

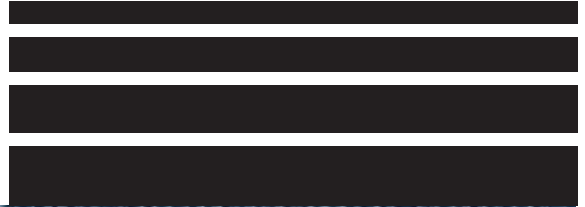
About the Swatch

Why is this fabric here? It's about innovation, technology, and sustainability, so it perfectly represents this moment at FIT. It looks like denim, but it's Tencel lyocell, made from sustainable tree pulp. Ninety percent of the chemicals used in its manufacture are recaptured and reused.

The design was laser engraved, which is more environmentally friendly than traditional sandblasting or stonewashing. Why is this important? The textile industry uses 80 trillion gallons of water each year to wash denim, often in countries with limited water supply, like Pakistan. Using less water and energy for multiple wash and dry cycles is a win for the environment.

The swatches were an all-FIT project. Alumni Peter Chan (also the chair of Production Management) and Terri Huang own the New York factory that cut and stitched the fabric. Then Textile Development and Marketing students engraved the design in the textile testing lab. Learning advanced industry practices helps FIT students prepare to solve the enormous challenges facing our planet.

Use the app below to see laser engraving at FIT.



This Book Comes to Life!



This book features a number of augmented-reality (AR) experiences. Download the Arilyn app, and wherever you see the Arilyn logo, activate the app and point your device at the image. Get started with this page—and see a video of laser engraving at FIT!



State University
of New York

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**We boldly and officially
 declared our intention to
 become a nationally and
 internationally acclaimed
 center of innovation.**
 ”



Letter from the President

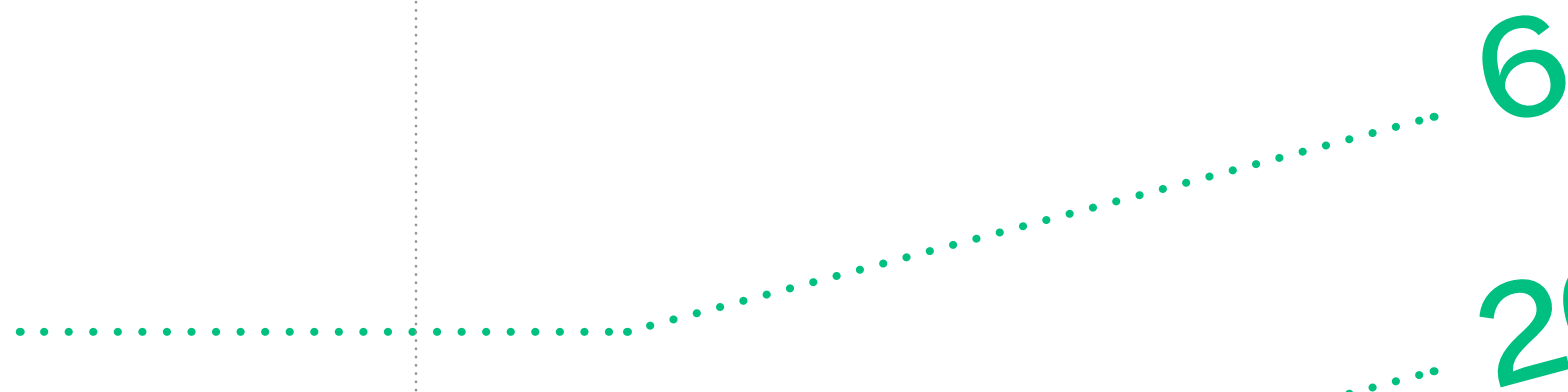
FIT formally stepped into the world of innovation in 2004, as we began our work on the second of our strategic plans. It was then that we boldly and officially declared our intention to become a nationally and internationally acclaimed center of innovation—an unimaginable ambition just a few years before. Not that we had never engaged in innovative activities before—of course we had—but never in the focused, organized, community-wide way we had in mind. And now we were ready. We knew that between our faculty and our students, we had the talent, the passion, the ambition—and the obligation—to become what we came to call “an innovation center for the creative industries worldwide.”

Today, FIT is in the process of developing the fourth version of its strategic plan. It is through that plan that we intend to fully stake our claim in the realm of innovation. Indeed, today, we have partnerships with research giants such as IBM, MIT, and Stony Brook University. We have the FIT/Infor DTech Lab that, in short order, has engaged faculty and student interns to design innovative technologies for companies like IBM, PVH, J.C. Penney, and Infor itself. We are among an elite group of higher education institutions selected to join a multimillion-dollar public-private partnership to accelerate innovation in textiles. We are the original home of AlgiKnit, the internationally celebrated biomaterials company that developed sustainable yarns from algae. We have our first patent pending and ongoing collaborations with universities such as Brown and Columbia. Trailblazing research is being conducted by faculty in all of our schools. These projects are reinventing the future with unexpected solutions to the critical issues that bedevil our environment, our economy, and our personal health and welfare.

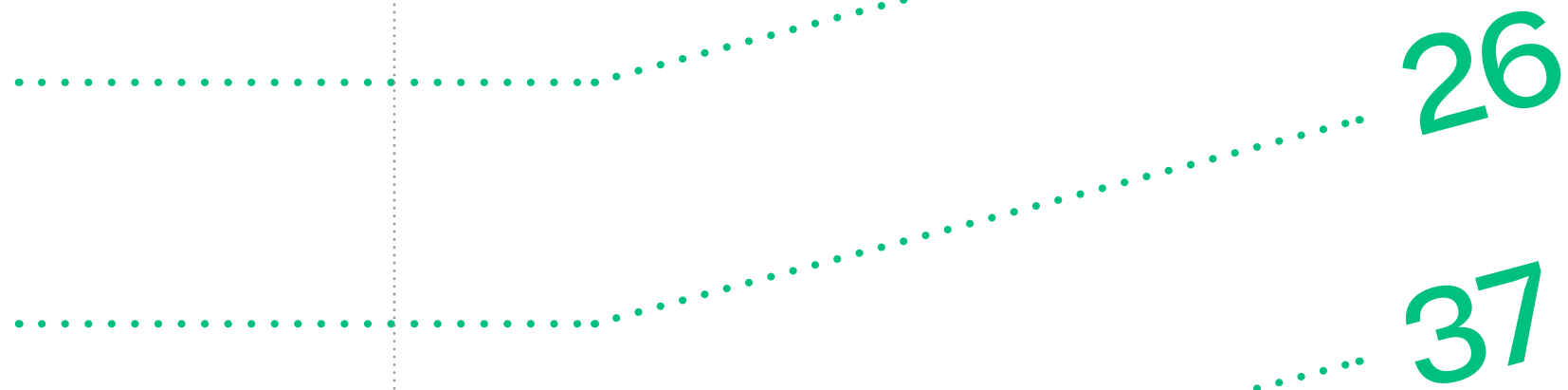
This report features a few of the many notable projects accomplished by members of our community. Told in their own words, these stories reflect a seriousness of purpose and an openness to fresh ideas. They are among the building blocks of a new identity for FIT, one that might have seemed like an aspirational fantasy back in 2004, but that today simply illustrates what we mean when we talk about “unconventional minds” ... and innovation.

Dr. Joyce F. Brown

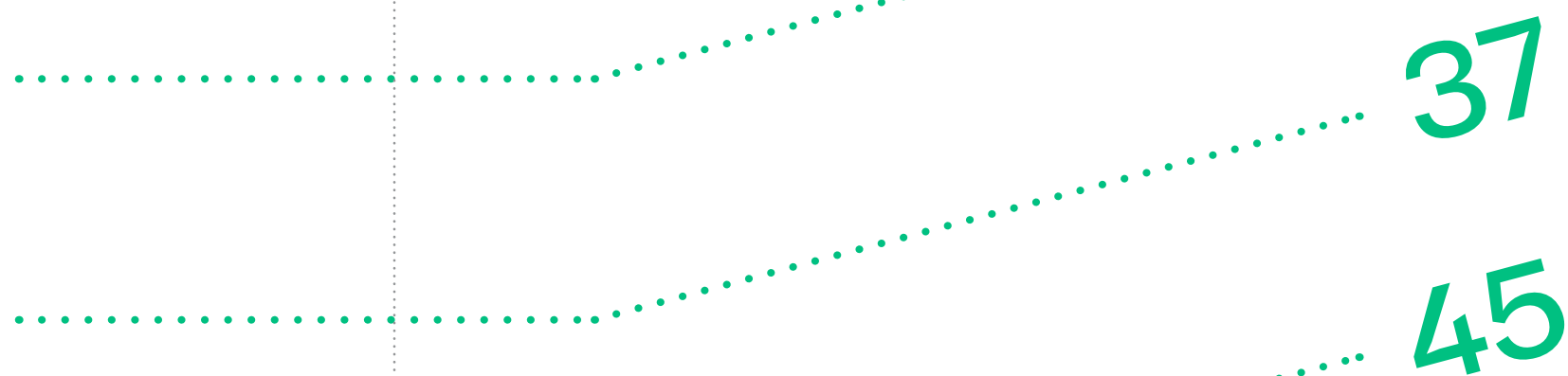
Innovation



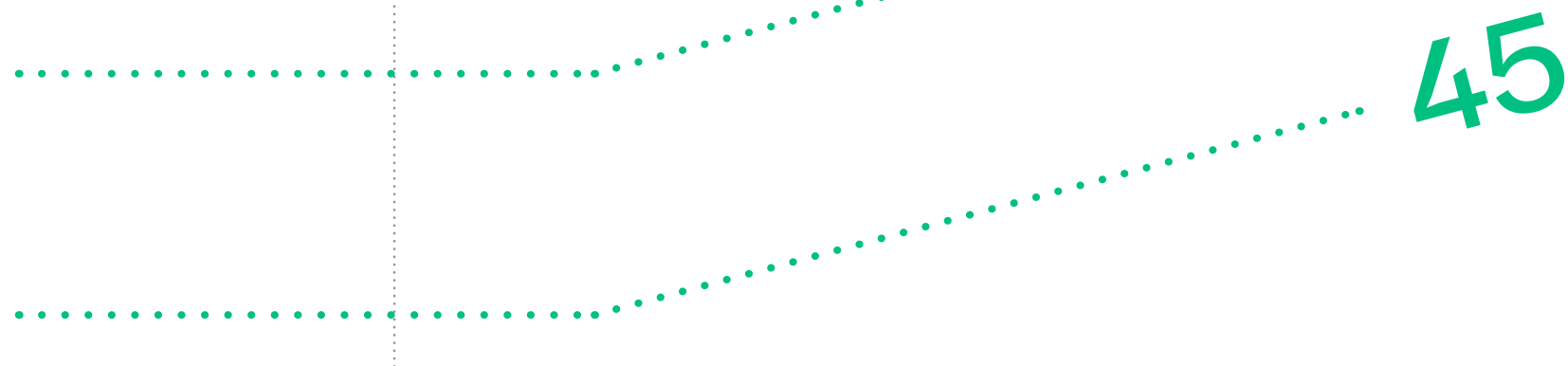
Highlights



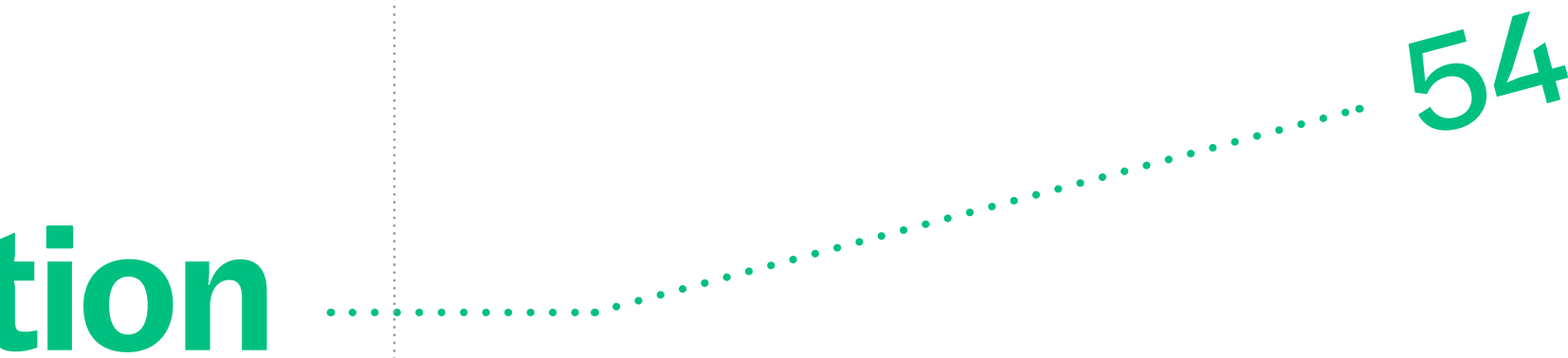
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**Facts and
Administration**



Innovation

FIT's institutional commitment to applied innovation has at last taken center stage.

Think of this annual report as a cross between a selfie—a quick snapshot of where we are at this moment in time—and a full-on celebration of the innovative work being accomplished by our community. From virtual reality breakthroughs to pioneering teaching and research techniques, each example we showcase proves the college's unmatched expertise in technology, business, and design.

And because no annual report can tell every story, there's way more FIT innovation going on that's not represented in these pages, including our ongoing generation of entirely new sustainable materials ... the near-probability of first-of-kind patents and products ... transformative efforts to rethink clothing and redefine retail ... and a wide-ranging host of fresh, unexpected ideas. All maximize the potential for teaching students and reaching consumers; all raise FIT's stature as a leader in the new creative economy.

We are confident that the extraordinary work produced by our faculty and students soon will transform today's "unconventional" into tomorrow's gold standard. Innovation is here to stay at FIT—and the almost-imagined future is right around the corner.



Sean Cormier

Associate Professor, Textile Development and Marketing, Jay and Patty Baker School of Business and Technology

Specialty: Textile Quality Assurance

Industry Experience: Former Director, Quality Assurance, SureFit and Liz Claiborne

Education: FIT, Textile Development and Marketing '92

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In the textile industry, sustainability is central to innovation.”

