Award-winning Graphic Design alum-nus Mike Abbink (BFA 96) created the FF Kievit typeface featured on our cover. “One of my first classes, Lettering 1, was with Leah Hoffmitz. Leah had us draw a lowercase ‘a’ from different eras, from the 15th century all the way up to the modernist sans serif. It taught us technique, history, discipline and attention to detail.” Later, in Hoffmitz’ upper-term digital type class, Kievit was born. Though its origins are decidedly modernist, it uses the skeleton of a classic old style serif. The font’s name pays homage to Abbink’s Dutch heritage. “Kievit is my mom’s maiden name, and I have always thought my creative genes came from her side of the family. But kievit is also a bird, a beach plover, and traditionally in Holland the first kievit egg was brought to the queen as a sign of spring. I like to think that this was my first offering to the world, like those eggs.” Available through the Berlin-based FontShop, FF Kievit has become one of the company’s top sellers over the past 15 years. Today the creative director at the Museum of Modern Art, Abbink has continued to develop, refine and release new typefaces—a total of 10 at last count. He returned to Art Center in January for a memorial honoring Hoffmitz. “She’s the beginning of my arc, and she’s been with me all along.”

This page: Mike Abbink typeset in FF Kievit Slab Regular Italic, one of the more recent additions to his extended FF Kievit type family.
annual report / the power of giving

This past year, more than $6 million in contributions supported the College’s priorities. And every gift matters. Four students describe the life-changing impact of scholarships created by donors.

college news

Hoffmitz Milken Center for Typography honors faculty legacy \ INSEAD study-away program celebrates decade of success \ Art Center: Creating change for 85 years \ Three departments launch new tracks/concentrations \ Award-winning architect named College Trustee

around the world

What’s new? The latest in art and design—products, awards, books, exhibitions and social impact—from Art Center alumni and faculty.

new car experiences: art center explores the future of transportation

It’s the kind of blue-sky challenge for which Art Center is uniquely qualified—a deep, multi-term, cross-departmental exploration of the future of transportation, in collaboration with automotive and technology partners.

spotted

Who’s who? A photo roundup of recent events both on and off campus.
around the world

GET READY FOR THE NEXT WAVE

Kim Jongdeok  BFA 1987 / MFA 1989

Whether it’s K-pop star Psy’s “Gangnam Style” music video blowing up YouTube records or the global popularity of television dramas like Boys Over Flowers, these days Korean culture is impossible to ignore. The rapid spread of Korean culture beyond its country’s borders has been dubbed Hallyu, or the Korean wave, and if Film alumnus Kim Jongdeok, South Korea’s newly appointed Minister of Culture, Sports and Tourism, has anything to say about it, this current wave is only the first of many to come.

During his first press conference, Jongdeok said that, lest the world lose interest, the next Hallyu needs to move beyond overseas idol sensations and shift towards cultural exchanges and diversity. No small task, but Jongdeok should be up for the challenge—his impressive resume includes earning a PhD in communication from Seoul National University, working as dean of Hongik University’s Graduate School of Film and Digital Media in Seoul, and serving as president of the Korean Society of Design Science. And yes, let’s not forget he graduated from Art Center.→ MW mcst.go.kr

IMAGE REVERSAL

Karen Beard  BFA 1997

“Girls today are inundated daily with imagery that is overtly or covertly sexist,” says Photography alumna Karen Beard. “They have not developed the skills to question the visual language that surrounds them. I wanted to do something about that as a mother, and I realized that I could.” In 2012 Beard founded Shestock, a stock photography agency that offers compelling and visceral female-centric images created exclusively by professional women photographers. Early on in her career, Beard was drawn to the freedom that stock photography made possible. “Stock allowed me this open free space to create, to make mistakes, to evolve as a photographer—it gave me an outlet for that and a place to put the images. If they sold, that was great. If people passed, that was fine too.” Now she dedicates her time to mentoring women photographers and curating images for Shestock. Her goal is to get women to look at their own lives and document them, sharing how they want to look and how they want to feel. Shestock’s latest project: building its industry-leading collection of women and girls portrayed in STEM (Science, Technology, Engineering and Math) environments to counter the persistent domination of male images in this realm.→ AM sheshtockimages.com
OUTSTANDING IN HIS FIELDWORK

Jeffrey Hall  
MEDIA DESIGN PRACTICES

As UNICEF's Innovation Lab Lead for Indonesia, alumnus Jeffrey Hall has developed a simple standard for his projects: to use design to improve the quality of people’s daily lives. “I collaborate with some amazing people, both in the U.N. and the creative community, to see how innovative approaches can be applied to improving their programs, technology, process or partnerships,” says Hall. His current position evolved out of his Media Design Practices (MDP) field research in Uganda with UNICEF’s Global Innovation team. Now his work is centered around three programs: the Global Design for UNICEF Challenge in Indonesia; U-Report Indonesia, a social media polling platform for engaging young people in development; and an emergency kit focused on empowering youth to actively contribute during the country’s frequent emergencies, like urban flooding in Jakarta. Hall credits MDP with equipping him with the tools to navigate his nontraditional career path. “The MDP field research—in contexts that are uncertain, challenging and confusing—really forces you to learn by doing,” Hall says. “Frankly it’s a lot more comfortable to find a place where you can do design that you’re already skilled at. But a nontraditional context for your design can force you to grow beyond your own conceptions of what design can do and discover something that matters not just for yourself, but for others.” → CS unicef.org/innovation

SKETCHY CROWD

Bob Kato  
BFA 1987

You may not have heard of The Drawing Club, but for anyone who is serious about the art and craft of character drawing, this enduring Los Angeles institution is both a hands-on weekly workshop and a creative community hub. Launched in 2002 by Illustration alumnus and faculty member Bob Kato, it’s a place where story and character can be observed and interpreted from life. Inspired by his popular drawing workshops for artists at places such as Disney and Universal Studios Creative, The Drawing Club brings master artists together with students who are fresh out of school. A new book, The Drawing Club: Master the Art of Drawing Characters from Life (Quarry Books), celebrates the workshop’s storied history and approach: The Club provides characters in custom-built sets accompanied by a themed soundtrack specific to that character. The richly illustrated book delivers instruction on what makes a good drawing, ways to translate the world from 3D to 2D, how to tell a story and more. Many of the book’s contributors are Art Center-affiliated, including alumni Justine Limpus Parish, Mike Bertino (BFA 07), Ronald Llanos (BFA 03), Jeffrey Smith (BFA 80) and Cameron Tiede (BFA 01), each of whom has also taught at the College. The Drawing Club always welcomes new members and continues to meet every Thursday evening and one Sunday morning each month at its new location, Gallery Nucleus in Alhambra. → AM thedrawingclub.com
Neeti Kailas has always been passionate about healthcare. While in the Industrial Design graduate program at Art Center, her pregnancy risk-assessment kit, Aadhya, was exhibited in the Student Gallery. Today, inspired by a childhood friend in India who was born deaf, Kailas is working to address another critical yet largely ignored healthcare need in resource-poor communities worldwide—routine hearing screening of newborns, crucial to their future language development. An inexpensive, easy-to-use, portable diagnostic device that she designed with engineer Nitin Sisodia has been turning heads. In 2014, as one of five visionary Young Laureates, Kailas received the prestigious Rolex Award for Enterprise; and this year Forbes India included her on its “30 Under 30” list. The ensuing international press attention, says Kailas, has been great for the startup Sohum Innovation Lab that she and Sisodia co-founded. “To me, design is about problem solving, and thinking about how I can have maximum impact on society. Some of the problems we are trying to solve are systemic—they cannot be solved in isolation, but need more than one type of innovation to be effective and sustainable.” Using Rolex Award funds to conduct a clinical evaluation of the prototype device, the duo have been setting up a network of healthcare professionals in India who can diagnose or treat deafness. Now it’s up to investors and other supporters to help bring the project to scale. → AM

