When MICA’s Board of Trustees adopted The Plan for the 21st Century in 2000, we had a clear vision of what would be required to make MICA the nation’s top college of art and design, and MICA was poised then to take that leadership role. Today, we celebrate raising more than $60 million in support of the strategic objectives outlined in The Plan.

In 2000, we had built a strong foundation in many areas critical for educating the artist in a rapidly changing world—an unusual balance of traditional disciplines with new fields and technologies, outstanding liberal arts and studio programs, and the most international programs of any art college. We were attracting the best art students, as well as top faculty and visiting artists and critics. Our facilities were among the best, and we outpaced other art colleges in co-curricular and residential life experiences to meet the needs of a well-rounded and multi-dimensional and diverse student body.

Today, we have achieved and, in some areas, exceeded an impressive number of the priority goals laid out in the Plan for the 21st Century. Our technologically based programs of study, new in 2000, have now come of age. Brown Center and other campus projects expanded instructional and independent studio space by approximately 50 percent. Meyerhoff House expanded our residence life capacity by more than 58 percent. We have added internationally renowned faculty in key program areas, enhanced and expanded such vital academic resources as Decker Library and Decker Gallery, upgraded our technological infrastructure, expanded our international reach, improved our career services, and enhanced our engagement in the community.

All of this would not have been possible without the support of the thousands of donors, who have come forward to make annual and capital investments in MICA’s broad-ranging and ambitious vision. Thank you.

It seems fitting that the gift that propelled us over the $60 million mark came from parents of a MICA student. Charles and Dana Nearburg know first-hand the excellence of MICA’s educational program through the experience of their son, Rett. They and others who are profiled in the pages that follow give to MICA for many reasons—and to support a broad array of priorities.

MICA is fortunate to have the long-term support of alumni grateful for what the College has meant in their lives, community leaders who value MICA’s role in Baltimore and the region, and others who simply recognize that the College has the talent, the vision, and the leadership to shape not only the education of artists in the 21st century, but also the fields where our alumni will work and leave their mark.

I am proud to be among those who have invested in this extraordinary educational institution. Because much remains to be done, I will continue to make supporting MICA a personal priority, and I invite you to join me.

Neil A. Meyerhoff
Chairman, Board of Trustees
MICA’s recognition as a leader in the education of the artist and designer today is firmly established. We hear this from our peers, who cite MICA-based advances in interdisciplinary education and inter-arts programming as ground breaking. We experience this through the annual rush of admission applications for our freshman class and our graduate programs, in the quality of applicants, and in the amazing percentage of accepted students who matriculate each year. And we see evidence of the quality of our program in the successes of our graduates.

We continue to pioneer advancements in the education of the artist. In just this past year, we introduced an innovative BFA in art history, which combines an intensive studio experience with rigorous academic requirements and will produce a new kind of art historian—one who understands the work of the artist in a non-theoretical context. We furthered our commitment to technology by creating a campus-wide wireless network, pursuing a pilot program to enhance faculty use of technology for teaching, and creating a new Art/Tech Center on our campus. We developed new international programs and partnerships. And our newest campus initiative—The Gateway—will generate new student housing and student life energy, and expand our role as a leader in our community by anchoring a critical corridor of Baltimore’s new Arts & Entertainment District.

MICA has taken a national leadership role in the area of art and design in the community. A new master’s in community arts, which graduated its first class last summer, is the first of its kind preparing visual artists to work in the field of youth and community development. An astounding lineup of public programs made possible by Falvey Hall and Brown Center brings thousands of visitors to our campus and reinforces MICA’s role as an important regional cultural institution.

Our faculty and students are changing the way that artists and designers are educated—forging partnerships with other institutions that allow students to participate in meaningful real-world experiences in such areas as historic preservation, public health education, urban planning, industrial design, and innovation in curatorial/exhibition activities.

Initiatives such as MICA’s Center for Applied Research, the Online Journal of Art Education, and a new project which will begin in 2007—the Center for Design Thinking—are all establishing this College as a global locus for the generation of new thinking in the fields of art, design, and art education.

While our core mission remains unchanged, MICA is reaching higher and seeking ever-greater levels of achievement. Our faculty and alumni will be recognized as shapers of culture in the coming decades. I have no doubt that MICA’s national reputation will soon catch up with the quality of our people and our programs.

On a personal note, it may be rare to find a college president approaching his thirtieth anniversary who is more energized about the future of his institution than reflective of past achievements. But MICA has always been a rare kind of place. And I am happy to be at the helm.

I am very grateful to the many, many individuals, corporations, and foundations who have endorsed our vision for Maryland Institute College of Art through their generous annual and capital support. I hope you take pride in what you have helped MICA achieve, and I look forward to sharing with you the excitement of what comes next.

Fred Lazarus
President
I have lived in Baltimore for many years, but it wasn’t until my dear friend Ned Daniels, who had been a longtime trustee and wonderful friend of the College, encouraged me to become involved about a decade ago that I understood what a gem MICA is for Baltimore. It’s very unusual to find board members who are so devoted to an institution, and who make such long-term commitments to active involvement. But that’s more the norm than the exception at MICA.

Serving on the Academic Affairs Committee, I have had the opportunity to see first-hand what an incredible, diversified academic as well as artistic education MICA offers. I was surprised at the sophistication and breadth of the curriculum. MICA is one of the oldest and most prestigious institutions in Baltimore, and it has maintained and expanded that prestige by being in the forefront in so many areas. I think the best way to describe what makes this place special is to say that MICA is forward-thinking—forward-thinking and forward-moving. MICA has changed the way people think about what an art college can be. Just the incredible commitment the College has made to having an international presence, through its study-abroad programs and its artist residency program in France.

It is gratifying to be involved in a place where you have so many opportunities to really make a difference. There is such an effective partnership between the Board and president. Fred has a phenomenal understanding of the role of the trustee. You really understand that he is here to do what is best for the College, not for himself or for any other reason, but to make this the best place it can be. When I began working on the Rochefort program, for example, it was a wonderful program but not really a MICA program. Today, thanks to our suggestions and the College’s willingness to act on them, the MICA connection is what draws the best artists to that program.

