College for Creative Studies

A PUBLICATION FOR ALUMNI,
DONORS AND FRIENDS
The academic year concluded with an exuberant commencement and a smashing Student Exhibition. All told, the College graduated about 260 students with BFA and MFA degrees. More than 3,250 people attended the Student Exhibition Opening, a record, and purchased over $84,000 of student art, with all proceeds from art sales going to the students.

These events capped off what in many ways was one of our most successful years ever, yet one that was also tinged with sadness because we lost three very important people in the CCS community: Fine Arts Professor Gilda Snowden and Trustees Irma Elder and Alfred Taubman. Gilda served on the CCS faculty for 32 years and was a dynamic and inspiring force both here and in the wider Detroit arts community. Irma was a CCS Trustee for 14 years, an active and thoughtful member of the Finance and Audit Committee, and a great enthusiast for the College. Alfred served on the Board for 28 years and chaired its Facilities Committee for more than 20. Under his guidance, CCS came to have the best facilities of any art and design college in the country, including his magnificent namesake, the A. Alfred Taubman Center for Design Education. We are grateful for their contributions, and we miss them very much.

These individuals are indicative of the great talent and dedication that CCS is fortunate to attract in its employees and volunteers, who enable the College to record the kind of achievements that make this past year memorable. These include LinkedIn’s ranking of CCS as the number-three design school in the U.S. and best in the Midwest; our highest enrollment ever; the launch of two new graduate programs, the MFA in Color and Materials Design and the MFA in Interaction Design, with support from the William Davidson Foundation; preparation for the launch of our newest undergraduate program in Fashion Accessories Design this Fall; and a record-breaking Detroit International Wine Auction chaired by GM CEO Mary Barra and Tony Barra. What perhaps gives me the most encouragement for the future is the success of our students and the world-class faculty we have brought to the College this year. 144 companies came to campus this Spring to recruit students for jobs and internships, showing just how much demand there is for the creative talent that CCS produces. We appointed six new full-time faculty members in key positions, including the chairs of the two new graduate programs; the Paul and Helen Farago Chair of Transportation Design; the chair of our largest department, Entertainment Arts; and faculty members in the Fine Arts and Illustration departments. Each has the highest qualifications and a track record of artistic accomplishment and leadership. Moreover, all but one come from outside the Detroit area: two from Southern California, one from New York City, one from Florida and one from Wisconsin. That says something about how CCS and Detroit are perceived nationally these days. We have heard from numerous candidates that Detroit is the place to be if you are in a creative field. CCS has helped to make it that way; and, thanks to our many supporters and partners in the community, the College has the potential to make an even greater impact in the years ahead.

Sincerely,

Richard L. Rogers, President
College for Creative Studies
NEW TRUSTEES

The College’s Board of Trustees has elected two new and one returning member: Vice President of Design at Ford Motor Company, new Trustee Moray Callum, leads the design of all concept and production vehicles for the Ford and Lincoln brands globally. From 2006 to 2014, Callum served as Executive Director, Design, The Americas where he was responsible for the design of all cars and trucks created in Ford’s North and South America studios and the new Lincoln products. His successes include the new Ford Fusion, Explorer, Mustang, EcoSport and Lincoln MKZ. Callum joined Ford in 1995. He has designed such key North American products as the 2000 Ford Taurus and the last generation of Ford Super Duty pickups. New member Roger Penske is the Founder and Chairman of Penske Corporation, a transportation services company whose subsidiaries operate in a variety of industry segments, including retail automotive, truck leasing, transportation logistics, transportation component manufacturing and professional motorsports. Penske Corporation manages businesses with more than 3,300 locations and employs approximately 39,000 people worldwide. Among Penske Corp.’s businesses are Penske Truck Leasing, Penske Automotive Group and Penske Performance, Inc., which operates racing teams under the banner “Team Penske.” Returning Trustee William U. Parfet has served since 1999 as Chairman and CEO of Parfet & Gotthold, a marketing and advertising agency, and was the company’s President and CEO from 1993 to 1996. Parfet has also previously served as the Vice Chairman of the Board of the Upjohn Company (now Pfizer), as well as President of the company’s President and Vice President. He has served on a number of other boards, including Stryker Corporation, Michigan Nature Conservancy and The Taubman Museum.