sohumforall.com

When a casting agent called Product Design alumnus Nolen Niu asking if he would be interested in participating as a judge on a Spike TV show, Niu didn’t hesitate. “Hell yeah!” Those two words landed him a stint as one of three judges on Framework, Spike’s newest reality show, where contestants vie to be named best furniture maker—and win a $100,000 prize. Joining Niu on each weekly episode are hip-hop artist and actor Common, and Hard Goods’ founder Brandon Gore. “Common is the tastemaker and represents the everyday consumer, and Brandon is the build expert,” says Niu. “Both give insightful critiques without the design lingo.” As the only formally trained designer on the judging team, Niu is often reminded of the intensity of his time at Art Center. “The demands on these competitors, designing, building and finishing an entire piece of furniture in 24 hours, with back-to-back-to-back challenges, was really impressive to watch.” In tune with the current maker movement, the show offers a glimpse into the process of creating handcrafted goods. “This has been one of the best experiences I’ve ever had during my career as a designer,” says Niu. “The opportunity to judge a competition and hold a position of authority related to design was an absolute honor.” On one episode, Niu’s fellow alum Richard Holbrook (BS 81 Transportation) shared that honor, as a guest judge. → AM

nolenniu.com
Peripatetic is one sure way to describe Dahlia Schweitzer. The Baton Rouge–born novelist, chanteuse and performance artist studied at Wesleyan University, lived and worked in New York and Berlin, and landed in Los Angeles some eight years ago to begin her studies at Art Center. “I was traveling around Europe doing a Dietrich-inspired punk rock cabaret show, but decided I wanted to focus more on my writing,” she recalls. “I was having a very tough time finding a graduate program that felt like a good fit. But Art Center faculty definitely understood and appreciated my interdisciplinary approach.” As a graduate student in Criticism and Theory, Schweitzer produced a master’s thesis that eventually became *Cindy Sherman’s Office Killer: Another Kind of Monster*—her 2014 book and first work of nonfiction. Sherman’s only feature film achieved instant cult status when it premiered in 1997, but never got the critical attention it deserved. Now pursuing a PhD in cinema and media studies at UCLA (while teaching writing in the Humanities and Sciences Department at Art Center), Schweitzer is exploring “outbreak narratives” in American film and television from the mid-1990s to the present. “Despite the seemingly disparate nature of my work—music, fiction, performance, and now contagion—you’ll see a consistent focus on issues of gender, sexuality and identity in it all,” she says. → CGA thisisdahlia.com

“Inspiring and helping each other goes both ways,” says Product Design alumnus Michael Sans of his engagement with students at Art Center Bikini Berlin, the College’s satellite studio where he is managing director. Sans’ own education began at the workbench of his woodworker grandfather in a small German town on the Rhine. He apprenticed as a cabinetmaker, briefly studied architecture in Florence, and turned to product design when he entered the program at Art Center Europe in Switzerland—emerging forever shaped by its “professional approach, intense schedule, small classes and perfect facilities.” Sans works across media and industries, from fashion and architecture to automotive, designing, for example, the interface graphics and hardware of the control unit in all Volkswagen police cars in Germany. He opened his own studio in 2003, pursuing an eclectic range of projects. Inspired by the original Swiss army bag, he designed a line of sturdy but extremely fine handmade leather goods; created the DIY-inspired Lida Street Collection of furniture for Art Center Bikini Berlin; and transformed a historic Berlin butcher shop into a high-end café. “It’s always felt natural to me to construct things,” he says, “to develop new ideas and solve problems through experimenting and trying them out in 3D.” → CGA michaelsans.com
NEW CAR EXPERIENCES: ART CENTER EXPLORES THE FUTURE OF TRANSPORTATION
It's the second week of the Spring 2015 term and Art Center students enrolled in New Car Experiences, a transdisciplinary studio sponsored by automaker Jaguar Land Rover and chipmaker Intel, are furiously jotting in their notepads.

Sitting on the College’s trademark metal stools and ringed by walls dotted with hand-drawn sketches and quickly assembled inspiration boards, you wouldn’t guess that the work these students are about to embark on will help change our perceptions about the very nature of transportation.

Hailing from an array of the College’s disciplines, the students in this course have been tasked with envisioning the Jaguar Land Rover automotive experience for the year 2025. When students ask company representatives in attendance what technological parameters they should take into consideration, the answer is simple: none.

"Don’t look at technology as a limitation, think broader," John Somoza, higher education program manager at Intel, tells them. "Today you can passively sense anything, including a person’s heart rate, respiration and emotional state. That’s just today. Imagine what we’ll be able to detect 10 years from now."

It’s the kind of blue-sky challenge Art Center is uniquely qualified to explore.

And this studio is just the latest phase of a deep, multi-term, cross-departmental exploration of the future of transportation that encompasses the College’s undergraduate Interaction Design program, its graduate and undergraduate transportation design programs, and its graduate Media Design Practices (MDP) program.

And it brings together faculty expertise from professional fields that, historically, haven’t always played well together.

BY MIKE WINDER
A few weeks before that class meeting, the International Consumer Electronics Show—the annual convention where consumer electronics companies show off their latest and greatest—took place in Las Vegas. This year there was one major difference: most of the head-turning innovations straddled high tech and car design.

Highlights included BMW’s modified i3 electric car that can park itself and prevent its driver from crashing, and Mercedes-Benz’ F 015 concept, an autonomous luxury vehicle with an interior largely composed of touch-screens.

Does it seem like cars are evolving faster than usual? Geoff Wardle, executive director of the College’s graduate Transportation Systems and Design program, who has worked in the industry for 35 years at companies like British Leyland, Chrysler UK and Ford Australia, says Silicon Valley’s forays into the transportation arena have lit the proverbial fire under Detroit.

“Traditionally the car industry has designed vehicles over a three- to four-year time period,” says Wardle. “But people want the same features in their cars that they have on their smartphones, which change every few months. So how to integrate those features and keep their customers totally satisfied is a real challenge.”

This explains today’s automakers’ eagerness to include Apple’s CarPlay and Google’s Android Auto interfaces in their vehicles—systems that connect to, and piggyback atop, the driver’s smartphone. The ubiquity of smartphones also explains why automakers are using touchscreens for their dashboard interfaces. But Maggie Hendrie, chair of the College’s Interaction Design Department and a consultant to clients like Toyota, Kaiser Permanente and Accenture, advocates a different approach.

“As a designer, I’m concerned when people take an analogy and turn it into a literal translation,” says Hendrie, who joined a panel of experts at last fall’s L.A. Auto Show discussing the car’s connected future. “It’s disappointing that rather than going through the proper design cycles, the process is reduced to Well, people love their smartphones so let’s add touch screens.”

With more than 20 years’ professional experience in the interaction field, Hendrie also teaches studios in the graduate transportation design program, where she makes her students prototype repeatedly—sometimes using a process as simple as placing cut-up pieces of cardboard inside a car’s interior—until they arrive at an intuitive solution that proves a proposed feature would offer true functionality.
In a time when driving while distracted has become a huge problem, true functionality is the name of the game—leading Wardle to invoke the age-old adage: Just because you can do something, does that mean you should?

It’s an ethical question that has long plagued automakers, especially when it comes to integrating new features—whether it was cassette players in the mid-’70s or GPS navigation systems in the early 2000s.

“Manufacturers say, Well, it’s what people want and if we don’t supply it they’ll buy our competitor’s vehicles,” says Wardle. “That’s not going to change anytime soon.”

He adds that the danger of talking on the phone in the car is “not that you have one hand on the wheel and the other on the phone, but rather that your attention is not on the act of driving.”

This inattention is killing us. According to “Beyond Traffic 2045,” a framework unveiled by the U.S. Department of Transportation (DOT) this past February at Google’s headquarters, unsafe driving, which includes distracted driving, was partly or totally to blame for 90% of all accidents on the road.

Though it might sound sci-fi, technology has in fact progressed to the point where we might be safer trusting the vehicle than the human sitting behind its wheel.