9



Breakout Technology: Laser engraving for denim

Until recently, all denim jeans were sandblasted by hand and then washed with chlorine bleach during manufacturing. But now laser engravers do the sanding—and they don't require the denim to be washed. In manufacturing and sustainability practice terms, this adds up to a savings of about 80 trillion gallons of water every year.

The New Big Thing: Tagging DNA fibers to create market transparency

Having the ability to label the origin of your fibers could add value to American brands that produce jeans. Until now there have been no commercial test methods to determine where the cotton fiber was grown, since most American cotton is shipped overseas and combined with other cotton.

In partnership with Applied DNA Sciences—a manufacturer of DNA tagging materials—we've been investigating whether cotton fibers tagged with a unique DNA molecular marker could withstand the rigors of stone and bleach washing, which is the harshest treatment made to any apparel product. If we could still identify the markers after the cotton underwent this type of wash, we believe any cotton product could be identified at any stage in the supply chain.

Applying DNA tags during the cotton ginning phase via the use of an aqueous solution allows the fiber to be tracked and authenticated throughout the entire supply chain: from the raw fiber stage through the yarns, the dyeing, the finishing, and the manufacturing, all the way to the retail shelf. By letting us identify cotton fibers from farm to finished product, DNA tagging renders the supply chain transparent, letting you know the actual provenance of the cotton you're buying. So you can know it's organic, or if it's made ethically in America versus made in Uzbekistan with child labor. This technology will help put counterfeiters out of work.

Next up for DNA tagging: cashmere and other premium fibers. Recycled polyesters, too, because it costs more to recycle polyester than to just make it from scratch. So tracking the origin of polyester through the supply chain is one more way to keep us ethical and honest.

Next Up: Mass-produced customization and smart textiles

How do big companies make unique products when they need to make hundreds of thousands of them? By finding yet more uses for the laser engraver. Under Armour has one in their flagship store, so you can personalize their mass-produced jeans by engraving your name right on them.

Customization is also making its way into the market via smart textiles, which are on the verge of a market breakthrough. Right now they're mostly used in the medical device world—like for clothing that can monitor heart rates. But in five years or so I think we'll be seeing lots of textile customization that personalizes your surroundings. For example, what if you didn't need a TV screen anymore, and instead you could read your emails right off the wallpaper? Or think about a hotel room. A lot of people don't sleep well in hotels because it's a new environment. But what if you could press a button on your phone to create a fully customized surrounding—an instant home—with the color of the drapes or walls matched to the color of your own bedroom drapes and walls?



Parts adapted from “DNA in Your Jeans? Effect of Abrasion and Bleaching on DNA Tagged Denim” (AATCC Review, September/October 2018), by Sean Cormier, Fashion Institute of Technology; Mike Molino, Applied DNA Sciences; Min Zhu, SGS; and John Shearman and Mike Hogan, Applied DNA Sciences.





C.J. Yeh

Professor and Assistant Chair,
Advertising and Digital Design,
School of Art and Design

Founder and Managing Partner,
Cynda Media Lab

Coordinator: Creative
Technology and Design
subject area

Life Before FIT:
Design and fine art

“ We know that to be innovative and unconventional, the first thing we have to do is look at how we teach students. ”

11



Innovation vs. Creativity

Creativity means observing, expressing, or doing things differently—not necessarily right, just different. Fine art, for example, encourages you to explore, and just trying something different has creative value. While you need creativity to be innovative, innovation itself has to have a concrete, measurable solution. It has to solve a problem.

Technology vs. Innovation

People are fascinated by digital technology, and think purchasing technology is an act of innovation. It is not. Buying a 3D printer doesn't make you more innovative. Innovation comes with using this tool to create purposeful, applied solutions.

A One-Minute History of Advertising

Old-school advertising started as an idea industry. Then it became a partnership between words and images. When traditional advertising started losing effectiveness, the word/image team expanded to add creative technologists. This changed the industry from a marketing/promotion mentality to that of a service provider. Now agencies could promote a brand, which is the purpose of advertising, and also solve customer problems by creating technological platforms, systems, and products.

For example, Nike had the insight that people needed motivation to exercise. So their agency created “connected sports,” a whole new category of digital technology. Their product, an app called Nike Plus, lets you share running routes, connect and compete with friends, and motivate each other. (The lead designer on this was a former student of mine!)

Is this “advertising” per se? Not really. It's a platform. Because advertising has morphed into brand messaging. If a brand doesn't provide value—and if people don't care about sharing their experience of it—then there goes its value. Before the internet, advertising was media-driven. But today people don't want to be sold to—they want to create their own sense of value by connecting online with friends, sharing experiences and opinions. We call it viral marketing. While there's no winning formula to going viral, there is a proven process: If you want users to love your product, first love your user. Don't see the world through your brand's lens, see it through the lens of your target audience. Step inside their world. Invest in user experience design. And whether you're building a website or a product, create a beautiful interactive experience.

Innovations in Curriculum

FIT is the first college to embrace and create education for the creative technology role. We're providing talent for the expanded creative team. So our program is highly focused on the shifting needs of the industry, and we adjust the curriculum accordingly. We started the Creative Technology and Design subject area to initiate an ongoing series of curriculum changes to our major. We were the first to pioneer a full-credit course in user experience design; now UX is everywhere. We teach user interface design and digital product design. Our Creative Technology minor is also the first of its kind.

Our department's greatest innovation is that we understand that the basic concepts of advertising and design have to change. The traditional design education model is about creating solutions. But digital design is iterative and ongoing. You start a cycle and continue until the product no longer provides value to its intended target. Unless the problem is clearly, correctly, and meaningfully defined, the solution will lack user value. In order for digital design or digital product design to be successful, students need to stay as long as possible in the problem space, versus the solution space. So we ask students to think with both sides of their brain: Work and chew gum at the same time.

Thinking About Design Thinking

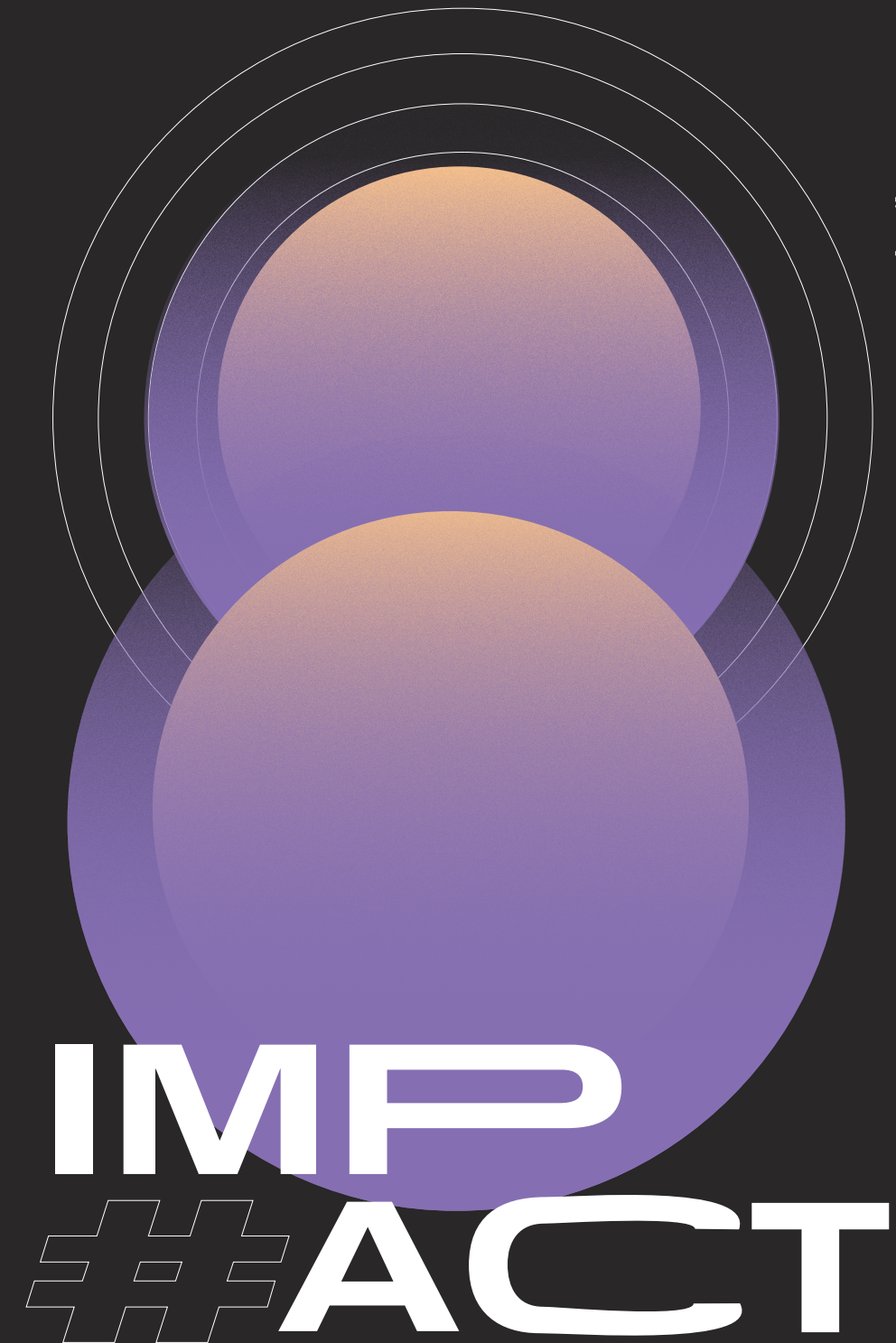
Design thinking is built into FIT's DNA. And so are digital thinking and business thinking. What makes us unique is that here we think in all three dimensions. Our “transdisciplinary” education offers integrated learning. Students are encouraged to take control of their own creative outcome. It's about more than aesthetics. More than coding pages. It's about learning to think of the page in a different way, to understand the logic behind the machine, to master the technical things that are needed to bring digital files to life.

I tell my students: If you don't understand a screen, you're designing a poster. Digital design is responsive. The content has to flow like water into any campaign, any size screen, and still make sense, still communicate. It's a completely different head.



Exhibition Dates
02/12/2019–03/28/2019

Fashion Institute of Technology
227 West 27 Street
New York City 10001-5992



CREATIVITY FOR CIVILITY, DIVERSITY, AND INCLUSION



Brooke Carlson, MBA, ScD

Associate Professor, Cosmetics and Fragrance Marketing and Management, School of Graduate Studies

Academic Interests: Research, innovation, and leadership development

Professional Ambition: To found an FIT Graduate Research Center accessible to all School of Graduate Studies faculty, students, and staff.

“You can’t have real disruption unless someone is capable of communicating exactly what that is.”

13

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Who are your students?

They’re from the beauty industry—personal care, fragrance, cosmetics. I teach mid-career professionals with full-time jobs who have been identified by their companies as “high potentials.”

What does innovation mean to you?

In my classroom, innovation is about learning how to solve business challenges in ways that have not been considered before. I ask my students to identify and define “opportunity spaces,” by which I mean emerging trends and untapped ways to meet ever-changing consumer needs and desires, as well as managerial challenges.

What’s your teaching style?

It’s challenging, supportive, and experiential. Very! It has to be. Our students work full time while going through our two-year program, so they have to be very well organized in order to meet course requirements, which include conducting secondary research and original primary consumer research that’s both qualitative and quantitative. After evaluating their findings, they develop insights that lead to innovative opportunities. Because we place the consumer at the center of our lens, the goal is to uncover what consumers are truly missing or looking for in the marketplace and then provide a better product or service or even something that doesn’t yet exist. All this requires a great deal of resourcefulness.

Interdisciplinary practices are also important to me. And helping students develop superior executive-level communication and leadership skills is at the heart of everything I do.

What’s the connection between communication skills and innovation?

Presenting well-formulated findings and ideas to peers, senior management, cross-functional teams, and the industry is a critical step in how new concepts become embedded. Do it well and people take note. Every year we have a capstone event at FIT, at which students present their original research to over 700 industry executives. Accompanied by faculty, students have also presented their research at many leading retailers and conferences, including CVS headquarters, Macy’s, Cosmoprof North America in Las Vegas, and Luxury Interactive in London. My firm belief is that one strong idea begets another—and sharing is how we give soul to ideas and technology.

What’s the next new thing in understanding consumer needs?

The traditional marketing practice of segmentation by salary, age, and income is pretty much obsolete. Now, in order to uncover meaningful insight into consumers, you have to conduct in-depth research to learn how they live, what they think, and what they believe in. You can observe how they actually use products, which could be very different from how the brand directs people to use them. It’s another way to uncover what’s missing and what’s needed.

Can you describe some innovative student research projects?

For my Fragrance Innovations in Consumer Products course, I challenged students to look outside the beauty industry in order to expand the reach of their work. The assignment was to identify an opportunity for a brand that had nothing to do with beauty, but which was innovative in its own sector.

One student team picked Spotify and developed a method for consumers to mix and match fragrance notes in their own way—like a Spotify playlist, but for fragrances. Another team chose Casper, the mattress company. The team developed a smart air freshener and sleep system—an app-controlled diffuser with three scents. In addition to designing all brand, retail, and communication elements, the team created a social media profile and digital communications template. Their concept was a way for Casper to build on their sleep expertise and innovation and to extend it to a different category.

Another blockbuster student research project from my graduate seminar, Advanced Topics in Marketing, was about leveraging individual genetic data into personalized products and services. The idea was to create the ultimate bespoke fragrance: a unique combination of flavors, notes, and traits that create a personalized scent based on the individual’s DNA. This has profound possibilities for true industry innovation and disruption. And the students were selected to represent the School of Graduate Studies at the SUNY graduate symposium by presenting this work.

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Unlimited

Unlimited

Unlimited

“ People often mistakenly think that innovation requires technology. That’s not necessarily true at all. ”

Maria Hwang

Assistant Professor, Science and Math, School of Liberal Arts

Academic Interests: Statistics, machine learning, data mining, gaming

Founder/Owner: World Scholars LLC, providing educational experiences and learning through the lens of liberal arts

Personal Research: Studying test anxiety and personalized education using wearable technology

Short-Term Pedagogical Ambitions: To create a computer science FIT minor; to win a SUNY grant to advance research in personalized testing and test-taking strategies

Long-Term Goals: Help create 21st-century FIT leaders whose expertise is not limited to their majors, who are well-rounded and educated through the liberal arts, and have fundamental training in computer science and logic

15



FIT is characterized by curious minds—and innovation sprouts with the asking of challenging questions. Our faculty and students are constantly inquiring, constantly struggling to meet challenges, and have the confidence to bring things to light that are not yet comfortable. It’s super exciting.

