Baltimore Museum of Art. A talented artist whose work explores issues of identity and cultural expectations of women, Blumenthal discovered her true calling in museum-based educational outreach. Immediately following graduation, Blumenthal was hired as the Adult Education Programs Assistant at Baltimore’s Walters Arts Museum. The experience of having responsibility for a major exhibition has had a similar impact on others. For artist and continuing studies student Gloria Askin, the opportunity to work on the exhibit Joyce J. Scott Kickin’ It with the Old Masters was unforgettable. Askin was so impressed with her MICA experience that she made a significant donation of Grove’s Dictionary of Art to the College’s Decker Library.
“Working with George Ciscle on Joyce J. Scott Kickin’ It with the Old Masters was an amazing adventure. It brought me so much enrichment and many new friends, including the artist Joyce Scott. I am so grateful for what the College has done for me! The first time I walked through MICA’s doors, I went through a door that absolutely changed my life. Their inspiration has been my foundation.”
Gloria Askin
Professional Jewelry Maker
Continuing Studies Student

“This seminar combines my own professional and personal passions. As a curator, I have the opportunity to work with the exhibiting artists, younger artists who are my students, and the larger community. As an educator, I can facilitate different experiences for students that they might want to apply to their own artwork or careers in the future. I want my students to know what’s involved in the process of putting an exhibition together, and, more important, how to make the connection between the art and the audience.”
George Ciscle
Curator-in-Residence, MICA

“This three out of my four years at MICA were spent in the Exhibition Development Seminar. It was a major investment of time, but I learned every part of the process of creating an exhibition. It was amazing to be able to come up with an idea on our own and then go out and actually develop it. That’s when the light bulb went on. While I was attracted to arts advocacy, I didn’t think I was interested in education at all. But through working on major shows like Everlasting, I found that I wanted to pursue educational outreach professionally.”
Emily Blumenthal (General Fine Arts ’03)
Adult Education Programs Assistant,
The Walters Art Museum
ART & SOCIAL CHANGE

According to longtime MICA faculty member Ken Krafchek, it takes a community to make great art. “There’s a long tradition of the greatest artists really intersecting with their world,” he says. “MICA’s Community Arts Partnerships (CAP) program gets students out of the isolated studio and into the community where they can make a personal connection through the art-making process. It adds an important dimension of leadership through service to their overall college experience.” As the director of CAP at MICA, Krafchek oversees the efforts of nearly 200 MICA students, who manage and teach in 40 community-based arts projects for children and adults in Baltimore’s urban neighborhoods. In February 2003, the France-Merrick Foundation of Baltimore recognized the vital role of CAP in the community and in students’ lives by creating a $1 million endowment earmarked to provide fellowships for MICA students committed to community-based art. The gift will provide annual stipends for France-Merrick Fellows who have demonstrated exceptional leadership ability and dedication to community service through CAP. Additional awards will be given to France-Merrick Mentors who wish to work in the program. CAP also receives support through Artafare proceeds and annual grants from individuals and foundations.

“All the neighborhood grows with its institutions. MICA has certainly been the leader in that regard, creating real synergy in the surrounding neighborhood. I also believe that an educational community has to do something for its community, and not just pay lip service. MICA does that—and more. CAP is one of many things that MICA does to enhance the community around it. My view is that having gone through the CAP experience, MICA’s students will take a sense of caring about community into their careers. That’s why the France-Merrick Foundation chose to support the College’s CAP program.”

Walter (Wally) Pinkard
President and CEO, Colliers Pinkard; Vice President, the France-Merrick Foundation; Chair, the Baltimore Community Foundation

“I learned about Baltimore Youth Television (BYTV) after I got involved with CAP in my freshman year. After taking a CAP video class and doing a documentary on BYTV, I signed on as the BYTV group leader for CAP in my junior year. We taught kids how to use cameras and to design their own projects. Our kids ended up doing videos using shadow puppet animations. Because of my involvement with BYTV, a lot of what I’m interested in has to do with education, children, and generosity. And I’ll be one of the first three video majors to graduate from MICA.”

Adam Griffiths
Senior Video Major from Wilmington, Delaware
A MULTITUDE OF OPPORTUNITIES

The Joseph Meyerhoff Center for Career Development has made a fine art of supporting the future plans of MICA students. Established through a gift from the Joseph and Harvey Meyerhoff Charitable Funds in 1991, the Center and its staff of full-time professional counselors cast a wide net in helping students identify and achieve their career objectives. Center resources currently include national databases of job possibilities, more than 1,000 internship opportunities, artist residencies, online resources, a career workshop series, graduate school counseling, and networking events in Baltimore and in key urban centers with clusters of MICA alumni. A recent success story is Rita Natarova (Painting ’02), shown above with Mathias DeVito. Originally from Moscow, she is a graduate of Baltimore County arts magnet high school Carver Center for Arts & Technology and MICA’s first DeVito Scholar. Natarova worked closely with Career Development staff when applying to graduate schools. She was accepted at all six to which she applied. She also received a Fulbright Grant, as well as two of the most prestigious fellowships for graduate study in the U.S.: the Jacob K. Javits Fellowship in Studio Arts and The Paul and Daisy Soros Fellowship for New Americans, both of which offer a generous annual stipend in addition to covering tuition expenses at the school of the recipient’s choice. Natarova chose the University of Pennsylvania. As a Fulbright Fellow, she journeyed to the Umbria region of Italy and spent several months studying the works of Piero della Francesca and Masaccio.