Hendrie points to The Glass Cage: Automation and Us author Nicholas Carr’s thoughts on moral coding and the discrete units of decision making that autonomous vehicles will need to perform—everything from swerving to avoid a wall to deciding whether it’s going to collide with a dog or a small child.

“We talk about automation as though it’s magic, but it’s not, it’s a set of algorithms,” says Hendrie, explaining that driverless cars will have overt decision making built into them that automatically takes into account policy, safety, insurance and economic factors.

And Wardle and Hendrie agree that once automation has matured to the point where it’s completely accepted by the public, a driverless vehicle is more likely than a human driver to avoid hitting both the dog and the child.
NEW RITES OF PASSAGE

A future of safer roads by way of autonomous vehicles may sound appealing, but might it turn off those who view cars as a bedrock American symbol of freedom?

Wardle believes people’s affection towards cars does not necessarily translate to an affection towards driving. “I think the majority of people would be very happy to give up driving their daily commute,” he says.

Drivers will also have plenty of time to adjust to the new reality as autonomous vehicles will be rolled out slowly to the market. Indeed, customers have already become comfortable with semi-autonomous features like blind-spot monitoring systems and automatic breaking systems.

There’s also a generational shift in how young people feel about cars. The DOT’s “Beyond Traffic 2045” framework notes the total number of licensed drivers under the age of 34 declined between 2001 and 2012, despite an increasing population; and that more millennials value access to their phone than to their car.

“Many coming-of-age rituals—Now I have freedom, now I have contact with people—are now experienced through smartphones,” says Hendrie.

Art Center instructor Pamela Blackwell cites the “new urbanism” movement as another major factor. Blackwell teaches Transportation Histories and Futures in Transportation Systems and Design, in which she examines the bigger picture of how people travel from point A to point B, especially in terms of their daily lives.

“Suburbia is a construct and it hasn’t worked,” says Blackwell of the shift, pointing out that in cities like New York, Paris or San Francisco all classes of people rub elbows by taking public transportation, while in Los Angeles, a barrier was created when the middle class abandoned the inner city. “But we’ve seen that’s not sustainable, so with ‘new urbanism’ we’re starting to see some changes downtown.”

However, as Transportation Design alumnus and chair of the College’s transportation design programs Stewart Reed (BS 69) points out, even as cities like Los Angeles begin to reimagine how they should function and its citizens gravitate toward alternative modes of transportation, there’s no question that the car—in some form or another—is here to stay.

“The promise of the automobile 100 years ago was being able to go anywhere, anytime,” says Reed, whose 35 years of experience in the industry includes stints as chief designer for Toyota’s U.S. studio, Calty Design Research, and vice president of design for Prince Corporation (now Johnson Controls). This idea, he says, freed people from structuring their lives around stagecoach or train schedules, opening up a world of new experiences. “If life isn’t about the destination but about the journey, then that’s still going to be the promise of the automobile, autonomous or otherwise.”
The New Car Experiences studio is just the latest investigation into the Internet of Things that Intel has sponsored at Art Center, which was one of five international institutions to join the tech firm’s inaugural Design School Network.

Participating students are not starting their projects from square one, but rather building on two terms’ worth of research and ideation by MDP students under the guidance of Professor Tim Durfee, who runs an interdisciplinary architecture studio, and Associate Professor Ben Hooker, whose expertise lies in collaborations within the field of human-computer interaction.

“We immersed ourselves in the current visions of the automotive future to find out how different industries think things are going to play out,” says Hooker of the research conducted during the Summer 2014 term. “It soon became apparent there wasn’t one clear view, and that there was space for fresh thinking in this arena.”

MDP students then spent the next term creating “video sketches”—polished visualizations intended to spark discussion and inspire the students who would enroll in the transdisciplinary studio the following term.

One of those sketches by student Nan Wang presented a playful concept called Cartner, an intelligent interactive system that forms an emotionally intelligent interactive driving companion.

As imagined, it’s a concept that could provide a comfortable bridge from the experience of driving your car to being driven by your car and would no doubt put every single one of Intel’s myriad of sensors to work.

Reed likes this approach. “The ultimate autonomous car experience should feel like you’re being driven around by the most knowledgeable family chauffeur,” says Reed, adding that the vehicle could anticipate your needs and suggest diversions, like stopping at a nearby art gallery to see a show. “And that would open up all kinds of possibilities for automakers to differentiate their vehicles.”

Which brings us back to the challenge facing the students this Spring: what will the Jaguar Land Rover experience look like in 10 years?

“Think of how much you’re in contact with the car,” Paul Wheller, a manager at Jaguar Land Rover’s Portland development team, told the students in the studio. “You’re touching the steering wheel, sitting on the chair, looking at the floor, touching glass. All those interactions could implement an action.”

Precisely defining those actions? There’s the rub.

“Intel can build whatever devices the world needs, but we have to know what those needs are,” Darrell Leblanc, a manager at Intel’s automotive group, told the students. “If we don’t reach out to you, the next generation of designers, then we’re going to guess wrong. We know we want billions of devices out there talking to each other, but what are they going to say?”

For updates on the New Car Experiences studio course and expanded coverage of Art Center’s explorations into the future of transportation, visit artcenter.edu/dot.
OF SEATING:

Something upon which to sit could easily be the most ancient of human creations. But beyond their functionality, chairs are powerful communicators of status and style. This exhibition presents more than 40 iconic chairs designed by John Henry Belter, George Hunzinger, the Herter Brothers, the Stickley Brothers, Frank Lloyd Wright, Charles and Ray Eames, Eero Saarinen, Isamu Noguchi and Frank Gehry.

Also on view:

CLASSROOM TO MARKET
Twenty years of innovative seating designed by Art Center students and alumni, curated and organized by the Environmental Design Department.

The Art of Seating is developed by the Museum of Contemporary Art Jacksonville, Florida, in collaboration with the Thomas H. and Diane DeMell Jacobsen Ph.D. Foundation, and is organized for tour by International Arts & Artists, Washington, D.C.
As chairman of Art Center’s Board of Trustees, I have a unique perspective on our donors and the impact their giving makes in the lives of our future graduates. You might call it a 360° view of giving. Nearly every day I have the opportunity to work with individuals seeking to connect their interests and passions with the educational mission of our College. Together with my fellow Trustees, I am privileged to facilitate connections and relationships between our donors and the faculty and students most likely to benefit from their philanthropy, and to watch those relationships flourish in meaningful and often unexpected ways. And I regularly witness fresh examples of improved student learning and creating, vibrant innovation, and cross-disciplinary collaborations that are hallmarks of an Art Center education and often a direct result of the gifts we receive from members of our dedicated College community.

This past year, during the period starting July 1, 2013, and ending June 30, 2014, alumni, friends, parents and other supporters contributed more than $6 million in support of the College’s priorities. More than the total philanthropic dollars given for the year, the numbers in this Annual Report represent connections made, new ideas generated and, ultimately, a stronger foundation for Art Center that lasts long beyond the year the gift was received.

Numbers, of course, provide valuable context for anyone thinking about investing in higher education. But there are other factors that every philanthropist must consider. One must also have confidence in the quality of an institution’s students, the record of its faculty, and the values and culture it imparts to its future graduates. Only then should anyone choose to make a financial commitment.

Happily, I can affirm that a gift to Art Center is among the most powerful investments one can make. From creating scholarships to supporting mentorship programs to keeping our facilities on the cutting edge, every dollar fuels the educational experience of some of the world’s most creative, dedicated and innovative artists and designers. We can’t always anticipate the ultimate impact these individuals will have on society, but experience tells us that their impact will be meaningful.

Robert C. Davidson, Jr.
Chairman, Board of Trustees
Art Center College of Design
WHEN THE POWER OF GIVING GOES BEYOND EXPECTATIONS

To: The Ahmanson Foundation
From: Joshua Steven Moreno (student)
Major: Illustration
Re: Ahmanson Veteran Scholarship Initiative

Coming to Art Center had been a dream for me two different times in my life. In 2002, I had no high school education and was going to Glendale Community College just for the opportunity to take art classes. My best friend was taking classes at Pasadena City College (PCC) because he wanted to get into Art Center, so I tried to do the same. One day, I passed by an Army recruitment office. I walked in and asked what the hardest job was, and the Sergeant replied, “Cavalry Scout.” I enlisted and was sent to Fort Knox a few months later. Art Center was put on hold.

