

# 2007

Annual Report

August 1, 2006 – July 31, 2007

## THE COMMITMENT TO CRAFTSMANSHIP



NORTH•BENNET•STREET•SCHOOL  
AN EDUCATION IN CRAFTSMANSHIP

**The Mission**  
of North Bennet  
Street School is to  
train students for  
careers in traditional  
trades that use hand  
skills in concert with  
evolving technology,  
to preserve and  
advance craft  
traditions, and to  
promote greater  
appreciation of  
craftsmanship.

A commitment  
to craftsmanship  
defines the character  
of the students who  
study at the school.  
The biographies  
included in this  
year's Annual  
Report provide an  
indication of what  
that commitment  
can require.

BOARD OF DIRECTORS

**President**

Burton M. Harris

**Treasurer**

S. Parkman Shaw, Jr.

**Clerk**

James McNeely

Jacqueline D. Blombach

David Bush-Brown

William G. Creelman

Daniel S. Cheever, Jr.

Bruce Dayton

Charles Fayerweather

Judy Ferenbach

Stephen Friedlaender

John F. Gifford

J. Kimo Griggs

Amos Hostetter

Isaiah Jackson

Charles L. Kline

Jonathan Levi

Francis J. Lynch III

John M. McKelway, Jr.

Peter Nessen

Marie Oedel

Lynn C. Osborn

J. Arthur Taylor

Lisa von Clemm

Jane Wilson

OVERSEERS

Natalie Q. Albers

Robert P. Bainbridge

Albert G. Bangert

Barbara Brenzel

H. William Breyer IV

Elise Brink

Judith Brown-Caro

Fenton Burke

Peter Cabot

Nancy J. Caruso

Arthur F. Cook

Susanna Crampton

Jeremiah de Rham

Peter Feinmann

David Firestone

Murray Frank

G. Keith Funston

Nancy Gardiner

Barbara Adams Hebard

Marilyn Heskett

Brian Holt

Peder C. Johnson

Barbara R. Kapp

Wallace Kemp

Catherine C. Lastavica

Nancy H. Loucks

Nancy Maull

Cheryl Marceau

Paul F. McDonough, Jr.

Ginny Newbury

Christine S. Parson

Gregory E. Pomeroy

Adrienne N. Rabkin

Frank C. Smith

Elizabeth Thomson

Robert A. Tomasone

Tim Williams

*Pictured on front cover,  
clockwise, from upper left:  
Michael Shaw, Piano Technology  
Saedis Halldorsdottir, Jewelry Making and Repair  
Paul Trombly, Violin Making and Repair  
Robert Dunsmore, Carpentry  
Justin Keegan, Cabinet and Furniture Making  
Christina Thomas, Bookbinding*

## LETTER FROM THE EXECUTIVE DIRECTOR



*Kevin Mack, Cabinet and Furniture Making, (left) with Miguel Gómez-Ibáñez, Executive Director.*

Friends and Alumni:

I am very pleased to be able to report that this past year was a successful year for North Bennet Street School.

As you can see from the Treasurer's Report, we ended the year solidly in the black. We had a full time enrollment of 156, the highest in years and just one person shy of

the record. Those admitted were selected from a field that started with over 4,500 inquiries over the course of the year, and indications are that the number of prospective students for next year will be even higher. These results reflect the efforts of a talented and dedicated faculty and staff.

But rather than use this Annual Report as an opportunity to highlight all of our accomplishments, we have chosen to use it as an opportunity to highlight one important area in which we still have challenges to face: financial aid.

The importance of providing our students with additional financial aid is an issue that the Board of Directors chose to address this year through the establishment of an endowed scholarship fund named for long time Associate Director Walter McDonald. The Case Statement for the endowment fund, found on the following page, describes the financial realities that face our students.

The Case Statement presents the facts and figures, but the need for financial aid is first and foremost a personal issue, and that is why we are devoting this year's Annual Report to profiles written by individual students who have made a significant financial commitment to come to North Bennet Street School. These students are the norm, not the exception. Some have mortgaged homes, some work nights and weekends to pay the tuition, and most have taken out loans to be able to study here.

Moments after the vote to establish the Walter McDonald Scholarship Endowment Fund, \$50,000 was pledged by individual Board members. The Windgate Charitable Foundation has also responded, offering an endowment challenge grant to provide up to \$100,000 in matching funds each year for the next three years. It is an impressive and extremely encouraging start, and one that bodes well for the future of the school.

Thanks to all of you,

Miguel Gómez-Ibáñez  
Executive Director

## THE CASE STATEMENT FOR THE WALTER McDONALD SCHOLARSHIP FUND



*Adam Rissolo, Preservation Carpentry, New Milford, CT*

Over the past 30 years, students in schools across the country have experienced a dramatic increase in their reliance on loans to pay for their education. Tuition has risen faster than students' ability to pay these expenses out of pocket and through part-time work. The availability of scholarships and grants has not kept pace with the rising cost of tuition, and in 2007

students nationwide took out \$85 billion in federal and private loans to pay for their education; an average of over \$38,428 per student.