Innovation Spoken Here

I teach a course called Statistics, Machine Learning, and Data Mining. Machine learning is just the hottest thing right now—it’s like stats on steroids. Basically, it’s a complicated algorithm that lets a machine try to learn a pattern. So if I input “black T-shirts” on Amazon and then shop for them and buy some, eventually the machine—usually a computer—will learn my habits and patterns. And the next thing I know, Amazon will send me links to black T-shirts, saying, “You will probably like this too.”

To teach machine learning, I use a global programming language called “R.” R is just like any other foreign language FIT teaches, with its own rules, syntax, context, and grammar. I give my students data, which they analyze, and using R we deal with machine learning algorithms. Then they interpret the results and try to understand what’s going on.

Mostly I’m teaching female fashion students, who face several challenges. My course is a requirement; what they’re learning is difficult; they generally have not taken that many other math and computer science classes; and they’re often fearful of the whole topic. To which I say: Take charge of your learning! There’s no such thing as a “math person.” Learning means we all start somewhere and we all have to get somewhere.

My students’ experience reminds us that as technology advances—and as different generations of learners come on the scene—we need to innovate new teaching and learning methods. I once read a book to a little kid who tried to zoom in on the page to enlarge the text. That was a digital native teaching me something important about mindset differences. Whether the differences are about learning tactilely or learning visually, things are changing; people are not learning like we used to learn. This inspired my interest in new approaches to pedagogical methodologies, such as gaming and gamification, in which learning is embedded in a game. Gamification is a set of tactics that can help teach in seamless, fun, and engaging ways. It’s become a huge field within educational technology.

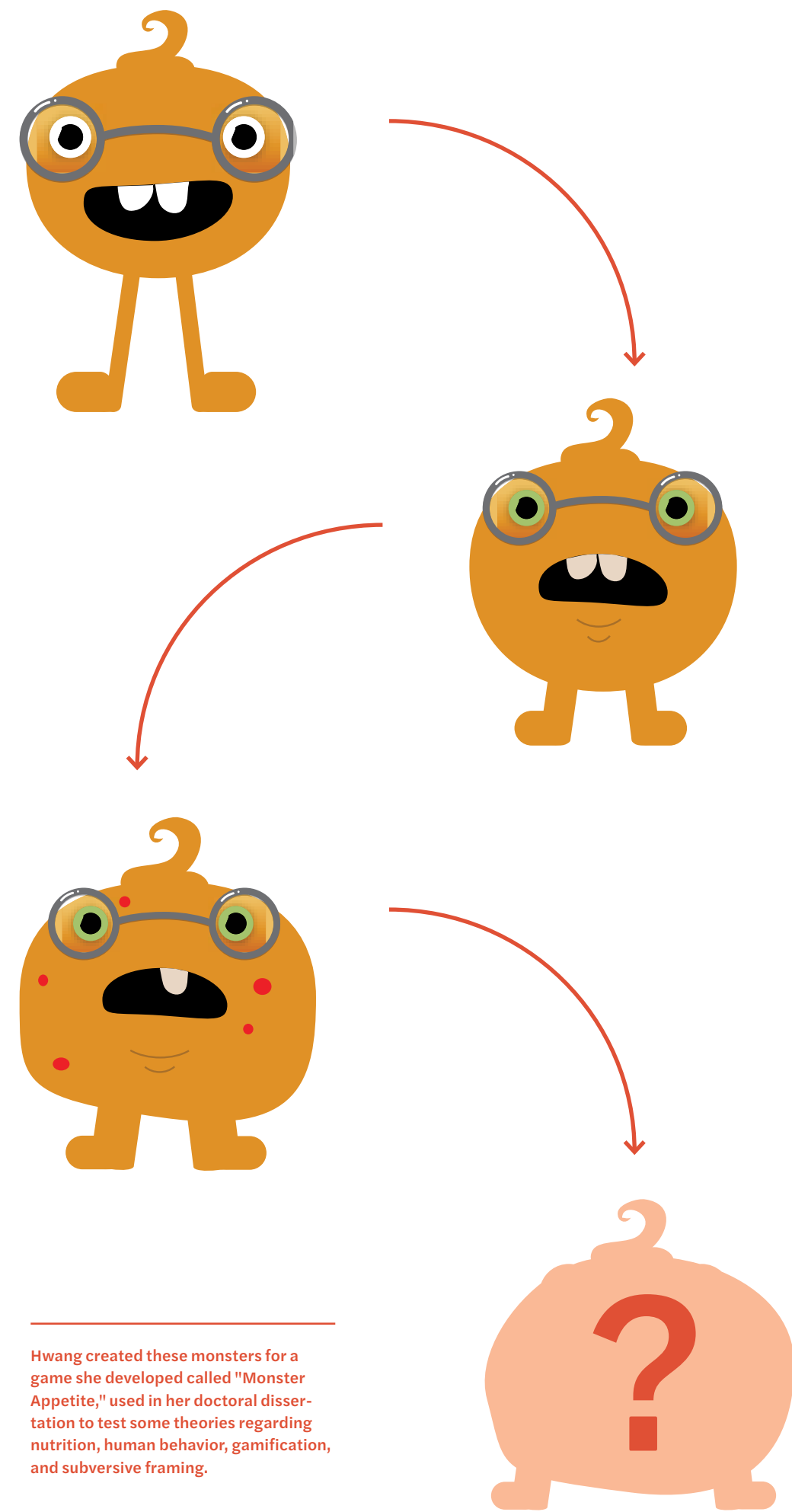
Taking Research Off the Pedestal

It’s not easy to admit that traditional academia can be insular and self-referential. While we do innovative research, we tend to share it at conferences that are attended only by other traditional academics. And then we ask ourselves, “Oh, how do we get involved with industry?” We need more collaboration between industry and academia.

Although academics always talk about that problem, we don’t generally do a good job of solving it. Instead we tend to put capital-R “research” up on a pedestal, as though we have this isolated intellectual integrity and can’t contaminate our research with the touch of real life. Fortunately, the computer science and engineering fields are realizing they can’t survive alone, so they’re introducing a lot more cross-disciplinary collaboration.

Something I really love about FIT is that unlike “R1” academic institutions that do “pure” research, research here is extremely applied. For example, we’ve collaborated with IBM in the past, and now we’re in talks about additional collaborations, such as using IBM’s open source fashion data in my class. That would allow my students to use machine-learning algorithms with real fashion data, which is usually proprietary and therefore expensive or hard to get access to. I’m also in discussions with an FIT colleague to help create college recruitment games for high school students potentially interested in studying jewelry and accessories design. I have a few ideas of how to make this happen, but we have to make sure we’re not forcing the topic into the game. That’s when the game gets really bad.

Lots of times people focus too much on the technologies and lose the liberal arts aspect of what we’re trying to do. Don’t get me wrong, I’m a huge proponent of technology. But I also see its pitfalls, like how it can sometimes get in the way and steer us in the wrong direction. Technology is just a means to an end, which is making sure we’re learning something. And, for FIT, it’s about making sure we’re creating the 21st-century workforce, from focused coders and inventive programmers to fashion designers who advance their industry and careers with a confident command of technology and logic.



Hwang created these monsters for a game she developed called “Monster Appetite,” used in her doctoral dissertation to test some theories regarding nutrition, human behavior, gamification, and subversive framing.

James Pearce

Manager, Emerging Technologies and FIT's Faculty Research Space

“ Our goal is to demystify—and democratize—technology. ”

17



For the most part, technology is about tools; it's the means to an end. At FIT we are using emerging technology to help solve problems or bring innovative ideas to life. The Faculty Research Space is a cross-disciplinary studio where faculty can work alone, together, across schools and departments, or with students on emerging technology exposure, experimentation, and research. It puts people together in surprising combinations. Our no-experience-necessary workshops introduce curious people to various technologies—like 3D modeling and printing, animation, AR, VR, and wearable electronics. We've provided extensive training and technical resources to faculty and students on Zappar and Arilyn—two industry-leading AR platforms—and AR is being used as a learning aid in dozens of courses across all four schools: Art and Design, Business and Technology, Liberal Arts, and Graduate Studies.

There's a real wind of change happening at FIT and it has the potential to create things of value that are personalized, sustainable, ethical, and globally relevant. The humane use of technology doesn't only connect what we do to industry and to making money; it also connects us to community, to acts of kindness, to doing good. It advances original storytelling. It pushes aesthetics into meaningful service. Here's some of what we've done in the past year:

- **Augmenting Persepolis:** The stone reliefs of the palaces and monuments at Persepolis, Iran, carved out of local limestone between the late 6th and mid-4th century BCE, were once brightly painted. Assistant Professor Alexander Nagel, History of Art, has been studying the original pigments and colors of these sculptures. In fall 2018, Nagel conducted analysis with a portable X-ray fluorescence spectrometer on this relief (at right) in The Metropolitan Museum of Art. Augmented reality lets us visualize the original colors.
- **Jeté Bespoke Ballet Pointe Shoe:** For their capstone project in fall 2018, Global Fashion Management MPS students Ashley Cannon and Kelsey Pushkarewicz used technologically advanced materials to develop a contemporary pointe shoe that could dramatically improve the health of ballet dancers' feet. Technologies such as 3D scanning and 3D printing were used to build a prototype of the shoe.

- **Wearable Electronics and Digital Embroidery:** Associate professors Patrice George, Textile Development and Marketing, and Susanne Goetz, Textile/Surface Design, experimented with digital embroidery machines using conductive thread and programmable microcontrollers to create wearable electronics in garments that react to environmental changes such as heat and light.

- **AI/Machine Learning for Sustainable Industrial Design:** Professor Carmita Sanchez-Fong, Interior Design, and Bryant Avila, technologist in Science and Math, are prototyping a modular furniture system using a new design process called Generative Design. Through machine-learning algorithms, furniture is redesigned and then manufactured via additive 3D printing using the smallest amount of materials possible.

- **Partnerships with Engineering Research Institutions:** In 2018, spearheaded by Joanne Arbuckle, deputy to the president for Industry Partnerships and Collaborative Programs, FIT and MIT held a joint summer workshop. Six students spent one week at MIT in Cambridge, Massachusetts, and one week at FIT in New York City to explore and develop clothing concepts using advanced functional materials that incorporate 3D printing or advanced knitting technologies. The workshop was held collaboratively with Advanced Functional Fabrics of America (AFFOA), a national nonprofit enabling a manufacturing-based transformation of traditional fibers, yarns, and textiles into highly sophisticated integrated and networked devices and systems.

- **Using Virtual Reality to Understand the Structure of Knit Fabrics:** Assistant Professor Imran Islam, Textile Development and Marketing, is using VR to recreate and visualize the three-dimensional structures of various fabrics used in knit garments. His students gained a better understanding of these structures by exploring them in a 3D space and at a much larger size than the original fabrics.



This stone relief from the ancient city of Persepolis, Iran, was once brightly painted. AR lets us visualize the original colors.



Stephanie Hutton

BS, Technical Design '19,
Jay and Patty Baker School
of Business and Technology

AAS, Fashion Design '17,
School of Art and Design

“Innovation is that crazy idea
that nobody thinks is possible.”

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19

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Everyone needs clothes. But we need to find ways to dress people with less waste, less shipping, and a greater vision of environmental and corporate responsibility.

I think 3D design innovations can help us push everyone to that next level, to the next frontier. My passion is exploring the possibilities of 3D design, since virtual samples (as opposed to physical samples) allow us to make the global fashion system more productive, more streamlined, more sustainable, and more ethical. For example, virtual samples reduce the number of samples you have to order. And since you don't have to send physical samples all around the world, they also reduce your carbon footprint.

I came to 3D design through my study of Technical Design, which is a middle space—a bridge—between fashion sketch and production. I learned more about it while doing an internship at PVH, and further honed my 3D software skills in an internship at the FIT/Infor DTech Lab. Students who know the software are training other students; having to explain the process to your peers makes you understand the whole 3D process in a different way.

My dream job is working in 3D—that's the way I think the fashion chain will go. Right now my biggest goal is to travel the world. In 10 years, who knows? Using the skills I'm developing now, I could see myself ending up in a completely different field from fashion. 3D is still evolving, and it's just the precursor to the next innovation, whatever that will be.

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Olivia Davis

Curator, Montefiore Health System

Job Responsibilities: Purchasing permanent works of art for Montefiore

Dreams in Progress: Building a virtual reality world for children undergoing treatment for cancer and sickle cell; bringing VR to every bedside as a first defense against opioid use

Latest Hospital Collection: A virtual and augmented reality library

Next Up: A new pediatric infusion space with fully animated AR and VR artwork

“We’re engaging with patients to see what kinds of art would promote healing.”



“Hospital Art” Can Make You Sick

Typical hospital art is usually pretty terrible: faded museum posters from the 1950s and flowers upon flowers upon flowers. We’re changing the status quo by engaging with patients, families, caregivers, and hospital staff to see what kinds of art would provide the greatest emotional resonance and promote health and healing.

Understanding that art can contribute to medical recovery was a great breakthrough. But you can’t just go into a stroke patient’s room and say, “Oh great, the couch is red, so let’s hang a blue-and-white Mel Bochner.” For stroke victims to piece together memories, they need to see more abstraction, with just a hint of figuration. Someone coming out of a coma shouldn’t awaken to a huge, glaring painting of a flower. So I commissioned a local pastel artist to create something soft, familiar, and warm to help neurology patients gently begin repairing minds and bodies. Just seeing the hand of the artist in a work of art creates a comforting human connection.

Instead of hanging one general piece of art, we’ll show a textile work that speaks to somebody from the Caribbean, or an Asian sculpture that reminds someone else of their home country. We also use wall labels to tell the story of the artist and the artwork, so even if you don’t like abstract art, you might love the fact that the artist is from your own neighborhood, and that triggers positive feelings. All this is what gave us the idea of working with a digital artist to create artwork that is extremely site-specific—and potentially even more helpful to the recovery process.