I think MICA is an extraordinary place, and it is only getting better.

Wendy Griswold has been a MICA trustee since 1998. Her interest in art and culture was fueled by her family—a great-uncle who was involved in the founding of the Museum of Modern Art in New York, for example. At MICA, her interests have focused in the College’s academic and international programs. She has been a guiding force for the College’s prestigious residency program for mid-career artists in Rochefort-en-Terre, France, most recently as Chair of the Friends of Rochefort. She and her husband, Ben Griswold, Partner and Chairman of Brown Advisory and former CEO and Chairman of the venerable Baltimore firm Alex. Brown & Sons, have provided substantial support for many of the city’s cultural institutions. The entrance garden at Meyerhoff House is named in recognition of the substantial support from the foundation towards the College’s most recent campaign effort. In addition to their personal financial commitments, Wendy and Ben have been active participants in the life of the College, including hosting many Artafare dinners in support of the President’s Fund for Community Projects, and chairing the 2006 inaugural Gala Fantastique in benefit of the Rochefort-en-Terre residency program.
With our philanthropy, we’ve had three major areas of focus—medical research around Ewing’s Sarcoma, educational institutions of excellence, and the performing and visual arts. MICA straddles the last two areas, and given Rett’s brief but fantastic experience there, it was exciting for us to have an opportunity to do something in our son’s honor that we feel he would be very excited about too.

When we visited colleges with Rett, MICA really stood out for us. The student art we saw on campus made it clear that MICA focuses on helping each student develop to his or her fullest in his or her own way—and that’s rare. Each student’s work was of high quality, and every piece revealed an individual vision.

In art, as in about every area of human endeavor—engineering, math, physics, chemistry—boundaries among disciplines are being crossed at a rate that’s growing exponentially. Interdisciplinary work is the thing that will move us forward to new levels of achievement. MICA is clearly in the lead in embracing the interdisciplinary nature of art and the intersection of art and technology. Many schools are stuck in a traditional, medium-defined hierarchy. MICA, while it is very strong in traditional disciplines, is extremely forward-thinking in embracing the benefits of cross-fertilization among departments. Rett chose MICA because it’s a great place for students who are exploring the intersections of digital media with film, with traditional paint mediums, and sculpture. But even beyond Rett’s experience there, we feel MICA is an important institution in the teaching of art, and a place of great cultural activity and excellence.

As a family, our giving follows areas where we have personal involvement and connection, and where we feel we can make a difference. Giving to MICA was a simple decision: because of Rett, and how happy he was to be there. Our continuing involvement with the College grows out of our belief that MICA will have an important impact on the education of artists in the future.
Dallas, Texas, residents Charles and Dana Nearburg became involved with MICA through their son, Rett, who was a student here when he lost an eleven-and-a-half-year battle with Ewing's Sarcoma in January 2005. Their $2.6 million gift this year brought MICA to the $60 million mark in its capital effort. Their gift will create the Rett Nearburg '07 Endowed Scholarship, for students interested in interactive media and other electronic arts disciplines. The gift also will provide unrestricted endowment support for the College and establish an operating endowment for The Gateway—MICA’s new student life, performance, studio, and residential facility. Charles and Dana’s daughter, Anna, is a member of Dartmouth College’s Class of 2010. Charles joined MICA’s Board of Trustees in October 2006. He is the president/owner of Nearburg Producing Company, a leading oil and gas independent producer. He is also a professional race driver and mentor to the student-run Dartmouth Formula Racing Team at his alma mater, where he double-majored in art and engineering. Following Rett’s diagnosis of Ewing’s Sarcoma cancer, Charles and Dana have devoted substantial time and resources in support of Ewing’s Sarcoma cancer research at the University of Texas, Southwestern Medical School, and the Pediatric Oncology Branch of the National Cancer Institute, and were instrumental in establishing the International Ewing’s Sarcoma Research Symposium (Rett Nearburg). Dana, an architect and artist, serves on the President’s Board of Advisors of the Dallas Center for the Performing Arts. She and Charles are shown below with her painting “Requiem,” a response to the death of their son. Charles and Dana maintain a Web site created by Rett at www.rett.org.
I had been out of touch with MICA for nearly 30 years when I was invited to campus for a luncheon. I sat next to Bill Steinmetz, who had been one of my teachers (he flunked me once), and hearing about the College and looking around the campus, I was really impressed with how the College had evolved since I was there as a student. At that time, Diana and I were in the process of giving more focus to our modest philanthropy. One area of interest was international education. We were establishing a scholarship at a college in Scotland, and decided to also create a scholarship for foreign students at MICA.

I was a reluctant recruit to the Board of Trustees because I am just not a money and finance guy. I give more to MICA than I do to other organizations. I take my responsibility on the Board seriously, to advocate for the needs of students, and for the quality of education. I’ve always believed that when you give, you need to give enough that you feel it. Because you get so much in return you shouldn’t think of it as philanthropy. You should think of it as self-interested investing.

Why MICA? Because MICA saved my life. I was a horrible student in high school, and I knew that if I went straight to a university, I’d flunk out and be drafted. So I made a deal with my parents to spend a year at MICA until I figured out what I wanted to do. And what I found there was a perfect balance of warmth and do-it-yourself. To be in the middle of an art community—I just loved it. I finished all my requirements in three-and-a-half years but didn’t tell my parents. I graduated with a gazillion credits. In a class with Dick Ireland, I was struggling with a painting. He came over and looked at it and said, “needs more pink.” Even today, when I’m writing, I’ll say to myself, “more pink”—I’m being too safe, not brave enough.