The situation at North Bennet Street School is no different. This year 96 of our 171 full time students applied for financial aid, and the combined financial need of those applicants was over \$2 million. The school was able to provide only \$16,000 in scholarship funds. Those who applied for financial aid qualified for approximately \$78,000 in additional state and federal scholarships, for a total of under \$100,000, or less than five percent of the need.

The lack of scholarship funds at North Bennet Street School hurts both the students and the school itself, and the need for a significant scholarship endowment fund has become one of the school's highest priorities.

Many students leave North Bennet Street School owing more than \$40,000, and a few over \$60,000. This is a great burden for them given the modest incomes students can expect as they start to build a career or a business in their respective field.

The school suffers when gifted students find themselves unable to afford to attend. We have no idea how many students have given up hope and never applied for admission after looking over the school catalog to discover how expensive the training is. But we do know that this past summer 14 students declined to come after having been admitted, most of them citing financial problems as the reason for their decision.

The lack of scholarship aid also impacts the school's ability to serve potential students from the Boston community. While the school has made efforts in recent years to reach out to the lower income students in Boston, we have never had the resources to attract capable students who have no financial resources of their own.

To provide critical assistance to students seeking to fulfill their dreams at North Bennet Street, and to help the school continue to attract and retain the highest caliber students, the school's Board of Directors has established an endowed scholarship fund, named for retiring Associate Director Walter McDonald in honor of his 30 years of service to the school. The Board intends the Walter McDonald Scholarship Endowment Fund to form the cornerstone of an ongoing campaign to support the nearly 80 percent of the student body who need some level of financial aid in order to attend North Bennet Street School.



“I came to North Bennet Street School as a transfer student from the Community College of Philadelphia. Before that I had been working for a guitar maker in Philadelphia. When I started I was self-trained; I had made a couple of instruments on my own while I was working as a cabinetmaker’s apprentice in a high-end cabinet shop in Bridgeport, Pennsylvania.

I had wanted to come to North Bennet Street for a long time - I had known about it for years. I think since 1994 when I saw an ad in the back of Double Bass magazine.

In January, 2005, I came to Boston with \$3,000 saved and found an apartment in Dorchester. I immediately got a job at a coffee roaster in Faneuil Hall, and started the violin program in February, 2005. As soon as I started in school I got a job as a student janitor and receptionist, so I quit working at the coffee place. I work 36 1/2 hours per week at school - after classes, in the evenings, and on weekends. I am at school at least 6 and often 7 days per week, and work as much as I can in the violin studio.

I have financed my education here with Pell Grants and subsidized and unsubsidized Stafford Loans. By the time I leave I will have about \$18,000 in loans which I figure will take me about ten years to pay off at between \$200 and \$300 per month.

When I leave I will get a job with a violin maker. I am talking to someone in Ardmore, Pennsylvania, but I am also interested in the possibility of working either in Ottawa or Montreal, Canada. The fifth instrument I made was a viola da gamba, and that seems to have generated a

certain amount of interest. I might become a specialist in baroque instruments. I could make about ten violins a year, but what I would like to do is make just a few over the year and make them really good. I don’t want to be in production punching out instruments.

I am interested in money but also in the quality of my life. Artistic control of what I do would be the ultimate goal. What got me interested in the first place was playing instruments, and I would want to have time for that. The viola da gamba is a great instrument. Right now it’s used almost exclusively for early music. I would like to see what it would sound like playing in a band. I’m interested in tying in the past with what’s going on now. ”

I am  
interested  
in money  
but also in  
the quality  
of my life.





We moved in with my mother, sold our house, cashed in my annuity and borrowed a substantial amount of money.

different companies and it truly was a struggle. The whole time I thought it was a huge mistake not to have gone to NBSS no matter what the financial risk.

In April of 2006, I applied for a Town job, where I passed a physical and other tests only to have the Head of the Water Department say he just didn't feel comfortable hiring me because

“I am a Jewelry Making student. Just being in college is something I never thought I would do. I was a Union Laborer for 20 years.

About five years ago I was seriously hurt on the job. Shortly after, I was taking a vocational rehab program when a friend of mine who is a jeweler told me about this school, so I convinced the rehab counselor to visit the school. She said it was too expensive and they would not support my enrollment. Long story short I eventually went back to laboring and worked for several

of my physical condition. At that very moment I knew exactly what I wanted to do.