The Art of Technology

When I looked in the patients’ rooms in our children’s hospital, all I saw were children and families looking at screens: phones, iPads, TVs. I realized no matter what I put on the wall, it couldn’t compete with the technology of our daily lives. I started investigating the virtual and augmented reality art worlds. While some of the art was great, everything was a step away from the actual hand of the artist; for example, a programmer might digitize and screen-render a van Gogh. And most therapeutic VR fell into the category of sitting around a campfire or simplistic gaming. Nothing that resonates with a child from the Bronx.

My feeling was: Let’s celebrate the Bronx. And because the idea of using VR was more about “human over tech” than about creating a “sexy” technology experience, I commissioned Tom Christopher. Tom’s a local artist, a traditionally trained

figurative painter and draftsman best known as “the Times Square artist.” I thought his cityscape expertise could translate well into VR. I asked Tom to create a site-specific painting of the intersection of Fordham Road and Grand Concourse—a local landmark for our community—using a virtual reality program called Google Tilt Brush.

I bought the technology and Tom came to FIT to learn how to use it. It took three or four months of training. The beauty of Google Tilt is that when you put on the VR headset it lets you see the hand of the artist. There’s no programmer between the painting and you. It’s intimate. But the painting Tom was building was also gigantic, in VR terms. That’s when Joel Werring got involved. At the time, Joel was FIT’s chair of Fine Arts. He was fascinated by the project, and he recruited three students to intern with us. They went with Tom to the Bronx to help draft, photograph, sketch, and take audio recordings—and then helped him build his painting.

Using VR technology is like taking Adobe Photoshop to a whole different level. You’re literally inside the piece you’re creating, and you can draw, sketch, and build. As a VR viewer, you can control your perspective, so you could fly over the scene, or look at it as if you were a mouse, or be human-sized and walk through Tom’s brushstrokes. You can put yourself in the middle of a tree made of 10,000 brushstrokes, and be surrounded by each individual stroke of paint.

I’m happy that the student interns—now FIT graduates—stayed on to work with Tom on a second Bronx-themed painting of the [New York] Botanical Garden, and are preparing to do one of the Bronx Zoo. VR technology has added something very special to their skill set as fine artists.

Healing with Virtual Reality

Currently we’re using VR technology in an inpatient unit of the Children’s Hospital at Montefiore. After experiencing VR, one child said, “The walls just melted. I’m flying, I’m free! I haven’t even thought about my pain.” Another little girl wants to be a superhero—and we want to build her a way to become one. Every time we hear what the children need and want, we use it to add more VR content. The goal is to create beautiful, engaging, immersive environments that can distract patients from their troubles.





Anastasia Edwards-Morel

MFA, Fashion Design '19,
School of Graduate Studies

BA, political science and
French literature, Trinity
College

AAS, Fashion Design '16,
School of Art and Design

FIT says, OK, you're a designer,
but what else are you?

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The beauty of an FIT MFA is that it lets you understand what kind of designer you are. I'm not a fashion designer; I'm a researcher and innovator, a solutions engineer. I like to focus on really difficult specifics and work through them as a scientist would. If I'm trying to figure out a pocket, I don't want to make a 13-piece collection; I want to make 100 iterations of that one pocket.

The Silicone Hug

The year I was doing my AAS, both my 14-year-old cousin and my grandfather passed away. Everyone in my family was saying, "I wish I had something that could help me through this." My aunt asked if I could make a sweater that could hug her. That became the seed of my thesis, *Living with Loss*.

Her question made me wonder: For someone living in a state of grief, who experiences unexpected moments of sadness—like when you're on the subway, going to work, and suddenly you can't control your memories—is a hug really the best way to help? Or can we create garments with touch points that react to your body when unexpected moments wash over you? How can we help you get dressed on days you wake up too sad to get out of bed and put your pants on?

A variety of therapies use touch and compression for emotional or physical relief, like anti-seasick bracelets with pressure points in the wristband. And using compression to create a weighted sensation has been proven to lower anxiety and create a feeling of grounding. I'm drawing from these existing technologies, but taking it a step further.

I'm trying to capture the compression sensation of a weighted blanket in a sweater. But instead of weights, I'm placing magnets inside the garment. You know how magnets push against each other? That's the feeling of compression I'm after. And I'm using silicone robotics; the silicone pieces inflate to create a sensation of pressure and release.

Assistant Professor Theanne Schiros opened the door to do research with the electrical engineering department at Columbia University. We're investigating the intersection of fashion design, electrical engineering, and biotextile research, which has greatly informed my thesis. It's amazing to work with people from such different backgrounds and see how much that influences my design.

As designers among scientists, my partner Amy Sperber and I use our fashion training to figure out fabric, the sewing, the bonding between materials, and—on top of that—to ask: What are the conductive components? Is it conductive embroidery? Is it thread? Tape? Is it in the screen printing? Then we give our findings to the engineers, who use

their impressive tech components to actually make it work. We solve the problem together, with collaborative brain power. It's ultimately all about creating something that makes people feel a little better. Like my thesis work, it's about a sweater that can hug you.

Fashion vs. Function

The garments I'm making are sweaters, but with silicone components that derive from a field called soft robotics. Every day I'm trying to figure out the right math for the exact component angle. Math and science aren't my field, so it's interesting that in order to produce the garment I imagined, those are the things I need to learn. It's a constant back and forth between fashion and function.

But I'm not a knitwear designer so, on the one hand, I keep saying, "It's just a sweater," but on the other, I had to design that sweater. I was inspired by the mesh that makes up a digital garment's surface in the software I use to prototype and visualize my designs. I used embroidered meshes made like guipure lace to connect the baby alpaca knit pieces together.

Where Innovation Happens

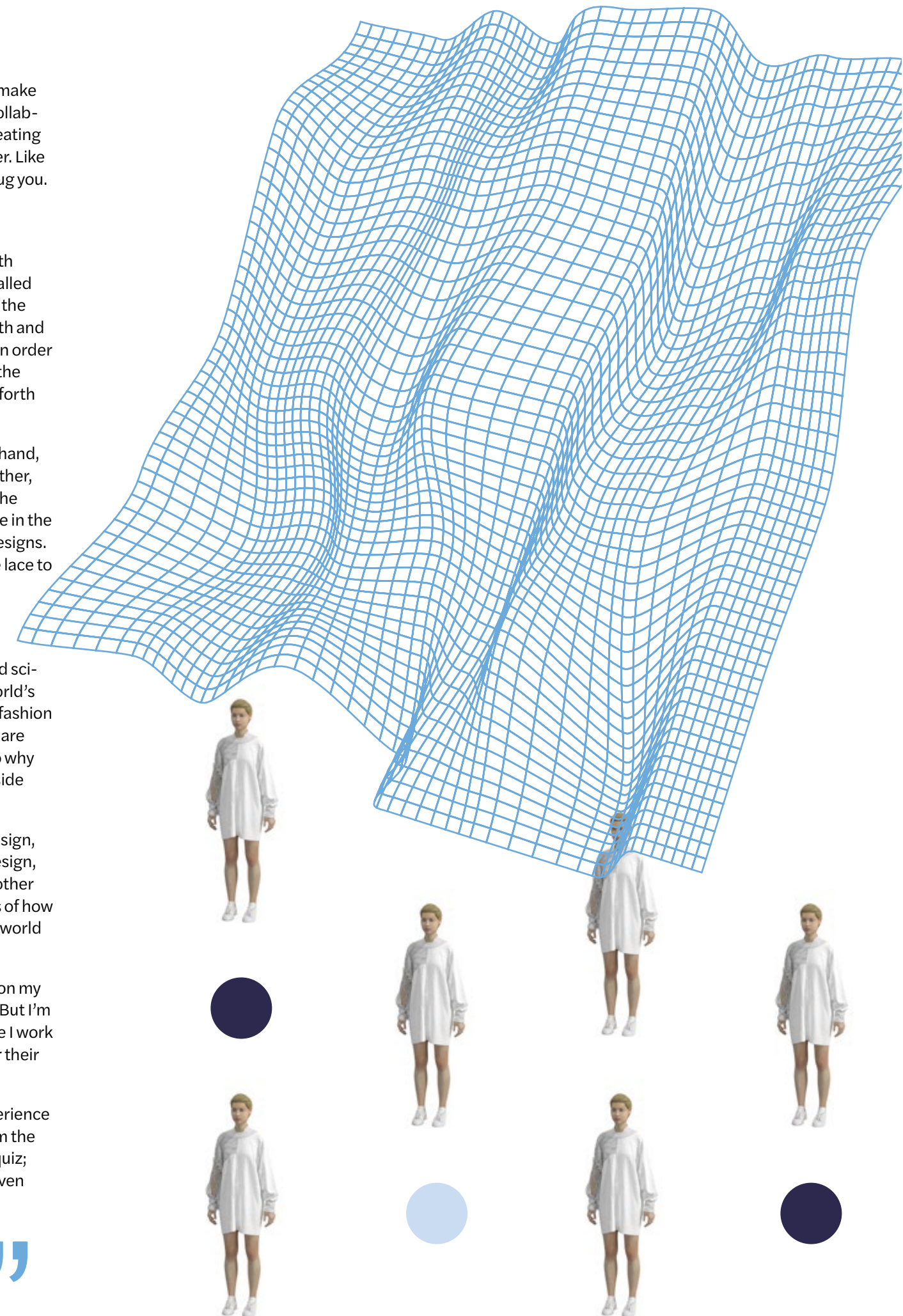
A beautiful world exists between designers and scientists—and I see potential for FIT to be the world's premier fashion research institution. We have fashion students here who are brilliant, who care, who are passionate, and who make beautiful things. So why aren't more of them working in industries outside of fashion?

The way I see it, there's a process to fashion design, and other ones for design thinking, product design, and graphic design. And then there's a whole other world that hasn't quite figured out the process of how we can all speak and work together. That's the world where innovation happens.

I'm the perfect example: I can't make a circuit on my own. I'm like, "What? I have to do math now?" But I'm able to create the products I imagined because I work with people who have been going to school for their fields as long as I have for mine.

This is what excites me about FIT. My MFA experience gave me the cognitive experience I craved from the start. I didn't need to be taught how to take a quiz; I needed to learn how to sew. I needed to be given the space to become who I am.

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“Most people don't know what haptic means, so they don't understand the possibilities of vibration technology. They don't think about communicating information through the skin.”

Keith Kirkland

Education: FIT BS, Accessories Design '10; Rutgers University, BS, Mechanical Engineering; Master of Industrial Design (MID), Pratt Institute; Pratt Institute Global Innovative Design Engineering Program at Keio University, Japan, and London's Royal College of Art, and Imperial College

Past Work: Freelance design, Calvin Klein; technical design, LeSportsac; handbag engineering, Coach

Current Work: Co-founder, WearWorks, a wearable technology company

Supporters: Among others, URBAN-X, a Brooklyn-based accelerator program; National Science Foundation

25



You've studied and worked in lots of different fields. What got you where you are today?

When I was 6 years old, I wanted to be a sword maker. Then an artist, then an architect. After actually becoming a mechanical engineer, I came to FIT to learn how to make shoes. Along the way, I learned there are no right answers in design; it's about process and outcome. A huge part of my FIT experience was making the switch from a right-wrong/yes-no rational mindset to a more thoughtful and emotionally expressive one that says, "All possibilities exist equally—it's up to you to define which one to explore." It forced me to think for myself and pick my own inspirations. So I started out at FIT as a shoemaker, and I graduated as a handbag designer.

Pratt was about the "what" of design: what should it be, what it looks like. Keio was around user-centricness, the "why" of design; we spent time digging into customers' stories and telling our own. The London programs were all about the "how." They didn't care what your design looked like but it had to actually do whatever you said it did. My time in Japan and London got me interested in technology. When I came back to New York, I was like, "OK, now I miss fashion. How can I do it in a way that makes sense for me?"

That led me to an internship at The Metropolitan Museum's Media Lab. They invited grad students to do something cool at the intersection of technology and the museum experience. I focused on fashion, movement, and technology. The "movement" part reflected my personal interest in everything from martial arts and fencing to longbow archery and skateboarding. It led me to the premise of my thesis: designing a suit that would help a user to learn kung fu.

The process of developing the kung fu suit got me interested in haptics—which means of or relating to the sense of touch. That got me asking how I could use touch to communicate movement-based information.

How did a kung fu suit morph into a haptic watch?

When I got together with my two WearWorks partners, Kevin Yoo and Yangyang Wang, we realized the kung fu suit was dope, but ridiculously difficult to do; we'd have to solve many problems relating to complex movement commands, like twisting or rotating. How do you communicate that? We realized our first task was to build a language for the communication of information. We turned to

the idea of navigation, because it's a simpler form of movement than kung fu and everybody has somewhere to go. Navigation is movement with only two dimensions and limited commands: go left, right, straight, wrong way, you've arrived. It gave us a simplified foundation to experiment with while building our haptic language.

Because the haptic experience is first about sensation and second about thinking, so is our haptic language. We like to talk about "haptic gestures" and "haptic expressions." Haptic gestures are commonly shared, visceral experiences that communicate tactically, immediately, and non-verbally—like a punch or a kiss, or like the sudden body-jerk that happens when you're in a car that stops short. Then, for support, we also have "haptic expressions." So buzz, buzz, buzz means, "hey, left turn coming up in 300 feet, so you might want to think about paying attention." That's a haptic expression. It's less immediate, and you learn its meaning over time.

The way our device works is that it marries the GPS on your phone to the Wayband, a haptic watch on your wrist. A mapping application uses GPS to plot a route from point A to point B. It sends vibrations to your wrist, which direct you where you want to go. If you're facing the right way, you feel nothing. As you turn away and get navigationally "wronger," the haptic intensifies. When you're going the completely wrong way, you get a super strong, annoying haptic. It's ridiculously intuitive. We call it the "haptic corridor" because it feels like you're in an invisible hallway.

When we started out, our pitch was that although we have five senses, there was an over-reliance on the visual channel to get information. We wanted to create a product that was all about the sense of touch, so a bicyclist could keep eyes on the road or a tourist could keep eyes on the real world instead of staring at a cellphone for directions. But before long, our real mission came into focus: creating a haptic experience to help blind people navigate around cities. So now we have a blind advisor for product testing, and a blind runner successfully used our device to run the New York City Marathon.

