

ThisMonth

October 2007

Johnson County Community College

**A New
Museum
Comes to
Light**





JCCC Opens a Signature Museum

New Building

Cover: Artist Leo Villareal stands under his light installation at the Nerman Museum of Contemporary Art. (story pages 4-5)

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Contemporary art is taking a threefold quantum leap locally, regionally and nationally with the opening of the Nerman

Museum of Contemporary Art in October.

The former JCCC Gallery of Art moved from its 3,000-square-foot one-room exhibition space in the Carlsen Center to a 38,000-square-foot free-standing building with multiple galleries, auditorium, classrooms, store, offices and Café Tempo, making it the largest contemporary art museum in the four-state region. Designed by the internationally award-winning firm, Kyu Sung Woo Architects, Cambridge, Mass., working with the local architectural firm Gould Evans Associates, the Nerman is visually stunning, its Kansas white limestone and glass exterior transforming the northeast corner of the JCCC campus from prairie grass to a geometric architectural icon.

In October, visitors will have their first chance to see the interior of the building with two openings. The first is a gala fund-raiser from 7-10 p.m. Saturday, Oct. 20. Tickets are \$125 per person, available by calling the JCCC Foundation, 913-469-3835. Proceeds benefit

the Nerman Museum. Patrons will meet well-known artists, view the Oppenheimer Collection of Contemporary Art and receive the new Oppenheimer Collection book. The evening includes hors d'oeuvres, champagne and wine.

A sneak preview for faculty and staff will be from 2-4 p.m. Thursday, Oct. 25.

The public opening begins with a formal dedication from 1-2 p.m. Saturday, Oct. 27, in the M.R. and Evelyn Hudson Auditorium, second floor NMOCA. JCCC president Terry Calaway, NMOCA director Bruce Hartman and benefactors will speak.

Immediately following the formal dedication, the public is invited to tour the museum and art across campus from 2-5 p.m. Activities for the entire family include refreshments, giveaways (t-shirts, magnets, sketchbooks, pencils, bags) and hands-on art activities – a scratch-art drawing project for family groups and t-shirts and fabric markers for children. Docents will be



in all the galleries to speak with visitors, and a video featuring three artists in the collection will play in the Hudson Auditorium.

Between the art and architecture, visitors will have a lot to absorb during a first visit. Entering from the northeast under the cantilever (itself a work of art, see pages 4-5), one enters an almost three-story lobby, which functions as one of 10 museum galleries. Gray Spanish limestone covers the floors in all public areas, and a 16-foot high, 140-foot long expanse of glass defines the south wall. The first floor holds the museum store, Café Tempo, storage and three changing galleries for temporary exhibitions – the H. Tony and Marti Oppenheimer Gallery and two smaller galleries. The first and second floors are connected by two monumental stairways – one cascading and one a switchback centered under a pyramidal skylight. Each step of both stairways is made from a contiguous piece of Spanish limestone.

Six galleries are on the second floor – three permanent, three changing; the Tearney Art Education Center with two classrooms – one for children K-12, one for adults; the Lichtor Conference Room; the 200-seat Hudson Auditorium, wrapped in beech wood and engineered with high-performance projection and acoustics; and administrative offices. Controlled natural lighting is provided for all the galleries except for the Oppenheimer New Media Gallery, which is specifically designed for showing video and computer art enhanced by 16 surround-sound digital speakers. All galleries, except the lobby gallery, have four-inch white oak flooring.

The museum's six changing galleries will change

exhibits every 10 weeks on a rotational basis – with 16 exhibitions presented annually.

The museum is linked to the Regnier Center by a two-story atrium, to the landscape by a future Jerome and Margaret Nerman Sculpture Garden and to distant landscapes by strategically placed windows such as the 15 1/2-foot by 7-foot ocular window on the east wall of the second floor.

The first exhibition for the NMOCA will be *American Sojourn*, curated by the Nerman's director, Bruce Hartman, from Oct. 27-Jan. 31, featuring works by Tomory Dodge, Nicola Lopez, Angelina Gualdoni and other rising stars of American art.