“The College’s Center for Career Development was an incredible help to me in every way. They counseled me through the entire Fulbright application process. They were very hands-on and always there to help me with lots of ideas and information. After the studio, the Center was the most important place for me at MICA. Their help was key to my having a life after college.”
Rita Natarova (Painting ’02)
MFA Candidate, University of Pennsylvania

“When I established the DeVito Scholarship at Maryland Institute College of Art, many people were surprised that, with a legal and business background, I did not choose a law school or business school. But every experience I had at the College was so wonderful and uplifting. I didn’t even think twice about where this scholarship should go. But I never knew that I would meet the talent there that I did, year after year. It’s been just astonishing to meet the DeVito Scholars, each with early portfolios that are so refined, so exceptional. Rita Natarova is an outstanding example of that kind of student.”
Mathias J. DeVito
Chairman Emeritus, The Rouse Company; MICA Trustee;
Creator of the Mathias J. DeVito Scholarship Program
Being the best means never standing still. Certainly, this is the case for MICA in its continuing efforts to attract the best young artists and designers. “We must also grow our endowment,” notes The Plan for the 21st Century. “A firm financial foundation is necessary if the College is to provide the student scholarships essential to attract and keep the very best students.” In this regard, the College has made scholarship development a priority for the last 20 years. From the first handful of named scholarship awards to freshmen through the Fanny Blaustein Thalheimer Scholarship in 1982, MICA’s endowed scholarship program has grown impressively. Today, it totals nearly 60 major scholarships awarded to undergraduates and graduates. “Scholarships help the College in many ways,” says Theresa Bedoya, Vice President and Dean of Admission and Financial Aid. The availability of competitive, named scholarships gets the attention of the best prospective students, who feel honored to receive these awards. Even in their later careers, our graduates perceive their named scholarship awards at MICA as a real achievement.” Endowed scholarships allow the College to recognize the achievements and potential of top students at the undergraduate and graduate level, and help to maintain the quality and diversity of the student body.

THE PEOPLE WHO SUPPORT THE VISION
An important factor in MICA’s evolution from a strong regional college of art to an institution with an international reputation has been its ability to attract the very best students from across the nation and around the world. While the College’s history of named scholarships dates to the late 19th century, the deliberate effort to create named scholarships—both annual and endowed—begun in the early 1980s, has made a tremendous impact. In addition to the Thalheimer Foundation gift, scholarship endowments for entering freshmen have been established by The Lois and Irving Blum Foundation (for Baltimore School for the Arts graduates), the Marion and Henry Knott Foundation (for Catholic students), and by Mathias J. DeVito for top-ranked, deserving students nationally. Top international students are awarded scholarships from the C. V. Starr International Scholarship Endowment, and by the David Jacobs Scholarship for International Students. At the graduate level, scholarship support is provided by the William Henry Rinehart Endowment, The Hoffberger School of Painting Endowment, and most recently, the Marcella Brenner Distinguished MAT Scholar Award. Throughout the Annual Fund and MICA Endowment Fund donor lists at the back of this Annual Report, you will also find the names of scores of donors who have provided scholarships which recognize the achievements of our returning students. Increasing scholarship resources is an unending priority for MICA.

THE PLAN: STUDENT RECRUITMENT
The Plan for the 21st Century calls for a number of initiatives in the area of student recruitment:

- Identify the academic and personal characteristics most likely to lead to success in the College’s undergraduate and graduate program.
- Develop recruitment strategies to address institutional goals for a talented and diverse student body, as well as the optimum number of students necessary to support the range of programs and services the College must offer to prepare artists and designers for success.
- Increase the College’s capacity to provide access to all of the most qualified students.

Pictured are (left to right) Herbert, Fanny, and Alvin Blaustein Thalheimer. Fanny graduated from Barnard College and later studied at the Maryland Institute. She was a civic leader in the Baltimore region, serving as trustee of many cultural and philanthropic institutions. (Courtesy the Blaustein Philanthropic Group)
“I’ve been a teacher all my life, so I know a little bit about education. I think the Maryland Institute College of Art does a splendid job in training teachers. You can’t create artists, but it’s good to encourage people who want to learn about it—and who want to teach others about it.”

Marcella Louis Brenner
Professor of Education, The George Washington University;
Creator of the Marcella Brenner Distinguished M.A.T. Scholar Award and the Morris Louis ’32 Scholarship;
Widow of Renowned Painter Morris Louis ’32

“The scholarships I received and the reputation for quality of the Bachelor of Fine Arts/Master of Arts in Teaching program were my main reasons for choosing MICA as a freshman. The Brenner Award, which I received after I completed my undergraduate studies, made it possible for me to continue and complete my M.A.T. here. Without this support, without the generosity of Marcella Brenner, I would have been forced to leave MICA and get my teaching certificate at a state school in New Jersey. Now I can stay and finish my fifth year at MICA. This scholarship was a just-in-time opportunity.”

Gena Paul (Sculpture ’03)
M.A.T. Candidate and Recipient of the Marcella Brenner Distinguished M.A.T. Scholar Award
“The Jacobs Scholarship was invaluable to me for a number of reasons. It enabled me to come to MICA and dedicate four years to painting, which is a very rare privilege. It also allowed me to spend more time in the studio during summers and vacations, because I was not under pressure to work full time to pay off loans. That opportunity was essential for my development and my position as a painter right now. Had it not been for David Jacobs, I would not have been able to get an education in the fine arts.”

Ilya Gefter (Painting ’03)
Recipient of the David Jacobs Scholarship for International Students

“Going to MICA saved my life. It introduced me to a community of artists for the first time. So I’ve always felt very close to the College and have been very impressed with its development. When my wife and I decided that we wanted to make a philanthropic contribution to education, we decided to establish an international scholarship that would help break down barriers. Creating the Jacobs Scholarship was consistent with that goal—and the Scholars themselves have exceeded our expectations. Our gift has turned out to be worth much more than what we gave.”