ANNUAL STUDENT EXHIBITION DAZZLES

Now in its 90th year, the CCS Student Exhibition is a highlight of the College’s — and Detroit’s — cultural calendar. From May 15 through May 29 at the A. Alfred Taubman Center for Design Education, the exhibition showcased more than 3,500 pieces of student artwork. The Student Exhibition Opening (SEO) attracted more than 2,500 people and garnered a record-breaking $74,553 in first-night art sales, with more than $84,000 in art sold overall. SEO annually celebrates another year well done, with students, their families, art lovers and collectors clamoring to get a first look at work by the art and design stars of tomorrow. The Opening Reception and Sale gave guests the chance to browse and purchase artwork, hear live local bands and sample delicious fare provided by area restaurants and caterers. This year’s lead sponsor was the Lear Corporation. All art proceeds go directly to students to help jump-start their art careers.

HIGHER LEARNING COMMISSION INVITES THIRD PARTY COMMENT ON THE COLLEGE FOR CREATIVE STUDIES

The public is invited to submit comments regarding CCS to: PUBLIC COMMENT ON COLLEGE FOR CREATIVE STUDIES The Higher Learning Commission 230 South LaSalle Street, Suite 7-500 Chicago, IL 60604-1491 The public may also submit comments on the Higher Learning Commission’s website. Comments must address substantive matters related to the quality of the institution or its academic programs. Comments must be received by February 15, 2016. The College for Creative Studies is seeking comments from the public about CCS in preparation for its periodic evaluation by its regional accrediting agency, Higher Learning Commission (HLC). The Commission reviews all accredited institutions in its region every 10 years, and CCS will host a visiting team March 21–22, 2016. The College for Creative Studies has been continuously accredited by the Commission since 1977. The team will review the institution’s ongoing ability to meet the Commission’s criteria for accreditation.

NEW FACULTY

A distinguished designer and alumnus Paul Snyder has returned to CCS to lead the College’s world-class Transportation Design program. Snyder’s broad international experience, deep industry knowledge and talent for teaching will help push the program to even greater heights. Paul Pangaro is an internationally recognized figure in cybernetics. As Chair of the College’s new graduate program in Interaction Design, Pangaro — whose wide-ranging expertise encompasses design, business and education — will prepare students to create effective and innovative human-technology solutions. Whether on the road or on the desktop, Pangaro plans to advance the role of technology in human endeavor. The College for Creative Studies is proud to welcome Paul Pangaro as the new Paul and Helen Farago Chair of Interaction Design.

Distinguished leadership

Paul Snyder (left) in the new Paul and Helen Farago Chair of Transportation Design. Paul Pangaro (right) chairs the MFA Interaction Design program.
NEW COUNCIL TAPS CCS EXPERTISE

Southwest Michigan has long been a hotbed of industrial design. At just over 4,000, the number of industrial designers employed in Michigan comes in at nearly five times the national average. This region of the state also lays claim to four out of five of the top metropolitan areas — including Detroit — for these sought-after creative professionals. The buzz around southeast Michigan as an imminent art and design powerhouse just keeps getting louder.

The College for Creative Studies is a key player in the region's design community, catalyzing economic growth and providing a design talent pool for multiple industries in Michigan. MDC members include Seoshin Choi, CCS provost; Vice President for Academic Affairs and Professor of Design; as well as alumni Ralph Gilles '92, Transportation Design, Head of Design at Fiat Chrysler Automobiles; Teckia Rhoads '91, Industrial Design, Executive Director of Global Industrial Design at General Motors; and Patrick Schiavone '88, Industrial Design, Global Vice President of Design at Whirlpool Corporation.