The museum is named for Jerome and Margaret Nerman and their son, Lewis, whose lead gift in 2003 helped to establish the museum. Tony and Marti Oppenheimer, well-known patrons of contemporary art, together with the Oppenheimer Brothers Foundation, have pledged more than \$2,100,000 since 1993 toward the Oppenheimer Collection, which includes sculptures across campus as well as their collection exhibited in the permanent collection galleries of the Nerman Museum.

Hours for the museum are 10 a.m.-5 p.m. Tuesday, Wednesday, Thursday, Saturday; 10 a.m.-9 p.m. Friday; noon-5 p.m. Sunday. Closed Mondays and all JCCC holidays. For information, call 913-469-3000. Admission to the museum is free.

Art Miller, exhibition preparer, and Kent Smith, museum coordinator, discuss locations for artwork in a new gallery.

Artist Is Light Minded



New Building

Leo Villareal manipulates lights using computer software for his LED installation at the entrance of the Nerman Museum of Contemporary Art.

On a warm summer evening, a breeze helped cool Kansas temperatures as impressive thunderheads loomed to the north. Like

artists for ages before him, Leo Villareal enjoyed working in the out of doors, only this 21st century sculptor uses 60,000 points of light as his medium and a mouse attached to his laptop computer as his modeling tool.

Villareal, a New York sculptor specializing in LED (light emitting diodes) installations, sat by himself in an old webbed lawn chair under the cantilever of the Nerman Museum of Contemporary Art, using computer software to manipulate lights for his commissioned piece.

“At this point, I am creating the art, which is really exciting,” Villareal said. “There is no way to set up a piece this large in the studio. I like being here and making it happen.”

What’s happening is an almost infinite number of variable patterns of white lights constantly moving and changing across the 25-foot by 55-foot cantilever over the north entrance of the Nerman. There are 12,000 individually controlled LED light nodes (each node contains five points of light) partitioned into four-inch stainless steel squares.

“The image is abstract. You don’t see any image or text,” Villareal said. “I am presenting information through light, which is very evocative.”

The finished piece is a culmination of months of behind-the-scenes work. Villareal has a research lab in New York with a team of people who help him build controls. Since early on, he has worked with Kyu Sung Woo Architects and J.E.

Dunn Construction. A Kansas City custom metal fabrication firm, A. Zahner, was tasked for the metal fabrication, and Michaels Electric, Long Island, completed what Villareal refers to as “intelligent lighting.”

