In the five years since Maryland Institute College of Art’s Board of Trustees adopted The Plan for the 21st Century, the College has experienced an unprecedented period of growth and accomplishment. As we take stock of what we have achieved to date in all areas of The Plan’s first phase, and begin work to refine goals for the next five years and beyond, it is clear that this effort has laid a strong foundation for MICA’s future.

By implementing several key components of the Campus Master Plan—Meyerhoff House, Brown Center, and the construction of Cohen Plaza and other outdoor spaces—we’ve helped to coalesce a physical sense of campus, and a spirit of community within MICA. At the same time, expanded and enhanced public programming, made possible through the addition of Falvey Hall in Brown Center, has broadened MICA’s connection to our community and deepened recognition of our role as an important cultural institution for the region and the nation.

New programs of study implemented during this period—undergraduate majors in digital arts and environmental design; a certificate in creative entrepreneurship; a master of arts in community arts and a master of fine arts in graphic design; new international programs in France, Jamaica, and Korea—expand our attractiveness to students internationally, broaden opportunities for institutional collaboration and outreach, and enhance MICA’s reputation as one of the nation’s top colleges of art and design.

MICA attracts the very best students and professionally active faculty of international renown. MICA alumni have always achieved a spectacular level of professional success and personal satisfaction, but the amazing achievements of our youngest alumni can be credited to new initiatives to strengthen professional development throughout the curriculum and to create leadership opportunities and real-world experiences for students, as well as to the Joseph Meyerhoff Center for Career Development’s programs to support students in achieving employment, grants, awards, residencies, and graduate school admission.

In the year that just closed, MICA reached another fundraising milestone—the commitment to date of $55 million in support of The Plan for the 21st Century. This is more than double the amount raised in the College’s last major capital campaign. Thanks to all of you for investing in MICA’s long-term vision.
Today, MICA is uniquely positioned to prepare the best young artists and designers to make an impact in a wide array of fields. We are on a path to become the top college of art and design in the nation.

Yet achieving MICA’s full potential, will require significant investment—not only in programs and facilities, but also in the financial resources required to assure the College’s future strength and quality.

Therefore, this Annual Report’s primary focus is on the importance of endowment to MICA’s mission and future.

Without additional investment in endowment, currently at just over $43 million, MICA will continue to be overly dependent on tuition income for its operating budget. With annual expenses for tuition, room, board, books, and supplies topping out at $35,000, scholarship support is essential to make a MICA education affordable for students with financial need—and to aid in the recruitment of the best students at all income levels.

We cannot continue to fund the addition of essential programs and services through tuition growth. MICA’s student body at the start of the Fall semester numbers 1,650. A 30 percent growth in the student body over the past five years has made possible the addition of new programs, the hiring of additional faculty, and the expansion of services. The Plan calls for eventual growth to a maximum of 1,800 undergraduate and graduate students—the critical mass required to populate the full menu of programs essential for artists and designers in the twenty-first century while also maintaining the personal, one-on-one quality of instruction and attention that is a hallmark of the MICA experience for our students.

Endowment is the foundation on which we will build MICA’s future. The profiles that follow offer a glimpse into the many ways you have an impact on MICA’s endowment—and future.

Fred Lazarus
President

Neil Meyerhoff
Chairman, Board of Trustees
Betty – I always knew I wanted to study at the Maryland Institute, and a scholarship made it possible for me to attend. During the war there were only 75 of us in the entire school, all girls, except for one boy. To earn a degree you had to take academics at Hopkins, so I did, and graduated with a BFA in education. I was teaching a course at the Institute called Design and Materials when the war ended and veterans began to enroll. Soon each class had 60 or 70 students. I went on to teach at MICA for 22 years.

Bill – I went to Baltimore Polytechnic Institute to study engineering. They didn’t offer art, so I went to the Saturday School at the Maryland Institute on a Carnegie scholarship all during high school. After a short stint in the army at the end of World War II, I decided to go back to the Institute on the GI Bill. I majored in general design and met Betty there. She was teaching at the time. After graduation, I started teaching at MICA. Many of my students were my same age or close to it, and, over the years I wound up teaching some of their grandchildren. When we were students, there was the Main Building, and the first house and eventually a second house across Rutter Street, where they had plaster casting. It has been fantastic to see and be involved in the thoughtful evolution of MICA’s exciting campus.

Betty – We think it is wonderful. The ’40s, ’50s, ’60s, when we were starting out professionally, marked the beginning of the design revolution, and we were involved nationally by introducing contemporary design through traveling exhibitions for the government Office of Information and Education and the American Institute of Architects. As designers and consultants, we collaborated on interiors of restaurants, offices, yachts, even bowling lanes—specifying such resources as Eames, Knoll, and Herman Miller. We were able to bring these resources to the classroom.

Bill – We introduced students to contemporary design because we were so involved in it. I showed films from MOMA’s collection on design in class. It’s exciting to see the current developments in design at MICA. My gifts to MICA are unrestricted because I have confidence that the leadership will use them wisely where they are most needed.