When I was a student, this College was tiny and impoverished, yet it still had the energy that you feel here now—concern for the individual student balanced by a demand that you push yourself. I often visit other art schools, and I see the most cutting-edge work at MICA. It’s as forward-thinking a place as I’ve ever been.
Phil Klein’s more than 40-year involvement with MICA began when his wife, Harriet (shown at left), was working towards her degree in painting here. The couple gave their first gift to MICA soon after her graduation. For many years, Phil and Harriet hosted at their home an annual luncheon for Israeli students visiting as part of a summer study program to paint from the great masters. After Harriet’s death in 2001, Phil created the Philip E. Klein and Harriet J. Klein Foundation Scholarship Fund in her honor. Founder and CEO of Klein Enterprises, a commercial real estate development firm specializing in neighborhood and community shopping centers. He received a degree in business administration from the University of Baltimore in 1938, and built his first shopping center in 1949. He has served as a trustee of the International Council of Shopping Centers; was president of the Greater Baltimore Board of Realtors; and received an honorary doctorate from Technion Institute in Israel.
Harriet and I were married before she was a student at MICA, but she always had a yen for painting. She was really good, and she loved it. She had a studio in a converted garage and was out there all the time. When you’re an artist, it’s like having a lover, and she went at it avidly. I had to remind her she was married to me, not the canvas, just to get her to moderate her activity a little.

I used to come down and pick her up after class, so I would go to the Mount Royal Tavern, and while I was waiting for my wife to get out of school, I’d play chess with Raoul Middleman and others. Raoul and a number of faculty and classmates of Harriet have been such close friends. Some, such as Norman and Juanita Carlberg, have been like part of the family.

I’ve always believed in education, but I became involved with MICA through Harriet. I got to know the people and the institution, and because Harriet had such a deep involvement with the College, it naturally became part of our giving priorities. We started our first scholarships in the late 1960s, just after our fourth son was born. At the time, the College had just the one building, no other properties, so don’t tell me about “the good old days”—today is better.

Over the years, I’ve watched its growth and the influence MICA has on culture and on the city, and I’ve been impressed with that. But the scholarship is more Harriet’s legacy than mine. People will pat you on the back and say, how nice that you’re doing this for the College—but we were always doing it for ourselves as well. It makes us feel better, helping the world be better. That’s the whole name of the game, as it should be.
Fredye and Adam Gross have long been closely involved with MICA and are leaders in Baltimore’s arts and culture community. Fredye worked in public relations in Denver and for the San Francisco Examiner before she moved to Baltimore, where she was executive director of the Friends of the Baltimore Symphony Orchestra. She was an early member of Maryland Arts Place (MAP), serving as that institution’s chair for nine years. She has been a member of MICA’s Board since 1982. In addition to chairing the Committee for Trustee Affairs, she has chaired the Annual Fund and Artafare, and co-hosted of numerous Artafare dinners. Adam is principal in Ayers/Saint/Gross (ASG), and for the past 15 years he has focused almost exclusively on master planning and architecture for colleges. In 2000, ASG completed the campus master plan for MICA that has been a key component of MICA’s Plan for the 21st Century.

I’ve served on several nonprofit boards, and MICA is unique. There’s a sense of camaraderie and purpose and a wonderful history to build upon. Not only does everyone give financially, but every member is committed mentally and physically too. I think the opportunity to host an Artafare dinner and interact with the students is fabulous!

The two decades I’ve been involved have been ones of great change and growth, especially through the execution of the campus master plan. It’s been so exciting to see the growth and change to the vision of where MICA will be 25 years into the future. Through the planning process, we’ve also made great strides in fundraising, both for capital projects and the Annual Fund. I don’t mean to talk just about money; but the funds have allowed us to build a better facility and to attract a better faculty, a better student, a better graduate, a better artist in the community.

The students obviously are why we do it. Each class of new students, now coming from all over the world, is so talented, and when they leave we see the impact they make on the world. MICA is such an important institution for our community and for the world. I’m proud of being a part of MICA.
Mary-An: I first got involved with MICA when Wally told me we were “hosting a table or something” at Artafare. It turned out to be one of the best experiences I’ve had, especially working with the students. Their talent, energy, and ability to take an idea and transform it into something really terrific—that’s the kind of creativity that will take us to the next level. I believe that in Baltimore, which is such a city of promise and facing such challenges, you have to deal with the basic human needs first. My involvement at MICA has helped me to better understand the importance of the arts in the community.

Wally: Events like Artafare do raise consciousness and broaden awareness of MICA in the corporate and foundation community. I think MICA should be on the list of the three or four most important institutions in town. It is one of the very few truly national institutions in Baltimore, the kind of institutional jewel that not many cities can boast of having. I have remained somewhat connected to the College since I left the Board in 1990 largely because I understood the very vital role Fred plays in our community. Very few institutional leaders are able to serve as advisors to their communities in a way that transcends institutional self-interest and provides a greater vision for the community. Fred has been able to do that.

Mary-An: When you see the Hippodrome Theater and the new energy on the West Side of Baltimore, which MICA’s presence definitely supports, I think we are on the brink of the kind of change we saw in Baltimore with the Inner Harbor. There is tremendous momentum in Baltimore today.

Wally: The arts are critical to a vibrant and healthy community. And at MICA the arts are being nurtured and grown.
Louise and I created our scholarship fund at MICA around 20 years ago. We were motivated by Louise’s, and then our children’s, wonderful education in art, which began with Saturday classes at MICA. Our main motivation was to give somebody else the same opportunities that our family had—because art has created such a wonderful element in our lives. MICA has probably had one of the most important influences on our family over the years.

Our home was always a wonderful, creative environment thanks to my late wife. Louise made beautiful, artful things, and encouraged creativity in the children. As my son said, at her eulogy, “In our playroom we didn’t only have toys, we had drawing paper and art supplies.” Louise and I were proud when all of our children incorporated this creativity into their careers. Wendy is a professional weaver. Her sister, Jennifer, has worked as a potter and now has an interior design business in Ohio. And our son, Henry, is a successful architect in New York.

The whole family was associated with the arts except me. I finally got in on the act when Louise suggested that one year instead of an anniversary gift we should buy a painting in New York. I’ve been buying art since that time, and we gave part of our collection to Duke University for the new Nasher Museum of Art in Durham.