The weeks following, my wife Anna and I, along with our two children, Sofia, three, and Joseph, two, decided to enroll in NBSS taking huge risk and financial burden to take this course. We moved in with my mother, sold our house, cashed in my annuity and borrowed a substantial amount of money. I would like to thank Walter McDonald for his guidance on the loans. It has been difficult. It wasn't only the tuition, but the cost of the tools, the materials and just getting here.

When I met Rosemary Trainor, the teacher, she didn't look down on me because I was a laborer. She's a real person. I probably wouldn't be here if Rosemary wasn't teaching the course. There was a time early on the first soldering project, I asked Lisa Hunt, Assistant Instructor, "You have to tell me if I can't do this because I can't afford to waste time." Lisa said I could do it. I wasn't sure at the time because you really don't see it at first, but she was right. Since then there have been other times, but I always know now that I can do it.

When I went for that Town job I thought I had a job for life and now I do.

I would like to thank Bob Delaney and the admissions personnel, my instructors, Lisa Hunt, Gretchen Furse and especially Rosemary Trainor for giving me the chance of a lifetime with the opportunity to take this course. ”

# STUDENTS

## BOOKBINDING

Christina Amato\*  
Alegria Barclay\*  
Emma Bates\*  
Monica Feeney  
Yumiko Harris  
Amanda Nelsen\*  
John Nove\*  
Timothy Oliverson  
Elizabeth Rideout  
Christina Thomas  
Wendy Withrow

## CABINET & FURNITURE MAKING

Kevin Ainsworth  
Jonathan Bacharach\*  
David Benetello  
Brian Boyd  
Andrew Bristow  
Brian Brophy  
Isaac Canney\*  
Matthew Clark  
Kenneth Craggs\*  
Matthew Emery  
John Ewart  
David Flanagan\*  
Andrew Glenn  
Michael Greenberg  
Erin Hanley\*  
William Hettinger\*  
Edwin Hinspeter  
Matthew Huffman  
Christopher Kearney\*  
Justin Keegan  
Patrick Kelly\*  
Kevin Kirane  
Mike Leggett  
Melissa Lombardi  
Kevin Mack  
Andrew Maher  
Nicholas Mansur  
Nicholas Maraldo\*  
Keith McIntosh  
Peter Michelinie  
Joshua Miller  
Tom Monahan\*

William Morrison\*  
Jehu Mubarek  
Daniel Nelson\*  
Aaron Olson  
Jean-Pierre Parnas  
Daniel Phillips\*  
Earl Powell  
Donald Price\*  
Ryan Rhoades  
Philip Siraco  
Brian Smith  
Christoph Streubert  
Michael Torison\*  
James Watriss\*

## CARPENTRY

Stephen P. Cunha\*  
Christopher S. Delarda\*  
Yuan Li Deng\*  
Jonas Andrew Eule\*  
Taylor Garfield\*  
Scott Grusby\*  
Scott Lesser\*  
Jessica Lynch\*  
Jason Nolan\*  
Aaron Rosenblatt\*  
Bryce Sullivan\*  
Lamont Lee Taylor\*  
Danielle Theisen\*

## JEWELRY MAKING AND REPAIR

Amanda Aker\*  
Lori Allison  
Sarah Babineau  
Joseph Balboni  
James Cresta  
Katherine Darling\*  
Jade Drakes  
Katelyn Dumont\*  
Bridget Garner  
Saedis Halldorsdottir  
Holly Hawkins\*  
Jessica Manning\*  
Michelle Mercaldo  
Glee Mollan  
Michael Salandrea

Emily Scott\*  
Michael Sprague  
Seth Tanguay\*  
Vinh Tran  
Marjorie Trovato

## LOCKSMITHING

Peter Bowler\*  
Cole Bushwa\*  
Jeffrey Champion\*  
Michael Chiesa\*  
Eugene Courtney\*  
Michael Diamond\*  
Kenneth Gibbons\*  
Michael Kaluzny  
Brett Keightley\*  
Aaron Nelson\*  
Sean O'Mara  
Louis Paoletti\*  
Apostolos Papavassiliou\*  
Michael Raymond  
Martin White\*  
Calvina Wong\*  
Barbara Zillman\*

## BASIC PIANO TECHNOLOGY

William Chubb III\*  
Seth de Berry\*  
Dennis Erwin\*  
Jacob Gonchar\*  
Shawn Hansen\*  
Jon Hayden  
Emily Holsapple\*  
Sakiko Isomichi\*  
Xiaodan Liu\*  
Kevin Luke\*  
Robert Purcell\*  
Nate Reyburn\*  
Michael Shaw\*  
Elizabeth Snow\*  
Emily Stafford\*

## ADVANCED PIANO TECHNOLOGY

Ryan Boyajian\*  
Susan Burgess\*  
Louis del Bene\*

Crystal Fielding\*  
Joan Lawrie\*  
Jason McDevitt\*  
Byron Muller\*  
Matthew Onigman\*  
Shao-Tien Timothy Peng\*  
Soo-Leng Stoddard\*