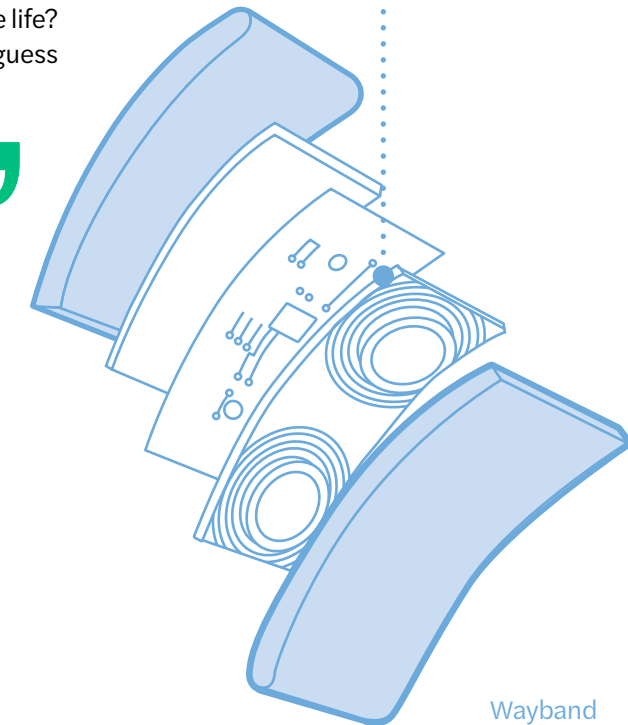
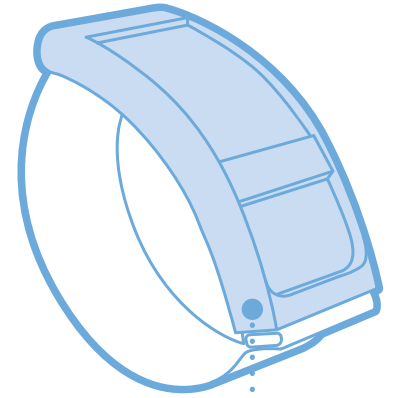
When we visited the National Federation of the Blind, a blind person said, "Every year, somebody comes here with some stupid thing to replace our blind cane. So dumb." Then they tried our product and they were like, "This changes lives." The other thing they said was, "Don't build a blind device. Build a device everybody can use, but optimize it for the blind experience." So while our first device is mainly for people with visual impairments, it's actually for anyone who wants to navigate without having to look at or hear a device for direction.

Sounds like you've got movement and technology covered. What about fashion?

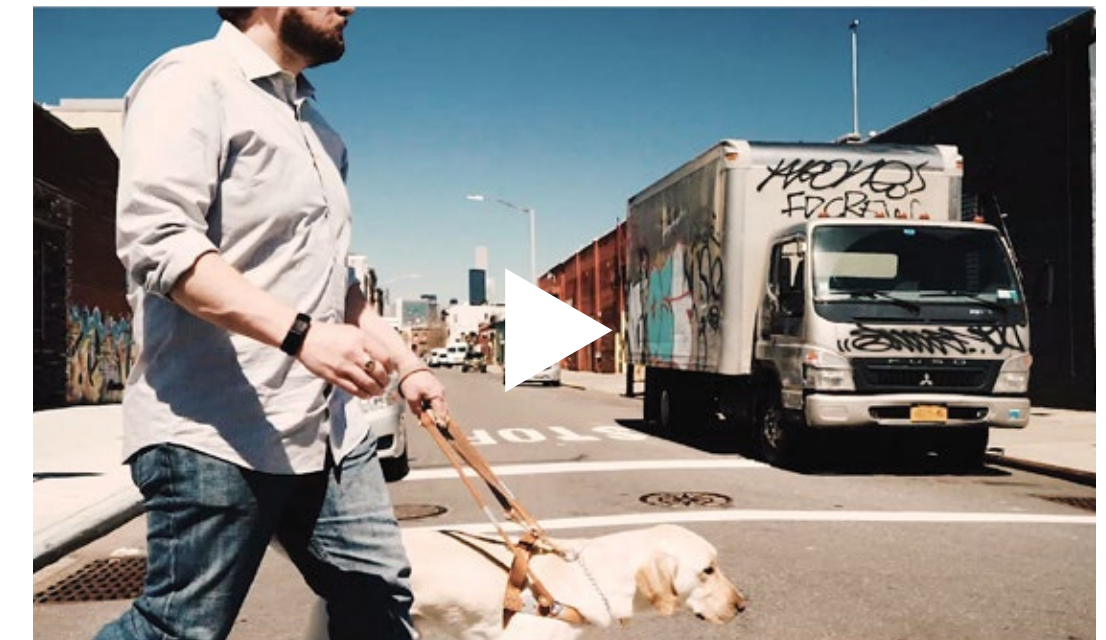
Many people think blind people don't care about what things look like, but the opposite is true. They care more. So we made it really beautiful. It's great design.

What's your next adventure?

Whatever it is, I want to fully serve the thing I'm doing. When I left Japan I fulfilled a lifelong dream: I met a Japanese sword maker. But just before we met I panicked: What happens when I do the thing I've wanted to do my whole life? What would I live for? Then I realized, "I guess I'll make up something new."



Wayband



Highlights of 2017–18

INTERIOR DESIGN STUDENTS REVAMP SOUP KITCHEN

In July, St. Paul's House, a soup kitchen on Manhattan's west side, opened its doors to a renovated common area, thanks to students in FIT's Integrated Service Learning Project. The ISLP began in 2012 when Interior Design students helped families remodel homes damaged by Hurricane Sandy; since then, they have worked with the Bowery Mission and Restore NYC. For the St. Paul's project, the students obtained grant funding and donations of supplies and services to install air-conditioning in the space. They also put in new floors and wall coverings with their own hands.



FIT OPENS IN SOUTH KOREA

The college launched its third international location in the fall with the opening of FIT Korea. Located in the "smart city" of Songdo, on the campus of SUNY Korea, the new FIT outpost offers two AAS degrees: Fashion Design and Fashion Business Management. The programs are identical to those offered at FIT in New York. Classes began on Aug. 25, inaugurated with an opening ceremony complete with a rendition of Frank Sinatra's "New York, New York." Students attending hail from Japan, China, India, Indonesia, Taiwan, and Vietnam, as well as South Korea and the U.S. "For a long time we wished to have FIT in Korea," said Jongsoo Kim, vice president of SUNY Korea. "Once we have FIT in Korea, we can become one of the international fashion centers."



NEW ART AND DESIGN SCHOOL DEAN NAMED

Troy Richards (at left) joined FIT in August as the dean for the School of Art and Design. Richards, an experienced arts administrator, came from the University of Delaware's College of Arts and Sciences, where he had most recently held the position of interim associate dean of the arts. Richards, a sculptor and painter, has exhibited in New York at P.S. 1, White Columns, Socrates Sculpture Park, and the Center for Book Arts.



RANKINGS SHOW FIT PAYS OFF

A ranking of college graduates' salaries by the compensation website PayScale put numbers to the value of an FIT degree. PayScale found that the median mid-career salary of FIT graduates, at \$76,800, is the highest of all public community colleges, and seventh-highest among community colleges overall. The 2017–18 study marks the fourth year in a row FIT has appeared in PayScale's Top 10 list for that metric.

BUSINESS WEBSITES RANK FIT EDUCATION

The college made a strong showing in school rankings this year. The website Fashionista ranked FIT second among all U.S. fashion colleges and fourth among fashion colleges in the world. The Business of Fashion placed FIT's undergraduate fashion programs second in the U.S. and seventh in the world, while the college's new MFA in Fashion Design program earned fifth place in the international rankings of graduate fashion programs. Business of Fashion also named FIT as the No. 4 graduate business program worldwide.





YURMAN GEMSTONE DONATION BENEFITS STUDENTS

Students in FIT's Jewelry Design program now have the chance to incorporate semi-precious gemstones—donated by renowned jeweler David Yurman—into their designs. Yurman donated 23 boxes of gemstones, worth \$750,000, in 2016; the graduating class of 2017 was the first to use the stones in their work. The donation led to the addition of stone-setting, a new area, to the Jewelry Design curriculum.

FACULTY WIN \$50,000 INNOVATION GRANT

Two faculty members won a SUNY Innovative Instruction Technology Grant in August for a project that integrates technology with traditional Asian art forms. Bamboo Canvas, which is being developed by Elaine Maldonado, director of the Center for Excellence in Teaching, and Kyunghee Pyun, a faculty member in History of Art, will culminate in a website featuring videos and other educational materials on ancient artistic methods.

COUTURE COUNCIL HONORS THOM BROWNE

Fashion designer Thom Browne (at left with Whoopi Goldberg and Valerie Steele) was honored with the 2017 Artistry of Fashion Award, in recognition of a design aesthetic that combines creativity, vision, imagination, and technique. Whoopi Goldberg presented the award during the Couture Council luncheon on Sept. 7. The event, which kicks off New York Fashion Week, raised \$937,000 to benefit The Museum at FIT—the second-highest gross in its history.

FASHION DESIGN GRAD WINS SUPIMA CONTEST

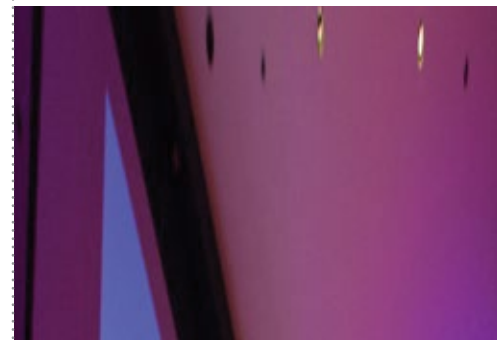
Just a few months after receiving her bachelor's degree in Fashion Design, 22-year-old Alyssa Wardrop (at left in black) won the 2017 Supima Design Competition on Sept. 7 during New York Fashion Week. Wardrop was one of seven fashion school graduates nationwide invited to compete in the contest, which involved creating a capsule collection of evening wear highlighting the unique characteristics of Supima cotton. Wardrop, who was also a finalist for the CFDA Fashion Future Graduate Showcase this year, continues her FIT career in the fall, when she enters the MFA program in Fashion Design.

FIT'S TEAM ALGIKNIT WINS NATGEO "CHASING GENIUS" GRANT

FIT's Team AlgiKnit, which won the inaugural Biodesign Challenge in 2016, received a \$25,000 grant from National Geographic to further develop its project: a sustainable, biodegradable textile created from kelp, a rapidly growing seaweed. NatGeo selected the team out of 3,000 entrants to the network's Chasing Genius challenge.

FALL AND SPRING EVENTS HIGHLIGHT SUSTAINABILITY

The college's annual Sustainability Awareness Week, from Oct. 2 to 5, was abuzz with workshops, panels, campus tours, and a green market. Participants experienced the college's green roofs, tried out natural fabric dyes, and made a beeswax-based alternative to plastic wrap. In the spring, the 12th Sustainable Business and Design Conference featured keynote speakers Tabitha St. Bernard-Jacobs, an alumna, designer, and activist, and Xiuhtezcatl Martinez (at left), youth director of Earth Guardians and a hip-hop artist. Panels at the April 10 event examined supply chains, the role of packaging and recycling, the life of a fiber from farm to garment, and how industry can mimic the complex chemistries of living organisms.



CAMPUS COMMITS TO CIVILITY

Against a backdrop of increasing vitriol in politics, online, and even in daily life, the FIT community undertook a pledge to be civil: to examine one another's differences and commonalities in ways that respect the rights of individuals and groups. Civility Week, from Oct. 8 to 11, engaged students and faculty in a series of panels and workshops on topics like exercising empathy, dealing with online bullying, active listening, communicating within romantic relationships, and mindfulness.

"HUMAN GLITTER" ON CAMPUS

The fashion influencers and FIT alumni Sam and Cailli Beckerman (at left) came to campus on Oct. 9 for a conversation and Q&A. The ebullient twins, whom *The New York Times* called "human glitter," have collaborated with Chanel, Moschino, Coach, Aldo, Kenzo, and Saks Fifth Avenue, and spoke about how they balance social media brand collaborations with front-row fashion blogging.

DESIGN ENTREPRENEURS COLLABORATIVE OPENS

On Oct. 26, the college formally opened the FIT Design Entrepreneurs Collaborative, a workspace and showroom intended to give a boost to emerging designers. The 5,400-square-foot space at 520 Eighth Avenue features nine private office spaces and a large open room that can be used for meetings and events. The spaces are available exclusively to alumni of the college or of FIT's Design Entrepreneurs program. Manhattan Borough President Gale Brewer, FIT Trustee Emeritus John Pomerantz, Doneger Group CEO Abbey Doneger, and G-III Apparel Group CEO Morris Goldfarb joined Dr. Brown at the opening.

EXPLORING MODERN FEMINISM

A group of artists, activists, and academics gathered on campus on Nov. 7 to tackle the meaning of art through the lens of women's, transgender, and queer empowerment. The panel—social justice writer Betsy Greer, activist Sarah Corbett, multimedia artist Buzz Slutsky, photographer Gale Zucker, and crafter and activist Rose Gorman—was followed by a student open mic.

FASHION INCLUSIVITY

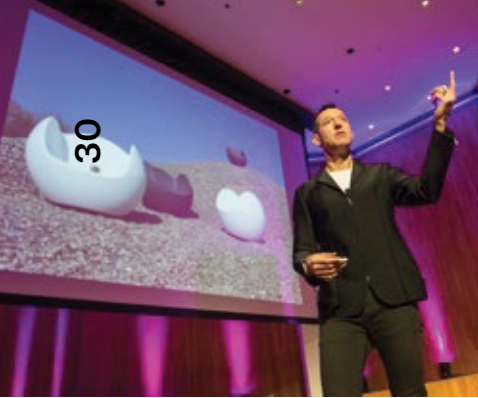
Students and community members packed the Katie Murphy Amphitheatre on Nov. 6 for "Inclusive Beauty," a BuzzFeed-hosted discussion on how the industry can integrate models of all backgrounds and abilities. Essence Gant, BuzzFeed's beauty editor (at left, on far right); FIT alumna Jillian Mercado, a model who uses a wheelchair; and writer and internet personality Jacob Tobia (on far left) spoke with Augusta Falletta, FIT alumna and supervising producer of BuzzFeed's *Top Knot*.