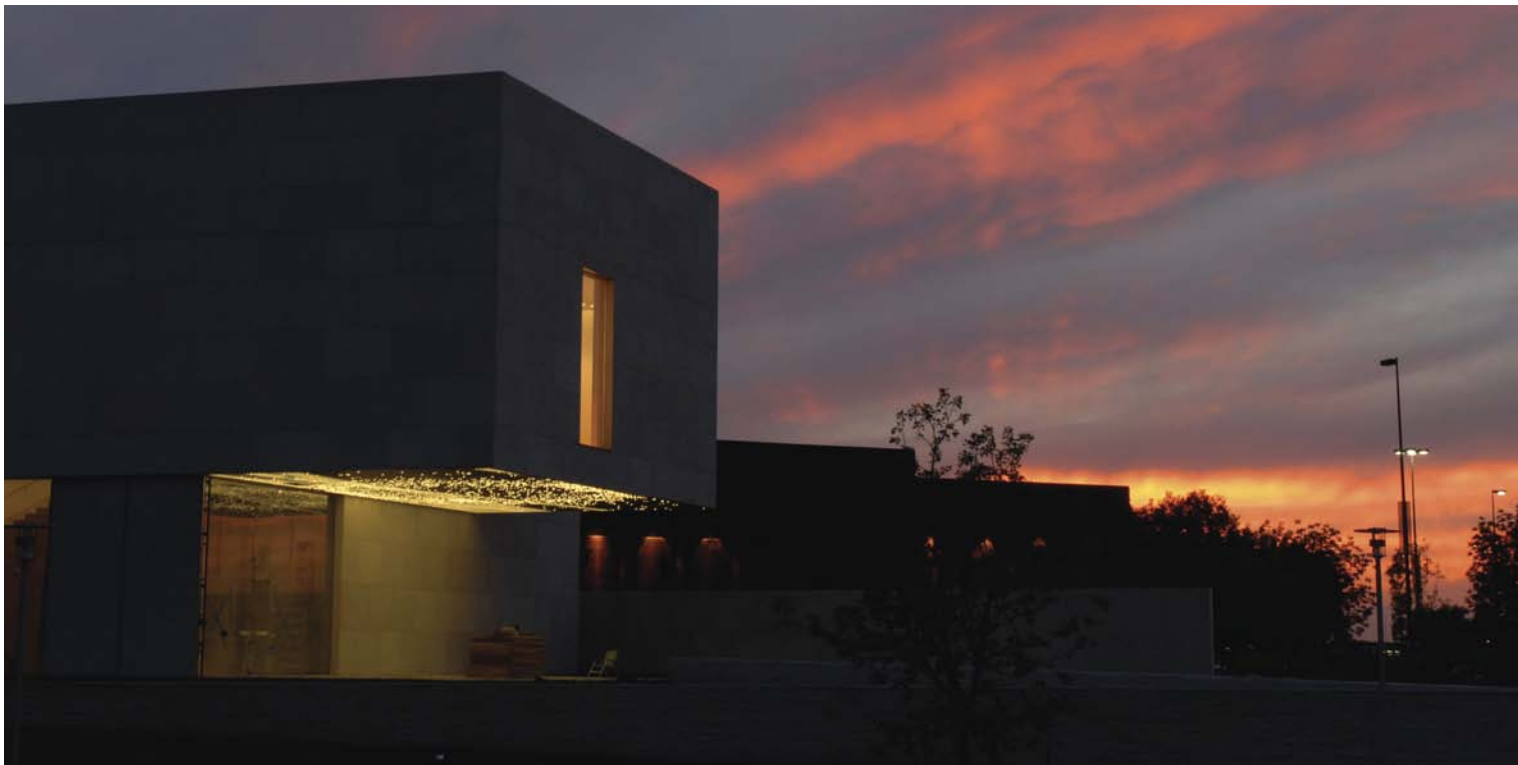
“The LED is a remarkable piece of technology, allowing limitless possibilities in light sculptures,” Villareal said.

Villareal writes his own software code for light sculptures – a code, which he says, is constantly evolving. He refers to his work as “art driven by technology.”

Villareal earned a bachelor’s of art degree in sculpture from Yale University in 1990. He merged his interest in computers and art with a master of professional studies degree from Tisch School of the Arts, Interactive Telecommunications Program, New York University.

“Tisch attracts the mad-scientist type, and it was the perfect place for me to learn technology,” Villareal said. “I later taught two classes at the school – *Virtual Spaces* and *Experimental Digital Video*.”

While Villareal’s work is a combination of art and technology, it’s the visual manifestation of programming that interests him most. He writes code, based on an old game program, and uses formulae to vary the parameters for the light. Even under the prescribed conditions, the movement constantly changes. It’s like raising teenagers: the rules are set, but how the lights



operate within those rules is startling and always in flux.

“I create the conditions and see what interesting things happen. There is never the exact same repetition of patterns,” the artist says of his installation. “Even though you might recognize a sequence of lights, there is always a variation in its velocity or the number of times it is repeated.”

Villareal is inspired by rules, chaos theory and nature, where small particles build together and then break apart like ocean waves crashing against the shore. Similarly, in his installations, light fractals cluster together, then diminish and eventually disappear.

But don’t dwell too long on the computer code or theory. Villareal doesn’t want the viewer to think about the technology at all.

“Light has a primal effect. I hope the work captures people’s attention, then as they look at it longer, they see more and more in it. People will have different experiences with the piece. They will see it very legibly from the road, and as they approach the front of the museum, they will see it at different scales. I want the piece to give the museum a sense of life and animation. I want it to give the sense that something exciting is going on inside the building.”

As a site-specific work, Villareal says the piece can transform the way people see things around them.

“I need to be on site to tune the installation, just like a musician tunes an instrument; it has to be integrated into the pattern of movement around it – the traffic and pedestrian flow. The piece

has to feel right for this location.”

Villareal is pleased with the all-white lights.