## PRESERVATION CARPENTRY

Andrew Athanas\*  
Michael Bernstein  
Joshua Bloom\*  
Stephen Brown\*  
Jacob Burgette\*  
Lucas Davisson  
Joshua Ewart  
Kelly Fuller\*  
Michael Hevenor  
Nathaniel Hill  
Brian Horne  
Tara Hrynik  
Amy Kellett  
Christopher Knapp  
Scott Lewis\*  
Christopher Murphy\*  
Adam Reitano  
Adam Rissolo  
Jeffrey Stanley  
Trevor Thomas\*  
Larry Waldrop, Jr.\*  
Brian Willett

## VIOLIN MAKING AND REPAIR

Celeste Devlin  
Eli Feuer\*  
Sef Gray  
Thomas Hyde  
Joe Lotito  
Joseph McDevitt  
Wyatt Meng  
Erika Safran  
Alexis Scott Tribble  
Paul Trombly  
David Truscott  
John Wenthe  
Arie Werbrouck

\*Graduated

# WORKSHOPS

The following workshops were offered during the past year.

## BOOKBINDING

Accordion Books

Advanced  
Non-Adhesive  
Bookbinding

Crossed Structure  
Bookbinding (2)

Double Board Coptic  
Bookbinding\*

Introduction to  
Calligraphy

Introduction to Cloth  
Case Bookbinding (5)

Introduction to  
Non-Adhesive  
Bookbinding (5)

Japanese Bookbinding

Limp Vellum  
Bookbinding (2)

## JEWELRY

Bezel Making &  
Setting for Faceted  
Stones

Fundamentals I of  
Jewelry Making (2)

Fundamentals II of  
Jewelry Making (2)

Introduction to  
Forging

Introduction to  
Stone Setting

Introduction to  
Wax Carving

Loop In Loop  
Chain Making\*

Marketing Your  
Craft\*

Working With Gold

Working with  
Palladium\*

## PIANO

Introduction to  
Piano Technology

## WOODWORKING

Carving the Ball &  
Claw Foot (2)

Decorative Inlay (2)

Flat Edge Tool  
Sharpening (2)

Fundamentals of  
Fine Woodworking  
(14)

Fundamentals of  
Furniture Making

Fundamentals of  
Machine  
Woodworking (11)

Furniture  
Embellishment –  
Shell & Fan Carving

Green Woodworking –  
Joined Stool\*

Historic Timber  
Framing

Introduction to  
Bowl Turning (2)\*

Introduction to  
Chip Carving

Introduction to  
Drafting

Introduction to  
Gilding

Introduction to  
Hammer Veneering

Introduction to  
Spindle Turning (6)

Ladder Back  
Chair Making\*

Machine  
Woodworking –  
Frame & Panel Chest

Machine  
Woodworking –  
Shaker Style Table

Platform Framing\*

Queen Anne Side  
Chair

Relief Carving I (2)

Seventeenth Century  
Wood Carving\*

Shaker Oval  
Boxmaking (4)

Shaker Wall Clock\*

Three-Month  
Furniture Making  
Intensive (3)

Traditional Slip Seat  
Upholstery

Traditional Windsor  
Chair Making

Understanding  
Design Through  
Furniture Classics\*

Window Sash  
Restoration\*

*\*Denotes new workshop*

*( ) Indicates a workshop  
ran multiple sessions*





“I have a degree in Mechanical Engineering. For me going to college wasn't necessarily a waste of time but it was the wrong direction for me to take. Going to college and getting a degree was what I thought I was supposed to do after high school but I wasn't sure what I wanted to get out of it. While in school I became more interested in design majors and considered switching to Architecture or Interior/Industrial Design but I had invested too much time in my major.

After college I got into general fabrication and furniture design. For the last three years I have been working as a custom fabricator and developing the different skills I had grown an interest in. I worked at a few different places, from a sign company to custom event fabrication and most recently working on set design. At the event company a lot of the work I did was designing and fabricating contemporary furniture and that is where my interests in mid-century modern design developed into a possible career direction.

I have a lot of passion for quality design and traditional values in craftsmanship. I make modern furniture but I feel that recently visual aesthetics have overpowered strong workmanship in contemporary furniture design. For me the standards are poor, and taking this workshop is a way for me to strengthen my personal skills because I am mostly self-taught. I think the benefits to learning traditional woodworking techniques will help push me forward with my furniture design.