David Jacobs (Painting ’61)
Noted Television Producer;
MICA Trustee;
Creator of the David Jacobs Scholarship for International Students
“To prepare graduates to realize their full personal and professional potential in the visual arts in the 21st century, the College must build a curriculum that is multidisciplinary and permeable, intellectually challenging, relevant to the professional life of artists and designers, and technologically complex.” With this call to action, The Plan for the 21st Century has generated a wave of curricular innovations at MICA. Recognizing that the education of today’s artists and designers requires a complex, interdisciplinary approach, the College is refining existing programs while developing new offerings in a broad array of disciplines. The list of majors has been broadened to include digitally based undergraduate programs—experimental animation, interactive media, video—that serve both students interested in focusing in these areas, and also students in other disciplines who want to add to their tools for art making. A new M.F.A. in graphic design, on line in fall 2003, builds on the College’s national reputation in undergraduate design. Interior design is broadening its focus as a program in environmental design. The liberal arts program has been strengthened and more directly linked with the studio program, particularly in the foundation and senior years. In support of this evolution, facilities are being enhanced and expanded in all areas—from painting and drawing studios to computer laboratories.

THE PLAN: CURRICULUM DEVELOPMENT

Through The Plan for the 21st Century, MICA’s curriculum is evolving to provide greater options for students as they shape their artistic and professional development.

- Because the boundaries among disciplines (sculpture, performance, painting, digital art, design) are no longer fixed, MICA must provide students with traditional artistic and intellectual skills, plus the ability to work with others, to analyze emerging opportunities, to communicate their ideas, and to entrepreneurially organize and manage complex projects.

- Because the rate of change in the professional world will continue to be rapid, a MICA education must offer students the intellectual capability and discipline to continue to learn and move forward as the world around them changes.

- Because technology will continue to have a major influence on the art world, the program must ensure that MICA graduates are able to integrate it into their professional practice.

- Because the marketplace of ideas and economy is increasingly global and the world in which we live increasingly diverse, MICA students must develop international perspectives and an understanding of cultures other than their own.
"When you’ve gained as much as I have from the world of art, you want to give back," says Charles Ellerin (Art Education ’41). Ellerin should know. Following World War II, he started a small school arts supply store in his Baltimore basement, putting together project kits made up of recycled factory scraps, yarn, and buttons. In the 20 years that followed, Ellerin parlayed his company, Chaselle, into one of the nation’s largest classroom art supply distributors. Now retired, Ellerin, shown here as a MICA student, is turning his support to another form of distribution. His $75,000 gift will help develop a Web resource that will bring research and tools from MICA’s Center for Art Education to educators around the world. The project will offer an online journal to share current research, and deliver coursework and classes online. In addition to this generous support, he has provided annual scholarship support and is in the process of establishing a planned gift for MICA’s endowment.

“My philosophy of education is best illustrated by the depth and quality and absolute diversity of my students’ work—and their commitment to creating eloquent statements,” says Juan Carlos Castro, below (Photography ’99, M.A.T. ’00). “Each of my students comes in with a different way of seeing. My approach is to craft an environment and a program that will enable students to apply the knowledge that they’re learning to the specifics that concern them. There has to be a personal connection, something at stake for a student to make that investment.” A past winner of the NAEA’s National Student Art Achievement Award, Castro teaches photography at Towson High School in suburban Baltimore, where his philosophy is paying off. In May 2003, a senior in his class, Janine D’Agati, was one of 16 young artists chosen from a nationwide pool of 6,000 to win the Presidential Medalion for the arts.
EXPANDING BORDERS, EXPECTATIONS

Nothing expands the mind of the artist more than the opportunity to travel and make art from a new perspective. For that very reason, MICA has developed over the last two decades what is today the most extensive slate of international studio programs offered by any art college in the U.S. Administered by the College since 1995, the Alfred & Trafford Klots Artist Residency Program in Rochefort-en-Terre, France, offers mid-career artists the opportunity to spend a month living and working in the Klots family chateau overlooking this picturesque medieval village in southeastern Brittany. MICA’s two- to four-week Summer Study Abroad Programs offer the opportunity to work with MICA studio faculty while exploring diverse cultural and environmental experiences in international settings: for the coming year programs are being offered in Canada, Greece, Italy, Jamaica, Mexico, and South Korea. One of the first MICA alumni to take advantage of the College’s study abroad programs back in the 1980s was painter and sculptor Winnie Gordon ’28, shown at right. Gordon took her first trip abroad shortly after her graduation, and quickly discovered how the experience of new surroundings stimulated her own artistic sensibility. Her lifelong love of travel, along with her affection for MICA’s summer abroad programs, led to her establishing the Winifred M. Gordon ’28 International Programs Award. The annual scholarships allow deserving MICA students to attend summer study abroad programs.

“My great aunt Winnie Gordon was always very close to the College. Because travel had always done so much for her artistic life, she wanted to allow that same opportunity for MICA students today. I certainly feel that the scholarship has accomplished that goal. Our family has been thrilled by the letters we’ve received from MICA students, thanking us for the award. We feel good that we’re able to do this in Aunt Winnie’s name.”
Susan D. Taylor
President, Winifred M. Gordon Foundation, Inc.