MY GIFTS TO MICA ARE UNRESTRICTED BECAUSE I HAVE CONFIDENCE THAT THE LEADERSHIP WILL USE THEM WISELY WHERE THEY ARE MOST NEEDED.
Anne S. Perkins has been a MICA Trustee since 1969 and is the immediate past Chair. She is Co-chair of the Steering Committee for MICA’s Campaign for the 21st Century. Anne received her law degree from the University of Baltimore and has studied at Harvard’s Kennedy School of Government. She was a member of the Maryland House of Delegates from Baltimore for 14 years and is currently a Special Master in the U.S. District Court in Maryland overseeing a partial consent decree on public housing discrimination in Baltimore. Since 1989, she has taught and trained teachers of English in China and worked on a USAID-funded program in South Africa, training newly elected provincial legislators. Most recently, she directs a Ford Foundation Planning Grant to integrate arts effectively into Baltimore middle grades.
It’s amazing what MICA has been able to achieve, given the size of our endowment. We are acknowledged to stand in the company of the top three or four colleges of art in the nation. We’ve never had a lot of extra money to spend, but we’ve managed it well. We’ve had excellent and loyal faculty who are revered by wonderful students.

We’ve reached a point where our endowment needs to grow to sustain the momentum that’s taken us so far. Income from endowment will never pay faculty salaries or keep the lights burning from month to month. But having an adequate endowment is the thing that keeps an institution from having to raise tuition to extraordinary levels in order to sustain the quality of its program. We are already a very tuition-dependent institution, and it’s difficult for many families to afford a MICA education at current tuition levels.

More than 30 years ago, when I was first asked to go on the MICA Board, I remember Bobby Merrick told me, “You may not know it, but this is one of the few institutions in the City of Baltimore that’s truly nationally prominent in its field.” Maryland Institute College of Art was already providing one of the best opportunities for young artists to get a great education in the whole United States. I kind of liked that. I have always felt that if you have an institution of that caliber in your city—and here was this wonderful gem in the middle of Baltimore—it’s important to support it.

Many of us who love MICA give every year to the Annual Fund. And we each feel that our gift is important. I think about endowment as a way of making sure my annual gift keeps coming in even when I’m not here anymore to give it. The institution itself will keep going, and the need will continue, so I see giving to endowment as a way to keep my usual annual gift going in perpetuity. And that appeals to me.
I took a photography course at MICA through continuing studies, and my wife, Anne, took interior design. For me, art is nourishment for the soul and for the eye. Anne went on to be an artist: a potter and a painter. I became involved with MICA more than 30 years ago. I was fascinated by the studio program combined with a college degree. It’s different from seeing someone studying accounting. It’s rewarding to give to a quality institution, and to see very positive results from that support. You can see the living results in the students.

I’m a believer in non-designated gifts and letting the board and administration decide where a gift is most meaningful for an institution. I don’t give to specific projects because I think flexibility, in the long run, is more useful for an institution. In MICA, I see the commitment of the faculty and administration, the highly creative students who come here—they’re quite polished and professional when they walk through the door from high school, and they just go on from there. I chaired the committee that brought Fred Lazarus to MICA, and count that as one of my best contributions. His contributions to the community beyond MICA and his role in making MICA a critical anchor for the Mount Royal area don’t go unnoticed beyond the campus. The quality of the faculty, depth of program, comprehensive campus planning—it all works together in harmony to make MICA an institution worth investing in.

I think sometimes people don’t realize that an institution like MICA can help you structure your gifts in ways that make the most sense to you, and that you can make a significant contribution to an institution you love without always making an outright gift. You can do planned giving where you have income flowing back and the principal going to the institution.

Right now, MICA is knocking on the door to be the best art college in the country. The vision and leadership are there. What’s missing is the endowment. The College’s endowment is small relative to its operating budget and number of students, so growing the endowment is very critical and a high priority for this institution.
George L. Bunting, Jr., a MICA Trustee since 1972, serves on the Finance Committee and Investment Sub-committee. In addition, he is Co-chair of the Steering Committee for the Campaign for the 21st Century, to which he has made a leadership commitment. MICA’s Bunting Center recognizes his leadership support to past capital campaigns.

He is President and CEO of Bunting Management Group and served as Chairman of the Board and CEO of the Novell Corporation. He is a Director of Mercantile Bankshares Corporation and Baltimore Equitable Insurance, and has served on numerous philanthropic boards, including The Johns Hopkins University, Johns Hopkins Medicine, and the Institute for Christian and Jewish Studies.
Marcella Louis Brenner W ’32, H ’01 has been a public school teacher and principal, a scholar, and an educator. She founded and directed the Museum Education Program at The George Washington University, establishing the field of museum education and bringing to the forefront the importance of making art accessible and meaningful to a wider circle of the public. For her pioneering work in art education, she received an honorary doctorate from MICA in 2001.

As an administrator and consultant, she has introduced many programs in the U.S. and Israel which focus on helping professional teachers to excel. She is the widow of world renowned painter Morris Louis ’32, in whose honor she provides an annual scholarship at MICA. Additionally, she has endowed the Marcella Brenner Distinguished MAT Scholar Award and donated a major painting by Morris Louis, which is prominently exhibited in the Brown Center’s Leidy Atrium.
I have seen first-hand the challenges that artists face, and the extraordinary sacrifices many make in order to do the work that they are driven to pursue. My late husband, the painter Morris Louis, peeled vegetables in a restaurant, mowed grass in a cemetery, and welcomed gifts of leftover paint from a friend who had a shop in New York. His family made sacrifices so that he could be educated at the Maryland Institute, and in his early career, Morris did whatever was necessary in order to maintain a studio and to work. Often, we focus on the rewards enjoyed by those few artists who gain public acclaim, and forget about the difficult path they traveled to achieve that success.