Among its first orders of business, the MDC will establish a statewide coalition of private, state and local partners led by industrial design company Sundberg-Ferar. The Council’s goal is to establish the state as the premier destination for individuals in the industrial design and related design professions, attract and retain design professionals, and have a positive economic impact on Michigan and its industries.

The Michigan Design Council will help establish a new “design zone” in Detroit, where designers can carry out interdisciplinary work and collaboration.

Glass Exhibit Redefines Sculpture

In late Winter, CCS’s U245 Gallery featured the small but bold student exhibit “Glass in the Expanded Field.” The show brought together the most successful work by students from across the College’s departments who were enrolled in Fall 2014 Glass courses.

“It’s great to see how innovative they can be with the material, even when they are working with it for the first time,” said Glass program leader, Kim Harty. “Many of our successful projects are from students in Trans, Product, Advertising and Illustration.”

The students were chosen by Harty and Glass faculty, and their pieces were grouped to emphasize synergy. The show’s title derives from students in Trans, Product, Advertising and Illustration.”

“I think that working with glass can be particularly beneficial for students who work in virtual space a lot,” said Harty. It gets them working in a new way, taking risks, using their body, getting uncomfortable and problem solving.”

Student Exhibitors

Brandy Dildeman ’15, IL
Jacob Boyt ’18, CR
Noelle Dahl ’16, IL
Spencer Ferre ’16, CR
Nicole Gallagher ’15, PR
Suen Yeung-Harper ’15, TO
Matthew Kolbrener ’15, CR
Chelsea Ledford ’15, IL
Christopher McCarney ’12, CR
Jonathan McGrath ’12, CR
Maurice O’Sullivan ’20, CR
Kelsey Rossell ’15, CR
Taylor Shatall ’15, PR
Makoto Takahashi ’16, TO
Leah Walds ’15, CR

Glass Exhibit Redefines Sculpture

Creating Opportunity, Creating Diversity

How Giving Supports the CCS Mission

W

atercolorist and cartoonist Leon Schoichit was passionate about art. A keen supporter of CCS until his death in 2014, he exhibited his work throughout metro Detroit and was an avid participant in the Southfield and Farmington Hills art councils. After graduating in Fine Arts from Cass Technical High School in the 1940s, Schoichit studied at the Art School of the Detroit Society of Arts and Crafts — years before it became the degree-granting art and design college eventually known as the College for Creative Studies.

A child of immigrants and a child of the Great Depression, Schoichit was faced with a dilemma common to U.S. artists of the time: pursue his painting as a vocation or get a less risky job — in his case, that meant working in the family business as a diamond broker. Schoichit chose the latter.

“When you’re pushed into the family business or toward a more traditional form of work, especially coming from the old country,” said his daughter, Renee Schoichit, “there’s pressure to make a living. Art wasn’t considered practical then. My dad felt that he had to be financially responsible.”

“That was his challenge and his conundrum,” added Leon’s wife, Rosaiyn Schoichit.

“It is great to see how innovative they can be with the material, even when they are working with it for the first time,” said Glass program leader, Kim Harty. Many of our successful projects are from students in Trans, Product, Advertising and Illustration.”

It’s a challenge, however, that the mother and daughter hope to ease for today’s art students.

In 2015, the Schoichits established the Leon Isaac Schoichit Memorial Scholarship for Fine Arts. Each year, a list of students with financial need will be provided to the CCS Fine Arts department chair, who, in conjunction with department faculty, will select a recipient based upon the student’s ability, financial needs, city of residence, academic department and grade point average. One student will be awarded each year, and there is no stipulation as to how the funds can be used — tuition, supplies, room and board — whatever he or she needs.

The Schoichit scholarship is one of a number of scholarships available to CCS students, which are awarded to admitted students along an array of criteria, including financial need, academic merit and creative potential as indicated by the work portfolio.

This scholarship, however, points to an even greater need and a fundamental mission of the College: to make the school accessible to students from diverse socioeconomic, racial and geographic backgrounds. Fully 98 percent of matriculated students at CCS receive financial assistance (usually a package that might include a combination of scholarship funds, grants and student loans). And donors like the Schoichits help create assistance opportunities.