I stopped working full-time at the event company about two years ago hoping it would give me time to focus on my own work. I work part-time at

some of my previous jobs and also do some small carpentry projects to help pay bills. For a while I tried looking for an apprenticeship in furniture making because there was a lot I wanted to learn but I couldn't do it on my own. When I couldn't find anything I thought about going back to school but I went back and forth between using my money to buy tools and develop a workshop or continue my education full time. This workshop was a

risky compromise but it has worked out well. I have had access to learn and work with tools that I have wanted to try out. It has also been very helpful to be able to talk to the teacher about not just what the class is covering but also other questions I have had. The class is giving me more of the confidence I needed to push me towards continuing to design and make furniture.

I'm slowly heading in the right direction. My focus is to learn something new constantly and each day I get a little better. Coming to this workshop eight hours a day hasn't been stressful or a chore but more like a retreat.”

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workshop  
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hasn't been  
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more like a  
retreat.

“ I attended Savannah College of Art and Design (SCAD) where I earned a degree in graphic design in 2006. I am grateful to have a design background and am happy with the skill set I gained while studying there. While computer graphics is often the medium of choice in graphic design, and I enjoy using the computer, I have found that I am happiest when working and creating with my hands. SCAD gave me a great foundation for hands-on work and thorough training in computer design applications: I love being able to strike a balance between the two.

During my sophomore year in college a friend introduced me to bookbinding. She was taking a course offered in the Fibers Department, called Experimental Bookmaking. After my friend showed me how to make a few books I officially had the bug! It wasn't until my senior year that I had the opportunity to take the actual class. By that time I had already discovered North Bennet Street School and had dreams of continuing my training here. Upon completion of the bookbinding class at SCAD, I had made up my mind to apply to the program. When I learned I was officially accepted, it was one of the most exciting days of my life.

When I started at SCAD my resources consisted of personal savings, and support from my parents and grandparents. My personal savings were absorbed by tuition costs the first quarter.

I received federal loans and scholarships and my parents helped support me, but when I left I had loans totaling around \$20,000. I currently work at the school Gallery on Saturdays and during summer breaks, but my parents prefer that I devote the school year to my studies to maximize the learning experience. They support me for the additional fees that the loans fail to cover.

Last year I took out more loans and I have applied for loans again this year. This summer I worked as a conservation assistant at the American Antiquarian Society (AAS) in Worcester, MA, a job for which I was well prepared after my first year in the bookbinding program. It felt good to take care of expenses myself for a few months.

After graduation I am hoping to spend a few summer months in Uppsala, Sweden studying in the bindery of the Uppsala University Library. I was also invited to return for another summer position at the AAS conservation lab. In the long run I envision myself owning my own bindery where I would like to sell new work as well as repair books for private or institutional clients. In the meantime I would love to work in an institutional conservation lab or bindery.

My main goal is to continue learning as much as I can about bookbinding and my time here at NBSS has been a phenomenal way to work on reaching that goal. ”

MONICA FEENEY | BOOKBINDING | SEATTLE, WA

Last year I took out more loans and I have applied for loans again this year.





“I worked for 11 years in human services with people with disabilities. I had two full-time jobs – an overnight job at a respite center, and during the day I worked with autistic clients, redirecting them from self abusive behavior. After 11 years I went into a residential program myself for alcohol abuse and for treatment of bipolar disorder. I went into the program for a year to get some structure and control over my life. It was ironic, and humbling, that I found myself living with my former clients. I learned to manage my mood swings with treatment for depression, found appropriate medication, and started seeing a counselor myself. I’ve been sober for seven years. I’ve always been good with my hands. I grew up in Texas around people who earned their living with their hands, and I can’t do anything else. I have always been interested in locks, maybe because I was in foster care growing up and always trying to get out of places. They are puzzles to me, there are no two alike. I love the quality, the craftsmanship, and the overwhelming ability just to take something apart. I studied every book on locks I could get my hands on before I came here.

I found the North Bennet Street School website and decided to apply. Since I didn’t have any money, I went to my Congressman to find out what I could do, and they connected me to the Department of Human Services, which assisted

me with about \$5,000. I took out Pell Grants and a Stafford Loan, but I’m still \$3,000 short, and I’m going to contact the State of Massachusetts to see if they can help. The tuition isn’t that bad, but there are also the books and the tools.

Dave Troiano, the teacher, has been a really good mentor for me, and helped me through. There are very few well trained locksmiths above Bangor, but you can’t learn locksmithing as an apprentice in Maine because no one will teach enough so that you are able to take business away from them. So when I get out I’ll go back there and I’m sure I can get a job. I’d like to be near the ocean. I don’t want to get rich – just pay the bills and be happy.”

I have always been interested in locks, maybe because I was in foster care growing up and always trying to get out of places.

# FINANCIALS

## TREASURER'S REPORT

North Bennet Street School  
Treasurer's Report  
August 1, 2006 — July 31, 2007

Ladies and Gentlemen:

I am pleased to present the Treasurer's Report for the North Bennet Street School for the fiscal year beginning on August 1, 2006 and ending on July 31, 2007.