From my own life, I know that those who choose to be art educators share a similar set of challenges. They cannot expect great financial rewards in their careers as teachers, yet they—both as artists and as educators—require the most rigorous and robust educational preparation.

With each painting, each sculpture, the artist puts an inner self out on display. He must apply for his passport again and again—the passport of public approval. The young artist is constantly plagued with the need to be unique. He worries about developing his own signature because he wants his work to be recognized as unmistakably different from all others. He endures loneliness and anxiety in order to give himself away. This task is difficult enough.

This is why I have supported Maryland Institute College of Art by endowing scholarships for artists and art educators, and grants to allow faculty to pursue their own projects and professional development. I understand that the Morris Louis Scholarship in Painting is one of the most prestigious awards for undergraduate painters in the country. Some of the artists who have held this scholarship have gone on to have some success, with exhibitions in major galleries, even before graduation. If this financial support provides some talented young artists with the space and freedom to do work that is fresh and new, then it has achieved the purpose I hoped for it.

THE YOUNG ARTIST IS CONSTANTLY PLAGUED WITH THE NEED TO BE UNIQUE. HE WORRIES ABOUT DEVELOPING HIS OWN SIGNATURE BECAUSE HE WANTS HIS WORK TO BE RECOGNIZED AS UNMISTAKABLY DIFFERENT FROM ALL OTHERS.
Although I have had a lifelong interest in art, I learned early on that I was not myself an artist. So I went on to study art history, but maintained a secret admiration, and perhaps a bit of envy, for people who could really make art. This was fueled by my studies at The Louvre and continues to this day. Although my professional life took me in another direction, I maintained my connection to art as a docent at The Walters Art Museum, and through my involvement with MICA.

It has been very gratifying to be involved with MICA at a time when this College has gone through an extraordinary period of constantly improving upon its already considerable strengths. Most of us who give to charitable organizations find that there are many wonderful organizations which deserve support—but only one or two for which we have a passion. There have been certain milestones in my time at MICA that have caused my passion for the place to solidify and grow. In my time on the Board, these milestones have included the addition of The Commons, our first residence hall, and then Bunting Center, which allowed us to bring the library and the academic programs to a new level and represented our evolution to a true college, and then of course Brown Center and Cohen Plaza, which really turned the place into a campus.

I don’t think of myself as a bricks-and-mortar person. I’m more a programmatic person, but here I find myself mentioning nothing but bricks and mortar. The most recent gift my husband Dick and I gave was to Meyerhoff House—another building. But when you consider what these buildings stand for that makes sense. Those bricks and mortar are the visible sign of what is happening internally in the life of the College. Providing endowment funding to ensure that these physical spaces continue to help MICA meet its programmatic goals is an investment in the students. It is so gratifying to do something that is associated with these young people who are such exemplars of what it means to be an artist.
When I started thinking about how I could contribute financially to MICA, I got a sense of the wonderful things happening there, met many students, learned about their interests, and realized that many have musical talent. There wasn’t a piano in the entire institution at the time. I talked with Nancy Haragan about this, and we decided to make it happen. It was one simple, special thing that would make a tangible difference in the lives of students.

The gift of a piano was an easy gift. You can see it, touch it, see students’ enthusiasm for it. It’s a gift you can put a bow around. A gift to endowment is more abstract. It’s less easy to see the benefit to students, but in the end it’s more important for the long-term health of the institution. Eventually a piano will need to be replaced, but the endowment will always be there. It’s an ongoing gift that provides a continuing source of income you can rely on.

Chairing the Annual Fund has put me in a position to talk to alumni, parents, and friends of MICA. It has been wonderful to meet these people and hear how fond they are of MICA, how grateful for the time they spent there, and how much they want to get together with one another and to support the institution. MICA creates such a meaningful and lasting impression on people that it’s a tie they want to maintain.

MICA is clearly at the top of the list of organizations I support, and it comes down to the culture of the institution. It’s a world that encourages people to think freely, to come up with creative and novel solutions. The whole institution is dedicated to the artistic enterprise, which is always an expression of one sort or another about life or the world in which we live.

I’ve served on a number of different boards, and MICA’s Board of Trustees is distinguished by a sense of family, a long-term, abiding involvement in the institution. How many former board chairs are still serving on the boards after their chairmanship is up? At MICA, currently, four. That’s a strong testament to their commitment to the institution and its mission, their belief in its leadership and vision.
Gwen Davidson joined the MICA Board in 1998. She is Chair of the 2005 and 2006 Annual Funds and Ad Hoc Committee on Planning and serves on the Campaign Steering Committee, the Finance Committee, Audit Sub-committee, and Investment Sub-committee. Gwen has an undergraduate degree from Tulane University in art history and an MBA from Loyola College in Maryland. She worked in fundraising research and prospect management before completing her MBA and becoming a portfolio manager for twenty-plus years with Alex. Brown (now Deutsch Banc). She was part of a group from Alex. Brown that formed Brown Advisory, where she is now Partner and Senior Portfolio Manager.
Our son, Ned, enjoyed his tenure at MICA in the late 1990s immensely, in large part because of the excellent faculty. When he came to MICA he was somewhat uncertain about what he wanted to do, and faculty members Ellen Lupton and Abbott Miller got him thinking about graphic design. It was a turning point in his life. That is a main reason we have supported the school.