“The Winnie Gordon Scholarship helped me go to the College’s summer abroad program in Italy in July 2003. We stayed in a small town near Sorrento on the Amalfi Coast. The program was a landscape course, so it pushed me to work in an area of painting that was unfamiliar to me. I got to experience Italy and work with some of the best instructors I’ve ever had. As a result, my work has become a lot more fluid and expressive. Just going away and not only painting but just seeing really affected me as an artist.”
Jhawn Jones
Senior Illustration Major from Virginia Beach, Virginia
ACCESS TO THE BEST MINDS

MICA’s history of visiting lecturers stretches back to the 19th century. Today a steady stream of the world’s top artists and critics help create a greater context for learning by sharing insights and conducting student critiques. Support for this vital programming, including visiting artists, artists’ residencies, and lectures by scholars and artists of international renown, is provided by the Robert and Jane Meyerhoff Special Programs Endowment; the Amalie Rothschild ’34 Residency Program; The Rouse Company; the Samson, Rosetta A., and Sadie B. Feldman Residency in Visual Communications—and through the generosity of individual donors like Kevin Kearney ’74, who recently renewed his five-year annual fund commitment to provide additional funding for visiting artists in the painting department.

Notable artists, scholars, scientists, poets, and critics who have visited the College over the years include Josef Albers, Polly Apfelbaum, Marshall Arisman, David Byrne, John Cage, Elaine DeKooning, Helen Frankenthaler, Sam Gilliam, Allen Ginsberg, Steven Heller, Robert Irwin, Ben Katchor, Galway Kinnell, Mario Livio, Margaret Mead, Pat Olesko, Gordon Parks, Fairfield Porter, and Clyfford Still.

“When I was a student at MICA, I remember very clearly a number of great figurative painters who came down to visit from New York—people like Fairfield Porter and Philip Pearlstein. I was thrilled to be in the presence of such artists; to some extent, they were like my heroes. But the reality was you got to rub shoulders with them as real people. So after talking with Barry Nemett, I wanted to help by bringing in artists and critics who would support the foundation program in painting.”

Kevin Kearney (General Fine Arts ’74) President, Kearney & O’Banion, Incorporated

“When Kevin was the very first exceptionally good student that I had when I began teaching at MICA, we hit it off right away and have stayed connected. When he had a show of his paintings several years ago in San Francisco, he even asked me to write an essay for his catalog. Kevin’s gift funds a significant portion of our department’s visiting artists and critics program each year, and we greatly appreciate it. Critics and artists who’ve appeared in part through Kevin’s support include Gregory Gillespie, Graham Nickson, William Bailey, Bernard Chaet, Jack Beal, and Ellen Phelan.”

Barry Nemett Chair, Department of Painting, MICA
Much of the momentum surrounding MICA’s growth in the past year has centered on the development of facilities and services that contribute to the sense of “community.” A community cannot be “built” out of common gathering places, flower beds, club soccer, or bus trips to New York—but that kind of supporting infrastructure enhances the energy and imagination of the people who make MICA what it is. As The Plan for the 21st Century underscores, “The College must build a greater sense of community through programmatic and environmental structures, additional on-campus housing, and new co-curricular programs.” This past year saw visible progress in this area, connecting individual efforts to produce the dynamic environment in which young artists and designers thrive. MICA has long been a leader in developing a truly “collegiate” campus experience for our students. With new facilities, new residential life programs, and ongoing enhancements to co-curricular programming, life on MICA’s campus has grown more robust than ever.

A NEW CENTER OF CAMPUS LIFE
As the spirited venue for dances, open mic nights, concerts, study groups, club meetings, and student exhibitions—not to mention lunches with faculty, midnight snacks, and bleary-eyed breakfasts during crit week—Robert and Jane Meyerhoff House has quickly become the epicenter for student life. It’s amazing, with the myriad events and activities that happen there, Meyerhoff House, in its current incarnation, is just over a year old. It was created out of the former Hospital for the Women of Maryland, long a vacant and increasingly dilapidated eyesore in the Bolton Hill neighborhood. Aside from providing 73 apartments for 202 upper-class students, Meyerhoff House also is home to the College’s dining hall, Fitness Center, Piano Gallery (music room and gallery), meeting rooms, and student services and club offices. Robert and Jane Meyerhoff, for whom the building is named in recognition of their $4 million gift to create an endowment for the residence facility’s operations and maintenance, are internationally renowned for their philanthropy and their vision as collectors of contemporary art. “We have been impressed by the College’s leadership and track record in the education of artists,” notes Robert Meyerhoff. “This specific project seemed an appropriate vehicle to help the College fulfill its vision of the future while also benefiting the Baltimore community.” Emeritus Trustee Jane Meyerhoff adds, “The addition of this new residential life facility takes the College to the next level in the building of a campus.”

THE PLAN: STUDENT LIFE
The Plan for the 21st Century calls for MICA to continue providing co-curricular experiences that support students in building the skills for balanced, successful lives—personal, professional, creative.

- Expanded pre-professional programs and career services.
- Expanded public programs, collaborations, and residencies.
- New student activities and residential life programming.
- Additional clubs, activities, and athletic offerings.
- Enhanced advising services.

Robert and Jane Meyerhoff’s long history of generosity to MICA has provided the Robert and Jane Meyerhoff Gallery in Fox Building and an endowment for special public programs.

“Generations of Baltimoreans drew their first breath at the old Hospital for Women of Maryland, a Bolton Hill landmark. Now Maryland Institute College of Art has breathed new life into the building itself, after it had stood vacant for a decade.”

The Baltimore Sun, August 19, 2002
“This year, Meyerhoff House has really become the hub for all student activities that go on at MICA. People just go there to hang out 24 hours a day—it’s like MICA’s Student Union, right in the heart of the campus. Students will just show up to do study groups or play board games in the lobby. There are a lot of planned events held in the dining area. Now there’s a living, thriving artists’ community on campus, and a lot of it had to do with the opening of Meyerhoff House.”