The School closed the fiscal year with net assets of \$4,282,573. This is an increase of \$383,140 over last year. The change is driven by net profits from increased tuition revenue, successful fundraising activities, and the effects of positive changes in the investment portfolio.

On the expense side, management did an excellent job of controlling costs. Most budgeted items ended the year as anticipated. Anomalies will be resolved in the current year as management settles its staffing needs and executes its strategic plan.

I want to thank our able Executive Director and his staff for this admirable financial performance.

Sincerely,

A handwritten signature in dark ink, appearing to read "S. Parkman Shaw, Jr.", written in a cursive style.

S. Parkman Shaw, Jr.  
Treasurer

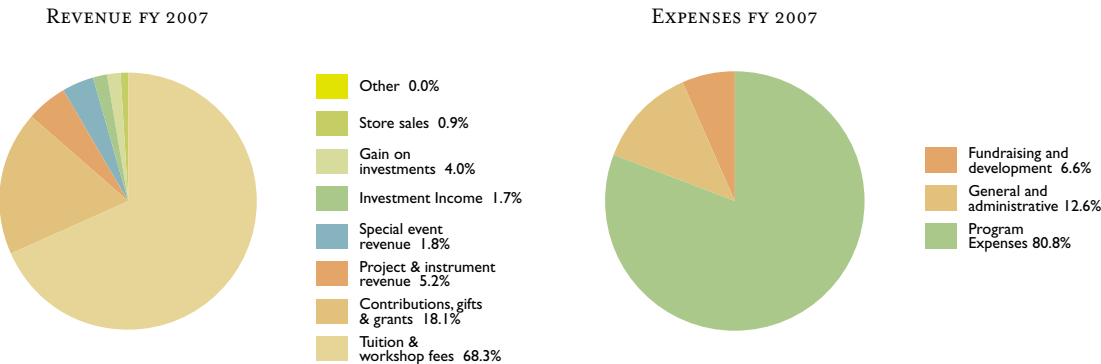


STATEMENT OF ACTIVITIES

North Bennet Street School  
Statement of Activities  
For the Years Ended July 31, 2007 and 2006

	July 31, 2007	July 31, 2006	% Change
REVENUE			
Tuition & workshop fees	\$2,560,892	\$2,449,714	4.54%
Contributions, gifts and grants	679,162	509,300	33.35%
Project and instrument revenue	193,191	56,064	244.59%
Special event revenue	66,027	58,537	12.80%
Investment income	63,565	68,884	-7.72%
Gain on Investments	149,945	26,812	459.25%
Other	273	2,319	-88.23%
Store sales net of cost of sales	35,798	27,440	30.46%
TOTAL REVENUE	\$3,748,853	\$3,199,070	17.19%
EXPENSES			
Program expenses	\$2,719,072	\$2,703,118	0.59%
General and administrative	424,593	368,659	15.17%
Fundraising and development	222,048	168,758	31.58%
TOTAL EXPENSES	\$3,365,713	\$3,240,535	3.86%
INCREASE IN NET ASSETS			
	\$383,140	\$(41,465)	
Net assets, beginning of year	\$3,899,433	\$3,940,898	
Net assets, end of year	\$4,282,573	\$3,899,433	

*This statement is an excerpt from the audited financial statements of North Bennet Street School*



“ I went to Brigham Young University in Provo Utah. Before my last year I took a course on The History of The Book and we went on a field trip to tour the university’s book conservation lab. That was my first real introduction to book conservation. I discovered the world of rare book conservation and I knew it was what I wanted to do.

I talked to Mark Pollei (BB’94), the director of the conservation lab. He let me know about all the different options and helped me decide that coming here was the best thing that I could do. My senior year I took a course in book arts in the art department, and Mark was able to get funding from the library to give me a part time job in the conservation lab that last year.

I just had a real struggle in college wondering what I was going to do. It took me 3 years before I decided on my major, linguistics. I enjoyed linguistics, but not because I thought it would provide me with employment. All my friends were studying business, medicine, law- but nothing really called out to me. I knew that I just wouldn’t be happy with the average person’s working day job. Then I felt this spark of interest when I discovered the world of old and rare books and that fact that you could make a career working with them. The year I worked with Mark Pollei in the lab at BYU solidified it. I knew it was something I would enjoy.

My wife Amy and I live in Somerville with our daughter Clara, who is 3 years old, and our son Forrest, who is one month old. I didn’t really have any savings when I moved here after college. I tried working at a part-time job in a bookstore nights and weekends, but I didn’t get enough sleep and it was affecting my work, so I quit and Amy decided to get a part-time job instead. She worked until she had to stop because she was too pregnant. She would be willing to go back to work now, but after paying for day care we would just break even, so it isn’t worth it.