When I give to an institution, I tend to really get involved. I feel very intensely about the importance of art education. So I was very happy to be able to support a luncheon for scholarship donors and recipients at MICA. One of the students who attended the first luncheon in 2004 emailed his thanks, saying, “it was great to meet some of the people who are helping not only me, but the other students at MICA, and also to see fellow students who need support to achieve their goals. To be able to thank the donors personally was an honor.” I was so pleased to be able to make that event possible, and over the years I have really appreciated getting to know the students whose education we have supported.
Virginia Decker has had a long, affectionate relationship with MICA. Her late husband, Al Decker, was a longtime MICA trustee. He virtually introduced the concept of planned giving to MICA and was Chairman of Planned Giving from 1980 to 2002. In addition to Al and Virginia's support, the College received a bequest from Al's sister, Jane Decker Asmis. In 1975, the Decker Gallery and Decker Library were named in recognition of a generous commitment from Al's mother, Fanny Fox Decker. In 1980, the Fox Building was named in memory of Charles James Fox and in recognition of support from the Deckers and Al's aunt, Hazel Fox. Two years after Al's death, the Decker Conference Room in the College's President's Suite was created in appreciation of his leadership and support. Virginia continues the family philanthropic commitment to MICA through leadership-level Annual Fund gifts. In 2005, she created a significant endowment to acquire materials for the library in support of MICA's new bachelor of fine arts in art history. In thanks, MICA presented the avid reader with a lifetime membership card for Decker Library. Over their long and active lifetimes, Virginia and Al developed and maintained unstinting support of MICA, giving both their generous financial support and their time and effort.

As Chairman of the Board of Black & Decker, a Fortune 500 company, my husband brought both his sophistication as a businessman, and his stamina and generosity, to MICA when he became a Trustee in 1978. Al used to say that when he got out of college he couldn’t wait to get back to the family company. For him, nothing that he might be asked to do for the company could be beneath him—sweeping the floor, painting the ceilings—no matter what it was, he did it gladly. He had a sense of responsibility to that business the same way most people have a sense of responsibility for their families. Whatever the family needs, you do.

He applied these same principles to his relationship with MICA. Of course, Al could claim ties to MICA as far back as 1884, when his grandfather, Charles James Fox, completed the architecture program there. At the time, it was the Maryland Institute for the Promotion of Mechanic Arts. Al's mother, Fanny Fox Decker, attended in 1904, the year of Baltimore's Great Fire. And I have carried on with what I know would be his wishes. For Al and for me, MICA was and is a part of the family. And we've given accordingly.

We always saw that we could make a special contribution by supporting the balance of liberal arts and fine arts programs at MICA. It is my pleasure to continue what was for both of us a deeply personal commitment to the College. I continue to be very close with MICA trustees, faculty, and staff. For me, as for Al, supporting the growth of the family that is MICA is the principle of the thing. As Al used to say, “With us, growth is not just a goal, it’s a way of life.”
Thank you to all the contributors who are sharing MICA’s vision by investing in our Plan for the 21st Century.

Your investment through Capital and Annual Fund gifts is making a difference by supporting our incredibly talented students, nationally distinguished faculty, and outstanding educational programs.

MICA is one of the most selective art colleges in the country and, thanks to an increasing number of need-based and academic merit scholarships, we are able to attract and provide access to top-ranked art students from around the world. As trustees, we are fortunate to see first-hand the transformational experiences your generosity is helping to provide to these students, and we are deeply grateful.

Your support is providing resources for new and improved facilities across the campus, enhanced studios and classrooms, advanced technology capabilities, and deepened and broadened curricular offerings—the underpinnings of our international reputation for excellence and leadership. MICA’s future and that of our students is even brighter because of the confidence you have placed in us. We extend a heartfelt thank you.

Sincerely,

M. Gwen Davidson, Trustee
2006 Annual Fund Chair

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
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The most significant source of support for current purposes is the $1.7 million in gifts to the 2006 Annual Fund. This amount is equivalent to a 5 percent payout on an endowment fund of more than $34 million. The Annual Fund is a key component in MICA’s capital fundraising.

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A program highlight was a presentation on design in a global society by Mount Royal Station into a state-of-the-art exhibitions space in Fox Building.

Stage for a rededication of Dekker Gallery, recently relocated from the MIC A through leadership support. Virginia Dekker joined Neil and Fred on the 140-plus donors who attended for their outstanding commitment to Gwen Davidson, 2005 Annual Fund Chair, formally recognized and thanked in Leidy Atrium. Fred Lazarus, Board of Trustees Chair Neil Meyerhoff, and Gwen Davidson, 2005 Annual Fund Chair, formally recognized and thanked in Leidy Atrium.
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Summer 2005 saw the successful completion of the interior renovation phase of MICA’s National Historic Landmark Mount Royal Station. The renovation emphasized four major areas: the HVAC system, air quality, classrooms, gallery space, and digital capabilities. Phase two of the renovations—to preserve and enhance the exterior, install new lighting and a new landscaped plaza—began in fall 2006. The Mount Royal Station renovation is supported by gifts and grants from:

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HARTIGAN MASTERPIECE FINDS HOME AT MICA

Visions of Heaven and Hell, considered one of Grace Hartigan’s most significant paintings, has a permanent home at MICA. The purchase of the work was made possible thanks to an outpouring of generosity from Trustees, collectors, Hoffberger alumni and parents, and MICA staff. All felt it was important for MICA to own a major work by Hartigan, the founding director of the College’s prestigious Hoffberger School of Painting. “We are as honored to have this painting as we have been to have one of this century’s most noted artists as head of our graduate program for more than forty years,” said President Fred Lazarus.

The 108 by 192 inch oil on canvas is installed in Brown Center’s Leidy Atrium. Contributors to Hartigan Painting Purchase Initiative are:
UP TO $100

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Paula ’84 & Jeff ’86 Adams
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Alice Margolin Adler ’53
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Eldon Ablaplanal-Gaede ’81
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STOCKMAN FAMILY FOUNDATION
The Stockman Family Foundation’s interest in conservation of art and preservation of artistic techniques combined with Sally Stockman’s lifelong interest in textiles were key factors in the realization of a dream for students in MICA’s fiber department, and its chair, Annet Couwenberg. Thanks to a major grant from the Foundation, a state-of-the-art, eight-color digital textile printer, complete with all the required software and hardware—long on the wish list but beyond the departmental equipment budget—was acquired and installed in spring 2006.