Chelsea Munion
Senior Graphic Design Major
from Fairfax, Virginia

“Maryland Institute College of Art, whose buildings include a onetime Baltimore & Ohio Railroad station, has long been given credit by residents of its Bolton Hill neighborhood for providing stability in the elegant late 19th-century row house community. Now the institute is embarking on a $35 million expansion that will include renovation of a hospital that has been vacant for a decade…..”


“If I’ve done my job well, then every student in Meyerhoff House leaves here at the end of the year having grown quite a bit—as an individual, an artist, a citizen—because they understand more what their role is in the world. Our student Hall Assistants in particular get an opportunity to develop their skills as leaders; they actually inspire other students. All of us in Student Activities and Career Development are working towards the same goal. I just have the unique responsibility of doing it 24 hours a day.”

Kate Plows
Assistant Director of Residence Life, MICA
POLISHING A JEWEL

A beautifully renovated building is a great start, but the College also needed to equip Meyerhoff House with essential amenities and services to enhance the residential life experience. Friends of the College made a critical difference in this effort. Among them, a gift made by the Alex. Brown & Sons Charitable Foundation as part of the firm’s 200th anniversary celebrations named the inviting oasis of green, below right, that replaced the weed-choked lot that had been the building’s “front yard,” and friends of longtime and well-loved Trustee Ned Daniels made contributions to create a landscaped garden and outdoor dining area in the building’s central courtyard. Three members of MICA’s Parents Council organized an active fundraising campaign during 2003 to equip the Fitness Center. Barbara Symonds (mother of Tom Symonds, GFA ’05), Julie Clark-Jones (mother of Kristin Skarbovig, GFA ’03), and Dr. William Kesselring (father of Kate Kesselring, Painting ’06) raised $10,000 in gifts from MICA parents. This outstanding effort in turn brought in a matching $10,000 commitment from MICA Trustee George Dalsheimer. Their efforts did not go unnoticed. According to Ben Kutil (Graphic Design ’04), a leader in the Student Voice Association and founder of the College’s Ultimate Frisbee Club, “Everyone was waiting for the Fitness Center to open. Now it’s in constant use every day. A lot of MICA students were involved in high school athletics before coming here. Just because we’re in art school is no reason not to be involved in sports.”

Senior Ben Kutil, above, exemplifies the artist/athlete who will reap the benefits of the new Fitness Center. Meyerhoff House apartments (a typical bedroom is shown below) and common spaces were designed for the ways artists live and work today.
“From my involvement with the Board, it occurred to me that MICA students had a lot of talent in a lot of different areas, especially music. When I asked if there was a piano on campus, I was told there was none. So Nancy Haragan and I decided to make a joint presentation of a grand piano to be installed at Meyerhoff House. This gift was an easy one to make given that its absence was such an obvious omission in the College’s student life. The magnitude of positive student response has been wonderful; it has dwarfed the size of the gift itself.”
M. Gwen Davidson
Partner & Senior Portfolio Manager, Brown Advisory; MICA Trustee

“Part of my motivation for the gift with Gwen was my memory of my college’s social hall and its grand piano, which served as a gathering place and created a special sense of community. So this gift was an opportunity to extend this experience to a new generation of students. I hope that others will see that they can make a small gift to MICA that can be meaningful in many ways.”
Nancy Haragan
Executive Director, The Greater Baltimore Cultural Alliance

“I helped start the A Capella Group three years ago for students who were interested in having a good time getting together and singing. With the opening of the Piano Gallery at Meyerhoff House, now we have a central place to meet. It’s given us an identity—it’s our room, where we can meet and come together. Having the piano in there is really beautiful. It serves as a real focusing point for learning music. MICA has shown me that an art college can have a capacity for music, for writing, for theater—all those things are part of being an artist and going through that creative process. The ability to have access to those activities is very important.”
Keith McCord
Junior Graphic Design Major from Huntington Station, New York

“We are pleased to have the Foundation’s support recognized through the naming of this garden, a space that serves both the community and the College.”
Margaret Preston
President, Board of Directors
Alex, Brown & Sons Charitable Foundation

“I’m happy that all the students I’ve been working with for the past five years will have access to the piano.”
Lowell Jones
Senior, Graphic Design

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Junior Graphic Design Major from Huntington Station, New York

“We are pleased to have the Foundation’s support recognized through the naming of this garden, a space that serves both the community and the College.”
Margaret Preston
President, Board of Directors
Alex, Brown & Sons Charitable Foundation
Like an image rising into focus, the urban campus of Maryland Institute College of Art is gaining a recognizable shape and clarity. Where one building stood in 1907, today a dozen new or creatively reused buildings form the framework of a vibrant campus community within the neighborhood of Bolton Hill. Guiding this long-term development is MICA’s Campus Master Plan, an outgrowth of The Plan for the 21st Century. The Campus Plan, created by Ayers/Saint/Gross, calls for the eventual addition of more than one million square feet of space, answering MICA’s growing need for added student housing, academic buildings, and a student center. A designed streetscape with landscaping, gates, and signage will provide visual integration for the campus along the Mount Royal Avenue corridor. Major goals were achieved with the opening of Meyerhoff House and the construction of the landmark Brown Center. However, as The Plan for the 21st Century states, new goals for campus development must be set and met to keep pace with MICA’s present reputation and its future, “to ensure that the College offers the facilities and equipment required to promote a comprehensive learning environment for artists.”

THE PLAN FOR A UNIFIED URBAN CAMPUS

The Campus Master Plan seeks to:

- Strengthen MICA’s identity and presence by defining campus boundaries and creating a gateway sense of arrival.
- Improve pedestrian experience along and crossing Mount Royal Avenue.
- Investigate future growth opportunities through building sites on campus and possible property acquisition.
- Create quality outdoor gathering spaces.
- Promote closer connections between the campus and the surrounding neighborhood.