Director of Undergraduate Admissions Carla R. González is quick to point out that “diversity” in this context has several connotations, and all are important considerations in shaping as many students as possible and creating a vibrant campus.

“We’re not just talking about racial and ethnic diversity,” said González. “There’s economic diversity, too, and that is usually what drives any additional assistance. There are the economic challenges the student might face.”

Director of Undergraduate Admissions Carla R. González is quick to point out that “diversity” in this context has several connotations, and all are important considerations in shaping as many students as possible and creating a vibrant campus.

“We’re not just talking about racial and ethnic diversity,” said González. “There’s economic diversity, too, and that is usually what drives any additional assistance. There are the economic challenges the student might face.”
“A" is soon as I figured out that some connection can be made between the actual glyphs and the chess pieces themselves,” explained JEZABEL BRASCH ’04, Graphic Design, "It all fell into place." Brasch created an original chess set in which elements of her type family design “Polkar" represent characteristics of individual chess pieces. So the ubiquitous period, in an important but supporting role, became the pawn. The asterisk, which represents multidirectional movement in chess notation, played the queen. And so on. It took a lot of work on Brasch’s part, but analysis is central to her design process. She loves type design, but she also lets each project dictate the terms. “It’s up to the project itself. If I can find a system that I can translate into a graphic concept, that I can make work, then there’s really no area—aides perhaps web coding—that I would stay away from.” She said Brasch’s systematic thinking seems to be paying off. In February, “Typographic Chess” was one of only 19 student projects (out of 1,811 entries and 140 winners) featured in the Type Directors Club’s 2015 Typographic Annual. And in 2014, she was named a semi-finalist for the Adobe Design Education, which closed at the end of May. For the sixth year, the College for Creative Studies Alumni Council helped to organize Re/VIEW, a CCS Alumni Exhibition at the Valade Family Gallery in the Alfred Taubman Center for Design Education, which closed at the end of May. The exhibit was juried by Michelle Perron, Director of CCS Center Galleries and Kresge Arts in Detroit. One of the College’s most popular exhibitions, Re/VIEW, featured artwork from more than 200 CCS alumni. Entry fees and a portion of artwork sales benefit the Alumni Scholarship Endowment, which provides more than $50,000 annually to talented students across all disciplines. The Alumni Council continues to promote the Alumni Association among current students and to develop new networking opportunities and ways to mentor students.

THE FACE OF GOOD DESIGN

ALUMNI JEZABEL BRASCH AND JACKSON CAVANAUGH ON DESIGNING TYPE

“I haven’t done anything else for six years. I’m not interested in any other kind of work,” said Cavanaugh. “I’m totally spoiled by having the perfect job.” Unlike other occasions in graphic design where the flashiest designs garner the attention, Cavanaugh explains that it can take years to create a good, functional typeface. “It’s up to the project itself. If I can find a system that I can translate into a graphic concept, that I can make work, then there’s really no area—besides perhaps web coding—that I would stay away from,” she said Brasch’s systematic thinking seems to be paying off. In February, “Typographic Chess” was one of only 19 student projects (out of 1,811 entries and 140 winners) featured in the Type Directors Club’s 2015 Typographic Annual. And in 2014, she was named a semi-finalist for the Adobe Design Education, which closed at the end of May. For the sixth year, the College for Creative Studies Alumni Council helped to organize Re/VIEW, a CCS Alumni Exhibition at the Valade Family Gallery in the Alfred Taubman Center for Design Education, which closed at the end of May. The exhibit was juried by Michelle Perron, Director of CCS Center Galleries and Kresge Arts in Detroit. One of the College’s most popular exhibitions, Re/VIEW, featured artwork from more than 200 CCS alumni. Entry fees and a portion of artwork sales benefit the Alumni Scholarship Endowment, which provides more than $50,000 annually to talented students across all disciplines. The Alumni Council continues to promote the Alumni Association among current students and to develop new networking opportunities and ways to mentor students.