“The white has purity; it’s austere and elegant, and has the same color as the museum’s stone,” Villareal said.

While not Villareal’s largest work (*Supercluster* on scaffolding covering the south wall of the P.S. 1, Long Island, is 45 feet by 120 feet), the Nerman piece has the largest number and concentration of LED lights. In addition to the P.S.1, Villareal has an impressive resumé with solo exhibitions throughout the United States and abroad including galleries such as the Conner Contemporary Art Gallery, Washington, D.C., and Gering & Lopez Gallery, New York, and site-specific commissions at the Albright-Knox Art Gallery, Buffalo, N.Y., and Palm Beach Institute of Contemporary Art, Fla.

The LEDs have a long life span that is purported to be 100,000 hours or 11 1/2 years. Villareal’s work will be lighted from 10 a.m.-9 p.m. daily.

“Leo Villareal’s light installation for the new Nerman Museum is beautiful,” said Bruce Hartman, director, NMOCA. “It’s an extraordinary union of art and architecture.”

A first test of Villareal's LED installation took place at sunset June 27.

Woo Designs a Gateway to Campus



Architect

The Nerman Museum of Contemporary Art was designed by Kyu Sung Woo Architects; architect of record: Gould Evans Associates.

Kyu Sung Woo, a native of Seoul, South Korea, earned a bachelor's and master's degree in architectural engineering at Seoul National University. He came to the U.S. in 1967 and earned a master's degree in architecture from Columbia University in 1968, and a master's degree in urban design at Harvard University in 1970.

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Kyu Sung Woo, principal, Kyu Sung Woo Architects, Cambridge, Mass., speaks modestly about his design for the Nerman Museum

of Contemporary Art, despite a career that has garnered numerous international awards. A native of Seoul, South Korea, Woo is well-credentialed with degrees from prestigious universities and well-known for designs such as the 1988 Olympic Village. After a recent return to his office after a long international flight, Woo graciously answered questions about the Museum (see lead story pages 2-3).

Q How does it feel to have the Nerman Museum of Contemporary Art almost completed? Are you satisfied with its realization?

A It feels terrific. To see the realization of the building is fantastic. I am very content with the realization of the Nerman Museum.

Q How did you decide on the design of the building?

A The building was generally a departure from the rest of the campus design. It is situated at a 45-degree angle to the Carlsen Center looking out toward the main road and facing the city. I wanted the Nerman Museum to be a gateway to the campus.

Johnson County Community College is very unique in the fact that art is a part of its everyday life. I wanted the building to be a beginning of that journey.

When designing a building, it is very important to work with the site and program for the building. I think that experiencing art is the major purpose of the Nerman Museum so I wanted the art and building design to complement each other. The building complements the art, and the art complements the building.

Q What mechanism did you use to allow natural light to enter the gallery?

A Natural light is the connection to the outside world. Natural light adds ambience to a space. The galleries borrow natural light from the outside as the light is allowed to penetrate through tight areas. One can experience light differently with the variables of space and time, and that is the importance of the skylight over the lobby as well. One can use artificial light to light the art, but the space is better with the addition of natural light. I also use a lot of light in the public lobby. Natural light is very important to a space.

Q How did you choose white limestone rather than the red brick used for the rest of the campus buildings?

A I think, one, limestone makes the building different. Since the Nerman is smaller than some of the other campus buildings, the white limestone intensifies its presence. Second, limestone is native to the site. I like the connection between the limestone on the exterior of the building and the genuine material found at that location.

Q Were there any parameters or prerequisites for the building that proved challenging?

A To me, every building is challenging. I work with the program and mission of the building, but I like to think of that challenge in a positive way. To me understanding the mission of the building and its location is challenging – and also exciting.

Q How do you want people to experience the Nerman on their first visit? How do you recommend first-time viewers approach/go through the building? Is there a circulation sequence?

A I don't really have a preference – there is no specific way one needs to experience the building. The building is unusual in that it has two main entrances. I assume that people will experience the first-floor galleries and, then, go to the second floor. The building is rich enough to experience in multiple ways. The building is pretty complex.

Q What highlights do you hope visitors will appreciate in the architecture?