I served two tours of combat in Iraq, including 12 months in Baghdad and 15 months in Tal Afar and Ramadi. The Army offered me everything I wanted to stay on as a reconnaissance soldier, but I knew that I needed more from my life and left the armed services at the end of 2008. I found myself in the same place I was before I left, with no real goals and no idea of what I could do. My then-girlfriend, now wife, noticed veterans were coming home and unable to do anything because they were so broken from the war. She convinced me to go back to school and I began taking classes at PCC. By that time my best friend was working as a designer for Samsung; he and my wife encouraged me to pursue my dream of coming to Art Center.

The road was long and bumpy, but I am now a student here and it means a lot to me. I have never walked down an aisle to receive any kind of diploma and I will be the first person in my family to earn a college degree. However, one of the most important reasons that I am doing all of this is to show my little girl, who is 15 months old, that no matter what life throws at you, if you want something bad enough and are willing to put your blood, sweat and tears into it, anything is possible.

My experience here at Art Center is a feeling that I cannot describe in words. The scholarship and programs made possible by donors are helping my family live a better life by allowing me to go to this great school that I have always admired, and even dreamt of some nights while in a combat zone. Thank you again.

The Ahmanson Veteran Scholarship Initiative is designed to help veterans pursue their education at private colleges and universities in California and assimilate back to their civilian lives. The Ahmanson Foundation’s grant to Art Center is designated for the recruitment, education and retention of student veterans.
Every gift matters. But sometimes a gift goes further than the giver ever imagined. A philanthropic investment in Art Center can yield transformative impact beyond the expectations of even the most seasoned donors.

We’re pleased to share with you self-portraits and thank-you letters from students and recent graduates to the individual and foundation donors whose assistance made a decisive difference in their education and their lives.

To: Rosa Farrer
From: Esai Ramirez (student)
Major: Advertising
Re: Joe and Rosa Farrer Endowed Scholarship

Studying at Art Center hasn’t just nurtured my work ethic, it has exposed me to some of the best resources anywhere, including world-class instructors and workshops, and a challenging environment with talented students. Each term gets harder and harder, and I keep getting better and better. This school has prepared me to hit the ground running as soon as I get out into the workforce.

This scholarship is THE reason why I am here. Faith is the fuel that keeps the flame going and your belief in my talent is extremely encouraging. Your support will help me achieve my ultimate goal of using my unique voice to help make the world a better place.

This school has transformed me into a more aware and disciplined individual and I am very thankful for the people who have helped push me in the right direction. Donors are the reason why we have diversity in the workplace—it is the reason why people from less affluent backgrounds can reach for their dreams.

Thank you very much for your support. I truly value such a great humanistic gesture and understand how important it is to carry forward that same action.

The Joe and Rosa Farrer Scholarship was endowed through Legacy Circle, a volunteer group of philanthropic alumni giving back to Art Center student scholarships. The Scholarship honors Product Design alumnus Joe Farrer (BS ’59), who spent almost 50 years teaching at the College, and passed away in 2007; and Rosa Farrer, now retired, who helped countless students through her work in student affairs over 30 years and remains involved with Art Center. The Joe and Rosa Farrer Scholarship supports continuing undergraduate students who demonstrate financial need and academic merit and has been awarded each term since Spring 2009.
A gift to Art Center is but the first in a series of human actions that, in time, generates additional “gifts” to those whose lives are touched by the work of talented artists and designers who’ve benefited from the College’s top-tier training, facilities and opportunities. So many students and alumni can trace their success back to the donor whose passionate philanthropy made their achievements possible. Each and every gift, regardless of size, provides support.

As a recent graduate of Art Center College of Design, it feels so surreal that the past few years have happened and that I am now out in the “real” world as a professional photographer and no longer a student.

Art Center not only has a reputation for letting great artists out into the world, but it also gave me the foundation for my career. It was an environment that I took hold of and used to my advantage. I didn’t do the minimum, I did the maximum. I didn’t stop at just completing the assignments, I made them my own. I walked out of Art Center with a professional portfolio, not just student work. I walked out with a knowledge of business, marketing, branding and a spirit for entrepreneurship. I walked out with incredible friendships with talented artists whom I respect and can also learn from.

Art Center taught me so much, but would I have realistically been able to go there without financial support? No, not at all. Costs are rising and there are so many students who want to attend but need help to make it a reality. I will never forget the generosity that you have shown me during a time when I questioned the feasibility of going to a school as prestigious as Art Center. I can only think to repay you by continuing to breathe passion into my art and by working hard every day.

As an artist, my work is never done. There is always something new to experiment with or to learn. Thank you again—it has been an experience of a lifetime and I’m excited beyond words to see what is next for me.

To: Annenberg Foundation
From: Joy Wong (BFA 14)
Major: Photography and Imaging
Re: Wallis Annenberg Legacy Scholarship for Photography

The Annenberg Foundation is a family foundation that provides funding and support to nonprofit organizations in the United States and globally. It has been a leading advocate for the field of photography. In 2002, it endowed the Wallis Annenberg Legacy Scholarship for Photography to support, in perpetuity, a scholarship that funds a student’s full tuition plus a stipend for living expenses.
and encouragement for those who will go on to enrich and improve our world through creative innovation, artistic achievement, social impact and personal growth. Our students and graduates will tell you this themselves.

Their stories offer personal, eloquent and sometimes surprising insight into the transformative effects of charitable giving. We, too, extend our profound gratitude to Art Center’s generous community of donors.

To: Sodexo
From: Fernando Daniel Olmedo
(BS 14/Student Leadership Award Winner)
Major: Entertainment Design
Re: Sodexo Diversity Scholarship

I came into this school with a previous degree in English literature. As a youngster, I was enthralled by stories that showed heroes and their friends saving the world from forces thought to be too overwhelming. Exposure to classic tales of perseverance shaped me ethically.

I plan to use my education to influence the future of entertainment in media such as video games, film, animation and graphic novels. I want to impart to a new generation the same morality and values that I learned in hopes of connecting with them on a deeper level than their current attention span allows. The purpose of my art is not simply to create pretty images, but to convey strong emotions that inspire youth to strive for something wonderful in their lives.

I would like to express my utmost gratitude for the scholarship I have been awarded. It relieved an incredible burden and allowed for one less thing to worry about as I concentrated on being the best student and designer I could be. My time at Art Center was a wonderful cocktail of joy, stress, sleeplessness and exhilaration. I loved being able to share these experiences with my peers.

Were it not for this scholarship, I would not have been able to pursue my education and achieve my goal of becoming a great storyteller who can impact others.
ART CENTER COLLEGE OF DESIGN

CONSOLIDATED STATEMENTS OF ACTIVITIES
FOR THE YEAR ENDED JUNE 30, 2014

IN THOUSANDS OF DOLLARS

<table>
<thead>
<tr>
<th>Unrestricted Net Assets</th>
<th>Temporarily Restricted Net Assets</th>
<th>Permanently Restricted Net Assets</th>
<th>Total</th>
</tr>
</thead>
</table>

**OPERATING REVENUES**

<table>
<thead>
<tr>
<th></th>
<th>Net tuition and fees</th>
<th>Private gifts and grants</th>
<th>Investment and other income</th>
<th>Sales and services of auxiliary enterprises</th>
<th>Other sources</th>
<th>Amounts released from restrictions</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>73,212</td>
<td>471</td>
<td>882</td>
<td>737</td>
<td>1,421</td>
<td>4,757</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total Revenues</strong></td>
<td>81,480</td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

**OPERATING EXPENSES**

<table>
<thead>
<tr>
<th></th>
<th>Education</th>
<th>Student services</th>
<th>Administration</th>
<th>Advancement</th>
<th>Auxiliary services</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>56,761</td>
<td>7,209</td>
<td>11,251</td>
<td>2,928</td>
<td>603</td>
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<tr>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td>78,752</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Increase in net assets from operations: 2,728*