At that time, there was a lot of unease in the MICA community because of a spike in crime around the campus. We were very impressed with the College’s response to this challenge, but we also saw a real need that we could help address. As members of the Parents’ Council, we heard the demand for more patrols. We also understood that the College did not have the fiscal resources to purchase an additional patrol vehicle. Thus, knowing we could make a difference was the impetus for our first major gift.

If parents really believe in the school and the value it has for their children, they will want to do what they can to help ensure that the institution survives. For us, buying a patrol van that made it possible to put more security on the streets was a matter of MICA’s survival.

We understand that the College’s efforts to improve security in its neighborhood has made an enormous difference for Baltimore. From my point of view, a gift to MICA is not only a gift to higher education and the arts, but also to a better community for Baltimore.

After Ned graduated, we kept in touch with MICA. It was just remarkable to see Brown Center getting built, the College continuing to expand its influence in the community. Because of Ned’s experience in the design program, we wanted to help with that project. The Browns and others had already made it possible for the building to be constructed, so we provided funding for equipment and infrastructure. We saw that Brown Center was a major advance for the College, and something really critical for the College to move forward.

I THINK IF PARENTS REALLY BELIEVE IN THE SCHOOL AND THE VALUE IT HAS FOR THEIR CHILDREN, THEY WILL WANT TO DO WHAT THEY CAN TO ENSURE THAT THE INSTITUTION SURVIVES.
Arnold H. Snider is the general partner of Deerfield Management, a hedge fund specializing in health care which manages $1.4 billion. Arnie was the pharmaceutical analyst at Kidder, Peabody & Co. for 17 years and worked at Tiger Management before starting Deerfield in 1994. Business Week has described him as a “star pharmaceutical analyst.” A North Carolina native, he attended Davidson College and received his MBA from the University of Virginia. Arnie is also on the board of the Christopher Reeve Foundation, Davidson College, and the Princeton Symphony Orchestra.

Kit Snider is President of the Board of Rheumations, Inc., a private family foundation dedicated to funding the scientific and medical research leading to understanding and treating lupus; to establishing the Mary Kirkland Center for Lupus Research at the Hospital for Special Surgery in New York and is launching in October a comprehensive patient-focused website about lupus. Kit is also President of the Lupus Clinical Trials Consortium, Inc., a public charity focused on supporting efforts to bring new lupus therapies to market, and she serves as a representative to the Federal Working Group for Lupus at NIH. Kit grew up in Chattanooga, Tennessee and attended Mary Baldwin College. She and Arnie have two children, a daughter who is pursuing graduate studies in musical composition at Yale, and, a son, Ned ’99, who is working in Brooklyn as an artist and designer. They served on MICA’s Parents’ Council and provided funding that allowed MICA to purchase a Campus Safety patrol vehicle while Ned was a student. Their long-term support includes a recent gift towards The Plan for the 21st Century that provided funds to purchase equipment for graphic design.
My life’s never taken a predictable path, so the idea that, at age 34, I might want to establish an endowed scholarship in my father’s name didn’t seem that remarkable to me. I’m amazed that more people who have success in business don’t make it a priority to give back to the institutions that helped get them where they are. I did it in part to honor my father’s memory, but really I wanted to help other students like me.

When my father passed away, we learned we’d lose his full death benefit if I weren’t enrolled in college. So, at 16, I dropped out of high school and enrolled in community college. That year, I took my portfolio to MICA, was accepted, and I transferred at age 17. I had no idea how expensive it would be. The College sheltered me from that somewhat, and I’m grateful for the help they gave me—a MICA scholarship, and information on other places to apply for more aid. I won an Ad Association of Baltimore scholarship that included an internship, and senatorial scholarships. Every year, I applied to the Moose Lodge, the Elks Lodge—anyplace that offered money for school.

At MICA, if you prove yourself, they will stand behind you. They believed in and invested in my talent. I also worked hard, of course. I had jobs and started picking up freelance graphic design work. By my second year at MICA, I had already started the business that became Brook Group.

When I decided to establish the scholarship, I wrote to everyone in my address book, asking them to participate, and I was surprised at how many people said they don’t see themselves as philanthropists. Many people my age don’t realize that they could make these kinds of gifts. I appreciate all who have helped—and continue to help—build the endowment. I think it’s important that people my age get involved and make significant gifts to support our priorities.

When you give, it always comes back to you—not that that’s why you do it. Doing for others is just another way of raising the bar for yourself. For me this scholarship was a way to be there for MICA because MICA was there for me. I felt I had a responsibility to give future generations of students the opportunity to study at MICA because others had done that for me.
Kara Brook ’86 is principal of Brook Group, LTD, a full-service Web publishing firm based in Ellicott City, Maryland. She established the Reuben Brook Memorial Scholarship in 1999, through a combination of gifts to build the endowment fund and annual gifts that allowed MICA to begin awarding the scholarship while the endowment grew. In addition to Kara’s personal contributions, the continually increasing endowment has received tribute and memorial gifts from friends and family members.
There have always been artists here—in Brittany, of course, but also at this Château. My late husband, Trafford Klots, spent his life as an artist sharing his time between France and the United States. His father, also an artist, had purchased the ruins of this structure in 1905 and transformed it. It became our second home after World War II, and was always a haven for the artists who visited us. I have a strong belief that the cross-cultural exchange between American and European artists that was our daily life here is valuable to any artist. It enlarges their vision.