A I hope the building enhances the experience for the visitor and makes them appreciate the art. I hope the building enhances the site and the campus.



Architect Kyu Sung Woo; Bruce Hartman, museum director; and art patrons Margaret and Jerry Nerman are shown here at the first presentation of the Nerman Museum of Contemporary Art on March 23, 2004.

Q Can you name some particular architectural elements in the Nerman that you used for the first time in the Nerman? How is the Nerman unique?

A Every building is new and unique. Every element is new. But one in particular that I might point out is the cantilever over the entrance. I am looking forward to seeing the light sculpture on the cantilever now that it is completed.

Q Is this your first building in the Midwest? Does regional location influence the design?

A Yes, this is my first building in the Midwest. Design is a process in understanding a location so I don't really pay attention to whether that design is in Korea or New England or the Midwest. I look at the given conditions and culture of an area, and I do my best to understand a specific location and mission. As for the Nerman Museum, perhaps, I have understood.

After graduation he worked closely with Josep Lluís Sert at Sert, Jackson & Associates (1970-1974). He was an urban design consultant for Harbison New Town, S.C. (1973-1980), senior urban designer for the mayor's office of Midtown Planning and Development, N.Y., N.Y. (1975), and principal of Woo and Williams (1979-1990). In 1990 he founded Kyu Sung Woo Architect, Inc., where he has continued his focus on creative design solutions in the United States and abroad. During his career, Woo has built extensively, with many major design works implemented.

Woo has taught at the Massachusetts Institute of Technology and Harvard University. He is a Fellow of the American Institute of Architects.

Health Clinic Opens on Campus

Johnson County Community College is opening an urgent health clinic serving students, employees and children at the Hiersteiner

Child Development Center from 8 a.m. to 5 p.m. weekdays in room 314 of the Commons Building. The clinic will be staffed by an independent advanced nurse practitioner or physician assistant from Shawnee Mission Medical Center Corporate Care working under the supervision of a physician.

The clinic will provide care for common health problems that are not life-threatening and a limited number of non-narcotic prescription drugs. Referrals to off-campus health resources will be made when required and to a patient's personal physician for follow-up care to chronic diseases like diabetes or high blood pressure. Employees

with work-related injuries/illness will continue to be referred to Concentra Medical Center for non-emergency care and Overland Park Regional Medical Center for emergency care.

Colleen Duggan, nursing professor, initiated the clinic during a 2000 sabbatical leave and presented data to the board of trustees in spring 2001. At that time, she found nearly 70 percent of students and 75 percent of faculty and staff surveyed indicated they would likely use a health clinic on campus. Nearly 20 percent of students surveyed were uninsured.

"The goal of the clinic is to provide students, employees and employees' children at the HCDC a convenient and affordable source of health care services, resulting in less time away from studies and work and increased success and productivity," Duggan said.

"There is an institutional commitment to make this health clinic happen," said Dr. Dennis Day, vice president, Student Services, who co-chairs the present 10-member health care committee with Dr. Roberta Eveslage, psychology professor.

Day told a meeting of potential health care providers that a large number of JCCC students, ages 21-30, are either underinsured or noninsured after they no longer qualify for their parents' insurance. Day is proposing a fund, drawn from student activity fees, to help pay for these students' care and medications.

"A campus clinic allows students to learn responsibility for their own health care," Eveslage said. "The clinic will give students a place to seek help for private concerns like preventive care and testing for STDs (sexually transmitted disease)."

The plan for the health clinic is to start small and eventually grow to include wellness and disease-prevention components and a site for JCCC nursing students to obtain clinical experience.

"I think it's going to keep the JCCC campus healthier by managing diseases earlier," Duggan said. "It will improve the quality of life for the campus community as people will have easy access to affordable, high-quality care."



(left to right) Colleen Duggan, nursing professor; Dr. Dennis Day, vice president, Student Services; and Dr. Roberta Eveslage, psychology professor, have been instrumental in securing health care on campus.