THE PLUSSES OF FASHION

The business of dressing the two-thirds of the U.S. population who are a size 14 or larger took center stage at the Nov. 15 Dean's Forum "The Business of Curves: Fashion's Future." Fashion pioneers Emme, Susan Moses, Catherine Schuller, and moderator and FIT Foundation board member Fern Mallis (all photographed here with Dr. Brown) discussed what terminology to use to describe the plus-size woman and how to move the fashion industry toward greater inclusivity.

GROUND ZERO

Museum at FIT Deputy Director Patricia Mears spoke with designer Maria Cornejo on Nov. 16 on the release of her book, *Maria Cornejo: Zero*, which marks the 20th anniversary of her line. Cornejo discussed her creative process, her textiles-first approach, and the importance of getting feedback directly from customers.



“PRINCE OF PLASTIC” WINS FIT’S ISRAEL PRIZE

Prolific industrial designer Karim Rashid (at left) was named the recipient of the 2017 Lawrence Israel Prize, presented by FIT’s Interior Design department. Over his career, Rashid, dubbed the “Prince of Plastic,” has produced more than 3,000 designs, from salt-and-pepper shakers to condo interiors. “Creativity is an essential need of human existence,” he told students on Nov. 27. “You have a voice. You can tell the world anything you want.”

EXPRESSING A CHANGING CLIMATE

Last year, two professors received a grant to work with students on incorporating the message of climate change into their course material, and this winter, the students displayed their creations. The exhibition, *Communicating Climate Change*, was on view in the Feldman Center lobby from Dec. 15 to Feb. 5, and featured work made under the tutelage of climate change expert James McClintock and author and University of Alabama professor Adam Vines.



LUNAR NEW YEAR STAMP SERIES

The 11th stamp designed by Illustration Professor Kam Mak for the U.S. Postal Service’s “Celebrating Lunar New Year” series was released in January. The stamp marks the Year of the Dog and features three stalks of lucky bamboo to symbolize three types of good fortune—happiness, wealth, and long life. Mak held a signing event at the Chelsea location of Pearl River Mart, the Chinese-American emporium where he was previously artist in residence, on Feb. 17.



FACULTY PUBLISH AND FLOURISH

The fall saw the college’s faculty publish new work in a range of fields. Associate Professor of Social Sciences Emre Ozsoz co-authored *Understanding Dollarization: Causes and Impact of Partial Dollarization on Developing and Emerging Markets*, which explored the phenomenon of developing countries using a currency that’s not their own. In the graphic memoir *Playground of My Mind*, Julia Jacquette, assistant professor of Fine Arts, revisited playgrounds that shaped her childhood. Educational Skills Professor and Chair Mark Goldblatt took a comic look at modern-day conceptions of masculinity in *Right Tool for the Job: A Memoir of Manly Concerns*.



NEW LEADERSHIP FOR FIT FOUNDATION

Philips McCarty (at left) was appointed the executive director of the FIT Foundation and the college’s vice president for Advancement. The founder of Good Scout, an impact marketing consultancy, McCarty has worked with the American Heart Association, Brooks Brothers, Heifer International, the Elizabeth Taylor Trust, and Make-A-Wish Foundation. He came to FIT from St. Jude Children’s Research Hospital, where he was vice president of corporate alliances.



MINI-MBA COMES IN-HOUSE

The college welcomed a new class of 24 designers into its “mini-MBA” program, FIT Design Entrepreneurs. Started in 2012 as a partnership with New York City’s Economic Development Corporation, FITDE came wholly under the college’s purview this year, and kicked off on Jan. 11 at the headquarters of G-III Apparel Group, the founding sponsor. The program concluded in a pitch night on June 6, where two emerging design companies tied for a \$75,000 grand prize: Ariana Boussard-Reifel and Thistle & Spire.



FIT HELPS THE NFL UP ITS STYLE GAME

This winter, the National Football League launched a new line of fashion-forward merchandise for its 32 teams—featuring new team identity designs by FIT students. Twenty-four participants from the Creative Technology minor worked over the previous academic year to develop concepts, which they presented to the NFL’s consumer products division. A winning team of four students (at left) won final approval and their designs went on sale at NFLshop.com/FIT and at stadium stores of the Miami Dolphins, Minnesota Vikings, and Seattle Seahawks.

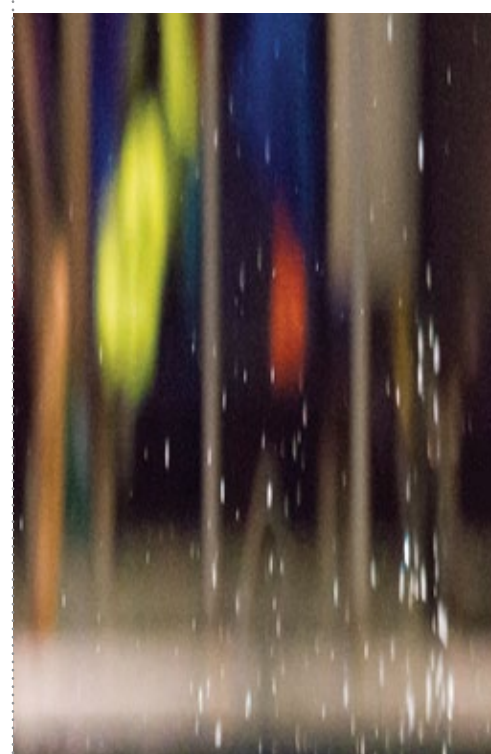
DESIGNING WITH IBM AND HILFIGER

Can artificial intelligence help identify fashion trends faster than industry insiders? That’s the question 15 FIT students and three faculty members tackled in the fall when they partnered with IBM Research and Tommy Hilfiger under the auspices of the FIT/Infor Design and Tech Lab.



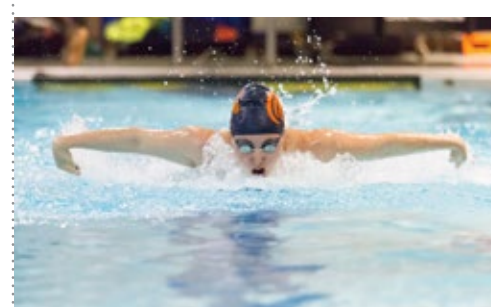
The students applied the AI abilities of IBM Research—such as computer vision, natural language understanding, and deep learning techniques—to a plethora of fashion data. The data pool included half a million runway images, 100,000 fabric patterns, and 15,000 product images from Tommy Hilfiger. IBM researchers translated the data into information on prints and silhouettes, which the students used as jumping-off points to create garments.

Tommy Hilfiger chose three winning designs, which were displayed at the National Retail Federation’s annual conference, called Retail’s Big Show, held Jan. 14–16 at the Javits Center. The designs were a plaid jacket made of fibers that change color in response to the wearer’s voice or social media feeds; a customizable cognitive jacket and sweatshirt, made with a quilted technique; and a SolarActive sundress made from a fabric that reacts to sunlight and can be personalized with the wearer’s initials.



RELIVING FASHION HISTORY

Two and a half years after it started as a class project aimed at demystifying dress, the Fashion History Timeline became available as an open-access research resource at fashionhistory.fitnyc.edu. The timeline features deeply researched entries on specific artworks from 100 museums and libraries worldwide. The project was established by Justine De Young and is overseen by her and Lourdes Font, both History of Art faculty members, and developed by students from across 38 programs. It also received support from the Samuel H. Kress Foundation. Its launch event was Feb. 13.



WOMEN SWIMMERS MARK A FIRST

The women’s swim team won its first-ever non-scholarship team title at the NJCAA National Championship March 7–10 in Fort Pierce, Florida. The Tigers finished seventh overall. The achievement comes less than a month after the team won the first Northeast District Championship in its 10-year history.

PRODUCE THE DREAM

Alumni Peter Chan and Terri Huang (in their studio, at left) won a \$200,000 grant from the Council of Fashion Designers of America and the New York City Economic Development Corporation for use at Sunrise Studio, their Garment District factory. They also won the grant last year, using it to purchase 30 industrial sewing machines. With the new prize, they aim to upgrade all other sewing machines to be more competitive. “I believe Made in the USA has a value to it,” said Chan, who also teaches in the Production Management department.



Highlights

2017–18 Annual Report

LEARNING TO TEACH HUMANITIES

The college has received a \$100,000 award from the National Endowment for the Humanities for faculty to develop and disseminate to students a history of business and labor. Kyunghye Pyun, assistant professor of History of Art, and Daniel Levinson Wilk, associate professor of History, are leading a cross-disciplinary team of faculty in this three-year initiative. The first year focuses on faculty development; the second will involve curriculum development. Outreach via teaching and conferences will take place in the third.

SPECIAL COLLECTIONS REOPENS AFTER RENOVATION

In April, the Special Collections and College Archives unit of the Gladys Marcus Library reopened to the public after a substantial renovation. The \$4 million project expanded the unit's floor space from 3,500 to 6,100 square feet, and provided climate-controlled storage for the rare and fragile materials in the collection. The renovation, which was funded by federal, state, and city resources, raises the college's profile among scholars.

REMEMBERING THE HOLOCAUST

The FIT community commemorated the victims of the Holocaust with a series of events April 17. Dr. Stacy Gallin, director of the Center for Human Dignity in Bioethics, Medicine, and Health at Misericordia University, spoke about the role that the field of medicine played in the tragedy and the importance of ethics to today's debates around medicine and politics. In the campus dining hall, members of the FIT community read aloud the names of Holocaust victims.

REVOLUTIONIZING THE SUPPLY CHAIN

The international Fashion Revolution campaign came to campus on April 24 to educate students on supply chain transparency, fair trade, human rights, and sustainability in fashion. Speakers included Amy Hall, director of social consciousness at Eileen Fisher; Andrea Reyes, chair of the NYC Fair Trade Coalition; and Kristen Luong, founder of Kromagnon, offering clothes made from renewable and biodegradable materials.

THE FUTURE OF FASHION HITS THE RUNWAY AT FIT

Students graduating from the Fashion Design BFA program presented 77 looks to an audience of industry insiders and press on May 3. Each student had spent the previous semester designing two looks under the guidance of faculty mentors and noted industry critics. Mixed fabrics, ruffles, and embellishments like embroidery, hand beading, and Swarovski crystals stole the show. Ten students received Critic Awards: Michelle Yoon for children's wear; Kaitlin Barton for intimate apparel; Charlotte Sasko



(garment above center) and Paola Lizano Umana for knitwear; Laurin Cabralissa (garment above right) for special occasion; and Elaine Back (garment above left), Lauren Barkley, Michelle Ortega, Liana Jaime-Lopez, and Stacy Isaacs for sportswear.

FASHION MFA STUDENT WINS CFDA SCHOLARSHIP

As the first year of FIT's Fashion Design MFA program drew to a close, one of its students—Kritika Manchanda (sitting at left)—was awarded the Council of Fashion Designers of America's Geoffrey Beene scholarship. Bestowing the prestigious \$25,000 scholarship, the committee praised her "strong portfolio and presentation," which explored the relationship between garments and the body. Before entering the MFA program, Manchanda graduated from the University of Delhi, worked at Standard & Poor's, and completed a Fashion Design associate's degree magna cum laude at FIT. A second student from the innovative new MFA program, Eliza Fisher, was also among the five finalists for the CFDA scholarship.

BUSINESS PROGRAMS WIN ACCREDITATION

FIT's Jay and Patty Baker School of Business and Technology, the largest school at the college, has won accreditation for its business programs from the Accreditation Council for Business Schools and Programs. The Certificate of Accreditation was presented June 10 at the ACBSP Conference 2018 in Kansas City, Missouri.

Fewer than half of all business programs at U.S. institutions are accredited, according to the ACBSP. The three-decade-old organization is the only group in the U.S. offering business program accreditation at all degree levels.

ACBSP accreditation is based on an evaluation of leadership, strategic planning, relationships with stakeholders, quality of academic programs, faculty credentials, and educational support. "This accreditation is evidence that FIT is committed to providing the highest quality business education for its students," said ACBSP Chief Accreditation Officer Steve Parscale.

Seven FIT programs received accreditation: Advertising and Marketing Communications, Cosmetics and Fragrance Marketing, Fashion Business Management, Home Products Development, International Trade and Marketing for the Fashion Industries, Production Management: Fashion and Related Industries, and Textile Development and Marketing. FIT is accredited by the Middle States Commission on Higher Education. Its Art and Design programs are accredited by the National Association of Schools of Art and Design (NASAD) and its Interior Design program by the Council for Interior Design Accreditation.





SUNY CHANCELLOR'S AWARDS ARE PRESENTED

Six students and a staff member were honored in May with SUNY Chancellor's Awards. Chancellor's Awards for Student Excellence, given to individuals with a GPA above 3.7 who made significant contributions to campus and community, went to Gina Gargiulo and Nermeen Ileiwat, Advertising and Marketing Communications; Veronica Apsan, Fashion Design; Arpi Dayian, Interior Design; Joanna Del Priore, Fashion Business Management; and William Rossi, International Trade and Marketing for the Fashion Industries (all pictured at left with Dr. Brown). In addition, Jana Duda, technology resource manager of Educational Technology and Desktop Services, received a SUNY Chancellor's Award for Excellence in Classified Service.



GRADUATE STUDENTS LOOK BEHIND THE DESIGNER

For their annual research symposium, graduating students in the Fashion and Textile Studies master's program examined the sources of designers' inspiration and their relationships with specific models, photographers, and clients. The May 12 event, "Behind the Designer: Models, Muses, and Inspiration," looked at such examples as Max Meyer (a founder of FIT) and the New York Museum, Azzedine Alaïa's relationship with Naomi Campbell, photographs of Elsa Schiaparelli, and the ad campaigns of Jane Trahe.



GRADUATING ART AND DESIGN STUDENTS DISPLAY THEIR WORK

More than 800 students graduating from the School of Art and Design's 17 majors exhibited their juried, award-winning, and thesis projects on campus. From May 9 to 24, graduates displayed work in the Marvin Feldman Center, the Shirley Goodman Resource Center, The Museum at FIT, the Gladys Marcus Library, and the John E. Reeves Great Hall.