One reason why we established the artists’ residency program at the Château was to continue to provide this experience to contemporary, established artists. The artists who have stayed here have loved it, and, in turn, the support the program receives has been helpful in maintaining the Château. And the presence of this program makes the Château a true center of cultural life in this region. The annual exhibition of work by the resident artists is a major event, and the quality of that exhibition is a tremendous reflection of the quality of the artists in the program. This program wouldn’t be possible without the Maryland Institute, which attracts really top-caliber artists.

The Friends of Rochefort-en-Terre have been essential to ensuring that the program continues. Their generous support made it possible to increase the endowment that I established at MICA, to renovate artist’s housing at the Château, and to provide four artists a year with fellowships to help cover the costs of their travel to Rochefort for their residencies.
Thank you, Capital and Annual Fund contributors to MICA’s Plan for the 21st Century. As of the end of Fiscal Year 2005, your generous investments in the College’s people, programs, and facilities total $55 million. The return on your investment in MICA can be seen across our campus, felt throughout our educational programs, and measured by the quality of the incredibly bright and talented students from 45 states and 59 countries who are choosing MICA.

Your support is helping to strengthen the College’s financial position by increasing the endowment, making more scholarships available to continue to attract the top students from across the nation and to give these deserving students access to a great education, and enhancing faculty development. Thanks to you, MICA is continuing to move forward to fully realize the unique urban campus set forth in the Campus Master Plan, as well as increased operating revenue through a growing Annual Fund.

Each and every gift is helping to ensure MICA’s position as a leading art college nationally and internationally.

Thank you for sharing our vision…for investing in it. You can see the impact. Thank you for your support. It is vital to MICA.

Anne S. Perkins, Trustee
Co-Chair, Campaign, Plan for the 21st Century

George L. Bunting, Jr., Trustee
Co-Chair, Campaign, Plan for the 21st Century

Contributors listed in this section of the Gift Report participated between July 1, 2004, and June 30, 2005, by making Capital gifts and/or gifts to the 2005 Annual Fund. We have made every effort to assure accuracy of this Gift Report. If we made an error, please accept our apology. You may call us at 410-225-2556, and we will correct our records.
The following donors have made commitments ranging from $1,000 to $6,000,000 toward building, endowment, and program initiatives of The Plan for the 21st Century.

### $1 MILLION AND ABOVE

- **Estate of William Beverly Bristor, Jr.**
  - in memory of Ruth Jenkins Bristor ’35
  - Estate: W’32, H’01

- **Estate of Margaret Bachman**
  - Alonzo* H’85 & Virginia Decker

- **Estate of William Beverly Bristor, Jr.**
  - George & Anne Bunting

- **Estate of Margaret Barnewall**
  - Roger & Anna Blumenthal

- **Estate of William G. Baker, Jr. Memorial Fund**
  - Thomas & Patricia Barry

- **Estate of Edwin A. Daniels, Jr.**
  - Katherine Gust Blakeslee ’82, P’04

- **Estate of Edwin A. Daniels, Jr.**
  - Charles Ellerin ’41

- **Estate of Reuben Brook**
  - Jacques & Natasha Gelman Trust

- **Estate of Reuben Brook**
  - Governor’s Office of Service and Volunteerism

- **Estate of Reuben Brook**
  - Wendy & Benjamin H. Griswold IV

- **Estate of Reuben Brook**
  - Fredye & Adam Gross

- **Estate of Reuben Brook**
  - Alvin Krongard in memory of Patricia Krongard ’77, ’90

- **Estate of Reuben Brook**
  - Legg Mason, Inc.

- **Estate of Reuben Brook**
  - Macht Philanthropic Fund

- **Estate of Reuben Brook**
  - Mercantile Bankshares

- **Estate of Reuben Brook**
  - Estate of Jean C. Miller ’42

- **Estate of Reuben Brook**
  - Alvin & Louise* Myerberg

- **Estate of Reuben Brook**
  - Anne S. Perkins

- **Estate of Reuben Brook**
  - T. Rowe Price Associates Foundation, Inc.

- **Estate of Reuben Brook**
  - Sheila & Richard Riggs

- **Estate of Reuben Brook**
  - Friends of Rochefort-en-Terre

- **Estate of Reuben Brook**
  - Estate of Amalie R. Rothschild ’34

- **Estate of Reuben Brook**
  - The Rouse Company in honor & memory of Edwin A. Daniels, Jr.

- **Estate of Reuben Brook**
  - The Alvin & Fanny Blaustein Thalheimer Foundation

- **Estate of Reuben Brook**
  - Estate of Don F. Turano ’59

- **Estate of Reuben Brook**
  - The Whiting-Turner Contracting Co.