CASSES NEWS + NOTES

ALUMNI COUNCIL

The featured vintner is Carolyn Shaw of Jackson Family Wines. Jackson Family Wines is the largest family-owned portfolio of premium wines in the U.S., including nearly two dozen brands.

For more information visit www.collegeforcreativestudies.edu/diwa.
THE WORLD OF COLOR & MATERIALS

NEW MFA PROGRAM HELPS STUDENTS BROADEN SKILLS

Color and materials specialists are sought after across industries for the critical eye they bring to differentiating and assessing color, craftsmanship and quality in materials, finishes and processes.

CEC’s Master of Fine Arts in Color and Materials Design responds to the increasing demand for such experts. The first program of its kind in the United States, Color and Materials Design launched in Fall 2014 and already is pushing students to find inspiration everywhere.

With the wider world as muse, three projects not only reinforced skills but also introduced the core tenants of the field: collaboration is key and the story is all.

In a sponsored project with Color and Materials Design and Transportation Design MFA students, Angell-Demmel North America, a premier supplier of interior trims and textiles, asked the young designers to create the next generation of interior concepts by integrating forward-thinking design with advanced materials. Working with Transportation Design was a new experience for the first-year Color and Materials Design students, explained SALLY ERICKSON WILSON, Chair of the new department. “Most of us have the opportunity to learn what we need in the workplace, but what we try to do here at CCS is train them to understand and anticipate some of those problems.”

The Angell-Demmel project focused on developing interior car designs for four Chrysler Group brands: Chrysler, Jeep, Dodge, and Ram Truck. Students were encouraged to explore the endless material possibilities for instrument panels, doors, floor consoles and seating— from wood, leather and stainless steel to carbon fiber, fabric mesh and beyond. The goal was to move them beyond the paradigms of today’s factory grit. The final color stories displayed wildly different yet vibrant focus of the 2015 NAIAS project. Angell-Demmel North America asked the designers to create forward-thinking interior concepts (above).

being able to tell the story, believe the story and present the story in marketable and viable, beautiful designs.” Another important skill in the color and materials design arsenal is the ability to forecast trends, a key part of the CCS curriculum. Trend forecasters look at events globally and make observations, looking for patterns in places that offer insight and the potential to influence future consumer behavior. The auto industry uses these skills to tell a color story that sums up the city in a modern, relevant way. Students scoured Detroit’s neighborhoods and photographed everything from architecture and museum and gallery exhibitions to people, food, culture and street life. They each developed four reports on the city itself, at least one exhibition, and two color palettes.

Inspiration was everywhere: in abandonment and renewal, historic venues and temporary structures, parks pastoral, urban murals and factory grit. The final color stories displayed wildly different yet vibrant and provocative color trends, details and textures—all found in one city.

The project exceeded expectations, noted Erickson Wilson. “The students produced some original and exciting color palettes as well as designs for print and pattern. The results were both surprising and inspirational.”

COLOR STORY

MFA Color and Materials Design students worked on three challenging projects. “The Editor’s Eye” (opposite) told a Detroit color story. Trend forecasting was the

The auto industry puts these stories to the test like no other, and one of the biggest auto events of the year is the North American International Auto Show (NAIAS), held annually each January at Cobo Hall in Detroit. This year the show displayed more than 750 cars and trucks to an audience of more than 800,000 people.

Erickson Wilson sent the first-years to NAIAS 2015 to identify and analyze existing new trends among automakers. What did they find? High performance, matte finishes and blues—in everything from soft pedals to intense sporty brights—were key statements across brands, including luxury and high-concept models.

A resounding success, the auto show assignment provides an unparalleled opportunity to think critically about trends in an industry that relies heavily on the expertise these students will develop. But the auto industry is just one of many in which color and materials professionals use their skills. Inspired by the HBO documentary, In Vogue: The Editor’s Eye, the third and final Color and Materials Design project played on the notion that the editor is, as every good designer must be, the secret weapon behind a good story. Students were challenged to use the city of Detroit as source material to tell a color story that sums up the city in a modern, relevant way.