“Through The Plan for the 21st Century and its Campus Master Plan, we’re seeing visible signs that MICA continues as the leading art college in the country. In just the past two years, with the opening of Meyerhoff House and the construction of Brown Center, it is clear that a dynamic, unified campus is emerging for the first time, with the facilities our students need to excel in art and design. It’s very exciting to experience this momentum.”

Neil A. Meyerhoff
MICA Trustee and Chairman of the Board as of October 2003

“Over the past two years, during Board meetings, I positioned myself at the table so I could watch Brown Center rising majestically across the street through the window of the board room. It was unquestionably the most fascinating work in progress I have ever witnessed. It is also the most visible of the many exciting developments that have occurred under Fred Lazarus’ leadership, all of which have led to MICA’s ranking at the very top tier of the country’s art institutions. It is a privilege to be involved in helping MICA become the most distinguished art school in the nation—or should we say the Western World?”

Alice Greif
MICA Trustee
EXISTING STRUCTURES

Main Building & Annex
College Center
MICA Store
Sally’s Garden
Dolphin Building
Mount Royal Station
Fox Building
Bunting Center
The Commons
Kramer House

NEW ADDITIONS

Meyerhoff House (1) – historic Hospital for the Women of Maryland creatively recast as a student life center, dining hall, and undergraduate apartment housing facility (opened August 2002)

Facilities Management Building (2) – former Baltimore City firehouse renovated to house the College’s facilities management department (opened summer 2002)

Brown Center (3) – the first academic structure constructed for MICA in nearly 100 years, houses MICA’s digital arts programs and features a 525-seat auditorium (fully in use in January 2004)

Jos. A. Bank Building (inset) – former Joseph A. Bank sewing factory renovated for academic and studio space, fronting on North Avenue (in use since fall 2000)

Alex. Brown & Sons Garden (1)

Edwin A. Daniels, Jr. Courtyard (1)

PROPOSED FACILITIES

New Academic Buildings for Offices and Student Mixed Use (3 sites)
Student Housing (2 sites)
Student Recreation Center
Student Support Facility
Renovation of Existing Building for Academic and Student Mixed Use
“It can’t be overstated how beneficial it was to Bolton Hill for MICA to purchase and re-use the old Women’s Hospital. In the middle of the neighborhood was this huge, abandoned, derelict building that just sat there for years. Its conversion into Meyerhoff House had an effect that radiated through the whole neighborhood and created a tremendous asset. The neighborhood-College relationship is symbiotic: each is equally served by the other. Bolton Hill provides a wonderful setting, while the students bring life to the streets.”

Buzz Cusack
Partner, The Charles Theater; Bolton Hill resident since 1973

“I’ve been a neighbor and unabashed enthusiast of Maryland Institute College of Art for many years. It’s made a tremendous difference in Bolton Hill—and a great contribution to the City of Baltimore. Its other important contribution has been in the area of architecture. The College has done an unbelievable job in converting older buildings and in building new ones. The new Brown Center is really something to have in the neighborhood. Today, you wouldn’t find anyone living in Bolton Hill who wouldn’t fight to keep the College here.”

Walter Sondheim Jr.
Senior Advisor, The Greater Baltimore Committee; Civic Leader behind the “Baltimore Renaissance”
Thank you, contributors to MICA’s Plan for the 21st Century. Your generosity over the past three years has created momentum in phase one of our $125 million campaign and established new benchmarks in philanthropic giving to the College. Generous contributors to date are listed on the pages that follow.

As this report goes to press, you have committed more than $40 million toward the $60 million phase-one goal of The Plan. The impact of your support can be felt across our campus and throughout our educational programs. Most tangible is the completed transformation of the former Hospital for the Women of Maryland into an exciting new residence hall for student artists, Robert and Jane Meyerhoff House. Across Mount Royal Avenue from the Main Building, the finishing touches are being added to Brown Center—MICA’s first entirely new academic building since 1907. Classes will begin there in January 2004.

Your gifts are creating garden and green spaces for our students, the neighborhood, and Baltimore. You are creating endowments that will provide funds in perpetuity for scholarships, for faculty development, for Community Arts Partnerships, and for operating expenses. Your gifts have come in many forms: cash, appreciated securities, charitable remainder trusts, and bequests.

The Plan for the 21st Century calls for strengthening MICA’s financial position by increasing the endowment; making more scholarships available to attract top students from across the nation and to give talented students access to a great education; creating positions to enhance faculty development; moving forward with a Campus Master Plan that includes new construction, renovation, and acquisition on the College’s unique urban campus, as well as increased operating support through a growing annual fund.

Thank you for sharing our vision…. Thank you for investing in one of the top art colleges in the country—one of Baltimore’s educational and cultural treasures.

You can feel the momentum. You can see the impact.

Thank you for your support. It is vital to MICA’s future.
The following donors have made commitments ranging from under $25,000 to $6,000,000 toward building endowment and program initiatives in response to funding The Plan for the 21st Century.

$1 MILLION AND ABOVE
Marcella Louis Brenner W ’32, H’01
Estate of William Beverly Bristor, Jr.
in memory of Ruth Jenkins Bristor ‘35
Eddie & Sylvia Brown P’02
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Jane H’94 & Robert H’94 Meyerhoff
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Zumtobel/Wolfgang Egger P ’03

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Estate of Randolph S. Rothschild
Evelyn Schroedl ’40
Arthur & Nancy Waxter
Ziger/Snead Architects & Charles Brickbauer
Endowed funds at MICA were valued at $32,673,239, as of May 31, 2003. The following list contains all funds that comprise the endowment. Newly established funds and existing funds that received new gifts in support of The Plan for the 21st Century are marked.