### $500,000 – $999,999

- **Anonymous**

- **Estate of Jane Decker Asnis**

- **Estate of Margaret Bachman**

- **Estate of Margaret Bachman**

- **Alex. Brown & Sons Charitable Foundation**

- **The Hoffberger Foundation**

- **LeRoy E. Hoffberger**

- **Neil & Sayra Meyerhoff Foundation**

- **Katherine & Arnold H. Snider**

- **Transportation Enhancement Program**

- **The Wallance Foundation**

### $250,000 – $499,999

- **Jacqueline & Stephen Boesel**

- **Fay Chandler**

- **The Concordia Foundation**

- **The Jane & Worth B. Daniels, Jr. Fund**

- **Estate of Rosalee ’60 & Richard Davison**

- **Estate of Rosalee ’60 & Richard Davison**

- **Philip E. Klein in memory of Harriet Klein ’67**

- **Estate of Reuben Kramer ’32 & Perna Krick ’31**

- **John J. Leidy Foundation, Inc.**

- **Robert Lienhardt**

- **The Joseph & Harvey Meyerhoff Family Charitable Funds**

- **Doris Rief ’86, P’86**

- **The Henry & Ruth Blaustein Rosenberg Foundation**

### $100,000 – $249,999

- **Anonymous**

- **The William G. Baker, Jr. Memorial Fund**

- **Thomas & Patricia Barry**

- **Katharine Gust Blakeslee ’82, P’04**

- **The Jacob & Hilda Blaustein Foundation**

- **Kara Brook ’86 in memory of Reuben Brook**

- **M. Gwen Davidson & Nancy Haragan Rosetta & Mathias DeVito in honor & memory of Edwin A. Daniels, Jr.**

- **Charles Ellerin ’41**

- **Jacques & Natasha Gelman Trust**

- **Governor’s Office of Service and Volunteerism**

- **Wendy & Benjamin H. Griswold IV Fredye & Adam Gross**

- **Willard & Lillian Hackerman**

- **David ’61 & Diana Jacobs**

- **Alvin Krongard in memory of Patricia Krongard ’77, ’90**

- **Legg Mason, Inc.**

- **Macht Philanthropic Fund**

- **Mercantile Bankshares**

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- **The Alvin & Fanny Blaustein Thalheimer Foundation**

- **Estate of Don F. Turano ’59**

- **The Whiting-Turner Contracting Co.**

### $25,000 – $49,999

- **Robert Ashton* in memory of Arthur Mitchell ’66**

- **Patricia & Michael Batza**

- **David Edward Furniture Ltd.**

- **Lynn & Tony Deering in honor & memory of Edwin A. Daniels, Jr.**

- **Hecht-Levi Foundation**

- **Barbara Keyser* Jonna & Fred Lazarus**

- **Stephen & Miriam Levy P’00, friends & family in memory of Marc David Levy ’00**

- **Darielle & Earl Linehan**

- **Adena & David Testa**

- **Zumtobel/Wolfgang Egger P’03**

### $1,000 – $24,999

- **Ray Allen & Irena S. Makarushka**

- **Rhea Arnot ’92**

- **Jeanne Baetjer in honor of Katharine Baetjer Pilgrim**

- **Baltimore Steel & ACM Erectors**

- **Gregory, Lisa & Scott Barnhill in memory of Margaret Kathryn Barnhill**

- **Theresa Lynch Bedoya**

- **Louisa Cooper Dubin in memory of Eleanor Chalfant Cooper**

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- **Gwen C. & Richard C. Hackney, Jr.**

- **Samuel Himmelrich, Jr., in honor of Barbara & Samuel Himmelrich**

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M I C A L E A D E R S H I P R E C O G N I T I O N D I N N E R

Café Doris and Meyerhoff Gallery were the setting for cocktails before 150 guests at the October 2004 Leadership Recognition Dinner moved into Brown Center’s Falvey Hall, which was formally dedicated during a program which also featured award winning student videos. Dinner guests were seated on two-tiered—the Leidy Atrium and the Rosenberg Gallery—of the Brown Center’s soaring four-story glass entry.

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“For the enlargement of the Maryland Institute more endowment is necessary. Here is an institution that benefits every class in the community. To some it opens the door to attractive callings; others find their industrial skill enlarged and made more remunerative; there are others who by the lessons of the great artistsofancient and modern times. Give freely to the Institute, venerable foundation, this popular establishment, fostered by so many good men, encouraged by the government of the city and State, now strengthened by inspiring influences radiate to every part of our city. Let it be a home for men, encouraged by the government of the city and State, now strengthened by Mr. Carnegie’s great gift, and by the Jenkins gift of this admirable site, may be for all time to come a beacon of light. Let it be the center from which inspiring influences radiate to every part of our city. Let it be a home of delight where young and old may find instruction and pleasure.”
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On March 12, 1300 Mount Royal Avenue was the place to be. When MICA opened its doors for Baltimore's not-to-be missed benefit gala, Artafare 2005, 500 guests dined, dined, and were entertained in eight themed dinner parties ingeniously orchestrated by many of Baltimore's party virtuosi. Throughout the evening, bidding on the outstanding artworks contributed by many of MICA's premiere artists was high-spirited, as was the dancing in the Court which continued past midnight. Another sold-out success, this seventh biennial event raised $160,000 for the President's Fund for Community Projects. Additionally, another $90,000 plus in in-kind gifts helped make Artafare a stellar event.