The fiber department’s curriculum focuses on traditional as well as innovative mediums. Coursework and faculty engage students in gaining an appreciation of the heritage of past generations and understanding of other cultures—and challenge them to create new interpretations and push the medium to the next level. “While the simple loom has a valued placed in our program, it is no longer enough,” explains Couwenberg on the importance of this new equipment. “We are grateful to the Stockman family for providing the equipment essential to meet contemporary needs and prepare students for the profession in the 21st century.”

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BUILDING A HISTORY OF SUPPORT

Baltimore native Barry Katz ’73 brings an informed artistic sensibility to the creation of his personal artworks and to the design and building of his high-end spec houses that are sited in his now home state of Connecticut. While each of his houses is unique in design, all are noted for their fine, old-world details and craftsmanship combined with advanced 21st century technology.

Reflecting on his dual career and his MICA education Barry said, “More than 30 years after graduating from MICA (is it really that long?), what I still carry with me is that critical faculty for seeing—a heightened connection to the visual world—and the lingering belief in the power of design. I am still making art, writing, and curating, though I now make my living designing and building houses. Lately, my particular focus has been on green building—that is, making houses designed to conserve natural resources, consume less energy, protect the environment, and improve the health of their occupants. Design, it turns out, is actually one of the things that can save our planet. I think that is something worth supporting.”

Barry also has built a remarkable history of more than 20 years of uninterrupted contributions to MICA’s Annual Fund.

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B R I A N A N D M E G H A N M A R T E L

“Supporting MICA is important to us,” says Meghan McKale Martel ’95 ’96, “because quite simply, it helped shape our lives in so many ways.” Meghan and Brian Martel ’93 met at MICA while studying fine arts/art education and printmaking, respectively. They credit their educational experience with providing the tools for their successful careers and the College’s sense of community as being the foundation for many lasting friendships with classmates and faculty.

They now live in Plano, Texas with two sons—four-year-old Liam and one-year-old Aiden. Brian founded and is the Vice President for recruiting Dallas area students proud of her success in returning to speak with current classmates and faculty.

They are currently working on a new project, Brian’s generous leadership support to the Annual Fund, they stay involved with their alma mater. Brian actively serves on the National Alumni Council, and Meghan has returned to campus with current students about choosing art education as a career.
MARK STEMPEL ‘90:
RECOGNIZING EXCELLENCE

Mark Stemple, a 1990 interior design alumnus, is a partner and vice president for the Real Estate Division of The Riese Organization Corporate Group. The Riese Organization owns and operates 113 restaurants in the New York area and is one of the largest restaurant and real estate management firms in the Northeast. Mark credits his MICA design education, coupled with his architectural degree from Morgan State University, with providing the aesthetic insight and creative skills that inform his collaborations with architects for his company’s buildings and projects.

Over the past year, Mark has hosted a reception for New York alumni, parents, and friends at Reise-owned Charley O’s in New York and visited MICA to meet with Peter Chomowicz, Chair of alumni, parents, and friends at Reise-owned Charley O’s in New York and visited MICA to meet with Peter Chomowicz, Chair of Environmental Design, to learn more about the program and talk about needs for the program and its students.

Mark chose, through annual giving, to provide funding toward new equipment purchases and to establish the Mark Stemple Thesis Prize in Environmental Design, to be awarded to a graduating senior selected for exceptional proficiency in design. Nozomi Takeda, pictured below with Mark, was awarded the first Stemple Thesis Prize at the May 2006 Commencement.

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Wilma Stevens ‘70
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Alan Stewart
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Katy Studey ‘86
Norma & Scott Stiner P’08
Ann Carter Stonesifer
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Bridget ‘87 & Richard
Sullivan ‘86
Joseph Sullivan
Marlyn Sullivan ‘81
Bridget McGarry Sunderland ‘84
Mark Supik ‘77
Sister Barbara Sutorius
Nayeh Sutton
M. Norma Svedja ‘62

Susan L. Swiatek ‘86
Melvin E. Tansill ‘62
Linda Tarry & Floyd Stolley P’09
Emily Tarsell ‘86
Jini Taylor ‘83
Harold M. Taylor ‘66
Patricia & Richard Taylor P’03
Jeanie & Richard Teare
Emily Tellez ‘00
Lori & David Terjanian P’08
Patricia & Philip Termin P’09
Virginia C. Thomas ‘35
Edward O Thomas ‘52
Marlyn & Wayne Thomas P’04
Kyle Alan Thomas ‘04
Mary Llewellyn Thompson ‘52
Deanna Thompson P’05
Sarah Thompson P’09
Joan & Hugh Thompson P’08
Elizabeth & William Tisdale P’01
Fran Tivald P’09
Donna Tivald P’09
Claire Torpey ‘82
Deborah Scarborough ‘82
Sarah & David Towson P’04
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Johnell Umberger ‘77
Linda Uphoff ‘82
Sarah L. Utter ‘91
Annette Urosek ‘68
Charles N. Valenti ‘41
Nancy & John Vanness P’01
Sharyn VanSant ‘66
Lyndie Vantine ‘89
Kathryn & René Veilleux P’09
Annette Valenti ’90
John Ventumigli ‘67
Carolann & James Verdi P’07
Joy Vernacchio ‘82
William Vestal P’05
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Jennifer Walker P’08
Jane A. Walsh ‘93
Felixa Walsh ‘80
Geraldine A. Walsh ‘76
Robert Wanta ‘82
Dawn Wanawoski ‘79
Dennie Ward ‘97
Harry Ward ‘40
Ruth & John Ward P’09
Thomas Waski ‘73
Laddie Waters ‘57
Center from early July through September 4, 2006, was a graceful arched sculpture composed of a fleet of more than 60 colorful vessels—kayaks, rowboats, canoes, sailboats. Shown below, the piece, Big Pleasure Point, was a new epic-scale, site-specific work by internationally noted artist and 1974 MICA alumna, Nancy Rubins. Recipient of the College’s Alumni Award in 2000, Rubins (shown at left) is renowned for her gravity-defying, found-object sculptures, which have towered over public sites and in museums and galleries in Italy, Belgium, Germany, France, and Austria, as well as throughout the United States.