Students scoured Detroit’s neighborhoods and photographed everything from architecture and museum and gallery exhibitions to people, food, culture and street life. They each developed four reports on the city itself, at least one exhibition, and two color palettes. The project exceeded expectations, noted Erickson Wilson. “The students produced some original and exciting color palettes as well as designs for print and pattern. The results were both surprising and inspirational.”

Another important skill in the color and materials design arsenal is the ability to forecast trends, a key part of the CCS curriculum. Trend forecasters look at events globally and make observations, looking for patterns in places that offer insight and the potential to influence future consumer behavior. The auto industry uses these skills to tell a color story that sums up the city in a modern, relevant way. Students scoured Detroit’s neighborhoods and photographed everything from architecture and museum and gallery exhibitions to people, food, culture and street life. They each developed four reports on the city itself, at least one exhibition, and two color palettes. The project exceeded expectations, noted Erickson Wilson. “The students produced some original and exciting color palettes as well as designs for print and pattern. The results were both surprising and inspirational.”
The College for Creative Studies’ President’s Society

The President’s Society recognizes donors whose annual commitment to CCS’s mission of art and design education and community service each year is remarkable. The society celebrates gifts on an annual basis through benefits that provide unique experiences and preferred status for college activities and events.

2014 President’s Society Members

Founders
$25,000+

Mr. and Mrs. Paul D. Alandt
Mr. and Mrs. Mitchell A. Robinson and Janine Salzinger
Mr. and Mrs. Frank W. Campman — Paul Heffelfinger Foundation Trust
Mr. and Mrs. Richard J. Chorba
Mr. and Mrs. John C. Cloherty
Mr. and Mrs. Michael L. Coslin
Mr. and Mrs. Robert S. Crain
Mr. and Mrs. James R. Crome
Mr. and Mrs. Nancy T. Cruz
Mr. and Mrs. Brian Enright
Mr. and Mrs. Steve Eisenberg
Mr. and Mrs. David T. Fischer, Jr.
Mr. and Mrs. A. J. Bonham
Mr. and Mrs. Mark K. Fish
Mr. and Mrs. Steven M. Film之前的数据，传输到相应的数据库或者云服务器中，用于未来的分析和预测。
The College for Creative Studies is a nonprofit, private college authorized by the Michigan Education Department to grant bachelor's and master's degrees. CCS is an accredited institutional member of the National Association of Schools of Art and Design and is accredited by the Higher Learning Commission. Documents regarding accreditation are available in the Executive Office upon formal request. The College for Creative Studies subscribes to the principle of equal opportunity in its employment, admissions and educational practices and strives to provide an educational environment and workplace free from unlawful harassment or discrimination. Discrimination, including harassment, because of age, race, color, national origin, religion, sex, sexual orientation, marital status, disability or any other characteristic protected by law is strictly prohibited.

BOARD OF TRUSTEES
Keith E. Crain,
Chair

Lynn F. Alandt,
Vice Chair

Alphonse S. Lucarelli,
Secretary

James H. Vandenberghe,
Treasurer

Robert H. Bluestein
Thomas C. Buhl
Darrell Burks
Moray Callum
Frank Campanale
Thomas Celani
Lois Pincus Cohn
Van E. Conway
Gary L. Cowger
KC Crain
Matthew P. Cullen
Gretchen Davidson
Linda Dresner
David T. Fischer
Alfred J. Fisher III
Nathan M. Forbes
Ralph Gilles
Nancy Grostfeld
Sheila F. Hamp
David M. Hempstead
Danielle Karmanos
James M. Nicholson
William U. Parfet
Roger S. Penske
Sandra E. Pierce
Stephen R. Polk
Waltraud E. Prechter
James E. Press
John Rakolta, Jr.
Michael T. Ritchie
Richard L. Rogers,
President
Sydney L. Ross
Lloyd A. Semple
Anthony L. Soave
Eleanor F. Sullivan
Molly P. Valade
Edward T. Welburn, Jr.