**OTHER CHANGES IN NET ASSETS**

<p>| | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Private gifts and grants</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td></td>
</tr>
<tr>
<td>Endowment income</td>
<td>—</td>
<td>702</td>
<td>—</td>
<td>—</td>
<td></td>
</tr>
<tr>
<td>Net change in actuarial obligations</td>
<td>(80)</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td></td>
</tr>
<tr>
<td>Net appreciation in fair value of investments</td>
<td>1,427</td>
<td>11,084</td>
<td>—</td>
<td>—</td>
<td></td>
</tr>
<tr>
<td>Loss on interest rate swap</td>
<td>(332)</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td></td>
</tr>
<tr>
<td>Amounts released from restrictions and reclass</td>
<td>—</td>
<td>(4,757)</td>
<td>—</td>
<td>—</td>
<td></td>
</tr>
<tr>
<td>Increase in net assets from other changes</td>
<td>1,015</td>
<td>10,357</td>
<td>1,989</td>
<td>13,361</td>
<td></td>
</tr>
<tr>
<td>Change in net assets</td>
<td>3,743</td>
<td>10,357</td>
<td>1,989</td>
<td>16,089</td>
<td></td>
</tr>
<tr>
<td>Net Assets at Beginning of Year</td>
<td>53,747</td>
<td>21,987</td>
<td>45,202</td>
<td>120,936</td>
<td></td>
</tr>
<tr>
<td><strong>Net Assets at End of Year</strong></td>
<td>57,490</td>
<td>32,344</td>
<td>47,191</td>
<td>137,025</td>
<td></td>
</tr>
</tbody>
</table>
GIFTS AND GRANTS BY SOURCE

IN DOLLARS

<table>
<thead>
<tr>
<th>Source</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alumni</td>
<td>1,816,509</td>
</tr>
<tr>
<td>Trustees</td>
<td>1,274,000</td>
</tr>
<tr>
<td>Parents</td>
<td>530,021</td>
</tr>
<tr>
<td>Faculty/Staff/Administration</td>
<td>28,984</td>
</tr>
<tr>
<td>Other Individuals</td>
<td>398,471</td>
</tr>
<tr>
<td>Corporations</td>
<td>1,106,111</td>
</tr>
<tr>
<td>Foundations</td>
<td>1,188,580</td>
</tr>
<tr>
<td>Government</td>
<td>4,999</td>
</tr>
<tr>
<td><strong>Total Revenues</strong></td>
<td><strong>6,347,675</strong></td>
</tr>
</tbody>
</table>

ENDOWMENT AND QUASI-ENDOWMENT MARKET VALUES

Art Center’s endowment is made up of gifts from alumni, foundations, corporations and other friends. The Board of Trustees has designated income accrued through careful enrollment management to Art Center’s quasi-endowment in order to generate additional scholarship awards for students.

GIFTS AND GRANTS BY PURPOSE

- 31% Endowment
- 26% Scholarships
- 16% Capital Improvement
- 11% Sponsored Projects
- 7% Annual Unrestricted Expenditure
- 9% Other Current Expenditure
HONOR ROLL OF DONORS
JULY 2013 – JUNE 2014

The support of our generous donors makes all that we do at Art Center possible. This Honor Roll acknowledges all contributors to the College in fiscal year 2013–14, including active pledges and gifts made from July 1, 2013, through June 30, 2014. On behalf of the Art Center community, we thank you — our friends and supporters — for helping to make Art Center a global leader in art and design education.

Every philanthropic investment in Art Center — no matter the size — can yield transformational results. All of us at the College are grateful for the part you play in the life of our campus.

Emily Laskin
Senior Vice President
Development

We have made every effort to ensure the accuracy of this document. If an error or omission has occurred, please contact Donor Relations at 626 396-2490 so that we can correct our records. Contributions made by two or more individuals with different surnames are listed alphabetically by only one of the surnames; please check under all related surnames to find the acknowledgement.

- Legacy Circle member
- Art Center 100 member
- Deceased

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Sam and Emily Mann (The Mann Family Foundation Inc.) Merle and Peter Mullin

$100,000 – 999,999
The Ahmanson Foundation
Estate of Edward (Ted) Bethune BFA '50
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Ford Motor Company Fund
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Estate of Elise Mudd Marvin
Microsoft Corporation
The Ralph M. Parsons Foundation
The Rose Hills Foundation
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Robin Bolli
Clemson University International Center of Automotive Research
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Richard and Jean Coyne Family Foundation
Eastman Chemical Company
Lynda and Ray Engle BFA '59 O
John J. Griffin BFA '48 O
Honda R & D Co., Ltd.
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Melissa and Michael Lora
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Arthritis Foundation, Inc.
Calty Design Research, Inc.
Jeffrey Glassman
Estate of Boyd and Jean Higgins
HTC America Innovations
Nancy and Jerry V. Johnson BFA '59 O
The Knapp Foundation (Betsy and Bud Knapp)
lynda.com
Lowell Milken Family Foundation and Professor Leah Hoffmitz
Milken (Honorary Alumna) ½ O
National Endowment for the Arts

National Endowment for the Humanities
Pasadena Art Alliance
San Marino League
David and Fela Shapell Family Foundation
Surdna Foundation, Inc.
VentureWell
Wallis Foundation
Lynda Weinman and Bruce Heavin BFA '82 O
Wells Fargo Philanthropy Fund
Zero Motorcycles

$10,000 – 24,999
ATU Articulos de Acero SA
Ann Dobson Barrett O
Beatrice and Paul F. Bennett O
Adèle and Gordon Binder
Linda and Douglas Boyd BS '66 O
(Bayo Communications)
Lorne M. Buchman and Rochelle Shapell
Wesley A. Coleman
Hilary Crahan O
Faye and Robert Davidson
Doctors Without Borders/Médecins Sans Frontières
Dora A. and William H. Grover, F.A.I.A. BS '52 O
Hagerty Education Program at America’s Car Museum
Linda A. Hill and Roger Breitbart
Linda BFA '64 and Kit Hinrichs BFA '63
Barbara and Kenneth Holland
Anne and Charles Floyd Johnson
Doug Johnson and Valerie Gordon Johnson BFA '78 O
Rebecca and Joseph M. Lacko BFA '75 O
Stacy and George H. Ladyman, Jr. BS '67
Doreen Lee
George H. May Foundation
Metal Finishing Association of Southern California, Inc.
Bonnie Nash and Donald Wing
Charles Nearburg and Karen Miller
New Century BMW
Panasonic
Pasadena Community Foundation
Ann Peppers Foundation
James R. Powers BS '56 O
Sodexo
Studio Hinrichs
Toshiba International Foundation
International Foundation
Reiner and Michelle Tritsch
U.S. Fund for UNICEF

$5,000 – 9,999
Academy of Motion Picture Arts and Sciences
Adobe Systems, Inc.
Douglas S. Andelin BFA '87 O
Grace Ray Anderson
Ashoka
Carol Lewis and
Eric R. Azzenberg BFA '82 O
Catherine Baron
Mary and Ronald Bension
Berlin Partner GmbH
Dandelion Foundation
Eight, Inc.
Toshiba International Foundation
VentureWell
Surdna Foundation, Inc.
Humanities
National Endowment for the Arts