The first year I took out Stafford Loans and a commercial loan from Wells Fargo. The second year we took out a similar amount in Stafford Loans and another commercial loan. We are also getting benefits from the state of Massachusetts, WIC, food stamps and fuel assistance. We figure we will owe about \$75,000 when I get out, and it will take about ten years to pay back, at a cost of about \$900 per month, but we might take 15 years instead.

I hope to get a full-time job in a university or institutional library and start paying back the loans immediately. But what I would really like to do is build up a private clientele doing rare book conservation and whatever I can find doing new books on commission. Our family will go wherever the best job is, but someday I hope to return to either Texas or Washington - to one of our homes. ”



I discovered  
the world  
of rare book  
conservation  
and I knew  
it was what  
I wanted  
to do.



“I left New England for the SunBelt when I was 25. I have spent the last 20 years in Florida working at various jobs. In 1991 I went to seminary in New Orleans and graduated in 1996, when I returned to Florida to work as a parish priest. Just prior to coming here I was the Catholic campus minister at Florida State University in Tallahassee.

My interest in piano technology started because I loved to play. My father was in education, and we didn't have any extras, so growing up I didn't have a decent piano in working order. I had several pianos—three were given to me, and I learned a little tuning and how to paste the action parts together using thread. I was an undergraduate majoring in piano/performance before I got my first “real” piano.

After 20 years in Florida I began to realize that I wouldn't have my family around forever, so I wanted to move back to New England. I asked my bishop for a transfer but he turned me down. The only future for me as a diocesan priest was to become a pastor, a CEO of a parish. I didn't have those skills, running a parish and raising money, and I couldn't see learning them. My bishop said “Do you want to take a sabbatical?” and I said “You bet”. He suggested sending me to Rome for three months on sabbatical with other priests, but I wanted to get totally away. I had a family friend who went to North Bennet Street School to study Preservation Carpentry for two years, and across the street at FSU a woman had started a Masters program in Piano Technology. I wanted to go there, but she said I would have to go to a place like North Bennet Street first. I looked up the web site and I thought this is what I want to do right now.

Finally the bishop agreed. My diocese continued my monthly stipend through the first year because I thought I was coming back. I had savings at that point, and I was able to live with my sister, so I was

covered through the first year. In June some great summer internships opened up, so I applied and was accepted at Aspen, Colorado. Since it's easier to ask for forgiveness than permission, I simply wrote the bishop and told him what I was going to do. I got a letter back from the finance director who said very politely that my stipend would end in July and health insurance would end in December.

At this point my savings are pretty much dried up. I am doing a little tuning and regulating on the side, and I also have taken out loans, both subsidized and un-subsidized. By the time I complete the second year I will have taken out about \$13,000 in loans.

What's next? I can't tell you. I was invited back to Aspen for next summer. I would like to live in New England to be close to my family and start a piano technician business. I don't have any capital right now, but that doesn't mean I'll always be in that position. Being a priest was a great gig because there were so many aspects to the job, writing, teaching, social work, pastoral counseling, sacramental ministry. It was the times that I didn't have any independence that I started to bristle. I don't have any regrets about any of my major life decisions. It's all been good. ”

I had savings  
at that point,  
and I was  
able to live  
with my  
sister,  
so I was  
covered  
through the  
first year.

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It was  
a huge  
financial  
difficulty  
because  
I am  
a single  
parent.

“Before I came to North Bennet Street School I was an architect. I graduated from MIT and had been working in the field for 18 years. I think I got disillusioned by being more of a lawyer than an architect, writing memos all day. I had vaguely heard about woodworking courses and I looked on the web and found the workshops. It

seemed like that's really what I wanted to do. I took both fundamentals workshops and it cemented the idea for me.

Part of the process of thinking through coming here was going back through all the positions I had as an architect. I always felt I had more in common with the builder. I was pretty good at Construction Management, and I felt a lot more connected there, but it was still all paperwork. I realized that what had inspired me about architecture school was the design and the hands on building which is part of architectural education, but lacking in the professional world.

It took from the time I applied to the full time program in March until the middle of August to finally make the decision, and to go to my firm to tell them I was leaving. It was a huge financial difficulty because I am a single parent. My wife passed away six years ago, and after that I made the decision to sell our large house and get a smaller one where I could erase our mortgage and put an addition on to make it more mine. I did that, but ended up borrowing against the new house to take out equity so I could pay for school. I work doing small scale residential additions on the side, and that relieves some borrowing. I recently applied for Mass Health which is now paying for most of my health care. I also get a small amount of Social Security for the kids.