CLASS OF 2018 CELEBRATES COMMENCEMENT

Nearly 4,000 students received their degrees May 24 at the college's commencement ceremonies at Radio City Music Hall. Lilliana Vazquez, style correspondent and founder of The Cheap Chica's Guide to Style, addressed the morning graduates, followed by Harry Bertschmann, abstract painter and graphic designer, who received the President's Award for Lifetime Achievement. "When you fly, you need to throttle down, not up. Gifting yourself time to celebrate progress and change is essential," Vasquez told the graduates. In the afternoon, Jay and Patty Baker School of Business and Technology graduates heard from honorary degree recipients Luciano Benetton (at left, in black), founder of United Colors of Benetton and Sisley, and Chuck Hoberman (at left, in blue), the designer and engineer who invented the "Hoberman Sphere."

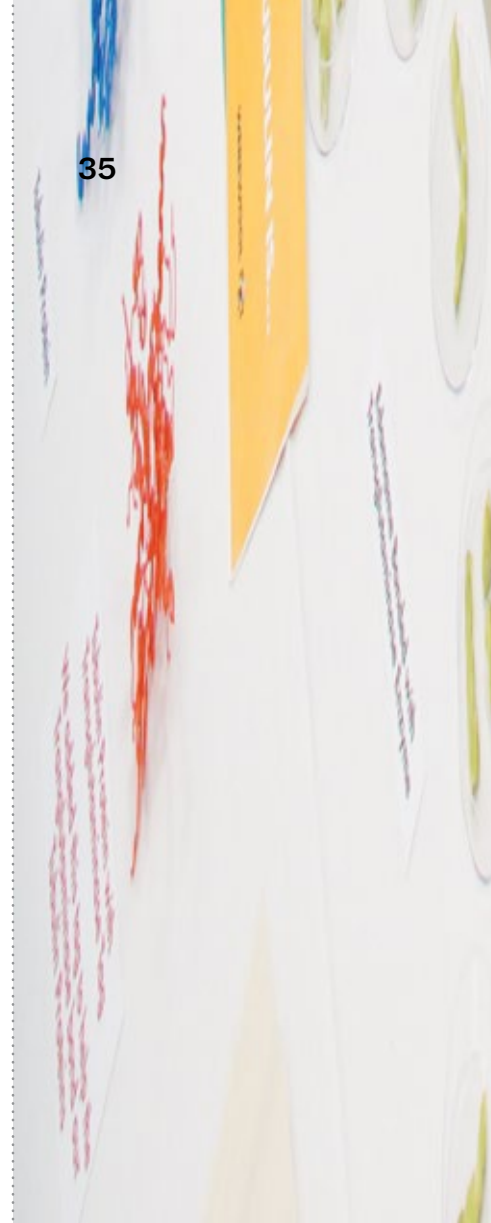


FIT AND MIT CREATE NEW FABRICS

In June, three FIT students teamed with three counterparts from MIT for a two-week workshop on using 3D printing and advanced knitting techniques to create fabrics.

Two students created a color-changing T-shirt. FIT's Veronica Apsan (Fashion Design) and Erika Anderson of MIT developed the garment out of ink-filled fibers that change color when an electrical current is sent through. It's an environmentally friendly alternative to owning the same T-shirt in three different colors, the students explained.

Four other students created an apron that can transform into another garment, like a dress or a handbag. FIT's Melanie Wong and Jesse Doherty (both Fashion Design) worked with David Merchan



and Calvin Zhong of MIT to 3D-print an open-knit mesh for the garment, which they customized with a series of pockets.

The students enjoyed a full slate of site visits and industry events on both campuses. In New York City, they visited WGSN and met with designer Gabi Asfour. In Cambridge, Massachusetts, they attended a networking event and received feedback on their work from members of Advanced Functional Fabrics of America (AFFOA), the workshop sponsor.

BEAUTY GETS TRANSPARENT

Graduating students in the master's program in Cosmetics and Fragrance Marketing and Management this year researched the importance of transparency in the beauty industry. They examined the clean beauty trend as well as consumer and corporate perceptions of transparency. Among their findings: a strong majority of consumers want brands to identify ingredients' purpose and sourcing; and more than 90 percent believe that natural ingredients are better for them, but just 10 percent use only all-natural products. Students presented the results to industry executives at a capstone event on June 13.

ANNUAL GALA RAISES \$1.3 MILLION

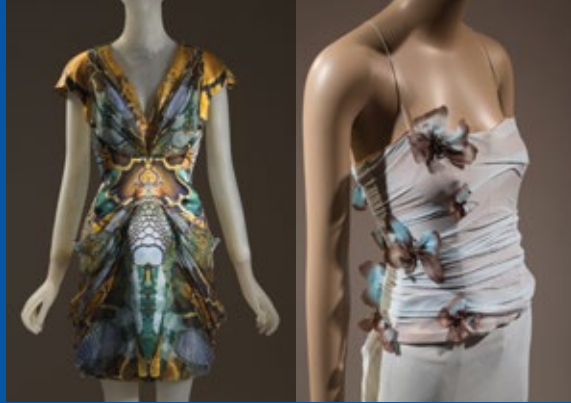
The college's annual gala honored three luminaries: Ivan Bart, president of IMG Models and Fashion Properties; Jane Hertzmark Hudis, group president at Estée Lauder; and J. Michael Stanley, managing director at Rosenthal & Rosenthal. The June 14 event raised \$1.3 million for the FIT Foundation. Among its 550 guests were Alek Wek, Hilary Rhoda, Martha Hunt, Fern Mallis, Jean Shafiroff, Elizabeth Musmanno, Laurence C. Leeds Jr., Deirdre Quinn, and Abbey Doneger. Rebecca and Uri Minkoff, of Rebecca Minkoff; model and actor Carolyn Murphy; and Leonard Lauder, chairman emeritus of the Estée Lauder Companies, presented the awards.

STUDENTS CREATE UNCONVENTIONAL FIBERS

Textile Development and Marketing students Louise Ford, Valentina Gomez, Morgana Katterman, and Chui-Lian Lee experimented with genetics to create fiber from human skin cells. Known as Team WereWool, the students used a process that involved extracting tubulin, a protein, from the cells, then genetically altered the proteins to encourage them to bind together using an enzyme called transglutaminase. The team represented the college in the June 21 and 22 Biodesign Challenge, and was among three selected for the prestigious Animal-Free Wool Prize, sponsored by Stella McCartney and PETA.

ILLUSTRATION MFA STUDENTS EXHIBIT THESIS WORK

Graduates of the 2018 MFA in Illustration program presented their visual theses in a group show titled *INK MADE* at Gallery FIT. The exhibition, on view June 8–July 7, included narrative illustration, mixed media, and sequential art from seven artists: Edgar Alanis, John Jay Cabuay, Juhye Cho, Mark Higden, Hilary Hubanks, Sarah Wilmot, and Awsemon Yari.



MUSEUM EXHIBITIONS

FORCE OF NATURE

The ways that fashion has both drawn inspiration from and distorted the natural world were on view from May 30 to Nov. 18 in *Force of Nature*, curated by Melissa Marra-Alvarez. Nearly 100 items from the museum’s permanent collection highlighted examples like the incorporation of floral motifs, the use of male birds’ bright plumage on hats to heighten female attractiveness, and the use of animal prints to make the wearer stand out, not blend into the background.



EXPEDITION: FASHION FROM THE EXTREME

MFIT Deputy Director Patricia Mears curated this exhibition, on view from Sept. 15 to Jan. 6, which looked at how garments essential to survival in harsh environments became objects of fashion. Examples included the down puffer jacket, first patented in 1935 by Eddie Bauer and now an outerwear mainstay; explorer Matthew Henson’s adaptations of indigenous Arctic garments; and sleek neoprene jackets inspired by scuba gear.



THE BODY: FASHION AND PHYSIQUE

The museum tackled fashion’s ever-changing concept of the female ideal in *The Body: Fashion and Physique*, from Dec. 5 to May 5. Curator Emma McClendon considered stays (the predecessors of corsets), mass-market corsets, the creation of standard dress sizes, twiggy models, and today’s nods to diversity in size, shape, and race in the industry. An accompanying symposium, “Fashion and Physique,” took place on Feb. 23.



NORELL: DEAN OF AMERICAN FASHION

Norman Norell, called “the American Balenciaga,” reinvented American fashion by bringing sleek lines and couture techniques to ready-to-wear. This exhibition, on view from Feb. 9 to April 14, focused on his last decade, especially the dazzling evening wear and sequined “mermaid” dresses for which Norell is best known.



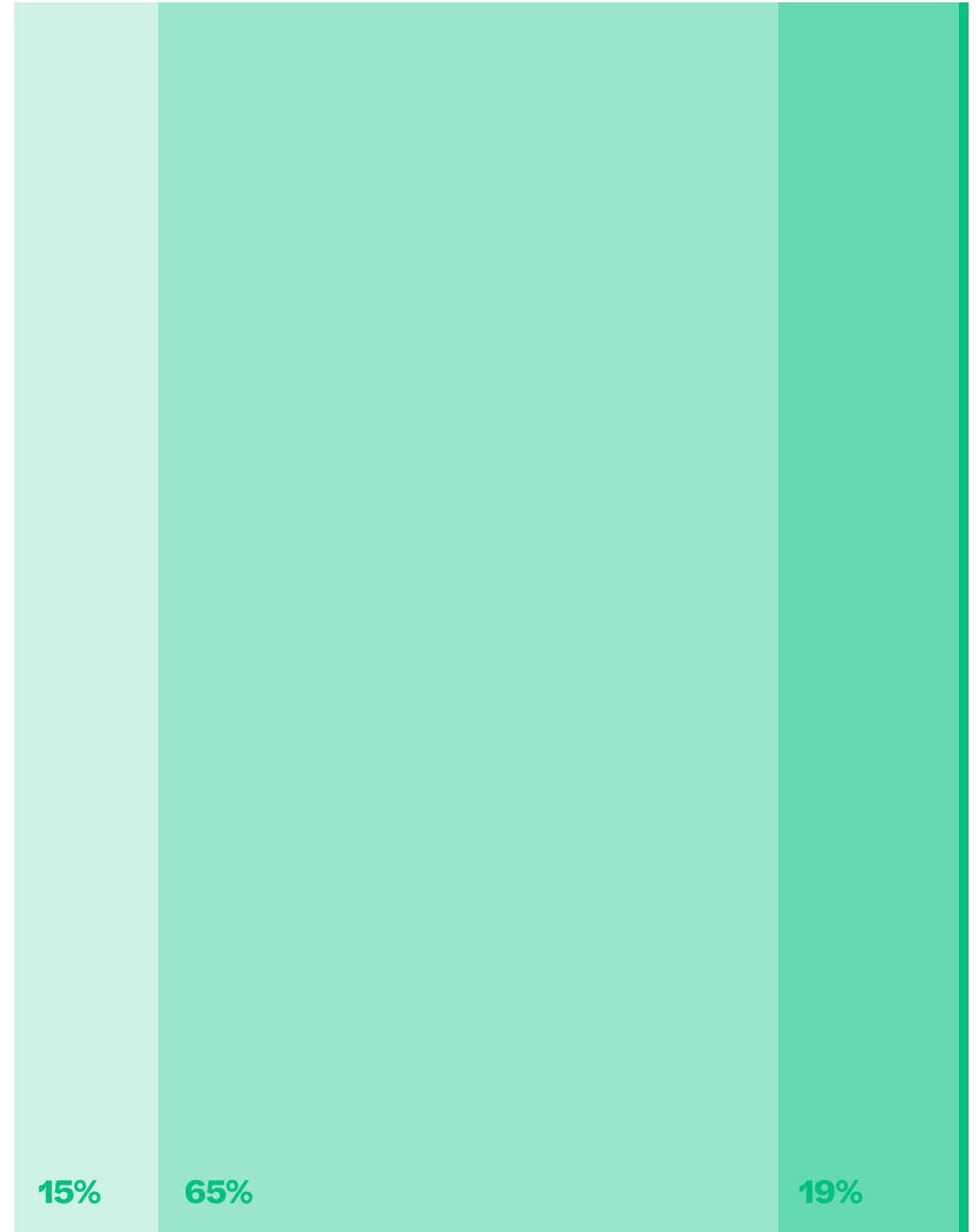
FASHION UNRAVELED

This inside-out approach to clothing, on view May 25–Nov. 17, featured altered, flawed, unfinished, and deconstructed garments. Highlights included a red satin Vivienne Westwood jacket meticulously cut into ribbons; a tan skirt-and-top combo with oversized stitching by XULY.Bët; and a Chanel suit worn by fashion photographer Louise Dahl-Wolfe, showing evidence of being altered and mended over its lifetime.