Jerome Abrams ’46 Memorial Scholarship
Act-So Scholarship (Continuing Studies)
AEGON USA, Inc. Scholarship
Lois and Irving Blum Foundation Scholarship
Jules M. Bodarky Scholarship
Marcella Brenner Distinguished MAT Scholar Award
Ruth Jenkins Bristor ’35 Scholarship
Reuben Brook Memorial Scholarship
Brawn Center
Chesapeake Antiquarian Photographic Society Scholarship
The Concordia Foundation Scholarship
Betty Cooke ’46 Scholarship
Sgt. Ralph Roland Demuth Memorial Scholarship
Mathias J. DeVito Scholarship
Shirley Eaton Fund
Fay’s Fund
France-Merrick Foundation Community Arts Fund
Freda Eichelberger ’81 Scholarship in Painting/Freda Eichelberger ’81 Scholarship in Sculpture
Samson Feldman ’25 Scholarship in Art Education/Samson Feldman ’25 Scholarship in Illustration
William Ferguson Merit Scholarship
General Scholarship
Margaret Glace Scholarship in Art Education
O’Neill Troy Hammond ’69, ’75 Memorial Scholarship
Claire Gaskin Harper ’41 Scholarship
Francis Burns Harvey Merit Scholarship
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Emanuel Herman ’39 Prize
William Mayo Herring ’41 Scholarship
Hoffberger School of Painting
Barry Holniker ’81 Memorial Scholarship
The Maryland Institute Knott Scholarship
The Reuben Kramer ’32 & Perri Krick ’31 Award of Merit
Kramer House
Patricia L. Krongard ’76, ’90 Art Education Scholarship
Nora & Eugene Leake Scholarship in Painting
The Lenore Fund
Marc Levy Memorial Scholarship
George A. Lucas Fund
Main Building
Seymour Mandelbaum Merit Scholarship
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Gertrude Pentland Scholarship
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Unrestricted
Walter G. ’38 & Betty ’39 Wilkinson Memorial Scholarship
Dale Burton Wood ’30 Memorial Scholarship in Fiber/Dale Burton Wood ’30 Memorial Scholarship in Illustration
Bill Woody/Tom Miller ’67, ’87 Scholarship
Any gift to any program counts toward the fundraising effort for The Plan for the 21st Century. There are many ways to support the area or program of your choice. Your gifts help to assure the College’s continued excellence. The professional staff in MICA’s Office of Development can offer information on the following options and can help you meet your needs while making a difference at the College. You should also consult with your legal and tax counsel.

**CASH**
Cash gifts are always encouraged and are the simplest way to make a gift to MICA. They can be directed to any program or area of your choice, and can be for outright expenditures, or added to the endowment with the income available for MICA’s use.

**APPRECIATED ASSETS**
Holdings such as corporate securities and real estate that have appreciated in value make great gifting assets, especially when you are making a major gift. MICA credits you for the full fair-market value of the stock or land, and there are some very favorable tax benefits.

**CHARITABLE REMAINDER TRUST**
A life income gift is a wonderful way for you to participate in The Plan and yet retain the security of an income stream for your lifetime, and for others that you care about. A number of trust arrangements offer flexible features that are effective in achieving financial and estate planning objectives.

**LIFE TENANCY GIFT**
A gift of a remainder interest in a personal residence, farm, or vacation property provides a way to make a major gift to MICA, while retaining the use and occupancy of the property for the rest of your life.

**CHARITABLE LEAD TRUST**
These trusts provide income to the College for a fixed period. The assets are eventually returned to you, the donor, or to a designee.

**CHARITABLE BEQUEST**
Gifts from individuals’ wills have become an integral part of the American philanthropic tradition. Bequests in wills or trusts are an effective way to create a lasting memorial and assure the continued level of excellence you have come to expect from Maryland Institute College of Art.

**TAX BENEFITS**
Charitable gifts generate tax deductions—both income and estate. While you need to consult your own tax advisor as to how a gift impacts your tax obligation, we do have knowledgeable staff and resources available to help explain the general tax benefits of a particular type of gift.

For more information about making a gift to MICA, please contact the Office of Development at 410-225-2324 or visit our Web site at www.mica.edu, and click on Vision for the Future from the Main Menu.

The Fall 2002 Recognition and Dedication Dinner celebrated the dedication of Robert and Jane Meyerhoff House, the Richard and Sheila Riggs Reception Area, and the Edwin A. Daniels Courtyard. The Riggs’ gift was the first to the student residence.

1. Shown at top left are, left to right: Mary Wolfe, her brother Richard Riggs, his son George Riggs, Sheila Riggs, and Richard’s mother, Eleanor Riggs.

2. Trustee George Bunting, co-chair of the Campaign Steering Committee, with Tony and Lynn Deering in the Daniels Courtyard.

Thank you MICA alumni, trustees, friends, parents, foundations, corporations, staff, and faculty. Your generous support brought the Annual Fund to a new high—$1.18 million—and provided vital funding for scholarships, visiting artists, exhibitions, community arts programs, equipment, and operating expenses.

The success of the 2003 Annual Fund was particularly rewarding in a year of lingering economic uncertainty. Congratulations to each and every donor for your role in this success. The Annual Fund is a key component in financing The Plan for the 21st Century, and its significance to the progress of MICA cannot be overstated. Current annual giving is equivalent to a five percent payout on a $20 million endowment. For The Plan to succeed, we must continue to grow the Annual Fund over the next decade.

We are deeply appreciative of every gift, at every level, and hope you will continue to make MICA a priority in your charitable giving. Again, many thanks for your generosity. It means the world to us.