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ON MARCH 12, 2005

ARTAFARE: MARCH 12, 2005

ON MARCH 12, 2005

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(1) Robert Zimmerman ’66, Sylvia and Eddie Brown P’02, (2) Can Can Dancer, (3) Gloria Katzenberg and Sue Cohen, (4) Phyllis and Bud Meyerhoff, (5) Betsy and Stephen Scott P’06, ’07, (6) the “Mod Mod World” dining room, (7) Jonna and Fred Lazarus gather on the steps of the Main Building with the Artafare hosts to kick off the March 12 festivities, (8) the “Night on Silk Road” dining room, (9) the “Reflections on the Future” dining room, (10) Senator Paul and Christine Sarbanes.
Endowed funds at MICA were valued at just over $43 million as of May 31, 2005. The list below 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 with an °.

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° = New Endowment Gifts in Support of The Plan for the 21st Century
President Fred Lazarus welcomed 120 guests to MICA's first Scholarship Recognition Luncheon, which brought together donors of named scholarships and the student recipients of their generosity. Student representatives Reba Stewart Scholar Caity Berndt '06 and International student Ivanco Talevski '06, recipient of Starr, Thalheimer, Leidy, and Myerberg Scholarships joined Fred Lazarus and Theresa Lynch Bedoya, Vice President and Dean for Admission and Financial Aid, in thanking the donors. (1) Caity Berndt '06, (2) Ivano Televiski '06, (3) Luncheon speaker and scholarship donor Alvin Myerberg, MICA Vice President for Development Douglas Frost, and Louise M. Myerberg Family Scholarship recipient Kirsten LePore '07.
The Mount Royal Society has been established to help assure Maryland Institute College of Art’s future strength by encouraging alumni, friends, parents, faculty, and staff to include MICA in their estate plans—and to recognize those who do so.

The first moment that I entered MICA’s Main Building I felt this is home—this is where I want to be—and I still feel that way today.” This was artist and faculty member Allegra Marquart’s response when asked why she chose to include MICA in her estate plans. She continued, “MICA and the friends I have made here are my extended family. This community has both nurtured and challenged my artistic explorations. They have applauded my successes and provided understanding and encouragement along the way. I want MICA to continue to progress and to succeed. I want to do what I can to take care of my family.”

Through her last will and testament, Allegra has included a bequest for the College to receive a share of the proceeds from the sale of her home.

The Mount Royal Society has been a member of MICA’s faculty since 1976.
CREATING A LEGACY: IN YOUR OWN STYLE

With increasing frequency, alumni and friends who once felt they just did not have the financial means to create a legacy gift to MICA are discovering innovative methods to fulfill their desire to support the College while maintaining their lifestyles and plans for their heirs.

Each donor’s reasons for supporting MICA is as personal as his or her situation is unique—and each donation comes through a plan tailor made to that situation. The story behind Don Turano’s recently received bequest illustrates these points.

Noted sculptor and 1959 alumnus, Don Turano created an artistic legacy throughout a lifetime of public and private commissions. These included a bust of Ronald Reagan for the Reagan Presidential Library in California and commissions at the Washington National Cathedral, Walter Reed Army Medical Center, the National Geographic Society, and the World Trade Center, as well as a distinguished record of exhibitions at galleries, government agencies, universities, and other venues across the country.

Don considered his MICA education a solid investment and was deeply grateful for the scholarship aid that had helped make it possible. This prompted him to include MICA in his estate plans by naming the College as a beneficiary of the proceeds from the sale of waterfront property he owned in rural Virginia. In his will, Don specified that the gift was to establish an endowed scholarship “with an emphasis placed on financial need, as well as talent of the scholarship student.” The scholarship fund established in Don’s name is valued in excess of $100,000. It will help to provide deserving students access to a MICA education in perpetuity.

Don Turano’s use of assets connected to real property to create a gift was tailored to offer taxation and estate options while allowing him to create a legacy that will forever associate his accomplishments with the creation of art.

MAKING A GIFT

Every gift counts towards The Plan for the 21st Century.

Any gift to any program counts toward the fundraising effort for The Plan. 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 Development staff at MICA can offer information on the following options and can help select the best way to 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 may be directed to any program or area of your choice, and can be for outright expenditures, or added to the endowment so that the income from investing it will be available for MICA’s use toward important priorities.

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 credited you for the full fair-market value of the stock or land, and there are some very favorable tax benefits to such gifts.

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 then returned to you, the donor, or to another person you designate.

Innovative channels are available to anyone interested in making a gift. We have on hand seven brochures to help you with gift planning. Subjects covered in this series are:

- Better Estate Planning
- How to Make a Will That Works
- Giving Through Charitable Remainder Trusts
- Giving Securities
- Giving Through Retirement Plans
- Giving Real Estate
- Charted Giving Plans

CHARITABLE BEQUEST

Gifts from an individual’s last will and testament have long been an integral part of the American philanthropic tradition. Bequests in wills or trusts are an effective way to create a lasting memorial and to 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 we urge you to consult with your own tax advisor as to how a gift impacts your tax obligation, we do have knowledgeable people 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 Development Office at 410-225-2324 or visit our Web site at www.mica.edu and select Giving to MICA from the main menu, or click on Contact Us.
**STUDENTS AND FACULTY**

<table>
<thead>
<tr>
<th></th>
<th>FALL 2005</th>
<th>FALL 2000</th>
<th>FALL 1990</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full-time Enrollment</td>
<td>1,650</td>
<td>1,292</td>
<td>900</td>
</tr>
</tbody>
</table>

In 2005, MICA students hailed from 45 states and 59 foreign countries. Since 1990, the percentage of out-of-state and international students has risen from 55% to 79%.