According to the Topanga Canyon, California-based artist, “MICA was the foundation for my explorations in art, and the faculty encouraged and validated my artistic sensibilities. I feel it is important to give back so that MICA can continue to nurture young artists.”

Rubins’ latest major East Coast installation was Denial Is a River, a 10,000-pound sculpture built out of salvaged airplane parts. It was on exhibit at SculptureCenter in Long Island City, Queens, New York, from September 10 through November 18, 2006. The piece was commissioned through SculptureCenter’s Artist in Residency program.
MATCHING GIFT COMPANIES
The following corporations and foundations provided matching gifts to the 2006 Annual Fund.

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MICA received gifts in memory of the following alumni, trustees, and friends. Memorial gifts provided unrestricted or endowment resources for scholarships and special program initiatives or general operating expenses.

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Given by

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P’85, P’91

TRIBUTE GIFTS
Annual Fund and Campaign tribute gifts are received by MICA from individuals who wish to honor special occasions such as birthdays, graduations, or anniversaries; to recognize a friend’s personal or professional achievement; or to say thank you for a kindness or service rendered.

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GIFTS-IN-KIND
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GP – Grandparent/s
W – Widow/er
H – Honorary Degree recipient
* – Deceased
GALA FANTASTIQUE BENEFITS MICA’S ARTIST RESIDENCY PROGRAM
IN ROCHEFORT-EN-TERRE, FRANCE

Under Britanny Skies was the theme for MICA’s inaugural Gala Fantastique, a biennial party to support MICA’s Alfred and Trafford Klots Artist Residency Program. More than 200 guests, as well as artwork and music, filled Brown Center’s Leidy Atrium and Falvey Hall. Throughout the evening, works by 2004 and 2005 Rochefort resident artists were selling briskly off the walls and at auction. Guests dined in Decker and Meyerhoff Galleries on a four-course French dinner which was perfectly complemented by wines selected by noted wine expert and MICA parent, Robert Parker P’09. After dinner, a dessert buffet and dancing—and, of course, the opportunity to buy more art—awaited guests. This debut event raised more than $86,000 for the residency program, and Gala Fantastique goes into MICA’s party journal as un tres bon souvenir.

GALA FANTASTIQUE
CO-CHAIRS
Wendy & Ben Griswold

HONORARY CHAIR
Isabel Klots

HOST COMMITTEE
Stiles Tuttle Colwill
Katie & Charles Constable
Betty Cooke ’46 & William O. Steinmetz ’50
Gwen Davidson & Nancy Haragan
Anne I. Dugan
Genya & Sam Hopkins
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Laura Anderson
Cynthia Atwood
Margaret Coe
Peter Colquhoun
Dan Dudrow ’67
Catherine Dunn
Laurie Fader
Dana Fritz
Martha Hayden
Lynn Imperatore
Jed Jackson
Sangram Majumdar
Allegra Marquart
John McGiff
Paul Moscott
Barry Nemett
Carla Reisman
Gail Roberts
Debra Rubino ’92
Peter Rutta
Lion Sage
Bill Schmidt ’71

GALA GUESTS
Ellen Asenberg ’45
Alice & Alan Alperstein
Rhea Arnott ’92 & Helmut Jenkner
Theda & Larin Askew
Theresa Bedoya & Timothy App
Pamela Berman
Cristin & Chris Berrier
Mr. & Mrs. Steve Bers
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Marisa Canino
Kim Carlin
Diana Cassilly
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Denise Chils
Marco Cocito-Monon
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Katie & Charles Constable
Katie & James Constable
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M. Jenkins & Mary Cromwell
Christina E. Culver
Gwen Davidson & Nancy Haragan
Jean & Ken Day
Curt Decker
Anne DeFord
Mary Dempey
Anne I. Dugan
Catherine Dunn & Michael Hindle
Felicia & Deric Emry
Jessica Fairbanks
Jay Fisher
Berthe & John ’60 Ford
Laura & Barrett Freedlander
Carol ’86 & Doug Frost
Ann Garinikle & Joseph Brent
Ede & James R. Garrett
Judy Gibbs
Daniel Gilbert ’81 & William Wernick
Wendy & Ben Griswold
Pamela Haag & John Marchelya
Richard C. Hackney
JoAnn & David ’66 Hayden
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Lisa & Mark Wheeler

Unique among college-run international programs, Rochefort provides month-long residencies for established artists and writers at the Klots family château. Since MICA began administering the program in 1995 at the request of Isabel Klots, the Chatelaine de Rochefort, it has expanded from four residents in June to as many as 16 residents spanning spring, summer, and early fall. The resident artists are selected from applicants from across the country, and, recently, also from France.

Stiles T. Colwill, art and antiques connoisseur and collector, interior designer, and Founding Chair of the Friends of Rochefort Steering Committee, knows firsthand the magic of Rochefort-en-Terre. A lifelong friend of the Klots family and frequent visitor to the Château, Stiles has a great appreciation for how a month-long residency can make a significant difference in the life and work of artists at mid-career.

"It’s easy for one to imagine what it would mean to be able to step out of the bustle of everyday life, travel to Brittany—a region where the quality of the light has been inspiring artists for centuries—and devote a month to creating, exploring, reflecting on your own work. It’s transformative. That’s how the many Rochefort artists I have met describe the experience. Who wouldn’t want to help support such a creatively worthwhile endeavor."

Stiles generously provides the resources for MICA to annually award stipends that help make a Rochefort residency possible for a number of deserving artists.

Today, MICA students come from across the United States and from 59 countries around the world. Once they are enrolled at MICA, students have opportunities to explore international cultures through the largest variety of study-abroad programs offered by any art college. The College offers summer study abroad programs in Greece, Jamaica, South Korea, Italy, France, Canada, and France. Students may also choose to participate in non-MICA exchange programs which allow them to study in The Netherlands, Israel, Ireland, England, Scotland, South Korea, Turkey, China and Italy.