Sincerely,

Nancy Sasser, Trustee
Chair, 2003 & 2004 Annual Funds

Contributors listed in this section of the Gift Report participated in the 2003 Annual Fund, which ended on June 30, 2003. We have made every effort to ensure the accuracy of the Gift Report. If we have made an error, please accept our apology. You may call us at 410-225-2283, and we will correct our records.
THE LEADERSHIP CIRCLE

The Leadership Circle honors donors whose outstanding annual support, including gifts to the Fund, has the greatest impact upon the advancement of the College. The Leadership Circle consists of members whose cumulative 2003 gifts were in the following ranges:

<table>
<thead>
<tr>
<th>Society</th>
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<tbody>
<tr>
<td>Carnegie Society</td>
<td>$15,000 and above</td>
</tr>
<tr>
<td>Corinthian Society</td>
<td>$5,000 – $14,999</td>
</tr>
<tr>
<td>President’s Society</td>
<td>$2,500 – $4,999</td>
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<tr>
<td>Lucas Society</td>
<td>$1,000 – $2,499</td>
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CARNegie SOCIETY

Artfare Benefit
Jacqueline & Stephen Boesel
Marcella Louis Brenner W’32, H’01
Fay Chandler ‘67
Betty Cooke ‘46 & William O. Steinmetz ‘50
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The Friends of Rochefort-en-Terre celebrated their fifth anniversary at an annual gala, held in January 2003, and raised over $50,000 to benefit MICA’s international residency program for established artists in France—the Alfred & Trafford Klots Artist Residency Program. 1. Left to right, Raymonde and René Santerre, conseiller général et maire de Malansac, program director Rob Seyffert, Isabel Klots, and Fred Lazarus. 2. Nancy Haragan, Rochefort alum Debra Rubin ’92, and Joe Rubino. 3. Friends Steering Committee co-chairs Wendy Griswold and Kitty Milton.

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ICA’s sixth biennial gala benefiting the President’s Fund for Community Projects was a sold-out success thanks to nine dazzling and delicious dinner parties designed by many of Baltimore’s premiere party hosts; outstanding artwork contributed by 80 of MICA’s finest artists for the live and silent auctions; and more than 450 Baltimore A-List guests bedecked in everything from pj’s to wedding gowns, tee-shirts to tuxes, who dined, danced, bid, and bought throughout the night.

1. Caviar and vodka were featured at “Frozen Nights/Brilliant Lights,” a shimmeringly elegant Russian affair co-hosted by Linda and Mark Caplan, Stiles Colwell, Suzi and David Cordish, Fredye and Adam Gross, Sasha Wolhandler, and Stephen Suser.

2. Left to right: Paul and Dorothy Wolman, Stephen and Betsy Scott P’06, and Mary-Ann and Wally Pinkard co-hosted “Is it in the Stars?”


5. Sandra Gerstung, Robin Dalsheimer, and Sig Gerstung.


13. Auctioneer extraordinaire, Jon Levinson P’03, enlivens another successful auction.

14. David ’66 and JoAnn Hayden thank the contributing artists after each Artafare by hosting a brunch at Dark Hollow Farm, the Hayden’s home and horse-breeding farm in Upperco.

15. Guests Pat Joseph (left) and Jo Schneider (right) with Betty Cook ’46, who, along with Bill Steinmetz ’50, co-hosted a unique “Baltimore Block Party.” Not pictured: “Luminous Feast,” an architectural masterpiece by Brown Center architects Charles Brickbauer, Steve Ziger, and Jamie Sneed.
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The Mount Royal Society was established by the Board of Trustees to acknowledge and thank those alumni, faculty, parents, staff, and friends who inform Maryland Institute College of Art of their intentions to include MICA in their estate plans. Many members have included a bequest for the College in their last will and testament. Such generosity and thoughtfulness helps ensure the College’s future financial security and continues our long tradition of excellence in training young artists.

Others have established life income gifts. Through the use of charitable life income plans, life insurance trusts, retained life estates, and other special arrangements, you can help assure the future of the College, while at the same time preserving an income stream and other benefits.

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We recognize and honor the memory of the following alumni and friends whose estate gifts will be received this year.
Margaret Bachman ’53
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Please join The Mount Royal Society. It would be wonderful to have you among our members. If you have already included the College in your estate plans, please notify us so that we may accord you membership. Please call Genya Hopkins, Director of Gift Planning, at 410-225-2414, for further information.
Alonzo G. Decker, Jr. (1907-2002) was the Chairman of Planned Giving at MICA from 1980 to 2002. He encouraged the establishment of the Mount Royal Society.

Chairman of the Board of a Fortune 500 business, and a household name, Al Decker was not an ordinary man—and yet he had the common touch. He had friends across the economic spectrum, and he knew what hard times were like (when Black & Decker was downsizing during the Great Depression, Al—then in his 20s—was the first to be laid off.)

Years later, Al learned about planned giving: how one could take steps in the present that would benefit a charitable institution in the future. And he learned that, often, a planned gift results in a larger gift than one had thought possible! “Everyone can help,” said Al, “whether through life income plans, other forms of trusts, or simple bequests via a last will and testament.”

Al brought his enthusiasm for planned giving to MICA when he became a Trustee in 1978. He had already convinced his mother to make a bequest—which led to naming the Decker Gallery and the Decker Library. He also joined his aunt, Hazel Fox, in creating life income plans that resulted in naming the former Cannon Shoe Company the Fox Building (in honor of his grandfather, an 1884 graduate). His sister, Jane Decker Asmis, also made a major bequest, and he himself established a number of trusts to benefit the College and his wife, Virginia.

Not everyone has Al Decker’s resources. He knew that. But he believed anyone could help an institution like Maryland Institute College of Art ensure its strength far into the future by making a planned gift of some kind.
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