Highlights

2017–18 Annual Report

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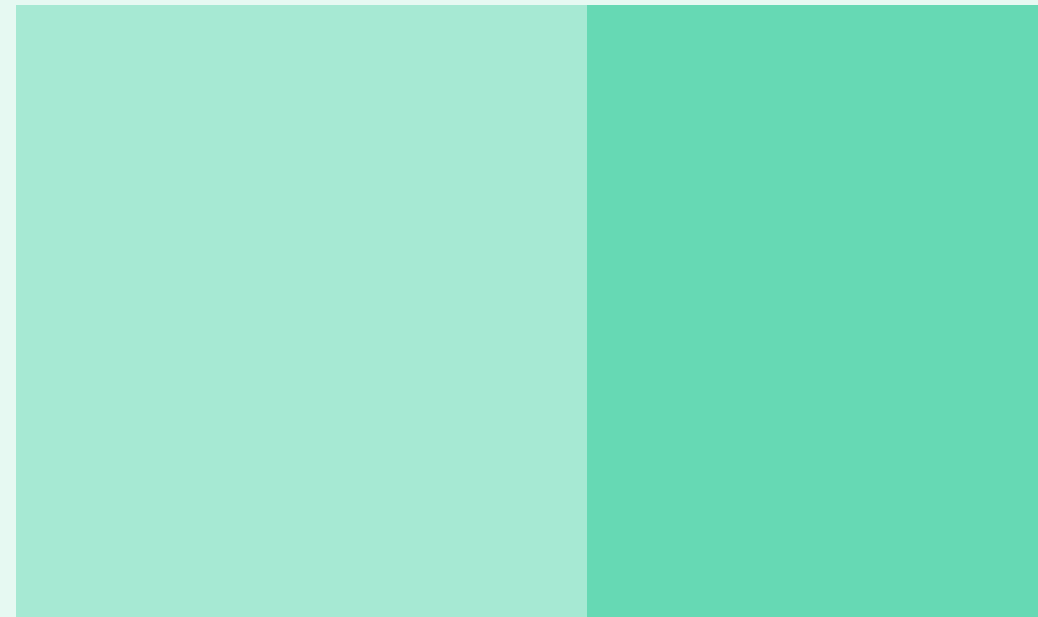
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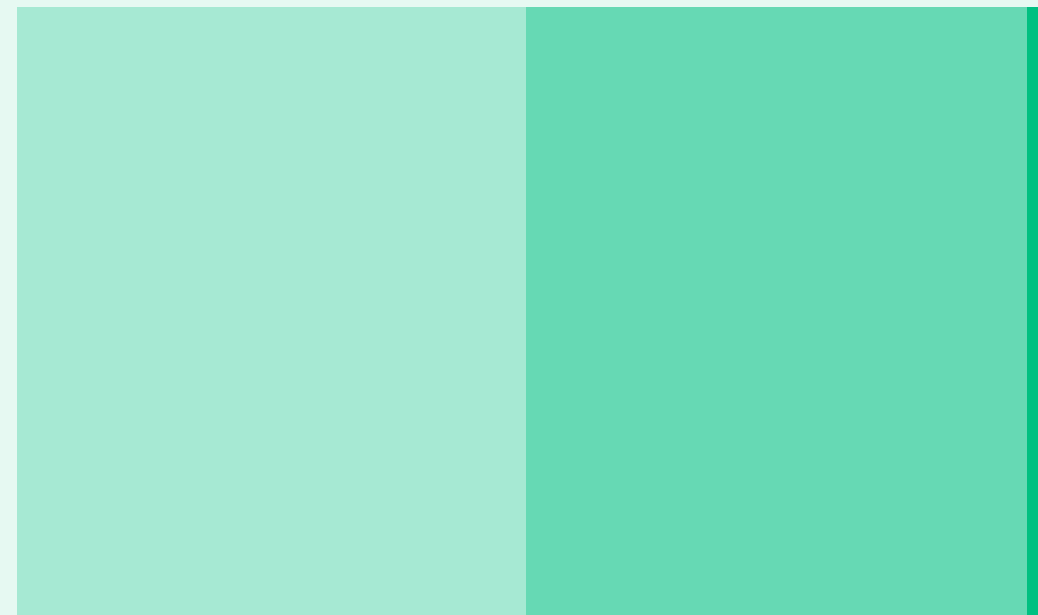
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 Aida Zardoost
 Andrea R. Zeluck
 Yecca Y. Zeng
 Natalia Mazzei Zubillaga
 Carolina C. Zuniga-Aisa

Financials



GIFTS TO THE FOUNDATION

	\$	%
UNRESTRICTED	2,321	55%
TEMPORARILY RESTRICTED	1,868	44%
PERMANENTLY RESTRICTED	51	1%
TOTAL	4,239	100%



FOUNDATION SUPPORT

	\$	%
FINANCIAL AID	1,720	49%
DEPARTMENTAL SUPPORT	1,679	48%
CAPITAL AND OTHER	85	2%
TOTAL	3,484	100%

STATEMENT OF NET POSITION

FOR THE FISCAL YEAR ENDING JUNE 30, 2018

ASSETS AND DEFERRED OUTFLOWS OF RESOURCES

	THE COLLEGE	STUDENT HOUSING CORPORATION	STUDENT FACULTY CORPORATION	FIT FOUNDATION	TOTAL REPORTING UNIT
ASSETS AND DEFERRED OUTFLOWS OF RESOURCES					
ASSETS					
CASH	\$ 6,577,759	\$ 12,574	\$ -	\$ 4,998,615	\$ 11,588,948
SHARE OF POOLED CASH	-	24,220,054	-	-	24,220,054
SHORT-TERM INVESTMENTS	50,511,533	-	-	3,611,606	54,123,139
RESTRICTED SHORT-TERM INVESTMENTS	5,116,403	6,953,958	-	-	12,070,361
STUDENT RECEIVABLES (NET OF ALLOWANCE OF \$1,289,165)	662,557	-	-	-	662,557
OTHER RECEIVABLES	3,548,184	5,760	-	1,797,560	5,351,504
PREPAID EXPENSES AND DEPOSITS	1,683,096	669,133	-	13,302	2,365,531
LOANS RECEIVABLE (NET OF ALLOWANCES OF \$530,772)	1,605,571	-	-	-	1,605,571
DUE FROM FUNDERS	39,174,615	-	-	-	39,174,615
BOND PROCEEDS HELD BY TRUSTEES	836,846	9,723,099	-	-	10,559,945
DUE FROM AFFILIATES	8,229,700	-	-	3,565	8,233,265
RESTRICTED INVESTMENTS	2,249,604	-	-	-	2,249,604
RESTRICTED LONG-TERM INVESTMENTS	-	-	-	43,271,746	43,271,746
NET PENSION ASSETS	1,171,110	-	-	-	1,171,110
PROPERTY, PLANT, AND EQUIPMENT (NET OF DEPRECIATION)	128,617,496	128,294,663	-	-	256,912,159
TOTAL ASSETS	\$ 249,984,474	\$ 169,879,241	\$ -	\$ 53,696,394	\$ 473,560,109
DEFERRED OUTFLOWS OF RESOURCES					
DEFERRED AMOUNT ON REFUNDING	320,517	5,970,341	-	-	6,290,858
DEFERRED AMOUNT RELATING TO PENSIONS	15,409,657	-	-	-	15,409,657
DEFERRED AMOUNT RELATING TO OPEB	1,111,477	923	-	-	1,112,400
TOTAL DEFERRED OUTFLOWS OF RESOURCES	\$ 16,841,651	\$ 5,971,264	\$ -	\$ -	\$ 22,812,915

STATEMENT OF NET POSITION

FOR THE FISCAL YEAR ENDING JUNE 30, 2018

LIABILITIES, DEFERRED INFLOWS OF RESOURCES, AND NET POSITION

	THE COLLEGE	STUDENT HOUSING CORPORATION	STUDENT FACULTY CORPORATION	FIT FOUNDATION	TOTAL REPORTING UNIT
LIABILITIES					
ACCOUNTS PAYABLE AND ACCRUED EXPENSES	\$ 51,233,506	\$ 2,928,094	\$ -	\$ 546,967	\$ 54,708,567
INTEREST PAYABLE	137,275	2,810,719	-	-	2,947,994
ACCRUED RETIREE HEALTH BENEFITS	82,556,123	789,517	-	501,984	83,847,624
DUE TO POOLED CASH	24,220,054	-	-	-	24,220,054
DUE TO AFFILIATES	3,565	7,931,120	-	298,580	8,233,265
UNEARNED REVENUE AND CREDITS	4,738,662	873,600	-	285,040	5,897,302
LONG-TERM DEBT	6,375,246	115,809,333	-	-	122,184,579
TOTAL LIABILITIES	\$ 169,264,431	\$ 131,142,383	\$ -	\$ 1,632,571	\$ 302,039,385
DEFERRED INFLOWS OF RESOURCES					
DEFERRED AMOUNT RELATING TO PENSIONS	4,565,737	-	-	-	4,565,737
DEFERRED AMOUNT RELATING TO OPEB	12,772,793	226,894	-	-	12,999,687
TOTAL DEFERRED INFLOWS OF RESOURCES	\$ 17,338,530	\$ 226,894	\$ -	\$ -	\$ 17,565,424
NET POSITION					
UNRESTRICTED	\$ (66,299,481)	\$ 19,554,719	\$ -	\$ 3,148,084	\$ (43,596,678)
NET INVESTMENT IN CAPITAL ASSETS	123,099,953	20,783,270	-	-	143,883,223
RESTRICTED – SPENDABLE	23,422,692	4,143,239	-	18,790,324	46,356,255
RESTRICTED – NONEXPENDABLE	-	-	-	30,125,415	30,125,415
TOTAL NET POSITION	\$ 80,223,164	\$ 44,481,228	\$ -	\$ 52,063,823	\$ 176,768,215

STATEMENT OF REVENUES

FOR THE FISCAL YEAR ENDING JUNE 30, 2018

	THE COLLEGE	STUDENT HOUSING CORPORATION	STUDENT FACULTY CORPORATION	FIT FOUNDATION	TOTAL REPORTING UNIT
REVENUES					
PAID BY STUDENTS	\$ 95,446,485	\$ 32,689,230	\$ -	\$ -	\$ 128,135,715
LESS FINANCIAL AID AND ALLOWANCES	(22,813,673)	-	-	-	(22,813,673)
NET TOTAL	\$ 72,632,812	\$ 32,689,230	\$ -	\$ -	\$ 105,322,042
APPROPRIATIONS					
NEW YORK STATE	\$ 28,214,213	\$ -	\$ -	\$ -	\$ 28,214,213
NEW YORK CITY	57,292,485	-	-	-	57,292,485
NEW YORK COUNTIES	33,716,693	-	-	-	33,716,693
TOTAL	\$ 119,223,391	\$ -	\$ -	\$ -	\$ 119,223,391
FINANCIAL AID APPROPRIATIONS					
FEDERAL	\$ 11,717,598	\$ -	\$ -	\$ -	\$ 11,717,598
NEW YORK STATE	6,972,592	-	-	-	6,972,592
TOTAL	\$ 18,690,190	\$ -	\$ -	\$ -	\$ 18,690,190
GIFTS AND GRANTS					
NEW YORK STATE	788,315	-	-	-	788,315
NEW YORK CITY	631,200	-	-	-	631,200
GRANTS FROM AFFILIATES	2,515,698	-	-	-	2,515,698
FUNDING FOR CAPITAL PROJECTS	20,625,439	-	-	-	20,625,439
CONTRIBUTIONS FROM FIT	-	-	-	643,312	643,312
PRIVATE GIFTS	-	-	-	3,373,296	3,373,296
ADDITIONS TO ENDOWMENT	-	-	-	50,552	50,552
TOTAL	\$ 24,560,652	\$ -	\$ -	\$ 4,067,160	\$ 28,627,812
INVESTMENT INCOME/(LOSS)	\$ 634,865	\$ 516,729	\$ 6,791	\$ 2,567,486	\$ 3,725,871
TRANSFER OF NET POSITION FROM STUDENT FACULTY TO THE COLLEGE	141,480	-	-	-	141,480
OTHER EARNED AND MISCELLANEOUS	4,059,418	1,501,632	875,584	171,734	6,608,368
TOTAL REVENUES	\$ 239,942,808	\$ 34,707,591	\$ 882,375	\$ 6,806,380	\$ 282,339,154

STATEMENT OF EXPENSES AND CHANGES IN NET POSITION

FOR THE FISCAL YEAR ENDING JUNE 30, 2018

	THE COLLEGE	STUDENT HOUSING CORPORATION	STUDENT FACULTY CORPORATION	FIT FOUNDATION	TOTAL REPORTING UNIT
EXPENSES					
FUNCTIONAL EXPENSES					
INSTRUCTIONAL	\$ 81,525,868	\$ -	\$ -	\$ -	\$ 81,525,868
PUBLIC SERVICE	164,811	-	-	-	164,811
ACADEMIC SUPPORT	32,292,584	-	-	-	32,292,584
STUDENT SERVICES AND SUPPORT	13,808,744	-	-	-	13,808,744
INSTITUTIONAL SUPPORT	55,486,549	-	-	-	55,486,549
PLANT MAINTENANCE AND OPERATION	39,761,592	-	-	-	39,761,592
STUDENT AID AND LOAN EXPENSE	266,853	-	-	-	266,853
TOTAL FUNCTIONAL EXPENSE	\$ 223,307,001	\$ -	\$ -	\$ -	\$ 223,307,001
EXPENSES OF AFFILIATES					
DORMITORY OPERATIONS	\$ -	\$ 18,529,193	\$ -	\$ -	\$ 18,529,193
PROGRAMS AND COLLEGE SUBSIDIES	4,936,334	-	488,528	3,483,988	8,908,850
MANAGEMENT	-	-	306,732	2,410,727	2,717,459
TRANSFER OF NET POSITION FROM STUDENT FACULTY TO THE COLLEGE	-	-	141,480	-	141,480
PLANT FUND					
DEPRECIATION	\$ 17,323,556	\$ 7,744,892	\$ -	\$ -	\$ 25,068,448
DEBT-RELATED EXPENSE	267,727	5,589,291	-	-	5,857,018
TOTAL EXPENSES	\$ 245,834,618	\$ 31,863,376	\$ 936,740	\$ 5,894,715	\$ 284,387,969
NET INCREASE/(DECREASE)	\$ (5,891,810)	\$ 2,844,215	\$ (54,365)	\$ 911,665	\$ (2,190,295)
NET ASSETS – BEGINNING	86,114,974	41,637,013	54,365	51,152,158	178,958,510
NET POSITION – END OF YEAR	\$ 80,223,164	\$ 44,481,228	\$ -	\$ 52,063,823	\$ 176,768,215

Facts

FOUNDING DATE

1944

ACCREDITATIONS

Middle States Commission
on Higher Education
National Association of Schools of
Art and Design
Accreditation Council for Business
School and Programs
Council for Interior Design
Accreditation
American Alliance of Museums

ACADEMIC DIVISIONS

School of Art and Design
Jay and Patty Baker School of
Business and Technology
School of Liberal Arts
School of Graduate Studies
Center for Continuing and
Professional Studies

PROGRAMS

Associate in Applied
Science 15
Bachelor of Fine Arts 14
Bachelor of Science 12
Master of Arts 4
Master of Fine Arts 1
Master of Professional
Studies 2
Credit Certificate 11

COLLEGE FACULTY

Full-time 230
Part-time 762

ENROLLMENT

Associate 4,238
Bachelor's 3,686
Master's 184
Nonmatriculated 738
Total 8,846

DEGREES AWARDED

2016–2017
Associate 2,141
Bachelor's 1,624
Master's 71
Certificates 48
Total 3,884

DIVERSITY

Asian 11%
Black 9%
Hispanic 19%
International Students 12%
Multiracial 3%
Unknown 1%
White 44%

Female 85%
Male 15%

Administration

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