Scholarships for recruitment of international students are funded by C.V. Starr Foundation, The Jacobs Family Foundation and the Korean Alumni Chapter.

Study abroad opportunities receive support from the Winifred M. Gordon International Programs Award, the D’Anna Summer Study Abroad Award, the Dominic Pelicano ’05 Memorial Scholarship, and the Richard and Rosalie ’60 Davison Travel Award.

The Jacques and Natasha Gelman Travel Award, Meyer Photography Traveling Fellowship, and the Municipal Arts Society F. Grainger Marburg Traveling Scholarship are highly prized, competitive awards for MICA undergraduates, as is the Henry Walters Traveling Scholarship at the graduate level.

MICA Summer Study Abroad students in Italy and Greece.

A GLOBAL COMMUNITY
Endowed funds at MICA were valued at just over $43 million as of May 31, 2006. 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 °.

**SCHOLARSHIPS, FELLOWSHIPS & AWARDS**

Jerome Abrams `46 Memorial Scholarship
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Freda Eichelberger ’81 Scholarship in Painting
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Samson Feldman ’25 Scholarship in Art Education
Samson Feldman ’25 Scholarship in Illustration
William Ferguson Merit Scholarship
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General Scholarship
Margaret Glace Scholarship in Art Education
O’Neill Troy Hammond ’69, ’75 Memorial Scholarship
A. Claire Gaskins Harper ’41 Scholarship
Francis Burns Harvey Merit Scholarship
Lucile Hecht Memorial Scholarship
Emanuel Herman ’39 Prize
William Mayo Herring ’41 Scholarship
Hoffberger Foundation Fellowship Award
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Patricia Lion Krongard ’77, ’90 Art Education Scholarship and Award Fund
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The Lenore Fund°
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James E. Peterson ’40 Scholarship
William M. Philips ’54 Memorial Scholarship
Amalie Rothschild ’34 Rinehart Award°
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Dale Burton Wood ’30 Memorial Scholarship in Fiber
Dale Burton Wood ’30 Memorial Scholarship in Illustration
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Amalie Rothschild ’34 Residency Program°
The Rouse Company Program

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Hoffberger School of Painting°
Rinehart School of Sculpture

**FACULTY CHAIR**

Florence Gaskins Harper ’34 Chair in Art Education

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Alfred & Trafford Klots Artist Residency Program in Rochefort-en-Terre, France°
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George A. Lucas Fund
Elizabeth Shannahan McShane ’26 Book Fund°
Dr. Edward Pitts Endowment°
The Starr Foundation International Programs

**KOREAN ALUMNI CHAPTER GIVES SCHOLARSHIP**

The city of Seoul, South Korea, has a vibrant art community. Important members of that community are a growing number of MICA alumni who are actively working, teaching, and exhibiting there—individually and as a group. In 2005, this group of friends and professional colleagues officially became MICA’s first international alumni chapter, with representation on the Alumni Council by Charlie Han ’98. The chapter’s inaugural-year activities included a group exhibition, Gaze on Diversity, at Wooduk Gallery in Seoul. In October, President Fred Lazarus traveled to Seoul to see that exhibit and meet with the heads of various university art programs. The chapter arranged a banquet, hosted by the MICA President, for Korean alumni and parents and also made a gift to MICA to establish the Korean Alumni Scholarship to support Korean students.

Seon Hee Kim ’02 (Mt. Royal), Jean Rah ’99 (Rinehart), MICA faculty member Juung Mee Park, Eun Jung Hong ’00 (graphic design), Kee Yung Jung ’89 (illustration), Charlie Han ’98 (photography), and Sang-hoon Kang, spouse of Juung Mee Park.

Huijo Yoon ’00 (illustration), Young Kim ’01 (illustration), Sylvia Amado ’00 (graphic design), Eun Jung Hong ’00, MICA President Fred Lazarus, Charlie Han ’98.

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<th>W</th>
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<td>W – Widow</td>
<td>H – Honorary Degree recipient</td>
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NAMED ANNUAL SCHOLARSHIPS, FELLOWSHIPS, AND AWARDS

Priscilla Alexander Scholarship  
Priscilla Alexander

Alumni Association Scholarship  
MICA Alumni Association

Alumni Award for Student Leadership  
MICA Alumni Association

Young People’s Studio Scholarships  
Baltimore City Council

The Ira J. Basler, Jr. and Mary K. Basler Memorial Scholarship  
The Ira J. Basler, Jr. and Mary K. Basler Foundation

D’Anna Summer Study Abroad Award  
Christopher D’Anna

The Richard and Rosalee ’60 Davison Travel Award  
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David Edward Chair Design Competition**  
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The Evergreen House Foundation

C. Louise Mullan Flanigan ’34 Scholarship  
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Jacques and Natasha Gelman Pre-College Scholarship  
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Jacques and Natasha Gelman Travel Award  
Jacques and Natasha Gelman Trust

Allen Ginsberg Poetry Prize  
Estate of William L. Kinter

Winifred M. Gordon ’28 International Programs Award  
The Winifred M. Gordon ’28 Foundation

The Graduate Painting Award  
Anonymous

Billy N. Hadaway ’51 Memorial Scholarship  
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Jimy Gordon  
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Hughlett Fine Arts Scholarship **  
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Dr. Al Hurwitz ’41 Scholarship in Art Education **  
Dr. Karen Carroll  
Dr. Joan M. E. Gaither

Dr. Al Hurwitz ’41 Prize in Art Education (MAT) **  
Dr. Al Hurwitz ’41

David Jacobs ’61 International Scholarship for Visual Arts  
Diana & David ’61 Jacobs

Rheda Luntz Josephs Memorial Scholarship  
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Carrie Macedonia ’03 Memorial Scholarship  
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MICA Staff and Faculty

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Roberta Polevoy Fund of the Baltimore Community Foundation

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Three Arts Club of Homeland, Inc.

Verizon Scholarship  
Verizon Maryland, Inc.