Trustee Student

Past
Board
Member

Dr. Bob Fry's formal photograph in a suit and tie hangs with the portraits of trustees in the first floor hall of the General Educa-

tion Building. The well-known orthodontist and civic leader was a JCCC board member from 1987 to 1993, serving as chair 1988 to 1990. He was on the board during a time of rapid growth for student enrollment and facilities, a time when four new buildings were completed, including the Carlsen Center. Fry was a consultant in the JCCC dental hygiene program for 20 years and has been a member of the JCCC foundation board of directors since 1985.

Now Fry has an alter ego – that of welding student. He traded his GQ wear for suede coveralls, a bandanna and protective goggles during a 4-credit-hour *Welding Processes* class, taught by Mioshi Neal, adjunct associate professor. Fry's motivation for welding skills is to be able to "fix things" like farm implements and metal shelves and do ornamental work.

"I study a lot. Look at this textbook; it's difficult," he said pointing to the class book. "And there's a lot of material that is not in the book that Mioshi has to coach you on."

But don't let Fry fool you. He knows a bit about welding. He earned his way through 11 years of post-secondary school – college, dental school and an orthodontic residency – as an ironworker. He was a card-carrying member of Ironworkers Local Union #10, working for big construction firms in Kansas City, welding, doing cutting-torch jobs and hanging beams.

"But welding has changed so much in 40 years," Fry said. "Welding takes a lot more knowledge than I remember it did."

He takes direction from Neal seriously as he heats metal to 1,600 degrees F, puddles it and adds filler during an oxy-fuel welding exercise in the lab.

"You have to work at this. Welders are very intelligent," Fry said as he wielded a torch.

It was during his years as a trustee that he gained appreciation for the mission of a community college.

"As a trustee, I learned that a community college has to be responsive to the whole community – not just degree-seeking students.

That includes Ph.D. career people at the top of their game who want to remain at the top of their game and people who want to renew old skills," Fry said.

Fry and his wife Mary, coordinator, Play Therapy certification program, Mid America Nazarene University, want to take a variety of JCCC classes when more free time becomes available. Fry wants to enroll especially in history classes, which he didn't have time for in college.

"I've enjoyed my association with the college. I've had about every other position here so I decided to try being a student," Fry quipped.

The Overland Park/Olathe/Stamley orthodontist says it is fun being back in class again although, for an "old guy," registering online was a challenge. He did have the advantage of knowing his way around campus (welding labs and classroom and the welding shed were added in 1993 during Fry's tenure as trustee).

When Fry left the board, he was quoted as saying that the board's role was to spend 95 percent of its time dealing with the future and 5 percent with the present. Student Fry was asked if he still agreed with that.

"Absolutely," he said.



Former JCCC board member Dr. Bob Fry wears his protective gear in the welding lab.

Growing Kansas Entrepreneurs

This fall, JCCC offered a new *Family Business* class to position family enterprises for sustained growth and continuity through

the generations. Using an innovative formula, the class integrates a 16-week credit class with three noncredit workshops offered by the Kansas Small Business Development Center at JCCC.

The three SBDC workshops are *Family Business Strategic Planning*, *Family Business Succession and Estate Planning*, and *Family Business as a System*. The SBDC workshops are each three or four hours in length, and family business owners can enroll in one SBDC class or all three.

Small business owners have the advantage of

access to topics without committing to a semester-long class. Credit students have the advantage of enrolling in one class, which includes the three workshops taught through the SBDC, providing the opportunity for potential entrepreneurs to interact with current family business owners.

The workshops are led by experts in their fields, a family business attorney and insurance specialist to help families transition their business to the next generation by offering expertise on minimizing taxes and structuring the transition/buyout to meet the financial needs of the business; an attorney to help businesses develop policies for compensation, employment, advisory boards and conflict resolution; and a family business consultant to help with strategic planning.

Rex Newcomer, president and CEO, E.E. Newcomer Enterprises, leads a \$160 million privately-held, family-owned service, distribution and construction business, based in North Kansas City, Mo. Newcomer Enterprises has researched the best practices of family-owned businesses and developed a long-term plan to sustain its success for future generations. Newcomer shared these in the *Family Business as a System* workshop.

"Family businesses can be both exciting and successful. They also face the unique challenge of balancing family relationships with the needs of running a competitive business while maintaining the appropriate ownership structures," Newcomer said. "Many family businesses fail within three generations. The good news is that with proper planning and effective communication you can increase your odds for long-term success."