<table>
<thead>
<tr>
<th></th>
<th>2005</th>
<th>2000</th>
<th>1990</th>
</tr>
</thead>
<tbody>
<tr>
<td>Faculty (FTE)</td>
<td>181</td>
<td>145</td>
<td>72</td>
</tr>
</tbody>
</table>

**PHYSICAL PLANT**

<table>
<thead>
<tr>
<th></th>
<th>FALL 2005</th>
<th>FALL 2000</th>
<th>FALL 1990</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Campus Square Footage (in thousands)</td>
<td>785*</td>
<td>460</td>
<td>380</td>
</tr>
</tbody>
</table>

*Does not include the proposed new student residence at 1601 Mt. Royal Avenue or leased properties.

**FINANCIAL STATISTICS**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuition (in dollars)</td>
<td>$24,474</td>
<td>$19,800</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating Budget (in millions)</td>
<td>$38.7</td>
<td>$26.6</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2005</th>
<th>2000</th>
<th>1990</th>
</tr>
</thead>
<tbody>
<tr>
<td>Endowment Growth (in millions)</td>
<td>$43</td>
<td>$30</td>
<td>$9</td>
</tr>
</tbody>
</table>
ANNUAL FUND

Annual Fund Growth
(in thousands)

<table>
<thead>
<tr>
<th>Year</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>2005</td>
<td>$1,400</td>
</tr>
<tr>
<td>2000</td>
<td>$1,000</td>
</tr>
<tr>
<td>1990</td>
<td>$500</td>
</tr>
<tr>
<td>1990s</td>
<td>$150</td>
</tr>
<tr>
<td>1990s</td>
<td>$100</td>
</tr>
</tbody>
</table>

Source of Gifts to the 2005 Annual Fund
% of 2005 total dollars ($1,414,207)

- A 22% Alumni
- B 7% Parents
- C 12% Trustees*
- D 16% Friends
- E 9% Corporations
- F 20% National Foundations
- G 14% Other**

*Alumni Trustee and Parent Trustee gifts are factored into Alumni and Parent statistics. When these are added to the Trustee category, the percentage of Trustee contributions to the Annual Fund totals 19%.

**Other includes gifts from faculty, staff, associations, organizations, and proceeds from benefit events.

Gifts to the 2005 Annual Fund Supported:

- A 40% Unrestricted
- B 30% Restricted
- C 25% Scholarship
- D 5% Gifts-in-Kind

Unrestricted gifts are applied to educational priorities across every area of the College wherever the need is greatest, as determined by the College leadership.

Restricted funds are designated by the donor to support a specific program, department, or project. For example, in FY’05 restricted gifts provided resources for the Community Arts Partnerships program, Tour de Clay, the Decker Library, and visiting artists in the Painting Department, Rochefort-en-Terre, and other programs.

Scholarships include named undergraduate and graduate scholarships, fellowships, and awards given on an annual—not endowed—basis (see page 40 for a complete 2005 list) as well as gifts to the general scholarship fund, which supports the financial aid awarded by MICA.

Gifts-in-kind are goods (equipment, books, and products) which are accepted by the College because they have a value to or provide budget relief for programs. Additionally, hosts’ expenses for officially approved charity functions, such as Artafare, are considered gifts-in-kind.

CAPITAL FUNDRAISING

Capital Fundraising Growth
(in millions)

<table>
<thead>
<tr>
<th>Decade</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>2000-2005</td>
<td>$55</td>
</tr>
<tr>
<td>1990s</td>
<td>$26</td>
</tr>
<tr>
<td>1980s</td>
<td>$14</td>
</tr>
<tr>
<td>1960s and 1970s</td>
<td>$5</td>
</tr>
</tbody>
</table>

Sources of Capital Gifts to Date

- A 49% Trustees
- B 30% Individuals & Family Foundations
- C 14% Government
- D 7% Corporations & National Foundations

Note: Alumni gifts arrayed in several categories account for 22%.

Capital and Endowment Gifts to Date have supported:

- A 35% Brown Center
- B 34% Endowment
- C 7.2% Unrestricted/Undesignated
- D 5.1% Other Facilities & Equipment
- E 3.1% Current Programs

Endowment Detail:

- B1 47% Scholarships
- B2 21% Meyerhoff House
- B3 20% Faculty/Other
- B4 12% Brown Center

How capital funding was used:

- 2000 – 2005
  - Meyerhoff House, Brown Center, Cohen Plaza, Falvey Hall, and Endowment for Scholarships, Faculty, Chairs, Programs, and Buildings
  - Main Building Renovation, Commons, Burton Center, Endowment

- 1980s
  - Mount Royal Station
  - Renovations, College Center, Endowment

- 1960s – 1970s
  - Mount Royal Station
  - Renovations, Endowment, Fox Building
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