Henry Walters Traveling Scholarship  
Municipal Art Society

** – New award this year  
P – Parent(s)  
W – Widow/er  
H – Honorary Degree recipient

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THE MOUNT ROYAL SOCIETY: A LASTING LEGACY

The Mount Royal Society has been established to help ensure 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.

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/Senior Development Officer, at 410-225-2414, for further information.

Many Baltimore institutions and charitable causes have been fostered by the generosity of the Bunting family and their family-founded business, Noxell Corporation, acquired by Procter & Gamble in 1989. MICA has had the good fortune of being among this family’s charitable priorities for many years, and has benefited greatly from the counsel of George L. Bunting, Jr., in his role as a Trustee since 1972.

The College’s Bunting Center, an academic facility which houses the Decker Library and Pinkard Gallery, bears the family name in recognition of the many contributions to MICA.

Dorothy Williams Bunting, George Bunting’s mother, was a philanthropist in the fields of religion, health, education, and the environment. She died in December of 2004 at the age of 93. Born and raised in Baltimore, Dorothy Williams Bunting graduated as class valedictorian from the old Mt. St. Agnes High School and then from the old Baltimore Business College. It was there that she met and, soon after, married, G. Lloyd Bunting, Sr., son of the founder of Noxzema Chemical Company. She was known for her devotion to her family—children, grandchildren, and great-grandchildren—and her many lifelong friends. Her philanthropy ranged from helping to fund a 10-story cancer center for Johns Hopkins Medicine to privately assisting students with scholarships.

MICA is honored to have been part of Dorothy Williams Bunting’s estate plan.

DOROTHY WILLIAMS BUNTING: A PHILANTHROPIC LEGACY

The College’s Bunting Center, an academic facility which houses the Decker Library and Pinkard Gallery, bears the family name in recognition of the many contributions to MICA.

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MICA is honored to have been part of Dorothy Williams Bunting’s estate plan.
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 ensure 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 advisors.

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

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.
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 80 percent.

**Tuition** (in dollars)

<table>
<thead>
<tr>
<th></th>
<th></th>
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</thead>
<tbody>
<tr>
<td><strong>Total</strong></td>
<td>$26,140</td>
<td>$19,800</td>
</tr>
</tbody>
</table>

**Operating Budget** (in millions)

<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>Total</strong></td>
<td>$44.6</td>
<td>$26.6</td>
</tr>
</tbody>
</table>

**Endowment Growth** (in millions)

<table>
<thead>
<tr>
<th></th>
<th>2006</th>
<th>2000</th>
<th>1990</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total</strong></td>
<td>$50.6</td>
<td>$30</td>
<td>$9</td>
</tr>
</tbody>
</table>

*Does not include The Gateway, under construction at 1601 Mount Royal Avenue, or leased properties.*
ANNUAL FUND

Annual Fund Growth
(in thousands)

2006 $1,700
2000 $1,000
1990 $500
1980 $150
1970 $100

Source of Gifts to the 2006 Annual Fund
% of 2006 total dollars ($1,728,274)

- A 22% Alumni
- B 6% Parents
- C 27% Friends
- D 6% Corporations
- E 22% National Foundations
- F 17% Other*

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

Note: Trustee gifts arrayed in several categories account for 17 percent.

Gifts to the 2006 Annual Fund Supported:

- A 37% Unrestricted
- B 38% Restricted
- C 18% Scholarship
- D 6% 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’06 restricted gifts provided resources for the Community Arts Partnerships program, 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 42 for a complete 2006 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 Gala Fantastique, are considered gifts-in-kind.

CAPITAL FUNDRAISING

Capital Fundraising Growth
(in millions)

2000-2006 $56
1990s $26
1980s $14
1960s and 1970s $3

Sources of Capital Gifts to Date

- A 44% Trustees
- B 36% Individuals & Family Foundations
- C 8% Government
- D 12% Corporations & National Foundations

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

Capital and Endowment Gifts to Date have supported

- A 31% Brown Center
- B 37% Endowment
- C 14% Unrestricted/Undesignated
- D 12% Other Facilities & Equipment
- E 6% Current Programs

Endowment Detail:

- B1 39% Scholarships
- B2 18% Meyerhoff House
- B3 22% Faculty/Other
- B4 12% Brown Center
- B5 9% The Gateway

How capital funding was used:

- 2000 – 2006
  Meyerhoff House, Brown Center, Falyey Hall, Cohen Plaza, The Gateway, and Endowment for Scholarships, Faculty, Chairs, Programs, and Buildings

- 1990s
  Main Building Renovation, Commons, Bunting Center, Endowment

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

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

COMPREHENSIVE CAMPAIGN TOTAL: $63,800,000
Ronald E. Fidler ’64, Council Chair
Owings Mills, Maryland
Rhea Arnot ’92
Baltimore, Maryland
Chris Baker ’00
New York, New York
Christina Batipps ’03
Baltimore, Maryland
Kerrie Bellisario ’92
New Bedford, Massachusetts
Tysson Betts ’96
Cincinnati, Ohio
Maggie Blanck ’86
Brooklyn, New York
Emily L. Blumenthal ’03
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Baltimore, Maryland
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Kingston, Jamaica
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Baltimore, Maryland
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Fay Chandler ’67
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Baltimore, Maryland
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Garrison, New York
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Baltimore, Maryland
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Baltimore, Maryland
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Brooklyn, New York
Richard A. Glaze ’78
Los Altos, California
Gregory Gray ’76
New York, New York
Charlie Hahn ’98
Seoul, Korea
Chris Hartlove ’85
Baltimore, Maryland
Jeanne Hoel ’96
Los Angeles, California
Kevin Kearney ’74
Sebastopol, California
George King ’77
Santa Fe, New Mexico
Sally King-Nero ’81
New York, New York
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Denton, Texas
Giselle Lewis ’05
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Jennifer Littleton ’93
Lutherville, Maryland
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Brian Martel ’93
Plano, Texas
Allyn Massey ’89
Baltimore, Maryland
Madolan Maxey ’70
Providence, Rhode Island
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Alto, New Mexico
Chelsea Munson ’04
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