$10,000 – 24,999
ATU Articulos de Acero SA
Ann Dobson Barrett O
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Adèle and Gordon Binder
Linda and Douglas Boyd BS '66 O
(Bayo Communications)
Lorne M. Buchman and Rochelle Shapell
Wesley A. Coleman
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Bonnie Nash and Donald Wing
Charles Nearburg and Karen Miller
New Century BMW
Panasonic
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Studio Hinrichs
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International Foundation
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Mary and Ronald Bension
Berlin Partner GmbH
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Eight, Inc.
Toshiba International Foundation
VentureWell
Surdna Foundation, Inc.
Humanities
National Endowment for the Arts
Linda M. Griego and Ronald C. Peterson
Bill Gross and Marcia Goodstein
Joan and John Hotchkis
Jaguar Land Rover North America
Suzanne and Ric Kayne
Judith G. Kelly
Tim Kobe $82
Barbara Kuhn and John Plunkett
Monotype
Ramone C. Muñoz BFA 73, MFA 90 •
and Tom Jacobson
NIKE, Inc.
Joanna and Julian Ryder BFA 72
Sappi Fine Paper North America
Holger Schubert B5 94
Silicon Valley Community Foundation
Solid Concepts
Steelcase Inc.
Under Armour
Susan and Clark Valentine B5 71

$2,500 – 4,999
Rob Ball B5 83 •
Carolyn Barrett
Tom Blumenthal
California Air Resources Board
Estate of Leonard J. Clark, Jr. BFA 73
Michele McGarry Cranah •
Linda Stewart Dickason
Phyllis and Donald Epstein
Fred Fehlau BFA 79, MFA 88 •
Fidelity Investments Charitable Gift Fund
Kelsey Browne Hall
Hall Browne Charitable Fund
Emily and Henry Hancock
Harry and Betsy Hathaway
Monika and Charles Heimbond
(The Heimbold Foundation)
Eric Heimbold BFA 94 (The Heimbold Foundation)
Adrianna and Kendall R. Henry BFA 90 •
Hitter Family Foundation (Ethie and Steve Hitter B5 65)
Courtney and John Hotchkis B5 86
Karyn Kohl (Jerry & Terri Kohl Family Foundation)
Andrew Kramer BFA 73 •
MatMarket, Inc.
D. Harry Montgomery
Michael S. Ovitz
The David and Lucile Packard Foundation
Peggy Phelps •
Gerrick Pickering
Proximity Designs
Judy and Ben Reiling •
Greg and Amanda Silverman
Skye Rentals, LLC
Joni J. Smith •
Patty and Richard D. Taylor
Laney and Tom Techtentin •
Verb, Inc.
Volo Design, Inc.
Joyce Ward •
Warner Bros. Entertainment Inc.
Carolyn Watson •

$1,000 – 2,499
Anonymous (2)
AAA Backflow Testing, Inc.
Elaine and Peter Adams
Alice O’Neill Avery Trust
Jennifer L.R. Anderson BFA 98 •
Daniel Ashcraft B5 73 •
Gwen and Guil Babcock •
Avery and Andrew Barth
Kathy and Frank Baxter
Jeanne and Kurt Beckmeyer
Dr. Nicholas and Mrs. Lee Begovich
Fridolin T. Beisert M5 90 •
Wakako Takagi B5 05 •
Chantal and Stephen Bennett •
Bruce Biltz B5 62 •
Jeanne Blackburn •
Bloom Hergott Diemer, et al.
Blum & Poe
Archie Boston
Judith B. Brandt •
Wendy West Brennanmeier •
Wendy Bruss
Marni Burns •
Susan and John Caldwell •
California Community Foundation
Sioux Cann
Susan W. Chandler •
Ophelia Chong BFA 89 •
Paul and Sherrill Colony
Jennifer Diener •
Louise O. Dougherty •
Darian Dragge
Arwen and Sean Duffy •
Georgianna and Paul Enkime •
Joy and Jerry Fein •
Jane and James Fox
Richard N. Frank
Dick and Eileen Garson
Earl Gee BFA 83 •
Glenn C. Gee B5 73 •
Jeroel Gold
Jo Ann and Walter H. Gollwitzer B5 63 •
Mr. and Mrs. Max L. Green •
Heather and Paul Haaga •
Patricia Hanft
Henry H. Harada BFA 69 •
Devin Hawker BFA 84 •
Carol and Warner Henry •
Josh W. Higginson
Adelaide Hixon
Karen Hofmann B5 97 •
Richard Holbrook B5 60 •
Gail H. Howland BFA 64 •
Annie S. Huang BFA 87 •
Donald Huie B5 62 •
Nancy Huilick •
Wayne Hunt (Honorary Alumnus) •
and Carla Walecka
Roberta Huntley •
Ann Hazeltine Hyde
Barbara and Frank Jameson •
Katie Johnson Sprague BFA 91 •
The Robert Wood Johnson Foundation
Trudy and Albert Kallis BFA 47 •
Stephen A. Kanter, M.D. •
Neil Kellhereuse
Desdy Kellogg Baggott •
Terri and Jerry Kohl (Jerry & Terri Kohl Family Foundation)
Lisa and Stan Kong B5 83 •
Judith Krantz
Denise and Ming Lai
Amelia and David Lamb •
Kellis A. Landrum BFA 03 •
Robert Larson B5 81
Joyce and Tom Leddy
Ronald and Elaine Lee
Shelly and Dennis Lowe •
Gary Meyer BFA 59 •
Fred A. Miwa BFA 82 •
Darryl Mori
Seeley W. Mudd Foundation
Dave Muhs and Jill Farrer Muhs
Maggie Navarro •
Daniel Neuhart and David Binder
Cory Noonan BFA 93 •
Carolyn E. Oliver •
The One Club for Art and Copy, Inc.
Robert J. Pedersen BFA 69
Carolyn B5 70 •
and
Thomas Peters B5 79 •
May Heishi Porter
Winslow and Lynn Reitnouer •
Gloria R. Renwick •
Ricki and Marvin Ring
Dr. Louise Ritchie •
Susan and Marvin Rothenberg
Maggie Russell
Carla and Fred Sands •
Robert and Mary Schureman
The Schwab Fund for Charitable Giving
SEED Agency
Yvonne de C. Segerstrom
Camilla and Arthur Shafer
Shelley Short B5 62 •
and
Andy Ogden B5 83 •
Hilary Porter Sorbie
Norman Sprague III •
Barbara Mann Steinweidel •
Janet Stratford Davis BFA 74 •
Carol and Charles R. Swimmer •
Ginny and David Sydorick
Techstrata, Inc.
Geneva and Charles Thornton •
Andrea and John Van de Kamp •
Vans, Inc.
Denis Weil •
Valerie and Aaron Weiss •
William S. Wheel B5 75 •
Nina and Stephen Winterbottom •
Marilyn Wyatt Munter •
Patty and Robert Zuber