JCCC's entrepreneurship program prepares students to operate their own businesses through formal classroom training, resulting in an associate's degree or vocational certificate in entrepreneurship or business plan certificate. The SBDC helps entrepreneurs and small business owners start and grow their businesses through one-on-one consulting, training and resources.

For information, contact Barbara Millard at 913-469-8500, ext. 4792.



(left to right) Barbara Millard, JCCC assistant professor, entrepreneurship; Rex Newcomer, president and CEO, E.E. Newcomer Enterprises; Cheri Streeter, director, Kansas Small Business Development Center at JCCC, discuss the *Family Business* class.

New Building Uses Old Art

Regnier
Center

Value Your Education – it's now written in stone.

Two weeks before the fall semester, stone sculptor Nikolaus Miesing, Galena, Ill., spent several days carving a 400-pound piece of Kansas limestone for the lobby of the Regnier Center. Using tools and techniques that have changed little in the last thousand years, Miesing chiseled out a quote from Vic Regnier. A \$5 million challenge gift by the Victor and Helen Regnier Charitable Foundation went to support construction of the Center. The quote in 1.25 inch-type reads:

Value Your Education.
Knowledge and skills are yours for a lifetime.
Build upon them with hard work,
a passion for what you do,
and never give up!

Miesing, who studied sculpting at Germany's Konigslutter School of Stone Science and Sculpture, is a member of the Palette and Chisel Academy of Fine Arts, Chicago. Mark Levine, owner of Forcade Associates, Evanston, Ill., who does signage for the college, knew Miesing and asked him to carve the stone.

"Stone carving is a lost art," Miesing said. "Very few people know how to do it any more. People have gone to sandblasting because hand-carving is very tedious. I cannot make a mistake."

Miesing still completes his work with chisels and a mallet. Although he may do some larger spaces with an airbrush, he fine tunes with the hand tools.

Miesing has two bachelor's degrees – one in sculpting and one in mechanical engineering. He made his living for 50 years as a mechanical engineer, retiring in December 2006.

"But I have always used my sculpting skills," Miesing said.

He has a studio in his home, and many of his works are large (up to 800 pounds) stylized figures, which are sold in galleries. *Nikolaus Miesing: The Art of Stone* is on display Aug. 28-Nov. 4 at the Dubuque Museum of Fine Arts. The artist often travels to Italy to select stone for carving and also uses local materials.

"Sculpting is a lot more fun than engineering," the artist said.

Miesing doesn't do a lot of letter carving because he describes it as "more mechanical than artistic." But he does do a few jobs in his retirement that require lettering. He has completed bas reliefs and works for cathedrals in Chicago and Washington, D.C.



Nikolaus Miesing practices patience and skill while chiseling letters in stone.



Sculptor Nikolaus Miesing was hired to write Vic Regnier's quote in stone.

Start2Finish



Start at Johnson County Community College – finish at the University of Kansas Edwards Campus. That's the premise behind Start2Finish, a new educational partnership between JCCC and KU Edwards Campus.

Focusing on nontraditional students, the program ensures that a student's first class at JCCC counts toward a degree from the University of Kansas. Start2Finish students will begin at JCCC, graduate with an associate's degree and end up with a bachelor's from KU. Counselors at both institutions will work with students to determine if each school's academic programs fit the students' goals and then guide them through the programs.

This is the first partnership between the two institutions, conveniently located just two miles apart along Quivira Road. The two offer complete campuses and student services and are each known for their dedication to academic excellence.

"We're so pleased to partner with the Edwards Campus on Start2Finish," said Terry A. Calaway, JCCC president. "This program provides yet another way for both institutions to provide excellent educational programs to the community."

"Start2Finish gives students a sense of possibility," said Bob Clark, vice chancellor, KU Edwards Campus. "It shows them the light at the end of the tunnel by giving them a route from their first day working on their associate's degree at JCCC to the last day completing their bachelor's degree at KU through the Edwards Campus."

Stay alert for Start2Finish billboards promoting the program along I-35 and Shawnee Mission Parkway this fall.

Story by Julie Haas

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