All in all, I will have borrowed about \$50,000 to come here. At the moment I'm paying interest only. As I look to the future, it's a little scary. I've been toying with the idea of moving to Vermont. The difference in house prices is a huge financial incentive. I plan to keep both the residential additions and the furniture making going when I leave. I have set up a website that shows both.

If I had the money, I would start a scholarship for single parents. It's a special set of circumstances to have to take care of the kids while you're going to school. ”

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*If you are interested in making a gift to North Bennet Street School, please contact the Development Office at (617)227-0155 ext. 111.*



“I am originally from Michigan, but I came here from New Haven, Connecticut. I was a theater major at Michigan State University and took an internship in the scene shop at Long Wharf Theater upon graduating. I planned to pursue acting professionally, but I realized that it wasn't what I wanted to do after working behind the scenes.

I started at the theater as the intern and moved my way up to senior carpenter over the course of six years. I miss the theater, and I loved what I did there, but I had a job and wanted a career. I could have moved up in the theater world by pursuing a career as a technical director or a set designer, but my heart wasn't in either of those two positions.

Preservation Carpentry is something I had been thinking about for six years ever since I moved to New England. I saw all these beautiful old homes around New Haven in such disrepair. I said to a friend of mine, “These houses need so much help. I would love to work on a team that does the research and repairs to restore them to their original beauty.” “You can go to school for that, you know. It's called Historical Preservation,” she said.

It was the first time I had heard of that, and I never forgot about it. When I knew it was time to leave the theater, I looked into schools and I found North Bennet Street. I looked into other preservation programs as well, but they weren't

hands-on and what I really wanted to do was the actual physical work. I sent away for the brochure, came for the Open House and fell in love with the school.

I was really excited and impressed by the school and what it had to offer but I needed to stop thinking about it romantically and think realistically if I could afford the program. It was a lot of money for me especially when I wasn't sure if this possible new career was right for me. I have the support of my family, and I couldn't do it without them. My father took out a loan in his name because he could get a lower interest rate than I could. I've also taken out financial aid loans, and have a part time job that helps with pocket money and some small bills.

In June I will return to a job that I started as an intern last summer working for the National Park Service at the Historical Preservation Training Center in Frederick, MD. The program is a way to full-time employment in the Park Service. What I like about Preservation is the history involved and the excitement you get peeling away the 20th century materials to reveal original historic fabric and seeing the craftsmanship people were able to do at a much simpler time without fancy power tools. It's pretty amazing. What I have always loved about construction is the sense of accomplishment at the end of the day. Look what I did! And having your work last is something I think about. ”

TARA HRYNIK | PRESERVATION CARPENTRY | DETROIT, MI



What I have always loved about construction is the sense of accomplishment at the end of the day. Look what I did!



I am 46, a Crow Creek Sioux from Fort Thompson, South Dakota.

“ I am 46, a Crow Creek Sioux from Fort Thompson, South Dakota. I was in the Army from 1978 to 1981, post Vietnam, as a helicopter crew chief. When I got out of the service I worked numerous jobs. I worked for the casino for awhile. In the late '90s I lived in Rapid City and worked for a

construction company for a few years.

In April '06, I went back to the reservation to help my brother who was disabled, and I got involved with Construction Work Therapy, a program for veterans run by the Black Hills Veterans Administration office. One of the directors there said “Do you want to go to Boston to train at the Bedford Veterans Construction Team Program?” I said yes.

The program in Bedford trains Native American vets so we can start our own Veterans Construction Team (VCT) on the reservation. Right now, everything is built on the reservation by outside contractors and they don't hire local help, so all the money leaves the reservation. Under the VCT program we can bid on construction projects, and since we are both Native American and vets, we go to the top of the bidding list.

I got to Boston in September '06, and started looking for schools to give me the training I needed. I looked at Middlesex Community College and was going to take bits and pieces of courses here and there, until North Bennet Street School came up. It had everything I needed. They got me a house in Lowell, and I get a ride to school from one of the students in my class. If he can't take me I take the VA van from Lowell to Bedford, and then there's a bus straight to Arlington.

Mass Rehab and the work therapy program pay the rent. The tuition is covered by the Mass Rehab and Veterans Employment Assistance. Right now I'm living on my savings, but I'm short. I don't have any personal loans; that would be the last resort, and if I have to I will. In October I went with a group of vets to Washington to talk to Congressmen about getting more money for this program. We asked for \$20,000 more for each person to pay for school.

When I finish here I will go back. I imagine I'll live in Sioux Falls, where the reservation is two hours away, but I'll be in the field all the time because they want me to be a program director, recruiting and telling everyone what we're trying to do. That will change my life. It's an opportunity, not really for me, but for the program. Instead of waiting for 20 years for help, like after Vietnam, we're going to help the vets now when they come back, and there are going to be a lot of vets coming back. If they can get help early it will help everybody in the long run. ”

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