$999 AND BELOW
Anonymous (3)
Meredith Brooks Abbott BFA 62
Janet and Allen Adler BFA 66
Gene Albert BFA 84 •
Lynn Aldrich BFA 86 •
Jan and David R. Arnold BFA 63
Arroyo Realty Advisors
Christopher Ayers •
Enzo Baldi BFA 82 •
Joan and Robert Banning
Guy F. Barnes BFA 78 •
Donald A. Barnett BFA 94 •
Adele Bass BFA 81, MFA 01
Julieta and Jeffrey Bennett
Adam M. Berger BFA 82 •
Allen R. Berlinski B5 59 •
Michel C. Bernstein BFA 05 •
Anne McIntyre Bennet •
Paul Bielenberg BFA 98 •
Carolyn and Mac Billups B5 69 •
Peter L. Bloomer BFA 67 •
Robert Blosser B5 61
Duane L. Bohnstedt B5 51
Marsha and Vern Bohr
Rose Ann Bolen
Hiram Bond
Teri Bond
Charles B. Bonfield B5 60 •
Gail Bove B5 73 •
Robert Brackenbury B5 50 •
Ronald-James Braithwaite BFA 69
Priscilla and Tim K. Brehm BFA 71 •
Bonne Boettcher Briggs BFA 68 •
Robert Briggs B5 69 •
Noel H. Browning B5 61
Ronald Bruno
Shirley and Dick Bruton B5 58
Bruce Budrick B5 60 •
and
Susan Budrick
Gaalen and Michael Burgess
Marc J. Cammeyer B5 10
Linda and Howard Cantwell
Bruce Carroll BFA 75 •
Lee Cass •
Francesca I. Castellanos BS 97
Caterpillar Foundation
Tony Catroppa
Andy Caufield BFA 78 •
Leticia and Leonel Chavez
Diane L. Chen BFA 91
Catherine “Tink” Cheney and Barry Jones
Patrick C. Cheung B5 87
Judy Chin
Wendy and Michael M. Churukian
Julie Clayton
Robert Cockrill
Dr. and Mrs. Harold Cohen
Shirley and Jeff Cohen
Eleanor Cohen Louis BFA 89
Brent Collins BS 67
Cheryln Comer
Nathan D. Cooke B5 05 •
Bette and John Cooper
Lynn and Carl Cooper
Valerie L. Cox BFA 80 •
Mel Croner
Karen and Leonard Crook
Billie Daye and Harold R. Curtis
Ann Cutting BFA 87 and Thomas Soulanille
Barbara Davis Reynolds BFA 80
Day One
JoAnn and William Dayton B5 58
Alphonse H. de Klerk BFA 84
Ingrid De Llmas
Jeffrey L. DeLeon B5 90
Design Studio Press
J. Ron Dickson •
Patty and Michael L. Diehl BFA 75 •
In memory of Bill Dobson
Keiko Doi BFA 97 •
Judy and Miguel Duenas
Ms. Laine E. Dunham BFA 81
Julia M. Dupps
Charon Marco Dyer BFA 80 •
Haruko Eanti BFA 71 •
eBay Foundation
Carol Econn
Betsy Edwards
Tim Efff R BFA 70 •
Julian Egger B5 98
Gary M. Eggleston BFA 78
Ellie Einer
Art Ellsworth B5 57 •
Annette Emrshar
Donald E. Farr
Mr. and Mrs. Donald Fenner
Jeffery G. Fey BFA 80 •
Cindy C. Fields
Constance A. and Gordon Fish •
Marvin J. Fisher B5 67
Kate Flather BFA 92
William B. Floyd BFA 72
Kelly and David W. Flynn B5 99
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Maya C. Fredrickson
Grace Fritzinger
GET INTO THE CIRCLE

Legacy Circle members know that scholarships can change lives. Join us today and help launch the careers of exceptional artists and designers.

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ARTCENTER.EDU/GIVING
Hoffmitz Milken Center for Typography honors faculty legacy

Anyone who witnessed the passion, dedication and radiance that letterform expert and longtime faculty member Leah Toby Hoffmitz brought to teaching Art Center students would agree: for her, typography was transcendent.

Recognizing typography as vital to our visual culture and a core element of graphic design, the College in recent years developed a vision to become a central and influential force in the field. This spring, in Leah’s honor, her husband Lowell Milken and the Milken Family Foundation made this vision a reality. Their $2 million gift to the College established the Hoffmitz Milken Center for Typography to advance the research, teaching and understanding of letterform design and typography.

Leah passed away in October 2014 after an extended illness. In January of this year, more than 200 family members and friends gathered for a riveting remembrance of the design diva whose high heels echoed on the Bridge at Hillside for 20 years as she mentored more than 4,000 students on the powerful, meticulous art of lettering.

At the memorial, philanthropist Lowell Milken, chairman of the Foundation, said, “Establishing the Center is the best way to honor Leah’s commitment to give back to a field which she thoroughly cherished.”

“We are most grateful to the Foundation for providing this tremendous opportunity to accomplish a long-envisioned goal,” said Art Center President Lorne M. Buchman, “the focus of which is unique in higher education.”

Dozens of Leah’s former students traveled to Pasadena for the memorial to join faculty, colleagues and notable designers such as Erik Spiekermann, Terry Irwin and April Greiman. Alumni speaking at the tribute included, among others, typeface designer Mike Abbink (BFA 96), senior creative director at the Museum of Modern Art; Stefan G. Bucher (BFA 96), designer, illustrator and writer; Josh Finklea (BFA 12), Brooklyn-based graphic designer; Joy Liu (BFA 10), senior UX designer at philosophie; and Bryce Shawcross (BFA 13), brand designer at Tesla Motors. With Leah’s help, they had each discovered typography as the visual translation of voice.

“Leah gave us the gift of knowing language, of seeing the visual word, in its most precise and exacting form,” said Buchman. “As we explore the mission of the Center to set the global standard of excellence in typography and design education, let us do so in the spirit of Leah’s voice continuing to sound, to be made visual, to shout her brilliance, to whisper her profound wisdom, to make real both her scientific precision and the poetry of her imagination.”

“Our success will be the echo of her life and passion,” said Professor Gloria Kondrup (MFA 93), who has been named executive director of the Center for Typography, while continuing to serve as director of the College’s Archetype Press. “I’m thrilled to have this opportunity to elevate a field I’ve been so fortunate to be involved in for most of my career.”

“Gloria’s vast knowledge of typography, deep dedication to her students and impressive stature in the design profession make her the most qualified individual to lead the Center,” said Buchman. “She has the fortitude and energy to do something very special.”

Simon Johnston, appointed creative director and faculty liaison, will collaborate with Kondrup and an impressive roster of design leaders to create interdisciplinary programming and international discourse that will foster a destination and resource for creative and commercial development in the field.

“Simon is a prominent artist, educator and designer, widely respected throughout the global typographic
community,” said Fred Fehlau (BFA 79, MFA 88), provost of the College. “I’m certain his influence will result in robust support for the Center.”

The Hoffmitz Milken Center for Typography will open soon at South Campus.

INSEAD study-away program celebrates decade of success

This year marks the 10th anniversary of the College’s joint program with INSEAD, one of the world’s leading graduate business schools. To celebrate, Art Center alumni of that program gathered in San Francisco this past February, at Airbnb’s architecturally acclaimed headquarters, hosted by Katie Dill (BS 07 Product), Airbnb’s head of experience design.

In the annual program, eight to 10 Art Center students work alongside INSEAD MBA students on design-led projects that focus on the role that creativity and design strategy can play in business decisions and corporate management.

“When we first started our collaboration, INSEAD’s students were skeptical, asking Who are these art students taking up space in our classrooms?” says Karen Hofmann (BS 97), chair of Product Design, the department which has acted as Art Center’s ambassador for the program since its inception.

“Fast forward a few years and the business community has finally embraced design as a differentiator. Today there’s a long waiting list for INSEAD students to get into the program.”

What’s the program’s main return-on-investment for Art Center students? First, whichever campus they study at—Singapore or Fontainebleau, France—students get exposed to thinking from a wealth of different cultures. “They look around at the 40 to 50 MBA students in each amphitheater-style classroom, who are all identified by their country of origin,” says Hofmann. “And they quickly realize every continent on the planet is represented. It’s like a mini United Nations.”

Second, they get access to INSEAD’s MBA courses in entrepreneurship—the core of the study-away program is a collaborative course in product development, lead by INSEAD professor Manuel Sosa and Art Center instructor Babette Strousse.

Third, they can network with INSEAD’s famously intense MBA students. “Like our students, they’re high octane,” Hofmann says of INSEAD’s students, who complete a rigorous MBA program in one year, often funded by their employers. “They’re engaged, demanding and incredibly social in the evenings.”

Former students of the program include alumni Nathan Cooke (BS 08 Product), co-founder of Kenyan-based Sanergy; and Philipp Haban (BS 13 Transportation), an industrial designer at Google.

Art Center: Creating change for 85 years

As a cherished member of the Art Center family, you are approaching a significant birthday along with the College—85! We know, time flies when you’re changing the world.

In celebration of this milestone anniversary, the College, founded in 1930, is planning a yearlong series of events beginning in July and continuing through June 2016.

“Our alumni and faculty are, and always have been, change makers, infused by Art Center’s culture of innovation,” says President Lorne M. Buchman. “We are a community of bold imagination whose impact is recognized around the world. This anniversary gives us an opportunity to celebrate that legacy across every art and design discipline our community has ever touched or transformed.”

Events will feature notable speakers and panel discussions, exhibitions, alumni reunions, family-friendly gatherings, and more. Venues will include both Pasadena campuses, as well as distinctive spaces in alumni hub cities around the country and abroad.

“We’re thrilled to salute the remarkable people and achievements that have emerged from Art Center over the past 85 years,” says Emily Laskin, senior vice president, Development. “This anniversary is an ideal occasion
to honor those who have generously given back to the school in countless different ways, serving as mentors, teachers, employers and corporate partners, and contributing resources of all kinds. Their contributions power the forward momentum of our curriculum, special projects, partnerships, learning spaces and, above all, our students, who are at the very heart of this extraordinary educational enterprise.”

Edward A. “Tink” Adams and the group that founded Art Center back in 1930 had a visionary yet practical goal: to prepare creative individuals for careers in advertising, illustration and industrial design. That mission was swiftly validated: even in the midst of the Great Depression, graduates quickly found employment.

Adams could scarcely have imagined the vast breadth and depth of the College's mission today, and the collective impact of generations of graduates. More than eight decades on, creativity remains in high demand.

In its most recent rankings, *Money* magazine found Art Center graduates among the most employable in the nation, and placed the College third on its list of 25 of the best college values.

For Art Center Archivist Robert Dirig, the anniversary presents a special opportunity to share treasures from the College's robust collection of historical images and materials, part of the James Lemont Fogg Memorial Library; and to connect with former students and faculty to augment that collection, which was recognized in 2013 with a prestigious National Endowment for the Humanities grant.

“We’re always interested in hearing from alumni who may have materials related to the history of Art Center,” says Dirig. He looks for things like photographs and film/video taken on campus, course syllabi, and exhibition catalogs and invitations—with a particular quest underway for exhibition-related documentation from the mid-1950s to the mid-’70s.

In addition to ongoing efforts to digitize the archive's analog materials, Dirig is exploring possibilities for an oral history project.

Complementing these anniversary events and initiatives, the next two issues of *Dot* magazine will look back and mostly forward, highlighting Art Center legends such as 1957 Product Design alumnus and former Trustee Kenji Ekuan, who passed away in February at age 85; and exploring interdisciplinary intersections and other ways our community is shaping today’s innovation economy.

Find out more about 85th anniversary events and opportunities on Art Center’s daily blog; via our monthly email Bulletin; as well as on Facebook, Instagram and Twitter—or contact us at 85@artcenter.edu. You can also share your own stories, photographs, videos and other memorabilia via archives@artcenter.edu.

### Three departments launch new tracks/concentrations

As our students and alumni well know, Art Center is not your average portfolio program. Spanning a wide array of art and design disciplines, the College offers 11 undergraduate and six graduate degrees, as well as a joint MS/MBA program with the Drucker School of Management.

And that’s not all. Beginning this year, three additional concentrations within the Transportation and Product Design Department, plus a new track in Entertainment Design, will provide focused and immersive study in areas that promise creative expanded professional opportunities in emerging industries.

“This expansion into new areas of focus anticipates the direction markets and industry are headed,” says Provost Fred Fehlau (BFA 79, MFA 88). “Art Center makes a priority of bringing the most innovative design thinking to every creative field and business enterprise.”

Two new concentrations within Transportation Design, led by Chair Stewart Reed (BS 69), offer students exposure to the rapidly evolving landscapes of personal and public transportation. The Alternative Transportation curriculum emphasizes sustainable mobility and the implications of brand and product lifecycle, and gives students the opportunity to learn from and collaborate with leaders in the marine design, motorsports and mobility industries. Interdisciplinary by definition, the concentration is a study of design across product, environmental, graphic and interaction, applied to projects as diverse as aerodynamic double-decker buses and personal mobility devices that fold up like a suitcase.

The new Vehicle Interiors concentration, developed in response to evolutions in transportation and dramatic shifts in consumer behaviors, blends elements of drawing, experimentation with digital interfaces, human-centered design, technological capabilities, problem solving and storytelling to produce valuable...
Award-winning architect named College Trustee

Last October, Art Center’s Board of Trustees appointed David C. Martin, FAIA, as its newest member. The third-generation architect and design principal for the 109-year-old architecture firm AC Martin Partners serves on the board’s Facilities and Advancement Committees.

Noted for many award-winning projects—such as downtown L.A.’s iconic 1965 Department of Water and Power headquarters—AC Martin has an enduring legacy of landmarks in Southern California. David Martin’s latest project is the Wilshire Grand, a new 80-story high-rise hotel and office complex that will be the tallest building west of the Mississippi when it’s completed in 2017.

Martin has been helping to shape the region’s built environment since 1966, when he joined the firm his grandfather founded in 1906. “Each project presents me with the opportunity to reinforce my belief that architecture should be narrative—tell a story, communicate a vision or reinforce a value,” he said.

Board Chairman Robert C. Davidson, Jr., said, “David believes in the transformative power of design. We know he wants to see Art Center students succeed in contributing to our creative culture in Los Angeles and beyond.”

A furniture design teacher and an avid watercolorist, Martin has a natural affinity for Art Center’s mission. He and his wife, Mary Klaus Martin, recently established MADWORKSHOP, a foundation that endows innovative design students with the opportunity to freely explore their ideas from inspiration to reality. The couple is also planning a sponsored project to take place at Art Center this summer.
CAR CLASSIC 2014: Jay Ward, Cars Legacy Guardian at Pixar Animation Studios, with Transportation Design alum Chip Foose (BS 90), president and CEO of Foose Design.

CAR CLASSIC 2014: Daniel Simon, Tron: Legacy concept vehicle designer, signs books for fans.

CAR CLASSIC 2014: Auto enthusiasts converged on Hillside Campus in October for “Street to Screen,” exploring the impact of transportation and entertainment design on Hollywood and the entertainment industry. Art Center Board Chairman Robert C. Davidson, Jr., his wife Faye Davidson, and Trustee Bruce Heavin (BFA 93 Illustration).

LEAH, A CELEBRATION: Art Center President and CEO Lorne M. Buchman at the January memorial service for longtime Graphic Design faculty member Leah Hoffmitz, who passed away in October. (See story on page 24.)

Faculty member Jeremy Hunter, Tomo Ogino (BFA 12 Graphic Design) and philanthropist Lowell Milken, whose family foundation’s $2 million gift established the Hoffmitz Milken Center for Typography, honoring his wife’s legacy.

Graphic Design alumni Eric Hu (BFA 11), River Jukes-Hudson (BFA 02) and Dante Carlos (BFA 05), with Simon Johnston, creative director of the new Center.
GRADUATION FALL 2014: Commencement speaker Patrick Kiruki (BS 05 Product Design), at right, with Kristine Bowne, executive director of Alumni Relations and interim director of Career and Professional Development.

Jenna Yuanyuan Bao (MFA 14) receives her diploma from Grad Art Chair Diana Thater (MFA 90). Graduating students (above) celebrate at Hillside Campus.

INSEAD 10TH ANNIVERSARY: Celebrating the partnership of Art Center and INSEAD at Airbnb's San Francisco headquarters, INSEAD faculty member Manuel Sosa (left) gets into the spirit. (Event photos by Photography alum Adam Bordow.)

Speakers included INSEAD alumni Katie Dill (BS 07 Product), Airbnb's head of experience design; Conor Walsh, core team leader at Bain & Company, and Seth Weissman (BS 13 Product), human-centered designer at BCG Digital Ventures.

Product Design alum Christopher Wu (BS 09) with Department Chair Karen Hofmann (BS 97) and instructors Fridolin “Frido” Beisert (MS 08) and Wakako Takagi (BS 06).

FOUR DECADES: Faculty members Mary Matyseck (MS 03 Industrial Design) and Richard Pietruska (BS 70 Transportation, MFA 72 Art), celebrating Pietruska’s 40th anniversary at Art Center.

CUMULUS: February reception for the executive board of Cumulus, an international association of universities and colleges of art, design and media. (Above) Paula Goodman, director of Art Center’s K-12 Programs, with Sara Hyltén-Cavallius, head of Design Department, Linnaeus University, and Illustration Chair Ann Field.